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# THE EASY INSTRUCTOR;

OR,

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Published for the Use of SINGING SOCIETIES in general, but more particularly for those who have not the advantage of an INSTRUCTOR.

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BY WILLIAM LITTLE AND WILLIAM SMITH.

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# I N D E X.



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# ADVERTISEMENT.



AS the Authors are well aware, that whatever has the appearance of novelty is, from this very circumstance, in danger of meeting with an unfavorable reception; they request nothing more than a critical observation of the certificate annexed, and an impartial examination of the method proposed, being willing to submit it to the merit of the performance to the determination of the candid and judicious. As the introduction of the four singing syllables, by characters, shewing at sight, the name of the notes, may perhaps be considered as subjecting those who are taught in this manner to difficulty in understanding other books, without this assistance—the authors would just observe, that if pupils are made acquainted with the principle here laid down, the objection will be found, by experience, more specious than solid. To this it might be added, that in the old way, there are not less than seven different ways of applying the four singing syllables to the lines and spaces, which is attended with great difficulty: But this difficulty is entirely removed upon the present plan; and we know of know objection to this plan, unless that it is not in use; which objection is no objection at all, or at least, cannot be decisive, as this would give currency to the entire rejection and exclusion of all improvements whatever. And as the novelty of a singing book rendered so easy, from its improvements, that any person of a tolerable voice might actually learn the art of psalmody without an instructor, if they could but obtain the sounds of the eight notes, which has lead its advocates to request a publication of the same. We have, therefore, the pleasure to inform the public, that since, subscriptions have been in circulation for this book, we have been honored with upwards of three thousand subscribers: In consequence of which we flatter ourselves, that this book will meet with a kind reception.

*Philadelphia, August 15. h, 1798.*

WILLIAM LITTLE,  
WILLIAM SMITH.

The Committee appointed by the URANIAN SOCIETY of Philadelphia, to examine a SINGING BOOK, entitled,  
“THE EASY INSTRUCTOR,” BY WILLIAM LITTLE,

REPORT....That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious collection of tunes: And from the improvement of having only four significant characters, indicating, at sight, the names of the notes, and a sliding rule for timing the same, this book is considered easier to be learned than any we have seen.

Were it possible to acquire the sound of the eight notes but by imitation, they verily believe they might be obtained by the help of this book even without an instructor.

The committee are of opinion, the Author merits the patronage and encouragement of all friends to Church Music:

*Which is submitted,*

EDWARD STAMMERS,  
RICHARD T. LELCH.

# P R E F A C E.

THE song of praise is an act of devotion so becoming, delightful and excellent, that we find it coeval with the sense of Deity authorized by the example of all nations, and universally received into the solemnities of public worship. Under the *Jewish Dispensation*, the Holy Spirit of God directed this expression of homage, as peculiarly becoming the *place where his honor dwelleth*. The book of *Psalms*, as the name itself imports, was adapted to the voice of song; and the author of those invaluable odes well knew the sweetness, dignity, and animation that were hereby added to the sacred service of the temple. With what rapture do they describe its effects—with what fervor do they call upon their fellow worshippers to join in this delightful duty.—*It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou Most High. Praise ye the Lord for it is good to sing praises unto our God; for it is pleasant, and praise is comely. O sing unto the Lord a new song—sing unto the Lord all the earth—sing unto the Lord—bless his name—shew forth his salvation from day to day.* Nor hath Christianity dispensed with religious song as an unmeaning ceremony, or an unprofitable sacrifice. It commands us to address the Father *in spirit and in truth*; but it nevertheless enjoins those outward acknowledgments that fitly express and cherish the pious temper. Our blessed Lord was pleased to consecrate this act of worship by his own example, under circumstances the most effecting. He concluded the celebration of that supper, which was the memorial of his dying love, by an hymn of praise. And his apostles frequently exhorted to the observation of this duty;—*Let the word of God dwell in you richly in all wisdom; teaching and admonishing one another in psalms, and hymns, and spiritual songs; singing with grace in your hearts unto the Lord.*

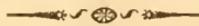
DIVINE song is undoubtedly the language of nature: It originates from our frame and constitution: Do lofty contemplations, elevated joy and fervor of affection, give beauty and dignity to language, and associate with the charms of poetry, by a kindred law which the Creator hath established—They pleasingly unite with strains of sweet and solemn harmony. And there are two principal views, in which music will appear to render eminent service to the sacrifice of praise:—In the first place, it suitably expresses the sentiments of devotion, and the sublime delight which religion is fitted to inspire. Joy is the natural effect of praise, and song the proper accompaniment of joy. *Is any merry or glad let him sing psalms*; and singing is not only a general indication of delight, but expressive, also, of the prevailing sentiments and passions of the mind—it can accommodate itself to the various modifications of love and joy, the essence of a devotional temper—it hath lofty strains for the sublimity of admiration—plaintive accents, which become the tear of penitence and sorrow—it can adopt the humble plea of supplication, or swell the bolder notes of thanksgiving and triumph: Yet it hath been properly remarked, that the influence of song reaches only to the amiable and pleasing affections, and that it hath no expression for malignant and tormenting passions; the sorrow, therefore, to which it is attuned, should be mingled with hope—the penitence which it expresses, cheered with the sense of pardon, and the mournful scenes on which it sometimes dwells, irradiated with the glorious views and consolations of the gospel.

In the second place, music not only decently expresses, but powerfully EXCITES and IMPROVES the devout affections; it is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention: And hereby it happily composes and prepares the heart for the exercise of public worship. But it further boasts a wondrous efficacy in leading to that peculiar temper which becomes the subject of praise, and is favorable to religious impression. It can strike the mind with solemnity and awe, or melt with tenderness and love—can animate with hope and gladness, or call forth the sensations of devout and affectionate sor-

rows ; even separate and unconnected, it can influence the various passions and movements of the soul ; but it naturally seeks an alliance, and must be joined with becoming sentiments and language, in order to produce its full and proper effect ; and never is its energy so conspicuous and delightful, as when consecrated to the service of religion, and employed in the courts of the living God—Here it displays its noblest use, and its brightest glory ; here alone it meets with themes that fill the capacity of an immortal mind, and claims its noblest powers and affections. What voice of song so honorable, so elevating and delightful ? To whom shall the breath ascend in melodious accents, if not to him who first inspired it ? Where shall admiration take her loftiest flight, but to the throne of the everlasting Jehovah ? Or what shall *awake our glory*, and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praise of redeeming love ? When the union of the heart and voice are thus happily arranged—when sublime subjects of praise are accompanied with expressive harmony, and the pleasure of genuine devotion heightened by the charms of singing, we participate of the most pure, rational, noble and exquisite enjoyments that human nature is capable of receiving :—The soul forgets the confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy : And it is worthy of remark, that the sacred writings delight to represent the heavenly felicity under this image : And though such language be allowed to be figurative—though *eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the things God hath prepared for them that love him* ; yet our most natural—our most just conceptions of the happiness of the heavenly world, is that which we have been describing, viz. sublime devotion accompanied with rapturous delight.

The human mind is not only capable of extensive knowledge, but is incapable of being entirely in a state of supineness : This thirst for happiness implanted in the human breast, must have some object for its pursuit ; therefore the Almighty has made us capable of enjoying pure and intellectual pleasures ; and we find if improvements are neglected among young people, their manners at once, verge towards heathenism. And since it is intracticable, for any, entirely to separate their children from meeting among young people, those who wish to promote civilization, will see the importance of bending the young mind to something that will ornament and refine society, even if they have a separate design in it. The funds of knowledge in the minds of most young people, are not sufficient to carry on a discourse to any considerable length ; therefore, we find that their evenings are often spent in a very simple manner, nothing more will be heard than insignificant jokes, and vulgarism seems to be the highest entertainment ; but when they have tasted the more pure pleasures, such as flow from music, the young circle seems to look with contempt on the former manner in which they spent their time, which then seemed to hover them over the summit of bliss. But besides the more immediate propriety and use of divine song in the ordinances of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to other parts of public worship—it revives the attention—recruits the exhausted spirits, and begets a happy composure and tranquility. It is peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us *glad when we go into the house of the Lord*. It is also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers : But there seems to be something more in music to unite with our own experience and the wisdom of past ages. The early Christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed that where pleasure is the sole attention the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon places of worship, by any means that are not reprehensible ? Will not the most beneficial consequences probably ensue ?

Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion?—That they who come to sing may learn to pray—that they whose only wish it was to be entertained, may find themselves instructed and improved? Such is the happy tendency of well regulated song in the house of God; but alas! how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that “The worship in which we should most resemble the inhabitants of heaven, is the worst performed upon earth.” His pious labors have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint; but in the manner there still remains a miserable defect.—Too often does a disgraceful silence prevail to the utter neglect of this duty—too often are dissonance and discord substituted for the charms of melody and harmony, and the singing performed in a way so carelessly and indecently, that as the same writer observes, “instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the strings of uneasiness within us.” But is this owing to causes which cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess, that the fault rests not in a want of natural taste and abilities, nor of sufficient leisure, but in a great carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive, seems only to want regulation and method.



## Time.

**T**HE two first modes in Common Time have four beats in a bar, and may be performed in the following manner, viz. The first beat strike the end of the fingers on what you beat upon; the second beat, bring down the heel of the hand; the third beat, raise the hand half way up; the fourth beat, raise the hand clear up. The third and fourth modes of Common, and the first and second of Compound Time, have but two beats in a bar, and the best method we know of measuring time in these four modes, is by beating with the hand, saying one with it down, and two with up.

To arrive at an exactness in this mode of calculating, the learner may beat by the motion of a pendulum vibrating in a second, without paying any regard to the notes. For by this method he will become habituated to regularity and exact proportion.

**BEATING** of time should be attended to before any attempt to sounding the notes is made. Counting and beating frequently while learning the rules, will be of great service. A large motion of the hand is best at first, but as soon as the learner can beat with accuracy, a small motion is sufficient.

To attain to exactness, it will be necessary that the learner should name and beat the time of notes in each bar, both of the eight notes and a number of the plain tunes in the different modes of time set to the eight notes in this performance, without sounding, until a perfect knowledge of their variety is obtained; After which, he may proceed to those that are more complex and difficult.

**HAVING** complied with these directions, the learner will acquire the time of the notes with much greater ease and exactness, than if his attention was directed to three things at once—the name, the time and the sound of the notes.

As much depends on a proper knowledge of time, I would recommend to teachers to make use of a sliding rule, or something that will cover the notes, so as to admit to the view of the pupil only such note or notes, as shall determine the first half of a bar at a time; by which means they will acquire exactness in beating, and give to each its due proportion.

THIS may be considered by some as a useless novelty, but we can assure them, from long experience, that the effect will convince them of its being worthy of attention, and much the quickest and easiest method to ascertain the exact time of the notes.

## Of Managing the Voice.

IF directions, given by ancient and modern critics (for the modulating of the voice) to those who are desirous of excelling in public speaking are necessary, directions are particularly requisite to enable the student in music, to sing with grace and energy ; therefore,

1st. ABOVE all things affectation should be guarded against—for whilst it is contrary to that humility which ever ought to characterise the devout worshiper, it must be an enemy to the natural ease which always distinguishes the judicious performance.

2d. CARE should be taken to begin with a proper pitch of the voice, otherwise it is impossible to preserve the melodious connexion of the notes, or the harmony of the parts ; for if at the commencement of a tune the voice is too low, languor must prevail ; if too high, an unnatural endeavor to maintain a proportioned elevation throughout the whole performance.

3d. THE articulation must be as distinct as the sound will possibly admit ; for in this, vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

4th. THOUGH it is the opinion of most writers, that the learners should take the parts best adapted to their respective voices ; let them occasionally try the differnt parts ; not only because it makes them better acquainted with the nature and degrees of sounds, but because it has a tendency to improve the voice, to file off what is too rough, and what is too effeminate to render more energetic ; whereas monotony, is otherwise, apt to take place. By attending to this direction the evil will be greatly guarded against.

5th. THOSE who have but indifferent voices, will find great benefit, if after faithfully trying an easy tune themselves, they can get a good singer to sing with them ; and by attending to his performance they will instantly perceive a difference—the ear will soon experience a pleasing superiority, and the learner, at every succeeding effort, will find that his mechanical sensibility, if we may be allowed the expression, is greatly improved.

## General Observations.

THE learner must endeavor to know the characters, with their time in the eight notes. Learning twenty or thirty of the plain tunes well by note, before he attempts to sing by word, after which he may sing them over by word.

In keeping time on the rests, or silent beats, I would recommend not to count the whole, and thus commit them to memory ; but to beat one bar at a time, and thus continue throughout the tune. This we find, is the most easy and accurate method of keeping time on the rests, particularly fuged tunes.

TEACHERS commit an imperceptible error in singing too much with their pupils, and in allowing them to unite in concert, before they can readily name and time the notes themselves, without assistance. If voices are ever so good there can be no music, were ignorance in these particular occasions frequent interruption. This mortifying circumstance has induced us to try this experiment of gaining fluency in naming the

notes, and an accuracy in keeping of time, before we suffer our pupils to attempt to unite in the parts ; and the effect convinced us that it is the most effectual method to correct the error ; which we flatter ourselves all who make trial of, will find it to exceed their most sanguine expectations.

THE high notes in all parts should be sung soft and clear, but not faint : The low notes full and bold, but not harsh. The best general rule of singing in concert is, for each individual to sing so soft as to hear distinctly the other parts. The practice of singing soft will be greatly to the advantage of the learner, not only from the opportunity it will give him of hearing and imitating his teacher, but it is the best, and most ready way of cultivating his own, and making it melodious.

WHEN music is repeated, the sound should increase together with the emphasis : In tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit ; in which case, the pronunciation should be as distinct and emphatical as possible.

WHEN singing in concert, no one, except the teacher or leader, should attempt a solo which does not belong to the part which he is singing ; it destroys the very intent of the composition, and intimates to the audience, that the person or persons, to whom the solo particularly belongs, was inadequate to the performance.

ALL solos should be sung softer than the parts when moving together.

NOTES tied with each other, should be sung softer than when one note answers to a syllable, and should be swelled in the throat, with the teeth and lips a little assunder, and sung if possible to one breath, which should be taken previously, at the beginning of each slur which is continued to any considerable length.

To obtain the true sounds of the intervals, the learner will find great advantage by repeating the sound over and over from the last notes he is attempting to sound, until he can obtain the sounds he would wish to retain : Proceeding in this manner, an indifferent voice may be greatly cultivated, when a hasty performance would not only be to no advantage, but discouraging indeed.

