



Galway

No^{xx} M447:63



~~Alpheus Goodrich's~~
ALPHEUS GOODRICH'S

Book

The wicked borrow but never return —
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T H E
MUSICAL CONCERT:

CONTAINING,
A CONCISE INTRODUCTION, WITH A SUITABLE PROPORTION OF TUNES AND AN-
THEMS, CALCULATED FOR THE USE OF SCHOOLS AND RELIGIOUS WORSHIP,
NEVER BEFORE PUBLISHED.

—
BY ELISHA WEST, *Philo. Mus.*
—

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P R E F A C E.

BEING influenced, by the solicitations of many respectable characters, and friends of music, the author respectfully presents, to the public view, the contents of the following sheets. ~~composed~~

Some pieces of music, which are here inserted, were at an early period of life: which, when examined, under the advantages of many years experience in practice, and more matured knowledge in theory, it is found that numerous amendments might be made; but, as these pieces have, for some years, been circulated in manuscript, and fallen into the hands of many; have been introduced and practiced, by a large number of singing societies; it is conceived inexpedient at this time, to make ^{any} corrections.

Composers of later date may, perhaps, better bear examination.

Particular care has been taken, in setting peices suitably apportioned, to the several metres, found in Dr. Watts' Version.

The author has consulted variety, both in his own airs, and in those which he has selected from other authors; to whom credit is given.

He has also endeavoured, to render his rules as easy, plain and familiar as possible, for the use and advantage of beginners.

Those who wish for further instruction, can be easily accommodated. *By applying to the Author*

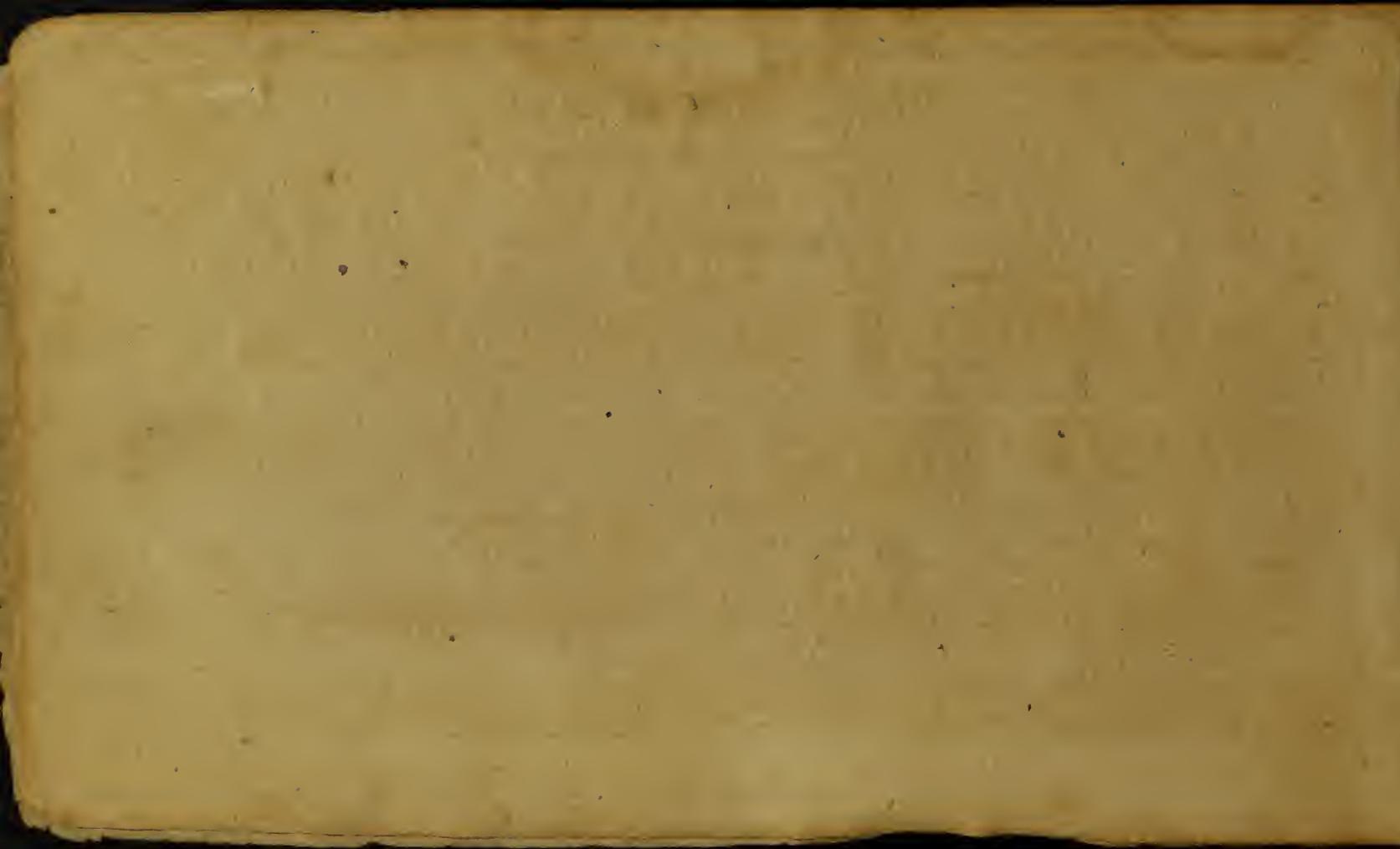
Numerous Books are extant, in which the rules are abundantly amplified and explained.

The music in this book, is cheerfully submitted to the patronage of all those, with whom it may meet approbation.

Should this work succeed, a second may hereafter, be expected. *and the orthography corrected*

As music, that sublime and enchanting art, is happily calculated to diffuse the social virtues, produce friendly intercourses, and promote the interest of religion and morality; it merits the countenance of all the virtuous.

That it may be encouraged, and flourish in this our enlightened land, is the sincere wish of the author.



RUDIMENTS of MUSIC.

LESSON I.

Notes and their respective Rests.

Sémibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. A Flat. A Sharp. Natural. Repeats. Slur. Direct.



Marks of Distinction. Point of Addition. Figure of Diminution. A single Bar. A Double Bar. A Close.



Moods of Time.

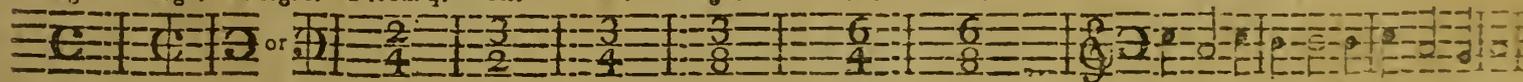
COMMON TIME.

TRIPLE TIME.

COMPOUND TIME.

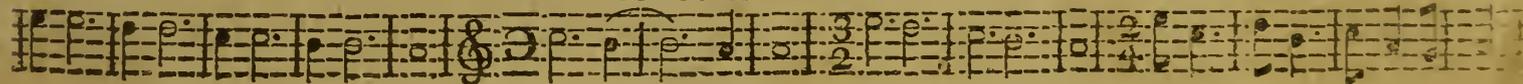
SYNCOPE.

Adagio. Largo. Allegro. 2 from 4. 1st. 2d. 3d. 1st. 2d.



SYNCOPIATION.

SYNCOPE.



LESSON II.

Rules to find the MI.

The Natural place for *Mi* is in

If *B* is FLAT, *mi* is in

B and *E mi* in

B, *E* and *A mi* in

B, *E*, *A* and *D mi* in

For Tenor and Treble.

A musical staff with five lines. On the left, a treble clef is labeled 'G Cliff,' and a tenor clef is labeled 'C Cliff,'. The notes are placed as follows: *B* on the first line, *E* on the second line, *A* on the third line, and *D* on the fourth line. To the right of the staff, the notes *G*, *F*, *E*, *D*, *C*, *B*, *A*, *G*, *F*, *E*, and *D* are listed vertically, corresponding to the lines and spaces of the staff.

B | If *F* is SHARP, *mi* is in
E | *F* and *C mi* in
A | *F*, *C* and *G mi* in
D | *F*, *C*, *G* and *D mi* in
G |

For Counter.

A musical staff with five lines. On the left, a counter clef is shown. The notes are placed as follows: *A* on the first line, *G* on the first space, *F* on the second line, *E* on the second space, *D* on the third line, *C* on the third space, *B* on the fourth line, *A* on the fourth space, *G* on the fifth line, *F* on the fifth space, and *E* on the sixth line. To the right of the staff, the notes *A*, *G*, *F*, *E*, *D*, *C*, *B*, *A*, *G*, *F*, and *E* are listed vertically, corresponding to the lines and spaces of the staff.

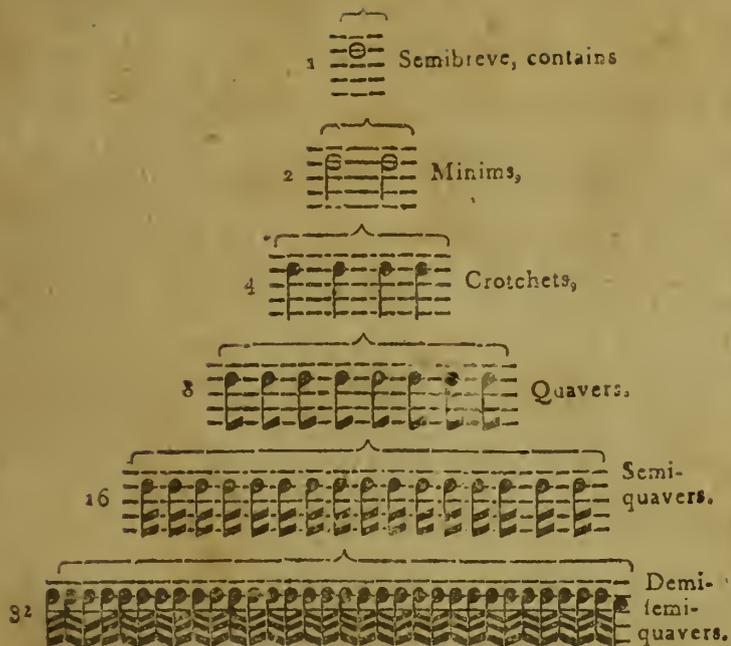
For Bass.

A musical staff with five lines. On the left, a bass clef is shown. The notes are placed as follows: *B* on the first space, *A* on the second line, *G* on the second space, *F* on the third line, *E* on the third space, *D* on the fourth line, *C* on the fourth space, *B* on the fifth line, *A* on the fifth space, and *F* on the sixth line. To the right of the staff, the notes *B*, *A*, *G*, *F*, *E*, *D*, *C*, *B*, *A*, and *F* are listed vertically, corresponding to the lines and spaces of the staff.

When *MI* is found, the lines and spaces are twice *fa, sol, la*, ascending, then comes *mi* again. Below *mi*, twice *la, sol, fa*, descending, then comes *mi* again.

From *mi* to *fa*, and from *la* to *fa*, are half tones ascending. From *fa* to *mi*, and from *la* to *fa*, are half tones descending.

LESSON III.



The Semibreve is the measure Note, and fills a bar in the first, second and third Moods of Common Time.

A REST, is a mark of silence, the length of its respective note.

A FLAT or FLATS set at the beginning of a tune serve to remove the mi, and placed at the left hand of a note, sinks it half a tone.

A SHARP or SHARPS set at the beginning of a tune, also removes the mi, and placed at the left hand of a note, raises it half a tone.

A NATURAL restores a note to its primitive sound.

A REPEAT shows, that from the note over which it is placed, to the end of the strain, is to be sung again.

A SLUR includes those notes, which are sung at one syllable.

A DIRECT shows the place of the succeeding staves.

MARK OF DISTINCTION, shows, that the note over which it is, must be sung emphatically.

POINT OF ADDITION, makes the note to which it is prefixed half as long again.

A FIGURE OF DIMINUTION, reduces three notes to the time of two, of the same kind.

A BAR divides the time into equal parts.

A DOUBLE BAR shows the end of a strain, by some authors.

The figures 1, 2, directs the performer, that the note under figure 1, is sung the first time, under figure 2, when repeated, and if they are tied, both are sung when repeated.

A CLOSE shows the end of a tune.

LESSON IV.

Common Time Moods.

The first is a simple C containing four beats in a bar, in the time of four seconds, two down two up.

Second Mood Common Time is a $\frac{C}{2}$ with a line across it, containing four beats in a bar, beat and sung as the other, only one third quicker.

Third Mood Common Time is a $\frac{C}{3}$ inverted, containing two beats in a bar, one down the other up, in the time of two seconds.

Fourth Mood Common Time, is 2-4 containing two beats in a bar, in the time of one second.

Triple Time Moods.

The First, 3-2 containing three beats in a bar, in the time of three seconds; two down, the other up.

Second Mood of Triple Time, 3-4 containing 3 beats in a bar, beat & sung as the first, only one third faster.

Third Mood Triple Time, 3-8 containing 3 beats in a bar, beat and sung as the 2d, only one third faster.

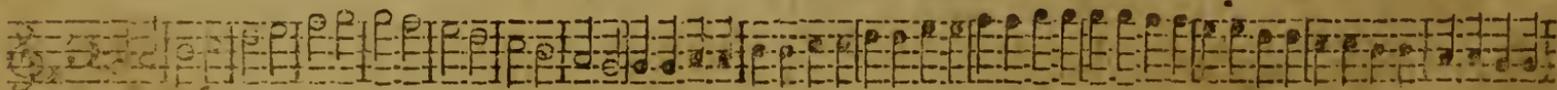
Compound Time Moods.

The First, 6-4 containing two beats in a bar, in the time of two seconds, one down the other up.

Second Mood of Compound Time 6-8, has two beats in a bar, beat and sung like the first, only one third quicker.

N. B. The hand falls in the first part of the bar, and rises in the last, in all Moods of Time.

Lesson to Tune the Voice.



Where there is no credit given, the tunes were composed by the Author, ELISHA WEST.

Thou whom my soul admires above, All earthly joy and earthly love, Tell me dear Shepherd, let me know, Where do thy sweetest pastures grow.

Where is the shadow of that rock, Which from the sun defends thy flock, Pain would I feed among the sheep, Among them rest among them sleep, Among them rest, among, &c.

Solemn Song. C. M.

Here is a song which doth belong To all the human race, Concerning death who steals the breath And blasts the comely face. Come listen all un-

For you must die as well, &c. And pass from hence away.

to the call which I do make to-day, For you must die as well as I, For you must die as well as I. And pass from hence away.

For you must die as well as I, And pass from hence away.

For you must die as well as I, And pass from hence away. And pass from hence away.

He spoke the word and all their frame from

The shining worlds above, In glorious order stand, Or in swift courses move, By his supreme command, He spoke the word and

nothing came To praise the Lord, To praise, &c. He spoke the word and all their frame From, &c.

all their frame from nothing came to praise the Lord, to praise the Lord, He spoke the word and all their frame, To praise, &c.

To praise the Lord He spoke the word, &c.

These glorious minds how bright they shine, Whence all their white array, How

came they to the happy seats Of ever-lasting day. Now they approach a spoile. God, And

Conquest. Continued.

bow before his throne, Their warbling harps and sacred songs, Adore the holy one,

Freedom. P. M. Ps. 146.

He helps the stranger in distress, the
 The Lord hath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring conscience peace,

widow and the fatherless, The widow, &c. And grants the prisoner sweet release, He helps the stranger
 helps the stranger in distress, the widow and the fatherless, And grants the prisoner sweet release.
 widow and the fatherless, And grants the prisoner sweet release, He helps the stranger
 in distress, the widow and the fatherless, And grants the prisoner sweet release,
 The widow and the fatherless, And grants the prisoner sweet release. And grants, &c.
 in distress,

Babylon. C. M.

Come sing us one of Zion's songs And melody perform, And by the river Babylon No longer sit and mourn, mourn, mourn, And

AFFECTIONATE.

My airs all fled my
 by the river Babylon No longer sit and mourn. How can I sing with my harp strings broke, Or melody perform,

Babylon, Continued.

