

THE  
AMERICAN HARMONY:

Containing, in a concise Manner,

THE RULES OF SINGING;

TOGETHER WITH

A COLLECTION OF PSALM TUNES, HYMNS, AND ANTHEMS.

*From the most approved Authors, ancient and modern.*

BY NEHEMIAH SHUMWAT, A. B.

PHILADELPHIA,

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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>
AYLESBURY	Williams	19	Berlin	-	-	* Harmony	-	96
Angels Hymn	Unknown	23	Buckland	-	-	* Harrisburgh	Stone	126
Amherst	Billings	29	* Burlington	-	-	Hadley	ibid	127
Anony	Reed	34	* Cranbury	-	-	* Hatfield	Unknown	137
Anapolis	ibid	68	Charleston	-	-	Huntington	Morgan	176
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Bunker-Hill	Unknown	106	Greenfield	Edson	30	Mear	Unknown	24
Bradford	Wood	108	Greenwich	Reed	37	Milford	Stephenson	33
Beauty	French	121	Gethsemane	Wond	101	Mendon	Billings	48
berwick	ibid	122	Hartford	Carpenter	31	Majesty	ibid	40
Est. ion	Benham	124	* Haverhill	West	78	Montague	Swan	50

# I N D E X.

4

Maryland	-	-	Billings	-	-	52	Pittsfield	-	-	Unknown	-	-	51	\$ Virginia	-	-	Brownson	-	25
Mortality	-	-	Reed	-	-	67	* Precept	-	-	West	-	-	56	\$ Williamstown	-	-	Unknown	-	27
Middletown	-	-	Ball	-	-	69	* Pittsgrove	-	-	Slimmway	-	-	89	\$ Worthington	-	-	Strong	-	47
* Mount Pleasant	-	-	Deolph	-	-	92	Poland	-	-	Svan	-	-	95	\$ Worcester	-	-	Wood	-	58
Montgomery	-	-	Morgan	-	-	134	Patuxet	-	-	French	-	-	109	\$ Wantage	-	-	Unknown	-	59
* Monmouth	-	-	Stone	-	-	140	* Pennsylvania	-	-	Shumway	-	-	154	\$ Westford	-	-	Reed	-	66
Manchester	-	-	Billings	-	-	144	Rochester	-	-	Williams	-	-	24	\$ Washington	-	-	Billings	-	70
Melodia	-	-	Nerrick	-	-	148	Roxbury	-	-	Strong	-	-	53	\$ * Voice of Nature	-	-	Washburn	-	80
Madrid	-	-	Billings	-	-	151	Rainbow	-	-	Swan	-	-	54	\$ * Venus	-	-	West	-	85
New Hundred	-	-		-	-	21	Richmond	-	-	Billings	-	-	61	\$ * Western	-	-	Stone	-	86
Norwich	-	-	Unknown	-	-	27	Russia	-	-	Reed	-	-	91	\$ Waterford	-	-	Wood	-	99
Newport	-	-	Reed	-	-	46	Stafford	-	-	Reed	-	-	26	\$ Winter	-	-	Reed	-	111
Norfolk	-	-	Brownson	-	-	51	* Sutton	-	-	Goff	-	-	42	\$ Wilton	-	-	Unknown	-	117
Newark	-	-	Dr. Arne	-	-	73	Sacburro	-	-	Reed	-	-	55	\$ * Westminster	-	-	Shumway	-	118
New Hingham	-	-	Billings	-	-	131	Springfield	-	-	Bidcock	-	-	60	\$ Walpole	-	-	Wood	-	123
* New Jersey	-	-	Shumway	-	-	158	* Stratfield	-	-	Goff	-	-	72	\$ Wateford	-	-	Milgrove	-	128
Newbury	-	-	Williams	-	-	159	* Sharon	-	-	West	-	-	82	\$ Westfield	-	-	Stone	-	147
Northburgh	-	-	Unknown	-	-	160	* Sterling	-	-	Unknown	-	-	83	\$ * Wales	-	-	Unknown	-	152
* Nixing on	-	-	Shumway	-	-	176	Salisbury	-	-	Brownson	-	-	87	\$	<i>Anthems, beginning</i>				
Old Hundred	-	-	Unknown	-	-	19	St. Martin's	-	-	Tansur	-	-	97	\$ Jesus, our triumphant head,	-	-	Wood	-	103
Ocean	-	-	Swan	-	-	81	Southwell	-	-	Carpenter	-	-	114	\$ Tie that go down to the sea in ships,	-	-	Billings	-	181
* Oake	-	-	Stone	-	-	88	Suffield	-	-	King	-	-	115	\$ He held, and lo, a great multitude,	-	-	French	-	187
P. 14 h	-	-	Stephenson	-	-	32	* Sinsbury	-	-	Unknown	-	-	119	\$ He reigns, the Lord, the Saviour	-	-			
— 15 h	-	-	Bull	-	-	36	Scituate	-	-	Stone	-	-	135	\$ reigns;	-	-	Mann	-	192
— 16 h	-	-	Chandler	-	-	38	Savannah	-	-	Billings	-	-	145	\$ I am the rose of Sharon,	-	-	Billings	-	197
— 122d	-	-	Bill	-	-	40	* Scotland	-	-	Shumway	-	-	168	\$ My friend, I am going a long and	-	-			
— 136 h	-	-	Deolph	-	-	41	Stockbridge	-	-	Billings	-	-	190	\$ tedious journey,	-	-	French	-	203
— 2d	-	-	Stephenson	-	-	43	Trumpet	-	-	Unknown	-	-	113	\$ Vital spark of heav'nly flame!	-	-	Billings	-	206
— 8th	-	-	Stone	-	-	64	Teakbury	-	-	Wood	-	-	133	\$ Before Jehovah's awful throne,	-	-	D. Madan	-	209
— 115th	-	-	Deolph	-	-	132	Windfor	-	-	Tansur	-	-	22	\$	Those marked thus (*), were never				
Tool	-	-	Knop	-	-	44	Wells	-	-	Williams	-	-	24	\$ before published.	-	-			

# P R E F A C E.

THAT 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.

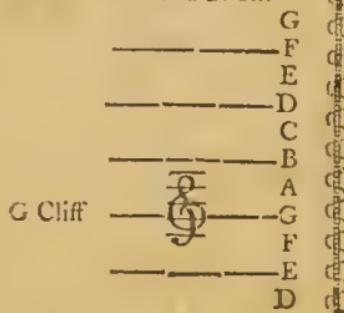
Nothing so much elevates the mind, raises devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of the supreme Being, as the singing of psalms. It fills the mind with solemnity and awe, and, as it were, raises us above the things of this world, and gives us a taste of the angelic employment above. And it is but reasonable, that our breath should resound 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 hallujahs to the great JESU CHRIST, 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.

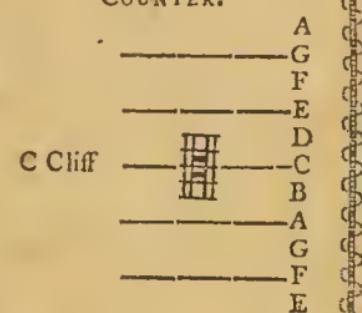
Only such pieces of music as have been most approved, and those adapted to the different metres sung in churches, are inserted; and the whole is designed to accommodate the several musical and religious societies in the United States.

# THE RULES OF PSALMODY.

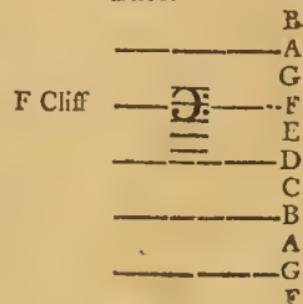
## TREBLE and TENOR.



## COUNTER.



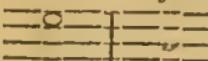
## BASS.



Name..

Semibreve

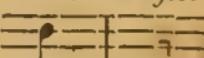
Notes. Rests.



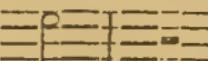
Names.

Quaver

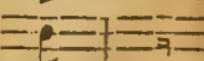
Notes. Rests.



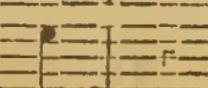
Minim



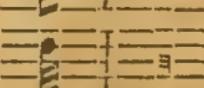
Semiquaver



Crotchet

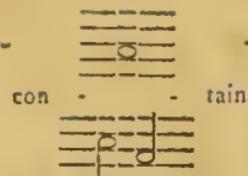


Demisemiquaver



# The Rules of Psalmody.

7



Semibreve,

\* The natural place for Mi is in

B.

But, If B,

E.

If B and E,

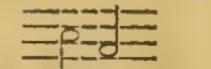
A.

If B, E, and A,

D.

If B, E, A, and D

G.



Minims,

If F

F.

If F and C,

C.

If F, C, and G,

G.

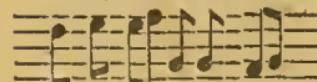
If F, C, G, and D

D.

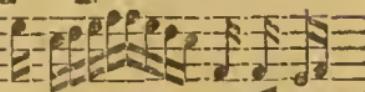


Crotchets,

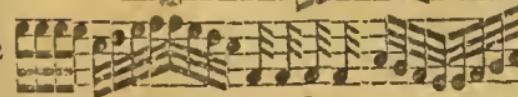
N. B. The Mi removed by sharps, is half  
a tone higher than by flats.



Quavers,



Semiquavers,



Demisemi-  
quavers.

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	L	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 bfa	F fa	F *mi	F *la	F *la	F *sol	F *sol	F *fa	F *fa
E la	E m	E bfa	E bfa	E bfa	E bfa	E bla	E bla	E la	E la	E fol	E fol	E fa	E fa	E *mi	E *la
D sol	D la	D la	D mi	D bfa	D bfa	D bfa	D bfa	D sol	D sol	D fa	D fa	D *mi	D *fa	D *la	D *sol
C fa	C fol	C fol	C fa	C la	C la	C mi	C bfa	C fa	C fa	C *mi	C *la	C *sol	C *fa	C *mi	C *la
B mi	B bfa	B mi	B la	B la	B sol	B fa	B fa	B mi	B la						
A la	A la	A m	A bfa	A la	A fol	A fol	A fa	A *mi	A *la	A *la	A *la				
G sol	G fol	G la	G la	G mi	G mi	G bfa	G bfa	G sol	G fa	G fa	G *mi	G *la	G *sol	G *fa	G *sol

A Scale proving the Tones and Semitones in the Octaves.

Octave, or B	-	G	-	12	-	mi	-								
Sharp, -	7th	Gb	or F	11	-	sol	-								
Fret, -	7th	-	F	15	-	la	-								
Sharp, -	6th	-	E	9	-	fa	-								
Fret,	-	6th	or D	8	-	fol	-								
Fret,	-	5th	D	7	-	la	-								
Sharp, -	4th	Db	or C	6	-	fa	-								
Sharp, -	4th	C	5	5	-	la	-								
Sharp, -	3d	B	4	4	-	fa	-								
Fret,	-	3d	or A	3	-	sol	-								
Sharp, -	2d	A	2	2	-	mi	-								
Fret,	-	2d	Ab	1	-	fa	-								
Counter	-	G	-												

## A Scale Exhibiting the Connection of the Four Parts.

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

# The Rules of Psalmody.

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## Characters.

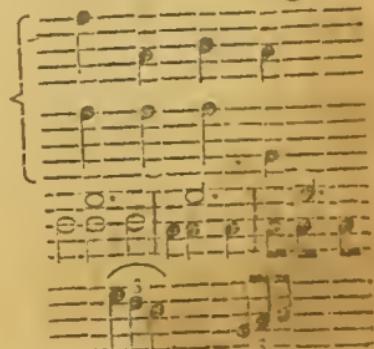
## Explanations.

## Examples.

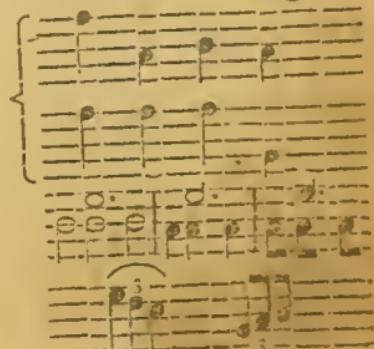
**Stave**       Five lines, with their spaces, on which music is written



**Ledger Line** — Is added when notes ascend or descend beyond the stave



**Brace**      { Shews how many parts are sung 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**      ♭ Sinks a note half a tone



**Sharp**      ♯ Raises a note half a tone  
Note, Flats or Sharps set at the beginning of a tune influences the whole.



**Natural**      ♮ Restores a note, made sharp or flat, to its primitive sound



# 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	-	-	-

# The Rules of Psalmody.

11

## Characters.

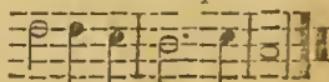
Close



Shews the end of the tune

## Explanations.

## Examples.



## MOODS or 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

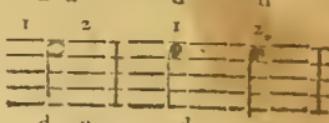
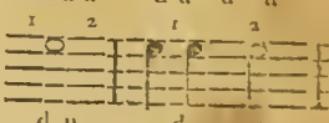
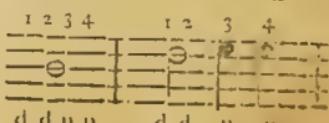
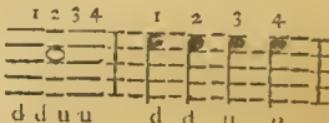


Has two beats in a bar: One semibreve fills a bar; minims sung in seconds

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



*The Rules of Psalmody.**Triple Time Moods.**Characters.*

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

*Explanations.**Examples.*

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

# The Rules of Psalmody.

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## 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.

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.

Two staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The top staff shows a sequence of notes with numerical markings above them: 1 2 3 4 | 1 2 3 4 | 1 2 | 1 2 | 3 1 2 3 | 1 2 3. The bottom staff shows a similar sequence with some notes grouped together by brackets, indicating syncopated rhythms. A bracket groups the first two notes of each measure, and another bracket groups the last three notes of the third measure. The text 'The notes may be spoken as in the lower stave.' is written below the staves.

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

## Examples.

A single staff of music in common time (indicated by a 'C') and G major (indicated by a 'G'). It consists of a series of eighth-note pairs, where the top note of each pair is larger and more prominent than the bottom note, demonstrating the technique of choosing notes.

A single staff of music in common time (indicated by a 'C') and G major (indicated by a 'G'). It consists of a series of eighth-note pairs, where the top note of each pair is larger and more prominent than the bottom note, demonstrating the technique of choosing notes.

B

# 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 flattened and sharpened. 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	- - - E	If F be sharp, Mi is in	- - - F
B and E be flat, Mi is in	- - - A	F and C be sharp, Mi is in	- - - C
B, E, and A be flat, Mi is in	- - D	F, C, and G be sharp, Mi is in	- - G
B, E, A, and D be flat, Mi is in	- - G	F, C, G, and D be sharp, Mi is in	- - D
B, E, A, D, and G be flat, Mi is in	- C	F, C, G, D, and A be sharp, Mi is in	- A
B, E, A, D, G, and C be flat, Mi is in	- F	F, C, G, D, A, and E be sharp, Mi is in	- E
B, E, A, D, G, C, and F be flat, Mi is in	- B	F, C, G, D, A, E, and B be sharp, Mi is in	- B

\* 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 feven 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 threc 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 femibreve.

## Observations on the foregoing Rules.

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,	$39\frac{1}{2}$	}
For Largo, 3—4, and 6—8 moods,	$22\frac{1}{2}$	
For 2—4,	$12\frac{2}{3}$ 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

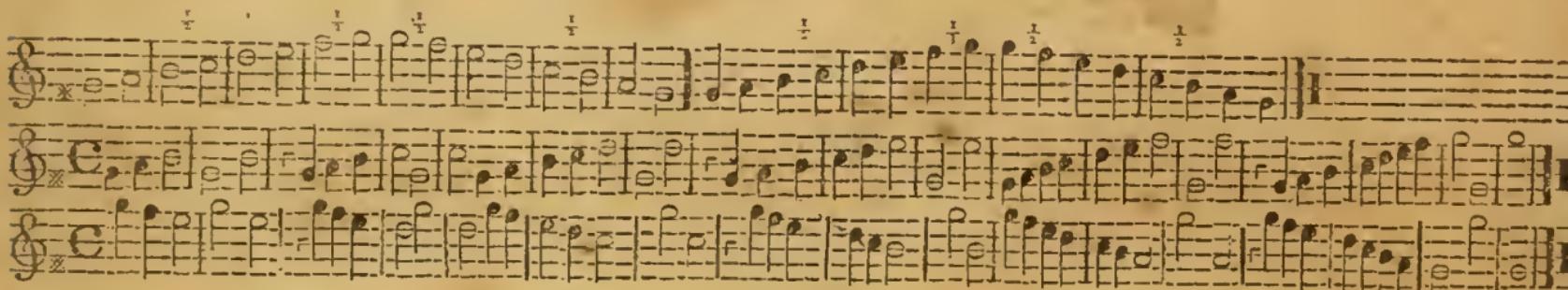
## General Observations on Singing.

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.



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 stave, which also renders it much more natural for learners.

## OLD HUNDRED, L. M.

19

Musical notation for "Old Hundred, L. M." featuring two staves of music with various note heads and stems. The music consists of a series of measures separated by vertical bar lines.

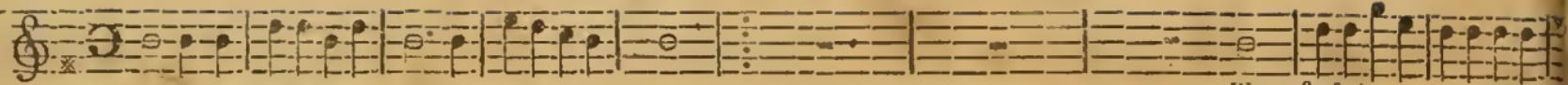
With one consent let all the earth To God their cheerful voices raise; Glad homage pay with awful mirth, And sing before him songs of praise.

## AYLESBURY, S. M.

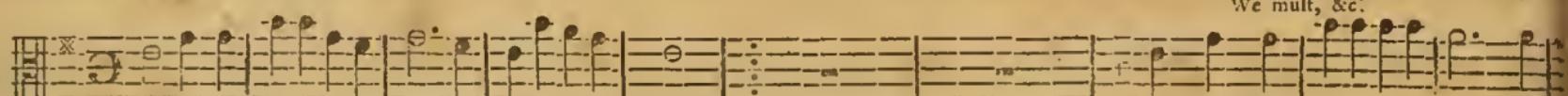
Musical notation for "Aylesbury, S. M." featuring two staves of music with various note heads and stems. The music consists of a series of measures separated by vertical bar lines.

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

## MORPHEUS, C.M.

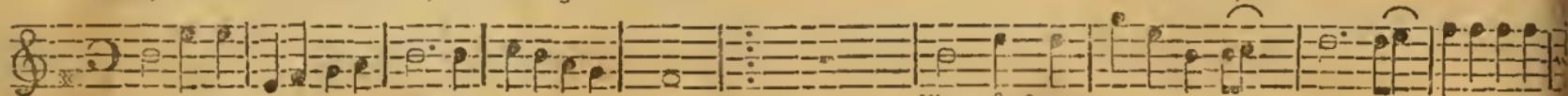


We must, &amp;c.



Death, with his warrant in his hand, Comes rushing on a main :

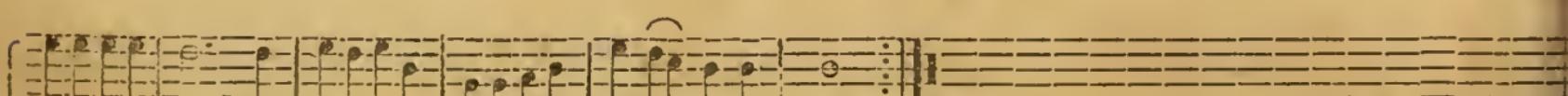
We must, &amp;c.



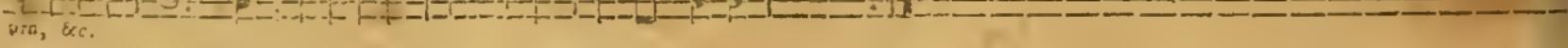
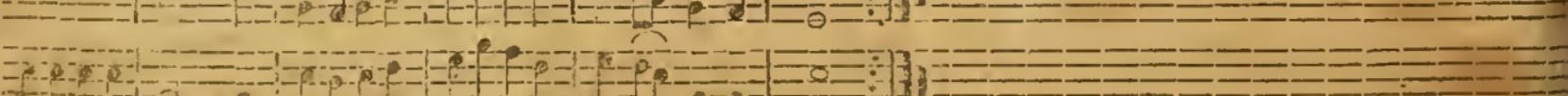
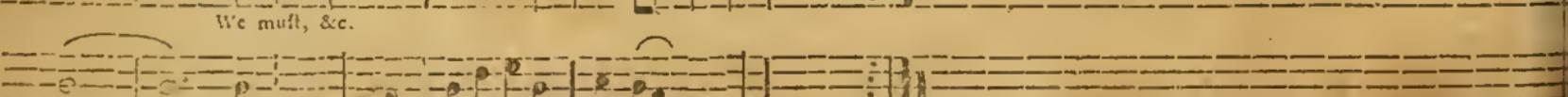
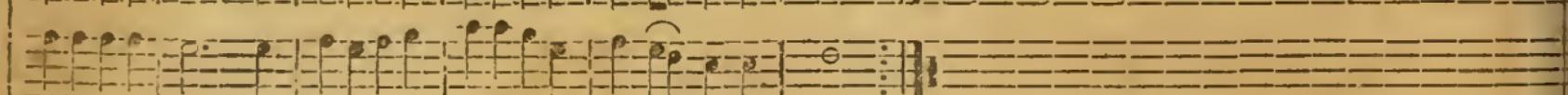
We must, &amp;c.



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



We must, &amp;c.



vra, &amp;c.

## NEW HUNDRED. L.M.

21

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.

## 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.

C

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

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

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

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.

## ANGELS HYMN. L. M.

23

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.

## 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 moe.

## 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.

## 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.

## BRIDGEWATER. 95th, B. &amp; T. L. M.

25

For we, &amp;c.

For we, &amp;c.

O come loud anthems let us sing,

Loud thanks to our almighty King,

For we, &amp;c.

When, &amp;c.

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

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

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

## S T A F F O R D. 118th, D. W. C. M.

See what a living Stone The builders did refuse Yet

Yet God hath built his

Yet God, &c.

God hath built his church theron In spite of envious Jews.

church. Yet God, &c.

church, Yet God, &c.

## WILLIAMSTOWN. 51st, D. W. L. M.

27

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.

## N O R W I C H. S. M.

My sorrows, like a flood, Impatient of restraint,

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

Intro, &c.

Intro, &c.

Intro, &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, &amp;c.

Ye holy, &amp;c.

Ye holy, &amp;c.

angels bright Ye holy, &amp;c.

In worlds of light, be - gin the song.

## BRANFORD. 69th, D. W. C. M.

29

Save me, O God, the swelling floods Break in up - on my soul; I sink, and sorrows o'er my head, Like migh - ty wa - ters, roll.

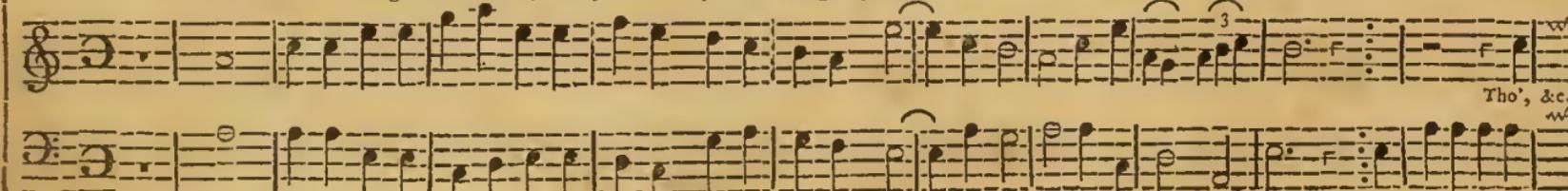
## A M H E R S T. P. M.

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.]

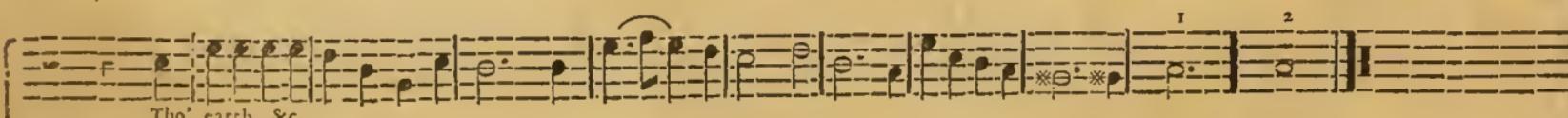
## GREENFIELD. 46th, B. &amp; T. P. M.



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



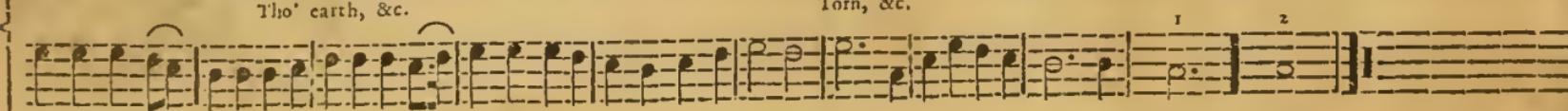
Tho' earth were from her



Tho' earth, &c.



