

THE
BEAUTIES OF HARMONY,

CONTAINING

THE RUDIMENTS OF MUSIC ON A NEW AND IMPROVED PLAN; INCLUDING, WITH THE RULES OF SINGING,
AN EXPLANATION OF THE RULES AND PRINCIPLES OF COMPOSITION.

TOGETHER WITH

AN EXTENSIVE COLLECTION OF SACRED MUSIC,

CONSISTING OF

PLAIN TUNES, FUGES, ANTHEMS, &c. SOME OF WHICH ARE ENTIRELY NEW.

TO THE WHOLE IS ADDED

AN APPENDIX,

CONTAINING EXPLANATIONS OF MUSICAL TERMS, CHARACTERS, &c. ORIGINAL AND SELECTED.

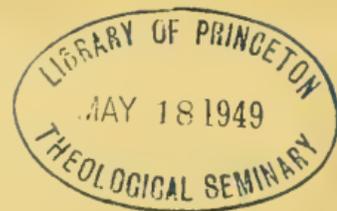
BY FREEMAN LEWIS.

PITTSBURGH :

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District of Pennsylvania, to wit :

BE IT REMEMBERED, that on the eighteenth day of May, in the thirty-seventh year of the Independence of the United States of America, A. D. 1813, *Freeman Lewis and Cramer, Spear & Eichbaum*, of the said District, have deposited in this office the title of a book the right whereof they claim as proprietors, in the words following, to wit :

“The Beauties of Harmony, containing the rudiments of Music on a new and improved plan; including, with the rules of singing, an explanation of the rules and principles of composition. Together with an extensive collection of Sacred Music, consisting of plain tunes, fuges, anthems, &c. some of which are entirely new. To the whole is added, an Appendix, containing explanations of musical terms, characters, &c. original and selected. By *Freeman Lewis*.”

In conformity to the act of the 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 an act entitled “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 books, during the time therein mentioned,’ and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

D. CALDWELL,

Clerk of the District of Pennsylvania.



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PREFACE.

THE following pages appear before the public, in consequence of the frequent inquiries which I have heard made, in different parts of the country, for a book which should contain a more correct and full explanation of the rules and principles of vocal music, and a larger collection of such tunes as would be both *pleasing* and *useful*, than is to be found in those books heretofore circulated through this country. If this work does in any measure answer such demands, by furnishing our churches, societies, singing schools, and individual friends of sacred music, with any thing which they have heretofore sought for without finding, my design in publishing it will be in some measure answered; if not, “the consequence is obvious.”

It will appear, that I have thrown my Gamut into a catechetical form; this was because experience has convinced me, that it is the most speedy and proper method of conveying a knowledge of the Rudiments of Music to the mind of the learner. A portion of the Gamut in this book is original; but the music is selected from various publications, both European and American, except a few pieces, which were never printed, until in this work. I have inserted a musical variety; it would have been partial and ungenerous, to have confined the pages to a set of compositions of one particular style, which might please my own ear, or that of any other individual; knowing that scarcely any two will make the same choice of pieces of music, though written by the same author. I hope every lover of music who sees the book, may find at least one page which will please their taste.

I have inserted a number of *old* tunes: I think them as good as when they were new; and better than many which are yet new. I have inserted a number of *new* tunes; they have peculiarities and beauties which are not to be found in ancient composition. I have inserted a number of fuges and anthems, because they do (when well performed) express the language to which they are applied, better than any plain tune can do. I have left out many pieces, which it is probable some persons will say ought to have been in the place of some which are in the book; but I had reasons for omitting them. I had collected a number of valuable pieces of music, which will not be found in the following pages, because the expense of the publication does not allow of increasing the size of the book without increasing the price also—they may be hereafter published, if sufficient encouragement is given.

Notwithstanding great care has been taken to have the work correct, some errors may have escaped notice; but should any be discovered, they will be particularly attended to before another edition is printed. Without further remarks, I commit the book to the hands of a candid, generous and enlightened public; they do not expect a *perfect* work from the hands of man, and will therefore be the proper judges, whether this compilation merits attention or not.

F. LEWIS.

Redstone, April, 1814.

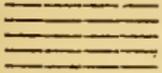
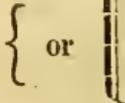
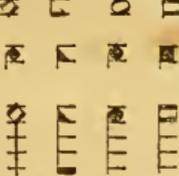
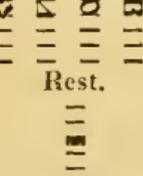
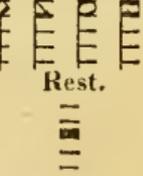
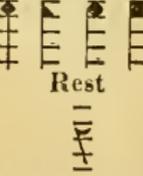
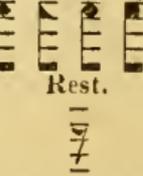
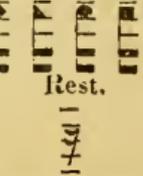
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THE RUDIMENTS

MUSICAL CHARACTERS, &c.

A Stave. 	A Brace.  or 	F Cliff. 	1st G Cliff. 	C Cliff. 	2d G Cliff. 	Long Metre. L. M.
Adagio. 	Largo. 	Allegro. 	2 from 4. 	3 to 2. 	3 from 4. 	Common Metre. C. M.
3 from 8. 	6 to 4. 	6 from 8. 	Single Bar. 	Double Bar. 	A Close. 	Short Metre. S. M.
A Flat. b	A Sharp. ♯	A Natural. ♮	A Direct. ♮	Point of Addition. +	Staccato. 	Proper Metre. P. M.
A Shur. 	A Repeat. :S: or 	A Prisa. ::	A Ledger-line. 	A Trill. tr.	A Hold. c	Figures representing the No. of syllables in each line. 8 8 6, 8 8 6, &c.
Mi Faw Sol La 	Semibreves.  Rest. 	Minims.  Rest. 	Crotchets.  Rest 	Quavers.  Rest. 	Semiquavers.  Rest. 	Demisemiquavers.  Rest. 

Question 1. What is a stave?

Answer. A stave is five parallel lines, with their intermediate spaces, on which musical characters and notes are written.

Q. 2. What is the use of a brace?

A. A brace shows how many parts of music are performed together.

Q. 3. What do you understand by the F clef?

A. That the stave upon which it is placed belongs to the bass, or lowest part of music.

Q. 4. What do you understand by the 1st G clef? (1)

A. That the stave upon which it is placed belongs to the tenor, or second part of music.

Q. 5. What do you understand by the C clef?

A. That the stave upon which it is placed belongs to the counter, or third part of music.

Q. 6. What do you understand by the 2d G clef?

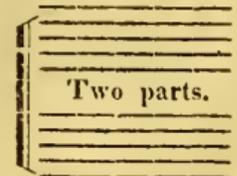
A. That the stave upon which it is placed belongs to the treble, or highest part of music.

(1) The 1st G clef is by some used for both counter and treble.

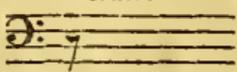
A stave.



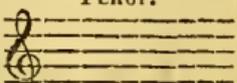
Two parts.



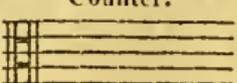
Bass.



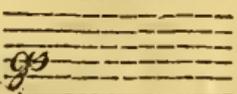
Tenor.



Counter.



Treble.

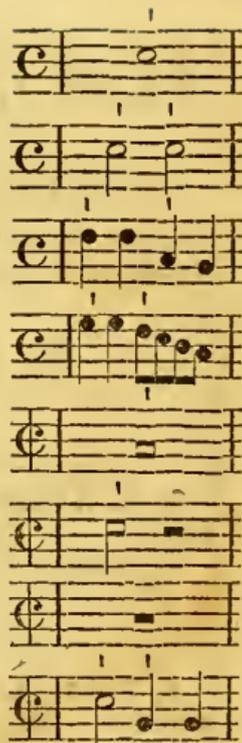


Q. 7. What do you understand by Adagio, or the letter C upon the stave?

A. That the following piece of music is in the first mood of common time, or a very slow movement, having one semibreve, or its quantity, two accents, (2) and four seconds of time to a measure.

Q. 8. What is the signification of Largo, or the letter C crossed by a single bar?

A. That it represents the second mood of common time; having a semibreve, or its quantity, two accents, (3) four beats, and three seconds of time to a measure.

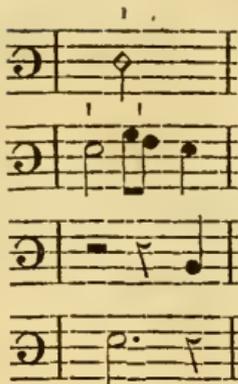


(2) The first and second moods of common time are sometimes performed with two beats to a measure.

(3) When there is but one note, there is but one accent in a measure (accented as marked ')

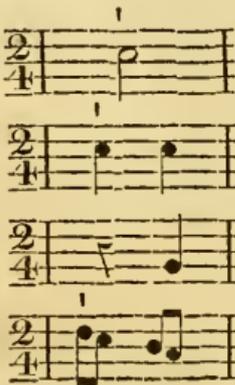
Q. 9. What is signified by *Alegro*, or the letter C inverted?

A. That it represents the third mood of common time, having a semibreve (or its quantity) two accents, two beats, and two seconds of time to a measure.



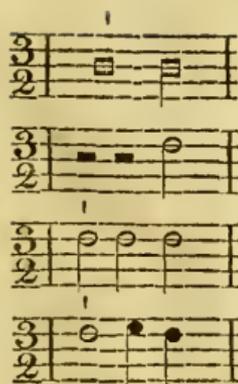
Q. 10. What is the signification of two from four?

A. The fourth mood of common time, having a minim, or its quantity, one accent, two beats, and a second and a half of time to a measure.



Q. 11. What do you understand by 3 to 3?

A. That it signifies the first mood of triple time, having three minims, or their quantity, one (4) accent (commonly) three beats, and three seconds of time to a measure.



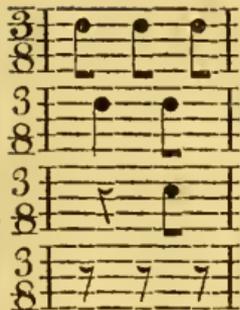
Q. 12. What do you understand by 3 from 4?

A. The second mood of triple time, having three crotchets, or their quantity, three beats, one accent, and one and a half seconds of time to a measure.



(4) When the measure contains three minims, or three equal parts, there is usually a full accent on the first, and a half accent on the third part. See Lessons for Tuning the Voice.

Q. 13. What is signified by 3 from 8 ?



A. The third mood of triple time, having three quavers, or their quantity, three beats, one accent, and three-fourths of a second of time to a measure.

Q. 14. What is signified by 6 to 4 ?



A. The first mood of compound time, having six crotchets, or their equivalent, two accents, two beats, and two seconds of time to a measure.

Q. 15. What is signified by 6 from 8 ?



A. The second mood of compound time, ha-

ving six quavers, or their equivalent, two accents, two beats, and one second of time to a measure. *Note*—Some allow one and a half seconds of time.

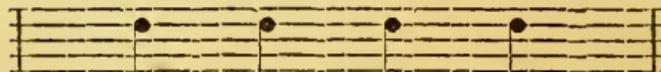


Q. 16. What proportion of time do the notes bear to each other ?

A. One semibreve is equal in time to 2 minims



4 crotchets



8 quavers



16 semiquavers, or 32 demisemiquavers, in the same mood of time.

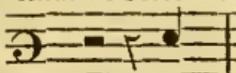


Each one of the above staves is equal to a measure filled with its proper quantity.

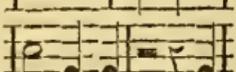
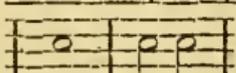
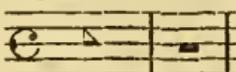
Q. 17. What is signified by the characters called rests?

A. Each rest signifies or requires silence, or a cessation of sound in the place where it stands, during the same space of time that is required to perform the note after which it is called, in the same mood of time.

silent 1 1-2 seconds.

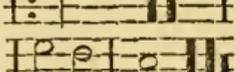


silent 4 seconds.



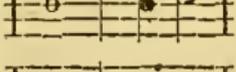
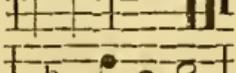
Q. 18. What is the use of a single bar?

A. A single bar divides the stave into equal parts, or portions of time.



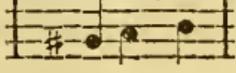
Q. 19. What is the use of a double bar?

A. A double bar shows where a strain ends, which is to be repeated.



Q. 21. What is the use of a flat? (5)

A. A flat being placed on a line or space, sinks the degree thereof a semitone lower, &c.



Q. 22. What is the use of a sharp? (6)

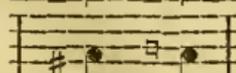
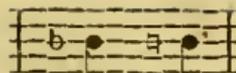
A. A sharp set upon a line or space, raises the degree thereof a half tone.

(5) Accidental flats or sharps, although they alter the sound, do not change the name of the notes before which they are placed, except the key note is removed, in which case there is one or more placed in each stave in the same measure.

(6) Accidental flats or sharps are such as are not at the cliff.

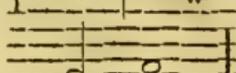
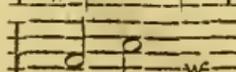
Q. 23. What is the use of a natural?

A. A natural placed upon a line or space which has been flatted or sharped, restores the notes thereof to their primitive sound or degree.



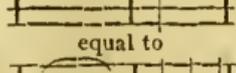
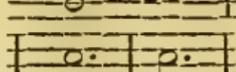
Q. 24. What is the use of a direct?

A. A direct is placed at the end of a stave, upon the same line or space where the first note will be found in the following stave.

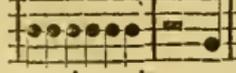
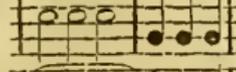


Q. 25. What is the use of a point of addition?

A. A point is considered as adding to the note which it follows, half its usual length of time.

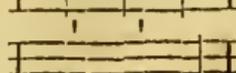
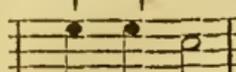


equal to



Q. 26. What is signified by a staccato?

A. A staccato signifies that the notes over which it is placed, should be pronounced more distinctly than the other notes in the tune.

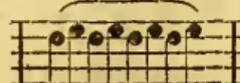
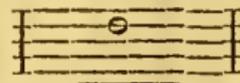
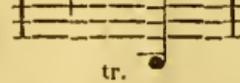
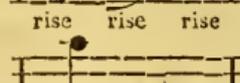
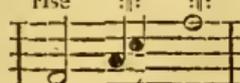


Q. 27. What is the use of a slur?

A. A slur shows how many (or includes the



number of) notes that are applied to one syllable:



Q. 28. What is the use of a repeat ?

A. A repeat shows that the tune must be again performed or sung from the note before which it is placed, to the end of the next double bar or close.(7)

Q. 29. What is signified by a prisa ?

A. It signifies that the preceding word, or sentence, must be sung to the note or notes under which it is set.

Q. 30. What is the use of a ledger line ?

A. A ledger line shows the degree of notes which are beyond the compass of the stave, either above or below.(8)

Q. 31. What is signified by a trill ?

A. A trill, or tr. signifies that the note over which it is placed should be lightly warbled, like a soft roll.

Q. 32. What is the use of a hold ?

A. A hold requires the note or word over which it is placed, to be sounded somewhat longer than its usual time without one.(9)

Q. 33. What is signified by the figure 3 placed over or under three notes ?

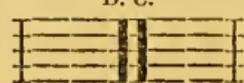
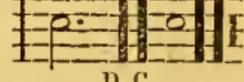
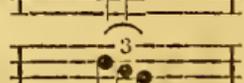
A. It signifies that these three notes must be performed in the usual time of two of the same kind without such figure.

Q. 34. What is signified by the figures 1 2 at a double bar or close following a repeat ?

A. They signify that the note or notes under 1 must be sung the first time, and those under 2 the second time ; but when tied with a slur, both are to be sung the second time.

Q. 35. What is signified by Da Capo, or D.C.?

A. It shows from whence the performer must return back and sing the music over again to where it stands.(10)



(7) That part of a piece which is repeated, should be performed about one-fourth quicker the second time than the first ; and in sharp keyed tunes, somewhat louder.

(8) Notes above the stave are called "notes in alt," and those which are below are called "doubles," as double D, double F, &c.

(9) Many authors use this character without specifying what time it commands : therefore, as it has been discretionary heretofore, let us, to avoid confusion, say, continue the sound 1-4th longer = 5-4ths usual time.

(10) Da Capo signifies much the same as a repeat, or as the figures 1 2 at the end of a strain ; none of which are placed, except some notes or words are to be twice played or sung.

Q. 36. How many sounds properly belong to one key note ?

A. Seven ; or five tones and two semitones.



Q. 37. By what are the seven sounds represented ?

A. By the seven first letters of the alphabet.

7 F
6 E
5 D
4 C
3 B
2 A
1 G

Q. 38. How are the lines and spaces of the bass staff represented, or distinguished by the letters ?

A. G stands upon the first or lower line

A - - - first space
B - - - second line
C - - - space
D - - - third line
E - - - space
F - - - fourth line
2d G - - - space
2d A - - - fifth, or upper line.

A
G
F
E
D
C
B
A
G

Q. 39. How do the letters stand upon the lines and spaces of the tenor and treble ? (11)

(11) The tenor and treble staves are represented by the same letters, but different cliffs.

A. E stands upon the first, or lowest line

F - - - space
G - - - second line
A - - - space
B - - - third line
C - - - space
D - - - fourth line
3d E - - - space
3d F - - - fifth line
3d G - - - space above

or in alt, &c.

F
E
D
C
B
A
G
F
E

Note.—The letters are here considered in their natural place. See plate 1st.

Q. 40. How do the letters stand upon the counter staff ?

A. F stands on the first, or lowest line

G - - - space
A - - - second line
B - - - space
C - - - third line
D - - - space
E - - - fourth line
2d F - - - space
2d G - - - fifth line.

G
F
E
D
C
B
A
G
F

Q. 41. How are the notes named in singing as they move, either rising or falling upon the staff ?

A. 1. When the place of the *me* (see plate 1st) is found, then all the notes upon the next degree (unless the key changes, &c.) whether line or space, are called *fa* ; all upon the second, *sol* ; all

Table 1. of the differences between the Keys.—



The figures in the Table show the intervals, as 3, 4 & 7 &c.
The figures each side, the N^o of Semitones.

Table 2 of Proportions & Removes.

Plate 1.

N ^o of Letters # or ♭	Natural place														
	1	2	3	4	5	6	7	1	2	3	4	5	6	7	
Removes	0	1	2	3	4	5	6	7	1	2	3	4	5	6	7
1 & 2	1	F [#]							B [♭]						
3 & 4	1	F	C [#]						B	E [♭]					
5 & 6	1	F	C	G [#]					B	E	A [♭]				
7 & 8	1	F	C	G	D [#]				B	E	A	D [♭]			
9 & 10	1	F	C	G	D	A [#]			B	E	A	D	G [♭]		
11 & 12	1	F	C	G	D	A	E [#]		B	E	A	D	G	C [♭]	
13 & 14	1	F	C	G	D	A	E	B [#]	B	E	A	D	G	C	F [♭]
♯ Key	C	G	D	A	E	B	F	C	F	B	E	A	D	G	C
♭ Key	B	F	C	G	D	A	E	B	E	A	D	G	C	F	B
♭ Key	A	E	B	F	C	G	D	A	D	G	C	F	B	E	A

Letters Sharp & Flat as they succeed

The whole Scale & the parts branching therefrom &c.—

{ Letter whose }
{ natural place }
is considered

{ Major Key }
{ B. Mi }
{ Minor Key }



upon the third, law ; all upon the fourth, faw ; all upon the fifth, sol ; and all upon the sixth, above me, law ; then upon the seventh, comes me again. 2. Below me is just the reverse, or twice law, sol. faw, &c.—or in this book, all the

Diamond headed notes are	Me	♯
Triangular notes	- Faw	♮
Circular notes	- - Sol	♭
Square notes	- - Law(13)	□

Q. 42. What is music ?(14)

A. Music is that part of sound most pleasing to the ear.

Q. 43. How many kinds of music are there ?

A. Two ; *vocal* and *instrumental*.

Q. 44. What is the difference between *vocal* music and *instrumental* music ?

A. *Vocal* music is that which is composed for, and performed by the voice ; but *instrumental* music is such as is composed for, or played upon some kind of instrument.

Q. 45. What are the principal properties of music ?

A. Tune, time and concord.

Q. 46. What is tune ?

A. A movement between acuteness and gravity, or high and low sounds.

(13) The notes are pronounced as spelled above, instead of fa, so, la, mi, &c. When the learner has committed to memory the preceding questions and answers, he may be exercised upon the Lessons for Tuning the Voice, and on some plain tunes ; attending to the following as time will permit.

(14) It may appear to some, that these questions should have been the first in the book ; but I chose to put those first which would be first needed by the learner.

Q. 47. What is time in music ?

A. It is a regular and true division of the music into proper and irregular portions of notes or rests, words, accents, beats, &c. by cutting the whole piece into small measures, (15) containing equal quantities thereof.

Q. 48. What is concord in music ?

A. It is an agreement or union of sounds, or two or more sounds or intervals at such particular distance from each other (according to their respective or relative number of vibrations) (16) as being struck at one time, will seem to unite together and be agreeable to the ear.

Q. 49. What is discord in music ?

A. Two or more sounds or degrees, at such distance from each other, as being struck at one time, will be rough, grating and disagreeable to the ear.

Q. 50. Which intervals or degrees are called perfect chords ?

A. The unisons, fifths and eighths.

Q. 51. Which intervals or degrees are called imperfect (17) chords ?

A. Thirds, sharp fourths, flat fifths, and sixths.

Q. 52. Which intervals are called discords ?

A. Seconds, flat fourths, sevenths, ninths, &c.

(15) In most of the music books which I have seen, it is improperly said, such portions are "in a bar;" at the same time "a bar" is only a line of division, and in fact contains nothing.

(16) The distance between intervals is reckoned according to their difference in semitones. It is evident that the air is the medium by which sounds are conveyed to the organ of hearing, and the acuteness or gravity of a sound depends entirely upon the number of vibrations conveyed. The greater third is near a perfect chord.

(17) See the table of chords and discords.

Q. 53. Are there any dischords allowed in composition ?

A. As one of the most difficult parts of composition, is that of introducing occasionally a dischord, in such place, and manner, as to show more plainly and fully the power and beauty of music ; therefore, there should be but few dischords allowed, and those few followed by perfect chords.

Q. 54. How are the degrees, as 3d, 6th, 7th, &c. discovered ?

A. Begin at the key note, which call one, the next line or space two, then three, &c. to the other key note, which will be the eighth from the key whence you proceeded.

Q. 55. What is signified by a sharp fourth, a flat fourth, &c.

A. Any degree when sharp, is a semitone higher than the same degree when flat.

Q. 56. What is sound ?

A. Any strong vibration of the air upon the drum, or organ of the ear.

Q. 57. By what is sound formed ?

A. Any thing (18) which puts the air in quick motion, will thereby cause a murmur, or kind of sound.

Q. 58. How are sounds to be disposed of, that they may become agreeable, or musical ?

A. By modulating or confining them to proper limits and degrees.

(18) When the air is put in motion by any power, it is supposed to move in every direction for liberty to rest, or cease from moving, as water will when any heavy body is cast into it ; and supposing the air to be composed of an infinite number of small particles, then in agitation, the degrees of acuteness or gravity of the sound thereby constituted, will be according to the number of those particles forced into contact with any solid body over which they pass in a certain space of time. Thus, if a string strikes 1000 of those particles in one second, we denominate the sound thereof twice as high or sharp as when it strikes 500 in one second.