## The Modes of Time expressed by Figures.

THE under figure shews into how many parts the semibreve is divided, and the upper figure shews how many of the same parts fill a bar. In the first mode of treble time,  $\frac{3}{2}$ , the upper figure shews that there are three notes contained in a bar ; the lower figure determines that they are minims, because two of them make a semibreve. Also, in the second mode,  $\frac{3}{4}$ , the upper figure shews you there are three notes contained in a bar ; the lower one that they are crotchets, because four of them will make one semibreve. And so all other modes, which are expressed by figures according to their marks.

PROPRIETY in accenting is rather to be acquired by example than precept ; therefore, teachers ought to be exceedingly attentive to this particular : For much of the beauty and energy of music depends upon proper emphasis. To accent such notes as fall on accented syllables, or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent. There are several other graces, which have a pleasing effect when executed in an accurate manner ; but as they are entirely impracticable for learners, I pass their explanation.

**Treble & Tenor.**

G	sol		This character, called the G cliff, is used in Treble & Tenor, and usually stands on the second line.
F	faw		
E	law		
D	sol		
C	faw		
B	Mi		
A	law		
G	sol		
F	faw		
E	law		

**Counter.**

G	sol		This character, called the counter cliff, is used in Counter, & stands on the middle line.
F	faw		
E	law		
D	sol		
C	faw		
B	Mi		
A	law		
G	sol		This character, called the Bass cliff, is used in Bass, and stands on the 4th line.
F	faw		

**Base.**

A	law		This character, called the Bass cliff, is used in Bass, and stands on the 4th line.
G	sol		
F	faw		
E	law		
D	sol		
C	faw		
B	Mi		
A	law		
G	sol		

The first column shews the names of the lines and spaces—the second the names and order of the notes.

**Sol Law Mi Faw**

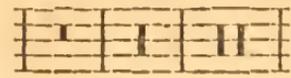
			
			
			
			
			
			
			
			
			
			

Round Square Diamond Triangle  
A half note, represents the semitones between mi and faw and law and faw.

**Notes. Rests.**

Semibreve		
Minim		
Crotchet		
Quaver		
Semiquaver		
Demisemiquaver		

2 Bars. 4 Bars. 8 Bars.



Accent is a certain force of sound which, when a bar consists of two or three equal parts, is on the first.

1st 1st



When of four it is on the first and third.

1st 3d



When of six it is on the first & fourth.

1st 4th



A semibreve rest fills a bar in all moods of time, the other rests are marks of silence, equal in time to the notes after which they are called.

The natural place for Mi is in B,

But if B be flat Mi is in . . . E  $\frac{1}{2}$  If F be sharp Mi is in . . . F  
 if B & E . . . . . A  $\frac{1}{2}$  If F & C . . . . . C  
 if B E & A . . . . . D  $\frac{1}{2}$  If F C & G . . . . . G  
 if B E A & D . . . . . G  $\frac{1}{2}$  If F C G & D . . . . . D

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.

Brace } or Shews how many parts are sung together.

Stave Five lines, with their spaces, whereon music is written.

Ledger line Is added when notes ascend or descend beyond the stave.

Flat b Set before a note sinks it half a tone.

Sharp # Set before a note raises it half a tone.

Natural □ Placed on each letter before made flat or sharp reduces the music to the natural scale.

Slur ( Drawn over or under any number of notes shows they are all sung to one syllable.

Dot or point • At the right hand of a note adds to it half its length.

Figure 3 Over or under any three notes shows that they are sung in the time of two.

Single Bar Divides the time according to the measure note.

Double Bar Shews when to repeat.

Staccato † Shews that the note thus marked must be sung in a very distinct manner.

Direct w At the end of a stave shows the place of the first note on the following stave.

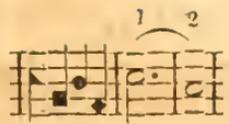
Hold ∞ Notes thus marked are held beyond their usual time.

Repeat :S: or Shews that the tune is repeated from it to the next double bar or close.

::: Denotes a repetition of preceding words.

Peace :::

At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after; but if tied with a slur, both are sung after the repeat.



.Close Shows the end of a tune.



Common Time Moods.  
Triple Time Moods.  
Compound Moods.

- First
- Second
- Third
- Fourth
- First
- Second
- Third
- First
- Second

Has a semibreve or its quantity in a measure, sung in the time of four seconds : four beats in a bar, two down and two up.

Has the same measure note, and beat in the same manner, only half as quick again.

Has the same measure note, and sung as quick again as the first : two beats in a bar, one down and one up.

Has a minim in a measure, and beat as the third mood, only a third quicker.

Contains three minims, or their quantity, in a measure, sung in the time of three seconds : two beats down and one up.

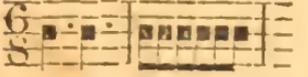
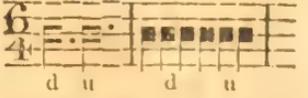
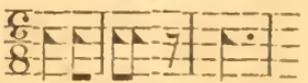
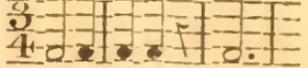
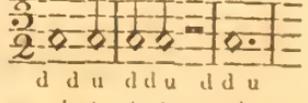
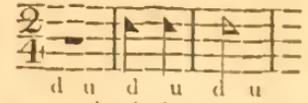
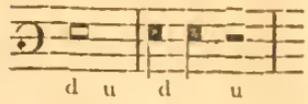
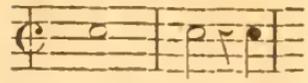
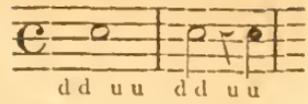
Contains three crotchets in a measure, and beat in the same manner, only half as quick again.

Contains three quavers in a measure, and beat as the second mood, only a third quicker.

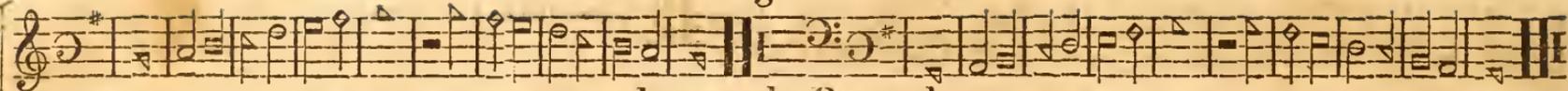
Contains six crotchets in a measure, sung in the time of two seconds : two beats, one down and one up.

Contains six quavers in a measure, and beat as the first, only half as quick again.

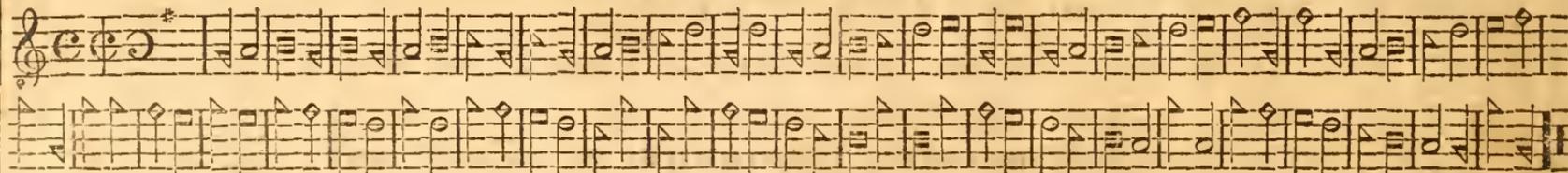
*N. B. The hand falls at the beginning of every bar in all moods of time.*



## The Eight Notes.



## Intervals Proved.



## Syncopation.

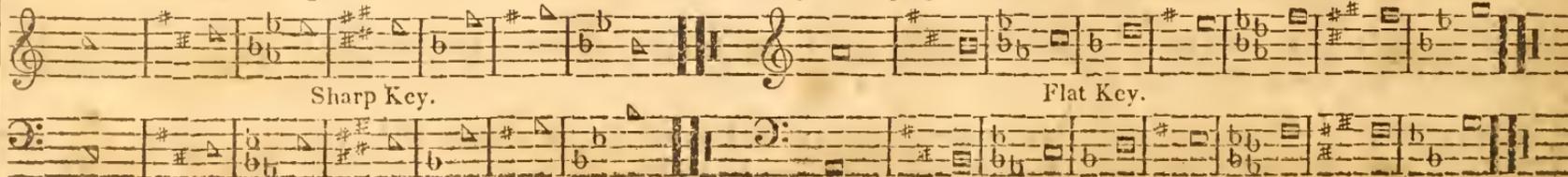
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.



These are called driving notes, and are something difficult, but the above example shews both how sung and printed.

## Scale of Flats and Sharps.

The following Scale shews the number of Flats and Sharps belonging to all the Flat and Sharp Keys commonly used.



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

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

The second system of music for 'BATH' continues the melody from the first system. It consists of two staves in treble and bass clefs, both in 3/2 time and one sharp key signature. The notation includes various rhythmic patterns and rests.

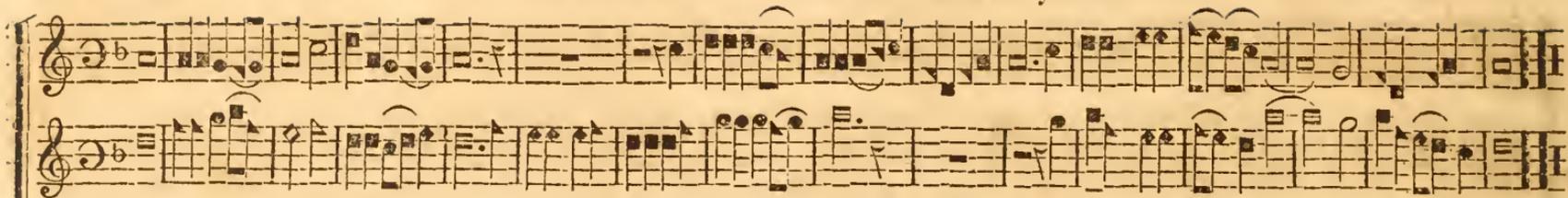
T W E N T Y - F I F T H. S. M. Fiat Key on A.

The first system of music for 'TWENTY-FIFTH' consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

I lift my soul to God, My trust is in his name; Let not my foes that seek my blood, Still triumph in my shame.

The second system of music for 'TWENTY-FIFTH' continues the melody from the first system. It consists of two staves in treble and bass clefs, both in common time and one sharp key signature. The notation includes various rhythmic patterns and rests.

## FLORIDA. S. M. Flat Key on D.



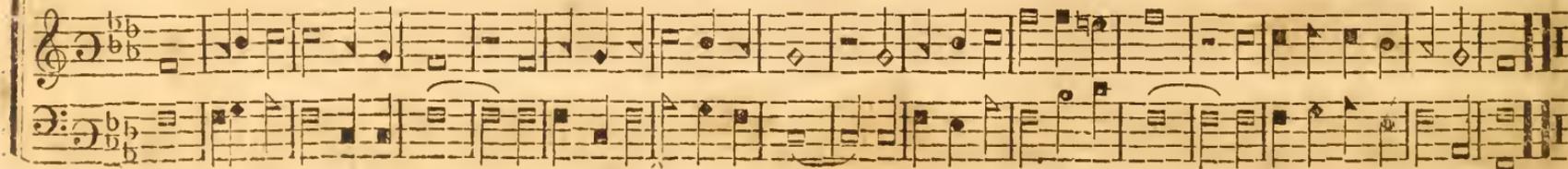
Let sinners take their course, And choose the road to death ; But in the worship of my God, I'll spend my daily breath. But in, &c.

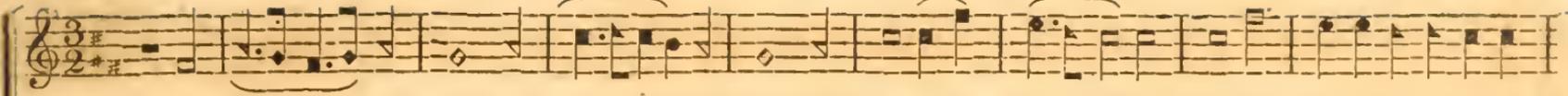


## WINDHAM. L. M. Flat Key on F.



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





'Time what an empty vapour 'tis, And days how swift they are, Swift as the archer's arrow flies.



Swift as the archer's arrow flies, Or like a shooting star. Or like a shooting star.



Where nothing dwelt but beasts of prey, Or men as fierce and wild as they; He bids th' opprest and poor repair, And builds them towns and cities there. They

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Brackets are used to group notes across staves.

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.

The second system of the musical score also consists of four staves, continuing the piece. It includes first and second endings, indicated by the numbers '1' and '2' above the final notes of the staves. The musical notation continues with similar rhythmic patterns and phrasing as the first system.

The first system of musical notation for 'SUTTON' consists of two staves. The upper staff is in a treble clef with a key signature of one flat (E-flat) and a common time signature. It contains a melody with various note values, including a triplet of eighth notes. The lower staff is in a bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Behold the man three score and ten, Upon a dying bed, Has run his race and got no grace, An awful sight indeed. Poor man he lies in

The second system of musical notation for 'SUTTON' continues the melody and accompaniment from the first system. It consists of two staves in the same key signature and time signature.

sovereign surprize. And thus he doth complain,

Continued.

ROCHESTER. C. M. Sharp Key on A.

The first system of musical notation for 'ROCHESTER' consists of two staves. The upper staff is in a treble clef with a key signature of two sharps (A major) and a common time signature. The lower staff is in a bass clef with the same key signature and time signature.

No grace I've got, and I cannot,

Recall my time again.

The second system of musical notation for 'ROCHESTER' continues the melody and accompaniment. It consists of two staves in the same key signature and time signature.

Come let us join our cheerful songs, With Angels round the throne; Ten thousand thousand

are their tongues, But all their joys are one.

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

The first system of music for 'FUNERAL' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and phrasing slurs.

Why do we mourn departed friends, Or shake at death's alarms, 'Tis but the voice that Jesus sends, 'Tis but, &c. 'Tis but, &c. To call

The second system of music for 'FUNERAL' continues from the first system, maintaining the same two-staff format (treble and bass clefs, one sharp key signature, common time). It concludes with a double bar line and a sharp sign on the treble staff.

Continued.

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

The first system of music for 'OLD HUNDRED' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lower staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and phrasing slurs.

us to his arms.

Ye nations round the earth rejoice, Before the Lord your sov'reign King, Serve him with cheerful heart and voice,

The second system of music for 'OLD HUNDRED' continues from the first system, maintaining the same two-staff format (treble and bass clefs, three sharps key signature, common time). It concludes with a double bar line and a sharp sign on the treble staff.