Torn, &c.



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

H A R T F O R D. 24<sup>th</sup>, D. W. L. M.

32

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.

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.

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?

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?

## XXXIV. B. &amp; 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 still, The, &c.

I      2

The praises, &c.

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

I      2

I      2

## M I L L F O R D. C. M.

33

M I L L F O R D. C. M.

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.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six systems of music, each with a different vocal line and piano accompaniment. The vocal parts are written on treble, alto, and bass staves respectively. The piano part is written on a separate staff at the bottom of each system. The music is in common time. The vocal parts are mostly in soprano, alto, and bass clefs, while the piano part uses a bass clef. The vocal parts have lyrics, while the piano part has musical notation. The score is written in black ink on white paper.

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

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.

## CRANBURY. 19th, D. W. P. M.

35

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.

## X L V I. 147th, D. W. P. M.

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.

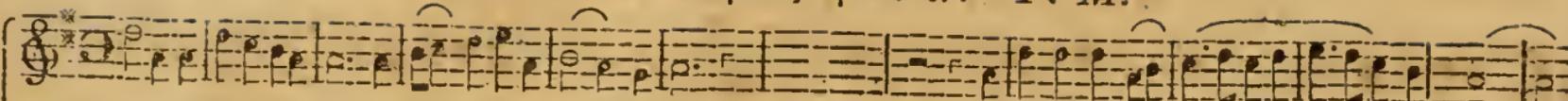
## GREENWICH. 73d, D. W. L. M.

37

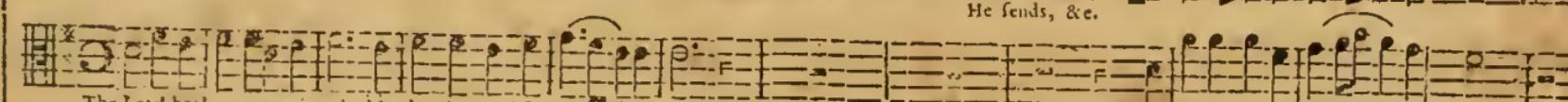
Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on high, In pride of robes and honour shine.

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

## X L V.R. 146th, 4th Ver. P. M.

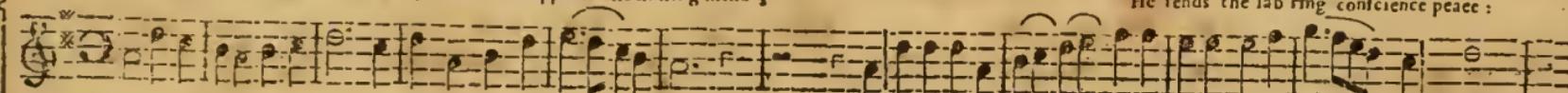


He sends, &amp;c.



The Lord hath eyes to give the blind, The Lord supports the sinking mind;

He sends the lab'ring conscience peace:



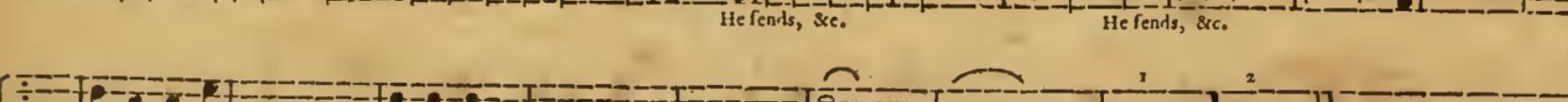
He sends, &amp;c.

He sends, &amp;c.

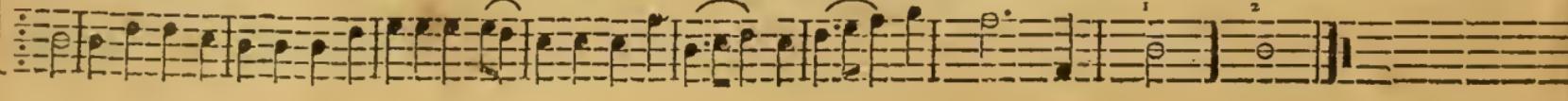
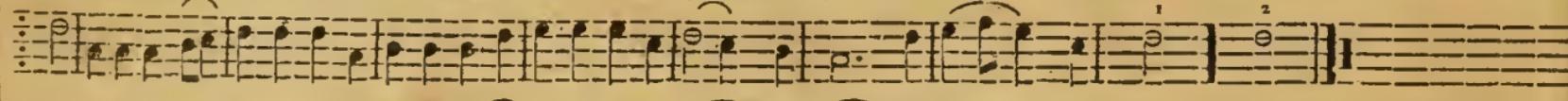


He sends, &amp;c.

He sends, &amp;c.



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



## BROOKFIELD. L.M.

39

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

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

## C X X I I . 122d, D. W. P. M.

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

Come, &c.

And, &c. And, &c.

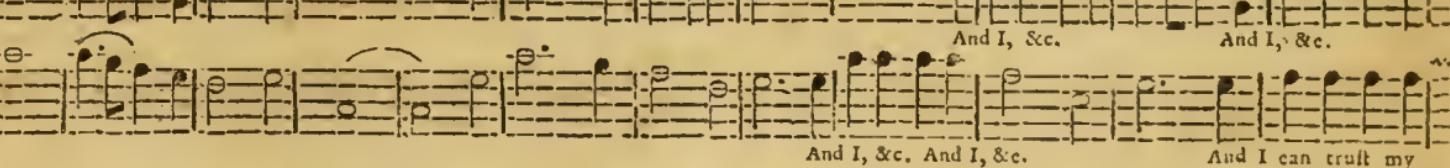
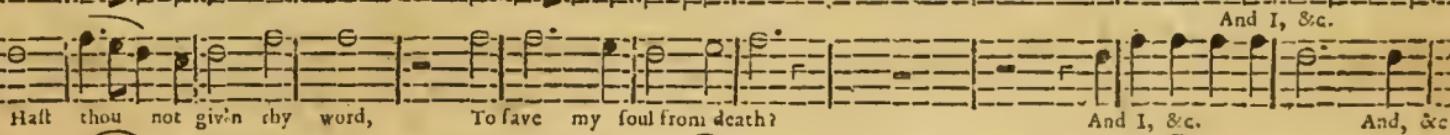
Yes, with a cheerful zeal, We'll haste to Zion's hill, And their our vows and honours pay.

And, &c. And, &c.

And, &c. And, &c.

C X X X V I: 121<sup>st</sup>, 4th Ver. D. W. P. M.

421



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.

A musical score for two voices (Soprano and Alto) and piano. The music consists of four staves of sixteenth-note patterns. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts enter at measure 10. The lyrics are:

Save me, O God, the swelling flood, Breaks in upon my soul;  
 I sink, &c.  
 Like, &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.

A musical score for two voices (Soprano and Alto) and piano. The music consists of four staves of sixteenth-note patterns. The vocal parts enter at measure 10. The lyrics are:

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

## III. 89th, D. W. C. M.

43

With, &c. With, &c.

With, &c. the saints, &c. His, &c.

With, &c. With, &c. the saints, &c. His, &c.

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

His, &c. His, &c. And, &c. And, &c. And, &c. 1 2

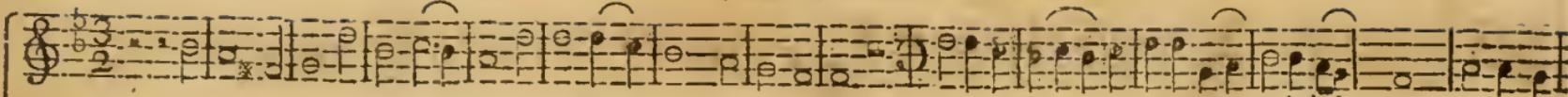
His, &c. And, &c. And, &c. 1 2

His, &c. And, &c. And, &c. 1 2

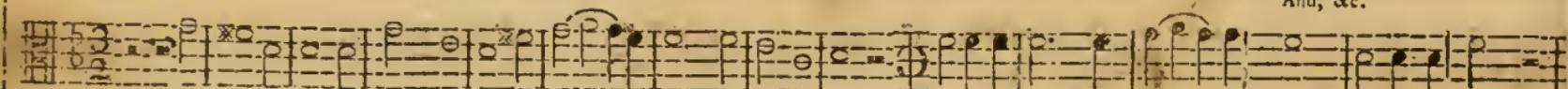
His, &c. His, &c. And tremble at his word, And, &c. And, &c. 1 2

hear, His, &c. His, &c. And tremble at his word, And, &c. And, &c. 1 2

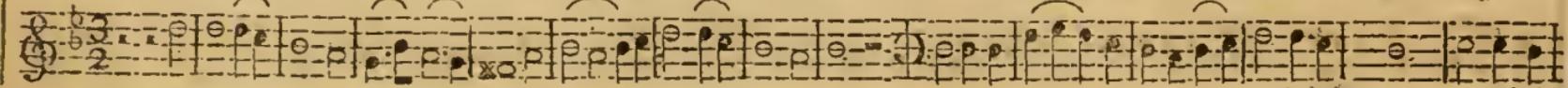
## P O O L. 107th, 4th Part, B. T. L. M.



And, &amp;c.

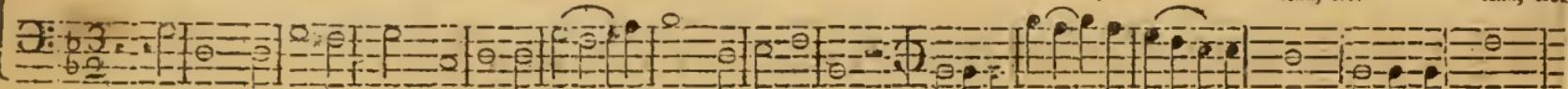


They that in ships, with courage bold, O'er swelling waves their trade pursue, Do God's amazing works behold, And in the deep

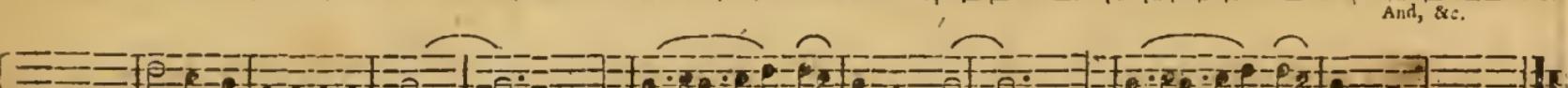


And, &amp;c.

And, &amp;c.



And, &amp;c.



::: his wonders view.

his, &amp;c.

::: view.

::: his wonders :::

his wonders :::

::: view.

::: the deep his, &amp;c.

his, &amp;c.

::: his, &amp;c.

## CHARLESTON. 126th, D. W. C. M.

45

My

My God reveal'd his gracious name, and chang'd our mournful state,

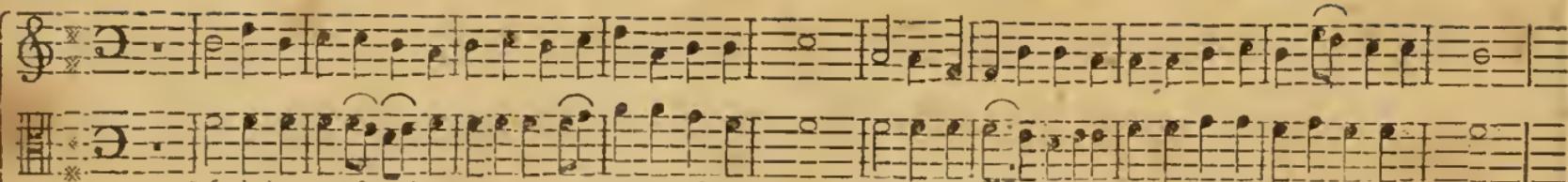
My rapture, &c.

My rapture seem'd a pleasing dream, The grace appear'd so

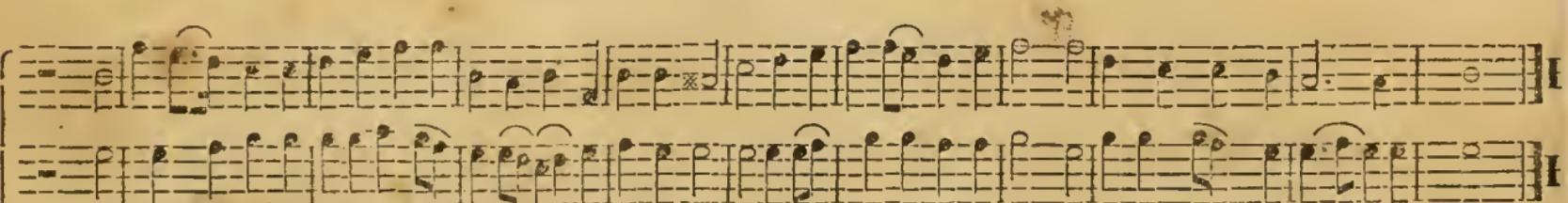
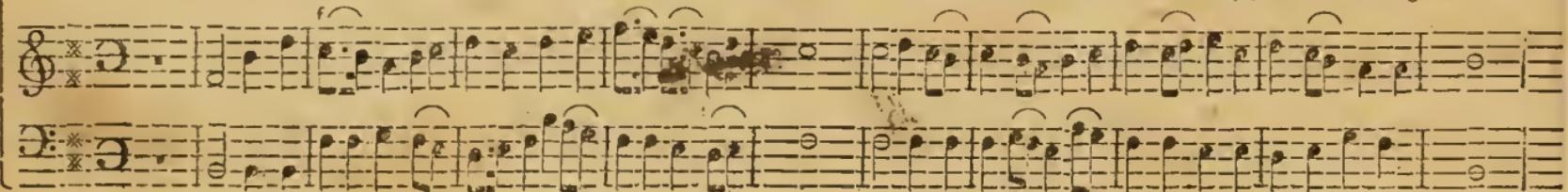
rapture, &c.

My rapture, &c.

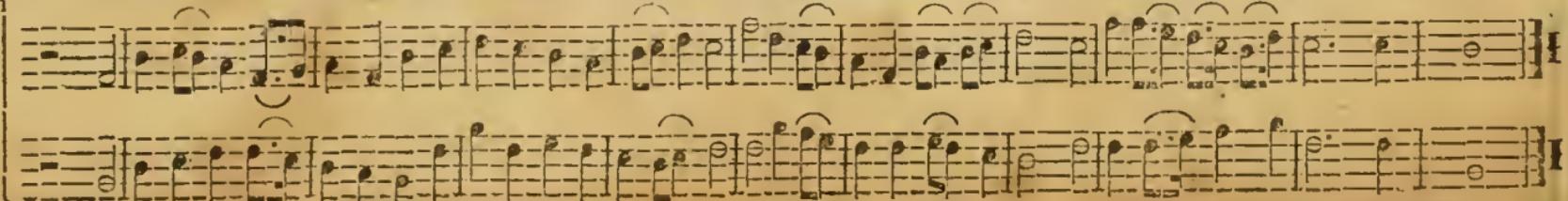
great. My rapture, &c.

N E W P O R T: *Hymn 11th, Book 2d.* C. M.

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



Your 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.

47

The musical score for "WORTHINGTON" includes six staves of music. The top two staves are for the Soprano voice, the middle two for the Alto voice, and the bottom two for the Bass voice. The piano accompaniment is on the right side of the page. The lyrics are placed under the corresponding musical lines:

- Staff 1 (Soprano): "Thee we adore, eternal Name, And humbly own to thee, How feeble is our mortal frame,"
- Staff 3 (Alto): "How, &c."
- Staff 5 (Bass): "What, &c. What, &c."
- Staff 7 (Bass): "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 bless; Don't thy ransom'd child forget, Nor leave me in distress.

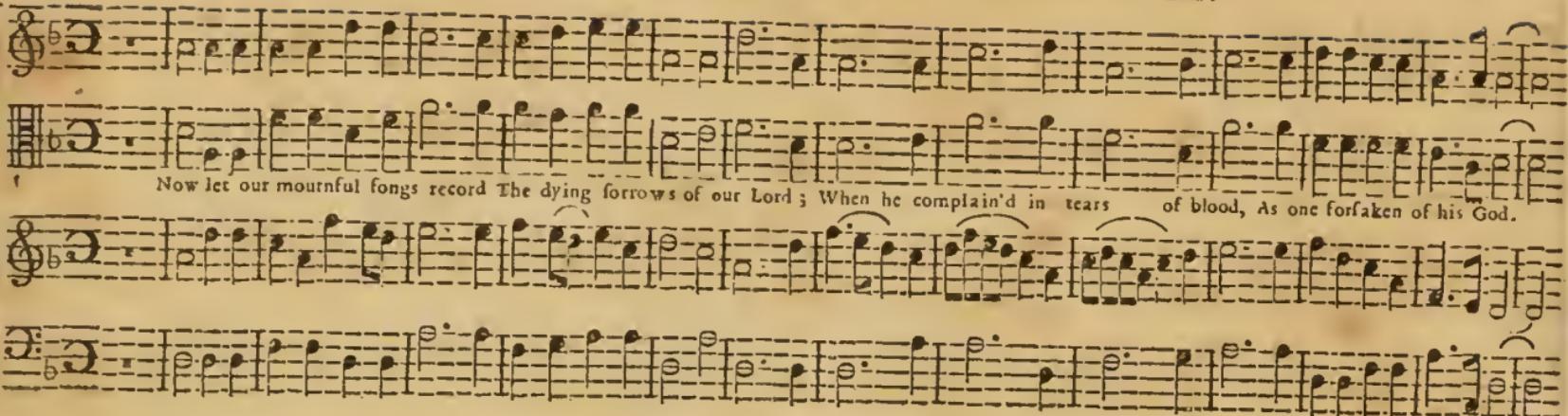
## M A J E S T Y. C. M.

49

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.'

## MONTAGUE. 22d, D. W. L. M.



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.

N O R F O L K. 90th. 2d Ver. S. M.

51

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.

Look, &c.

And, &c.

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.

MARYLAND. *Hymn 110th, Book 2d. S. M.*

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, treble clef for Soprano and Alto, bass clef for Bass. The piano part is in the bass clef. The vocal parts are mostly in eighth-note patterns, while the piano part features sustained notes and eighth-note chords. The lyrics are integrated into the music, appearing below the vocal staves. The piano part includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal parts also have dynamic markings. The lyrics are: 'And must this body die, This mortal frame de - cay; And must these active limbs of mine, Lie mould'ring in the clay.' The score concludes with three endings for the piano part, each labeled 'And, &c.', 'Lie, &c.', and 'Lie, &c.' respectively.

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.

R O X B U R Y. 37<sup>th</sup>, D. W. C. M.<sup>1</sup>

53

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 virtue he approves, He'll ne'er deprive them of his grace, Nor leave the man he loves.

L

# R A I N B O W. 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.

tempest cease to roar — at

## S H E R . B U R N E . C . M .

557

The musical score consists of three staves of music in common time, treble clef, and a key signature of one sharp. The lyrics are integrated into the music, appearing below specific notes or groups of notes.

Staff 1 lyrics:

- While shepherds watch their flocks by night, All seated on the ground,
- The angels,

Staff 2 lyrics:

- The angel, &c.
- The angel, &c.
- And

Staff 3 lyrics:

- The angel of the Lord came down, And glo — ry shone around. And, &c.

Repeating section lyrics:

- And, glory, &c..
- The angel, &c.
- And glory, &c.
- The angel, &c.
- glory, &c.
- The angel, &c.
- And glory, &c.
- The angel, &c.
- The angel, &c.

## P R E C E P T. S. M.

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.      :||:      And  
Jerusalem, &c.      :||:      Je-

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

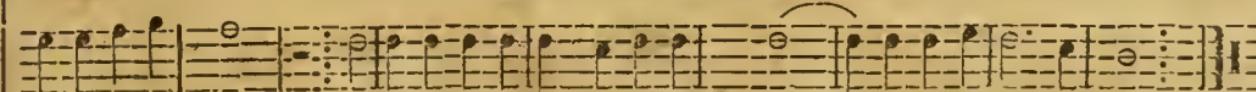
## J U B I L E E. P. M.

57



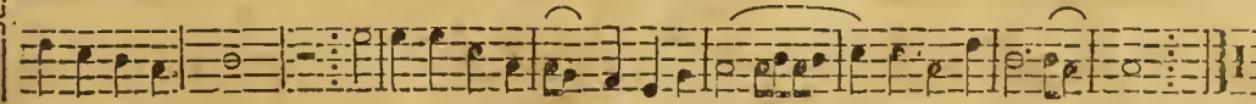
Blow ye the trumpet, blow,

The gladly solemn sound, 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.



## WORCESTER. S. M.

Handwritten musical score for "WORCESTER. S. M." featuring four staves of music with lyrics in the vocal parts. The music is in common time (indicated by 'C') and consists of measures separated by vertical bar lines. The vocal parts are written in soprano (S), alto (A), tenor (T), and bass (B) clefs. The lyrics are integrated into the music, appearing below the staff lines or above the notes. The score includes a basso continuo part at the bottom.

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

# Worcester, continued.

59

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing in unison. The lyrics are: "Zion, &c.", "hold thy Sav'our King, He reigns and triumphs here.", "Zion, &c.", "king, He reigns, &c.", and "triumphs here, Zion, &c.". The piano part provides harmonic support with sustained notes and chords.

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

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing in unison. The lyrics are: "With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word." The piano part provides harmonic support with sustained notes and chords.

## 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.*

61

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

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

N.

## 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 fears 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.

63;

The angel, &c.

The angel, &c.

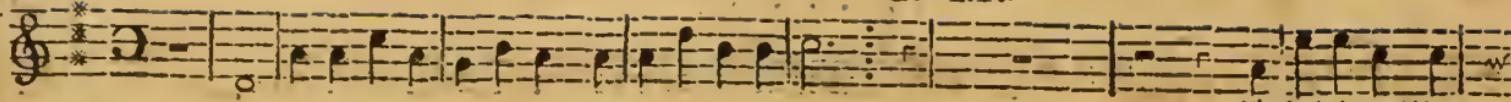
The angel of the Lord came down, And glory shone a round And, &c.

The angel, &c.

The angel, &c.

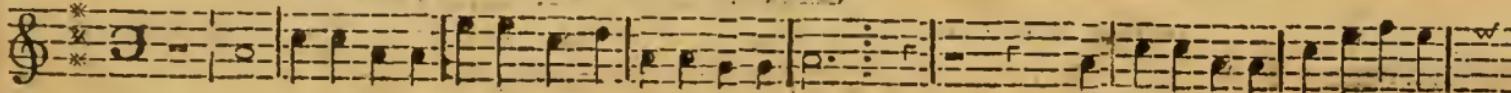
And glory, &c.

And glory, &c.

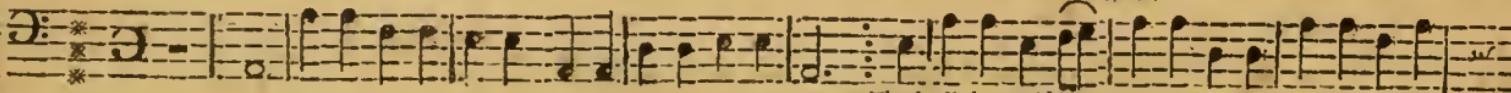


Thro' all the world how

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



Thro' &amp;c.



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



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

1 2



Thro'

How glorious :::

1 2



How glorious :::

1 2



name, How glorious

How glorious :::

1 2

## C A L V A R Y. Lyric Poems. C. M.

65

My thoughts, &amp;c.

Where

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

My tho'ts, &amp;c.

Where, &amp;c.

Where, &amp;c.

My tho'ts

Go search, :: Go search the world beneath. Where nature all in ruin lies, Where nature all in

in ruin, &amp;c. And owns

her sovereign's death.

ruin lies, in ruin lies.

W E S T F O R D. *Hymn 15th, Book 2d. L. M.*

Music score for Westford Hymn No. 15, featuring three staves of music. The lyrics are as follows:

T' wair, &c.  
Pain, &c.  
Let, &c.

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

Music score continuation for Westford Hymn No. 15, featuring two staves of music. The lyrics are as follows:

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.

Continued.

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

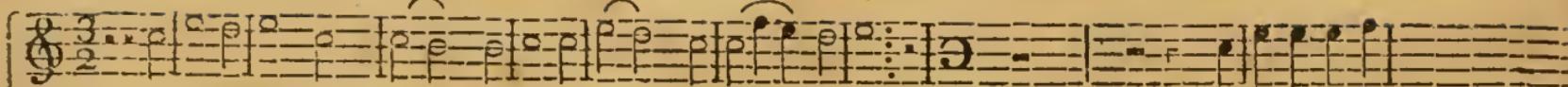
<sup>1</sup> love.

<sup>2</sup>

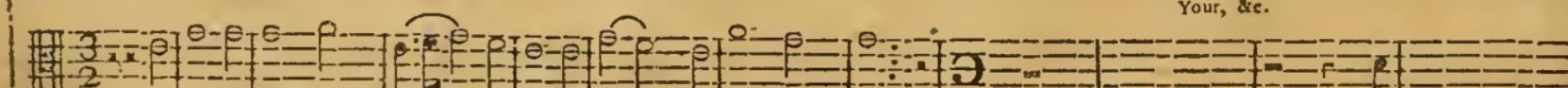
MORTALITY. L. M.

