

T H E

A M E R I C A N H A R M O N Y :

Containing, in a concise Manner,

T H E R U L E S O F S I N G I N G ;

T O G E T H E R W I T H

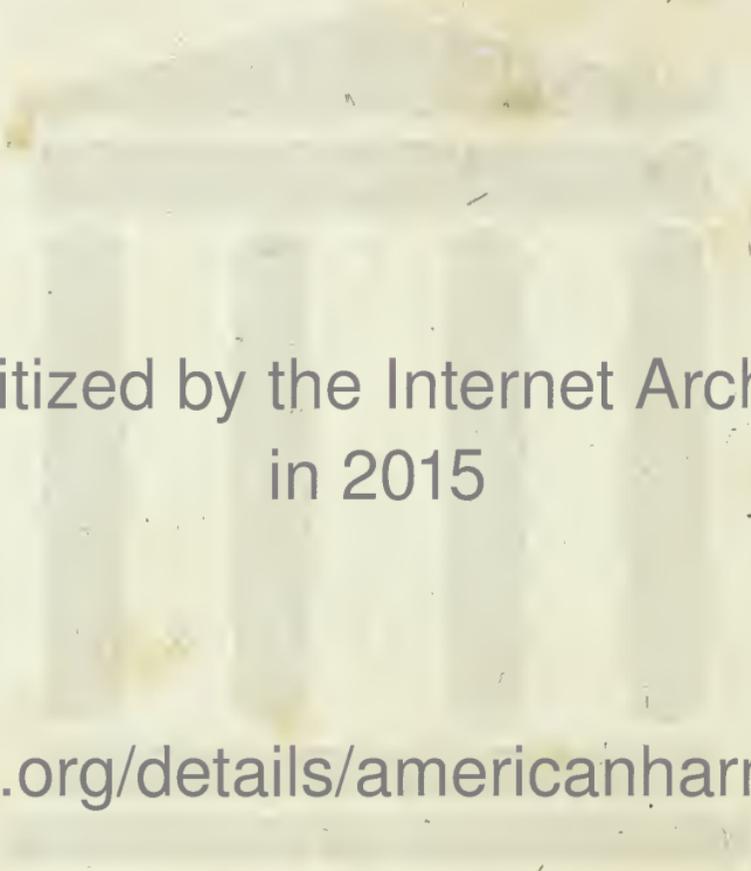
A C O L L E C T I O N O F P S A L M T U N E S , H Y M N S , A N D A N T H E M S .

From the most approved Authors, ancient and modern.

BY N E H E M I A H S H U M W A Y , A . B .

P H I L A D E L P H I A ,

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I N D E X.

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<i>Tunes.</i>	<i>Authors.</i>	<i>Pages.</i>	<i>Tunes.</i>	<i>Authors.</i>	<i>Pages.</i>	<i>Tunes.</i>	<i>Authors.</i>	<i>Pages.</i>
A YLESBURY	Williams	19	Berlin	Billings	130	* Harmony	West	96
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Newport	Reed	46	Stafford	Reed	26	Winter	Reed	111
Norfolk	Brownson	51	* Sutton	Goff	42	* Wilton	Unknown	117
Newark	Dr. Arne	73	Sherburne	Reed	55	* Westminster	Shumway	118
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* New Jersey	Shumway	158	* Stratfield	Goff	72	Waterford	Milgrove	128
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O'd Hundred	Unknown	19	St. Martin's	Tanfur	97	<i>Anthems, beginning</i>		
Ocean	Swan	81	Southwell	Carpenter	114	Jesus, our triumphant head,	Wood	103
* Orange	Stone	88	Suffield	King	115	They that go down to the sea in ships,	Billings	181
Psaln 34 h	Stephenson	32	* Simsbury	Unknown	119	I beheld, and lo, a great multitude,	French	187
— 46th	Bull	36	Scituate	Stone	135	He reigns, the Lord, the Saviour		
— 46th	Chandler	38	Savannah	Billings	145	reign;	Mann	192
— 122d	Bull	40	* Scotland	Shumway	168	I am the rose of Sharon,	Billings	197
— 136th	Deolph	41	Stockbridge	Billings	190	My friend, I am going a long and		
— 3d	Stephenson	43	Trumpet	Unknown	113	tedious journey,	French	203
— 8th	Stone	64	Wewksbury	Wood	133	Vital spark of heav'nly flame!	Billings	206
— 115th	Deolph	132	Windfor	Tanfur	22	Before Jehovah's awful throne,	Dr. Madan	209
Pool	Knop	44	Wells	Williams	24			

☞ Those marked thus (*), were never before published.

P R E F A C E.

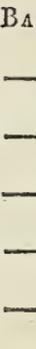
*T*HAT a tribute of praise is due to the great AUTHOR of nature, every rational intelligent will grant:—and divine song seems to have been given us, as peculiarly suited to express those sentiments of devotion and reverence, which becomes every true Christian.

Nothing so much elevates the mind, raises devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of the supreme Being, as the singing of psalms. It fills the mind with solemnity and awe, and, as it were, raises us above the things of this world, and gives us a taste of the angelic employment above. And it is but reasonable, that our breath should re-ascend in songs of praise, to him that gave it; and that we unite in heart and voice, while here below, to imitate the angelic choirs above, in singing praises and hallelujahs to the great JEHOVAH, which will be the employment of the blessed throughout the endless ages of eternity.

The editor of this Collection, had, at first, no design but for private amusement; but at length, having increased it to what it now appears, it is presented to the public.

Only such pieces of music as have been most approved, and those adapted to the different metres sung in churches, are inserted; and the whole is designed to accommodate the several musical and religious societies in the United States.

THE RULES OF PSALMODY.

<p style="text-align: center;"><i>TREBLE and TENOR.</i></p> <div style="display: flex; justify-content: space-between;"> <div style="text-align: right;"> <p>G F E D C B A G F E D</p> </div> <div style="text-align: center;">  </div> </div> <p style="text-align: center;">G Cliff</p>	<p style="text-align: center;"><i>COUNTER.</i></p> <div style="display: flex; justify-content: space-between;"> <div style="text-align: right;"> <p>A G F E D C B A G F E</p> </div> <div style="text-align: center;">  </div> </div> <p style="text-align: center;">C Cliff</p>	<p style="text-align: center;"><i>Bass.</i></p> <div style="display: flex; justify-content: space-between;"> <div style="text-align: right;"> <p>B A G F E D C B A G F</p> </div> <div style="text-align: center;">  </div> </div> <p style="text-align: center;">F Cliff</p>
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<i>Names.</i>		<i>Notes.</i>	<i>Rests.</i>		<i>Names.</i>		<i>Notes.</i>	<i>Rests.</i>
Semibreve	-	-	-	-	Quaver	-	-	-
Minim	-	-	-	-	Semiquaver	-	-	-
Crotchet	-	-	-	-	Demifemiquaver	-	-	-

1	- - -		- - -	Semibreve,
	con		tains	
2	- -		- -	Minims,
4	- -		- -	Crotchets,
8	- -		- -	Quavers,
16	- -		- -	Semiquavers,
32	- -		- -	Demifemi- quavers.

* The natural place for Mi is in - - B.
 But, If B, - - }
 If B and E, - - } be flat, Mi is in { E.
 If B, E, and A, - - } A.
 If B, E, A, and D } D.
 G.

If F - - - }
 If F and C, - - } be sharp, Mi is in { F.
 If F, C, and G, - - } C.
 If F, C, G, and D } G.
 D.

N. B. The Mi removed by sharps, is half a tone higher than by flats.

The order of the notes from Mi, ascending, is, Fa, sol, la, fa, sol, la, and then Mi again: Descending, La, sol, fa, la, sol, fa, and then Mi.

Transposition of Mi proved.

By FLATS.							By SHARPS.								
B	E	A	D	G	C	F	B	B	F	C	G	D	A	E	B
F fa	F fa	F sol	F sol	F la	F la	F mi		F fa	F \times mi	F \times la	F \times la	F \times sol	F \times sol	F \times fa	F \times fa
E la	E mi						Fb fa	E la	E la	E sol	E sol	E fa	E fa	E \times mi	E \times la
D sol	D la	D \flat fa	D \flat fa	E \flat sol	E \flat sol	E \flat la	E \flat la	D sol	D sol	D fa	D fa	D \times mi	D \times fa	D \times la	D \times sol
C fa	C sol	C sol	C la	D \flat fa	D \flat fa	D \flat sol	D \flat sol	C fa	C fa	C \times mi	C \times la	C \times la	C \times sol	C \times sol	C \times fa
B mi				C la	C mi			B mi	B la	B la	B sol	B sol	B fa	B fa	B \times mi
A la	B \flat fa	B \flat fa	B \flat sol	B \flat sol	B \flat la	B \flat la	B \flat mi	A la	A sol	A sol	A fa	A fa	A \times mi	A \times la	A \times la
G sol	G sol	G la	G la	A \flat fa	A \flat fa	A \flat sol	A \flat sol	G sol	G fa	G fa	G \times mi	G \times la	G \times la	G \times sol	G \times sol
					G \flat fa	G \flat fa	G \flat sol								

A Scale showing the Tones and Semitones in an Octave.

	♭ Key.	♯ Key.	
Octave, or 8th	G		12 mi
Sharp, - 7th	G \flat	F \times	11 sol
Flat, - 7th	F		10 la
Sharp, - 6th	E		9 fa
Flat, - 6th	E \flat	D \times	8 sol la
	D		7 fa sol
Sharp, - 4th	D \flat	C \times	6 la
	C		5 fa
Sharp, - 3d	B		4 sol mi
Flat, - 3d	B \flat	A \times	3 la
Sharp, - 2d	A		2 fa
Flat, - 2d	A \flat	G \times	1 sol la
Unison	G		

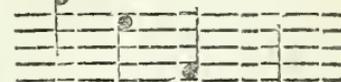
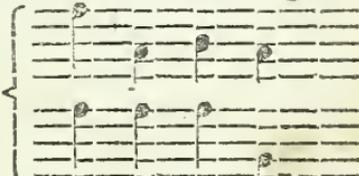
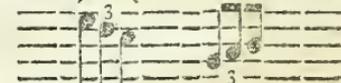
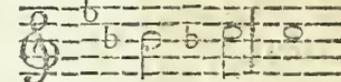
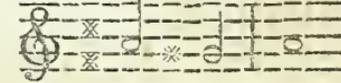
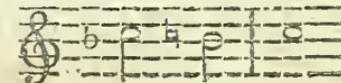
A Scale Exhibiting the Connection of the Four Parts.

BASS.	TENOR.	COUNTER.	TREBLE.
9 A la	14 F fa	15 G sol	22 G sol in alt.
8 G sol	13 E la	14 F fa	21 F fa
7 F fa	12 D sol	13 E la	20 E la
6 E la	11 C fa	12 D sol	19 D sol
5 D sol	10 B Mi	11 C fa	18 C fa
4 C fa	9 A la	10 B Mi	17 B Mi
3 B Mi	8 G sol	9 A la	16 A la
2 A la	7 F fa	8 G sol	15 G sol
1 G sol	6 E la	7 F fa	14 F fa
F fa			13 E la

Characters.

Explanations.

Examples.

Stave		Five lines, with their spaces, on which music is written	- -	
Ledger Line	—	Is added when notes ascend or descend beyond the stave	- -	
Brace	}	Shews how many parts are fung together	- - -	
A Point	.	Makes a note half as long again	- - -	
Figure	3	Reduces three notes of any kind to the time of two of the same kind	- -	
Flat	b	Sinks a note half a tone	- - -	
Sharp	♯	Raifes a note half a tone	- - -	
Natural	♮	Restores a note, made sharp or flat, to its primitive sound	- -	

Note, Flats or Sharps set at the beginning of a tune influences the whole.

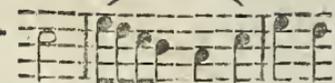
The Rules of Psalmody.

Characters.

Explanations.

Examples.

Slur  Ties the notes together which are sung to a syllable - - -



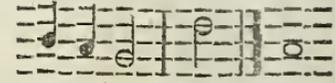
Direct  At the end of the stave shews the place of the succeeding note - - -



Bar  Divides the time into equal parts - - -



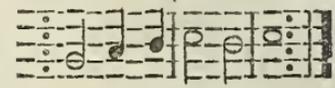
Double Bar  Shews the end of a strain - - -



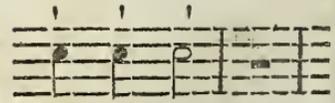
Hold  Shews the note, over which it is placed, to be held beyond its proper time



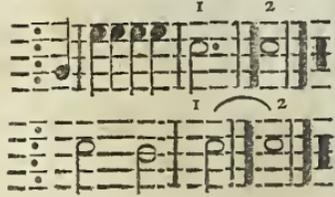
Repeat  Shews the repetition of music from it to a double bar, or close.—It is also set at the end, when there is not a double ending.—Two dotted strokes, thus, :: signify a repetition of the preceding words



Mark of Distinction  Shews a note to be sung distinct and emphatical - - -



Double ending 1, 2 The notes under figure 1, are sung before, and those under figure 2, after repeating.—If tied together, both are sung after repeating - - -



Characters.

Explanations.

Examples.

Cloſe  Shews the end of the tune - - - -



MOODS OF TIME.

Common Time Moods.

Adagio  Has four beats in a bar: One semibreve fills a bar; each crotchet equal to a second - - - -



Largo  Has four beats in a bar: One semibreve fills a bar; sung half as quick again as Adagio - - - -

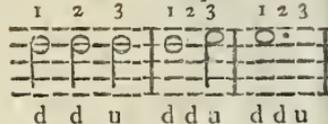
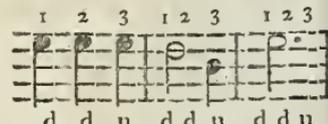
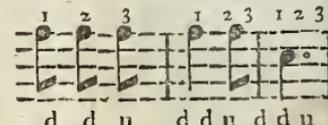
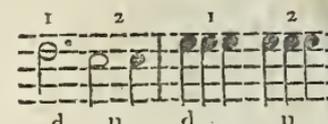


Allegro  Has two beats in a bar: One semibreve fills a bar; minims sung in seconds - - - -



2-4  Has two beats in a bar: One minim fills a bar; beat as quick again as Allegro; by some only a third quicker - - - -



	Characters.	Explanations.	Examples.
Triple Time Moods.	3—2 	Has three beats in a bar: Three minims fill a bar; minims sung in seconds	
	3—4 	Has three beats in a bar: Three crotchets fill a bar; crotchets sung in the same time as in Largo	
	3—8 	Has three beats in a bar: Three quavers fill a bar; beat as quick again as 3—4	
Compound Moods.	6—4 	Has two beats in a bar: Six crotchets fill a bar; each beat equal to a second	
	6—8 	Has two beats in a bar: Six quavers fill a bar; beat half as quick again as 6—4	

N. B. The hand falls at the beginning of every bar, in all moods; and a bar rest \square fills a bar in all moods.

Explanations.

TRANSITION is a graceful sliding from one note to another, in which the little flurred notes add nothing to time, but only serve to lead the voice from one sound to another; and must be sung as much softer as they are smaller than the rest.

N. B. It is better omitted than badly performed.

Examples.



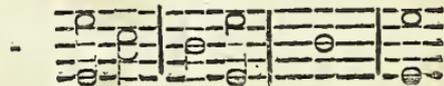
NOTES of SYNCOPATION, are those driven out of their proper order in the bar, or thro' the bar, and require the hand to be taken up or put down when sounding.



The notes may be spoken as in the lower staff.



CHOOSING NOTES stand one over the other, and one only is sung by the same voice



OBSERVATIONS ON THE FOREGOING RULES.

THE first seven letters in the alphabet, beginning with the last letter **G**, are made the ground of all music; all above being only the same repeated; thus, **G, A, B, C, D, E, F** and then comes **G** again, which forms an octave; the highest and lowest notes of which, viz. **G** and **G**, are in effect the same, from their exactness in agreement. These letters give names to the lines and spaces on which they stand. The general scale of music is three octaves, (the common compass of the human voice) all above are notes in alt; and all below doubles, as double **F**, &c.

Psalmody is commonly composed in four parts, viz. Treble, Counter, Tenor, Bass.

There are three Cliffs used on the four parts; the **G** Cliff in the tenor and treble, on the second line from the bottom, to which it gives the name **G**. The **C** Cliff in the counter, on the middle line. And the **F** Cliff in the Bass, on the fourth line from the bottom.

There are but four syllables in use, as names of notes, in singing*, viz. **Mi, fa, sol, la**, and the three last repeated, make seven, answering to the seven letters before mentioned. But these names are not always confined to particular letters, but are removed by flats and sharps at pleasure.