With all your tongues his glory sing,

Sweet is the work my God my King, To praise thy name give thanks and sing; To shew thy love by morning light, And talk of

Continued.

ALESBURY.

S. M.

Flat Key on A.

all thy truths at night. And talk, &c.

The God we worship now, Will guide us till we die; Will be our God while here below,  
And ours above the sky,

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

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

The second system of musical notation continues the piece from the first system, maintaining the same two-staff format (treble and bass clefs) and key signature. The notation includes various rhythmic patterns and phrasing slurs.

Continued.

INVITATION. P. M. Flat Key on A.

The first system of the 'INVITATION' section consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a series of notes in the treble clef, followed by a more active bass line.

Ye living, &c.

Come ye sinners poor and needy, Weak and wounded sick and sore; Jesus ready to receive you, Full of pity

The second system of the 'INVITATION' section continues the two-staff format. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and common time. The music concludes with a final cadence in both staves.

love and power, He is able, he is willing, doubt no more.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

Stoop down my thoughts that used to rise, Converse awhile with death: Think how a gasping mortal lies, And pants away his breath.

The second system of music continues the piece from the first system, also consisting of two staves in treble and bass clefs with a one-flat key signature and common time.

Continued.

W E L L S. L. M. Sharp Key on G.

The first system of the second piece, 'WELLS', consists of two staves. The upper staff is in treble clef with a key signature of two sharps (G major) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a more active melody than the first piece.

Think how a gasping, &c.

Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out

The second system of the second piece continues the melody from the first system, consisting of two staves in treble and bass clefs with a two-sharp key signature and common time.

to burn, The vilest sinner may return.

## O C E A N. C. M. Sharp Key on F.

Thy works of glory mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dangerous way,

At thy command the winds arise, And

swell the towering waves,

The men astonished mount the skies, And sink in gaping graves.

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, Glide thro' the midnight air, While high

Continued.

amidst her silent orb,  
 The silver moon rolls clear.

LEBANON. C. M. Flat Key on A.

Oh glorious type of heavenly grace! Thus Christ the Lord appears; While sinners curse the  
 Saviour prays, And pities them with tears.

## C A L V A R Y. C. M. Flat Key on A.

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

Continued.

M E A R. C. M. Sharp Key on G.

owns her Sovereign's death.

Will God forever cast us off, His wrath forever smoke.

Against the people of his love, His little chosen flock.

JORDAN. C. M. Sharp Key on A!

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with slurs. The bass staff provides a harmonic accompaniment with a mix of quarter and eighth notes.

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

The second system of music continues the composition with two staves. It maintains the same key signature and time signature as the first system. The melodic line in the treble staff continues with similar rhythmic patterns, while the bass staff provides a steady accompaniment.

D

The third system of music, marked with a 'D' on the left, continues the piece. It features two staves of music. The treble staff shows a continuation of the melodic theme, and the bass staff continues the accompaniment. The notation includes various note values and rests, with some notes beamed together.

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

The fourth system of music concludes the piece on this page. It consists of two staves. The treble staff ends with a final melodic phrase, and the bass staff provides a concluding accompaniment. The notation includes various note values and rests, with some notes beamed together.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains the first line of the song's melody. The lower staff is a piano accompaniment line in bass clef, providing harmonic support for the vocal line. Both staves feature various musical notations such as notes, rests, and slurs.

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

The second system of music continues the composition with two staves. The vocal line (treble clef) carries the melody for the second line of the lyrics. The piano accompaniment (bass clef) continues with its harmonic accompaniment. The notation includes various rhythmic values and phrasing marks.

The third system of music features two staves. The vocal line (treble clef) begins the third line of the lyrics. The piano accompaniment (bass clef) provides the underlying harmonic structure. The system concludes with a double bar line, indicating the end of a musical phrase.

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

The fourth system of music consists of two staves. The vocal line (treble clef) carries the melody for the final line of the lyrics. The piano accompaniment (bass clef) concludes the piece with a final cadence. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a sharp key (C major) and features a melody with various note values and rests, including some beamed eighth notes.

Early my God without delay, I haste to seek thy face, My thirsty spirit faints away, Without thy cheering grace,

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues from the first system, with similar rhythmic patterns and phrasing.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a double bar line and first and second endings marked with '1' and '2' above the notes.

So pilgrims on the scorching sand, Beneath the burning sky; Long for a cooling stream at hand, And they must drink or die.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system also concludes with a double bar line and first and second endings marked with '1' and '2' above the notes.

The first system of musical notation for 'GREENFIELD' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a flat key signature (A-flat) and common time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide, Tho' earth were from her centre tost,

The second system of musical notation continues the piece. It includes a triplet of eighth notes in the upper staff. The lyrics 'And mountains in the ocean lost, Torn piecemeal by the roaring tide.' are positioned below the staves.

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

Continued.

A M E R I C A. S. M. Flat Key on A.

The first system of musical notation for 'AMERICA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a flat key signature (A-flat) and common time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The system ends with a double bar line and repeat signs.

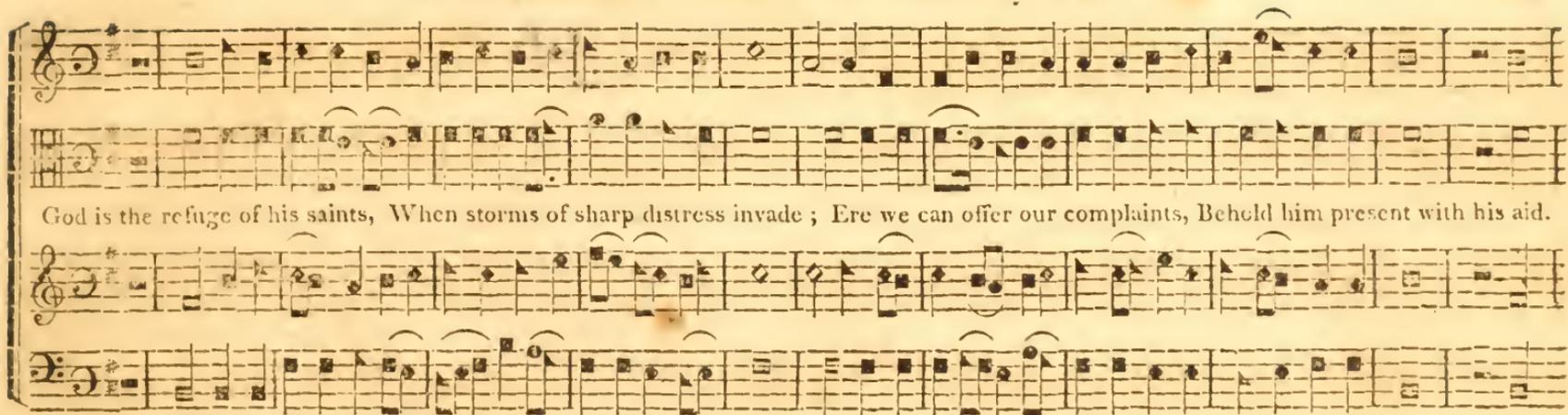
Torn piecemeal, &c.

The second system of musical notation continues the piece. It includes a triplet of eighth notes in the upper staff. The lyrics 'My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.' are positioned below the staves.

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

The third system of musical notation continues the piece. It includes a triplet of eighth notes in the upper staff. The system ends with a double bar line and repeat signs.

The fourth system of musical notation continues the piece. It includes a triplet of eighth notes in the upper staff. The system ends with a double bar line and repeat signs.



God is the refuge of his saints, When storms of sharp distress invade ; Ere we can offer our complaints, Behold him present with his aid.

The first system of the musical score consists of two staves. The upper staff is a vocal line in a flat key signature (one flat) and common time, containing 16 measures of music. The lower staff is a piano accompaniment in the same key and time, also containing 16 measures. The lyrics are printed below the piano staff.



Loud may the troubled ocean roar, In sacred peace our souls abide, While ev'ry nation, ev'ry shore 'Trembles and dreads the swelling tide.

The second system of the musical score also consists of two staves. The upper staff is a vocal line in a flat key signature and common time, containing 16 measures of music. The lower staff is a piano accompaniment in the same key and time, also containing 16 measures. The lyrics are printed below the piano staff.

## N O R W I C H . S . M . Flat Key on A .

The first system of musical notation for 'NORWICH' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a flat key signature (A-flat) and common time. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The system concludes with a double bar line and first and second endings marked '1' and '2'.

My sorrows like a flood, Impatient of restraint Into thy bosom O—Into thy bosom O my God, Pour out a long complaint.

The second system of musical notation for 'NORWICH' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, ending with first and second endings marked '1' and '2'.

## V I R G I N I A . C . M . Flat Key on A .

The first system of musical notation for 'VIRGINIA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a flat key signature (A-flat) and common time. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The system concludes with a double bar line and first and second endings marked '1' and '2'.

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

The second system of musical notation for 'VIRGINIA' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, ending with first and second endings marked '1' and '2'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and a sharp key signature (one sharp, F#). The melody in the upper staff features a mix of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with a similar rhythmic pattern.

Through all the changing scenes of life, In trouble and in joy ; The praises of my God shall still, The praises, &c. My heart & tongue employ.

The second system of music continues the piece from the first system. It also consists of two staves (treble and bass clef) in the same key and time signature. The musical notation follows the same style as the first system, with a clear melodic line and a supporting bass line.

Continued.

L I T T L E - M A R L B O R O U G H . S . M . Flat Key on A.

The first system of the second piece, 'LITTLE-MARLBOROUGH', consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4 and the key signature is one flat (B-flat). The melody is characterized by a steady eighth-note pattern in the upper staff, while the bass line has a more varied rhythmic accompaniment.

My heart and tongue employ.

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

The second system of music continues the piece. It maintains the 3/4 time signature and one flat key signature. The musical notation is consistent with the first system, showing a clear melodic and harmonic structure.

## ST. MARTIN'S. C. M. Sharp Key on A.

The first system of musical notation for 'ST. MARTIN'S' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

To God I cry'd with mournful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.

The second system of musical notation for 'ST. MARTIN'S' continues the piece with two staves in treble and bass clefs, maintaining the sharp key signature and 3/2 time signature. It includes similar rhythmic patterns and phrasing as the first system.

## L E N O X. P. M. Sharp Key on C.

The first system of musical notation for 'L E N O X' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music includes first and second endings at the end of the system.

Ye tribes of Adam join

With heaven and earth and seas,

And offer notes divine

To your creator's praise.

The second system of musical notation for 'L E N O X' continues the piece with two staves in treble and bass clefs, maintaining the sharp key signature and 3/4 time signature. It includes first and second endings at the end of the system.

Ye holy throng

Of angels bright,

In worlds of light

Begin the song.

The third system of musical notation for 'L E N O X' consists of two staves in treble and bass clefs, maintaining the sharp key signature and 3/4 time signature. It includes first and second endings at the end of the system.

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

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

The second system of music continues the composition with two staves in treble and bass clefs. It maintains the 3/2 time signature and one-flat key signature. The notation includes various rhythmic patterns and phrasing, with slurs and a triplet of eighth notes in the upper staff.

The third system of music continues the composition with two staves in treble and bass clefs. It maintains the 3/2 time signature and one-flat key signature. The notation includes various rhythmic patterns and phrasing, with slurs and a triplet of eighth notes in the upper staff.

bird, nor bleeding beast, Nor hysop branch, nor sprinkling priest ; Nor running brook, nor flood nor sea, Can wash the dismal stain away.

The fourth system of music concludes the piece with two staves in treble and bass clefs. It maintains the 3/2 time signature and one-flat key signature. The notation includes various rhythmic patterns and phrasing, with slurs and a triplet of eighth notes in the upper staff. The system ends with a double bar line and repeat signs.

The hill of Sion yields, A thousand sacred sweets ; Before we reach the heav'nly fields, Or walk in golden streets. Then let your songs abound,

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 6/8 time. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. There are two fermatas over the final notes of the first and second staves.

Let ev'ry tear be dry, We're marching thro' Emanuel's ground, To fairer worlds on high. We're marching thro', :||: :||: We're

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 6/8 time. The music continues with a similar melodic style. There are two fermatas over the final notes of the first and second staves. The lyrics are placed between the staves.

march- ing thro'  
 fairer worlds, To fairer worlds, To fairer worlds on high, We're marching, &c.  
 marching, marching thro' Emanual's ground,

WILLIAMSTOWN: L. M. Flat Key on G.

Shew pity, Lord, O Lord, forgive, Let a repenting sinner live: Are not thy mercies large and free? May not a sinner trust in thee?

The first system of music for 'BRIDGE WATER' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a sharp key signature (one sharp, F#) and common time. It features a melody with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Sweet is the work, my God, my king, To praise thy name, give thanks & sing, To shew thy love by morning light

The second system of music for 'BRIDGE WATER' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It continues the melody from the first system. The lyrics 'And talk of all thy truths at night.' are positioned below the second staff. The piece concludes with a double bar line.

And talk of all thy truths at night.

R U S S I A. L. M. Flat Key on A.

The first system of music for 'RUSSIA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a flat key signature (one flat, Bb) and common time. It features a melody with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

False are the men of high degree, The baser sort are vanity ; Laid in a balance both appear Light as a puff of empty air.

The second system of music for 'RUSSIA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It continues the melody from the first system. The piece concludes with a double bar line.

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

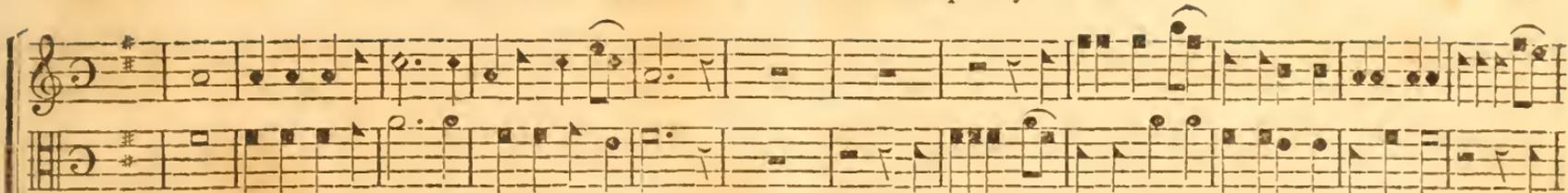
They groan'd and curs'd him on their beds, Yet still he pleads and mourns; And double blessings on his head, The righteous Lord returns.

