

William Field

1831

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ALSO, AN EASY

**Introduction to the grounds of Music, the rudiments of Music, and plain rules for beginners.**

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BY WILLIAM WALKER.

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Sing unto God ye kingdoms of the earth: O sing praises unto the Lord.—DAVID.  
Speaking to yourselves in psalms and hymns, and spiritual songs, singing and making melody in your hearts to the Lord —PAUL.

SPARTANSBURG, S. C.

Sold by the AUTHOR, at Spartansburg, S. C.; Rev. S. S. BURDETT, Pleasant Hill; MATTHEW LYON Cheraw;  
ROBERTS AND WAHLE, Union; WILLIAM RILEY, Charleston; J. R. AND W. CUNNINGHAM,  
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## PREFACE.

THE compiler of this work having been solicited for several years, by his brother teachers, pupils and other friends, to publish a work of this kind, has consented to yield to their solicitations.

In treating upon the rudiments of Music, I have endeavored to lead the pupil on step by step from A, B, C, in the gamut to the more abstruse parts of this delightful science, having inserted the gamut as it should be learned in a pleasing conversation between the pupil and his teacher.

In selecting the Tunes, Hymns, and Anthems, I have endeavored to gratify the taste of all, and supply the churches with a number of good plain Tunes suited to the various metres contained in their different Hymn books.

While those that are fond of faged tunes have not been neglected, I have endeavored to make this Book a complete Musical companion for the aged as well as the youth. Those that are partial to ancient music will here find some good old acquaintances which will cause them to remember with pleasure the scenes of life that are past and gone, while my youthful companions, who are more fond of modern music, I hope will find a sufficient number of new tunes to satisfy them as I have spared no pains in trying to select such tunes as would meet the wishes of the public.

I have also selected a number of excellent new Songs and printed them under the tunes which I hope will be found satisfactory.

Some object to new publications of music, because the compilers alter the tunes. I have endeavored to select the tunes from original authors. Where this could not be done, and the tune having six or seven basses and trebles, I have selected those I thought most consistent with the rules of composition.

I have composed the parts to a great many good airs, (which I could not find in any publication nor in manuscript,) and assigned my name as the author. I have also composed several tunes wholly, and inserted them in this work which also bear my name.

The compiler now commends this work to the public, praying God that it may be a means of advancing this important and delightful science, and of cheering the weary pilgrim on his way to the celestial city above.

WILLIAM WALKER.

SPARTANBURG, S. C., September, 1835.

# THE GAMUT, OR RUDIMENTS OF MUSIC.

## PART FIRST.

### OF MUSIC.

**PUPIL.** What is Music?

**TEACHER.** Music is a succession of pleasing sounds.

**P.** On what is music written?

**T.** On five parallel lines including the spaces between them, which is called a *stave*; and these lines and spaces are represented by the first seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven sounds that belong to each key note in music; when eight letters are used, the first is repeated.

**P.** How many parts are there used in vocal music?

**T.** Commonly only four viz. Bass, Tenor, Counter and Treble, and the letters are placed on the staves for the several parts in the following order, commencing at the space below the first line in each stave.

BASS STAVE NATURAL.

		B	me	◇	Space above.
		A	law	□	Fifth line.
		G	sol	○	Fourth space.
F Clef	⦿	F	faw	△	Fourth line.
		E	law	□	Third space.
		D	sol	○	Third line.
		C	faw	△	Second space.
		B	me	◇	Second line.
		A	law	□	First space.
		G	sol	○	First line.
		F	faw	△	Space below.

TENOR OR TREBLE STAVE NATURAL:

		G	sol	○	Space above.
		F	faw	△	Fifth line.
		E	law	□	Fourth space.
		D	sol	○	Fourth line.
		C	faw	△	Third space.
		B	me	◇	Third line.
		A	law	□	Second space.
		G	sol	○	Second line.
		F	faw	△	First space.
		E	law	□	First line.
		D	sol	○	Space below.

COUNTER STAVE NATURAL.

		A	law	□	Space above.
		G	sol	○	Fifth line.
		F	faw	△	Fourth space.
		E	law	□	Fourth line.
		D	sol	○	Third space.
		C	faw	△	Third line.
		B	me	◇	Second space.
		A	law	□	Second line.
		G	sol	○	First space.
		F	faw	△	First line.
		E	law	□	Space below.

You may observe that the letters are named or called by the names of the four notes used in music. You see in the above staves that F is named faw, C sol, A law, B me, C faw, D sol, E law, and F faw again, every eighth letter being the first repeated which is an octave; for every eighth is an octave.

**P.** How many notes are there used in music; what are their names, and how are they made?

# THE GAMUT, OR RUDIMENTS OF MUSIC.

T. All notes of music which represent sounds are called by four names, and each note is known by its shape, viz: the me is a diamond, faw is triangle, sol is round, and law is square. See the example.

EXAMPLE.

diamond      triangle      round      square

P. But in some music books the tunes are written in round notes entirely. How do we know by what names to call the notes in these books?

T. By first finding the me; for me is the governing and leading note, and when that is found, the notes on the lines and spaces in regular succession are called, faw, sol, law, faw, sol, law, (twice,) and those below the me, law, sol, faw, law, sol, faw, (twice;) after which we will come again. Either way, see the following

EXAMPLE.

This is the rule for singing round notes. You must therefore observe that the natural place for the me in parts of music is on that line or space represented by B.

But if B be flat, *b me* is on E  
 B *b* and E *b* it is on A  
 B *b* E *b* and A *b* it is on D  
 B *b* E *b* A *b* and D *b* it is on G  
 If F be sharp, *# me* is on F  
 F *#* and C *#* it is on C  
 F *#* C *#* and G *#* it is on G  
 F *#* C *#* G and D *#* it is on D

As in the following example, viz.

ME in its NATURAL place	ME, Transposed by flats.				ME, transposed by sharps.			
Tenor or treble ME	B $\flat$ flat, <i>me</i> is in E	B and E flat <i>me</i> is in A	B, E and A flat <i>me</i> is in D	B, E, A and D flat <i>me</i> is in G	F sharp <i>me</i> is in F	F and C sharp <i>me</i> is in C	F, C, G, sharp <i>me</i> is in G	F, C, G, D, sharp <i>me</i> is in D
Counter ME.	ME	ME	ME	ME	ME	ME	ME	ME
Bass ME	ME	ME	ME	ME	ME	ME	ME	ME

P. How many marks of sound or kind of notes are there used in music?

T. There are six kind of notes used in music which differ in time. They are the semibreve, minim, crotchet, quaver, semiquaver, and demisemiquaver.

## SCALE OF NOTES.

The following scale will show, at one view, the *proportion* one note bears to another.

One Semibreve



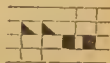
is equal in time to

Two



Minims,

Four



Crotchets,

Eight



Quavers,

Sixteen







Semiquavers,


Thirty-two






Demisemiquavers.


P. Explain the above scale.



T. The semibreve  is now the longest note used: it is white, without a stem, and is the measure note,  and  and  guided all the others.

The Minim  is but half the length of a semibreve and has a stem to it.

The Crotchet  is but half the length of the minim, and has a black head and straight stem.

The Quaver  is but half the length of the crotchet, has a black head, and one turn to the stem,  sometimes one way, and sometimes another.










The Semiquaver  is but half the length of the quaver, has also a black head and two turns to the stem, which are likewise various.

The Demisemiquaver  is half the length of a semiquaver, has a black head, and three turns to its stem,  also variously turned.

P. What are rests?

T. All rests are marks of silence, which signify that you must keep silent so long a time as takes to sound the notes they represent, except the semibreve rest, which is called the bar rest, always filling the bar, let the mood of time be what it may.

## THE RESTS.

Semibreve.	Minim	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
					
Two Bars,		Four Bars.		Eight Bars.	
					



P. Explain the rests ?

T. The Semibreve or Bar rest is a black square underneath the third line.  
 The Minim rest is the same mark above the third line.  
 The Crotchet rest is something like an inverted figure seven.  
 The Quaver rest resembles a right figure of seven.  
 The Semiquaver rest resembles the figure seven with an additional mark to the left.  
 The Demisiquaver rest is like the last described, with a third mark to the left.  
 The two bar rest is a strong bar reaching only across the third space.  
 The four bar rest is a strong bar crossing the second and third space and third line.  
 The eight Bar rest is two strong bars like the last described.

NOTE.—These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time. The notes of themselves always bear the same proportion to each other, whatever the mood of time may be.

OF THE SEVERAL MOODS OF TIME.

P. Please tell me how many moods of time there are in music.

T. There are nine moods of time used: four of Common, three of Tripla, and two of Compound.

P. Why are the first four moods called Common-time moods ?

T. Because they are measured by even numbers, as 2, 4, 8, &c.

P. Why are the next three called Triple moods ?

T. Because they are measured by odd numbers, having either three minims, three crotchets, or three quavers, in each bar.

P. Why are the last two called Compound time moods ?

T. Because they are compounded of Common and Triple; of Common as the bar is divided equal, the fall being equal to the rise in keeping time; and of Triple as each half of the bar is three fold; having either three crotchets, three quavers or notes to that amount to each beat.

P. Please explain the several moods of time in their order.

MODES OF COMMON TIME

The first mood is known by a plain C, and has a semibreve or its quantity in a measure, sung in the time of four seconds—four beats in a bar, two down and two up.

1234    12 3    4    1234

dduu    dd u    u    dduu

The second mood is known by a C with a bar through it, has the same measure, sung in the time of three seconds—four beats in a bar, two down and two up.

1234    1 2 34    12 34

dduu    d d uu    dd uu

The third mood is known by a C inverted, sometimes with a bar through it, has the same measure as the two first, sung in the time of two seconds—two beats in a bar.

1 2    1 2    1 2

d u d u du

The fourth mood is known by a figure 2 over a figure 4, has a minim for a measure note, sung in the time of one second—two beats in a bar, one down and the other up.

12 1 2    1 2 1 2

du d u d u du

MOODS OF TRIPLE TIME.

The first mood of triple time is known by a figure 3 over a figure 2, has a pointed semibreve or three minims in a measure, sung in the time of three seconds—three beats, two down and one up.

1 2 3    1 2 3    123

dd u d d u ddu

The second mood is known by a figure 3 over a 4, has a pointed minim or three crotchets in a measure, and sung in two seconds—three beats in a bar, two down and one up.

1 2 3    1 2 3    123

dd u d d u ddu

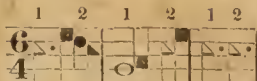
The third mood is known by the figure 3 above figure 8 has three quavers in a measure, and sung in the time of one second—three beats in a bar, two down and one up.

1 2 3    1 2 3    123

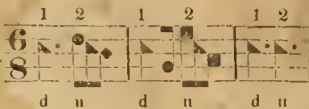
d d u dd u ddu

## MOODS OF COMPOUND TIME.

The first mood of compound time is known by the figure 6 above figure 4, has six crotchets in a measure, sung in the time of two seconds—two beats in a bar, one down and one up



The second mode of compound time is known by the figure 6 above an 8, has six quavers in a measure, sung in the time of one second and a half—two beats in a bar, one down and one up.



P. What do the figures over the bar, and the letters *d* and *u* under it, in the above examples of time, mean?

T. The figures show how many beats there are in each bar; and the letter *d* shows when the hand must go down, and the *u* when up.

P. What general rule is there for beating time?

T. That the hand fall at the beginning, and rise at the end of each bar, in all moods of time.

P. Do you suppose those moods when expressed by figures have any particular signification, more than being mere arbitrary characters?

T. I think they have this significant meaning, that the lower figure shows how many parts or kinds of notes the semibreve is divided into, and the upper figure signifies how many of such notes or parts will fill a bar—for example, the first mood of compound time (6 above 4,) shows the semibreve is divided into four parts—i. e. into crotchets, (for four crotchets are equal to one semibreve;) and the upper figure 6 shows that 6 of these parts, viz. crotchets, fill a bar. So of any other time expressed by figures.

P. How shall we with sufficient exactness ascertain the proper time of each beat in the different moods?

T. By making use of a pendulum, the cord of which, from the centre of the ball to the pin from which it is suspended, to be, for the several moods, of the following lengths:—

For the first and third Moods of Common Time, the first of Triple and first of Compound, [all requiring second beats,] 39 2-10 inches.  
 For the second Mood of Common, second of Triple, and first of Compound, 22 4-10  
 For the fourth of Common, 12 4-10  
 For the third of Triple time, 5 1-21

Then for every swing or vibration of the ball, count one beat, accompanying the motion with the hand, till something of a habit is formed, for the several moods of time, according to the different lengths of the cord, as expressed above.

NOTE.—If teachers would fall upon this or some other method, for ascertaining and keeping the true time, there would not be so much difficulty among singers, taught at different schools, about tuning music together; for it matters not how well individual singers may perform, if, when several of them perform together, they do not keep time well, they disgust, instead of pleasing their hearers.

## OF ACCENT.

P. What is meant by accent?

T. Accent is a particular emphasis or swell of voice on a certain part of the measure which is according to the subdivision of it, and is essential to a skillful performance of music as the chief intention of accent is to mark emphatical words more sensibly, and express the passions more feelingly. If the poetry be good, and the music skillfully adapted, the important words will fall upon the accented parts of the bar. Should emphatical words happen on the unaccented part, the music should always bend to the words.

P. What part of the measure is accented in the several moods of time?

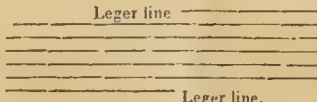
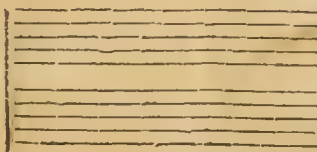
T. The first three moods of common time are accented on the first and third notes in the measure when the bar is divided into four equal parts; and the fourth mood is accented on the first part of the measure when only two notes are in a bar; if four accent as in the first three. In Triple time, when the measure is divided into three equal parts, the accent is on the first and third; if only two notes are in a bar, the accent is always on the longest note. In Compound time the accent is on the first and fourth notes in the measure, when the bar is divided into six equal parts. Compound accent, is when two notes are accented together, as two quavers in the first three moods in Common time, or two crotchets in the first mood of Triple time, &c. In keeping time the accent is always strongest with the down beats.



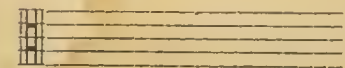
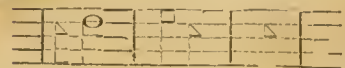
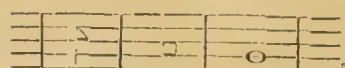
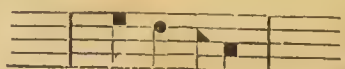
DIRECTIONS FOR BEATING TIME.

P. How must I beat time ?

T. In the first two moods of common time for the first beat lightly, strike the end of your finger on whatever you beat upon; second, bring down the heel of your hand; third, raise your hand a little and shut it partly up; fourth beat, raise it up even with your shoulder and throw it open at the same time, which completes the bar. The third and fourth moods, for the first beat let the hand fall; second raise it up. The first two beats in Triple time are the same as in the first of Common time; third beat raise the hand up. Compound time is beat in the same manner as in the third of Common. Be careful that the motion of the hand should be always gentle, graceful, and regular, and never raise it much above a level with your shoulder.

CHARACTERS USED IN MUSIC.

NAMES.	EXAMPLES.	EXPLANATION.
A Staff Leger line		Is five parallel lines with their spaces on which notes and other musical characters are written and the leger line is added when notes ascend or descend beyond the stave.
A Brace		Is drawn across the first end of the staves, and shows how many parts are sung together. If it include four parts, the order of them are as follows. The lowest and first part is the bass, the second is tenor, the third counter, and the fourth and upper part is treble; if only three parts, the third is treble.

NAMES.	EXAMPLES.	EXPLANATION.
The F Clef		Is placed on the fourth line of the stave, and belongs to the bass or lower part in music; it is sometimes used in counter.
The G Clef		Stands on G, second line of the tenor or treble stave and crosses that line four times. It is always used in tenor and treble and sometimes in counter.
The C Clef		Stands on C, middle line; is used only in counter.
A single bar		Is a plain line or mark across the stave and divides the time into equal parts according to the mood of time and measure note.
A measure note		Is a note that fills a measure; i. e. from one bar to another without any other note or rest.
Bars		Any quantity of music written between two of these marks or bars, is called a bar of music.

A dot or point of addition



Set at the right hand of any note adds to it half its length or causes it to be sounded half as long again as it would be without the dot; thus a pointed semibreve is sung as long as three minims, &c.

Figure 3



Over or under three notes is a mark of diminution, and shows that they must be sung in the time of two of the same kind without a figure.

A Flat



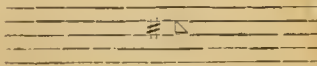
Set immediately preceding or before a note, sinks it half a tone: i. e. causes it to be sung half a tone lower than it would be without the flat.

A Trill



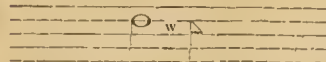
Shows that the note over which it is placed, should be warbled like a soft roll.

A sharp



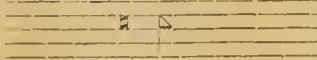
Set before a note raises it half a tone; i. e. causes it to be sung half a tone higher than it would be without the sharp.

A Direct



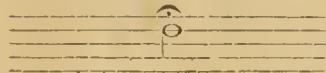
Shows the place of the succeeding note on the staff.

A Natural



Restores a note from flat or sharp to its natural sound.

A Hold



Notes thus marked are sounded one fourth longer than their usual time.

A Star



To raise

Over or under any number of notes shows that they must be sung to one syllable, gliding softly from one sound to the other. The tails of the notes are often joined together which answers the same purpose as a slur.

A Stacato



Is seldom used in vocal music. The notes over which it is placed should be sounded distinct and emphatical.

Appoggiature or grace notes



Are small extra notes added and set before or after regular notes to guide the voice more gracefully into the sound of the succeeding note.

\* We recommend singers to omit accidental flats and sharps unless they understand them properly.

Mark of accent and half accent



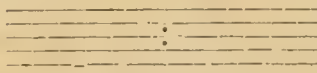
+ Shows the place which is accented in each measure.  
! Shows the half accent.

Double Bar



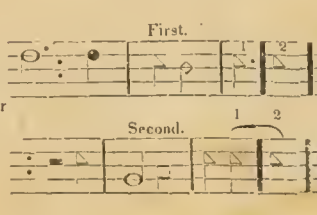
Shows the end of a strain; it also shows when to repeat.

Repeat



Shows that the tune is to be sung twice from it to the next double bar or close.

Figure 1, 2, or double ending



At the end of a strain, or at the end of a tune, shows that the note or notes under 1 are to be sung before you repeat, and those under 2 after omitting those under 1; but if the notes are tied together with a slur, both are sung the second time as in the second example.

A Close



Shows the end of a tune or anthem.

A Prisma



Denotes a repetition of preceding words.

OF CHOOSING NOTES.

P. What are choosing notes, and how must I sing them?

T. They are notes set immediately over each other on the same staff; either of which may be sung, but not by the same voice; (in bass the lower notes are termed ground bass.) If two persons are singing the same part, one may sing the upper notes, and the other the lower notes. See the example on the bass staff.

EXAMPLE OF CHOOSING NOTES.

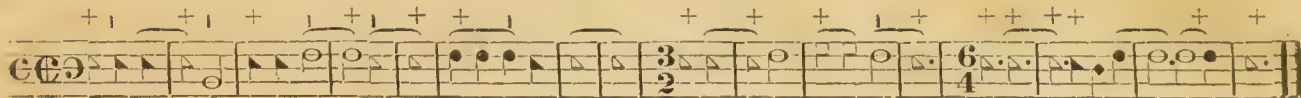


OF SYNCOPATION.

P. What is meant by syncopation, or syncopated notes?

T. Syncopation is any number of notes set on the same line or space included by a slur; sometimes driven across or through the bar, and sometimes in the middle; one of such notes only are to be named, but sound the time of all the notes whether driven across the bar or not, swelling the voice a little at the usual place of the accent.

EXAMPLES OF SYNCOPATION.



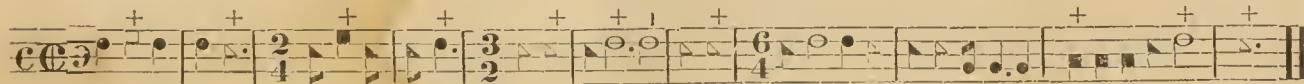
## OF SYNCOPE OR SYNCOPEED NOTES.

P. What is meant by syncope or syncopeed notes ?

T. It is when a note is set out of its usual order requiring the accent to be upon it

as though it were in the usual place of the accent as in common time, having half the time of the measure in the middle, as a minim between two crotchets, or a crotchet preceding a pointed minim, or a crotchet between two quavers, &c.

## EXAMPLES OF SYNCOPEED NOTES.



## OF THE KEYS OR KEY NOTES.

P. What is meant by the keys in music, how many are there, and how are they known ?

T. The key note of every correct piece of music, is the leading note of the tune by which all the other sounds throughout the tune are compared, and is always the last note in the bass and generally in the tenor. If the last note in the bass be *fa* immediately above *me*, the tune is on a sharp or major key; but if *la* immediately below *me*, it is a flat or minor key.

There are but two natural places for the keys. A and C. A is the natural place of the flat key, and C the natural place of the sharp key. Without the aid of the flats and sharps at the beginning of the staff, no tune can rightly be set to any other than these two natural keys; but by the help of these, *me*, the centre, leading and governing note, and of course the keys, are removed at pleasure, and form what are called artificial keys producing the same effect as the two natural keys; i. e. by fixing the two semi or half tones equally distant from the key notes. The difference between the major and minor keys is as follows; the major key note has its 3d, 6th and 7th intervals ascending half a tone higher than the same intervals ascending from the minor key note; and this is the reason some tunes are on a sharp key, and others on a flat key. This also is the reason why music set to the major or sharp key is generally sprightly and cheerful; whereas music set to the minor or flat key is pensive and melancholy. Sharp key tunes suit to sing hymns and psalms of praise and thanksgiving, and flat key tunes those of prayer and supplication.

## OF TONES AND SEMITONES.

P. What is meant by tones and semi or half tones ?

T. There are said to be but seven sounds belonging to every key note in music, every eighth being the same, and is called an octave. Therefore these sounds are represented by only seven letters. These sounds in music are called tones; five of them are called whole tones and two of them semitones or half tones. The natural places for the semitones are between B and C and between E and F, and they are always between *me* and *fa* and *la* and *fa*, find them where you may.

P. Are the semitones always between the same letters in every tune ?

T. No; although the natural situation of semitones are between B C and E F, yet their situations as well as the two keys are very often altered by flats and sharps set at the beginning of the tune. You therefore remember that natural place for the *me* is on B, but if B be flat *me* is on E, &c. and if F be sharp *me* is on F, &c. Of course if the *me* is removed, the semitones are as the semitones are always, between *me* and *fa*, and *la* and *fa*.

P. Well my good teacher, I am very much obliged to you for this explanation, for I have studied a great deal about them but it is now plain to me.

T. Well my studious pupil, as you understand these rules pretty well you may now proceed to singing.

OF SOUNDING THE EIGHT NOTES.

P. Please tell me how to sound the eight notes, and where I must commence?

T. Commence first on *fa* the major or sharp key note on the tenor and treble  
stave; then ascend softly from one sound to another till you sing the eighth note on

the fifth line which is an octave; then descend falling softly from one sound to the other till you end at the close. Then commence on *law* the minor or flat key note, ascend and descend in the same manner till you come to the close. By this you learn the difference between the major and minor moods or keys.

After having sounded the eight notes several times, you may go on to sing the other lessons for tuning the voice, and then some plain tunes.

LESSONS FOR TUNING THE VOICE.

Eight Notes.

MAJOR KEY.

Common Time.

Eight Notes.

MINOR KEY.

Two staves of musical notation. The first staff is for the Major Key, starting on the note 'fa' (F) on the first line of the treble clef. The second staff is for the Minor Key, starting on the note 'law' (B-flat) on the first line of the treble clef. Both staves show an ascending scale of eight notes followed by a descending scale of eight notes, with a double bar line in the middle of each staff.

TRIPLE TIME. Major Key.


Four staves of musical notation in 3/2 time. The first two staves are for the Major Key, showing an ascending and then a descending scale of eight notes. The third staff is a treble clef staff with a series of plus signs (+) below it, indicating a rhythmic exercise. The fourth staff is a treble clef staff with a series of plus signs (+) below it, indicating another rhythmic exercise.










The foregoing scale comprises three octaves or twenty-two sounds.


The F clef  used on the fourth line in the Bass, shows that that line is the 7th sound in the general scale.

The G clef  used on the second line in the tenor and treble, shows that that line in the tenor, is the eighth sound in the general scale, and in the treble (when performed by a female voice) the 15th sound; for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only 15 sounds: hence the treble staff is only raised an octave above that of tenor, in consequence that female voices are naturally an octave above men's, and to females the treble is usually assigned. The stars (\*) show the natural places of the semitones.

When the C clef  is used, (though it has now become very common to write counter on either the G or F clef) the middle line in the counter is in unison with the third space in tenor, (C) and a seventh above the middle line in the bass, &c.

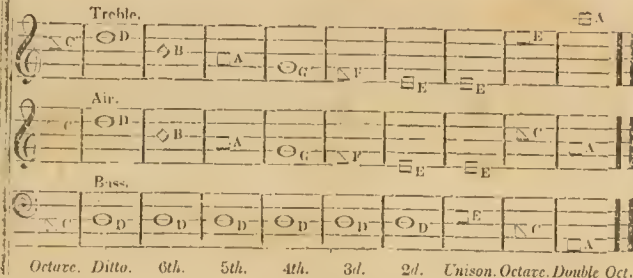
Three octaves being more than any common voice can perform, the bass is assigned to the gravest of men's voices—the tenor to the highest of men's, and the treble to the female voices: the counter (when used) to boys and the gravest of the female voices.

Two sounds equally high, or equally low, however unequal in their force, are said to be in unison, one with the other. Consequently E on the lower line in the treble staff, is in unison with E on the fourth space in the tenor; and E on the third space in bass, is in unison with E on the first line of the tenor, and an octave below E the lower line in the treble.  See the General Scale. From any one letter in the General Scale, to another of the same name, the interval is an octave—as from B to B, D to D, &c.

Agreeably to the F and G clefs used in the General Scale, a note on any line or space in the bass, is a sixth below a note on a corresponding line or space in the tenor, and a 13th below a note in the treble occupying the same line or space, (when the treble is performed by females.)  See the General Scale. Suppose we place a note on D, middle line of the bass, another on B, the middle line of the tenor or tre-

ble, the interval will appear as just stated; and to find any other interval, count either ascending or descending, as the case may be.

## EXAMPLE.



EXAMPLE.

Treble. Air. Bass.

Octave. Ditto. 6th. 5th. 4th. 3d. 2d. Unison. Octave. Double Oct.

In counting intervals, remember to include both notes or letters—thus in counting a sixth in the above example, D is one, E is two, F is three, G is four, A five, and B six.

In the above example, the notes in the treble and air, are placed in unison with each other. But assigning the treble to female voices, and the air to men's voices, (as is customary,) an octave must be added to the notes in the treble, [as previously observed of a woman's voice being an octave more acute than a man's.] the interval then being the bass and treble—in the first bar, would be a fifteenth or double octave; in the third bar, the note on B in the treble, a thirteenth above D in the bass, &c. Observe that an octave and a second make a ninth; an octave and a third make a tenth; an octave and a fourth make an eleventh; an octave and a fifth make a twelfth; an octave and a sixth, a thirteenth; an octave and a seventh, a fourteenth; two octaves a fifteenth, &c. always including both the first and last note.

When a leger line is added to a treble staff, a note occupying it is said to be *in alt*; and when the notes descend below the bass staff, they are termed *doubles*.

Treble. notes  $\diamond$  in *alt*.

Bass.

Double  $\blacktriangleleft$  F. Double  $\square$  E.

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

1. An interval composed of a tone and a semi-tone, as from B to D, is called a minor third.

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

3. An interval composed of two full tones and a semi-tone, as from me to law; i. e. from B to E, is called a fourth.

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

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

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

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

8. An interval composed of four tones and two semi-tones, as from sol to faw, i. e. from D to C, is called a 7th minor. [See next example.]

or

9. An interval composed of five tones and a semi-tone, as from faw to me, i. e. from C to B, is called a seventh major.

10. An interval composed of five tones and two semi-tones, is called an octave, (as has already been observed.) [See examples of the three last mentioned intervals.]

Minor 7th      Major 7th

The preceding intervals are counted ascending, or upwards, and the sharps ( $\sharp$ ) indicate the places and number of the semi-tones in each.

(Note.—The semi-tones always lie between mo and faw, and low and faw.)

## OF HARMONY AND COMPOSITION.

Having given an explanation of the different intervals contained in the octave, and the manner in which the parts of music are connected, I proceed to show how they may be used in composition to produce harmony.

Harmony consists in the proportion of the distance of two, three, or four sounds, performed at the same time, and mingling in a most pleasing manner to the ear.

The notes which produce harmony, when sounded together, are called *concord*s, and their intervals, *consonant intervals*. The notes which, when sounded together, produce a disagreeable sound to the ear, are called *discord*s, and their intervals, *dissonant intervals*. There are but four concords in music—viz: *unison, third, fifth* and *sixth*; (their eighths or octaves are also meant.) The unison is called a perfect chord, and commonly the fifth is so called; if the composer please, however, he may make the fifth imperfect, when composing more than two parts. The third and sixth are called imperfect, their chords being not so full, nor so agreeable to the ear, as the perfect; but in four parts the sixth is often used instead of the fifth; so in effect there are but three concords, employed together, in composition.

N. B. The meaning of imperfect, signifies that it wants a semi-tone of its perfections, to what it does when it is perfect: for as the lesser or imperfect third, includes but three half tones, the greater or major third includes four, &c. The discords are a *second*, a *fourth*, a *seventh*, and their octaves; though the greater fourth sometimes comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. Indeed some composers (the writer of these extracts is one of them,) seem very partial to the greater fourth, and frequently admit it in composition. The following is an example of the several concords and discords, and their octaves under them:

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

Notwithstanding the 2d, 4th, 7th, &c. are properly discords, yet a skillful composer may use them to some advantage provided a full chord of all the parts immediately follow; they will then answer the similar purpose to acid, which being tasted immediately previous to sweet gives the latter a more pleasing flavor. Although the 4th is really a discord, yet it is very often used in composition. The rough sound of the 4th may be so mollified by the sweetness of the 5th and 8th as to harmonize almost as well any three sounds in nature, and it would be reasonable to suppose that where we have two perfect chords, a discord may be introduced with very little violation to the laws of harmony, but as it is the most difficult part of composition to use a discord in such a manner and place as to show more fully the power and beauty of music, we think composers should only use them sparingly, (as it is much better to have all sweet than to have too much sour or bitter,) and always let them be followed by a perfect chord.