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, &amp;c.

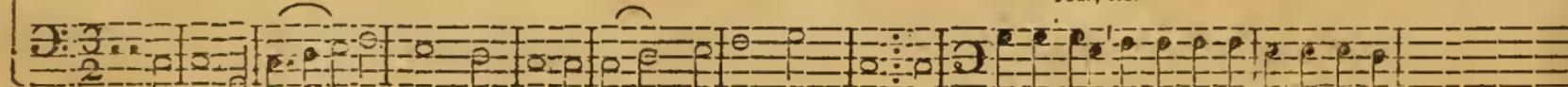


Awake ye saints to praise your King, Your sweetest passions raise;

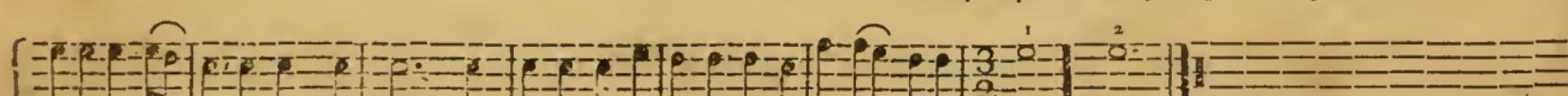
Your, &amp;c.



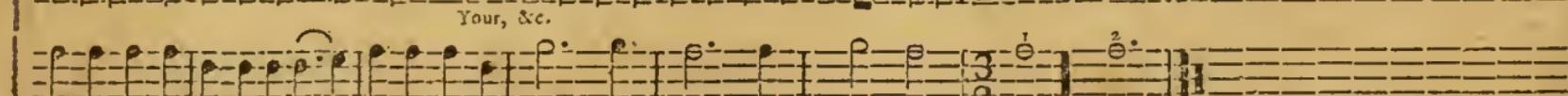
Your, &amp;c.



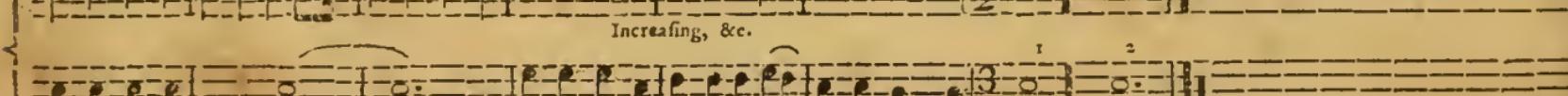
Your pious pleasure while you sing, Increasing with the



Your, &amp;c.



Increasing, &amp;c.



praise-

Your, &amp;c.

## MIDDLE TOWN. L. M.

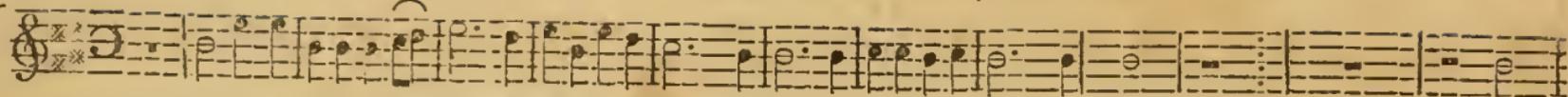
69

MIDDLE TOWN. L. M.

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.

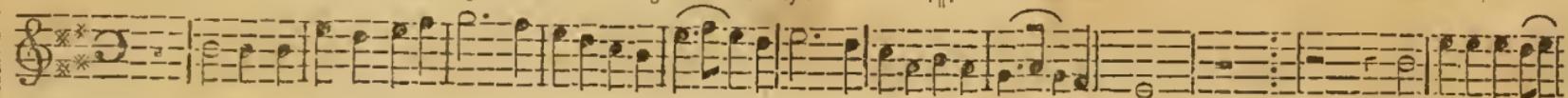
There the pompous triumph waits, Lift your heads e-ter-nal gates; Wide unfold the ra-diant scene, Take the King of glory in.

## W A S H I N G T O N. 68th, D. W. L. M.

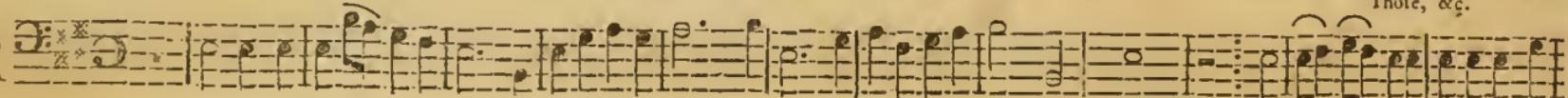


Those, &amp;c.

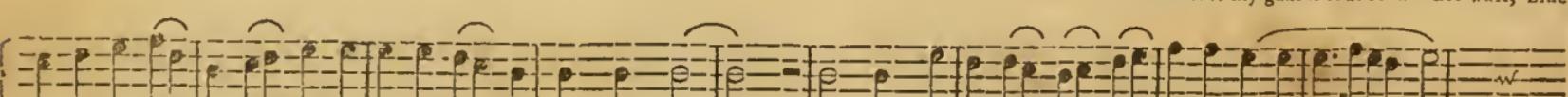
Lord when thou didst ascend on high, Ten thousand angels fill'd the sky :



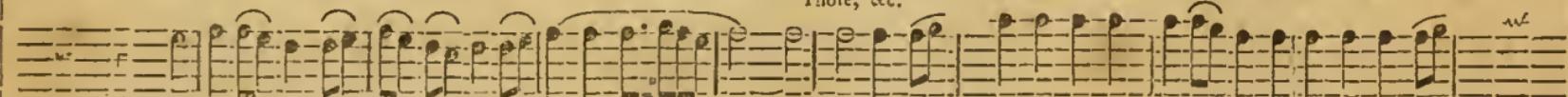
Those, &amp;c.



Those heav'nly guards that round thee wait, Like

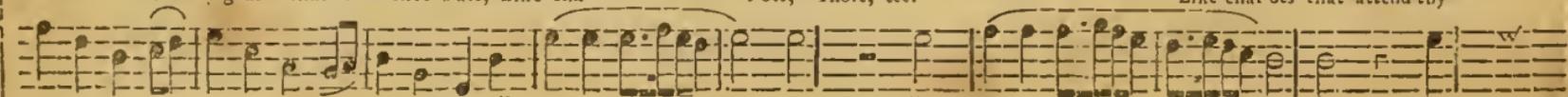


Those, &amp;c.



Those heav'nly guards that round thee wait, Like cha - - - r'ots, Those, &amp;c.

Like char'ots that attend thy



Like, &amp;c.

Like, &amp;c.

char'ots that attend thy state, Like, &amp;c.

Those, &amp;c.

Those, &amp;c.

## Continued:

71

Like, &c.

Like, &c.

state. Those, &c.

Like, &c.

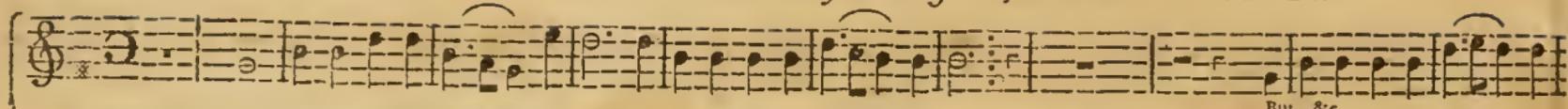
Like, &c.

Like char'ots, Like, &c.

## C A R M E L. L. M.

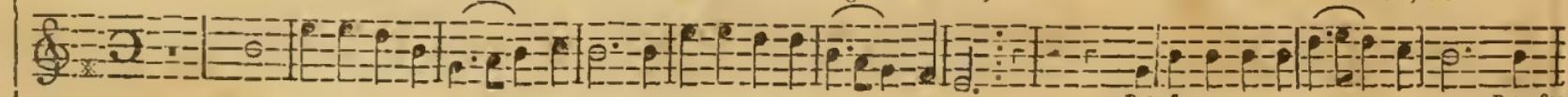
Ye stubborn oaks and stately pines, Bend your high branches and adore;

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

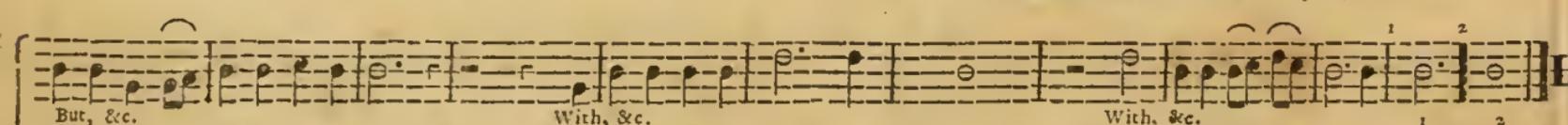
STRATFIELD. *Hymn 158th, Book 2d. L. M.*

Broad is the road that leads to death, And thousands walk to ge-ther there;

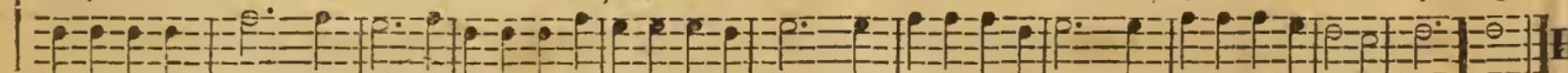
But, &c.



But wisdom shows a narrower path, But, &c.



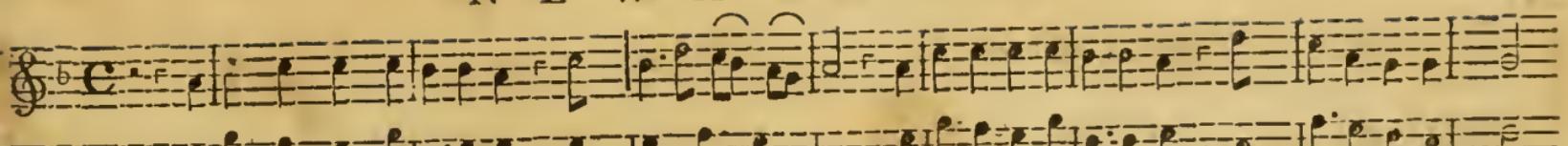
a narrower path, With here and there a tra-vel-ler. But, &c.



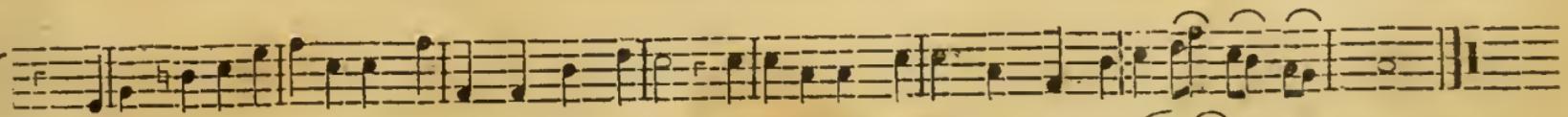
With here and there a tra - vel - ler. With, &c.

## NEWARK. C.M.

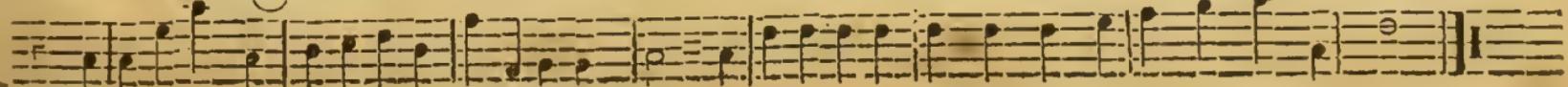
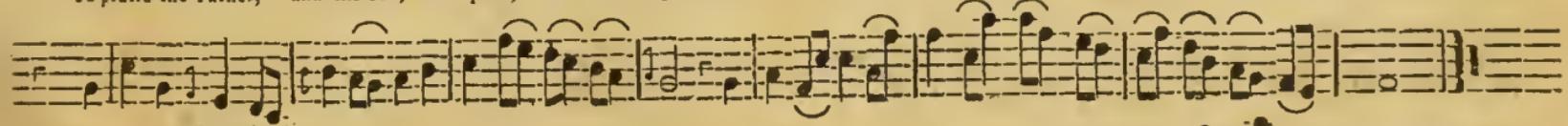
73



The God of mercy be adord, 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 loft - ty pillars of the sky, And spacious concaves rais'd on high; Spangled with stars a, shining frame,

The unwearied, &c.

Their great ori - gi - nal proclaim.

The unwearied sun from day to day, Pours knowledge on his golden ray;

The unwearied, &c.

The unwearied, &c.

Continued.

75

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.

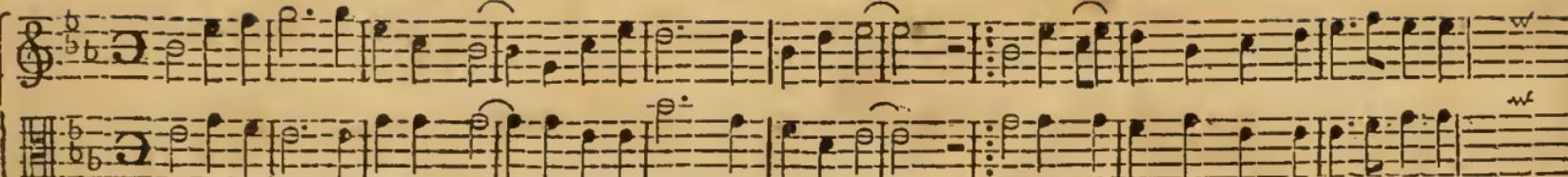
The moment, &c.

The moment, &c.

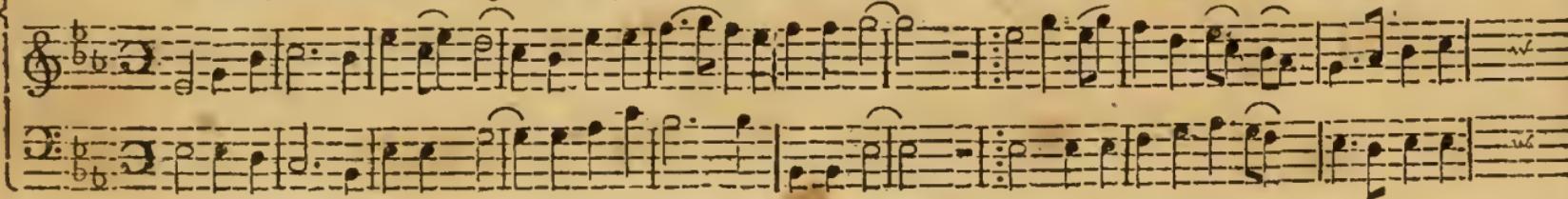
We : all, &c.

We : all, &c.

## CIVIL AMUSEMENT. L.M.



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



Now let, &c.

Now let, &c.

smoothly, &c.

monster bleeds and dies.

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.

## Continued.

77

My rising, &c.

here I wait my Father's will, My rising and my setting sun, Rolls gently up and down the hill, gently, &c.

While, &c.

My rising, &c.

My rising, &c.

## DEATH'S ALARM. C. M.

The rising morning can't insure, That we shall end the day ; For death stands waiting at the door, To snatch our lives a — way.

And ev'ry, &c:

Alas the brit - tle clay, That built our bodies first; And, &c.

And ev'ry, &c.

And ev'ry month and ev - 'ry da - -

'Tis, &c.

'Tis, &c.

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

## JUDGMENT. 50th, 2d Ver. D. W. P. M.

79

No more shall atheists mock his long delay,

His vengeance sleeps no more, behold the day;

Behold the Judge descends, his

Behold, &amp;c.

Behold, &amp;c.

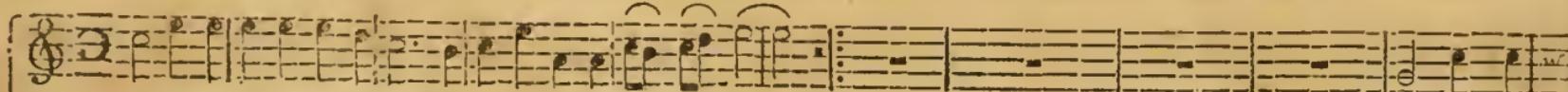
guards are nigh, Tempest and fire attend him down the sky.

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

When, &amp;c.

When, &amp;c.

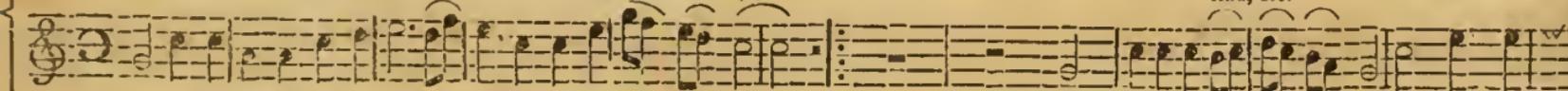
## THE VOICE OF NATURE. L. M.



And, &amp;c.

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

And, &amp;c.



And, &amp;c.

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



Their, &amp;c.

Their, &amp;c.



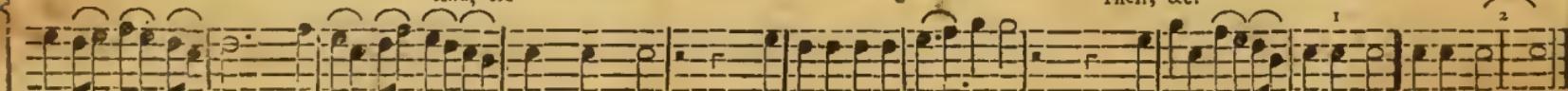
And, &amp;c.

Their, &amp;c.

Their, &amp;c.

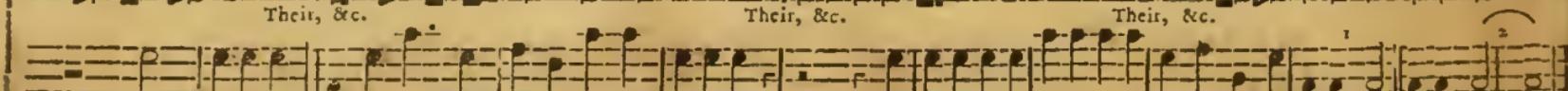
Their, &amp;c.

Their, &amp;c.



And, &amp;c.

Their, &amp;c.



## O C E A N. 147th, D. W. C. M.

81

With songs and honours sounding 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.

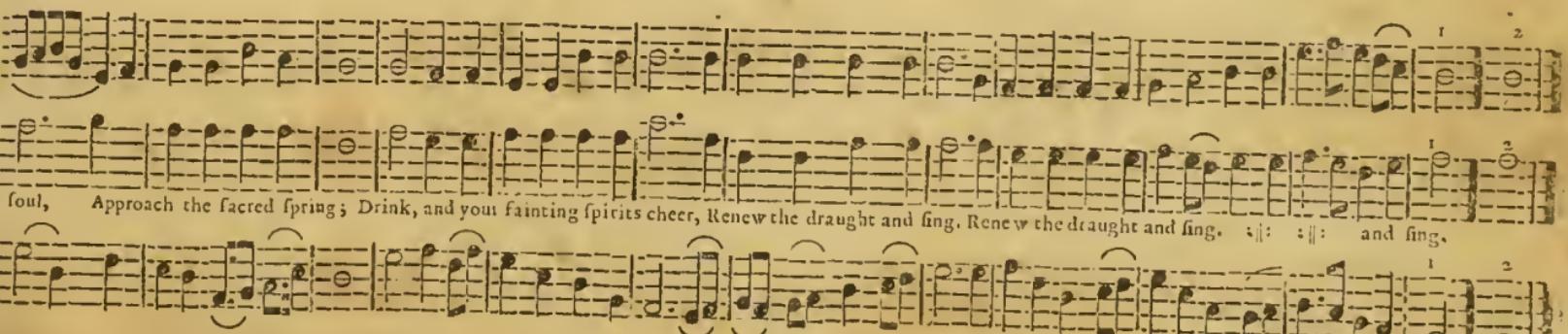
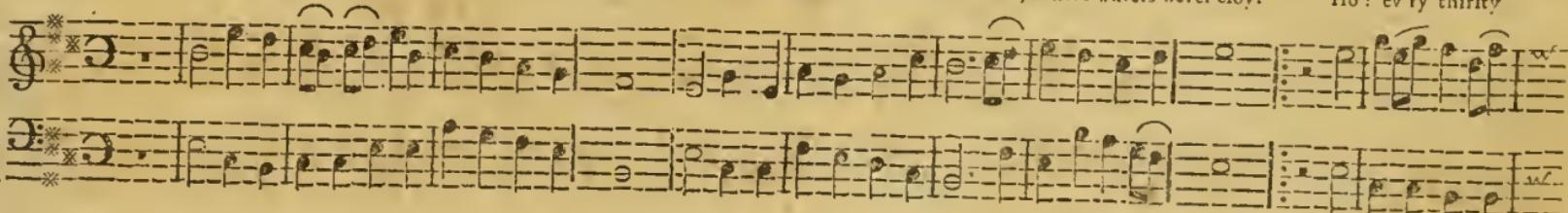
## S H A R O N. 122d; D. W. P. M.

How pleas'd and blest was I, To hear the people cry,  
 " Come, let us seek our God to-day!"  
 Yes--  
  
 " Come, &c."  
  
 " Come, &c."  
  
 With a cheerful  
 zeal  
 We halte to Zion's hill,  
 And there our vows and honours pay.  
  
 Yes— &c.  
 We halte, &c.  
  
 Yes— &c.  
 We halte, &c.

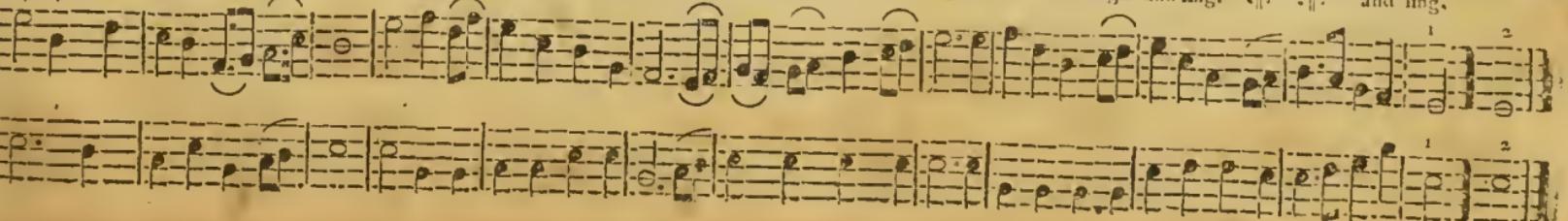
## S T E R L I N G. S. M.

83.

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



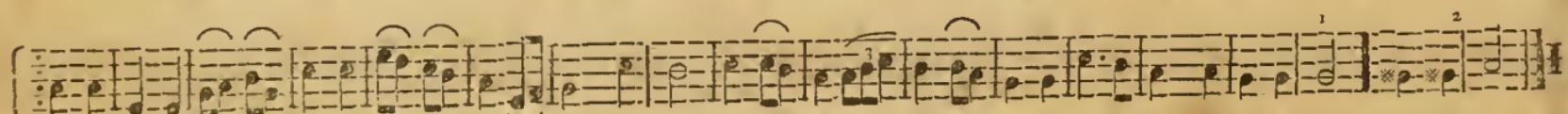
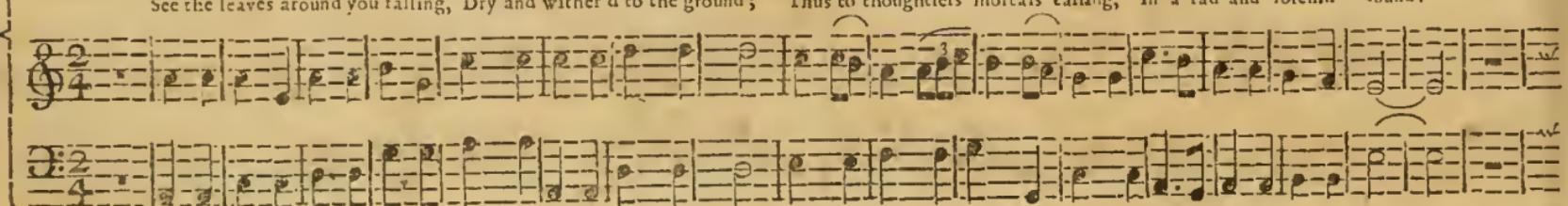
soul, Approach the sacred spring ; Drink, and your fainting spirits cheer, Renew the draught and sing. Renew the draught and sing. :::: and sing,



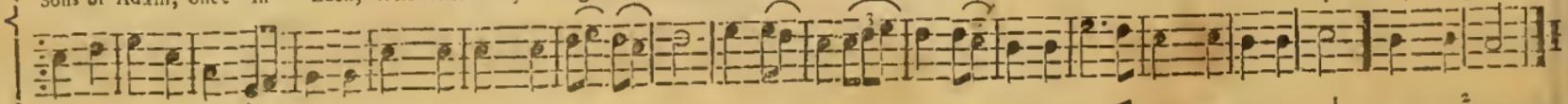
## A U T U M N. P. M.



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



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



## V E N U S. 19th, D. W. S. M.

85

And all, &amp;c.