Q. 59. How far may those degrees extend ?

A. To 22 for vocal music (which is the ordinary compass of the voice) or about 30 degrees for instrumental music.

Q. 60. How many whole, and half tones are there in the scale of 22 degrees ?

A. There are 16 whole tones and 6 half tones, or in all 38 semitones.

Q. 61. How are the 22 degrees written, to discover their places through the whole scale ?

A. Upon eleven lines, and their intermediate spaces ; or five lines and four spaces for each part or octave. (19) [See plate 1st.]

Q. 62. How is music naturally divided ?

A. Into melody and harmony.

Q. 63. What is melody ?

A. Melody is the agreeable effect which arises from single sounds, or one part of music only.

Q. 64. What is harmony ?

A. Harmony is the pleasing union of several sounds at the same time, or several parts of music together.

Q. 65. What are the several parts of music called, when commuted together ?

A. The counter parts, or contrary parts.

Q. 66. Are there any more than the four common or counter parts of music ?

A. Yes, such as medus, cantus and low counter ; but they are all included in what is called the counterparts.

(19) The whole scale contains three octaves, each octave having its own key note, by which it is governed.

Q. 67. What is medeus ?

A. A medeus is the treble stave, or part performed an octave below its proper pitch, or the treble part sung by a man's voice.

Q. 68. What is cantus ?

A. Cantus is the tenor stave, or part performed an octave above its proper pitch, or the tenor part sung by a woman's voice.

Q. 69. What is low counter ?

A. Low counter is the common counter stave performed an octave below its proper pitch.

Q. 70. What is signified by an octave ?

A. Every key note, or every eighth note above or below any other, is its octave.

Q. 71. To which particular stave does each octave properly belong ?

A. The first key, or lowest octave, to the bass stave; the second to the tenor; the third to the treble, or upper part: the counter claims both second and third, but most commonly the third only.

Q. 72. What voices are most suitable to each particular octave ?

A. The lowest voices of men to the bass; the highest voices of men to the tenor; the voices of boys and the lowest voices of women to the counter; and the highest voices of women to the treble.

Q. 73. What number of voices should there be upon each part, to make a just proportion of sounds, or good harmony ?

A. The number of voices proper for each part depends much upon the disposition of the tune, and the strength of the voices; but the common ratio is—three bass, one tenor, one counter and two treble; and in the same proportion for any greater number.(20)

(20) It frequently is so, that 5 bass, 3 tenor, 2 counter and 4 treble make better harmony. (Note 7, also 1st page of observations, and obs. 19)

Q. 74. What is the use of a cliff ?

A. A cliff signifies nearly the same as key, or key note; it serves for opening to, and showing the particular pitch of the part or stave which it stands upon, or to which octave such stave belongs, also which letters and degrees belong to each line and space thereof.

Q. 75. Which degrees of the general scale do the cliffs usually represent ?(21)

A. The F cliff represents the 7th or 4th line of bass,			
The first G cliff	-	8	2
The C cliff	-	11	3
The second G cliff		15	2
			tenor,
			counter,
			treble.

Q. 76. What is the signification or use of a key note ?

A. A key note is the leading and governing tone of each octave; it commands and explains all the other notes; upon the key note the tune is usually pitched, and by it ruled in its movement.

Q. 77. How many kinds of key notes are there ?

A. Two: the flat key and sharp key.(22)

Q. 78. What are the principal distinctions between the flat and sharp keys ?

A. 1. The flat keyed tunes are of a mournful air, and expressive of sorrow; but the sharp keyed tunes are cheerful, and expressive of joy, &c. 2. Some particular degrees above the flat key note, contain a less number of semitones than the same degree above a sharp key note:(23) thus the 3d, 6th and 7th degrees above the flat key note contain a semitone less in distance from the key than

(21) See plate 1st; table 2d, &c.

(22) The bass always ends on the key note, whether it be a flat or sharp key note; the letter A being the place of the flat, and C that of the sharp key note, the being always upon B. (See Q. 88, also plate 1st and 2d.)

(23) See plate 1st. table 1st.

the 3d, 6th and 7th above the sharp key do from their key. 3. The flat key note is always called law, but the sharp key note is called law, &c.

Q. 79. Have the two keys any other names to distinguish them except "flat" and "sharp"?

A. Yes; the flat key is often called the low key, the minor key, &c.; and the sharp key is called the high key, the major key, &c.

Q. 80. Upon which of the two keys are the best pieces of music composed?

A. Perhaps neither of the keys are in reality superior to the other; there are both good and bad pieces belonging to each of them, but it is likely there are more people fond of the flat keyed tunes than of the sharp.(24)

Q. 81. What is the rule to distinguish between a good and a bad piece of music?

A. The first thing in music, which commands the attention, is tune; the second, time; and the third, concord.(25) Although no piece of music can properly be called good or great, unless these particulars are completely commanded in the composition, yet we sometimes denominate a piece "good," or admire the tune, which is void of any thing pleasing except a few curious turns of the air, according as it agrees with the ear at first; therefore, to distinguish good from bad pieces, let us say, *that piece which best expresses the true meaning and intent of the words to which it is set, is THE BEST PIECE.*

(24) There are some pieces set upon the sharp key, which are very solemn and majestic, and are perhaps superior to any which are very mournful or very cheerful; of such is Melodia, and some others of this collection.

(25) This may be seen in the difference of choice made by a learner and one well skilled in music.

Q. 82. Why is me called the master note?

A. Because it is always in the centre of the time between the two keys, being the only note or syllable which does not occur twice in the same octave.

Q. 83. Upon which degrees of the scale do the me stand before transposition takes place?

A. Upon the 3d, 10th and 17th. See plate 1st and 2d.

Q. 84. What is transposition?

A. Transposition is the removing or changing the place of the key note, for the purpose of confining the tune within the limits of the scale.

Q. 85. By what are the keys transposed?

A. By flats and sharps placed at the cliff, or upon each stave across the scale.

Q. 86. How far does a flat or sharp remove the key or the me?(26)

A. A flat drives B mi a 4th up or a 5th down, but a sharp draws B a 5th up or a 4th down; the sharp key still keeping above, and the flat below.

Q. 87. Why is a flat said to drive, and a sharp to draw B me, &c.?

A. Because flats are placed upon the same degree (line or space) where me is, and removes it a 4th or a 5th from that to some other place, therefore they are said to drive B; but sharps being placed upon some other degree, remove B a 4th or 5th from where it was (27) to the place where the last sharp was placed, therefore they are said to draw B mi, &c.

Q. 88. Are there no other degrees than A and C for the keys and B for me, which will do as well as these?

(26) Transposition is fully explained and mathematically proved on plate 2.

(27) Hence it is said that "flats take place where me was before added," and "sharps take place where me is when added."

A. The degrees might have been represented by any other characters, but there are no other than the natural place of those letters, before transposition, that would do as well; but when transposition takes place, or is necessary, the keys or rather the *me* may be placed upon any other degree of its octave which may best suit the air of the tune; and as the *me* removes, its letter B is considered as moving with it (to preserve a uniform representation of the same note by the same letter) being preceded or followed by all the letters of the scale, so that A and C are still the places of the keys, though on other degrees of the general scale. (28)

Q. 89. How far may transposition remove or change the place of B, or of the key notes?

A. About an octave, or 14 semitones, being 14 removes, 7 by flats and 7 by sharps, or until all the degrees have been flatted or sharpened. See the plates 1st and 2d.

Q. 90. What is the difference after three flats or three sharps (29) are placed, as it appears that B must then come again upon the same line or space where it has been once before?

A. The difference is a semitone; therefore, if a piece of music is set a little too high on the scale, place so many flats as will bring *me* on the natural place of the same letter, line or space (unless it was set there by flats before, in which case place so many sharps as will bring it a line or space lower) and it will move a semitone lower in every degree; and the reverse, by placing sharps when it is too low. (30)

(28) This is plainly seen on plate 2d.

(29) There are seldom more than 4 flats or sharps used at the cliff at one time.

(30) See plate 2d, with its explanations.

Q. 91. Why might not all tunes be composed with *me* on the natural place of B, between the first and second keys (31) without flats or sharps, or revolving keys, and all the notes stand the same as in a natural tune?

A. 1. Because, as the scale of music contains but 22 degrees, and the air of the tunes (especially the part first composed) being as one calls it, "a flight of fancy," will exactly agree with the frame or disposition of the author's mind while composing it; it will have a particular pitch of its own, upon which it will move more smooth and agreeable to the ear than it will upon any other degree upon which it can be placed in the whole scale; therefore it must be set to such degree. It will there (and there only) bring the key to govern the rest of the notes, and bring the parts to harmonize together nearer to perfect symmetry than upon any other by which it is compared, whether it be higher or lower; the flats and sharps being considered as characters, showing when and where transposition takes place. 2. The semitones always lying between *law* and *faw*, and *me* and *faw* (or immediately below the triangular or half note) the tune must be so placed, that the notes may be on such degrees as will command the semitones in their places without altering the pitch intended by the author, and so that a number of voices, or voices and instruments, may harmonize together in every whole and half tone through the scale. (32)

Q. 92. How may it be known whether a piece of music is or is not set upon its proper pitch, or the key note rightly placed?

(31) The first and second keys, the places of C and A before transposition, or on the 9th, 11th, &c. degrees.

(32) A person may be convinced that all tunes cannot be set on the 1st or 2d keys, by singing or playing a piece with 1 or 3 flats or sharps to the same pitch as a natural tune; i. e. 9, 11, &c. and naming the notes as they stand.

A. By applying it to different degrees, or pitches in both notes and words, and if it is rightly set, it will move more smooth and agreeable to the ear, and the imperfect chords will seem to unite more like perfect chords, than upon any other pitch or degree where it is tried; but if it is easier performed, or moves more agreeable upon any other pitch, it is wrong set, and ought to be altered or removed to such place as will carry it with the best proportion.(33)

Q. 93. How may the true place of the key note be found.(34) and the notes of a tune be written in such manner as to command the air and agree with every interval thereof, when the air of the piece only is known?

A. 1. Find [by Q. 91] the exact degree which suits the key note. 2. Observe how many semitones are contained in each particular interval, [see Q. 78, also plate 1st] or whether it is on a flat or a sharp key. 3. Draw out the gauge of the pitch-pipe until it will give the exact sound of the key note before found, and it will show the letter whose natural place on the scale must be the place of such key note.(35) 4. Place so many flats or sharps as will bring the me either above or below, as the key may require, after which the other notes are easily placed, being careful frequently to compare their sounds as you proceed with the air of the tune.

Q. 94. What is the best rule for accenting the notes in singing?

A. The three first moods of common time have usually two ac-

(33) See Question 90th, &c.

(34) Perhaps nothing short of practice and experience will convince a person how much easier and better a tune is performed upon a right, than upon a wrong pitch, though but a semitone higher or lower than the other.

(35) If the gauge stands between two letters, the one must be flatted or the other sharped, according to plate 2d, to bring the key upon the exact semitone.

cents to a measure (36) when divided into four equal parts, as crotchets, &c. the first accent is on the first part or crotchet, the second on the third part, &c.; the fourth mood of common time has a full accent on the first, and a half accent on the second part of the measure; the triple time moods have a full accent on the first, and commonly a half accent on the third part of the measure; the compound moods are accented on the first and fourth parts of the measure. The foregoing are the common rules for accenting, but they are often exceptionable; therefore the best general rule for accenting is, to place the accents on such note or notes as are applied to properly accented or emphatical words or syllables. The music should comply with the meaning of the words, not the language to the stiff formality of sol-fawing.

Q. 95. How many moods of time are there?

A. There are but nine now in common use, viz. four of common time; three of triple time; and two of compound time; so denominated and disposed, on account of the several rules of accenting poetry, to which they are applied.

Q. 96. What is the signification of the figures which are placed to the moods of time?

A. The lower figure (37) shows how many parts the semibreve is divided into, and the upper figure how many of those parts fill a measure in that particular mood of time.

Q. 97. What is the best method of keeping time while singing?

A. By a regular vertical motion of the right hand.(38)

(36) The second accents are weak, and scarcely discernable in quick time.

(37) Thus it may be seen that the first mood of triple time contains three minims or three halves of a semibreve; the first of compound time, six crotchets, or six-fourths of a semibreve, &c. &c.

(38) The hand should fall at the beginning of every measure in vocal music, and a small motion is sufficient for any one, except a teacher or leader.

The following table exhibits the length of a string suspending a ball or pendulum, which will vibrate in the time allowed to each mood of time.

TABLE.

Adagio 	39 & two-tenths for one-fourth of a measure		
Largo 	22 & one-tenth	do.	do.
Alegro 	39 & two-tenths for one-half		do.
2 from 4	9 & eight-tenths	do.	do.
3 to 2	39 & two-tenths	do.	do.
3 from 4	22 & one-twelfth	do.	do.
3 from 8	50 & two-tenths for a whole measure		
6 to 4	22 & one-twentieth	half	do.
6 from 8	22 & one-twentieth	whole	do.

The above are the lengths allowed by Mr. Billings.

Perhaps it would be proper, when first learning a tune, to have the pendulum somewhat larger than above stated.

Obs. 1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty in the performance, and perhaps dischords, will be the consequence; if too low, dulness and languor. And if the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends, and perhaps the whole occasioned by an error in the pitch of one or more of the parts, of only one semitone.

2. Each one should sing so soft, as not to drown the teacher's voice; and each part so soft, as will permit the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be imitated; and if the singers of any one part are so loud that they cannot hear the other parts, because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3. The bass should be sounded full and hold, the tenor regular and distinct, the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the German flute, the sound of which they may endeavor to imitate, if they wish to improve the voice.

4. The high notes, quick notes and slurred notes of each part should be performed softer than the low notes, long notes and single notes of the same parts.

5. Learners should sing all parts somewhat softer than their leaders do, as it tends to cultivate the voice, and gives an opportunity of following in a piece with which they are not well acquainted; but a good voice may soon be much injured by singing too loud.

6. All the notes included by one slur, should be sung at one breath, if possible.

7. All notes (except some in syncopation) should be fairly articulated, and in applying the words, great care should be taken that they be properly pronounced, and not torn torn to pieces between the teeth. Let the mouth be freely opened and the sound come from the lungs, (39) and not be entirely formed when they should be only distinguished, viz. on the end of the tongue.

(39) *The organ of a man's voice (or the lungs) is in form somewhat like a tube, about one-fourth of an inch in diameter, and possesses power sufficient to divide a note or tone of music into 100 equal parts.*

The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

8. When notes of the tenor fall below those of the bass in sound, the tenor should be sounded full and strong, and the bass soft.

10. There are but few long notes in any tune, but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle, and then decrease or die away like the sound of a bell.

11. The common method of beating the two first moods of common time is as follows: for the first beat, bring down the end of the fingers to whatever is used for beating upon; for the second, bring down the heel of the hand; for the third, raise the hand a few inches; and for the fourth, raise the hand up nearly as high as the shoulder, in readiness for the next measure.

For the triple time mood, let the two first be the same as the two first of common time; and for the third, raise the hand a little higher than for the third beat of common time, when it will be in readiness for the next measure.

For the third and fourth moods of common time, and the two moods of compound time, there is just one motion down and one up for each measure, with this difference: for the common time moods, there is no resting for the hand; but in compound time, the resting is double the length of the motion. See page 27.

12. Learners should beat by a pendulum, or by counting seconds, until they can beat regular time, before they attempt to beat and sing both at once; because it perplexes them to beat, name and time the notes all at once, until they have acquired a knowledge of each by itself.

13. While first learning a tune, it may be sung somewhat slower than the mood of time requires, until the notes can be named, and truly sounded without looking on the book.

14. Some teachers are in the habit of singing too long with their pupils. It is better to sing but 6 or 8 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, and continue at them until they are understood; than to skim over 40 or 50 in one evening, and at the end of a quarter of schooling perhaps few besides the teacher know a flat keyed piece from a sharp keyed

one; what parts of the anthems, &c. require emphasis; or how to give the pitch of any tune which they have been learning, unless some person informs them. It is easy to *name* the notes of a piece, but it requires attention and practice to *sing* one.

15. Too long singing at one time, injures the lungs. (40, 41)

16. I have learned by experience, that learners will soon know when to sing soft and when strong, if they are led by the teacher, making a larger motion in beating where emphatical words or notes occur, than where others do.

17. Learners are apt to give the first note, where a fugue begins, nearly double the time it ought to have; sounding a crotchet almost as long as a minim, in any other part of the tune; which puts the parts in confusion, by losing time: whereas fugues ought to be moved off lively, the tune decreasing (or the notes sung quicker) and the sound increasing as the parts fall in (42)

18. When notes occur one directly above the other (called chusing notes) and there are several singers to the part where they are, let two sing the lower note while one does the upper note, and in the same proportion for any other number.

19. Flat keyed tunes should be sung softer than sharp keyed ones, and may be proportioned with a lighter bass; (43) but for sharp keyed tunes, let the bass be full and strong. (44)

20. Thirds should not be trilled or turned, lest they become seconds or dischords (though some authors do not confine their compositions to these rules) nor fifths and eighths move together ascending or descending, lest the parts seem but one.

21. In $\frac{\underline{2}}{\underline{4}}$, $\frac{\underline{3}}{\underline{2}}$, $\frac{\underline{3}}{\underline{4}}$ and $\frac{\underline{3}}{\underline{8}}$ the second accent is in common very weak,

(40) *A cold or cough, all kinds of spirituous liquors, violent exercise, bile upon the stomach, long fasting, the veins overcharged with impure blood, &c. &c. are destructive to the voice of one who is much in the practice of singing. A frequent use of spirituous liquors will speedily ruin the best voice.*

(41) *A frequent use of some cool acid drink, such as purified cider, elixer of vitriol with water, vinegar, &c. if used sparingly, are strengthening to the lungs.*

(42) See note 7. (43) See note 20. (44) See Q. 73.

and in quick time scarcely discernible, except in some particular pieces of poetry to which they are applied.

22. Learners should not be confined too long to "the part which suits their voice best," but should try occasionally the different parts, as it will tend greatly to improve the voice, and give the person a knowledge of the connection of the counterparts, or of harmony as well as melody.

23. Learners should understand the tunes well by note, before they attempt to sing them to verses of poetry.

24. If different verses are applied to a piece of music while learning, it will give the learner a more complete knowledge of the tune, than can be had by confining it always to the same set of words.

25. Young singers should not join in concert, until each can sing their own part correctly.

26. There should not be any noise indulged while singing (except the music) as it destroys entirely the beauty of the harmony, and renders the performance (especially to learners) very difficult; and if it is designedly promoted, is nothing less than a proof of disrespect to the singers, to the exercise, to themselves who occasion it, and to the Author of our existence.

27. When the key is transposed, there are flats or sharps placed upon each stave; and when the mood of time changes, the requisite character is placed on the stave.

28. B, E and A are naturally sharp sounds, and are therefore first sharped; and as F, C and G are naturally flat sounds, they are the first flatted.

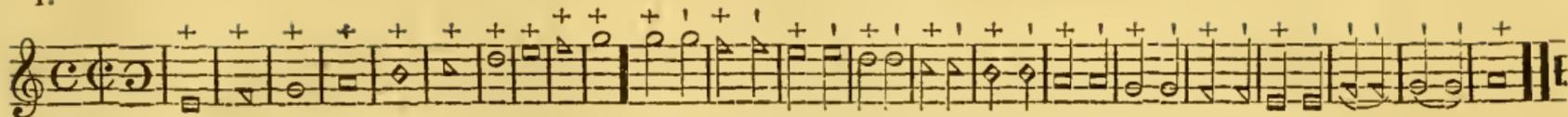
29. The appoggiatura is placed in some tunes; it may be used with propriety by a good voice, but neither it nor the trill should be attempted by any one, until they can perform the tune well by plain notes, (as this adds nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are called "graces," unless they be in a manner natural to their voice.

30. There are other characters and times used by some authors, as a shake, a relish, &c. but I have reasons for omitting them in this place.

31. All "affectation" should be banished. It is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in "climes of bliss."

32. Jehovah, who implanted in our natures the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we exercise them in a way which does not tend to glorify His name

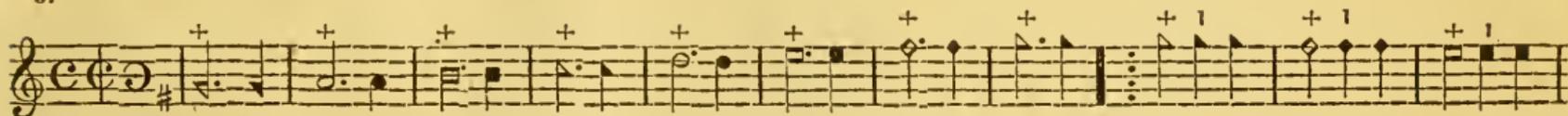
1.



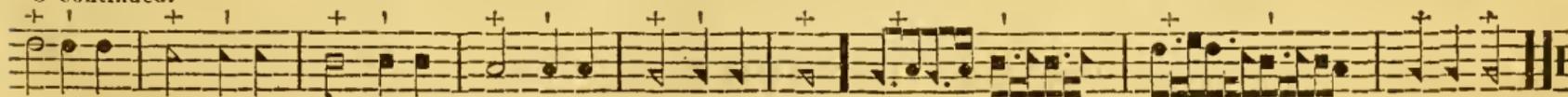
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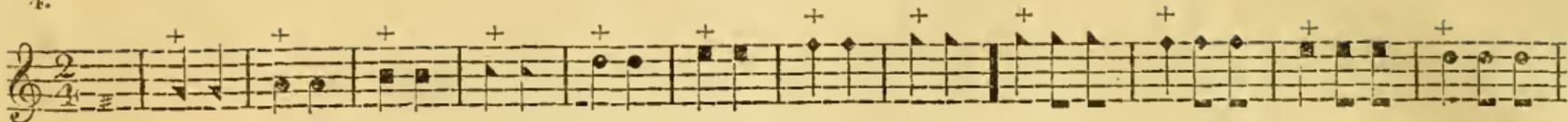


3 continued.



The bass may sing the same stave one octave below the tenor, or two below the treble.

4.



4 continued.



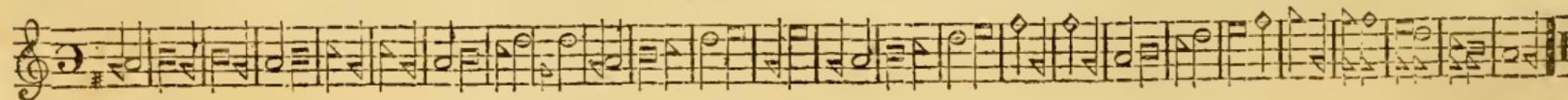
5.



6.



INTERVALS.



Note—+ stands over the usual place of the accent, and ∩ over the half accent.

Note.—The letter d stands immediately under that part of the measure where the hand must fall, u where it must rise, and r where it may rest in sprightly tunes.