## ON THE TRANSPOSITION OF KEYS.

The reason why the two natural keys are transposed by flats and sharps at the beginning of the staff, is to bring them within the staff, and to bring the music within the compass of the voice. The key notes or places of the keys are always found in the last note of the bass of a correct tune, and is either *fa* immediately above *me*, the sharp key—or *la* immediately below *me* the flat key. The reason why one tune is on a sharp lively key, and another on a flat melancholy key, is, that every third, sixth and seventh, ascending from the sharp key are half a tone higher than the same intervals ascending from the flat key note. For instance, a third ascending from the sharp key note *fa*, (being a major third) is very different from a third ascending from *la* the flat key note, (a minor third,) and so of other intervals. Any person may be convinced of this by hearing a tune sung first in a flat and afterwards in a sharp key; when if the parts are correctly carried on, the chords will be entirely changed, and the tune as first sung, will scarcely be recognized or thought to be the same; we will give one example. Let Windham tune be sung on its proper flat key, and then on a sharp key, and the intervals will be entirely changed, and so with every other tune. (See the example.)

EXAMPLE.

WINDHAM—on the flat key law, its proper key.

A musical score for the piece 'WINDHAM' in a flat key signature. The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a style with various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also some square-shaped notes and rests. The piece concludes with a double bar line.

WINDHAM—on the sharp key law.

A musical score for the piece 'WINDHAM' in a sharp key signature. The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F-sharp). The music is written in a style with various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also some square-shaped notes and rests. The piece concludes with a double bar line.

## EXAMPLES OF THE KEYS.

In the Major key, from law to faw, its 3d, the interval is two tones, [a Major third]—from faw to law, its 6th, the interval is four tones and a semi-tone, [a Major 6th]—and from faw to me, its 7th, the interval is five tones and a semi-tone, [a Major seventh.]

In the Minor key, from law to faw, its 3d, the interval is one tone and a semi-tone, [Minor third]—from law to faw, its 6th, the interval is three tones and two semi-tones, [a Minor sixth,] and from law to sol, its 7th, the interval is four tones and two semi-tones, [a Minor 7th.]

Major Key, Minor Key.

To prove the utility of removing the key, I will produce two examples. First let the tune "*Suffield*" be written on key note A (natural flat key,) instead of E, its proper key—and, besides the inconvenience of multiplying ledger lines, few voices would be able to perform it—the treble in particular.

SUFFIELD—on E, its proper key, from the repeat.

The same on A, the assumed, or natural key A.

2d. Let "*Complainer*" be written on key note C, (natural sharp key) instead of G its proper key, and there are but few that could perform it,—the tenor in particular.

THE GAMUT, OR RUDIMENTS OF MUSIC.

COMPLAINER—on G its proper key, from the repeat.

A musical score for three staves in G major. The first staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a treble clef and a key signature of two sharps (F# and C#). The third staff uses a bass clef and a key signature of two sharps (F# and C#). The music consists of a sequence of notes and rests, with some notes marked with square symbols. The piece concludes with a double bar line.

The same on the assumed, or natural key C.

A musical score for three staves in C major. The first staff uses a treble clef and a key signature of no sharps or flats. The second staff uses a treble clef and a key signature of no sharps or flats. The third staff uses a bass clef and a key signature of no sharps or flats. The music consists of a sequence of notes and rests, with some notes marked with square symbols. The piece concludes with a double bar line.

The *me*, and consequently the *keys*, is removed either by sharpening its fifth or flattening its fourth, thus:

- |            |   |                                                                               |
|------------|---|-------------------------------------------------------------------------------|
| BY SHARPS. | { | 1. A fifth from B <i>me</i> , its natural place, will bring us to . . . . . F |
|            |   | 2. A fifth from F <i>me</i> , will bring us to . . . . . G                    |
|            |   | 3. A fifth from C <i>me</i> , will bring us to . . . . . D                    |
|            |   | 4. A fifth from G <i>me</i> , will bring us to . . . . . A                    |
|            |   | 5. A fifth from D <i>me</i> , will bring us to . . . . . E                    |
|            |   | 6. A fifth from A <i>me</i> , will bring us to . . . . . B                    |
|            |   | 7. A fifth from E <i>me</i> , will bring us back to . . . . . C               |
| BY FLATS.  | { | 1. A fourth from B <i>me</i> , will bring us to . . . . . E                   |
|            |   | 2. A fourth from E <i>me</i> , will bring us to . . . . . D                   |
|            |   | 3. A fourth from A <i>me</i> , will bring us to . . . . . C                   |
|            |   | 4. A fourth from D <i>me</i> , will bring us to . . . . . B                   |
|            |   | 5. A fourth from G <i>me</i> , will bring us to . . . . . F                   |
|            |   | 6. A fourth from C <i>me</i> , will bring us to . . . . . E                   |
|            |   | 7. A fourth from F <i>me</i> , will bring us home to . . . . . C              |

This accounts for the customary rules of transposition, viz:

The natural place for <i>me</i> is . . . . . B	B E A D G C F F C G D A E
If B is <i>b</i> , <i>me</i> is on . . . . . E	
If B and E is <i>b</i> , <i>me</i> is on . . . . . D	
If B, E, and A is <i>b</i> , <i>me</i> is on . . . . . C	
If B, E, A, and D is <i>b</i> , <i>me</i> is on . . . . . B	
If B, E, A, D, and G is <i>b</i> , <i>me</i> is on . . . . . A	
If B, E, A, D, G, and C is <i>b</i> , <i>me</i> is on . . . . . G	
If F be <i>#</i> , <i>me</i> is on . . . . . F	
If F and C be <i>#</i> , <i>me</i> is on . . . . . E	
If F, C, and G be <i>#</i> , <i>me</i> is on . . . . . D	
If F, C, G, and D be <i>#</i> , <i>me</i> is on . . . . . C	
If F, C, G, D, and A is <i>#</i> , <i>me</i> is on . . . . . B	
If F, C, G, D, A, and E is <i>#</i> , <i>me</i> is on . . . . . A	

" By flats the *me* is driven round,  
Till forc'd on B to stand its ground;  
By sharps the *me*'s led through the keys,  
Till brought to B, its native place."

A SCALE SHOWING THE SITUATION OF BOTH KEYS IN EVERY TRANSPOSITION OF THE ME BY SHARPS AND FLATS.

<p style="text-align: center;">MAJOR KEYS BY SHARPS.</p> <p style="text-align: center;">Key note. Natural place.</p> <p style="text-align: center;">G D A E B F C</p>	<p style="text-align: center;">MINOR KEYS BY SHARPS.</p> <p style="text-align: center;">Key note. Natural place.</p> <p style="text-align: center;">E B F C G D A</p>
<p style="text-align: center;">MAJOR KEYS BY FLATS.</p> <p style="text-align: center;">Key note.</p> <p style="text-align: center;">F B E A D G</p>	<p style="text-align: center;">MINOR KEYS BY FLATS.</p> <p style="text-align: center;">Key note.</p> <p style="text-align: center;">D G C F B E</p>



A SCALE SHOWING THE SITUATION OF THE SEMI-TONES IN EVERY TRANSPOSITION OF THE ME BY FLATS AND SHARPS.

BY FLATS.

Natural place of the Semi-tones.

BY SHARPS.

Natural place of the Semi-tones.

Observe that by six flats or six sharps, (including the natural place) that both of the keys are placed on every letter in the stave, and by the same number of either character, (including the natural place) the whole octave is divided into semi tones; and it is impossible to use another flat or sharp in transposition, for seven flats or sharps would only put them in their natural places. You may also observe, that one flat or six sharps, places the keys and semi-tones precisely in the same situation; and that one sharp or six flats has the same effect, and two flats or five sharps, and two sharps or five flats, &c. and with six flats or one sharp, one of the semi-tones is in natural place; i. e. between B and C. Also with six sharps or one flat, one of the semi-tones is in its natural place, i. e. between E and F, as the natural places of the semi-tones are between B and C, and E and F; and we suppose the reason why both of these characters are used in transposing music, is to save the trouble and time of making so many of either character; for a person can make one flat much quicker than six sharps, or one sharp quicker than six flats, &c.

Thus I think I have showed satisfactorily how the keys are removed, and how the octave is divided into semi-tones by flats and sharps, and why both characters are used in transposition.

SCALE OF KEYS.

C	8th or 1st	3d
B	7th	2d
A	6th	8th or 1st
G	5th	7th
F	4th	6th
E	3d	5th
D	2d	4th
C	1st	3d
B	7th	2d
A	6th	1st

The figures at the left hand of the column of notes shows the degrees of the sharp key, those at the right hand show the degrees of the flat key. This scale shows that the ♯ is between the two keys, and that the first degree of the sharp key is the first note above the ♯ and that the first degree of the flat key is the first note below the ♯.

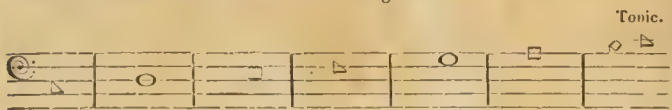
Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above.

These admit of an easy and natural transition from one to the other.

Every sharp at the beginning of a tune takes the place of me, the fourth degree from the sharp key, and raises that note half a tone, and removes the me and the key to the fifth above, or to the fourth below.

Every flat at the beginning of a tune takes the place of the me, sinks that note half a tone and removes the me and the key to the fourth above, or to the fifth below.

The seven sounds have also distinct names from their situation and effect in the scale. The key note is called the Tonic; the next above or its second, the Supertonic—its third the Mediant—its fourth the Subdominant—its fifth the Dominant—its sixth the Submediant—its seventh the leading note.



Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, L. note.

The Tonic is so called from its being the principal or pitch of the tune.

The Supertonic is so called from its being the note above the Tonic.

The Mediant is so called from its being in the middle way between the Tonic and Dominant.

The Subdominant is so called from its being the fifth below the Tonic, as the Dominant is the fifth above.

The Dominant is so called from its being a principal note, and requires the Tonic generally to be heard after it, especially at a close, and is therefore said to govern it.

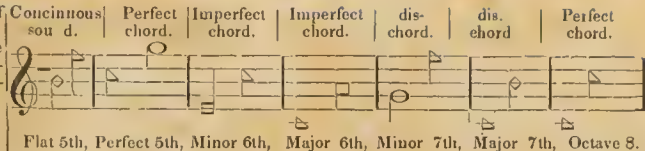
The Submediant is so called from its being in the middle way between the Tonic and its fifth below.

The Leading note is so called from its leading to the Tonic, and is the sharp seventh of the scale, and therefore in the Minor mode is necessarily sharpened in ascending.

There are also fourteen intervals in the scale bearing distinct names; viz. Unison, Minor second, Major second, Minor third, Major third, Perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.



Unison, Minor 2d, Major 2d, Minor 3d, Major 3d, Perfect 4th, Sharp 4th.



As the scale admits of only 12 semi-tones, so an Octave although by counting the first and last note, which are Octaves to each other and really one and the same sound in effect; it contains 13 sounds, yet it has but 12 intervals, because the Unison cannot properly be called an interval, and the sharp fourth and flat fifth; although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

ON THE MODULATION OF KEY.

The modulation or changing of the key note from one letter or given tone to another, being so frequent in every regular composition, particularly Anthems, that the performers will be very often embarrassed unless they endeavor to acquire a knowledge or habit of discerning those changes.

The transition from one letter or key is sometimes affected by gradual preparation as by accidental flats, sharps, or naturals. When the change is gradual, the new key is announced by flats, sharps, or naturals. When the change is sudden, the usual signs or signature at the beginning of the stave, are either altered or removed, as in the tune called the Christian's Song, or the Judgement Anthem.

EXAMPLE:

TRANSITION IN THE MAJOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

*Key of C, into G, by a sharp on F.*

*Key of G, into D, by an additional sharp on C.*

Or faw me faw Or faw me faw  
Or faw Or faw

*Key of C, into F, by a flat on B.*

*Key of F, into C, by a natural on B.*

Or sol faw law faw Or law faw me faw.  
Or faw sol faw Or me faw sol faw

TRANSITION IN THE MINOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

*Key of A, into E, by one sharp.*

*Key of E, into B, by an additional sharp on C.*

Or faw me Or faw me  
Or law law Or law law

THE GAMUT, OR RUDIMENTS OF MUSIC.

*Key of D, into A, by a natural on B.*

Or law me

Or law law

*Major Key of C, into the minor of A.*

*Minor Key of A, into the major of C.*

*Key of D major, into B minor.*

*Key of B minor, into D major.*

*Sudden change from C major, to C minor.*

To aid those who wish further information with respect to the best method of modulation by retaining the sol-fawing system, the following observations are added.

In order to do this, the syllables must follow into the new key and take the same place there which they held in the original key; i. e. *sol* must be the new key note, *sol* its dominant or fifth, and *me* its leading note if changing from the minor to the major mode or key. If changing from major to minor, *law* must be the new key, and *law* mediant to the major key its dominant, and *me* also its leading note.

There are four different pitches which the composer may consistently change to form any given pitch; viz. the fifth of the given pitch may be changed to the key note by adding such flats, sharps, or natural, as will place the semi-tones in their regular degrees in the diatonic scale; (the scale in common use) to the fourth, observing the same order of semi-tones, or to the sixth its relative minor key, or change itself into a minor key if previously major, (see the example,) from C major to C minor. In order to modulate into the fourth of the key, the major 7th is made flat. For example, in the key of C major, by flattening B, F becomes the key note. To apply the syllables in this case, let C immediately preceding the flat be called *sol*, preserving the tone of *sol* its former name, then by falling a whole tone to B, calling it *law*, you come into the key of F. In modulating into the fifth of the key, the fourth is made sharp, and becomes the leading note or sharp seventh of the new key. Example. In the key of C major by sharpening F, you make G the key note. In order to apply the syllables in this case, let G immediately preceding the sharp be called *law*, preserving the tone which it held as *sol*, then by falling half a tone, and calling F *me*, you arrive at the key of G.

This is the method most common to be used in psalmody in modulating from one key to another.

Having gone thus far with our subject, we feel willing to close by making a few observations on the ornamental part of singing, or what are generally termed graces. This is the name generally given to those occasional embellishments which a performer or composer introduces to heighten the effect of a composition. It consists not only in giving due place to the appoggiatura turn, shake, or trill, and other decorative additions, but in that easy, smooth, and natural expression of the passages which best convey the native beauties and elegancies of the composition, and form one of the first attributes of a cultivated and refined performer.

A person or persons may be well acquainted with all the various characters in psalmody, (or music;) they may also be able to sing their part in true time and yet their performance be far from pleasing; if it is devoid of necessary embellishments, their manner and bad expression may conspire to render it disagreeable. A few plain hints, and also a few general and friendly observations, we hope will tend to correct these errors in practicing of vocal music.

## GENERAL OBSERVATIONS

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

2. It is by no means necessary to constitute good singers that they should sing very loud. Each one should sing as soft as not to drown the teacher's voice, and each part so soft as will admit the other parts to be distinctly heard. If the teacher's voice cannot be heard it cannot be imitated, (as that is the best way to modulate the voice and make it harmonious) and if the singers of any one are so loud that they cannot hear the other parts because of their own noise, the parts are surely not rightly proportioned and ought to be altered.

3. When singing in concert the bass should be sounded full, bold, and majestic, but not harsh; the tenor regular, firm, and distinct; the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the german flute; the sound of which they may endeavor to imitate, if they wish to improve the voice.

4. Flat keyed tunes should be sung softer than sharp keyed ones, and may be proportioned with a lighter bass; but for sharp keyed tunes let the bass be full and strong, but never harsh.

5. The high notes, quick notes, and shured notes, of each part, should be sung softer than the low notes, long notes, and single notes, of the same parts. All the notes included by one slur should be sung at one breath if possible.

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

7. When notes of the tenor fall below those of the bass, the tenor should be sounded strong, and the bass soft.

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

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

of the engaged part or parts increasing in sound as the others fall in. All solos or figures should be sung some faster than when all the parts moving together.

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

11. All notes (except some in syncopation) should be called plain by their proper names, and fairly articulated; and in applying the words great care should be taken that they be properly pronounced and not torn to pieces between the teeth, nor forced through the nose. Let the mouth be freely opened, but not too wide, the teeth a little asunder, and let the sound come from the lungs and be entirely formed where they should be only distinguished, viz. on the end of the tongue. The superiority of vocal to instrumental music, is that while one only pleases the ear, the other informs the understanding.

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

13. Your singers should not join in concert until each class can sing their own part correctly.

14. Learners should beat time by a pendulum or with their teacher until they can beat regular time before they attempt to beat and sing both at once because it perplexes them to beat, name time, and sound the notes, at the same time until they have acquired a knowledge of each by itself.

15. Too long singing at a time injures the lungs.\*

16. Some teachers are in the habit of singing too long at a time with their pupils. It is better to sing but only eight or ten tunes at a lesson, or at one time, and inform the learners the nature of the pieces and the manner in which they should be performed, and continue at them until they are understood, than to shun over forty or fifty in one evening, and at the end of a quarter of schooling perhaps few besides the

\* A cold or cough, all kind of spirituous liquors, violent exercise, too much bile on the stomach, long fasting, the veins over charged with impure blood, &c. &c. are destructive to the voice of one who is much in the habit of singing. An excessive use of ardent spirits will speedily ruin the best voice. A frequent use of some acid drink, such as purified cider, vinegar, and water mixed and sweetened a little with honey or sugar with a little black, or cayenne pepper, wine, and loaf sugar, &c. if used sparingly, are very strengthening to the lungs.

teacher know a flat keyed tune from a sharp keyed one, what part of the anthem, &c. requires emphasis, or how to give the pitch of any tune which they have been learning unless some one inform them. It is easy to name the notes of a tune, but it requires attention and practice to sing them correct.

17. Learners should not be confined too long to the parts that suit their voices best, but should try occasionally the different parts as it tends greatly to improve the voice and give them a knowledge of the connection of the parts and of harmony as well as melody.\* The gentlemen can change from bass to tenor, or from tenor to bass, and the ladies from treble to tenor, &c.

18. Learners should understand the time well by note before they attempt to sing them to verses of poetry.

19. If different verses are applied to a piece of music while learning, it will give the learners a more complete knowledge of the time than they can have by confining it always to the same words. Likewise applying different tunes to the same words will have a great tendency to remove the embarrassment created by considering every short tune as a set piece, to certain words or hymns.

20. When the key is transposed, there are flats or sharps placed on the staff, and when the mood of time is changed, the requisite characters are placed upon the staff.

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

22. The appoggiatura is placed in some tunes which may be used with propriety by a good voice; Also the trill over some notes, but neither should be attempted by any one until he can perform the tune well by plain notes (as they add nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are generally termed graces, unless they are in a manner natural to their voice.

23. When learning to sing, we should endeavor to cultivate the voice so as to make it soft, smooth, and round, so that when numbers are performing in concert, there may on each part (as near as possible) appear to be but one uniform voice. Then instead of confused jargon it will be more like the smooth vibrations of the violin, or the soft breathings of the german flute. Yet how hard it is to make some be-

\* Melody is the agreeable effect which arises from the performance of a single part of music only. Harmony is the pleasing union of several sounds, or the performance of the several parts of music together.

have soft singing is the most melodious, when at the same time loud singing is more like the hootings of the midnight bird than refined music.

24. The most important ornament in singing is strict decorum with a heart deeply impressed with the great truth we utter while singing the lines, aiming at the glory of God, and the edification of one another.

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

26. The nearest perfection in singing we arrive at, is to pronounce the words\* and

\* In singing there are a few words which should vary a little from common pronunciation, such as end in i and y; and these should vary two ways. The following method has been generally recommended: In singing it is right to pronounce priestly, mighty, lofty, &c. something like majestee, mightee, loftee, &c.; but the sense of some other words will

make the sounds as feeling as if the sentiments and sounds were our own. If singers when performing a piece of music could be as much captivated with the words and sounds as the author of the music is when composing it, the foregoing directions would be almost useless; they would pronounce, accent, swell, sing loud and soft where the words require it, make suitable gestures, and add every other necessary grace.

27. The great Jehovah who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we use them in a way which does not tend to glorify his name. We should therefore endeavor to improve the talent given us and try to sing with the spirit and with the understanding making melody in our hearts to the Lord.

be destroyed by this mode of expressing them; such as sanctify, justify, glorify, &c. These should partake of the vowel O, rather than EE, and be sounded somewhat like sanctifay, justifay, glorifay, &c. It would indeed be difficult to describe this exactly; however, the extreme should be avoided on both sides.

# DICTIONARY OF MUSICAL TERMS.

*Adagio*, very slow the first mood in common time C.  
*Allegro*, lively, quick, the third mood in common time C.  
*Accent*, a stress of the voice on a particular note or syllable.  
*Acrostic*, a poem, the first letters of the lines of which form a name.  
*Air*, the Tenor part, the inclination of a piece of music.  
*All*, high above the staff.  
*Alto*, or *Altus*, high Counter.  
*Appetone*, between a tone and Semi-tone.  
*Affettuoso*, tender, affecting, mournful, plaintive.  
*Andante*, moderate.  
*Bass*, the lowest part of music, grave, solemn.  
*Bassoon*, a kind of wind instrument for bass.  
*Bass viol*, a large or bass fiddle.  
*Briere*, an ancient note II equal to two semibreves.  
*Blank verse*, a poem, without rhyme.  
*Canticles*, divine or pious poems, songs.  
*Chant*, to sing praises.  
*Conorous*, loud and harmonious.  
*Chord*, a sound, a concord, proportional vibrations.  
*Chorus*, all the parts together.  
*Chifs*, characters representing particular sounds or degrees.  
*Comma*, a small part as 1-4, 1-5th, &c. of a tone.  
*Crescudo*, increasing in sounds, &c.  
*Compose*, to make tunes or set notes for music.  
*Concert*, many singers or instruments together.  
*Counter*, is high treble performed in a female voice.  
*Diagram*, the gamut or rudiments of music.  
*Dupason*, an octave an eighth degree.  
*Dissonance*, discord, disagreement.  
*Drama*, a tragical piece for the stage to be acted.  
*Duet*, two parts only moving together.  
*Diminuendo*, diminishing in sound, becoming louder.  
*Forte*, or *For*, full loud or strong.  
*Fuge* or *Fugha*, the parts of music following each other in succession.  
*Gamut*, the scale or rudiments of music.  
*Grand*, full, great, complete, pleasing.  
*Grave*, slow, solemn, mournful, most slow.  
*Guido*, a direct.  
*Harmony*, a pleasing union of sounds.  
*Harmonist*, a writer of harmony, a musician.  
*Hexameter*, having six lines to a verse.  
*Hautboy*, or *Hoboy*, a kind of wind instrument

*Inno*, a hymn or song.  
*Intonation*, giving the pitch or key of a tune.  
*Interval*, the distance between two degrees or sounds.  
*Ionic*, light and soft.  
*Keys*, pieces of silver, ivory &c. for the fingers on an instrument.  
*Key-note*, the principal or leading note of each octave.  
*Largo*, one degree quicker the second mood in common time.  
*Lima*, the difference between major and minor.  
*Lento*, slow.  
*Major-mood*, the sharp key the great third high cheerful.  
*Major Chord*, an interval having more semi-tones than a minor chord of the same degrees.  
*Medius*, is low treble performed in a man's voice.  
*Moods*, certain proportions of time &c.  
*Modulate*, to regulate sounds, to sing in a pleasing manner.  
*Musica*, the art of music, the study or science of music.  
*Music*, a succession of pleasing sounds, one of the liberal sciences.  
*Necessario*, continuing like thro-bass.  
*Notes*, seven characters representing the degrees or sounds of music.  
 The syllables applied by the Italians are as follows, viz.  
 Ut Re Mi Fa Sol La Si ♯ But this plan has not been finally adapted for the  
 C D E F G A B ♯ English Music.  
*Octave*, an eighth degree, 6 tones and 2 semi-tones.  
*Ode*, a poem.  
*Organ*, the largest of all musical instruments.  
*Pastoral*, rural, a shepherd's song, something pertaining to a shepherd.  
*Piano*, or *Pia*, directs the performer to sing soft, a kind of instrument.  
*Pentameter*, five lines to each verse.  
*Pitchpipe*, a small instrument for proving sounds.  
*Satire*, a poem written to expose vice and folly.  
*Salab*, a note often used in the psalms of David, the true import of which is unknown perhaps it may be a musical character requiring attention, or signifying *amen*.  
*Serenade*, a night song, music played in the evening to entertain a friend or lover.  
*Solo*, one part alone.  
*Symphony*, a piece of music without words, which the instrument plays while the voices rest.  
*Syncope*, cut off, disjointed, out of the usual order.  
*Syncoption*, notes joined in the same degree in one position.  
*Trill*, or *Tr*, a tune like a shake or roll.  
*Transposition*, the changing the place of the key note.  
*Trio*, a tune in three parts.  
*Violincello*, a tenor viol 1-8th above a bass viol.



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## ANTHEMS AND ODES.



# PART I.

CONTAINING MOST OF THE PLAIN AND EASY TUNES,

COMMONLY USED IN TIME OF DIVINE WORSHIP.

LIVERPOOL. C. M.

M. C. H. Davis.

Mercer's Cluster, page 146.

The image shows three staves of musical notation for a hymn. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The second staff is a piano accompaniment, starting with a treble clef and a key signature of one flat. It features a simple harmonic accompaniment with quarter and eighth notes. The third staff is a bass line, starting with a bass clef and a key signature of one flat. It provides a simple bass accompaniment with quarter and eighth notes. The lyrics are written below the staves, with some words underlined to indicate phrasing. The music ends with a double bar line and repeat signs.

Young people all at - ten - tion give, And hear what I shall say: I wish your souls with Christ to live, In everlasting day.

Remember you are hast'ning on To death's dark, gloomy shade; Your joys on earth will soon be gone, Your flesh in dust be laid.

2 Death's iron gate you must pass thro',  
Ere long, my dear young friends;  
With whom then do you think to go,  
With saints or fiery fiends?  
Pray meditate before too late,  
While in a gospel land;  
Behold, King Jesus at the gate,  
Most lovingly doth stand.

3 Young men, how can you turn your  
From such a glorious friend; [face  
Will you pursue your dang'rous ways?  
O dont you fear the end?  
Will you pursue that dang'rous road  
Which leads to death and hell?  
Will you refuse all peace with God,  
With devils for to dwell?

4 Young women too, what will you do,  
If out of Christ you die?  
From all God's people you must go,  
To weep, lament, and cry:  
Where you the least relief can't find,  
To mitigate your pain;  
Your good things all be left behind,  
Your souls in death remain.

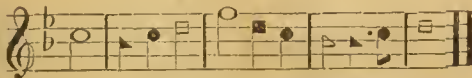
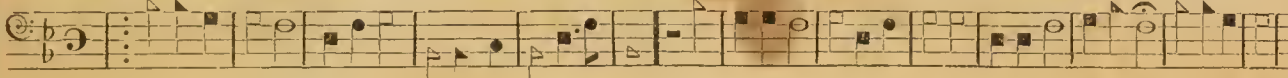
5 Young people all, I pray then view  
The fountain open'd wide;  
The spring of life open'd for sin,  
Which flow'd from Jesus' side;  
There you may drink in endless joy,  
And reign with Christ your King,  
In his glad notes your souls employ,  
And hallelujahs sing.



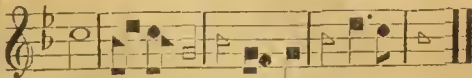
Come, ye sinners, poor and wretched, Weak and wounded, sick and sore, Jesus ready stands to save you, Full of pity, love and pow'r: He is able,



2 Ho! ye thirsty, come and welcome, God's free bounty glorify; True belief and true repentance, Every grace that brings us nigh— Without money,



He is able, He is willing: doubt no more.



Without money, Come to Jesus Christ and buy.



3 Let not conscience make you linger,  
Nor of fitness fondly dream;  
All the fitness he requireth,  
Is to feel your need of him:  
This he gives you:  
'Tis the Spirit's rising beam.

4 Come ye weary, heavy laden,  
Lost and ruin'd by the fall;  
If you tarry till you're better,  
You will never come at all:  
Not the righteous,  
Sinners Jesus came to call.

5 View him prostrate in the garden,  
On the ground your Savior lies;  
On the bloody tree behold him:

Hear him cry before he dies—  
"It is finish'd!"  
Sinners will not this suffice!

6 Lo! th' incarnate God ascending,  
Pleads the merit of his blood;  
Venture on him, venture wholly,  
Let no other trust intrude:  
None but Jesus  
Can do helpless sinners good.

7 Saints and angels join'd in concert,  
Sing the praises of the Lamb;  
While the blissful seats of heaven  
Sweetly echo with his name:  
Hallelujah!  
Sinners here may sing the same.



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



2. Buried in sorrow and in sin, At hell's dark door we lay, But we arise by grace divine, To see a heavenly day.



3. Salvation! let the echo fly The spacious earth around, While all the armies of the sky Conspire to raise the sound.

KEDRON. L. M.

Dare.



Thou man of grief, remember me; Thou never canst thy - self forget— Thy last expiring agony— Thy fainting pangs and bloody sweat.



Musical score for 'Dover Selection, p. 9'. It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in common time (C). The lyrics are: 'To-day, if you will hear his voice, Now is the time to make your choice; Say, will you to Mount Zion go? Say, will you have this Christ, or no?' There are first and second endings marked with '1' and '2' at the end of the piece.

To-day, if you will hear his voice, Now is the time to make your choice; Say, will you to Mount Zion go? Say, will you have this Christ, or no?

## HANOVER. C. M.

## Baptist Harmony, p. 247.

Musical score for 'HANOVER. C. M.' from 'Baptist Harmony, p. 247'. It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in common time (C). The lyrics are: 'Come, humble sinner, in whose breast A thousand thoughts revolve, Come with your guilt and fear opprest, And make this last resolve.' There are first and second endings marked with '1' and '2' at the end of the piece.

Come, humble sinner, in whose breast A thousand thoughts revolve, Come with your guilt and fear opprest, And make this last resolve.

2. I'll go to Jesus, though my sin Hoth like a mountain rose; I know his courts, I'll enter in, Whatever may oppose:
3. Prostrate I'll lie before his throne, And there my guilt confess; I'll tell him I'm a wretch undone, Without his sovereign grace:
4. I'll to the gracious King approach, Whose scepter pardon gives; Perhaps he may command my touch, And then the suppliant lives.
5. Perhaps he may admit my plea, Perhaps will hear my prayer; But if I perish I will pray, And perish only there.
6. I can but perish if I go, I am resolv'd to try; For if I stay away, I know I must forever die.
7. But if I die with mercy sought, When I the King have tried, 'This were to die (delightful thought!) As sinner never died.



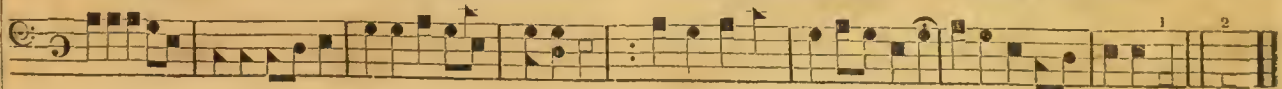
O, thou who hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.