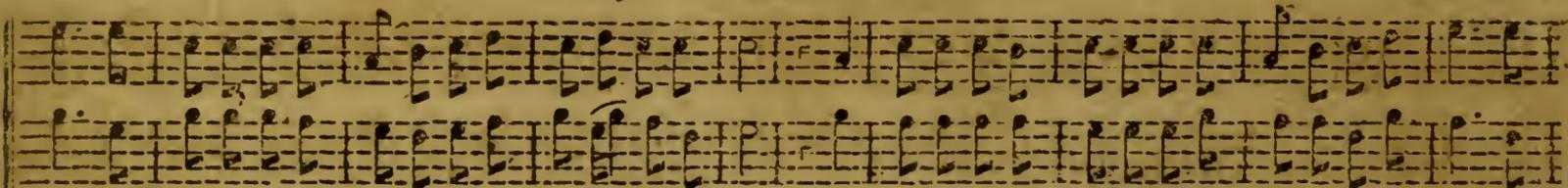
pleasures and my joys all mix'd with pain, My harp is on the willows hung, And the strings all out of tune, Well may I sit and sigh and mourn, The

This system contains four staves of musical notation. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is written in a common time signature.

:S: Joyful.

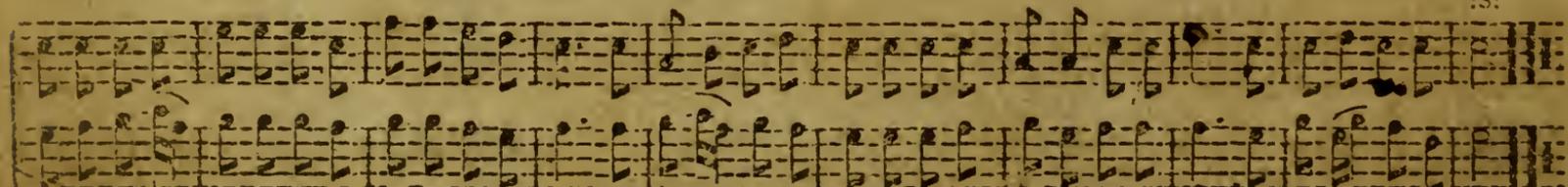
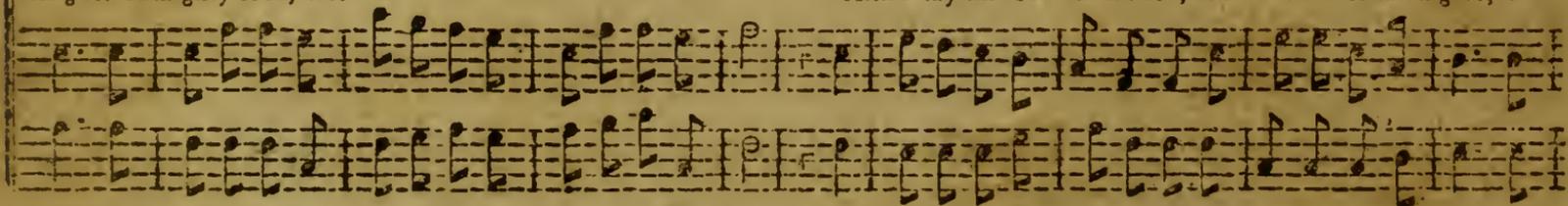
best of friends is gone. Now shall my inward joys arise, And burst into a song, Al-mighty love inspire my heart And gladness to my

This system contains four staves of musical notation. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is written in a common time signature. A large 'C' is written at the bottom center of the page.



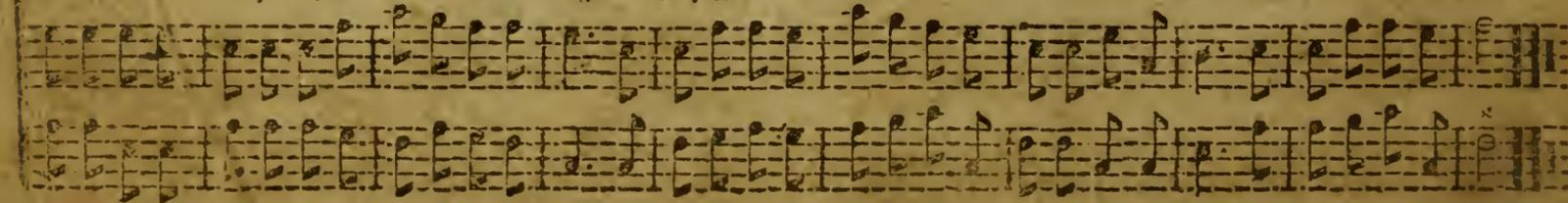
tongue. Almighty love, &c.

Altho' my sins be scarlet red, And like the crimson gore,



shall be white as
snow, And stain'd with sins no more, 7' shall, &c.

more. And stain'd with sins no more.



Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new and nobler

new discover'd grace demands, His new discover'd, &c.

song. His new discover'd grace demands A new, A new and nobler song.

His new discover'd grace, &c.

Windfor. L. M. Ps. 106, Dr. WATTS.

Wide as the world is the command, Vast as eternity thy love; Firm

Firm as a rock thy truth must stand, When rolling

When roll - ing, roll - ing, till years, &c.

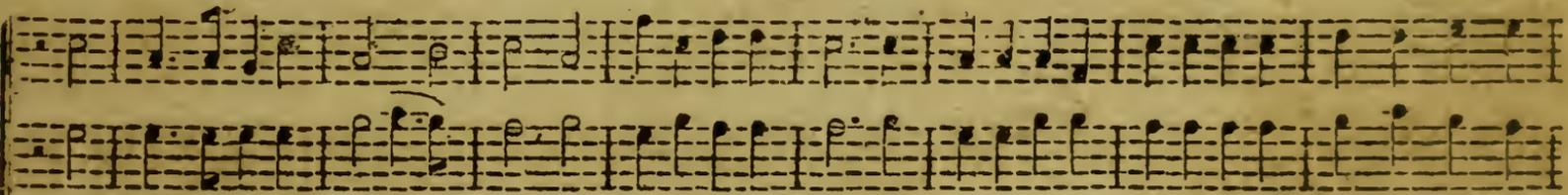
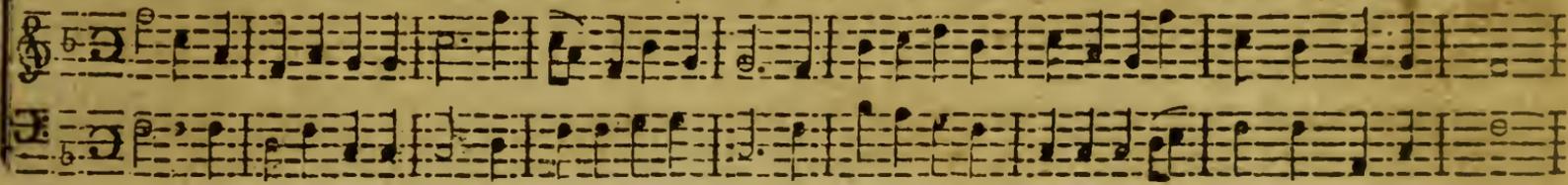
When roll - ing, rolling years, &c.

move. When roll - ing, &c.

year shall cease to move. When roll - ing, roll - ing, till years, shall cease to move.



Down by the bank of gentle Thames; I tun'd my harp to sing, Nor did Celestial themes refuse, To dance upon my strings.



'Twas there beneath the ev'ning shade, I sung my airs to sleep, The warbling notes my harp rebounds, 'Twill charm my muse so

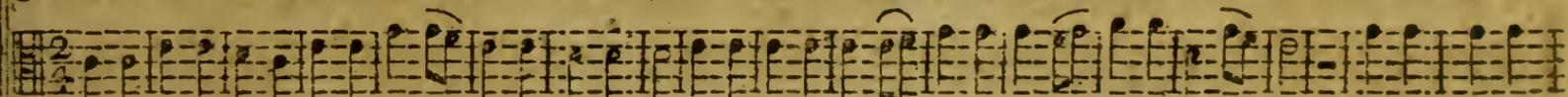
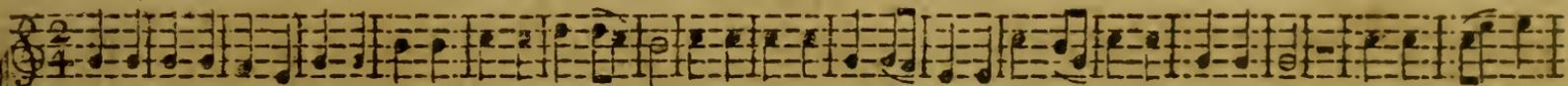


Celestial. Continued.

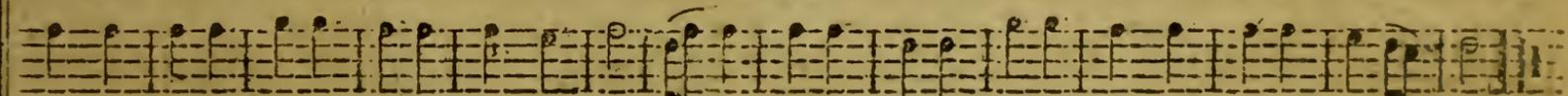
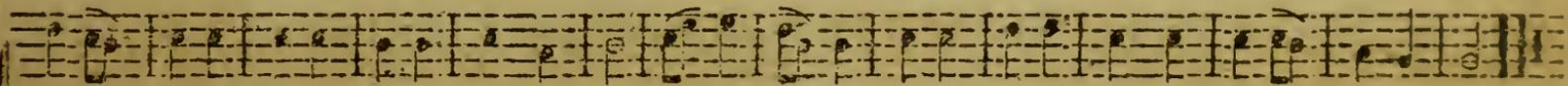
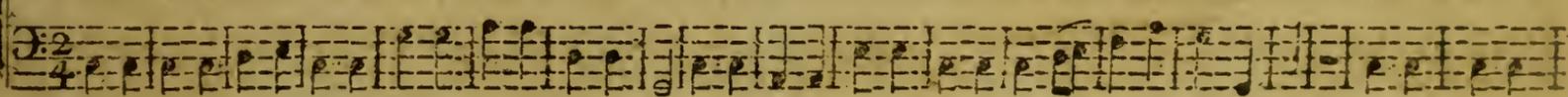
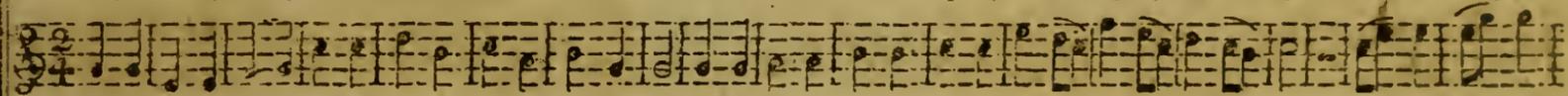
sweet. The warbling notes my harp rebounds, 'Twill charm my muse so sweet, 'Twill charm, &c.

Idumea. C. M.

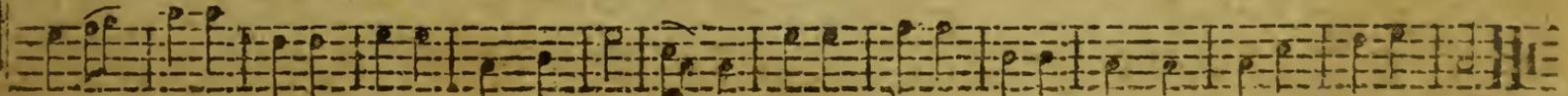
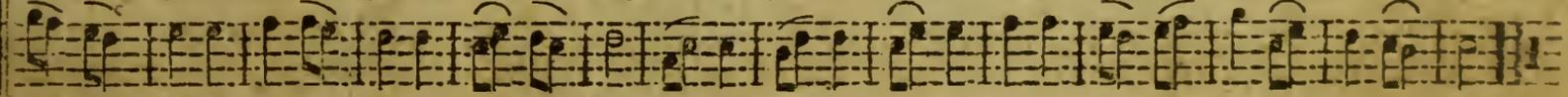
What mighty man or mighty God, Comes travelling in state, Along the Idumean road, Away from Bezzah's gate. Along, &c.



Holy Ghost inspire our praises, Touch our hearts and tune our tongues, While we laud the name of Jesus, Heav'n will gladly share our songs. Hofs of angels



Bright and glorious, While we hymn our common King, Will be proud to join the chorus, And the Lord himself shall sing.



Recit. S. M.
:S:

The watchmen join their voice, And tuneful notes employ, Jerusalem breaks forth in songs, :ll:

:S:

And deserts learn the

And deserts learn the joy. Jerusalem break, &c.

3. :ll:

Sweet is the work my God my King, To praise thy name give thanks and sing, To

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The lyrics are written below the staves. The music consists of quarter and eighth notes, with some rests and phrasing slurs.

shew thy love by morning light, And talk of all thy truth at night.

Detailed description: This system contains the next two staves of the musical score. The top staff continues the melody from the first system, ending with a double bar line and a repeat sign. The bottom staff continues the bass line. The lyrics are written below the staves. The music includes first and second endings, indicated by '1' and '2' above the notes. The system concludes with a final double bar line and repeat sign.

O may my heart in tune be found like

Sweet is the day of sacred rest, No mortal cares shall seize my breath,

O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

solemn sound, O may my heart in tune be found, Like David's harp of

* My feet shall never slide, And fall in fatal snares, Since God my guard and guide, Defends me from my fears.

Those

Those wakeful eyes, That

Those wakeful eyes That never sleep, Shall Israel keep When dangers rise.

Those wakeful eyes That never sleep, Shall Israel keep, When, &c.

wakeful eyes That never sleep, Shall Israel keep, When dangers rise. Shall Israel keep When dangers rise.

never sleep, ill's Shall Israel li - - sal keep

Majestic.

God came from Timon and the Ho - ly one from Mount Paran, His glory cover'd o'er the heavens, and the

F Sharp.

earth was full of his praise, He bow'd the heavens and came down, and darkness was under his feet, And when the

Mount Paran, Continued.

trumpet sounded long and loud, the Lord thunder'd in the heavens the highest gave his voice, the mountains

This system consists of four staves of music. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third and fourth staves are bass clef accompaniment. The music is in 3/2 time and features various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

trembled, we saw his glory and did live, He rode upon the Cherubim, He rode, &c. and did fly.

This system also consists of four staves of music. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third and fourth staves are bass clef accompaniment. The music continues in 3/2 time, ending with a final cadence. The lyrics 'and did fly.' are positioned above the final notes of the vocal line.

fly, Yea he did fly on the wings of the wind, for the salvation of his people,

F' Sharp.

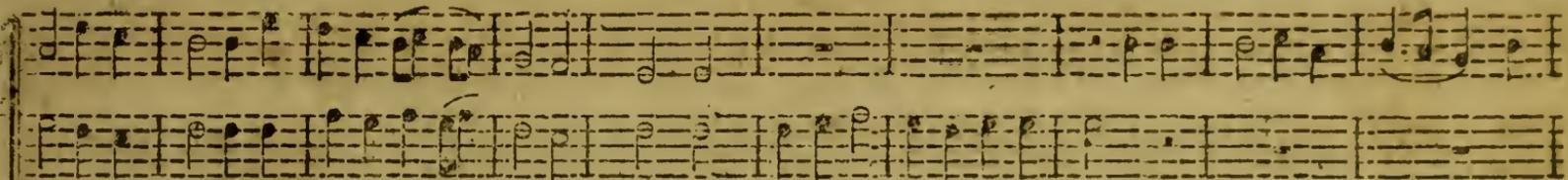
Before him went the pestilence, and burning coals went forth at his feet. He beheld and drove afunder the nations,

Mount Paran. Continued,

The everlasting mountains were scattered, thy ways are ev - er - last - ing, everlasting, Thy ways, &c.

Affectionate.

And the cur - tains of the land of Median did tremble,
Wast thou dis-
I saw the tents of Cushman afflicted.