While shepherds watch their flocks by night, All seated on the ground, The angel of the

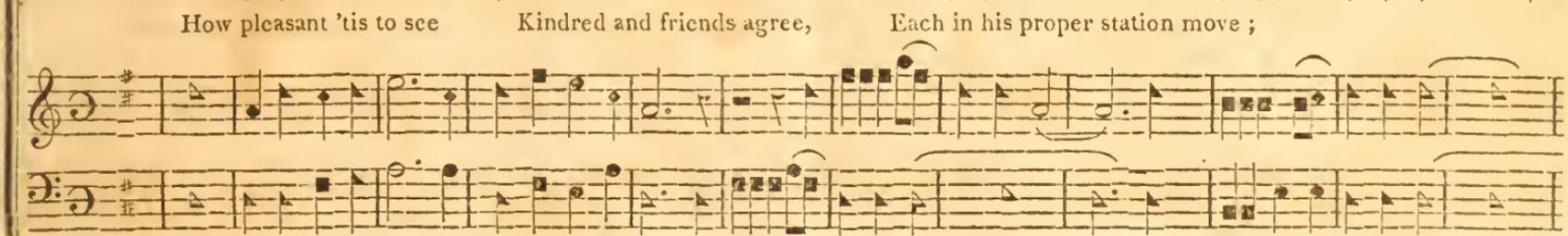
The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "While shepherds watch their flocks by night, All seated on the ground, The angel of the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Lord came down and glory shone around. The angel, &c.

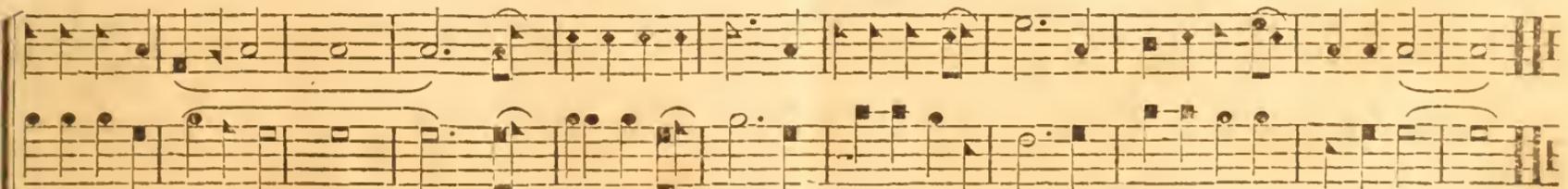
The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Lord came down and glory shone around. The angel, &c.". The piano accompaniment includes first and second endings, indicated by the numbers "1" and "2" above the notes. The first ending leads back to the beginning of the phrase, while the second ending concludes the piece.



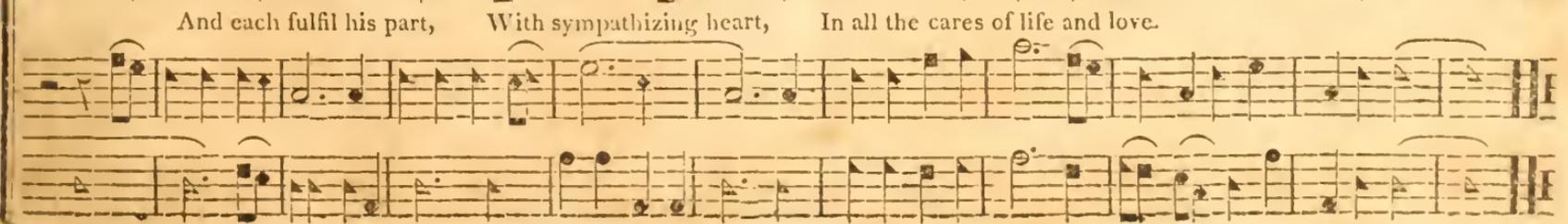
How pleasant 'tis to see Kindred and friends agree, Each in his proper station move ;



And each fulfil his part, With sympathizing heart, In all the cares of life and love.



And each fulfil his part, With sympathizing heart, In all the cares of life and love.



And each fulfil his part, With sympathizing heart, In all the cares of life and love.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (F major), and the time signature is common time (C). The lyrics are written below the vocal staves.

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

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The piece concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes of the vocal line.

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

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

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the two-flat key signature and common time. It includes various musical notations such as beams, slurs, and dynamic markings.

F

The third system of music, marked with a 'F' above the first staff, continues the piece. It features two staves in treble and bass clefs with the same key signature and time signature. The notation includes complex rhythmic patterns and phrasing.

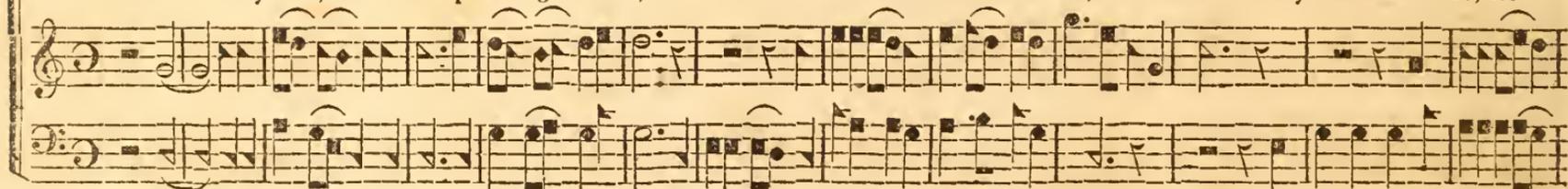
nal are thy mercies Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till sun shall rise to set no more.

The fourth system of music concludes the piece with two staves in treble and bass clefs. It maintains the two-flat key signature and common time, ending with a final cadence.

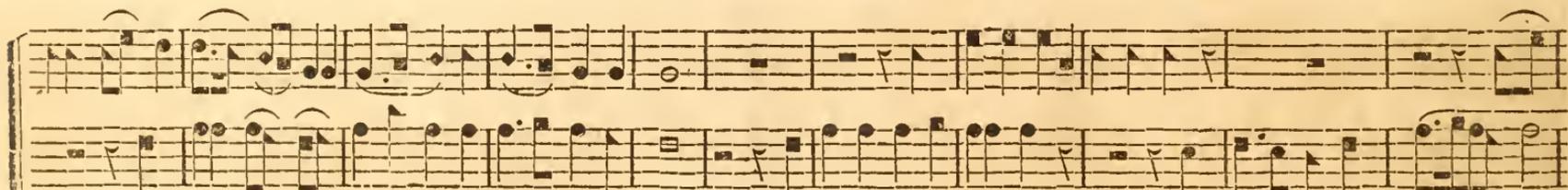


The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and slurs.

Jesus the vision of thy face, Hath over pow'ring charms, Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce, &c.

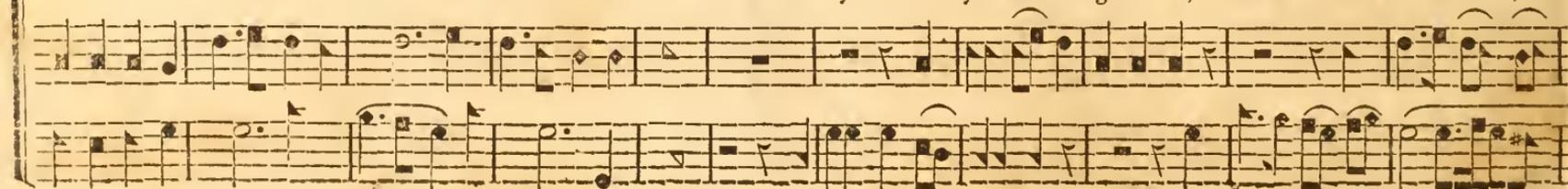


The second system continues the musical piece with two staves. It maintains the same key signature and time signature as the first system, featuring similar rhythmic patterns and melodic lines.

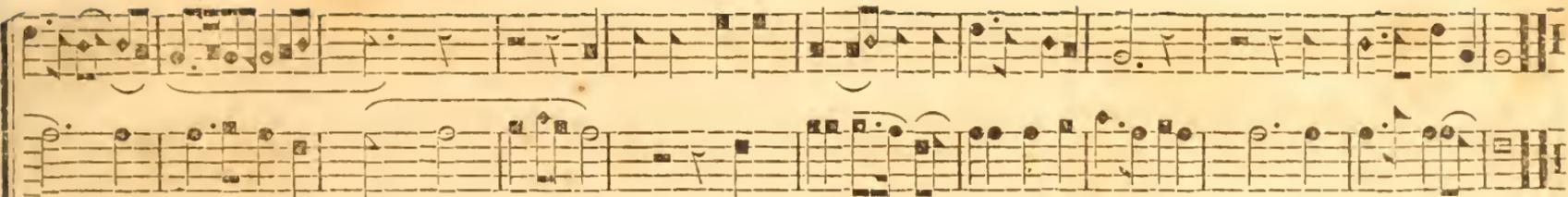


The third system continues the musical piece with two staves. The notation includes various note values and rests, with some notes beamed together.

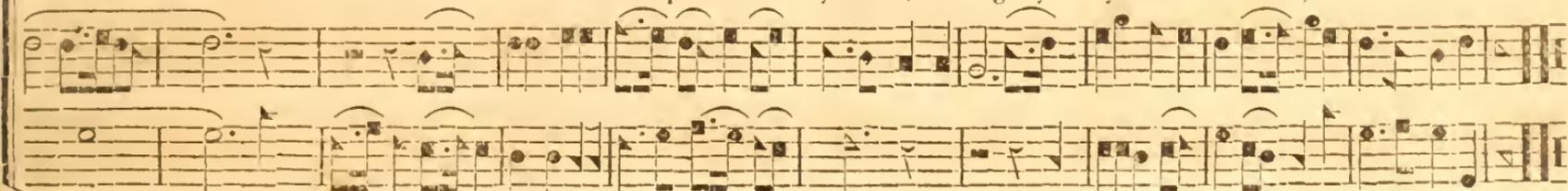
Then while you hear my heart strings break, How sweet the minutes roll ;



The fourth and final system of music consists of two staves. It concludes the piece with a final cadence, featuring a variety of note values and rests.



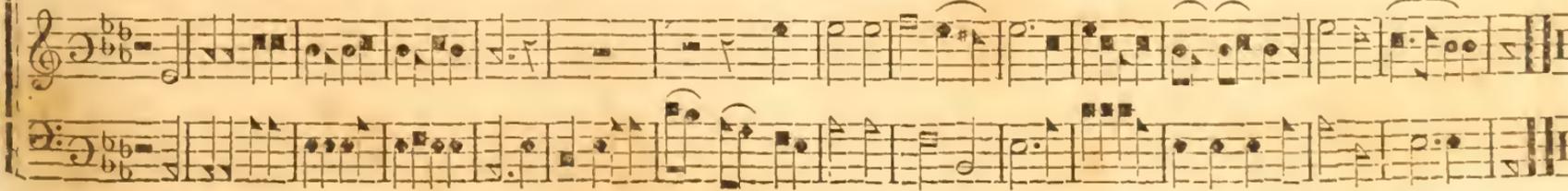
A mortal paleness on my check, And glory in my soul. A mortal, &c.



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.



Ye sons of men, with joy record, The various wonders of the Lord; And let his power and goodness sound, Thro' all your tribes the earth around.

Let the high heavens your songs invite, Those spacious fields of brilliant light; Where sun, and moon, and planets roll, And stars that glow from pole to pole.



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



Thou art my sun, And thou my shade, To guard my head, By night or noon. Thou, &c.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including eighth and sixteenth notes, and rests. There are several phrasing slurs and repeat signs throughout the system.

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

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

The third system of music continues the melody. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various rhythmic patterns and phrasing slurs. The system ends with first and second endings marked '1' and '2'.

The New-Jerusalem comes down,

Adorn'd with shining grace,

The fourth system of music continues the melody. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various rhythmic patterns and phrasing slurs. The system ends with first and second endings marked '1' and '2'.

Look down in pity, Lord, and see, The mighty woes that burthen me, Down to the dust my life is brought, Like one, long

Continued.

WARREN. S. M. Sharp Key on A.

buried and forgot.

Let all our tongues be one, To praise our God on high; Who from his bosom sent his Son, To fetch us strangers nigh.

## B R A Y. C. M. Sharp Key on C.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a rhythmic style with many eighth and sixteenth notes, often beamed together. There are several measures with slurs over groups of notes.

Awake my heart, arise my tongue, Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice. Aloud, &c.

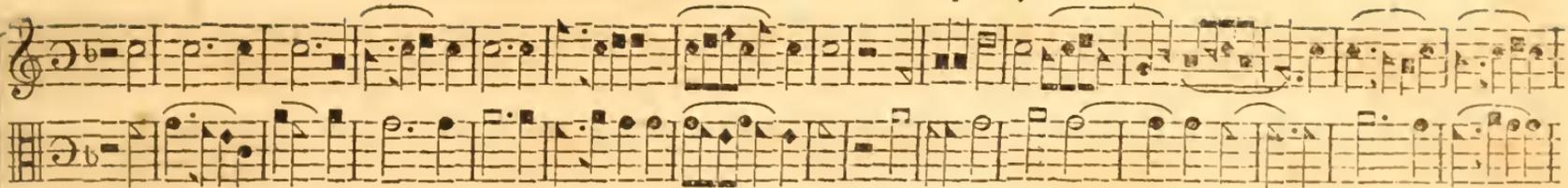
The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns and phrasing as the first system.

## A N G E L S' H Y M N. L. M. Sharp Key on G.

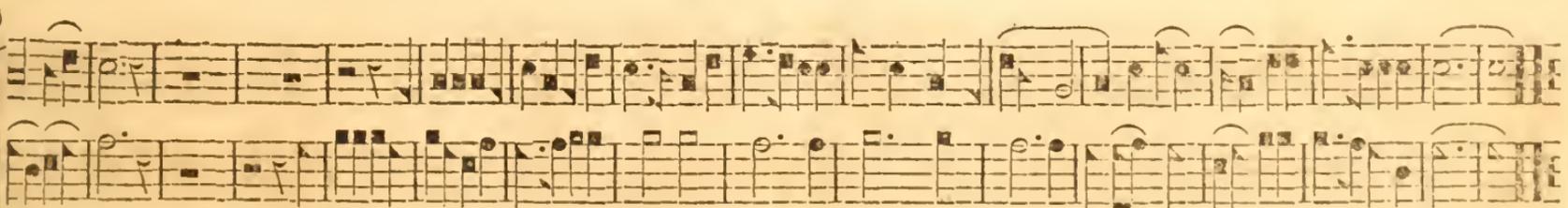
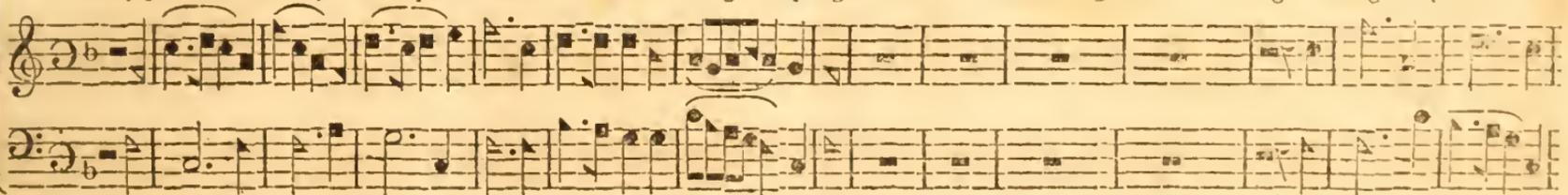
The first system of music for the second hymn consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a more spacious, hymn-like style with many half and whole notes.