## RESTORATION. 8, 7.



Mercy, O thou son of David! Thus blind Bartimeus pray'd: Others by thy grace are saved— O, vouchsafe to me thine aid.



## MARYSVILLE. L. M.

Second Base.

Jesus, my all, to heaven is gone— He whom I fix'd my hopes upon; His track I see, and I'll pursue The narrow way, till him I view.

Detailed description: This is a four-staff musical score for the hymn 'Marysville'. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. The second staff is a bass clef labeled 'Second Base'. The third and fourth staves are treble and bass clefs respectively. The lyrics are written below the staves. The piece concludes with first and second endings marked '1' and '2'.

## KING OF PEACE. 7s.

*F. Price.*

Children of heavenly King, As ye journey sweetly sing; Sing your Savior's worthiest praise, Glorious in his works and ways.

Detailed description: This is a three-staff musical score for the hymn 'King of Peace'. The top two staves are treble clefs with a 6/4 time signature and a key signature of one flat. The bottom staff is a bass clef with the same 6/4 time signature and key signature. The lyrics are written below the staves. The piece concludes with a trill 'tr' above the final note of the top staff.



Grace! 'tis a charming sound! Harmonious to the ear! Heaven with the echo shall resound And all the earth shall hear.

2. Grace first contriv'd the way To save rebellious man; And all the steps that grace display, Which drew the wondrous plan.

3 Grace first inscrib'd my name  
In God's eternal book;  
'Twas grace that gave me to the Lamb,  
Who all my sorrows took.

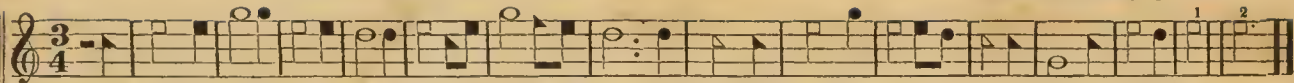
4 Grace led my roving feet  
To tread the heavenly road;  
And new supplies each hour I meet,  
While pressing on to God.

5 Grace taught my soul to pray,  
And made my eyes o'erflow;  
'Twas grace that kept me to this day,  
And will not let me go.

6 Grace all the work shall crown,  
Through everlasting days;  
It lays in heaven the topmost stone,  
And well deserves the praise.

SACRAMENT. 5, 5, 5, 11.

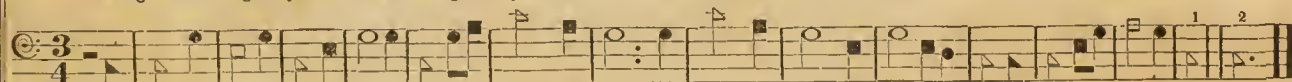
O tell us no more, The spirit and power Of Jesus our God Is not to be found in this life-giving food.



Amazing grace! (How sweet the sound) That sav'd a wretch like me! I once was lost, but now am found, Was blind, but now I see.



2 'Twas grace that taught my heart to fear, And grace my fears relief'd; How precious did that grace appear, The hour I first believ'd!



3 Thro' many dangers, toils and snares, I have already come;  
'Tis grace has bro't me safe thus far,  
And grace will lead me home.

4 The Lord has promis'd good to me,  
His word my hope secures;  
He will my shield and portion be,  
As long as life endures.

5 Yes, when this flesh and heart shall fail,  
And mortal life shall cease,  
I shall possess, within the veil,  
A life of joy and peace.

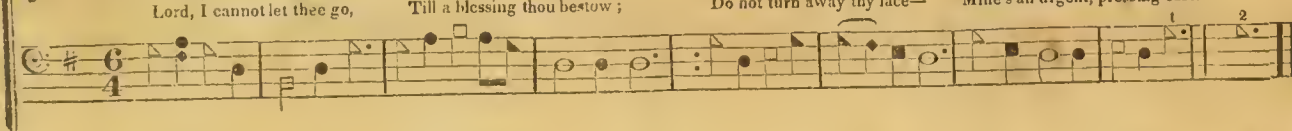
6 The earth shall soon dissolve like snow,  
The sun forbear to shine;  
But God, who call'd me here below,  
Will be forever mine.

## COOKHAM. 7s.

## Baptist Harmony, p. 329.



Lord, I cannot let thee go, Till a blessing thou bestow;  
Do not turn away thy face— Mine's an urgent, pressing case.



As on the cross the Savior hung, and wept, and bled, and died, He pour'd salvation on a wretch, that languish'd at his side. His crimes with inward grief and shame, tho'

Jesus, thou Son and heir of heav'n! thou spotless Lamb of God! I see thee bath'd in sweat and tears, and well'ring in thy blood. Yet quickly from these scenes of woe in

penitent confess'd; Then turn'd his dying eyes to Christ, and thus his prayer address'd:

triumph thou shalt rise; Burst thro' the gloomy shades of death, and shine above the skies.

'Amid the glories of that world,  
Dear Savior, think on me,  
And in the victories of thy death,  
Let me a sharer be.'

His prayer the dying Jesus hears,  
And instantly replies,  
'To-day thy parting soul shall be  
With me in Paradise.'

Musical score for the hymn "Come, we that love the Lord". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, we that love the Lord / And let our joys be known; / Join in a song with sweet accord, / And thus surround the throne."

## COMMUNION. C. M.

Dover Selection, p. 62.

Musical score for the hymn "Alas! and did my Savior bleed". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Alas! and did my Savior bleed, / And did my Sovereign die? / Would he devote that sacred head / For such a worm as I? / Thy body slain, sweet Jesus, thine, / And bath'd in its own blood; / While all exposed to wrath divine / The glorious sufferer stood. / Was it for crimes that I had done, / He groin'd upon the tree? / Amazing pity! grace unknown! / And love beyond degree! / Well might the sun in darkness hide, / And shut his glories in, / When Christ, the mighty Maker, died / For man the creature's sin. / Thus might I hide my blushing face, / While his dear cross appears; / Dissolve my heart in thankfulness, / And melt my eyes to tears. / But drops of grief can ne'er repay / The debt of love I owe: / Here, Lord, I give myself away: / 'Tis all that I can do."

Jesus my all to heaven is gone,  
His track, I see, and I'll pursue

He whom I fix my hopes upon;  
The narrow way, till him I view.

CHORUS.

2 The way the holy prophets went;  
The King's highway of holiness,

The road that leads from banishment;  
I'll go, for all his paths are peace.

I'm on my journey home, to the new Jerusalem,

salen, :||

So fare you well, :|| :||

I am going home.

3 This is the way I long have sought,  
And mourn'd because I found it not;  
My grief a burden long has been,  
Because I was not sav'd from sin.

4 The more I strove against its power,  
I felt its weight and guilt the more;  
'Till late I heard my Savior say,  
"Come hither, soul, I AM THE WAY"

5 Lo! glad I come, and thou, blest Lamb,  
Shalt take me to thee, whose I am;  
Nothing but sin have I to give,  
Nothing but love shall I receive.

6 Then will I tell to sinners round,  
What a dear Savior I have found;  
I'll point to thy redeeming blood,  
And say, "Behold the way to God"

How sweet the name of Jesus sounds, In a believer's ear; It soothes his sorrows, heals his wounds, And drives away his fear,

2 It makes the wounded spirit whole, And calms the troubled breast; 'Tis manna to the hungry soul, And to the weary rest.

And drives away his fear. :: It soothes his sorrows, heals his wounds, And drives away his fear.

And to the weary rest. :: 'Tis manna to the hungry soul, And to the weary rest.

- 3 Dear name! the rock on which I build, My shield and hiding place;  
My never-failing treasury, fill'd With boundless stores of grace.
- 4 Jesus! my shepherd, husband, friend, My prophet, priest and king;  
My Lord, my life, my way, my end, Accept the praise I bring.
- 5 Weak is the effort of my heart, And cold my warmest thought;  
But when I see thee as thou art, I'll praise thee as I ought.
- 6 Till then I would thy love proclaim With every fleeting breath;  
And may the music of thy name Refresh my soul in death.

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

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (C). The music is written in a single system with lyrics placed between the staves.

## DEVOTION. L. M.

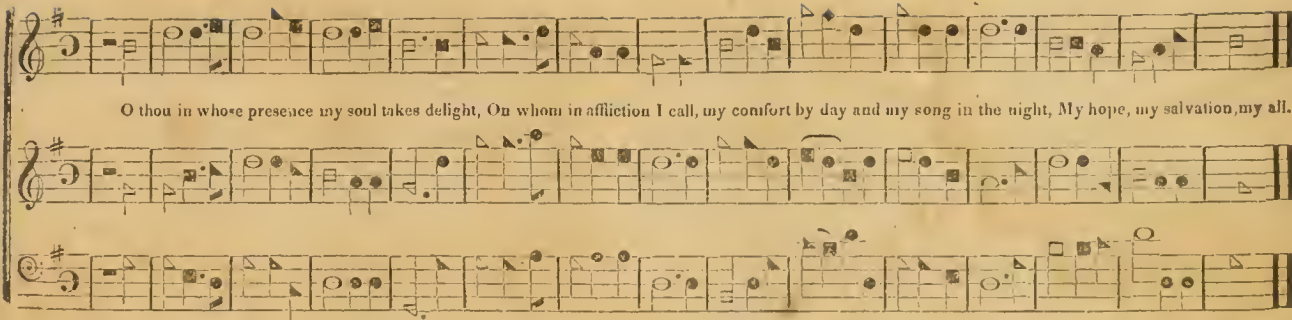
Sweet is the day of sacred rest, No mortal cares shall seize my breast.

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

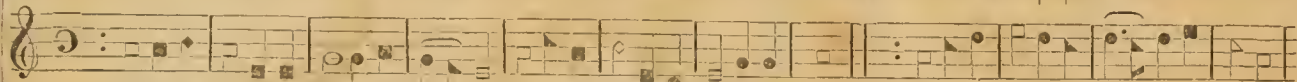
This musical score consists of three staves. The top two staves are in treble clef, and the bottom one is in bass clef. The time signature is common time (C). The music is written in a single system with lyrics placed between the staves. The score ends with first and second endings on the final staff.







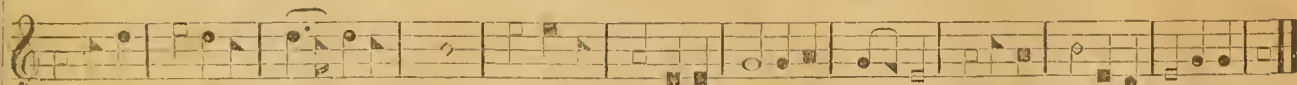
- 2 Where dost thou at noon-tide resort with thy sheep,  
To feed on the pasture of love,  
For why in the valley of death should I weep,  
Alone in the wilderness rove.
- 3 O why should I wander an alien from thee,  
Or cry in the desert for bread?  
My foes would rejoice when my sorrows they see,  
And smile at the tears I have shed.
- 4 Ye daughters of Zion, declare, have you seen  
The star that on Israel shone;  
Say if in your tents my beloved hath been,  
And where with his flock he hath gone
- 5 This is my beloved, his form is divine,  
His vestments shed odors around;  
The locks on his head are as grapes on the vine,  
When autumn with plenty is crown'd;
- 6 The roses of Sharon, the lillies that grow  
In vales on the banks of the streams;  
His cheeks in the beauty of excellence blow,  
His eye all invitingly beams.
- 7 His voice, as the sound of a dulcimer sweet,  
Is heard through the shadow of death,  
The cedars of Lebanon bow at his feet,  
The air is perfumed with his breath
- 8 His lips as a fountain of righteousness flow,  
That waters the garden of grace,  
From which their salvation the gentiles shall know,  
And bask in the smiles of his face.
- 9 Love sits on his eyelid and scatters delight,  
Through all the bright mansions on high,  
Their faces the cherubim veil in his sight,  
And tremble with fulness of joy.
- 10 He looks, and ten thousands of angels rejoice,  
And myriads wait for his word,  
He speaks, and eternity fill'd with his voice,  
Re-echo's the praise of her Lord.



Hail the blest morn, see the great Mediator,  
Shepherds, go worship the babe in the manger,  
Down from the regions of glory descend!  
Lo, for his guard the bright angels attend.

CHORUS.

Brightest and best of the sons of the morning!



Dawn on our darkness, and lend us thine aid;

Star in the east, the horizon adorning,

Guide where our infant Redeemer was laid.



2 Cold on his cradle, the dew drops are shining;  
Low lies his bed, with the beasts of the stall;  
Angels adore him, in slumbers reclining,  
Wise men and shepherds before him do fall.  
Brightest and best, &c.

3 Say, shall we yield him, in costly devotion,  
Odors of Eden, and offerings divine,  
Gems from the mountain, and pearls from the ocean,  
Myrrh from the forest, and gold from the mine?  
Brightest and best, &c.

4 Vainly we offer each ample oblation,  
Vainly with gold we his favor secure:  
Richer by far is the heart's adoration;  
Dearer to God are the prayers of the poor.  
Brightest and best, &c.

Three staves of music in 2/4 time, G major. The first staff is the treble clef, the second is the vocal line, and the third is the bass clef. The lyrics are written below the vocal line.

Come away to the skies, My beloved arise, And rejoice in the day thou wast born; On this festival day, Come exulting away, And with singing to Zion return.

CONSOLATION. C. M.

Dean.

Hymn 6. B. 2. Watts.

Three staves of music in common time, G major. The first staff is the treble clef, the second is the vocal line, and the third is the bass clef. The lyrics are written below the vocal line. There are first and second endings marked with '1' and '2' at the end of the piece.

Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay, To him that rules the skies.  
 Night unto night his name repeats, The day renews the sound, Wide as the heaven on which he sits, To turn the seasons round.

3 'Tis he supports my mortal frame,  
 My tongue shall speak his praise:  
 My sins would rouse his wrath to flame,  
 And yet his wrath delays.

4 On a poor worm thy pow'r might tread,  
 And I could ne'er withstand;  
 Thy justice might have crush'd me dead,  
 But mercy held thine hand.

5 A thousand wretched souls are fled,  
 Since the last setting sun,  
 And yet thou length'nest out my thread,  
 And yet my moments run.

6 Dear God, let all my hours be thine,  
 Whilst I enjoy the light.  
 Then shall my sun in smiles decline,  
 And bring a pleasant night.

I am a great complainer, that bears the name of Christ; Come, all ye Zion mourners, and listen to my cries: I've many sore temptations, and sorrows to my

O Lord of life and glory, my sins to me reveal, And by thy love and power, my sin-sick soul be heal'd; I thought my warfare over, no trouble I should

soul; I feel my faith declining, and my affections cold.

see; But now I'm like the lonely dove, that mourns on the wa-  
[vering tree.

3 I wish it was with me now as is the days of  
old,  
When the glorious light of Jesus was flowing in  
my soul;  
But now I am distressed, and no relief can find,  
With a hard deceitful heart, and a wretched wau-  
dering mind.

4 It is great pride and passion, beset me on my  
way.  
So I am filled with folly, and so neglect to pray;  
While others run rejoicing, and seem to lose no  
time,  
I am so weak I stumble, and so I'm left behind.

5 I read that peace and happiness meet Chris-  
tians in their way,  
That bear their cross with meekness, and don't  
neglect to pray;  
But I, a thousand objects beset me in my way,  
So I am filled with folly, and so neglect to pray.

# HICKS' FAREWELL. C. M.

Wm. Walker.

19

The time is swiftly rolling on When I must faint and die, My body to the dust return, And there forgotten lie,

- |                                                                                                                                         |                                                                                                                                    |                                                                                                                                                                                       |                                                                                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|
| 2 Let persecution rage around,<br>And antichrist appear.<br>My silent dust beneath the ground;<br>There's no disturbance there.         | 5 My brother preachers fare you well,<br>Your fellowship I love,<br>In time no more I shall you see<br>But soon we'll meet above.  | 8 My loving wife, my bosom friend,<br>The object of my love,<br>The time's been sweet, I've spent with<br>My sweet and harmless dove. [you,                                           | 10. How often you have look'd for me,<br>And oft times seen me come<br>But now I must depart from thee<br>And never more return.       |
| 3 Thro' heats and colds I've often went,<br>And wandered in despair,<br>To call poor sinners to repent.<br>And seek the Savior dear,    | 6 My little children near my heart,<br>And nature seems to hind.<br>It grieves me sorely to depart<br>And leave you all behind.    | 9 My loving wife, dont grieve for me,<br>Neither lament nor mourn;<br>For I shall with my Jesus be.<br>When you are left alone.                                                       | 11. For I can never come to thee,<br>Let this not grieve your heart,<br>For you will shortly come to me,<br>Where we shall never part. |
| 4 My brother preachers boldly speak,<br>And stand on Zion's wall,<br>To receive the strong confirm the weak,<br>And after sinners call. | 7 O Lord a father to them be,<br>And keep them from all harm.<br>That they may love and worship thee<br>And dwell upon thy charms. | This song was composed by the Rev. B. Hicks (a Baptist Minister of South Carolina) and sent to his wife while he was confined in Tennessee by a fever of which he afterwards covered. |                                                                                                                                        |

## CANON. Four in One. 7's.

Welcome, welcome ev'ry guest, Welcome to our music feast: Music is our only cheer, Fill both soul and ravish'd ear, Sacred Nine teach us the ground, Sweetest notes to

be explor'd. Softly swell the trembling air, To complete our concert fair.

1 How painfully pleasing the fond recollection Of youthful connection and innocent joy, While blest with parental ad-

2 The Bible, that volume of God's inspiration, At morning and evening could yield us delight; The prayers of our father, a

3 Ye scenes of enjoyment, long have we been parted, My hopes almost gone, and my parents no more; In sorrow and sadness I

vice and affection, Surrounded with mercy and peace from on high; I still view the chairs of my father and mother, The seats of their off-spring, as

sweet invocation, For mercy by day and for safety by night; O hymns of thanksgiving with harmonious sweetness, As warmed by the hearts of the

live broken hearted, And wander alone on a far distant shore; O why should I doubt a dear Savior's protection, Forgetful of gifts from his

rang'd on each hand, And the richest of books, which excels every other. The fami - ly Bible that lay on the stand.

family band. Hath rais'd us from earth to that rapturous dwelling, Describ'd in the Bible that lay on the stand.

bountiful hand; O let me with patience re - ceive his correction, And think of the Bible that lay on the stand.

## PACOLET. 7, 6.

*Wm. Golightly, Jun.*

Dover Selection, p. 7.

Shall men pretend to pleasure, Who never knew the Lord? } They may obtain this jewel, In what their hearts desire,  
Can all the worldling's treasure True peace of mind afford? } When they, by adding fuel, Cau quench the flame of fire.

## OLD HUNDRED. L. M.

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

The musical score consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style with a mix of eighth and sixteenth notes.

## DISTRESS. L. M.

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

The musical score consists of three staves. The first two are treble clefs, and the last is a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style with a mix of eighth and sixteenth notes. There are first and second endings marked at the end of the piece.



The first system of music for 'ALBION' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Come ye that love the Lord, And let your love be known; Join in a song of sweet accord, And thus surround the throne. And thus &c.

The second system of music for 'ALBION' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

## CHARLESTOWN. 8, 7.

The first system of music for 'CHARLESTOWN' consists of three staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals.

Mercy, O thou son of David, Thus poor blind Bartimeus prayed. Others by thy grace are saved Now to me afford thine aid.

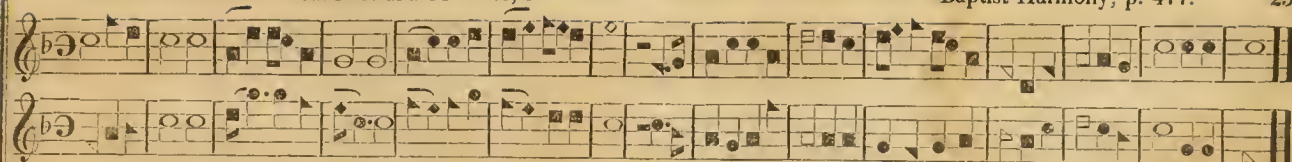
The musical score for "Prospect of Heaven" consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

The faithful world promisuous flow, Enrapt in fancy's vision, Allur'd by sounds, beguil'd by show, And empty dreams; they scarcely know There is a brighter heaven.

## MEAR. C. M.

The musical score for "Mear" consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Will God for ever cast us off, His wrath for ever smoke, Against the people of his love. His little chosen flock.

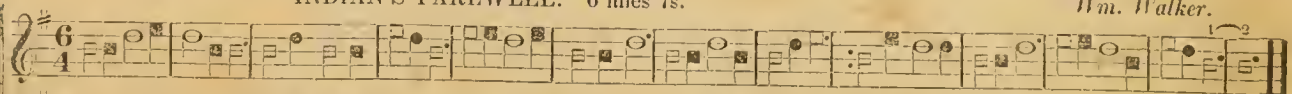


Saw ye my Savior, :||: Saw ye my Savior and God? Oh he died on Calvary, To atone for you and me, And to purchase our pardon with blood.

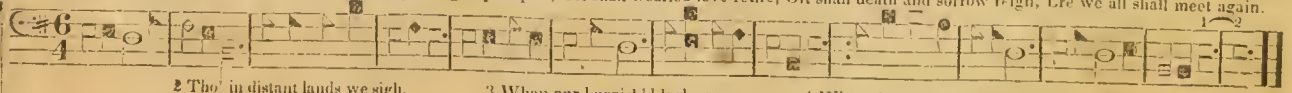


INDIAN'S FAREWELL. 6 lines 7s.

Wm. Walker.



When shall we all meet again? :||: Oft shall glowing hope aspire, Oft shall wearied love retire, Oft shall death and sorrow reign, Ere we all shall meet again.



2 Tho' in distant lands we sigh,  
Parch'd beneath a hostile sky,  
Tho' the deep between us rolls,  
Friendship shall unite our souls,  
And in fancy's wide domain,  
Oft shall we all meet again.

3 When our burnish'd locks are grey,  
Thins'd by many a toil-spent day,  
When around the youthful pine  
Moss shall creep and ivy twine;  
Long may the lov'd bow'r remain,  
Ere we all shall meet again.

4 When the dreams of life are fled,  
When its wasted lamps are dead,  
When in cold oblivion's shade,  
Beauty, fame and wealth are laid,  
Where immortal spirits reign,  
There may we all meet again.

Slow.

Come and let us ascend, My companion and friend, To a taste of the banquet of love; If thy heart be as mine, If for

Je - sus it pine, Come up into the chariot of love Come up, &c.

My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

NINETY FIFTH. C. M.

Colton.

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

Afflictions though they seem severe, Are oft in mercy sent, Altho' he no relenting felt, 'Till he had spent his store, His stubborn heart be-

They stopp'd the prodigal's career, And caus'd him to repent

gan to melt, When famine pinched him sore-

- 3 What have I gain'd by sin, said he,  
But hunger, shame and fear,  
My father's house abounds with bread,  
Whilst I am starving here.
- 4 I'll go and tell him all I've done,  
Fall down before his face,  
Not worthy to be call'd his son,  
I'll ask a servant's place.
- 5 He saw his son returning back,  
He look'd, he ran, he smil'd,  
And threw his arms around the neck  
Of his rebellious child.

- 6 Father, I've sinn'd, but O forgive,  
And thus the father said;  
Rejoice my house, my son's alive,  
For whom I mourn'd as dead.
- 7 Now let the fatted calf be slain,  
Go spread the news abroad,  
My son was dead, but lives again,  
Was lost but now is found.
- 8 'Tis thus the Lord himself reveals,  
To call poor sinners home,  
More than the father's love he feels,  
And bids the sinner come.

SOLEMN THOUGHT. 12, 9, 12, 12, 9.

Remember, sinful youth, you must die, you must die, Remember, sinful youth, you must die; Remember, sinful

youth, who bate the way of truth, and in your pleasures boast, you must die, you must die, and in your pleasures boast, you must die.

## SEPARATION. C. M.

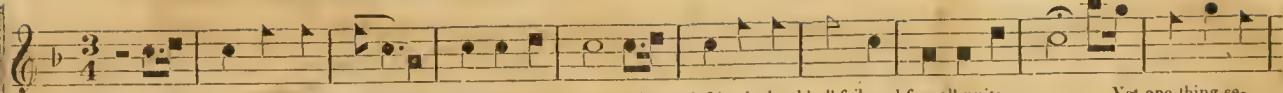
Our cheerful voices let us raise,      And sing a parting song:      Although I'm with you now, my friends, I can't be with you long.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music is in common time (C.M.). The lyrics are placed below the middle staff, with the first line of music above and the second line below.

For I must go and leave you all,      It fills my heart with pain;      Although we part, perhaps, in tears, I hope we'll meet again;

The second system of the musical score also consists of three staves with the same notation as the first system. The lyrics are placed below the middle staff, with the first line of music above and the second line below. The system concludes with a double bar line.





Though troubles assail, and dangers affright,

Though friends should all fail, and foes all unite—

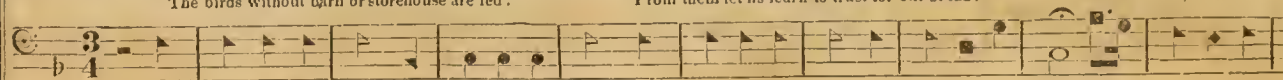
Yet one thing se-



The birds without barn or storehouse are fed:

From them let us learn to trust for our bread:

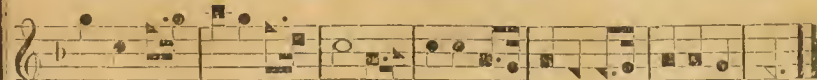
His saints, what is



cures us, what - ever betide, The scripture assures us the Lord will provide.



fitting shall ne'er be denied, So long as 'tis written, the Lord will provide.



3 We may, like the ships, by tempests be toss'd  
On perilous deeps, but cannot be lost:  
Though Satan enrages the wind and the tide,  
The promise engages the Lord will provide.

5

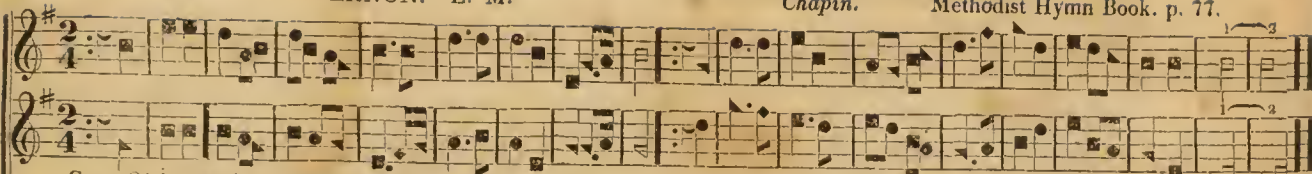
4 His call we obey, like Abram of old,  
Not knowing our way, but faith makes us bold:  
For though we are strangers, we have a good guide,  
And trust, in all dangers, the Lord will provide.

5 When Satan appears, to stop up our path,  
And fill us with fears we triumph by faith;  
He cannot take from us, though oft he has tried,  
This heart cheering promise, the Lord will provide.

6 He tells us we're weak, our hope is in vain;  
The good that we seek we ne'er shall obtain;  
But when such suggestions our spirits have pled,  
This answers all questions, the Lord will provide.

7 No strength of our own, or goodness we claim;  
Yet since we have known the Savior's great name,  
In this our strong tow'r for safety we hide;  
The Lord is our pow'r, the Lord will provide.

8 When life sinks apace, and death is in view,  
This word of his grace shall comfort us through;  
No fearing or doubting, with Christ on our side,  
We hope to die shouting, the Lord will provide.



Come, O! thou traveller unknown, Whom still I hold but cannot see,  
My company before is gone, And I am left alone with thee;

With thee all night I mean to stay, And wrestle till the break of day.



2 I need not tell thee who I am;  
My misery and sin declare;

3 In vain thou strugglest to get free.  
I never will unloose my hold;

4 Wilt thou not yet to me reveal  
Thy new, unutterable name?

5 What though my shrinking flesh com-  
And murmur to content so long plain.  
I rise superior to my pain!

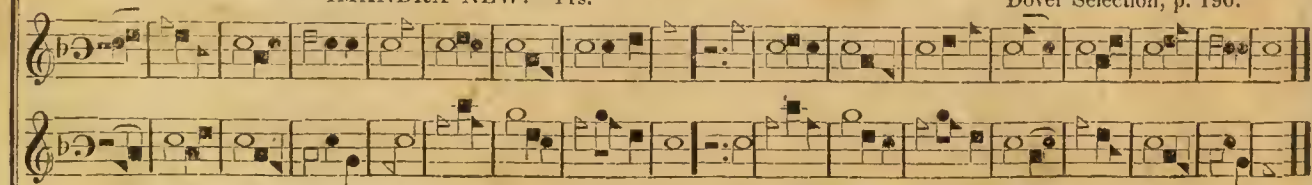
Thyself has call'd me by my name. Art thou the man who died for me?  
Look on thy hands and read it there. The secret of thy love unfold:  
But who, I ask thee, who art thou? Wrestling, I will not let thee go,  
Tell me thy name, and tell me now. Till I thy name, thy nature know.

Tell me, I still beseech thee, tell;  
To know it now resolv'd I am:  
Wrestling, I will not let thee go,  
Till I thy name, thy nature know.

When I am weak, then I am strong!  
And when my all of strength shall fail,  
I shall with the God-Man prevail.

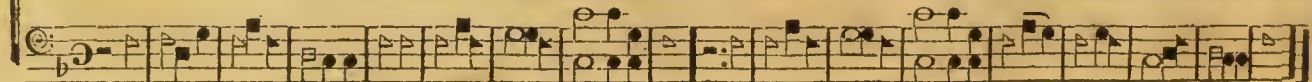
## IMANDRA NEW. 11s.

Dover Selection, p. 196.



Farewell, my dear brethren, the time is at hand,  
When we must be parted from this social band;

Our sev'ral engagements now call us away,  
Our parting is needful, and we must obey.



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

The musical score consists of four staves. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The music is written in a single system with various note values and rests.

## PARTING FRIENDS. 8, 7.

Farewell my lovely friends farewell, we must be separated, O let not this our friendship chill, though mountains rise between us, May truth and justice guide our will, [and God from evil screen us.

The musical score consists of three staves. The first two staves are in treble clef with a 6/8 time signature. The third staff is in bass clef with a 6/8 time signature. The music is written in a single system with various note values and rests.

## THE SOLDIER'S RETURN. 8, 7.

Bright scenes of glory strike my sense, And all my passions capture; }  
 Eternal beauties round me shine, Infusing warmest rapture. } I live in pleasures deep and full, In

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the middle staff, with a large right-facing curly brace grouping the first two lines of lyrics and another brace grouping the third line. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

swelling waves of glory; I feel my Savior in my soul, And groan to tell my story.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the middle staff. The music continues with similar note values and includes first and second endings at the end of the system, indicated by '1' and '2' above the notes.