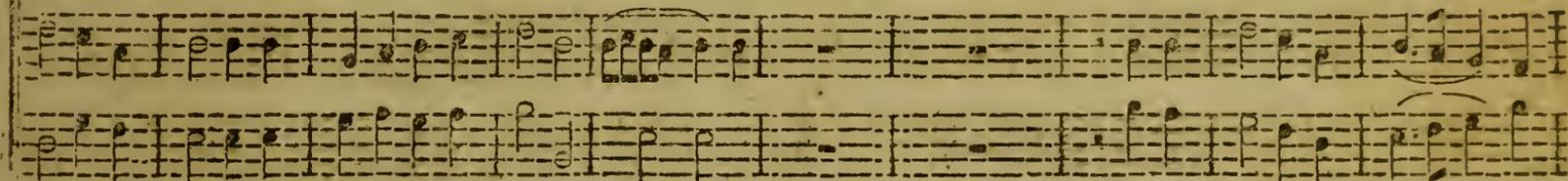


pleas'd with the rivers,

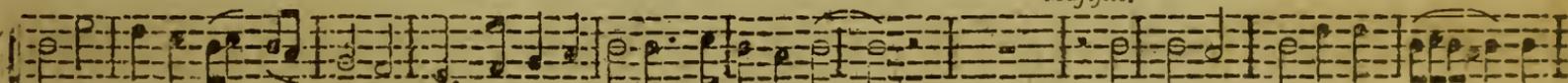
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Was thine anger against the seas?

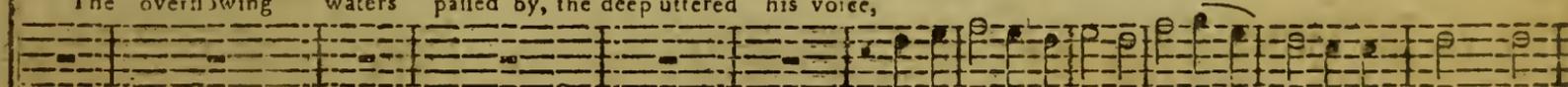
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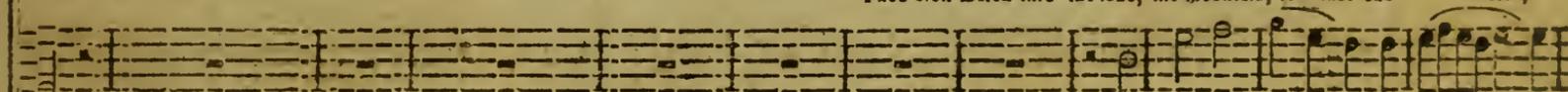
Majestic.



The overflowing waters passed by, the deep uttered his voice,



Thou didst march thro' the land, the mountains saw thee and trembled,



Vigorofo.

The sun and moon, The sun and moon, &c.

The sun, At the light of thine arrow they went, At the shining

The sun,

The sun and moon stand still in their courses

Pleasant.

of thy glittering spear, thou leadst thy people like a flock into the land of Canaan where milk and honey flows, I will rejoice in the Lord God

Mount Paran. Continued,

Sprightly.

of my favor, I will, &c.

Sing unto the Lord Sing

Sing unto the Lord, let the multitude of

sing unto the Lord and praise his name, Let the multitude of isles be glad, Let the multitude of

Lord, Let the multitude of isles be glad, Let the multitude of isles be glad, be

glad, be

glad, be

Mount Paran, Continued.

illes he glad, be glad, let all the people praise the Lord, let all the earth sing praises, sing praises, sing
 glad, be glad, let all the people praise the Lord,
 Let all the earth sing praises sing sing unto the

Full,

Symphony.

sing unto the Lord, and praise his name,
 Ye tribes all assemble, his praises to sing, the lute harp and timbrel in harmony bring, let
 Lord, sing unto the Lord, and praise his name,

Forté.



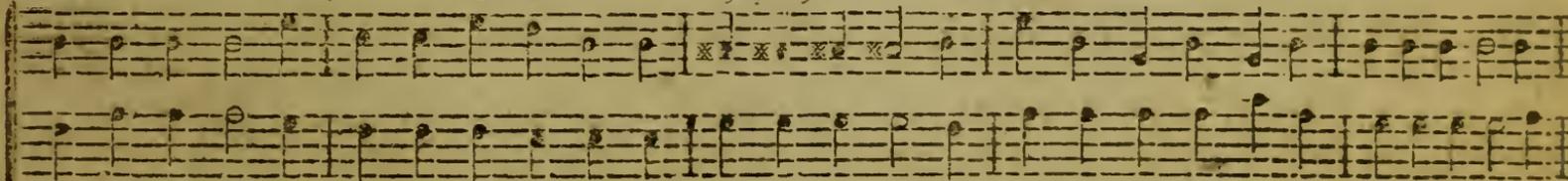
instruments stringed their highest notes raise with organs & symbols found loud in his praise, :||: with organs and symbols found



Grave.

Piano.

Symphony.



loud in his praise, let old men and infants in musical throng, with young men and virgins sing sweetly their song, sing



Mount Paran. Continued.

Two systems of musical notation. The first system consists of two staves with lyrics underneath. The second system consists of two staves without lyrics.

sweetly their song, with young men and virgins sing sweetly their song.

Sharon, P. M. PS. 133.

Four systems of musical notation. The first system has lyrics. The second system has lyrics. The third system has lyrics. The fourth system has lyrics.

How pleasent 'tis to see, Kindred and friends a - gree,

each in their prop - er sta - tions move each in their proper

Each in their prop - er sta - tion move, Each in their, &c.

Each in their proper sta - tion move, Each in their, &c.

Sharon. Continued.

in their proper station more, And each fulfil their part with, &c.

station more, And each fulfil their part with, &c.

more And each fulfil their part, With sympathizing heart, With sympathizing heart, In all, &c.

more, And each fulfil their part, With sympathizing heart, With sympathizing heart, In all, &c.

Deliverance. An Anthem.

A - rise O God in thine An - ger, Lift up thyself Because of the rage of thine en - e - mies awake for me and come to

judgm. nt plead my Cause O God plead my Coufe and fight againft them that fight againft me, Draw out thy fword and Say to the men that

Let their

rise up againft me,

Let their ways be dark and flippe - ry Bet them be Like Chaff before the wind,

Let their ways be dark and Slip . pe . ry,

ways be dark and Slippery, Let them be like Chaff before the wind,

the wind, My

Let them be like chaff before the wind, for the angels they shall chase them,
Lively.

eyes shall see mine enemies, while they repine and perish, My tongue shall seek thy high sanctuaries, thy

Lord let my soul be joyful now and live within thy paces,
F

goodness & thy praises, my tongue shal speak thy righteoufness, my lips repeat thy praises. Hallelujah, :||: :||: praise the Lord,

Hallelujah, :||: :||: praise the Lord. Hal-le - lu - jah, praise the Lord.

Willington. S. M. Ps. 117.

Far be shine honors spread, And long thy graife endures,
Till morning, &c.
Till morning light, &c.
Till morning light and ev'ning shade, Till
morning light and ev'ning shade, Till morning light and ev'ning shade, Shall be, &c.
Shall be exchang'd no more, Shall be, &c.
morning light and ev'ning shade,

ere it den ns, To save re - bell - ious wor ns, Where vengeance and com a lion join, In their di vi et forms, there the whole

De ty is known, Nor dare a creature guess, Which of his glories brightest shone, His justice or his grace. Now the

1 2 B Flat. S:

glories of the lamb, A - dorn the heav'nly plain, Bright seraphs learn, Emanuel's name, And try their choicest strain,

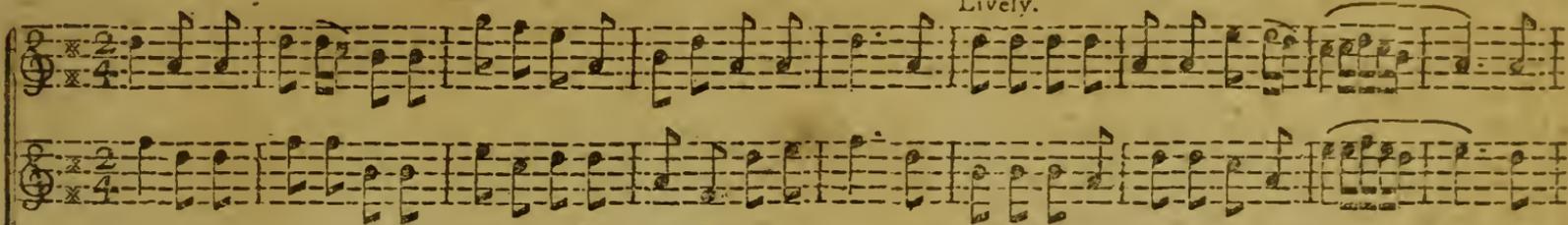
The first system of the musical score consists of four staves. The top staff contains the vocal melody with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves are further piano accompaniment parts. The lyrics are: "glories of the lamb, A - dorn the heav'nly plain, Bright seraphs learn, Emanuel's name, And try their choicest strain,"

O! may I bear some humble part, In that immor - tal song, Wonder and joy shall tune my heart, And 'love commad my tongue.

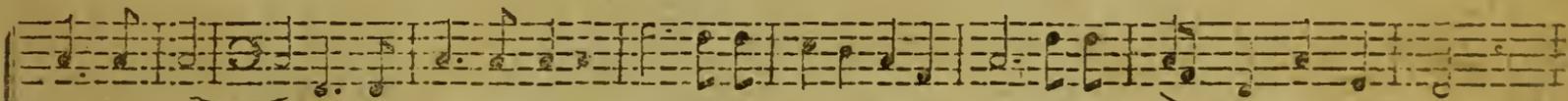
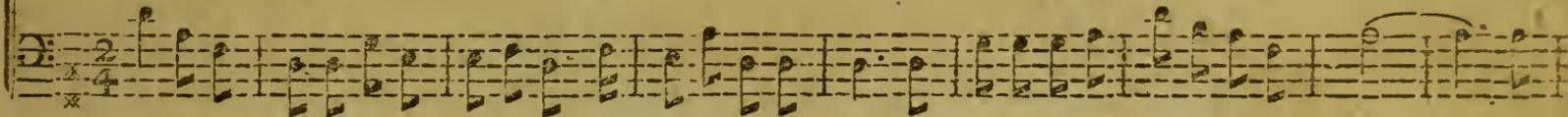
The second system of the musical score consists of four staves. The top staff contains the vocal melody with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves are further piano accompaniment parts. The lyrics are: "O! may I bear some humble part, In that immor - tal song, Wonder and joy shall tune my heart, And 'love commad my tongue."

Instrumental Concert. Words dy Mr. POPE.

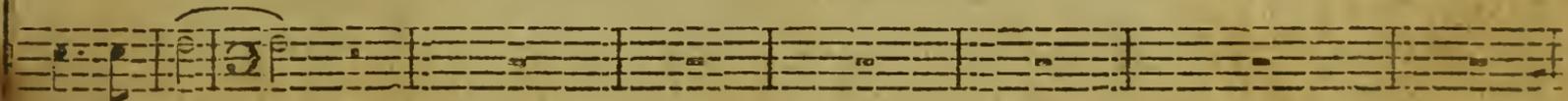
Lively.



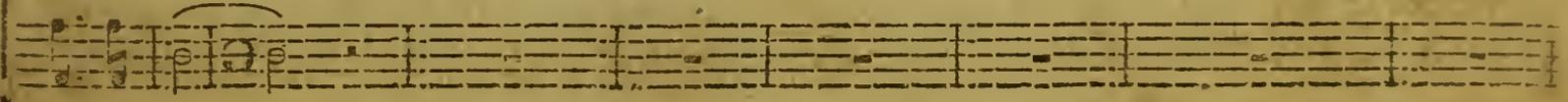
Descend ye nine descend and sing, The breathing instrument inspire, Wake into lite each silent string, And swee - - p the



In a sadly pleasing strain, Let the warbling lute complain, Let the warbling, &c.



founding lyre.



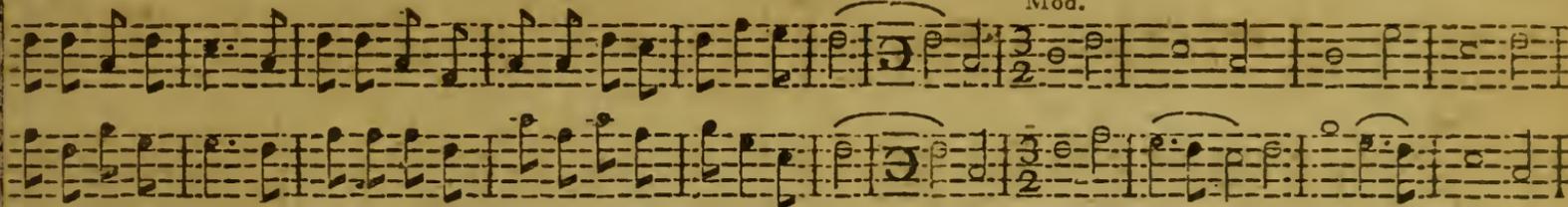
in sadly pleasing tra in, Let the warbling lute complain,

Let the warbling lute com - plain, Let the warbling lute, Let the warbling, &c.

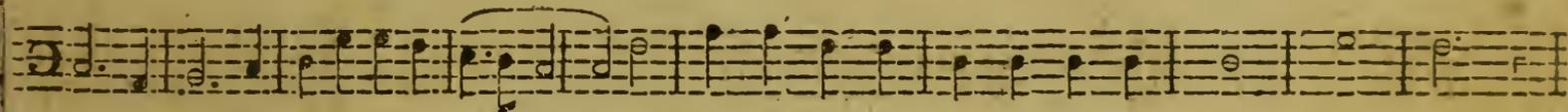
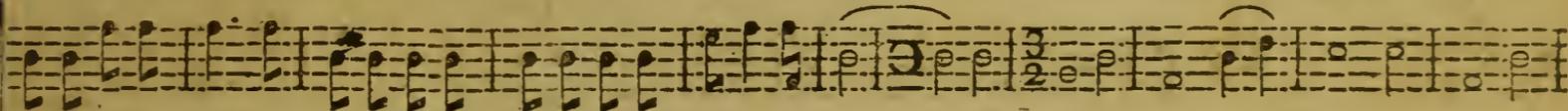
For.

Let the loud trumpet trumpet trumpet sound, Till all the roofs shall echo and echo rebound, Let

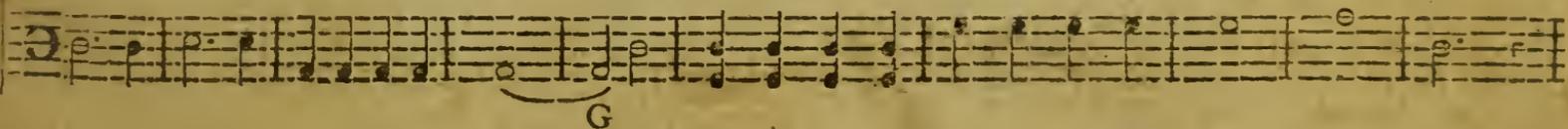
Mod.



the loud trumpet sound, Till all the roofs, Till all the roofs shall echo rebound. While in more lengthen'd notes and flow, The



grave majestic solemn organs blow, The grave majestic solemn organs blow blow, blow.



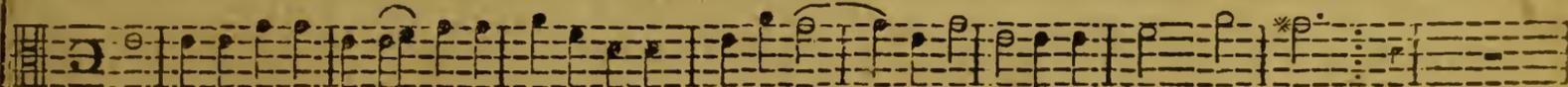
Pia.