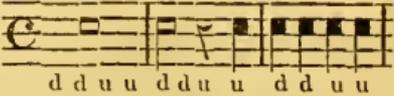
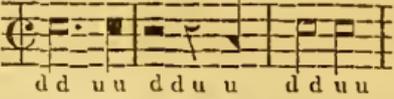
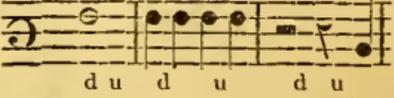
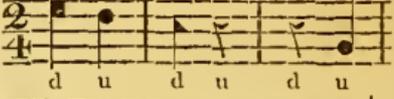
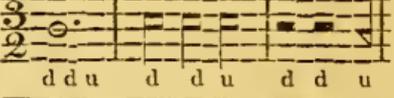
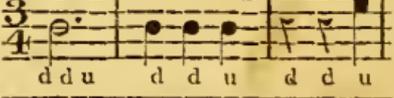
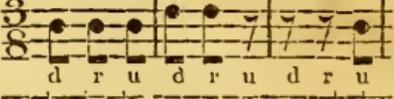
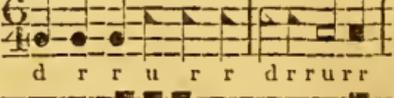
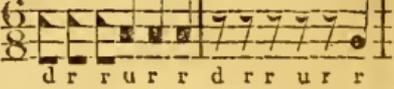
1. 4 seconds per measure 
 2. 3 - - - 
 3. 2 - - - 
 4. 1 1-2 - - 
 5. 3 - - - 
 6. 1 1-2 - - 
 7. 3-4 - - - 
 8. 2 - - - 
 9. 1 1-2 sec. per measure 

TABLE OF CONCHORDS AND DISCHORDS.

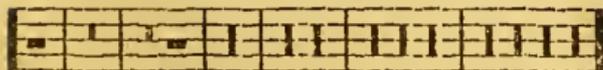
12	An octave, or 8th	Perfect chord, 2d	12
11	Sharp - - 7th	A dischord	11
10	Flat - - 7th	A dischord	10
9	Sharp - - 6th	An imperfect chord	9
8	Flat - - 6th	An imperfect chord	8
7	Sharp - - 5th	Perfect chord, 3d	7
6	Flat - - 5th	Concinnous sound	6
6	Sharp - - 4th	Concinnous sound	6
5	Flat - - 4th	A dischord	5
4	Sharp - - 3d	An imperfect chord, 4th	4
3	Flat - - 3d	An imperfect chord	3
2	Sharp - - 2d	A dischord	2
1	Flat - - 2d	A dischord	1
0	An unison	1st, or most perfect chord	0

Intervals or 2d. | 3d. | 4th. | 5th. | 6th. | 7th. | 8th.

This is considered as the bass stave, but may be applied to any other part.

By this table it may be seen that the intervals called } Perfect chords } contain } 0, 7 or 12 }
 } Imperfect chords } contain } 3, 4, 8 or 9 }
 } Dischords } contain } 1, 2, 10 or 11 }
 } Concinnous sounds } contain } 6 semitones.

RESTS OF SEVERAL MEASURES.



1 2 3 4 8 12 16 &c.

Note.—1 A semibreve rest is considered as equal to a silent measure in any mood of time. 2 Rests for 4, 8, &c. measures, are seldom used, except for instrumental music.

The figure. I K L M is considered as the face of a cylinder, or roller, upon which is shown every tone and semitone by a black line. The figures at the top show the number of flats or sharps required to bring the keys to the degrees of the scale where they are set below (the letters showing the order in which they succeed each other) and ♭ ♯ represent the flat and sharp keys of each octave, both before and after transposition. The letters at the two ends of the scale are in their natural place against their proper degree, before transposed. The circle is considered as the end of the cylinder, and both as turning together (with all their graduations, around one common centre, between 18 and 19) either to the right or left, 7 changes if required. The letter B (see Q. 88, 89, &c.) shows the degree upon which me will stand, according to the number of flats or sharps placed above or below, and agreeing with those over the other part of the scale, for each octave. The face of the cylinder presenting only 22 degrees, or 38 semitones at one time, but is graduated to 50 semitones, 14 of which being still on the opposite side (from the face) of the cylinder, are only changes or removes. The column which crosses the centre of the circle may be considered as a monochord, or some other instrument, by which the degrees or intervals are proved—showing the 50 semitones or 30 degrees.

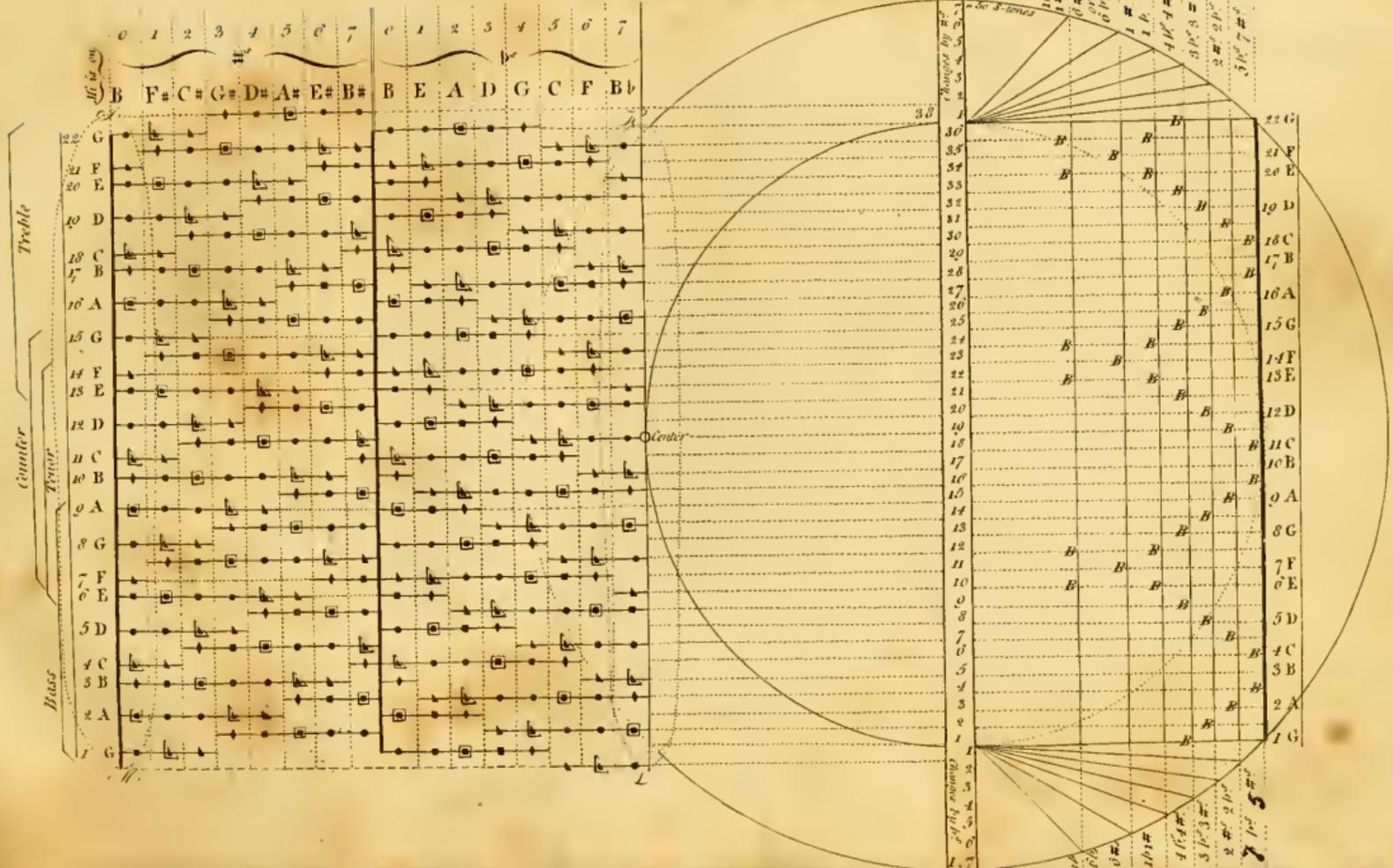
Fig. 1. Suppose I would know the exact semitone on which the key note of the tenor of Old Hundred stands? I find the tune is sharp keyed on A by 3 sharps. Now under 3 sharps, the sharp key of the tenor, or second octave, is against the 9th degree on the left, and the letter A I find saw upon a line, which I follow to the centre column of the circle, and I find it comes immediately under 15, the place on the chord where it must be struck: and in the same manner I find the key note of the bass to range with 3, and me of the treble to range with 26.

Fig. 2. I find, that before transposition, the me stands against 3, 10 and 17 in the left hand column, which agrees with 5, 17 and 29 in the centre; and under one sharp they range with 7 1-2, 14 1-2 and 21 1-2 on the left, or with 12, 24 and 36 in the centre, which proves that each note of the scale is raised 7 semitones, equal to a 5th or 5 degrees, by placing one sharp.

Fig. 3. I find in the tune called Symphony, that me is on D by 3 flats; and in the tune called Enfield, me is on D by 4 sharps; now by following each of these to the centre, it will be found that me by 3 flats (Symphony) ranges with 8, for the bass; and me with 4 sharps (Enfield) ranges with 9: therefore, me and every other note under 4 sharps, must be struck a semitone higher than the notes of the same name, on the same line or space, under 3 flats.

Thus any note in the whole scale may be led to the centre, and compared with any other. It may also be observed, that by this scale, the proper places for the keys and stops on any instrument whatever, may be regulated to their exact semitone. Farther explanations are unnecessary, as a little attention will render the whole very plain.

SCALE of TRANSPOSITION.





The first system of musical notation for 'AMERICA. S. M.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The system concludes with a double bar line and two first and second endings.

Our days are like the grass, Or like the morning flow'r;

If one sharp blast sweep on the ground, It's wither'd in an hour.

The second system of musical notation for 'AMERICA. S. M.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The music continues from the first system. The lyrics 'It's wither'd' are placed under the notes in the top staff. The system concludes with a double bar line and two first and second endings.

It's wither'd

It's wither'd

If one

If

AMANDA. I. M.

Morgan.

The first system of musical notation for 'AMANDA. I. M.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The system concludes with a double bar line.

Death, like an o - ver - flow - ing 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. I. M.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2. The music continues from the first system. The lyrics are placed under the notes in the top staff. The system concludes with a double bar line.

Ye boundless realms of joy, Exalt your maker's name, Your voices raise ye cherubim & seraphim
His praise your songs employ, Above the starry frame; to sing his praise.

AMITY. P. M. or 6's & 8's.

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 & honors pay.

AFRICA. C. M.

Now shall my inward joys arise, And burst in- - to a song; Almighty love inspires my heart, And pleasure tunes my tongue.

This musical score is for the hymn 'AFRICA. C. M.' by W. Billings. It consists of four staves: a vocal line in G-clef with a key signature of two flats and a 3/2 time signature; a piano accompaniment in C-clef; a vocal line in C-clef; and a piano accompaniment in F-clef. The lyrics are: 'Now shall my inward joys arise, And burst in- - to a song; Almighty love inspires my heart, And pleasure tunes my tongue.'

ALBANY. S. M.

Edson.

Behold the morning sun, Begins his glorious way ; His beams thro all the nation run, His And His His And light & life convey. And

This musical score is for the hymn 'ALBANY. S. M.' by Edson. It consists of four staves: a vocal line in G-clef with a key signature of one flat and a 3/4 time signature; a piano accompaniment in C-clef; a vocal line in C-clef; and a piano accompaniment in F-clef. The lyrics are: 'Behold the morning sun, Begins his glorious way ; His beams thro all the nation run, His And His His And light & life convey. And'

Rise, my soul, and stretch thy wings, Thy bet- ter portion trace; Rise from transi- - to- ry things, Tow'rd heav'n thy native place.

Sun and moon and stars de- - cay, Time shall soon this earth re- move; Rise, my soul, make haste a- - way, To seats prepar'd a- - bove.

Sun and moon and stars de- - cay, Time shall soon this earth re- move; Rise, my soul, make haste a- - way, To seats prepar'd a- - bove.

See the leaves around ye falling, Dry and wither'd to the ground; Thus to thoughtless mortals calling, In a sad and solemn sound:

E

Sons of Adam once in Eden, When like us ye blighted fell, Hear the lectures we are reading, 'Tis, alas! the truth we tell.

From all that dwell be- low the skies Let the Crea- to's praise arise; Let the Re- deemer's name be sung Thro' ev'ry land, by ev'ry tongue.

ALLSAINTS NEW. L. M.

Hall.

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.

Je - - sus While While 1

Je - - sus While While

Jesus While While

2
sus can make a dying bed feel soft as downy pillows are, While on his breast I lean my head and breathe my life out sweetly there. While

lean my head, And And breathe :: ::

And breathe my life

I lean :: my head, And breathe And

on I lean my head And breathe :: ::

Detailed description: This is a musical score for a hymn. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, slurs, and repeat signs. There are first and second endings marked with '1' and '2'. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics describe the comfort of resting on Jesus' breast.

Arise

Shine O Zion for thy light forth is come And the glory of the

Lord is risen upon thee And the glo- ry &c. And the

the glory &c.

And kings :::

Glo-ry of the Lord &c. And the Gentiles shall come to thy light to the brightness of thy

And kings :::

And kings ::: to

rising, And the Gentiles &c. Sing ::: O heav'n's & be joy-

And kings to thy light

Detailed description: This is a musical score for a hymn titled "ARISE SHINE CONTINUED." The page number is 37. The score is written on ten staves, with the first two staves of each system connected by a brace on the left. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "And kings :::", "Glo-ry of the Lord &c. And the Gentiles shall come to thy light to the brightness of thy", "And kings :::", "And kings ::: to", "rising, And the Gentiles &c. Sing ::: O heav'n's & be joy-", and "And kings to thy light". The score includes various musical notations such as notes, rests, and repeat signs.

ARISE SHINE CONTINUED.

For behold I bring you glad tidings Glad tidings :|: :|: :|:

ful O earth Behold I &c. Glad tidings Glad tidings :|: Gla- - - - d tidings :|:

for behold Glad tidings :|: Glad tidings :|: :|: :|:

Glad tidings :|: :|:

:|: :|: :|: of great joy Which shall be to all people Glad tidings :|: Gl- - :|: Glad ti-

Gla- - - d :|: Gla - -

:|: :|: Glad tidings :|: Glad ti-

ARISE SHINE CONTINUED.

- - - d tidings of great joy
 dings of great joy Glad
 Gla- - - d tidings of great joy Which shall be to
 - - - d of great joy
 dings Gla- - - d tidings
 all people To all all all people For un-to you is born this day in the ci-ty of Da-vid a

This musical score is for the hymn "ARISE SHINE CONTINUED." It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "d tidings of great joy", "dings of great joy Glad", "Gla- - - d tidings of great joy Which shall be to", "- - - d of great joy", "dings Gla- - - d tidings", "all people To all all all people For un-to you is born this day in the ci-ty of Da-vid a". The score includes various musical notations such as notes, rests, and repeat signs.

ARISE SHINE CONTINUED.

Saviour a Saviour a Saviour Who is Christ the Lord Glory be to God on

a Saviour a

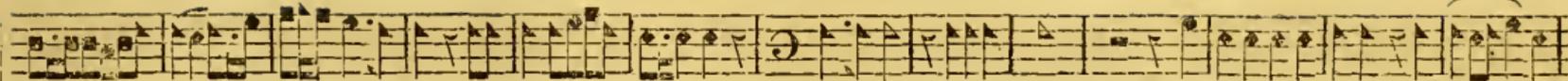
Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Saviour a Saviour a Saviour Who is Christ the Lord Glory be to God on". There are repeat signs (double bar lines with dots) after "Christ the Lord" and "be to God on".

high And on earth peace peace And good will tow'rd men For

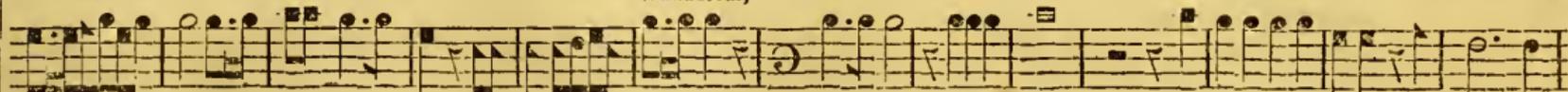
And on earth And peace

peace

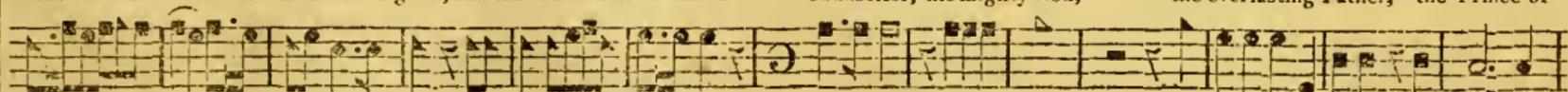
Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "high And on earth peace peace And good will tow'rd men For". There are repeat signs after "peace" and "men". The second system of lyrics, "And on earth And peace", is positioned below the piano accompaniment of the first system.



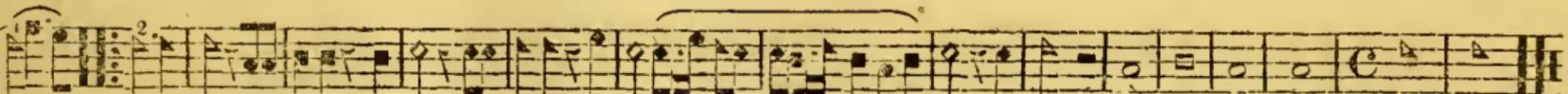
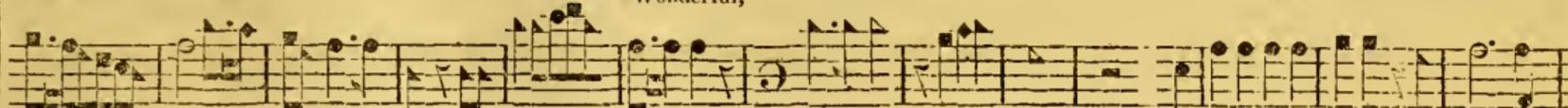
Wonderful,



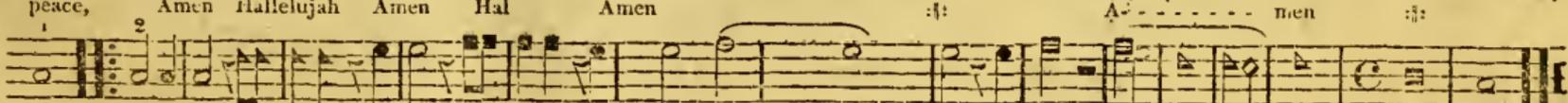
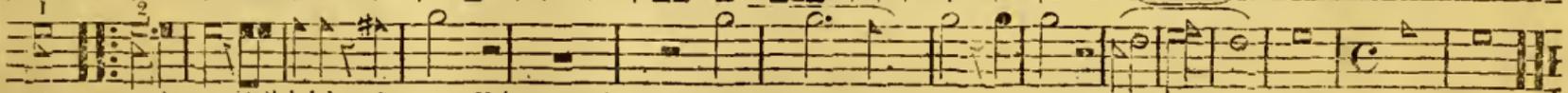
unto us &c. un- to us a Son is giv'n, and his name shall be called Counsellor, the mighty God, the everlasting Father, the Prince of



Wonderful,



peace, Amen Hallelujah Amen Hal Amen :|| A - - - - - men :||



Is this the kind return And these the thanks we owe

Thus

Thus to abuse e- ter- nal love, Whence all our blessings flow.

Thus

Thus

flo- - - w Thus

Whence all &c.

News Salva- - News &c.

News News &c.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the regions of the skies, Salvation's born to day.

News News &c.

News News &c.

BRIDGEWATER. L. M.

Edson.

Let

Let

From all that 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'?

He dies : the heav'nly lo - ver dies! The tidings strike a dole - ful sound; O my poor heart-strings

Come saints & drop a tear or two
 In the cold ca - - verns of the ground On the dear bosom of your God.
 deep he lies a tear or two
 Come

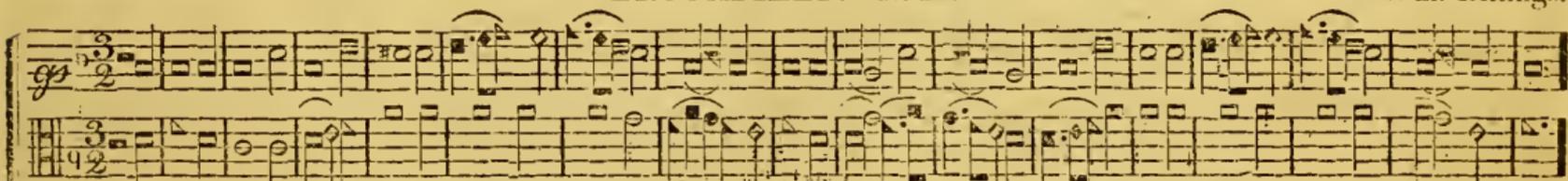


He shed a thousand drops for you, A thousand drops of richer blood A thousand drops :|| :|| of richer blood.



BROOKFIELD. L. M.

Wm. Billings.



Show pity, Lord; O Lord, forgive; Let a re - - penting re - - bel live: Are not thy mer - cies large & free? May not a sinner trust in thee?



BUNKERHILL. AN ODE. 11 & 5.

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

The musical score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are placed below the vocal line. The piece concludes with a double bar line and a repeat sign.

BUCKINGHAM. C. M.

Williams.

Heep Lord! for men of virtue fail, Religion loses ground; The sons of wick- ed - nes. pre- val, And teach- e - ries a - bound.

The musical score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are placed below the vocal line. The piece concludes with a double bar line and a repeat sign.

To show thy love by morning light

Sweet is the work my God my king To praise thy name give thanks & sing

And talk of all thy truth at night.

O may

Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found

Like David's harp of solemn sound.

No O may ru - - - n

O may my

BRAY. C. M.

The first system of music for 'BRAY. C. M.' 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 bass clef, providing a harmonic accompaniment with chords and moving lines.

When I with pleasing wonder stand, And all my frame sur-vey, Lord! 'tis thy work—I own, thy hand Thus built my humble elay.

The second system of music for 'BRAY. C. M.' consists of two staves. The upper staff is in treble clef, continuing the melody from the first system. The lower staff is in bass clef, continuing the accompaniment.

BRUNSWIC. C. M.

The first system of music for 'BRUNSWIC. C. M.' consists of two staves. The upper staff is in G major (one sharp) and common time (C), featuring a melody with eighth and sixteenth notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines.

Why doth the man of riches grow To in-solence & pride; To see his wealth and honors flow With ev'ry rising tide?

The second system of music for 'BRUNSWIC. C. M.' consists of two staves. The upper staff is in treble clef, continuing the melody from the first system. The lower staff is in bass clef, continuing the accompaniment.

BOURBON. L. M.

49

The first system of musical notation for 'BOURBON. L. M.' consists of two staves. The upper staff is in G major, 2/4 time, and begins with a treble clef and a common time signature. The lower staff is in G major, 2/4 time, and begins with a bass clef and a common time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and phrasing marks.

Look down in pi-ty, Lord and see The mighty woes that burden me ; My wasting life draws near the grave, Make bare thine arm, thy servant save.

The second system of musical notation for 'BOURBON. L. M.' consists of two staves. The upper staff is in G major, 2/4 time, and begins with a treble clef and a common time signature. The lower staff is in G major, 2/4 time, and begins with a bass clef and a common time signature. The music continues the melody and bass line from the first system, with various rhythmic values and phrasing marks.

G

CONCORD. S. M.

Holden.

The first system of musical notation for 'CONCORD. S. M.' consists of two staves. The upper staff is in G major, 2/4 time, and begins with a treble clef and a common time signature. The lower staff is in G major, 2/4 time, and begins with a bass clef and a common time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and phrasing marks.

The hill of Zion yields A thousand sacred sweets, Before we reach the heavn'ly fields Be fore :| Or walk the golden streets.