I find myself plac'd in a state of probation, Which God has commanded us well to improve. }  
 And I am resolv'd to regard all his precepts, And on in the way of obedience to move. } I know I must go through great tribulation, And

many sore conflicts on every hand; But grace will support and comfort my spirit, And I shall be able for ever to stand.

2 I'm call'd to contend with the powers of darkness,  
 And many sore conflicts I have to pass through;  
 O Jesus, be with me in every battle,  
 And help me my enemies all to subdue;  
 If thou, gracious Lord, will only be with me,  
 To aid and direct me, then all will be right;  
 Apollyon, with all his powerful forces,  
 In thy name and thy strength I shall soon put to flight.

3 And when I must cross the cold stream of Jordan,  
 I'll bid all my sorrows a final adieu,  
 And hasten away to the land of sweet Canaan,  
 Where Christians, I hope I shall there meet with you.  
 That rest into which my soul shall then enter,  
 Is perfectly glorious, and never shall end—  
 A rest of exemption from warfare and labor.  
 A rest in the bosom of Jesus my friend.

4 And more than exemption from fighting and hardship  
 My gracious Redeemer will grant unto me;  
 A portion of bliss he has promised to give me,  
 And true to that promise, he surely will be.  
 Yes, I shall receive and always inherit  
 A happy reception a truly divine,  
 For which all the praises and glory, my Savior,  
 Are due unto thee, and shall ever be thine.

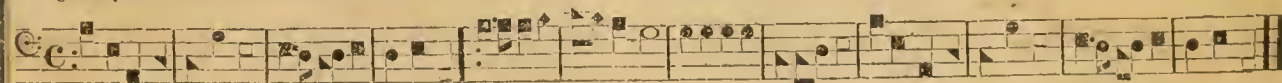
## SOLITUDE IN THE GROVE. C. M.

O, were I like a feathered dove, And innocence had wings, I'd fly and make a long remove, From all these restless things. Let

me to some wild desert go, And find a peaceful home, Where storms of malice never blow, And sorrows never come.

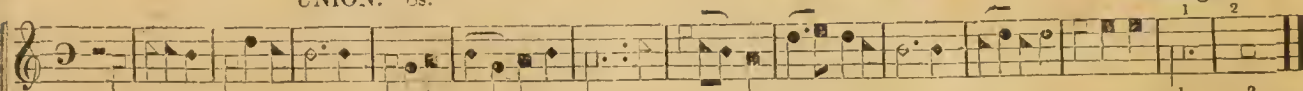


Who is this that comes from far, With his garments dipp'd in blood, } I that reign in righteousness, Mighty to redeem your race,  
 Strong triumphant traveler—Is he man, or is he God? } Son of God and man I am; Jesus is your Savior's name.



## UNION. 8s.

## Billings.



From whence does this union arise, That hatred is conquer'd by love? It fastens our souls with such ties, That distance and time can't remove.



2 It cannot in Eden be found, Nor yet in Paradise lost; It grows on Immanuel's ground, And Jesus' dear blood it did cost.  
 3 My friends once so dear unto me, Our souls so united in love: Where Jesus is gone we shall be, In yonder blest mansions above,  
 4 With Jesus we ever shall reign, And all his bright glory shall see, Singing hallelujah's, Amen; Amen! even so let it be,

Do not I love thee O my Lord? Behold my heart and see: And turn each cursed idol out, That dares to rival thee.

Do not I love thee from my soul? Thou let me nothing love; Dead be my heart to every joy, When Jesus cannot move.

Is not thy name melodious still, To mine attentive ear? Doth not each pulse with pleasure bound, My Savior's voice to hear?

4 Hast thou a lamb in all thy flock,  
I would disdain to feed?  
Hast thou a foe before whose face,  
I fear thy cause to plead?

5 Would not my ardent spirit vie,  
With angels round thy throne,  
To execute thy sacred will,  
And make thy glory known?

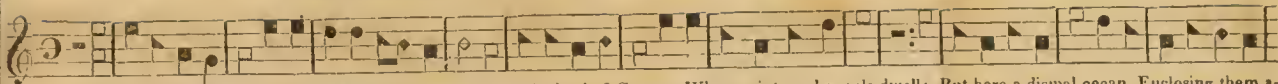
6 Would not my heart pour forth its  
In honor of thy name, [blood  
And challenge the cold band of death  
To damp th'immortal flame?

7 Thou know'st I love thee dearest Lord.  
But, Oh! I long to soar,  
Far from the sphere of mortal joys,  
And learn to love thee more.

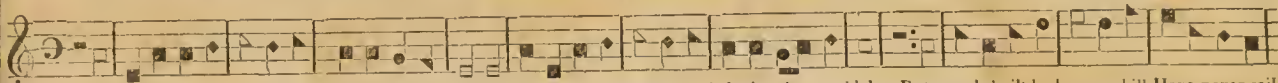
## HAPPINESS. C. M.

No more beneath the oppressive hand Of tyranny we mourn, Behold a smiling happy land, That freedom calls her own.





The people called Christians Have many things to tell, About the land of Canaan, Where saints and angels dwell: But here a dismal ocean, Enclosing them a-



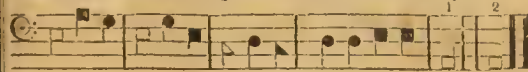
Many have been impatient To work their passage through; And with united wisdom Have tried what they could do; But vessels built by human skill Have never sail-



round. With its tides, still divides Them from Canaan's happy ground.



ed far. Till we found them aground On some dreadful sandy bar.



3 The everlasting gospel  
Hath launch'd the deep at last;  
Behold the sails expanded  
Around the tow'ring mast!  
Along the deck in order,  
The joyful sailors stand,  
Crying, "Ho!—here we go  
To Immanuel's happy land."

4 We're now on the wide ocean,  
We bid the world farewell!  
And though where we shall anchor  
No human tongue can tell;  
About our future destiny  
There need be no debate,  
While we ride, on the tide,  
With our Captain and his Mate.

5 To those who are spectators  
What anguish must ensue,  
To hear their old companions  
Bid them a last adieu!  
The pleasures of your paradise  
No more our hearts invite;  
We will sail—You may rail,  
We shall soon be out of sight.

6 The passengers united  
In order, peace and love;—  
The wind is in our favor;  
How swiftly do we move!  
Though tempests may assail us,  
And raging billows roar,  
We will sweep through the deep,  
Till we reach far Canaan's shore.

## JEFFERSON. 8 7.

Musical score for the first system, consisting of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music features a melody with various note values and rests, including a repeat sign in the middle.

Lyrics:

Glorious things of thee are spoken,      Zion, city of our God,      }      With salvation's wall surrounded,  
 He whose word can ne'er be broken,      Form'd thee for his own abode.      }

Musical score for the second system, consisting of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music continues the melody from the first system, ending with a double bar line.

Lyrics:

Thou may'st smile at all thy foes;      On the rock of ages founded,      Who can shake thy sure repose.

Hark! don't you hear the turtle dove, The token of redeeming love?  
From hill to hill we hear the sound, The neighb'ring valleys echo round. } O Zion, hear the turtle dove, The token of your Savior's love; She's come the

desert land to cheer, And welcome in the jubil-year.

2 The winter's past, the rain is o'er,  
We feel the chilling winds no more;  
The spring is come; how sweet the view;  
All things appear divinely new.  
On Zion's mount the watchmen cry,  
"The resurrection's drawing nigh:"  
Behold, the nations from abroad,  
Are flocking to the mount of God.

3 The trumpet sounds, both far and nigh;  
O sinners, turn! why will ye die?  
How can you spurn the gospel charms?  
Enlist with Christ, gird on your arms.  
These are the days that were foretold  
In ancient times, by prophets old;  
They long'd to see this glorious light.  
But all have died without the sight.

4 The latter days on us have come,  
And fugitives are flocking home;  
Behold them crowd the gospel road,  
All pressing to the mount of God.  
O yes! and I will join that band,  
Now here's my heart, and here's my hand;  
With Satan's band no more I'll be,  
But fight for Christ and liberty.

5 His bann'r soon will be unfurl'd,  
And he will come to judge the world;  
On Zion's mountain we shall stand,  
In Canaan's fair celestial land.  
When sun and moon shall darken'd be,  
And flames consume the land and sea,  
When worlds on worlds together blaze,  
We'll shout, and loud hosannas raise.

While beauty and youth are in their full prime, And folly and fashion affect our whole time; O let not the phantom our wishes engage, Let us live so in youth that we

blush not in age,

2 The vain and the young may attend us awhile,  
But let not their flattery our prudence beguile;  
Let us covet those charms that shall never decay,  
Nor listen to all that deceivers can say.

3 I sigh not for beauty nor languish for wealth;  
But grant me kind Providence, virtue and health;  
Then richer than kings and far happier than they,  
My days shall pass swiftly and sweetly away.

4 For when age steals on me, and youth is no more,  
And the moralist time shakes his glass at my door.

What pleasure in beauty or wealth can I find,  
My beauty, my wealth, is a sweet peace of mind.

5 That peace I'll preserve it as pure as 'twas giv'n,  
Shall last in my bosom an earnest of heav'n;  
For virtue and wisdom can warm the cold sense,  
And sixty can flourish as gay as sixteen.

6 And when the burden of life shall have been borne,  
And death with his sickle shall cut the ripe corn,  
Re-ascend to my God without murmur or sigh,  
I'll bless the kind summons and lie down and die.

Am I a soldier of the cross,  
And shall I fear to own his cause,

A follower of the Lamb,  
Or blush to speak his name?

Must I be carried to the skies  
On flowery beds of ease, While

others fought to win the prize, And sail'd thro' bloody seas.

3 Are there no foes for me to face  
Must I not stem the flood?  
Is this vile world a friend to grace,  
To help me on to God?

4 Sure I must fight if I would reign;—  
Increase my courage, Lord;  
I'll bear the toil, endure the pain,  
Supported by thy word.

5 Thy saints, in all this glorious war,  
Shall conquer though they die;  
They see the triumph from afar,  
And seize it with their eye.

6 When that illustrious day shall rise,  
And all thine armies shine  
In robes of victory through the skies,  
The glory shall be thine.

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They see the triumph from afar,  
And seize it with their eye.

6 When that illustrious day shall rise,  
And all thine armies shine  
In robes of victory through the skies,  
The glory shall be thine.

The day is past and gone,      The evening shades appear;      O may we all remember well, O

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staff.

may we all remember well,      The night of death is near.

Detailed description: This system contains the next three staves of the musical score. It continues the vocal line, treble clef accompaniment, and bass clef accompaniment from the first system. The lyrics are written below the vocal staff. The system ends with first and second endings marked '1' and '2'.

- 2 We lay our garments by,  
Upoo our beds to rest,  
So death will soon disrobe us all,  
Of what we here possess.
- 3 Lord keep us safe this night,  
Secure from all our fears:  
May angels guard us while we sleep.  
Till morning light appears.

- 4 And when we early rise,  
And view th' unwearied suo,  
May we set out to win the prize,  
And after glory ruo.
- 5 And when our days are past,  
And we from time reoove,  
O may we in thy bosom rest,  
The bosom of thy love,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with square notes and stems. The lyrics are printed below the middle staff.

Rise, my soul, and stretch thy wings, Thy better portion trace;  
 Rise from transitory things, To heav'n thy native place;

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics are printed below the middle staff.

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

## WINDHAM. I. M.

*Read.*

Hymn 158, Book 2, Watts.

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

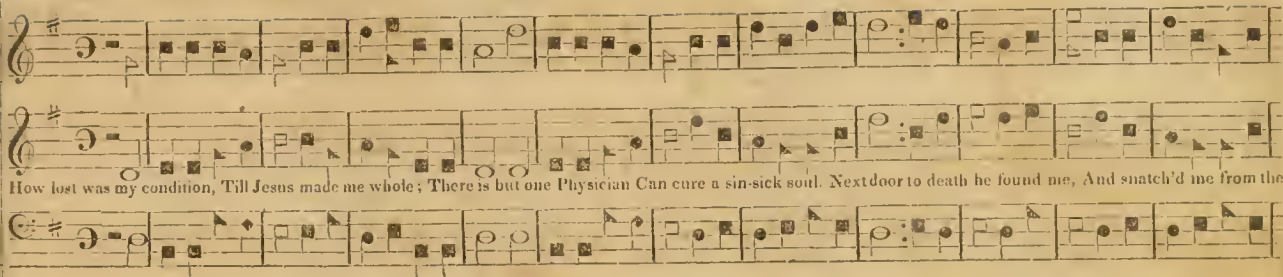
The musical score for 'WINDHAM. I. M.' consists of three staves. The first two staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The third staff is in bass clef with the same key signature. The music is in common time and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

## FAIRFIELD. C. M.

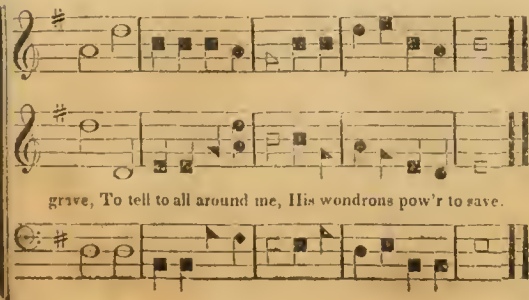
Come humble sinner, in whose breast A thousand thoughts revolve, Come with your guilt and fear oppress'd, And make this last resolve.

The musical score for 'FAIRFIELD. C. M.' consists of three staves. The first two staves are in treble clef with a key signature of one flat (F). The third staff is in bass clef with the same key signature. The music is in common time and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.





How lost was my condition, Till Jesus made me whole; There is but one Physician Can cure a sin-sick soul. Nextdoor to death he found me, And snatch'd me from the



grave, To tell to all around me, His wondrous pow'r to save.

2 The worst of all diseases  
Is light compar'd with sin:  
On every part it seizes,  
But rages most within;  
'Tis palsy, plague, and fever,  
And madness all combin'd,  
And none but a believer  
The least relief can find.

3 From men great skill professing,  
I thought a cure to gain;  
But this prov'd more distressing  
And added to my pain;  
Some said that nothing ail'd me,  
Some gave me up for lost;  
Thus every refuge fail'd me,  
And all my hopes were cross'd.

4 At length this great Physician  
(How matchless is his grace!)  
Accepted my petition,  
And undertook my case;  
First gave me sight to view him,—  
For sin my eyes had seal'd;  
Then bid me look unto him:—  
I look'd, and I was heal'd.

5 A dying, risen Jesus,  
Seen by the eye of faith,  
At once from anguish frees us,  
And saves the soul from death:  
Come then to this Physician,  
His help he'll freely give;  
He makes no hard condition,  
'Tis only—Look and live.

Through all the world below, God is seen all around: Search hills and valleys through, There he's found. The growing of the corn, The lilly and the thorn. The

pleasant and forlorn, All declare God is there, In the meadows drest in green, There he's

2 See springs of water rise,  
Fountains flow, rivers run;  
The mist below the skies  
Hides the sun;  
Then down the rain doth pour,  
The ocean it doth roar,  
And dash against the shore,  
All to praise, in their lays,  
That God that ne'er declines  
His designs.

The moon as it appears,  
His sacred name declares;  
See them shine all divine!  
The shades in silence prove  
God's above.

[seen.

3 The sun to my surprise,  
Speaks of God as he lies;  
The comets in their blaza  
Give him praise,  
The shining of the stars,

4 Then let my station be  
Here on earth as I see  
The sacred One in Three  
All agree;  
Through all the world is made,  
The forest and the glade;  
Nor let me be afraid,  
Though I dwell on the hill,  
Since nature's works declare  
God is there.

Musical score for the first system, featuring three staves. The top staff is the vocal line, the middle staff is labeled "Tenor", and the bottom staff is the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#).

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

Musical score for the second system, featuring three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#).

I am bound for the promised land,    ::    O, who will come and go with me?    I am bound for the promised land.

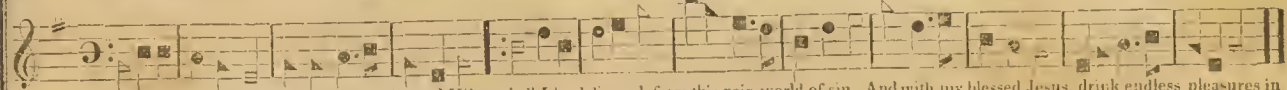
## BABEL STREAMS. C. M.

By Babel's streams be sat and wept,    While Zion we thought on;    Amidst thereof we hung our harps,    The willow trees upon.

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with various note values and rests.

With all the power and skill I have,    I'll gently touch each string;    If I can reach the charming sound,    I'll tune my harp again.

The second system of the musical score also consists of three staves, following the same format as the first system. It continues the melody and accompaniment from the first system, ending with a double bar line.

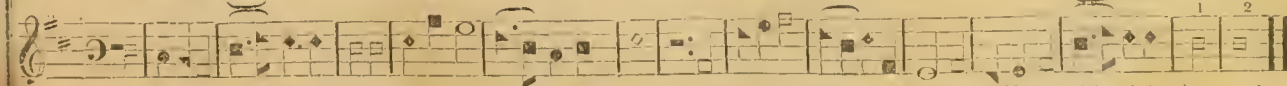
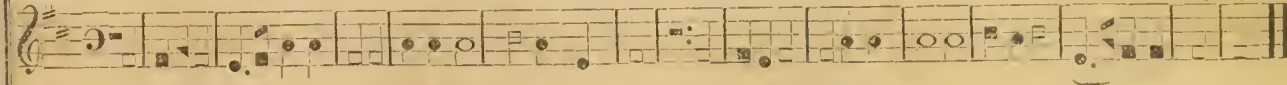


O when shall I see Jesus, and dwell with him above, } When shall I be delivered, from this vain world of sin, And with my blessed Jesus, drink endless pleasures in  
 And drink the flowing fountain of everlasting love, }



SALEM. L. M.

Methodist Hymn Book, p. 455.



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



Away my doubts, begone my fears,  
The wonder that my Savior wrought,  
The wonder of the Lord appears,  
O how delightful is the thought,  
The wonder of redeem-

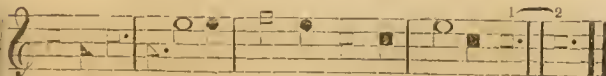
ing love, When first my heart was drawn above,  
When first I saw my Savior's face,  
And triumph'd in his pard'ning grace.



Oh, once I had a glorious view Of my redeeming Lord: } But now I have a deeper stroke Than all my groanings are; My  
He said, I'll be a God to you, And I believ'd his word.



O what immortal joys I felt, On that celestial day, } But my complaint is bitter now, For all my joys are gone; I've  
When my hard heart began to melt, By love dissolv'd away!



God has me of late forsook,— He's gone, I know not where.



stray'd!—I'm left!—I know not how: The light's from me withdrawn.



3 Once I could joy the saints to meet,  
To me they were most dear;  
I then could stoop to wash their feet,  
And shed a joyful tear:  
But now I meet them as the rest,  
And with them joyless stay;  
My conversation's spiritless,  
Or else I've nought to say.

4 I once could mourn o'er dying men,  
And long'd their souls to win;  
I travell'd for their poor children,  
And warn'd them of their sin:  
But now my heart's so careless grown,  
Although they're drown'd in vice,  
My bowels o'er them cease to yearn—  
My tears have left mine eyes.

5 I forward go in duty's way,  
But can't perceive him there;  
Then backwards on the mad I stray,  
But cannot find him there:  
On the left hand, where he doth work,  
Among the wicked crew,  
And on the right, I find him not,  
Among the favor'd few.

6 What shall I do!—shall I lie down  
And sink in deep despair?  
Will he forever wear a frown,  
Nor hear my feeble pray'r?  
No: he will put his strength in me,  
He knows the way I've stroll'd;  
And when I'm tried sufficiently,  
I shall come forth as gold.

Slow.

How tedious and tasteless the hours,  
Sweet prospects, sweet birds and sweet flow'rs,  
When Jesus no longer I see,  
Have all left their sweetness to me,  
The midsummer sun shines but dim,

1 2

The fields strive in vain to look gay,  
But when I am happy in him,  
December's as pleasant as May.

1 2



Treble by Wm. Walker.

The chariot! the chariot! its wheels roll in fire, As the Lord cometh down in the pomp of his ire: Lo, self-moving it drives on its

pathway of cloud, And the heav'ns with the burden of Godhead are bow'd.

2 The glory! the glory! around him are  
pour'd;  
Mighty host of the angels that wait on the  
Lord,  
And the glorif'd saints & the martyrs are  
there.  
And there all who the palm wreaths of  
victory wear.

The judgment! the judgment! the thrones  
are all set,  
Where the Lamb and the white-vested  
elders are met;  
There all flesh is at once in the sight of  
the Lord,  
And the doom of eternity hangs on his  
word.

The trumpet! the trumpet! the dead have  
all heard,  
Lo, the depths of the stone-cover'd char-  
nel are stirr'd,  
From the sea, from the earth, from the  
south, from the north,  
And the vast generations of man are  
come forth.

O mercy! O mercy! look down from  
above  
Great Creator on us thy sad children,  
with love,  
When beneath to their darkness the wick-  
ed are driven.  
May our justified souls find a welcome  
in heaven.

Come on, my partners in distress, My comrades through the wilderness, Who still your bodies feel; Awhile forget your

griefs and fears, And look beyond this vale of tears, To that celestial hill, To that celestial hill.

O tell me no more of this world's vain store! The time for such trifles with me is now o'er, A country I've found where true joys abound, To

dwell I'm determined on that happy ground.

2 No mortal doth know, what Christ will bestow,  
What life, strength and comfort! go after him, go.  
Lo onward I move, to see Christ above,  
None guesses how wondrous my journey will prove.

2 Great spoils I shall win, from death, hell, and sin;  
'Midst outward affliction shall feel Christ within;  
And still, which is best, I in his dear breast,  
As at the beginning, find pardon and rest.

4 When I am to die, receive me, I'll cry,  
For Jesus has lov'd me, I cannot tell why;  
But this I do find, we two are so join'd,  
He'll not live in glory and leave me behind

5 This blessing is mine, thro' favor divine,  
And, O my dear Jesus, the praise shall be thine;  
In heaven we'll meet in harmony sweet,  
And glory to Jesus! we'll then be complete.

## JERUSALEM. C. M.

*Benjamin White.*

Chorus.

Jerusalem, my happy home, O how I long for thee! }  
 When will my sorrows have an end, Thy joys when shall I see? }

But O the happy, happy place,

The musical score consists of three staves. The top two staves are in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music is in C major and 3/4 time. The first system includes a chorus section. The lyrics are written below the staves, with a closing brace for the first two lines and a separate line for the chorus.

The place where Jesus reigns, The place where Christians all shall meet, Never to part again.

The musical score consists of three staves. The top two staves are in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music is in C major and 3/4 time. The second system continues the melody and accompaniment from the first system. The lyrics are written below the staves.



Brethren, don't you hear the sound?  
 The martial trumpet now is blowing!  
 Men in order listing round,  
 And soldiers to the standard flowing,  
 Bounty's offer'd—joy and peace;  
 To ev'ry



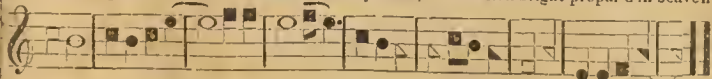
They who long in sin have lain,  
 And felt the hand of dire oppression,  
 Are all releas'd from Satan's chain,  
 And are endow'd with long possession,  
 The sick and sore, the blind and lame,  
 The mala-



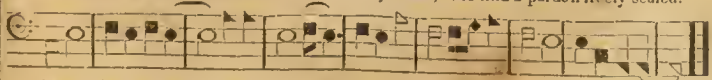
The battle is not to the strong,  
 The burden's on our Captain's shoulder;  
 None so aged or so young,  
 But may enlist and be a soldier:  
 Those who cannot fight nor fly,  
 Beneath his



soldier this is given—When from toils of war they cease, A mansion bright prepar'd in heav'n



dies of all are heal'd; Outlaw'd rebels too may claim, And find a pardon freely sealed.



banner find proteeution; None who on his arm rely Shall be reduc'd to base subjection.

4 You need not fear;—the cause is good;  
 Come! who will to the crown aspire!  
 In this cause the martyrs bled,  
 Or shouted victory in the fire:  
 In this cause let's follow on,  
 And soon we'll tell the pleasing story,  
 How by faith we gain'd the crown,  
 And fought our way to life and glory.

5 The battle, brethren, is begun,  
 Behold the armies now in motion!  
 Some, by faith, behold the crown.  
 And almost grasp their future portion.  
 Hark! the victory's sounding loud!  
 Immanuel's chariot wheels are rumbling;  
 Mourners weeping through the crowd,  
 And Satan's kingdom down is tumbling.

Come, little children, now we may  
 Fur little songs and little ways  
 Partake a little morsel,  
 Adorn'd a great apostle; }  
 A little drop of Jesus' blood  
 Can make a feast of union; It

is by little steps we move  
 Into a full communion.

2 A little faith does mighty deeds,  
 Quite past all my recounting;  
 Faith, like a little mustard seed,  
 Can move a lofty mountain.  
 A little charity and zeal,  
 A little tribulation,  
 A little patience makes us feel  
 Great peace and consolation.

3 A little cross with cheerfulness,  
 A little self-denial,  
 Will serve to make our troubles less,  
 And bear the greatest trial.  
 The Spirit like a little dove  
 On Jesus once descended;  
 To show his meekness and his love,  
 The emblem was intended.

4 The title of the little Lamb  
 Unto our Lord was given;  
 Such was our Saviour's little name,  
 The Lord of earth and heaven.

A little voice that's small and still  
 Can rule the whole creation,  
 A little stone the earth shall fill,  
 And humble every nation.

5 A little zeal supplies the soul,  
 It doth the heart inspire;  
 A little spark lights up the whole,  
 And sets the crowd on fire.  
 A little union serves to hold  
 The good and tender hearted;  
 It's stronger than a chain of gold,  
 And never can be parted.

6 Come, let us labor here below,  
 And who can be the straightest;  
 For in God's kingdom, all must know,  
 The less shall be the greatest.  
 O give us, Lord, a little drop  
 Of heavenly love and union;  
 O may we never, never stop  
 Short of a full communion.

There is a land of pleasure, Where streams of joy forever roll, } Long darkness dwelt around me, With scarcely once a cheering ray, But since my Savior  
Tis there I have my treasure, And there I long to rest my soul } (found me,

2 My way is full of danger,  
But 'tis the path that leads to God;  
And like a faithful soldier,  
I'll march along the heav'nly road:  
Now I must gird my sword on,  
My breastplate, helmet, and my shield,  
And fight the hosts of Satan,  
Until I reach the heav'nly field.

3 I'm on the way to Zion,  
Still guarded by my Savior's hand;  
O, come along, dear sinners,  
And view Emmanuel's happy land:  
To all that stay behind me,  
I bid a long, a sad farewell!  
O come! or you'll repent it,  
When you shall reach the gates of hell.

4 The vale of tears surrounds me,  
And Jordan's current rolls before;  
Oh! how I stand and tremble,  
To hear the dismal waters roar!  
Whose hand shall then support me,  
And keep my soul from sinking there?—  
From sinking down to darkness,  
And to the regions of despair?

5 This stream shall not affright me,  
Although it take me to the grave;  
If Jesus stand beside me,  
I'll safely ride on Jordan's wave:  
His word can calm the ocean,  
His lamp can cheer the gloomy vale:  
O may this friend be with me,  
When through the gates of death I sail!

6 Come then thou king of terrors,  
Thy fatal dart may lay me low;  
But soon I'll reach those regions  
Where everlasting pleasures flow:  
O sinners, I must leave you,  
And join that bless'd immortal band,  
No more to stand beside you,  
Till at the judgment-bar we stand.

7 Soon the archangel's trumpet  
Shall shake the globe from pole to pole,  
And all the wheels of nature  
Shall in a moment cease to roll:  
Then we shall see the Savior,  
With shining ranks of angels come,  
To execute his vengeance,  
And take his ransom'd people home.

A lamp has shone along my way.

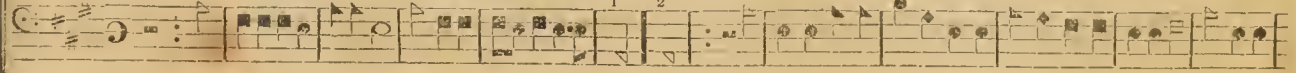
Come, thou fount of ev' - ry blessing, Tune my heart to sing thy grace: } Teach me some melodious sonnet,  
 Streams of mercy never ceasing, Call for songs of loudest praise. }

Sung by flaming tongues above. Praise the mount, O fix me on it, Mount of thy unchanging love.





The watchmen blow the trumpet round, Come, listen to the solemn sound, } Your days on earth will soon be o'er,  
 And be assur'd there's danger nigh; How many are prepar'd to die? } And time to you return no more; O think thou



hast a soul to save. What are thy hopes beyond the grave?



2 Come old and young, come rich and poor;  
 You'll all be call'd to stand before  
 The God that made the earth and sea,  
 And there proclaim his majesty.  
 Will you remain quite unconcern'd,  
 While for your souls the watchmen mourn?  
 They weep to think how you will stand  
 With frightful ghosts at God's left hand.

3 O mortals! view the dream of life,  
 And see how thousands end the strife,  
 Who, though convinc'd, do still delay,  
 Till death ensues and drags away;  
 Will you for fancied earthly toys  
 Deprive yourselves of heavenly joys?  
 And will the calls you have to-day  
 Be slighted still and pass away?

4 The trying scene will shortly come,  
 When you must hear your certain doom.  
 And if you then go unprepar'd,  
 You'll bear in mind the truths you've heard;  
 Your sparkling eyes will then roll round,  
 As the death will bring you to the ground:  
 The coffin, grave, and winding sheet,  
 Shall shroud your lifeless frame complete.

5 Your friends will then pass by your tomb,  
 And view the grass around it grown,  
 And heave a sigh to think you're gone  
 To the land where there's no return.  
 O mortals! now improve your time,  
 And while the gospel sun doth shine  
 Fly swift to Christ, he is your friend,  
 And then in heaven your souls will end.

Counter.

Religion is the chief concern Of mortals here below; } More needful this than glittering wealth,  
 May I its great importance learn, Its sovereign virtues know. } Or aught the world bestows;  
 Nor reputation, food, or health,  
 Can give us such repose.

3 Religion should our thoughts engage,  
 Amidst our youthful bloom;  
 'Twill fit us for declining age,  
 And for the awful tomb.

4 Oh, may my heart, by grace renew'd,  
 Be my Redeemer's throne;  
 And bo my stubborn will subdued,  
 His government to own!

5 Be deep repentance, faith, and love,  
 Join'd with godly fear;  
 And all my conversation prove  
 My heart to be sincere.

6 Preserve me from the snares of sin,  
 Through my remaining days;  
 And in me let each virtue shine,  
 To my Redeemer's praise.

