

# KENTUCKY HARMONIST,

*John*

BEING

*Baker*

## A CHOICE SELECTION OF SACRED MUSIC,

FROM THE

MOST EMINENT AND APPROVED AUTHORS IN THAT SCIENCE,

FOR THE USE OF

Christian Churches of every denomination, Singing Schools, and Private Societies;

TOGETHER WITH

AN EXPLANATION OF THE RULES AND PRINCIPLES OF COMPOSITION, AND RULES FOR LEARNERS.

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BY SAMUEL L. METCALF.

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*Cincinnati*

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1818.

*The United States of America, District of Kentucky, act.*

BE IT REMEMBERED, that on this first day of November, A. D. 1817, and in the forty-second year of our independence, Samuel L. Metcalf, of the said District, hath deposited in this office the title of a book, the right whereof he claims as author and proprietor, in the words following, to wit:

“The Kentucky Harmonist, being a choice selection of Sacred Music, from the most eminent and approved authors in that science, for the use of Christian Churches of every denomination, Singing Schools and Private Societies; together with an explanation of the rules and principles of composition, and rules for learners: by Samuel L. Metcalf.”

In conformity to the act of Congress of the United States, entitled “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned,” and also to “An act supplementary to an act entitled “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned,” and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

JOHN H. HANNA,  
*Clerk of the District of Kentucky.*

## PREFACE.

**THE** object of this selection is to supply the churches with a competent number of plain and solemn tunes, adapted to the spirit and design of worship. That such a compilation was needed, no person of piety and taste, who has been acquainted with the selections in common use, will deny.

It must be confessed that although most musical compilations contain many pieces of acknowledged merit, the airs of which, if performed with taste and judgment, are capable of inclining the soul to the most exalted and sacred adoration; it is equally certain that they likewise contain many which neither do credit to the authors nor service to the community; being generally considered improper for divine worship: consequently seldom used as such. But a number of the tunes introduced in this work have claim to originality, while the friends to modern composition will find themselves by no means neglected.

The compiler has endeavored to simplify this work, by beginning with the most plain and easy tunes, and advancing gradually towards the more difficult. It is as common to find the most difficult tunes at the commencement, as at the end of the book: and both the pupil and the teacher are perplexed by the continual change of the keys. To obviate this defect, the compiler has divided the work into three parts. The first commences with the easiest natural tunes, together with a few that are flatted and sharped. When the learner has thus been led in the easiest manner through a suitable variety of plain congregational tunes, and may be supposed capable of a higher effort, to excite him to this, the second and third parts are added, in which there are a number of admirable and more difficult pieces.

In conformity to his general plan of rendering the work easy, the adagio and largo modes of time have in most instances been relinquished, and the allegro substituted.

Without further remarks, I commit the book to the inspection of a candid and enlightened public; hoping it may in some degree merit their patronage.



# AN ESSAY

## On the origin, nature, and moral tendency of Music.

**MUSIC** has its foundation in the origin of man. He is formed with powers and capacities equally suited to invent and perform it; to understand and relish the eloquent expressions it carries to the heart. The charms of a good piece of music will excite the same delightful sensations among all nations on the face of the globe, however diversified as to language or manners. Many curious and even fabulous things have been said concerning its origin. Some are of opinion that man was led to the practice of vocal music, in imitation of the birds, as they sung their soft and melting strains in the forests around him. Kircher thinks with Diodorus, that the first idea of this art was obtained from the noise of the wind whistling through the hollows of reeds on the banks of the Nile.\* To me it seems clear and decisive, that music has its origin in the emotions of the human mind, when much roused and agitated by the contemplation of grand and affecting objects. Struck with the beauties and wonders of nature, man would spontaneously vent the glowing affections of his mind in poetry and song. When the imagination was fired, and the mind strongly moved by extraordinary scenes, or interesting events; when the emotions of the soul became too big for common utterance; they burst into song and overflowed in strains of corresponding melody. This is the true source of poetry and music: they were both prompted by the same cause, generated by the same impulse, and blended in the same character. The sacred historian first introduces us to the father of shepherds, and the scenes and employments of a pastoral life. In a mild clime, under a clear sky, in the full view of the open volume of nature, under the covert of a grove by day, or contemplating the glowing canopy above by night, it was natural and instructive for shepherds, while watching their flocks, to open their ears to the harmonies of nature, and express their emotions of gratitude to the author

\* Lucretius seems to unite both these opinions in the following lines:

'Twas long ere men had tri'd some humble lays,  
And to wild airs attun'd their loose essays;  
Intent they learn'd the music of the groves, &c.  
As plummy warblers sung their faithful loves,  
And through cleft reeds, as dying winds resound,  
To blow rude pipes th' exulting shepherds sound.

of their existence in a hymn of praise. Very early in the history of human kind, we find Jubal honored as the father of such as handle the harp and organ; and there can be no doubt but that instrumental music was posterior to that of the voice by a considerable length of time. Sublime and almost celestial we may well conceive were the anthems of innocent beings, when creation glowed before them in the unsullied lustre of its charms. Strains akin to those of seraphs echoed through the bowers of paradise, when man wore the image of his God, and nature had not languished at the sight of sin. The lapse of human nature, we may well suppose, introduced some change into the music of mortals. Until then, harmony had not shaped itself to the modulations of sorrow, nor learned to waft the sigh of the wretched. That which once breathed the sweet language of holy joy and exultation, has, since that mournful event, poured forth the melting strains of pity and grief. Music being no longer the sole companion of devotion and rapture, wept at the tomb of departed friends, roused the courage of the hero, animated the sufferer to patience, cheered the tent of the shepherd, and soothed the solitude of the languishing swain. And I wish, for the honor of humanity, I could say it had not been forced to speak the language of guilty passion, and serve at the altar of impure love. Happy should I be to draw a veil over the base prostitution, or blot the page that reveals the shame of our nature; but impartiality bids me say that music has been degraded to the vile purposes of folly, luxury and vice. And it is remarkable, that when devoted in this way, it assumes new appearances and effects, taking the cast of the criminal passions whence it sprung, and adding redoubled violence to vicious desires and habits.

But does not music make a part of celestial worship? Yes. With crowns of everlasting joy upon their heads, and palms of victory in their hands, the spirits of the just made perfect shout forth the exulting anthem, "Salvation to our God, who sitteth upon the throne, and unto the Lamb," while adoring seraphs answer in rapturous acclamations, "Blessing, and glory, and honor, and power, and might, be unto our God for ever and ever." Rev. vii, 9—13.

In this remarkable passage we have not only a representation of the church triumphant celebrating the praise of her Redeemer, but also of the church on earth taking up the joyful theme and imitating her jubilant strains; so that it is impossible for us to mistake our duty, when we have such illustrious models and so plain an example for our imitation.

In the second place, music not only decently expresses, but powerfully excites and improves the devout affections. It is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention; and hereby it happily composes and prepares the heart for the exercise of public worship. But besides the more immediate propriety and use of divine song in the ordinances of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to other parts of

public worship—it revives the attention—recruits the exhausted spirits, and begets a happy composure and tranquility. It is also peculiarly agreeable as a social act. I have often wondered to hear men of good sense and good nature profess a dislike to music, when at the same time they do not scruple to own that it has the most agreeable and improving influences over their minds: it seems to me an unhappy contradiction, that those persons should have an indifference for an art which raises in them such a variety of sublime pleasures. However, though some few by their own, or the unreasonable prejudices of others, may be led into a distaste for those musical societies which are erected merely for entertainment; yet sure I may venture to say, that no one can have the least reason for disaffection to that solemn kind of melody which consists of the praises of our Creator.

It may be proper, before I quit the subject, to make a few reflections, which naturally suggest themselves upon a review of what has been said. The first observation I shall make is, that church music should be simple, and adapted to the matter of the psalm or hymn to which it is sung. If music want simplicity, it may gratify the ear, or agreeably agitate the fancy; but will never reach the heart, or make deep and pungent impressions. Nor is simplicity at all incompatible with that variety of modulation and expression which are necessary to move the several passions; so far from this, that it constitutes the very essence of the sublime and affecting in music. The present taste, which admires nothing so much as complex, elaborate and fantastic productions, is certainly false and vitiated in a high degree. We can scarcely hear a piece of music in the modern style without observing all the properties of language and all the charms and graces of poetry horribly mangled and disfigured: no attention is paid to emphasis or pronunciation; the ear is confused by a croud of different words or sentences assailing it at once.\*

Again, I infer the necessity of acquiring so much knowledge of music as to be able to practise it with ease and propriety. Dr. Rush, in his *Thoughts upon Female Education*, says that “Vocal music should never be neglected in the education of a young lady in this country. Besides preparing her to join the part of public worship which consists in psalmody, it will enable her to sooth the cares of domestic life.” He likewise observes that the exercise of the organs of the breast, by singing, contributes very much to defend them from those diseases to which our climatè and other-causes have of late exposed them. I will conclude this essay by observing, that moderate attention and application in an exercise so pleasing and attractive, will lead to a suitable proficiency in this happy art.

\*The greater part of what are called fugging tunes, are notorious for the defects above mentioned, and are therefore unworthy of being admired or practised in the churches; not only because they want simplicity, and are difficult to be performed, but chiefly because they do not answer the design of psalmody, which is to inform and impress the mind. There is so much confusion in the management of these pieces, that the hearer cannot understand what is sung, and the singers themselves must have their attention very much divided. Though I would discountenance the fuge, yet observation convinces me that solos, such as Ninety-Fifth, with some others, may have a very fine effect.

*Adagio*, (or *Ado.*) slow.  
*Affettuoso*, or *Con Affetto*, tenderly.  
*Allegretto*, a little brisk.  
*Allegro*, (or *Allo.*) brisk.  
*Allegro ma non troppo*, brisk, but not too fast.  
*Alto*, or *Altus*, the Contra Tenor.  
*Andante*, distinct, exact.  
*Andantino*; very exact and slow.  
*Amoroso*, see *affettuoso*.  
*Anthem*, a portion of scripture set to music.  
*Bis*, signifies a repeat.  
*Cadences* are closes in music, similar in effect to stops in reading.  
*Cantabile*, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.  
*Canon*, a regular and exact fuge, in either the unison, fifth, or eighth. In these pieces one singer begins alone and when he comes either to the end of his part, or to a repeat, if written on one stave, a second begins, then a third, in like manner, and so of the rest.  
*Canto*, or *Cantus*, the treble.  
*Capella*, a chapel or church, as *Alla Capella*, in church style.  
*Chorus*, full, all the voices.  
*Con*, as *Con Spirito*, with spirit.  
*Crescendo*, (or *Cres.*) to swell the sound.

*Con Lamento*, in a melancholy style.  
*Da Capo*, (or *D. C.*) to repeat and conclude with the first part.  
*Diminuendo*, to diminish the sound.  
*Dolce*, sweet and soft.  
*Duo*, *Duetto*, for two voices or instruments.  
*Del Signo*, (or *D. S.*) from the sign.  
*E*, and, as *Moderato e Mestoso*, moderate and majestic.  
*Fagotto*, the Bassoon part.  
*Fine*, the end of a piece or book.  
*Forte*, (or *For.*) loud.  
*Fortissimo*, (or *F. F.*) very loud.  
*Fuga*, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.  
*Grazioso*, gracefully, with taste.  
*Grave*, the slowest time.  
*Larghetto*, pretty slow.  
*Largo*, *Lentement* or *Lento*, very slow.  
*Ligature*, a slur.  
*Mestoso*, slow, firm and bold.  
*Moderato*, moderately.  
*Motetto*, a kind of Latin anthem.  
*Mezzo*, moderately, rather, as *Mezzo Forte*, moderately loud; *Mezzo Piano*, rather soft.  
*Organo*, the organ part.  
*Piano*, (or *Pia.*) soft.  
*Piu*, prefixed to another word, increases its force.

*Poco*, the contrary of *Piu*.  
*Presto*, quick.  
*Prestissimo*, very quick.  
*Primo*, the first part.  
*Pianissimo*, (*Pianis*, or *P. P.*) very soft.  
*Pomposo*, in a grand or pompous style.  
*Recitative*, a kind of musical recitation between speaking and singing.  
*Ritornello*, see *symphony*.  
*Seconda*, the second part.  
*Semi Chorus*, half the voices.  
*Siciliano*, a slow graceful movement in compound time.  
*Solo*, for a single voice or instrument.  
*Soprano*, the treble.  
*Spiritoso*, or *Con Spirito*, with spirit.  
*Staccato*, very distinct and pointed.  
*Sotto Voce*, middling strength of voice.  
*Symphony*, a passage for instruments.  
*Tempo*, time; as *A Tempo*, or *Tempo Giusto*, in true time.  
*Trio*, a piece in three parts.  
*Tempo di Murcia*.  
*Tatto*, when all join after a solo.  
*Thorough Bass*, the instrumental bass, with figures for the organ.  
*Verse*, one voice to a part.  
*Vivace*, with life and spirit.  
*Volta Subito*, turn over quick.



*John Ba*

# THE RUDIMENTS OF MUSIC.

## ON THE INTERVALS IN MUSIC.

THE distance between any two notes, whether remote or immediate, is called an interval. These intervals are called tones, semitones, thirds, fifths, &c. which I will endeavor to explain in regular order. It is universally agreed by authors in our day, that an octave (or eighth of music) contains five whole and two semitones; that sounds naturally succeed each other in music, ascending from the key note of the major mood to the second, a tone; from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth, a tone; from the fifth to the sixth, a tone; from the sixth to the seventh, a tone; and from the 7th to the 8th, a semitone; but when reckoning from the key note of the minor mood, the semitones lie between the 2d & 3d, and 5th & 6th: wherefore this order of tones and semitones is called the Natural Scale of Music.

## THE GAMUT, OR GENERAL SCALE,

Exhibiting the connexion and pitch of the several parts together.

TREBLE.

COUNTER.

TENOR.

BASS.

G 22  
F 21  
E\* 20  
D 19  
C 18  
B\* 17  
A 16  
G 15  
F 14  
E 13  
D 12  
C 11  
B\* 10  
A 9  
G 8  
F 7  
E 6  
D 5  
C 4 natural key note of the major mood:  
B 3  
A 2 natural key note of the minor mood.  
G 1

## THE RUDIMENTS

The foregoing scale comprises three octaves, or 22 sounds. The F Cliff  used on the fourth line in the Bass, shows that the line upon which it is placed is the 7th sound of the general scale. The first G Cliff  used on the second line in the Tenor, shows that the line upon which it is placed is the 8th sound of the general scale.


the line to which it belongs is the 11th sound of the general scale.

the corresponding sounds in the several parts. The stars show the natural place of the semitones.