The second system of musical notation for 'CONCORD. S. M.' consists of two staves. The upper staff is in G major, 2/4 time, and begins with a treble clef and a common time signature. The lower staff is in G major, 2/4 time, and begins with a bass clef and a common time signature. The music continues the melody and bass line from the first system, with various rhythmic values and phrasing marks.

COLESHILL. C. M.

Kirby.

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.

CHINA. C. M.

Swan.

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

Forgive the song that falls so low, Beneath the gratitude I owe, It

It means thy praise, however poor, It means &c.

It means &c.

An angel's song can do no more.

Lord, when my raptur'd thoughts survey Creation's beauties o'er, All nature joins to teach thy praise, And bid my

All

All

Ten thousand

Soul adore, Where e'er I turn my gazing eyes, Thy radiant footsteps shine.

Ten

Ten thousand pleasing wonders rise And speak thy hand divine.

CORONATION. C. M.

Holden. 53

The first system of musical notation for 'CORONATION' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. 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 accidentals. There are first and second endings marked at the end of the system.

All hail the pow'r of Jesus' name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him Lord of all.

The second system of musical notation for 'CORONATION' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests, including first and second endings at the end of the system.

CAMBRIDGE. C. M.

Dr. Randall.

The first system of musical notation for 'CAMBRIDGE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (F) and a common time signature. 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 accidentals. There are first and second endings marked at the end of the system.

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

The second system of musical notation for 'CAMBRIDGE' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests, including first and second endings at the end of the system.

CALVARY. C. M.

D. Reed.

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a common time signature. The bottom staff is a piano accompaniment in bass clef. The music begins with a treble clef and a common time signature.

My thot's that often mount the skies

Go search the world beneath

Where

The second system of music continues the vocal and piano parts from the first system. It features the same two-staff format with a vocal line and piano accompaniment.

Go

Go

Where nature all in ru- in lies, Where in

The third system of music continues the vocal and piano parts. It includes first and second endings for the piano accompaniment, indicated by '1' and '2' above the staff.

And ow - - - us

her sov'reign death.

The fourth system of music continues the vocal and piano parts. It includes first and second endings for the piano accompaniment, indicated by '1' and '2' above the staff.

ruin lies, And ow - - - - ns

COMPLAINT. C. M.

Parneter. 55

Thy
Spare us O Lord a - loud we pray, Nor let our sun go down at noon ;
Thy
Thy years are one e - ter - nal day, And

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Thy Spare us O Lord a - loud we pray, Nor let our sun go down at noon ;'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'Thy Thy years are one e - ter - nal day, And'. The fourth staff is a piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Thy Thy years
must thy chil - dren die so soon. Thy years

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'Thy Thy years'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'must thy chil - dren die so soon. Thy years'. The fourth staff is a piano accompaniment. The music continues with similar rhythmic patterns and includes first and second endings at the end of the system.

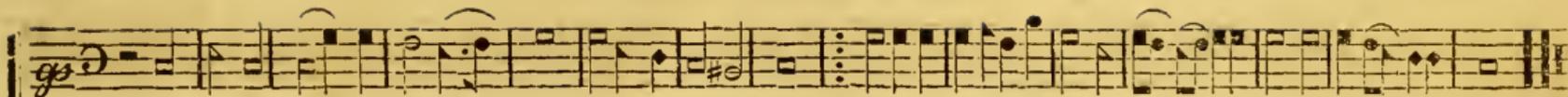
COMMUNION. C. M.

J. Robertson.

How sweet & awful is the place, Here ev'ry bowel of our God, &c.

CUMBERLAND. P. M. 8's & 7's.

Come thou fount of ev'ry blessing, Tune my heart to sing thy grace, Streams of mercy ne- ver ceasing, Call for songs of loudest praise.



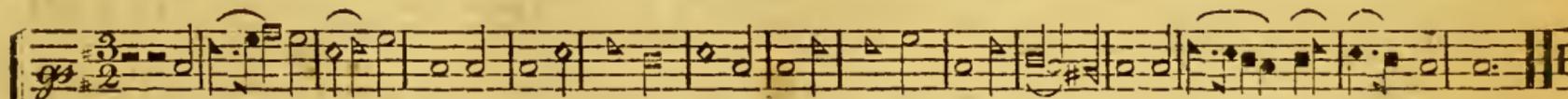
With earnest longings of the mind, My God, to thee I look ; So pants the hunted hart to find And taste the cooling brook.



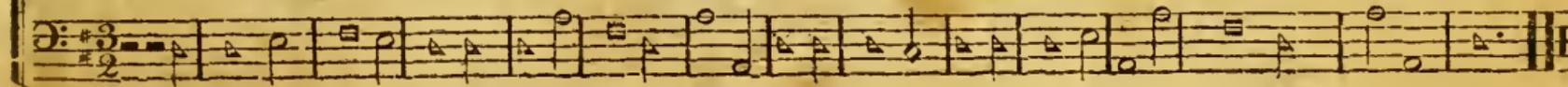
H

COLCHESTER NEW. C. M.

Williams.



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



Lord, where shall guilty souls retire,

I In

Forgotten & unknown: In

In hell they meet thy dreadful ire, In heav'n thy glorious throne.

DEVICES. C. M.

J. Tucker.

Will put &c.

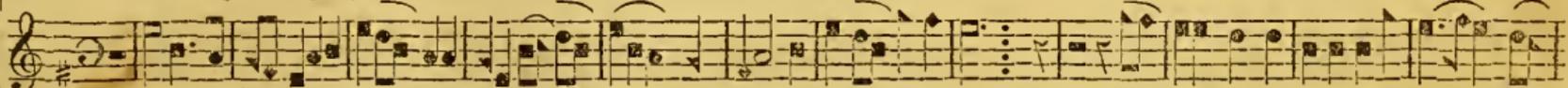
With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame.



Thou

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

Thou



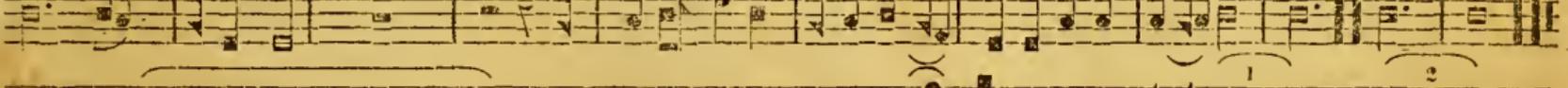
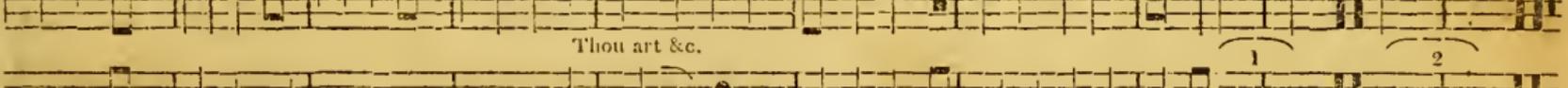
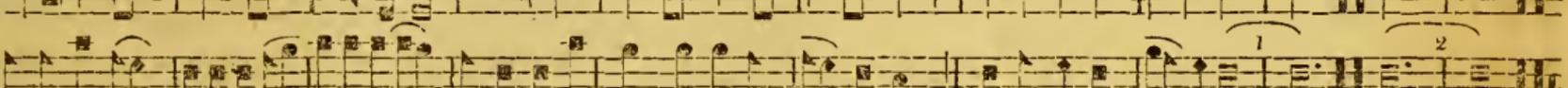
Thou

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

H



Thou art &c.



night or noo

n.

DEATHS ALARM. C. M.

West.

The rising morning can't ensure For death stands waiting at the door To snatch our lives a way.

That we shall end the day, death death To snatch

DOOMSDAY. S. M.

Wood.

Behold! with awful pomp The judge prepares to come, The archangel And wakes

dreadful trump, And wakes the gen'ral doom.

The archangel sounds the

DAVID'S LAMENTATION.

The first system of music consists of two staves. The top staff is a piano (p) part in 2/4 time, and the bottom staff is a guitar part in 4/4 time. The music 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 & wept, O my son

The second system of music consists of two staves. The top staff is a vocal line in 2/4 time, and the bottom staff is a bass line in 4/4 time. The music continues with the same key signature and time signature.

And as he went he wept & said

The third system of music consists of two staves. The top staff is a vocal line in 2/4 time, and the bottom staff is a bass line in 4/4 time. The music continues with the same key signature and time signature.

Would

O my son

Would

For thee O Ab-sa-lom, my son, my son.

The fourth system of music consists of two staves. The top staff is a vocal line in 2/4 time, and the bottom staff is a bass line in 4/4 time. The music continues with the same key signature and time signature.

Would

Would to God I had died

before Je - hovah's awful throne, Ye nations bow with sacred joy ; Know that the Lord is God a - lone, He can create and He destroy.

He can cre - ate & He de - stroy.

His sov'ren pow'r without o'raid, Made us of clay & torn'd us men, And when like wand'ring sheep we stray'd, He

bro't us to his fold a - gain He bro't us to his fold a - gain.

We'll croud thy gates with thank - ful songs, High as the heav'n's our

DENMARK CONTINUED.

voice - - s raise, And earth :: with her ten thousand thousand tongues, Shall fill thy courts with sounding praise Shall fill thy courts &c. Shall

fill Shall fill thy courts with sounding praise, Wide :: as the world is thy command, Vast as eternity thy love; Firm as a rock thy truth must

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

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 style typical of 18th-century hymnals, featuring a variety of note values and rests.

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,

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.

And rays of majesty around.

DUNSTAN. L. M.

Dr. Madan.

The first system of music for 'DUNSTAN. L. 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 is written in a style typical of 18th-century hymnals, featuring a variety of note values and rests.

Till moons &c.

Till

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

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

The first system of musical notation consists of two staves. The upper staff is in G major (one sharp) and common time, featuring a melody with eighth and sixteenth notes. The lower staff is in G major and common time, providing a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

Think O my soul the dreadful day, When this in - - censed God, Shall rend the skies & burn the seas, And fling his wrath abroad.

The second system of musical notation consists of two staves. The upper staff is in G major and common time, continuing the melody from the first system. The lower staff is in G major and common time, continuing the bass line. The piece concludes with a double bar line.

I

DOVER. L. M.

Williams.

The first system of musical notation consists of two staves. The upper staff is in D minor (two flats) and common time, featuring a melody with eighth and sixteenth notes. The lower staff is in D minor and common time, providing a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

Great is the Lord our God, And let his praise be great; He makes the churches his a - -bode, His most de- lightful seat.

The second system of musical notation consists of two staves. The upper staff is in D minor and common time, continuing the melody from the first system. It includes trills (tr.) over certain notes. The lower staff is in D minor and common time, continuing the bass line. The piece concludes with a double bar line.

DETROIT. L. M.

Wm. Evans.

Praise ye the Lord, my heart shall join, In work so pleasant, so divine; Now while the flesh is mine abode, And when my soul ascends to God.

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 musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Sweet singing Levites led the van, Between both troops a virgin tram; al majesty array'd; Loud instruments bro't up the rear, With voice&tim- With voice and timbrel charm the ear. 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." The score concludes with a double bar line and repeat signs.

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

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.

EXETER. C. M.

My tho'ts on awful subjects roll, Damnation & the dead; What horrors seize a guilty soul, Upon a dying bed!

Ling'ring about this mortal

shore, He makes a long de- - lay, 'Till like a flood with rapid wave, Death sweeps the wretch a - - way.

Death sweep- - s

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 the key of D major (two sharps) and common time. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

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

The second system of music continues the piece with two staves in treble and bass clefs. It maintains the same key signature and time signature as the first system, featuring similar rhythmic patterns and melodic lines.

The third system of music continues the piece with two staves in treble and bass clefs. It includes first and second endings, indicated by the numbers '1' and '2' above the final measures of the system.

flowing strains, Glide thro' the midnight air, While high amidst her silent orb, The sil- ver moon rolls clear.

The fourth system of music concludes the piece with two staves in treble and bass clefs. Like the previous system, it features first and second endings, marked with '1' and '2' above the final measures.

EASTER ANTHEM.

Wm. Billings.

Hal-le-lu-jah The Lord is &c. Hal-le-lu-jah

The Lord is ri-sen in-deed

Now is

Now is Christ risen &c. Hallelujah

Christ risen from the dead and become the first fruits of them

that slept

And And

Halle And did he rise Hear O ye nations,

And And

And did he rise And

He rose he rose He burst &c.

hear it O ye dead He burst the bars of death He burst and triumph'd o'er the grave.

He burst

He rose

EASTER ANTHEM CONTINUED.

Then :||: :||: :||: :||: Then first humanity triumphant pass'd the And seiz'd e - ter - nal
 :||: 1 rose crystal ports of light

1 2 youth. Man all immortal, hail, :||: Heaven all lavish of strange gifts to man Thine &c.
 1 2 Thine all the glory, man's the boundless bliss.

FAIRFIELD. C. M.

Hitchcock. 73

The first system of musical notation for 'FAIRFIELD. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (bass). The music is in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. There are several slurs and dynamic markings throughout the piece.

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

The second system of musical notation for 'FAIRFIELD. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (bass). The music continues from the first system, maintaining the same key signature and time signature. It includes a repeat sign and first/second endings at the end of the system.

K

FIDUCIA. C. M.

J. Robertson.

The first system of musical notation for 'FIDUCIA. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (bass). The music is in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. There are several slurs and dynamic markings throughout the piece.

Hark! from the tombs a doleful sound, Mine ears attend the cry; "Princes, this clay must be your bed, In spite of all your tower's ;
 "Ye living men, come view the ground, Where you must shortly lie : The tall, the wise, the &c. Must lie as low as ours.

The second system of musical notation for 'FIDUCIA. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (bass). The music continues from the first system, maintaining the same key signature and time signature. It includes a repeat sign and first/second endings at the end of the system.

The first system of musical notation consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). The music is in common time (C) and features a series of quarter and eighth notes, with some rests and accidentals.

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

The second system of musical notation consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). The music continues with similar rhythmic patterns and melodic lines as the first system.

FEW HAPPY MATCHES. P. M. or 8, 6.

Crane.

The musical notation for 'Few Happy Matches' is spread across four systems, each with two staves (soprano and alto). The lyrics are written below the staves. The music is in common time and includes various note values, rests, and dynamic markings. The piece concludes with first and second endings.

Say, mighty love, & teach my song
 Whose yielding hearts and joining hands
 To whom my sweetest joys belong,
 And blessings twisted with their bands
 And who the happy pairs
 To soften all their cares.

FUNERAL ANTHEM.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests.

I heard a great voice from heav'n Saying unto me Write from henceforth Write Write Blessed

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

are the dead who die in the Lord, Yea saith the spirit For they rest For they rest

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

FUNERAL ANTHEM CONTINUED.

For they rest For they rest from their labors from their labors from their labors and their works which do

follow follow :|| :|| which do follow them which do fol- low them;

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 2/4 time with a key signature of one flat (B-flat). The music begins with a piano (p) marking. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. There are several slurs and accents throughout the system.

Great high priest, we view thee stooping with our names upon thy breast

Weeping angels

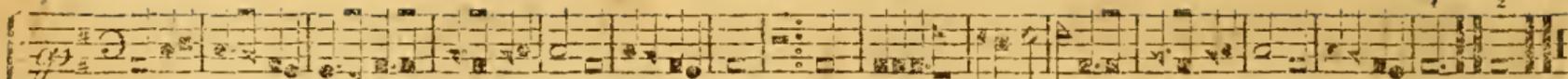
The second system of music continues the piece. It features two staves in treble and bass clefs, maintaining the 2/4 time and one-flat key signature. The melody in the treble staff includes a prominent slur over a phrase. The bass staff continues the accompaniment.

In the garden, groaning, drooping, To the ground with sorrow press'd ;

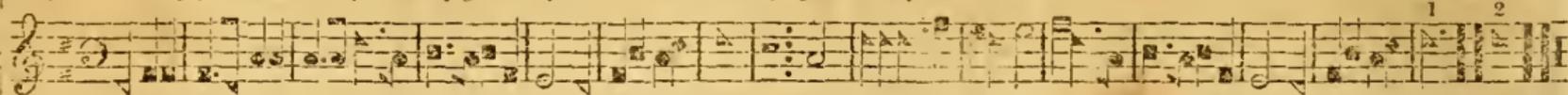
The third system of music continues the piece. It features two staves in treble and bass clefs, maintaining the 2/4 time and one-flat key signature. The melody in the treble staff includes a prominent slur over a phrase. The bass staff continues the accompaniment.

stood confounded, To behold their maker thus ; And shall we remain unwounded, When we know 'twas all for us. When we &c.

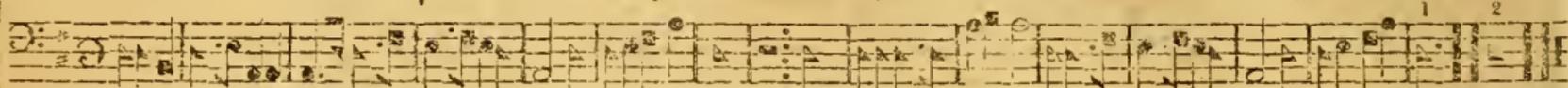
The fourth system of music concludes the piece. It features two staves in treble and bass clefs, maintaining the 2/4 time and one-flat key signature. The melody in the treble staff includes a prominent slur over a phrase. The bass staff continues the accompaniment.



Why should our joys transform to pain? Why gentle Hymen's silken chain A plague of iron prove?



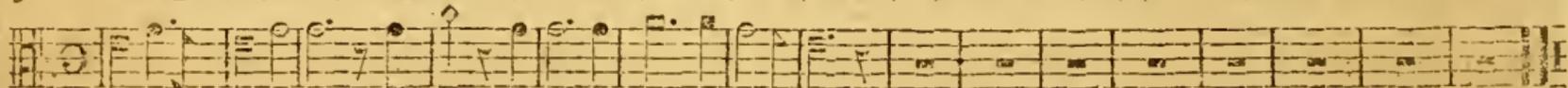
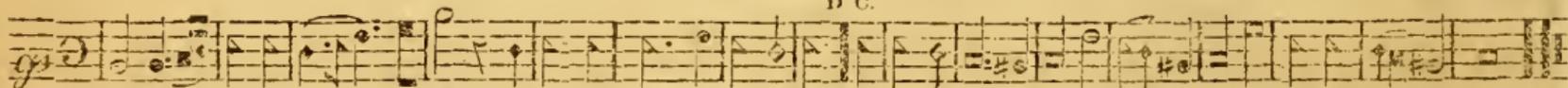
Endish—'tis strange the chain that binds, Millions of hands should leave their minds, At such a loose from love.



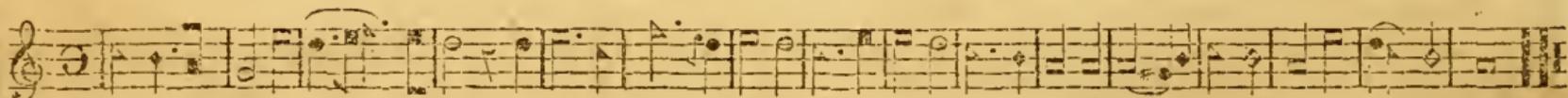
GLOUCESTER. L. M.

Milgrove

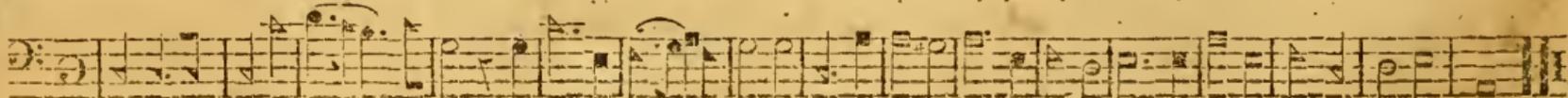
D. C.



Far from my thro's vain world begone, Let my re- li - gious hours alone; [Repeat the first part of this piece to D. C. to complete the tune.]



Fain would my eyes my Savior see, I wait a visit, Lord, from thee.



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

The earth were from her centre toss'd, And

Though

Torn

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

Lord, what a thoughtless wretch was I, To mourn and marmor & re - pine, To see the wicked plac'd on high, In pride & robes of honor shine :

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.

On

The first system of music for 'Grove. P. M.' 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, homophonic style.

Lord of the worlds above, How pleasant & how fair, The dwellings of thy love, Thine earthly temples are; To thine abode my heart aspires, With warm desires [to see my God.

The second system of music for 'Grove. P. M.' continues the melody from the first system, consisting of two staves in treble and bass clefs with a one-flat key signature and common time.

L

HINSDALE. C. M.

Holyoke.

The first system of music for 'Hinsdale. 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. The lower staff is in bass clef with the same key signature and time signature. The music features a more complex rhythmic pattern than the first piece.

Thy courts

Thou wilt reveal the paths of life, And raise me to thy throne;

Thy courts immortal pleasures give, Thy presence joys unknown.

The second system of music for 'Hinsdale. C. M.' continues the melody, consisting of two staves in treble and bass clefs with a one-sharp key signature and common time.

Thy courts immortal pleasures give, Thy pre- - - - sence &c.

The third system of music for 'Hinsdale. C. M.' is the final system, consisting of two staves in treble and bass clefs with a one-sharp key signature and common time.

Thy courts &c.

Thy courts &c.

Thy pre- sence joys un- known.

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 music features a melody in the treble staff and a bass line in the bass staff, with various note values and rests.

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

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 are in common time (C). The music continues the melody and bass line 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 are in common time (C). The music continues the melody and bass line from the second system.

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

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 are in common time (C). The music continues the melody and bass line from the third system. The system concludes with two measures marked with '1' and '2' above the notes, indicating first and second endings.

dreadful end

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

But O

1

20

But

But

But

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

But

their dreadful

But

thy sanctuary au't me so; But

HOLLIS. C. M.

The first system of music for 'HOLLIS. C. M.' consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music is written in a style typical of 18th-century hymnals, featuring various note values, rests, and phrasing slurs.

My soul come meditate the day, And think how near it stands, When thou must quit this house of clay When thou

The second system of music for 'HOLLIS. C. M.' consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music continues from the first system, with lyrics placed below the staves.

When thou

And fly to unknown lands.

HELMSLEY. P. M. 8's, 7's, 4's.

Maddan.

The first system of music for 'HELMSLEY. P. M. 8's, 7's, 4's.' consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music is written in a style typical of 18th-century hymnals, featuring various note values, rests, and phrasing slurs.

Lo! he cometh, countless trumpets, Blow before the bloody sign;

Hallelujah,

:::

:::

Welcome, ::: bleeding Lamb

Midst ten thousand saints & angels, See the cruci - f - ed shine.

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.

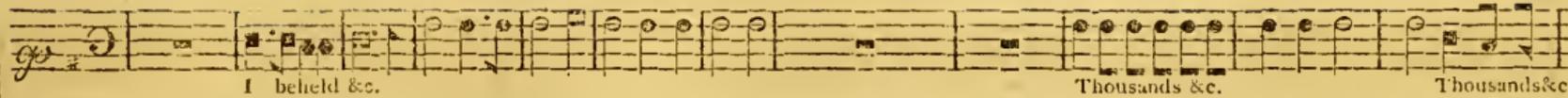
D. C.