The God of our salvation hears The groans of Sion mixt with tears, Yet when he comes with kind designs, Thro' all the way his terror shines.

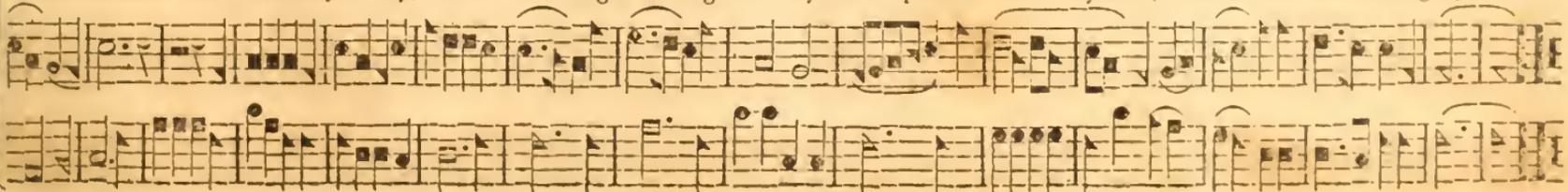
The second system of music for the second hymn consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with the same hymn-like style as the first system.



The lofty pillars of the sky, And spacious concave rais'd on high; Spangled with stars, a shining frame, Their great original proclaim.

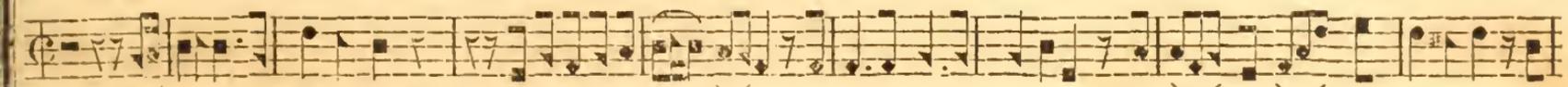
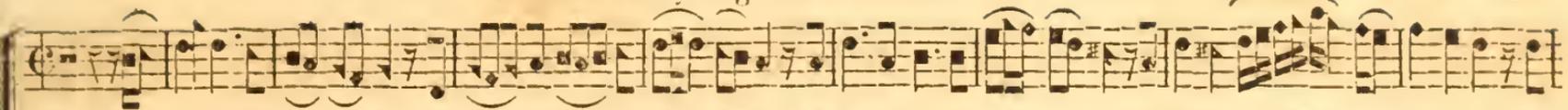


The unwearied sun from day to day, Pours knowledge on his golden ray! And publishes to ev'ry land, The works of an Almighty hand.

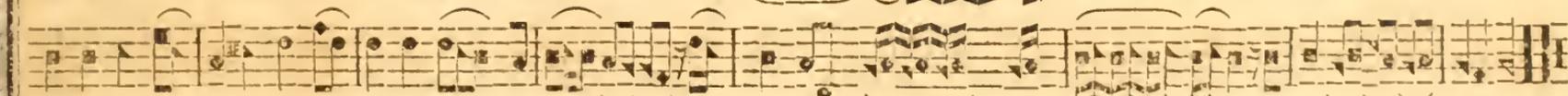
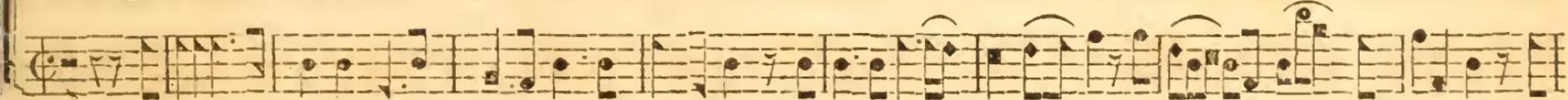
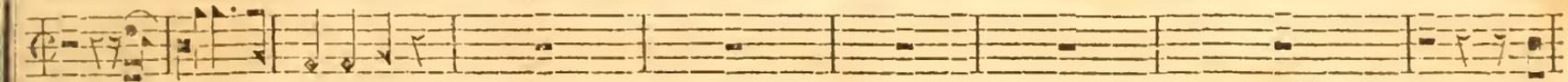


Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the

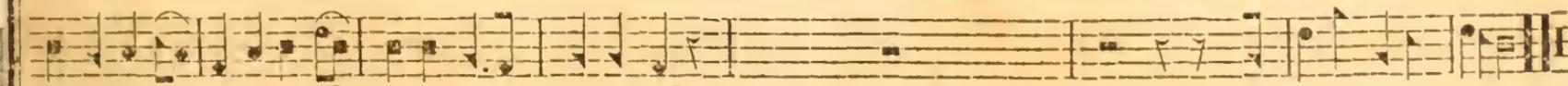
solemn word, And sound it dreadful down to hell. Let heav'n, &c.



The Lord how absolute he reigns, Let ev'ry angel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his terrors be. High



on a throne his glories dwell, An awful throne of shining bliss; Fly thro' the world, O sun, and tell, How dark thy beams compar'd to his.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

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

The second system of music continues the melody from the first system. It maintains the same 2/4 time signature and sharp key signature. The notation includes various rhythmic patterns and phrasing marks.

The third system of music continues the melody. It features more complex rhythmic figures and rests, maintaining the established key and time signature.

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

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

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

Thro' ev'ry age eternal God, Thou art our rest our safe abode ; High was thy throne ere heaven was made, High was, &c.

The second system of music continues the melody from the first system. It maintains the same musical notation and structure, with treble and bass staves showing the vocal line and accompaniment respectively.

The third system of music continues the melody. It includes first and second endings at the end of the system, indicated by the numbers '1' and '2' above the notes.

Or earth thy humble footstool laid. Or earth, &c. Or earth, &c.

The fourth system of music concludes the piece. It features first and second endings, with the first ending leading back to an earlier part of the music and the second ending providing a final resolution. The notation includes various note values and rests.

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

'Twas for my sins, my dearest Lord, Hung on the cursed tree, And groan'd away a dying life, For thee my soul for thee.

Behold the judge descends, his guards are nigh, Heav'n earth and hell, draw near, let all things come, To hear his justice

Tempests and fire attend him down the sky ;

and the sinners' doom : But gather first my saints, the judge commands, Bring them ye angels from their distant lands.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the system.

Hast thou not giv'n thy word, 'To save my soul from death; And I can trust my Lord, And I can, &c. 'To keep my mortal

The second system of music continues the piece with two staves in treble and bass clefs. The notation is consistent with the first system, showing melodic lines and accompaniment. The lyrics are positioned between the two staves.

The third system of music continues the piece with two staves in treble and bass clefs. The notation is consistent with the previous systems, showing melodic lines and accompaniment. The lyrics are positioned between the two staves.

breath: I'll go and come, nor fear to die, I'll go, &c. 'Till from on high thou call me home.

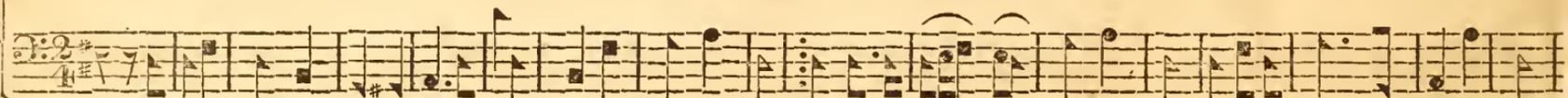
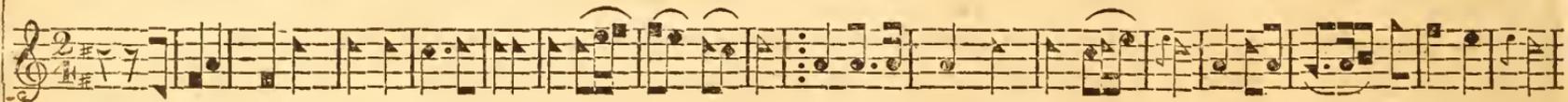
The fourth system of music concludes the piece with two staves in treble and bass clefs. The notation is consistent with the previous systems, showing melodic lines and accompaniment. The lyrics are positioned between the two staves.



Air. Moderato.



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, &c.

His sov'reign pow'r without our aid, Made us of clay and form'd us men, And when like wand'ring sheep we



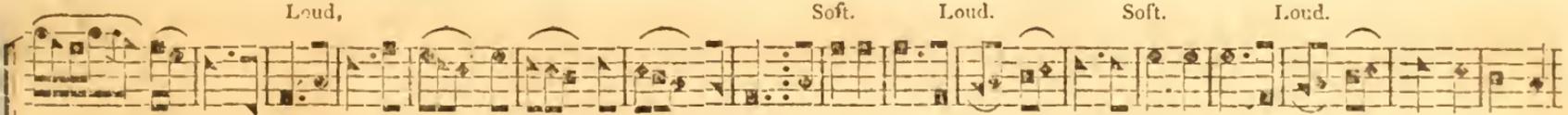
Loud.

Soft



stray'd, He brought us to his fold again. He brought, &amp;c.

We'll crowd thy gates with thankful songs, High as the heav'ns our



Loud,

Soft.

Loud.

Soft.

Loud.

voices raise, And earth, &amp; earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill, &amp;c. Shall fill



shall fill, &c. Wide, Wide as the world is thy command, Vast as eternity, eternity thy love, Firm as a rock thy truth must stand, When

Soft.

Loud.

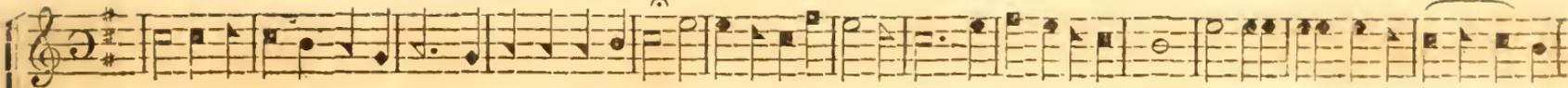
rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c,

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

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

See the Lord of glory dying ! See him gasping ! hear him crying ! See his burthen'd bosom heave !

Look ye sinners, ye that hung him ; Look how deep your sins have stung him, Dying sinners look and live.



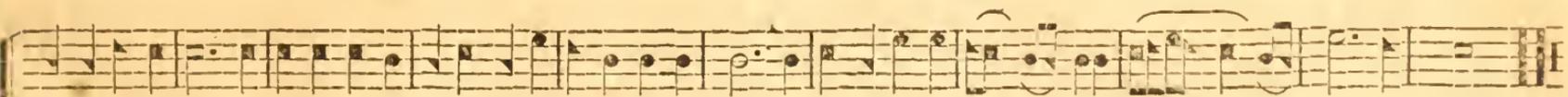
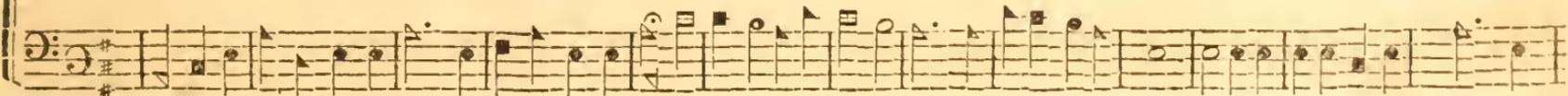
Go mourning all their days ?

Thou art the earnest of his love, The



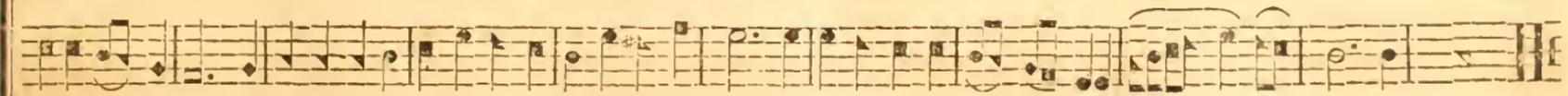
Why should the children of a King

Great comforter descend and bring Some tokens of thy grace.



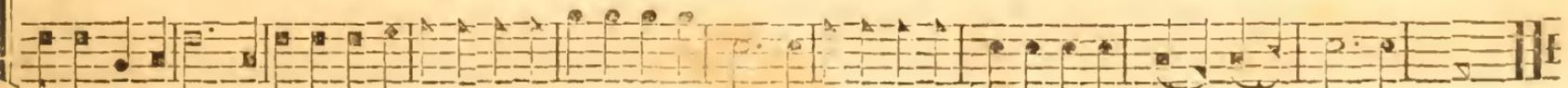
pledge of joys to come,

Will safe convey me home.



And thy soft wings, celestial dove.

And thy soft wings, &c.



The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

Wand'ring pilgrims, mourning christians, Weak & tempted lambs of Christ, Who endure great tribulation, And with sins are much distress'd.

The second system of music continues the composition with two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one flat. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp. The notation includes various rhythmic patterns and phrasing.

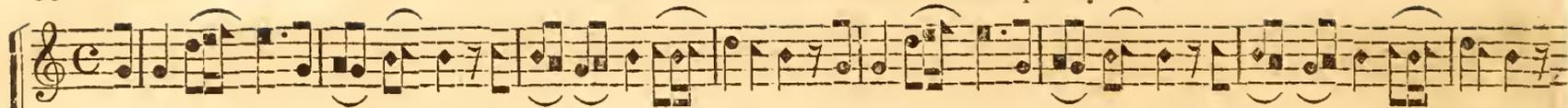
The third system of music continues the composition with two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one flat. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp. The notation includes various rhythmic patterns and phrasing.

Christ has sent me to invite you, To a rich and costly feast; Let not shame nor pride prevent you, Come the sweet provis'on taste.