By attending to the preceding scale, the order of tones and semitones will appear as above stated. Three octaves (observes Mr. Adgate, and others) being more than any common voice can perform, we therefore assign the Bass to the gravest, and the Tenor to the highest voices of men, the Treble to females; the Counter to boys and the lowest voices of women. However, modern custom (and I think justly) assigns the air or leading part of the tune to females: but this does not destroy the scale, as the intervals between a woman and a man's voice is an octave; the former being an octave more acute than the latter. Two sounds equally high or equally low, however unequal in their force, are said to be in unison one with the other. Consequently E on the lower line of the Treble stave is in unison with E on the fourth line in the Tenor; and E on the third space in the Bass is in unison with E on the lower line in the Tenor, and an octave below E on the lower line in the Treble. See the general scale.

From any one letter in the general scale to another of the same name, the interval is an octave—thus: as from B to B, D to D, E to E, &c. Agreeably to the F and G Cliffs used in the general scale, a note on any line or space in the Bass is a 6th below a note on a corresponding line or space in the Tenor, and a 12th below a note in the treble occupying the same line or space. Suppose we place a note on D, middle line of the Bass, another on B, middle line of the Tenor, the interval will appear as just stated: and to find any other interval, count either ascending or descending, as the case may require.

Air. EXAMPLE.

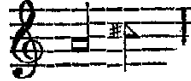


The example shows three staves of music. The top staff is labeled 'Air' and contains notes G, D, B, F, A, G, F, E, E, A, A. The middle staff is labeled 'Second' and contains notes G, D, B, F, A, G, F, E, E, A, A. The bottom staff is labeled 'Bass' and contains notes G, D, D, A, D, D, D, D, E, G, A. Below the staves, the intervals between notes are labeled: Octave, ditto, 6th, ditto, 5th, 4th, 3d, 2d, unison, octave, double oct.

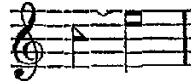
In the preceding example the notes in the air and second are in unison with each other. But by assigning the air to female voices; and the second to men's, an octave must be added to the notes in the air, (as previously observed of a woman's voice being an octave more acute than a man's) the interval then between the Bass and air in the first part would be a 15th, or double octave, in the third bar, the note on B in the air a 13th above D in the Bass, &c. It must be observed, likewise, that an octave and a second, make a 9th; an octave and a third, make a 10th; an octave and a fourth, a 11th; an octave and a fifth, a 12th; an octave and a sixth, a 13th; an octave and a seventh, a 14th; two octaves, a 15th, &c. always including the first and last notes.

TERMS BY WHICH THE DIFFERENT INTERVALS IN THE GAMUT ARE DENOMINATED.

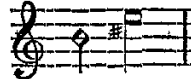
1 An interval composed of a tone and a semitone, as from law to faw, that is, from A to C, is called a minor 3d.



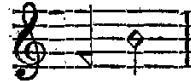
2 An interval composed of two full tones, as from faw to law, i. e. from C to E, is called a major third.



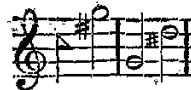
3 An interval composed of two tones and a semitone, as from mi to law, i. e. from B to E, is called a fourth.



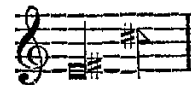
4 An interval composed of three full tones, as from faw to mi, i. e. from F to B, is called triton, or 4th redundant.



5 An interval composed of three tones and a semitone, as from faw to sol, i. e. from C to G, or from G to D, is called a fifth.



6 An interval composed of three tones and two semitones, as from law to faw, i. e. from E to C, is called a sixth minor.



7 An interval composed of four tones and a semitone, as from *faw* to *law*, i. e. from *C* to *A*, is called a sixth major.

8 An interval composed of four tones and two semitones, as from *sol* to *faw*, i. e. from *D* to *C*, is called a seventh minor. [See in next example.]

9 An interval composed of five tones and a semitone, as from *faw* to *mi*, i. e. from *C* to *B*, is called a seventh major.

10 An interval composed of five tones and two semitones (as already observed) is called an octave. Example of the three last mentioned intervals.

The preceding intervals are counted ascending or upwards, and the sharp indicates the place and number of semitones in each example. *Note*—It may be particularly remembered that the semitones always lie between *mi* and *faw*, and *law* and *faw*.



## OF HARMONY.

Having given an explanation of the different intervals contained in an octave, I proceed to show how they may be used to produce harmony. Harmony consists in the proportion of the distance of two or more sounds performed at the same instant of time, and mingling in a most pleasing manner to the ear. The notes which produce harmony, when sounded together, are called *concord*s, and their intervals, *consonant intervals*. The notes which when sounded together produce a disagreeable sound to the ear, are called *discord*s, and their intervals, *dissonant intervals*. There are but four *concord*s in music, viz. unison, third, fifth and sixth, (their eights or octaves are also meant. The unison is called a perfect chord, and commonly the fifth is so called, but the fifth may be made imperfect, if the composer pleases. The third and sixth are called imperfect; their chords not being so full nor so agreeable to the ear as the perfect; but in four parts the sixth is often used instead of the fifth; in some certain places when the fifth is left out; so in effect there are but three *concord*s employed together in composition. N. B. The meaning of imperfect signifies, that it wants a semitone of its perfection to what it does when it is perfect; for as the lesser, or imperfect third, includes but three half tones, the greater or major third includes four half tones, &c.

The *discords* are a second, a fourth, and a seventh, and their octaves; though sometimes the greater fourth comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. The following is an example of the several *concord*s and *discords*, with their octaves under them.

Single chords	CONCORDS.				DISCORDS.		
	1.	3.	5.	6.	2.	4.	7.
Their octaves	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

Notwithstanding the 2d, 4th, 7th, 9th, &c. produce properly discords, yet they may be used to advantage in composition. Many authors seem partial to them. In the celebrated tune "Denmark," written by Dr. Madan, several dissonant chords may be found. However, whenever they are used, they should be immediately followed by a perfect chord.

ON THE KEY NOTES IN MUSIC.

The last note in the Bass is the key note. It is the predominant tone, and contains the air of the tune. It is the first note above, or the next below mi. If it is above mi, it is a major, or sharp key; if below, it is a minor, or flat key. The sharp key note is always fa, but the flat key note is always la. Tunes in the major key are expressive of the lively and cheerful passions; and those in the minor key are adapted to the mournful and the plaintive. In the major key every 3d, 5th, and 7th, is half a tone higher than in the minor, as will appear from the following SCALE, showing the difference of the two keys.

SHARP KEY.		FLAT KEY.	
11	◇ 7th	○ 7th	10
10	■ 6th	○ 6th	9
9	◇ 5th	■ 5th	8
8	○ 4th	◇ 4th	7
7	■ 3d.	○ 3d.	6
6	◇ 2d.	■ 2d.	5
5	○ 1st	◇ 1st	4
4		■ 1st	3
3			2
2			1
1			

The figures in the table show the intervals, as 3d, 6th, 7th, &c.  
The figures each side show the number of semitones.

Although C is the natural letter for the major key, and A that of the minor, it often becomes absolutely necessary to remove the key, which is done by the aid of flats and sharps. To prove the utility of removing the key, I will produce one example, which I think will suffice. Let the tune "Amherst" be written on key note C, instead of G, its proper key, and few voices would be able to perform it: thus the Tenor of Amherst on G, its proper key, from the repeat.



A SCALE OF NOTES, AND THEIR PROPORTION.

	Sol	Law	Mi	Faw	Rests
Semibreves -					
Minims -					
Crotchets -					
Quavers -					
Semiquavers					
Demisemiquavers					

Notes are marks of sound. One semibreve is equal in time to two minims, four crotchets, eight quavers, sixteen semiquavers, thirty-two demisemiquavers. Rests are marks of silence, equal in time to the notes after which they are called, except the semibreve rest, which fills a bar in all moods of time.

RULES TO FIND THE MI.

If there is neither flat nor sharp at the beginning of a tune, Mi is in B	
If B be flat Mi is in E	If F be sharp Mi is in F
If B and E be flat Mi is in A	If F and C be sharp Mi is in C
If B, E and A be flat Mi is in D	If F, C and G be sharp Mi is in G
If B, E, A & D be flat Mi is in G	If F, C, G & D be sharp Mi is in D

MUSICAL CHARACTERS EXPLAINED.

- This character is called the F Cliff, which heretofore has been used only in the Bass; but in this collection it will sometimes be found in the Counter, &c. the purpose of bringing the music within the staff.
- This character called the 1st G Cliff, is used in the Ten and sometimes in the Counter.
- This character is called the C Cliff, and now only used in the Counter.
- This character is called the 2d G Cliff, and belongs to the Treble, or highest part of music.

A Flat set before a note sinks it half a tone.

A Sharp set before a note raises it half a tone.

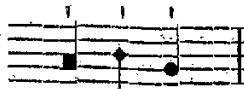
A Natural restores a note before made flat or sharp to its primitive sound.

A Dot or Point at the right of a note makes it half as long again.

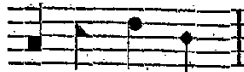
A Figure set over or under any three notes, reduces them to the time of two.

Choosing Notes either may be sung.

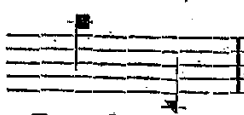
**Mark of distinction** ! notes thus marked, should be sung very distinct and emphatical.



**A Stave** — five lines with their spaces, whereon music is written.



**A Ledger** is added when notes ascend above line — or descend below the stave.



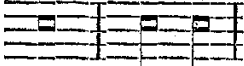
**A Slur** — shows what notes are sung to one syllable; but when the notes are tied at the bottom the slur is unnecessary.



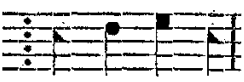
**A Brace** } shows how many parts are sung together.



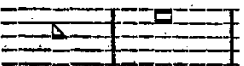
**Single Bar** | divides the time into equal parts.



**A Repeat** :: shows that the music between it and the following double bar or close is to be sung over again.



**A Measure** is that which fills a bar.



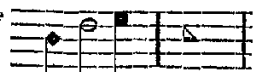
**A Double Bar** || shows the end of a strain.



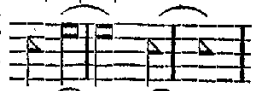
**Figures 1 2** show that the note or notes under 1 are sung before the repeat, & those under 2 after; but if tied with a slur both are sung after the repeat.



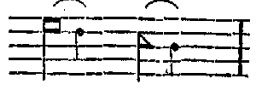
**Notes of Syneopation** are those which are driven out of their proper order in the bar.



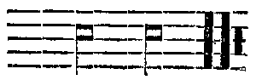
**Ligature or tie** — comprehends two or more notes on the same line or space with a slur over them; they must be sung as one continued sound.



**Leaning Notes** are small ones which have no duration but what is borrowed from those to which they are attached.



**A Close** ||| shows the end of a tune.

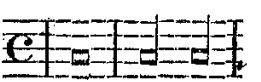


**TIME.**


There are three divisions of Time, viz. Common, Triple and Compound, which are designated by characters.


**COMMON TIME MOODS.**

**Adagio, or First** — contains one semibreve or its quantity between each single bar, two accents and four beats,\* two down and two up, four seconds of time.



\* The first and second moods of common time are sometimes performed with two beats to a measure.

**Largo,**  
or **Second**  contains one semibreve and four beats, three seconds.

**Allegro,**  
or **Third**  has the same measure note, and generally sung in the time of two seconds, two beats in a bar, one down and one up.\*

**Fourth**  
 $\frac{2}{4}$  from 4 contains one minim, and two beats, one second and a half.

### TRIPLE TIME MOODS.

**First**  $\frac{3}{2}$  to  $\frac{2}{2}$  contains one pointed semibreve or its quantity between each single bar, and three beats, two down and one up, three seconds of time.

**Second**  
 $\frac{3}{4}$  from 4 contains one pointed minim, and three beats, two seconds.

**Third**  
 $\frac{3}{8}$  from 8 contains one pointed crotchet, and three beats, one second and a half.

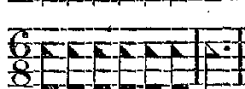
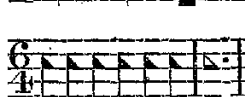
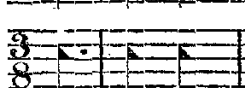
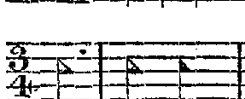
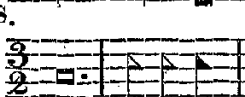
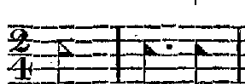
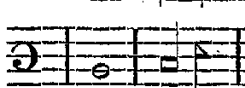
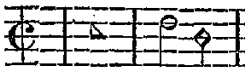
### COMPOUND MOODS.

**First**  $\frac{6}{4}$  to 4 contains six crotchets in each bar, and two beats, one down and one up, two seconds.

**Second**  
 $\frac{6}{8}$  from 8 contains six quavers in each bar, and two beats, one second and a half.

**N. B.** The hand falls at the beginning of every bar, in all moods of time.

\* Many teachers of music have been governed entirely by the pendulum, notwithstanding the variety of the subjects. But this is a gross error, and discovers a want of taste. Whatever the operating mood may be, the subject should govern the time.



### GENERAL OBSERVATIONS.

1. It is of the utmost importance that the preceding rules should be perfectly understood by the pupil, previous to his undertaking to sing.

2. As soon as he has attained a thorough knowledge of the rules, he may proceed to learn a few plain tunes: but ought not to be suffered to sing by word until he has learned several tunes well by note.

3. Great care should be taken to cultivate soft singing, for those who sing within the natural compass of the voice retain the power of swelling (when the subject requires) to give force to particular sentiments.

4. Some teachers are in the habit of singing too long with their pupils, and allowing them to unite in concert before they can readily name and time the notes themselves without assistance. It is better to sing nine or ten tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, than to skim over thirty or forty in a superficial manner, and at the end of a quarter of schooling perhaps few besides the teacher know a flat from a sharp keyed tune.