B, E, and A, are naturally sharp sounds; and **F, C, and G**, flat; therefore they are first flatted and sharped. Flats are added a fourth above and fifth below, and sharps a fifth above and fourth below:—Flats, where **mi** was, before added; sharps, where **mi** is when added; by which rule **mi** may be carried into any of the seven letters; thus:

If B be flat, Mi is in	If F be sharp, Mi is in
B and E be flat, Mi is in	F and C be sharp, Mi is in
B, E, and A be flat, Mi is in	F, C, and G be sharp, Mi is in
B, E, A, and D be flat, Mi is in	F, C, G, and D be sharp, Mi is in
B, E, A, D, and G be flat, Mi is in	F, C, G, D, and A be sharp, Mi is in
B, E, A, D, G, and C be flat, Mi is in	F, C, G, D, A, and E be sharp, Mi is in
B, E, A, D, G, C, and F be flat, Mi is in	F, C, G, D, A, E, and B be sharp, Mi is in

* There has lately been a publication, making seven syllables, viz. **Mi, fa, so, la, ba, do, na**. I have not seen the publication; nor shall I pretend to judge of its merits: those who approve of it, can teach accordingly, with but little violation to these rules.

Thus when all the letters are made flat or sharp, Mi returns to its natural place again. By three flats and three sharps, Mi may be carried into any of the seven letters; and if more added, it is either to raise or lower a tune half a tone. For instance; suppose you have a sharp key in A, Mi must then be in G; and may be brought there by making F, C, and G sharp, and the sound of the key note will be A, natural: but if the composer thinks it half a tone too high, by making B, E, A, and D flat, he sinks it half a tone; because A being flat, must be flat on the pipe.

OF THE MOODS OF TIME.

There are nine moods of time in common use: Four called Common, viz. Adagio, Largo, Allegro, and 2—4; because measured by even numbers, as 2, 4, &c. Three Triple, viz. 3—2, 3—4, and 3—8; because measured by threes. Two Compound, viz. 6—4 and 6—8; because compounded of common and triple.

The Adagio and Largo moods, have 4 beats in a bar, and are beat thus: first strike the end of the fingers; secondly, the heel of the hand; thirdly, raise and shut it; and fourthly, throw it open, which completes the bar.

Triple time moods are beat thus: First, strike the end of the fingers; secondly, the heel of the hand; and thirdly, raise it, which completes the bar.

Allegro, 2—4, 6—4, and 6—8, have each two beats in a bar; one down and one up.

In Adagio, Allegro, 3—2, and 6—4, each beat is a second of time.

In Largo, 3—4, and 6—8, each beat is a quarter quicker, viz. four beats in three seconds.

The best authors differ as to the time of 2—4. Some say it should be beat as quick again as Allegro; others, only a third quicker: I have given the length of a pendulum for each, and think it duty to sing any piece of music according to the rules of the composer.

In 3—8 a beat is half the time of 3—4.

Observe, that in those moods not marked with figures, a semibreve fills a bar; but in those marked with figures, the upper figure shews how many notes fill a bar, and the lower one, how many are equal to a semibreve: thus, in 2—4, 2 crotchets fill a bar, and 4 are equal to a semibreve.

A strict attention to performing the several moods in their proper time, is of great importance, yet some sing all moods nearly alike; which, in pieces that change their moods of time, at once frustrates the author's design, and destroys the music. Slowness is also a very prevalent error, especially where music is on the decline; where music is dragged thro', rather as mourning than singing, which renders it lifeless and disagreeable, both to hearers and performers. Some also err by singing too fast: To remedy which errors, suspend a leaden ball by a small thread, so as to swing clear; the length of thread, from the centre of the ball, being as follows, viz.

For Adagio, Allegro, 3—2, and 6—4 moods,	-	-	39 $\frac{1}{2}$	} Inches.
For Largo, 3—4, and 6—8 moods,	-	-	22 $\frac{1}{8}$	
For 2—4,	-	-	12 $\frac{7}{8}$ or 9 $\frac{1}{2}$	
For 3—8,	-	-	5 $\frac{1}{2}$	

Then, for every vibration of the ball, count one beat. This is an unerring rule, and so easy, that any one who wishes to be a good singer, will not think it too much trouble to make the experiment.

Where the words *quick* and *slow* occur, vary about one sixth from the true time.

OF THE KEYS.

The Key Note is the predominant tone, which governs all the rest, which is always the last note in the bass; and if above Mi, it is a sharp or cheerful key, if below, a flat or mournful key.

The natural keys are C and A: C the sharp, and A the flat key; but these are changed at pleasure, by flats and sharps.

The reason why one key is sharp and another flat, is because that in a sharp key, every third, sixth, and seventh is half a tone higher than in the flat key: See the example. When the key note is sharp or flat, it should be made sharp or flat on the pitch pipe.

GENERAL OBSERVATIONS ON SINGING.

IN tuning the voice, let it be smooth as possible; neither forcing it through the nose, nor blowing it through the teeth, with the mouth shut.—Ease and freedom should be particularly observed.

A genteel pronunciation is one of the greatest ornaments in music: Every word should be spoken clear and distinct as possible. It is this that, in a great measure, gives vocal music the preference to instrumental, by enjoying, at the same time, the sweets of harmony, together with the sense of what is expressed in those harmonious strains.

Another ornament, no less than the former, is *accent*; which is a certain force, or swell of the voice, on particular parts of the bar. In common time, the bar is divided into four parts; in triple, into three; and in compound, into six. In common time, the accent falls on the first and third parts of the bar; in triple, on the first; and in compound, on the first and fourth, the first part of the bar being always accented more forcibly than the last. It is this that gives life and spirit to every movement, and enables all the parts to move on together without confusion.

Several graces, such as the trill, turn, &c. are omitted, as being of little use, especially to learners.

The proper proportion of the parts is generally said to be, three on the bass, one on the tenor, one on the counter, and two on the treble.

Let the bass be sung bold and majestic, the tenor firm and manly, the counter clear and lofty, and the treble soft and delicate.

High notes should be sung soft, but not faint; low notes full, but not harsh.

Notes should not be struck abruptly, like the report of a smith's hammer; but should be begun and ended soft, swelling gently as the air of the tune requires: Notes of two beats admit a double swell; the first fullest, the second soft like an echo.

A chain of slurred notes should be sung with the lips open, warbling them softly in the throat, and at one breath.

In singing music, the pronunciation should be distinct and emphatic as possible, and each part fall in with life and spirit.

Tunes on a sharp key are expressive of cheerfulness, and suitable for psalms of thanksgiving and praise: Tunes on a flat key are expressive of humility and sorrow, and are suitable to subjects of prayer and penitence. This rule seems to be almost unnoticed by choristers in general; altho' it is as inconsistent in nature, to sing a cheerful subject to a flat key, and the contrary, as to mourn at thanksgiving, or rejoice at funerals. We give thanks in sound, and

mourn in sense; the tune and sentiment being at variance; and either the music must be without impression, or oppose its designed end. But when music and subject agree, they mutually assist each other, and fill us with ardour, solemnity, and delight, while engaged in the sacred worship of the Deity.

The concluding note should not be broken off abruptly, nor die away faintly, but be sounded smoothly, gently swelling the last beat like an echo, and all conclude at the same instant.

Decency in the position of the body, and in beating time, are strictly to be adhered to. Likewise, a becoming seriousness, while singing sacred words, adds dignity to the performance, and renders it at once respectable and solemn.

THE EIGHT NOTES.

The musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the staff, there are eight vertical lines, each with a fraction $\frac{1}{2}$ above it, indicating the duration of each note. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The middle and bottom staves provide a harmonic accompaniment for the melody, also in treble clef with a key signature of one sharp and common time. The bottom staff begins with a common time signature 'C' and a key signature of one sharp.

I have made F sharp, in this example of the the Eight Notes, that they may both begin and end on a proper key, and not go beyond the compass of the staff, which also renders it much more natural for learners.

OLD HUNDRED, L. M.

19

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.

This block contains the musical score for the hymn 'OLD HUNDRED, L. M.'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The music is in common time (C) and features various musical notations such as notes, rests, and accidentals. The lyrics are printed below the second and third staves.

AYLESBURY, S. M.

And must this body die, This mortal frame decay. And must these active limbs of mine, Lie mould'ring in the clay.

This block contains the musical score for the hymn 'AYLESBURY, S. M.'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The music is in common time (C) and features various musical notations such as notes, rests, and accidentals. The lyrics are printed below the second and third staves.

MORPHEUS, C. M.

Death, with his warrant in his hand, Comes rushing on a main : We must, &c.

We must, &c.

We must, &c.

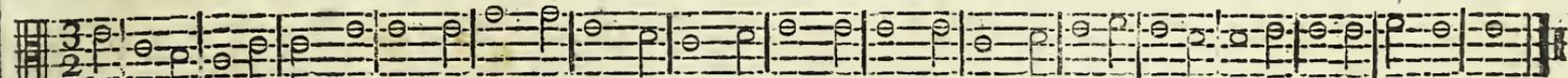
We must obey the summons then; Re - turn to dust again. Re-

Detailed description: This system contains the first four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are placed below the staves, with 'We must, &c.' appearing three times. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

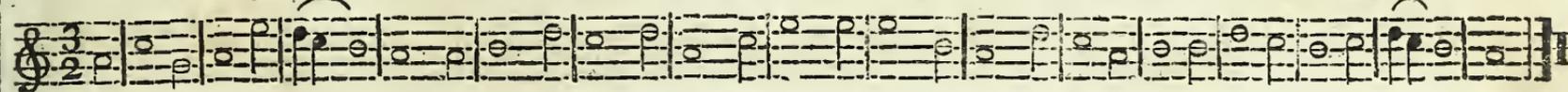
We must, &c.

arn, &c.

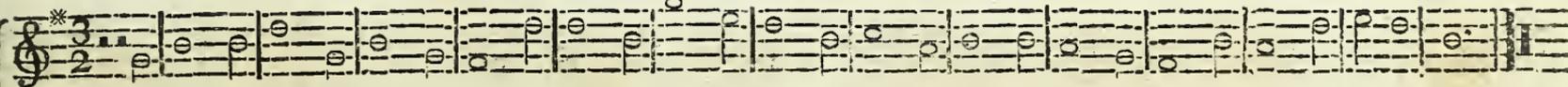
Detailed description: This system contains the next four staves of music. The first staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics 'We must, &c.' are placed below the second staff. The music continues with similar notation to the first system, including various note values and rests.



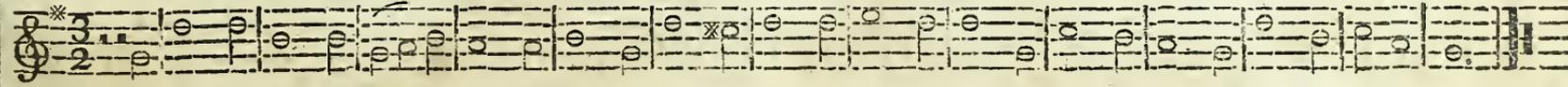
Death, like an overflowing stream, Sweeps us away, our life's a dream, An empty tale, a morning flow'r, Cut down and wither'ed in an hour.



M. E. A. R. C. M.



Thee I'll extol, my God and King, Thy endless praise proclaim; This tribute daily will I bring, And 'ever bless thy Name.



B. E. D. F. O. R. D. C. M.

Musical score for the hymn "B. E. D. F. O. R. D. C. M." in G major (one flat) and 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Praise ye the Lord with hymns of joy, And celebrate his fame; For pleasant, good, and comely 'tis, To praise his holy name." The piece concludes with a double bar line and repeat dots.

W I N D S O R. C. M.

Musical score for the hymn "W I N D S O R. C. M." in C major and common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround the throne." The piece concludes with a double bar line and repeat dots.

ANGELS HYMN. L. M.

O come, loud anthems let us sing; Loud thanks to our almighty King: For we our voices high should raise, When our salvation's Rock we praise.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

ISLE OF WIGHT. C. M.

Great God is this our certain doom, And are we still secure; Still walking downwards to the tomb, And yet prepare no more.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The last two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

W E L L S. L. M.

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

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

R O C H E S T E R. C. M.

Joy to the world, the Lord is come, Let earth receive her king; Let ev'ry heart prepare him room, And heav'n and nature sing.

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

BRIDGE WATER. 95th, B. & T. L. M.

For we, &c.

O come loud anthems let us sing, For we, &c.

Loud thanks to our almighty King, For we, &c. When, &c.

For we our voices high should raise, When our salvation's Rock we praise. When, &c.

VIRGINIA. 89th, 4th Ver. D. W. C. M.

Thy word the raging wind controuls, And rules the boist'rous deep: Thou mak'st the sleeping billows roll, The rolling billows sleep: The, &c.

STAFFORD. 118th, D. W. C. M.

Sec what a living Stone The builders did refuse a Yet
 Yet God hath built his
 Yet God hath built his

Yet God, &c.
 God hath built his church thereon In spite of envious Jews.
 church. Yet God, &c.
 church, Yet God, &c.

WILLIAMSTOWN. 5th, D. W. L. 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 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a melody with eighth and sixteenth notes, often beamed together, and some rests. The piece concludes with two endings, marked '1' and '2'.

Shew pity, Lord, O Lord forgive, forgive, Let a repenting sinner live.

Are not thy mercies large and free, May not a sinner trust in thee.

The second system of music continues the melody from the first system. It features the same two-staff format (treble and bass clefs, one flat key signature, 3/4 time). The notation includes various rhythmic values and phrasing slurs. It also concludes with two endings, marked '1' and '2'.

NORWICH. S. M.

The third system of music begins with a new melody. It follows the same two-staff format as the previous systems. The notation includes phrasing slurs and concludes with two endings, marked '1' and '2'.

Into, &c.

My sorrows, like a flood, Impatient of restraint,

Into thy bosom, O, into thy bosom, O my God, Pour out a long complaint.

The fourth system of music continues the melody. It features the same two-staff format. The notation includes phrasing slurs and concludes with two endings, marked '1' and '2'.

Into, &c.

The fifth system of music concludes the piece. It features the same two-staff format. The notation includes phrasing slurs and concludes with two endings, marked '1' and '2'.

Into, &c.

Ye tribes of Adam join, With heav'n, and earth, and seas; And offer notes divine, To your Creator's praise.

Ye, &c.

Ye holy throng of

Ye holy, &c.

Ye holy, &c.

Ye holy, &c.

angels bright, Ye ho'y, &c.

In worlds of light, be gin the fong.

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

A M H E R S T. P. M.

To God the mighty Lord, Your joyful thanks repeat; To him due praise afford, As good as he is great. For God does prove our constant friend, His boundless love shall never end.

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

Tho', &c.

Tho' earth were from her,

Tho' earth, &c.

Tho' earth, &c.

Torn, &c.

centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide. Torn, &c.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some notes beamed together and others held as half notes. There are several measures with rests.

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

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The notation includes various rhythmic values and phrasing slurs.

The third system of music continues the melody. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The notation includes various rhythmic values and phrasing slurs.

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 continues the melody. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The notation includes various rhythmic values and phrasing slurs.

XXXIV. B. & T. C. M.

The praises, &c.

Thro' all the changing scenes of life, In trouble and in joy, The praises, &c.

The praises, &c.

The praises of my God shall fill, The, &c.

The praises, &c.

The praises, &c. My heart and tongue employ. My heart, &c.

The praises, &c.

If angels, &c.

If angels, &c..

If angels, &c.

If angels, &c..

If angels sung a Sa - vi - our's birth; On that au - spi - cious morn.

If angels, &c.

If angels, &c.

Saviours,

Saviour's, &c.

If angels, &c.

If angels, &c.

We

We well, &c.

Now, &c.

Now, &c.

Now, &c.

We well, &c.

Now he again is born.

Now, &c.

Now, &c.

We well, &c.

We well, &c.