Thou shepherd of Israel, and mine, The joy and desire of my heart;
 For closer communion I pine, And long to reside where thou art: That pasture I languish to find, Where all who their shep-

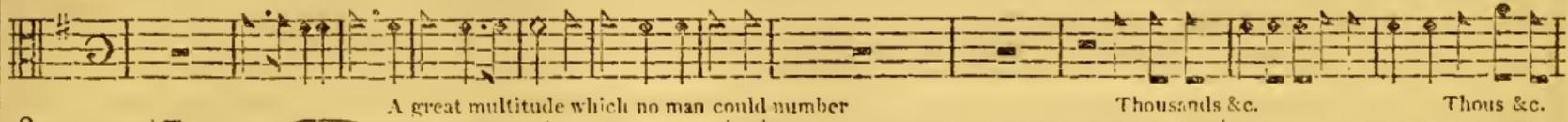
herd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day.

HEAVENLY VISION.

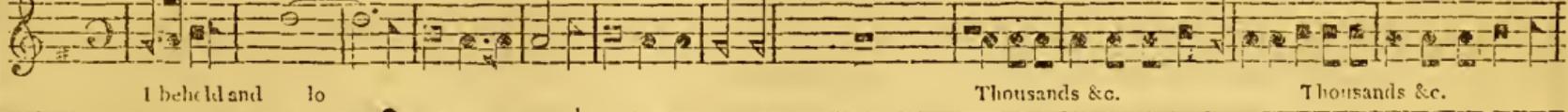
French. 87



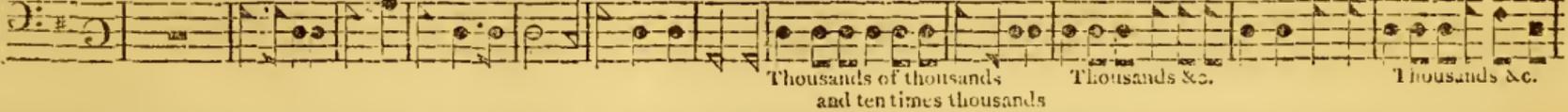
I beheld &c. Thousands &c. Thousands &c.



A great multitude which no man could number Thousands &c. Thous &c.



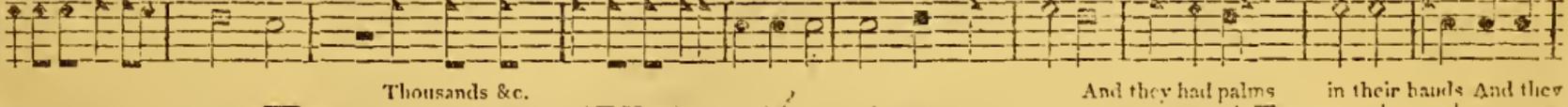
I beheld and lo Thousands &c. Thousands &c.



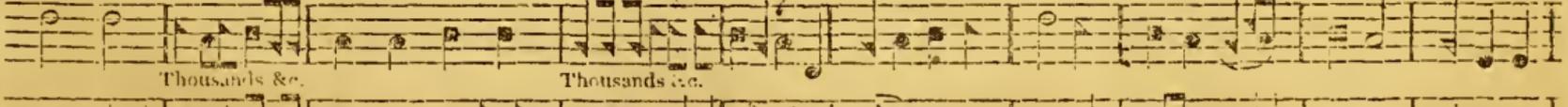
Thousands of thousands Thousands &c. Thousands &c.
and ten times thousands



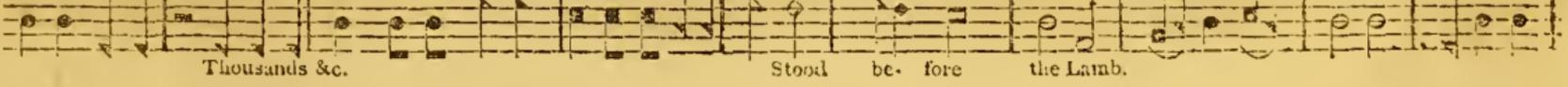
Thousand &c. Stood



Thousands &c. And they had palms in their hands And they



Thousands &c. Thousands &c.



Thousands &c. Stood before the Lamb.

HEAVENLY VISION CONTINUED.

cease not day or night say- ing Holy :: :: :: :: Lord God Al-mighty, Which was and is and is to come, Which

was &c. And I heard a mighty angel fly- - - ing in the midst of

heav'n, cry- ing with a loud voice Woe :: :: :: be un- to the earth, by reason of the trumpet which is

yet to sound; The great men and nobles, rich men and poor, bond and free, ga- th- - ed themselves to-ge-ther and

And when the last trumpet sounded

HEAVENLY VISION CONTINUED.

cry'd :|| to the rocks and mountains to fall up- on them, and hide them from the face of Him that sitteth on the throne, For the great day of his

wrath is come, And who shall be able to stand. And who shall be a- - ble to stand.

The musical score consists of four systems of staves. The first system contains two staves of music with lyrics underneath. The second system contains two staves of music with lyrics underneath. The third system contains two staves of music with lyrics underneath. The fourth system contains two staves of music with lyrics underneath. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and dynamic markings. The lyrics are printed in a serif font, with some words in italics. The page number '90' is in the top left corner, and the title 'HEAVENLY VISION CONTINUED.' is centered at the top.

Joy to the earth, the Savior reigns; Let men their songs employ, While fields and floods, rocks, hills & plains, Repeat the sounding joy.

M
2

ISLE OF WIGHT. C. M.

Tansur.

A span is all that we can boast, An inch or two of time, Man is but van-i-ty and dust, In all his flow'r and prime.

INVITATION. L. M.

Come, my beloved, haste away, Cut short the hours of thy delay, Fly like the youthful hart or roe

Over the hills where spices grow, Fly Over

hart or O - ver O - ver
 ro e Over O - ver
 Over Over gro - w Over
 spi - ces Over O - ver

Fly
 Fly
 Fly Over
 1 2
 1 2
 1 2
 1 2

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. There are several measures with fermatas or long 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 consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music continues with similar rhythmic patterns and note values as the first system, including beamed eighth and sixteenth notes.

JUBILEE. P. M. 6's. 4's.

Brownson.

The first system of musical notation for 'JUBILEE' consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 6/8 time signature and a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests.

Blow ye the trumpet blow,

The gladly solemn sound,

The year of jubilee is come, Return ye ransom'd sinners

The second system of musical notation for 'JUBILEE' consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 6/8 time signature and a key signature of one sharp (F#). The music continues with similar rhythmic patterns and note values as the first system.

Blow &c.

Let all the nations know, To earth's remotest bound,

home.

The third system of musical notation for 'JUBILEE' consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 6/8 time signature and a key signature of one sharp (F#). The music concludes with similar rhythmic patterns and note values as the previous systems.

There is a land of pure delight, Where saints immortal reign; In- finite day ex- cludes the night, And pleasures banish pain.

Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jordan roll'd between.



The Lord, the Judge, before his throne Bids all the earth draw nigh

And near the western sky, Thron'd on a cloud our God shall come



The nations near the rising sun

Bright flames prepare his way



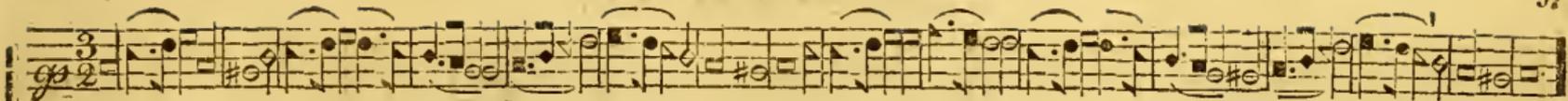
Thunder and darkness, fire and storm, Lead on the dreadful day.

Thy Our

Our Father who in heaven art, All hallow'd be thy name, Thy kingdom come, thy will be done, Throughout this earthly frame ;

Thy Thy

Thy Our



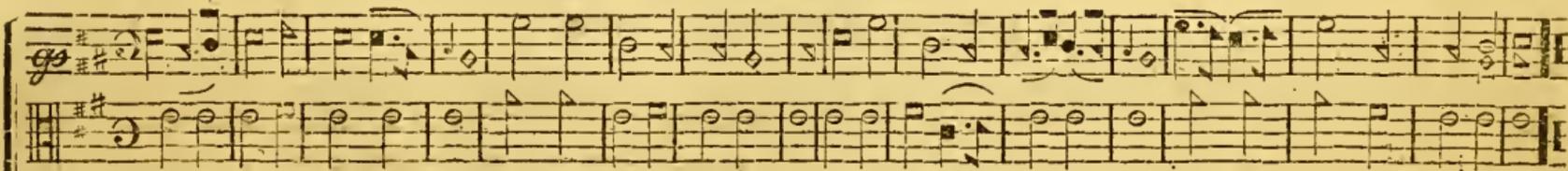
Lord, thou hast search'd and seen me thro' Thine eye commands with piercing view; My rising & my resting hours, My heart & flesh with all their powers.



N

KINGWOOD. 7's.

J. Peck.



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



The first system of music for 'Liberty Hall' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains the vocal melody. The lower staff is in bass clef and provides the accompaniment. The music features various note values including eighth and sixteenth notes, as well as rests.

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

The second system of music for 'Liberty Hall' consists of two staves. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and provides the accompaniment. The music continues with similar note values and rests as the first system.

LITTLE MARLBORO. S. M.

Williams.

The first system of music for 'Little Marlboro' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and contains the vocal melody. The lower staff is in bass clef and provides the accompaniment. The music features various note values including eighth and sixteenth notes, as well as rests.

Lord, what a feeble piece is this our mortal frame! Our life! how poor a trifle 'tis, That scarce deserves the name!

The second system of music for 'Little Marlboro' consists of two staves. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and provides the accompaniment. The music continues with similar note values and rests as the first system.

LEBANON. C. M.

Billings. 99

The first system of musical notation for 'LEBANON. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). The music is in common time (C) and features a melody with eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

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

The second system of musical notation for 'LEBANON. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). The music continues from the first system, with the same melodic and rhythmic patterns. It concludes with a double bar line.

N
2

LAMBERTON. S. M.

N. Shumway.

The first system of musical notation for 'LAMBERTON. S. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). The music is in common time (C) and features a melody with eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

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

The second system of musical notation for 'LAMBERTON. S. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). The music continues from the first system, with the same melodic and rhythmic patterns. It concludes with a double bar line.

Lo! he cometh, countless trumpets, Blow before the bloody sign; Midst ten thousand saints and angels, See the

crucified shine; Halle-lujah ::: Welcome ::: bleeding Lamb.

LISBON. S. M.

Musical score for 'LISBON. S. M.' featuring a vocal line and piano accompaniment. The score is divided into two systems. The first system contains the lyrics: "Welcome, sweet day of rest, That saw the Lord arise ; Welcome to this reviving breast, And these rejoicing eyes." The second system contains the lyrics: "Welcome to this And these". The music includes various note values, rests, and dynamic markings.

Welcome to this

And these

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

Musical score for 'LENOX. P. M. 6's, 4's.' featuring a vocal line and piano accompaniment. The score is divided into two systems. The first system contains the lyrics: "Blow ye the trumpet blow, The gladly solemn sound; Let all the nations know, To earth's remotest bound;". The second system contains the lyrics: "The year The year". The music includes various note values, rests, and dynamic markings.

Blow ye the trumpet blow, The gladly solemn sound; Let all the nations know, To earth's remotest bound;

The

The year

The year

Be- hold the glories of the Lamb, Amidst his Father's throne: Prepare new honors for his name, And songs be- fore unknown.

ST. MICHAELS. P. M.

Handel.

O praise ye the Lord, Pr:pare your glad voice, His praise in the great assembly to sing; In their great Creator Let all men rejoice, [king. And heirs of salvation be glad in their

The first system of musical notation for 'MEAR. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). Both are in 3/2 time and have a key signature of one sharp (F#). The music features a melody with various note values and rests, including some slurs.

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

The second system of musical notation for 'MEAR. C. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). Both are in 3/2 time and have a key signature of one sharp (F#). The music continues the melody from the first system, ending with a double bar line.

MORETON. L. M.

Knapp.

The first system of musical notation for 'MORETON. L. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). Both are in 3/2 time and have a key signature of one sharp (F#). The music features a melody with various note values and rests, including some slurs and a triplet in the final measure of the upper staff.

The poor, too dear

O! may thy church, thy turtle dove, Mournful, yet chaste, thy pity move; To birds of prey expose her not, The poor, too dear to be forgot.

The second system of musical notation for 'MORETON. L. M.' consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). Both are in 3/2 time and have a key signature of one sharp (F#). The music continues the melody from the first system, ending with a double bar line.

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

Thro distant lands and regions of the dead; No more shall atheists mock his long delay, His vengeance sleeps no more, behold the day.

MAJESTY. C. M.

The Lord descended from above, And bow'd the heav'n's most high,

The dark-ness of the sky :

And th-derneath his feet he cast

And on

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

And on

On cherubs & on

MONTGOMERY. C. M.

Early, 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 scorant g

Long

Long

Long

Long &c.

Long

sand, Beneath a burning sky,

Long for a cooling stream at hand, And they must drink or die.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

Why should we mourn de- - part- ing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to

The second system of music continues the melody and accompaniment from the first system. It features similar rhythmic patterns and melodic lines in both staves.

The third system of music continues the piece. It includes a first ending bracket at the end of the system, labeled '1' and '2'. The melody in the treble staff has a slight rise in pitch towards the end.

call them to call them to his arms. To call them :||: :||: to his arms. 1 2

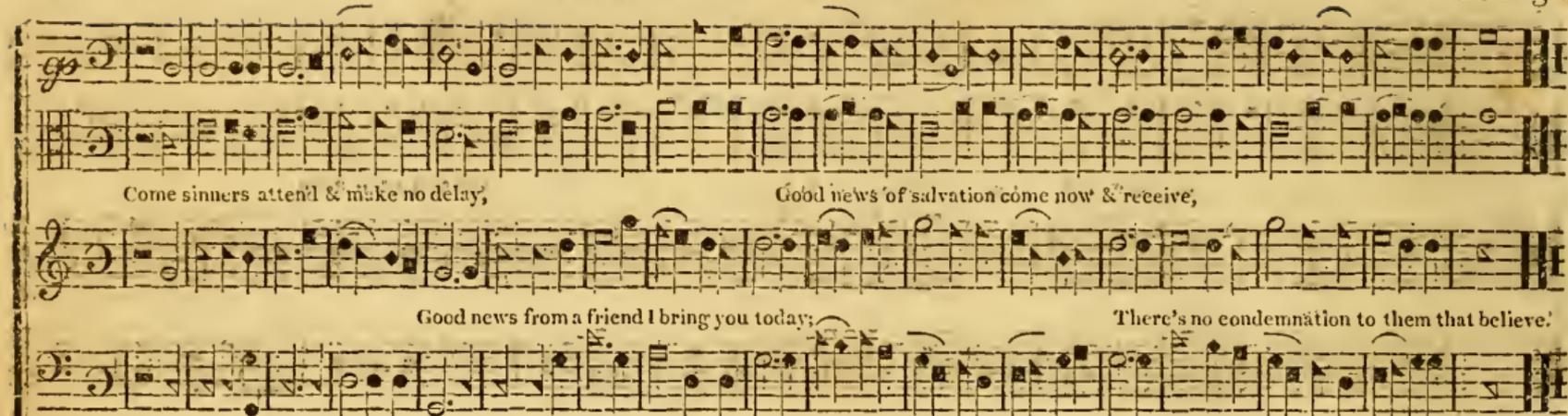
The fourth system of music concludes the piece. It features a final first ending bracket labeled '1' and '2'. The melody in the treble staff ends with a quarter note G4. The bass staff provides a final accompaniment.

Hail the day that saw him rise, Ravish'd from our wishful eyes, Christ awhile to mort ls giv'n

Re- as- cends his native

There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radiant scene, Take the king of glory in.

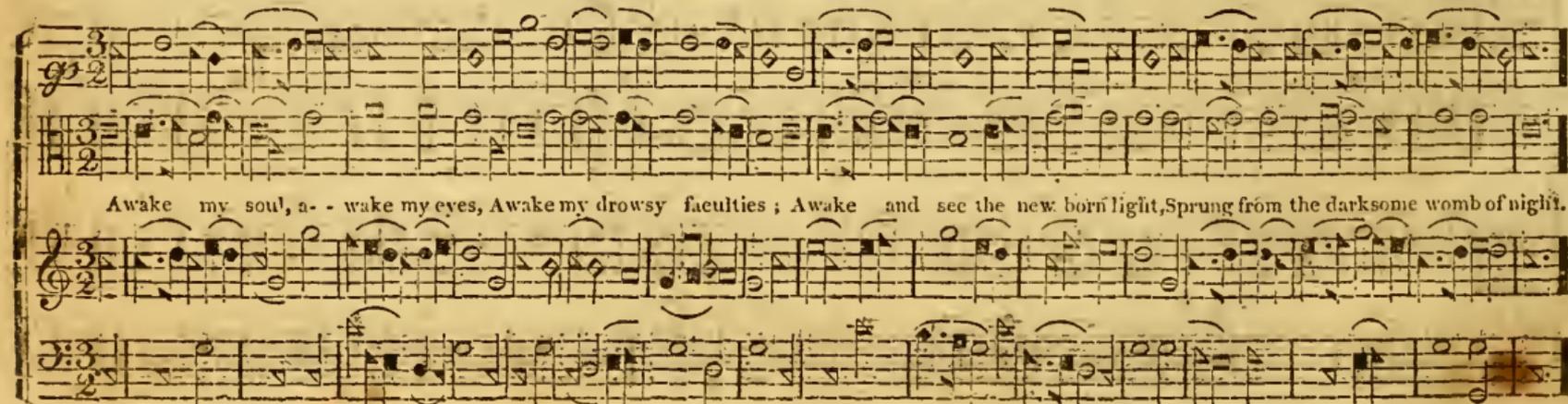
heav'n;



Come sinners attend & make no delay, Good news of salvation come now & receive,
 Good news from a friend I bring you today; There's no condemnation to them that believe!

MORNING HYMN. L. M.

Williams.



Awake my soul, a - - wake my eyes, Awake my drowsy faculties; Awake and see the new born light, Sprung from the darksome womb of night.

When I the holy grave survey, Where once my Saviour deign'd to lie, I see fulfill'd what prophets say, And all the powr's of death defy.

MORPHEUS. C. M.

West.

Death with his warrant in his hand, Comes lurking on again, We must obey the summons then We must &c.

Return to dust again.

We must

Return

Return

We must



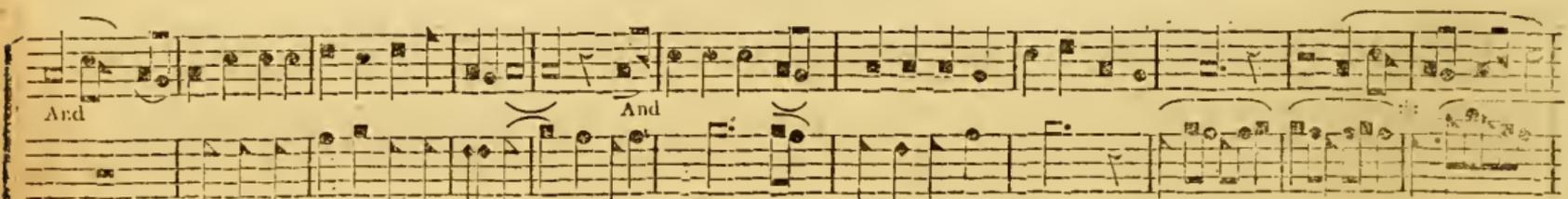
There is a house not made with hands And here my spirit waiting stands, 'Till God shall bid it fly;



Eternal and on high,

And

And here



And

And

And here

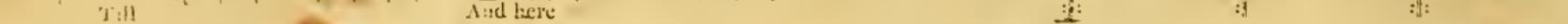
'Till



Till

Till

Fly



Till

And here

And here my &c.

P

Detailed description: This block contains the musical notation for the second part of the 'MOUNT PLEASANT' hymn. It consists of four staves of music. The first staff is the vocal line, featuring a melodic line with various note values and rests. The second staff is the piano accompaniment, with chords and rhythmic patterns. The third and fourth staves provide further accompaniment. The text 'And here my &c.' is placed between the second and third staves. A large letter 'P' is positioned to the left of the third staff.

MOUNT EPHRAIM. S. M.

Milgrove.

Your harps ye trembling saints, Down from the wil - lows take; Loud to the praise of Christ our Lord, Bid ev' - ry string a - - wake.

Detailed description: This block contains the musical notation for the hymn 'MOUNT EPHRAIM'. It features three staves of music. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The middle staff is the piano accompaniment, also in treble clef and 3/4 time. The bottom staff is the bass line, in bass clef and 3/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

MILES LANE. C. M.

W. Shrubsole.

Bring forth the royal di-a-dem, And crown him Lord of all.

All hail the pow'r of Jesus' name, Let angels prostrate fall; crown him :: :: Lord of all.

MONTREAL. L. M.

W. Evans.

God is gone up, our Lord & king, With shouts of joy & trumpet sound To him repeated praises sing, And let the cheerful songs rebound.

MUNICH. L. M.

German.

'Tis finish'd, so the Sav.our cri'd, And meekly bow'd his head and di'd; 'Tis fin sh'd, yes, the race is run, The battle fought, the vict'ry won.

The first system of musical notation for 'NAMUR. C. M.' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music is written in a style typical of 18th or 19th-century hymnals, featuring quarter and eighth notes with stems pointing upwards.

Bless'd is the man who shuns th' place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoundrels' seat.

The second system of musical notation for 'NAMUR. C. M.' consists of two staves, continuing the melody and accompaniment from the first system. It maintains the same treble and bass clefs and common time signature.

NEWMARK. C. M.

Bail.

The first system of musical notation for 'NEWMARK. C. M.' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music is written in a style typical of 18th or 19th-century hymnals, featuring quarter and eighth notes with stems pointing upwards.

Come holy spirit, heav'nly dove, With all thy quick'ning pow'rs; Kindle a flame of sacred love, In these cold hearts of ours.

The second system of musical notation for 'NEWMARK. C. M.' consists of two staves, continuing the melody and accompaniment from the first system. It maintains the same treble and bass clefs and common time signature.

The first system of music 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 simple, hymn-like style with various note values and rests.

Death O the awful sound, What horrors in it dwell! The second death is here im - pli'd, Which sinks our souls to hell.

The second system of music 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 continues from the first system, maintaining the same melodic and harmonic structure.

NEW HUNDRED. L. M.

The first system of music for 'NEW HUNDRED. L. M.' 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 is written in a more complex style than the first hymn, featuring longer note values and some rests.

The second system of music for 'NEW HUNDRED. L. M.' 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 from the first system, maintaining the same melodic and harmonic structure.

NORTHFIELD. C. M.

Ingalls. 117

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

Fly &c. Fly &c. And bring &c.

Detailed description: This is a four-staff musical score for the hymn 'NORTHFIELD. C. M.' by Ingalls. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: 'How long dear Savior, 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 vocal line in the second measure of the second line. The piano part features a steady accompaniment with eighth and sixteenth notes.

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

Detailed description: This is a four-staff musical score for the hymn 'NORWICH. S. M.' by Kibbard. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: 'My sor-rows like a flood Im-patient of restraint Into thy bosom, O my God, Pour out a long complaint. Pour out &c.' The word 'Into' is written above the vocal line in the second measure of the second line. The piano part features a steady accompaniment with eighth and sixteenth notes. There are first and second endings marked with '1' and '2' at the end of the piece.

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

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

And moon with paler rays, Ye starry &c.

The sun with golden beams

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in common time and features various note values, rests, and dynamic markings.

I send the joys of earth away, Away ye tempters of the mind; False as the smooth deceitful sea, And empty as the whistling wind: Your

The second system of music continues the composition with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation includes various musical symbols such as notes, rests, and ornaments.