5. Good pronounciation is one of the most important points to be attended to. The most eligible rule that can be given, is, to let every word be pronouneed precisely according to the best rules of pronounciation, and distinctly, that what is sung may be perfectly understood by all present. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

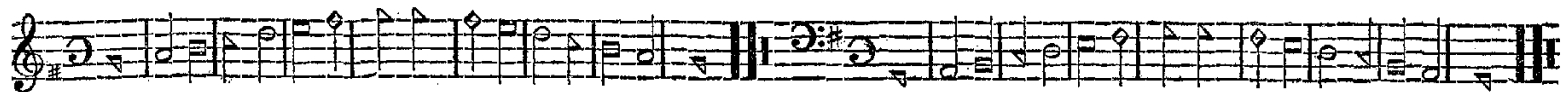
6. When notes of the Tenor fall below those of the Bass, the Tenor should be sounded full and strong, and the Bass soft. The high notes in all parts should be sounded soft and clear, but not faint: the low notes full and bold, but not harsh. The best general rule in singing in concert is, for each individual to sing so soft as to hear distinctly the other parts.

7. When music is repeated, the sound should increase together with the emphasis; in tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit, in which case the pronounciation should be very distinct and emph

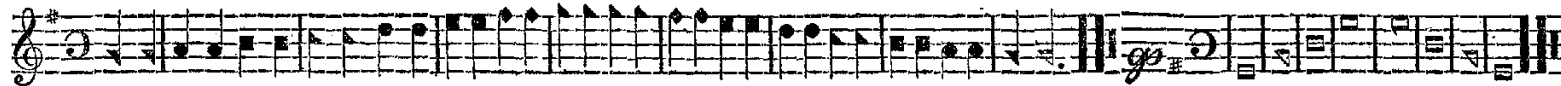


8. The solos should be sung softer than the parts when moving together.
9. All notes included by a slur should be sung at one breath, if possible.
10. Care should be taken that all the parts begin upon their proper pitch.
11. Keeping time accurately is truly one of the most important points in singing; for unless it is attended to, the best composition will appear a mere jargon. Particular attention ought to be paid to the directory terms which are set over the music, such as Forte, Piano, Soft, Loud, &c. The effects produced by them (if conducted with judgment) are incalculable.
12. To produce good music, the proportion of the parts should be three on the Bass, one on the Tenor, one on the Counter, and two on the Treble. Affectation and ostentatious parade in singing are very disgusting to every person of discernment. A graceful attitude, and a becoming behaviour, while performing sacred music, are what should ever be attended to; and a strict attention to the important truths written, that our performances may not only be acceptable to man, but to that God who is the author of harmony.

LESSONS FOR TUNING THE VOICE.



Common Chord, Minor Key.



The common chord taken upon the key note is C, E, G.

The sharp key of G common chord, G, B, D.



The figures show the degrees of the key.

C

5

## AMANDA. L. M. Watts' Psalms, 90.

Morgan

The first system of musical notation for 'AMANDA' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a common time signature (C). The lower staff is in bass clef with a 3/2 time signature and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and dynamic markings.

Death like an overflowing stream Sweeps us away, our life's a dream, An empty tale, a morning flow'r, Cut down and wither'd in an hour.

The second system of musical notation for 'AMANDA' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues with similar note values and phrasing as the first system.

## ALLSAINTS. L. M. Watts' Psalms, 17.

The first system of musical notation for 'ALLSAINTS' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and dynamic markings.

This life's a dream, an empty show, But the bright world to which I go Hath joys substantial and sincere : When shall I wake and find me there ?

The second system of musical notation for 'ALLSAINTS' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The music continues with similar note values and phrasing as the first system.

AMHERST. P. M. 6's, 4's. Words by Tate & Brady. W. Billings. 19

The first system of musical notation for 'Amherst' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. There are several measures with repeat signs and a double bar line at the end of the system.

Ye boundless realms of joy, Exalt your Maker's name,

Your voices raise ye cherubim and seraphim

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff is accompanied by a bass line in the lower staff. The notation includes various rhythmic patterns and rests.

His praise your songs employ, Above the starry frame;

to sing his praise.

The third system of musical notation is the final system on the page for 'Amherst'. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The music concludes with a double bar line.

C 2

AYLESBURY. S. M. Psalm 23,

Chetham.

The first system of musical notation for 'Aylesbury' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. There are several measures with repeat signs and a double bar line at the end of the system.

The Lord my shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want beside?

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff is accompanied by a bass line in the lower staff. The notation includes various rhythmic patterns and rests.

The third system of musical notation is the final system on the page for 'Aylesbury'. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The music concludes with a double bar line.

## ARCHDALE. C. M. Watts' Psalms, 126.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great. The world beheld the

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

The second system of the musical score continues the piece. It includes dynamic markings: "Soft." above the first staff and "Loud." above the second staff. The musical notation continues with similar rhythmic patterns and melodic lines as the first system.

The first system of music consists of three staves. The top staff is a grand staff (treble and bass clefs) in G major and 3/2 time. The middle staff is a treble clef staff. The bottom staff is a bass clef staff. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost In wonder, love and praise.

The second system of music continues the piece from the first system, using the same three-staff format (grand staff, treble clef, and bass clef).

BROOKFIELD. L. M. Watts' Psalms, 51.

W. Billings.

The third system of music begins the new piece, 'Brookfield'. It features the same three-staff format as the first system.

Show pity Lord, O Lord forgive, Let a repenting rebel live; Are not thy mercies large and free, May not a sinner trust in thee?

The fourth system of music continues the piece from the third system, using the same three-staff format.

## BUNKER HILL. AN ODE. 41 &amp; 5.

Words by N. Niles.

Where blood & carnage :: clothe the ground in crimson, Sounding

Why should vain mortals tremble at the sight of Death and destruction

Where blood &c. with death groans.

in the field of battle Where

Detailed description: This is a musical score for a hymn. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second and fourth staves are piano accompaniment, with the second staff using a grand staff (treble and bass clefs) and the fourth staff using a bass clef. The lyrics are written below the vocal line. There are two endings at the end of the piece, marked with '1' and '2' above the notes.

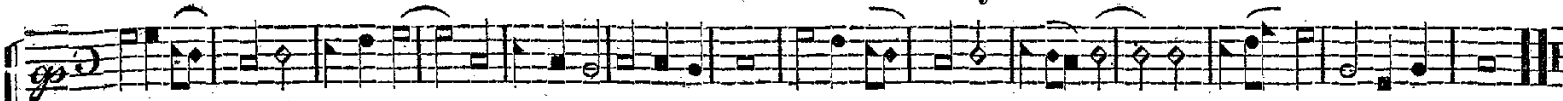
## BUCKINGHAM. C. M. Watts' Psalms, 12.

Williams.

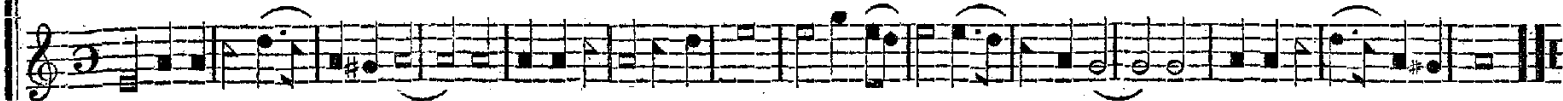
Help, Lord, for men of virtue fail, Religion loses ground; The sons of vi- o- lence prevail, And treach- ries abound.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a 3/2 time signature. The second and fourth staves are piano accompaniment, with the second staff using a grand staff (treble and bass clefs) and the fourth staff using a bass clef. The lyrics are written below the vocal line. There are two endings at the end of the piece, marked with '1' and '2' above the notes.

BOURBON. L. M. Hymn 4. Book 3.



'Twas on that dark, that doleful night, When powers of earth and hell arose Against the son of God's delight, And friends betray'd him to his foes.



Before the mournful scene began, He took the bread, and bless'd and brake; What love through all his actions ran? What wondrous words of grace he spake.



CAMBRIDGE. C. M. Rippon's H. 473.

Dr. Randall.



Jesus, I love thy glorious name, 'Tis music to my ear, Fain would I sound it out so loud That heav'n and earth might hear.



COOKHAM. 7<sup>2</sup>s.

Har. Sacra

Musical score for 'COOKHAM. 7<sup>2</sup>s.' featuring three staves: Treble, Bass, and a lower Treble staff. The music is in G major and 7/8 time. The lyrics are: "Praise to God, im- mor- tal praise, For the love that crowns our days: Bounteous' source of ev'ry joy, Let thy praise our songs employ".

Praise to God, im- mor- tal praise, For the love that crowns our days: Bounteous' source of ev'ry joy, Let thy praise our songs employ

## CANTERBURY. C. M. Hymn 3. Book 2.

Blank

Slow.

Musical score for 'CANTERBURY. C. M. Hymn 3. Book 2.' featuring three staves: Treble, Bass, and a lower Treble staff. The music is in D minor and Common time. The lyrics are: "Why do we mourn de- parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms." The tempo is marked 'Slow.' and the page is labeled 'Blank'.

Why do we mourn de- parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.



The first system of musical notation for 'CARMEL' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is a bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various rests and notes.

The Lord how wond'rous are his ways, How firm his truth, how large his grace; He takes his mercy for his throne, And thence he makes his glories known.

The second system of musical notation for 'CARMEL' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is a bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

D

CONQUERING SOLDIER. P. M.

The first system of musical notation for 'CONQUERING SOLDIER' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff.

O when shall I see Jesus, And reign with him above, When shall I be deliver'd From this vain world of sin, And with my blessed Jesus  
And drink the flowing fountain Of everlasting love. Drink endless pleasures in.

The second system of musical notation for 'CONQUERING SOLDIER' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

## CHESTER NEW. L. M.

He dies, the friend of sinners dies, Lo! Salem's daughters weep around, A solemn darkness veils the skies, A sudden trembling shakes the ground.

Come saints and drop a tear or two, For him who groan'd beneath your load; He shed a thousand drops for you, A thousand drops of richer blood.

## CHINA. C. M. Watts' H. 3. Book 2.

Swan

Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Je- sus sends To call them to his arms.

CASTLE STREET. C. M. Watts' Psalms, 92.

Madan. 27

Musical score for 'Castle Street' in 3/4 time, key of D major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The lyrics are: "Sweet is the work, my God, my King, To praise thy name, give thanks & sing, To show thy love by morning light, And talk of all thy truth at night. And".

D2 Continued.

CONSOLATION. C. M. Watts' H. 6, Book 2.

Chapin.

Musical score for 'Consolation' in 3/4 time, key of D major. The score is divided into two systems. The first system contains two vocal staves and two piano accompaniment staves. The lyrics are: "talk of all thy truth at night." The second system contains two vocal staves and two piano accompaniment staves. The lyrics are: "Once more, my soul, the rising day Salutes thy waking eyes: Once more, my voice, thy tribute pay To him who rules the skies." The score includes various musical notations such as triplets and fermatas.

## COMMUNION. C. M.

Weall

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

Praise ye the Lord, with hymns of joy, And celebrate his fame; For pleasant, good and comely 'tis, To praise his holy name.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.

## COLESHILL. C. M. Watts' Psalms, 144.

Kirby

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

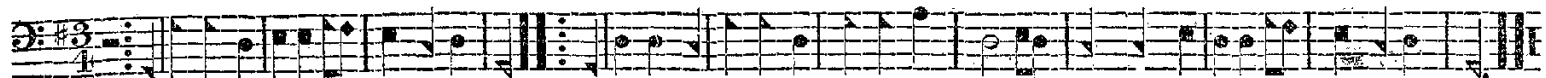
Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.



A virgin unspotted, the prophets foretold,  
Should bring forth a Saviour, which now we behold;

To be our Redeemer from death, hell and sin, Which Adam's transgression involved us in.  
Then let us be merry, cast sorrows away, Our Saviour Christ Jesus was born on this day.

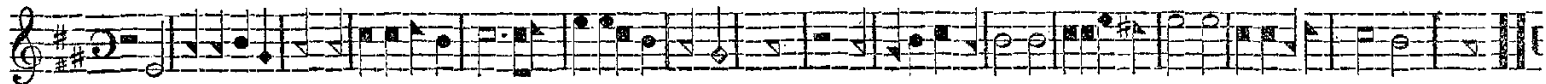


DALSTON. P. M. 6's, 8's. Watts' Psalms, 93.

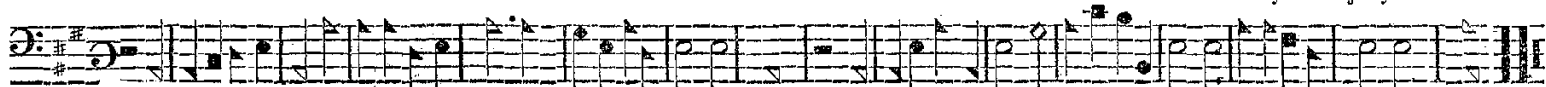
Williams.



The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd, Array'd in robes of light, Begirt with sov'reign might,



And rays of majesty around.



## DEVICES. C. M. Watts' Psalms, 9.

J. Tucker

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.

## DUNSTAN. L. M. Watts' Psalms, 92.

Dr. Madan

The first system of music for 'DUNSTAN' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style.

Till moons &amp;c.

Till &amp;c.

Jesus shall reign where'er the sun Does his successive journies run, His kingdom stretch from shore to shore,

Till moons shall wax and wane no more. Till moons &c.

The second system of music for 'DUNSTAN' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.

DUMAH. C. M. Watts' H. 25, Book 2.

My drowsy pow'rs, why sleep ye so? Awake my sluggish soul! Nothing has half thy work to do, Yet nothing's half so dull.

The musical score for 'DUMAH' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The melody is written in a simple, hymn-like style with various note values and rests.

DAMASCUS. C. M. Watts' H. 51, Book 2.

My God! the spring of all my joys; The life of my delights, The glory of my brightest days, And comfort of my nights. And comfort &c.

The musical score for 'DAMASCUS' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The melody is more complex than 'DUMAH', featuring many beamed notes and rests.

Very slow.

Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string. A

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 2/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 2/4 time signature. The key signature is one sharp (F#). The lyrics are written below the vocal staves.

wake, and let thy flowing strains Glide through the midnight air, While high amidst her silent orb, The silver moon rolls clear.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.



The first system of music consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music features a melody with various note values including eighth and sixteenth notes, and rests. The system concludes with a double bar line and two first/second endings.

With rev'rence let the saints appear, And bow before the Lord, His high commands with rev'rence hear, His high commands &c. And tremble at his word.