7 Let lively hope my soul inspire;  
 Let warm affections rise;  
 And may I wait, with strong desire,  
 To mount above the skies!

Dismiss us with thy blessing, Lord, Help us to feed upon thy word; }  
 All that has been amiss forgive, And let thy truth within us live. } Tho' we are guilty, thou art good, Wash all our works in Jesus' blood,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in G major and 6/8 time. The lyrics are printed below the vocal staves, with a large closing brace on the right side of the first two lines.

Give ev'ry fetter'd soul release, And bid us all depart in peace, Give ev'ry fetter'd soul release, And bid us all depart in peace,

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are printed below the vocal staves, with a large closing brace on the right side of the first two lines.

## LIBERTY. C. M.

No more beneath th'oppressive hand,  
 Of tyranny we mourn,  
 Behold the smiling happy land,  
 Behold the smiling, happy land

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring various note values, rests, and bar lines.

That freedom calls her own ::  
 That freedom calls her own.

The second system of the musical score also consists of three staves, maintaining the same clefs and key signature as the first system. The lyrics are positioned below the staves, with a double bar line and repeat sign (:) following the first line of text. The musical notation continues across the staves, ending with a final double bar line.

How firm a foundation, ye saints of the Lord, Is laid for your faith in his excellent word, What

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The music is written in a simple, homophonic style with a clear melody line and accompaniment. The lyrics are printed below the staves, with the first line of text starting under the first staff and ending under the second staff.

more can he say, than to you he hath said. You who unto Jesus for refuge have fled.

The second system of the musical score also consists of three staves in the same arrangement as the first system. The lyrics continue from the first system, starting under the first staff and ending under the second staff. The music concludes with a double bar line and repeat signs on the final notes of each staff.

Afflictions, though they seem severe, Are oft in mercy sent; } Although he no re - lentings felt,  
 They stopp'd the prodigal's career, And caus'd him to repent, }

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests. There are first and second endings marked with '1' and '2' above the notes.

Till he had spent his store. His stubborn heart be - gan to melt, When famine pinch'd him sore.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first system. The lyrics are written below the middle staff. The music continues with similar notation and includes first and second endings.

Counter.

How tedious and tasteless the hours,  
Sweet prospects, sweet birds, and sweet flow'rs,  
When Jesus no longer I see;  
Have all lost their sweetness to me. } The midsummer sun shines but dim, The fields strive in vain to look gay,

But when I am happy in him, December's as pleasant as May.

2 His name yields the richest perfume,  
And sweeter than music his voice;  
His presence disperses my gloom,  
And makes all within me rejoice;  
I should, were he always thus nigh,  
Have nothing to wish or to fear;  
No mortal so happy as I,  
My summer would last all the year.

3 Content with beholding his face,  
My all to his pleasure resign'd;  
No changes of season or place,  
Would make any change in my mind;

While bless'd with a sense of his love,  
A palace a toy would appear,  
And prisons would palaces prove,  
If Jesus would dwell with me there.

4 Dear Lord, if indeed I am thine,  
If thou art my son and my song,  
Say why do I languish and pine,  
And why are my winters so long!  
O drive these dark clouds from my sky,  
Thy soul-cheering presence restore;  
Or take me unto thee on high,  
Where winter and clouds are no more.

## GEORGIA. C. M.

Return, O God of love, return, Earth is a tiresome place, How long shall we, thy children mourn Our absence from thy face.

The musical score consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is in common time (C). The lyrics are written below the staves, with some words grouped by brackets above the notes.

## INVOCATION. 7, 6, 7, 6, 7, 7, 6.

Rise my soul and stretch thy wings, Thy better portion trace, } Sun and moon and stars decay, Time shall soon this earth remove, Rise my soul and haste away, To  
Rise from transatory things. To heav'n thy native place. } [seats prepar'd above.

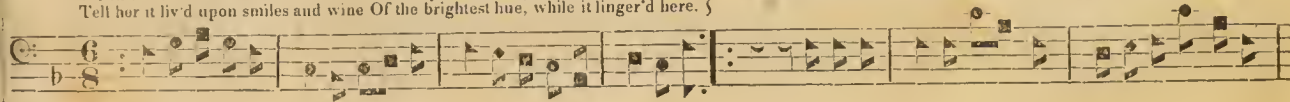
The musical score consists of three staves. The first two are treble clefs, and the last is a bass clef. The music is in common time (C). The lyrics are written below the staves, with some words grouped by brackets above the notes.





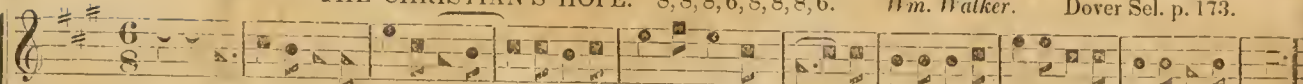
When in death I shall calm recline. O bear my heart to my mistress dear;  
Tell her it liv'd upon smiles and wine Of the brightest hue, while it linger'd here. }

Bid her not shed one tear of sorrow, To sully a

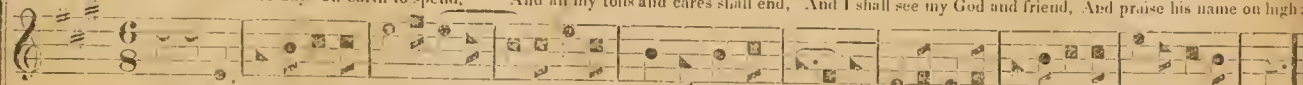


heart so brilliant and light; But balmy drops of the red grape borrow, To bathe the relic from morn to night.





A few more days on earth to spend, And all my toils and cares shall end, And I shall see my God and friend, And praise his name on high:



2 Then, O my soul! despond no more; The storm of life will soon be o'er. And I shall find the peaceful shore Of everlasting rest.



No more to sigh nor shed a tear, No more to suffer pain or fear; But God, and Christ, and heav'n appear Unto the raptur'd eye.



O happy day! O joyful hour! When, freed from earth, my soul shall tow'r Beyond the reach of Satan's pow'r, To be for ever blest.



3 My soul anticipates the day,  
I'll joyfully the call obey,  
Which comes to summon me away  
To seats prepar'd above.  
There I shall see my Savior's face,  
And dwell in his belov'd embrace,  
And taste the fulness of his grace,  
And sing redeeming love.

4 Though dire afflictions press me sore,  
And death's dark billows roll before,  
Yet still by faith I see the shore,  
Beyond the rolling flood:  
The banks of Canaan, sweet and fair,  
Before my raptur'd eyes appear;  
It makes me think I'm almost there,  
In yonder bright abode.

5 To earthly cares I bid farewell,  
And triumph over death and hell,  
And go where saints and angels dwell,  
To praise the eternal Three.  
I'll join with those who're gone before,  
Who sing and shout their sufferings o'er,  
Where pain and parting are no more,  
To all eternity.

6 Adieu, ye scenes of noise and show,  
And all this region here below,  
Where nought but disappointments grow:  
A better world 's in view.  
My Savior calls! I haste away;  
I would not here for ever stay;  
Hail! ye bright realms of endless day  
Vain world, once more adieu!

MILLENNIUM. 12, 12, 12, 13.

William Walker.

Zion Songster, p. 53.

Slow.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is an alto clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics are: "The time is soon coming, By the prophets foretold, When Zion in purity, The world shall behold."

The time is soon coming, By the prophets foretold, When Zion in purity, The world shall behold.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is an alto clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics are: "When Jesus' pure testimony will gain the day, Denominations, selfishness, will vanish away."

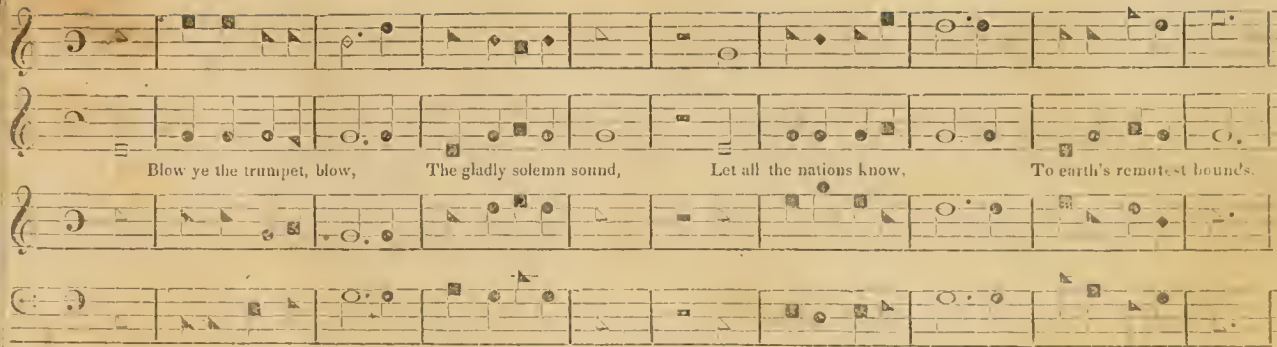
When Jesus' pure testimony will gain the day, Denominations, selfishness, will vanish away.

Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends. To

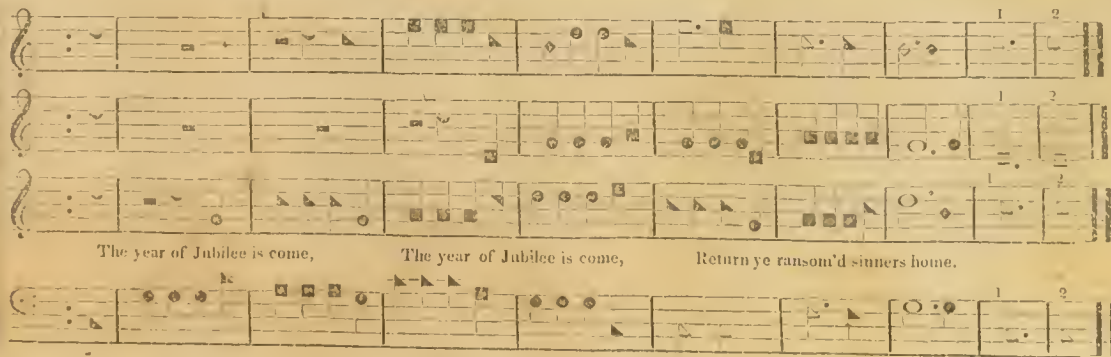
The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are printed below the second and third staves.

call them to his arms. Are we not tending upwards too, As fast as time can move? Nor should we wish the hours more slow. To keep us from our love

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are printed below the second and third staves.



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



The year of Jubilee is come, The year of Jubilee is come, Return ye ransom'd sinners home.

Ye nations all, on you I call,  
Come hear this declaration,  
And don't refuse this glorious news  
Of Jesus and salvation.  
To royal Jews came first the news  
Of

As was foretold by prophets old,  
Christ the great Messiah,  
Isaiah, Jeremiah.

3 His parents poor in earthly store, to entertain the stranger  
They found no bed to lay his head, but in the ox's manger;  
No royal things, as used by kings, were seen by those that found him,  
But in the hay the stranger lay, with swaddling bands around him.  
4 On the same night a glorious light to shepherds there appear'd,  
Bright angels came in shining flame, they saw and greatly fear'd;  
The angels said, "be not afraid, although we much alarm you.  
We do appear good news to bear, as now we will inform you.  
5 The city's name is Bethlehem, in which God hath appointed,  
This glorious morn a Savior's born, for him God hath anointed;  
By this you'll know, if you will go, to see this little stranger,  
His lovely charms in Mary's arms, both lying in a manger."  
6 When this was said, straightway was made a glorious sound from heaven,  
Each flaming tongue an anthem sung, "to men a Savior 's given,  
In Jesus' name, the glorious theme, we elevate our voices,  
At Jesus' birth be peace on earth, meanwhile all heaven rejoices."  
7 Then with delight they took their flight, and wing'd their way to glory,  
The shepherds gazed and were amazed, to hear the pleasing story;  
To Bethlehem they quickly came, the glorious news to carry,  
And in the stall they found them all, Joseph, the Babe, and Mary.  
8 The shepherds then return'd again, to their own habitation,  
With joy of heart they did depart, now they have found salvation.  
Glory, they cry, to God on high, who sent his Son to save us:  
This glorious morn the Savior's born, his name it is Christ Jesus.

2 To Abraham the promise came, and to his seed for ever,  
A light to shine in Isaac's line, by scripture we discover;  
Hail, promis'd morn! the Savior's born, the glorious Mediator—  
God's blessed Word made flesh and blood, assum'd the human nature.

Come all you weary travellers. Come let us join and sing, The everlasting praises, Of Jesus Christ our King; We've had a tedious journey and tiresome it is

true; But see how many dangers, The Lord has brought us through.

2 At first when Jesus found us,  
He call'd us unto him,  
And pointed out the danger  
Of falling into sin;  
The world, the flesh, and Satan,  
Will prove a fatal snare,  
Unless we do resist them,  
By faith and fervent pray'r.

3 But by our disobedience,  
With sorrow we confess,  
We've had too long to wander,  
In a dark wilderness.

Where we might soon have faint'd,  
In that enchanted ground;  
But Jesus interposed,  
And pleasant fruits were found.

3 Gracious foretastes of heaven,  
Gives life, and health, and peace,  
Revive our drooping spirits,  
And faith and love increase,  
Confessing Christ our master,  
Obeying his command,  
We hasten on our journey,  
Unto the promis'd land.

Second Treble.

Jesus, thou art the sinner's friend, As such I look to thee; Now in the bowels of thy love, O Lord, remember me.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line. The second staff is labeled 'Second Treble'. The third staff contains the lyrics. The bottom staff is the bass line. The music is in a common meter (C.M.) with a key signature of one flat (B-flat). The lyrics are: 'Jesus, thou art the sinner's friend, As such I look to thee; Now in the bowels of thy love, O Lord, remember me.'

Soft.

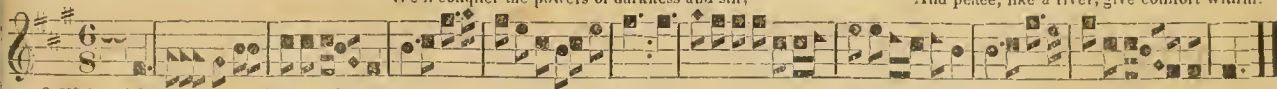
O Lord, &c. O Lord, &c. Now in, &c.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line. The second staff is the bass line. The third staff contains the lyrics: 'O Lord, &c. O Lord, &c. Now in, &c.' The bottom staff is the bass line. The music is in a common meter (C.M.) with a key signature of one flat (B-flat). The tempo/mood is marked 'Soft'. The lyrics are: 'O Lord, &c. O Lord, &c. Now in, &c.'





Come, Christians, be valiant, our Jesus is near us,  
 We'll conquer the powers of darkness and sin;  
 Through grace and the Spirit we'll glory inherit,  
 And peace, like a river, give comfort within.



2 We've trials and cares, hardships and losses,  
 But heaven will pay us for all that we bear;  
 We'll soon end in pleasures and glory for ever,  
 And bright crowns of glory for ever we'll wear.



3 Young converts, be humble, the prospect is blooming,  
 The wings of kind angels around you are spread;  
 While some are oppress'd with sin and are mourning,  
 The spirit of joy upon you is shed.  
 5 Oh mourners, God bless you, don't faint in the spirit,  
 Believe, and the Spirit our pardon he'll give;  
 He's now interceding and pleading his merit,  
 Give up, and your souls he will quickly receive.

4 Live near to our Captain, and always obey him,  
 This world, flesh and Satan must all be denied;  
 Both care and diligence and prayer without ceasing,  
 Will safe land young converts to riches on high.

6 If truly a mourner, he's promis'd you comfort,  
 His good promises stand in his sacred word;  
 O hearken and hear them, all glory, all glory,  
 The mourners are fill'd with the presence of God.

7 Oh sinners, my bowels do move with desire;  
 Why stand you gazing on the works of the Lord?  
 Oh fly from the flames of devouring fire,  
 And wash your pollution in Jesus' blood.  
 8 Brethren, in sweet gales we are all breezing,  
 My soul feels the mighty, the heavenly flame;  
 I'm now on my journey, my faith is increasing,  
 All glory and praise to God and the Lamb.

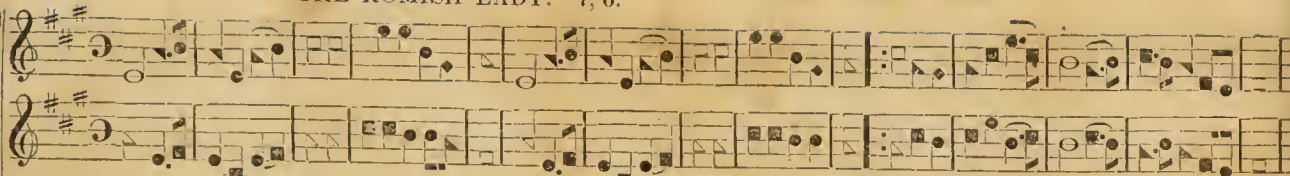
#### M. C. H. DAVIS' EXPERIENCE.

1 Come, all ye young people of every relation,  
 Come listen awhile, and to you I will tell  
 How I was first called to seek for salvation,  
 Redemption in Jesus who sav'd me from hell.  
 2 I was not yet sixteen when Jesus first call'd me,  
 To think of my soul, and the state I was in;  
 I saw myself standing a distance from Jesus,  
 Between me and him was a mountain of sin.  
 3 The devil perceived that I was convinced,  
 He strove to persuade me that I was too young,  
 That I would get weary before my ascension,

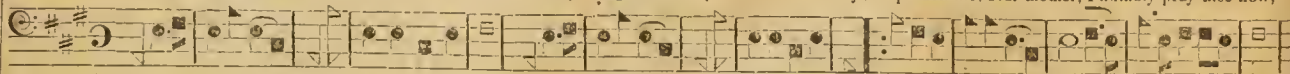
And wish that I had not so early begun.  
 4 Sometimes he'd persuade me that Jesus was partial,  
 When he was a setting of poor sinners free.  
 That I was forsaken, and quite reprobated,  
 And there was no mercy at all for poor me.  
 5 But glory to Jesus, his love's not confined  
 To princes, nor men of a nobler degree:  
 His love it flows bounteous to all human creatures,  
 He died for poor sinners, when nail'd to the tree.  
 6 And when I was groaning in sad lamentation,  
 My soul overwhelmed in sorrow and in sin,

He drew near me in mercy, and look'd on me with pity,  
 He pardon'd my sins, and he gave me relief.  
 7 And now I've found favor in Jesus my Savior,  
 And all his commandments I'm bound to obey;  
 I trust he will keep me from all Satan's power,  
 Till he shall think proper to call me away.  
 8 So farewell, young people, if I can't persuade you  
 'To leave off your follies and go with a friend.  
 I'll follow my Savior, in whom I've found favor,  
 My days to his glory I'm bound for to spend.

## THE ROMISH LADY. 7, 6.



There was a Romish lady, brought up in Popery, Her mother always taught her the priest she must obey; O pardon me, dear mother, I humbly pray thee now,



3 I'll bow to my dear Jesus, I'll worship God unseen, While my poor body's burning, my soul the Lord shall see.  
I'll live by faith forever, the works of men are vain;

8 Yourself you need to pity, and Zion's deep decay,  
I cannot worship angels, nor pictures made by men; Dear ladies, turn to Jesus, no longer make delay.

4 With grief and great vexation, her mother straight did go, In comes her raving mother, her daughter to behold,  
To inform the Roman clergy the cause of all her woe: And in her hand she brought her pictures deck'd with gold.

9 O take from me these idols, remove them from my sight;  
The priests were soon assembled, and for the maid did call,

And fore'd her in the dungeon to fright her soul withal. Restore to me my Bible, wherein I take delight.

5 'The more they strove to fright her, the more she did endure, Alas, my aged mother, why on my ruin bent?  
Although her age was tender, her faith was strong and sure. 'Twas you that did betray me, but I am innocent.

10 Tormentors, use your pleasure, and do as you think best—

The chains of gold so costly they from this lady took, I hope my blessed Jesus will take my soul to rest.  
And she with all her spirits, the pride of life forsook. Soon as these words were spoken, up steps the man of death,

6 Before the Pope they brought her, in hopes of her return, And kindled up the fire, to stop her mortal breath.

11 Instead of golden bracelets, with chains they bound her fast;

And there she was condemned in horrid flames to burn. She cried, "My God give power—now must I die at last!"

7 There being many ladies assembled at the place, With Jesus and his angels forever I shall dwell,  
She rais'd her eyes to heaven, and begg'd supplying grace: God pardon priest and people, and so I bid farewell!"

Weep not, ye tender ladies, shed not a tear for me—



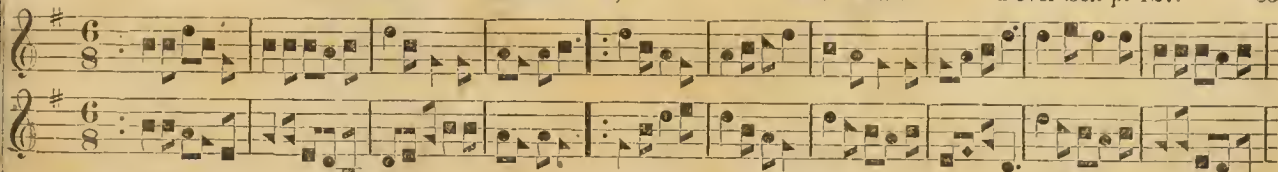
For unto these false idols I can no longer bow.



2 Assisted by her handmaid, a Bible she conceal'd,  
And there she gain'd instruction, till God his love reveal'd;

No more she prostrates herself to pictures deck'd with gold.

But soon she was betrayed, and her Bible from her stole.



Dark and thorny is the desert, Through which pilgrims make their way; } Fiends loud howling thro' the desert, And the fiery darts of Satan  
But beyond this vale of sorrows Lie the fields of endless day. } Make them tremble as they go;



Often bring their courage low.



2 O young soldiers, are you weary  
Of the troubles of the way?  
Does your strength begin to fail you,  
And your vigor to decay?  
Jesus, Jesus will go with you,  
He will lead you to his throne;  
He who dyed his garments for you,  
And the wine-press trod alone.

3 He whose thunder shakes creation,  
He who bids the planets roll;  
He who rides upon the tempest,  
And whose scepter sways the whole.  
Round him are ten thousand angels,  
Ready to obey command:  
They are always hovering round you,  
Till you reach the heavenly land.

4 There, on flowery hills of pleasure,  
In the fields of endless rest,  
Love, and joy, and peace shall ever  
Reign and triumph in your breast.  
Who can paint those scenes of glory,  
Where the ransom'd dwell on high?  
Where the golden harps for ever  
Sound redemption through the sky.

5 Millions there of flaming seraphs  
Fly across the heavenly plain;  
There they sing immortal praise—  
Glory! glory! is their strain:  
But methinks a sweeter concert  
Makes the heavenly arches ring,  
And a song is heard in Zion,  
Which the angels cannot sing.

6 See the heavenly host, in rapture,  
Gaze upon this shining band;  
Wondering at their costly garments,  
And the laurels in their hand!  
There, upon the golden pavement,  
See the ransomed march along.  
While the splendid courts of glory  
Sweetly echo to their song.

7 O their crowns, how bright they sparkle!  
Such as monarchs never wear;  
They are gone to heavenly pastures—  
Jesus is their Shepherd there.  
Hail, ye happy, happy spirits!  
Welcome to the blissful plain!—  
Glory, honor, and salvation!  
Reign, sweet Shepherd, ever reign.

## SALVATION. C. M.

Boyd.

Come, humble sinner, in whose breast A thousand tho'ts revolve, } I'll go to Jesus, though my sin  
 Come, with your guilt and fear oppress, And make this last resolve: } Hath like a mountain rose; I know his courts, I'll enter in,  
 } Whatever may oppose.

## DAY OF JUDGMENT. 11, 11, 6, 6, 7, 6.

Mercer's Cluster, p. 495.

The day of the Lord—the day of salvation, The day of his wrath and dire indignation, Is swiftly coming on; It surely will appear; And you and I must meet it with  
 ecstasy or fear.

Drooping souls, no longer grieve, Heaven is propitious; If in Christ you do believe, You will find him precious. Jesus now is

passing by, Calls the mourner to him, Brings salvation from on high, Now look up and see him.

Ye simple souls that stray Far from the path of peace, That unfrequented way To life and happiness;— How

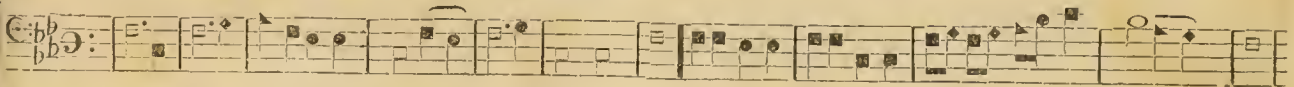
The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a simple, folk-like style with various note values and rests.

long will ye your follies love, And throng the downward road, And hate the wisdom from above, And mock the sons of God.

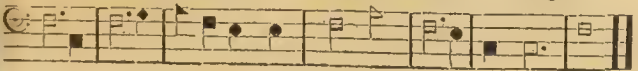
The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music continues from the first system, ending with a double bar line and repeat signs. There are first and second endings indicated by '1' and '2' above the final notes.



Hail! ye sighing sons of sorrow, Learn from me your certain doom; } See all nature fading, dying! Silent all things seem to pine.  
 Learn from me your fate to morrow, Dead—perhaps laid in your tomb! }



Life from vegetation flying, Brings to mind "the mould'ring vine.



2 See! in yonder forest standing,  
 Lofty cedars, how they nod!  
 Scenes of nature how surprising,  
 Read in nature nature's God,  
 Whilst the annual frost are cropping,  
 Leaves and tendrils from the trees,  
 So, our friends are early drooping,  
 We are like to one of these.

3 Hollow winds about me roaring;  
 Noisy waters round me rise:  
 Whilst I sit my fate deploring,  
 Tears fast streaming from my eyes;  
 What to me is autumn's treasure,  
 Since I know no earthly joy,  
 Long I've lost all youthful pleasure,  
 Time must youth and health destroy.

Come away to the skies, My beloved arise, And rejoice in the day thou wast born: On this festival day, Come exulting way,

And with singing to Zion return.

We have laid up our love, and our treasure above,  
 Tho' our bodies continue below,  
 The redeem'd of the Lord will remember his word,  
 And with singing to paradise go.

Now with singing and praise, let us spend all the days,  
 By our heavenly Father bestow'd,  
 While his grace we receive, from his bounty and live.  
 To the honor and glory of God.

For the glory we were first created to share,  
 Both the nature and kingdom divine!  
 Now created again that our souls may remain,  
 Thro' out time and eternity thine.

We with thanks do approve, the design of that love  
 Which hath join'd us to Jesus' name;  
 So united in heart, let us never more part,  
 Till we meet at the feast of the Lamb.

There, O! there at his feet, we shall all likewise meet,  
 And be parted in body no more;  
 We shall sing to our lives, with the heavenly quires.  
 And our Savior in glory adore.

Hallelujah we sing, to our Father and King,  
 And his rapturous praises repeat;  
 To the Lamb that was slain, hallelujah again  
 Sing all heaven and fall at his feet.



In vain the wealthy mortals toil, And heap their shining dust in vain; } Their golden cordials cannot ease Their  
 Look down and scorn the humble poor, And boast their lofty hills of gain. }

pained hearts or aching heads, Nor fright, nor bribe approaching death From glitt'ring roofs and downy beds.

GARDEN HYMN. 8, 8, 6.

The first system of the hymn features two treble clef staves and one bass clef staff. The music is in 6/8 time and G major. The lyrics are: "The Lord into his garden comes, The spices yield a rich perfume, The lilies grow and thrive, The lilies grow and thrive. Re-

The Lord into his garden comes, The spices yield a rich perfume, The lilies grow and thrive, The lilies grow and thrive. Re-

The second system continues the melody with two treble clef staves and one bass clef staff. The lyrics are: "freshing showers of grace divine, From Jesus flow to every vine, And make the dead revive, And make the dead revive."

freshing showers of grace divine, From Jesus flow to every vine, And make the dead revive, And make the dead revive.

The third system concludes the hymn with two treble clef staves and one bass clef staff. The lyrics are: "And make the dead revive, And make the dead revive." The system ends with a double bar line and repeat signs.

Oh how I have long'd for the coming of God, And sought him by praying, and searching his word With

watching and fasting my soul was opprest, Nor would I give over, till Jesus had bless'd.

Father, I long, I faint to see The place of thine abode,  
I'd leave these earthly courts and flee Up to thy courts, my God. } Here I behold thy distant face,  
And 'tis a pleasing sight, } But to abide in thine embrace  
Is infinite delight.

## PROSPECT. L. M.

M. H. C. Davies.

Hy. 31, B. 2. Watts.

Why should we start, or fear to die? What tim'rous worms we mortals are:  
Death is the gate of endless joy, } And yet we dread to enter there.

HEAVENLY ARMOR.

William Walker.

Baptist Harmony, p. 463.

And if you meet with troubles,  
Then cast your care on Jesus,  
And trials on the way  
And don't forget to pray,  
Gird on the heavenly armor, Of

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 3/4 time. The lyrics are written below the staves, with a brace grouping the first two lines of the first staff and the first two lines of the second staff.

faith and hope and love,  
And when the combat's ended,  
He'll take you up above.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music continues from the first system. The lyrics are written below the staves.

## INVOCATION, 7, 6, 7, 6, 7, 7, 7, 6.

Rise my soul and stretch thy wings Thy better portion trace. { Sun and moon and stars decay. Rise my soul and haste away,  
 Rise from transitory things To heav'n thy native place, } Time shall soon this earth remove, To seats prepar'd above.

## WAR DEPARTMENT. 11's.

Mercer's Cluster, p. 125.

No more shall the sound of the warwhoop be heard, The tomahwk buried, shall rest in the ground.  
 The ambush and slaughter no longer be fear'd, And peace and goodwill to the nations abound.



Soldiers go, but not to claim Mouldering spoils of earth born treasure, Dream not that the way is smooth, Turn no wishful eye of youth,  
 Not to build a vaunting name, Not to dwell in tents of pleasure, Hope not that the thorns are roses. Where the



sunny beam reposes, 'Thou hast sterner work to do, Hast to cut thy passage through; Close behind the gulf's are burning, Forward then there's no returning.



Young people all, attention give, While I address you in God's name; } I've sought for bliss in glitt'ring toys, But never knew sub-  
 You who in sin and folly live, Come, hear the counsel of a friend. } And rang'd the luring scenes of vice:

2 He spake at once my sins forgiven,  
 And wash'd my load of guilt away;  
 He gave me glory, peace, and heaven.  
 And thus I found the heavenly way.  
 And now with trembling sense I view  
 The billows roll beneath your feet;  
 For death eternal waits for you.  
 Who slight the force of gospel truth.