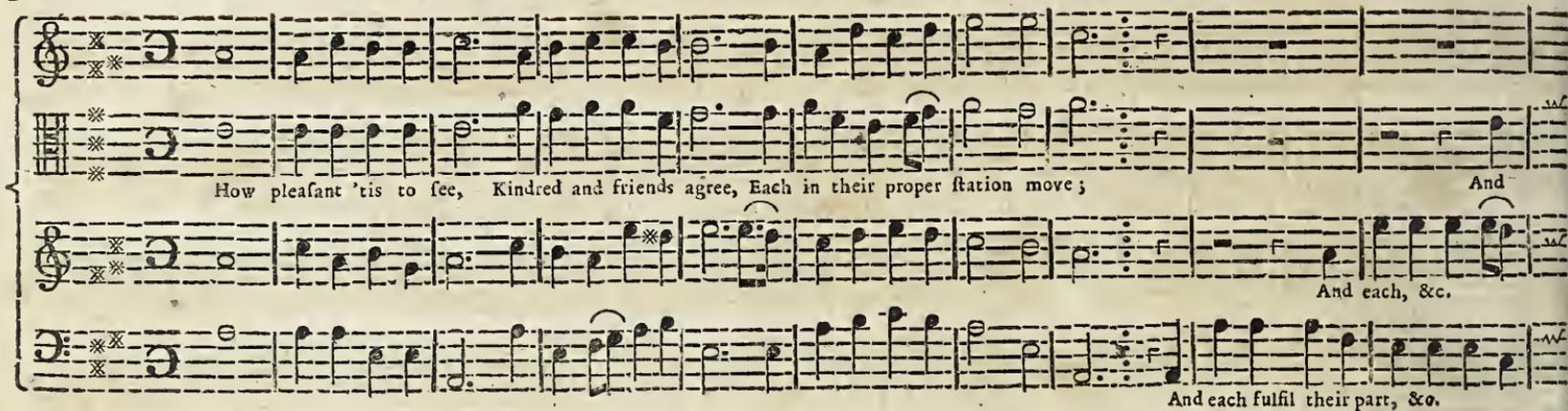
Now, &c.

Now, &c.

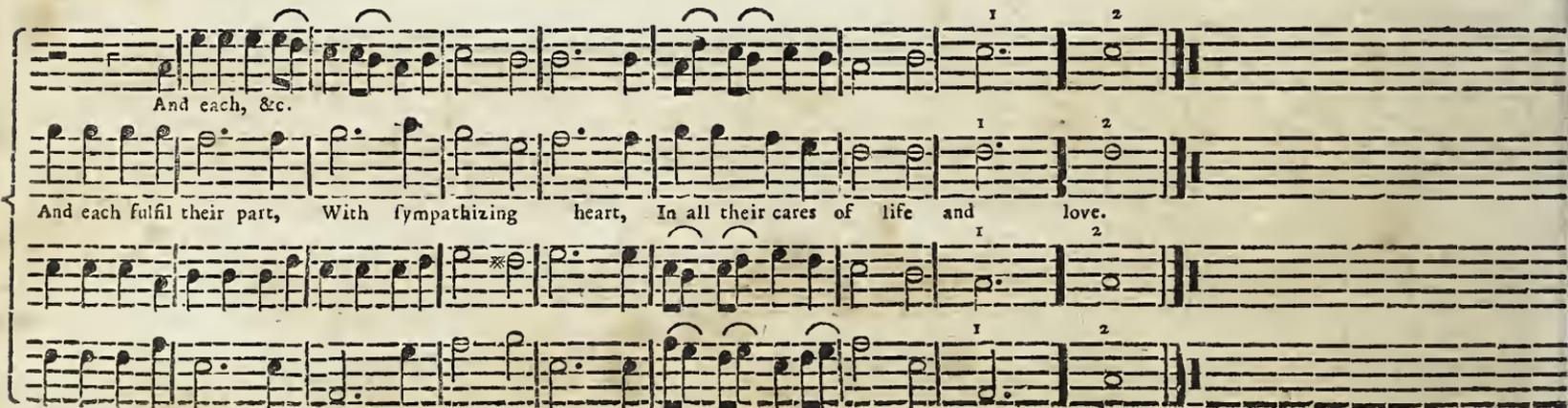
well may imitate their mirth, We well, &c.

Now, &c.

Now, &c.



How pleasant 'tis to see, Kindred and friends agree, Each in their proper station move; *And*
And each, &c.
And each fulfil their part, &c.



And each, &c.
And each fulfil their part, With sympathizing heart, In all their cares of life and love.



A, &c.



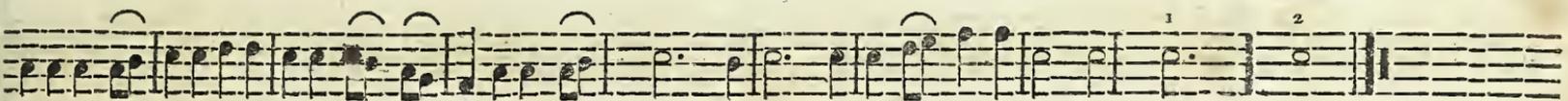
Great God, the heav'n's well order'd frame, Declares the glories of thy name ; There thy rich works of wonder shine :



A thousand, &c.

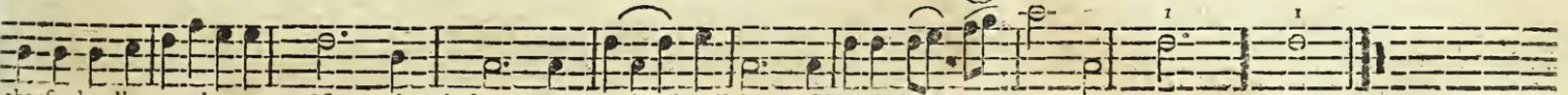
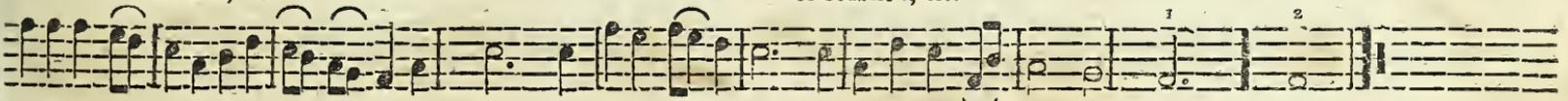
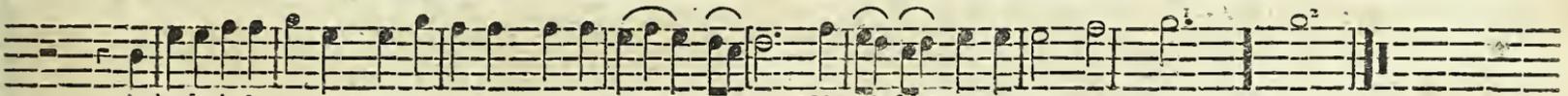


A thousand starry beauties there, A



A thousand, &c.

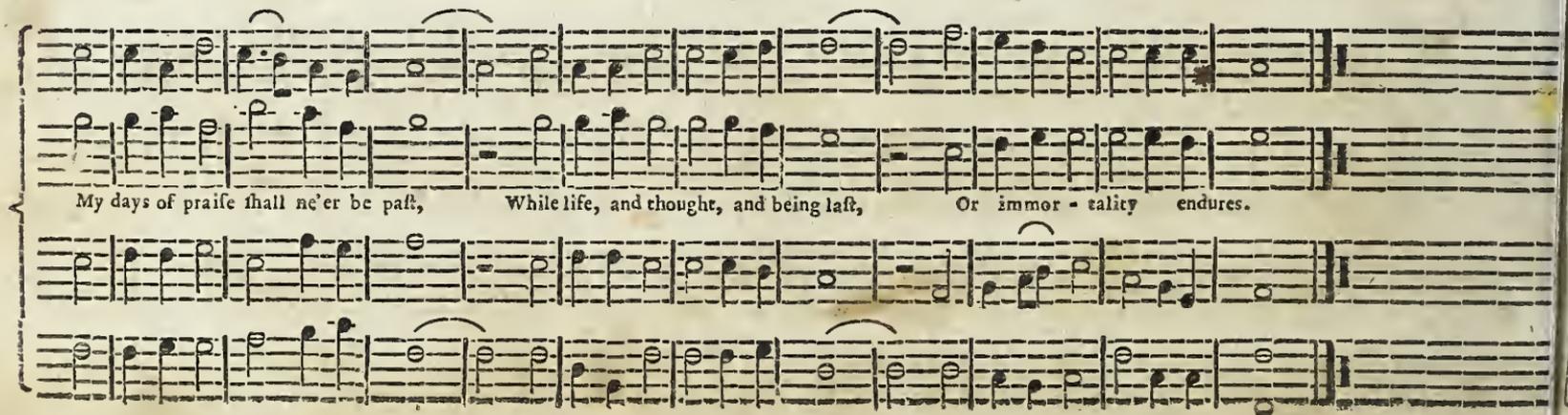
Of boundless, &c.



thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless, &c.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.



My days of praise shall ne'er be past, While life, and thought, and being last, Or immor - tality endures.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on high, In pride of robes and honour thine.

But, Oh their end, their dreadful end! Thy sanctuary taught me so; On slipp'ry rocks thou made them stand, And fiery billows roll below.

He sends, &c.

The Lord hath eyes to give the blind, The Lord supports the sinking mind ; He sends the lab'ring conscience peace : He sends, &c. He sends, &c.

He sends, &c. He sends, &c.

He sends, &c. He sends, &c.

1. 2.

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

1. 2.

1. 2.

Shall the vile race of flesh and blood Contend with their Cre - a - tor God? Shall mortal worms presume

to be More holy, wise, or just than he.

The image shows a musical score for the hymn 'Brookfield, L.M.' on page 39. The score is arranged in two systems. The first system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (bass clef), and a piano accompaniment line (bass clef). The lyrics are written below the vocal lines. The second system also consists of four staves, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern with chords and moving lines. The lyrics are: 'Shall the vile race of flesh and blood Contend with their Cre - a - tor God? Shall mortal worms presume to be More holy, wise, or just than he.' The score is written in a traditional, slightly aged style with clear notation and lyrics.

How pleas'd and blest was I, To hear the people cry, Come let us seek our God to-day. Come, &c.

Yes, with a cheerful zeal, We'll haste to Zion's hill, And their our vows and honours pay.

And, &c.

And, &c.

Halt thou not giv'n thy word, To save my soul from death? And I, &c. And, &c.
 And I, &c. And I, &c.
 And I, &c. And I, &c.
 And I can trust my
 I'll go and come, nor fear to die, I'll, &c. Till from on high thou call me home.
 I'll go, &c. Till, &c.
 I'll go, &c.
 Lord, To keep my mortal breath. I'll go, &c.

S U T T O N. 69th, D. W. C. M.

I sink, &c. Like, &c.
 Give me, O God, the swelling flood, Breaks in upon my soul; I sink, &c.
 I sink, &c. Like, &c.
 I sink and sorrows o'er my head, Like mighty waters, roll. Like, &c.

L I S B O N. S. M.

O let thy God and King, Thy sweetest thoughts employ; Thy children shall his honour sing, In palaces of joy.

With, &c. With, &c.

With, &c. the faints, &c. His, &c.

With, &c. With, &c. the faints, &c. His, &c.

With reverence let the faints appear, With, &c. And bow before the Lord, His high commands with reverence

His, &c. His, &c. And, &c. And, &c. And, &c.

His, &c. And, &c. And, &c.

His, &c. And, &c. And, &c. And, &c.

hear, His, &c. His, &c. And tremble at his word. And, &c. And, &c.

And, &c.

They that in' ships, with courage bold, O'er swelling waves their trade pursue, Do God's amazing works behold, And in the deep

And, &c. And, &c.

And, &c.

his wonders view. his, &c. view.

his wonders his wonders view.

the deep his, &c. his, &c.

his, &c. his, &c.

My God reveal'd his gracious name, and chang'd our mournful fate,
 My rapture, &c.
 My rapture seem'd a pleasing dream, The grace appear'd so

rapture, &c.
 My rapture, &c.
 great. My rapture, &c.

I send the joys of earth away, Away ye tempters of the mind; Falsè as the smooth deceitful sea, And empty as the whiffling wind.

Your streams were floating me along, Down to the gulf of black despair; And while I listened to your song, Your streams had e'en convey'd me there.

WORTHINGTON. *Hymn 55th, Book 2d. C. M.*



How, &c.

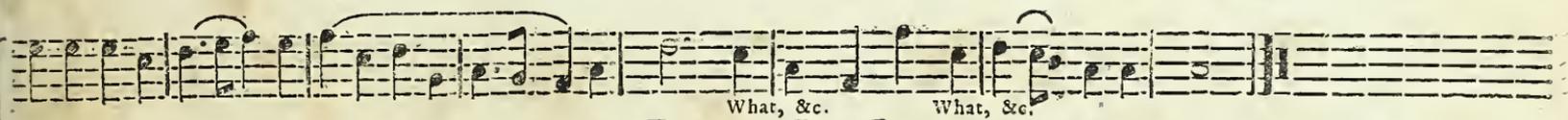


How feeble is our mortal frame,

Thee we adore, eternal Name, And humbly own to thee,

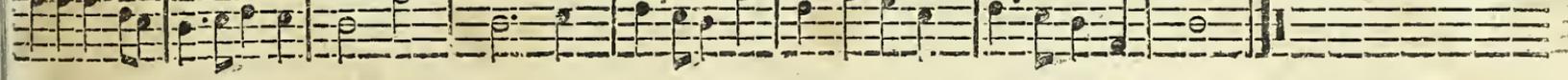


How, &c.



What, &c. What, &c.

What dying worms are we: What, &c.



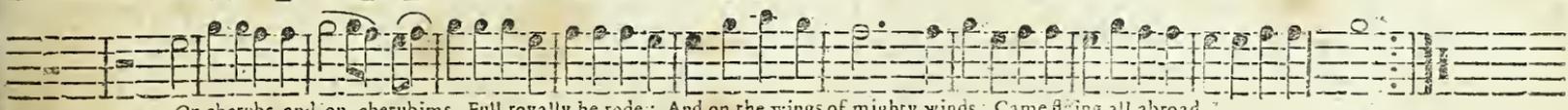
M E N D O N. *Words from Relly.*

My Redeemer, let me be Quite happy at thy feet, Still to know myself and thee, Be this my bitter sweet.

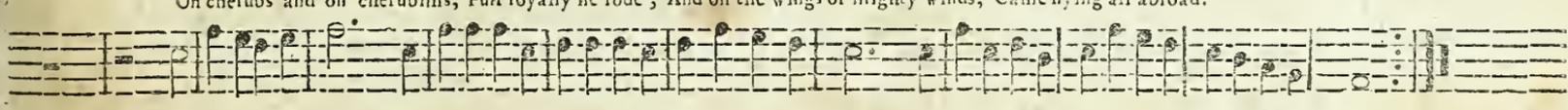
Look up—on my infant state, And with a father's yearnings blefs; Don't thy ransom'd child forget, Nor leave me in distress.



The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast, The darkness of the sky.

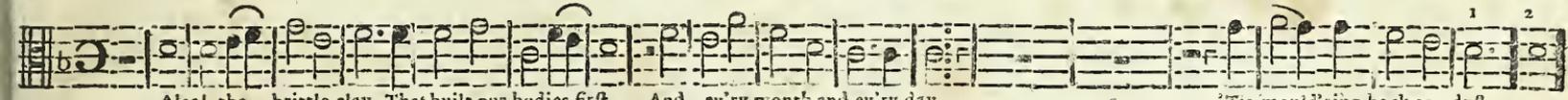


On cherubs and on cherubims, Full royally he rode; And on the wings of mighty winds, Came flying all abroad.

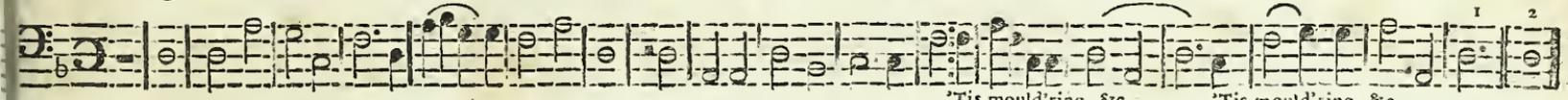


Now let our mournful songs record The dying sorrows of our Lord; When he complain'd in tears of blood, As one forsaken of his God.

The Jews behold him thus forlorn, And shake the head: and laugh and scorn, He rescu'd others from the grave, Now let him try himself to save.

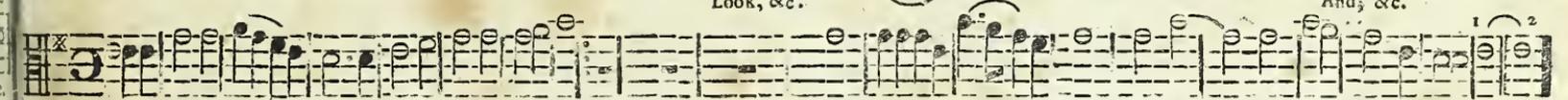
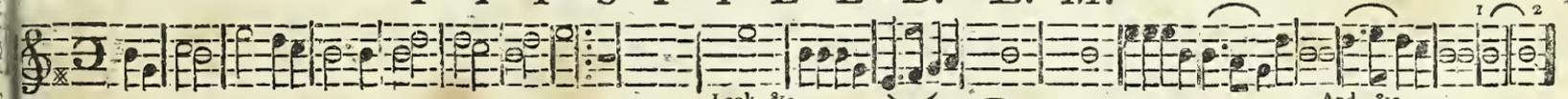


Alas! the brittle clay, That built our bodies first, And ev'ry month and ev'ry day, 'Tis mould'ring back to dust.