The second system of music consists of two staves, continuing the melody from the first system. It includes the same clefs and time signature, and ends with first and second endings.

E

FEW HAPPY MATCHES. P. M. or 8, 6. Watts' Horæ Lyrica.

Crane.

The first system of music for 'FEW HAPPY MATCHES' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef. The melody is accompanied by a bass line. The system ends with first and second endings.

Say, mighty love, and teach my song

Whose yielding hearts and joining hands

To whom my sweetest joys belong,

Find blessings twisted with their bands,

The second system of music for 'FEW HAPPY MATCHES' consists of two staves, continuing the melody and bass line from the first system. It includes the same clefs and key signature, and ends with first and second endings.

And who the happy pairs,

To soften all their cares.

## FIDUCIA. C. M. Watts' Hymns, 103. Book 1.

J. Robertson

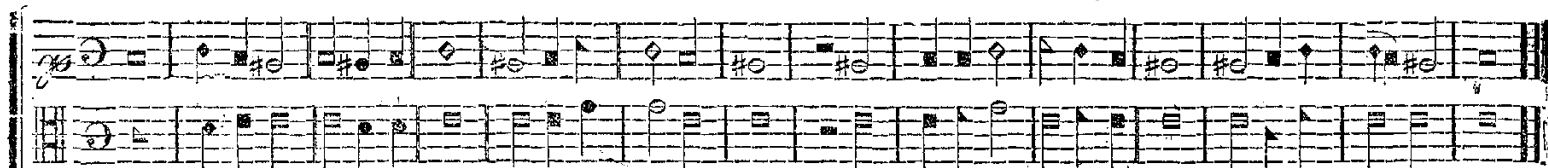


I'm not ashamed to own my Lord, Or to defend his cause, Jesus, my God! I know his name, Nor will he put my soul to shame,  
 Maintain the honor of his word, The glory of his cross. His name is all my trust; Nor let my hope be lost.



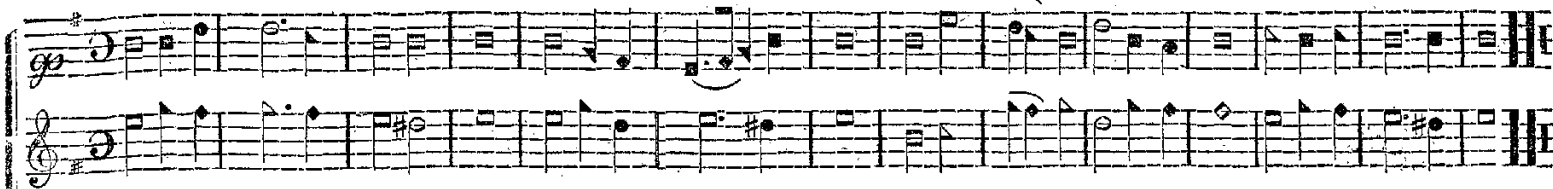
## FUNERAL THOUGHT. C. M. Watts' Hymns, 63. Book 2.

J. Smith



Hark! from the tombs a doleful sound, Mine ears attend the cry: "Ye living men come view the ground Where you must shortly lie."



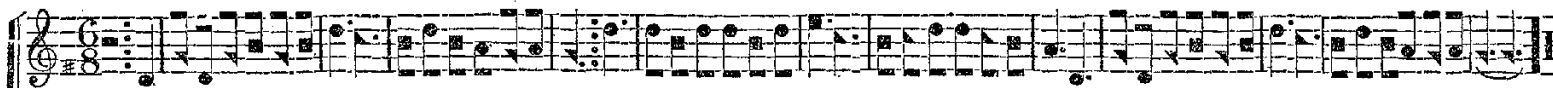


How vain are all things here be- low, How false, and yet how fair! Each plea- sure hath its poison too, And cv'ry sweet a snare.



E2

GREENFIELDS. P. M.



How tedious & tasteless the hours, When Jesus no longer I see; The midsummer sun shines but dim, The fields strive in vain to look gay; December's as pleasant as May.  
Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness to me. But when I am happy in him,



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my Saviour hide

The first system of the musical score for 'HOTHAM' consists of three staves. The top staff is the vocal line in G major, 2/4 time, with lyrics underneath. The middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The lyrics are: 'Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my Saviour hide'

'Till the storm of life is past; Safe in- to thy heaven guide, O re- ceive O re- ceive O re- ceive my soul at last.

The second system of the musical score continues the piece. It also consists of three staves: vocal line with lyrics, treble clef accompaniment, and bass clef accompaniment. The lyrics are: ''Till the storm of life is past; Safe in- to thy heaven guide, O re- ceive O re- ceive O re- ceive my soul at last.'

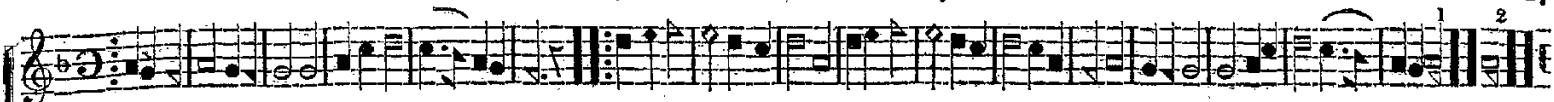
## HEAVENLY SPARK, P. M.

Come on my partners in distress, My comrades thro' the wilderness,  
Who still your bodies fill; Awhile forget your griefs and fears, And look beyond this vale of tears,  
To that celestial hill.

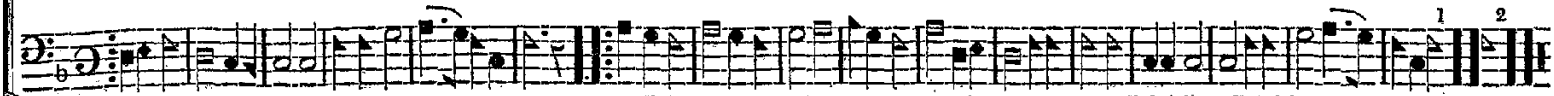
The third system of the musical score is for the hymn 'HEAVENLY SPARK, P. M.'. It consists of two staves: a vocal line and a bass clef accompaniment. The lyrics are: 'Come on my partners in distress, My comrades thro' the wilderness, Who still your bodies fill; Awhile forget your griefs and fears, And look beyond this vale of tears, To that celestial hill.'

## HALLELUJAH. 8 and 7.

37

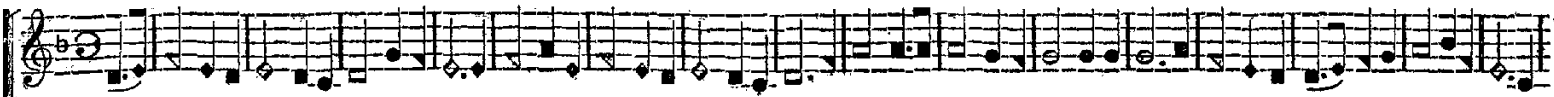


Come thou fount of ev'ry blessing, Tune my heart to sing thy grace, Teach me some melodious sonnet, Sung by flaming tongues above,  
Streams of mercy never ceasing, Call for songs of highest praise. Praise the mount, O fix me on it, Mount of God's unchanging love.

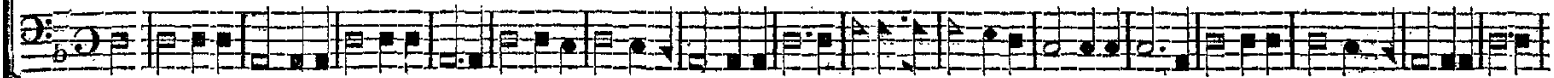


Hallelujah, Hallelujah, We are on our journey home. Hallelujah, Hallelujah, We are &c.

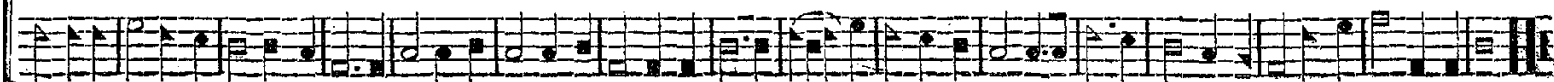
## HERMIT, 11's.



'Tis night, and the landscape is lovely no more; For morn is approaching your charms to restore, Nor  
I mourn, but ye woodlands, I mourn not for you; Perfum'd with fresh fragrance and glitt'ring with dew:



yet for the ravage of winter I mourn, But when shall spring visit the mouldering urn!  
Kind nature the embryo blossoms shall save, O when shall it dawn on the night of the grave!



The first system of musical notation consists of two staves. The upper staff is in G major (one sharp) and 3/4 time, featuring a melody with eighth and sixteenth notes. The lower staff is in D major (two sharps) and 4/4 time, providing a harmonic accompaniment with quarter and eighth notes.

Blest morning, whose young dawning rays Beheld the Son of God A- rise tri- umphant from the grave, And leave his dark a- bode.

The second system of musical notation continues the melody and accompaniment from the first system, maintaining the same key signature and time signatures.

INVITATION. L. M. Watts' Hymns 127, Book 1.

The first system of musical notation for the invitation hymn consists of two staves. The upper staff is in G major (one sharp) and 3/4 time, with a melody that includes a triplet of eighth notes. The lower staff is in D major (two sharps) and 4/4 time, with a simple accompaniment.

"Come hither, all ye weary souls, Ye heavy la- den sinners come; I'll give you rest from all your toils, And raise you to my heav'nly home.

The second system of musical notation continues the melody and accompaniment for the invitation hymn.

"They shall find rest that learn of me; I'm of a meek and lowly mind; But passion rages like a sea, And pride is restless as the wind."

The third system of musical notation concludes the invitation hymn with the same key signature and time signatures.

KINGSBRIDGE. L. M. Watts' Psalms 139.

39

Lord thou hast seen and search'd me through, Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh, with all their pow'rs.

The musical score for 'KINGSBRIDGE' consists of three staves. The top staff is the vocal line in 3/2 time, featuring a treble clef and a key signature of one sharp (F#). The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The lyrics are written below the vocal staff.

KINGSWOOD. 7's: Rippon's Hymns 240.

J. Peck.

Children of the heav'nly King, As you journey sweetly sing, Sing your Saviour's worthy praise, Glorious in his works and ways.

The musical score for 'KINGSWOOD' consists of three staves. The top staff is the vocal line in 7/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The lyrics are written below the vocal staff.

## LAMENTATION. P. M.

The Son of man they did betray, He was condemn'd and led away; Think, O! my soul, that mournful day, Look on mount Calvary Behold him lamb-like

'Twas thus the glorious sufferer stood, While from each wound a stream of blood His latter groans and  
With hands and feet nail'd to the wood, Came trickling down again;

led along, Surrounded by a wicked throng, Accused by each lying tongue; And thus the Lamb of God was hung Upon the shameful tree.  
nature shook, And at his voice the rocks were broke, The sleeping saints their graves forsook, While spiteful Jews around him mock'd, And laughed at his pain.



Alas! and did my Saviour bleed, And did my sov'reign die? Would he devote that sacred head, For such a worm as I?

This musical score is for the hymn 'LIBERTY HALL'. It is in common time (C.M.) and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are: 'Alas! and did my Saviour bleed, And did my sov'reign die? Would he devote that sacred head, For such a worm as I?' The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings like 'p' and 'f'.

F

## LITCHFIELD. L. M.

Slow.

How soft the words my Saviour speaks, How kind the prom i- ses he makes, A bruised reed he never breaks, Nor will he quench the smoking flax.

This musical score is for the hymn 'LITCHFIELD'. It is in long measure (L.M.) and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (D major), and the time signature is 2/4. The lyrics are: 'How soft the words my Saviour speaks, How kind the prom i- ses he makes, A bruised reed he never breaks, Nor will he quench the smoking flax.' The music is marked 'Slow' and features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings like 'p' and 'f'.

## MACEDONIA. C. M.

Not from the dust afflictions grow, Nor troubles rise by chance, But we are born to care and wo, A sad in-her-i- tance. A sad &c.

The musical score for 'MACEDONIA. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

## MEAR. C. M. Watts' Psalms 96.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new dis- cover'd grace demands A new and nobler song.

The musical score for 'MEAR. C. M. Watts' Psalms 96.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

## MOUNTAIN. C. M.

When some kind shepherd from his fold, Has lost a straying sheep, Through vales, o'er hills, he anxious roves, And

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a melody with various note values and rests, accompanied by chords and arpeggiated figures.

F2

climbs the mountains steep. Through vales, o'er hills he anxious roves, And climbs the mountains steep.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

## MORALITY. Duetto.

Slow.

While beauty and youth are in their full prime,  
And folly and fashion effect our whole time,

O let not the phantom our wishes engage, Let us live so in youth that we blush not in age

The musical notation consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both are in 2/4 time with a key signature of one sharp (F#). The melody is written in a simple, clear style with some triplets and repeat signs.

- 2 The vain and the young may attend us awhile, But let not their flatt'ry our prudence beguile;  
Let us covet those charms that shall never decay, Nor listen to all that deceivers can say.
- 3 I sigh not for beauty, nor languish for wealth, But grant me, kind providence, virtue and health;  
Then richer than kings, and far happier than they, My days shall pass swiftly and sweetly away.
- 4 For when age steals on me and youth is no more, And the moralist Time shakes his glass at my door,  
What pleasure in beauty or in wealth can I find? My beauty, my wealth, is a sweet peace of mind.
- 5 That peace I'll preserve it as pure as twas giv'n, Shall last in my bosom an earnest of heav'n;  
For virtue and wisdom can warm the cold scene, And sixty can flourish as gay as sixteen.
- 6 And when I the burden of life shall have borne, And death with his scythe shall out the ripe corn,  
Reascend to my God without murmur or sigh, I'll bless the kind summons and lie down and die.

## MONMOUTH. 8, 7. 8, 7.

Chapin

Come thou fount of ev'ry blessing, Tune my heart to singthy grace; Streams of mer-cy nev- er ceasing, Call for songs of loudest praise.

The musical notation consists of three staves: a grand staff (treble and bass clefs) on top, a treble clef staff in the middle, and a bass clef staff on the bottom. The time signature is 2/4. The melody is written in a simple, clear style with some triplets and repeat signs.

## MOUNT VERNON. C. M.

Johnson. 45

The first system of musical notation for 'Mount Vernon' consists of two staves. The top staff is in G-clef (soprano) and the bottom staff is in C-clef (alto). Both are in 2/4 time. The melody is written in a simple, hymn-like style with eighth and quarter notes. The piece concludes with a double bar line and a fermata over the final notes, which are marked with first and second endings.