The numbers soft and clear,
Hark, The numbers soft and clear, Gent - ly steals upon the ear,
and clear,

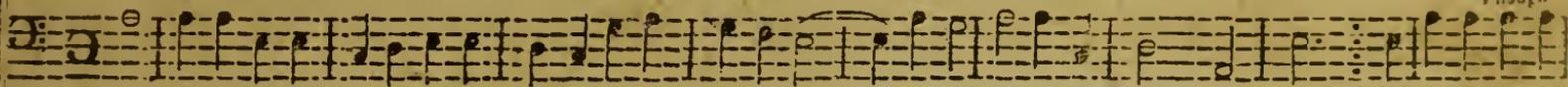
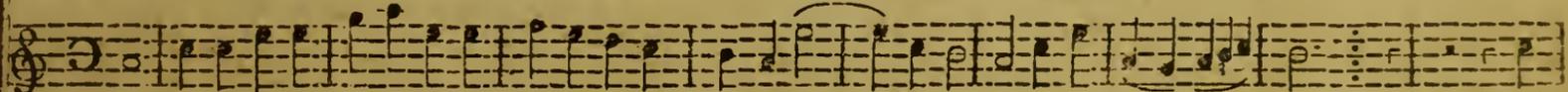
Forte.

Fortissimo.

Gently steals upon the ear, Now louder, louder, :||: rise, And fill with spreading sound the skies, sounds the skies And, fill &c.



God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,

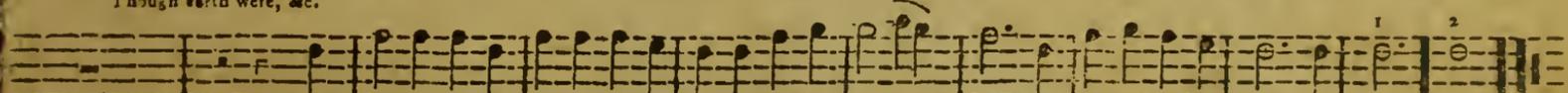


Though

Though earth were from her



Though earth were, &c.



Though earth were from her center tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.



Though earth were from, &c.

Torn piecemeal, &c.



center to f. c.

This spacious earth is all the Lord's, And men and worms and beasts and birds, He rais'd the building on the seas, And gave them for their dwelling place.

:S:

But there's a brighter world on high, Thy palace Lord above the sky, Who shall ascend that blest abode, And dwell so near his Maker God.

My

My

The ev'ning shades of life, Have stretch'd themselves along, My threescore years are almost fled, And like an ev'ning gone. My threescore

My

gone, My threescore, &c.

1 2

1 2

gone, My threescore, &c.

1 2

threescore, &c.

1 2

Morning Hymn. C. M.

The first system of the hymn consists of two staves. The upper staff is in treble clef and contains the vocal melody, starting with a quarter rest followed by a series of eighth and quarter notes. The lower staff is in bass clef and contains the piano accompaniment, primarily consisting of quarter notes and eighth notes.

With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.

The second system continues the musical notation from the first system, with the vocal line and piano accompaniment.

The third system continues the musical notation, showing the vocal line and piano accompaniment.

Thy word the raging winds controul, And rule the boisterous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep,

The fourth system concludes the musical notation for the hymn, with the vocal line and piano accompaniment.

While shepherds watch their flocks by night, All seated on the ground, The angel of the Lord came

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef. The third staff is a bass clef. The fourth staff is a bass clef. The lyrics are written below the second and third staves.

down, And glory shone around, Fear not said he, for mighty dread, Had seiz'd their troubled minds, Glad tidings of great

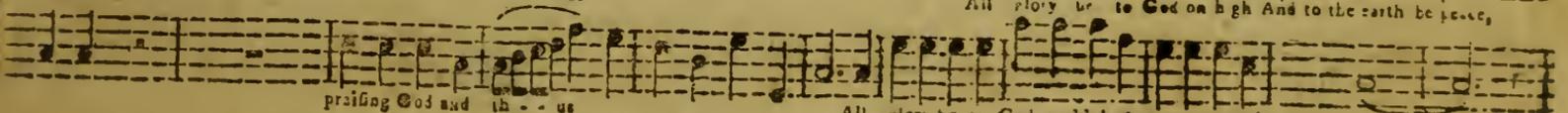
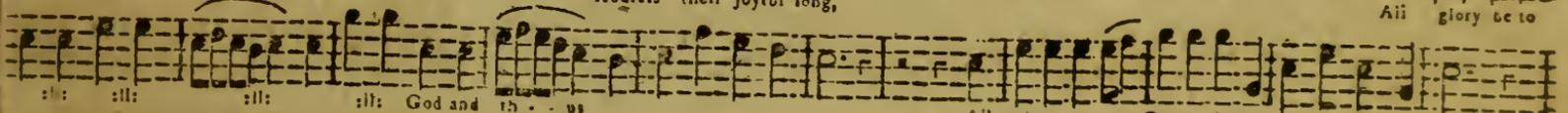
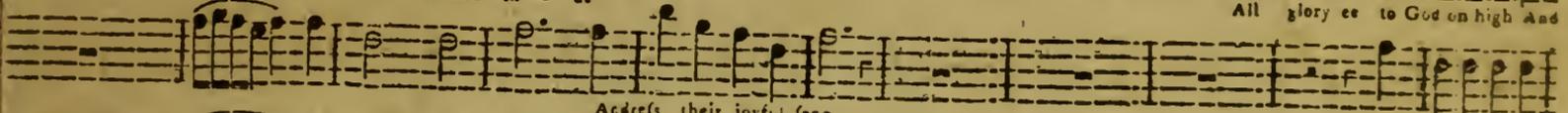
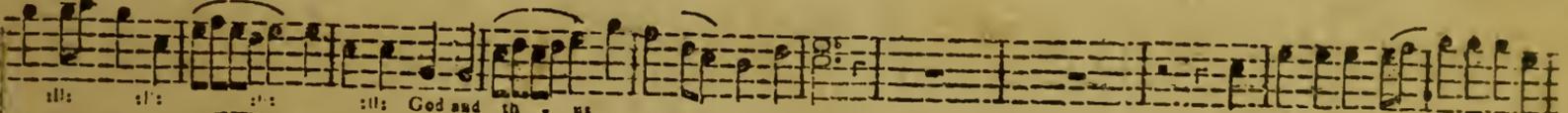
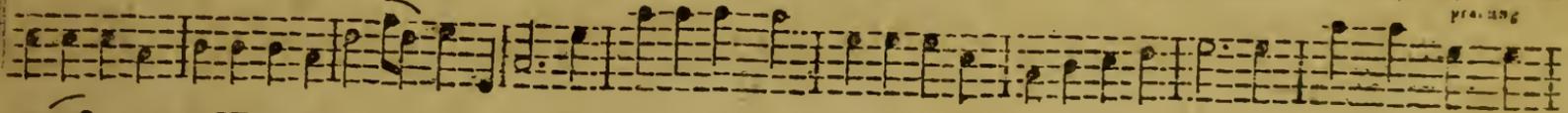
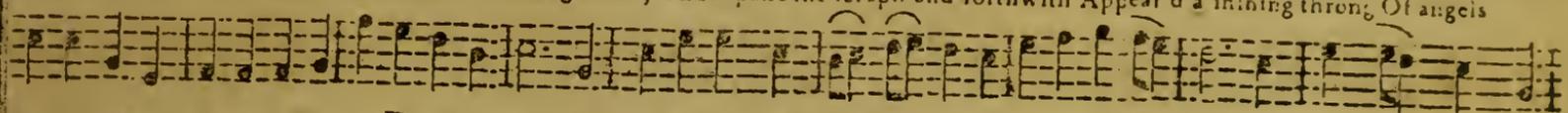
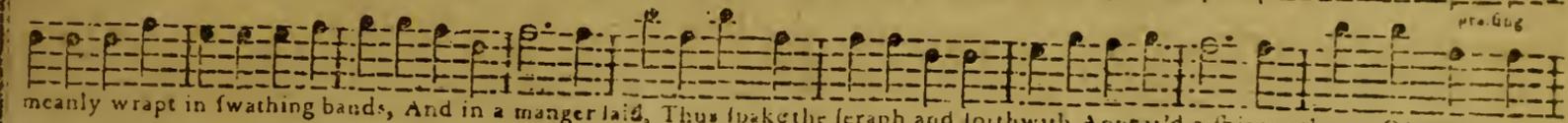
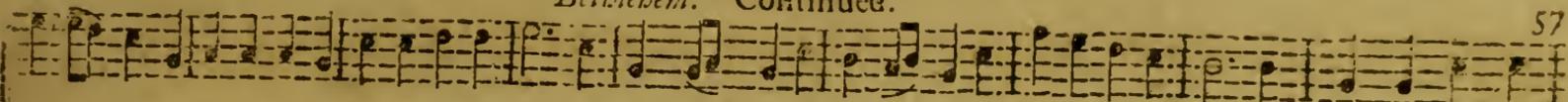
The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef. The third staff is a bass clef. The fourth staff is a bass clef. The lyrics are written below the second and third staves.

joy I bring to you and all mankind, To you in David's town this day Is born of David's line, A Saviour who is Christ the Lord, And

This system contains the first two staves of musical notation. The first staff begins with a treble clef and a common time signature. The melody is written in a series of eighth and sixteenth notes, with various rests and accidentals. The second staff continues the melody and includes the lyrics: "joy I bring to you and all mankind, To you in David's town this day Is born of David's line, A Saviour who is Christ the Lord, And".

this shall be the sign, The heav'nly babe you there shall find, To human view display'd, All meanly wrapt in swadling bands, All

This system contains the next two staves of musical notation. The first staff continues the melody from the previous system. The second staff includes the lyrics: "this shall be the sign, The heav'nly babe you there shall find, To human view display'd, All meanly wrapt in swadling bands, All". The notation includes a triplet of eighth notes in the second staff.



meanly wrapt in swathing bands, And in a manger laid, Thus spake the seraph and loathwith Appear'd a shining throng, Of angels

all: all: all: all: God and th - us All glory be to God on high And

Address their joyful song, All glory be to

all: all: all: all: God and th - us All glory be to God on high And to the earth be peace,

praising God and th - us All glory be to God on high And to the earth be peace,

H

to the earth be peace. peace. peace, All glory be to God on high,
 God on high, And to the earth be peace. And to the earth be peace.
 All glory be to God on high And to the earth be peace, peace, God will henceforth to
 peace, :|| :|| And to the earth be peace, peace,
 peace, peace, Begin end never cease, Good will henceforth from heav'n to men, Begin and never never cease.
 heav'n to men, Begin and never cease.

He calls the winter
He sends his word, and melts the snow, The fields no longer mourn;

He calls the winter

gales to blow; He calls the warmer gales to blow. And bids the spring return.
He calls the warmer gales to blow, And bids, &c. The changing wind, the
gales to blow, And bids the spring return. Add bids the spring return. The
He calls the warmer gales to blow, And bids, &c.

The changing winds the flying clouds, Obey his mighty word, With songs and
 flying clouds, Obey his sovereign word, With songs and honors sounding loud, Praise ye the sovereign
 changing winds the flying clouds, Obey his mighty word, With songs and honors

sounding loud, Praise ye the sovereign Lord, With songs, &c.
 Lord, With songs and honors sounding loud, Praise ye the sovereign Lord. Praise, &c.
 sounding loud, With songs, &c. Praise, &c.

An Antiphon. Solomon's Song, Chap. 2d.

I am the Rose of Sharon and the Lilly of the Vallies,

I am the Rose of Sharon and the Lilly of the Vallies,

I am the Rose of Sharon and the Lilly of the Vallies,

I am the Rose of Sharon and the Lilly of the Vallies,

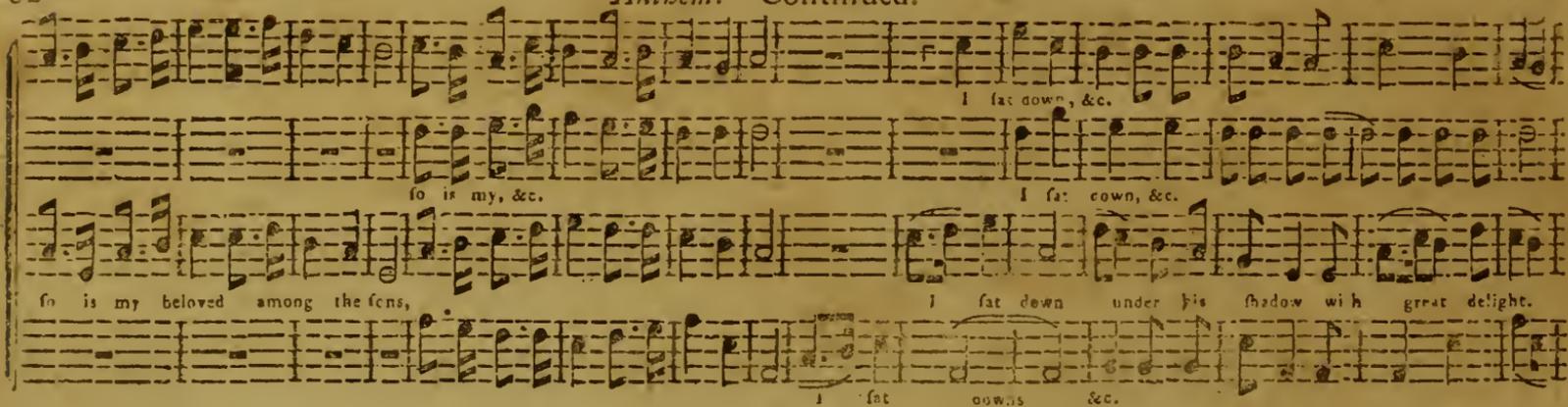
I am the Rose of Sharon and the Lilly of the Vallies,

I am the Rose of Sharon and the Lilly of the Vallies,

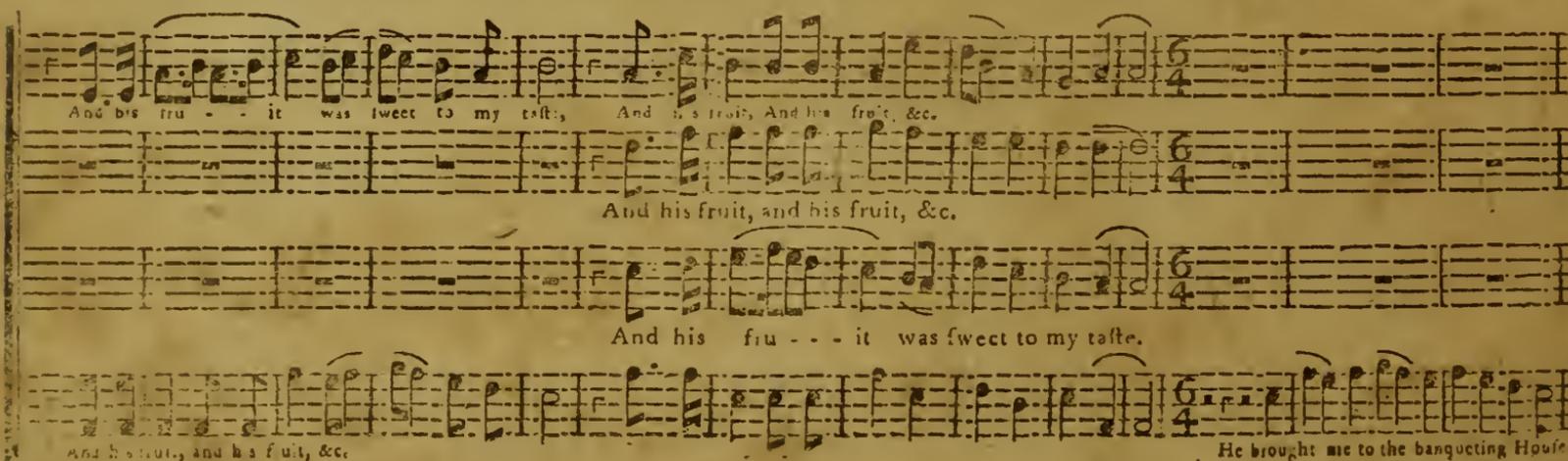
As the appletree the appletree among the trees of the wood

As the Lilly among the thorns so is my Love among the Daughters,

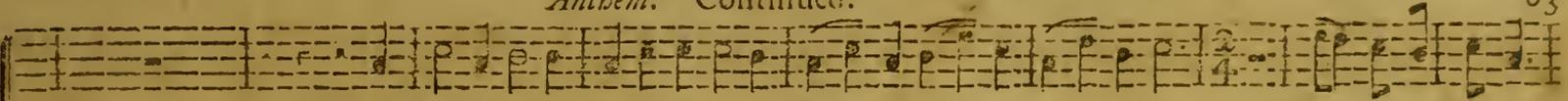
Anthem. Continued.