The third system of music continues the composition with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation includes various musical symbols such as notes, rests, and ornaments.

streams were floating me along, Down to the gulph of dark despair; And while I listen'd to your song, Your streams had e'en annoy'd me there.

The fourth system of music concludes the piece with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation includes various musical symbols such as notes, rests, and ornaments.

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 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. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

Lord, thou wilt hear me when I pray, I am for- e- ver thine; I fear be- - - fore thee all the day, Nor would I dare to sin.

The second system of music continues the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The notation includes various musical ornaments and phrasing slurs, indicating the expressive character of the piece.

NEWBURY. C. M.

Williams.

The first system of the second piece, 'NEWBURY. C. M.', 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 characterized by a steady, rhythmic accompaniment.

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

The second system of music for 'NEWBURY. C. M.' continues the vocal and piano parts. It maintains the same key signature and time signature as the first system, with clear phrasing and dynamic markings throughout.

Come, all harmonious tongues, Your noblest music bring; 'Tis Christ the e-ver-last-ing God, And Christ the man, we sing.

NINETY-FIFTH. C. M.

Colton.

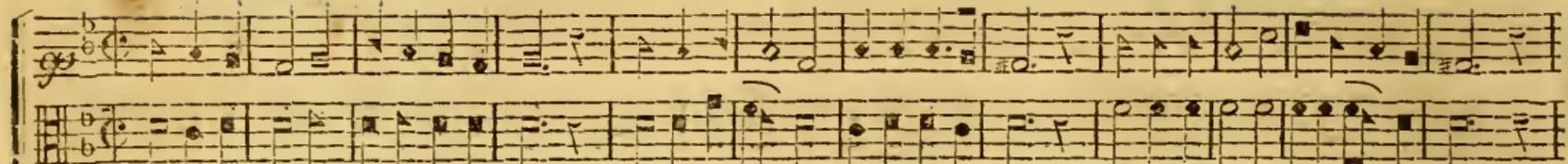
When I can read my title clear, To mansions in the skies, I bid farewell to ev'ry fear, And wipe my weeping eyes.

The Lord hath eyes to give the blind; The Lord supports the sinking mind; He sends the labouring conscience peace,

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

NORWAY, A SAPPIC ODE.

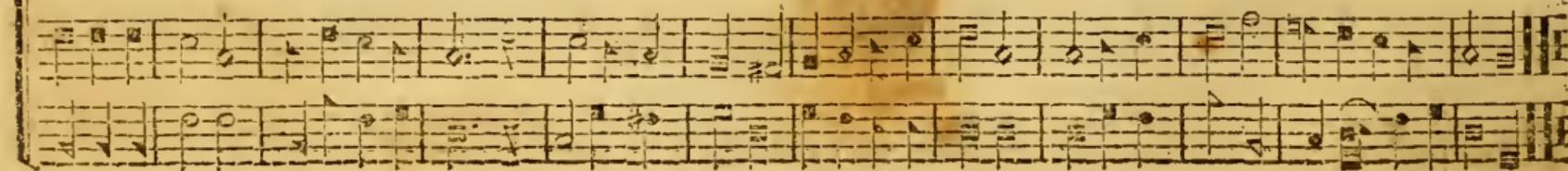
When the fierce north wind, with his airy forces, Rears up the Baltic to a foaming fury, And the red lightnings, with a storm of hail, comes rushing again down



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west the sov'reign orders spread,



Thro' distant lands & regions of the dead: The trumpet sounds; hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.





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 arise, And command the winds



At

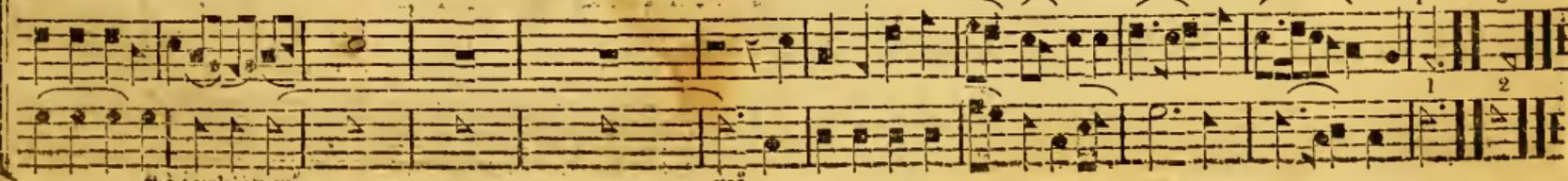


At

swells

And swells

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



the low'ring wa-

yes

Lo ! he cometh, countless trumpets, Blow
 Midst ten thousand saints
 Blow
 be - fore the bloody sign.
 Midst ten thousand saints & angels, See

and angels see the
 Hallelujah Welcome
 bleed - ing Lamb.
 the cruci - fi - ed shine.

NEW-YORK ANTHEM.

Soft. Slow.

Increase.

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

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 whisper angels say, they Hark they whisper an-gels say they

NEW-YORK ANTHEM CONTINUED.

F. F. P. F.

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

F. F. F. Increase. 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

NEW-YORK ANTHEM CONTINUED.

P.

Increase.

Vivace.

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

grave, where

R

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

I mount, I fly,

NEW-YORK ANTHEM CONCLUDED.

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

Lend :|:

Slow.

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

Where is thy sting !

When I sur-vey the wond'rous cross, On which the Prince of Glory di'd, My richest gain I

R

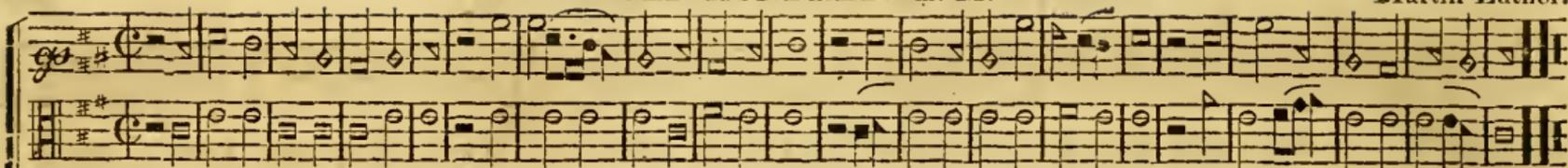
Soft.

F.

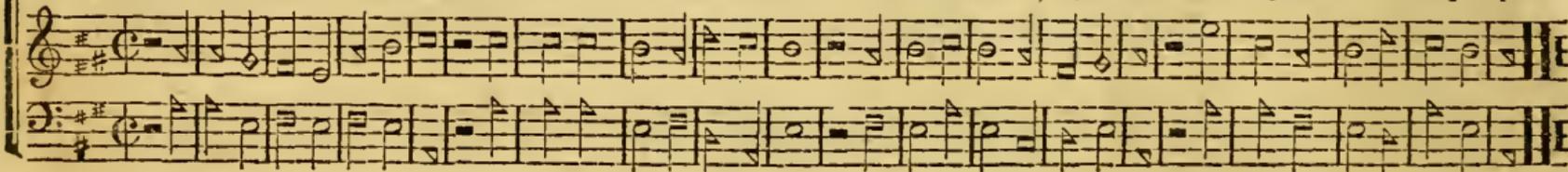
count but loss, And pour con-tempt on all my pride, And pour &c.

OLD HUNDRED. L. M.

Martin Luther.

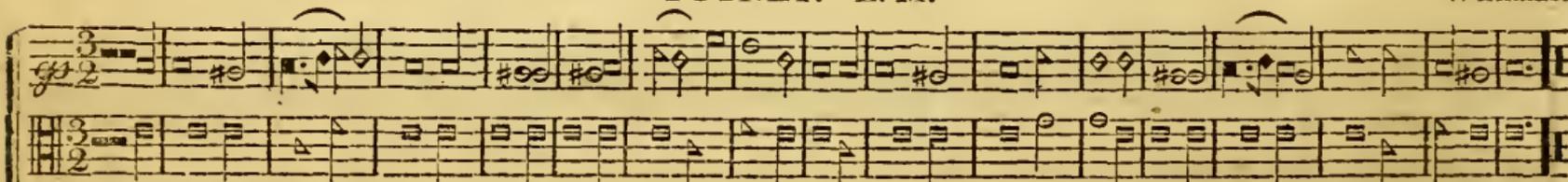


With one consent let all the earth, To God their cheerful voices raise; Glad homage pay with awful mirth, And sing before him songs of praise.

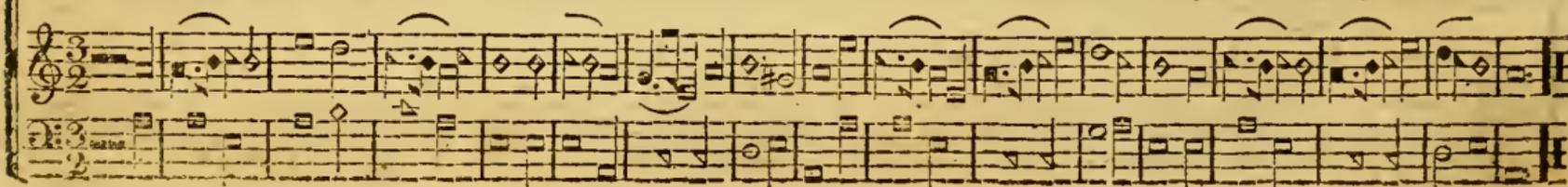


PUTNEY. L. M.

Williams.



Remember, Lord, our mortal state, How frail our life, how short the date! Where is the man that draws his breath, Safe from disease, secure from death!



The first system of musical notation for 'PARIS. L. 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 variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

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

The second system of musical notation for 'PARIS. L. 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 with similar note values and phrasing as the first system.

PECKHAM. S. M.

J. Smith.

The first system of musical notation for 'PECKHAM. S. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Behold the morning sun, Begins his glorious way; His beams thro' all the nations run, And light and life convey.

The second system of musical notation for 'PECKHAM. S. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar note values and phrasing as the first system.

PENITENCE. C. M.

T. Smith.

The first system of musical notation for 'PENITENCE' 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 2/2 time signature. The music features a variety of note values including eighth, quarter, and half notes, with some notes beamed together. There are several slurs and accents throughout the piece.

To thee, O God, my cries ascend, O haste to my relief; And with ac- cus- tom'd pi- ty hear, The ac- cents of my grief.

The second system of musical notation for 'PENITENCE' 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 2/2 time signature. The music continues with similar note values and slurs as the first system.

PENTONVILLE. S. M.

Lindley.

The first system of musical notation for 'PENTONVILLE' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece.

To bless thy cho- sen race, In mercy Lord in- - cline; And cause the brightness of thy face, On all thy saints to shine.

The second system of musical notation for 'PENTONVILLE' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar note values and slurs as the first system.

PITTSBURGH. C. M.

W. Evans. 135

Awake ye saints to praise your king, Your sweetest passions raise; Your pious pleasure while you sing, Your

pious &c. In-creasing with the praise. Increasing &c.

Detailed description: This block contains the musical score for the hymn 'Pittsburgh. C. M.'. It consists of three systems of music. The first system has three staves: a soprano staff with a treble clef and a common time signature, a vocal staff with a treble clef and a common time signature, and a bass staff with a bass clef and a common time signature. The lyrics are written below the vocal staff. The second system also has three staves, continuing the melody and bass line. The third system has a single staff, likely for a continuation or a specific instrument part. The music features various note values, rests, and dynamic markings.

PLEYEL'S HYMN. L. M.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.

Detailed description: This block contains the musical score for the hymn 'Pleyel's Hymn. L. M.'. It consists of three systems of music. The first system has three staves: a soprano staff with a treble clef and a common time signature, a vocal staff with a treble clef and a common time signature, and a bass staff with a bass clef and a common time signature. The lyrics are written below the vocal staff. The second system has three staves, continuing the melody and bass line. The third system has a single staff, likely for a continuation or a specific instrument part. The music features various note values, rests, and dynamic markings.

From all that dwell be - low the skies, Let the Cre - a - tor's praise arise ; Let the Redeemer's name be sung Let the Redeem-

Slow.

er's name be sung, Thro ev'ry land by ev' - ry tongue ; Thro &c.

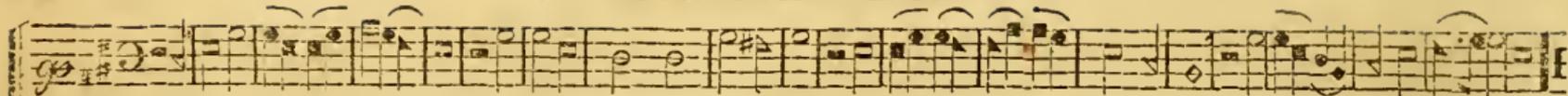
E - ter - nal are thy mer - cies, Lord, E - ter - nal

Lively.

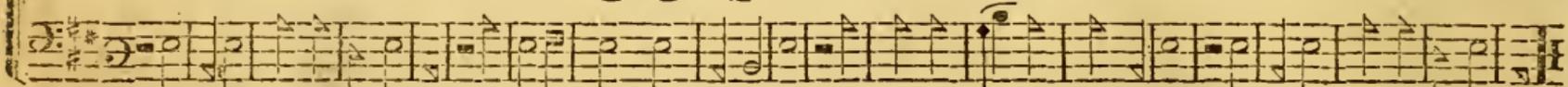
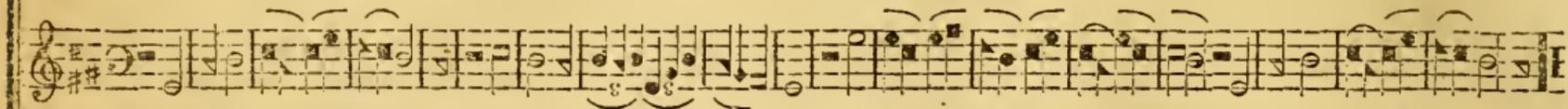
truth attends thy word, Eternal &c. at. tends thy word; Thy praise shall sound Thy praise shall

sound from shore to shore, 'Till suns shall set and rise no more 'Till suns shall set and rise no more.

PORTUGAL. L. M.

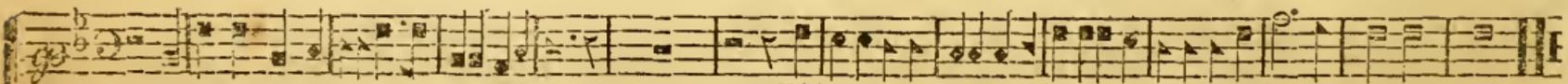


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots that attend thy state.



RESOLUTION. C. M.

Holden,



With

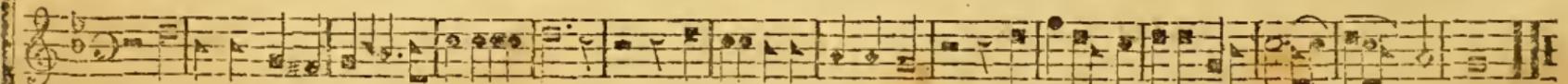
With

And

Great king of Zion, Lord of all, We bow before thy face;

With grief we own our follies past,

And seek thy pard'ning grace.



With

With

The first system of musical notation for 'Rockbridge' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, hymn-like style with various note values and rests.

Far from my thot's vain world begone, Let my religious hours alone; Fain would my eyes my Savior see, I wait a vi - sit, Lord, from thee.

The second system of musical notation for 'Rockbridge' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system continues the melody and accompaniment from the first system.

3
2

ROCKINGHAM. C. M.

A. Chapin.

The first system of musical notation for 'Rockingham' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, hymn-like style with various note values and rests.

My God, what endless pleasures dwell Above, at thy right hand! Thy courts below, how ami - ble, Where all thy graces stand.

The second system of musical notation for 'Rockingham' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system continues the melody and accompaniment from the first system.

ROCHESTER. C. M.

Williams.

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. The bottom staff is an alto clef with a key signature of one flat and a common time signature. The music is written in a simple, hymn-like style with various note values and rests.

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

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. It features similar note values and rests, ending with a double bar line.

RUSSIA. L. M.

D. Reed.

The first system of musical notation for 'RUSSIA. L. M.' consists of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is an alto clef with a key signature of one flat and a common time signature. The music is written in a simple, hymn-like style with various note values and rests. There are first and second endings marked at the end of the system.

False are the men of high degree, The baser sort are vanity,

The second system of musical notation for 'RUSSIA. L. M.' consists of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is an alto clef with a key signature of one flat and a common time signature. The music is written in a simple, hymn-like style with various note values and rests. There are first and second endings marked at the end of the system. The lyrics 'Laid' and 'Light' are written below the notes in the second system.

Laid in a balance both appear, Light as a puff of empty air.

How

These glorious minds how bright they shine! Whence all their white army? How

How

How came they to these happy hap- py

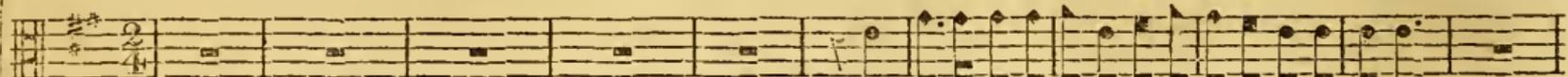
seats How

of ever- lasting day? How

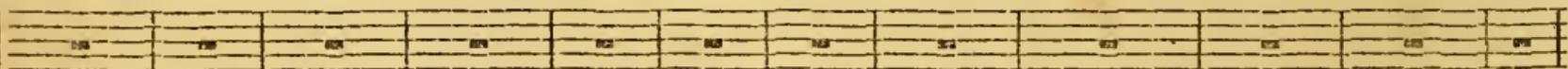
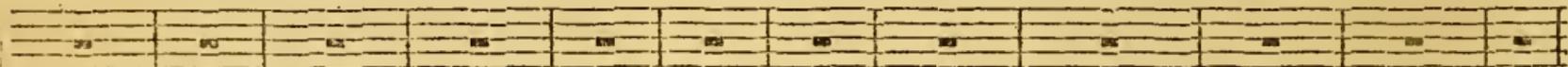
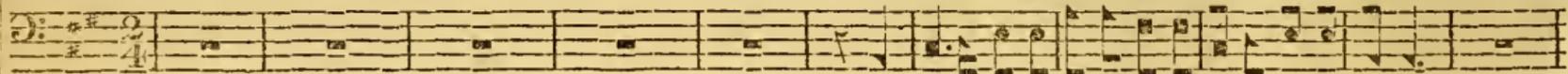
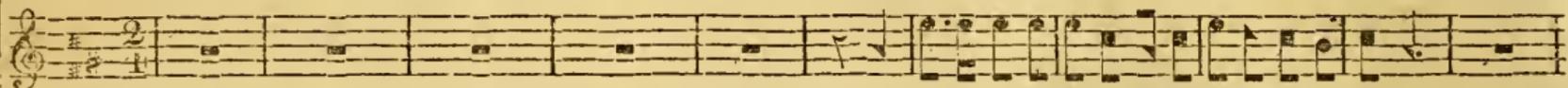
seats How hap- - py How came they to the happy seats Of e- ver- lasting day?



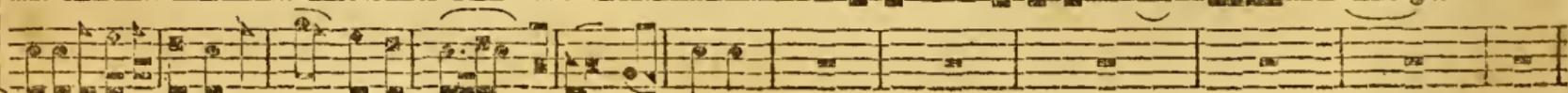
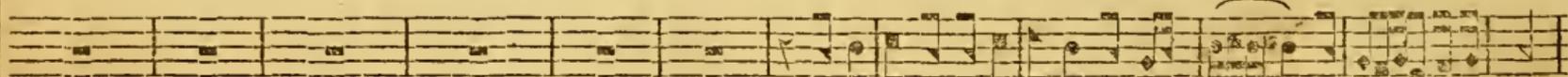
I am the rose of Sharon, and the lily of the valley



I am &c.



As the lily among the thorns, so is my love among the daughters; As the apple tree the apple tree among the trees of the wood,



ROSE OF SHARON CONTINUED.

so is my beloved among the sons, so is &c.

I sat down under his shadow with great delight

I sat down

and his fruit was sweet to my taste

and his He brought me to the

and and

ROSE OF SHARON CONTINUED.

banqueting house he brought me his banner stay me with flaggons
 his banner over me was love,

This system contains the first four staves of music. The lyrics are written below the staves. The music is in 2/4 time and features various note values including eighth and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the system.

For I am apples, for I am sick for I am sick of love, I charge ye, O ye daughters of Je-ru-sa-lem

This system contains the next four staves of music. The lyrics continue below the staves. The musical notation is consistent with the first system, using 2/4 time and similar note values. The system concludes with a final cadence.

ROSE OF SHARON CONTINUED.

The musical score is arranged in two systems, each with four staves. The top staff of each system contains the vocal melody, and the lower three staves contain the piano accompaniment. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings. A large letter 'T' is positioned to the left of the second system. The lyrics are: "By the roes and by the hinds of the fields that that that nor a - - wake a - that ye stir not up the voice of my beloved w ke :|: :|: my love till he please be- hold he cometh".

By the roes and by the hinds of the fields that that that nor a - - wake a -
 that ye stir not up the voice of my beloved
 w ke :|: :|: my love till he please be- hold he cometh

ROSE OF SHARON CONTINUED.

and

leaping upon the mountains leaping upon skipping upon the hills

skipping my beloved spake

said un- to me

my love my fair one and come a- way ; For

rise up

Detailed description: This is a musical score for the song 'Rose of Sharon Continued'. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line. There are repeat signs (double bar lines with dots) indicating repeated sections. The lyrics are: 'and', 'leaping upon the mountains', 'leaping upon', 'skipping upon the hills', 'skipping', 'my beloved spake', 'said un- to me', 'my love my fair one and come a- way ;', 'For', and 'rise up'.

ROSE OF SHARON CONCLUDED.

lo the winter is pass'd, the rain is over and gone; for lo the rain the

Detailed description: 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. Both are in 6/4 time and G major. The lyrics are printed below the vocal staff.

T
2

rain the for lo the winter is pass'd, the rain is over and gone.

Detailed description: 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. Both are in 6/4 time and G major. The lyrics are printed below the vocal staff.

The sea grows calm at thy command, And tempests cease to ro-

'Tis by thy strength the mountains stand

God of eternal pow'r;

The sea

The

The

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef. The lyrics are placed between the staves, with some words appearing above and some below. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

ro . . . ar.

And

And

ro . r

ro . . . ar

1 2

1 2

1 2

1 2

Detailed description: This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'ro . . . ar.' and 'And' are repeated. The system concludes with two measures of a double bar line, each marked with a '1' and a '2' to indicate first and second endings. The musical notation includes slurs, ties, and various note values.

REPENTANCE. C. M.

'T was

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

'T was for my sins my dearest Lo-

And groan'd

For thee

rd Hung on the curs'd tree, And groan'd away a dy-ing life, For thee, my soul, for thee.

OLD SUTTON. S. M.

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 2/2 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 half notes.

Maker, and sov'reign Lord, Of heav'n and earth & seas, Thy provi- - dence con- firms thy word, And answers thy de- crees.

The second system of music continues the melody from the first system, maintaining the same two-staff format and musical characteristics.

SUTTON NEW. C. M.

Goff.

The first system of music for 'SUTTON NEW. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a more complex rhythmic pattern with eighth and sixteenth notes. The word 'I sink' is written below the lower staff.