All hail the pow'r of Jesus' name, Let saints and angels fall; Bring forth the royal di- adem, And crown him, crown him, And crown him Lord of all.

The second system of musical notation for 'Mount Vernon' consists of two staves. The top staff is in G-clef (soprano) and the bottom staff is in F-clef (bass). Both are in 2/4 time. The melody continues from the first system, maintaining the same simple, hymn-like style. It concludes with a double bar line and a fermata over the final notes, marked with first and second endings.

## NEW CANAAN. C. M.

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie. Where &c.

The first system of musical notation for 'New Canaan' consists of two staves. The top staff is in G-clef (soprano) and the bottom staff is in C-clef (alto). Both are in 2/4 time. The melody is written in a simple, hymn-like style with eighth and quarter notes. The piece concludes with a double bar line and a fermata over the final notes, which are marked with first and second endings.

Come all harmonious tongues, Your noblest music bring; 'Tis Christ the ever-lasting God, And Christ the man we sing.

## NEW SALEM. P. M.

O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day & my song in the night, My hope, my salvation, my all.

OLD HUNDRED. L. M.

Martin Luther or Dr. Dowland. 47



With one consent let all the earth To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.



PARIS. L. M. Watts' Psalms 24.

Billings.



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 it for their dwelling place.



## PECKHAM. S. M. Watts' Psalms, 19.

J. Smith

Be- hold the morning sun, Be- gins his glo- rious way; His beams through all the na- tions run, And light and life convey

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The time signature is 3/2. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

## PORTUGAL. L. M. Watts' Psalm 68.

Lord, when thou didst ascend on high, Ten thousand an- gels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state

Not Sinai's mountain could appear More glorious when the Lord was there; While he pronounc'd his dreadful law, And struck the chosen tribes with awe!

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The time signature is 3/2. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.



PLEYEL'S HYMN SECOND. L. M.

While thee I seek, pro- tecting pow'r, Be my vain wish- es still'd, And may this conse- cra- ted hour With bet- ter hopes be fill'd.

G

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer- cy I a- dore.

## POLAND. C. M.

Swan

The first system of musical notation for 'POLAND. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values, including eighth and sixteenth notes, and rests, with some notes beamed together. There are also some square-shaped notes or ornaments present.

God of my life, look gently down; Behold the pains I feel; But I am dumb be- fore thy throne, Nor dare dis- pute thy will

The second system of musical notation for 'POLAND. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system, with similar note values and rests.

## QUERCY. L. M.

The first system of musical notation for 'QUERCY. L. M.' consists of three staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a melody with various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise

Lord, in the morning thou shalt hear My voice as- cending high, To thee will I direct my pray'r, To thee lift up my eye.

This musical score is for the hymn 'ROCHESTER. C. M. Watts' Psalms 5.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Lord, in the morning thou shalt hear My voice as- cending high, To thee will I direct my pray'r, To thee lift up my eye.'

G  
2

## ROCKBRIDGE. L. M. Watts' Hymns 15, Book 2.

A. Chapin.

Far from my thoughts, vain world, begone, Let my religious hours a- lone; Fain would my eyes my Saviour see, I wait a vi- sit, Lord, from thee.

This musical score is for the hymn 'ROCKBRIDGE. L. M. Watts' Hymns 15, Book 2.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Far from my thoughts, vain world, begone, Let my religious hours a- lone; Fain would my eyes my Saviour see, I wait a vi- sit, Lord, from thee.'

## ROCKINGHAM. C. M. Watts' Hymns 42, Book 2.

A. Chapm

My God, what endless pleasures dwell Above at thy right hand; Thy courts below how amia- ble, Where all thy gra- ces stand.

The musical score for 'Rockingham' consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of two sharps (F# and C#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of two sharps. The time signature is 3/2. The lyrics are written below the vocal staves.

## SILVER STREET. S. M. Watts' Psalms 95.

Smitg

Come, sound his name abroad, And hymns of glory sing; Je- hovah is the sov'- reign Lord, The u- ni- versal King.

The musical score for 'Silver Street' consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The time signature is 3/4. The lyrics are written below the vocal staves.

SUFFIELD. C. M. Watts' Psalms 39.

King. 35

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a melody with various note values and rests, and a bass line with chords and single notes. There are first and second endings marked at the end of the system.

Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.

The second system of musical notation consists of three staves, continuing the piece from the first system. It maintains the same key signature and time signature. The melody and bass line continue, with first and second endings at the end.

SOPHRONIA. P. M. or 8 and 10. Dr. Watts.

King.

The first system of musical notation for 'Sophronia' consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is in alto clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music features a melody with various note values and rests, and a bass line with chords and single notes. There are first and second endings marked at the end of the system.

Forbear, my friends, forbear, And ask no more Where all my cheerful joys are fled? Why will ye make me talk my torments o'er? My life, my joy, my comfort's dead!

The second system of musical notation for 'Sophronia' consists of three staves, continuing the piece from the first system. It maintains the same key signature and time signature. The melody and bass line continue, with first and second endings at the end.

## ST. LAWRENCE. H. M.

Brow

Re- joice, the Lord is King: Your Lord and King a- dore; Mor- tals give thanks and sing, And tri- umph

Loud.

ev- er- more. Lift up your hearts, Lift up your voice, Re- joice, a- gain, I say re- joice.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp and a time signature of 4/4. It contains a bass line with notes and rests, including some beamed eighth notes.

Jesus drinks the bitter cup, The wine press treads a-lone; Tears the graves and mountains up, By his ex-piring groans.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 3/4. It continues the melodic line from the first system. The lower staff is in bass clef with a key signature of one sharp and a time signature of 4/4. It continues the bass line from the first system.

Lo! the pow'rs of heav'n he shakes, Na-ture in convul-sion lies, The earth's profoundest cen-tre quakes, The great Jeho-vah dies.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 3/4. It continues the melodic line. The lower staff is in bass clef with a key signature of one sharp and a time signature of 4/4. It continues the bass line. The system concludes with a double bar line.

## SALVATION. C. M.

The first system of musical notation for 'SALVATION. C. M.' consists of two staves. The top staff is in G major and common time, featuring a treble clef and a key signature of one sharp (F#). The bottom staff is in G major and common time, featuring a bass clef and a key signature of one sharp (F#). The music is written in a simple, hymn-like style with quarter and eighth notes.

O joyful sound of gospel grace, Christ shall in me appear, The glorious crown of righteousness, Conqueror through him I soon shall seize,  
I, even I shall see his face, I shall be holy here, To me reach'd out I view, And wear it as my due.

The second system of musical notation for 'SALVATION. C. M.' consists of two staves. The top staff is in G major and common time, featuring a treble clef and a key signature of one sharp (F#). The bottom staff is in G major and common time, featuring a bass clef and a key signature of one sharp (F#). The music continues from the first system, ending with a double bar line and a repeat sign.

## SILVER SPRING. C. M.

Morgan

The first system of musical notation for 'SILVER SPRING. C. M.' consists of two staves. The top staff is in G major and common time, featuring a treble clef and a key signature of one sharp (F#). The bottom staff is in G major and common time, featuring a bass clef and a key signature of one sharp (F#). The music is written in a simple, hymn-like style with quarter and eighth notes.

Were I in heav'n without my God, 'Twould be no joy to me, And while this earth is my a-bode, I long for none but thee.

The second system of musical notation for 'SILVER SPRING. C. M.' consists of two staves. The top staff is in G major and common time, featuring a treble clef and a key signature of one sharp (F#). The bottom staff is in G major and common time, featuring a bass clef and a key signature of one sharp (F#). The music continues from the first system, ending with a double bar line and a repeat sign.



Shall wisdom cry a- loud, And not her speech be heard? The voice of God's e- ter- nal word, Deserves it no re- gard?

The image shows a four-staff musical score for the hymn 'St. Thomas'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal staves.

H

## SICILY. C. M. Watts' Hymns 29, Book 2.

Dr. Arno.

Je- sus, with all thy saints above My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

The image shows a four-staff musical score for the hymn 'Sicily'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are printed below the vocal staves.

**TRIUMPH.** 5, 5, 5, 5, 5, 6, 5, 6. Rippon 290.

Hamilton

Musical score for 'TRIUMPH' in G major, 3/4 time. The score consists of three staves: a vocal line (soprano), a treble clef piano line, and a bass clef piano line. The key signature has two sharps (F# and C#). The tempo is marked with a 'C' for common time. The lyrics are: 'Begone, unbelief, for my Saviour is near, And for my relief will surely appear, By prayer let me wrestle and he will perform, With Christ in the vessel I smile at the storm'. There are various musical notations including slurs, accents, and a triplet of eighth notes in the first measure of the vocal line.

Begone, unbelief, for my Saviour is near, And for my relief will surely appear, By prayer let me wrestle and he will perform,  
With Christ in the vessel I smile at the storm

**THE INDIAN PHILOSOPHER.** P. M. Watts' Lyric Poems.

Musical score for 'THE INDIAN PHILOSOPHER' in G major, 3/4 time. The score consists of four staves: a vocal line (soprano), a treble clef piano line, a vocal line (tenor/bass), and a bass clef piano line. The key signature has two sharps (F# and C#). The tempo is marked with a 'C' for common time. The lyrics are: 'Why should our joys transform to pain? Why gentle Hymen's silken chain A plague of iron prove? Bendish, 'tis strange the chain that binds Millions of hands should leave their minds At such a loose from love.' There are first and second endings marked with '1' and '2' at the end of the piece.

Why should our joys transform to pain? Why gentle Hymen's silken chain A plague of iron prove?  
Bendish, 'tis strange the chain that binds Millions of hands should leave their minds At such a loose from love.

## THIRTIETH. S. M.

59

And am I born to die? To lay this body down? And must my trembling spirit fly In- to a world unknown?

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

H  
2

## TWENTY-FOURTH C. M. Watts' Hymns 88, Book 2.

Sal- vation! O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm for ev'ry wound, A cordial for our fears.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the first line of the melody. The lower staff is a piano accompaniment line in bass clef, providing harmonic support with chords and moving bass lines.

This life's a dream, an empty show; But the bright world to which I go Hath joys substantial and sincere; When shall I wake and find me there? When &

The second system of music continues the melody and accompaniment from the first system. It features the same vocal line and piano accompaniment, with the vocal line ending on a note that leads into the next system.

The third system of music begins with the vocal line. Above the staff, the word "Loud," is written, indicating a change in dynamics. The piano accompaniment continues with a steady rhythmic pattern.

Till the last trumpet's joyful sound

The fourth system of music continues the vocal melody and piano accompaniment. The vocal line includes a fermata over a note, suggesting a moment of emphasis or a pause.

My flesh shall slumber in the ground,

Then burst the chains with glad surprise, And in my Saviour's image rise.

The fifth system of music continues the vocal melody and piano accompaniment. The vocal line concludes with a final note and a fermata, marking the end of the piece.

The sixth system of music shows the final part of the piano accompaniment, which ends with a double bar line and repeat signs, indicating the end of the piece.

Lord, what a wretched land is this, That yields us no supply, No cheering fruits, no wholesome trees, Nor streams of living joy.

The musical score for 'TRIBULATION' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

UNITIA. P. M. or 5's & 11's. Methodist Hymns.

Chapin.

O tell me no more Of this world's vain store,  
The time for such trifles with me is now o'er;

A country I've found Where true joys abound,  
To dwell I'm determin'd on this happy ground.

The musical score for 'UNITIA' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (D major), and the time signature is 3/4. The lyrics are written below the vocal staves.

## VERNON. L. M. Watts' Hymns 16. Second Part. Book 2.

The first system of music for 'VERNON' consists of two staves. The top staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a common time signature 'C'. The bottom staff is in the same key and time, featuring a bass clef. Both staves contain a sequence of notes and rests, with a double bar line and repeat signs at the end of each staff. The music concludes with a double bar line and two first and second endings marked '1' and '2'.

Come, O thou traveler unknown, Whom still I hold but cannot see, With thee all night I mean to stay, And wrestle till the break of day.  
My company before is gone, And I am left alone with thee.

The second system of music for 'VERNON' consists of two staves. The top staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a common time signature 'C'. The bottom staff is in the same key and time, featuring a bass clef. Both staves contain a sequence of notes and rests, with a double bar line and repeat signs at the end of each staff. The music concludes with a double bar line and two first and second endings marked '1' and '2'.

## WARREN. S. M.

Largo

The first system of music for 'WARREN' consists of two staves. The top staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a common time signature 'C'. The bottom staff is in the same key and time, featuring a bass clef. Both staves contain a sequence of notes and rests, with a double bar line and repeat signs at the end of each staff. The music concludes with a double bar line and two first and second endings marked '1' and '2'.

Let all our tongues be one, To praise our God on high; Who from his bosom sent his son, To fetch us strangers nigh.

The second system of music for 'WARREN' consists of two staves. The top staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a common time signature 'C'. The bottom staff is in the same key and time, featuring a bass clef. Both staves contain a sequence of notes and rests, with a double bar line and repeat signs at the end of each staff. The music concludes with a double bar line and two first and second endings marked '1' and '2'.

WINCHESTER. L. M. Watts' Psalms 44.

Williams. 63

My refuge is the God of love, Why do my foes ex- ult and cry "Fly like a tim'rous trembling dove, To distant woods or mountains fly.

WINTER. C. M. Watts' Psalms 147.

D. Reed.

His hoary frost, his fleecy snow, Descends and clothes the ground; The liquid streams for- bear to flow, In icy fetters, bound.

## WINDHAM. L. M. Watts' Hymns 158, Book 2.

D. Reed

Musical score for 'WINDHAM' by D. Reed. The score is in G-flat major (two flats) and common time. It consists of four staves: a vocal line (soprano), a piano accompaniment (treble and bass clefs), and a bass line. The lyrics are: "Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveler." The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveler.

## WELLS. L. M. Watts' Hymns 88, Book 1.

Holdray

Musical score for 'WELLS' by Holdray. The score is in G-flat major (two flats) and common time. It consists of four staves: a vocal line (soprano), a piano accompaniment (treble and bass clefs), and a bass line. The lyrics are: "Life is the time to serve the Lord, The time to insure the great reward, And while the lamp holds out to burn, The vilest sinner may return." The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Life is the time to serve the Lord, The time to insure the great reward, And while the lamp holds out to burn, The vilest sinner may return.



