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**REPOSITORY OF SACRED MUSIC.**

SELECTED FROM THE MOST EMINENT AND APPROVED AUTHORS IN THAT SCIENCE,

FOR THE USE OF

CHRISTIAN CHURCHES OF EVERY DENOMINATION, SINGING SCHOOLS AND PRIVATE SOCIETIES.

*TOGETHER WITH A PLAIN AND CONCISE*

**INTRODUCTION TO THE GROUNDS OF MUSIC,**

**AND RULES FOR LEARNERS.**

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**BY JOHN WYETH.**

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STEREOTYPE EDITION, ENLARGED AND IMPROVED.

—  
**PRINTED AT HARRISBURG, PENNSYLVANIA, BY JOHN WYETH,**

AND SOLD BY HIM, AND BY CAREY & LEA, AND JOHN GRIGG, BOOKSELLERS, PHILADELPHIA, EITHER OF WHOM WILL GIVE A  
LIBERAL ALLOWANCE TO WHOLESALE PURCHASERS.

.....  
**1826.**

*Eastern District of Pennsylvania, to wit :*

\*\*\*\*\*  
\* BE IT REMEMBERED, That on the twenty-fourth day of August, in the fifty-first year of  
\* L. S. \* the Independence of the United States of America, A. D. 1826, JOHN WYETH, of the said district,  
\* \* \* \* \* hath deposited in this office the title of a book, the right whereof he claims as Proprietor, in the  
\*\*\*\*\* words following, to wit :

“Wyeth's Repository of Sacred Music. Selected from the most eminent and approved authors in that science, for the use of Christian Churches of every denomination, Singing Schools and private Societies. “ Together with a plain and concise Introduction to the Grounds of Music, and Rules for Learners. By “ JOHN WYETH,”

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

D. CALDWELL, Clerk of the Eastern  
District of Pennsylvania

## PREFACE TO THE FORMER EDITIONS.

AS it is unusual to meet with a book, however trifling, without a preface, the editor to avoid singularity, and feeling desirous to say a few words explanatory of his motives, in ushering to the world his Repository of Sacred Music, has adopted the usual course. It must be confessed, that although most musical compilations contain many pieces of acknowledged merit, the airs of which, if performed with taste and judgment, are capable of inclining the soul, if it is not harder than adamant, to the most exalted and sacred adoration; it is equally certain, that they likewise contain many, which neither do honour to the authors, nor credit to the taste of the compilers, being considered generally improper for divine worship, and seldom used as such; consequently laid aside as so much trash—introduced, as purchasers often observe, to swell the book and enhance the price. But few of the tunes introduced in this work have claim to originality. In the selection, the editor has not depended entirely upon his own judgment; well aware, that to ‘please with his airs,’ much depends on the variety of taste among the admirers of sacred music. The lovers of ancient melody, will here recognize a good number of old acquaintances, that were almost ‘dead and forgotten lie;’ while the friends to modern composition will find themselves by no means neglected. In short, if many years attention to the charms of church music—if an extensive acquaintance with the taste of teachers of the first eminence in the United States, and with the possession of some thousand pages of selected music to cull from, be considerations, which may add to the merit of the editor’s undertaking, he is confident that his Repository will claim a patronage among the admirers of sacred music.

J. WYETH.

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¶ The editor returns sincere thanks for the flattering manner, in which his former editions have been received by the gentlemen teachers and others, and now solicits their further patronage for this edition improved and corrected.  
*Harrisburg, October, 1826.*

## MUSICAL TERMS.

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*Adagio.* Denotes the slowest movement; and is the proper name of the first mood in common time.

*Allegro.* Denotes a quick movement, and is the name of the third mood in common time.

*Andante.* Implies a moderate, equal and distinct manner of performing.

*Affetuoso.* Tender and affectionate.

*Crescendo.* This implies that the force of the voice must increase gradually till the strain is ended.

*Diminuendo or Dim.* Means the reverse of the foregoing, and is sometimes set in opposition to it; when properly performed they make no trifling addition to the beauties of music.

*Duétto.* Two parts only.

*Da Capo.* To conclude with the first strain.

*Divoto.* In a devout manner.

*Forte or For.* Full, loud or strong.

*Fortissimo or Fortis.* Louder than forte.

*Grave.* Denotes a slow movement, between Adagio, and Largo; it requires also a solemn manner of singing.

*Languissant.* In a languishing manner.

*Maeztoso.* Passages which have this term placed over them must be performed slowly, with majesty and grandeur.

*Moderato.* Somewhat slower than the true time.

*Mezza Piano.* Not so soft as Piano.

*Piano or Pia.* Directs one to sing soft like an echo.

*Pianissimo or Pianis.* Very soft.

*Solo.* One part alone.

*Trio.* A piece in three parts.

*Vivace.* In a lively, cheerful manner.

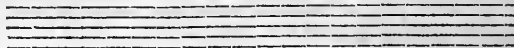
*Vigoroso.* With strength and firmness.

# INTRODUCTION TO THE GROUNDS OF MUSIC, &c.

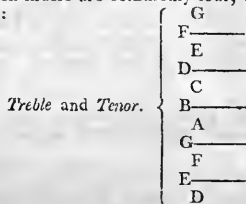
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## OF THE SCALE OF MUSICAL NOTES, COMMONLY CALLED THE GAMUT.

**MUSIC** is written on five lines, which, including the spaces between them, and immediately above and below them, are called by musicians a *Stave*, and are thus placed :



It often happens that notes of music ascend above, or descend below these five lines, and then another line is occasionally added, and is called the *Ledger line*. Notes on the upper ledger line, are called notes in *Alt*, and those on the lower ledger line, are called *Doubles*. These lines and spaces are represented by the first seven letters of the alphabet, which are placed on the stave, according to the part of music for which it was designed. The parts of church music are commonly four, viz. *Treble*, *Counter*, *Tenor* and *Bass*. The letters on the *Treble* and *Tenor* staves are placed in the following order :

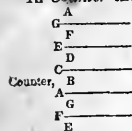


Every part of music has placed at the beginning of the stave, what is called a *Cliff*, or a musical character, which shows what part of music is on that stave—whether *Treble*, *Tenor*, *Counter*, or *Bass*.

The Treble and Tenor cliff is the same. It is always placed on G, the lower line but one in the *Treble* and *Tenor* stave, and is therefore called the G cliff, and is thus marked:



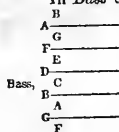
In *Counter* the letters on the stave are thus placed:



The *Counter* cliff, thus marked, is called the C cliff, being always placed on that letter, which is the middle line of the *Counter* stave, and is now generally used for this part of music.



In *Bass* the seven letters are thus placed on the stave, viz.



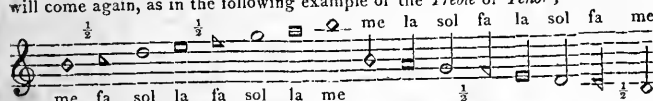
The third and last cliff is the F cliff, used only in the *Bass* stave, and always placed on F, the upper line but one in the *Bass* stave, and is thus marked:



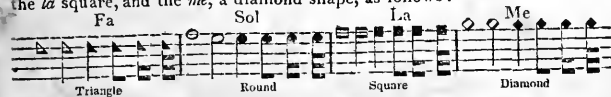
In all music, if either of the cliffs be moved to another line or space, the letters in the order before placed, must all move with it; but in modern compositions of music this seldom happens. In this collection, however, a few instances will occur.

Although there are more than seven places on the stave to be named by letters, yet there are but seven letters used, every eighth being the same repeated, and they always keep the same order; where G is found, the next letter above is A, the next B, and so on, always reckoning both lines and spaces.

All notes of music which represent sounds, are called, in sounding them, by four names, viz. *Me, fa, sol, la*.<sup>\*</sup> *Me* is the leading note, and when that is found, the notes on the lines and spaces above are called *fa, sol, la, fa, sol, la*; and those below *me, la, sol, fa, la, sol, fa*; after which *me* will come again, as in the following example of the *Treble* or *Tenor*;



the *la* square, and the *me*, a diamond shape, as follows:



In *Counter* and *Bass*, after finding *me*, the other notes are named in the same order. But for the greater facility in naming the notes, in this collection, the learner will find the heretofore practice greatly simplified, as the *fa, sol, la*, and *me*, are distinguished throughout by their shape, viz. the *fa* is a triangle, the *sol* round,

The learner will easily perceive the readiness in naming the notes in any tune by merely acquiring a knowledge of these four shapes.

\* Be careful to speak the notes plain. *Me* is commonly wrote *mi*, but I have called it *me* through the whole of this introduction, as it is sounded. Sound *fa* as in *father*, *la* as in *law*; and *sol* as in *soldier*. I would here beg leave to observe, that the reason and origin of using figures at the beginning of the stave to denote the time, seems to be almost lost, and they are called three to two, or three from two, 3 to 4—3 from 8, &c. without seeming any thing more than arbitrary characters, to denote a quicker or slower time. I think it may be of some use to explain this matter. At first the notes, instead of the names of *semibreve, minim, crotchet*, &c. were called by the names of numbers, denoting their relative qualities or lengths. Thus a semibreve being called *one*, a minim was called *two*, a crotchet *4*, a quaver *8*, semiquaver *16*, &c. And 3 2 means three minims in a bar; 3 4, three crotchets; 3 8, three quavers; 6 4, six crotchets; 6 8, six quavers in a bar;—and in common time, 2 4 means two crotchets; and so of several other times, which are now little used; as, 2 16, 6 16, 9 8, 9 16, 12 4, 12 8, 12 16, the upper figure denoting the number of notes in a bar, and the lower figure the name or kind of notes.

There are said to be but seven natural sounds, every eighth sound being the same, and called an octave; therefore these sounds are represented by only *seven* letters. The sounds are called in music *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps; therefore observe, that, the *natural* place for *me*, is, in all parts of music, on that line or space of the stave, which is called B:

But if B or one ♭ is set at the beginning of a tune, *me* is in . . . . . E  
 B and E or two ♭♭ are set, it is in . . . . . A  
 B E and A or three ♭♭♭ are set, it is in . . . . . D  
 B E A and D or four ♭♭♭♭, it is in . . . . . G

If F or one # is set, it is in . . . . . F  
 F and C or two ## are set, it is in . . . . . C  
 F C and G or three ### are set, it is in . . . . . G  
 F C G and D or four #### are set, it is in . . . . . D

As in the following example, viz.

ME in its NATURAL ♯ place.	ME, transposed by flats.				ME, transposed by sharps.			
	B ♭ flat, <i>me</i> in E.	B and E flat <i>Me</i> in A.	B, E and A flat <i>me</i> in D.	B, E, A and D flat <i>me</i> in G.	F sharp <i>me</i> in F.	F and C sharp <i>me</i> in C.	F, C and G sharp <i>me</i> in G.	F, C, G and D sharp <i>me</i> in D.
Tenor or Treble.								
Counter. <i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>
Bass. <i>Me.</i>								

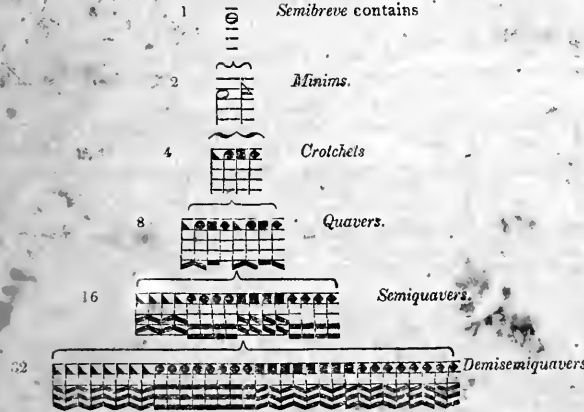
When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between F and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above* are called, as before observed, *fa*, *sol*, *la*, &c. and *below*, *la*, *sol*, *fa*, &c. and the two semitones are always found between *me* and *fa*, and *la*, and *fa*.

A distinction should always be made between the two sounds of *B-me* and *C-fa*. Many are apt to strike *B-me* as high as *C-fa* in sharp-keyed tunes, which injures the composition,

# THE NAMES AND MEASURES OF THE NOTES USED IN MUSIC WITH THEIR RESTS.

	Semibreve. 1 Bar.	Minim. $\frac{1}{2}$ Bar.	Crotchet. $\frac{1}{4}$ Bar.	Quaver. $\frac{1}{8}$ Bar.	Semiquaver. $\frac{1}{16}$ Bar.	Demisemiquaver. $\frac{1}{32}$ Bar.
NOTES.						
RESTS.						

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



## EXPLANATION OF THE SCALE.

This scale comprehends the six musical notes, with their rests and the proportion they bear to each other.

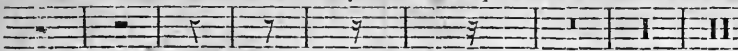
1. The *Semibreve*, is now the longest note used, though anciently it was the shortest. It is the measure note, and guides all the others.
2. The *Minim*, is but half the length of the semibreve, and has a tail to it.
3. The *Crotchet*, is but half the length of the minim, and has a black head.
4. The *Quaver*, is but half the length of the crotchet, having one turn to its tail, which is crooked, sometimes one way and sometimes another.
5. The *Semiquaver*, is half the length of the quaver, having two turns to its tail, which turns are crooked as variously as that of the quaver.
6. The *Demisemiquaver*, is half the length of the semiquaver, and has three turns to its tail, crooked like those of the semiquaver.

These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.




*Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver 2 bars 4 bars 8 bars*

**Rests** are notes of silence, which signify that you must rest or keep silent, so long time as it takes to sound the notes they represent; excepting the semibreve rest, which is called the bar rest, always filling a bar, let the mood of time be what it may.




## OF THE OTHER CHARACTERS USED IN MUSIC, AND THEIR USES.



<i>Point of Addition.</i>	<i>Point of Diminution.</i>	<i>Flat.</i>	<i>Sharp.</i>	<i>Natural.</i>	<i>Slur.</i>	<i>Bar.</i>	<i>Double Bar.</i>	<i>Repeat.</i>	<i>Shake or Trill.</i>	<i>Double Ending.</i>	<i>Notes of Distinction.</i>	<i>Close.</i>
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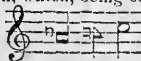
The *Point of Addition*, set at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is set to a semibreve, it is as long as three minims, &c. as for example,

A figure of 3, or *Diminution*, set over or under any three notes, shows that they must be sung in the time of *two* notes of the same kind, as for example:  which shows that when this figure is set over three crotchets, they must be sung in the time of one minim; and three quavers with this figure, in the time of one crotchet.

A *Flat* ♭ is a mark of depression, and causeth any note before which it is placed to be sounded half a tone lower than if the flat was not there; and when a flat is set at the beginning of a stave, it has the influence of flattening all such notes as happen to be on that line or space throughout the whole strain, unless regulated by the intervention of sharps, or naturals, which answer only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

A *Sharp* ♯ is a mark of elevation, just the reverse of a flat, and raises any note before which it is placed, half a tone higher: if set at the beginning of a stave, it sharpens, or raises every note on that line or space, throughout the strain, except contradicted by flats or naturals.