Save me, O God, the swelling floods Break in upon my soul ;

I sink, & sorrows o'er my head Like mighty waters roll.

The second system of music continues the melody for 'SUTTON NEW. C. M.'. It includes the word 'Like' written below the lower staff. The system concludes with two endings, each marked with a '1' and a '2' above the notes.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-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 melody in the upper staff and a bass line in the lower staff, with various note values and rests.

O lovely appearance of death, No sight upon earth is so fair,

Can with a dead body compare.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two flats and a common time signature. The melody and bass line continue, with some notes beamed together and a triplet of eighth notes in the lower staff.

Not all the gay pageants that breathe,

TRINITY. 6, 6, 4. 6, 6, 6, 4.

Giardani.

The first system of music for 'TRINITY' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

Come thou almighty king, He'p us thy name to sing, He'p us to praise; Father all glorious, Over all victorious, Come & reign over us, Ancient of days.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and a 3/4 time signature. The melody and bass line continue, with some notes beamed together and a triplet of eighth notes in the lower staff.

SUFFIELD. C. M.

King.

The first system of musical notation for 'Suffield' 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. There are several measures with repeat signs and first/second endings indicated by '1' and '2' above the notes.

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

The second system of musical notation for 'Suffield' 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, featuring a melody with various note values and rests. There are several measures with repeat signs and first/second endings indicated by '1' and '2' above the notes.

SOPHRONIA. P. M. or 10 & 8.

King.

The first system of musical notation for 'Sophronia' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) 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. There are several measures with repeat signs and first/second endings indicated by '1' and '2' above the notes.

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 two staves. The upper staff is in treble clef with a key signature of one flat (Bb) 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, featuring a melody with various note values and rests. There are several measures with repeat signs and first/second endings indicated by '1' and '2' above the notes.

The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a common time signature. The lower staff is a piano accompaniment in C-clef. The music begins with a treble clef and a common time signature.

God of my salvation hear And help me to believe ; Simply do I now draw near, Thy blessing to receive. Full of guilt, alas ! I am, But

The second system of music continues the vocal line and piano accompaniment from the first system. It features similar notation with a treble clef for the voice and a C-clef for the piano.

V

The third system of music continues the vocal line and piano accompaniment. It includes first and second endings for both the vocal line and the piano accompaniment, indicated by the numbers '1' and '2' at the end of the staves.

to thy word for refuge flee ; Friend of sinners, spotless Lamb, Thy blood was spilt for me.

The fourth system of music continues the vocal line and piano accompaniment, concluding with first and second endings for both parts, marked with '1' and '2'.

Before

Now in the heat of youthful blood, Re - mem - ber your Cre - a - tor God, Be -

Before

Be - fore the e - vil days come on, When thou shalt

Before

say my joys are gone.

1 2

1 2

1 2

1 2

SEE! HE RISES. 7's.

Holden. 155

Angels, roll the rock a - - way! Death, yield up thy mighty prey! See! he rises from the tomb, Glowing with im-

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and 2/4 time, starting with a treble clef and a 'p' dynamic marking. The lower staff is a piano accompaniment in the same key and time, starting with a bass clef. The lyrics are written below the vocal staff.

mor- tal bloom. See, he rises &c.

The second system of the musical score continues from the first. It consists of two staves. The upper staff is a vocal line in G major and 2/4 time, starting with a treble clef. The lower staff is a piano accompaniment in the same key and time, starting with a bass clef. The lyrics are written below the vocal staff.

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

Hallelujah

Hallelujah

:|

:|

:|

Praise ye the Lord.

Praise ye the Lord

Praise ye the Lord.

SYMPHONY. P. M. or 10's.

Behold the judge descends, his guards are nigh, Tempests & fire attend him down the sky, Hev'n, earth & hell draw near, let all things come To hear his justice

But gather first

and the sinners' doom :

my saints, the judge commands,

Bring them ye an- - - gels from their distant lands,

Awake our souls, away our fears, Let ev'ry trembling tho't begone, Awake, & run the heav'nly road, And put a cheerful courage on.

a-

Swift as the eagle cuts the air, We'll mount

On wings

On wings

loft to thine abode,

Nor tire amidst the heav'nly road.

On wings

Nor tire

On wings of love our souls shall fly,

On our

On wings

fi - - - - - y

On

our

On

Nor

SPRING. C. M.

He sends his word and melts the snow, The fields no long-er mourn, He

He calls He

blo- w, And 1 2

calls the warmer gates to blow, And bids the spring re- - turn.

blo- w, And 1 2

calls blo- w

A - - nother six days work is done, A - - nother sabbath is be - - gun; Re - turn, my soul, en - joy thy rest, Im -

The first system of the musical score 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 treble 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 lyrics are printed below the middle staff.

W

prove the hours that God hath blest. Re - - turn, my soul, enjoy thy rest, Im - - prove the hours that God hath blest.

The second system of the musical score 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 treble 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 lyrics are printed below the middle staff.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs). The music begins with a treble clef and a key signature of one flat. The lyrics are positioned below the vocal line.

'Tis finish'd

::

::

::

the Redeemer said, And meekly

The second system of music continues the vocal line and piano accompaniment from the first system. It features various musical notations such as notes, rests, and dynamic markings. The lyrics are positioned below the vocal line.

The third system of music continues the vocal line and piano accompaniment. It includes musical notations such as notes, rests, and dynamic markings. The lyrics are positioned below the vocal line.

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

The fourth system of music concludes the vocal line and piano accompaniment. It features musical notations such as notes, rests, and dynamic markings. The lyrics are positioned below the vocal line.

Com- plete :: :: Complete Com- - plete

Complete :: Com

Complete Complete &c. Complete for ::

Com Com- - plete :: for

Complete

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

W

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment features a right hand with a treble clef and a left hand with a bass clef. The music is written in a style typical of 19th-century hymnals, with various note values and rests.

Death is to us a sweet repose ; The bud was spread to show the rose, The case was broke to let us fly, And build our happy rest on high

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line and piano accompaniment are written on the same staves as in the first system.

Then said I O to

The third system of music continues the vocal line and piano accompaniment. The vocal line and piano accompaniment are written on the same staves as in the previous systems.

Then

Let

The fourth system of music continues the vocal line and piano accompaniment. The vocal line and piano accompaniment are written on the same staves as in the previous systems.

let

Then

Let

The fifth system of music continues the vocal line and piano accompaniment. The vocal line and piano accompaniment are written on the same staves as in the previous systems.

mount away And leave this clog of leavy clay,

Let

Let wings of time more swiftly fly, That I may join the songs on high.

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 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a piano (p) dynamic marking at the beginning. The melody in the upper staff includes a triplet of eighth notes in the first measure. The accompaniment in the lower staff consists of a steady eighth-note pattern.

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 continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and a 3/4 time signature. The musical notation follows the same pattern as the first system, with a triplet in the upper staff.

The third system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and a 3/4 time signature. The musical notation follows the same pattern as the previous systems.

Lo, the powers of heav'n he shakes, Nature in convulsion lies, The earth's profoundest centre quakes, The great Jehovah dies.

The fourth system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and a 3/4 time signature. The musical notation follows the same pattern as the previous systems.

SHEFFIELD. C. M.

Let ev'ry heart prepare him room, Let &c. room, And heav'n & nature sing.

Joy to the world the Lord is come, Let Joy to

Let earth receive her king Let

Let

Repeat

'The earth, the Saviour reigns, Let men their songs employ, While fields & flocks, rocks, hills & plains, Repeat the sounding joy. Repeat &c.

Repeat Repeat

While Repeat

SEAMAN'S SONG. L. M.

Would you be - - hold the works of Co.l, His wonders in the world a-broad, Go with the ma- ri-

ner and trace The unknown re- - gions of the seas. The &c. tr.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a treble clef and a dynamic marking of *ff*. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Great God, how frail a thing is man, How swift his minutes pass; His age contracts within a span, He blooms and dies like grass.

The second system continues the musical piece. It maintains the same key signature and time signature. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system of music shows the vocal line with quarter notes G5, F5, and E5, followed by a half note D5. The piano accompaniment continues with its rhythmic and harmonic pattern. The system concludes with a double bar line and first and second endings marked with '1' and '2'.

And must my minutes thus decline, And must I sink to death; To thee my spirit I resign, Thou-maker of my frame.

The fourth system continues the piece. The vocal line features quarter notes C5, B4, and A4, followed by a half note G4. The piano accompaniment concludes the piece with a final cadence. The system ends with a double bar line and first and second endings marked with '1' and '2'.

The praises

Thro all the changing scenes of life, In trouble and in joy, The praises The

The praises The praises

The praises of my God shall still

X

My heart and tongue employ. My heart &c.

1 2

1 2

Re- joice ye righteous in the Lord, This work belongs to you; Sing of his name, his ways, his word, How holy, just and

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

true. His mercy and his righteousness, Let heav'n & earth proclaim, and of grace, Reveal his wond'rous name.

His works of na- ture

The second system of the musical score continues the composition. It features the same four-staff layout (guitar and piano). The lyrics are written below the piano staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

TROWBRIDGE. 8, 7.

Handel. 171

tr.

tr.

Jesus, full of all compassion, Hear thy humble suppliant's cry; Let me know thy great salvation, See I languish, faint and die.

tr.

tr.

X
2

tr.

P.

tr.

Guilty, but with heart relenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O send me quick relief. Send, &c.

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 features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A triplet of eighth notes is marked with a '3' above it in the final measure of the system.

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 second system of music continues the piece with two staves in treble and bass clefs. It maintains the key signature of one sharp and common time. The notation includes various rhythmic patterns and phrasing slurs across the staves.

TWENTY-FOURTH.

A. Chapin.

The first system of the second piece consists of two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of note values and rests, with a triplet of eighth notes in the final measure of the system.

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

The second system of the second piece continues with two staves in treble and bass clefs. It maintains the key signature of one sharp and common time, featuring various rhythmic patterns and phrasing.

A musical score consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a triplet of eighth notes in the first measure. The middle staff is in treble clef with a key signature of one sharp and a common time signature. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and phrasing slurs.

TRURO. L. M.

Williams' collection.

Cheerful.

A musical score for the hymn 'TRURO. L. M.' from Williams' collection. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one sharp and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp and a 2/4 time signature. The lyrics are written below the middle staff: "Now to the Lord a noble song, Awake my soul, a - wake my tongue; Hosan- na to th' eter- nal name, And all his boundless love proclaim". The music is written in a style typical of 18th-century hymnals, with various note values, rests, and phrasing slurs.

The first system of music consists of two staves. The upper staff is in G-clef and 3/2 time, starting with a treble clef and a G-clef. The lower staff is in C-clef and 3/2 time. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and accidentals.

Once more, my soul, the ri- sing day Salutes thy waking eyes; Once more, my voice, thy tri- - bute pay To Him that rules the skies.

The second system of music consists of two staves. The upper staff is in G-clef and 3/2 time, and the lower staff is in C-clef and 3/2 time. This system continues the melody and accompaniment from the first system, ending with a double bar line.

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

Chapin.

The first system of music for 'UNITIA' consists of two staves. The upper staff is in G-clef and 3/4 time, and the lower staff is in C-clef and 3/4 time. The music is in a key with one sharp (F#) and features a mix of eighth and sixteenth notes.

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,

The second system of music for 'UNITIA' consists of two staves. The upper staff is in G-clef and 3/4 time, and the lower staff is in C-clef and 3/4 time. This system concludes the piece with a final cadence. The lyrics 'To dwell I'm determined in this happy ground.' are positioned below the lower staff.

To dwell I'm determined in this happy ground.

Affetuoso.

tr.

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef and a key signature of one sharp. The music is marked 'Affetuoso' and 'tr.'.

Ye mourning saints, Whose streaming tears, Flow o'er your children dead, Say not in transports of despair, That all your hopes are fled! dust, In

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef and a key signature of one sharp. The music is marked 'Affetuoso' and 'tr.'.

When cleaving to that darling

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef and a key signature of one sharp. The music is marked 'Affetuoso' and 'tr.'.

When cleaving

fond distress ye lie, In fond dis- tress ye lie, Rise and with joy and rev'rence view, A heav'nly fa- ther nigh.

The fourth system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef and a key signature of one sharp. The music is marked 'Affetuoso' and 'tr.'.

When cleaving &c.

Rise &c.

Rise &c.

Thy words the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The roll- ing billows sleep.

The roll- ing billows sleep.

WELLS, L. M.

Holdrayd.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may re- turn.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature (C). The lower staff is a piano accompaniment in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

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.

The second system of music continues the piece with two staves. The vocal line and piano accompaniment follow the same format as the first system, with complex rhythmic patterns and phrasing.

Y

The third system of music continues the piece with two staves. The vocal line and piano accompaniment follow the same format as the first system, with complex rhythmic patterns and phrasing.

Hung on the curs'd tree, And groan'd a - way a - d'ing life, For thee, my soul, for thee. For thee, my soul, for thee.

The fourth system of music continues the piece with two staves. The vocal line and piano accompaniment follow the same format as the first system, with complex rhythmic patterns and phrasing.

'Twas for my sins my dearest Lord

The first system of music for 'WALSAL. C. M.' 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 features a melody in the upper staff and a bass line in the lower staff, with various note values including eighth and sixteenth notes, and rests.

How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rule imparts To keep the conscience clean.

The second system of music for 'WALSAL. C. M.' 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 continues the melody and bass line from the first system, with similar note values and rests.

WINCHESTER OLD. L. M.

Williams.

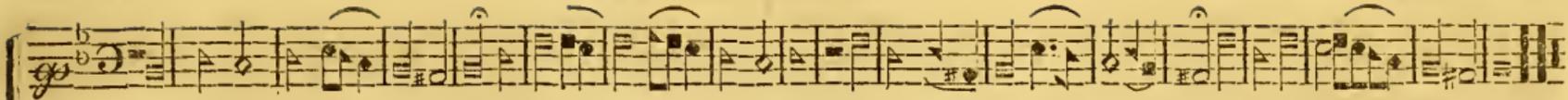
The first system of music for 'WINCHESTER OLD. L. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values including eighth and sixteenth notes, and rests.

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

The second system of music for 'WINCHESTER OLD. L. M.' 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 the melody and bass line from the first system, with similar note values and rests.

WILDERNESS. L. M.

Leach. 179



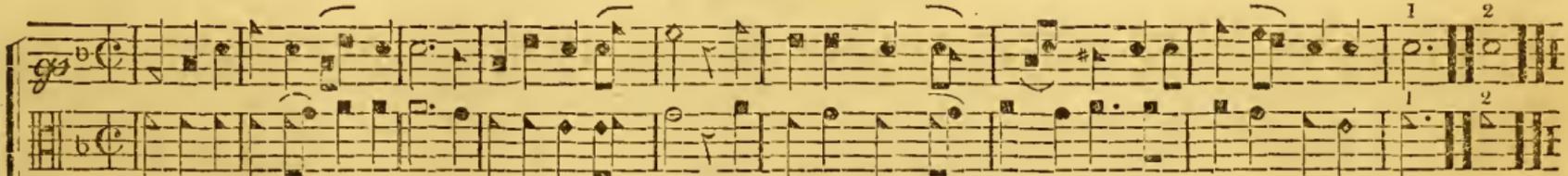
Who is this fair one in distress, That travels from the wilderness? And press'd with sorrows & with sins, On her be- lov- ed Lord she leans.



Y
2

WINTER. C. M.

D. Reed.



His hoary frost, his fleecy snow, Descends & clothes the ground; The liquid streams forbear to flow, In i- cy fetters bound.



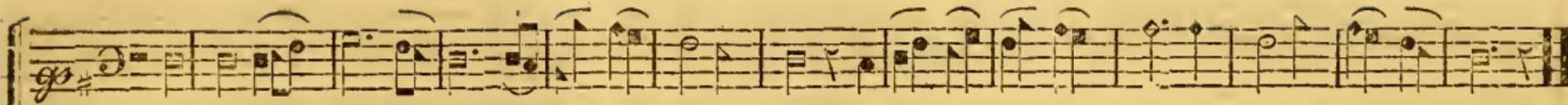
The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But

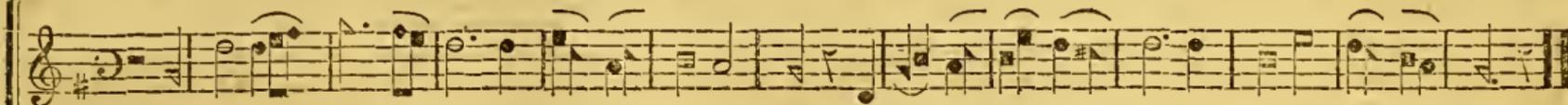
The second system of music continues the composition with two staves. It maintains the 3/4 time signature and one sharp key signature. The melody in the upper staff is supported by a bass line in the lower staff, with various musical ornaments and phrasing.

all their joys are one. Ten thousand :|| are their tongues, But all :|| their joys are one.

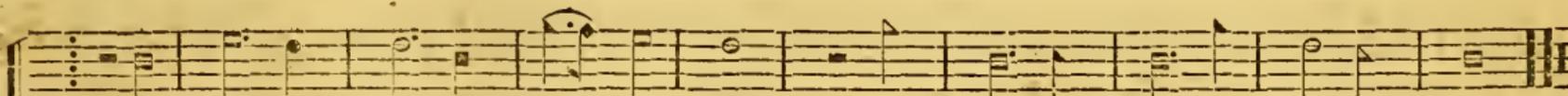
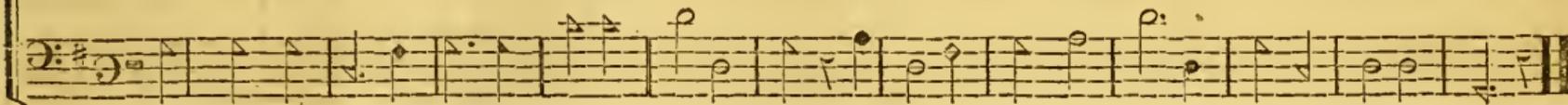
The third system of music concludes the piece with two staves. It features a final cadence with a double bar line and repeat signs. The notation includes various note values and rests, ending with a fermata on the final note.



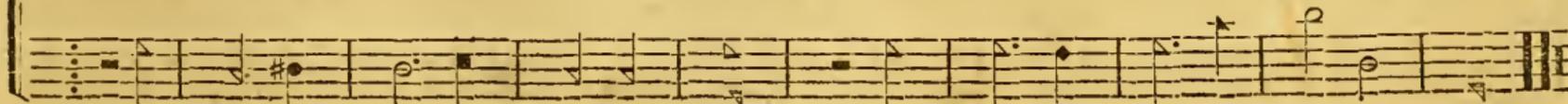
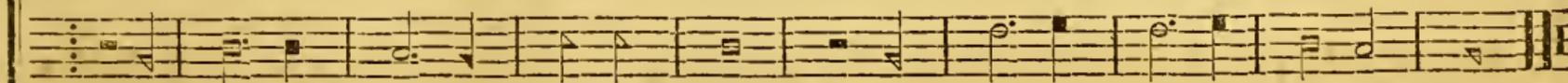
Loud to the prince of heav'n, Our cheerful voices raise ;



To him your vows be giv'n, And fill h's courts with praise.



With conscious worth, All bright in charms, All clad in arms, He sal-ies forth.



WESTFORD OLD. I. M.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a soprano clef on the first and an alto clef on the second. The bottom two staves are for the piano accompaniment, with a treble clef on the third and a bass clef on the fourth. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Far from my tho'ts vain world begone, Let my re- li- gious hours a- lone; Fain would my eyes my Saviour see, I wait a visit, Lord, from thee."

Far from my tho'ts vain world begone, Let my re- li- gious hours a- lone; Fain would my eyes my Saviour see, I wait a visit, Lord, from thee.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with a soprano clef on the first and an alto clef on the second. The bottom two staves are for the piano accompaniment, with a treble clef on the third and a bass clef on the fourth. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Fain would &c. My heart grows warm with holy fire, And kindles with a".

Fain would &c. My heart grows warm with holy fire, And kindles with a

pure desire; Come my dear Jesus from a - - bove, And feed my soul with heav'nly love: Blest Jesus, what de - - licious fare, How

sweet thine enter- tainments are; Never did angels taste above, Re- deeming grace or' dy- ing love.

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

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?
 Are not

These we adore, e-ter-nal name! And humbly own to thee, How fee-ble is our mortal frame; How &c.

How

How

Z

wor- - - - - ris

mortal frame; What dy- - - ing worms are we!

What

What

dy- - - ing

wor-

- - - - - ms

are

we!

Lord, where shall guilty souls retire, Forgotten and unknown? In hell they meet thy dreadful ire, In heav'n thy glorious throne. In heav'n &c.

The musical score for 'Waybridge' consists of three staves. The top staff is the vocal line in G major, 3/4 time, with lyrics underneath. The middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The piece concludes with a double bar line.

WINCHESTER NEW. 7's.

Soft.

Loud.

Who is this that comes from far, Clad in garments dipt in blood? Strong triumphant traveller; Is he man or is he God?

The musical score for 'Winchester New' 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 piece concludes with a double bar line.

WESTMINSTER. C. M.

N. Shumway. 187

Thou great & sov'reign Lord of all, Whom heav'nly hosts obey,

Around And And

Around And Around

2

Around whose throne dread thunders roll,
And livid lightnings play.

pla- - y And

pla- - y And

play And And livid

Around whose

1 2

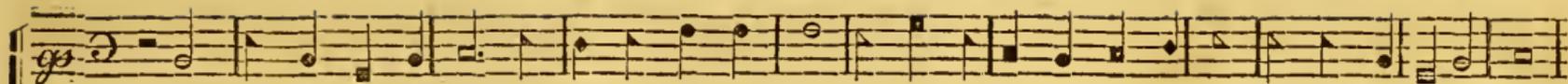
1 2

1 2

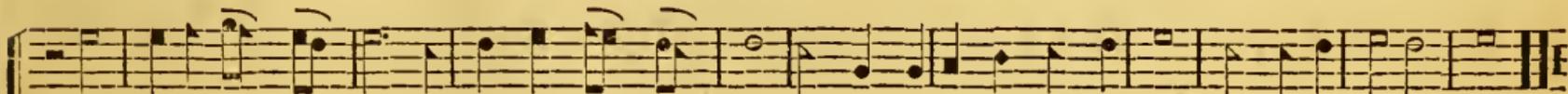
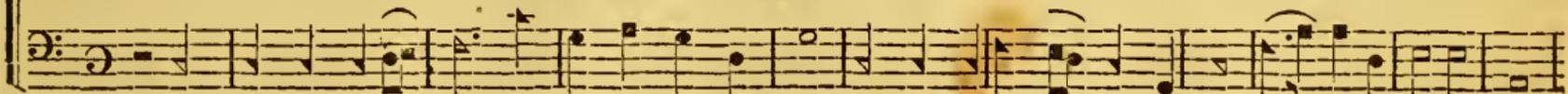
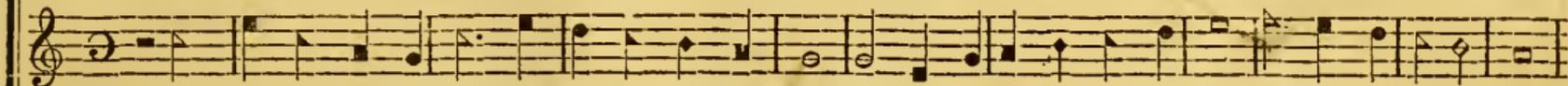
1 2

Soon as I heard my Father say, "Ye children seek my grace;" My heart re- - pli'd with-

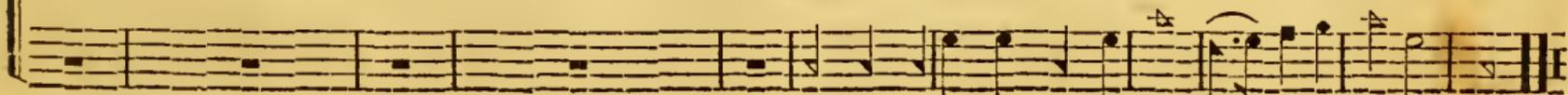
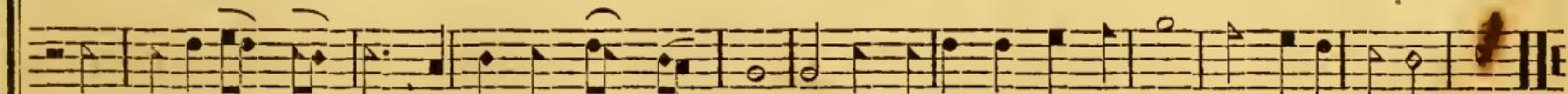
out de- lay, "I'll seek my Father's face." My heart &c.