3 Youth, like the spring, will soon be gone.  
 By fleeting time or conquering death;  
 Your morning sun may set at noon,  
 And leave you ever in the dark.  
 Your sparkling eyes and blooming cheeks  
 Must wither like the blasted rose;  
 The coffin, earth and winding sheet  
 Will soon your active limbs enclose.

4 Ye heedless ones that wildly stroll,  
 The grave will soon become your hed,  
 Where silence reigns and vapors roll  
 In solemn darkness round your head.

Your friends will pass the lonesome place.  
 And with a sigh move slow along;  
 Still gazing on the spires of grass,  
 With which your graves are overgrown

5 Your souls will land in darker realms,  
 Where vengeance reigns and billows roar;  
 And roll amid the burning flames,  
 When thousand thousand years are o'er  
 Sunk in the shades of endless night.  
 To groan and howl in endless pain.  
 And never more behold the light,  
 And never, never rise again.

6 Ye blooming youth, this is the state  
 Of all who do free grace refuse;  
 And soon with you 'twill be too late  
 The way of life and Christ to choose:  
 Come, lay your carnal weapons by.  
 No longer fight against your God;  
 But with the gospel now comply,  
 And heaven shall be your great reward.

stantial joys, Until I heard my Savior's voice.

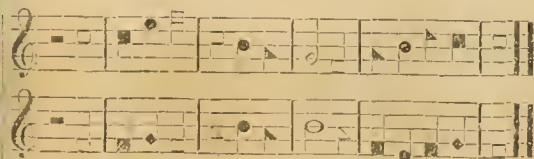
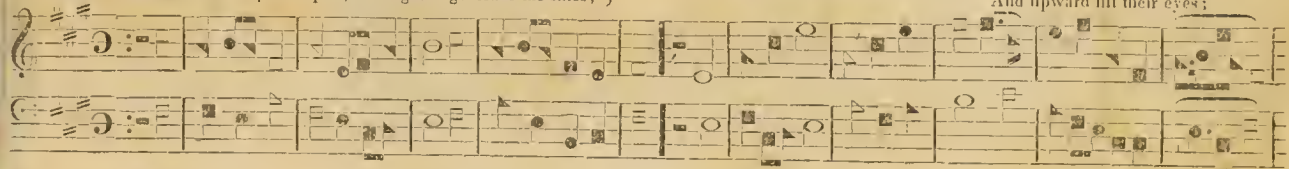




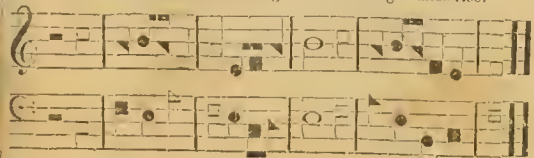
He comes! he comes to judge the world, Aloud th' archangel cries;  
While thunders roll from pole to pole, And lightnings cleave the skies;

Th' affrighted nations hear the sound,

And upward lift their eyes;



The slum'ring tenants of the ground In living armies rise.



2 Amid the shouts of num'rous friends,  
Of hosts divinely bright,  
The Judge in solemn pomp descends,  
Array'd in robes of light;  
His head and hair are white as snow,  
His eyes a fiery flame,  
A radiant crown adorns his brow,  
And Jesus is his name.

3 Writ on his thigh his name appears,  
And scars his victories tell;  
Lo! in his hand the conqueror bears  
The keys of death and hell:  
So he ascends the judgment seat,  
And at his dread command  
Myriads of creatures round his feet,  
In solemn silence stand.

4 Princes and peasants here expect  
Their last, their righteous doom;  
The men who dared his grace reject,  
And they who dared presume  
"Depart, ye sons of vice and sin."  
The injur'd Jesus cries,  
While the long kindling wrath within  
Flashes from both his eyes.

5 And now in words divinely sweet,  
With rapture in his face,  
Aloud his sacred lips repeat  
The sentence of his grace:—  
"Well done, my good and faithful sons,  
The children of my love;  
Receive the scepters, crowns and thrones  
Prepar'd for you above."

My days, my weeks, my months, my years, Fly rapid as the whirling spheres, :: Around the steady pole; 'Time like the tide its motion

keeps, And I must launch thro' endless deeps, :: Where endless ages roll.'

The grave is near the cradle seen,  
How swift the moments pass between,  
And whisper as they fly;  
Unthinking man remember this,  
Tho' fond of sublunary bliss,  
That you must groan and die.

My soul attend the solemn call,  
Thine earthly tent, must shortly fall,  
And thou must take thy flight;  
Beyond the vast expansive blue,  
To sing above as Angels do,  
Or sink in endless night.

I'll sing my Savior's grace, And his dear name will praise, My sorrow soon shall end, And then my soul ascend, Far  
While in this land of sorrow I remain,

off from trouble, sorrow sin and pain.

2 A pilgrim here below,  
While in this vale of we,  
An exile banish'd, wandering I rove.  
My days in sorrow roll,  
And then my weary soul,  
In earnest longing pants to mount above,

3 Though few my days have been, u  
Much sorrow I have seen,  
And deep afflictions I have waded thro':  
But thorny is the way  
Unto eternal day—  
Then forward will I press and onward go.

4 Another day is gone,  
And yon declining sun,  
Hath veil'd his radiant beams in sable shades:

And gloomy darkness reigns,  
O'er the extensive plains,  
And silence, awful silence, clothes the main.

5 Thus swiftly flies away  
Ev'ry succeeding day,  
And life's declining light draws to a close:  
And long life's setting sun,  
Will soon in death go down,  
And lay my weary dust in calm repose.

6 Then happy, sweet surprise—  
And what new wonders rise,  
When freed from this dull, crazy, cumbrous clay.  
On eagle's wings of love,  
I then shall mount above,  
And find a passage to eternal day.

Burst, ye emerald gates, and bring  
All the estatic joys that spring,

To my raptur'd vision  
Round the bright elysian,

Lo we lift our longing eyes, Burst ye intervening skies, Sun of

righteousness arise, Open the gates of paradise.

2 Floods of everlasting light,  
Freely flash before him;  
Myriads, with supreme delight,  
Instantly adore him:  
Angel trumpets resound his fame,  
Lutes of lucid gold proclaim  
All the music of his name,  
Heaven echoing with the theme.

3 Four and twenty elders rise  
From their princely station;  
Shout his glorious victories,  
Sing the great salvation;

Cast their crowns before his throne,  
Cry in reverential tone,  
Glory give to God alone;  
'Holy holy, holy One!'

4 Hark! the thrilling symphonies  
Seem methinks, to seize us!  
Join we too their holy lays,  
Jesus, Jesus, Jesus!  
Sweetest sound in seraphs' song—  
Sweetest notes on mortal tongue;  
Sweetest carol ever sung—  
Jesus, Jesus roll along.

Treble by William Walker.

How firm a foundation, ye saints of the Lord, Is laid for your faith in his excellent word,  
 What more can he say than to you he hath said. You

who unto Jesus for refuge have fled.

2 In every condition—in sickness and health,  
 In poverty's vale, or abounding in wealth;  
 At home and abroad, on the land, on the sea,  
 As thy days may demand, shall thy strength ever be.

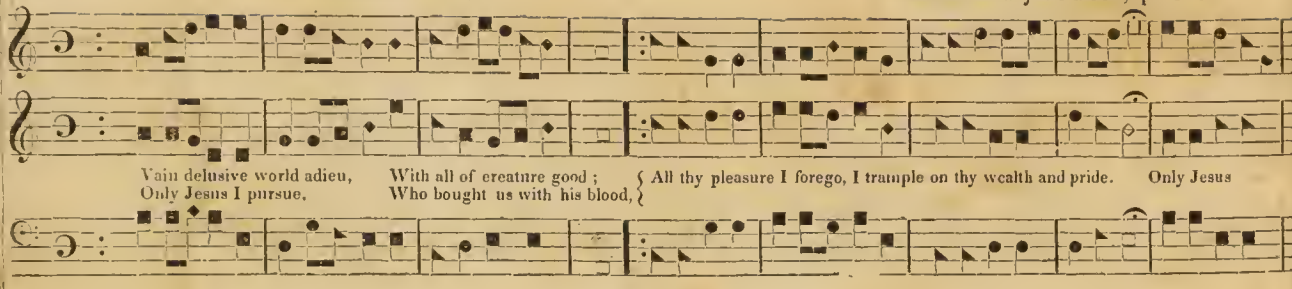
3 Fear not, I am with thee. O be not dismay'd!  
 I am thy God, and will still give thee aid;  
 'I'll strengthen thee, help thee, and cause thee to stand,  
 Upheld by my righteous omnipotent hand.

4 'When through the deep waters I call thee to go  
 'The rivers of water shall not overflow;  
 'For I will be with thee thy troubles to bless,  
 'And sanctify to thee thy deepest distress.

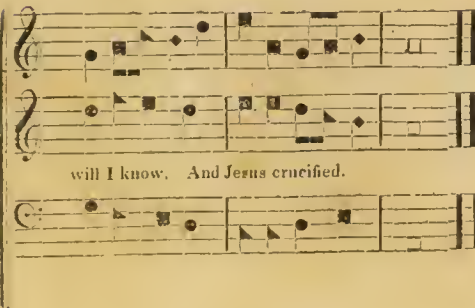
5 'When through fiery trials thy pathway shall lie  
 'My grace, all-sufficient, shall be thy supply;  
 'The flame shall not hurt thee; I only design  
 'Thy dross to consume, and thy gold to refine.

6 'E'en down to old age, all my people shall prove  
 'My sovereign, eternal, unchangeable love;  
 'And when hoary hairs shall their temples adorn  
 'Like lambs they shall still in my bosom be borne.

7 'The soul that on Jesus hath lean'd for repose,  
 'I will not, I will not, desert to his foes;  
 'That soul, though all hell should endeavor to shake,  
 'I'll never, no never, no never forsake.'



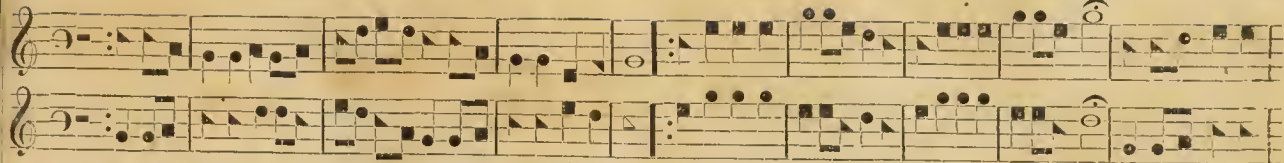
Vain delusive world adieu,      With all of creature good ;      { All thy pleasure I forego, I trample on thy wealth and pride.      Only Jesus  
 Only Jesus I pursue,      Who bought us with his blood, }



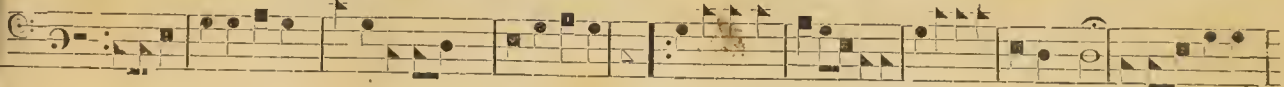
will I know.      And Jesus crucified.

- 2 Other knowledge I disdain.  
 'Tis all but vanity:  
 Christ, the Lamb of God, was slain,  
 He tasted death for !  
 Me to save from endless wo.  
 The sin atoning vietum died !  
 Only Jesus will I know,  
 And Jesus crucified !
- 3 Here will I set up my rest ;  
 My fluctuating heart  
 From the haven of his breast  
 Shall never more depart :  
 Whither should a sinner go ?  
 His wounds for me stand open wide ;  
 Only Jesus will I know,  
 And Jesus crucified !

- 4 Him to know is life and peace,  
 And pleasure without end ;  
 This is all my happiness,  
 On Jesus to depend ;  
 Daily in his grace to grow,  
 And ever in his faith abide,  
 Only Jesus will I know,  
 And Jesus crucified !
- 5 O that I could all invite,  
 This saving truth to prove :  
 Show the length, the breadth, the hight  
 And depth of Jesus' love !  
 Fain I would to sinners show  
 The blood by faith alone applied !  
 Only Jesus will I know,  
 And Jesus crucified.



Brethren we have met to worship, And adore the Lord our God ; { All is vain unless the Spirit, Of the holy one come down, Brethren pray and  
 Will you pray with all your power, While we try to preach the word.



holy manna, Will be shower'd all around.



2 Brethren, see poor sinners round you,  
 Trembling on the brink of woe ;  
 Death is coming, hell is moving !  
 Can you bear to let them go ?  
 See our fathers—see our mothers,  
 And our children sinking down ;  
 Brethren, pray, and holy manna  
 Will be shower'd all around.

3 Sisters, will you join and help us ?  
 Moses' sisters aided him ;  
 Will you help the trembling mourners.  
 Who are struggling hard with sin ?  
 Tell them all about the Savior,  
 Tell them that he will be found ;  
 Sisters, pray, and holy manna  
 Will be shower'd all around.

4 Is there here a trembling jailor,  
 Seeking grace, and filled with fears ?  
 Is there here a weeping Mary,  
 Pouring forth a flood of tears ?  
 Brethren, join your cries to help them ;  
 Sisters, let your prayers abound ;  
 Pray, O ! pray, that holy manna  
 May be scatter'd all around.

5 Let us love our God supremely,  
 Let us love each other too ;  
 Let us love and pray for sinners,  
 Till our God makes all things new :  
 Then he'll call us home to heaven,  
 At his table we'll sit down :  
 Christ will gird himself, and serve us  
 With sweet manna all around.

When I can read my title clear, To mansions in the skies, I'll bid farewell to every fear, And wipe my weeping eyes. I feel like, I feel like, I'm

on my journey home. I feel like, I feel like, I'm on my journey home.

- 2 Should earth against my soul engage,  
And fiery darts be hurl'd,  
Then I can smile at Satan's rage,  
And face a frowning world.
- 3 Let cares like a wild deluge come,  
Let storms of sorrow fall,  
So I but safely reach my home,  
My God, my heaven, my all.
- 4 There I shall bathe my weary soul,  
In seas of heavenly rest,  
And not a wave of trouble roll,  
Across my peaceful breast.



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

immortality endures

My

## LIVONIA. Concluded.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a double bar line and repeat dots.

days of praise shall ne'er be past,

While life and thought and being last

Or immortality endures.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff continues from the first system, starting with a quarter note D5, followed by quarter notes C5, B4, and A4. The bass line continues with quarter notes C3, B2, and A2. The system concludes with a double bar line and repeat dots.

## ALTON. L. M.

The first system of music for 'ALTON. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a double bar line and repeat dots.

Come, gracious spirit, heav'nly dove, With light and comfort from above ; Be thou our guardian, thou our guide, O'er every thought and step preside.

The second system of music for 'ALTON. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff continues from the first system, starting with a quarter note D5, followed by quarter notes C5, B4, and A4. The bass line continues with quarter notes C3, B2, and A2. The system concludes with a double bar line and repeat dots.

HALLELUJAH. C. M.

William Walker. Dover Selection p. 169. 107

1 2 Chorus.

1 2 Chorus.

1 2 Chorus.

And let this feeble body fail,  
My soul shall quit this mournful vale,  
And let it faint and die  
And soar to worlds on high.  
And I'll sing hallelujah  
And

Detailed description: This system contains three staves of music. The top staff is in treble clef with a 6/4 time signature. The middle staff is in bass clef with a 6/4 time signature. The bottom staff is in bass clef with a 6/4 time signature. Each staff has a key signature of one flat (B-flat). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are two first endings (marked '1') and two second endings (marked '2') leading into a chorus section. The lyrics are placed below the staves, with some words aligned under specific notes.

you'll sing hallelujah,  
And we'll all sing hallelujah,  
When we arrive at home.

Detailed description: This system continues the musical score with three staves. The top staff is in treble clef with a 6/4 time signature. The middle staff is in treble clef with a 6/4 time signature. The bottom staff is in bass clef with a 6/4 time signature. The key signature remains one flat. The music continues with similar note values and rests as the first system. The lyrics are placed below the staves, with 'you'll sing hallelujah,' under the first staff, 'And we'll all sing hallelujah,' under the second staff, and 'When we arrive at home.' under the third staff. The system concludes with a double bar line.

earth spreads, &c.

Hark :: glad tidings charm our ears. Angelic music fills the spheres Earth spreads the sound with decent mirth A God :: is born

Detailed description: This system contains three staves of music. The top staff is a treble clef with a 4/4 time signature, starting with a whole rest followed by a melodic line. The middle staff is also a treble clef with a 4/4 time signature, featuring a triplet of eighth notes. The bottom staff is a bass clef with a 2/4 time signature, providing a rhythmic accompaniment. The lyrics are placed below the staves, with double bar lines and repeat signs indicating specific phrases.

the hills reply A God :: on earth is born.

on earth, A God is born, the valleys cry, A God is born evening repeats to won'dring morn

Detailed description: This system continues the musical score with three staves. The top staff is a treble clef with a 4/4 time signature, ending with a double bar line and first/second endings. The middle staff is a treble clef with a 4/4 time signature, continuing the melody. The bottom staff is a bass clef with a 2/4 time signature, continuing the accompaniment. The lyrics are placed below the staves, with double bar lines and repeat signs.

There's a friend above all others, Oh, how he loves!  
His is love beyond a brother's, Oh, how he loves!

Earthly friends may fail and leave us, This day kind, the next bereave us. But this friend will

ne'er deceive us, Oh, how he loves!

- 2 Blessed Jesus! would'st thou know him,  
Oh, how he loves!  
Give thyself e'en this day to him,  
Oh, how he loves!  
Is it sin that pains and grieves thee,  
Unbelief and trials tease thee?  
Jesus can from all release thee,  
Oh, how he loves!
- 3 Love this friend who longs to save thee,  
Oh, how he loves!  
Dost thou love? He will not leave thee,  
Oh, how he loves!  
Think no more then of to-morrow,  
Take his easy yoke and follow,  
Jesus carries all thy sorrows,  
Oh, how he loves!
- 4 All thy sins shall be forgiven,  
Oh, how he loves!  
Backward all thy foes be driven,  
Oh, how he loves!  
Best of blessings he'll provide thee,  
Nought but good shall e'er betide thee,  
Safe to glory he will guide thee,  
Oh, how he loves!
- 5 Pause, my soul! adore and wonder,  
Oh, how he loves!  
Nought can cleave this love asunder,  
Oh, how he loves!  
Neither trial, nor temptation,  
Doubt, nor fear, nor tribulation,  
Can bereave us of salvation;  
Oh, how he loves!

- 6 Let us still this love be viewing;  
Oh, how he loves!  
And though faint, keep on pursuing,  
Oh, how he loves!  
He will strengthen each endeavor,  
And when pass'd o'er Jordan's river  
This shall be our song forever,  
Oh, how he loves!

This world's not all a fleeting show      For man's illusion given ;      He that hath sooth'd a widow's woe,      Or

wiped an orphan's tear, doth know      There's something here of heav'n.

2 And he that walks life thorny way,  
With feelings calm and ev'n,  
Whose path is lit from day to day  
With virtue's bright and steady ray,  
Hath something felt of heav'n.

3 He that the Christian's course has run,  
And all his foes forgiv'n,  
Who measures out life's little span,  
In love to God and love to man,  
On earth hath tasted heav'n.

CHORUS, which may be sung after any suitable Hymn.

Tenor.

Come to Jesus

Treble. Soft Loud. Come •Soft.

Come and welcome, :: :: Come, come to Jesus. Come and welcome, :: :: Come, come and welcome, sinner come.

PILGRIM'S PRAYER.

Guide me O thou great Jehovah  
I am weak, but thou art mighty,

Pilgrim thro' this barren land  
Hold me with thy pow'ful hand.

Bread of heav'n, feed me till I want no more.

2 Open thou the crystal fountain,  
Whence the healing waters flow,  
Let the fiery, cloudy pillar,  
Lead me all my journey thro'.  
Strong deliv'rer  
Be thou still my strength and shield.

3 When I tread the vergo of Jordan,  
Bid my anxious fears subside,  
Death of death, and hell's destruction,  
Land me safe on Canaan's side.  
Sougs of praises,  
I will ever give to thee.



How tedious and tasteless the hours, Since Jesus no longer I see, Sweet prospects, sweet birds and sweet flow'rs, Have all lost their sweetness to me ; The



midsummer sunshines but dim, The fields strive in vain to look gay, But when I am happy in Him. December's as pleasant as May.



2 His name yields the richest perfume,  
And sweeter than music his voice ;  
His presence disperses my gloom,  
And makes all within me rejoice.  
I should, were he always thus nigh,  
Have nothing to wish or to fear—  
No mortal as happy as I,  
My summer would last all the year.

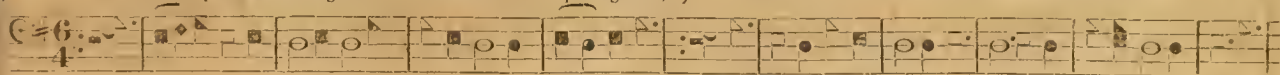
3 Content with beholding his face,  
My all to his pleasure resigned,  
No changes of season or place,  
Would make any change in my mind ;  
While blessed with a sense of his love,  
A palace a toy would appear,  
And prisons would palaces prove,  
If Jesus would dwell with me there.

4 Dear Lord, if indeed I am thine,  
If thou art my sun and my song,  
Say, why do I languish and pine ?  
And why are my winters so long ?  
O drive these dark clouds from the sky,  
Thy soul cheering presence restore ;  
Or take me to thee upon high,  
Where winters and clouds are no more.





My christian friends in bonds of love. Whose hearts in sweetest union join, } Your company's sweet, your union dear, Your words delightful to my ear,  
Your friendship's like a drawing band. Yet we must take the parting hand, }



Yet when I see that we must part, You draw like cerds around my heart.



2 How sweet the hours have pass'd away, 8 Ye mourning souls, lift up your eyes  
Since we have met to sing and pray ; To glorions mansions in the skies ;  
How loth we are to leave the place, O, trust his grace—in Canaan's land,  
Where Jesus shows his smiling face. We'll no more take the parting hand,

4 O, could I stay with friends so kind, 9 And now, my friends, both old and young,  
How would it cheer my drooping mind ! I hope in Christ you'll still go on ;  
But duty makes me understand, And if on earth we meet no more,  
That we must take the parting hand, O, may we meet on Canaan's shore.

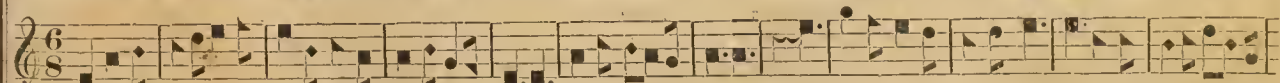
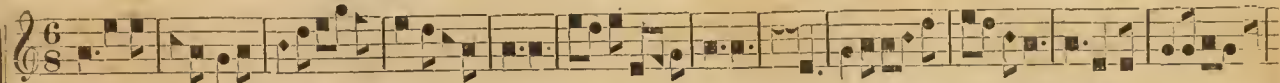
5 And since it is God's holy will, 10 I hope you'll all remember me,  
We must be parted for a while, If you on earth no more I see :  
In sweet submission, all as one, An int'rest in your prayers I crave.  
We'll say, our Father's will be done. That wa may meet beyond the grave.

6 My youthful friends in Christian ties, 11 O, glorious day ! O, blessed hope !  
Who seek for mansions in the skies, My soul leaps forward at the thought,  
Fight on, we'll gain that happy shore, When, an that happy, happy land,  
Where parting will be known no more. We'll no more take the parting hand.

7 How oft I've seen your flowing tears, But with our blessed, holy Lord,  
And heard you tell your hopes and fears ! 12 We'll shout and sing with one accord  
Your hearts with love were seen to flame, And there we'll all with Jesus dwell—  
Which makes me hope we'll meet again. So, loving Christians, fare you well.

With inward pain my heart strings sound, My soul dissolves away ; Dear sovereign whirl the seasons round, Dear sovereign whirl the

seasons round, And bring And bring the promis'd day And bring the promis'd day.



How splendid shines the morning star,  
God's gracious light from darkness far the root of Jesse bless'd,

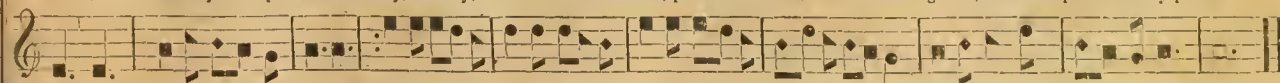
Thou David's son of Jacob's stem, My bridegroom, king and won-  
[drous



Lamb, 'Thou hast my heart possessed, sweetly, friendly,

O thou handsome, precious ransom,

Full of graces, set and kept in heav'nly places.



Counter by William Walker.

Those happy  
Angels in shining order stand, Around the Savior's throne; They bow with reverence at his feet, And make his glories known, Those happy spirits sing, his

- 1 The cross of Christ inspires my heart;  
To sing redeeming grace:  
Awake my soul and bear a part,  
In my Redeemer's praise.  
O! what can be compar'd to him,  
Who died upon the tree,  
This is my dear delightful them.  
That Jesus died for me.
- 2 When at the table of the Lord,  
We humbly take our place,  
The death of Jesus we record,  
With love and thankfulness.

- These emblems bring my Lord to view,  
Upon the bloody tree,  
My soul believes and feels its true,  
That Jesus died for me,
- 3 His body broken, nail'd and torn.  
And stained with streams of blood,  
His spotless soul was left forlorn,  
Forsaken of his God,  
'Twas then his Father gave the stroke,  
That justice did decree;  
All nature felt the dreadful stroke,  
When Jesus died for me.

- 4 Eli lama sabaethani,  
My God, my God, he cried,  
Why hast thou thus forsaken me,  
And thus my Savior died,  
But why did God forsake his son,  
When bleeding on the tree?  
He died for sins, but not his own,  
For Jesus died for me.
- 5 My guilt was on my surety laid,  
And therefore he must die,  
His soul a sacrifice was made,  
For such a worm as I.

spirits &c.

Those,

Those,

praise, To all eternity,

But I can sing redeeming grace,

For Jesus di'd for me.

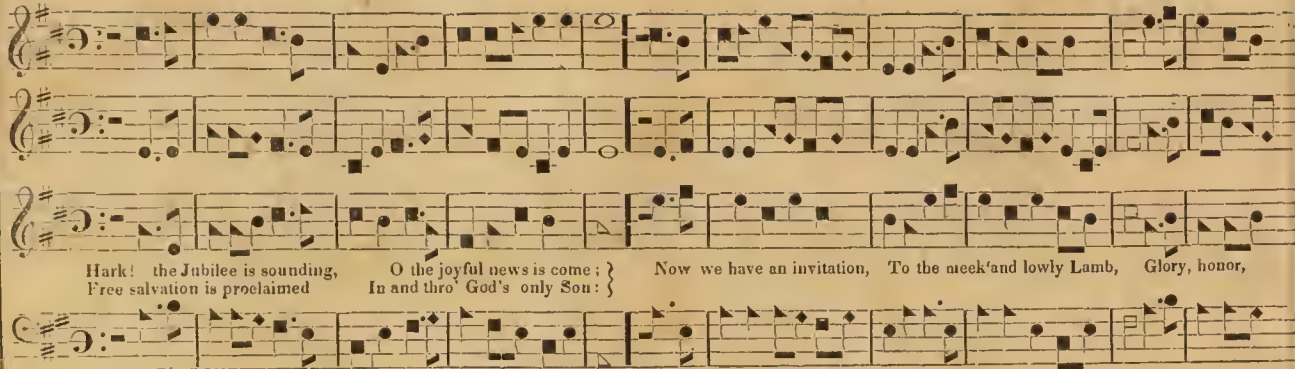
Was ever love so great as this?  
Was ever grace so free?  
This is my glory, joy and bliss,  
That Jesus died for me.

6 He took his meritorious blood,  
And rose above the skies,  
And in the presence of his God,  
Presents his sacrifice.  
His intercession must prevail  
With such a glorious plea,

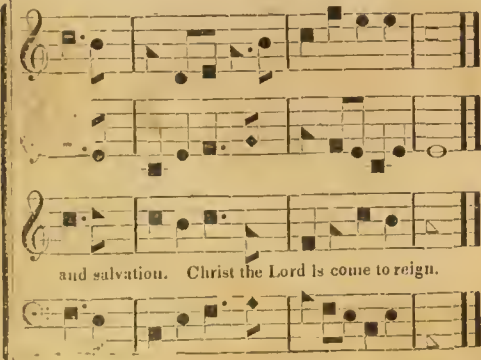
My cause can never, never fail,  
For Jesus died for me.

7 Angels in shining order sit,  
Around my Savior's throne,  
They bow with reverence at his feet,  
And make his glories known.  
Those happy spirits sing his praise,  
To all eternity.  
But I can sing redeeming grace,  
For Jesus died for me.

8 O! had I but an angel's voice,  
To bear my heart along,  
My flowing numbers soon would raise,  
To an immortal song.  
I'd charm their harps and golden lyres,  
In sweetest harmony,  
And tell to all the heavenly choirs  
That Jesus died for me.



Hark! the Jubilee is sounding,      O the joyful news is come; }      Now we have an invitation,      To the meek'and lowly Lamb,      Glory, honor,  
Free salvation is proclaimed      In and thro' God's only Son: }



and salvation. Christ the Lord is come to reign.

2 Come dear friends, and don't neglect it,  
Come to Jesus in your prime;  
Great salvation, don't reject it,  
O receive it, now's your time;  
Now the Savior is beginning  
To revive his work again.  
Glory honor, &c.

3 Now let each one cease from sinning,  
Come and follow Christ the way;  
We shall all receive a blessing.  
If from him we do not stray;  
Golden moments we've neglected,  
Yet the Lord invites again!  
Glory honor, &c.

4 Come let us run our race with patience;  
Looking unto Christ the Lord,  
Who doth live and reign forever,  
With his Father and our God;  
He is worthy to be praised,  
He is our exalted King.  
Glory honor, &c.

5 Come, dear children, praise your Jesus,  
Praise him, praise him evermore,  
May his great love now constrain us,  
His great name for to adore;  
O then let us join together,  
Crowns of glory to obtain!  
Glory, honor, &c.

# PART II.

CONTAINING SOME OF THE MORE LENGTHY AND ELEGANT PIECES,  
COMMONLY USED IN CONCERT, OR SINGING SOCIETIES.

TRIBULATION. C. M.

*Chapin.*

Hymn 55, Book 2, Watts.

Death 'tis a melancholy day, To those who have no God, When the poor soul is forc'd away, To seek her last abode.

2 In vain to heaven she lifts her eyes,  
For guilt, a heavy chain,  
Stil drags her downward from the skies;  
To darkness, fire and pain,

3 Awake and mourn, ye heirs of hell,  
Let stubborn sinners fear;  
You must be driv'n from earth, and dwell  
A long FOR EVER there.

4 See how the pit gapes wide for you,  
And flashes in your face;  
And thou, my soul, look downward too,  
And sing recovering grace.