A *Natural* ♮ is a mark of restoration, which, being set before any note that was made flat or sharp at the beginning of a stave, restores it to its former natural tone, as for example:



Here you may see that B is made flat at the beginning of a stave, but the note which stands on B must be sung as if there had been no flat there, because it is restored by the *Natural* placed before it.

A *Slur* or *Tie*, links any number of notes together which should be sung to one syllable,\* as for example,



A *Bar* is to divide the music according to the measure note into equal parts.

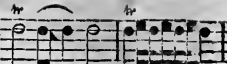
A *Double Bar* shows the end of a strain, and in modern music, is commonly preceded by a repeat.

A *Repeat* shows that a part of the tune is to be sung twice, beginning the second time of singing, at the note placed at the right side, and end at the next double bar or close; therefore having sung that part once, you must immediately sing it again.

A *Shake* or *Trill* is or ought to be placed over any note that ought

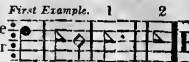
\* In singing slurred notes in words, great care should be taken to pronounce the words properly, for which purpose observe these directions: Keep your lips and teeth asunder, from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any kind of hitch or jolt, (which is too often practised) and if possible do not stop to take breath until you have done; otherwise you break the slur and spoil the pronunciation.

to be shaken, something like the following:

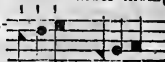


This is called one of the graces in music, but unless it is well down, it had better be unattempted by the performer and sung plain. Notes may sometimes be *graced*, but not *disgraced*. Observe, that a note cannot be shaken without breaking it to pieces, as in the example; see the minim marked with a tr and the example how to perform it.

A *Double Ending*, shown by the figures 1 2 set over notes at the close of a tune, when there is a repeat, thus, informs the singer, that the note under the figure 1, is sung before the repeat, and the note under figure 2, must be sung the second time, omitting the note under figure 1. But if the notes are tied as in the second example, then both notes are sung the second time.



Such notes as have *Marks of Distinction* placed over or under them, should be sounded very distinct, and with some emphasis, thus,



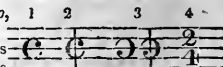
A *Close*, is two or three bars together, which show the tune to be ended, thus,



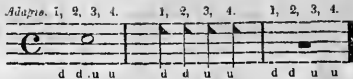
## OF THE VARIOUS MOODS OF TIME USED IN PSALMODY.

NINE different Moods of time are now used in psalmody, four of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2-4, or 2 *Fours*, and are thus characterized at the beginning of tunes or strains, viz.

These four are called common time, because they are measured by even numbers, as 2, 4, 8, &c. *Adagio* denotes a very slow movement; it has a semibreve for its measure note; every bar containing that or other notes or rests amounting to the same quantity of time; so in the example following, a semibreve fills the first bar, the second bar is filled by four crotchets, the third bar by a semibreve rest. In order to give these notes and rests their proper regular time, a motion of the hand is necessary, which is called *Beating of time*; every motion or swing of the hand, is called a *Beat*. This mood has four beats in a bar, which should be beaten two down and



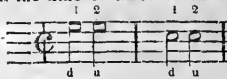
Two up, in the following manner; First, lightly strike the ends of your fingers; secondly the heel of your hand; thirdly, raise your hand a little, and shut it partly up; fourthly, raise it still higher, and throw it open at the same time, which completes the bar. It is best to distinguish the third motion from the fourth, by shutting or opening the hand. Every bar in this mood of time is performed in like manner. Each beat should be exactly one second of time.



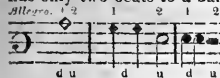
*Largo*, the second mood in common time, has likewise a semibreve for its measure note, and contains notes or rests to that amount in each bar. This has four beats to a bar, performed in the same manner as in *Adagio*, only one quarter quicker, or four beats in the time of three seconds.



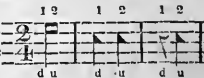
Where the music, in *Largo*, consists chiefly of minims, sometimes but two beats are given to a bar thus:



*Allegro*, the third common time mood, has also a semibreve for its measure note, and contains notes or rests to that amount, in each bar; but has only two beats to a bar, which are one down and one up, allowing one second to each beat as in the example.



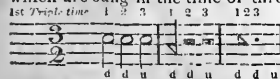
The fourth common time mood, 2-4, or two fours, has a minim for its measure note and notes or rests to that amount in each bar; it has also two beats to a bar, one down and one up. Four beats in this bar are performed as quick as three in *Largo*, when four beats are given to that mood. (See the note at page 6.)



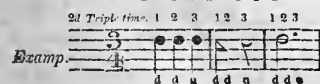
The next moods of time in order, are called *Triple time* moods, of which there are three, viz. 3 *twos*, 3 *fours*, 3 *eighths*. They are called *Triple*, because they are measured by odd numbers, each bar containing either three minims, three crotchets, or three quavers; two of which must be sung with the hand down and one up. The marks of triple time are thus set at the beginning of staves:



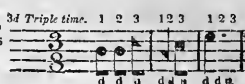
The first 3 *Twos*, contains three minims, or one pointed semibreve, or other notes which measure equal to them in a bar; which are sung in the time of three seconds, two beats down, and one up, as in the example.



N. B. A minim in 3 *Twos* is performed in the same time as a crotchet in the first mood of common time. The second mood of triple time, 3 *Fours*, contains three crotchets, or other notes or rests equivalent, in a bar, which has three beats, two down, and the other up, one half quicker than the first triple time mood: A crotchet in this time is equal to a crotchet in the second mood of common time.

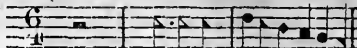
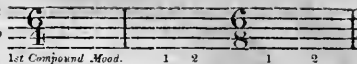


The third triple time mood, has three quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar, but they are performed as quick again as in the mood last mentioned, and has also three beats.

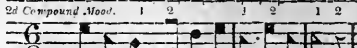


The two remaining moods are called *Compound Moods*; being compounded of common and triple measure; of common, as the bar is divided equally, the fall being equal to the rise; and of triple, as each half of the bar is threefold. They are distinguished, at the beginning of staves thus:

The first, 6 *Fours*, contain *six crotchets* in a bar, or other notes or rests equivalent, which are sung in the time of two seconds, and by two equal beats, one down and one up, as for example,



The second compound mood contains *six quavers* in a bar; has also two beats in a bar, one down and one up. A beat in this mood has the same time as the second in common time, called *Largo*.



The figures in the examples placed over the bars, show the number of beats in each bar; and the letters placed under the bars show how they must be beat, viz. the letter *d* shows when the hand must go down, and the letter *u* when it must rise up.

The bar rest is properly so called, because it is allowed to fill a bar in all moods of time.

Observe here, that the hand falls at the beginning, and rises at the end of every bar, in all moods of time.

That in the *Adagio* and *Largo* moods, a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the *Allegro* and 3-2 moods, a semibreve is two beats, a minim one, a crotchet half, &c.

That in the 2-4, 3-4, 3-8, and 6-8 moods, a semibreve cannot be used because it will more than fill a bar.

That in 3-8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

That in 6-4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6-8, a pointed crotchet is one beat, quavers three at a beat, &c.

Observe also—That in those moods of time which are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shows how many of that kind of notes are equal to a semibreve; as, for example, in the mood marked 3-2, the upper figure being 3, shows that three notes of some kind will fill a bar in that mood, and the under figure 2, shows that two of them are equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time. The same rule holds good with regard to the other moods marked with figures.

The performing the several moods in their proper time, is a matter which should be well attended to: And yet singers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so nearly alike, that the difference is scarcely perceptible. This, in many pieces, especially in such as change from one mood to another, entirely frustrates the design of the composer, and ruins the music. Others again will sing all moods too slow; this is so common, that many persons who profess to be good singers, will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of music is on the decline, and the singers grown dull

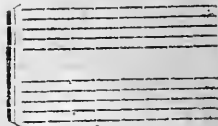
and indifferent about singing; they will then drag heavily through a piece of music, and render it not only a burthen to themselves, but disagreeable to all who hear them. On the other hand, some may err by beating time too fast; this error is found sometimes in persons who are possessed of too great a share of ostentation. To enable young singers and young teachers of music to avoid all these errors, and to give each mood its proper time, I have added the following directions:—Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as suitable as any; suspend it by a small tight cord, in such a manner that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended, be as follows:

For the Adagio, Allegro, 3-2 and 6-4 moods,	39 and 2-10ths inches
For the Largo, 3-4, 6-8 moods, . . . . .	22 and 1-10th do.
For 2-4, . . . . .	12 and 4-10ths do.
For 3-8, . . . . .	5 and 1-21 do.

Then for every swing or vibration of the ball, i. e. every time that it crosses the perpendicular line, or place of its natural situation when at rest, count one beat, and for the different moods of time, according to the different lengths of the cord as expressed above. This is so easy a way of ascertaining the true time of each mood, that it is presumed no one who designs to be a singer, will think it too much trouble to make trial of. These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow, &c. being placed over the tune or anthem, in which case no certain rules can be given: the following general directions however may not be amiss—When the term slow occurs, let the music be performed about one sixth slower than the true time, and when the term very slow occurs, about as much slower still; and contrary for terms quick and very quick.

### OF THE BRACE.

The several parts of a piece of music, which are sung together, are shown by a brace, placed at the beginning of the staves, as in the example. If two parts only are sung together, the brace encloses the two staves: and if the three parts are sung together, then the brace is extended to enclose the three; and so of four.



### OF CHOOSING NOTES.

Notes are often set immediately over each other in the same stave and bar, only one of which is to be sounded by the same person; the singer may sound which of them he pleases: if two persons are singing the same part, one of them may take the upper note, and the other the lower note. Notes set an eighth below the common bass, are called *Ground Bass*.

Minim *Rests* are sometimes placed over each other, but the time of both is to be reckoned.



## OF THE SEVERAL CONCORDS AND DISCORDS, BOTH PERFECT AND IMPERFECT.

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; but the *Fifth* may be made *imperfect*, if the composer pleases. The *Third* and *Sixth* are called *imperfect*; their chords not being so full nor so agreeable to the ear as the *perfect*; but in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain places when the *Fifth* is left out; so in effect there are but three *Concords*, employed together, in composition.

N. B. The meaning of *imperfect* signifies that it wants a semitone of its *perfection*, to what it does when it is perfect; for, as the lesser or imperfect *Third*, includes but three half tones, the greater or major *Third* includes four half tones, &c.

The *Discords* are, a *Second*, a *Fourth* and a *Seventh*, and their octaves; though sometimes the greater *Fourth* comes very near to the sound of an imperfect chord, it being the same in ratio as the minor *Fifth*. The following is a table of the several *Concords* and *Discords*, with their octaves under them

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

N. B. If a voice or instrument, could reach to ten thousand octaves, they are all counted as one in nature. Every eighth or octave, contains twelve semitones, the five whole tones being divided into semitones, and the two natural semitones, make the twelve, as in the following example:

An OCTAVE contains 12 semitones.

G	8th	12
f # or g	# 7th	11
F	6th	10
E	# 6th	9
e b or d #	b 6th	8
D	5th	7
c # or d b	# 4th	6
C	4th	5
B	# 3d	4
b b or a #	b 3d	3
A	# 2d	2
g # or a b	b 2d	1
G	unison.	0

In this scale of semitones, the lower line G is made the foundation from which the others are reckoned; and is therefore called *unison*, because one and the same sound is a *unison*. The right hand column of figures show the number of semitones between G at the bottom, and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G you will find G sharp or A flat, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next is B flat, or A sharp, which is a flat third containing three semitones; the next is B, which is a sharp third, containing four semitones; the next is C, which is a fourth, containing five semitones, &c. &c. The flat second, third, sixth and seventh, are called lesser seconds, thirds, &c. and the sharp second, third, fourth, sixth and seventh, are called greater seconds, thirds, &c. which is the common distinction, and the greater always contains a semitone more than the lesser.

## OF THE KEYS IN MUSIC.

In music there are only two natural, or primitive Keys; one of which is cheerful, and is called *Sharp*; the other melancholy, and called *Flat*. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, no tune can rightly be formed on any other, than *natural* keys. Flats and sharps placed at the beginning of staves transposes B-me, the centre and master note, together with all the rest in their order, and by

forming what are called artificial keys bring the same effect as the two natural keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of the staves is, to bring them within the compass of the voice. The last note in the Bass is the key note, and is immediately above or below *me*; if above, it is a sharp key; and if below, it is a flat key; or, in plainer terms, all tunes are either on a *sharp* or a *flat* key: if the last note of the Bass, or key note, is *fa*, then it is a sharp key; but if it is *la*, then it is a flat key. The key note can never properly be *me* or *sol*. The reason one tune is on a sharp, lively key, and another on a flat, melancholy one, is, that every third, sixth and seventh, in the sharp key, is half a tone higher than in the flat key, as for example:

A, the natural FLAT KEY.

La.



C, the natural SHARP KEY.

Fa.



NOTES of syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the beat to be performed while such notes are sounding. A few examples follow, which, with the help of a master, will soon be understood by singers of tolerable capacities.



The learner may sing the notes as they stand in the following stave.



### OF SOUNDING THE EIGHT NOTES.

In sounding the eight notes, I think it proper to begin at one of the key notes rather than with the upper *Sol*, as taught by most authors; then ascend and descend, first from *Fa* the sharp key note; afterwards, taking the same pitch, ascend and descend from *La*, the flat key note, as in the examples. By this means the learner will become acquainted with, and perceive the difference of the major and minor keys.

It is of the greatest importance that learners be taught to ascend and descend the eight notes properly; and the teacher ought frequently to sound them, after this manner with his pupils—mere directions will not do: The gradations of sound in music are so very nice, that it is only by hearing and singing, with a person of correct ear, that the true sounds of the notes are to be obtained. Pupils ought also, even when considerably advanced in singing, be taught to discriminate between the different sounds of the intervals, thirds, fourths, fifths and sixths, when started from different notes; for instance, a third ascending from the sharp key note *Fa*, (being a major third) is very different from a third ascending from a 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 sharp, and afterwards in a flat key—when, if the parts are carried on, the chords will be entirely changed, and the tune as first sung, will be scarcely recognized.



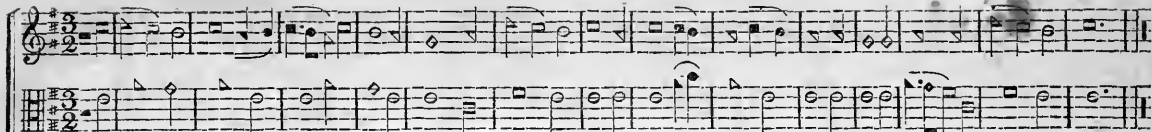
## ALPHA. C. M. Sharp Key on G.

When faith presents the Saviour's death, And whispers this is thine, Sweetly the rising hours advance, And peacefully decline.