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**PART II.**

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AMERICA. S. M. Watts' Psalms 103.

Wetmore. 67

Our days are as the grass, Or like the morning flow'r, If one sharp blast sweep o'er the field, It withers in an hour.

It withers It withers

If one If

1 2

1 2

1 2

1 2

I  
2

AMITY. P. M. or 6's & 8's. Watts' Psalms 122.

Reed.

How pleas'd & blest was I To hear the people cry 'Come let us seek our God today.' Yes, with a cheerful zeal We haste to Zion's hill, And there our vows and honors pay.

1 2

1 2

1 2

1 2

O! if my Lord would come and meet, My soul would stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the terrors as she pass'd.

Jc.

Je- sus While While

Je- sus While

Jesus While While

Jesus can make a dying bed Feel soft as downy pil- lows are; While on his breast I lean my head, And breathe my life out sweetly there, While

ALLSAINTS NEW Continued.

lean my head, And And breathe And breathe my life  
 I lean my head, And breathe And  
 on I lean my head, And breathe

BRIDGEWATER. L. M. Watts' Psalms 117.

Edson.

From all who dwell below the skies, Let the Creator's praise arise Let Let Thro' ev'ry land by ev'ry tongue. Thro'  
 Let the Redeemer's name be sung Thro'

## BRISTOL. L. M. Watts' Psalms 92.

Swan

To show thy love by morning light

Sweet is the work, my God, my king, To praise thy name, give thanks and sing, And talk of all thy truth at night

O may

Sweet is the day of sacred rest, No mortal cares disturb my rest; O may my heart in tune be found, Like David's harp of solemn sound.

No O may tune

O may my

1 2

1 2

1 2

1 2

BABYLONIAN CAPTIVITY. P. M.

Dare. 71

While Zion's &c.

Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends, her children

While Zion's &c. mingled with the dead.

While &c. rose,

Detailed description: This is a musical score for a hymn. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the staves. The key signature has one sharp (F#) and the time signature is common time (C). The music features various note values including eighth and sixteenth notes, as well as rests and ornaments.

BRIDGETOWN. S. M.

Dare.

Heav'n with

Grace! 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall resound, And all the earth shall hear. And &c.

Heav'n with the echo shall re- sound,

Detailed description: This is a musical score for a hymn. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the staves. The key signature has one sharp (F#) and the time signature is common time (C). The music features various note values including eighth and sixteenth notes, as well as rests and ornaments.

## BALLSTOWN. L. M.

Shumway

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

Great God! at- tend while Sion sings, The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thou-

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a common time signature. The music continues from the first system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a common time signature. The music continues from the second system. There are first and second endings marked at the end of the system.

sand days of mirth.

To spend &c.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a common time signature. The music continues from the third system. There are first and second endings marked at the end of the system.

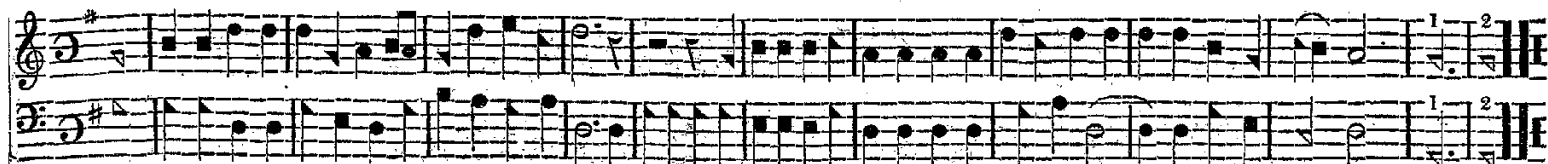


CANAAN. C. M.



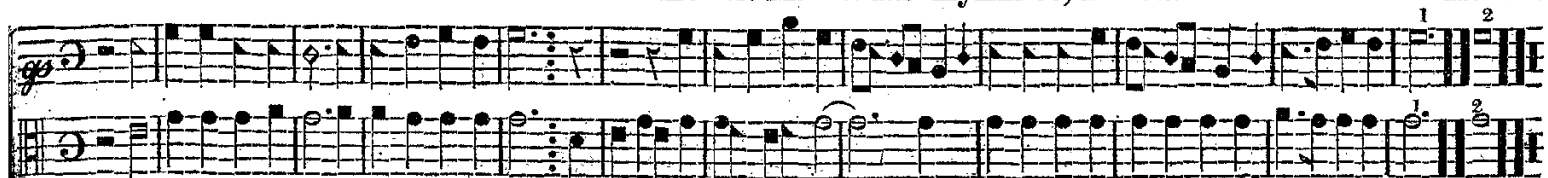
Unite, my roving thoughts unite, In silence soft and sweet: And thou, my soul, sit gently down, And thou, &c.

At thy great Sov'reign's feet.



CONCORD. S. M. Watts' Hymns 30, Book 2.

Holden.



The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before &c.

Or walk the golden streets.



## CONTENT. S. M.

Since God is all my trust, A refuge always nigh, Why should I like a tim'rous bird, Why &c.

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C). The lyrics are printed below the staves.

Why &c. To distant mountains fly. To &c.

This system contains the second two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C). The lyrics are printed below the staves. The system concludes with first and second endings, indicated by '1' and '2' above the final notes.

# DAVID'S LAMENTATION.

The first system of music features a piano part on the left and a guitar part on the right, both in 2/4 time. The piano part begins with a treble clef and a key signature of one sharp (F#). The guitar part begins with a treble clef and a key signature of one sharp (F#).

David the king was grieved and moved, He went to his chamber his chamber and wept;

O my son

The second system of music features a vocal line on the left and a piano accompaniment on the right, both in 2/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano part begins with a bass clef and a key signature of one sharp (F#).

And as he went he wept and said

The third system of music features a piano part on the left and a guitar part on the right, both in 2/4 time. The piano part begins with a treble clef and a key signature of one sharp (F#). The guitar part begins with a treble clef and a key signature of one sharp (F#).

Would

O my son

Would

For thee O Ab-salom, my son, my son.

The fourth system of music features a piano part on the left and a guitar part on the right, both in 2/4 time. The piano part begins with a treble clef and a key signature of one sharp (F#). The guitar part begins with a treble clef and a key signature of one sharp (F#).

Would

Would to God I had died

Thou

No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there.

Thou

Thou

Thou art my sun, And thou my shade, To guard my head by

Thou art &c.

night or noon.

DAUPHIN. S. M.

1 2

No joy To serve

For life without thy love, No relish can afford; No joy can be compar'd with this, To serve and please the Lord.

1 2

No joy No To 1 2

No joy No To serve To

Detailed description: This is a musical score for a hymn titled 'DAUPHIN. S. M.'. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'No joy To serve' (first line), 'For life without thy love, No relish can afford; No joy can be compar'd with this, To serve and please the Lord.' (second line), 'No joy No To' (third line), and 'No joy No To serve To' (fourth line). There are first and second endings marked with '1 2' at the end of the first and third lines of music.

EVENING SHADE. S. M.

1 2

The day is pass'd and gone, The evening shades appear; O! may we all remember well O! &c. The night of death is near.

1 2

We lay our garments by, Upon our beds to rest; So death will soon disrobe us all, So death &c. Of what we here possess.

1 2

Detailed description: This is a musical score for a hymn titled 'EVENING SHADE. S. M.'. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'The day is pass'd and gone, The evening shades appear; O! may we all remember well O! &c. The night of death is near.' (first line), 'We lay our garments by, Upon our beds to rest; So death will soon disrobe us all, So death &c. Of what we here possess.' (second line). There are first and second endings marked with '1 2' at the end of the first and second lines of music.

## EASTFORD. L. M.

French

When marching to thy bless'd abode, The wonder- ing mul- titude survey'd The pompous state of thee our God, In roy-

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains the vocal melody with lyrics underneath. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing the harmonic accompaniment. A triplet of eighth notes is marked with a '3' above it in the first measure of the vocal line.

Sweet singing Levites led the van, Between both troops a virgin train  
al majesty array'd; Loud instruments bro't up the rear, With voice and tim-  
With voice and timbrel charm the ear.

The second system of the musical score continues the piece. It features two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. The lower staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are placed between the two staves. The music includes various rhythmic patterns and rests, with some measures containing multiple notes.

This is a musical score for a hymn. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are: "brel charm the ear. This was the burden of their song, In full assemblies bless the Lord, All who to Israel's tribes belong, The God of Israel's praise record."

## FLORIDA. S. M.

Whetmore.

This is a musical score for a hymn. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are: "Let sinners take their course, And choose the road to death; But in the worship of my God, I'll spend my latest breath. But &c."

## EXHORTATION. L. M.

Doolittle

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The bass staff provides a simple accompaniment with quarter and eighth notes.

Now in the heat of youthful blood, Re- mem- ber your Cre- a- tor, God; Behold the months come hast'ning on, When

The second system continues the music from the first. It features the same two-staff arrangement. The treble staff contains a triplet of eighth notes and a quarter note. The bass staff continues with its accompaniment. The system concludes with a double bar line.

you shall say my joys are gone. When &c.

When &c.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The system concludes with a double bar line.



God is our refuge in distress, A present help when dangers press; In him undaunted we'll con- fide,

Tho' earth were from her centre toss'd, And

L

Tho'

Torn

mountains in the o- cean lost, Torn piecemeal by the roar- ing tide. Torn &

Lord, what a thoughtless wretch was I, To mourn and murmur and re- pine, To see the wicked plac'd on high, In pride and robes of ho- nor shine;

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a style typical of 19th-century hymnals, featuring various note values, rests, and dynamic markings. The lyrics are printed below the staves, with some words underlined to indicate phrasing.

But O their end, their dreadful end! Thy sanctuary taught me so, On slip'ry rocks I see them stand, And fiery billows roll below.

The second system of the musical score continues the composition. It features two staves, with the upper staff in treble clef and the lower staff in bass clef. The time signature remains common time (C). The lyrics are printed below the staves, with some words underlined. The music includes various musical notations such as slurs, ties, and dynamic markings. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes.

The image shows a musical score for the hymn 'Huntington, L.M.' by Morgan, page 83. The score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment line. The lyrics are: 'Lord, what a tho'less wretch was I, To mourn & murmur & repine, To see the wicked plac'd on high, In pride and robes of honor shine; But O their end, their dreadful end, their dreadful But O their end, their But On slip'ry rocks I see them stand, And fiery billows roll below. thy sanctuary taught me so; But'. The score includes first and second endings for several phrases. The piano part features a steady accompaniment with some melodic lines.

Lord, what a tho'less wretch was I, To mourn & murmur & repine, To see the wicked plac'd on high, In pride and robes of honor shine; But O their end, their

dreadful end,

But O

But

But

On slip'ry rocks I see them stand, And fiery billows roll below.

their dreadful

But

thy sanctuary taught me so; But

## JORDAN. C. M.

W. Billings.

The first system of music consists of two staves. The upper staff is a vocal line in G major, 4/4 time, starting with a treble clef and a common time signature. It features a melody with eighth and sixteenth notes, often beamed together, and includes phrasing slurs. The lower staff is a piano accompaniment in G major, 4/4 time, starting with a bass clef and a common time signature. It features a steady eighth-note accompaniment pattern.

There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And pleasures banish pain.

The second system of music consists of two staves, continuing the vocal and piano parts from the first system. The notation and phrasing are consistent with the first system.

The third system of music consists of two staves, continuing the vocal and piano parts. The piano accompaniment continues with its characteristic eighth-note pattern.

Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jor-dan roll'd be-tween.

The fourth system of music consists of two staves, concluding the piece. The vocal line ends with a final cadence, and the piano accompaniment concludes with a double bar line.

LENOX. P. M. 6's, 4's.

Edson. 85

Blow ye the trumpet blow, Let all the nations know, The year of jubilee is come, Return ye ransom'd sinners home.

The gladly solemn sound; To earth's remotest bound. The The

The year The year

Detailed description: This is a musical score for the hymn 'LENOX'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is written in a bass clef with a key signature of one flat and a common time signature. The lyrics are: 'Blow ye the trumpet blow, Let all the nations know, The year of jubilee is come, Return ye ransom'd sinners home. The gladly solemn sound; To earth's remotest bound. The The The year The year'. There are first and second endings marked with '1' and '2' at the end of the piece.

LIBERTY. C. M.

Of tyranny we mourn; Behold

No more beneath th'oppressive hand Behold, the smiling happy land, Behold &c. That freedom calls her own.

That freedom calls her own. Behold

Detailed description: This is a musical score for the hymn 'LIBERTY'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is written in a bass clef with a key signature of one flat and a common time signature. The lyrics are: 'Of tyranny we mourn; Behold No more beneath th'oppressive hand Behold, the smiling happy land, Behold &c. That freedom calls her own. That freedom calls her own. Behold'. There are first and second endings marked with '1' and '2' at the end of the piece.

## MAJESTY. C. M.

Billing

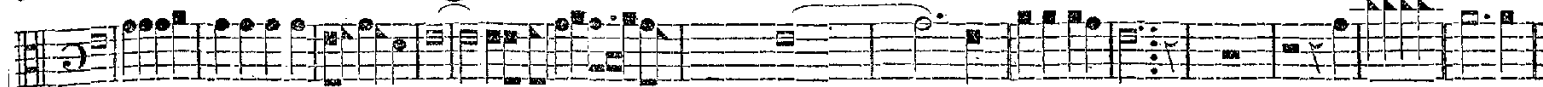
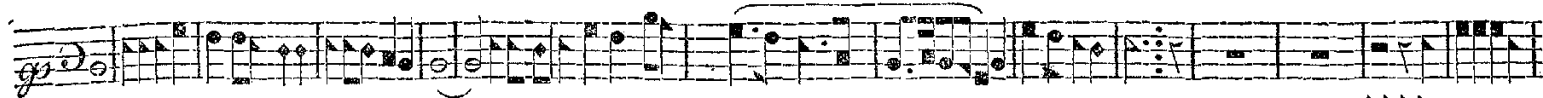
The Lord descended From a-bove, And bow'd the heav'n's most high; And underneath his feet he cast The dark-ness of the sky.