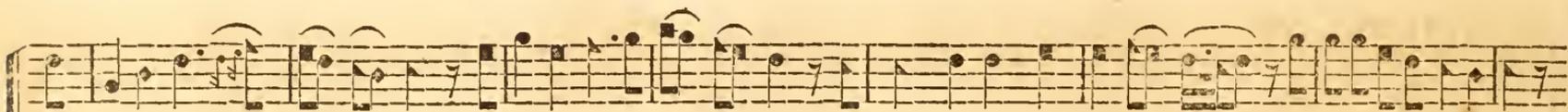
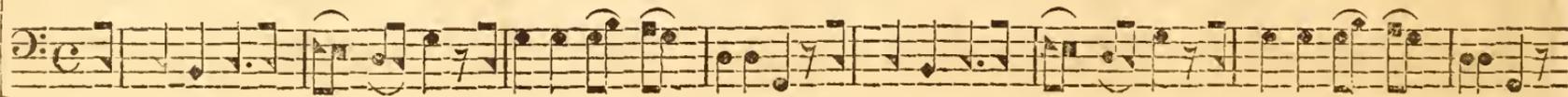
The fourth system of music concludes the composition with two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one flat. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp. The notation includes various rhythmic patterns and phrasing.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics: "No more shall atheists mock his long delay, His vengeance sleeps no more, behold the day; Behold the judge descends, his guards are nigh,"

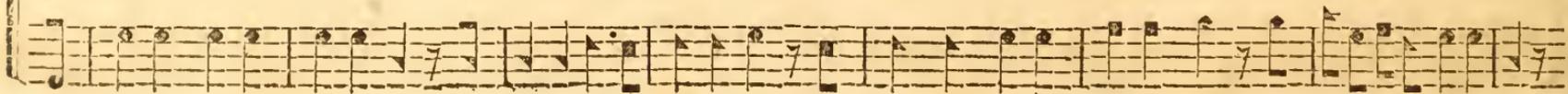
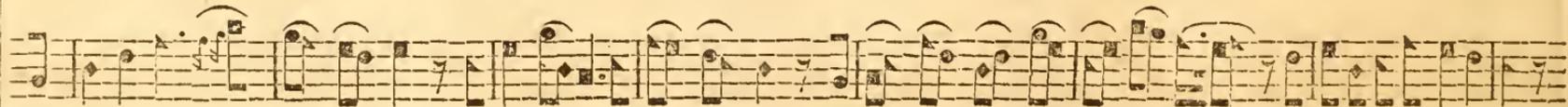
The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics: "Tempest and fire attend him down the sky. When God appears, all nature shall adore him, While sinners tremble, saints rejoice before him." The system concludes with first and second endings marked with '1' and '2' above the notes.



Away, my unbelieving fear! Fear shall in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face;

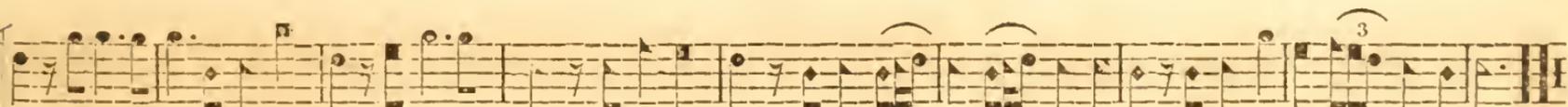
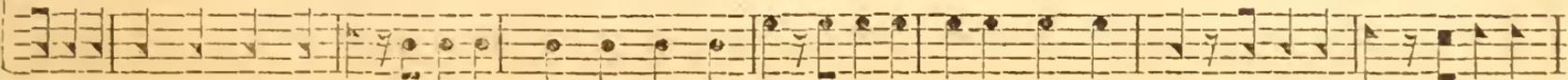


But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield.

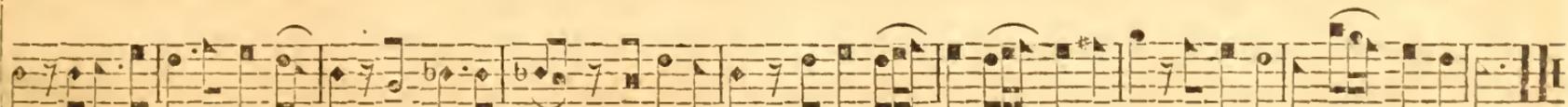




Altho' the vine its fruit deny, Altho' the olive yield no oil ; The withering fig tree droop and die, The field illude the tiller's toil ;

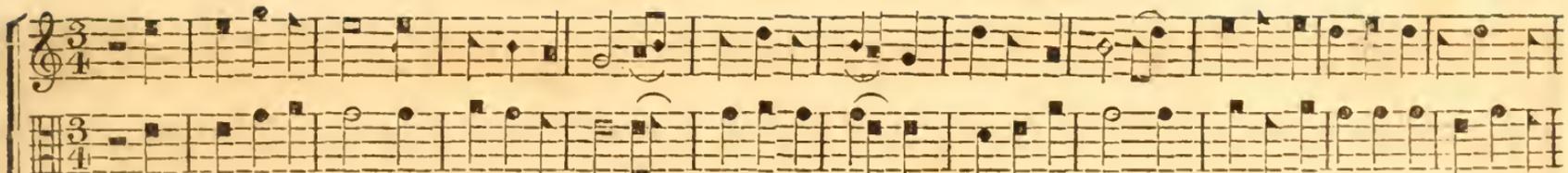


The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.



Hear me O Lord, nor hide thy face, But answer least I die ; Hast thou not built a throne of grace, To hear when sinners cry. My

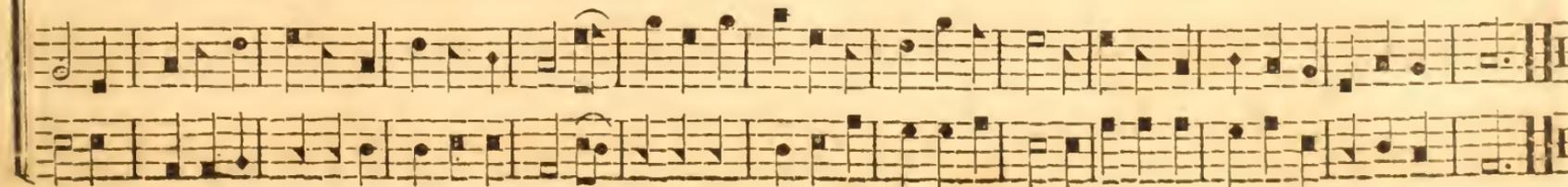
days are wasted like the smoke, Dissolving in the air ; My strength is dry'd, my heart is broke, And sinking in despair.



'Tho' troubles assail, and dangers affright, Tho' friends should all fail and foes all unite; Yet one thing secures us, whatever be-



tide, The scriptures assure us the Lord will provide. Yet one thing, &c.



## B A B E L. P. M. Flat Key on A

Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends her children,

Continued.

## P L Y M O U T H. C. M. Flat Key on A.

mingled with the dead. O God of mercy, hear my call, My load of guilt remove; Break down this separating wall, That bars me from thy love.

B R E N T W O O D . S . M . Sharp Key on E .

71

Not all the blood of beasts, On Jewish altars slain ; Could give a guilty conscience peace, Or wash away the stain. Or wash, &c.

This musical score is for the hymn 'Brentwood'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (alto clef), and two additional staves (treble and bass clefs) for a second vocal part or organ. The music is in a sharp key (E major) and common time. The lyrics are printed below the piano accompaniment staff. The score includes first and second endings for the final phrase.

B A N G O R . C . M . Flat Key on E .

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

This musical score is for the hymn 'Bangor'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (alto clef), and two additional staves (treble and bass clefs) for a second vocal part or organ. The music is in a flat key (E-flat major) and common time. The lyrics are printed below the piano accompaniment staff. The score includes first and second endings for the final phrase.

Save us O Lord aloud we pray, Nor let our sun go down at noon ; Thy years are one eternal day, And

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a flat key (E-flat) and common time. The lyrics are written below the vocal staves.

must thy children die so soon. Thy years are one eternal day, And must thy children die so soon.

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes.

The first system of music consists of two staves. The upper staff is a vocal line in a flat key signature (one flat) and common time. It begins with a treble clef and contains a melody of eighth and sixteenth notes. The lower staff is a piano accompaniment line, also in a flat key signature and common time, starting with a bass clef and featuring a rhythmic pattern of eighth and sixteenth notes.

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

The second system of music continues the composition with two staves. The vocal line (treble clef) and piano accompaniment (bass clef) maintain the same key signature and time signature as the first system. The vocal melody continues with various note values and rests, while the piano accompaniment provides harmonic support.

K

The third system of music, marked with a 'K' on the left margin, continues the piece. It features two staves: a vocal line and a piano accompaniment line. The notation includes various musical symbols such as notes, rests, and bar lines, consistent with the previous systems.

pier days, The dear companions of my ways, Descend around me to the tomb. My friends, &c.

The fourth system of music concludes the piece on this page. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line ends with a final note and a fermata, while the piano accompaniment provides a concluding harmonic structure.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

I beheld, and lo a great multitude which no man could number, Thousands of thousands & ten times thousands, Thousands, &c.

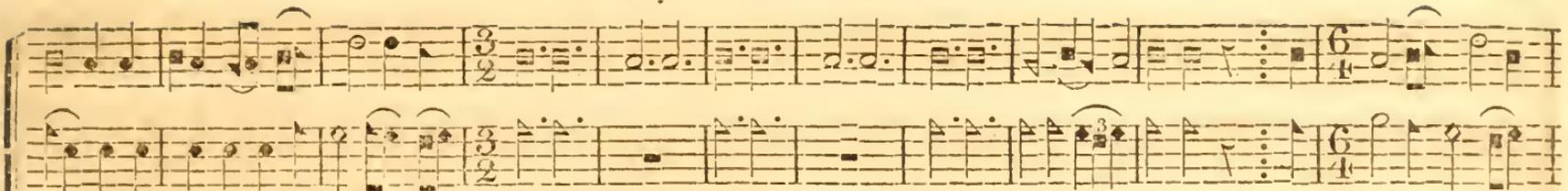
The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a slur over the first two notes. The piano accompaniment maintains its rhythmic accompaniment.

The third system continues the vocal and piano parts. The vocal line features a melodic phrase with a slur. The piano accompaniment continues with its characteristic eighth-note accompaniment.

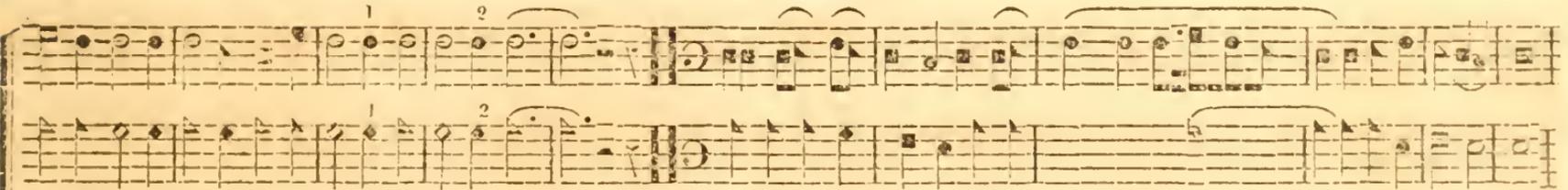
Thousands of thousands and ten times thousands; Thousands, &c.

Stood before the lamb, and they had palms in their

The fourth system concludes the vocal and piano parts. The vocal line ends with a melodic phrase. The piano accompaniment continues until the end of the system.



hands, & they cease not day nor night saying Holy, :|| :|| :|| :|| Lord God Almighty, Which was and is and



is to come. Which was, &c.

And I heard a mighty angel flying thro' the midst of heav'n,



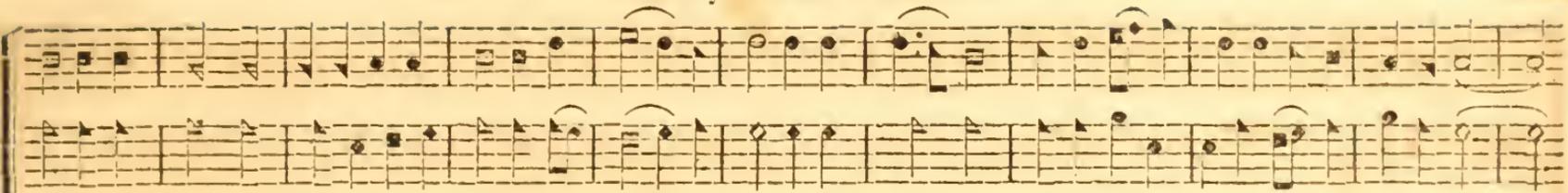
## Heavenly Vision continued.

crying with a loud voice wo, wo wo wo be unto the earth by reason of the trumpet which is

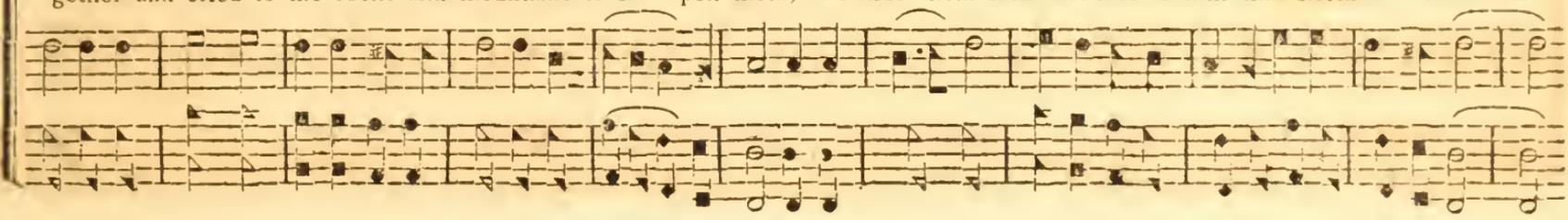
This system consists of four staves of music. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in 3/2 time and features various note values, rests, and dynamic markings. There are several slurs and phrasing marks throughout the system.

yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gathered themselves to-

This system also consists of four staves of music. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music continues in 3/2 time with similar notation to the first system, including slurs and phrasing marks.