'Tis mould'ring, &c. 'Tis mould'ring, &c.

P I T S F I E L D. L. M.



My soul lies humbled in the dust, And owns thy dreadful sentence just, Look down, O Lord, with pitying eye, And save, and save a soul condemned to die.



Look, &c. And, &c.

And, &c.

And must this body die, This mortal frame de - cay ; And must these active limbs of mine, Lie mould'ring in the clay.

And, &c. Lie, &c. Lie, &c.

And, &c. Lie, &c.

Lie, &c.

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics: "And must this body die, This mortal frame de - cay ; And must these active limbs of mine, Lie mould'ring in the clay." The second system begins with the instruction "And, &c." followed by "Lie, &c." in the vocal line. The third system also begins with "And, &c." followed by "Lie, &c." in the vocal line. The fourth system begins with "Lie, &c." in the vocal line. The piano accompaniment consists of a steady bass line with occasional chords and melodic fragments.

My God the steps of pious men, Are order'd by thy will; Tho' they should fall, they rise again, Thy hand supports them still. The Lord delights to see their

ways, Their vir tue he approves, He'll ne'er deprive them of his grace, Nor leave the man he loves.

RAINBOW. 65th, D. W. C. M.

The sea, &c.

'Tis by thy strength the mountains stand, God of eternal pow'r. The sea grows calm at thy command, And

The sea, &c.

The sea, &c.

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third and fourth staves are treble clefs. The lyrics are placed between the staves. The music features various note values, rests, and dynamic markings like 'f'.

tempest cease to roar. :||: :||:

I 2 I 2 I 2 I 2

Detailed description: This system contains the next four staves of the musical score. The lyrics 'tempest cease to roar' are followed by repeat signs. The music includes first and second endings, indicated by 'I' and '2' above the staves. The notation continues with various rhythmic patterns and dynamics.

Jerusalem, &c. And deserts learn the
The watchmen join their voice, And tuneful notes employ. Jerusalem breaks forth in songs, And
Jerusalem, &c. And
Jerusalem, &c. Je-

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

JUBILEE. P. M.

Blow ye the trumpet, blow, :||: The gladly solemn found, Let all the nations know, To

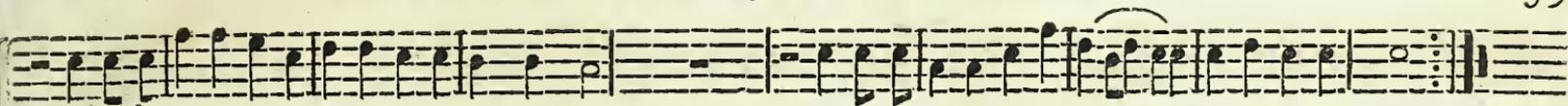
earth's remotest bounds. The year of ju-bi-lee is come, Re - turn, ye ransom'd sinners home.

W O R C E S T E R . S . M .

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

Who stands on Zion's hill,
How beauteous are their feet,

And words of peace reveal. How charming charming is their voice? How sweet the tidings are? Zion be-
Zion, behold thy Sav'our
Zion, behold thy Sav'our King, He reigns and



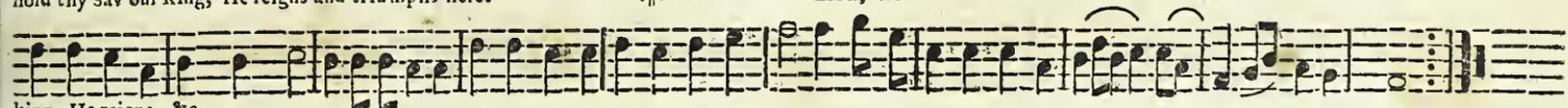
Zion, &c.



hold thy Sav'our King, He reigns and triumphs here.

:::

Zion, &c.

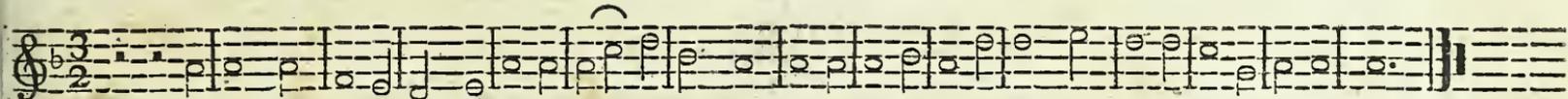


king, He reigns, &c.

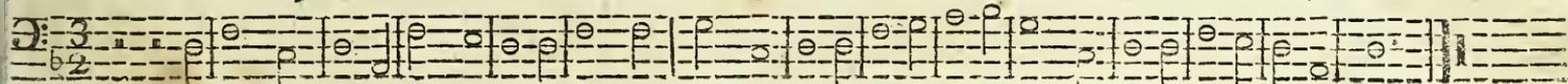
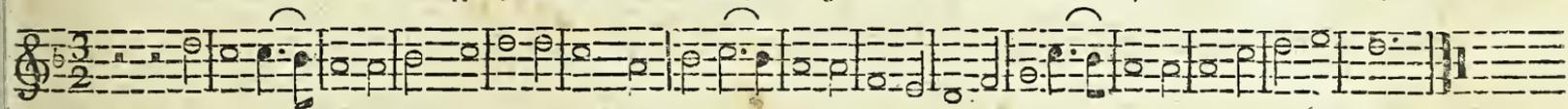


triumphs here, Zion, &c.

W A N T A G E. G. M.



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



S R I N G F I E L D . P . M .

Jesus drinks the bitter cup, The wine press treads alone, Tears the graves and mountains up, By his expiring groans.

Lo! the pow'rs of heav'n he shakes, Nature in convulsion lies; The earth's profoundest centre shakes, The great Jehovah dies.

RICHMOND. *Words by Relly. P. M.*

My beloved haste away, Sick of love for thee I languish; Fails my soul at thy delay, Feels a dying lover's anguish.

Quickly :||. Jesus come, O make my breast thy native home.

C O L U M B I A . P . M .

Not all the pow'rs on earth, Join'd in a league with hell, Can disconcert our plan, Which nothing can excel : Since such a friend in God we find, Adieu to feats of ev'ry kind

B E T H L E H E M . C . M .

While shepherds watch their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

Continued.

The angel, &c.

The angel, &c.

The angel of the Lord came down, And glory shone a round And, &c.

The angel, &c.

The angel, &c.

The angel, &c.

And glory, &c.

And glory, &c.

||:

1 2

1 2

1 2

1 2

Thro' all the world how

O thou to whom all creatures bow, Within this earthly frame,

Thro' &c.

Thro' all the world how great art thou, How glorious is thy

great art thou, How glo - rious How glo - rious :||

Thro' How glorious :|| :||

How glorious :|| :||

name. How glorious How glorious :|| :||

My thoughts, &c. Where

My tho'ts that of-ten mount the skies, Go search Go search the world beneath,

My tho'ts, &c. Where, &c. Where, &c.

My tho'ts Go search, Go search the world beneath. Where nature all in ruin lies, Where nature all in

in ruin, &c. And owns her sovereign death.

ruin lies, in ruin lies.

Detailed description: This is a musical score for a hymn. It consists of ten staves of music. The first staff is a vocal line in treble clef with lyrics 'My thoughts, &c.' and 'Where'. The second staff is a piano accompaniment in bass clef with lyrics 'My tho'ts that of-ten mount the skies, Go search Go search the world beneath,'. The third staff is a vocal line in treble clef with lyrics 'My tho'ts, &c.' and 'Where, &c. Where, &c.'. The fourth staff is a piano accompaniment in bass clef with lyrics 'My tho'ts Go search, Go search the world beneath. Where nature all in ruin lies, Where nature all in'. The fifth and sixth staves are piano accompaniment in bass clef with lyrics 'in ruin, &c. And owns her sovereign death.'. The seventh and eighth staves are piano accompaniment in bass clef with lyrics 'ruin lies, in ruin lies.'. The ninth and tenth staves are piano accompaniment in bass clef with lyrics 'ruin lies, in ruin lies.'. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f'.

WESTFORD. *Hymn 15th, Book 2d. L. M.*

I wait, &c.

Fain, &c.

Let, &c.

Far from my thoughts vain world begone, Let my religious hours alone; Fain would my soul my Saviour see, I wait a visit, Lord, from thee. Fain would, &c.

My heart grows warm with holy fire, And kindles with a pure desire; Come my dear Jesus from above, And feed my soul with heav'nly love



Blessed Jesus what delicious fare, How sweet thy entertainments are ; Never did angels taste above, Redeeming grace and dying

love.



M O R T A L I T Y . L . M .



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



ANNAPOLIS. 135th, D. W. C. M.

Your, &c.

Awake ye saints to praise your King, Your sweetest passions raise;

Your, &c.

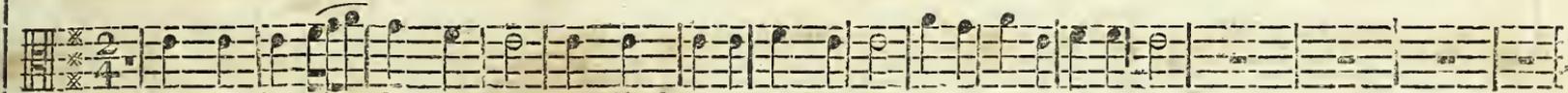
Your, &c.

Your pious pleasure while you sing, Increasing with the

Your, &c.

Increasing, &c.

praise: Your, &c.



Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ a while to mortals giv'n,



Re—ascends his native heav'n.



There the pompous triumph waits, Lift your heads e—ter—nal gates; Wide unfold the ra—diant scene, Take the King of glory in.



Those, &c.

Lord when thou didst ascend on high, Ten thousand angels fill'd the sky : ||:

Those, &c.

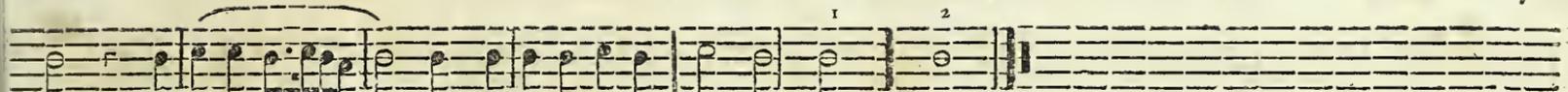
Those heav'nly guards that round thee wait, Like

Those, &c.

Those heav'nly guards that round thee wait, Like cha - - - r-i-o-ts, Those, &c. Like char-i-o-ts that attend thy

Like, &c. Like, &c.

char-i-o-ts that attend thy state, Like, &c. Those, &c. Those, &c.



Like, &c.

Like, &c.

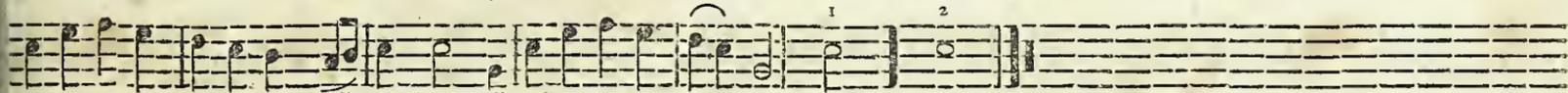


state. Those, &c.

Like, &c.



Like, &c.



Like char'ots, Like, &c.

C A R M E L. L. M.



Ye stubborn oaks and stately pines, Bend your high branches and adore;

Praise him ye beasts in diff'rent strains, The lamb must bleat, the lion roar.



Musical score for the hymn "STRAFFIELD. Hymn 158th, Book 2d. L. M." The score is written in G major (one sharp) and 3/4 time. It consists of four systems of staves. The first system includes a treble clef staff and a bass clef staff. The second system includes a treble clef staff with lyrics underneath. The third system includes a treble clef staff and a bass clef staff. The fourth system includes a treble clef staff and a bass clef staff. The lyrics are: "Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrower path, With here and there a traveller." The score includes various musical notations such as notes, rests, and dynamic markings like "But, &c." and "With, &c." There are also first and second endings marked with "1" and "2".

But, &c.
 Broad is the road that leads to death, And thousands walk together there; But, &c.
 But, &c. But,
 But wisdom shows a narrower path, But, &c.
 But, &c. With, &c. With, &c. 1 2
 a narrower path, With here and there a traveller. But, &c. 1 2
 With, &c. With, &c. 1 2
 With here and there a traveller. With, &c.



The God of mercy be ador'd, Who calls our souls from death; Who saves by his redeeming word, And new creating breath.



To praise the Father, and the Son, And Spirit, all divine; The One in Three, and Three in One, Let saints and angels join.



B R I S T O L . L . M .

The lof - ty pillars of the sky, And spacious concaves rais'd on high; Spangled with stars a shining frame,

Their great ori-gi-nal proclaim. The unwearied, &c. The unwearied fun from day to day, Pours knowledge on his golden ray; The unwearied, &c. The unwearied, &c.

And pub-lith-es to ev'ry land, The work of an Almighty hand.

And, &c.

D A N B U R Y. C. M.

The moment, &c.

Our life is ever on the wing, And death is ever nigh; The moment when our lives begin, We all begin to die.

The moment, &c.

The moment, &c. We all, &c.

Then to thy throne, victorious King, Then to thy throne shall shouts arise; Thine e-ver-lasting arm we'll sing, For sin the

monster bleeds and dies. Now let, &c. Now let, &c. smoothly, &c.

Now let my minutes smoothly run, While here I wait, while here I wait, while

Now let, &c. Now let, &c. smoothly, &c.

Now let, &c. Now let, &c. smoothly, &c.

And ev'ry, &c.

Alas the brittle clay, That built our bodies first ;

And, &c.

And ev'ry, &c.

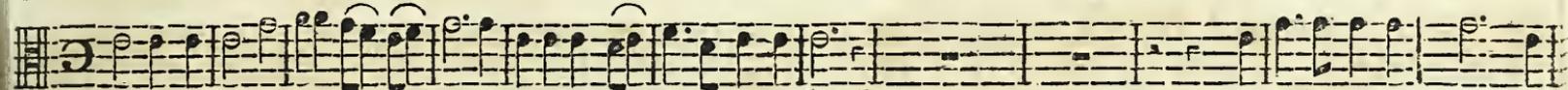
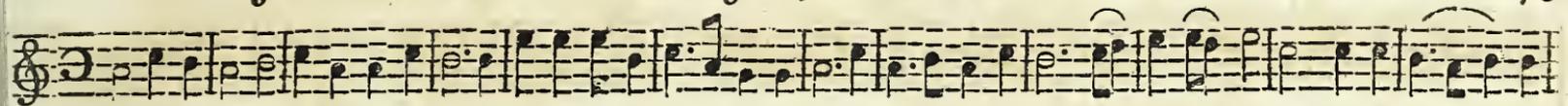
And ev'ry month and ev'ry day

'Tis, &c.

'Tis, &c.

'Tis mould'ring back to dust.

'Tis, &c.



No more shall atheifts mock his long delay, His vengeance sleeps no more, behold the day ;

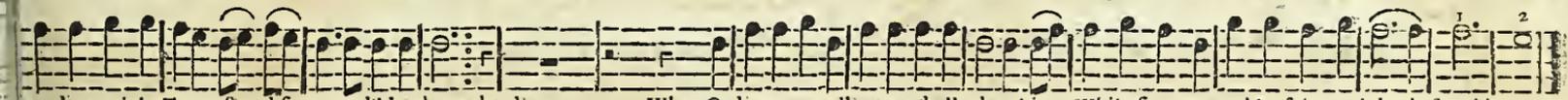
Behold the Judge descends, his



Behold, &c.

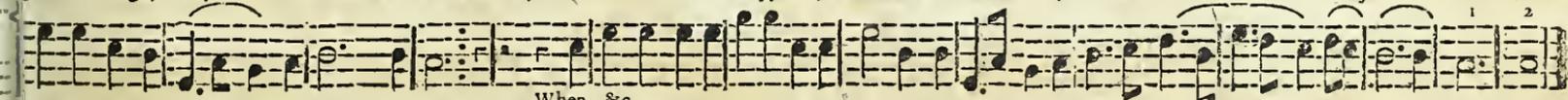


Behold, &c.



guards are nigh, Tempest and fire attend him down the sky.

When God appears, all nature shall adore him, While sinners tremble, saints rejoice before him.



When, &c.



When, &c.

THE VOICE OF NATURE. L. M.