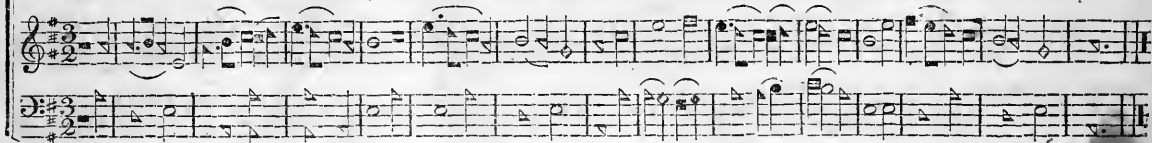
## MACEDONIA. C. M. Flat Key on E.

Not from the dust afflictions grow, Nor troubles rise by chance, But we are born to care and woe, A sad inheritance. A sad inheritance.





With cheerful notes let all the earth, To heav'n their voices raise, Let all inspir'd with godly mirth, Sing solemn hymns of praise.



## MOUNT VERNON.

C. M.

Sharp Key on C.



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



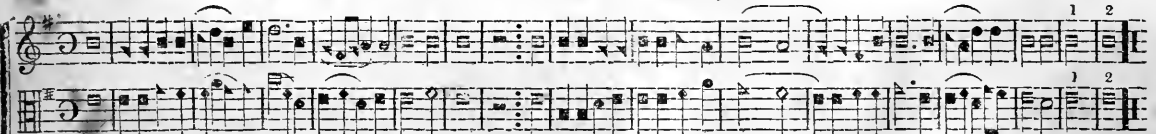
GARDEN. L. M. Flat Key on A.



God from his cloudy cistern, pours On the parch'd earth enriching show'rs: The grove, the garden, and the field, The grove, &c. A thousand joyful blessings yield.



VIRGINIA. C. M. Flat Key on E.



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





See what a living stone, The builders did refuse, Yet God hath built his church thereon, Yet God, &c.

In spite of envious Jews.



Yet God hath built his church, Yet

## SUFFIELD.

C. M.

Flat Key on E.



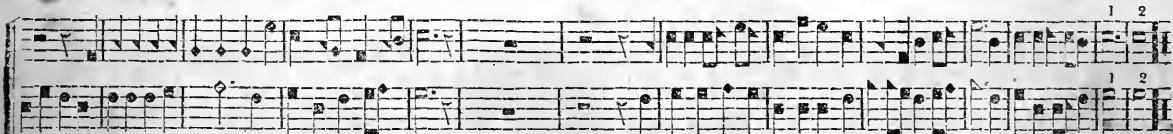
Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am.



# REPENTANCE. C. M. Flat Key on F.



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.



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

Continued.

WANTAGE.

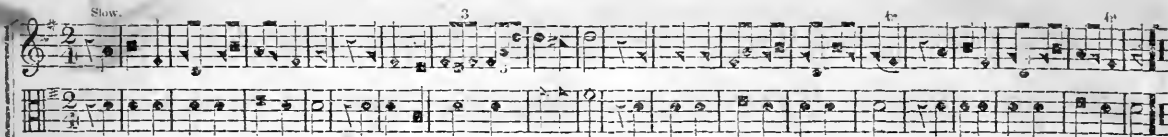
C. M.

Flat Key on D.

Lord came down, And, &c.

My God, the visits of thy face, Afford superior joy, To all the flatt'ring world can give, Or mortal hopes employ.

PORTUGAL. L. M. Sharp Key on G.



How lovely, how divinely sweet, O Lord, thy sacred courts appear; Fain would my longing passions meet The glories of thy presence there.



HIDING PLACE. L. M. Flat Key on G.



Hail sov'reign love that first began, The scheme to rescue fallen man; Hail matchless, free, eternal grace, That gave my soul a hiding place.





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



## COLESHILL. C. M. Flat Key on A.



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.



Why should the children of the King, Go mourning all their days?  
Great comforter descend and bring, Some tokens of thy grace, Thou art the earnest of his love, The  
pledge of joys to come, And thy soft wings ce - les - tial dove, Will safe convey me home, And thy, &c.

## CANON. Four in one. 7's. Flat Key on A.

Welcome, welcome ev'ry guest, Welcome to our music feast: Music is our on - ly cheer, Fills both soul and ravish'd ear.  
Sacred Nine teach us the mood, Sweetest notes to be explor'd. Softly swell the trembling air, To complete our concert fair.





From pleasant trees which shade the brink, The lark and linnet light to drink, Their songs the lark and linnet raise, And chide our silence in his praise.



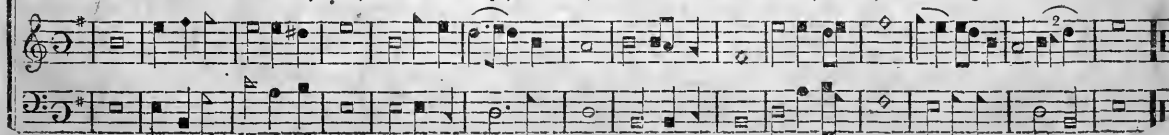
## SILVER SPRING.

C. M.

Flat Key on E.



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



And I can trust my Lord To I'll go and come nor fear to die, I'll go and

Hast thou not giv'n thy word, To save my soul from death? And I can trust, And I can trust my Lord To keep my mortal breath. I'll go and come nor fear to die, I'll go and

And I can trust my Lord, And I can trust my Lord To keep my mortal breath. I'll go and come nor fear to

And I can trust, And I can trust, And I can trust my Lord To keep my mortal breath. I'll go and come nor

Continued.

SAINT ANNE'S.

C. M.

Sharp Key on C.

come nor fear to die, Till from, &c.

My God, my portion and my love, My everlasting all: I've none but thee in heav'n above, Nor on this earthly ball.

die, Till from on high, He calls me home.

fear to die, Till, &c.



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



days of praise shall ne'er be past, While life and thought and being last, Or immortal - ity en - dures.



My soul, come med - i - tate the day, And think how near it stands, When thou must quit this house of clay, And fl - y to unknown lands, And fl - - - y

Continued.

WINTER.

C. M.

Sharp Key on F.

to unknown lands.

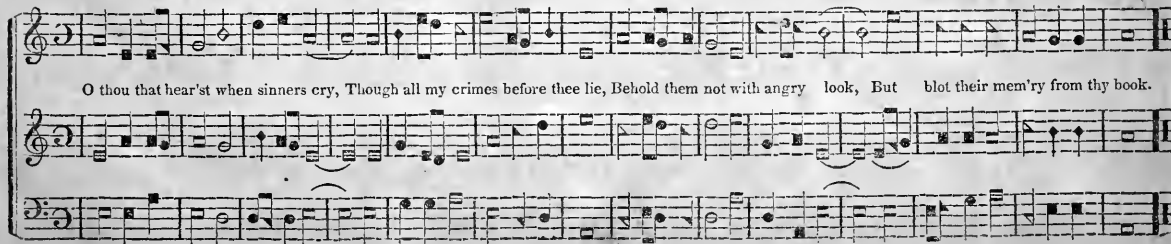
His hoary frost, his fleecy snow, Descend and clothe the ground, The liquid streams forbear to flow, In i - cy fetters bound.



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



## SUPPLICATION. L. M. Flat Key on A.



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

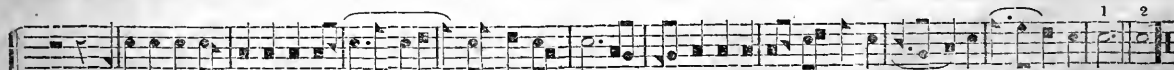




Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the winds arise, And



At

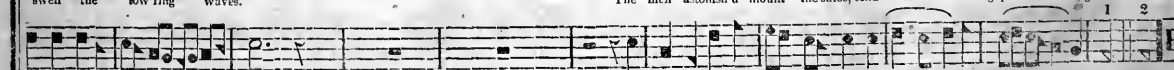


At thy command the winds arise, And swell the tow'ring waves

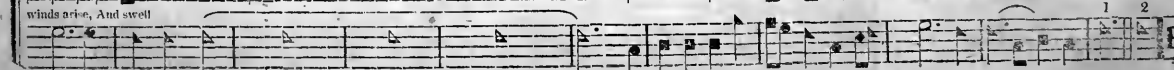


swell the tow'ring waves.

The men astonish'd mount the skies, And sink in gaping graves.



winds arise, And swell



swell

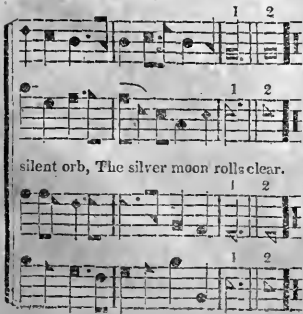


Before the rosy dawn of day, To thee, my God, I'll sing, Awake my soft and tuneful lyre, Awake each charming string; Awake and let thy flowing strains, Glidethro' the midnight air, While high amidst her



Continued.

SAINT THOMAS. S. M. Sharp Key on A.



silent orb, The silver moon rolls clear.



Hark, it is wisdom's voice, That spreads herself around, Come hither all ye sons of death, And listen to the sound.



If angels sung a Saviour's birth, If angels sung a  
 If angels sung a Saviour's Saviour's birth, On that auspicious morn,  
 If angels sung a Saviour's birth, If angels sung a Sa - viour's Saviour's birth, On that auspicious morn We  
 If angels sung a Saviour's birth, If angels sung a We well may imi-  
 We, &c. Now, &c. Now, &c.  
 We well may imi - tate their mirth, Now he again is born, Now he again, Now he again is born.  
 well may imitate their mirth, We well Now he Now, &c.  
 tate their mirth, We well may imitate their mirth, Now he again is born, Now, &c.





Let sinners take their course, And choose the road to death, But in the worship of my God I'll spend my daily breath,

But in, &c.

I'll spend, &c.

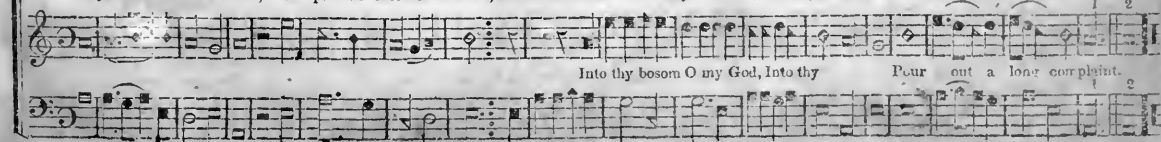


# NORWICH. S. M. Flat Key on A.



My sorrows like a flood, Im - pa - tient of re - straint,

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



Into thy bosom O my God, Into thy

Pour out a long complaint.

RUSSIA. L. M. Flat Key on A.

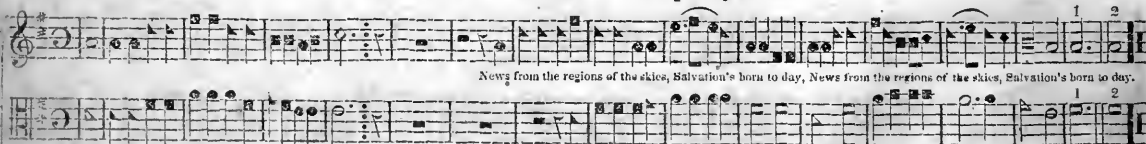


False are the men of high degree, The baser sort are vanity; Laid in a balance both appear, Laid, &c.

Light as a puff of empty air.



ALSTEAD. C. M. Sharp Key on D.

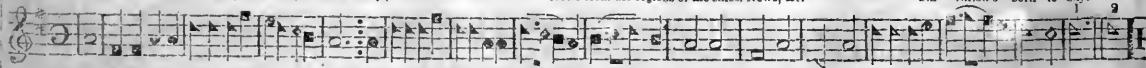


News from the regions of the skies, Salvation's born to day, News from the regions of the skies, Salvation's born to day.

Shepherds rejoice, lift up your eyes, And send your fears away;

News from the regions of the skies, News, &c.

Sal - vation's born to day.



News from the regions of the skies, Salvation's born to day, News

Sal - va - tion's





How did his flow - ing tears condole, As for a brother dead, And fasting, mortify'd his soul, While for their lives he pray'd.

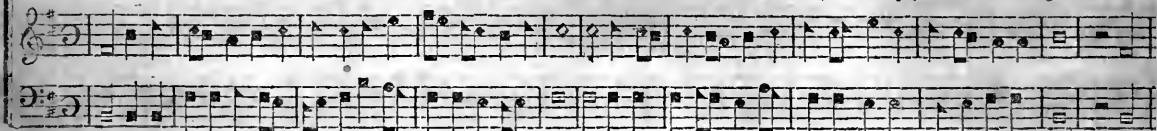


They groan'd and curs'd him on their beds, Yet still he pleads and mourns: And double blessings on their heads, The righteous Lord returns.





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



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





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



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



sanctuary taught me so, But

## NEW JERUSALEM. C. M. Sharp Key on G.

The New Jerusalem comes down, adorn'd

The New Jeru - sa -

The New Jeru - salem comes down, A - dorn'd with

From the third heav'n where God resides, That holy happy place, The New Jerusalem comes down, A - dorn'd with shining grace.

with shining grace. The New A - dorn'd

lem comes down, A - dorn'd with shining grace, Adorn'd A - dorn'd

shining grace. The New Adorn'd A - dorn'd

The New Jerusalem comes down, Adorn'd with shining grace, Adorn'd A - dorn'd



Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' oppress'd and poor repair, And build them towns and ci - ties there.



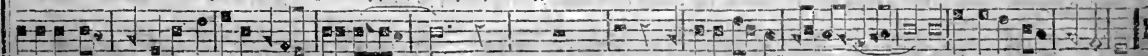
They

They sow the fields and



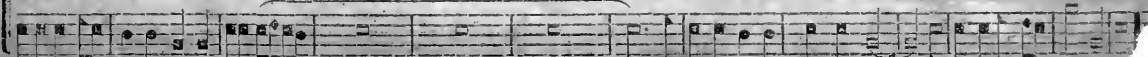
They

They sow the fields and, trees they plant, Whose yearly fruit supplies their want; Their race grows up from fruitful stocks, Their wealth increases with their flocks.



sow the fields and trees they plant, Whose yearly fruit supplies their want;

Their race

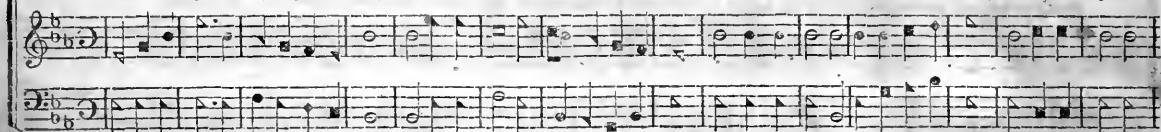


trees they plant, Whose yearly fruit supplies their wa

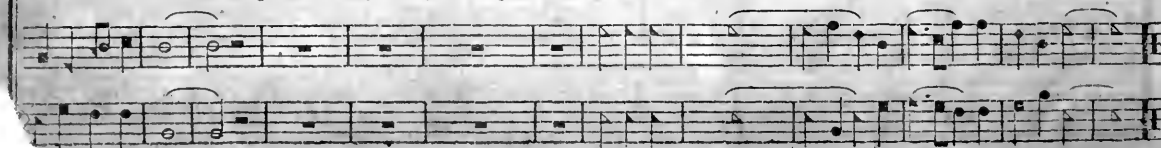
in Their race



Behold the Judge descends, his guards are nigh, Tempests and fire attend him down the sky: Heav'n, earth, and hell, draw near, let all things come, To hear his justice



and the sinners doom: But gather first my saints, the Judge commands, Bring them, ye an - - gels, from their distant lands.