And, &amp;c.

Be-hold the lof-ty sky, Declares its maker God;

And all the starry works on high,

And all, &amp;c.

And, &amp;c.

Proclaim, &amp;c.

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

And all, &amp;c.

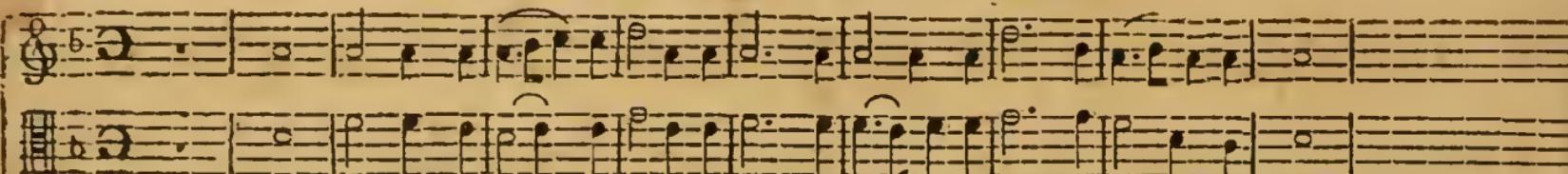
And all, &amp;c.

Proclaim, &amp;c.

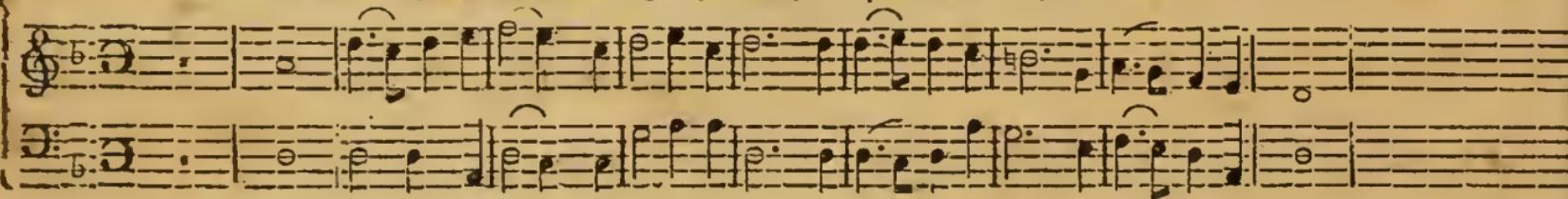
And all, &amp;c.

T

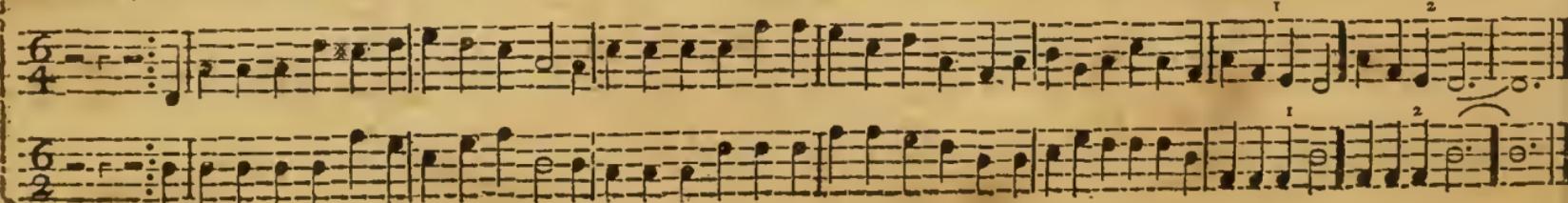
## W E S T E R N. P. M.



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



Come needy, come fithy, 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.

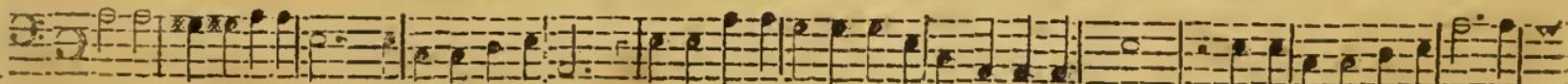


## S A L I S B U R Y . P. M.

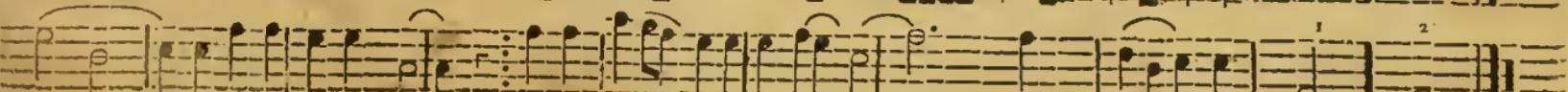
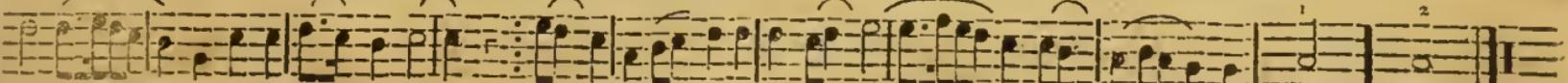
87



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



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



## ORANGE. S. M.

The musical score consists of three staves of music, each with a key signature of one sharp (F#) and a common time signature. The first two staves begin with treble clef, while the third staff begins with bass clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The lyrics are integrated into the music, appearing below the staves. The first set of lyrics is: "How free the fountain flows, Of endless life and joy, That spring which no confinement knows, Whose waters never cloy. Ho! ev-ry". The second set of lyrics is: "thir-ty foul, Approach the sacred spring, Drink, and your sainting spirits cheer, Renew the draught and sing. Drink, &c.". The music concludes with a final set of lyrics: "Ho! ev-ry".

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

thir-ty foul, Approach the sacred spring, Drink, and your sainting spirits cheer, Renew the draught and sing. Drink, &c.

Ho! ev-ry

PITTSGROVE. P. M.

89

Clothe, &c.

Bless, O Lord, the op'ning year, To each soul as 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.

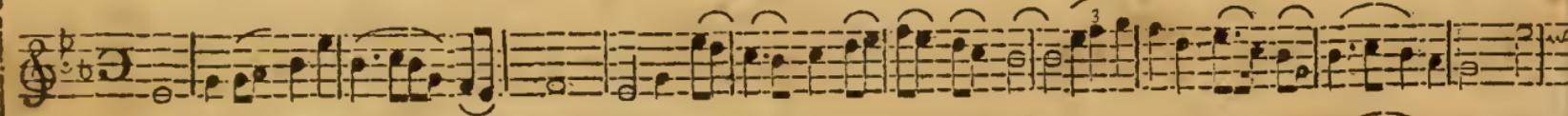
U  
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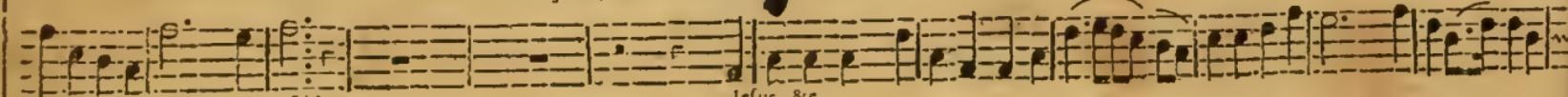
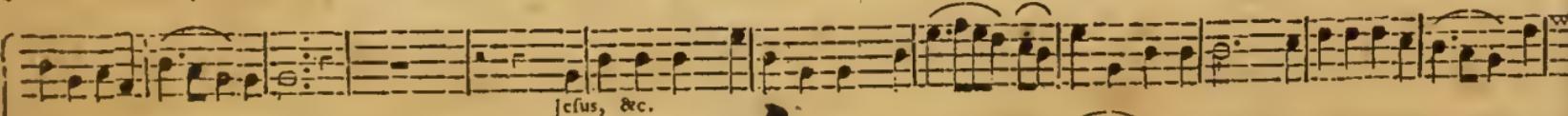
## A L L - S A I N T S . L. M.



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

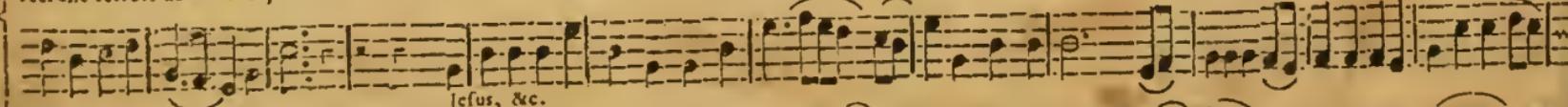


*Jesus, &c.*



feel the terrors as she pass'd.

*Jesus, &c.*



*Jesus, &c.*

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

Continued.

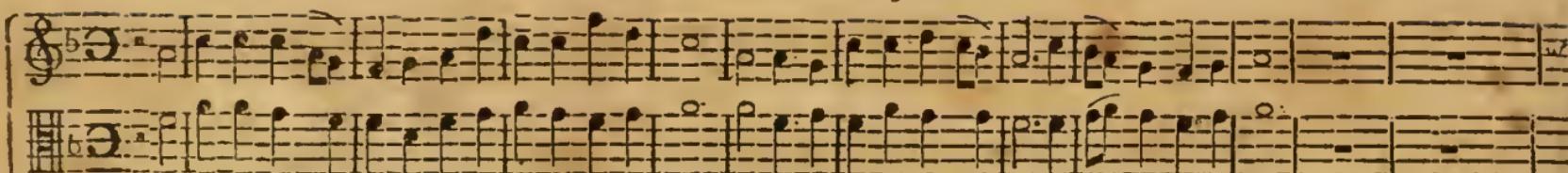
94

A musical score for a three-part setting. The top part consists of two staves of music with lyrics: "I lean, :||: my head, And breathe, &c." and "And breathe, &c. :||:". The middle part has one staff with lyrics: "I lean, &c. And breathe, &c. And breathe, &c." The bottom part has one staff with lyrics: "While on, &c. I. lean, &c. And breathe, &c." The score concludes with the lyrics "life out sweetly there. While, &c."

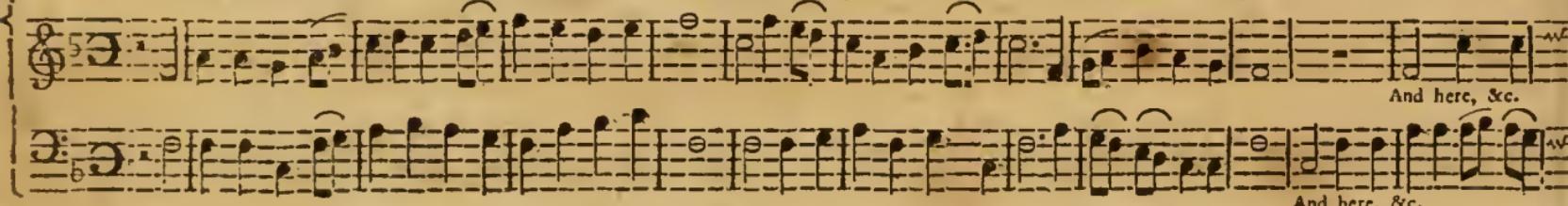
R. U S. S L A. L. M..

A musical score for a three-part setting. The top part consists of two staves of music with lyrics: "False are the men of high degree, The baser sort are vanity; . . ." and "Laid, &c. :||: Laid in the balance both appear, Light as a puff of empty air, . . ." The middle part has one staff with lyrics: "Laid, &c. Light, &c." The bottom part has one staff with lyrics: "Laid, &c. Light, &c."

## MOUNT PLEASANT. Hymn 110th, Book 2d. C. M.



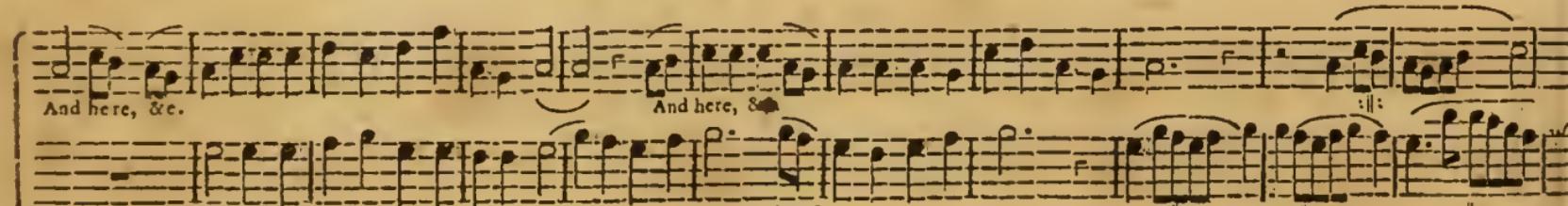
There is a house not made with hands, Eternal, and on high; And here my spirit waiting stands, Till God shall bid it fly.



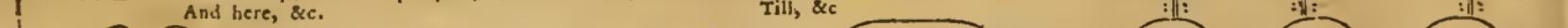
And here, &c.



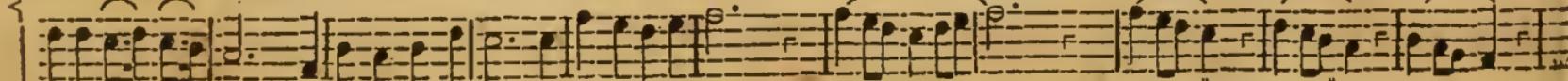
And here, &c.



And here, &c.



Till, &c



Till, &c.



And, &c.

Ry.

Continued.

93

Musical score for three staves. The lyrics are placed above the staves:

- Till, &c.
- Till God, &c.
- And, &c.

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

Musical score for three staves. The lyrics are placed above the staves:

- Down headlong from their native skies, The reb-el angels fell;
- And thunderbolts, &c.
- of flaming, &c.
- And thunderbolts of flaming wrath, Pursu'd them down to hell.
- 1 2
- And thunderbolts, &c.
- And thunderbolts, &c.

## A S H F I E L D. P. M.

A handwritten musical score for "ASHFIELD" in common time, featuring three staves of music with lyrics in parentheses. The music consists of six systems of notes, each system starting with a treble clef and a common time signature. The lyrics are as follows:

Hark! ye mortals, hear the trumpet, 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.)

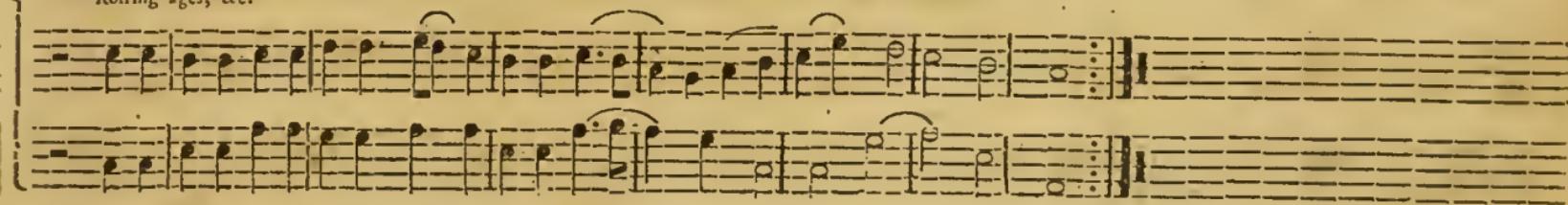
(Rolling ages, ::; now your solemn close appears.)

Continued.

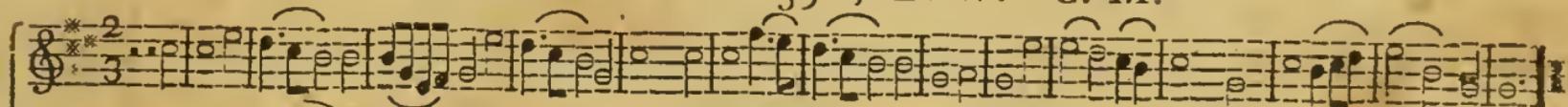
95



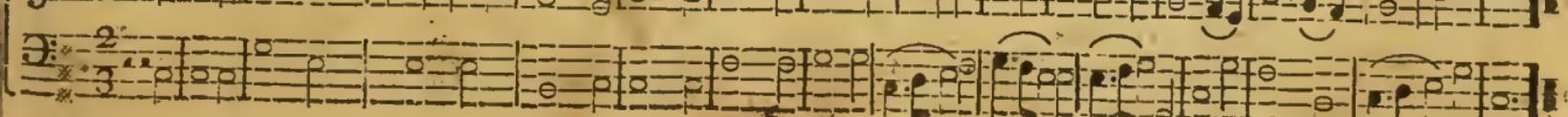
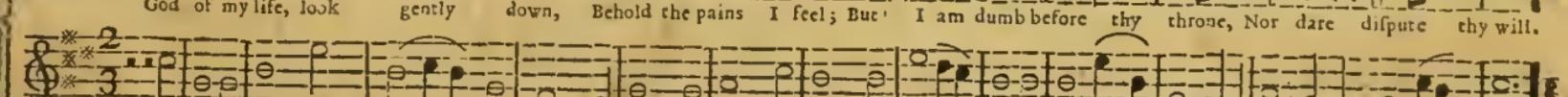
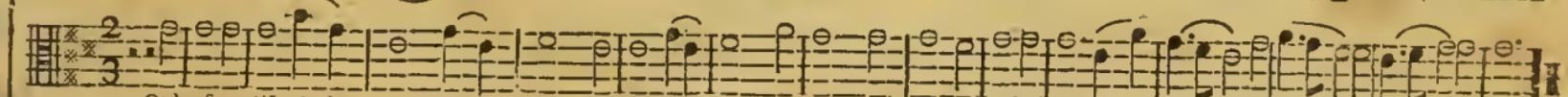
Rolling ages, &c.



POLAND. 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;  
 Whose, &c.

Find, &c.

To, &c.

Whose, &c.

To soften, &c.

To, &c.

Whose, &c.

To soften, &c.

all Find, &c.

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

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

## ST. MARTIN. 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 lands walk together there; But wisdom bewis a narrow' r'

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

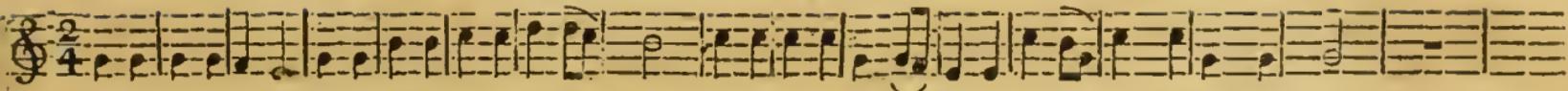
path, With here and there a traveller.

With, &c. With, &c.

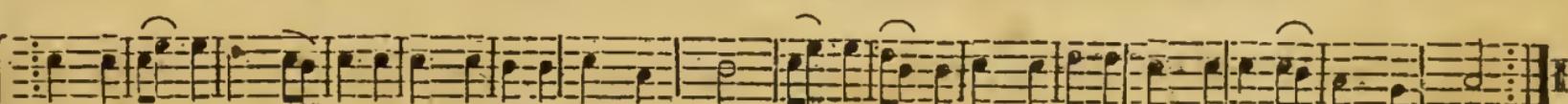
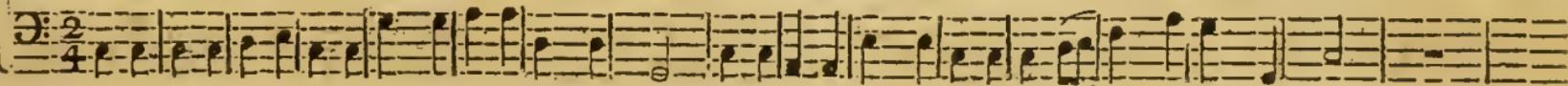
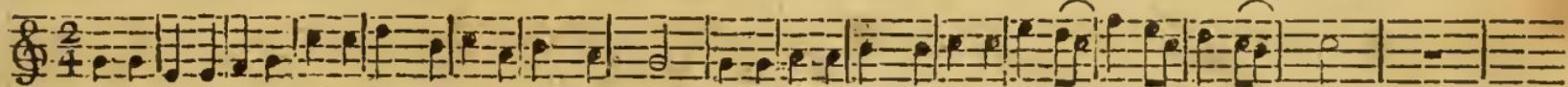
With, &c. With, &c.

## WATERFORD. P.M.

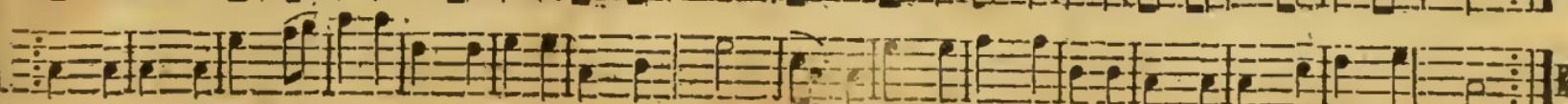
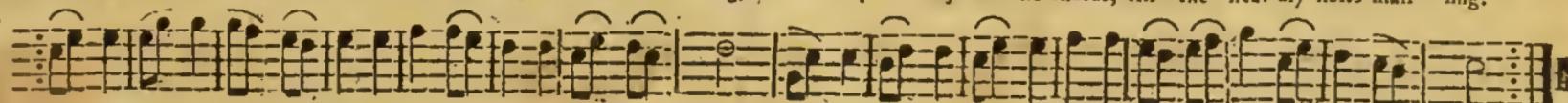
99



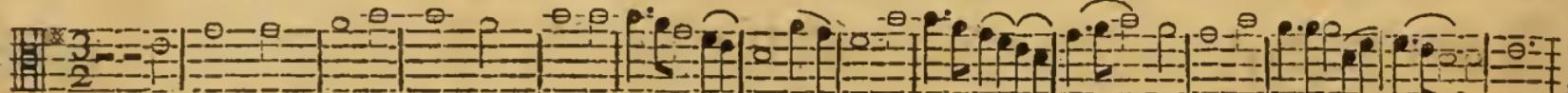
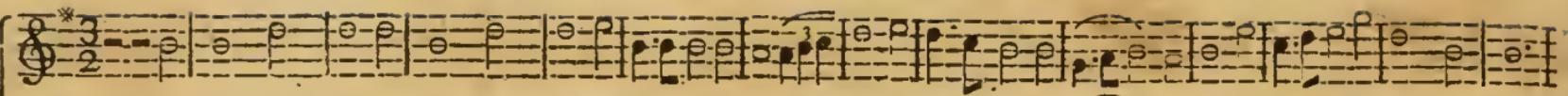
Holy Ghost inspire our praises, Touch our hearts and tune our tongues; While we laud the name of Jesus, Heav'n will gladly share our songs.



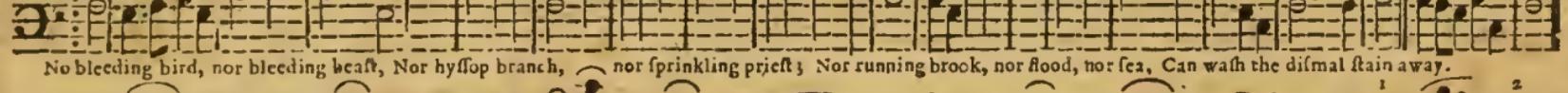
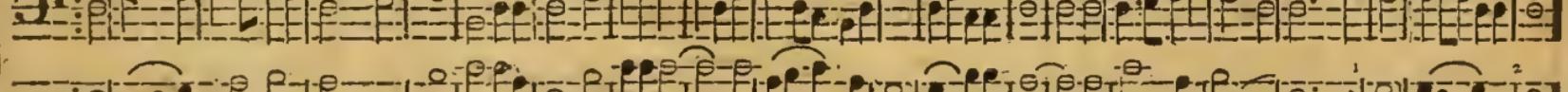
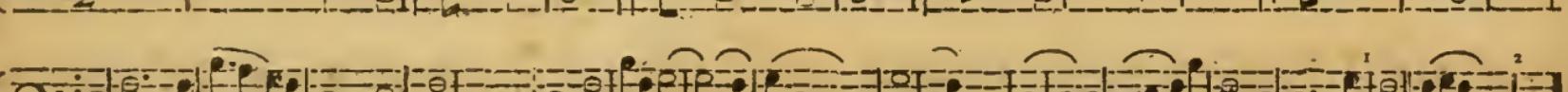
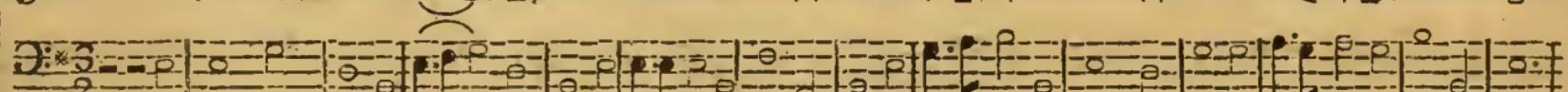
Hosts of angels bright and glorious, While we hymn our common King, Will be proud to join the chorus, All the heav'ly hosts shall sing.