5 He is a God of sovereign love,  
That promis'd heaven to me,  
And taught my thoughts to soar above,  
Where happy spirits be.

6 Prepare me, Lord, for thy right hand,  
Then come the joyful day;  
Come, death, and some celestial band,  
To bear my soul away.

## FLORIDA. S. M.

Witmore.

Let sinners take their course, And choose the road to death; But in the worship of my God,  
I'll spend my daily breath.

I'll spend my daily breath, But in the worship of my God. I'll spend my daily breath,



God is our refuge in distress, A present help when dangers press; In him undaunted we'll confide. Tho' earth were from her center toss'd, And

mountains in the ocean lost, Torn piecemeal by the roaring tide, Torn peacemeal by the roaring tide.

O when shall I see Jesus, And reign with him above, } When shall I be delivered From this vain world of sin, And with my blessed  
And from the flowing fountain, Drink everlasting love, }

Jesus, Drink endless pleasures in,

- 2 But now I am a soldier,  
My Captin's gone before ;  
He's given me my orders,  
And bids me ne'er give o'er ;  
His promises are faithful—  
A righteous crown he'll give.  
And all his valiant soldiers  
Eternally shall live.
- 3 Through grace I am determin'd  
To conquer though I die,  
And then away to Jesus,  
On wings of love I'll fly :  
Farewell to sin and sorrow !  
I bid them both adieu !  
And, O, my friends, prove faithful,  
And on your way pursue.

- 4 Where'er you meet with troubles,  
And trials on your way,  
Then cast your care on Jesus,  
And don't forget to pray,  
Gird on the gospel armor  
Of faith, and hope, and love ;  
And when the combat's ended,  
He'll carry you above.
- 5 O do not be discourag'd,  
For Jesus is your friend ;  
And if you lack for knowledge,  
He'll not refuse to lend ;  
Neither will he upbraid you,  
Though often you request ;  
He'll give you grace to conquer,  
And take you home to rest.

- 6 And when the last loud trumpet  
Shall rend the vaulted skies,  
And bid th'entomb'd millions  
From their cold beds arise,  
Our ransom'd dust, revived,  
Bright beauties shall put on,  
And soar to the bless'd mansions  
Where our Redeemer's gone.
- 7 Our eyes shall then with rapture,  
The Savior's face behold ;  
Our feet, no more diverted,  
Shall walk the streets of gold ;  
Our ears shall hear with transport  
The hosts celestial sing ;  
Our tongues shall chant the glories  
Of our immortal King.

From low pursuits exalt my mind, From ev'ry vice of ev'ry kind; Nor let my conduct ever tend, To wound the feelings of a friend. Though

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are bass clefs. The fourth staff is a treble clef. The lyrics are written below the second and third staves.

golden flow'rs my path should trace, And joys salute me as I pass; Yet may my gen'rons bosom know, And learn to feel another's woe.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are bass clefs. The fourth staff is a treble clef. The lyrics are written below the second and third staves.

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

move, And each fulfil his part, With sympathizing heart, In all the cares of life, In all the cares of life and love.

My gracious redeemer I love,  
And join with the armies above,

His praises aloud I'll proclaim,  
To shout his adorable name,

To gaze on the glories divine,

Shall be my eternal em-

ploy And feel them incessantly shine,

My boundless ineffable

joy.

How did his flowing tears condole, As for a brother dead, And fasting, mortify'd his soul, While for their lives he pray'd,

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat. The music is written in common time (C). The lyrics are placed below the staves, with the first line of text aligned under the first two staves and the second line under the bottom staff.

They groan'd and curs'd him on their beds. Yet still he pleads and mourns: And double blessings on his head, The righteous Lord returns.

The second system of the musical score also consists of three staves with the same clefs and key signature as the first system. The lyrics are placed below the staves, with the first line of text aligned under the top two staves and the second line under the bottom staff.

O how happy are they, who their Savior obey. And whose treasure is laid up above, Tongue can never express, The sweet comfort and

peace, Of a soul in its earliest love.

- |                                                                                                                                                                                              |                                                                                                                                                                                              |                                                                                                                                                                                              |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3 That comfort was mine,<br>When the favor divine, [Lamb;<br>I first found in the blood of the<br>When my heart first believ'd,<br>O! what joy I receiv'd!<br>What a heaven in Jesus's name: | 5 On the wings of his love,<br>I was carried above<br>All sin, and temptation, and pain:<br>I could not belie e.<br>That I ever should grieve,<br>That I ever should suffer again.           | 8 What a mercy is this!<br>What a heaven of bliss!<br>How unspeakably favor'd am I!<br>Gather'd into the fold,<br>With believers en roll'd,<br>With believers to live and to die!            |
| 3 'Twas a heaven below,<br>The Redeemer to know, [more<br>And the angels could do nothing<br>Than to fall at his feet,<br>And the story repeat,<br>And the Savior of sinners adore.          | 6 I rode on the sky,<br>Freely justified I,<br>Nor envied Elijah his seat;<br>My soul mounted higher,<br>In a chariot of fire, [fect,<br>And the world was put under my                      | 9 Now my remnant of days,<br>Would I spend to his praise,<br>Who hath died my poor soul to<br>Whether many or few, [redeem;<br>All my years are his due;—<br>May they all be devoted to him. |
| 4 Jesus, all the day long,<br>Was my joy and my song;<br>Oh! that all his salvation might see!<br>He hath lov'd me I eried,<br>He hath suffer'd and died,<br>To redeem such a rebel as me.   | 7 O! the rapturous hight<br>Of that holy delight, [blood,<br>Which I felt in the life-giving<br>Of my Savior possess'd,<br>I was perfectly bless'd, [God.<br>Overwhelm'd with the fulness of |                                                                                                                                                                                              |

## LEANDER. C. M.

My soul forsakes her vain delight, And bids the world farewell, Base as the dirt beneath thy feet, And mischievous as hell. No longer will I

The first system of the musical score consists of three staves. The top two staves are treble clefs with a 6/8 time signature. The bottom staff is a bass clef with a 6/8 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system.

ask your love, Nor seek your friendship toore ; The happiness that I approve, Is not within your pow'r.

The second system of the musical score consists of three staves. The top two staves are treble clefs with a 6/8 time signature. The bottom staff is a bass clef with a 6/8 time signature. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system. The system ends with two first and second endings, marked with '1' and '2' above the notes.



Mine eyes are now closing to rest, My body must soon be remov'd, And mould'ring lie bur'ed in dust, No more to be envied or

lov'd. No more to be envied or lov'd. Ah! what is this drawing my breath, And stealing my senses away?

## CHRISTIAN SONG, Continued.

Oh tell me, Oh tell me, Oh tell me, Oh tell me my soul is it death, Releasing me kindly from clay, Now, mounting my soul shall de-

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 6/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings indicated by '1' and '2' above the notes.

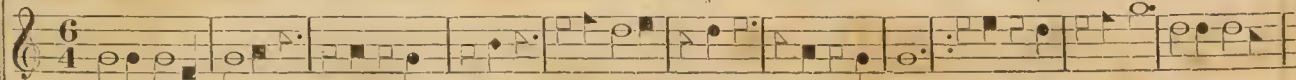
cy, The regions of pleasure and love, My spirit triumphant shall fl - - - y. And dwell with my Savior above.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 6/4. The music continues with similar note values and rests as the first system, including first and second endings.

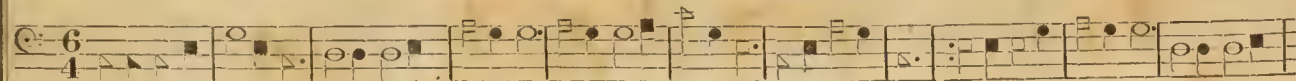
Very Brisk.

See how the wicked kingdom, Is falling every day, And still our blessed Jesus, Is winning souls away, But

O, how I am tempted, No mortal tongue can tell, So often I'm surrounded With enemies from hell.



Soldiers of the cross arise, Lo: your Captain from the skies, Holding forth the glitt'ring prize, Fear not though the battle lower,  
Calls to victory. Firmly stand the



trying honr. Stand the tempter's utmost power,  
Spurn his slavery.



2 Who the cause of Christ would yield?  
Who would leave the battle-field?  
Who would cast away his shield?—

Let him basely go:

Who for Zion's King will stand?  
Who will join the faithful band?  
Let him come with heart and hand,  
Let him face the foe.

3 By the mercies of our God,  
By Emmanuef's streaming blood,  
When alone for us he stood,  
Ne'er give up the strife:

Ever to the latest breath,  
Hark to what your Captain saith;—  
"Be thou faithful unto death;  
"Take the crown of life."

4 By the woes which rebels prove,  
By the bliss of holy love,  
Sinners, seek the joys above;  
Sinners turn and live!  
Here is freedom worth the name;  
Tyrant sin is put to shame;  
Grace inspires the hallow'd flame;  
God the crown will give.

The Lord into his garden come,      The spices yield a rich perfume,      The spices yield a rich perfume.      The lillies grow and thrive, Re-

freshing showers of grace divine,      From Jesus flow to ev'ry vine,      From Jesus flow to every vine,      Which make the dead revive.

I love thee my Savior, I love thee my Lord,  
I love thy dear people, thy ways and thy word, } With tender emotion I love sinners too, Since Jesus has died to redeem them from woe.

1 O Jesus my Savior, I know thou art mine,  
For thee all the pleasures of sin I resign;  
Of objects most pleasing, I love thee the best,  
Without thee, I'm wretched, but with thee I'm blest.

2 Thy spirit first taught me to know I was blind,  
Then taught me the way of salvation to find;  
And when I was sinking in gloomy despair,  
Thy mercy reliev'd me, and bid me not fear.

3 In vain I attempt to describe what I feel,  
The language of mortals or angels would fail,  
My Jesus is precious, my soul's in a flame,  
I'm raised to a rapture while praising his name.

4 I find him in singing, I find him in pray'r,  
In sweet meditation he always is near,  
My constant companion, O may we ne'er part,  
All glory to Jesus, he dwells in my heart,

5 I love thee my Savior, &c.

6 My Jesus is precious—I cannot forbear,  
Though sinners despise me, his love to declare;  
His love overwhelms me, had I wings I'd fly  
To praise him in mansions prepar'd in the sky.

7 Then millions of ages my soul would employ,  
In praising my Jesus, my love and my joy,  
Without interruption, when all the glad throng  
With pleasures unceasing unite in the song.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th'oppress'd and poor repair,

They sow the fields  
And build them towns and cities there.

and trees they plant, Their race grows up from fruitful stocks, Their wealth increases with their flocks.

Whose yearly fruit supplies their want;

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

Savior; O come and let us worship O come and let us worship, O come and let us worship, at his feet.

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

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



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

} O the transporting rapturous sceue, That

The first system of the musical score for 'Sweet Prospect' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The lyrics are placed below the staves, with a large brace grouping the lyrics for the second staff.

rises to my sight, Sweet fields array'd in living green, And rivers of delight.

The second system of the musical score continues the melody from the first system. It also consists of three staves in treble and bass clefs with a key signature of one sharp and a 6/4 time signature. The lyrics are placed below the staves, with a large brace grouping the lyrics for the second staff.

How happy is the pilgrims lot, How free from anxious care and thought, How free from anxious care and thought, From worldly hope and fear, Con-

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are printed below the staves, with some words like 'How free' and 'From worldly hope and fear' grouped together.

find to neither court nor cell, His soul disdains on earth to dwell, His soul disdains on earth dwell, He only sojourns here.

The second system of the musical score also consists of three staves (treble, treble, and bass clefs) with a key signature of one sharp and a 6/8 time signature. The music continues from the first system. The lyrics are printed below the staves, with some words like 'His soul disdains on earth dwell' and 'He only sojourns here' grouped together. The score ends with a double bar line and a final chord.

He comes the Judge severe, halle hallelujah,  
 The seventh trumpet speaks him near, halle hallelujah.

} His lightning flash and thunder roll, halle halle-

Detailed description: This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are placed below the staves, with a brace grouping the second and third staves of the first line.

lujah. How welcome to the faithful soul,  
 O halle hallelujah

Detailed description: This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are placed below the staves.

Rejoice, my friends, the Lord is King;  
Let all prepare to take him in,

Let Jacob rise and Zion sing,  
And all the earth with praises ring.

And give to

2 O! may the desert land rejoice,  
And mourners hear the Savior's voice;  
While praise their every tongue employ;  
And all obtain immortal joys,  
And give to Jesus glory.

6 Those heauteous fields of living green.  
By faith my joyful eyes have seen;  
Though Jordan's billows roll between,  
We soon shall cross the narrow stream,  
And give to Jesus glory.

3 O! may the saints of every name  
Unite to praise the bleeding Lamb!  
May jars and discords cease to flame,  
And all the Savior's love proclaim,  
And give to Jesus glory.

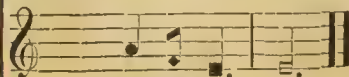
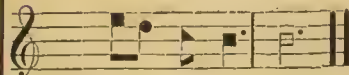
7 A few more days of pain and wo,  
A few more suffering scenes below,  
And then to Jesus we shall go,  
Where everlasting pleasures flow,  
And there we'll give him glory.

4 I long to see the Christians join  
In union sweet, and peace divine;  
When every church with grace shall shine,  
And grow in Christ the living vine,  
And give to Jesus glory.

8 That awful trumpet soon will sound,  
And shake the vast creation round,  
And call the nations under ground,  
And all the saints shall then be crown'd,  
And give to Jesus glory.

5 Come, parents, children, bond and free,  
Come, who will go along with me?  
I'm bound fair Canaan's land to see,  
And shout with saints eternally,  
And give to Jesus glory.

9 Thou shall our tears be wip'd away,  
No more our feet shall ever stray;  
When we are freed from cumbrous clay,  
We'll praise the Lord in endless day,  
And give to Jesus glory.



Jesus glory.



# HAIL COLUMBIA.

Hail! Columbia, happy land, Hail ye heroes, heaven born band, Who fought and bled in freedom's cause, Who fought, &c.

And when the storm of war is gone, Enjoy the peace your valor won ; Let independance be your boast, Ever mindful whas it cost, Ever grateful

## HAIL COLUMBIA, Continued.

The first system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings. The melody is primarily in the upper register of the treble clef staves.

The second system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings. The melody is primarily in the upper register of the treble clef staves. The lyrics are written below the staves.

As a band of brothers joined, Peace and safety we shall find.

God morning, brother pilgrim,      March you tow'rs Jerusalem,      Pray wherefore are you smiling,  
 What, bound for Canaans coast?      To join the heav'nlyhost?      While tears run down your face, We

soon shall cease from toiling,      And reach that heav'nly place,  
 And reach that heav'nly place,      We soon shall cease, &c. &c.

2 To Canaan's coast we'll hasten,  
 To join the heav'nly throng,  
 Hark! from the bank of Jordan,  
 How sweet the pilgrim song!  
 Their Jesus they are viewing,  
 By faith we see him too,  
 We smile, and weep, and praise him,  
 Add on our way pursue.

3 Though sinners do despise us,  
 And treat us with disdain,  
 Our former comrades slight us,  
 Esteem us low and mean:  
 No earthly joy shall charm us,  
 While marching on our way,  
 Our Jesus will defend us,  
 In the distressing day.

4 The frowns of old companions,  
 We're willing to sustain,  
 And in divine compassion,  
 To pray for them again:  
 For Christ our loving Savior,  
 Our Comforter and Friend,  
 Will bless us with his favor,  
 And guide us to the end.

5 With streams of consolation,  
 We're fill'd as with new wine,  
 We die to transient pleasures,  
 And live to things divine:  
 We sink in holy raptures,  
 While viewing things above,  
 Why glory to my Savior,  
 My soul is full of love.

## REDEMPTION. 11s.

Come, friends and relations, let's join heart and hand, The voice of the turtle is heard in our land; Come, let's join together and follow the sound, And

march to the place where redemption is found.

2 The place it is hidden, the place it is seal'd,  
 The place it is hidden till it is reveal'd;  
 The place is in Jesus, to Jesus we'll go,  
 And there find redemption from sorrow and wo.

3 That place it is hidden by reason of sin;  
 Alas! you can't see the sad state you are in;  
 You're blind and polluted, in prison and pain,  
 O how can such rebels redemption obtain!

4 But if you are wounded and bruised by the fall,  
 Then up and be doing, for you he doth call;  
 And if you are tempted to doubt and despair,  
 Then come home to Jesus, redemption is there.

5 And you, my dear brethren, that love my dear Lord,  
 Have witness for pardon, through faith in his blood,  
 Let patience attend you wherever you go,  
 Your Savior has purchas'd redemption for you.



Thou great myterious God unknown, Whose love hath gently led me on, E'en from my infant days;

My inmost son! expose to view And tell me if I ever knew, Thy justifying grace.

Hear the royal proclamation, The glad tidings of salvation, Publishing to every creature, To the ruin'd sons of nature, Jesus reigns he

reigns victorious, over heaven and earth most glorious, Jesus reigns.

2 See the royal banner flying,  
Hear the heralds loudly crying,  
"Rebel sinners, royal favor,  
Now is offer'd by the Savior."  
Jesus reigns, &c.

4 Hear, ye sons of wrath and ruin,  
Who have wrought your own undoing,  
Here is life and free salvation,  
Offer'd to the whole creation,  
Jesus reigns, &c.

4 Turn unto the Lord most holy,  
Shun the paths of vice and folly;  
Turn, or you are lost forever,  
O! now turn to God the Savior.  
Jesus reigns, &c.

What sorrowful sounds do I hear, Move slowly along in the gale: How solemn the fall on my ear. As softly they pass through the vale. Sweet

Corydon's notes are all o'er, Now lonely he sleep in the clay, His cheeks bloom with roses no more, Since death call'd his spirit away.

2 Sweet woodbines will rise round his feet,  
And willows their sorrowing wave;  
Young hyacinths freshen and bloom,  
While hawthorns encircle his grave.  
Each morn when the sun gilds the east,  
(The green grass bespangled with dew,)  
He'll cast his bright beams on the west,  
To charm the sad Caroline's view,

3 O Corydon! hear the sad cries,  
Of Caroline, plaintive and slow;  
O spirit! look down from the skies,  
And pity thy mourner below.  
'Tis Caroline's voice in the grove,  
Which Philomei hears on the plain;  
Then striving the mourner to soothe,  
With sympathy joins in her strain.

4 Ye shepherds so blithesome and young,  
Retire from your sports on the green,  
Since Corydon's deaf to my song,  
The wolves tear the lambs on the plain;  
Each swain round the forest will s'ray'  
And sorrowing hang down his head,  
His pipe then in symphony play,  
Some dirge to sweet Corydon's shade.

5 And when the still night has unfurl'd,  
Her robes o'er the hamlet around,  
Gray twilight retires from the world,  
And darkness encumbers the ground.  
I'll leave my own gloomy obode,  
'To Corydon's urn will fly,  
There kneeling will bless the just God,  
Who dwells in bright mansions on high.

When Gabriel's awful trump shall sound, And rend the rocks convulse the ground, Ye dead arise to judgment, See lightnings,  
And give to time her utmost bound,

flash and thunders roll, See earth wrapt up like parchment scroll, D read amsze, The guilty sons of Adam's race, Unsav'd from sin by Jesus.  
Comets blaze, Sinners raise, Horrors seize,

The christian fill'd with rapturous joy, Midst flaming worlds he mounts on high, To meet the Savior in the sky, And see the face of Jesus, [name of Jesus.  
The soul and body reunite, And fill'd with glory infinite, Blessed day, Christians say! Will you pray, That we may, All join the happy company, To praise the

See the Lord of glory dying!      See him gasping!      Hear him crying!      See his burthen'd bosom heave!

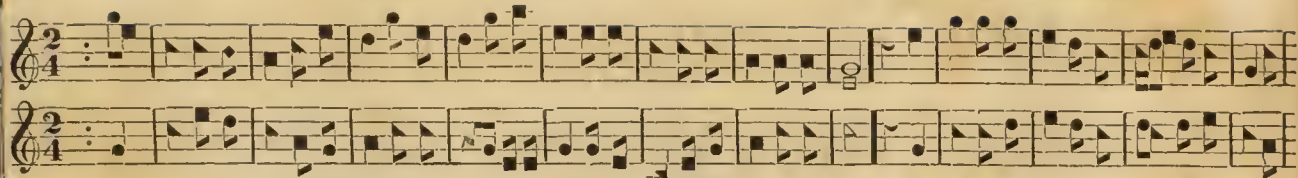
Look ye sinners, ye that hung him;      Look how deep your sins have stung him,      Dying sinners look and live.

Come all ye mourning pilgrims dear, Who'ra bound for Canaan's land, } Our captain's gone before us, Our Father's only son,  
 Take courage and fight valiantly, Stand fast with sword in hand; } Theu pilgrims, dear, pray do not fear, But let us follow on.

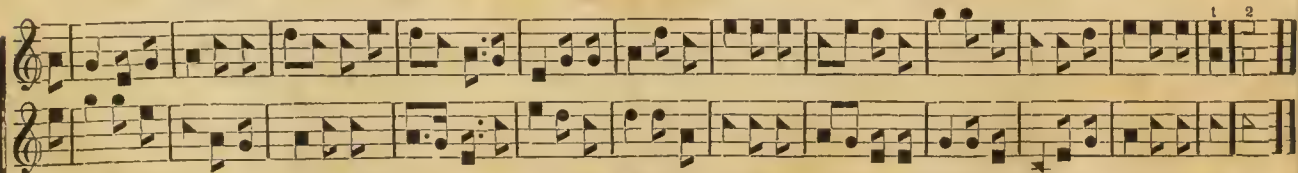
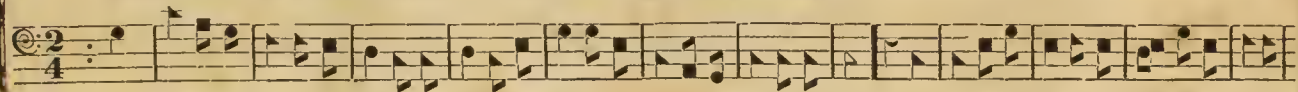
- 2 We have a howling wilderness. To Canaan's happy shore, A land of death and pits and snares, Where chilling winds do roar.  
 But Jesus will be with us, And guard us by the way; Though enemies examine us, He'll teach us what to say.
- 3 The pleasant fields of paradise, So glorious to behold, The vallies clad in living green, The mountains paved with gold;  
 The trees of life with heav'nly fruit, Behold how rich they stand: Blow gentle gales, and bear my soul to Canaan's happy land.
- 4 Sweet rivers of salvation all through Canaan's land do roll, The beams of day bring glitt'ring scenes, Illuminate my soul;  
 There's pond'rous clouds of glory, All set in diamonds bright; And there's my smiling Jesus, Who is my heart's delight.
- 5 Already to my raptur'd sight, The blissful fields arise, And plants spreads her smiling stores, Inviting to my eyes.  
 O sweet abode of endless rest, I soon shall travel thera, Nor earth, nor all her empty joys, Shall long detain me here.
- 6 Come all you pilgrim travelers, Fresh courage take by me; Meantime I'll tell you how I came, This happy land to see;  
 Through faith the glorious telescopa, I view'd the worlds above, And God the father reconc'd, which fills my heart with love,

The lamb appears to wipe our tears, And to complete our glory, Then shall we rest with all the blest, And tell the lovely story. To

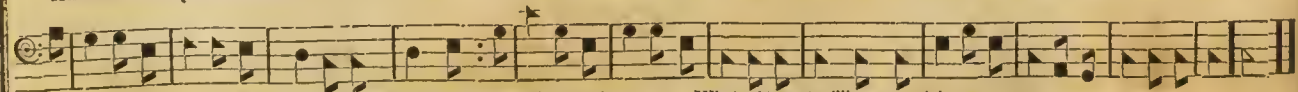
sit and tell Christ loved us well, And that when we were sinners; Heaven will ring, while saints do sing, "Glor(y) to the Redeemer."



Ye children of Jesue who're bound for the kingdom, Attune all y our voices and help me to sing, } When Jesus first found me astray I was going.  
 Sweet Anthems of praises to my loving Jesus, For he is my proph et, my priest, and my king; }



His love did surround me, and saved me from ruin, He kindly embraced me, and freely he blessed me, and taught me aloud his sweet praises to sing.



2 Why should you go mourning from such a physician,  
 Come to him believing though bad your condition,  
 My soul He hath hessed, my heart He rejoices.  
 I'll serve Him, and praise Him, and always adore Him,

Who's able and willing your sickness to cure;  
 His Father has promised your case to ensure;  
 He brought me to Zion, to hear the glad voices,  
 Till we meet in heaven where parting's no more.



THE BLUE BIRD OR THE MOCKING BIRD.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle and bottom staves are in bass clef. The music is written in a style characteristic of early 20th-century sheet music, featuring various note values, rests, and dynamic markings. The system concludes with a double bar line.

The second system of the musical score also consists of three staves, continuing the piece from the first system. It features the same instrumental arrangement and musical notation style. The system ends with a double bar line.

## COLUMBIA. 11s. (WORDS BY DWIGHT.)



As down a lone valley with cedars o'erspread, From war's dread confusion I pensively strayed,

The gloom from the face of fair heaven retired,

The winds hushed their murmurs

[the thunders expired,



Perfumes, as of Eden, flowed sweetly along, A voice as of angels, enchantingly sung, Columbia, Columbia, to glory arise, The queen of the world, and the child of the skies.



SWEET SOLITUDE. L. M.

Hail solitude thou gentle queen, Of modest air and brow serene, Tis thou inspires the poets theme Wrap'd in sweet visions airy dream, Wrap'd

in sweet visions airy dream, Wrap'd in sweet visions airy dream,

- 2 Parent of virtue, muse of thought,  
By thee are saints and patriots taught;  
Wisdom to thee her treasures owe,  
And in thy lap fair science grow,
- 3 What's in thee, refines and charms,  
Excites to thought, to virtue warms,  
What's perfect, firm and good,  
We owe to thee sweet solitude,
- 4 With thee the charms of life shall last,  
E'en when the rosy bloom is past,  
When slowly pacing time shall speed,  
Thy silver blossoms o'er my head
- 5 No more with this vain world perplex'd  
Thou shalt prepare me for the next;  
The spring of life shall gently cease,  
And angels wait my soul to peace.

THE GOOD OLD WAY. L. M.

Dover Selection, p. 56.

William Walker.

Lift up your heads Immanuel's friends,  
 And taste the pleasure Jesus sends,  
 O halle hallelujah,  
 O halle hallelujah,  
 Let nothing cause you to delay.  
 O halle hallelujah,

But hasten on the good old way, O halle hallelujah

2 Our conflicts here, though great they be,  
 Shall not prevent our victory,  
 If we but watch, and strive, and pray,  
 Like soldiers in the good old way.

CHORUS.

And I'll sing hallelujah,  
 And glory be to God on high;  
 And I'll sing hallelujah,  
 There's glory beaming from the sky.

3 O, good old way, how sweet thou art!  
 May none of us from thee depart,  
 But may our actions always say,  
 We're marching on the good old way.  
 And I'll sing, &c.

5 Though Satan may his power employ,  
 Our peace and comfort to destroy,

Yet never fear we'll gain the day,  
 And triumph in the good old way.  
 And I'll sing, &c.

5 And when on Pisgah's top we stand,  
 And view by faith the promis'd land,  
 Then we may sing, and shout, and pray,  
 And march along the good old way.  
 And I'll sing, &c.

6 Ye valiant souls, for Heav'n contend;  
 Remember glory's at the end;  
 Our God will wipe all tears away,  
 When we have run the good old way.  
 And I'll sing, &c.

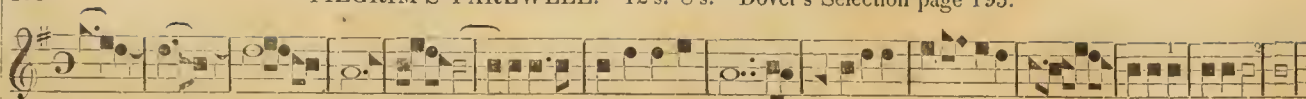
7 Then far beyond this mortal shore,  
 We'll meet with those who're gone before  
 And him we'll praise in endless day,  
 Who brought us on the good old way.  
 And I'll sing, &c.

And words of peace reveal. Who, &c. And, &c. How, &c.

How beautiful are their feet; Who stand on Zion's hill? Who bring salvation on their tongues, And words of peace reveal. How charming is their voice.

Zion He Zion

How sweet the tidings are, Zion behold thy Savior king, He reigns and triumphs here. Zion He Zion



Farewell, Farewell. Farewell, my friends, I must be gone, I have no home or stay with you, I'll take my staff and travel on, Till I a better world can view,



I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more. Farewell, :: :: my loving friends, farewell.



Farewell, &c. my friends, time rolls along,  
Nor waits for mortal cares or bliss  
I'll leave you here and travel on,  
Till I arrive where Jesus is.

I'll march, &c.  
Farewell, &c.

Farewell, &c. dear brethren in the Lord,  
To you I'm bound with cords of love:  
But we believe his gracious word,  
We all e're long shall meet above,

I'll march, &c.  
Farewell, &c.

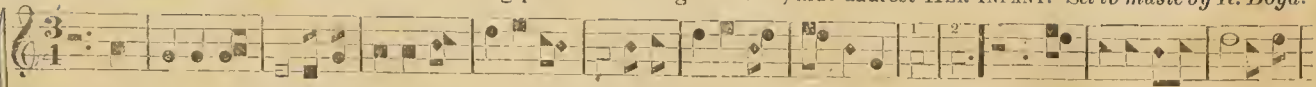
Farewell, &c. ye blooming sons of God,  
Sore conflicts yet remain for you  
But dauntless keep the heavenly road,  
Till Canaan's happy land you view.

I'll march, &c.  
Farewell, farewell, farewell, my loving, &c.

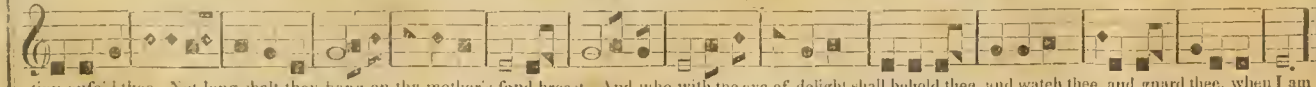
Great God the heav'n's well order'd frame, Declares the glories of thy name;      There thy rich works of wonder shine,      A

thousand starry beauties there,      A thousand radiant marks appear,      Of boundless pow'r and skill divine,      Of boundless pow'r and skill divine.

A FEMALE CONVICT, After receiving pardon in the sight of God, thus address HER INFANT. *Set to music by R. Boyd.*



O sleep not my babe, for the morn of to-morrow      Shall soothe me to slumber, more tranquil than thine : }      Not long shall the arm of affec-  
 The dark grave shall shield me from shame and from sorrow,      Tho' the deed, and the doom of the guilty are mine : }



tion enfold thee, Not long shalt thou hang on thy mother's fond breast, And who with the eye of delight shall behold thee, and watch thee, and guard thee, when I am  
 [at rest.]