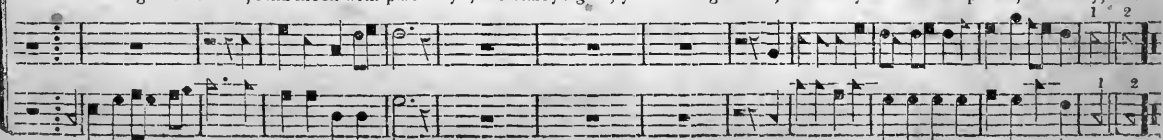




Let ev'ry creature join, To praise th' eternal God; Ye heav'nly hosts the song begin, Ye heav'nly, &c. And sound his name abroad.



Thou sun with golden beams, And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise, Ye starry, &c.



## EDOM. C. M. Sharp Key on F.



With songs and honours sounding loud, Address the Lord on high, Over the heav'ns he spreads his cloud, And waters veil the sky. And waters, &c.

He sends his show'rs of



bles and down, To cheer the plains below, He makes the grass the mountains crown, And corn in vallies grow. He makes

And corn





Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a - - - way Without thy cheering grace. So pilgrims on the



So pilgrims on the scorching sands, So, &c.



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





Jesus! the vision of thy face, Hath overpow'ring charms,

Scarce shall I feel death's cold embrace, If Christ be in my arms.



Scarce

Then while you hear my heart-strings break, How sweet the minutes roll ;



Christ be in my arms. If Christ be in my arms.

How

How sweet the minutes roll, A mortal paleness on my cheek, And glory in my soul, And glory in my soul.

A mortal A mor-tal paleness

A mortal paleness on my cheek, And glory in my soul. A

BRIDGEWATER. L. M. Sharp Key on C.

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

## DEVOTION. L. M. Sharp Key on C.

Sweet is the day of sacred rest, No mortal care shall seize my breast;

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

O may my heart O may Like David's

O may my heart in tune be found, O may Like David's

## DAUPHIN. S. M. Flat Key on A

No joy To serve and please the Lord, To

For life without thy love, No reliash can afford;

No joy can be compar'd with this, To serve and please the Lord.

No joy No joy To serve To

No joy can be compar'd to this, No joy To serve To

LENOX. P. M. Sharp Key on C.

47

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine To your Creator's praise. Ye holy throng Of angels bright, In worlds of light, Begin the song.

Ye holy Ye holy

Ye holy throng Of angels bright, Ye, &c. In worlds of light, Begin the song.

CHESTER. L. M. Sharp Key on F.

Let the high heav'ns your songs invite, Those spacious fields of bril - liant light, Where sun and moon and planets roll. And stars that glow from pole to pole.

His

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

His

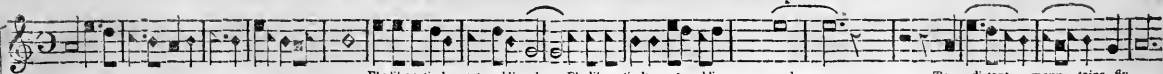
shore to shore, Till moons shall wax and wane no more. His kingdom stretch from shore to shore, from shore to shore, Till

His Till moons shall wax and wane no more. His kingdom, &c. Till

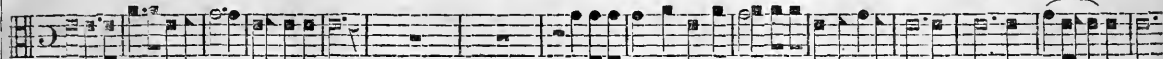
moons His His

wane no more.



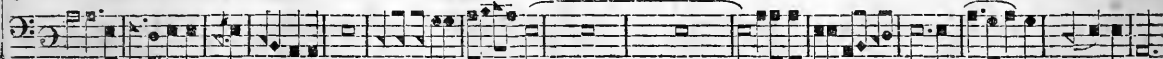


Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant moun - tains fly.



My refuge is the God of love, My foes insult and cry,

Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant moun - tains fly.



Fly like a tim'rous, trembling dove,

Fly



Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous dove, Why should I like a tim'rous dove, To distant mountains fly? Why, &c.

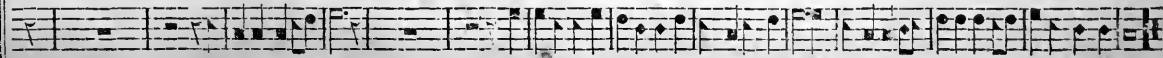
To distant mountains fly?



My trust in God, A refuge always nigh,

Why should I like a tim'rous dove, to distant mountains fly?

a tim'rous dove, To distant mountains fly?



A refuge always nigh,

Why should I

Why



My trust in God, A refuge always nigh, Why should

a tim'rous dove, To distant mountains fly?

## CLAREMONT. Flat Key on A.

Trembling, &c.

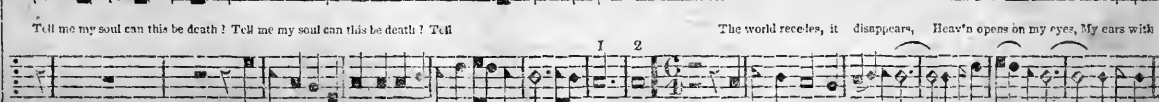
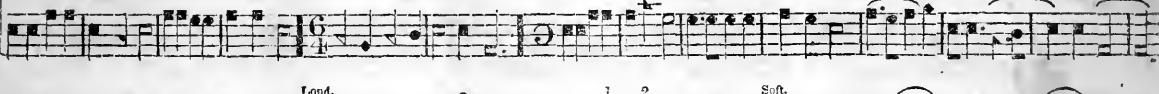
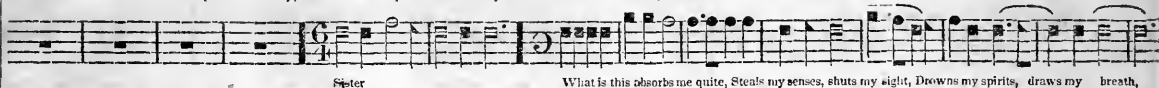
Vital spark of heav'nly flame, Quit, oh! quit this mortal frame: Trembling, hoping, ling'ring, fly - ing, flying, fly - ing, Ohi! the pain, the bliss of dying!

Trembling, &c.

Hark! they whisper, angels say, Hark! they whisper, angels say,

Cease, fond nature, cease thy strife, And let me languish into life, And let me languish in - to life, Hark! Hark!

Hark! they whisper, angels say, Sister spirit come away.

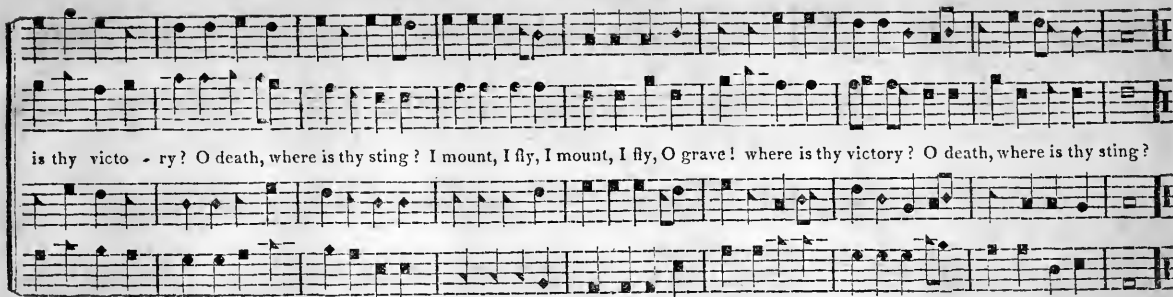


## Claremont, continued.

slow. Lively and loud

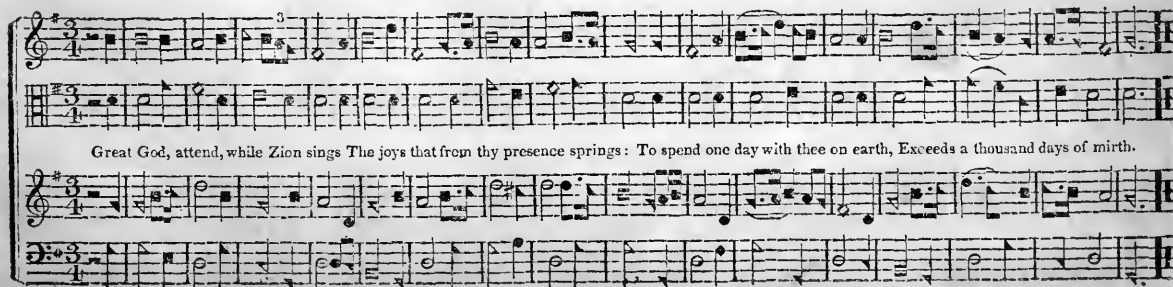
sounds seraphic ring, My ears with sounds seraphic ri - - - ng, My ears with sounds seraphic ring. Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy victory? thy

vic - - ry, O grave! where is thy victory? thy vic - to - ry! O death! where is thy sting? Lend, lend your wings, I mount, I fly - I mount, I fly, I mount, I fly, I fly, O grave, where



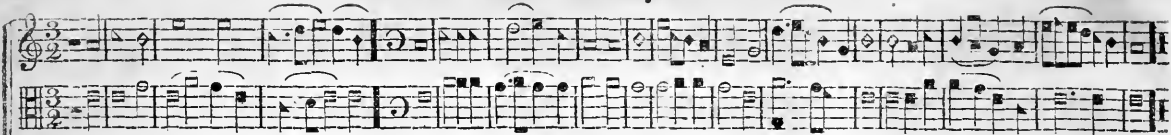
is thy victo - ry? O death, where is thy sting? I mount, I fly, I mount, I fly, O grave! where is thy victory? O death, where is thy sting?

RICKMANSWORTH. L. M. Sharp Key on G.



Great God, attend, while Zion sings The joys that from thy presence springs: To spend one day with thee on earth, Exceeds a thousand days of mirth.

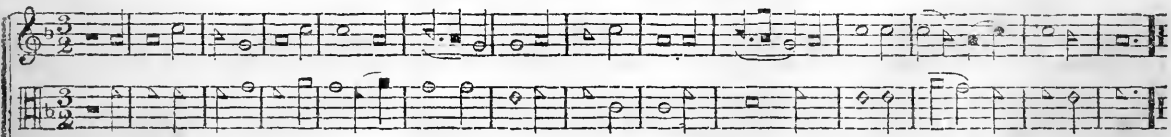
AMANDA. Flat Key on A.



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



SUTTON. S. M. Sharp Key on F.



Maker and sov'reign Lord Of heav'n, and earth, and seas, Thy providence confirms thy word, And answers thy decrees.



SUTTON. C. M. Flat Key on F.

55

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

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

OLD HUNDRED. L. M. Sharp Key on A.

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.

## ADESTE FIDELLES. L. M. Sharp Key on A.



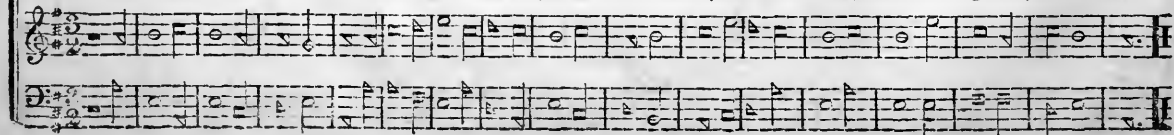
O come, loud anthems let us sing, Loud thanks to our Almighty King, For we our voices high should raise, When our salvation's Poek we praise, When our, &c.



## BATH. L. M. Sharp Key on A.



Nature with open volume stands, To spread her Maker's praise abroad; And ev'ry labour of his hands, Shows something worthy of a God.







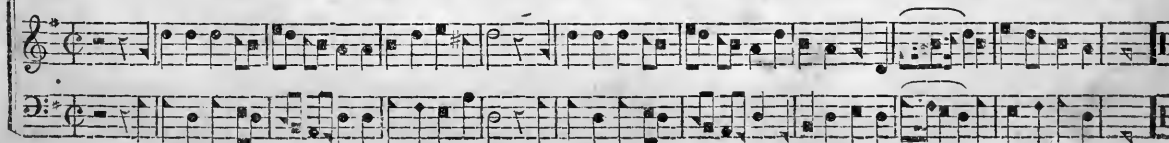
'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.



BRAY. C. M. Sharp Key on G.



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



Ye living men come view the ground Where you must shortly lie, &c. Ye living men come

Hark, from the tombs a doleful sound, Mine ears attend the cry;

Ye living

Ye living men come view the ground, Where you must shortly lie. Ye

## WELLS.

## L. M.

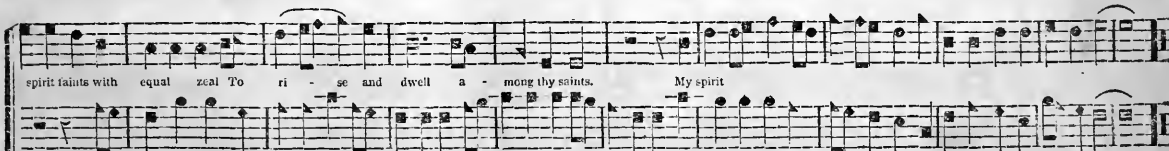
## Sharp Key on G.

view the ground, Where, &c.

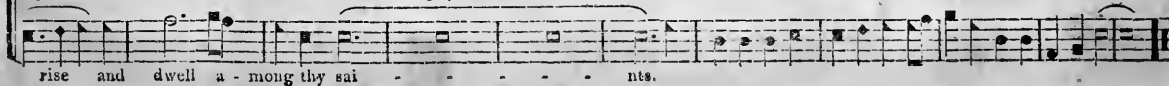
Ye nations round the earth rejoice, Before the Lord your sov'reign King, Serve him with cheerful heart and voice, With all your tongues his glory sing.



The sparrow for her young, With pleasure seeks her nest, And wand'ring swallows long To find their wonted rest.



My spirit faints with equal zeal To rise and dwell among thy saints. To rise and dwell among thy saints. My spirit



MORETON. L. M. Sharp Key on C.

Tho' poor, too dear

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

AMHERST. P. M. Sharp Key on G.

To see my God.

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

To see my God.

My days are wasted like the smoke Dissolving in the air, My

Hear me, O Lord, nor hide thy face, But answer lest I die, Hast thou not built a throne of grace, To hear when sinners cry? y days are wasted like the smoke, Dissolving in the air, My strength is dry'd, My

My days

Continued.

AYLESBURY.

S. M.

Flat Key on A.

strength is dry'd, my heart is broke, And sinking, &c.

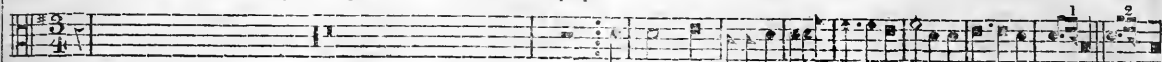
heart is broke, And sinking in despair.

strength is dry'd, &c.