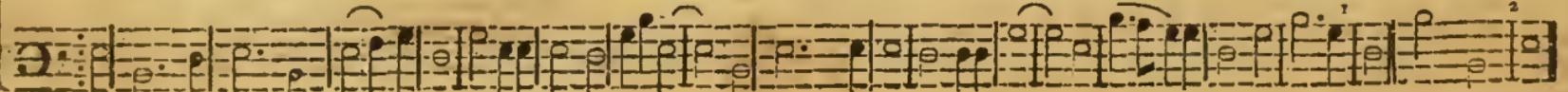
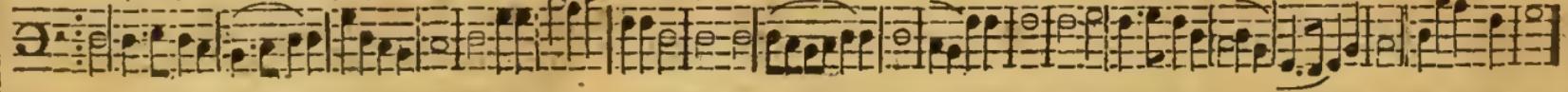
## BALLOON. L. M.



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



No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest; Not running brook, nor flood, nor sea, Can wash the dismal stain away.



G E T H S E M A N E. P. M.

101

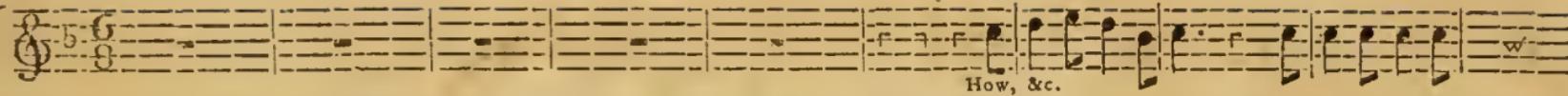
Great High Priest we view thee stooping, With our names upon thy breast; In the garden groaning, drooping, To the ground with buriors press'd.

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.

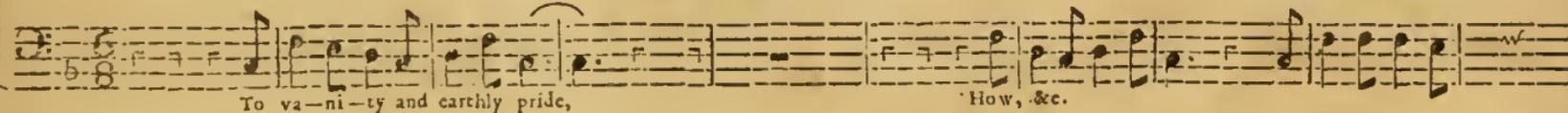
Thou hast born the bitter sentence,  
 Paid'st on man's devoted race;  
 True belief and true repentance  
 Are thy gifts, O God of grace.

## LEOMINSTER. C. M.



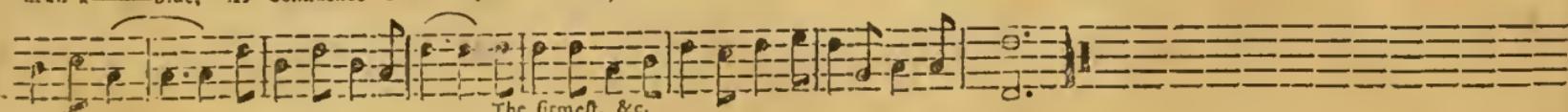
How short the date is given;

The firmest rock that



To va-ni-ty and earthly pride,

How, &c.



## ASCENSION. P. M.

103

A musical score for "Ascension. P. M." featuring four staves of music. The music is in common time (indicated by a 'C') and consists of measures with various note values including eighth and sixteenth notes, along with rests. The lyrics are integrated into the music, appearing below the staves. The first set of lyrics is: "Jesus our triumphant head, Ris'n victorious from the dead, To the realms of glory's gone, To ascend his righ:ful throne." The second set of lyrics is: "Cherubs on the Cooq'or gaze, Seraphs glow with brighter blaze: Each bright order of the sky, Hail him as he passes by." The third set of lyrics is: "Hail him, :"; and the fourth set is: "Hail, &c."

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

Hail him, :;

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

Hail, &c.

## Continued.

Hail, &amp;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 its King congratulates, Opens wide her golden gates.

# Continued.

105

All the blissful .. all the blissful re - gions ring.

Angels songs of vi<sup>a</sup>ry sing, All the blissful regions ring.

All the blissful regions ring.

All the blissful .. regions ring.

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

A a

Musical score for "Hail thou dear thou worthy Lord" featuring three staves of music. The lyrics are written below the staves:

Hail thou dear thou worthy Lord, Holy Lamb, incarnate Word; Hail thou saff'ring Son of God, Take the trophies of thy blo od.

## BUNKER-HILL.

Musical score for "Bunker-Hill" featuring three staves of music. The lyrics are written below the staves:

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.

## ATTENTION.

107

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

Ye, &amp;c.

I want, &amp;c. I want, &amp;c.

Up-rising from the darksome tomb, See the victorious jesus come, Th Al — mighty pris'ner quits the pris'n, And

angels tell the Lord is ris'n.

Angels :||: :||: :||: tell the Lord is sis'n.

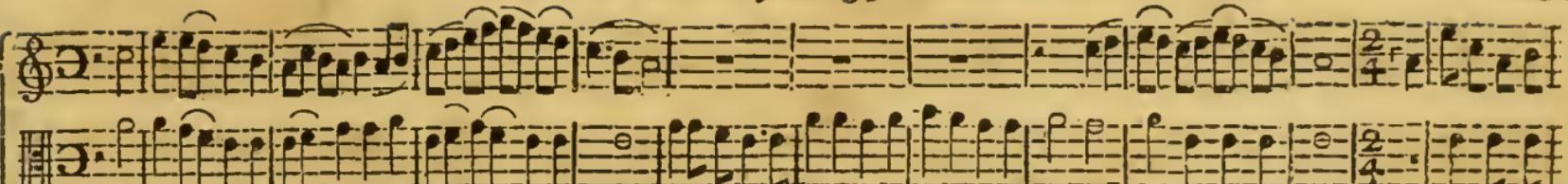
2. Ye guilty souls that groan and grieve,  
Hear the glad tidings; hear and live.  
God's righteous law is satisfied,  
And justice now is on you side.  
Justice :||: :||: :||: &c.

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.

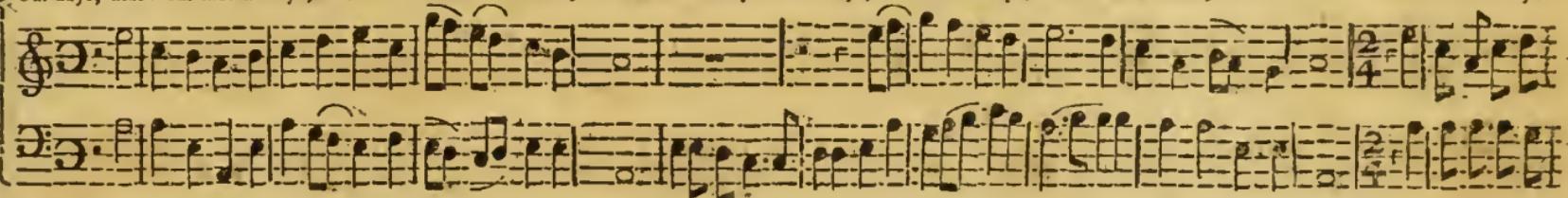
P A T U X E T. *Hymn 39th, Book 2d.* C. M.

109.



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



run, &c. run, &c. run, &c.

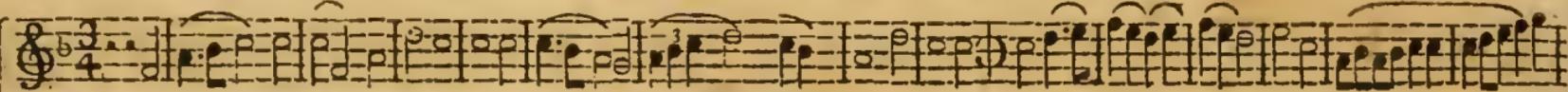
must be sad and few, Run on my days, Run on my days in haste, Run on my days; Run on my days in halte; Moments of sin and months of wec, Ye cannot fly too fast.

run, &c. run, &c. run, &c.

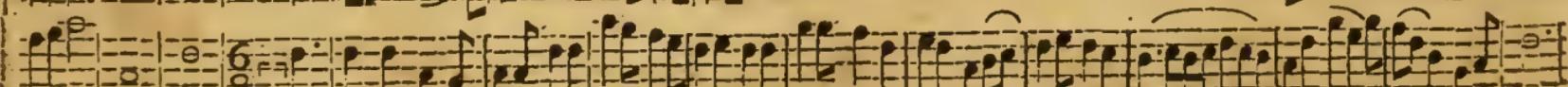
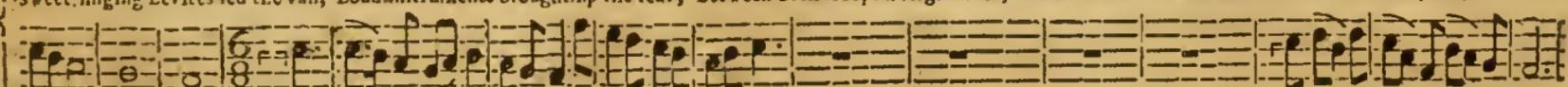
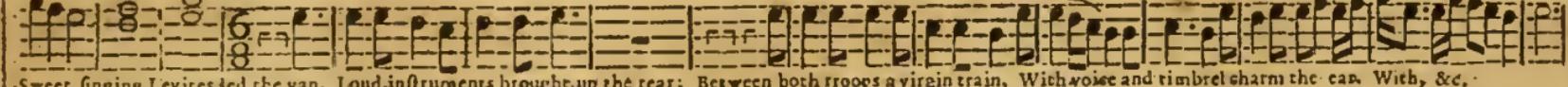
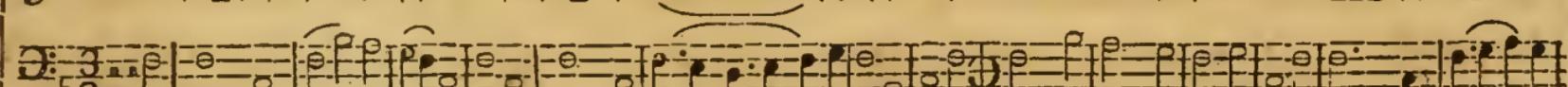
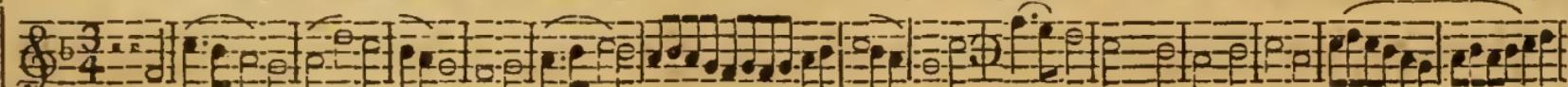
B.b

DEO

E A S T F O R D L. M.



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.

Continued.

111

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

W. H. 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.

## F A R N U M. C. M.

Sing, &c. Sing, &c.

Sing to the Lord a new made song, Who wond'rous things hath done.

Sing, &c. With, &c.

With his, &c.

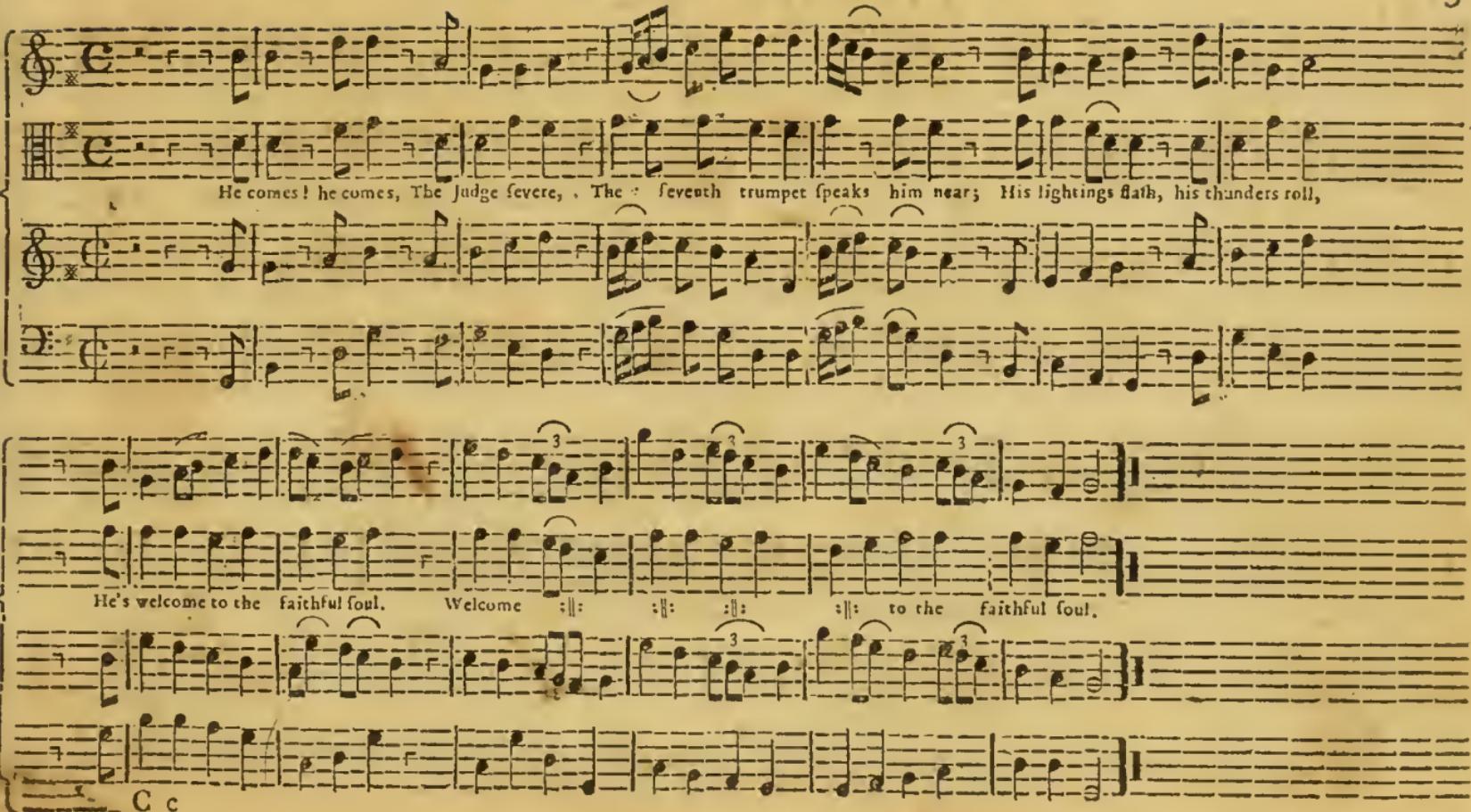
With, &c. and holy arm

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.

113



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

He's welcome to the faithful soul. Welcome ;||: ;||: ;||: to the faithful soul.

C c

## SOUTHWELL. P. M.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The lyrics are integrated into the vocal parts:

Tis finish'd, :||: The Redeemer said, And meekly bow'd his dying head; While we the :||: tence scan,

Come sinners and observe the word, Behold the conquests of the Lord, Complete for sinful man. Complete :||: :||: Com-  
for sinful man. Com- :||: Complete

Continued.

115

A musical score for three staves. The top staff has lyrics: "for sinful man, Complete, &c. Complete, &c. Complete, &c." The middle staff has lyrics: "plete, &c. Complete, &c. Complete, &c. Complete, &c. Complete, &c." The bottom staff has lyrics: "Complete, &c. Complete, &c. Complete, &c." Measure numbers 11, 12, and 13 are indicated above the staves.

SUFFIELD. 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.

A musical score for three staves. The top staff has lyrics: "Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am." The middle staff has lyrics: "I would survey life's narrow space, And learn how frail I am." The bottom staff has lyrics: "And learn how frail I am." Measure numbers 1, 2, and 3 are indicated above the staves.

## A T H E N S.

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

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

W I L T O N. *Hymn 39th, Book 2d. C. M.*

117

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 pa-

And well, &c.

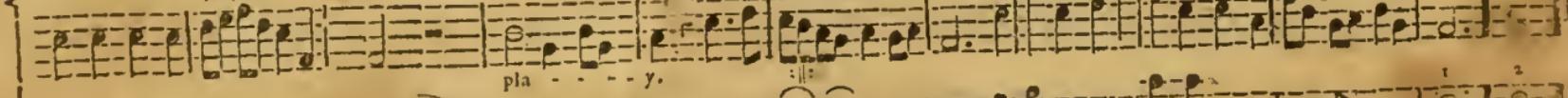
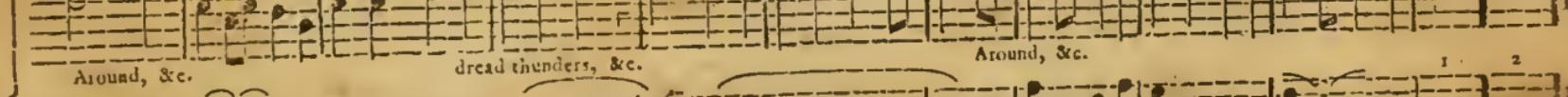
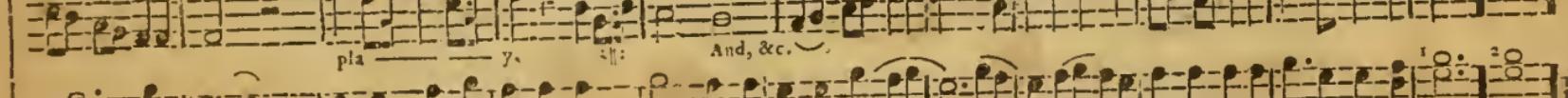
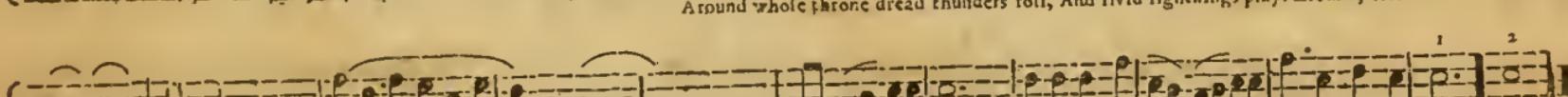
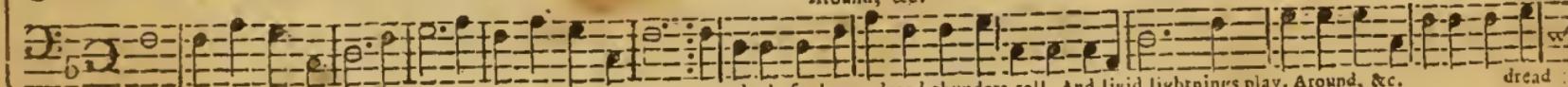
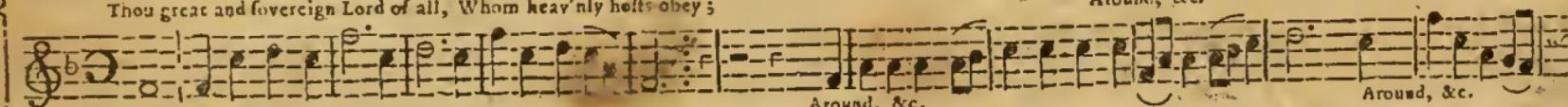
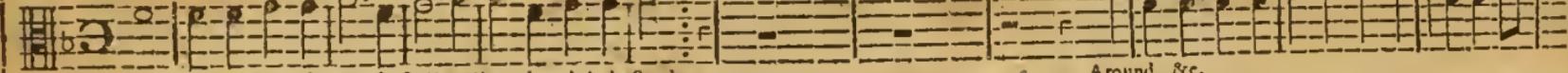
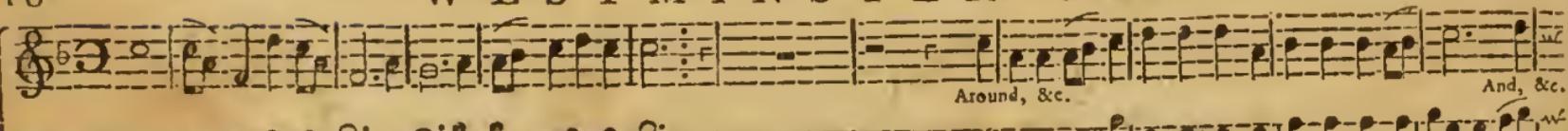
Evil, &c.

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

tri-atch knew, Evil, &c. And well, and well, &c.

D d.

## WESTMINSTER. C. M.



SIMS BURY. Hymn 23d, Book 2d.

119

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

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

## 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.

Behold, &c.

To, &c.

Behold, &c.

holy soul.

Behold, &c.

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

121

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.

E e

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.

Tw 15

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

for my sins my dear — eit Lord, Hung, &c.

## B A B Y L O N.

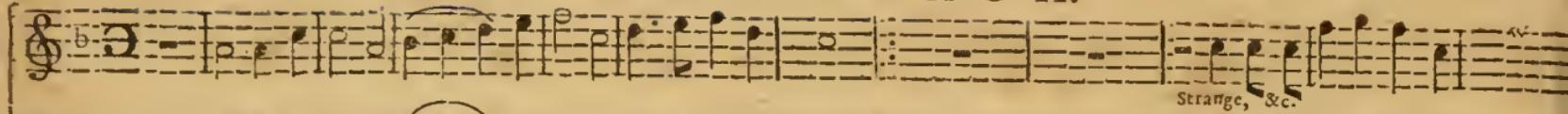
A—long the banks where Babel's current flows,  
Our captive bands in deep despondence stray'd; While Zion's fall in sad re—  
membrace rose, Her friends, her children, mingle with the dead. Her, &c.

## LITTLETON.

125

Music score for "LITTLETON." The score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The music is written in a cursive musical notation. The lyrics are integrated into the music, appearing below the staves. The first two staves contain the lyrics: "Lo he cometh, countless trumpets Blow before the bloody sign; Midst ten thousand saints and angels; See the". The third and fourth staves contain the lyrics: "cru-ci-fied + mine. Halleliah :|: :|: Welcome :|: bleeding Lamb." The score concludes with a bassoon part at the bottom, ending with a final bassoon note labeled 'E f'.

## HARRISBURGH.



Strange, &amp;c.

Strange, &amp;c.

Strange, &amp;c.

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

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

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

127

When, &c. When, &c.

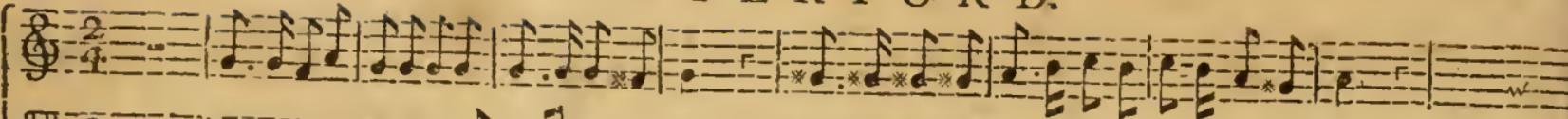
That aw—ful day will surely come, Th'appointed hour makes haste,

When, &c.

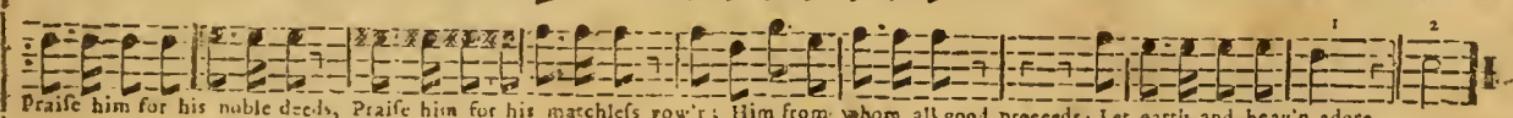
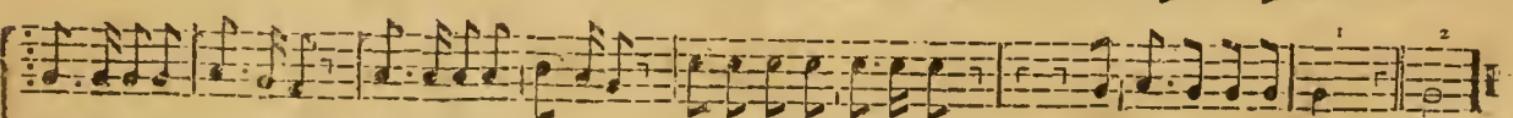
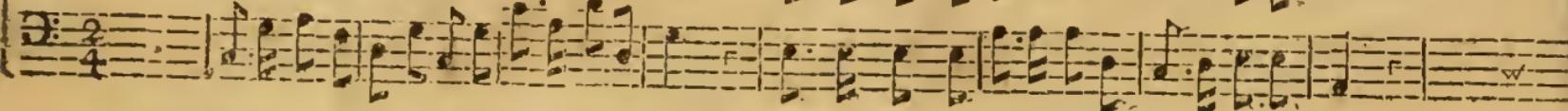
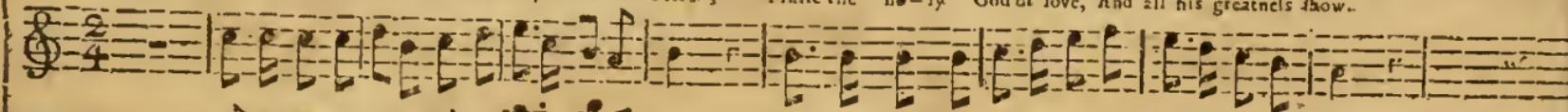
When I must stand before my Judge, When, &c.