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

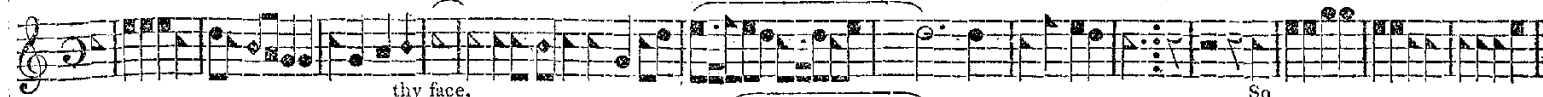
And on Full royal ly- he rode, And on the wings of mighty winds, Came flying all abroad.

On cher-ubs and on seraphims

This system contains the second two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The system concludes with first and second endings, indicated by the numbers 1 and 2 above the final notes of both staves.



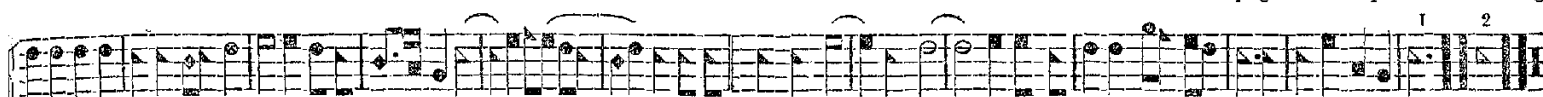
Earl, my God, without delay, I haste to seek My thirsty spirit faints a- way, Without thy cheering grace; So



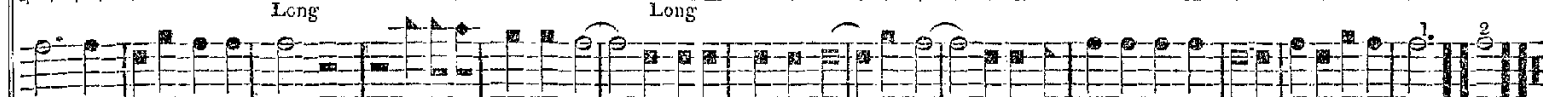
thy face, So



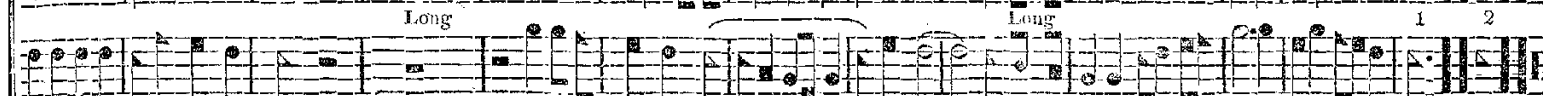
So pilgrims &c. So pil. on the scorching



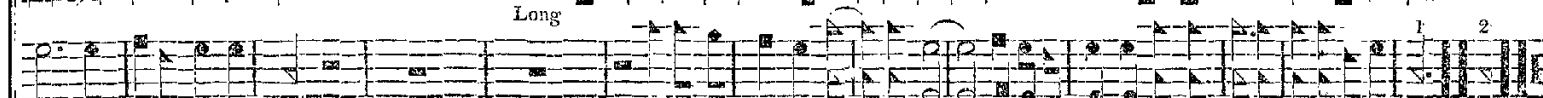
Long Long



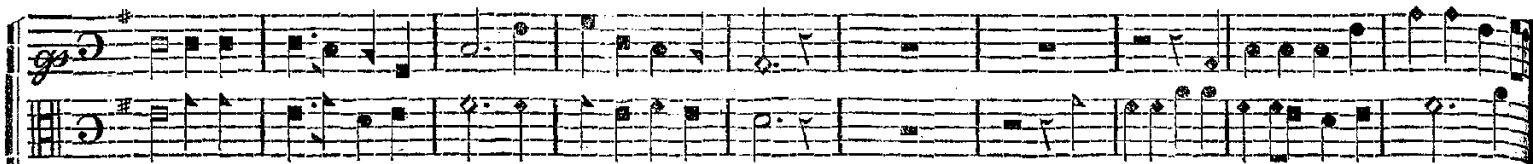
Long Long



Long

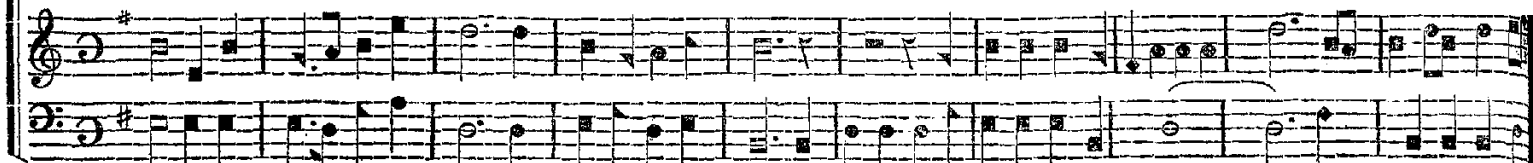


sand, Beneath a burning sky; Long for a cooling stream at hand, And they must drink or die.



Stoop down, my thoughts, that us'd to rise, Converse awhile with death;

Think how a gasping mortal lies, And pants



way his breath. Think how a gasping mortal lies, And pants a-way his breath.





Sweet is the mem'ry of thy grace, My God, my heav'nly king; Let age to age thy righteousness In-sounds of glory sing. In sounds &c.

Let age &c. Let age, &c. In sounds &c.

M

NORTH SALEM. C. M. Watts' Hymns 61, Book 2.

My soul, come meditate the day, When thou must quit this house of clay, And fly &c. When &c. And &c.  
And think how near it stands, And fly to unknown lands.

And you, mine eyes, look down & view This gloomy prison waits for you, Whene'er &c. This Whene'er  
The hollow gaping tomb; Whene'er the sentence comes.

Whene'er &c. This gloomy &c.

## NEW JERUSALEM. C. M.

Ingalls

The

From the third heav'n where God resides, The New Jerusalem comes down, Adorn'd with shining grace.

That holy happy place, The

The

The A-dorn'd with shining grace.

The A-dorn'd with shining grace.

NEWBURGH. C. M.

Munson. 91

Ye

Let ev'ry creature join To praise th' eternal God, Ye heav'nly hosts the song be- gin, And sound his name abroad.

Ye Ye

M  
2

1 2

Ye starry lights, ye twink'ling flames, Shine to your Maker's praise.

1 2

And moon with paler rays,

Ye starry &c.

1 2

1 2

The sun with golden beams,

## NORWICH. S. M.

Kibbard.

My sor- rows like a flood, Im- patient of restraint, Into thy bosom, O my God, Pour out a long complaint. Pour out &c.

Into thy

Into

## NINETY-FIFTH. C. M.

Colton.

When I can read my title clear, To mansions in the skies, I bid farewell to ev'ry fear, And wipe my weeping eyes.

I bid

I

I

Hark! from the tombs, a doleful sound, Mine ears attend the cry; "Ye living men come view the ground, Where you must shortly lie." Ye living &c. Where

This musical score is for the hymn 'NEW DURHAM' in Common Meter (C. M.). It consists of four staves: a soprano staff, an alto staff, a tenor staff, and a bass staff. The music is written in G major and 4/4 time. The lyrics are: "Hark! from the tombs, a doleful sound, Mine ears attend the cry; 'Ye living men come view the ground, Where you must shortly lie.' Ye living &c. Where".

NORTHFIELD. C. M.

Ingalls.

you must &c. How long, dear Saviour, O how long, Shall this bright hour delay? Fly swifter round ye wheels of time, And bring the welcome day.

Fly Fly And bring

This musical score is for the hymn 'NORTHFIELD' in Common Meter (C. M.), by Ingalls. It consists of four staves: a soprano staff, an alto staff, a tenor staff, and a bass staff. The music is written in G major and 4/4 time. The lyrics are: "you must &c. How long, dear Saviour, O how long, Shall this bright hour delay? Fly swifter round ye wheels of time, And bring the welcome day." The word "Fly" is written above the notes in the alto and tenor staves, and "Fly Fly And bring" is written below the notes in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings.

Thy works of glory, mighty Lord, That rules the boist'rous sea, The sons of courage shall record, That tempt the dang'rous way. At thy command the winds arise, And

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and common time. The music continues with similar rhythmic patterns and includes a fermata over a note in the upper staff.

At

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and common time. The music includes a fermata and first/second ending markings (1 and 2) at the end of the system.

At

swells

And swells

The men astonish'd mount the skies, And sink in ga-ping graves.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and common time. The music includes a fermata and first/second ending markings (1 and 2) at the end of the system.

the tow'ring wa-

ves.

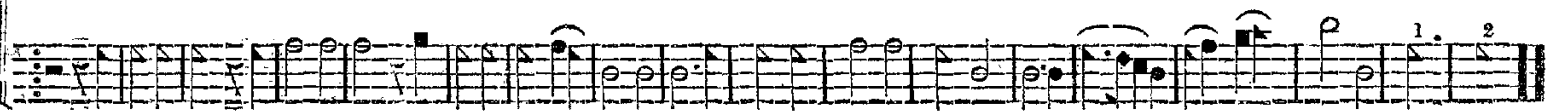
# ODE ON SCIENCE.



The morning sun shines from the east, And spreads his glories to the west; All nations with his beams are blest, Where'er the radiant light appears.



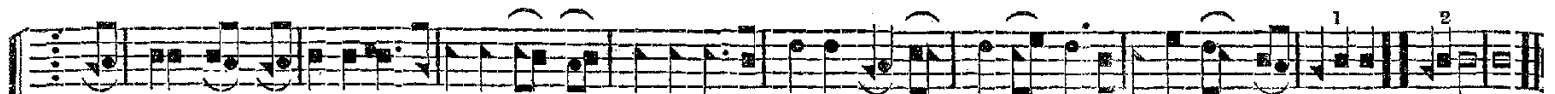
So science spreads her lucid ray, O'er lands which long in darkness lay; She visits fair Columbia, And sets her sons among the stars.



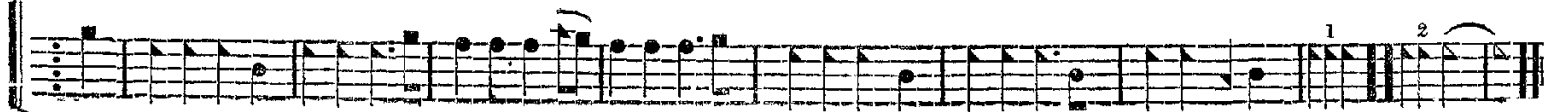
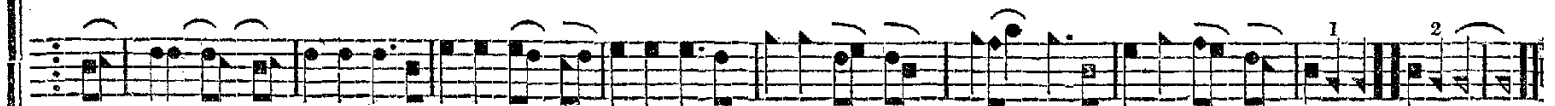
## ODE ON SCIENCE, Continued.



Fair freedom her attendant waits, To bless the portals of her gates, To crown the young and rising states, With laurels of immortal day.



The British yoke, the Gallic chain, Was urged upon our necks in vain, All haughty tyrants we disdain, And shout long live America.





PORTUGUESE HYMN. P. M.

Hither ye faithful haste with songs of triumph, To Bethlehem haste the lord of life to meet; To you this day is born a prince and

N

Saviour, O come and let us worship, O come and let us worship, O come and let us worship, at his feet.

O Jesus for such wond'rous condescension,  
 Our praises and rev'ence are an offering meet;  
 Now is the word made flesh, and dwells among us;  
 O come and let us worship at his feet.

Shout his Almighty name ye choirs of angels,  
 And let the celestial courts his praise repeat;  
 Unto our God be glory in the highest;  
 O come and let us worship at his feet.

## REPENTANCE. C. M.

O if my soul was form'd for woe, How would I vent my sighs ; Repentance should like rivers flow, From both my streaming eyes. "T was

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and common time. The second staff is the right-hand piano accompaniment. The third staff is the vocal line with lyrics. The fourth staff is the left-hand piano accompaniment. The lyrics are: "O if my soul was form'd for woe, How would I vent my sighs ; Repentance should like rivers flow, From both my streaming eyes. "T was

for my sins my dearest Lord, Hung on the cursed tree, And groan'd away his dying life For thee, my soul, for thee, for thee, &c.

The second system of the musical score consists of four staves. The top staff is the vocal line. The second staff is the right-hand piano accompaniment. The third staff is the vocal line with lyrics. The fourth staff is the left-hand piano accompaniment. The lyrics are: "for my sins my dearest Lord, Hung on the cursed tree, And groan'd away his dying life For thee, my soul, for thee, for thee, &c."

RUSSIA. L. M.

False are the men of high degree      The baser sort are vanity;      Laid in a balance both appear      Light as a puff of empty air.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece concludes with a double bar line and repeat signs, with first and second endings marked '1' and '2'.

N  
2

SUTTON. C. M.

Save me, O God, the swelling floods, Break in upon my soul;      I sink and sorrows o'er my head, Like mighty waters roll.

I sink and      Like

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom is for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece concludes with a double bar line and repeat signs, with first and second endings marked '1' and '2'.

'Tis finish'd                    :||                    :||>                    :||:                    the Redeemer said, And meekly

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The lyrics are positioned below the vocal staff. The first staff ends with a double bar line and repeat signs. The second staff begins with a repeat sign and continues the melody.

bow'd his dying head; While we the sentence scan, Come sinners and observe the word, Behold the conquest of the Lord, Complete for sinful man.

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line from the previous system. The bottom staff continues the piano accompaniment. The lyrics are positioned below the vocal staff. The system concludes with a final double bar line.

SOUTHWELL, Concluded.

Com- plete    ::    ::    Complete    Com- plete

Complete    Com

Complete    Complete &c.    Complete for    ::

Com    Com- plete    :: for

Complete

Com- - plete    ::    ::    Complete for    sin- ful    man.

Detailed description: The image shows a musical score for a piece titled 'SOUTHWELL, Concluded.' on page 101. The score is arranged in five systems, each consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The lyrics are written below the staves, with some words hyphenated across lines. Performance markings such as repeat signs (double bar lines with dots) and first/second endings (bracketed lines) are used throughout. The piece concludes with a final cadence on the fifth system.

He

Songs of immortal praise belong To my Almighty God, He has my heart and he my tongue, To spread his name abroad.