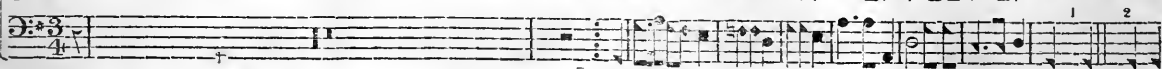
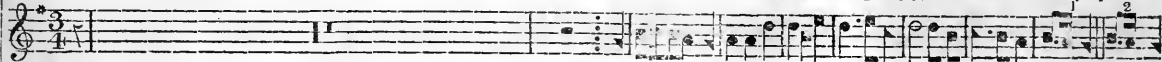
The Lord my Shepherd is, I shall be well supply'd, Since he is mine and I am his, What can I want beside?



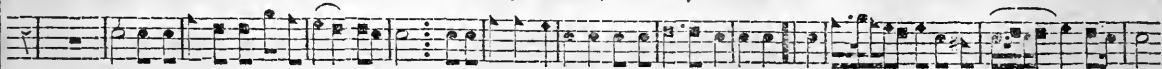
Behold I bring you glad tidings, glad tidings of joy, which shall be to all people.



Behold I bring you glad tidings, glad tidings of joy, which shall be to all people.



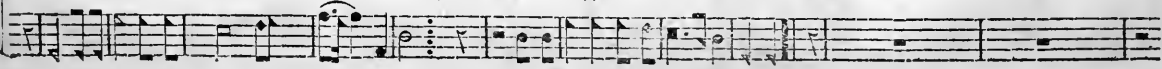
For unto you, unto you is born this day, In the city of David, In the city of David.



A Sa - - viour who is Chri - st the Lord.



For unto you, unto you is born this day, In the city, In the





Gla - - d tidings, Gla - - d tidings of joy,  
 Gla - - d tidings, glad tidings of joy, glad tidings  
 A Sa - - viour who, &c. Gla - - d tidings, Glad tidings, Gla - - d tidings of joy,  
 A Saviour who is Chri - st the Lord. Gla - - d tidings, Glad tidings, glad tidings, glad tidings of joy,



which shall be to all people. You shall find the babe wrapt in swaddling clothes, ly - ing  
 And this shall be a si - - - - - gn un - to you, You shall find the babe, &c.,

## Anthem, Continued.

ly - - - ing in a manger.

And suddenly there was with the angel a multitude of the heav'n - - - ly, heav'nly :||

in a manger, Ly - ing, &c.

And suddenly, &c.

And, &c.

heav'n - - ly

And, &c.

Slow.

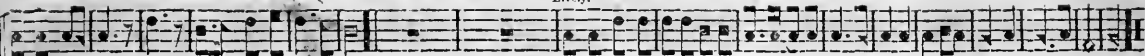
host.

Glory to God in the highest, Glory to God in the highest,

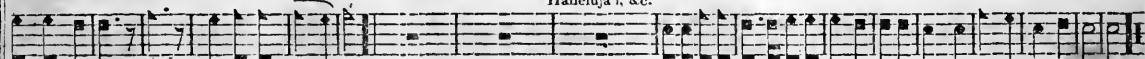
Praising, praising, praising, prais - ing God and saying,



Lively.



Hallelujah, &amp;c.

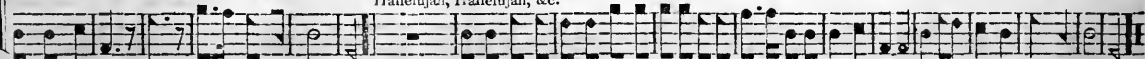


and on earth peace, peace, good will towards men.

Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.



Hallelujah, Hallelujah, &amp;c.



## PENITENCE. C. M. Flat Key on A.



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



And in the deep, And in the

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

And in the deep, And in the

And in the deep.

deep, And in the deep his wonders view - - - his won - ders, wonders view - - - his won - - - ders, wonders view.

And in the deep, - And in the deep, his wonders, wonders, wonders view, his wonders, wonders, wonders, won - - - ders view.

deep, And in the deep, the deep, his wo - - - ders wonders view, his won - - - ders wonders view.

And in the deep, And in the deep his won - - - ders won - - - ders view, his won - - - ders won - - - ders view.

Counter.

My thoughts that often mount the skies, Go search the world beneath, Where nature all in ruin lies, Where, &c. And

Where nature all in ruin lies, Where, &c. And owns, And owns, And

Where nature all in ruin lies, Where, &c. And owns, And

Continued.

MEAR. C. M. Sharp Key on G.

owns her Sov'reign's death.

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

WESLEY. C. M. Flat Key or *L.*

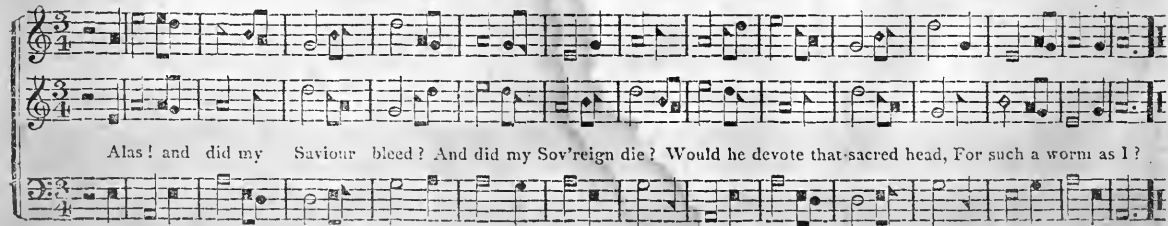

Dear Sov'reign, whirl, &c. And bring, And bring the promis'd day, And bring the promis'd day.

With inward pain my heart-strings sound, My soul dissolves away, Dear Sov'reign, whirl the seasons round, And bring, And bring the promis'd day, And bring the promis'd day.

Dear Sov'reign, whirl the seasons round, Dear, &c. And bring, And bring, And bring the promis'd day.

Dear Sov'reign, whirl the seasons round, Dear, &c. And bring, And bring the promis'd day, And bring, &c.

## COMMUNION. C. M Flat Key on A.



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



From low pursuits exalt my mind, From ev'ry vice of ev'ry kind; Nor let my conduct ev - er tend To wound the feelings of a friend. Though



golden flow'rs my path should grace, And joys salute me as I pass, Yet may my gen'rous bosom know, And learn to feel another's woe.



## BUCKINGHAM. C. M. Flat Key on A.



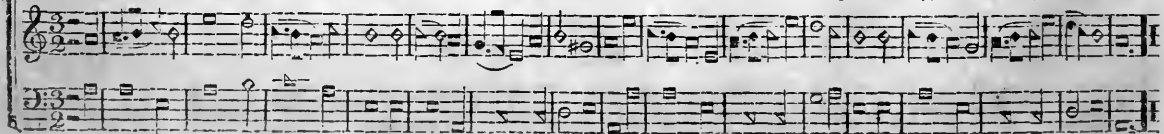
Help, Lord! for men of virtue fail, Religion lo - ses ground; The sons of wicked - ness prevail, And treacheries abound.



## PUTNEY. L. M. Flat Key on A.



Man has a soul of vast desire, He burns within with restless fire; Toss'd to and fro his passions fly, From vanity to vanity.



A blooming par - a - dise of joy, In this wild desert springs, And ev'ry sense finds straight employ On sweet celestial things. White lilies all around appear, And - each his glory shows,

*Pian.* *Cres.*

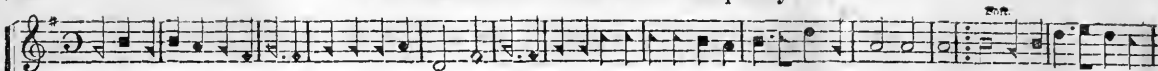
The Rose of Sharon blossoms here, The Rose, &c. The fairest flow'r that blows, The Rose, &c.

The Rose of Sharon blossoms here, The Rose of Sharon blossoms here, The fairest flow'r that blows, The Rose, &c. The fairest

The Rose of Sharon blossoms here, The Rose, &c. The Rose, &c. The fairest flow'r that blows, The Rose, &c. The fairest flow'r that blows.

## MARINERS. 8 &amp; 7. Sharp Key on F.

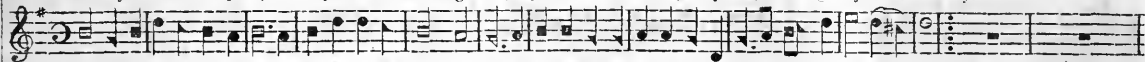
Saviour, canst thou love a traitor? Canst thou love a child of wrath? Can a hell de - serving creature Be the pur - chase of thy death?



Hold me, O Jesus, in thine



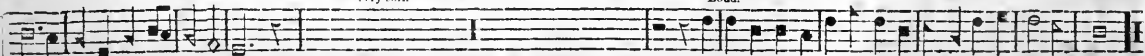
Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays.



Hold me, O Jesus, in thine

Very soft.

Loud.

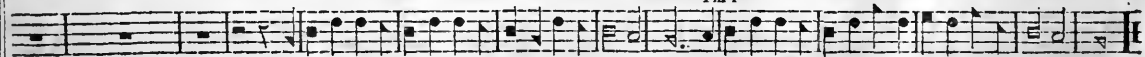


arms, And cheer me with immortal charms,

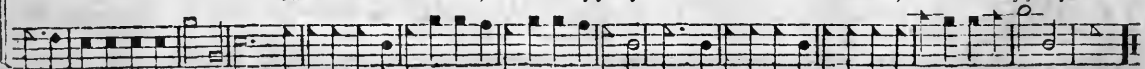
Till I



Till I



Till I awake in realms above, Forever to enjoy thy love. Till I awake in realms above, Forever to enjoy thy love.



arms, And cheer me with immortal charms, Till I

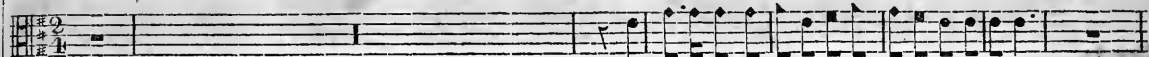


# THE ROSE OF SHARON. Sharp Key on A.

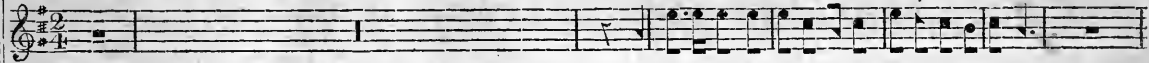
73



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



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



As the apple tree, the apple tree among the trees of the wood,



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

## Rose of Sharon, continued.

I sat, &c.

so is my be - loved among the sons, so is my beloved among the sons.

I sat down under his shadow with great delight,

I sat down, &c.

I sat down, &c.

And his fru - - it was sweet to my taste, And his fruit, and his fruit was sweet to my taste.

And his fruit, and

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

And his fruit, and his fruit was sweet to my taste, And his fruit, and his fruit was sweet to my taste, He brought me to the banqueting house

Stay me with flagons,

He bro't me to the banqueting house, his banner o - ver me was love.

Comfort me with his banner o - ver me was love. He, &c.

for I am sick, for, &c.

for I am si - - ck of love. I charge you, O ye daughters of Jerusalem,

apples, for I am sick,

By the roes and by the hinds of the field, that you stir not up, that you stir not up, nor

that you stir not up,

that you stir not up,

Detailed description: This block contains the first system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are written below the staves, with some words aligned under specific notes and others as general phrases.

The voice of my beloved,

a - wake, a - wake, a - wake, a - wake, my love till he please.

Beho - ld he cometh.

Detailed description: This block contains the second system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are written below the staves, with some words aligned under specific notes and others as general phrases.

skipping, leaping, and

skipping, leaping upon the mountains, skipping upon the hills.

skipping, leaping

leaping upon the mountains, skipping, leaping, My beloved spake,

said unto me,

rise up, rise up my love, my fair one, and come away, For lo, the winter is

rise up,

rise up,

## Rose of Sharon, concluded.

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

This system contains the first four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melody. The third staff contains the lyrics 'past, the rain is over and gone, For lo, the winter is past, the rain is over and gone, the rain is over the'. The fourth staff continues the melody.

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

This system contains the next four staves of music. The fifth staff continues the melody. The sixth staff contains the lyrics 'rain is over the rain is over and gone, For lo, the winter is past, the rain is over and gone.'. The seventh staff continues the melody. The eighth staff concludes the piece with a double bar line.

BRISTOL. L. M. Sharp Key on F.



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



nal proclaim, Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land The work of an Almighty hand.



NEWTON. S. M. Sharp Key on C.

Pia. For. Pia. For.

Let diff ring nations join, To celebrate thy fame, Let all the world, O Lord, combine. To praise thy glorious name. Hallelujah, Hallelujah, Hallelujah. Praise ye the Lord, Praise ye the Lord,

Continued.

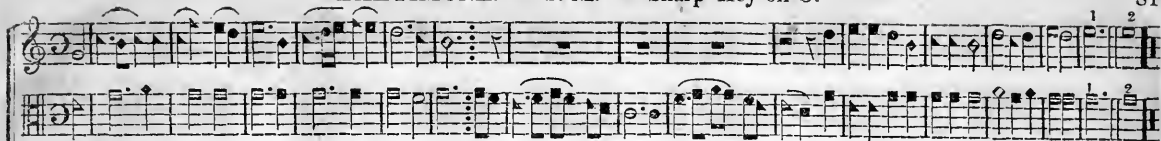
EDGEWARE. C. M. Sharp Key on G.

Hallelujah, Hallelujah, Praise, O God, my heart is fully bent, to magnify thy name, My tongue with cheerful songs of praise Shall celebrate thy fame.



## BALTIMORE. S. M. Sharp Key on C.

81



Let all my youthful crimes, Be blotted out by thee, And for thy wond'rous goodness sake, And for, &c.

In mercy think of me.



## LISBON. S. M. Sharp Key on B.



Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign God,

The universal King.



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

The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns a shining frame, Their great Original proclaim, And, &c.

And spangled heav'ns Their great Original proclaim Their great Ori - gi nal pro-

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

Continued.

Their great Their Their Their great Their great Original proclaim. Their great Original proclaim.

LITTLE MARLBOROUGH.

S. M.

Flat Key on A.

Welcome sweet day of rest, That saw the Lord arise, Welcome to this reviving breast, And these rejoicing eyes.



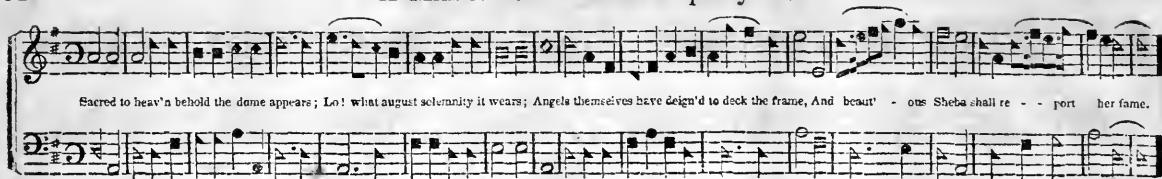
Now to the shining realms above, I stretch my hands and glance my eyes, O for the pinions of a dove, To bear me to the upper skies.