When I must stand before my Judge, And pass the so—lemn test.

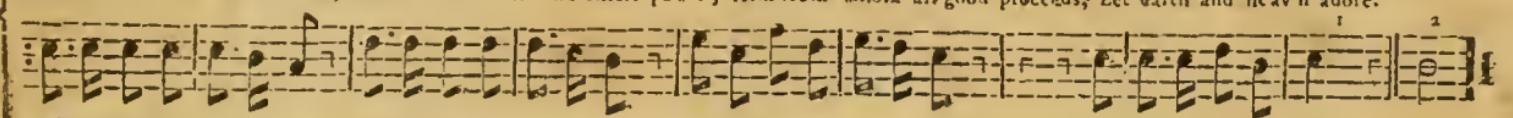
## WATERFORD.



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

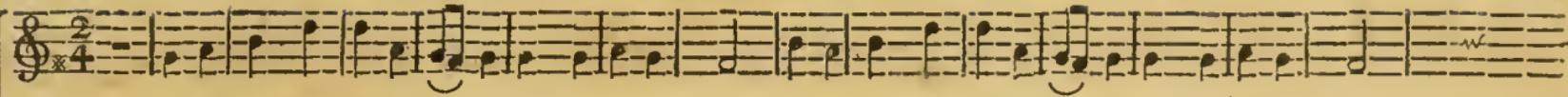


Praise him for his noble deeds, Praise him for his matchless pow'r; Him from whom all good proceeds, Let earth and heav'n adore.

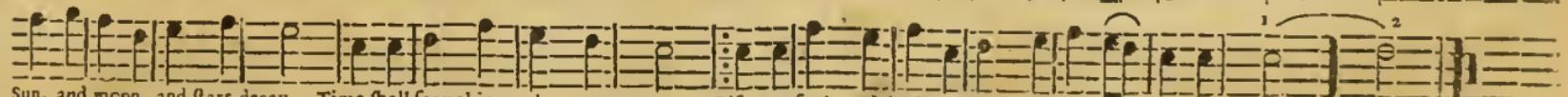
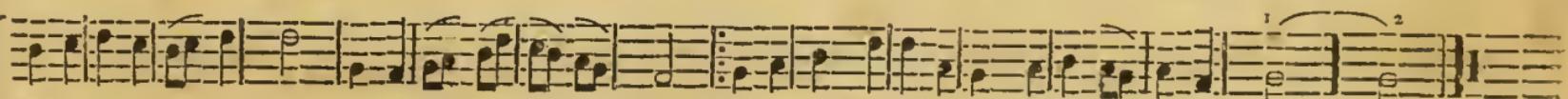
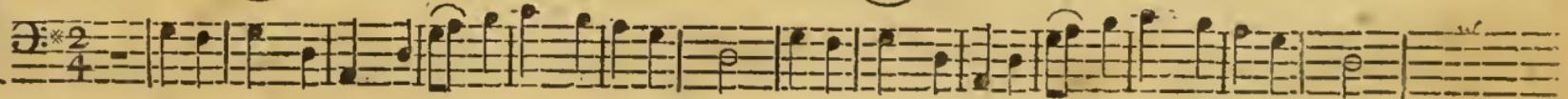
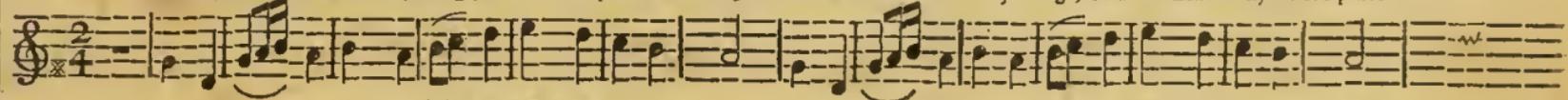


## A M S T E R D A M.

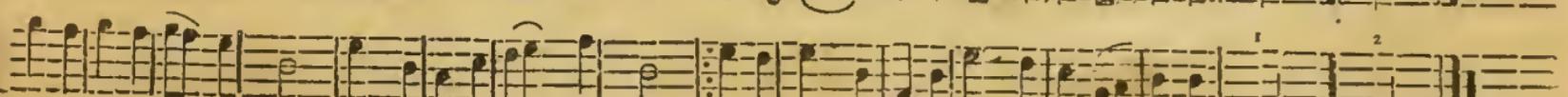
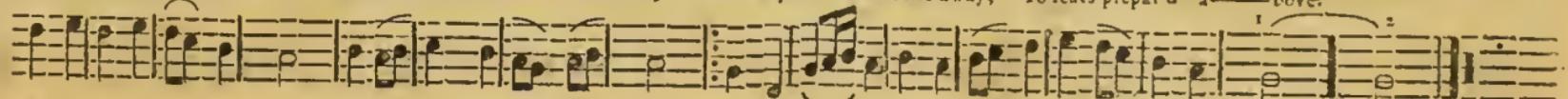
129



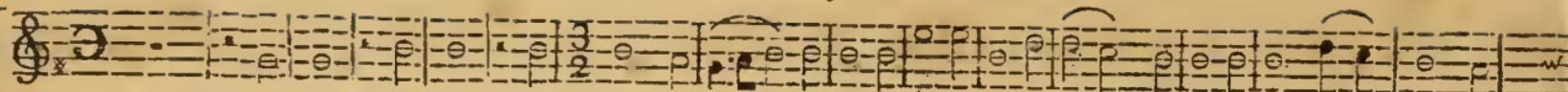
Rise my soul and stretch thy wings, A better portion trace; Rise from tran-si-to-ry things, Tow'rs heav'n thy native place.



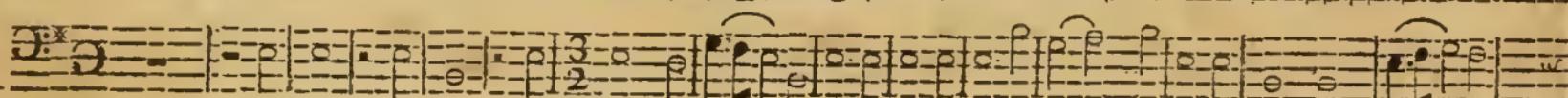
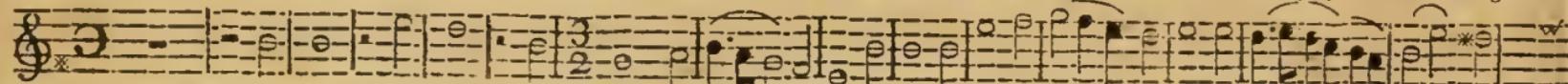
Sun, and moon, and stars decay, Time shall soon this earth remove; Rise my soul and haste away, To seats prepar'd above.



G g

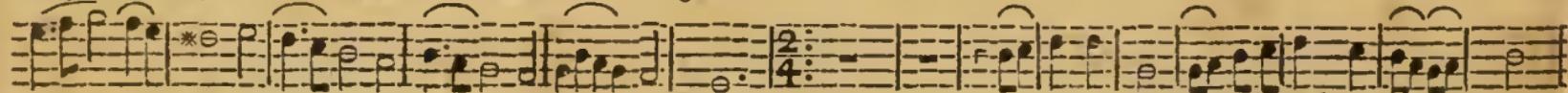
BERLIN. *Lyric Poems.* L. M.

He dies, ::; the heav'ny. Lov—er dies, The tidings strike a dole—ful sound On my poor heart strings.

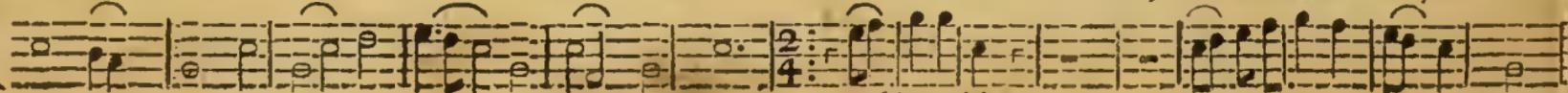


Come, &c.

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

# Continued.

131

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.

1 2 3

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

1 2 3

1 2 3

1 2 3

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."

1 2 3

1 2 3

## T E W K S B U R Y.

133.

I'm tir'd with visits, modes, and forms, And flat'ries paid to fellow worms, Their conversation cloys; 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

## MONTGOMERY. 63d, D. W.

Early 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

So, &c.

So, &c.

Continued.

135

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.

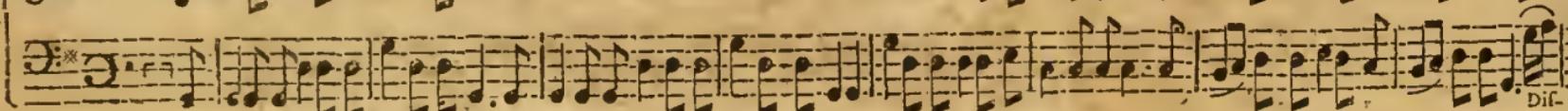
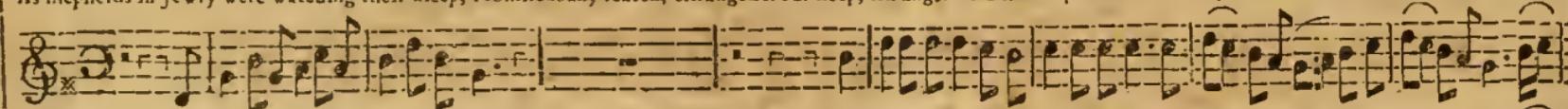
S C I A T U A T E ..

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

## EMANUEL.



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



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.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a basso continuo part at the bottom. The music consists of eight staves of handwritten musical notation. The lyrics are integrated into the music, appearing below the staves in pairs of lines. The first pair of lyrics is:

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 pair of lyrics is:

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

Below the basso continuo staff, the letters "I i" are written.

APPEARANCE. *Hymn 69th, Book 1st.*

The voice of my Be-lov-ed sounds, Over the rocks and rising grounds; O'er hills of guilt and seas of grief, He leaps, he flies 10

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 glass,

## Continued.

139

Now, &amp;c.

The beauties

in the gospel's clearest glass, He shews the beauties of his face.

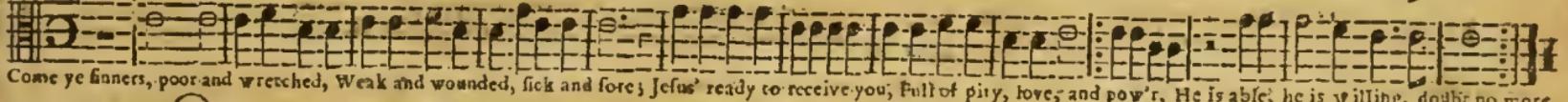
The beauties

of his face.

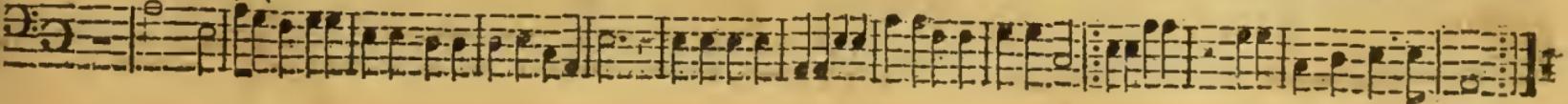
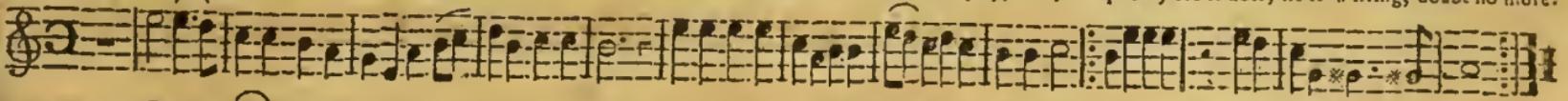
The beauties

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.

## Continued.

141

A musical score for two voices. The top line starts with a treble clef and a common time signature. The lyrics "And did, &c." are written below the first measure. The bottom line starts with a bass clef and a common time signature. The lyrics "My tongue, &c." are written below the first measure. Both lines feature eighth-note patterns with various rests and grace notes.

## L E B A N O N.

A musical score for two voices. The top line starts with a treble clef and a common time signature. The bottom line starts with a bass clef and a common time signature. The lyrics "Death with his warrant in his hand, Comes rushing on a main; We must obey the summons then, Return to dust again!" are written below the first measure of each line. The music consists of eighth-note patterns with rests and grace notes.

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

K k

## 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

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

## Continued.

143

no more control The sacred pleasures.      of the soul.      My flesh shall slumber in the ground,      Till the last

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

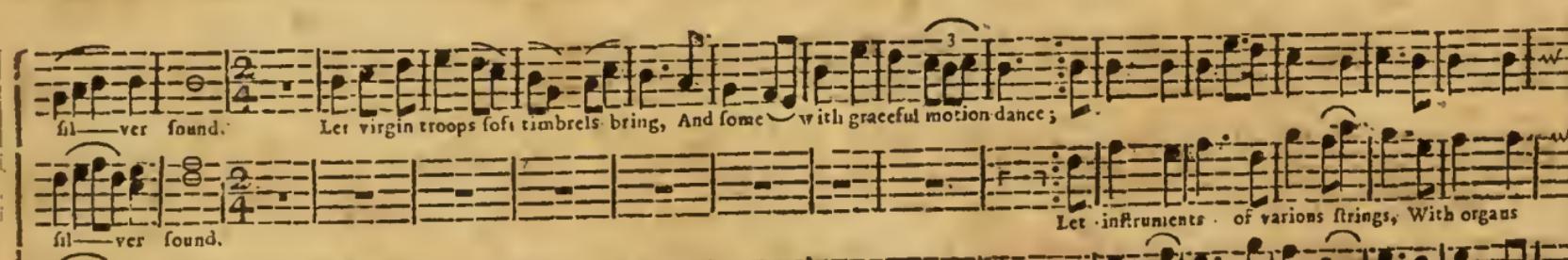
## MANCHESTER.



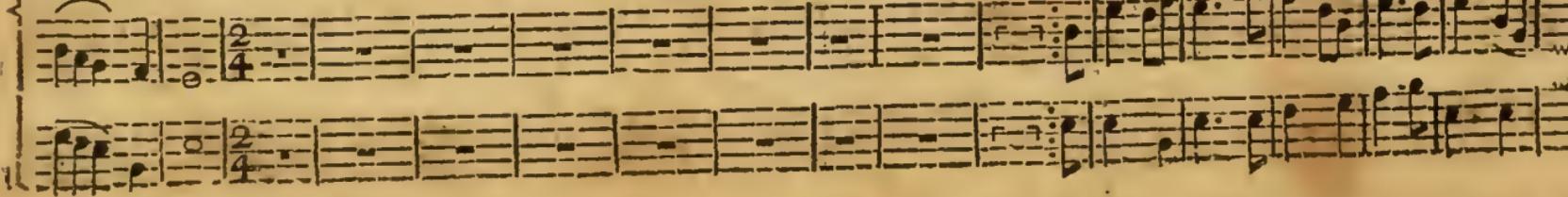
Let the shrill trumpet's warlike voice, Mak. rocks and hills his praise rebound; Praise him with harps. melodious noise, And gentle psaltries



fil—ver sound. Let virgin troops soft timbrels bring, And some with graceful motion dance;

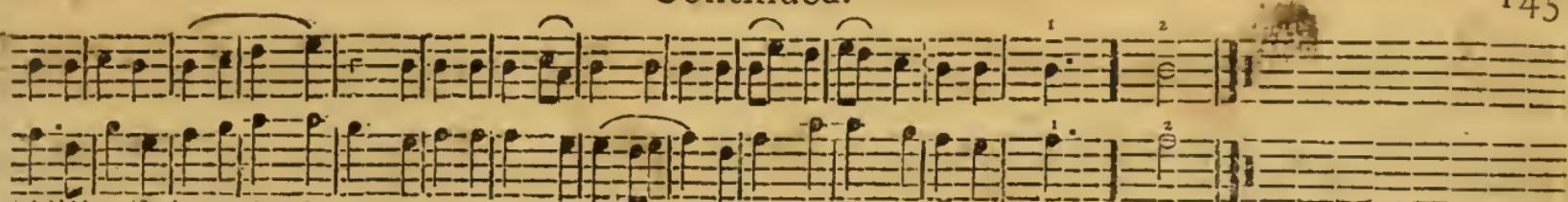


fil—ver sound. Let instruments of various strings, With organs

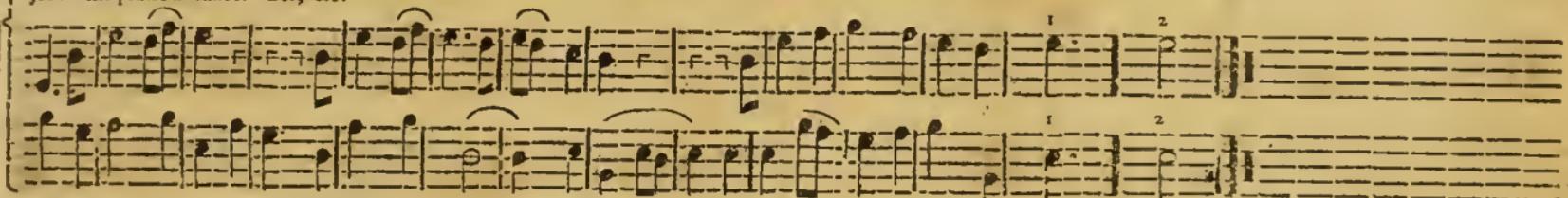


## Continued.

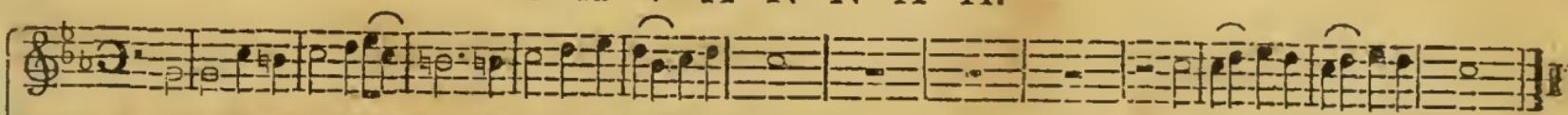
145



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

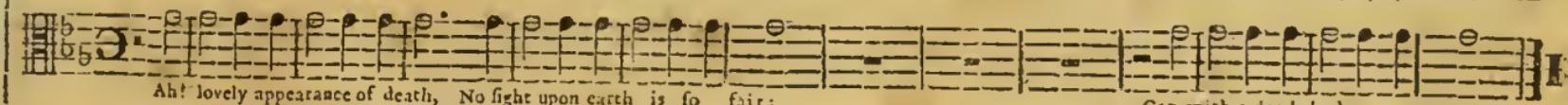


## SAVANNAH.



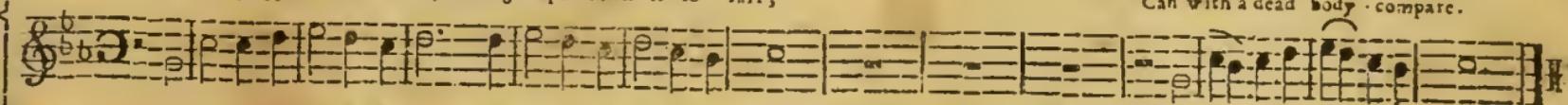
Ah! lovely appearance of death, No sight upon earth is so fair;

Can with a dead body compare.



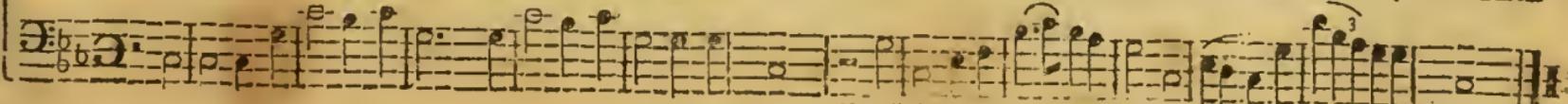
Ah! lovely appearance of death, No sight upon earth is so fair;

Can with a dead body compare.

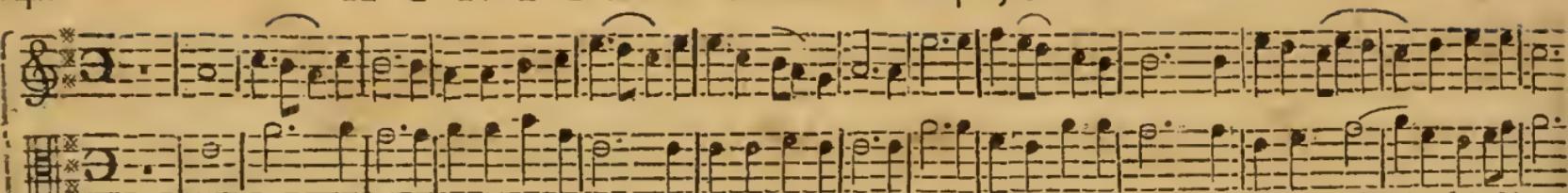


Ah! lovely appearance of death, No sight upon earth is so fair;

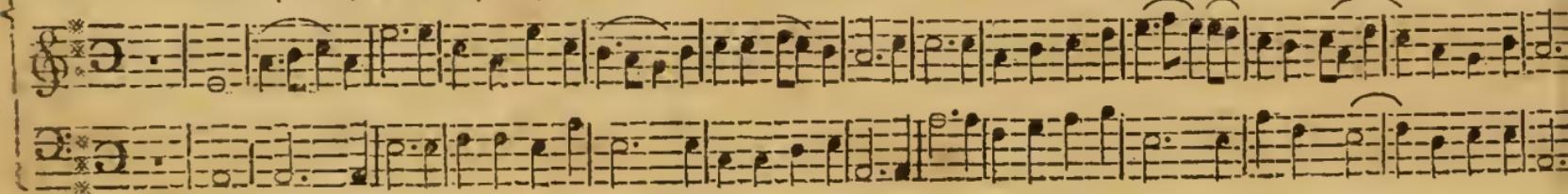
Can with a dead body compare.



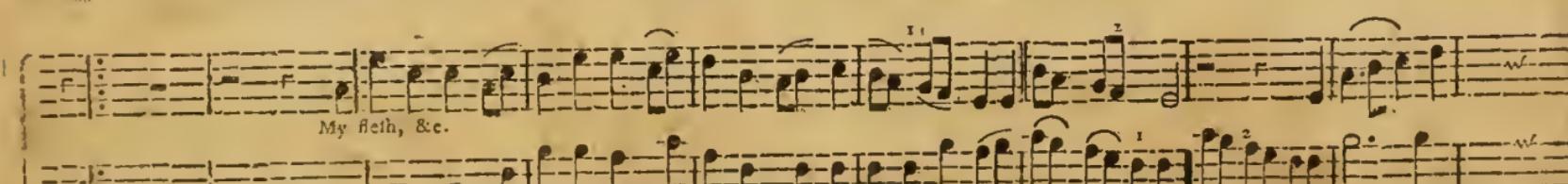
Not all the gay pageants that breathe,



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



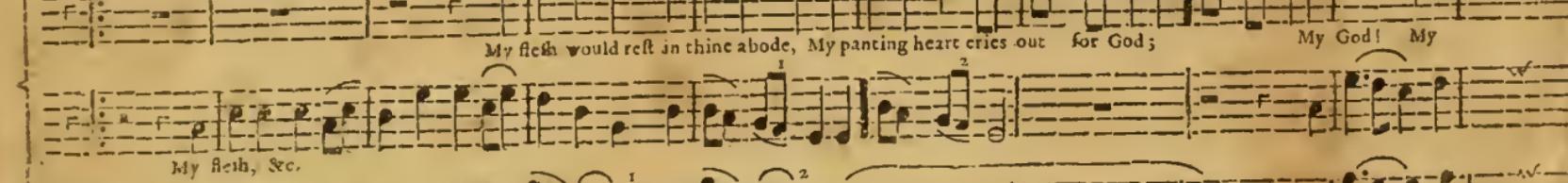
My flesh, &c.



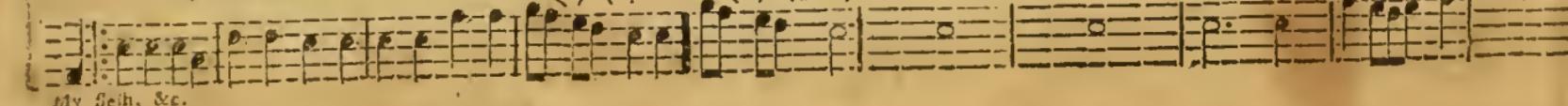
My flesh would rest in thine abode, My panting heart cries out for God;

My God! My

My flesh, &c.



My flesh, &c.



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

W E S T F I E L D. *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

## DARTMOUTH. 126th, B. &amp; T.

A musical score for "Dartmouth Hymn" (126th, B. & T.) featuring four staves of music. The music is in common time and includes lyrics in the vocal parts. The lyrics describe a dream-like scenario where God's sons are recalled from captivity.

The lyrics are as follows:

When Sion's God her sons recall'd, From long captiv-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 at first a pleasing dream :: ot.