Come, we that love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne.



Let those refuse to sing, That never knew our God, But fav'rites of the heav'nly king, May speak their joys a-broad.

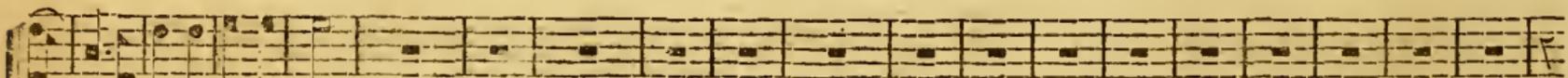


LOVERS LAMENTATION: C. M.

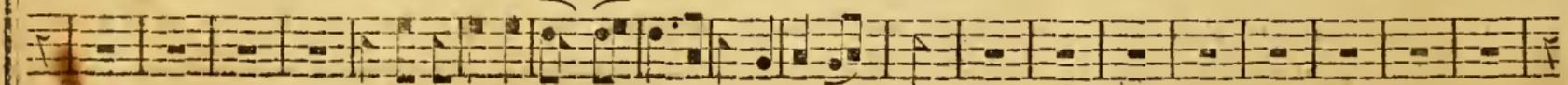


And pass the solemn test. Thou lovely chief of all

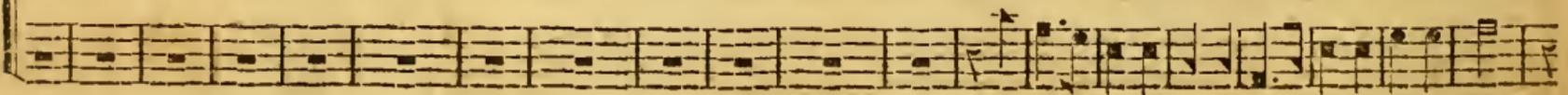
That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge



my joys, Thou sov'reign of my heart, How could I bear to hear thy voice Pronounce the sound 'Depart?'



The thunder of that dismal word Would so torment my ear,



LOVERS LAMENTATION CONCLUDED.

What, to be banish'd from thy sight,

'Twould tear my soul asunder, Lord, With most tormenting fear. And yet forbid to die ! To linger in eternal pain

Yet death forever fly ! O! wretched state of deep despair, To see my God remove, And fix my doleful station where I must not taste his love.

Love di - vine! all love's excelling, Joy of heav'n to earth come down.

Fix on us thy humble dwelling, All thy faithful mercies crown. Jesu thou art all compas - sion, Pure

The first system of 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 3/4 time signature. The lyrics are written below the notes. The middle staff is the piano accompaniment, also in treble clef with the same key signature and time signature. The bottom staff is the bass line, in bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings.

un - bound - ed love thou art; Vi - sit us with thy sal - vation, En - ter ev'ry tremb'ling heart.

The second system of the musical score continues the piece. It also consists of three staves: vocal line, piano accompaniment, and bass line. The lyrics are written below the notes. The musical notation includes various note values, rests, and dynamic markings, maintaining the 3/4 time signature and one sharp key signature.

APPENDIX.

IN the following pages there will be many words found which are not now in common use, but are still to be found in some ancient publications, which renders their insertion in this place necessary. Other words in common use, and not here inserted, will be found in our common English dictionaries. Many of the following terms are from the Italian; and are explained, as they are applicable to the science of music, without regard to their connection with other branches of literature.

A.

Accent, a stress of the voice on a particular note or syllable.
Acute, high, sharp, clear, shrill, &c.
Accord, concord, agreement, union.
Acrostic, a poem, the first letters of the lines of which form a name.
Adagio, very slow, the character C.
Ad libitum, as you will, or as you chuse.
Affettuoso, tender, moderate, affecting.
Air, the inclination of a tune.
Allegro, lively, quick time.
Allegro-piu, quicker than allegro.

Allegro-poco, slower than allegro.
Alt, high, beyond the stave.
Altus, *Alto*, high, counter, tenor.
Alto-viol, a small violin.
Alto-ripicno, chorons by turns, tenor.
Alto-octavo, an octave higher.
Aleman or *Almanda*, a certain kind of tune to be repeated in one part.
Andante, moderate.
Anima, vivace, lively, quick.
Appetome, between a tone and semitone.
Appoggiatura, a small note of transition, a
Arciluto, a large or bass lute. [leading note.]

Arco, a fiddle bow.
Airietta, a short air or song.
Arpeggio, cunchords succeeding each other.
Arsis or *Thesis*, the counter parts of music crossing each other.
Assay, a steady regular movement.

B.

Band, a number of instruments of different
Bar, a division line across the stave. [kinds.
Bass, low, solemn, grave, the lowest stave, the first and lowest of the counterparts.
Bass-viol, a large or bass fiddle.
Basso, the bass or first part of music.

Bassoon, a kind of wind instrument for bass.
Battuta, a motion which shows the time.
Binary, a measure of two equal beats.
Biss, twice, &c.
Blank verse, poems without rhyme.
Bombardo, an instrument like a large hautboy.
Brace, a character for combining the parts of music.
Brieve, a note II equal to two semibreves.

C.

Cadence, sinking in sound, closing a strain.
Canticles, divine or pious poems, songs, &c.
Canto, a song for the treble.
Canorous, loud and harmonious.
Camera, private music not published.
Capella, a musician, a chapel clerk.
Cantus, high, counter-tenor, alto-tenor.
Cannon, one voice following the other in the same stave.
Canzone, cantata, sonata, allegro.
Canzonet, a short poem or song.
Catacoustics, reflected sounds, echoes.
Carol, a song of joy, praise, &c.
Chave, a cliff. [bass.
Charoon, a piece in triple time, for treble and
Chiesa, public or church music, contrary to camera music.
Cliffs, characters representing certain sounds or degrees of the scale.
Chant, to sing.

Chime, sounding like bells, conchord.
Chillies, a kind of instrument said to be formed of shells.
Chorus, all parts together.
Chord, a sound, proportion, agreement of sound.
Cord, the string of an instrument.
Chroma, a trill, turn or shake, &c.
Chromatic, having many semitones.
Churn, dischord, confusion of musical sounds.
Clarion, a shrill instrument.
Clarionette, a small clarion, a wind instrument.
Clarithord or *Mansichord*, an old kind of instrument with 5 bridges, 50 stops and 70 strings.
Clario or *Cymbola*, a harpsichord.
Close, the end of a tune.
Compose, to make tunes or pieces of music.
Composition, music prepared for use.
Comma, a small part of a tone, as 1-4th, 1-5th, 1-10th, &c. of a degree.
Comesupra, repeat the same.
Common time, duple time, equal divisions, as

$\underline{\underline{2}}$, $\underline{\underline{4}}$, $\underline{\underline{8}}$, &c. or $\underline{\underline{C}}$ $\underline{\underline{D}}$ $\underline{\underline{2}}$ &c.

Compound time, as 6, 12 &c. or $\underline{\underline{6}}$ $\underline{\underline{6}}$ $\underline{\underline{8}}$ &c.

Con, with; as, con life, i. e. with life.
Conchord, agreement or union of sounds.
Concert, many singers or instruments.
Concerto, singers and instruments.
Consonance, an intermediate conchord.
Counter or *Counter part*, the third part, the third stave in the scale.
Counterfuge, a contrary fuge, or the other part beginning first.
Counter parts, the contrary parts, or all the parts.
Counter point, figures placed over the stave showing the conchord in music for the organ.
Crotchet, a note, 1-4th of a semibreve.
Crescendo, increasing in sound.
Cymbal, a kind of instrument.
Cythera, a kind of triangular instrument.
 D.

Da, for or by.
Da capo, repeat, &c.
Dactyl, one long and two short syllables.
Demisemiquaver, the shortest note, 1-32d of a semibreve.
Diagram, the gamut or rudiments of music.
Dialogues, a kind of composition for several voices by turns.
Diapente, a conchord, a 5th.
Diapona, a dischord.
Dirge, a mournful song.

Diesis, a semitone.

Disonance, dischord, disagreement.

Diminuendo, diminishing in sound.

Dis, to part asunder.

Ditone, an interval of two tones.

Diapason, an octave, an eighth degree.

Diapason-diapente, a compound consonance in ratio as 3 to 9, &c.

Diapason-diadex, a compound conchord, in ratio as 10 to 3 or 16 to 5, nearly.

Diapason-diatessaron, a compound conchord, in ratio as 8 is to 3.

Diapason-ditone, a conchord in proportion as 5 is to 2.

Diapason-semiditone, a conchord in proportion as 12 is to 5.

Disdiapason, a 15th, or double octave.

Ditone, an interval between two tones.

Direct, a character showing the place of the following note.

Diatessaron, a fourth, same as quarta.

Distich, two lines of poetry.

Disonant, out of time, or out of tune.

Qui, twice.

Doux, piao, soft and sweet.

Dolce, sweet, soft and gentle.

Dolcet, a kind of iustrument.

Douced, a kind of dulcimer.

Doric mood, a slow and solemn movement, slow in time.

Drama or *Dramatic*, tragical, a piece composed for the stage.

Duet, two parts only moving together.

Dulcimer, an instrument like a harpsichord.

E.

Echombter, a scale for measuring the duration and ratio of sounds.

Echo, a soft returning sound, a sound vibrating back.

Echus, soft, like an echo.

Echlogue, a pastoral or rural song.

Elegy, a mournful piece, a funeral poem.

Eulogy or *Elogy*, praise; &c.

Elysian, exceeding delightful, sweet and pleasant.

Eolick, a kind of movement, very majestic.

Epic, heroic, &c.

Episode, a digression from the main subject in a poem.

Epithalunium, a nuptial song.

Epode, a pindaric ode, a stanza.

Epicidium, an elegy, a funeral poem.

F.

F or *Forte*, loud.

Fa or *Faw*, the second syllable applied to the notes.

Forte piano, a kind of instrument.

Fantasia, according to fancy.

Fin, the last note, same as sossintute.

Flat, the character b, low, mournful, dull.

Flageolet, a kind of small flute.

Flute, a wind instrument.

Folia, a particular kind of time:

Fortement, loud and strong.

Flourish, an overture to prepare a voice or instrument.

Fortissimo, very loud.

Fuge, the parts of music following each other in succession.

Fugha, the same as fuge.

Frets, stops on an instrument.

Furia, quick, violent.

G.

Gamat, the scale or rudiments of music.

Gavot, *Gavotta*, a lively air in common time, with a particular manner of repeating.

Gay, brisk, lively.

Gigue or *Jig*, a lively piece in triple time.

Genus, a particular division or part of melody.

Grava, slow, solemn, mournful, most slow.

Grand, great, full, complete, pleasing.

Gratioso, agreeable, suitable.

Gravity, lowness, a low sound, &c.

Guido, a direct.

Guitar, a kind of stringed instrument.

H.

Harmony, a pleasing union of sounds.

Harmonies, the doctrine of sounds.

Harmonist, a musician, a writer of music or harmony.

Harmonica, a kind of instrument, said to be invented by Dr. Franklin.

Harmonical, musical, agreeable to the rules of harmony.

Harmonical sounds, a certain number of variations of sounds or degrees.

Harmonious, melodious, pleasing, charming.

Harp, a triangular stringed instrument.

Harpichord, a stringed instrument.

Hautboy or *Hoboy*, a kind of wind instrument.

Hexameter, having six lines to a verse.

Hemitone, a half tone.

Hocounter, counter-tenor, or cantus.

Hodesis, the first or upper treble, where there is two.

Hold or *Surprise*, the character ♩ , used by some authors to stretch the time of some notes.

Hymn, a sacred song.

Hymenial, a marriage song.

I.

Iambic, every second syllable accented.

Idyl, a short poem, an eclogue.

Index, a direct.

Inno, a hymn or song.

Intonation, giving the pitch or key of the tune.

Ingamma, a rest instead of the last note.

Interval, the distance between the degrees or sounds.

Intrada, a prelude or beginning.

Ionic, light and soft.

J.

Jacks, pieces of wood under the keys of some instruments.

Jar, a harsh sound, a dischord.

Jargon, a confused mixture of chords and dischords, or dischords alone.

Jubilee, a time of rejoicing, a festival hymn.

K.

Keys, pieces of silver, brass, ivory, &c. for placing the fingers on, to strike the semitones truly on an instrument.

Key-note, the principal or leading sound of each octave.

L.

La or *Law*, the fourth syllable applied to the notes.

Large, the name of the longest of all the ancient notes, equal to eight semibreves.

Largo, a movement one degree quicker than grave.

Languido, solemn, slow, sorrowful.

Lima, the difference between major & minor.

Lintement, the same as largo.

Ad Libitum, as you will, &c.

Linto, slow.

Long, the name of the second note formerly used, equal to four semibreves.

Lucto, a lute.

Lute, a stringed instrument.

Lucturous, mournful, sorrowful.

Lyrement, lightly, gently, &c.

M.

Madrigal, a love song.

Major or *Major-mode*, sharp, high, the sharp key.

Major-chord, an interval or conchord, having more semitones than a minor-chord or mood.

Mee or *Mi*, the first syllable applied to the notes.

Medley, a confused mixture of sounds.

Mansichord, a kind of instrument, a clarichord.

Maestoso, majestic, grand.

Magiore, major, greater, higher,

Mean, principal, the tenor part.

Melodious, musical, pleasant, of a sweet sound.

Messa, a particular kind of sacred music.

Medeus, a lower treble.

Minum, a note, half a semibreve.

Minstrel, one who plays instrumental music.

Minima, a minim.

Minor or *Minor-mode*, flat, low, dull, mournful, having fewer semitones than a major chord or mood.

Monody, a mournful piece, an elegy.

Monochord, an instrument with 48 degrees, commanded or formed on one long string, for proving intervals.

Mood, the position of a piece of music, shown by a character.

Mostræ, a direct, a guide.

Moods, certain proportions of time, &c.

Molets, short anthems.

Modulate, to sing, to regulate sounds, &c.

Modulation, the regulation and connection of sounds in a pleasing manner.

Music, a succession of pleasing sounds, one of the liberal sciences.

Musician, one skilled in the science of music, a teacher, &c.

N.

Neginoth, a stringed instrument.

Necessario, continuing, like a thorough-bass.

Noniupta, in quick time, like jigs.

Nontropo, not too fast, or not too slow.

Notes, characters representing the degrees or sounds of music. The syllables applied thereto by the Italians are as follows :

	ut	re	mi	fa	sol	la	si
or	C	D	E	F	G	A	B
or	1	2	3	4	5	6	7

The syllables used by the English are :

Mi Faw Sol Law Faw Sol Law

O.

Obligate, very necessary.

Oboy, a hautboy.

Octave, an eighth, 6 tones and 2 semitones.

Ode, a poem.

Opera, a musical entertainment.

Organ, the largest of musical instruments, any thing which unites a sound.

Organist, one who plays on an organ.

Organo, a small organ.

Oratorio, a kind of drama set to music.

Overture, an interlude, a beginning.

P.

Panharmonicon, a new instrument, or rather a number of instruments combined in one, which answers every purpose of a band. It was lately invented in Germany.

Parody, a burlesque on something serious.

Parola, something formed into a song.

Pastoral, something like, or belonging to shepherds.

Passacillo, the same as charoon, slow.

Pettica or *Pointee*, exactness of time, sound.

Piana or *Piano*, soft and sweet, a kind of instrument.

Pienno, full, complete.

Phyrgian, an ancient mood of time, lofty, sprightly, warlike.

Pentameter, five lines to each verse.

Piannissimo, very soft.

Pipe, a wind instrument, a tube.

Pitch, the proper degree for a certain sound or note.

Pice, strong.

Pitchpipe, a small instrument for proving sounds.

Peals, loud sounds, as of hells.

Piva, a hautboy.

Pique, to divide, to make distinctions.

Poco, a diminution, more slow.

Poem or *Poetry*, verses or rhymes written according to certain rules.

Prisa, a repeat.

Pronto, quick, lively.

Prelude, an overture or beginning.

Presto, quick.

Prestissimo, most quick.

Prolation, the forming a trill or shake.

Psalm, a sacred song.

Psaltry, a kind of harp.

Purfle, an ornament on an instrument.

Q.

Quarta, an imperfect chord, a 4th.

Quartetto or *Quartom*, a piece of composition in four parts.

Quaver, a short note, 1-8th of a semibreve.

R.

Racetarivo, something like speaking, or oratory.

Reditta or *Repersa*, a character for repeating, a repeating signal.

Replica or *Replicato*, the same as repeat.

Repurcusion, often repeated.

Rests, marks or characters requiring silence.

Repianno, choras.

Resurge, rise again.

Retornel, a short piece for the instruments while the voices are resting.

Repetatur, *Repeat*, the same again.

Roundo, *Da capo*, repeat from the beginning.

Rueful, sorrowful, mournful, dismal.

S.

Score, several parts one under the other.

Selah, a note often used in the Psalms of David, the true import is unknown; perhaps it may be a musical character requiring attention, or signifying amen.

Semibreve, the longest note now in use.

Seaza, without.

Semidiapente, a lesser third.

Semidiapason, an imperfect octave.

Septanona, a dischord, i. e. a 7th.

Signa, signs, characters, notes, &c.

Shake, a grace of music, a trill.

Sharp, a character for raising a note.

Sharp key, the syllable *fa* being the key.

Sixth, an imperfect conchord.

Semitone, a lesser second, a half tone.

Semiquaver, a quick note, 1-16th of a semibreve.

Seraband or *Saraband*, a piece of music in slow triple time.

Sing, to make melody with the voice.

Slur, a dash connecting several notes.

Sole, the third syllable for the notes.

Sora, a sound.

Sonorous, loud, clear and strong.

Solo or *Solus*, one part only.

Sonata, a piece in various parts.

Song, a poem composed for the voice.

Sonnet, a kind of poem.

Sospira, a rest.

Sostinato, held out to full time, a concluding note.

Spicato, proper divisions, distinctions, &c.

Spiritoso, very lively.

Sponde, two long and one short syllables.

Spinnet, an instrument with wire strings.

Strain, a kind of stop for a rest or a repeat, a stanza.

Steps, marks on instruments showing where to reach the degrees.

Stave, lines and spaces for musical notes.

Staccato, a character requiring a distinct sound.

Stanza, a set of lines, a complete strain.

Symmetry, beautiful or regular proportion.

Symphony, a concerto, musical sounds.

Syncope, cut off, contracted.

Syncopation, joined in one position.

T.

Tacit, silent.

Tamborine, an instrument with small bells.

Tenor, the principal part, the natural pitch of the voice.

Taciturnity, silentness, attention, &c.

Theorbo, a large lute.

Testo, lightly touched.

Third, an imperfect chord of 3 or 4 semitones.

Tiriet or *Tirza* or *Tierce*, a third.

Tetriadiapason, containing three octaves.

Timbrel, an old kind of instrument, used generally by women.

Time, due proportion in the length of notes.

Timeroso, with great care.

Thorough-bass, a bass part which continues through the piece without rests.

Thermody, a mournful funeral song.

Tocato, a voluntary piece by one performer.

Transition, a slurred interval, an intermediate note, moving across the stave.

Treble, threefold, the third octave, for a woman's voice.

Trill, a turn like a shake, a roll.

Trumpet, a shrill wind instrument.

Tragedy, a drama, a mournful event.

Trio, a composition in three parts only.

Trite, a third.

Trediapason, two octaves.

Transposition, the changing the place of the key-note.

Tremola, a kind of trill or shake.

Triletto, a short trill.

Tutti, chorus.

Tucket, a prelude.

Tympanno, two kettle drums, with a trumpet.

U.

Union or *Unity*, agreement, concord, combination, &c.

Unison, two or more sounds at the same time on the same degree, or created by an equal number of vibrations of the air at the same time.

V.

Vero, one singer or player to each part.

Vert or *Volti*, turn over.

Ventissimo, twentieth, 20.

Vite, quick.

Virginal, an instrument.

Visto or *Vistamente*, very soft.

Viol, an instrument with six strings.

Violin, a fiddle.

Violincelo, a viol 1-8th above a bass-viol.

Violone, a very large or double bass-viol.

Vivace, with life.

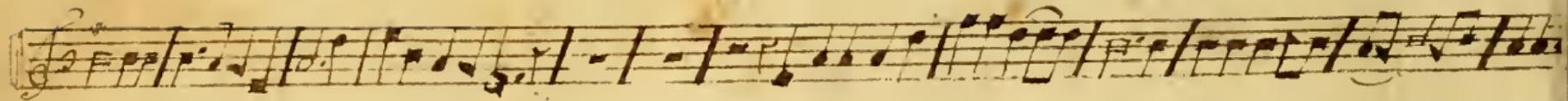
Voltisubito, turn over quickly.

Voluntary, descant extempore, played at random.

Dear Mother
I received your letter of the 10th and was
glad to hear from you. I am well and
hope these few lines will find you the same.
I have not much news to write at present.
The weather here is very warm now.
I must close for this time. Write soon.
Your affectionate son,
John Smith

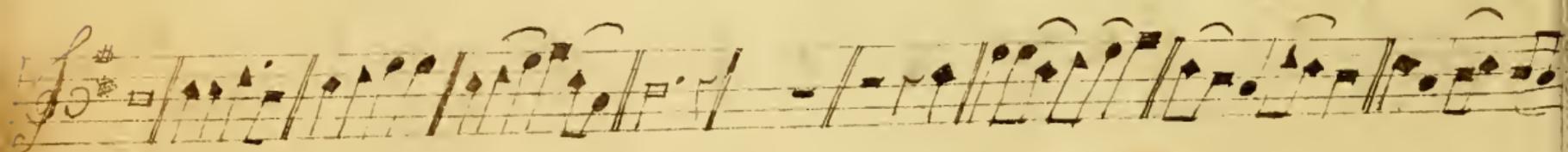


Mortality C M flat Key on E



Drop Down my thoughts that used to rise. converse a while with Death; think how

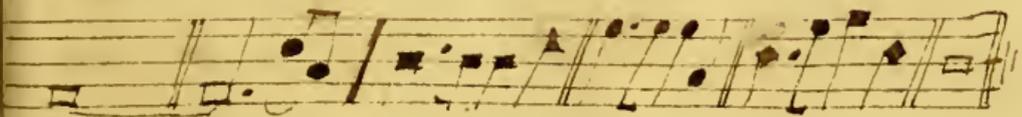
New Durham. C. M.



Wark from the torments, a dolefull sound. Mine ears attend the cry; ye living - Bless



a gasping Mortal dies, and parts away his breath



Can you see the ground where you must shortly lie