He To spread To

To spread He has

He He has my To He has

Behold the judge descends, his guards are nigh, Heaven, earth and hell, draw near, let all things come, To hear his justice,

Tempests and fire attend him down the sky ;

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one flat) and 3/4 time. The second staff is the piano accompaniment for the right hand. The third staff is the piano accompaniment for the left hand. The lyrics are written below the vocal line and the piano accompaniment.

and the sinner's doom : But gather first my saints, the judge commands, Bring them ye angels, from their distant lands.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line. The second and third staves are the piano accompaniment for the right and left hands respectively. The lyrics are written below the vocal line.

## WILLIAMSTOWN. L. M.

Brown.

Show pity, Lord, O Lord forgive; Let a repenting rebel live: Are not thy mercies large & free? May not a sinner trust in thee?

## WHITESTOWN. C. M.

Williams.

Awake my heart, arise my tongue, Prepare a tuneful voice; In God the life of all my joys, Aloud will I rejoice.



# PART III.

---

DENMARK. L. M.

Dr. Madan.

Before Je- hovah's awful throne, Ye nations bow with sacred joy: Know that the Lord is God alone; He can cre- ate and he destroy.

The musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The middle staff is the right-hand accompaniment, and the bottom staff is the left-hand accompaniment, both using a bass clef. The lyrics are written below the vocal staff.

## DENMARK, Continued.

Soft.

He can cre- ate, and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men : And when like wandering sheep we

Loud.

Soft.

stray'd, He brought us to his fold again. He &c. We'll crowd thy gates with thank'ful songs, High as the heav'ns on

# DENMARK, Continued.

Loud.

Soft.

Loud.

Soft.

Loud.

voices raise; And earth, and earth, with her ten thousand tongues, Shall fill thy courts with sounding praise. Shall &c. Shall

This system contains three staves of music. The first staff is the vocal line, with lyrics underneath. The second and third staves are accompaniment. The music is marked with dynamics: Loud, Soft, Loud, Soft, Loud. The lyrics are: "voices raise; And earth, and earth, with her ten thousand tongues, Shall fill thy courts with sounding praise. Shall &c. Shall".

20

fill, Shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as eternity, eter- ni- ty thy love; Firm as a rock thy truth must

This system contains three staves of music. The first staff is the vocal line, with lyrics underneath. The second and third staves are accompaniment. The music is marked with dynamics: Loud, Soft, Loud, Soft, Loud. The lyrics are: "fill, Shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as eternity, eter- ni- ty thy love; Firm as a rock thy truth must".

## DENMARK, Continued.

stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling &c.

## EASTER ANTHEM.

Billings.

The Lord is risen indeed! Hallelujah! The Lord is risen indeed! Hallelujah!

# EASTER ANTHEM, Continued.

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ, &c.

Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye

## EASTER ANTHEM, Continued.

nations, hear it O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! He, &c., He, &c. And triumph'd o'er the grave!

Then, then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant pass'd the chrysal ports of light, And seized e-ter-nal

# EASTER ANTHEM, Continued.

1 2

1 2

youth. Man all immortal hail, hail, Heaven all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine &c.

# JUDGMENT ANTHEM.

Morgan.

Counter. Hark, ye mortals, hear the trumpet, Sounding loud the mighty roar,

Hark! Hark! Hark, the archangel's voice proclaiming, Thou old time shall be no more,

Sounding loud the mighty roar.

## JUDGMENT ANTHEM, Continued.

See the purple banner flying,  
 His loud trumpet, his loud trumpet  
 Hear the judgment chariot ro-  
 rends the tombs, ye dead awake.

This system contains four staves of music. The first staff has lyrics underneath. The second staff has lyrics underneath. The third staff has lyrics underneath. The fourth staff has lyrics underneath. The music is written in a single system with a brace on the right side.

ro- ll. der cloud,  
 roll. Hear the sound of Christ victorious, Lo he breaks thro' yon

This system contains four staves of music. The first staff has lyrics underneath. The second staff has lyrics underneath. The third staff has lyrics underneath. The fourth staff has lyrics underneath. The music is written in a single system with a brace on the right side.



# JUDGMENT ANTHEM, Continued.

Is that he who dy'd on Cal'ry, That was pierced with the

*f*

**P**

spear, Tell us seraphs, you that wonder'd, See he rises thro' the air, Hail him; Oh, Oh,

Hail him, Oh, yes tis Jesus; Hallelujah, hallelujah, hallelujah,

## JUDGMENT ANTHEM, Continued.

yes 'tis Jesus, Oh,

O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come, Lord come.

O come quickly, Oh

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'yes 'tis Jesus, Oh,'. The middle staff continues the vocal line with lyrics 'O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come, Lord come.' The bottom staff is a piano accompaniment. The music features various note values including eighth and sixteenth notes, and rests. There are first and second endings indicated by '1' and '2' above the final measures of the vocal lines.

Happy, happy mourners, happy mourners, happy mourners, Lo, in clouds he comes he comes. Now determin'd ev'ry evil to destroy.

View him smiling,

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'Happy, happy mourners, happy mourners, happy mourners, Lo, in clouds he comes he comes. Now determin'd ev'ry evil to destroy.' The middle staff continues the vocal line. The bottom staff is a piano accompaniment. The music features various note values including eighth and sixteenth notes, and rests. There are first and second endings indicated by '1' and '2' above the final measures of the vocal lines.

# JUDGMENT ANTHEM, Continued.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "All ye nations now shall sing him, Songs of everlasting joy; Now redemption long expected, See the solemn pomp appear: All his people once rejected".

**P**  
**2**

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music continues from the first system. The lyrics are: "Now shall meet him in the air; Hallelujah, hallelujah, welcome, welcome, bleeding lamb. Now his merit by the harpers, Thro' th' eternal deep resound,".

## JUDGMENT ANTHEM, Continued.

Now resplendent shine his nail prints, Ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail.

This system contains four staves of music. The first staff is the vocal line, with lyrics written below it. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "Now resplendent shine his nail prints, Ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail."

Ev'ry island, sea and mountain, Heav'n and earth shall flee away, All who hate him must, ashamed, Hear the trump proclaim the day, Come to judgment,

This system contains four staves of music. The first staff is the vocal line, with lyrics written below it. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The music continues in the same key and time signature. The lyrics are: "Ev'ry island, sea and mountain, Heav'n and earth shall flee away, All who hate him must, ashamed, Hear the trump proclaim the day, Come to judgment,"

# JUDGMENT ANTHEM, Continued.

come to judgment, come to judgment, Stand before the Son of man. Hark, hark, the archangel swe-lls the solemn summons loud.

Tears the strong pillars of the vaults of heav'n, Breaks up old marble the repose of princes; See the graves open and the bones arising, Flames all around them. Hark the shrill outcries of the guilty wretches, Lively bright horror & amazing anguish, Stare thro' their eyelids, While the living worm Lies gnawing within them.

## JUDGMENT ANTHEM, Continued.

See the judge's hand arising, Fill'd with vengeance on his foes ;

Down to hell there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart, ye cursed into ever-

*Soft and Slow.**Cheerful.*

Hear the Savior's words of mercy, Come you ransom'd sinners home ; Swift and joyful in your journey, To the palace of your God.

lasting flames.

See the souls that earth des-  
Joy celestial hymns harmo-

# JUDGMENT ANTHEM, Continued.

The first system of musical notation consists of two staves. The upper staff contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The lower staff contains a similar sequence of notes, often in a lower register. Both staves conclude with a double bar line and a repeat sign. Above the final notes of the upper staff are the numbers '1' and '2', indicating first and second endings.

p' sed, In celestial glories move : Hallelujah big with vonder, Praising Christ's eternal love ; Hallelujah, hallelujah echo thro' the realms of light.  
 nious In soft symphony resound, Angels, seraphs, harps and trumpets Swell the sweet angelic sound ; Hail Almighty :|: Great eternal Lord. Amen.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff provides a harmonic accompaniment. Both staves end with a double bar line and a repeat sign. Above the final notes of the upper staff are the numbers '1' and '2', indicating first and second endings.

## KEDRON.

The 'KEDRON' section begins with two staves. The time signature is 3/4. The upper staff starts with a treble clef and contains a melodic line with quarter and eighth notes. The lower staff starts with a bass clef and contains a bass line with quarter and eighth notes. Both staves include dynamic markings such as 'p' and 'f', and articulation marks like accents and slurs.

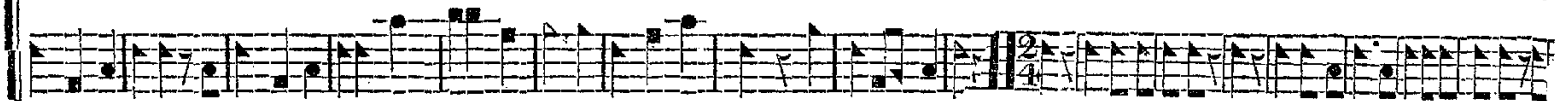
Thou sweet gliding Kedron by thy silver stream, Our Savior at midnight when Cynthia's pale beam Shone bright on the waters would frequently stray, And

The third system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. The notation includes various note values and rests, maintaining the 3/4 time signature.

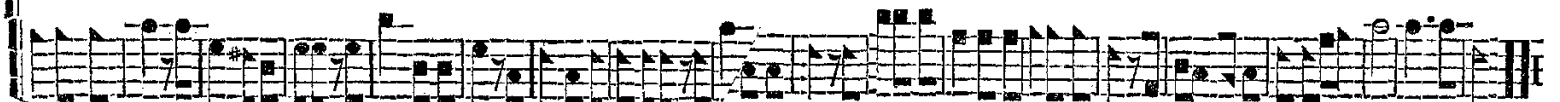
## KEDRON. Continued.

*Chorus lively.*

lose in thy murmurs, & lose in thy murmurs the toils of the day, the toils of the day, the toils of the day. Come saints & adore him, come bow at his feet, O give him the  
glory,



the praise that is meet, Let joyful hosannas unceasing arise, Let joyful hosannas unceasing arise, And join the full chorus that gladdens the skies. And join, &c.





# NEWYORK ANTHEM.

Soft. Slow. Increase.

Vital spark of heavenly flame, Quit, O quit this mortal frame; Trembling, hoping, ling'ring, flying, O the pains, the bliss of

**Q** Slow. Soft. Increase. F. P. F. P; F. P.

dying, Cease fond nature, cease thy strife, and let me languish into life. Hark Hark they whis- per angels say, they

Hark they whis- per an- gels say

## NEWYORK ANTHEM, Continued.

F. F. P.

F.

whis- per, an- gels say, Hark they whis- per, an- gels say, Sister spirit come a- way. Sister spirit come a- way. What is this ab-

P.

F.

P.

*Incrēase.*

P.

sorbs me quite, Steals my sen- ses, shuts my sight, Drowns my spirit, draws my breath; Tell me my soul can this be death: Tell me my soul can

# NEWYORK ANTHEM, Continued.

*P.*

*Increase.*

*Vivace.*

this be death? The world recedes, it disappears, Heav'n opens to my eyes, My ears with sounds scraphic ring; Lend, lend your wings, I mount, I fly; O

grave, where

is thy victory! O grave, &c. O death where is thy sting! Lend :||: your wings, I mount I fly

O grave, &c. O death, &c. O grave, where is thy

## NEWYORK ANTHEM, Continued.

Lend :|:

victo- ry thy victory! O grave, &c. thy O death O death I mount, I fly, I

*Slow.*

Where is thy sting.

mount, I fly, O grave, where is thy victo- ry, thy victo- ry! O death O death,

*Slow.*

Our souls, by love to- geth- er knit, Ce- ment- ed mix in one; One hope, one heart, one mind, one voice, 'Tis heav'n on earth be-  
The little cloud in- creases still, The heav'ns are big with rain; We haste to catch the teeming shower, And all its moisture  
And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine

*Soft.**Loud.**Soft.**Loud.*

gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire, He stopp'd and talk'd and fed and blest, And fill'd th' enlarged desire.  
drain. A rill, a stream a torrent flows! But pour a mighty flood. Oh sweep the nations, shake the earth; Till all proclaim thee God.  
own. May we, we lit- tle band of love. Be sinners sav'd by grace, From g'ory into glory chang'd, Behold Thee face to face

## WASHINGTON, Continued.

*Cheerful.**Eighth.**Chorus.*

"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fullness in our souls he

"A Saviour!" let cre- a- tion, sing "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His ful- ness in our souls he

pours. 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more. We then shall meet to part no more.

pours. 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

A.

All

Ambers				
Aylesbur,				
Archdale,				
Abridge,	-			
Brookfield,	-			
Bunkerhill,	-	22	Hotnam,	
Buckingham,	-	22	Heavenly Spain,	
Burbon,	-	23	Hallelujah,	
Cambridge,	-	23	Hermit,	
Cookham,	-	24	Irish,	
Canterbury,	-	24	Invitation,	
Carmel,	-	25	Kingsbridge,	
Conquering Soldier,	-	25	Kingswood,	
Chester New,	-	26	Lamentation,	
China,	-	26	Liberty Hall,	
Castle Street,	-	27	Litchfield,	
Consolation,	-	27	Macedonia,	
Communion,	-	28	Mear,	
Coleshill,	-	28	Mountain,	
Christmas Hymn,	-	29	Mortality,	
Calston,	-	29	Monmouth,	
Devises,	-	30	Mount Vernon,	
Dunstan,	-	30	New Canaan,	
Dunmah,	-	31	Ninety Third,	
			Rockingham,	
			Silver Street,	
			Suffield,	53
			Sophronia,	53
			St. Lawrence,	54
			Springfield,	55
			Salvation,	56
			Silver Spring,	56
			St. Thomas,	57
			Sicily,	57
			Triumph,	58
			The Indian Philosopher,	58
			Thirtieth,	59
			Twenty-fourth,	59
			Tilden,	60
			Tribulation,	61
			Unitia,	61

## WASHINGTON, Continued.

*Cheerful. Eighth. Chorus.*

“ A Saviour !” let creation sing ! “ A Saviour !” let all heaven ring ! He’s God with us, we feel him ours, His fullness in our souls !

“ A Saviour !” let cre- a- tion, sing “ A Saviour !” let all heaven ring ! He’s God

	70	Majesty,	84	Southwell,	100
	71	Montgomery,	85	Sherburn,	102
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Notwithstanding great care has been taken to have this work correct, some errors may have escaped notice; but should any be discovered they will be particularly attended to before another edition is printed. It is hoped however, and believed, that errors of this kind are few and not very material.