## Continued.

1521

It seem'd  
what

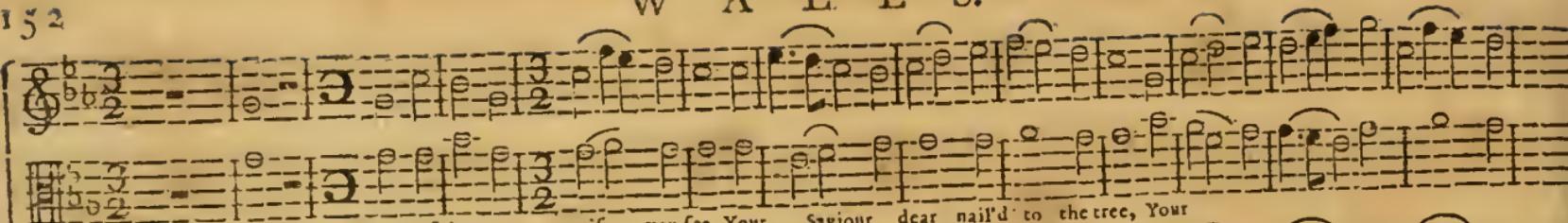
This section contains three staves of music. The top staff has two endings, labeled 1 and 2. The middle staff has one ending. The bottom staff has two endings, labeled 1 and 2. The lyrics "It seem'd" and "what" are written below the first and second endings respectively.

## M A D R I D:

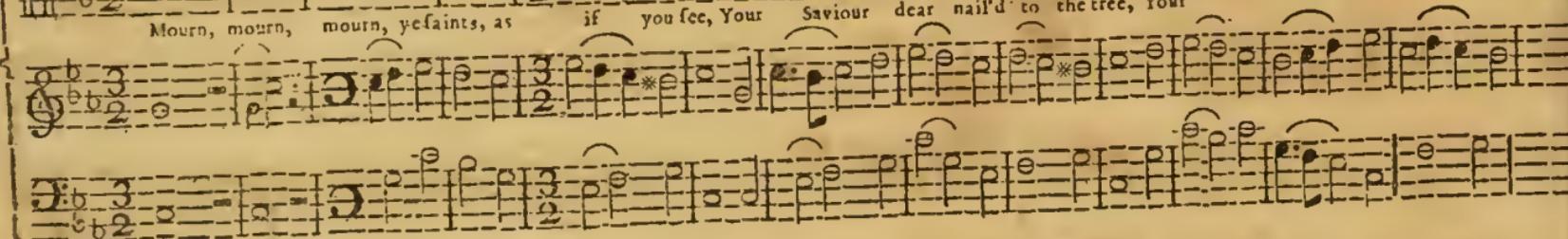
Come sinners attend and make no delay, Good news from a friend, I bring you to-day: Good news of salvation, come ye and receive, There's no condemnation to them that believe.

This section contains three staves of music. The top staff has two endings, labeled 1 and 2. The middle staff has one ending. The bottom staff has two endings, labeled 1 and 2. The lyrics "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." are written below the first and second endings respectively.

## W A L E S.



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



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

## BUCKLAND. P.M.

153

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

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

N n

And

A handwritten musical score for a piano or organ, featuring four staves of music with corresponding lyrics. The music is in common time, with a key signature of one flat. The lyrics are in a Gothic script and are as follows:

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  
Fly wing'd  
Fly winged time and roll away. Those

## Continued.

153

winged Fly winged and to II

Fly winged Fly winged and to II

Fly winged and to II and ro

tedious rounds of sluggish years. Fly and to II and ro II

and ro II away

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

II away

and ro II away

## KITTERY. C.M.

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

Our Father

Thy kingdom

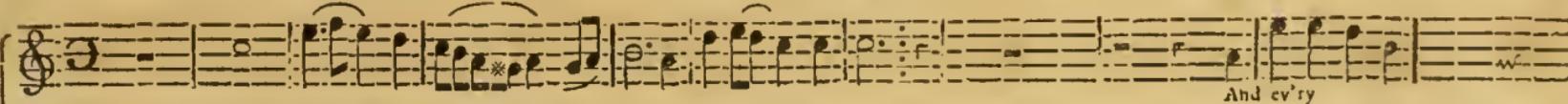
Our Father

1 2

Fa ther

## D A N B U R Y. 90th, 2d Ver. D. W. S. M.

157



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

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 ::::: ::::: mighty o'er his foes.

Continued.

159

E - ter - nal Victor

1 2  
crown'd. In battle

E - ter - nal

Eternal Victor

E - ter - nal Victor, Eternal Victor

crown'd. In battle

E - ter - nal Victor crown'd, In battle

Eternal Victor

N E W B U R Y. 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 sounds :::: 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

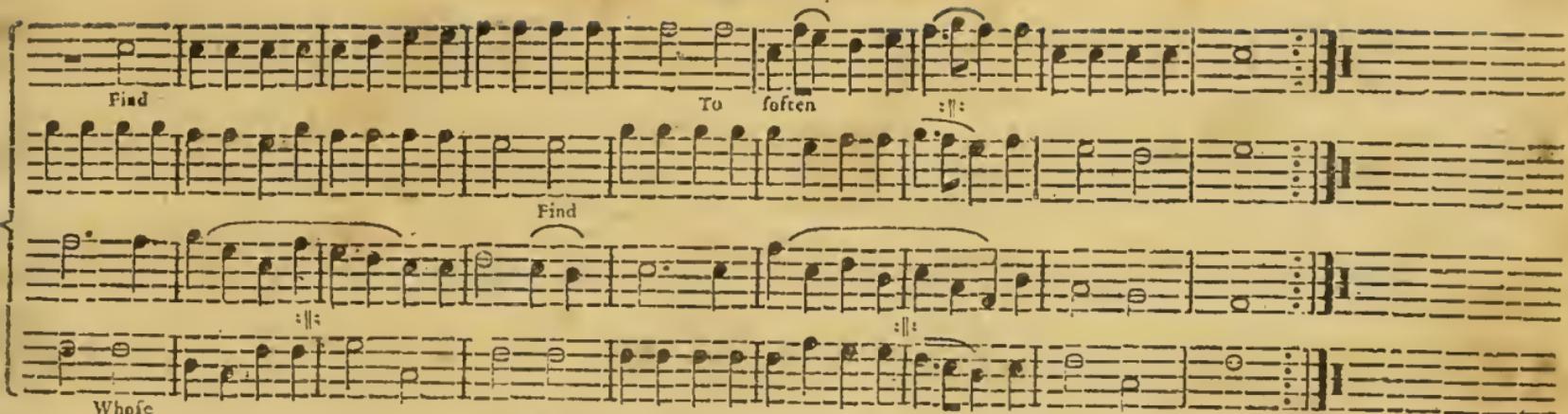
Whose yielding  
Whose yielding hearts and joining hands, Find blessings twined

Whose

To soften :||: Find

To so - sten all their cares. :||: :||:  
To soft - en all their cares. :||:

with their bands. Find.



### A M B O Y. Lyric Poems.

A musical score for piano, featuring two staves. The lyrics are as follows:

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 .

The score includes dynamics such as 'f', 'ff', 'p', and 'pp', along with a repeat sign and a double bar line.

## 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 com - plain; AU night I have im -

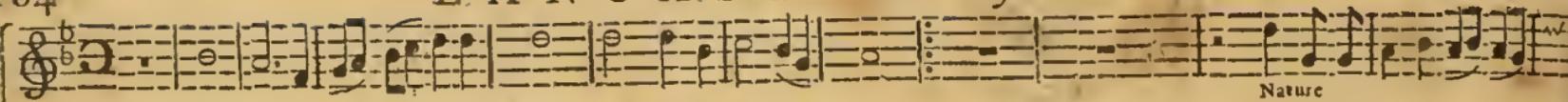
Continued!

163

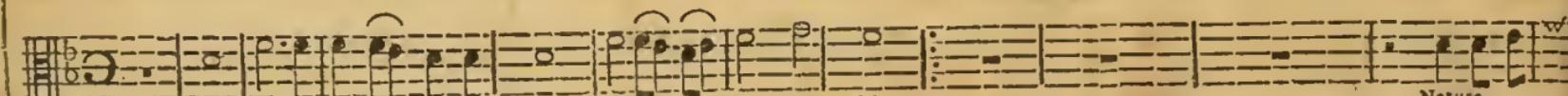
A handwritten musical score consisting of three staves. The top two staves are in common time and feature a mix of quarter and eighth notes. The bottom staff is in 6/8 time and also contains quarter and eighth notes. The lyrics "All night" appear above the middle staff, and "plor'd, Thy help to be resor'd. All night." appear below the bottom staff.

DANVILLE. 5th, D.W..

A handwritten musical score for three staves in common time, featuring a continuous pattern of eighth and sixteenth notes. The lyrics "Lord in the morning thou shall hear, My voice ascending high; To thee will I dire& my prayer, To thee lift up mine eye. To thee" are written across the middle of the page, corresponding to the music.



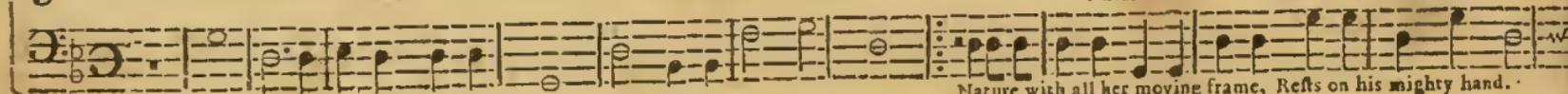
Nature



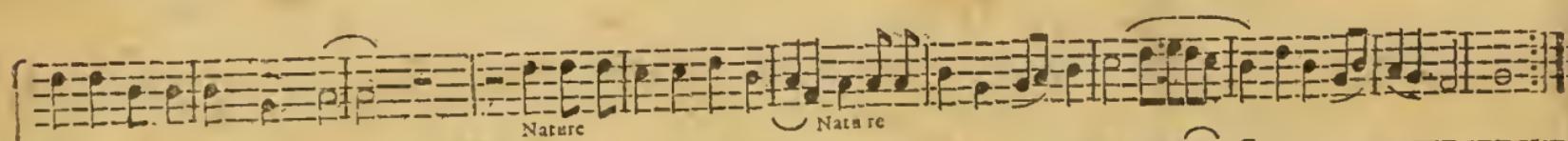
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Nature



Nature with all her moving frame, Rests on his mighty hand.



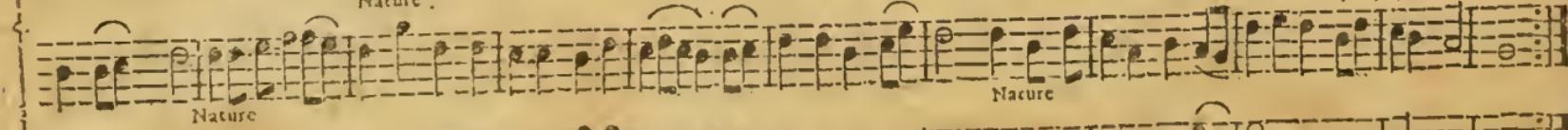
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Nature



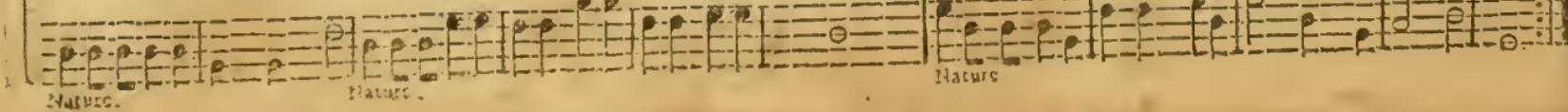
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Nature

Nature



Nature

Nature

Nature

## L A M B E R T O N. 23d, D. W. S. M.

165

Since

The Lord my Shepherd is,

;

Since

Since

Since he is mine and I am his, What

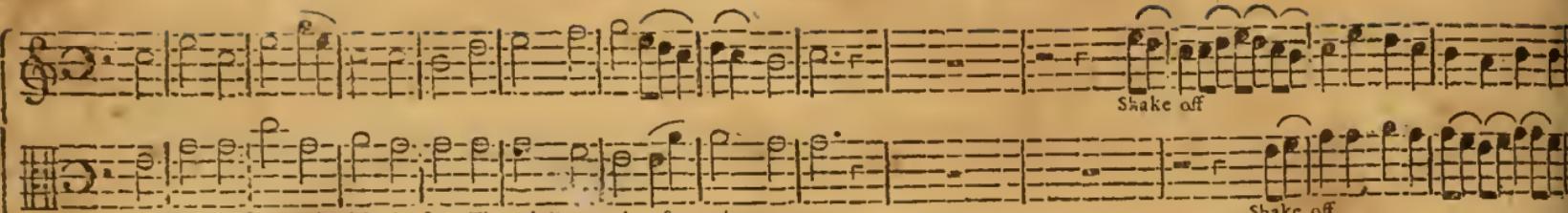
Since

Since

can I want be - - side, Since

Q q

## DEVOTION. E. M.



To pay thy morning Wake.  
To pay Wake.

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

Who unwearied sing, ::: Glory

part. Who

Who unwearied sing ::: ::: ::: Glory

Glo - ry

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

A musical score for two voices, featuring four staves of music. The top two staves are for soprano voices, and the bottom two are for bass voices. The music consists of eighth-note patterns. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "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." The second section of lyrics is: "Swift as the eagle cuts the air, We'll mount aloft to thine a - bode; On wings of love our souls shall fly, Nor tire amid the heav'nly road."

## Continued.

169

On wings      On wings .  
On wings      Our souls .  
wings      On wings  
On wings      Our souls      On wings

## L E W I S B U R G H. 92d, D. W.

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

R r

## Continued.

A handwritten musical score consisting of two staves, each in 6/8 time. The top staff begins with a whole note followed by a series of eighth and sixteenth note patterns. The lyrics "O may" appear three times, once at the beginning and twice in the middle section. The bottom staff follows a similar pattern with its own set of lyrics: "Like" appears three times, once at the beginning and twice in the middle section. The music is written on five-line staves with various note heads and rests.

## FREEHOLD.

171

The God of Abra'ma praise, Who reigns enthron'd a — bove; Ancients of ever — lasting days. And God of

Jehovah, great I Am, By . By .

love. Jehovah, great I Am, By earth and heav'n confess'd. By earth : .

Jehovali By .

lo - ve. Je - hova - kah I

1, bow.                    I bow

I bow                    I bow

3 bow.

bows and blets the sacred name For ever blets'd.

### JUDGMENT. 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

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

Thunder Thunder

Thunder Thunder

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

fire and storm,

Thunder Thunder

Lead on  
S f

## H A B A K K U K.

Away my un — be — lieving 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 Alho'the

Continued.

175

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

## NIXINGTON.

82

Day of judgment, day of wonders, Hark! the trumpet's awful sound; Louder.

82

Louder Louder

82

Louder than ten thousand thunders, Shakes the

Louder.

Louder than ten thousand thunders, Shakes the vast creation round. Louder How the summons will the sinner's heart confound!

Louder Louder

Louder

EUROCLYDON. *The MARINERS' ANTHEM.*

Psal. 107th.

181

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are integrated into the musical lines, with vertical bar lines indicating where the words begin and end. The first three staves have a tempo marking of 120 BPM. The fourth staff begins with a tempo marking of 100 BPM. The lyrics are as follows:
   
 They and occupy :||:  
 They and occupy :||: their business  
 They and occupy their business :||:  
 They that go down :||: that go down to the sea in ships, and occupy :||: their business  
 These men see :||: God's wonders, his wonders, his great  
 in great waters; These men see :||: :||: his wonders, his great and migh-  
 These men see :||: God's wonders, his great his great  
 These men see :||: they see his great

T t

## Continued.

For he commanded the stor - my winds to blow, to blow, For he com-  
 ty wonders in the deep, in the deep ; For he commanded the

For he commanded the stor - my winds to blow, For he com-  
 manded the stor - my winds to blow, to blow, and the

manded commanded the stor - my winds to blow, to blow, and the wa - ves the wa -  
 stormy winds to blow, blow, the stormy winds to blow, to blow, and he lifted up the wa - - - ves the wa -

manded the stor - my winds to blow, to blow, the stormy winds to blow, to blow, and he lifted up the wa - - - ves, the wa -

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

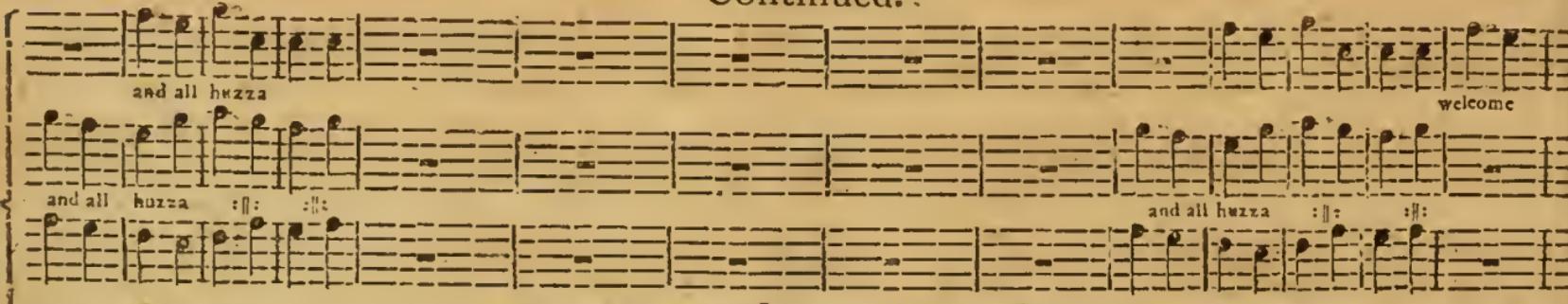
He maketh

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

U u. And he bringeth the vessel into port—



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

Continuation of the musical score from page 186. The score consists of two staves of music. The top staff features a bass clef, a common time signature, and a key signature of one sharp. The bottom staff features a bass clef, a common time signature, and a key signature of one sharp. The lyrics "here again, welcome home, welcome here again—" appear at the beginning of both staves, followed by a double bar line with repeat dots. The lyrics "Welcome" appear at the beginning of the top staff, followed by a double bar line with repeat dots. The lyrics "welcome home" appear at the beginning of the bottom staff, followed by a double bar line with repeat dots. The lyrics "Welcome here again" appear at the beginning of both staves, followed by a double bar line with repeat dots. The lyrics "Welcome here again" appear again at the beginning of both staves, followed by a double bar line with repeat dots.

## THE HEAVENLY VISION.

187

The musical score consists of two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves begin with a treble clef. The music features various note heads, including solid black dots and open circles, with stems extending either up or down. The first section of lyrics, "I beheld, and lo, a great multitude which no man could number; Thousands thousands of thousands and ten thousands . . ." is placed above the music. The word "Thousands" appears three times in this section, each time aligned with a specific group of notes. The second section of lyrics, "Stood before the Lamb, and they had palms in their thousands of thousands Stood . . ." is placed below the music. The word "Thousands" appears twice in this section, each time aligned with a specific group of notes. The music concludes with a final section of notes on the staff.

## Continued.

hands, And they cease not day nor night, saying, 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 unto 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

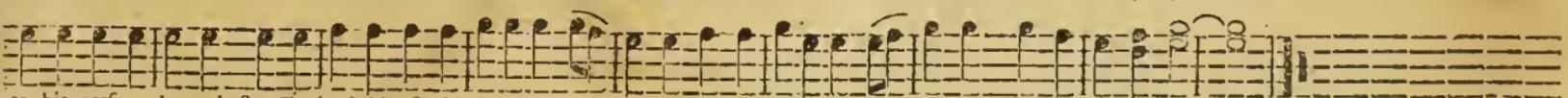
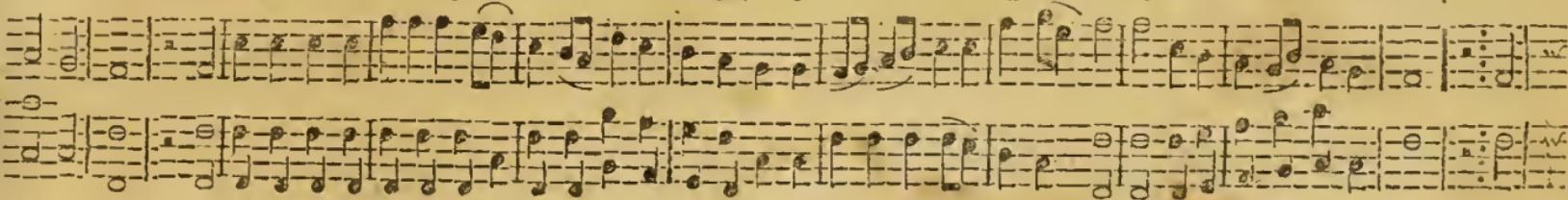
## S T O C K B R I D G E: 117th, D. W..

Let the Redeemer's name be sung,  
Let the  
Let the Creator's praise arise;  
From all that dwell below the skies,  
Thou'c'y land, by ev'ry con'g're.

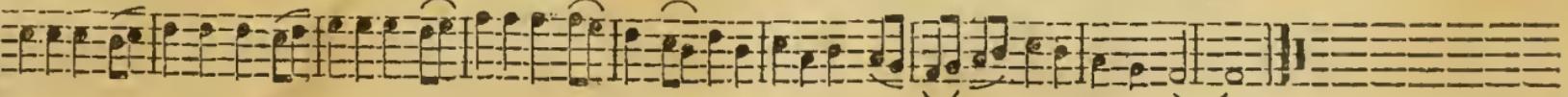
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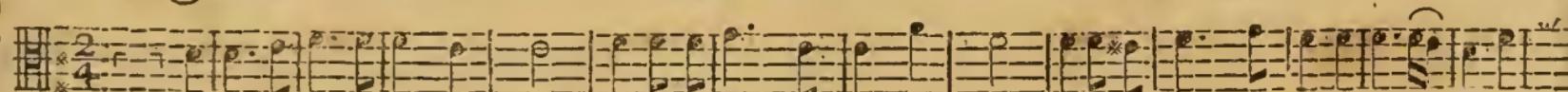
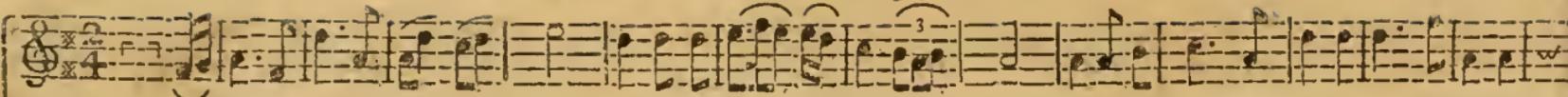
151

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-

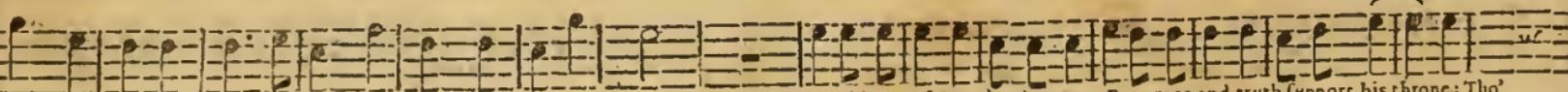
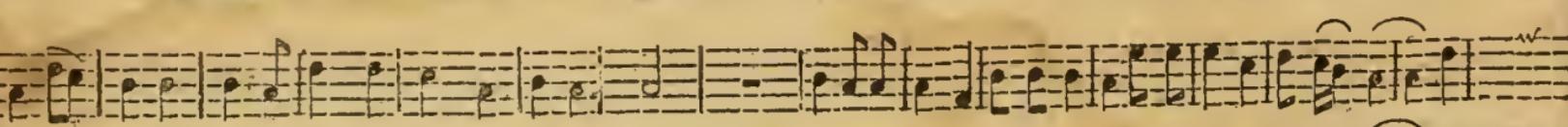
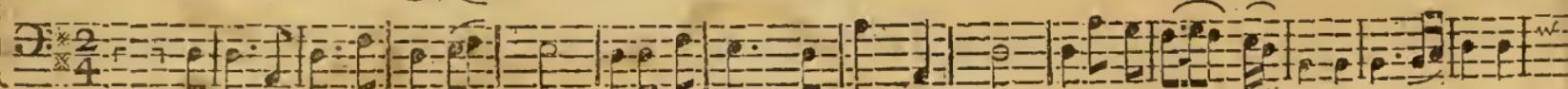


to his presence let us haste, To thank him for his favours past; Down on our knees devoutly all Before the Lord our Maker fall.