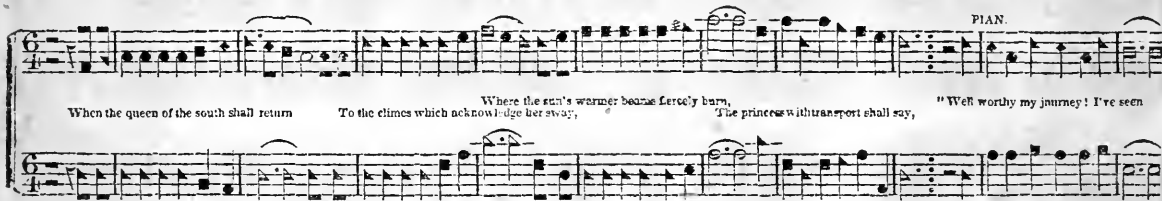
There from the bosom of my God, Oceans of endless pleasures roll, There would I fix my last abode, And drown the sorrows of my soul.



## A MASONIC ODE. Sharp Key on D.



Sacred to heav'n behold the dome appears; Lo! what august solemnity it wears; Angels themselves have deign'd to deck the frame, And beaut' - ous Sheba shall re - - port her fame.



When the queen of the south shall return      To the climes which acknowledge her sway,      Where the sun's warmer beams fiercely burn,      The princess with transport shall say,      "Well worthy my journey! I've seen



A monarch both graceful and wise, Deserving the love of a queen, And a temple well worthy the skies."      Open ye gates, receive a queen who shares With equal sense your happiness and cares.



Or riches much, but more of wisdom see, Proportion'd workmanship and masonry. O charming Sheba, there behold What massy stores of burnish'd gold, Yet richer is our art, Yet richer is our art.



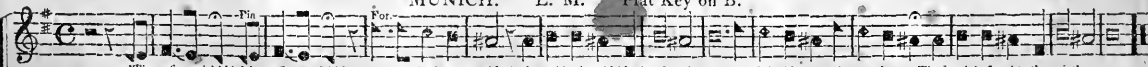
Wisdom and beauty both combine, Our art to raise, our hearts to join, Wisdom and beauty both combine, Our art to raise, our hearts to join. Give to masonry the prize, Where the fairest choose the wise.



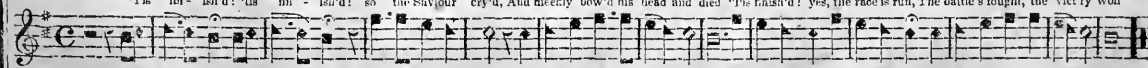
Beauty still should wisdom love; Beauty and or - der reign above. Beauty and or - der reign a - - bove. Beau - ty and or - der reign a - bove.



MUNICH. L. M. Flat Key on B.

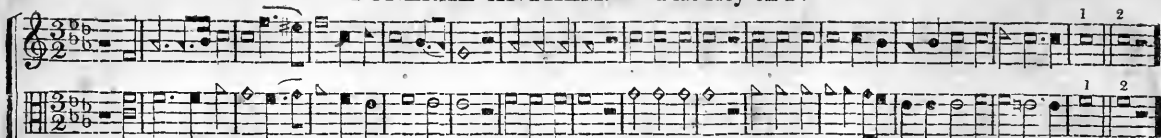


'Tis fin - ish'd! 'tis fin - ish'd! so the Saviour cry'd, And meekly bow'd his head and died 'Tis finish'd! yes, the race is run, The battle's fought, the vict'ry won

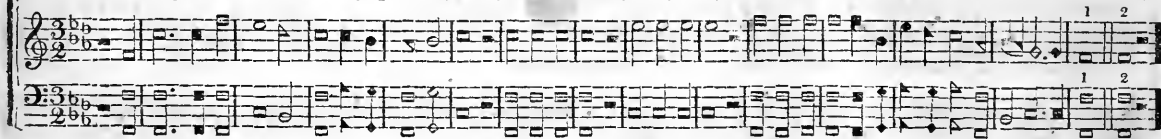


## FUNERAL ANTHEM.

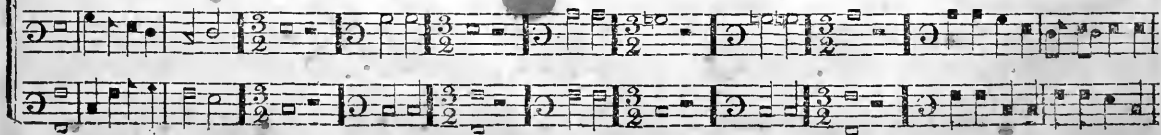
Flat Key on F.



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.



Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, from their labours, from their labours,





from their labours and their works, which do follow, follow, follow, which do follow, follow them. Which do follow them.

## CORONATION. C. M. Sharp Key on A.



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

And crown him Bring

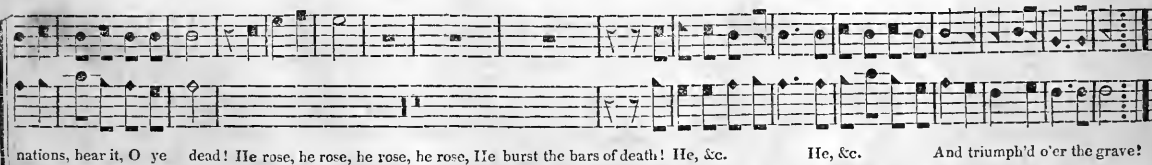
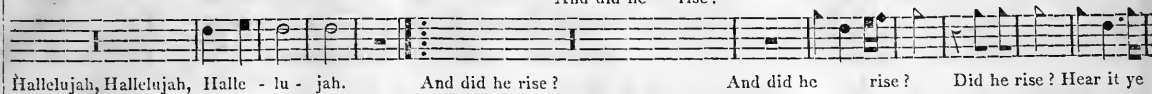
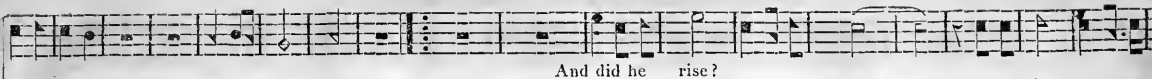
The Lord is ris'n in - deed! Hal - lelujah! The Lord is ris'n indeed! Hal - le - lu - jah!

Now is Christ the first fruits of them that slept.

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

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



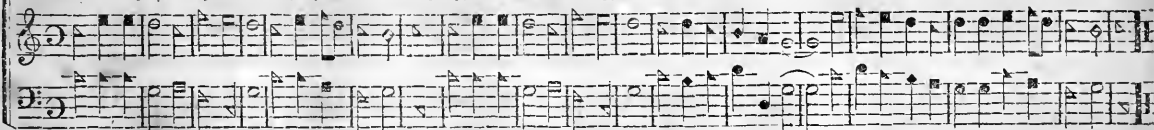


Then, then, then I rose, then I rose, then I rose, then I rose, Then first humanity triumph'd past the crystal ports of light, and seiz'd eternal

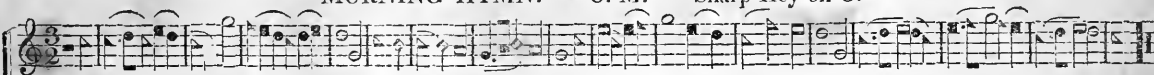
youth. Man all immortal hail! hail! Heav'n all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine all, &c.



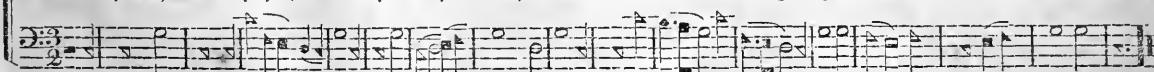
How did my heart rejoice to hear, My friends devoutly say, In Zion let us all appear, And keep the solemn day, And keep, &c. And keep



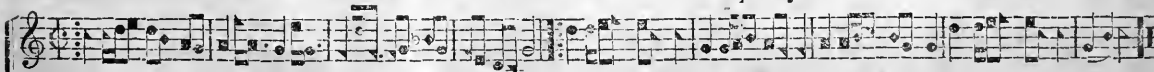
### MORNING HYMN. C. M. Sharp Key on C.



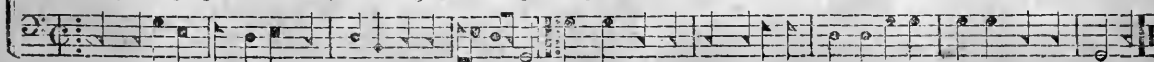
Awake my soul, awake my eyes, Awake my drowsy faculties, Awake and see the new-born light, Spring from the darksome womb of night.



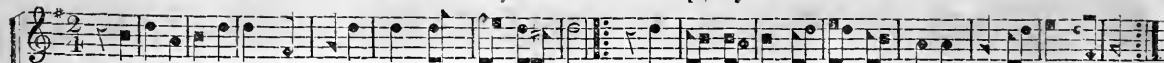
### DYING BELIEVER. 8 & 7. Sharp Key on C.



Happy soul! thy days are ended; All thy mourning days below; } Hallelujah, Halle - lujah, Halle - lujah, Halle - lujah, amen.  
Go, by angel-guards attended, To the sight of Jesus go;



## ASHLEY. C. M. Sharp Key on G.



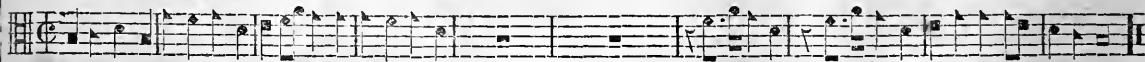
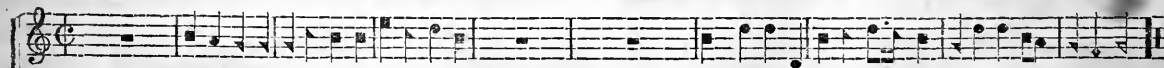
2d time Pian.

Forte.



Salvation! O the joyful sound; What pleasure to our ears!

A sovereign balm for ev'ry wound, A cordial for our fears.



Vivace.

Pia.

Forte



Glory, honour, praise and power, Be unto the Lamb for ever; Jesus Christ is our Redeemer, Halle - lujah, Hal - le - lu - jah, Hallelujah, praise the Lord.





Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still, The praises of my God shall still, My heart and tongue employ.



Continued..

AMERICA. S. M. Flat Key on A.



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



## AMITY. P. M Sharp Key on A.

Yes with

How pleas'd and bless'd was I, To hear the people cry, "Come let us seek our God to day,"

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

Yes with And there And there

Yes with a cheerful zeal, We haste to Zion's hill, And there And there

## BANGOR. C. M. Flat Key on D.

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



God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide, Tho' earth were from her centre toss'd, And mountains, &c.

Tho' earth were from her centre toss'd, And mountains in the ocean lost,

Tho' earth

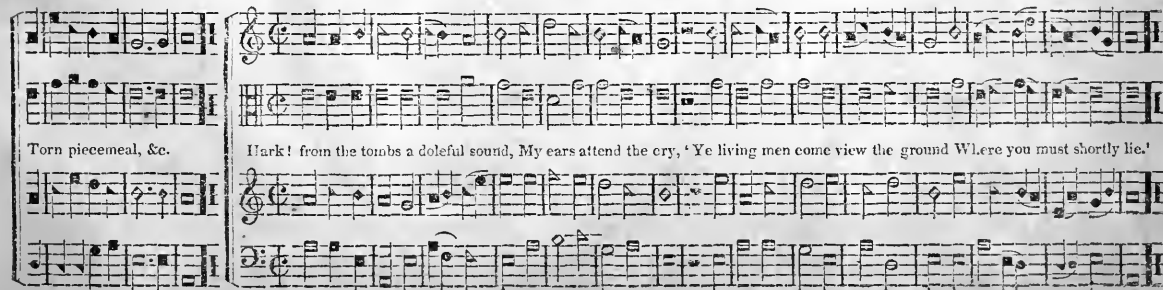
Tho' earth were from her centre toss'd, And mountains in the ocean lost, Torn piecemeal by the rearing tide.

Continued.

LEBANON.

C. M.

Flat Key on A.



Torn piecemeal, &c.

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







hands, and they cease not day nor night saying, Holy, holy, holy, holy, holy, Lord God Almighty, Which was and is and is to come, Which was and is and



is to come.

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



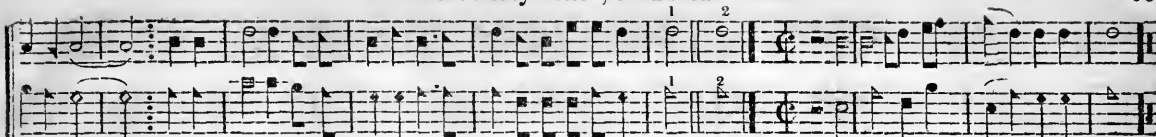
## Heavenly Vision, continued.

The musical score is arranged in two systems, each consisting of four staves. The top two staves of each system appear to be for vocal parts, while the bottom two are for instrumental accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*.

The lyrics are written in English and are positioned between the staves of each system.

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, gather - ed themselves to - gether and cried to the rocks and mountains to fall upon them, and hide them from the face of Him that sitteth



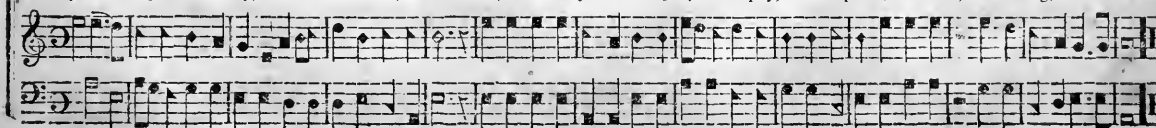
on the throne. For the great day of his wrath is come, and who shall be able to stand? And who shall be a - ble to stand?



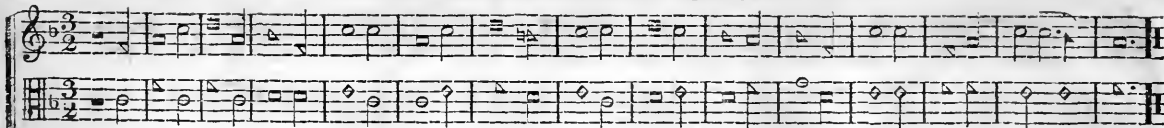
INVITATION. P. M. Flat Key on A.