And, &c.

The spacious firmament on high, With all the blue ethereal sky ;

And, &c.

And spangled heav'ns, a shining frame, Their great original proclaim.

Their, &c. Their, &c.

And, &c. Their, &c.

Their, &c. Their, &c. Their, &c.

And, &c. Their, &c. Their, &c.

And, &c. Their, &c. Their, &c.



With songs and honours founding loud, Address the Lord on high; O'er the heavens he spreads his cloud, And waters veil the sky.

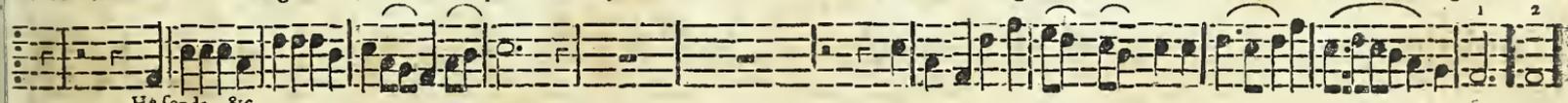


He sends, &c.



He sends his showers of blessings down, To cheer the plains below;

He makes the grass the mountains crown, And corn in vallies grow.



He sends, &c.



He sends, &c.

How pleas'd and blest was I, To hear the people cry, — "Come, let us seek our God to-day!" Yes —

"Come, &c." Yes, &c.

"Come, &c." Yes —

"Come, &c." Yes — &c.

with a cheerful zeal We haste to Zion's hill, And there our vows and honours pay.

Yes — &c. We haste, &c.

Yes — &c. We haste, &c.

Detailed description: This is a musical score for a hymn, arranged in four systems. Each system contains two staves: a vocal line on the top staff and a piano accompaniment line on the bottom staff. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are printed below the staves, with some words in italics. The score includes various musical notations such as notes, rests, slurs, and repeat signs. There are also some performance markings like '1' and '2' above certain notes, likely indicating first and second endings. The overall structure is a four-part setting of a hymn.

How free the fountain flows, Of endless life and joy; That spring which no confinement knows, Whose waters never cloy. Ho! ev'ry thirsty

soul, Approach the sacred spring; Drink, and your fainting spirits cheer, Renew the draught and sing, Renew the draught and sing. :||: :||: and sing.

A U T U M N. P. M.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) and some notes marked with an 'x'.

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

The second system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar notation to the first system, including triplet markings and notes marked with an 'x'.

The third system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar notation to the previous systems, including triplet markings and notes marked with an 'x'.

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

The fourth system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar notation to the previous systems, including triplet markings and notes marked with an 'x'.

And all, &c.

Be-hold the lofty sky, Declars its maker God; And all the fairy works on high,

And all, &c.

And, &c.

Proclaim, &c.

Proclaim his power abroad, And all, &c. And all, &c.

And all, &c. Proclaim, &c.

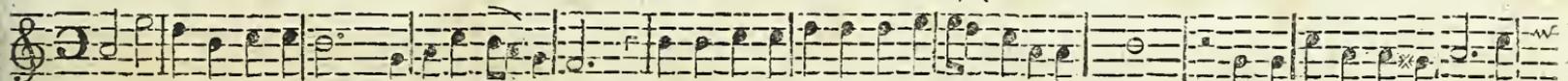
And all, &c.

Christ's fountain, tho' rich, From charge is quite clear; The poorer the wretch, The welcom—er here.

Come needy, come filthy, Come loathsome and bare; You can't come too filthy, You can't come too filthy, You can't come too filthy, Come just as you are.



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



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

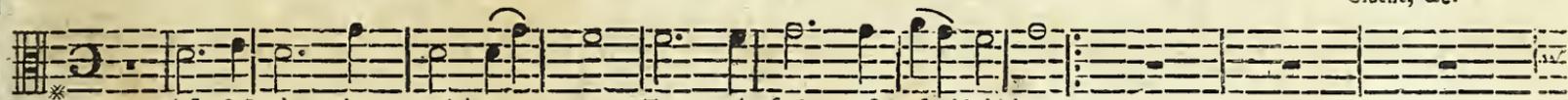


How free the fountain flows, Of endless life and joy, That spring which no confinement knows, Whose waters never cloy. Ho! ev—ry

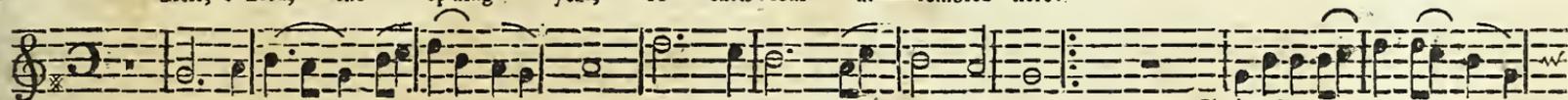
thir—ly soul, Approach the sacred spring, Drink, and your fainting spirits chear, Renew the draught and sing. Drink, &c.



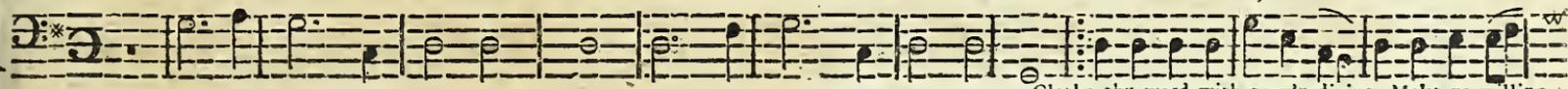
Clothe, &c.



Bless, O Lord, the op'ning year, To each soul af-sembled here:



Clothe, &c.



Clothe thy word with pow'r divine, Make us willing



Clothe thy word with pow'r di-vine, :||: Make us willing to be thine.



ro be thine.

U

ALL-SAINTS. L. M.

Ah! if my Lord would come and meet, My soul should stretch her wings in haste; Fly fearless thro' death's iron gates, Nor

Jesus, &c.

feel the terrors as she pass'd; Jesus, &c.

Jesus, &c.

Jesus can make a dying bed, Feel soft as downy pillows are; While on his breast I lean my head, And breathe my

I lean, ||: ||: my head; And breathe, &c. And breathe, &c. ||: ||:

I lean, &c. And breathe, &c. And breathe, &c. And breathe, &c.

While on, &c. I lean, &c. And breathe, &c.

life out [w]rectly there. While, &c.

R U S S I A. L. M.

Falfe are the men of high degree, The baser fort are vanity; Laid, &c.

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

Laid, &c. Light, &c.

Laid, &c. Light, &c.

The first system consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the treble and a supporting bass line.

There is a house not made with hands, Eternal, and on high; And here my spirit waiting stands, Till God shall bid it fly.

The second system continues the melody and bass line from the first system. It includes a treble staff and a bass staff.

And here, &c.

And here, &c.

The third system continues the melody and bass line. It includes a treble staff and a bass staff. The music concludes with repeat signs and fermatas.

And here, &c.

And here, &c.

And here, &c.

Till, &c.

Till, &c.

Ans, &c.

fly.

Till, &c.

Till God, &c.

And, &c.

D E L L E Y. *Hymn 96th, Book 2d. C. M.*

And thunderbolts, &c. of flaming, &c.

Down headlong from their native skies, The rebel angels fell; And thunderbolts of flaming wrath, Pursu'd them down to hell.

And thunderbolts, &c.

And thunderbolts, &c.

Mark! ye mortals, hear the trumpeter, Sounding loud the mighty roar; Hark! the arch-angel's voice proclaiming, Thou, old time, shalt be no more. Hark! &c.

Rolling, &c.

Rolling, ages, :||: now your solemn close appears.

Rolling, &c.

Rolling, ages, :||: now your solemn close appears.

Rolling ages, &c.

P O L A N D. 39th, D. W. C. M.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

Say mighty love, and teach my song, To whom my sweetest sweetest joys belong. And who the happy pairs;

Whofe, &c. Find, &c. To, &c.

Whofe, &c. To soften, &c.

Whofe, &c. To, &c.

yielding hearts and joining hands, Find blessings twisted with their bands, To soften all their cares. To soften, &c. all Find, &c.

all: Find blessings twitted with their bands, To soften all their cares. To, &c.

all: To soften, &c.

all, &c.

S T. M A R T I N. C. M.

Behold the glories of the Lamb, Amidst his Father's throne, Prepare new honours for his name, And songs before unknown.

Broad is the road that leads to death, And thou—fands :||: walk together there; But wisdom shews a narrow

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef with a 3/2 time signature. The third and fourth staves are also treble clefs with a 3/2 time signature. The lyrics are written below the second staff.

With, &c. With, &c. With, &c.

path, With here and there a traveller. :||: :||: :||:

With, &c. With, &c.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef with a 3/2 time signature. The third and fourth staves are also treble clefs with a 3/2 time signature. The lyrics are written below the second staff.

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

Hosts of angels bright and glorious, While we hymn our common King, Will be proud to join the chorus, All the heav'nly hosts shall sing.

Behold I fall before thy face, My only refuge is thy grace; No outward form can make me clean, The leprosy lies deep within.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble and bass clefs respectively, with the same key signature and time signature. The music features various note values, rests, and phrasing marks such as slurs and accents.

No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest; Nor running brook, nor flood, nor sea, Can wash the dismal stain away.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble and bass clefs respectively, with the same key signature and time signature. The music continues with similar notation to the first system, including slurs, accents, and first/second endings.



Great High Priest we view thee stooping, With our names upon thy breast; In the garden groaning, drooping, To the ground with horrors press'd.



Weeping angels stood confounded, To behold their Maker thus; And can we remain unwounded, When we know 'twas all for us. When, &c.



Lord we fain would trust thee solely;
'Twas for us thy blood was spilt;
Praised Bridegroom, take us wholly,
Take and make us what thou wilt.

Thou hast born the bitter sentence,
Pass'd on man's devoted race;
'True believ and true repentance
Are thy gifts, O God of grace.

LEOMINSTER. C. M.

How, &c.

How short the date is given; The firmest rock that

To va-ni-ty and earthly pride, How, &c.

The firmest, &c.

shall abide, Is confidence in heav'n. The firmest, &c.

The firmest, &c.

ASCENSION. P. M.

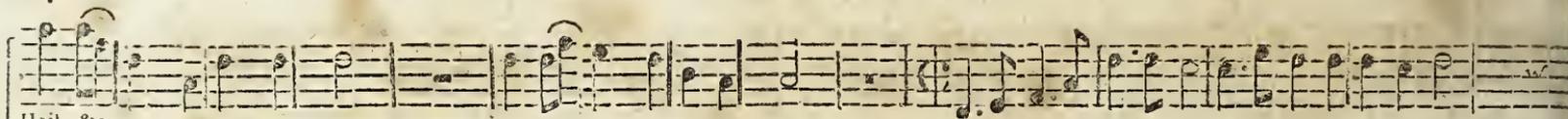
Jesus our triumphant head, Ris'n victorious from the dead, To the realms of glory's gone, To ascend his rightful throne.

Hail him, ::

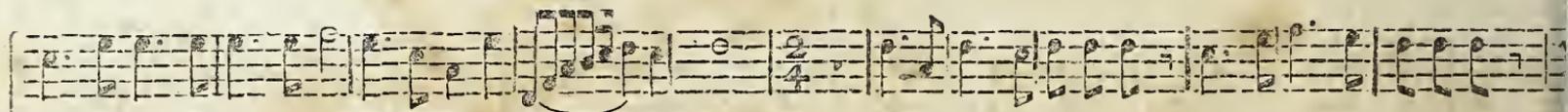
Cherubs on the Conq'ror gaze, Seraphs glow with brighter blaze: Each bright order of the sky, Hail him as he passes by.

Hail, &c.

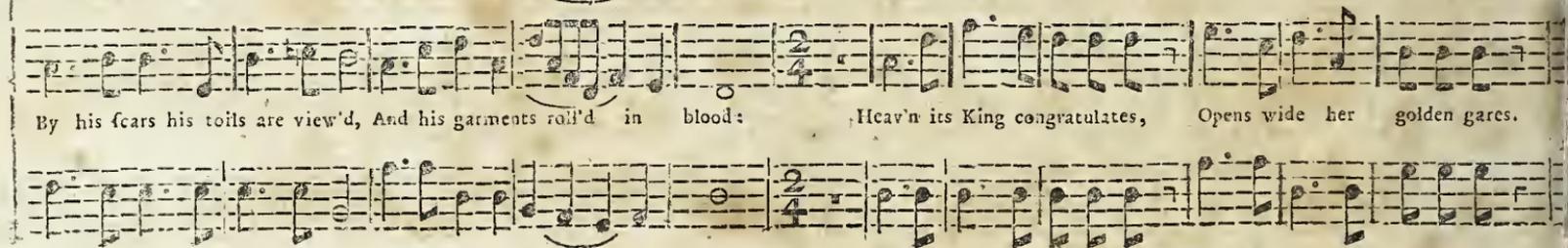
Hail, &c.



Hail him, hail him, hail him as he passes by. Saints the glorious triumph meet, see their garments at his feet.

By his scars his toils are view'd, And his garments roll'd in blood: Heav'n's King congratulates, Opens wide her golden gates.



All the blissful all the blissful re-gions ring.

Angels songs of vi&ry ling, All the blissful regions ring. All the blissful regions ring.

All the blissful regions ring.

Sinners join the heav'nly pow'rs, For redemption all is ours. None but burden'd finners prove, Blood bought pardon, dying Lo ve.

Sinners join the heav'nly pow'rs, For redemption all is ours. None but burden'd finners prove, Blood bought pardon, dying Lo ve.

A a:

Hail thou dear, thou worthy Lord, Holy Lamb, incarnate Word; Hail thou suffering Son of God, Take the trophies of thy blood.

BUNKER-HILL.

Why should vain mortals tremble at the sight of death and destruction in the field of battle, Where blood and carnage clothe the ground in crimson, sounding with death groans.

A T T E N T I O N .

1077

Ye, &c.

Cease awhile - ye winds to blow, Cease awhile ye streams to flow, Hush'd be ev'ry other noise,

I want, &c.

I want to hear my lover's voice. I want, &c. I want, &c.

I want, &c.

I want, &c. I want, &c. I want, &c.

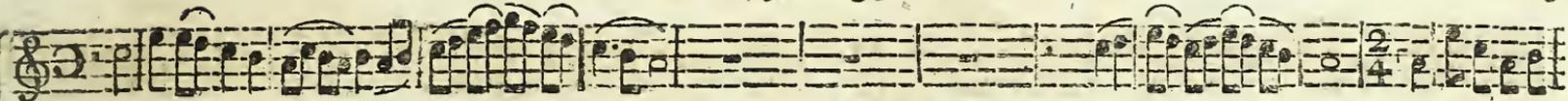
Up-rising from the darksome tomb, See the victorious Jesus come, Th'Almighty pris'ner quits the pris'n, And

angels tell the Lord is ris'n. Angels :: :: :: :: :: tell the Lord is ris'n.

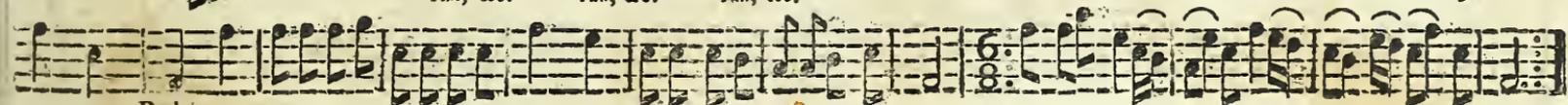
2. Ye guilty souls that groan and grieve,
Hear the glad tidings; hear and live.
God's righteous law is satisfied,
And justice now is on you side.
Justice :: :: :: :: :: &c.

3. Your safety thus releas'd by God,
Pleads the rich ransom of his blood.
No new demands, no bar remains;
But mercy now in triumph reigns.
Mercy :: :: :: :: :: &c.

4. Believers hail your rising Head,
The first begotten from the dead;
Your resurrection's sure, thro' his,
To endless life and endless bliss.
Endless, &c.



Our days, alas! our mortal days, Are short and wretched too; Evil and few the patriarch says, And well the patriarch knew: And, &c. Well if ye



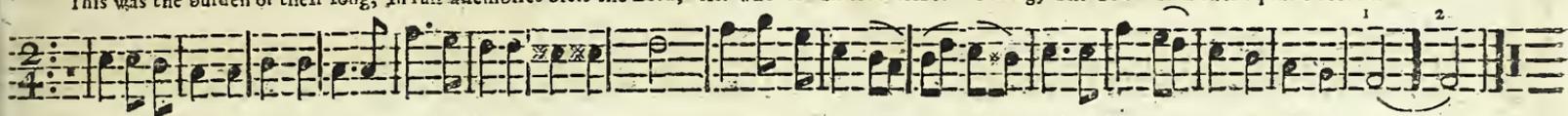
must be sad and few, Run on my days, Run on my days in haste, Run on my days, Run on my days in haste; Moments of sin and months of woe, Ye cannot fly too fast.