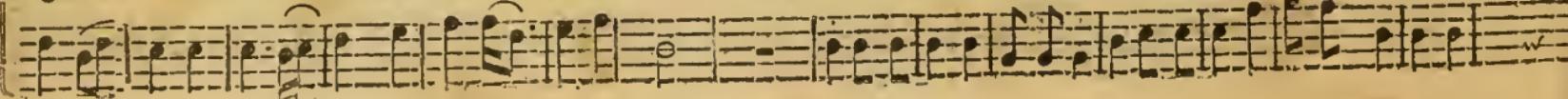
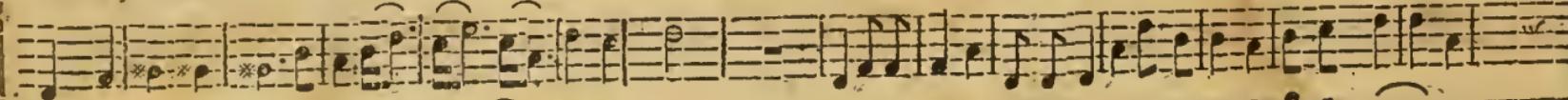




He reigns, the Lord, the Saviour reigns; Praise him in e—van—gel—ic strains; Let the whole earth in songs rejoice, And distant



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



gloomy clouds his ways surround, Justice is his e-ternal ground. In robes of judgment, lo, he comes, Shakes the wide earth
   
 Before
   
 and cleaves the tombs, Shakes...
   
 Before
   
 Before him burns devour-ing fire, The mountains melt, the

seas re-size. The mountains His en'mies with one sore dismay, Fly from the fight, and shew the day. Fly from

Then sing Then lift your heads ye saints on high, And sin - - - gy for your re-

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 eternal Son, Deserves it no re-

The voice

The voice

gard?

The voice of God's e-ternal 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

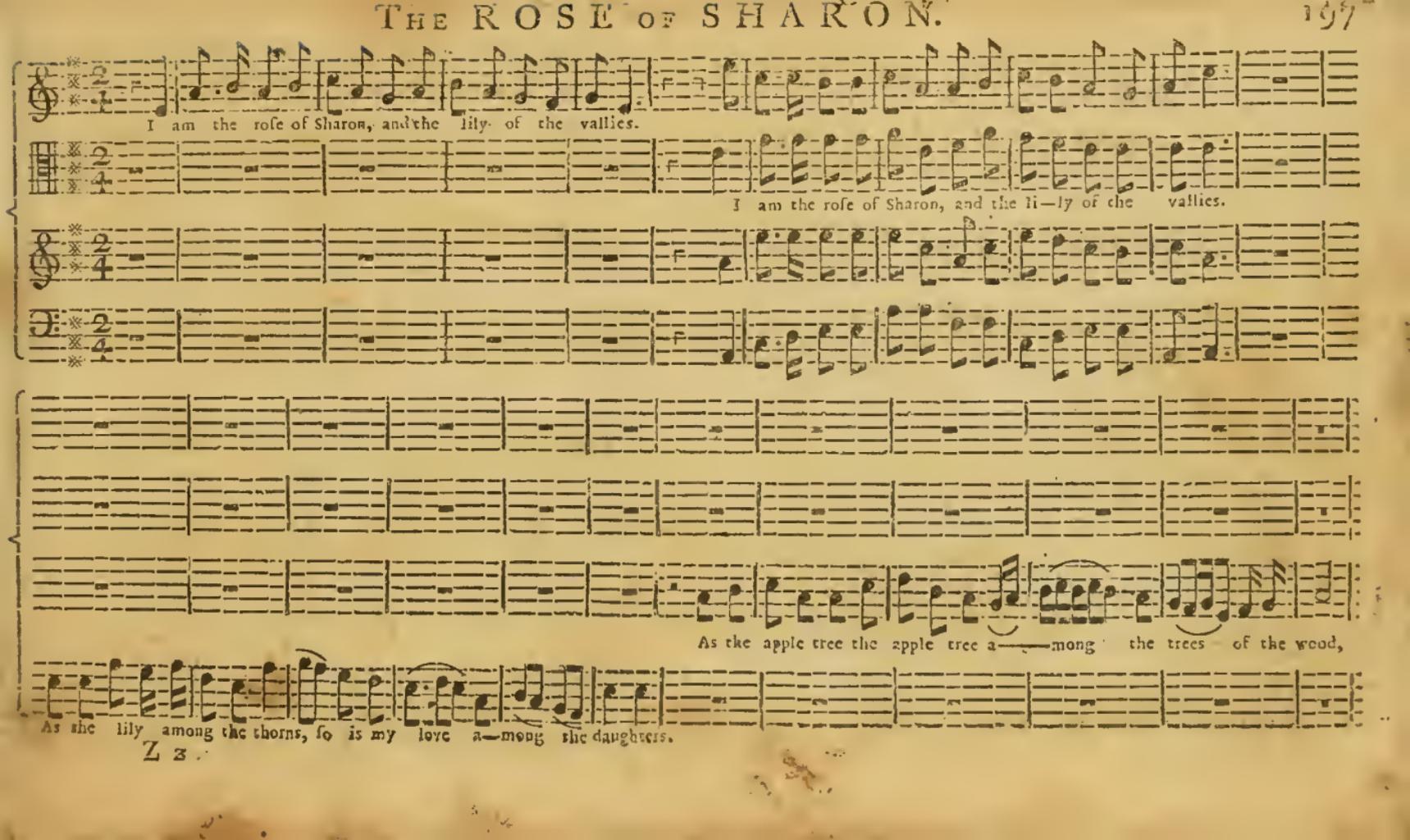
serves it no re-ga - - id? The voice

heard? and not her voice be heard?

gard? Deserves it no re-gard?

## THE ROSE OF SHARON.

197



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

I am the rose of Sharon, and the li-ly of the vallies.



As the apple tree the apple tree a—mong' the trees of the wood,

As the lily among the thorns, so is my love a—mong' the daughters.

Z 3.

## Continued:

So is I sat down under his shadow with great delight

So is my beloved among the sons. So is

And his fru - - it. was sweet to my taste. And

And his fru - - it. was sweet to my taste. And

Ard He bro't me to the banqueting house,

Ard

Stay me with si-gons,

He bro't

Comfort me with

His banner over me was love.

for I am sick

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  
 by the roes and by the hinds of the field,  
 That  
 That  
 The voice of my beloved,  
 a-wake my love till he please.  
 Behold 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

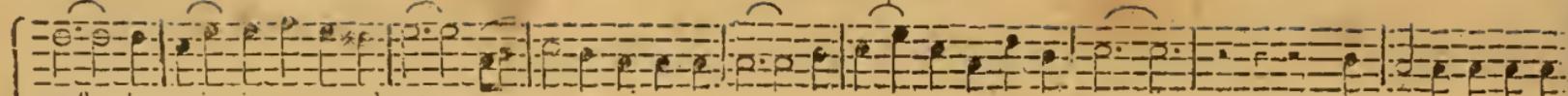
Rise up

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

Rise up

A a a ..

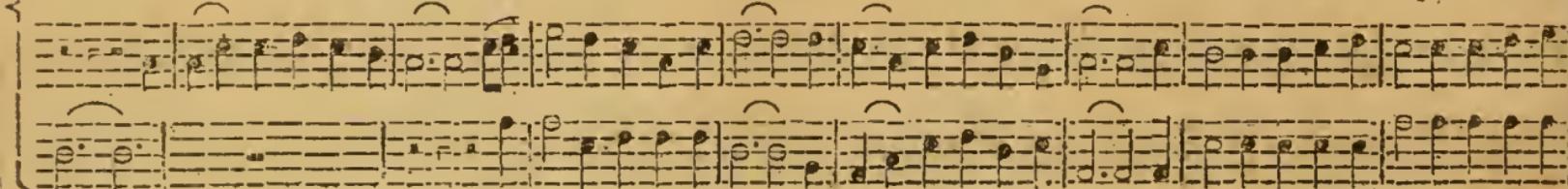
## Continued.



past, the rain is over and gone.

For lo

the rain is over



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

## FAREWEL ANTHEM.

203

My friends

My friends

My friends

I am going

I am going

My friends, I am going a long and tedious jour—ney, 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

I am going

I am going never to re-

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

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

## Continued.

turn never to re-turn

I am

never never to re-turn, never to return, never

Fare you well

never to re-turn

never

turn, never to re-turn,

Fare you well,

Fare you well, my friends,

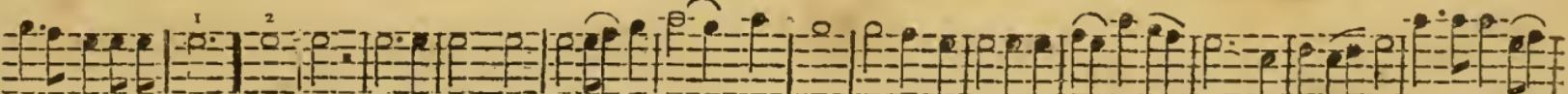
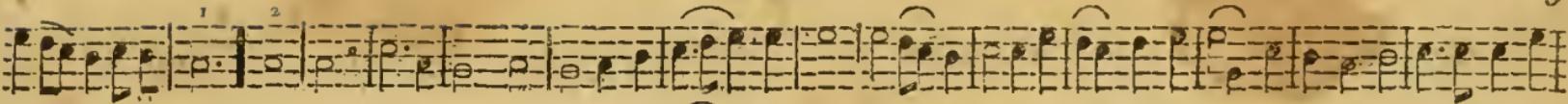
Fare you well

my friends, fare you well.

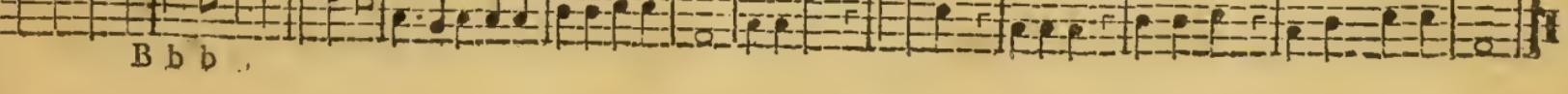
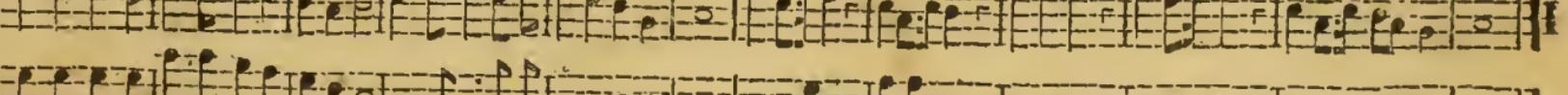
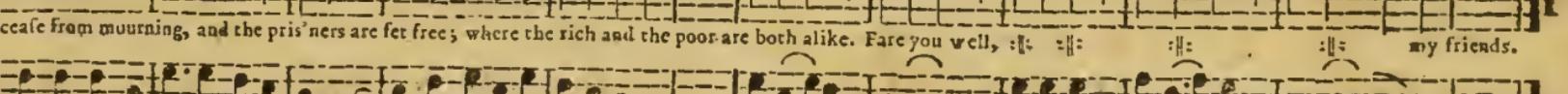
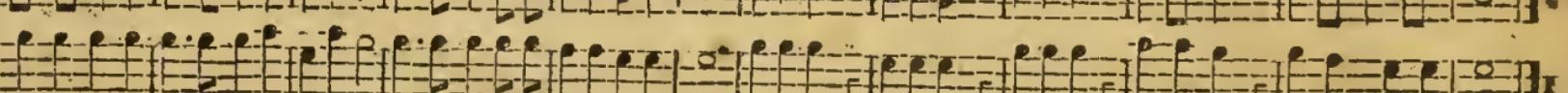
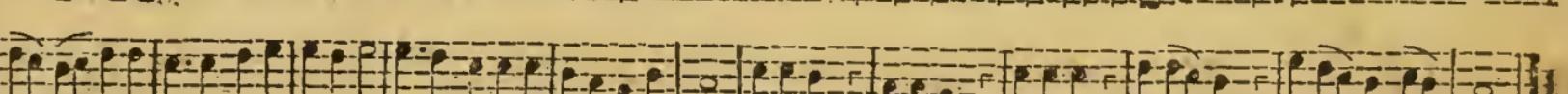
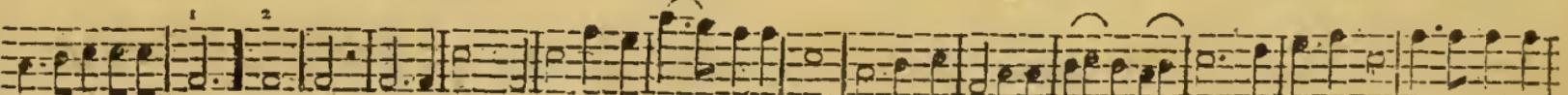
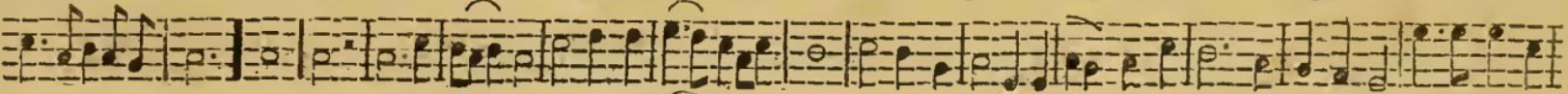
Fare you well

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

Fare you well, my friends.



harmony shall 2—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



## VITAL SPARK.

Vital spark of heav'nly flame!

Trembling, hoping, ... ling'ring, ... flying; Oh, the ...

Quit, oh quit this mortal frame;

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

2 4 | P P P P | P P P P | P P P P | P X P | P | 3 | - | - | - | - | - | - | - | - | - | - |

shuts my sight,

2 4 | P P P P | P P P P | P P P P | P X P | P | 3 | - | - | - | - | - | - | - | - | - |

Angels say, Sister spirit come a-way! Steals my senses,

2 4 | P P P P | P P P P | P P P P | P X P | P | 3 | - | - | - | - | - | - | - | - | - |

What is this, absorbs me - quite?

The world recedes, it disappears!

Tell me, my soul, can this be a death? ..

drowns my spirits,

draws my breath?

Heav'n opens

A musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music, each with a treble clef and a bass clef staff. The vocal parts are written in common time, while the piano part uses measures of varying lengths (eighth notes, sixteenth notes, etc.). The lyrics are integrated into the music, appearing below the staves.

**Heav'n opens sounds seraphic ring.**

**Heav'n opens on my eyes! my ears with sounds sera- phic ring.**

**Lend, 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.

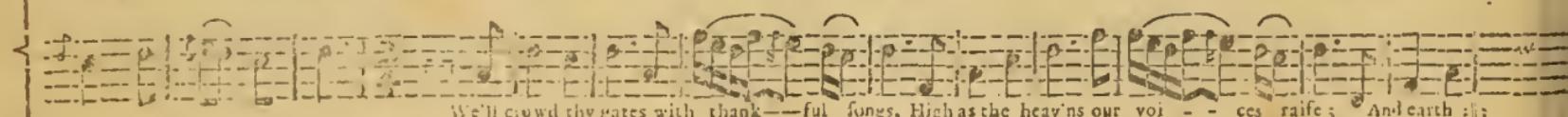
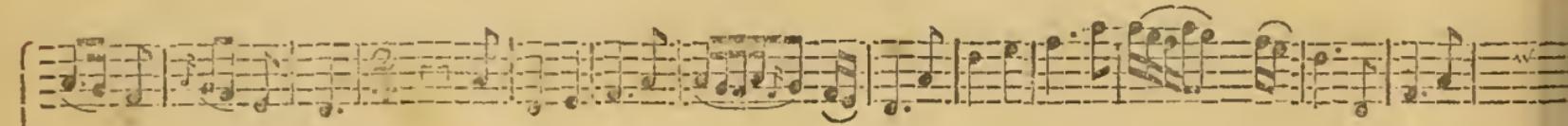
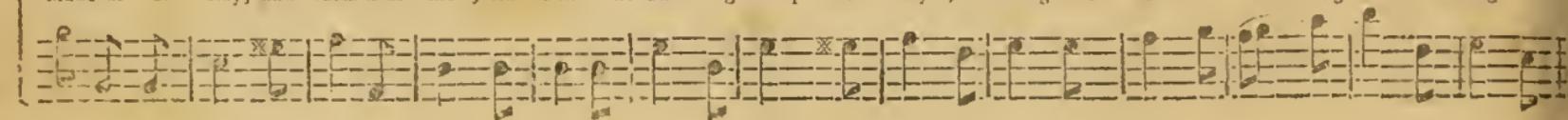
209

The musical score consists of three staves of music. The top staff uses a treble clef and a common time signature. The middle staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The lyrics are integrated into the music, appearing below the notes. The first two staves have lyrics: "Be fore Jeho — vah's awfnl throne, Ye nations bow with sacred joy; Yknow that the Lord is God a lone," and "He can cre—ate and he de—stroy. He can His sov'reign pow'er, without our aid,". The third staff ends with a repeat sign and the letters "C c c".

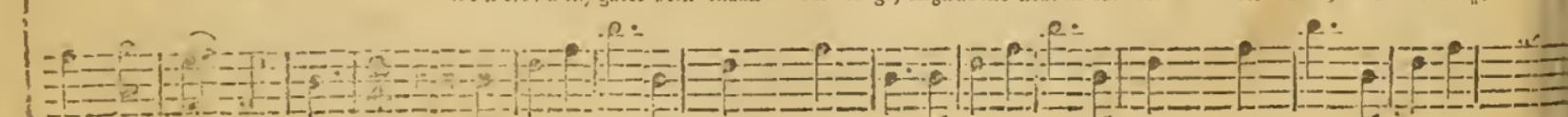
## Continued.



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 brought



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



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

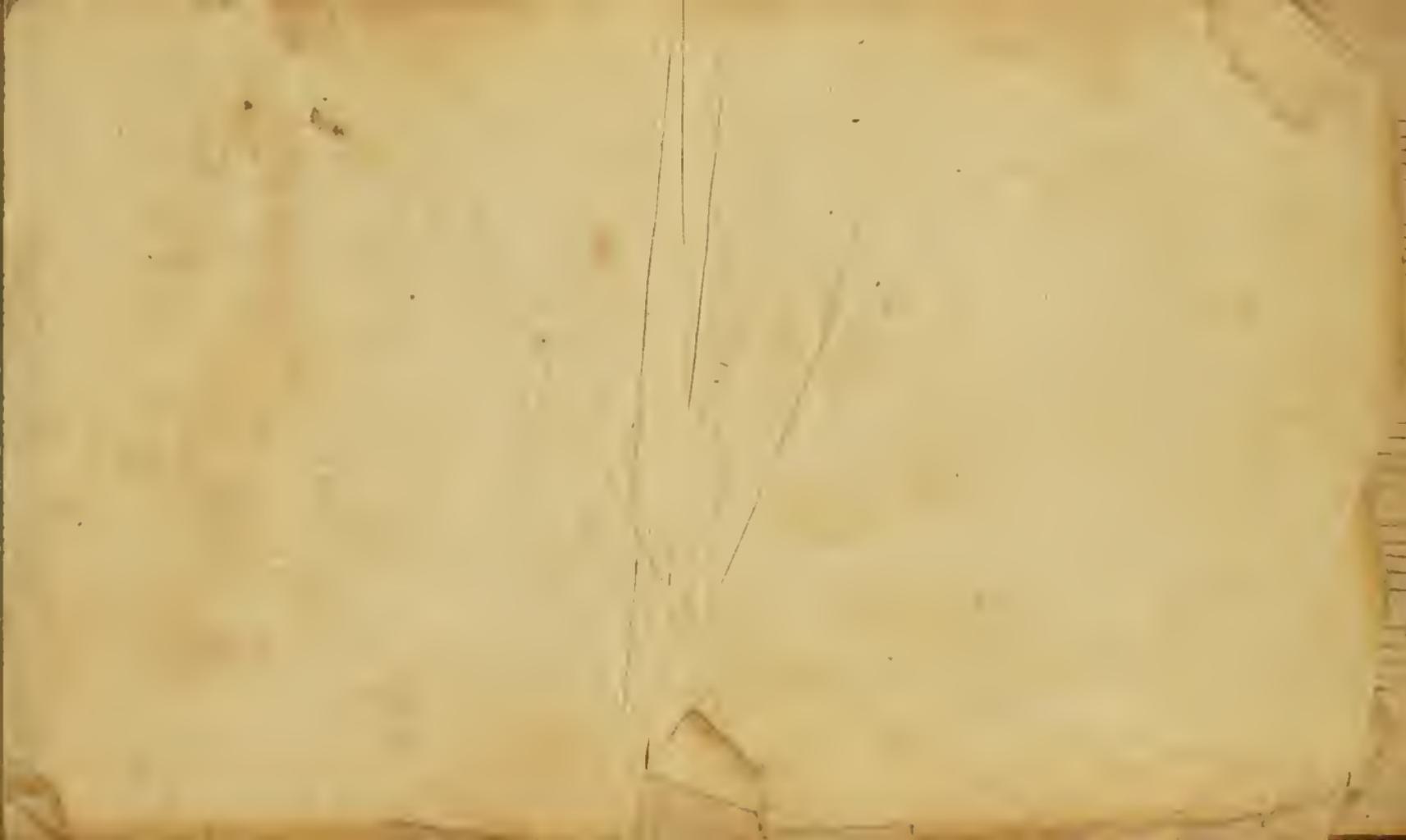
1 2  
1 2  
Wide, wide as the world is thy command, Vast us e-ter-ni-ty, e-

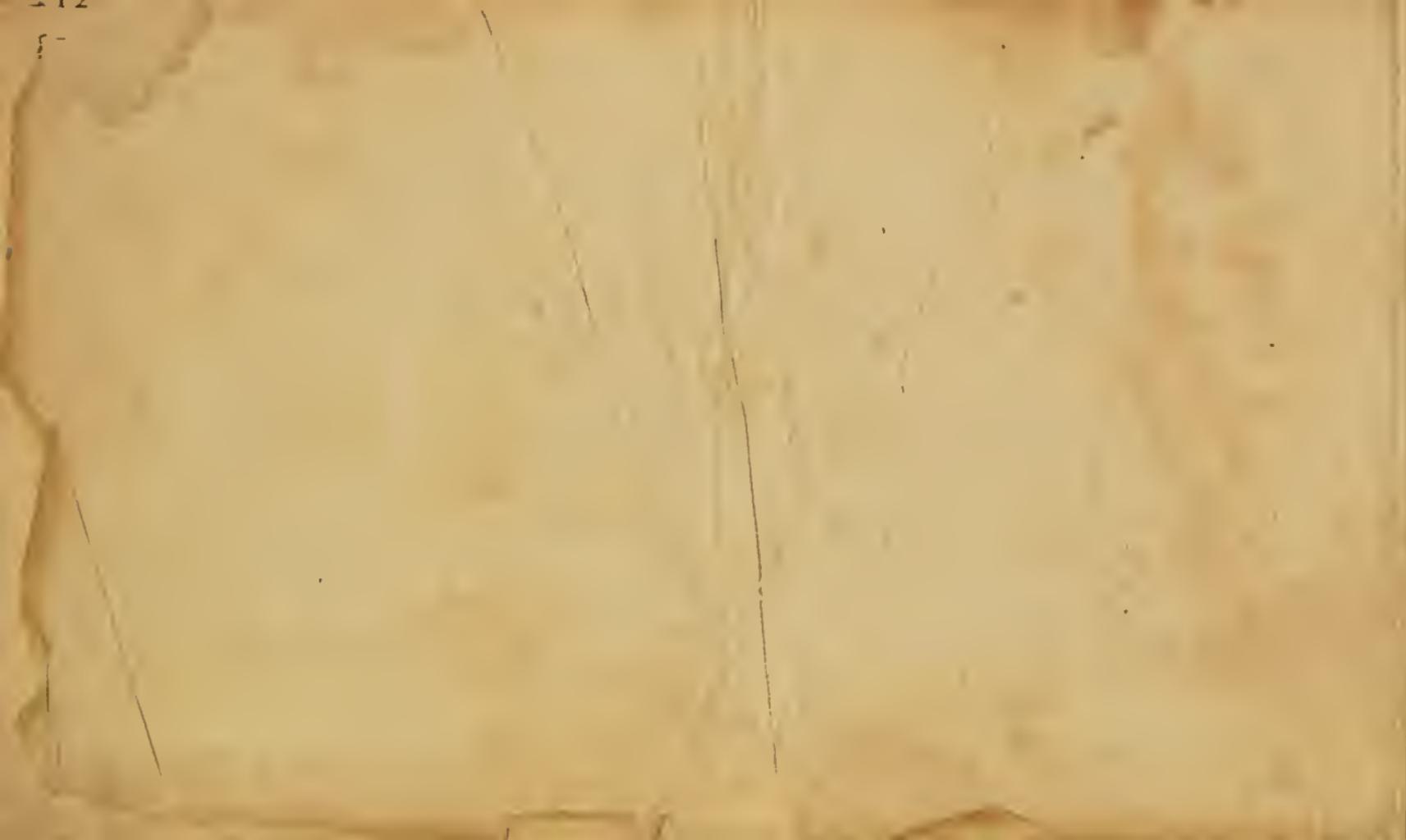
## Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, and the piano part is in common time. The vocal parts consist of soprano, alto, and tenor/bass. The piano part includes bass and treble clefs, with various dynamics and articulation marks. The lyrics are written below the vocal parts. The score continues from page 212.

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.





# New Durham

Hand from the Tombs a Dolefull Sound

The musical score consists of three staves of handwritten notation on five-line staff paper. The notation uses various note heads (solid black, hollow, etc.) and rests, with some notes having vertical stems. The lyrics are written below the notes in two languages: English and German. The first staff begins with a solid black note followed by a hollow note. The second staff begins with a solid black note followed by a hollow note. The third staff begins with a solid black note followed by a hollow note.