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



## BEDFORD. C. M. Sharp Key on F.



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

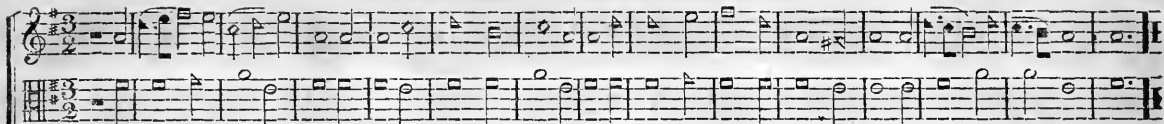


## CHINA. C. M. Sharp Key on D.

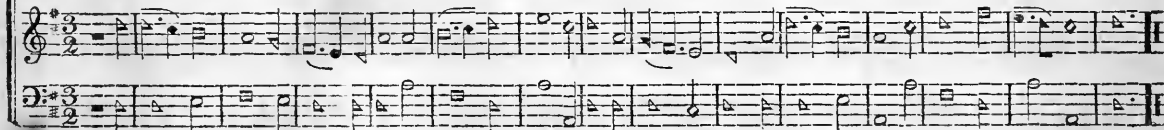


Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

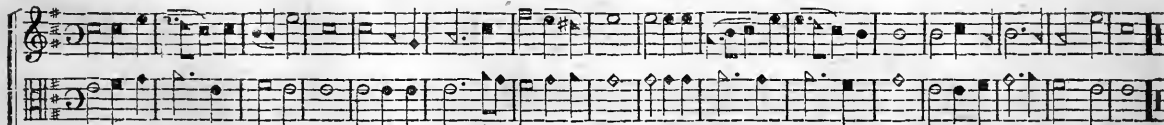




My never ceasing songs shall show The mercy of the Lord, And make succeeding nations know, How faithful is thy word.



PARIS. L. M. Sharp Key on A.



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





There is a land of pure delight Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain.



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





Behold the Judge descends, his guards are nigh;      Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come,



To hear his justice and the sinners' doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.



## WINDHAM. L. M. Flat Key on F.

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

## CONCORD. S. M. Sharp Key on C.

The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.



What dying worms, What dying, &c.

Thee, we adore, eternal Name, And humbly own to thee, How feeble is our mortal frame, How, &c. What dying worms are we! What dying worms, What dying, &c.

What dy - ing worms are we.

FUNERAL THOUGHT. C. M. Flat Key on A.

Slow

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



Hail the day that saw him rise, Ravish'd from our wishful eyes, Christ awhile to mortals giv'n, Re-ascends his native heav'n,



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





Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spread the gloom; My friends below'd in happier days, The

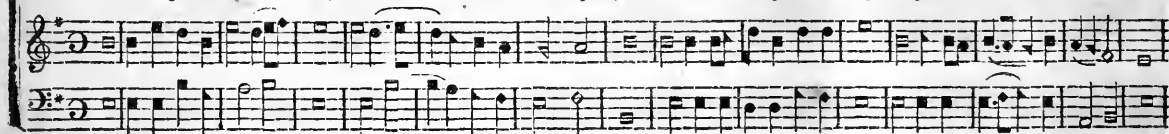


dear companions of my ways, Descend around me to the tomb, My friends below'd, &c.

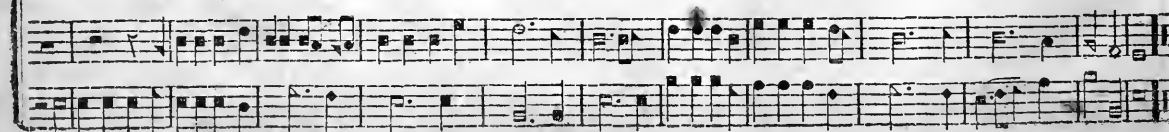




Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honour shine.



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



How vain are all things here below! How false and yet how fair! Each pleasure hath its poison too, Each pleasure hath its poison too, And ev'ry

TAMWORTH. 8 & 7. Sharp Key on F.

sweet a snare, And ev - ry sweet a snare.

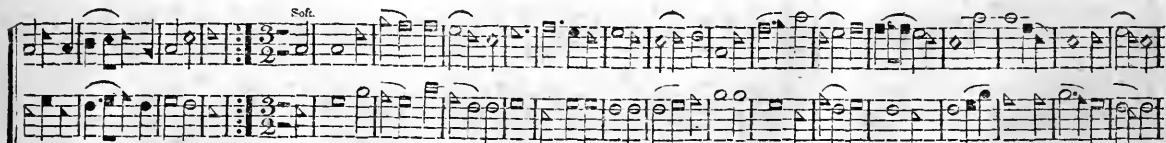
Guide me, O thou great Jehovah, Pilgrim, through this barren land; I am weak, but thou art mighty, Hold me

with thy powerful hand; Bread of heav'n, Bread of heav'n, Feed me till I want no more.

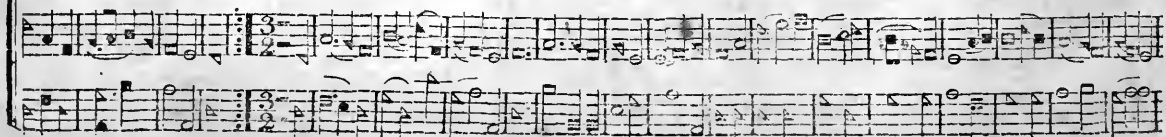
- 2 Open, Lord, the crystal fountain,  
Whence the healing streams do flow;  
Let the fi'ry cloudy pillar  
Lead me all my journey through;  
Strong Deliv'rer,  
Be thou still my strength and shield.
- 3 When I tread the verge of Jordan,  
Bid my anxious fears subside;  
Death of death, and hell's destruction,  
I and me safe on Canaan's side:  
Songs of praises  
I will ever give to thee.



Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone, He can create, and he destroy.



He can create, and he destroy. His sov'reign power, without our aid, Made us of clay, and form'd us men. And when like wand'ring sheep we stray'd, He brought us to his fold.



## Denmark, continued.

111

gain, He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the heav'ns our voices raise, And earth, And earth with her ten thousand

thousand tongues, Shall fill thy courts with sounding praise. Shall, &c. Shall fill Shall fill thy courts, &c. Wide, Wide as the world is thy command,

Soft.

Vast as e - ter - nity, eter - nity, thy love: Firm as a rock thy truth must stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move.

Continued.

ROCHESTER.

C. M.

Sharp Key on A.

Loud

When roll - - ing years shall cease to move.

Come, children, learn to fear the Lord, And that your days be long. Let not a false nor spiteful word Be found upon your tongue.



How doth thy word my heart engage, How well employ my tongue, And in my tiresome pilgrimage Yields me a heav'nly song. Am I a stranger, or at home, 'Tis a perpetual feast,

## HAUGHTON. 5's &amp; 11. Sharp Key on B.

Not honey dropping from the comb, So much allures the taste, So much al - lures the taste.

How happy are we, our 'lection to see, And venture, O Lord, for

sal - va - tion on thee! In Jesus approv'd, E - ter - nal - ly lov'd, Up - held by thy power, we can - not be mov'd.

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

And must these active limbs of mine Lie, &c. And must these

Continued.

PLYMOUTH.

C. M.

Flat Key on A.

Lie mould'ring, &c. mould'ring in the clay, Lie, &c.

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

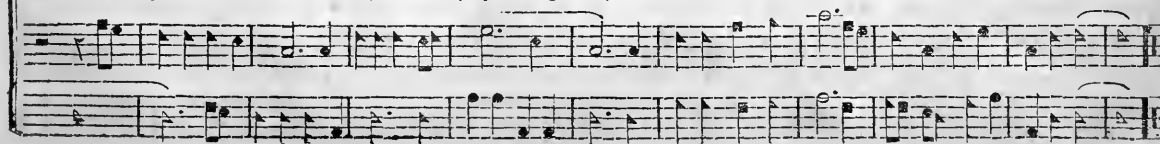


How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move, Each, &c.

And



each fulfil his pa - - - rt, With sympathizing heart, In all the cares of life, In all the cares of life and love.



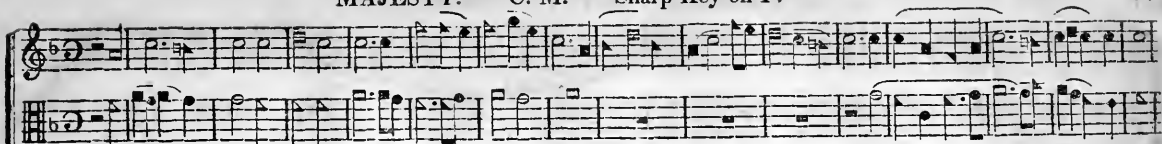


Ye that delight to serve the Lord, The honours of his name record, His sacred name for - ev - er



bless; Where'er the circling sun displays his rising beams and setting rays, Let lands and seas his pow'r confess.



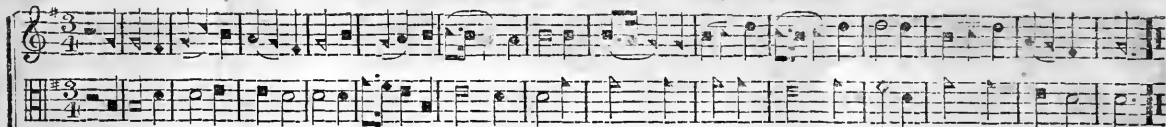


The Lord descended from above, And bow'd the heav'ns most high, And underneath his feet he cast The darkness of the sky.



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

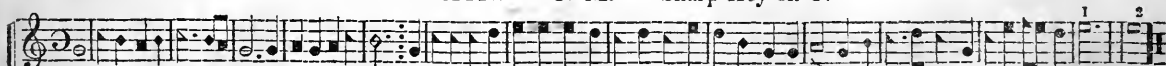




Blest morning, whose young dawning rays Beheld the Son of God Arise triumphant from the grave, And leave his dark abode.

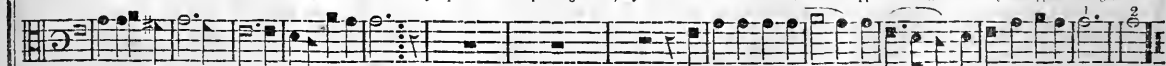


### CONVERSION. C. M. Sharp Key on C.



My rapture seem'd a pleasing dream, My &c.

The grace appear'd so great. The grace appear'd so great.



When God reveal'd his gracious name, And chang'd my mournful state,

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

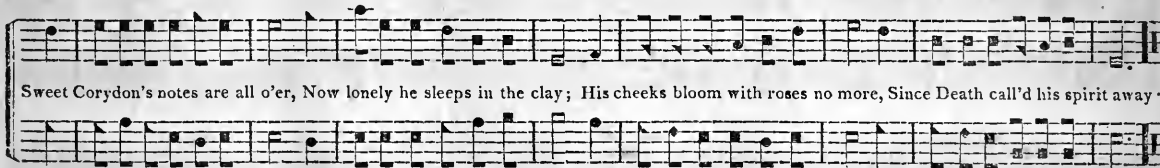
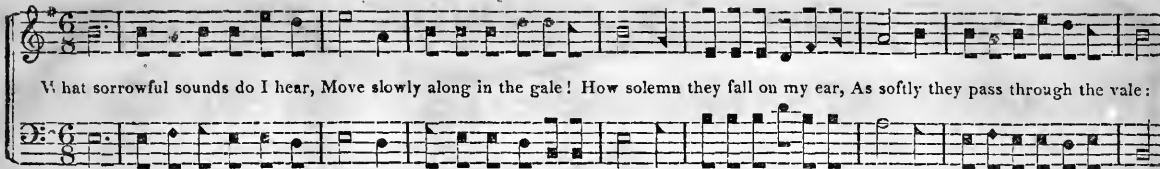


My rapture

My



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



Sweet woodbines will rise round his tomb,  
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,)  
Will cast his bright beams on the west,  
To charm the sad Caroline's view.

O, Corydon! hear the sad cries  
Of Caroline, plaintive and slow;  
O, Spirit! look down from the skies,  
And pity the mourner below.  
'Tis Caroline's voice in the grove,  
Which Philomel hears on the plain,  
Then striving the mourner to soothe,  
With sympathy joins in the strain.

Ye shepherds, so blithsome 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 stray,  
And sorrowing, hang down his head,  
His pipe then in symphony play  
Some dirge to young Corydon's shade.

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 lone gloomy abode,  
To Corydon's urn will I fly;  
There, kneeling will bless the just God,  
Who dwells in bright mansions on high.

Since Corydon hears me no more,  
In gloom let the woodlands appear.  
Ye oceans, be still of your roar,  
Let autumn extend round the year.  
I'll lie me through meadows and lawns,  
There cull the bright flowers of May,  
Then rise on the wings of the morn,  
And waft my young spirit away.

By swift degrees our nature dies, Nor can our joys be long, Nor can our joys be long.

Life like a vain amusement flies, A fable or a song; By swift degrees our nature dies, Nor can our joys be long.

By swift, &c. Nor can our joys be long. By swift, &c.

By swift degrees our nature dies, Nor can our joys be long, Nor can our joys be long. By

Continued.

By swift degrees, &c. Nor can, &c.

By nature dies, Nor can our joys be long, Nor can &c.

swift degrees our nature dies, Nor can our joys be long.

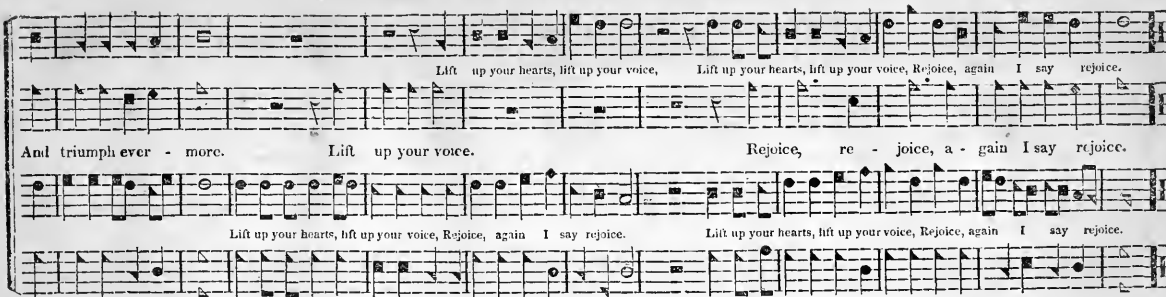
PROVIDENCE.

P. M.

Sharp Key on G.

Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks and sing





Lift up your hearts, lift up your voice, Lift up your hearts, lift up your voice, Rejoice, again I say rejoice.

And triumph ever - more. Lift up your voice. Rejoice, re - joice, a - gain I say rejoice.

Lift up your hearts, lift up your voice, Rejoice, again I say rejoice. Lift up your hearts, lift up your voice, Rejoice, again I say rejoice.

NEW SABBATH. L. M. Sharp Key on D.



Sing to the Lord that built the skies, The Lord that rear'd this stately frame, Let all the nations sound his praise, And lands unknown repeat his praise.

# ALFRETON. L. M. Sharp Key on F.

*Pia.* *Fort.*

His hand will smoothe my rugged way, And lead me to the realms of day, To milder skies and brighter plains, Where ever - last - ing pleasure reigns.

## SHIRLAND. S. M. Sharp Key on A.

*Pia.* *Fort.*

O may the church below Resemble that above, Where springs of pur - est pleas - ure flow, And eve - ry heart is love.

Preserve me Lord in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. Da Capo.

## HOTHAM.

7's.