I sat down, &c.
 So is my, &c. I sat down, &c.
 So is my beloved among the fens, I sat down under his shadow with great delight.
 I sat down, &c.



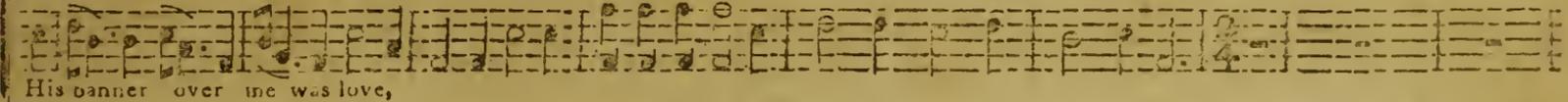
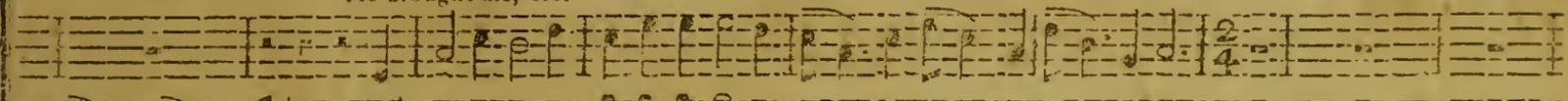
And his fruit - it was sweet to my taste, And his fruit, And his fruit, &c.
 And his fruit, and his fruit, &c.
 And his fruit - it was sweet to my taste.
 And his fruit, and his fruit, &c. He brought me to the banquetting House.



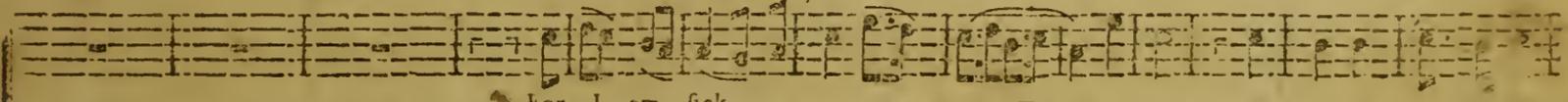
Stay me with Flagon,



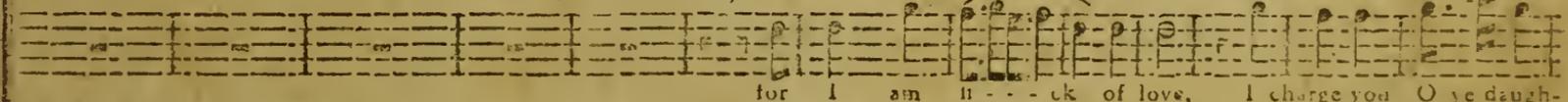
He brought me, &c.



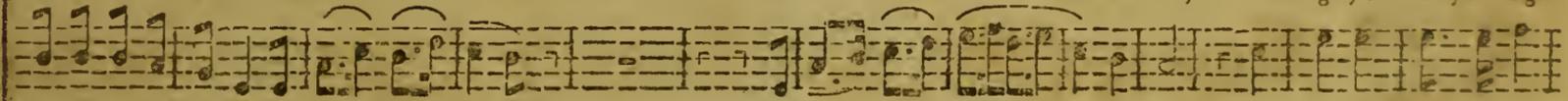
His banner over me was love,



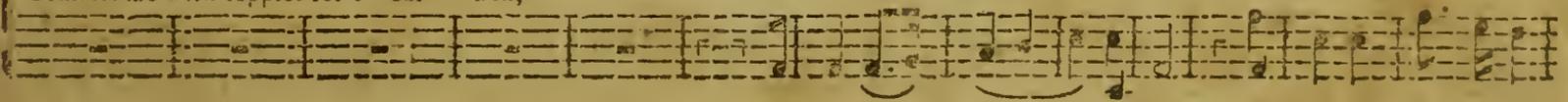
For I am sick,



for I am li - - ck of love, I charge you O ye daugh-



Comfort me with Apples for I am sick,



ters of Jerusalem, by the Ravens and by the Hinds of the field, that you stir not up that you stir not

that you stir not up

The voice of my Be-loved

uproar, A - - wake till: till: till: my Love till he please

Be-

Anthem. Continued.

The musical score consists of ten staves of music. The first four staves are in a common time signature (C). The last six staves are in a 2/4 time signature. The lyrics are written below the notes, with some words appearing on multiple staves. The lyrics include: "skipping", "skipping, Leaping upon the mountains, skipping upon the hills.", "skipping,", "ho d he cometh, Leaping upon the mountains, skipping,", "and said unto me,", "rise up,", "rise up", "rise up my love my fair one and come away.", and "My Beloved spake".

skipping

skipping, Leaping upon the mountains, skipping upon the hills.

skipping,

ho d he cometh, Leaping upon the mountains, skipping,

and said unto me,

rise up,

rise up rise up my love my fair one and come away.

My Beloved spake

rise up,

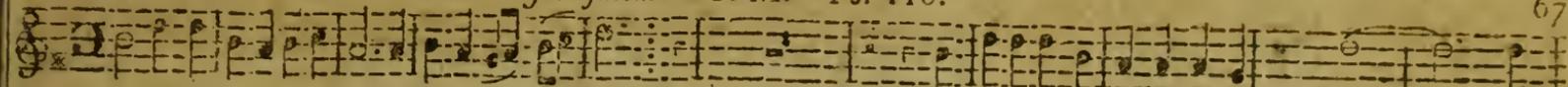
Anthem. Continued.

For lo the winter is past, the rain is over and gone,

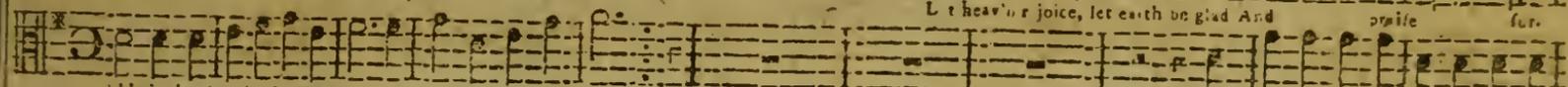
For lo, &c. the

rain is over, the rain is over, the rain is over and gone. For lo the winter is past, the rain is over and gone.

Jerusalem. C. M. Ps. 118.

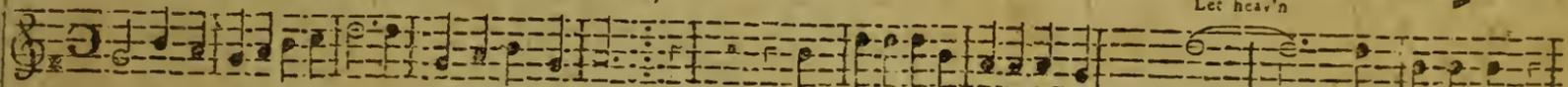


Let heav'n rejoice, let earth be glad, And praise fur-

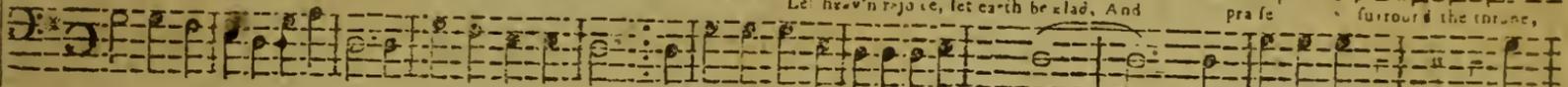


This is the day the Lord hath made, He calls the hours his own,

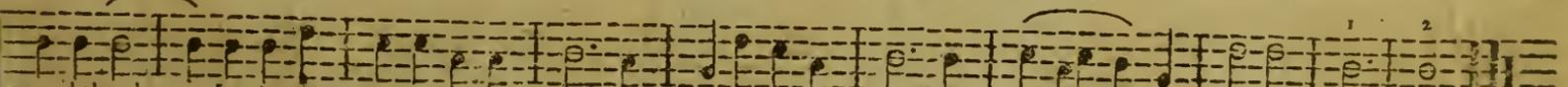
Let heav'n



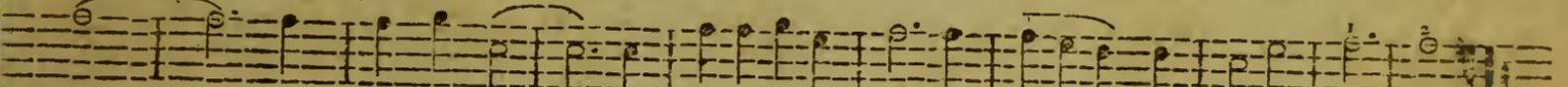
Let heav'n rejoice, let earth be glad, And praise surround the throne,



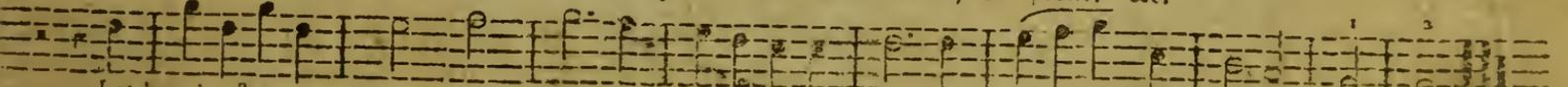
Let heav'n rejoice, let earth be glad, And praise surround the throne. Let



round the throne, Let heav'n rejoice, &c.



And praise surround the throne, And praise. &c.



Let heav'n, &c.



heav'n, &c.

Zion. S, M.

Who

How beautiful are their feet, Who stand on Zion's Hill, Who bring salvation

on their tongues And words of peace reveal. Who bring, &c.

The musical score is arranged in two systems. The first system consists of four staves: a vocal line (treble clef, 5/4 time), a piano accompaniment line (bass clef), and two additional staves (treble and bass clefs) for further accompaniment. The second system also consists of four staves, continuing the vocal and piano parts. The lyrics are placed below the vocal line and between the piano accompaniment staves. The score concludes with a double bar line and repeat signs.

Evening Hymn. S. M. Ps. 90.

Our iniquities a - - - - - piece, Nor will our iniquities stay,

Just like a flood our hasty days are

Just like a flood our hasty days, Are sweeping us a -

Just like a flood our hasty days, Are sweeping us a - - - way Are sweeping, &c.

hasty days, Are sweeping us a - - - way, Are sweep - - - ing, &c.

sweeping us a - - - way, Just like, &c.

way, Just like a flood, &c.

Welcome sweet day of rest, that saw the Lord arise, Welcome to this re - viv - ing breast And

these rejoicing eyes, Welcome, &c.

Death's Alarm. C. M.

Death with his warrant in his hand, Comes rushing on a - maid,

We must obey the

We must obey the furious heat-

We must obey the summons then re - turn to dust a -

gain

We must, &c.

turn to dust a - - - gain return to dust a - gain,

gain re - - turn to dust a - - - gain,

Haverhill. S. M. Ps. 90.

15:

And ev'ry month and ev'ry day 'Tis

A - las the brit - tle clay, Which built our bod.es fit.

and ev'ry month and

And ev'ry month and ev'ry day

mould'ring back to dust, And ev'ry month and ev'ry day, 'Tis mould'ring back to dust, 'Tis mould'ring, &c.

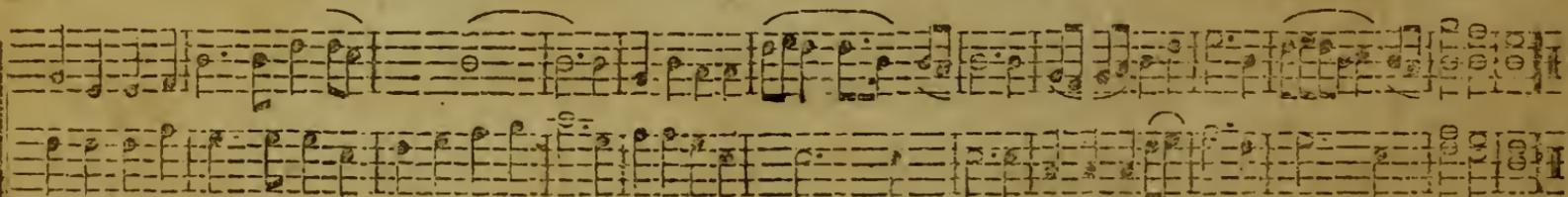
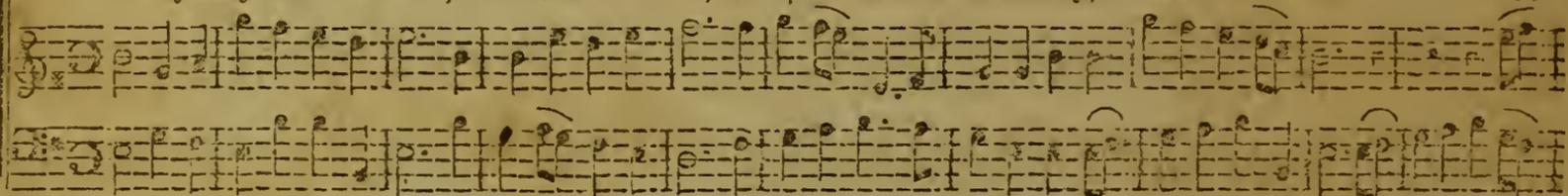
And ev'ry month and ev - - - ry day, 'Tis mould' - - ring back to dust, 'Tis, &c.

ev - - ry day, 'Tis mould - - ring back to dust, 'Tis, &c.

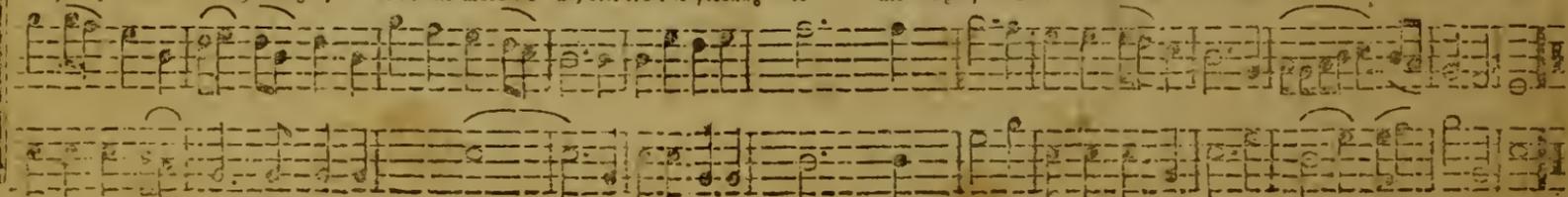
'Tis mould'ring back to dust, 'Tis, &c.



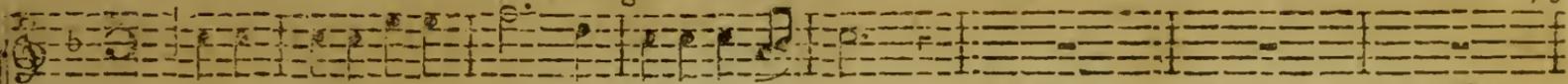
How'ring among the leaves there stands, The sweet Caelestial Dove, And Jesus on the branches hangs, The banner of his love. This



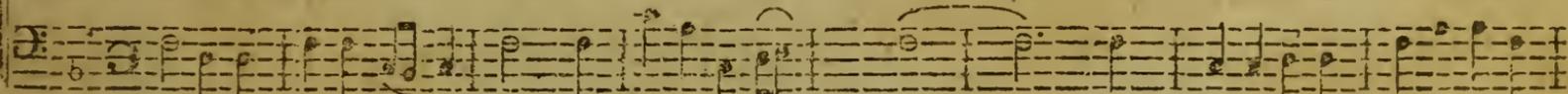
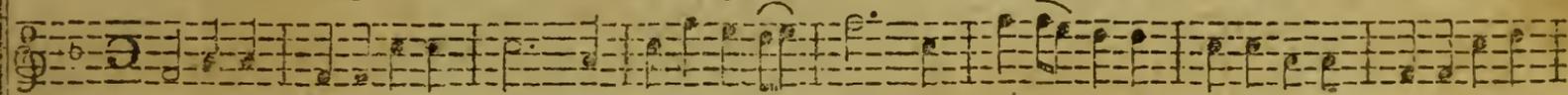
a young heav'n of strange delight, While in his shade we sit, His fruit is pleasing to the sight, And to the taste as fair, And to the taste is sweet.