When marching to thy blest abode, The wand'ring mul-ti-tude survey'd; The pompous state of thee our God, In ma-jes-ty array'd

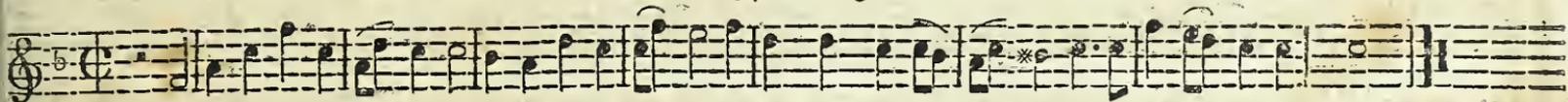
Sweet singing Levites led the van, Loud instruments brought up the rear; Between both troops a virgin train, With voice and timbrel charm the ear. With, &c;



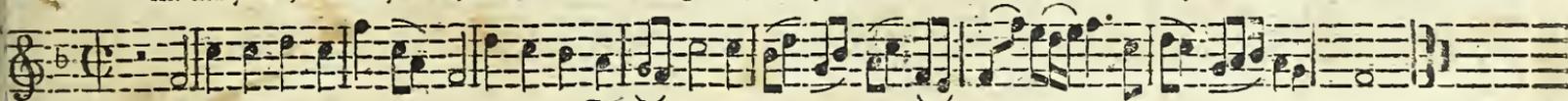
This was the burden of their song, In full assemblies blest the Lord, All who to Israel's tribes belong, The God of Israel's praise record.



W I N T E R. 147th, 5th, Ver. C. M.



His hoary frost, his fleecy snow, Descend and clothe the ground, The liquid streams forbear to flow, In icy fetters bound.



Sing, &c. Sing, &c.

Sing to the Lord a new made song. Who wondrous things hath done.

Sing, &c. With, &c.

With his, &c.

With, &c. and holy arm.

With his right hand and holy arm, and ho—ly arm, The conquests he hath won.

With, &c. and ho—ly arm.

T R U M P E T.



He comes! he comes, The Judge severe, The seventh trumpet speaks him near; His lightings flash, his thunders roll,



He's welcome to the faithful soul, Welcome :||: :||: :||: :||: to the faithful soul,



:||: for sinful man. Complete, &c. Complete, &c. Complete, &c. Complete, :||: for sinful man.
 plete, &c. :||: :||: :||: :||: Complete, &c. Complete, &c.
 plete, &c. Complete, &c. Complete :||: :||: Complete, &c.
 Complete, &c. :||:

S U F F I E L D. 39th, D. W. S. M.

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

Touch, heav'nly Word, O touch these curi—ous souls, Since I have heard but one small hint from thee, From all th'

vain o—pinions of the schools, The pageantry of growing fools, I feel my pow'rs releas'd, and stand divine—ly free.

Our days, alas! our mortal days, Are short and wretched too; Evil, &c.

Evil, &c.

Evil, &c.

Evil and few the patriarch says, And well the pas-

And well, &c.

Evil, &c.

Evil, &c. And well, &c. And well, &c.

Evil, &c. And well, and well, &c.

The patriarch knew. Evil, &c. And well, and well, &c.

WESTMINSTER. C. M.

Thou great and sovereign Lord of all, Whom heav'nly hosts obey ;

Around, &c. Around, &c.

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

placido y. And, &c.

Around, &c. dread thunders, &c. Around, &c.

placido y.

thunders roll. roll. And livid, &c. And livid lightnings

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 a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

Descend from heav'n im-mortal Dove, Stoop down and take us on thy wings, Stoop, &c.

The second system of music continues the melody from the first system, maintaining the same two-staff format (treble and bass clefs) and key signature. It includes similar rhythmic patterns and phrasing.

The third system of music continues the melody, showing the progression of the hymn's text. The notation remains consistent with the previous systems.

thy wings, And mount and bear us far above, The reach of these infer-ior things. The reach, &c.

The fourth and final system of music on this page concludes the hymn. It features a final cadence with a double bar line at the end of the piece.

CONTEMPLATION. 69th, D. W. L. M.

Behold, &c.

Deep in our hearts let us record, The deeper sorrows of our Lord. Be-

Behold, &c.

Behold the rising billows roll, To overwhelm his

To, &c.

hold, &c.

To, &c.

Behold, &c.

holy soul. Behold, &c.

B E A U T Y. *Hymn 74th, Book 1st.*



We are a garden wall'd a - round, Chosen and made pe - cu - liar ground ; A little, &c.



A little.



A little spot inclos'd by grace, Out of the world's wide



little, &c.

Out; &c.

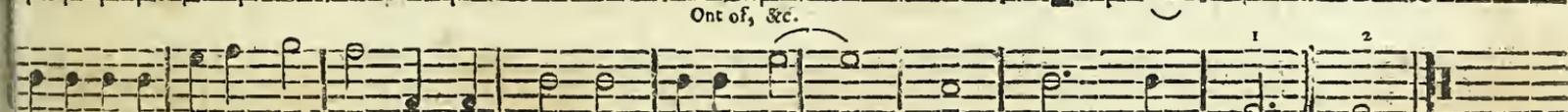


Out of, &c.

Out of, &c.



Out of, &c.



wilderness, Out of, &c.

Out of, &c.

BERWICK. C. M.

Speak :||: O ye judges of the earth, If just :||: :||: your sentence be; For may not innocence appeal, To heaven from

For, &c. To heav'n, &c.

For, &c. To heav'n, &c.

For, &c. appeal, :||:

your decree. For, &c. Appeal, &c.

Oh if my soul was form'd for woe, How would I vent my sighs; Repentance should like rivers flow, From both my streaming eyes.

Twas

For thee, &c.

Hung on the curst tree, And groan'd away a dying life, For thee, my soul, for thee.

For thee, &c. For thee, &c.

For my sins my dear — est Lord, Hung, &c.

A—long the banks where Babel's current flows, Our captive bands in deep dependence stray'd; While Zion's fall in sad re-

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat major/D minor). The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with hyphens indicating words that span across bar lines.

membrane role, Her friends, her children, mingle with the dead, Her, &c.

This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'membrane role, Her friends, her children, mingle with the dead, Her, &c.' are written below the staves. The system concludes with a double bar line.

LITTLETON.

123.

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

cru-ci-fi-ed shine. Halleluiah :||: Welcome :||: bleeding Lamb.

F f

HARRISBURGH.

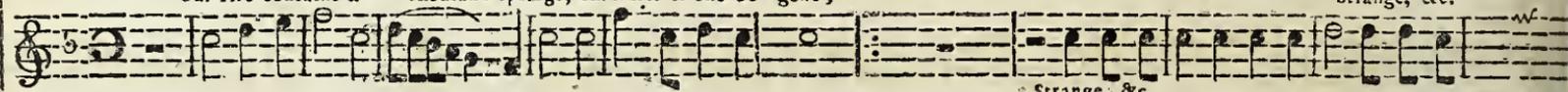


Strange, &c.

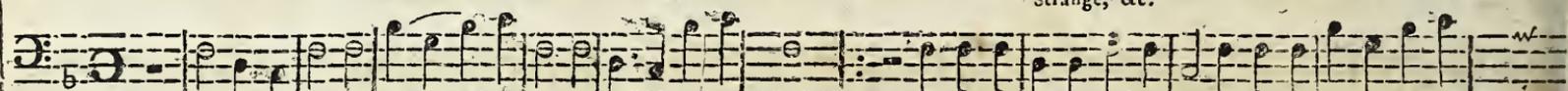


Our life contains a thousand springs, And dies if one be gone;

Strange, &c.



Strange, &c.



Strange that a harp of thousand strings, Strange, &c.



harp of thousand strings, Should keep in tune so long, in tune so long.



Should, &c.



H A D L E Y. *Hymn 107th, Book 2d.*

That awful day will surely come, Th'appointed hour makes haste, When, &c. When, &c.

When I must stand before my Judge, When, &c.

When I must stand before my Judge, And pass the solemn test.

When I must stand before my Judge, And pass the solemn test.

WATERFORD.

Praise the Lord who reigns above, And keeps his courts below; Praise the he-ly God of love, And all his greatness show.

Praise him for his noble deeds, Praise him for his matchless pow'r; Him from whom all good proceeds, Let earth and heav'n adore.

Rise my soul and stretch thy wings, A better portion trace; Rise from tran—si—to—ry things, To w' rds heav'n thy native place.

Sun, and moon, and stars decay, Time shall soon this earth remove; Rise my soul and haste away, To seats prepar'd a—bove.

He dies, the heav'nly Lov—er dies, The tidings . strike a dole—ful found On, my poor heart strings.

Come, &c.

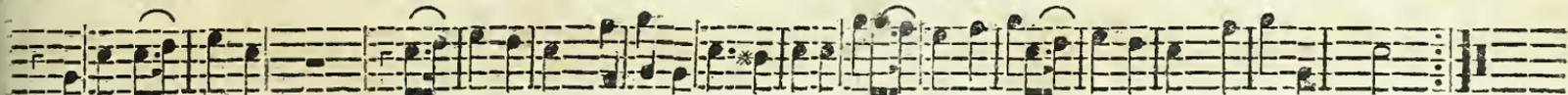
Deep he lies, In the cold ca—verns of the ground:

a tear or two, On the dear bosom of your God.

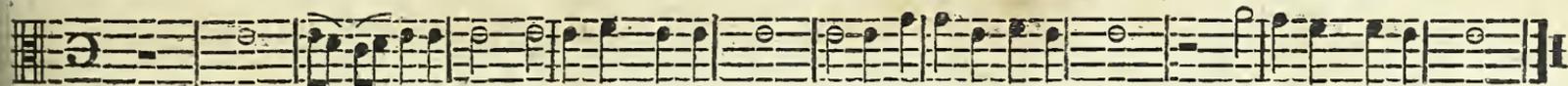
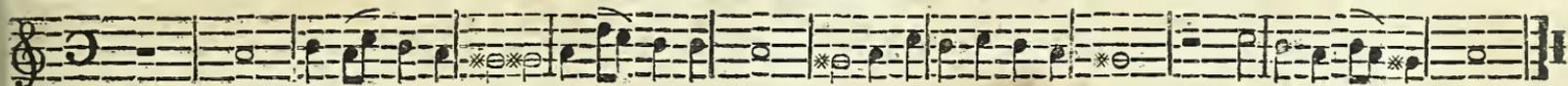
Come saints and drop



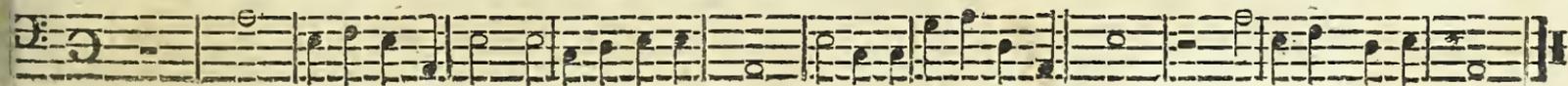
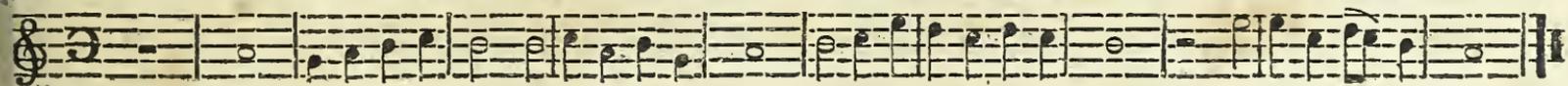
He shed a thousand drops for you, A thousand drops of richer blood. A thousand drops
 of richer blood.



NEW HINGHAM.

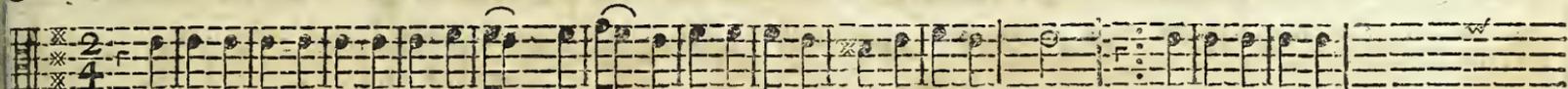


Death, O! the awful sound! What horrors in it dwell,
 The second death is here implied, Which sinks our souls to hell,

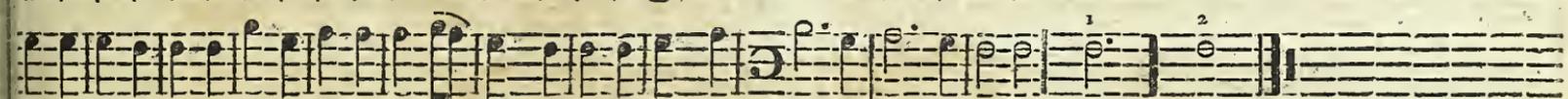
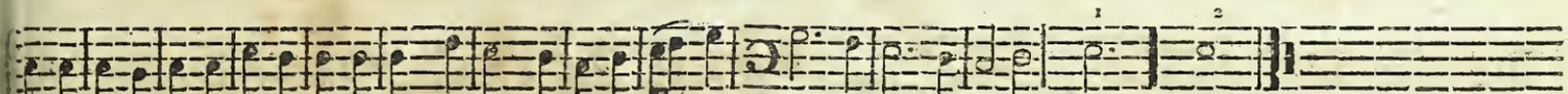
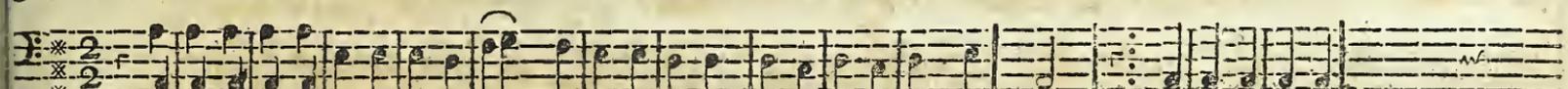


Not to our names, thou only just and true, Not to our worthless names is glory due: Thy power and grace, thy truth and justice claim

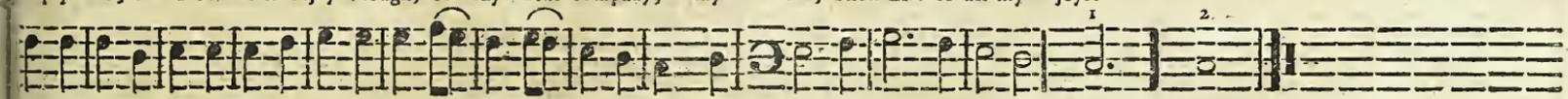
Immortal honours to thy sov'reign name; Shine thro' the earth from heav'n thy blest abode; Nor let the heathens say, "Where is your God."



I'm tir'd with visits, modes, and forms, And flatteries paid to fellow worms, Their conversation cloy; Their vain amours and



empty stuff; But I can ne'er enjoy enough, Of thy dear company, my Lord, Thou Life of all my joys.



H h

Ear-ly my God without delay, I haste to seek thy face; My thirsty spirit faints a way,

Without thy cheering grace: So pilgrims on the scorching sand, Beneath the burning sky, Long for a cooling
Long, &c.

So, &c.

So, &c.

Long, &c. Long.

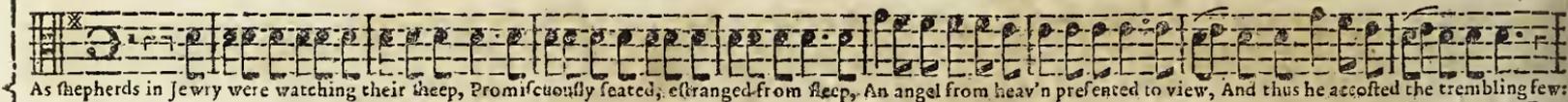
stream Long, &c. Long for a cooling stream at hand, And they must drink or die.

Long, &c. Long, &c.

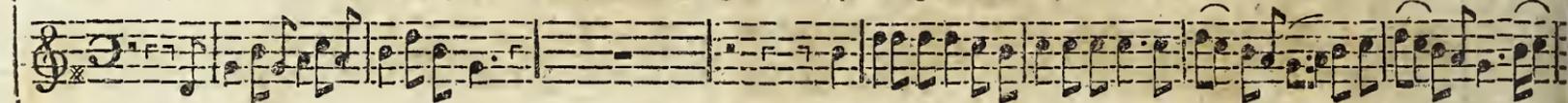
Long, &c. Long, &c.