O if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow, From both my streaming eyes 'Twas for my sins my

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

Great God attend while Zion sings, The joy that from thy presence springs;

To spend one day with thee on earth, Exceeds a thousand

days of mirth.

To spend, &c.

To spend, &c.

Young people all attention give, And hear what I do say; I want your souls in Christ to live, In everlasting day, Remember you are hast'ning on To death's dark

gloomy shade. Remember you, &c. Your joys on earth will soon be gone, Your flesh in dust be laid.

BABYLONIAN CAPTIVITY. P. M.

*Dar s*

Along the banks where Babel's current flows, Our captive bands in deep dëspondence strây'd, While Zion's

This system contains the first four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). The music is in common time. The lyrics are written below the staves.

fall in sad remembrance rose, Her friends, her children, mingled with the dead.

This system contains the next four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). The music is in common time. The lyrics are written below the staves.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is a piano accompaniment line in bass clef with the same key signature and time signature. The music begins with a half rest followed by a series of eighth and sixteenth notes.

Gently he draws my heart along, Both with his beauties and his tongue: Rise, saith my Lord and haste away, No mortal joys are worth thy stay.

The second system of music continues the vocal and piano parts. It features a triplet of eighth notes in the vocal line, indicated by a '3' above the notes. The piano accompaniment continues with rhythmic patterns of eighth and sixteenth notes.

The third system of music continues the vocal and piano parts. The vocal line features a mix of eighth and sixteenth notes, while the piano accompaniment maintains a steady rhythmic accompaniment.

The Jewish wintry state is gone, The mists are fled, The spring comes on; The sacred turtle dove we hear, Proclaim the new the joyful year.

The fourth system of music concludes the piece. The vocal line ends with a final cadence, and the piano accompaniment provides a concluding rhythmic pattern.

The first system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is in common time (C.M.). The lyrics are written below the staves, with the first line of lyrics under the first two staves and the second line under the bottom staff.

Sweet rivers of redeeming love  
Had I the pinions of a dove,  
Lie just before mine eyes  
I'd to those rivers fly,  
I'd rise superior to my pain,

The second system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is in common time (C.M.). The lyrics are written below the staves, with the first line of lyrics under the first two staves and the second line under the bottom staff. The system concludes with first and second endings, indicated by the numbers 1 and 2 above the notes.

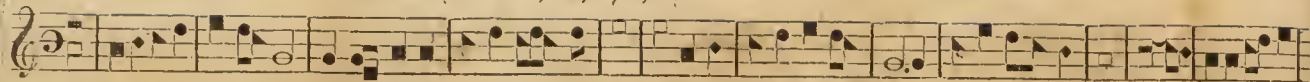
With joy outstrip the wind,  
I'd cross o'er Jordan's stormy waves,  
And leave the world behind.

No burning heats by day, Nor blasts of evening air, Shall take my health away; If God be with me there. Thou art my sun and thou my shade, To

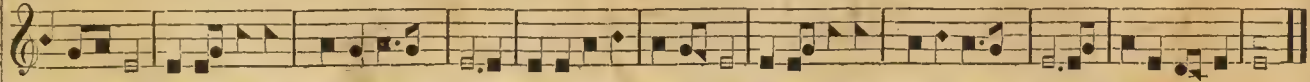
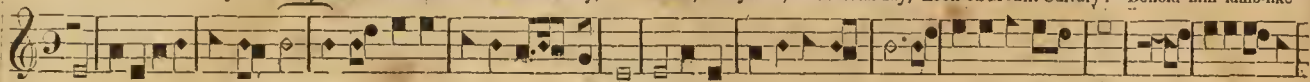
guard my head by night or noon.

Thou art my sun, &c.

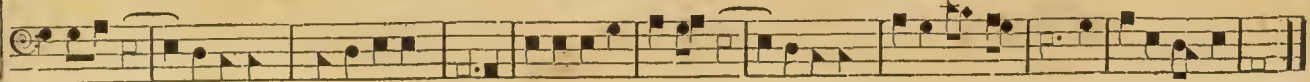
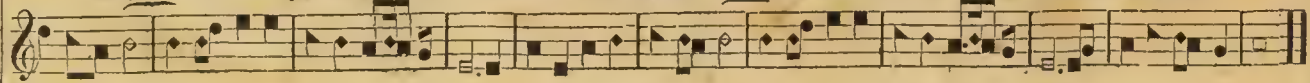
## MOUNT CALVARY, 8, 8, 8, 6.



The son of man they did betray, He was condemned and led away, Think, O my soul, that mortal day, Look on Mount Calvary! Behold him lamb-like



led along, Surrounded by a wicked throng, Accused by each lying tongue, And thus the lamb of God was hung, Upon the shameful tree,





Lord, what a thoughtless wretch was I,  
 To mourn and murmur and repine,  
 To see the wicked placed on high,

In pride and robes of honor shine  
 But O their end, their dreadful end,  
 Thy sanctuary taught me so,

## HUNTINGTON. Concluded.

On slippery rocks I see them stand, And fiery billows roll below,

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

## MONTGOMERY. C. M.

Early my God without delay, I haste to seek thy face, My thiraty spirit faints away, With-

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

MONTGOMERY. Concluded.

out thy cheering grace, So pilgrims on the scorching sand Beneath a burning sky; Long for a

This system contains the first four staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "out thy cheering grace, So pilgrims on the scorching sand Beneath a burning sky; Long for a".

cooling stream at hand And they must drink or die.

This system contains the next four staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "cooling stream at hand And they must drink or die.". The system concludes with first and second endings, marked with "1" and "2" above the notes.

## FRIENDSHIP. P. M.

Thy wrath lies heavy on a y soul, And waves of sorrow oe'r me roll, While dust and silence spread the gloom, My

This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The lyrics are written below the second and third staves.

friends belov'd in happier days, The dear companion of my ways Descend around me to the tomb, My

This system contains the next four staves of the musical score, continuing from the first system. The lyrics are written below the second and third staves.

FRIENDSHIP. L. P. M.

Concluded.

Musical score for 'FRIENDSHIP. L. P. M.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The lyrics are: 'friends belov'd in happier days, The dear companion of ways, Descend around me to the tomb.'

SOLITUDE NEW. C. M.

Musical score for 'SOLITUDE NEW. C. M.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The lyrics are: 'My refuge is the God of love, My foes insult and cry, Fly like a tim'rous trembling dove, Fly like a trembling tim'rous dove, To distant'.

SOLITUDE NEW. Concluded.

mountains fly To distant mountains fly. Since I have placed my trust in God A refuge always nigh

Why should I like a tim'rous bird, To distant mountains fly,

The musical score consists of four systems of staves. The first system has four staves (treble and bass clefs). The second system has two staves (treble clef). The third system has two staves (treble clef). The fourth system has two staves (treble and bass clefs). The lyrics are placed below the staves, with some words underlined. The score concludes with a double bar line.

MOUNT ZION. S. M. *Brown.*

The hill of Zion yields A thousand saered sweets, Before we reach the heav'nly fields, Or walk the golden streets.

Then let your songs abound, And ev'ry tear be dry: We're marching through Immanuel's ground To fairer wor ds on high,

The musical score consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 6/8 time and G major. The lyrics are printed below the vocal lines. The score includes various musical notations such as notes, rests, beams, and slurs.

## MOUNT SION. S. M. Concluded.

We're marching through Immanuel's ground, To fairer worlds on high. To fairer worlds on  
 high, We're marching through Immanuel's ground To fairer worlds on high.



With songs and honors sounding loud, Address the Lord on high, Over the heaven's he spreads his clouds, And waters veil the

This system contains three staves of music. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The lyrics are placed below the staves, with some words underlined.

sky, And waters veil the sky. He sends his show'rs of blessings down To cheer the plains be-

This system contains three staves of music. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The lyrics are placed below the staves, with some words underlined.

## EDOM, Continued

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

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature. The lyrics are placed below the staves, with the word 'low' positioned under the first staff. The lyrics are: 'low He makes the grass the mountains crown, And corn in vallies grow. He makes, &c. And corn, &c.'

## SCHENECTADY. L. M.

*Shumway.*

From all that dwell below the skies, Let the creators praise arise, Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry

The musical score consists of four staves, all in treble clef. The key signature has two flats (B-flat and E-flat). The music is written in a common time signature. The lyrics are placed below the staves: 'From all that dwell below the skies, Let the creators praise arise, Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry'.

tongue, Eternal are thy mercies Lord, Eternal truth attend thy word; Thy praise shall sound from shore to shore, Till sun

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a common time signature. The lyrics are placed below the staves, with some words underlined. The first staff has a whole rest in the first measure. The second staff has a whole rest in the first measure. The third staff has a whole rest in the first measure. The fourth staff has a whole rest in the first measure.

shall rise and set no more, Till sun shall rise and set no more.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a common time signature. The lyrics are placed below the staves, with some words underlined. The first staff has a whole rest in the first measure. The second staff has a whole rest in the first measure. The third staff has a whole rest in the first measure. The fourth staff has a whole rest in the first measure.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The music is in 3/4 time and features various rhythmic patterns and melodic lines.

swell the tow'ring wave. The men astonish'd mount the skies, And sink in gaping graves.

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics are placed below the vocal staves. The music concludes with a double bar line and first and second endings marked '1' and '2'.

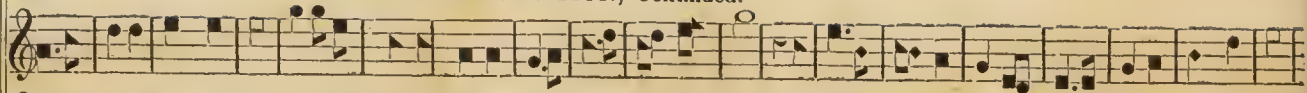
## PART III.

CONTAINING SEVERAL ANTHEMS AND ODES, OF THE FIRST EMINENCE.

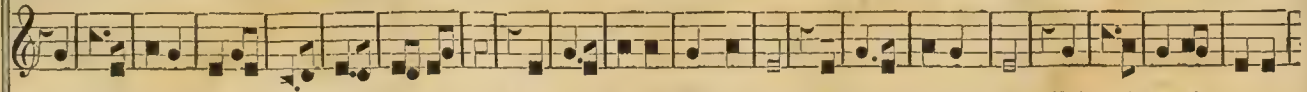
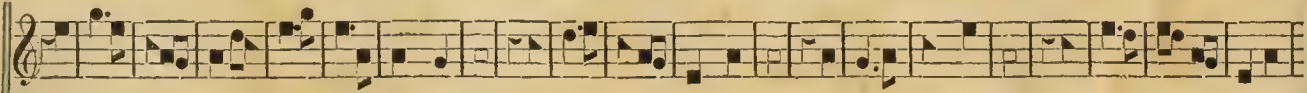
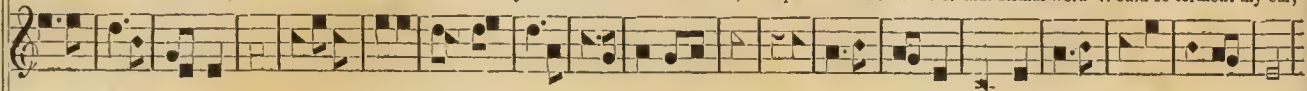
## LOVER'S LAMENTATION.

The musical score for "LOVER'S LAMENTATION" is written in 2/4 time and consists of four staves. The first three staves are for the vocal line, and the fourth is for the basso continuo. The lyrics are: "That awful day will surely come, Th' appointed hour makes haste, When I must stand before the judge, And pass the solemn test, Thou lovely chief of all my".

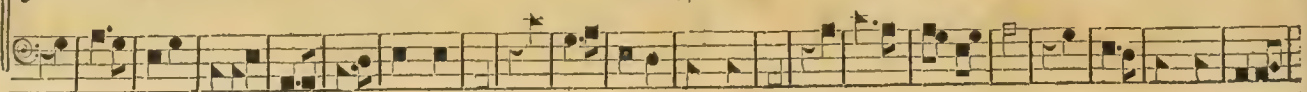
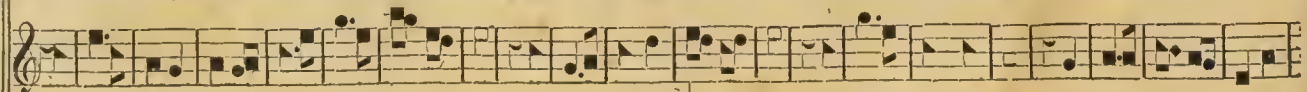
That awful day will surely come, Th' appointed hour makes haste, When I must stand before the judge, And pass the solemn test, Thou lovely chief of all my



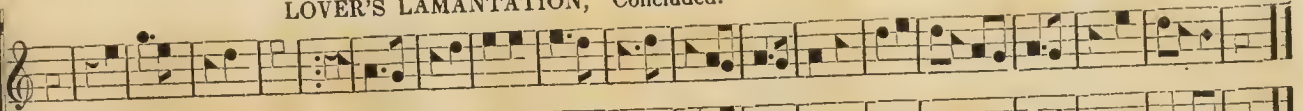
joys, Thou sov'reign of my heart, How could I bear to hear thy voice Pronounce the sound, " Depart!" The thunder of that dismal word Would so torment my ear,



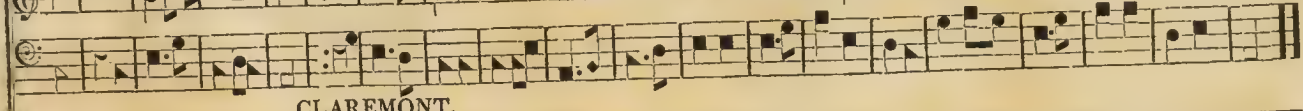
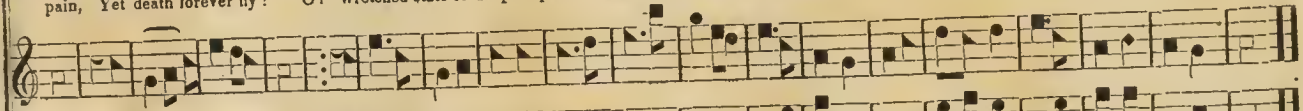
'Twould tear my soul asunder Lord, With most tormenting fear. What! to be banish'd from thy face, And yet forbid to die! To linger in eternal



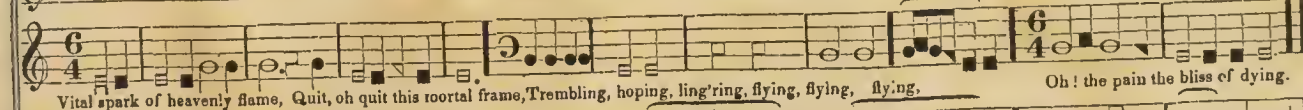
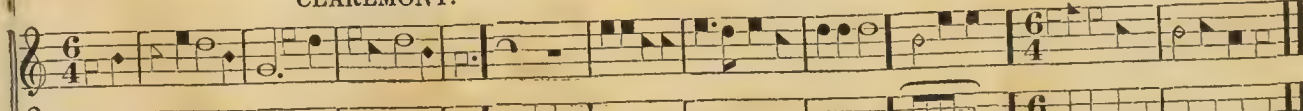
LOVER'S LAMANTATION, Concluded.



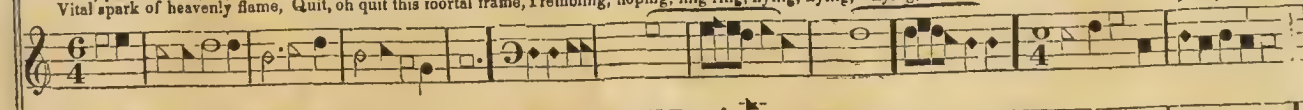
pain, Yet death forever fly! O! wretched state of deep despair, To see my God remove, And fix my doleful station, where I must not taste his love,



CLAREMONT.



Vital spark of heavenly flame, Quit, oh quit this mortal frame, Trembling, hoping, ling'ring, flying, flying, flying, Oh! the pain the bliss of dying.



## CLAREMONT.

Cease fond nature cease thy strife, And let me languish into life, And let me languish into life. Hark! Hark!

Hark they whisper, angels say, Sister spirit come away,

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff is a second vocal line. The fourth staff is the bass line. The lyrics are: "Cease fond nature cease thy strife, And let me languish into life, And let me languish into life. Hark! Hark! Hark they whisper, angels say, Sister spirit come away,"

Hark! they whisper, angels say, Sister spirit come away, Sister spirit come away. What is this absorbs me quite, Steals my senses shuts my sight.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff is a second vocal line. The fourth staff is the bass line. The lyrics are: "Hark! they whisper, angels say, Sister spirit come away, Sister spirit come away. What is this absorbs me quite, Steals my senses shuts my sight."



CLAREMONT, Continued,

Loud.

Drowns my spirit, Draws my breath, Tell me my soul can this be death? :: ::

Soft.

The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring, My ears with sounds seraphic

## CLAREMONT, Continued.

Slow Lively.

ring. My ears, &c. Lend, lend your wings. I mount, I fly, I mount, I fly O grave where is thy

victory? thy victory, O grave! where is thy victory? thy victory, O death where is thy sung? Lend, lend your wings, I mount, I fly, I mount I fly, I

## CLAREMONT, Concluded.

Four staves of musical notation. The first two staves are treble clefs, and the last two are bass clefs. The music consists of eighth and sixteenth notes, with some rests and accidentals. The lyrics are written below the second staff.

mount, I fly, I fly, O grave where is thy victory? O death where is thy sting? I mount, I fly, I mount, I fly, O grave where is thy victory? O death where is thy sting?

## FUNERAL ANTHEM. Rev. Chap, 14, ver 13

*Billings.*

Three staves of musical notation. The first staff is treble clef with a 3/2 time signature. The second staff is treble clef with a 2/4 time signature. The third staff is bass clef with a 2/4 time signature. The music features various note values, rests, and accidentals. The lyrics are written below the second staff.

I heard a great voice from heav'n, saying unto me, Write, From henceforth, write, from, &c. write From &c. blessed are the dead that die in the Lord.

## FUNERAL ANTHEM. Continued.

Yea saith the spirit for they rest, for they rest, for they rest, for they rest, from their labors, from their labors

from their labors and their works, which do follow, follow, follow, which do follow, follow them. Which do follow them.

David the King was grieved and moved, He went to his chamber, his chamber and wept; And as he went he wept and

said, O my son! :: Would to God I had di'd, :: For thee O absalom, my son, my son.

The musical score is written in 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part includes a treble clef and a bass clef. The vocal line has lyrics under it. There are repeat signs (double bar lines with dots) in the lyrics. A triplet of eighth notes is marked with a '3' above it in the piano part.

The Lord is ris'n in-deed! Hal-le-lujah! The Lord is ris'n indeed! Hal-le-lujah!

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

Hallelujah. hallelujah halle- lu- jah. And did he rise? And did he rise? And did he rise? did he rise? hear it ye

nations, hear it O ye dead! He rose, :||: :||: :||: He burst the bar- of death! :||: :||: And triumph'd o'er the grave.

## EASTER ANTHEM, Continued.

Then, then, then I rose, then I rose, then I rose, then first hu-

manity triumphant past the chrysal ports of light, and seiz'd eternal youth

Man all immortal hail,

The musical score consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score features various musical notations including notes, rests, and dynamic markings. The lyrics are: "Then, then, then I rose, then I rose, then I rose, then first hu-"; "manity triumphant past the chrysal ports of light, and seiz'd eternal youth"; and "Man all immortal hail,". The piano accompaniment includes a prominent rhythmic pattern of eighth notes in the lower register.



EASTER ANTHEM.

Concluded.

hail, Heaven all lavish o' strange gifts to man, Thine's all the glory, man's the boundless bliss, Thine's all the glory man's the boundless bliss,

JUDGMENT ANTHEM.

*Morgan*

Hark, hark, hark, ye mortals hear the trumpet Sounding loud the mighty roar, Hark the archangel's voice proclaiming, Thou old time shall be no more.

## JUDGEMENT ANTHEM. Continued.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The lower staff is in bass clef and contains a series of notes, including quarter and eighth notes, with some rests. The music is written in a common time signature.

His loud trumpet, His loud trumpet rends the tombs; Ye dead awake. See the purple banner flying, Hear the judgment chariot roll.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The lower staff is in bass clef and contains a series of notes, including quarter and eighth notes, with some rests. The music is written in a common time signature.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The lower staff is in bass clef and contains a series of notes, including quarter and eighth notes, with some rests. The music is written in a common time signature.

roll

roll; Hear the sound of Christ victorious, Lo he breaks through yonder cloud, Midst ten thousand

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The lower staff is in bass clef and contains a series of notes, including quarter and eighth notes, with some rests. The music is written in a common time signature.

JUDGMENT ANTHEM. Continued.

Slow

Lively

thousand :||: :||: saints and angels, see the crucified shine :

Is that he who di'd on Calv'ry, That was pierced with the spear, Tell us

seraphs, you that wonder'd, See, he rises thro' the air, Hail him, :||: :||: Oh yes 'tis Jesus, Hallelujah, hallelujah, hallelujah.

O yes 'tis Jesus.

## JUDGMENT ANTHEM. Continued.

Very lively.

Slow and grave.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo/mood is marked 'Very lively.' at the beginning and 'Slow and grave.' at the end. The notation includes various note values, rests, and dynamic markings.

Oh, O come quickly, O come quickly, O come quickly,

Oh,

come quickly, Hallelujah, come Lord come

Happy, happy.

The second system of music continues the piece with two staves. It includes the lyrics: "Oh, O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come Lord come Happy, happy." The notation features various note values, rests, and dynamic markings, including a '1 2' marking above a measure.

Soft.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo/mood is marked 'Soft.' above the staff. The notation includes various note values, rests, and dynamic markings.

mourners, happy mourners, happy mourners,

Lo in clouds he comes, he comes, View him smiling, Now determin'd ev'ry evil to destroy, All ye nations

The fourth system of music consists of two staves. It includes the lyrics: "mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes, View him smiling, Now determin'd ev'ry evil to destroy, All ye nations". The notation features various note values, rests, and dynamic markings.

JUDGMENT ANTHEM, Continued.

now shall sing him songs of everlasting joy. Now redemption long expected. See the solemn pomp appear, All his people, once rejected, Now shall meet him

in the air, Hallelujah, hallelujah, welcome, welcome bleeding Lamb. Now his merit by the harpers, Thro' the eternal deep resounds. Now re-

## JUDGMENT ANTHEM, Continued.

The first system of musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a common time signature. The vocal line begins with a series of quarter notes, followed by eighth notes and a half note. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

splendent shine his nail prints, ev'ry eye shall see the wound, They who pierced him shall at his appearance wail.

The second system of musical notation continues the piece with two staves. The vocal line and piano accompaniment maintain the same key and time signature as the first system. The vocal line includes a half note followed by quarter notes, and the piano accompaniment continues with its characteristic rhythmic patterns.

The third system of musical notation continues the piece with two staves. The vocal line and piano accompaniment maintain the same key and time signature. The vocal line includes a half note followed by quarter notes, and the piano accompaniment continues with its characteristic rhythmic patterns.

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

The fourth system of musical notation concludes the piece with two staves. The vocal line and piano accompaniment maintain the same key and time signature. The vocal line includes a half note followed by quarter notes, and the piano accompaniment continues with its characteristic rhythmic patterns. The system ends with a double bar line and repeat dots (>::).

Come to judgment, Stand before the son of man. Hark, hark, the archangel swells the solemn summons loud,

{ Tears the strong pil-  
Hark the shrill out-

lars of the vaults of heaven, Breaks up old marble, the repose of princes; See the graves open and the bones arising, Flames all around them.  
cries of the guilty wretches, Lively bright horror and amazing anguish Stare through their eyelids; while the living worm, Lies gnawing within them.

## JUDGMENT HYMN. Continued.

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

Down to hell there's no redemption, Ev'ry Christless soul must go, Down to hell, depart :: :: be cursed into everlasting flames.

Hear tho Saviour's words of mercy, Come ye ransom'd sinners come  
Swift and joyful on your journey.

To the palace of your God.

{ See the souls that earth despised, In ce-  
Joy celestial, hymns harmonious, In soft



## JUDGEMENT ANTHEM. Concluded.

lestial glories move, Hallelujah big with wonder, Praising Christ's eternal love, Hallelujah, hallelujah echo through the realms of light.  
 symphony resound: Angels, seraphs, harps and trumpets, Swell the sweet angelic sound; Hail Almighty, :||: Great eternal Lord, Amen.

## THE ROSE OF SHARON. Solomon, song 2.

*Billings.*

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

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

## THE ROSE OF SHARON. Continued.

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

so is my beloved among the sons, so is my beloved among the sons,      I sat down under his shadow with great delight.

The musical score is written on ten staves. The first two staves are empty. The third staff begins with a treble clef and contains the first line of lyrics. The fourth staff continues the melody. The fifth and sixth staves contain the second line of lyrics. The seventh and eighth staves continue the melody. The ninth and tenth staves contain the third line of lyrics. The music is written in a simple, early style with square notes and stems.

THE ROSE OF SHARON. Continued,

And his fruit was sweet to my taste

And his fruit, and his fruit was sweet to my taste.

And his fruit was sweet to my taste.

And his fruit, and his fruit was sweet to my taste,

And his fruit, and his fruit, &c.

He brought me to the banqueting house,

his banner over me was love, He brought me to the banqueting house, his banner over me was love.

Stay me with flagons, comfort me with

## THE ROSE OF SHARON. Continued.

apples, for I am sick for I am sick, for I am sick of love, I charge you, O ye daughters of Jeru-salem,

By the rose, and by the hinds of the field, that you stir not up, that you stir not up, that you stir not up, that you stir not up, nor a-

w ake    awake    awake    awake    my love till he please.

The voice of my beloved,    Behold! he cometh,

leaping upon the mountains, skipping,    ::    ::    leaping upon the mountains, skipping upon the hills.

My beloved spake, and

## THE ROSE OF SHARON. Continued.

said unto me, rise up, rise up, rise up, rise up my love, my fair one, and come away. For lo the winter is

This system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a 6/4 time signature. The fourth staff is a bass clef with a 6/4 time signature. The lyrics are written below the second and third staves.

past, the rain is over and gone. For lo, &c. the rain is over, the

This system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a 6/4 time signature. The fourth staff is a bass clef with a 6/4 time signature. The lyrics are written below the second and third staves.

THE ROSE OF SHARON. Concluded.

The first system of musical notation for 'THE ROSE OF SHARON' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests and dynamic markings.

rain is over, the rain is over and gone. For lo, &c.

The second system of musical notation continues the piece. It consists of two staves, treble and bass clef, with a common time signature. The lyrics 'rain is over, the rain is over and gone. For lo, &c.' are written below the staves. The notation includes various rhythmic patterns and rests.

HEAVENLY VISION. Taken from Rev. Chap. 5. ver. 11.

Billings.

The first system of musical notation for 'HEAVENLY VISION' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music begins with a rest in the first measure, followed by various note values and rests.

I beheld, and to a great multitude which no man could number, Thousands of thousands, and ten times thousands, thousands &c.

The second system of musical notation continues the piece. It consists of two staves, treble and bass clef, with a common time signature. The lyrics 'I beheld, and to a great multitude which no man could number, Thousands of thousands, and ten times thousands, thousands &c.' are written below the staves. The notation includes various rhythmic patterns and rests.

## HEAVENLY VISION. Continued.

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

Stood before the Lamb, and they had palms in their

hands, and they cease not day nor night, saying, Holy, holy, holy, holy, holy, Lord God Almighty, Which was and is, and



HEAVENLY VISION. Continued.

1 2

is to come, Which was, &c.

And I heard a mighty angel

fly- ing through the midst of heav'n.

1 2

crying with a loud voice,

wo. wo, wo,

wo,

Be unto the earth by reason of the trumpet which is

yet to sound.      And when the last trumpet sounded,      the great men and nobles,      rich men and poor, bond and free, gathered themselves to-

gether, and cried to the rocks and mountains to fall upon them      and hide them from the face of Him      that sitteth on the throne,

## HEAVENLY VISION. Concluded.

For the great day of the Lord is come, and who shall be able to stand. And who shall be able to stand.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are printed below the vocal line.

## ODE ON SCIENCE. Sharp Key on G.

The morning sun shines from the east, And spreads his glories to the west, All nations with his beams are

This musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are printed below the vocal line.

## ODE ON SCIENCE. Continued.

blest, Where'er the radiant light appears. So science spreads her lucid ray, O'er lands which long in

This system contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The lyrics are written below the middle staff.

darkness lay; She visits fair Co-lum-bi-a, And sets her sons among the st.rs. Fair

This system contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The lyrics are written below the middle staff. The word 'st.rs.' is written with a subscript 's'.

## ODE ON SCIENCE. Concluded.

freedom her attendant waits, to bless the portals of her gates, to crown the young and rising states With laurels of immortal day : The

This system contains the first three staves of music. The top two staves are treble clefs, and the bottom staff is a bass clef. The lyrics are written below the staves, with some words appearing above the notes in the second staff.

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

This system contains the next three staves of music. The top two staves are treble clefs, and the bottom staff is a bass clef. The lyrics are written below the staves. The system concludes with first and second endings, indicated by '1' and '2' above the notes.

## FAREWELL ANTHEM.

My friends

I am going, I am going a long and

My friends, I am going a long and tedious

journey

Never to return; I am going a long journey never to return.

I am

tedious journey, Never to return, I am going a long journey Never to re- turn. Never to re- turn. Never to re- turn. Never to re-

going a long journey, Never to return, I am going a long journey Never to re- turn. Never to return

## FAREWELL ANTHEM. Continued.

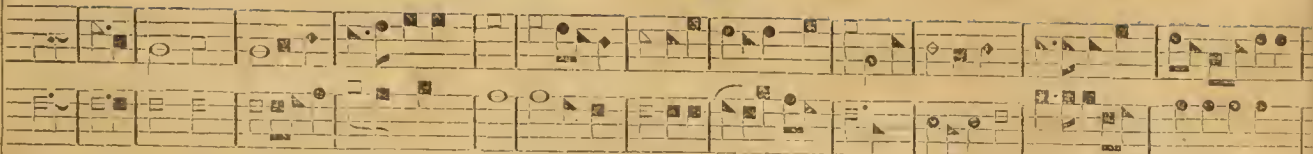
Fare you well

turn never, never, never, never to return, Fare you well, my friends. ::

never to return, never never to return, Fare you well, my friends.

Fare you well my friends, And God grant we may meet together in that world above

Where trouble shall cease, and harmony shall abound,



hark! hark, my dear friends, for death hath called me, And I must go and lie down in the cold and silent grave, Where the mourners cease from mourning,



and the prisoner is set free, Where the rich and the poor are both alike, Fare you well! fare you well! fare you well! fare you well! fare you well my friends.