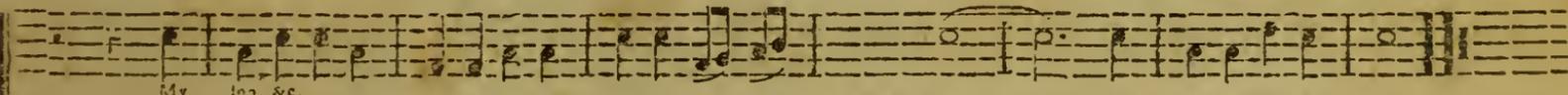
Prodigal. C. M.



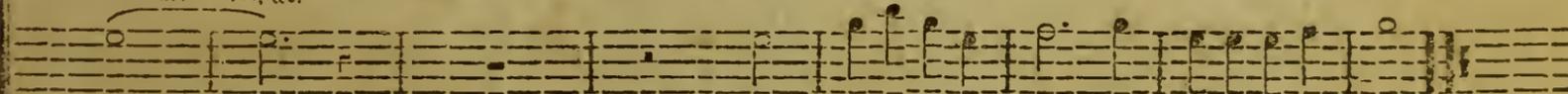
A day of feasting I ordain, Let mirth and joy rebound, My son was dead and lives again, Was lost and now is



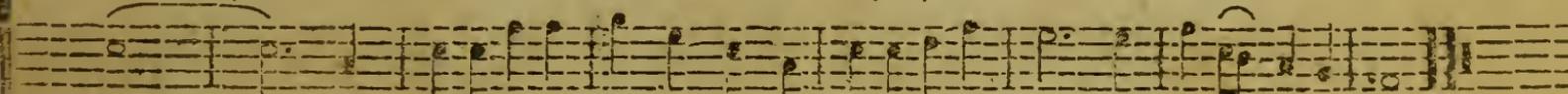
My son was dead and lives again,



My son, &c.



found, Was lost, &c,



My son was dead, &c.

Solitude. C. M.

Fly like a tim'rous trembling dove, Fly like a tim'rou trembling dove,

My refuge is sh' God of love, My foes insult and cry, Fly like a tim'rous trembling dove, Fly like a

fly like a tim'rous trembling do . . . ve,

Since I have plac'd

tim'rous trembling dove, To distant moun-tains fly, my trust in God,

A

The first system of music consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line, primarily consisting of whole and half notes.

Why should I like a timorous bird, to

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The lyrics "to urge always" are positioned below the first few notes of the upper staff.

to urge always

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The lyrics "distant mountains fly" are positioned below the first few notes of the upper staff.

distant mountains fly. Why should I like a timorous bird, To distant mountains fly.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The lyrics "Why should I like a timorous bird, To distant mountains fly" are positioned below the first few notes of the upper staff.

From

The God of glory sends his summons forth, Calls the fourth nations and awakes the north,

east to west his sov'reign orders spread, thro' distant worlds and re-gions

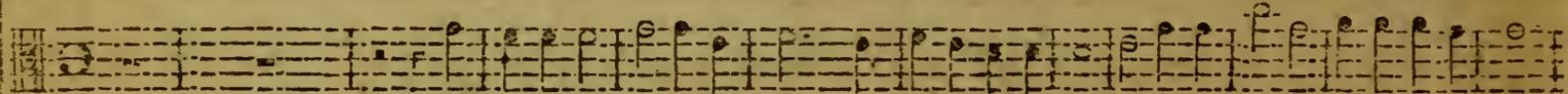
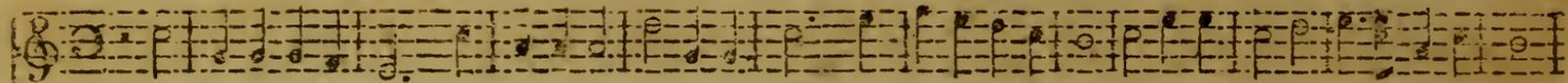
From east to west the sov'reign orders spread, thro' distant worlds and

From east to west the sov'reign orders spread, thro' distant worlds and re-gions

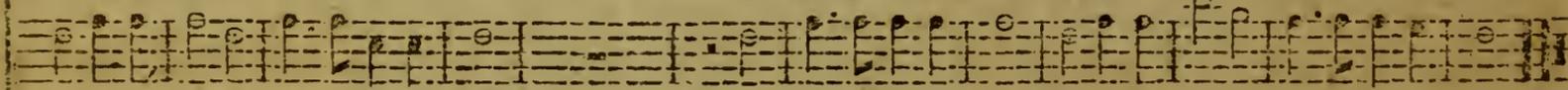
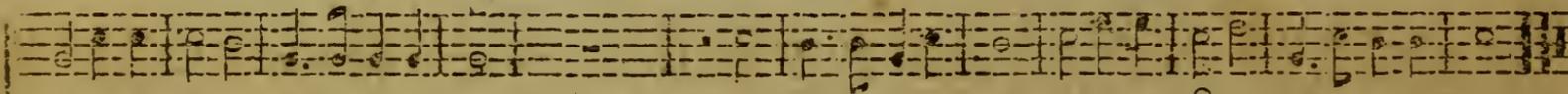
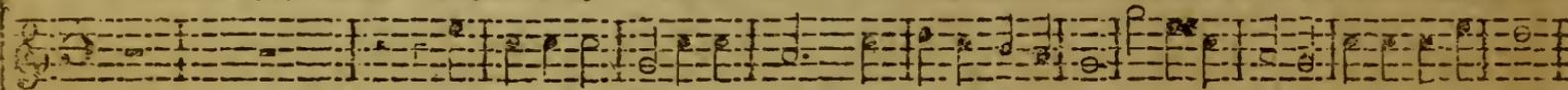
From east to west the sov'reign orders spread, thro' distant worlds and

of the dead, the trumpet sounds, hell trembles heav'n re-
 gions of the dead, the trumpet sounds, hell trembles heav'n re-
 gions of the dead, the trumpet sounds, hell trembles heav'n re-
 gions of the dead, the trumpet sounds, hell trembles heav'n re- joy es,

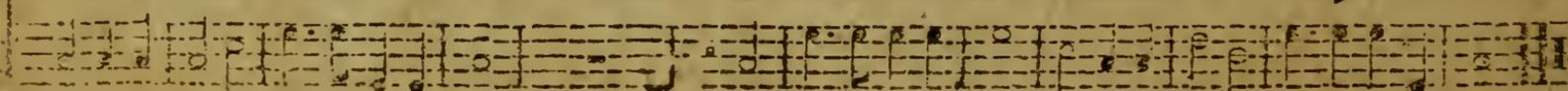
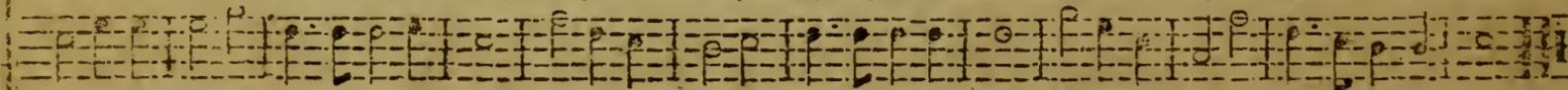
joy's lift up your heads ye saints with cheerful voi- es,
 trembles heav'n re- joy es, Lift up your heads ye saints with
 up your heads ye saints with cheerful ful voi- es,
 Lift up your heads ye saints with, &c.



Behold the judge descends his guards are nigh Tempest and fire attend him down the sky, Heav'n's earth and hell draw near let all things come,



To hear his justice and the sinners doom, But gather first my saints, The judge commands, Bring them ye angels from their distant Lands.



Oh for a shout from old and young, From humble swains and

Mortals can you refrain your tongues, When nature all a - - round you sings,

Oh for a shout from

Oh for a shout from old and young, From

Oh for a shout from old and young, From

lusty Kings,

Oh for a shout from old and young,

old and young From humble swains and lusty Kings,

From humble swains and lusty Kings.

humble swains and lusty Kings.

Oh for a shout from old and young.

humble swains and lusty Kings.

Why do my minutes move

Death may dissolve my bow now, And bear my spirit home, Why do my minutes move so slow, Why.

Nor my salvation

to flow, Why do my minutes, &c.

do my minutes move so slow, slow, Nor my salvation come.

Why do, &c.

Why do, &c.

The Dying Christian to his Soul. *An Anthem.* Words from POPE.

Vital spark of Heavenly flame,

Trembling, heaving, lighting,

Quit Oh Quit this mortal frame,

flying,

Oh the Pains the bliss of dying cease loud Nature cease the strife let me languish

Tremolo, *Forte*, *Piano*

Anthem, Continued.

Piano.

to to Life Hark they whisper
Ang-els say after Spirits come a - - way,

What is

Languissant

Shuts my sight,
Steals my senses,
drowns my spirits tell me my
this ab - sorbs my quite,
Draws my breath,

The world recedes it disappears, Heav'n opens on my eyes my ears, With

Heav'n opens, &c.

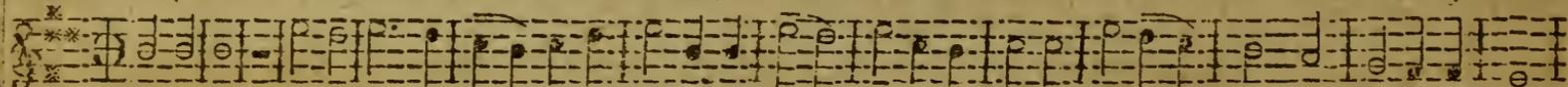
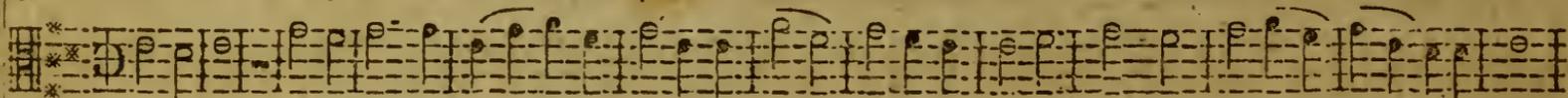
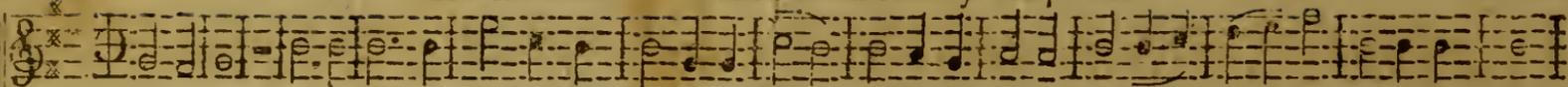
soul can this be death?

The world recedes it disappears.

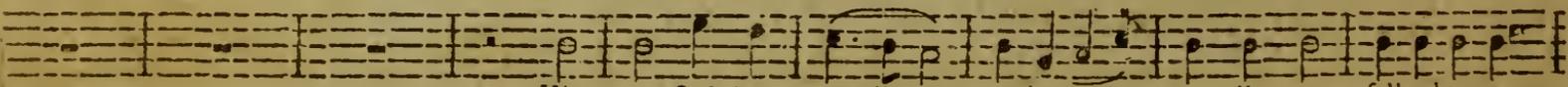
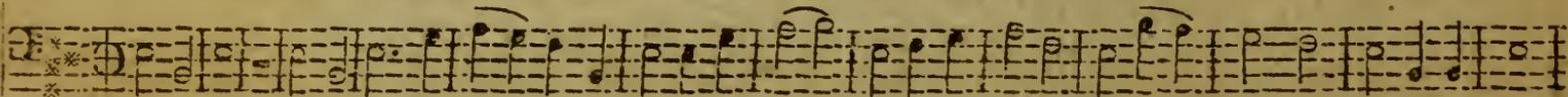
sounds seraphic, With, &c.

With sounds seraphic ring, Lend lend your wings I mount I fly, O grave where is thy victory, O death where is thy sting

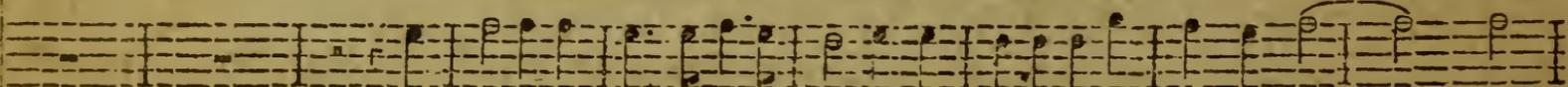
O grave where is thy victory, O death where is thy sting



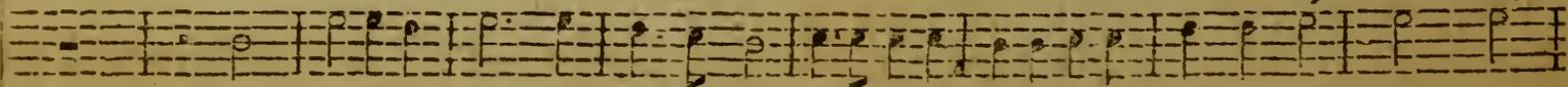
Who is this, who is this that com - eth from Edom with dy'd garments from Bozrah who is he and what is his name,



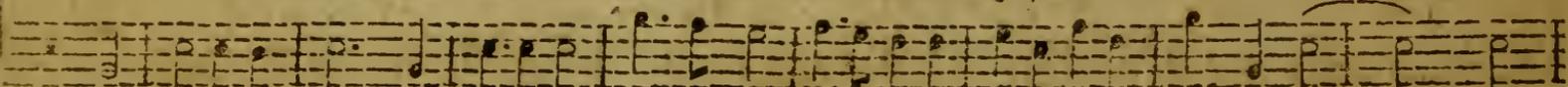
His name shall be call'd wonder - ful :||: coun - feller his name.



his name shall be called wonderful - counfel - er the mighty :||: God his



his name shall be call - ed wonder - ful counfeller the mighty :||: :||: God,



his name shall be call - ed wonderful,

Anthem. Continued.

mighty Il: God the ever-lasting Fa-ther the Prince of peace, the great, the first and last the
 name shall be call-ed wonder-ful counsellor Shiloh E-man-u-el God with
 the ever-lasting Fa-ther the prince of peace the great the first and last the Alpha and the
 ever-last-ing Father the Prince of Pea-
 -pha and O-mega Shiloh God with us Shiloh E-manu-el and the Lord our
 God with us Shiloh E-manu-el God with us Shiloh E-manu-el,
 mega Shiloh E-man-u-el God with us God with us the Lord our righteousness
 ce the great I am the first and last the Alpha and O-mega Shiloh E-manu-el

Antem. Continued.

righteousness prince of peace, the seed of the woman serpent bruiser Shiloh friend to man,
 the seed of the woman serpent bruiser, Shiloh, E - man - u - el, prince of
 the seed of the woman, serpent bruiser, Shiloh, E - man - u - el, son of man Shiloh,
 righteousness, prince of pea
 Shiloh Lamb of God,
 pea ec,
 son of God. Shiloh, Equal with the Father, Grace and truth, Grace and truth.
 ec,

Jerusalem Anthem.

Put on thy beautiful garments O Jerusalem,

Awake, and put on thy strength O Zion, put on thy strength O Zion,

garments,

Put on thy beautiful garments,

Je - ru - sa - lem, thou holy city,

O Je - ru - sa - lem, Je - ru - sa - lem, thou holy city, Put on thy beautiful garments O Je - ru - sa - lem,

Jerusalem Anthem Continued.