S C I A T U A T E.

All ye who faithful servants are, Of our Almighty King, Both high and low, both rich and poor, His praise devoutly sing.



As shepherds in Jewry were watching their sheep, Promiscuously seated, estranged from sleep, An angel from heav'n presented to view, And thus he accepted the trembling few:



Dis-



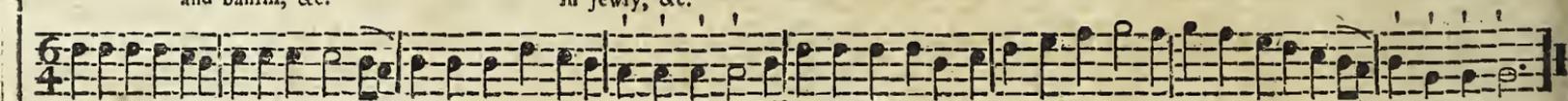
For, &c.

Dispel, &c.



and banish, &c.

in Jewry, &c.



Dispel, &c.



pel all your sorrows and banish your fears, For Jesus your Saviour in Jewry appears, Dispel, &c.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the treble and a supporting bass line, with various note values and rests.

Naked as from the earth we came, And crept to life at first, We to the earth return again, And mingle with our dust.

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The melody and bass line are clearly defined.

The third system of music continues the composition with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The melody and bass line are clearly defined.

The dear delights we here enjoy, And fondly call our own, Are but short favours borrow'd now, To be repaid a—non.

The fourth system of music concludes the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The melody and bass line are clearly defined.

The voice of my Be-lov-ed soun-ds, Over the rocks and rising grounds; O'er hills of guilt and seas of grief, He leaps, he flies to

my relief. Now thro' the veil of flesh I see, With eyes of love he looks at me. With, &c. Now

Now in the gospel's clearest glar-

Detailed description: This is a musical score for a hymn. It consists of two systems of music. The first system has four staves: a vocal line in treble clef, a bass line in bass clef, and two piano accompaniment staves. The second system has four staves: a vocal line in treble clef, a bass line in bass clef, and two piano accompaniment staves. The lyrics are written below the vocal lines. The music is in a common time signature (C) and features various musical notations such as notes, rests, and ornaments.

Now, &c. The beauties
 in the gospel's clearest glass, He shews the beauties of his face.
 The beauties of his face.
 The beauties The beauties

I N V I T A T I O N .

Come ye sinners, poor and wretched, Weak and wounded, sick and sore; Jesus' ready to receive you, Full of pity, love, and pow'r, He is able, he is willing, doubt no more.

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

The world, &c. My, &c.

The world, &c.

The world, &c. My tongue, &c.

The world beheld the glorious change, And did the hand confess; My tongue broke out in unknown strains, And sung surprising grace. My tongue, &c.



And did, &c.

My tongue, &c.



L E B A N O N.



Death with his warrant in his hand, Comes rushing on a main; We must obey the summons then, Return to dust a gain.



J E R U S A L E M.

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

shall I wake, and find me there. O glorious hour! O glorious hour! O blest abode, I shall be near and like my God; And flesh and sin

The musical score consists of eight staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It features several triplet markings (indicated by a '3' above the notes) and dynamic markings like 'f' and 'ff'. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). The third staff is another vocal line, similar to the first. The fourth staff is a piano accompaniment. The fifth and sixth staves are piano accompaniment with a 2/4 time signature. The seventh and eighth staves are piano accompaniment with a 2/4 time signature. The lyrics are written below the staves, with some words appearing on multiple lines.



no more controul The sacred pleasures :||: :||: of the foul. My flesh shall slumber in the ground, Till the last



trumpet's joyful sound, Then burst the chains with sweet surprize, And in my Saviour's image rise. And, &c.



MANCHESTER.

Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound; Praise him with harps melodious noise, And gentle psaltries

fil-ver founde Ler virgin troops soft cimbrels bring, And some with graceful motion dance;

fil-ver founde Let instruments of various strings, With organs

The first system of music consists of two staves. The upper staff contains a series of eighth and sixteenth notes, some beamed together, with a few quarter notes. The lower staff contains a similar rhythmic pattern, often in a lower register. Both staves end with a double bar line and repeat signs.

join'd his praise advance. Let, &c.

The second system of music consists of two staves, continuing the musical piece. It features similar rhythmic patterns to the first system, with various note values and rests. The system concludes with a double bar line and repeat signs.

S A V A N N A H.

The third system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of notes, including some with accidentals. The lower staff continues the melody in a lower register.

Ah! lovely appearance of death, No fight upon earth is so fair; Can with a dead body compare.

The fourth system of music consists of two staves, continuing the piece. It features a mix of note values and rests, with some notes marked with accents or slurs.

Not all the gay pageants that breathe,

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With long desire my spirit faines, To meet th' assemblies of thy saints.

My flesh, &c.

My flesh would rest in thine abode, My panting heart cries out for God; My God! My

My flesh, &c.

My flesh, &c.

King! why should I be So far from all my joys and thee.

WESTFIELD: *Hymn 169th, Book 2d.*

The Lord Jehovah reigns, His throne is built on high, The garments he assumes, Are light and majesty. His glory shines with beams so bright, No mortal eye can bear the sight.

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

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

ASSURANCE.

149

Now shall my head be lifted high, be lifted high, Above my foes around, around; And

And, &c.
 songs of joy and victory, Within thy temple sound: Within, &c.
 And, &c.

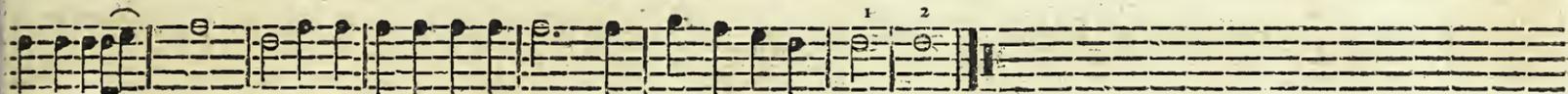
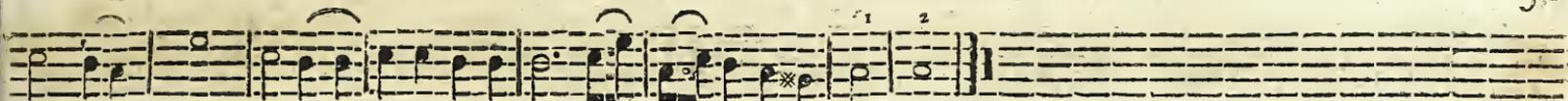
M m.



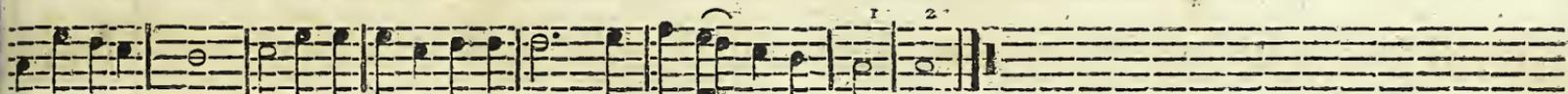
When Sion's God her sons recall'd, From long cap-tiv-i-ty, It seem'd at first a pleasing dream, Of what we wish'd to see.



It seem'd: of what of what of what
 It seem'd: It a pleasing dream: of
 It seem'd: to see: of
 It seem'd: It seem'd at first a pleasing dream: of



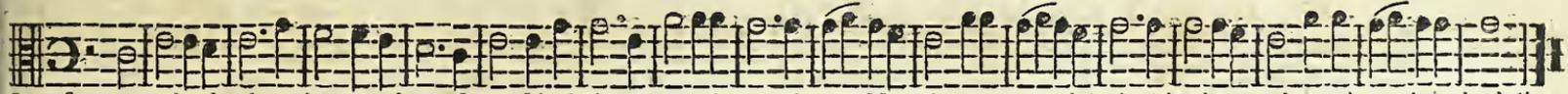
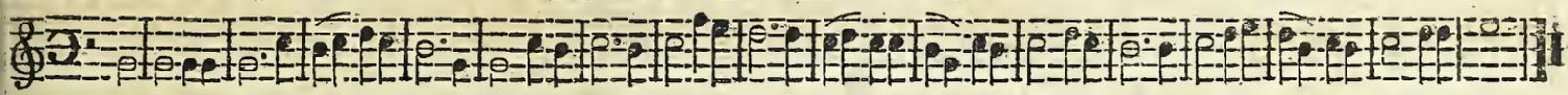
It seem'd



what



M A D R I D



Come sinners attend and make no delay, Good news from a friend, I bring you to-day: Good news of salvation, come ye and receive, There's no condemnation to them that believe.



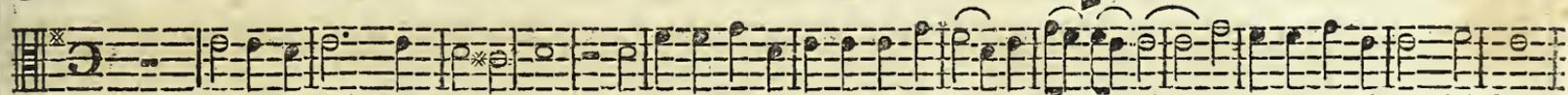
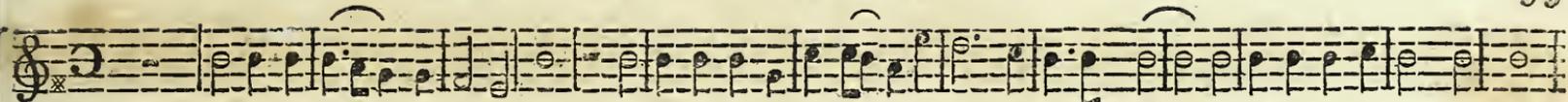
W A L E S.

Mourn, mourn, mourn, ye faints, as if you see, Your Saviour dear nail'd to the tree, Your

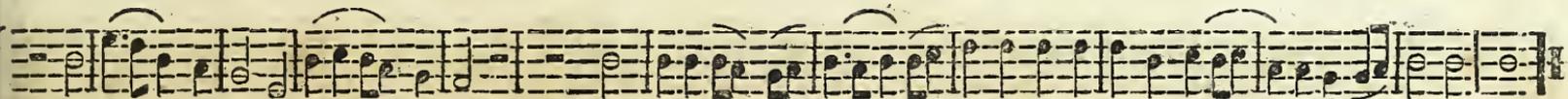
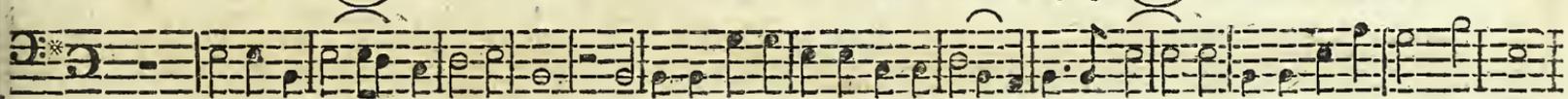
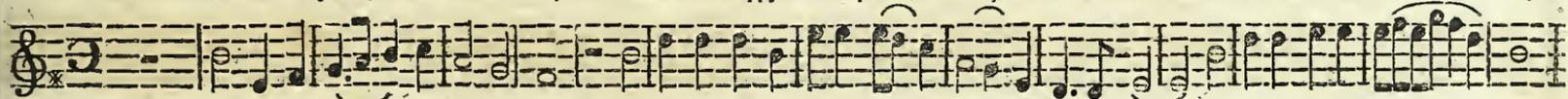
Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics underneath. The bottom staff is a piano accompaniment in G major, 3/4 time, with a treble and bass clef. The music features a mix of quarter and eighth notes, with some rests and phrasing slurs.

A bitter death he did endure, To save the souls of men secure. To save, &c.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics underneath. The bottom staff continues the piano accompaniment. The music concludes with a double bar line and repeat dots. The lyrics 'To save, &c.' are written below the vocal line.

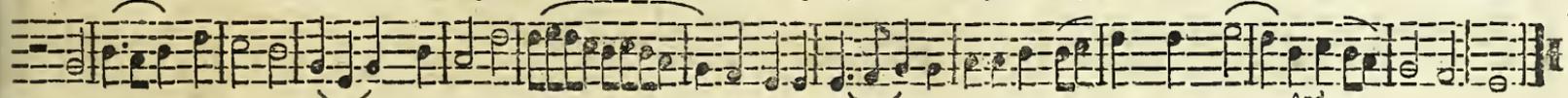


Th' Eternal speaks, all heav'n attend, Who that unhappy race depends, While justice aims the blow: See nature tremble at their fate,



And

Death with his iron sceptre waits, Hell opens her adamantine gates, And triumphs triumphs at their woe. And



And

When shall thy lovely face be seen, When shall our eyes behold our God; What lengths of distance lie between, And

hills of guilt, a heavy load. Our months are ages of delay, And slowly ev'ry moment wears;

Fly wing'd

Fly winged time and roll away These.

winged Fly winged and ro ll

Fly winged Fly winged and ro

Fly winged and ro ll and ro

tedious rounds of sluggish years. Fly and ro ll and ro ll

and ro ll away

ll and ro ll away those tedious rounds of sluggish years.

ll away

and ro ll away.

Thy

Our Father who in heaven art, All hallowed be thy name,

Thy

Thy

Thy kingdom come, thy will be done, Thro' out this earthly frame. Our

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are placed below the staves, with 'Thy' appearing under the second, third, and fourth staves. The first line of lyrics is 'Our Father who in heaven art, All hallowed be thy name,'. The second line is 'Thy kingdom come, thy will be done, Thro' out this earthly frame. Our'. The music features various note values, rests, and phrasing slurs.

Our Father

Thy kingdom

Our Father

ther

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are placed below the staves. The first line of lyrics is 'Our Father'. The second line is 'Thy kingdom'. The third line is 'Our Father'. The fourth line is 'ther'. The music continues with similar notation to the first system, including phrasing slurs and repeat signs at the end of the staves.

And ev'ry

A - las! the brittle clay, That built our bodies first; And

And ev'ry

And ev'ry month and ev'ry day 'Tis mould'ring back to

'Tis

'Tis

'Tis

'Tis

dnt. 'Tis

Erect your heads e — ter — nal gates, Unfold to entertain the King of glory; See, he comes with his celestial train.

Who is this King of glory, who? The Lord In battle.

The Lord In battle.

The Lord In battle.

The Lord for strength renown'd, The Lord In battle

mightily do his foes, Eternal victor won

E - ter - nal Vic-tor crown'd. In battle

E - ternal Eternal Vic-tor

E - ternal Vic-tor, Eternal Vic-tor crown'd. In battle

E - ternal Vic-tor crown'd, In battle Eternal Vic-tor

NEW BURY. 145th, D. W. C. M.

Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness, In founts of glo - ry sing.

In In In In

Say mighty love and teach my song, To whom my sweetest joys belong, And who the happy pair, Whose -
 Whose yielding -
 Whose yielding hearts and joining hands, Find blessings twitt

Whose -
 To soften - Find -
 To so - - - - - ften all their cares, - - - - - Find -
 with their bands. Find - To soft - en all their cares, - - - - - Find -

Find To soften

Find

Whofe

A M B O Y. *Lyric Poems.*

I am not concern'd to know, What to-morrow's fate can do, I've possess'd my soul to - day.

'Tis enough that I can say, I've

P. p.

BURLINGTON.

My God, my God, why leav'st thou me, When I in anguish call on thee, Why dost thou me neglect, And my loud pray'r reject.

All day.

All day.

All day.

All day, but all the day in vain, To thee, O Lord, I do complain, All night I have im-

All night

plor'd, Thy help to be restor'd. All night.

D A N V I L L E. 5th, D. W.

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

Since

The Lord my Shepherd is, I shall be well supply'd; Since

Since

Since he is mine and I am his, What

Since

Since

can I want be ... side, Since

DEVOTION. L. M.

Shake off.

Awake my soul and with the sun, Thy daily task of duty run; Shake off

Shake off

Shake off dull sloth and early rise, To pay thy morning sacrifice. Shake off.

Detailed description: This system contains four staves of music. The first staff is a treble clef with a common time signature. The second staff is a bass clef. The third and fourth staves are treble clefs. The lyrics are written below the staves, with 'Shake off.' appearing at the end of the first staff, 'Awake my soul and with the sun, Thy daily task of duty run; Shake off' below the second staff, 'Shake off' below the third staff, and 'Shake off dull sloth and early rise, To pay thy morning sacrifice. Shake off.' below the fourth staff.