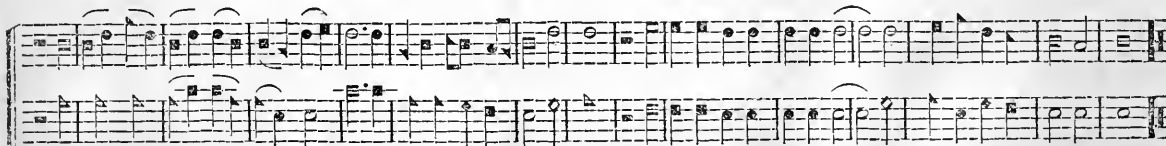
Sharp Key on F.

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

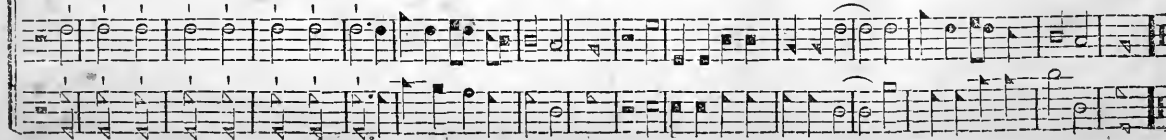
Till the storm of life is past, Safe in - to the ha - ven guide, O re - ceive, O receive, O receive my soul at last.



Then let my soul march boldly on, Press forward to the heav'nly gate, There peace and joy eternal reign, And glit'ring robes for conq'rors wait



There shall I wear a starry crown, And triumph in Almighty grace, While all the armies of the skies, Join in my glorious Leader's praise.



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

Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

## CUMBERLAND. S. M. Sharp Key on F.

The LORD, the sov' - reign King, Hath fix'd his throne on high, O'er all the heav' - - nly works he rules, And all be - neath the skies.

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

CHORUS lively.

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

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

Sweet Is the work my God my King, To praise thy name give thanks and sing; To praise, &c. To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

Continued.

SAVANNAH.

8's.

Flat Key on C.

night, And talk of all thy truth at night. Ah, lovely appearance of death! No sight upon earth is so fair, Not all the gay pagans that breathe, Can with a dead body compare.

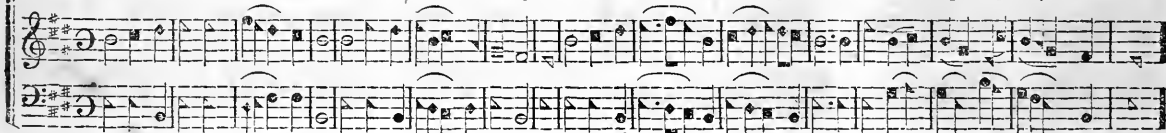
How blest is our brother bereft, Of all that could burden his mind, How easy the soul that hath left, This wearisome body behind!  
 The languishing head is at rest, Its thinking and aching are o'er, The quiet immovable breast, Is heav'd by affliction no more;  
 The heart is no longer the seat, Of trouble and torturing pain, It ceases to flutter and beat, It never shall flutter again.  
 To mourn and to suffer is mine, While bound in a prison I breathe, And still for deliverance pine, And press to the issues of death  
 What now with my tears I bedew, O might I this moment become, My spirit created anew, My flesh be consign'd to the tomb.

## MANCHESTER. L. M. Sharp Key on E.

Soft.



Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound: Praise him with harp's melodious noise, And gentle psalt'ry's silver sound.



Loud.



With

Let virgin troops soft timbrels bring, And some with graceful motions dance; Let instruments of various strings. With organs join his praise t'advance, With organs





organe

join'd his praise t'advance, With organs join'd his praise t'advance.

1 2

1 2

1 2

1 2

There is a land of pure delight, Where saints immortal reign, Infinite

1 2

1 2

1 2

day excludes the night, Infi - nite day excludes the night. And pleasures banish pain, And pleasures banish pain, And pleas. And pleasures banish pain.

1 2

1 2

1 2

## ODE ON SCIENCE. Sharp Key on G.

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

This system contains the first line of music, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics are printed below it.

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

This system contains the second line of music, continuing the melody from the first system. It includes first and second endings, indicated by the numbers '1' and '2' above the final measures.

Fair freedom her at - tend - ant waits, to bless the por - tals of her gates, to crown the young and rising states With laurels of immor - tal day: The

This system contains the third line of music, continuing the melody from the second system. It also includes first and second endings, indicated by the numbers '1' and '2' above the final measures.

British yoke, the Galle enani, Was o'g'd upon  
 rocks in vain, All haughty tyrants we disdain,  
 And shout long live A - mer - i - ca.

## CLIFFORD. C. M. Sharp Key on B.

Hark! the glad sound, the Sa - viour comes, The Sa - viour promis'd long;  
 Let ev'ry heart a throne pre-  
 pare. Let ev' - ry heart a throne pre - pare,  
 And ev'ry voice a song, And ev' - ry voice a song

MEINEKE. L. M. Sharp Key on C.

Jesus shall reign where'er the sun Does his successive journeys run, His kingdom spread from shore to shore, Till moons shall wax & wane no more

LOW DUTCH. C. M. Sharp Key on G.

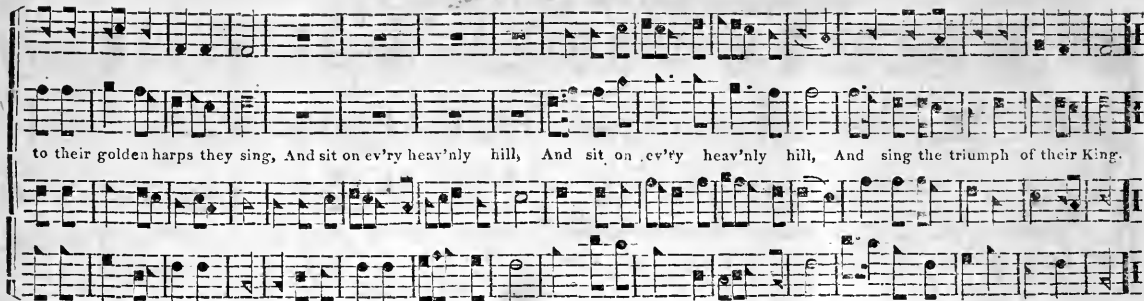
Why do we mourn departing friends. Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

Joy to the world, the Lord is come; Let earth receive her King: Let earth &c. Let ev'ry heart prepare him room, And heav'n & na-

CHINA. L. M. Sharp Key on B.

ture sing. And heav'n and nature sing. And heav'n and nature sing.

O what amaz - ing joys they feel, While



to their golden harps they sing, And sit on ev'ry heav'nly hill, And sit on ev'ry heav'nly hill, And sing the triumph of their King.

ARUNDLE. C. M. Sharp Key on C.



All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men, Begin and never cease.

# HEAVENLY JOY. C. M. Sharp Key on G.

135

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

# BRATTLE-STREET. C. M. Sharp Key on C.

fair and hap - py land, Where my possessions lie.

I'll bless the Lord from day to day : How good are all his ways ! Ye humble souls, that

use to pray, Come, help my lips to praise. Sing to the honor of his name, How a poor suff'rer cry'd; Nor was his hope expos'd to shame, Nor was his suit deny'd

This musical score consists of three staves. The first staff is a treble clef melody. The second staff is an accompaniment featuring triplets of eighth notes. The third staff is a bass clef accompaniment. The lyrics are written below the second staff.

ASBURY. C. M. Fl.t Key on A.

Behold the Sa - viour of mankind, Nail'd to the shameful tree, How vast the love that him inclin'd, To bleed and die, To bleed and die for me

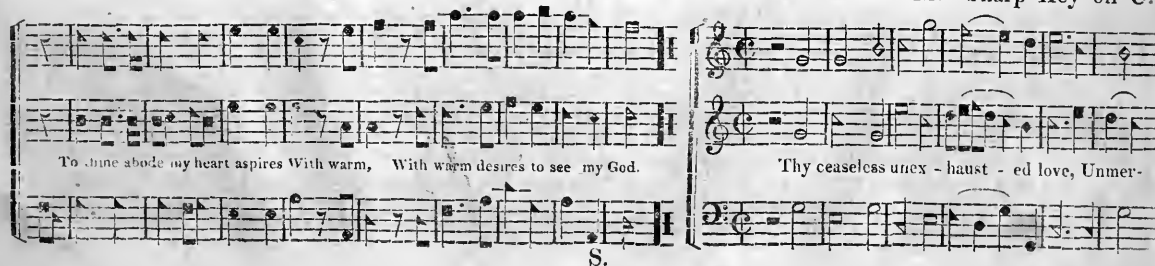
This musical score consists of three staves. The first staff is a treble clef melody with dynamic markings *pia.* and *fort.*. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The lyrics are written below the second staff.





Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples, are! To thine abode My heart aspires,  
To thine abode

MANCROFT. C. M. Sharp Key on C.



To thine abode my heart aspires With warm, With warm desires to see my God.  
Thy ceaseless unexhausted love, Unmer-

## Mancroft, continued.

*pia.* *furl.*

i - ted and free ; Delights our evil to re - move, And helps our mis - e - ry. And helps

## FOUNTAIN. L. M. Sharp Key on C.

Ho ! ev'ry one that thirsts draw nigh, 'Tis God invites the fallen race, Mercy & free salvation buy, Buy wine & milk & gospel grace.

LIBERTY. 6 8's. Sharp Key on A.

139

Pris'ners of hope lift up your heads, The day of liberty draws near ; Jesus who on the serpent treads, Shall soon in your behalf appear.

The Lord will to, will to his temple come, Prepare our hearts to make him room.

DEVON. 8 8 6 Sharp Key on G.

O glor'rous hope of perfect love, It lifts me up to

## Devon, continued.

things above, It bears on eagles wings, It gives my ravish'd soul a taste, And makes me for some moments feast With Jesu's priests & kiugs. With

The musical score consists of three staves. The first staff contains the melody with various note values and rests. The second staff continues the melody, featuring a 'pia.' (piano) marking and a 'fort.' (forte) marking. The third staff continues the melody, ending with a double bar line. The lyrics are written below the staves.

## ANGELS HYMN. L. M. Sharp Key on G.

Lord how secure and blest are they Who feel the joys of pardon'd sin, Should storms of wrath shake earth & sea, Their minds have heav'n & peace within

The musical score consists of three staves. The first staff is in treble clef, the second staff is in treble clef, and the third staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the staves.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values and rests, including a measure with a fermata. The middle staff is in treble clef with the same key signature and time signature, featuring a more complex, rhythmic melody. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line. Dynamics markings 'pia.' and 'fort.' are placed above the top staff. The lyrics are written below the middle staff.

Ye ransom'd sinners hear, The pris'ners of the Lord, And wait till Christ ap - pear, And wait According to his word.

The second system of the musical score continues the three-staff format. The top staff continues the melody from the first system. The middle staff continues the rhythmic melody. The bottom staff continues the bass line. Dynamics markings 'pia.' and 'fort.' are placed above the top staff. The lyrics are written below the middle staff.

According to his word, Rejoice and hope, rejoice with me, We shall from all our sins be free Rejoice and hope, rejoice with me, We shall from all our sins be free

Blow ye the trum - pet blow, The gladly solemn sound; Let all the na - tions know, To earth's remot - est bound; The

*pia.* *fort.*

year of ju - bi - lee is come, Re - turn ye ransom'd sin - ners home, Re - turn ye ransom'd sinners home.

## APPENDIX.

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*Communion,	C	<i>Robinson</i>	103	Hollis,	C	<i>Holden</i>	126	Pastoral,	L P	<i>Madan</i>	110	Twenty-Third,	L	<i>Bull</i>	81
*Concert,	8 & 7		113	Hundred and Forty-eight,	L		70	Perseverance,	11's		104	*Twenty Fourth,	C	<i>Chapin</i>	20
*Consolation,	C		20	Interrogation,	S		76	Plæbus,	C	<i>Billings</i>	36	Twenty-Fifth,	S	<i>Gillet</i>	28
*Consolation,	8's 6's & 8's		105	Invitation,	L	<i>Kimball</i>	96	Pilgrim's Farewell,			41	*Unia,	10 11 10 11	<i>Chapin</i>	97
Content,	S		69	Isle of White,	C		25	Plainfield,	C	<i>Kimball</i>	128	Vergemes,	C		87
Cowper,	L	<i>Holding</i>	129	Islington,	L		130	*Power,	L	<i>White</i>	100	Vermont,	C	<i>Billings</i>	19
David's Lamentation		<i>Billings</i>	115	Judgment Anthem,		<i>Morgan</i>	60	Plymouth Dock,	L		29	*Vernon,	L	<i>Chapin</i>	21
*Davis,	11 & 8		81	*Kedron,	L	<i>Dare</i>	43	*Providence,	C	<i>Curtis</i>	112	Vienra,		<i>Fremmer</i>	105
Dawning Light,	10's		28	Kingwood,	7's	<i>Peck</i>	92	*Redeeming Grace,	9 & 8		79	Walsal,	C	<i>Tansur</i>	69
*Dependence,	S	<i>Findlay</i>	78	Lamentation,	L		83	Re-leeming Love,	7's	<i>Madan</i>	127	Warren,	S	<i>Lane</i>	68
*Dismission,	P	<i>Dare</i>	47	*Landaff,	S	<i>Findlay</i>	71	*Redemption Anthem,			48	Washington,	L		108
Doxology,		<i>Selby</i>	131	*Liberty,	C		59	*Restoration,	10's & 11's		104	Waterford,	6's & 8		27
Easter,		<i>Madan</i>	121	Lonsdale,	S		116	*Roadstown,	P	<i>Dare</i>	45	Williamstown,	L	<i>Brown</i>	31
Egypt,	S	<i>Madan</i>	28	Madison,	L	<i>Read</i>	51	*Rockbridge,	L	<i>Chapin</i>	95	*Willington,	P		100
Exhortation,	L	<i>Doolittle</i>	55	*Marcus Hook,	C	<i>Dare</i>	89	*Rockingham,	C	<i>Chapin</i>	97	*Wilkinson,	P	<i>Dare</i>	52
Exhortation,	C	<i>Hihlert</i>	90	Mendom		<i>Billings</i>	105	Saint Johns,	8 8 6		33	Winchester,	7's		32
*Fairton,	G	<i>Dare</i>	42	Verton,	6's & 9	<i>Madan</i>	26	Saint John's,	L	<i>Billings</i>	100	Windsor,	C	<i>Kirby</i>	26
*Fall of Babylon,			44	*Messiah,	8's 6 8's & 6		109	Saint Michael's,	P	<i>Handel</i>	95	Woburn,	L	<i>Kimball</i>	57
Farewell Anthem,		<i>French</i>	84	*Middle Paxton,	P	<i>Austin</i>	57	Salford,	C	<i>Mr dan</i>	113	Worcester,	S	<i>Wood</i>	91
*Fidelia,	C	<i>Lewer</i>	56	Miles Lane,	C	<i>Shrubsole</i>	93	Sappho,	11's & 5	<i>Billings</i>	118				
*Fiducia,	C	<i>Robison</i>	20	*Millville,	L	<i>Dare</i>	39	Schenectady,	L	<i>Shumway</i>	34				
*Forster,	C		10	Missionary,	C		50	Seaman's Song,	L		114				

Times marked thus \* are original.







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