How beautiful upon the mountains, good tidings, sayeth our
 are the feet of him that bringeth good tidings, that publisheth peace.

Zion thy God reigneth, thy watchmen shall lift up their voice, lift up their voice and sing together.

Jerusalem Anthem. Continued.

Musical staff 1, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

Break forth into joy and singing, :: joy and singing,

Musical staff 2, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

Musical staff 3, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

Break forth into joy and singing, :: :: joy and singing, and sin - - - - - g to -

Musical staff 4, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

Break forth into joy and singing,

Musical staff 5, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

Musical staff 6, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

For the Lord hath comforted his people, and he hath redeemed Israel.

Musical staff 7, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

gether all ye waste places of Je - ru - sa - lem,

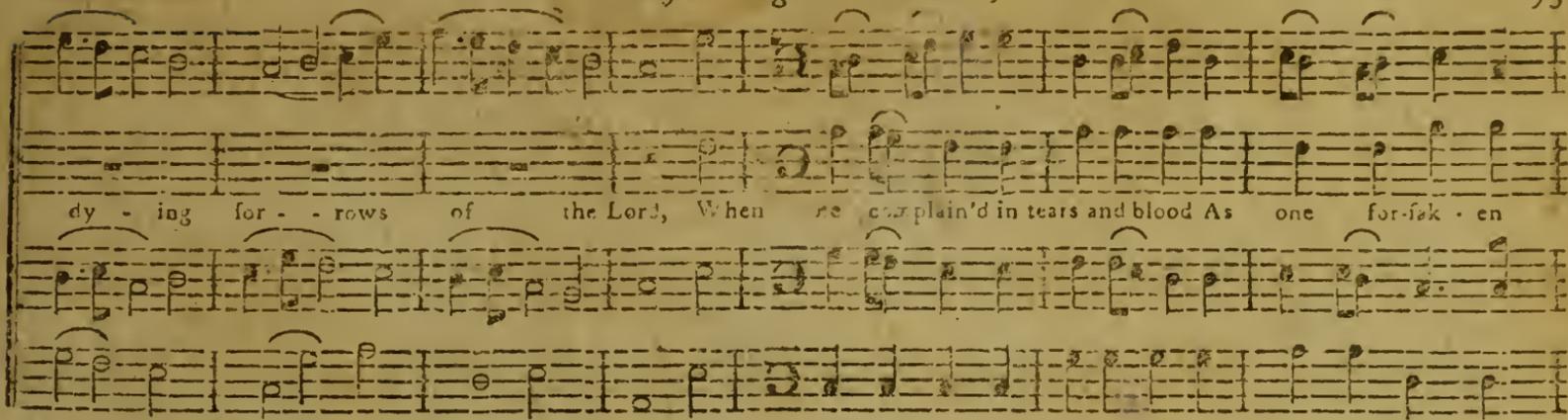
Musical staff 8, 2/4 time signature, treble clef. The staff contains a series of notes and rests, with a fermata over the final note.

Mournful Song. L. M.

'Twas on that dark and doleful night, When pow'rs of earth and hell a - - rote A - gainst the Son of God's

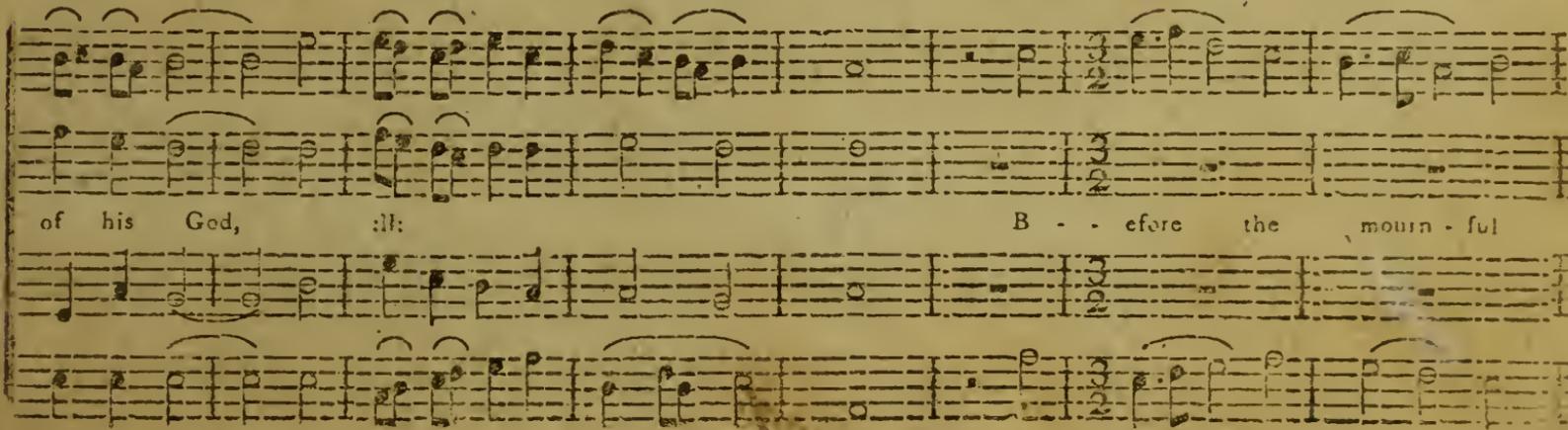
de - - light And friends betray'd him to his foes, Now let my mourn - ful songs re - cord, The

Mournful Song. Continued,



dy - ing for - - rows of the Lord, When we complain'd in tears and blood As one for - sak - en

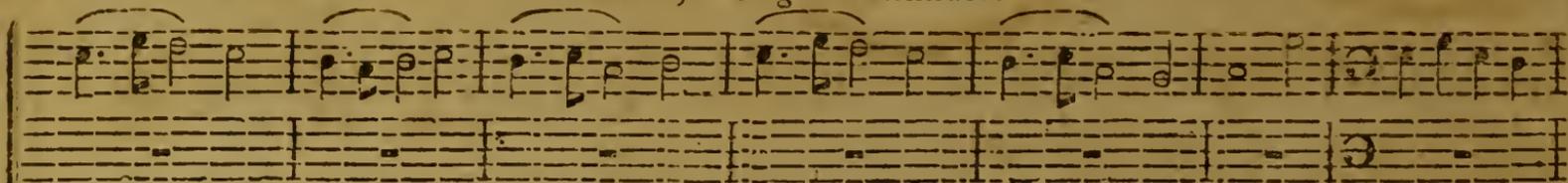
The first system of musical notation consists of four staves. The top staff contains the vocal melody with lyrics underneath. The second staff is a bass line. The third and fourth staves are accompaniment for a keyboard instrument, likely a harpsichord or spinet, with various ornaments and slurs.



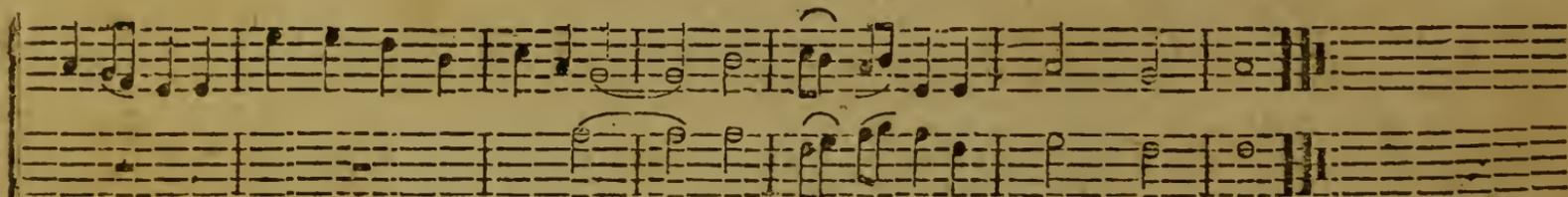
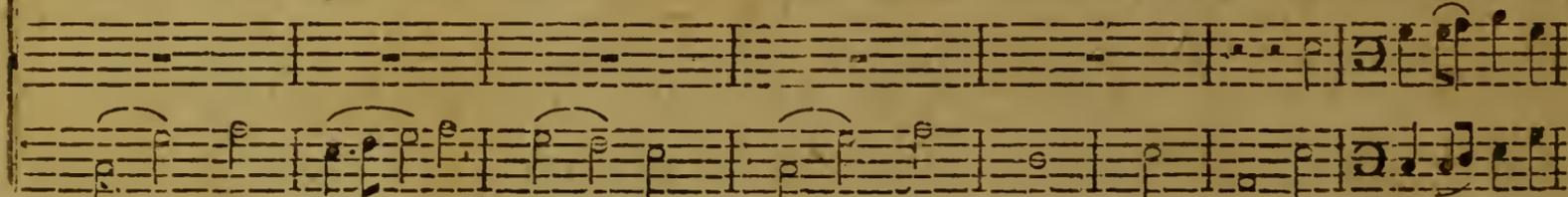
of his God, :||: B - - efore the mourn - ful

The second system of musical notation also consists of four staves. It continues the vocal melody and accompaniment from the first system. The lyrics are placed between the staves. The notation includes various musical symbols such as slurs, ornaments, and repeat signs.

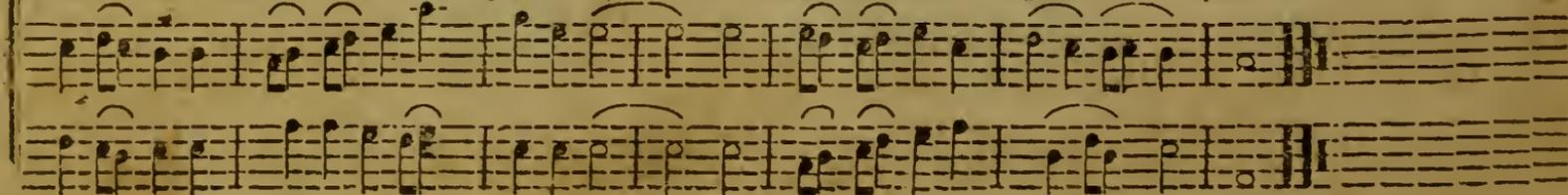
Mournful Song. Continued.



scene be - - gan, He took the bread and blefs'd an break, What love thro' all his



actions ran, What wond'rous words of grace he spake, Whst wond'rous words of grace he spake.

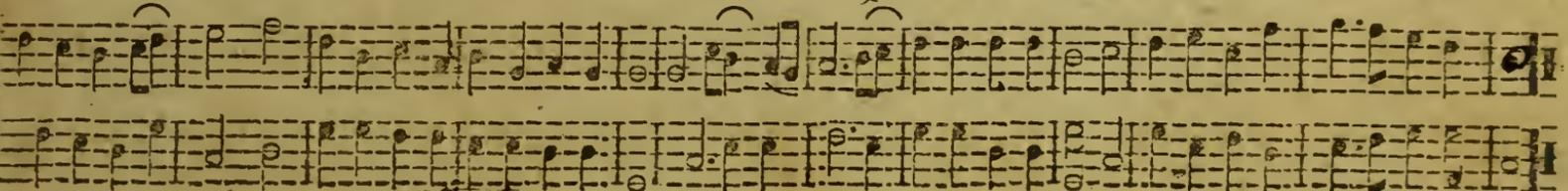




The Lord the sov'reign sends his summons forth, Calls the south nations and awakes the north, From east to west his



sov'reign orders spread, Thro' distant worlds and regions of the dead, The trumpet sounds, ^x ~~Hell trembles~~ ^{hear} a rejoice, lift up your heads ye saints with cheerful voices



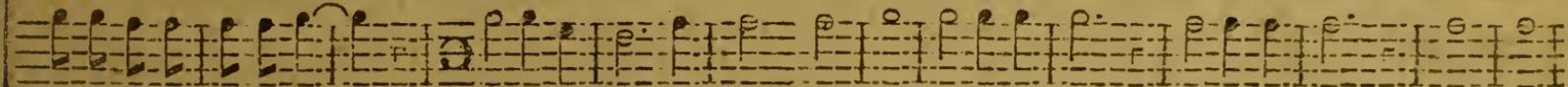
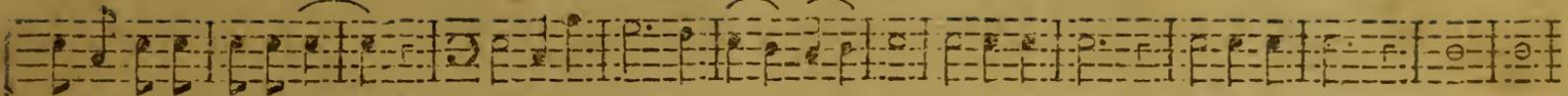
x No more shall ^{wait} ~~wait~~ long delay, No more his vengeance sleep beholds the day

We are his people, we his care, Our souls and all our mor-tal frame, What

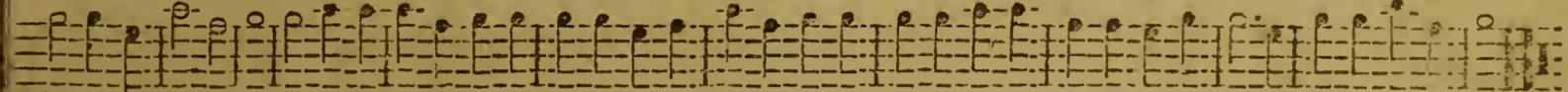
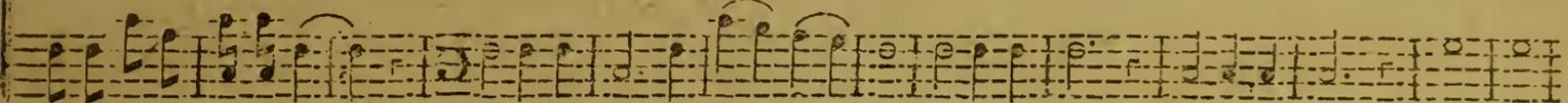
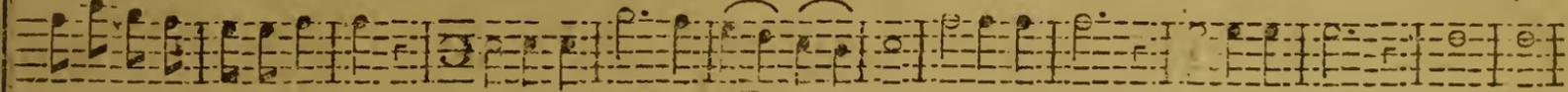
last-ing honours shall we rear, Al-migh-ty Maker, to thy name.

Shepherds rejoice lift up your eyes, And send your fears away, News from the regions of the

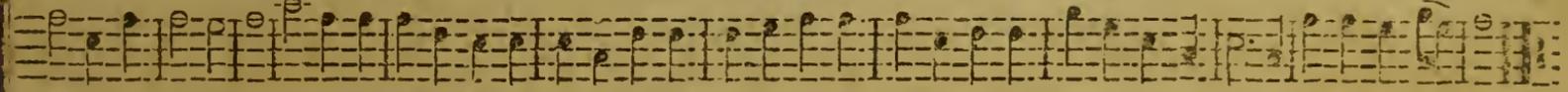
skies, Savation's born to-day, Jesus the God whom angels fear, comes down to dwell with you, To-day he makes his entrance here, But

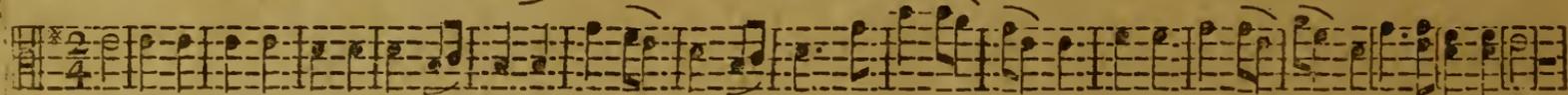
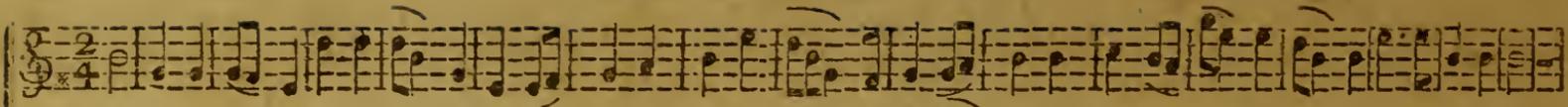


all: The highest notes they raise. Angelic hosts declare his name, Glory to God, all: Glory

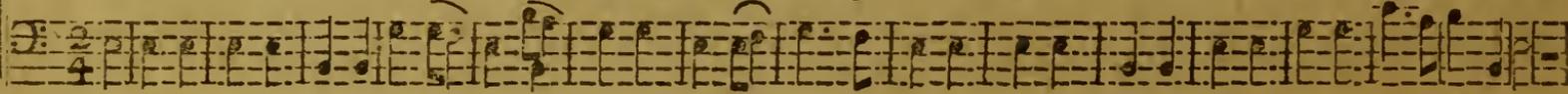
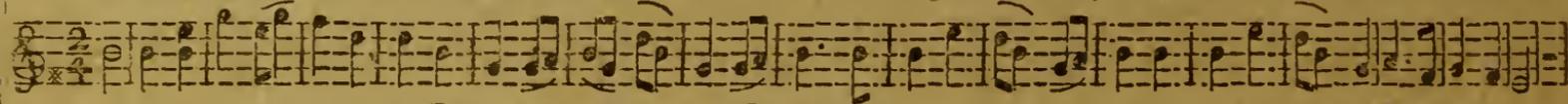


Glory to God on high, Good will to man all: all: & peace on earth, good will to man & peace on earth, behold the Saviour nigh.