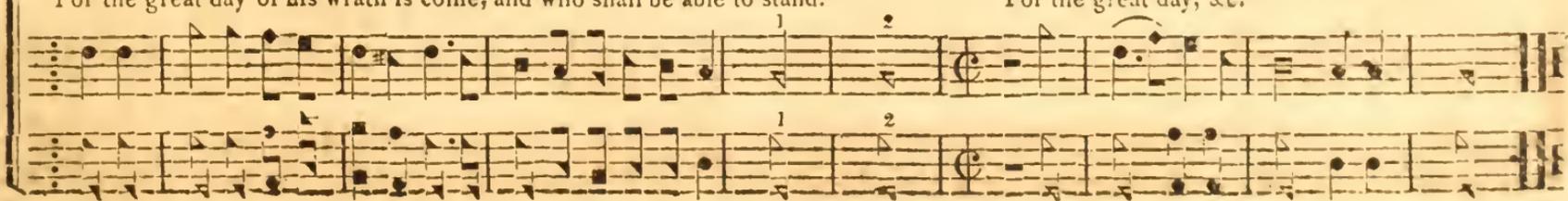


gether and cried to the rocks and mountains to fall upon them, and hide them from the face of him that sitteth on the throne.



For the great day of his wrath is come, and who shall be able to stand.

For the great day, &c.



## FUNERAL ANTHEM. Flat Key on F.

I heard a great voice from Heav'n, saying unto me, write, from henceforth, write, from henceforth,

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with a key signature of two flats (B-flat and E-flat). The second staff is the piano accompaniment in treble clef. The third staff is the vocal line in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the vocal staves.

write from henceforth, blessed are the dead that die in the Lord: Yea saith the spirit for they rest,

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with a key signature of two flats. The second staff is the piano accompaniment in treble clef. The third staff is the vocal line in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the vocal staves. There are first and second endings marked with '1' and '2' above the notes.

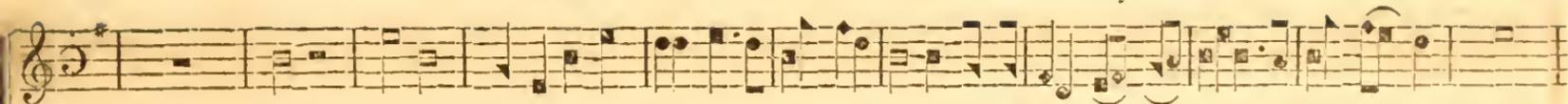
for they rest for they rest, for they rest, from their labors, from their labors,

from their labors and their works, which do follow, follow, follow, which do follow them. which do, &c.

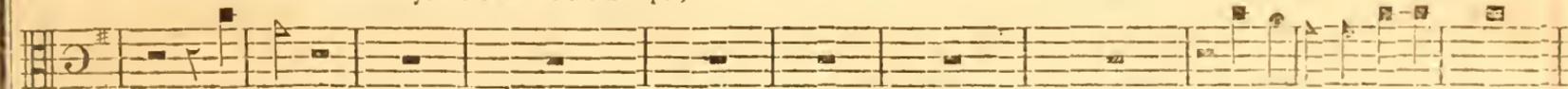
The Lord descended from above, And bowed the Heavens most high; And underneath his feet he cast, The darkness of the sky.

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

J U D G M E N T A N T H E M . Flat Key on E.

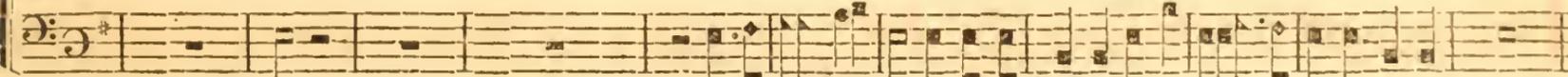


Hark ye mortals hear the trumpet,



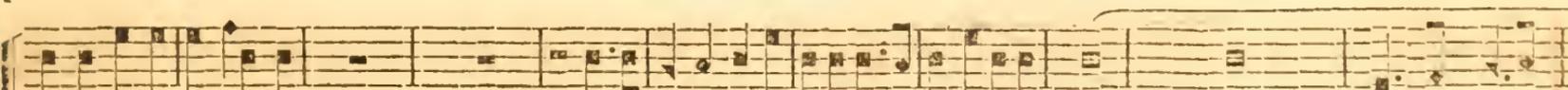
Hark, hark,

Hark the archangel's voice proclaiming, Thou old time shall be no more.



Sounding loud the mighty roar,

1

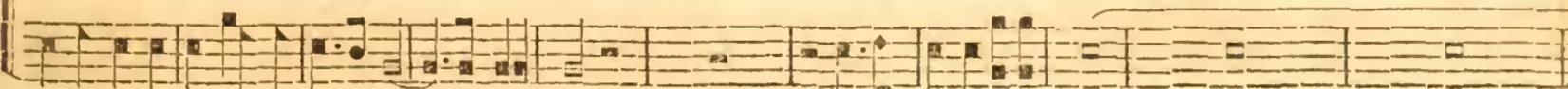
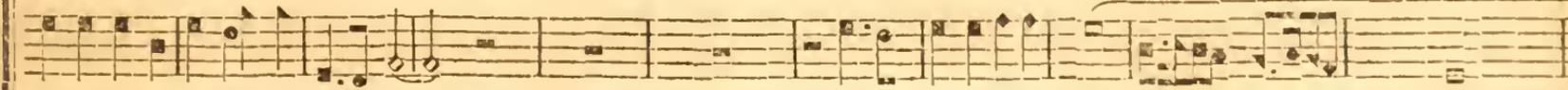


See the purple banner flying,



His loud trumpet, his loud trumpet

Hear the judgment chariot roll,



rends the tombs, ye dead awake.

## Judgment Anthem continued.

roll. yonder cloud,

roll. Hear the sound of Christ victorious, Lo he breaks thro'

Is that he who died on calv'ry, That was pierced with the

Midst ten thousand, :: :: :: saints and angels see the crucified shine,

The score consists of four systems of staves. The first system has four staves. The second system has two staves. The third system has two staves. The fourth system has three staves. The music is written in a single system with various clefs and time signatures. The lyrics are placed below the staves. There are repeat signs (triple dots) under the lyrics 'Midst ten thousand, :: :: ::'. The key signature changes from one flat to two flats in the lower systems.

Judgment Anthem continued.

spear, tell us seraphs, you that wonder'd, See he rises thro' the air, Hail him ; Oh,

hail him, Oh yes 'tis Jesus ; Hallelujah, hallelujah, hallelujah, Oh,

yes 'tis Jesus, Oh, O come quickly, O come quickly, Oh, Come quickly, Hallelujah, Come Lord come.

## Judgment Anthem continued.

Happy, happy mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes. Now determin'd every evil to destroy,

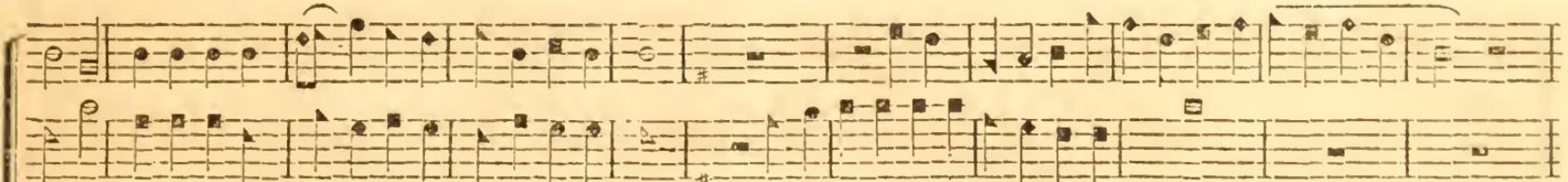
View him smiling,

All ye nations now shall sing him, Songs of everlasting joy : Now redemption long expected, See the solemn pomp appear ; All his people once rejected,

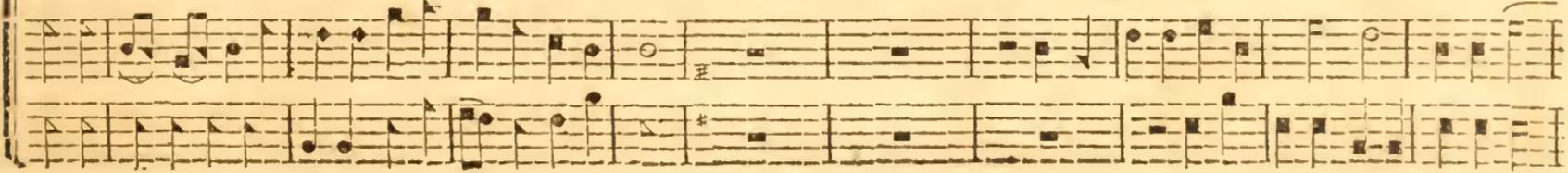
Judgment Anthem continued.



now shall meet him in the air ; Hallelujah, hallelujah, welcome, welcome, bleeding lamb.      Now his merit by the harpers, Thro' the eternal deep resounds,

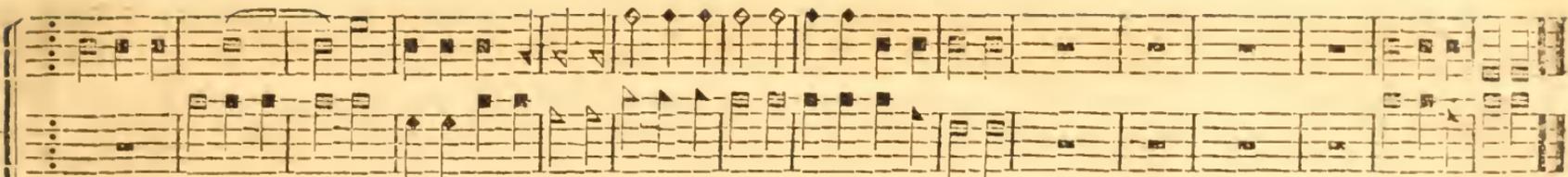


Now resplendant shine his nail prints, Ev'ry eye shall see the wound.      They who pierc'd him shall at his appearance wail.

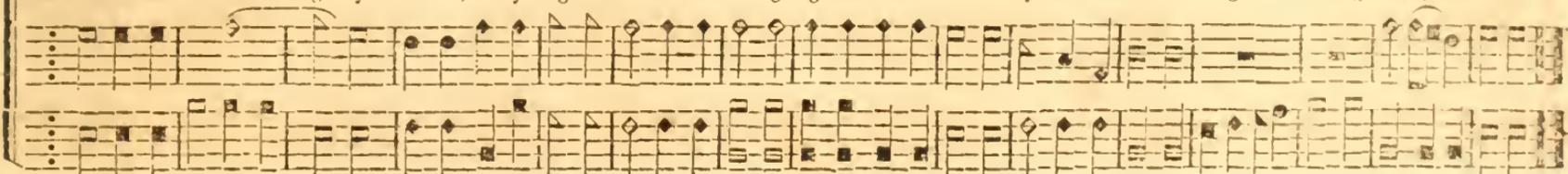


Ev'ry island, sea & mountain, Heav'n & earth shall flee away; All who hate him must ashamed, Hear the trump proclaim the day, Come to judgment,

come to judgment, come to judgment, Stand before the son of man, Hark, hark, the archangel swells the solemn summons loud.



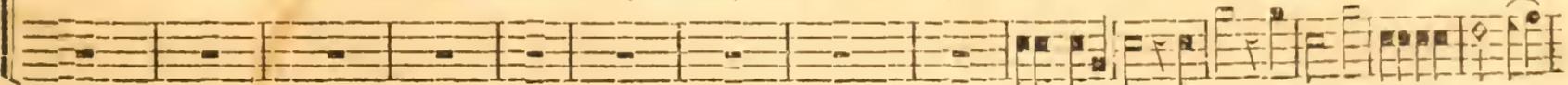
Tares the strong pillars of the vault of heaven, Breaks up old marble the repose of princes : See the graves open and the bones arising, flames all around them. Hark the shrill outcries of the guilty wretches, lively bright horror and amazing anguish stare thro' their eyelids, while the living worm, lies gnawing within them.



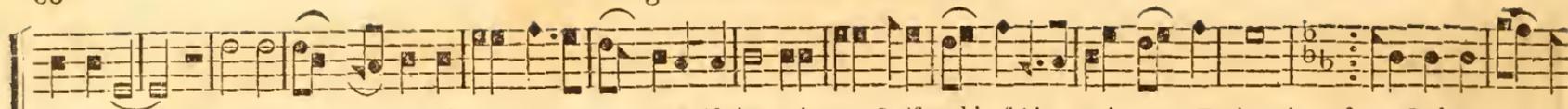
See the judge's hand arising, Fill'd with vengeance on his foes ;



Down to hell there's no redemption, Ev'ry christless soul must go, Down to hell, depart, depart, depart, ye cursed into ever-



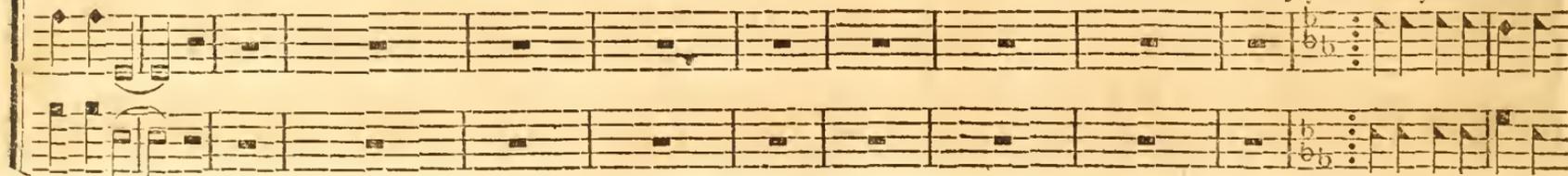
## Judgment Anthem continued.



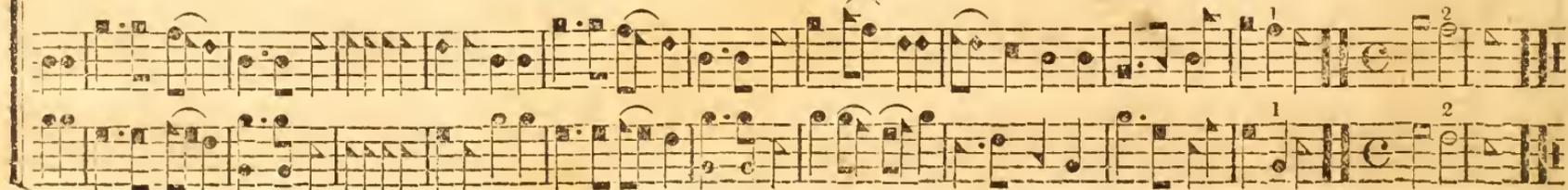
Hear the Saviour's words of mercy, Come you ransom'd sinners home ; Swift and joyful in your journey, To the palace of your God.

lasting flames.