To pay thy morning Wake

To pay Wake

Wake and lift up thyself my heart, And with the angels bea

Detailed description: This system contains four staves of music. The first staff is a treble clef. The second and third staves are bass clefs. The fourth staff is a treble clef. The lyrics are written below the staves, with 'To pay thy morning Wake' below the first staff, 'To pay Wake' below the second staff, and 'Wake and lift up thyself my heart, And with the angels bea' below the fourth staff.

Who unwearied sing, :||: :||: Glory

part. Who

Who unwearied sing :||: :||: :||: Glory Glo—ry

- r thy, part. Who all night long unwearied sing, Glory to the eternal King.

Glo - - - ry :||: :||: :||: :||: :||: to the

Glory, Glory, :||: :||: :||: :||: :||: to the

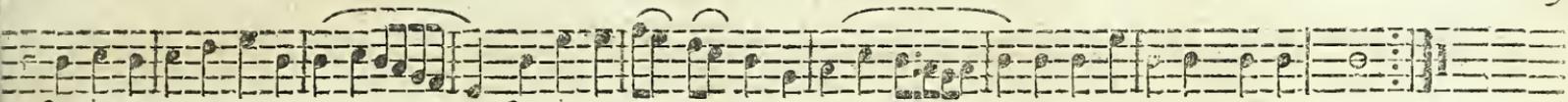
:||: :||: :||: :||: :||: to the

Glory, :||: :||: :||: :||: :||: to the

Awake our souls, away our fears, Let ev'ry trembling thought begone; Awake and run the heav'nly race, And put a cheerful courage on

Swift as the eagle cuts the air, We'll mount aloft to shine a-bode; On wings of love our souls shall fly, Nor tire amid the heav'nly road.

On



On wings

On wings



On wings

Our souls

Nor tire



On wings

On wings



On wings

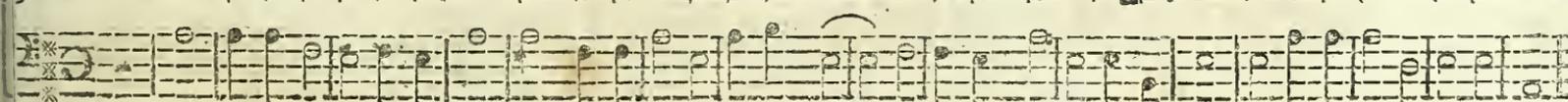
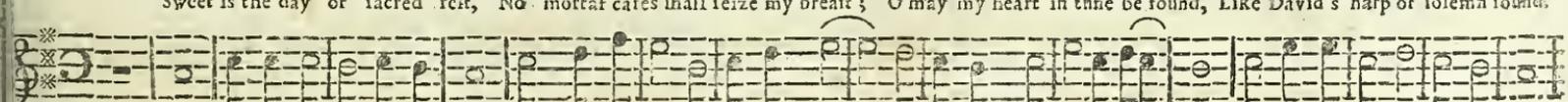
Our souls

On wings

LEWISBURGH. 92d, D. W.



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.



O may

O may

Like

Like

Like

O may

O may

Like

Like

Like

O may

Like

Like

Like

Like

FREEHOLD.

The God of Abra'm praise, Who reigns enthron'd a - bove; Ancient of ever - lasting days. And God of

Jehovah, great I Am, By earth and heav'n confess'd, By earth
 love. Jehovah, great I Am, By earth and heav'n confess'd, By earth
 Jehovah. By
 Je - ho - vah I

I bow I bow I bow I bow

I bow

I bow

I bow

bow and blefs the facred name For ever blefs'd.

J U D G M E N T. 50th, D. W. C. M.

The Lord the Judge before his throne, Bids the whole earth draw nigh; The nations near the rising sun, And near the western sky. Thron'd on a'

Thunder

Thunder

cloud our God shall come, Bright flames prepare his way 3

Thunder

Thunder

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

Thunder

fire and storm, :||: :||:

Thunder

Thunder

Thunder

Lead on

Thunder

H A B A K K U K.

Away my un-believing fear! Fear shall in me no more take place; My Saviour doth not yet appear, He hides the brightness

of his face: But shall I therefore let him go, And basely to the tempter yield? No in the strength of Jesus, no! I never will give up my shield. Altho' t'

vine its fruit decay, Altho' the olive yield no oil; The withering fig-tree droop and die, The field include the tiller's

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "vine its fruit decay, Altho' the olive yield no oil; The withering fig-tree droop and die, The field include the tiller's". The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings on the piano part, such as 'x' and 'b'.

toil: The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "toil: The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise." The piano accompaniment continues with similar rhythmic patterns and includes a triplet of eighth notes in the right hand, marked with a '3' and a slur. The system concludes with a double bar line.

They are mounted up They

ves there-of.

They are mounted up as it were into heav'n, into the deep, and their souls

They are and then

They are down :||

They reel and stagger

They reel :||

melt away with trouble :

They reel and stagger :||

They stag-ger :|| :|| :||

They reel and stagger.

They reel and stagger :||

They stagger to and fro, Like a drunken man, and are at their wits end; Then they cry :||:

They stagger to and fro, unto God in their trouble,

He maketh the storm a calm, So

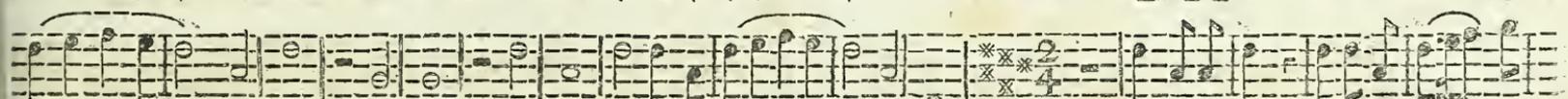
and he bringeth them out of their distresses. So So

He maketh So that the waves are still, So



are still, are still, so

Then they are glad, then they are glad. be-



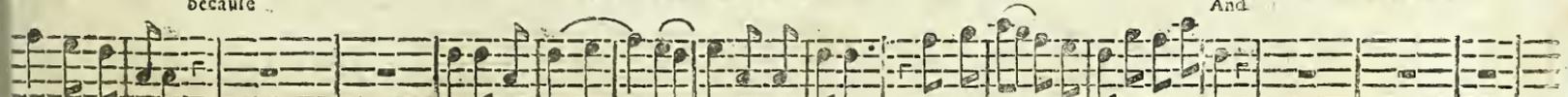
cause they are quiet;

Then



because

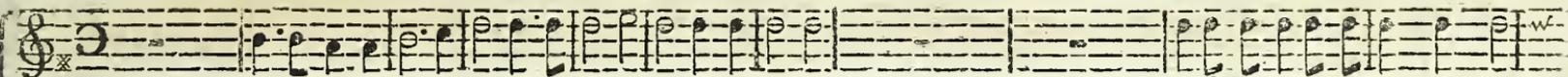
And



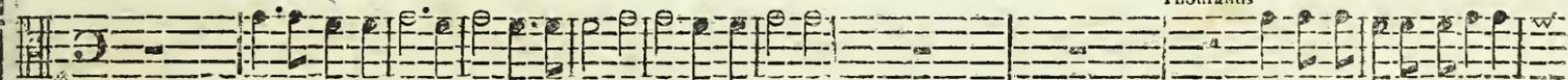
And he bringeth the vessel into port—

and all huzza welcome
 and all huzza and all huzza
 and all huzza
 and all huzza
 and all huzza
 Their friends assembled on the wharf to welcome them on shore.

here again, welcome home, welcome here again—
 Welcome welcome home
 Welcome here again
 Welcome here again

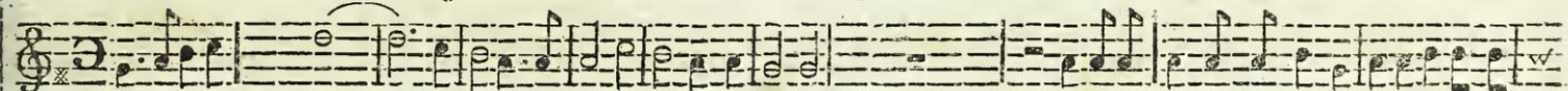


Thousands

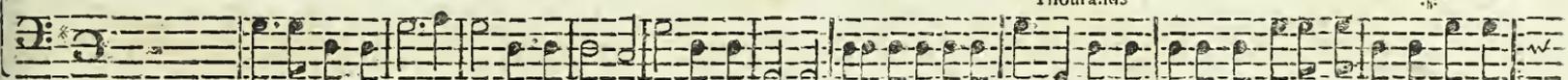


I beheld, and lo, a great multitude which no man could number;

Thousands



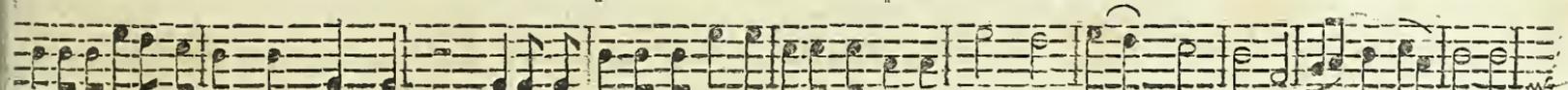
Thousands



Thousands of thousands and ten thousands



Stood before the Lamb, and they had palms in their



thousands of thousands stood

hands, And they cease not day nor night, saying, Holy, holy, holy, holy, holy, Lord God Almighty, Who was, and is, and is to come. :||

And I heard a mighty angel fly - - - ing thro' the midst of heav'n, saying with a loud voice, Wo' :|| :||

be into the earth, by reason of the trumpet which is yet to sound. The great men and nobles

And when the last trumpet sounded
rich men and poor, bond and free, gathered themselves together and cried to the rocks and mountains to fall upon 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

STOCKBRIDGE. 117th, D. W.

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

O come, loud anthems let us sing; Loud thanks to our Almighty King: For we our voices high should raise, When our salvation's Rock we praise. In-

to his presence let us haste, To thank him for his favours past; Down on our knees devoutly all Before the Lord our Maker fall.

VICTORY. 97th, D. W.

He reigns, the Lord, the Saviour reigns; Praise him in e-van-gel-ic strains; Let the whole earth in songs rejoice, And distant

islands join their voice. And distant Deep are his counsels and unknown; But grace and truth support his throne: Tho'

fea re-tire. The mountains His en-mies with one fore difmay, Fly from the fight, and flee the day. Fly from
 Then en- flog
 Then lift your heads ye faints on high, And fin- g, for your re-
 Then lift lift
 Then lift your heads, lift your heads

demption's nigh. Then lift

FRAMINGHAM.

Shall Wisdom cry aloud And not her voice be heard? The voice of God's e-ter-nal Son, Deserves it no re-

The voice

The voice

gard?

The voice of God's e—t—r—n—al Son, Deserves it no regard? Deserves it no re—gard? De—

The voice

Shall Wis—dom cry aloud, and not her voice be

The voice

De—serves

The voice

Deserves it no re—ga—rd? The voice

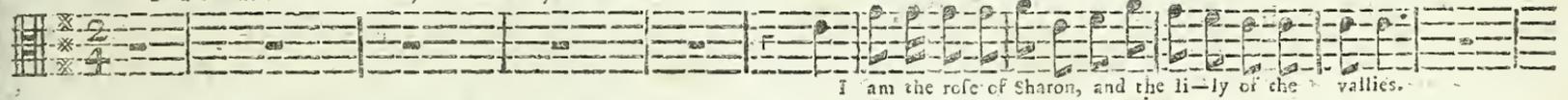
heard? and not her voice be heard?

gard? Deserves it no re—gard?

THE ROSE OF SHARON.



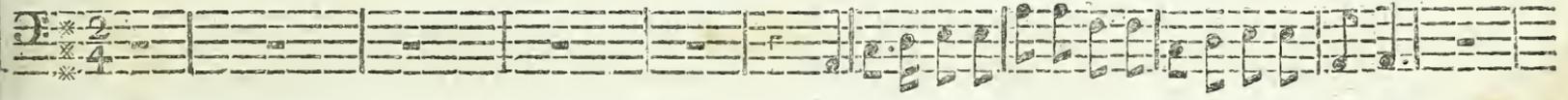
I am the rose of Sharon, and the lily of the vallies.



I am the rose of Sharon, and the lily of the vallies.



I am the rose of Sharon, and the lily of the vallies.

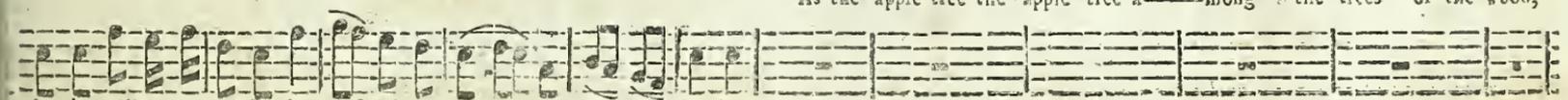


I am the rose of Sharon, and the lily of the vallies.





As the apple tree among the trees of the wood,



As the lily among the thorns, so is my love among the daughters.

So is I fat down under his shadow with great delight

So is my beloved among the fons. So is

And his fruit was sweet to my taste. And

And He bro't me to the banqueting house

Stay me with fla-gons,
 He bro't
 His banner over me was love...

for I am sick
 of love: I charge you, O ye daughters of je-ru-sa-lem,
 apples, for I am sick

That ye stir not up nor

by the roes and by the hinds of the field, That

The voice of my beloved,

a wake my love till he please,

Be hold he cometh,

skipping And

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

skipping

Leaping upon the mountains, skipping, My beloved spake,

said unto me, For lo the winter is

Rise up

Rise up Rise up my love, my fair one, and come a way

Rise up

past, the rain is over and gone.

For lo the rain is over

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The music is in a common time signature and features a melody with various note values and rests. There are repeat signs at the end of the first and second phrases.

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

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The music concludes with a double bar line and repeat dots. There are repeat signs at the end of the first and second phrases.

F A R E W E L A N T H E M.

My friends

My friends

My friends

I am going

I am going

My friends, I am going a long and tedious journey, never to return. I am going a long journey never to re-

I am going

I am going a long journey never to re-

I am going a long and tedious

I am going

never to re-

I am going

never to re-

turn, I am going a long journey never to re-

turn.

never to re-

turn ne-ver to re-tu-rn I am
 never never to re-tu-rn, never to return, never to re-tu-rn, Fare you well
 never to re-tu-rn never, to re-tu-rn, Fare you well,
 turn, never to re-tu-rn, Fare you well,

Fare you well, my friends, Fare you well
 my friends, fare you well. Fare you well Fare you well, my friends; & God grant we may meet together in that world above, where trouble shall cease &
 Fare you well, my friends,



harmony shall a—bound. Hark! hark! my dear friends, for death hath called me, and I must go and lie down in the cold and silent grave, where the mourners



cease from mourning, and the pris'ners are set free; where the rich and the poor are both alike. Fare you well, :||: :||: :||: my friends.



VITAL SPARK.

Vital spark of heav'nly flame! Trembling, hoping, ling'ring, flying; Oh, the

Quit, oh quit this mortal frame;

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time (C) and features various time signatures: 2/4, 3/2, and 2/4. The lyrics are written below the staves, with some words underlined or grouped with slurs.

pain the bliss of dying: Cease, fond nature, cease the strife, Let me languish in-to life. Hark! they whisper;

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one sharp. The second staff is an alto clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time (C) and features various time signatures: 2/4, 3/2, and 2/4. The lyrics are written below the staves, with some words underlined or grouped with slurs.

Angels say, sister spirit come a-way! Steals my senses, shuts my sight,
 What is this absorbs me quite?

The world recedes, it disappears!
 Tell me, my soul can this be death?
 drowns my spirits,
 draws my breath? Heav'n opens

Heav'n opens founts seraphic ring.

Heav'n opens on my eyes! my ears with founts seraphic ring. Lead, lend your wings! I mount, I fly!

O grave where is thy vic-to-ry? O death where is thy sting?

D E N M A R K.

Be fore Jeho—vah's awful throne, Ye nations bow with sacred joy; Ynow that the Lord is God a lone,

He cau cre—ate and he de—stroy. He can His fov'reign power, without our aid,

C c c

Continued.

Made us of clay, and form'd us men; And when like wand'ring sheep we stray'd, He brought us to his fold again. He broeght

We'll crowd thy gates with thank—ful songs, High as the heav'ns our voi - - ces raise; And earth :||

Continued.

21

with her ten thousand :||: tongues, Shall fill thy courts with sounding praise :||: Shall fill :||:

Wide, wide as the world is thy command, Vast as eter-ni-ty, et

ter-ni-ty, thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to move. Shall cease to move.

When rolling years cease shall to move. ::

Hendrick Hendrickson his Book