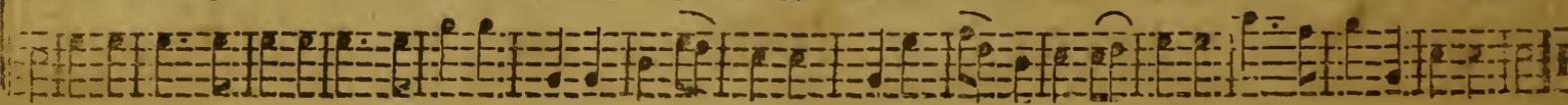


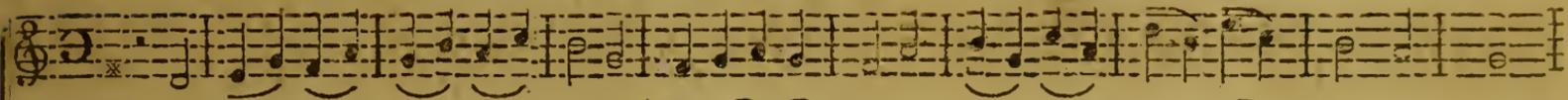


Lord what a thought efs wretch was I, To mourn and murmur end repine, To see the wicked plac'd on high, In pride and robes of honor shine.

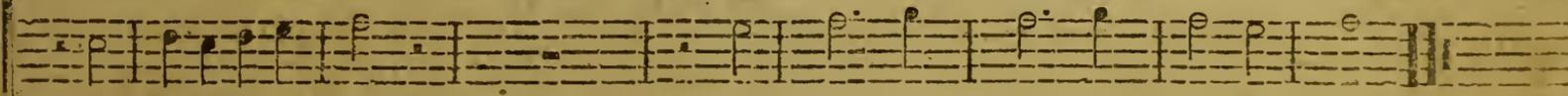
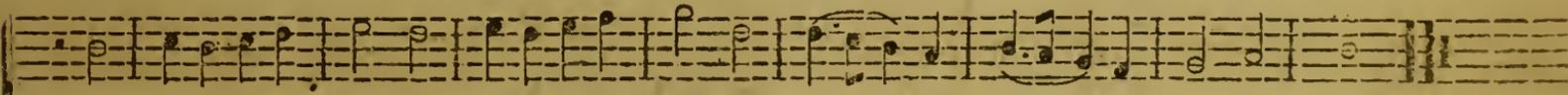
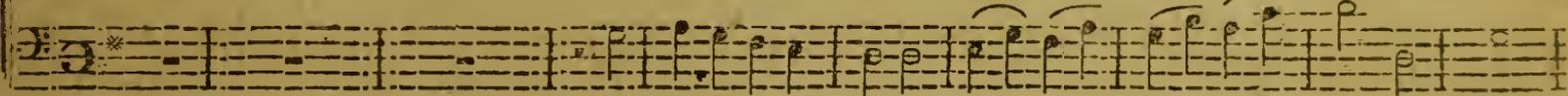
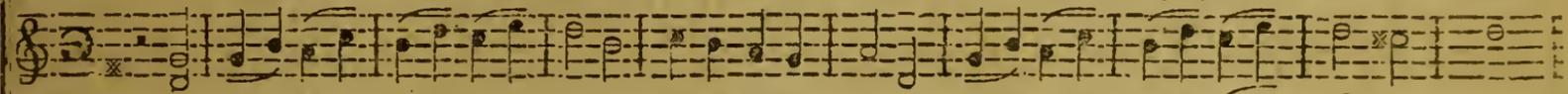


But oh their end their dreadful end, Thy sanct u - a - ry taught me so, On slip'ry rocks I see them stand, And fiery billows roll below,

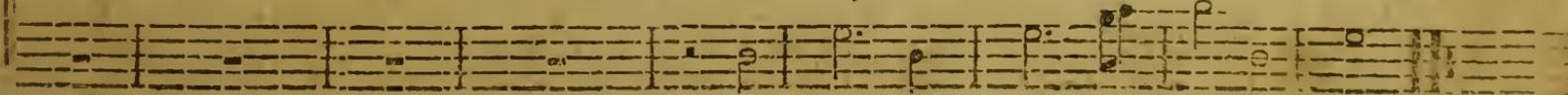
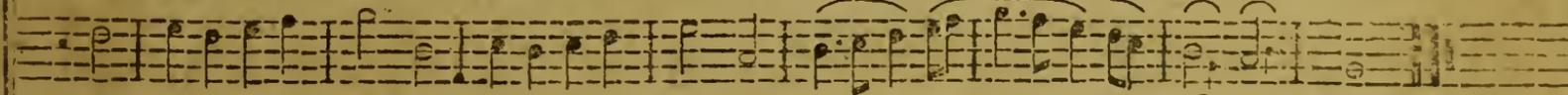




How pleasant 'tis to see, Kindred & friends agree, Each in their proper station move,



And each fulfill their part, With sympathizing heart, In all the cares of life and love.

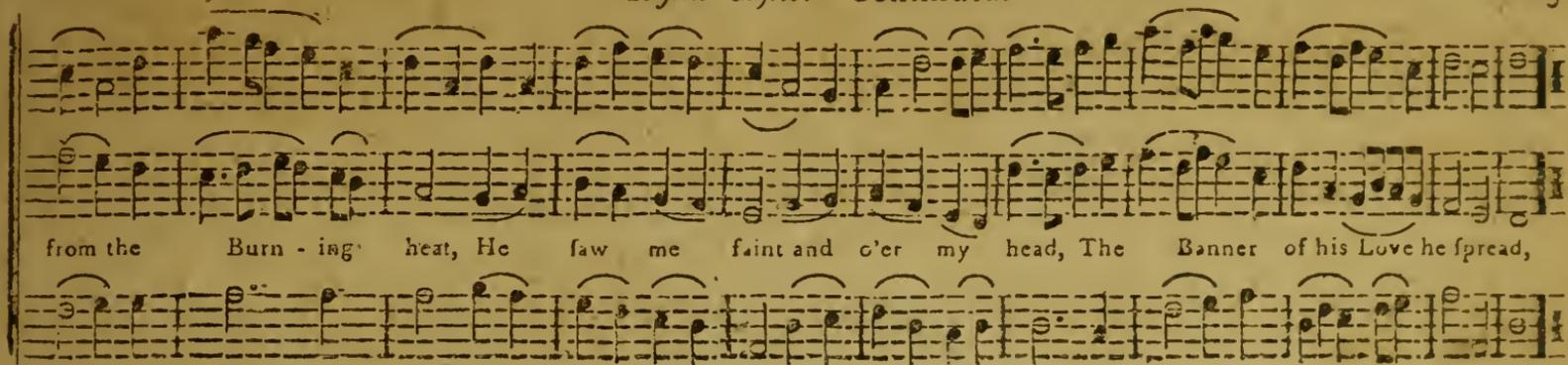


Behold the rose of Sha - - ron here, The Lilly which the Val - - lies bear, Be - - hold the tree of

The image shows the first system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff contains the lyrics: "Behold the rose of Sha - - ron here, The Lilly which the Val - - lies bear, Be - - hold the tree of". The bottom staff is a bass clef. The music is written in a style typical of 18th or 19th-century hymnals, with many beamed eighth and sixteenth notes.

Life which gives Re - - fresh - ing fruits and healing leaves, Beneath his cooling shade I sat, To shield me

The image shows the second system of the musical score. It also consists of three staves. The top staff continues the melody from the first system. The middle staff contains the lyrics: "Life which gives Re - - fresh - ing fruits and healing leaves, Beneath his cooling shade I sat, To shield me". The bottom staff continues the bass line. The musical notation is consistent with the first system.

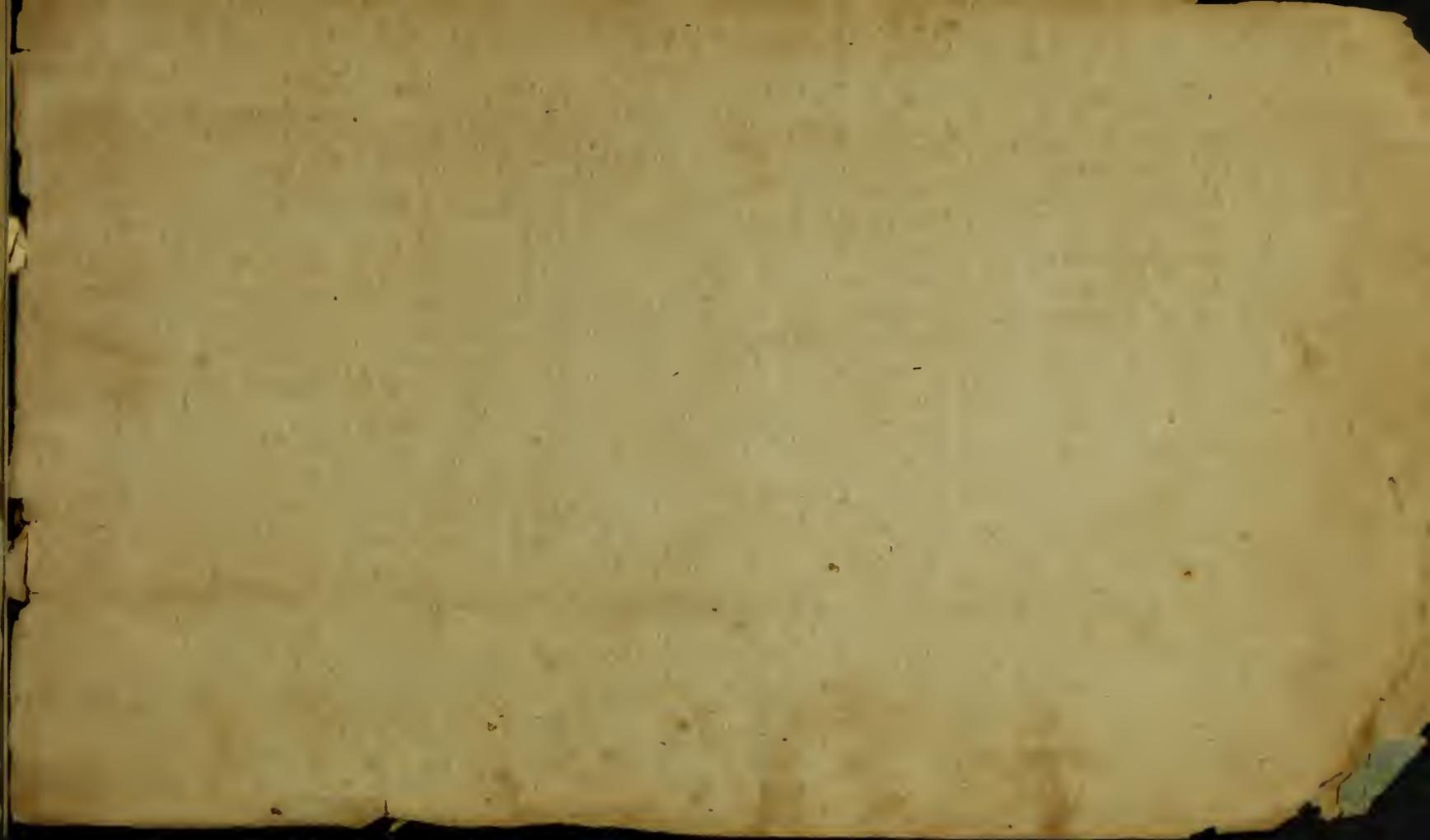


from the Burn - ing heat, He saw me faint and o'er my head, The Banner of his Love he spread,

The image shows a page of a music book with three staves of musical notation. The first staff is a vocal line with lyrics underneath. The second and third staves are accompaniment. The lyrics are: "from the Burn - ing heat, He saw me faint and o'er my head, The Banner of his Love he spread,". The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

INDEX to the *MUSIC.*

<i>ADMIRATION</i> , L. M.	10	<i>Edom</i> ,	C. M.	59	<i>Ohio</i> ,	P. M.	28
<i>An Anthem</i> , Solomon's Song,	61	<i>Evening Hymn</i> ,	S. M.	69	<i>Portland</i> ,	C. M.	44
Chap. 2d. W. Billings,		<i>Freedom</i> ,	P. M.	14	<i>Prodigal</i> ,	C. M.	75
<i>An Anthem</i> , The dying Christian to his Soul, do.	83	<i>Greenfield</i> ,	P. M.	51	<i>Recept</i> ,	S. M.	24
<i>Anthem</i> , Taken from sundry Scriptures, W. Billings.	86	<i>Hartford</i> ,	L. M.	52	<i>Roslin Castle</i> ,	L. M.	102
<i>Adoration</i> , L. M. J. Billings.	81	<i>Haverhill</i> ,	S. M.	72	<i>Salvation</i> ,		97
<i>Babylon</i> ,	16	<i>Invitation</i> ,	C. M.	9	<i>Solemn Song</i> ,	C. M.	11
<i>Bethlehem</i> ,	55	<i>Idumea</i> ,	C. M.	22	<i>S Sharon</i> ,	P. M.	38
<i>Buxton</i> ,	100	<i>Instrumental Concert</i> ,		47	<i>Solitude</i> ,	C. M.	76
<i>Conquest</i>	13	<i>Jerusalem</i> ,	C. M.	67	<i>Sunday</i> ,	P. M.	78
<i>Celestial</i> ,	21	<i>Judgment</i> ,	Ps. 50,	80	<i>Supplement to Denmark</i> ,	L. M.	
<i>Creation</i> ,	72	<i>Jerusalem Anthem</i> ,		89	E. Mann,		96
<i>Consummation</i> , P. M. J. Billings,	95	<i>Lark</i> ,	C. M.	74	<i>Troy</i> ,	S. M.	25
<i>Devotion</i> ,	27	<i>Milton</i> ,	P. M.	12	<i>Vienna</i> ,	S. M.	70
<i>Deliverance</i> , An Anthem,	39	<i>Mount Paran</i> ,		29	<i>Windsor</i> ,	L. M.	20
<i>Death's Alarm</i> , C. M.	71	<i>Morning Hymn</i> ,	C. M.	54	<i>Winthrop</i> ,	L. M.	26
<i>Dissolution</i> ,	82	<i>Mournful Song</i> ,	L. M.	92	<i>Willington</i> ,	S. M.	43
<i>Evening Shade</i> , S. M. Troop.	53	<i>No. 32.</i>	P. M.	103	<i>Waterford</i> ,	P. M.	23
		<i>Orange</i> ,	C. M.	19	<i>Zion</i> ,	S. M.	68
						Wood,	





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