See the souls that earth des-  
Joy celestial hymns harmo-



pired, In celestial glories move ; Hallelujah big with wonder, Praising Christ's eternal love ; Hallelujah, hallelujah echo thro' the realms of light.  
nious in soft symphony resound, Angels, seraphs, harps and trumpets, Swell the sweet angelic sound ; Hail Almighty, hail Almighty, Great eternal Lord, Amen.



The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The second staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The third staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The fourth staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The lyrics are: "The Lord is risen indeed ! Hallelujah ! The Lord is risen indeed ! Hallelujah !".

The Lord is risen indeed ! Hallelujah ! The Lord is risen indeed ! Hallelujah !

M

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The second staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The third staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The fourth staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The lyrics are: "Now is Christ risen from the dead, And become the first fruits of them that slept, Now is Christ, &c.".

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

Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are further instrumental parts. The lyrics are: "Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye".

nations, hear it O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! He, &c. He &c. And triumph'd o'er the grave!

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are further instrumental parts. The lyrics are: "nations, hear it O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! He, &c. He &c. And triumph'd o'er the grave!".

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

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

Rejoice ye shining worlds on high, Behold the king of glory nigh ; Who can this king of glory be,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features various note values, rests, and phrasing slurs. The lyrics are printed below the second staff.

The mighty Lord, the Saviour he. The mighty, &c. The mighty, &c.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second staff.

TWENTY-THIRD PSALM. L. M. Sharp Key on C.

93

My shepherd is the living Lord, Now shall my wants be well supply'd ; His providence and holy word, Become my safety and my guide.

TWENTY-NINTH PSALM. L. M. Sharp Key on G.

Give to the Lord, ye sons of fame, Give to the Lord renown and pow'r ; Ascribe due honors to his name, And his eternal might adore.

Let ev'ry creature join, 'To praise th' eternal God : Ye heavenly hosts the songs begin, 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, &c.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a treble clef and a B-flat key signature.

Thou great and sov'reign Lord of all, Whom heav'nly hosts obey; Around whose throne dread thunders roll, And livid lightnings play. Around,

The second system continues the vocal and piano parts from the first system. It maintains the same key signature and time signature.

The third system of music includes first and second endings. The first ending is marked with a '1' above the staff, and the second ending is marked with a '2' above the staff. The piano part also has first and second endings marked with '1' and '2' above the staff.

&c. Around, &c.

Around, &c.

The fourth system concludes the piece with first and second endings. The first ending is marked with a '1' above the staff, and the second ending is marked with a '2' above the staff. The piano part also has first and second endings marked with '1' and '2' above the staff.

Lord, in the morning thou shalt hear, My voice ascending high ; To thee will I di-

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). The music is in common time (C.M.). The lyrics are written below the second and third staves.

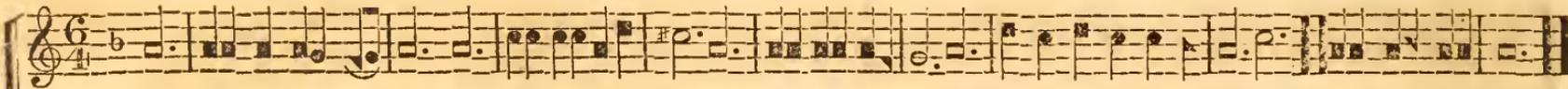
rect my pray'r, To thee lift up mine eye. To thee, &c.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second and third staves.

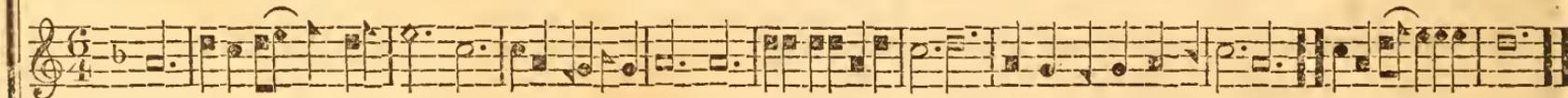
With earnest longing of the mind, My God, to thee I look ; So pants the hunted heart to find, And taste the cooling brook, When shall I see thy

N

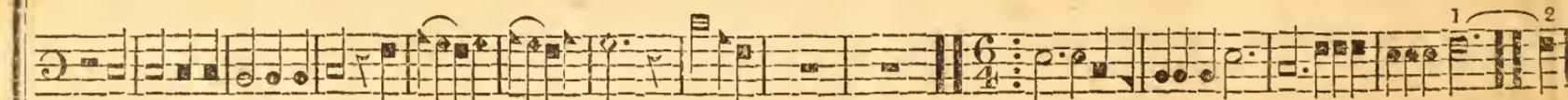
courts of grace, And meet my God again ; So long an absence from thy face, My heart endures with pain. So long, &c.



Mine eyes are now closing to rest, My body must soon be remov'd, And mould'ring, lie buried in dust, No more to be envi'd or lov'd. No, &c.

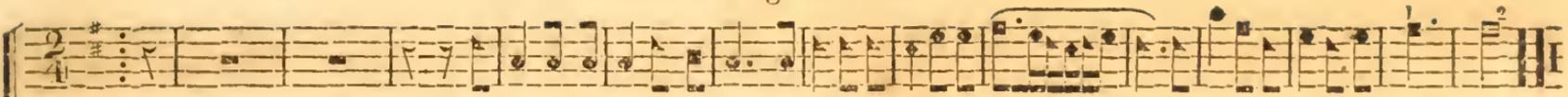


Ah ! what is this drawing my breath, And stealing my senses away ? Oh ! tell me, my soul, is it death, Releasing me kindly from clay.



Oh ! tell me,

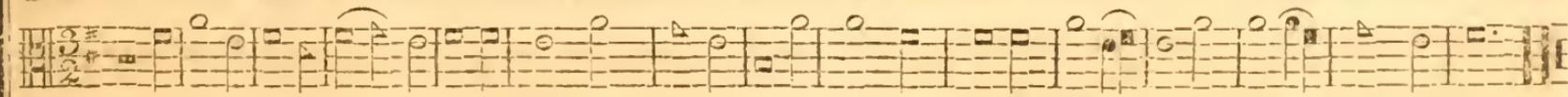
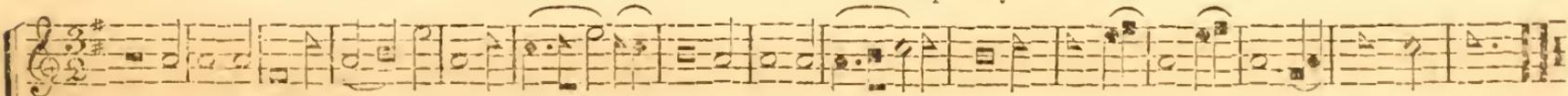




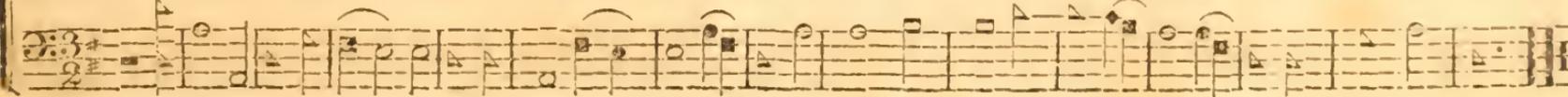
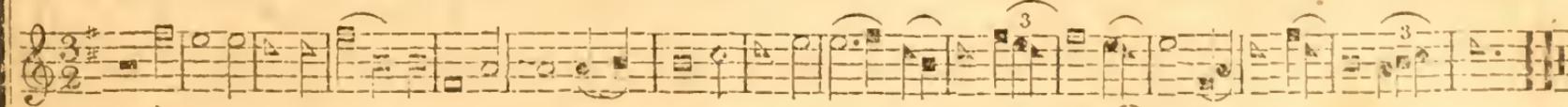
Now, mounting, my soul shall descry, The regions of pleasure and love, My spirit triumphant shall fly, And dwell with my Saviour above.



C H I N A. C. M. Sharp Key on D.

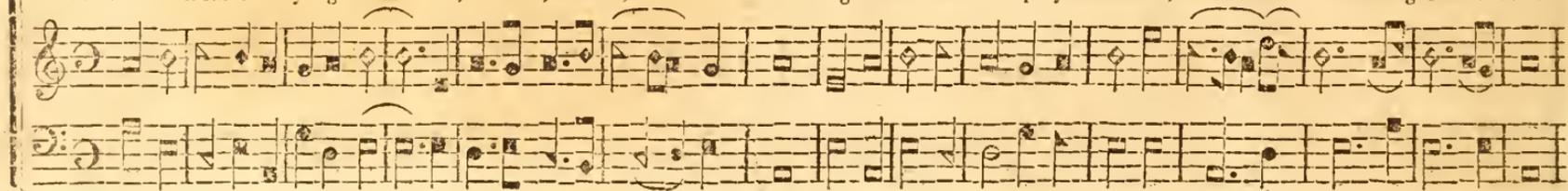


Why should we mourn departed friends, Or shake at death's alarms, 'Tis but the voice that Jesus sends, To call them to his arms.

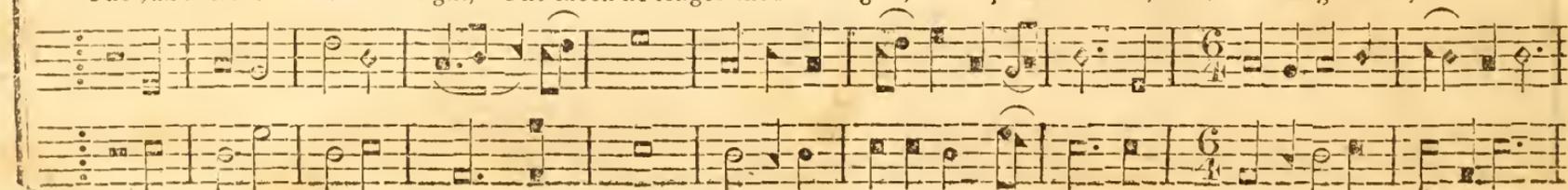




Hark ! hark ! from Calv'ry sighs are heard, Behold, behold, th' eternal bleed ! High on the cross he prays and cries, Then bows his head & groans & dies.



The sun is cloth'd with awful night, The moon no longer sheds her light ; The planets mourn, earth trembling shakes,



Musical score for 'Crucifixion continued.' consisting of four staves. The first two staves are vocal lines with lyrics: "Rocks fall, astonish'd nature quakes. The planets, &c." The last two staves are instrumental accompaniment.

NEW MARK. C. M. Sharp Key on G.

Musical score for 'NEW MARK. C. M. Sharp Key on G.' consisting of four staves. The first two staves are vocal lines with lyrics: "Come holy Spirit heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love, In these cold hearts of ours." The last two staves are instrumental accompaniment.

Now in the heat of youthful blood, Remember your Creator God; Behold the months

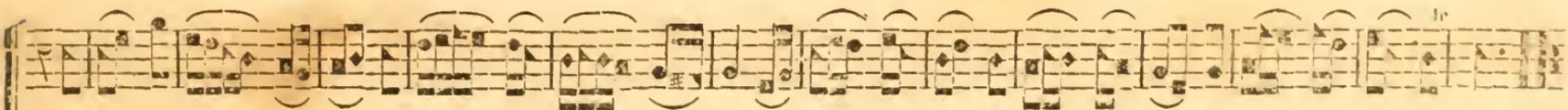
The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a flat key signature (one flat) and a common time signature. The lyrics are placed below the first staff. The first staff contains the lyrics: "Now in the heat of youthful blood, Remember your Creator God; Behold the months". The second staff contains the lyrics: "come hast'ning on, When you shall say my joys are gone. When you, &c.".

come hast'ning on, When you shall say my joys are gone. When you, &c.

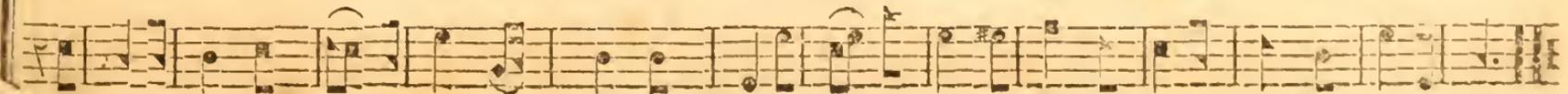
The second system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a flat key signature (one flat) and a common time signature. The lyrics are placed below the first staff. The first staff contains the lyrics: "come hast'ning on, When you shall say my joys are gone. When you, &c.".



Firm and unmov'd are they, That rest their souls on God; Fix'd as the mount where David stood, Or where the ark abode.

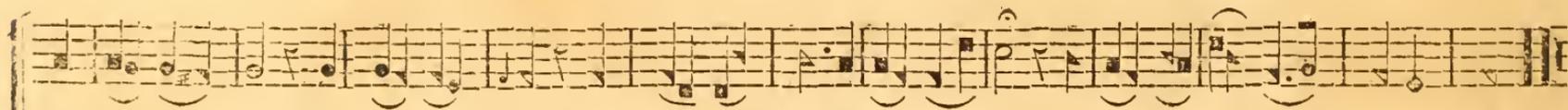
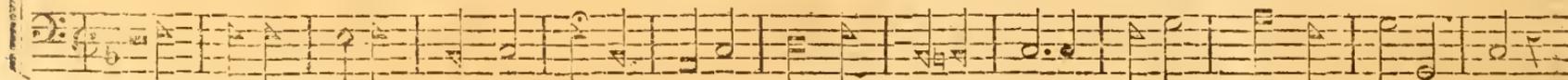
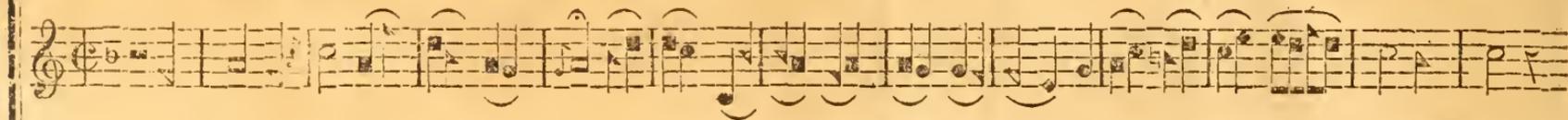


As mountains stood to guard, The city's sacred ground; So God and his Almighty love, Embrace his saints around.





Jehovah reigns, his throne is high, His robes are light and majesty; His robes, &c.



His glory shines with beams so bright, No mortal can sustain the sight. No mortal, &c.

