

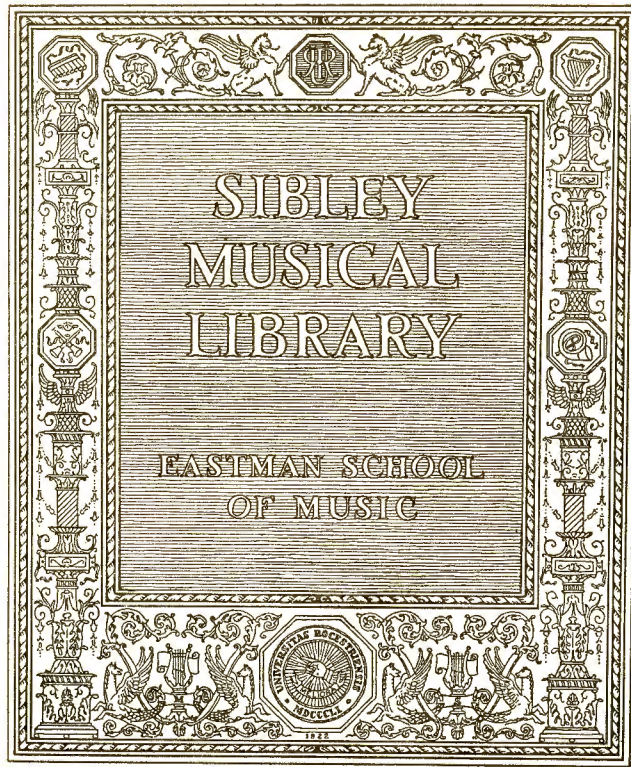
William Smith. *Easy Instructor...Part II.*

This copy is possibly incomplete (64 pp.) and definitely incorporates at least two intrusive fragments from other songbooks. The engraved title page is printed on the same laid paper as pp.[1]-64. Between the t.p. and page 1 are two leaves of wove paper bearing an obliterated name inscribed on 1r with engraved "Lessons in the Eight Notes" on 1v. 2r bears a typeset index of tunes that does correspond to the actual contents of the book and indicates no page number higher than 64. 2v bears an advertisement to the reader, dated at Hopewell near Trenton. 1803. Page 1-3 are an engraved explanatory preface. Pp. 4-64 are engraved music.

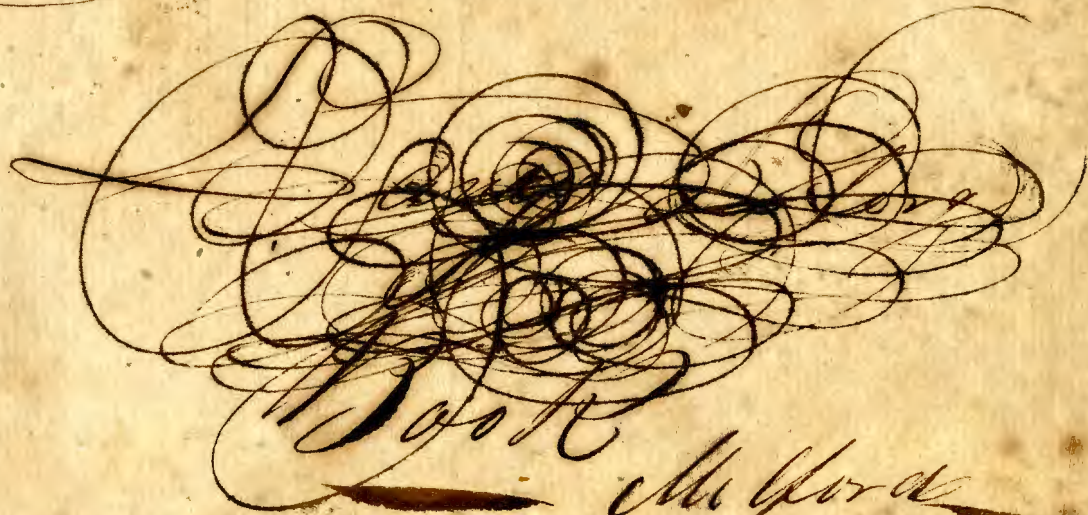
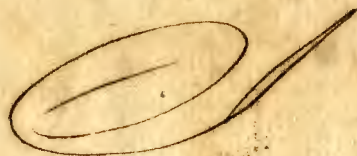
The first intrusive fragment is numbered pp. 65-72 and bears engraved shape note music in a smaller format than the forgoing. It contains one piece, Judgment Anthem, which is not mentioned in the index. Nor does it appear in the single engraved Little & Smith *Easy Instructor* in the Sibley collection.

The second intrusive fragment is numbered pp.67-70, but with the conjugate leaf folded in reverse so as to read 69/70, 67/68. This fragment is in round notation but with some notes altered in manuscript to shape notes. The songs indicated are: Contemplation. Extollation. Amanda. and Christian Soldier.

*
M
2116
S664 E 1



Mathew C. Pomeroy.



Pennsylvania

the flora

254575

THE

Easy Instructor

OR

A New method of teaching Music & Harmony

PART II.

Containing the Rudiments of Music on an improved plan. — With a choice collection of
Psalm Tunes, a number of which are entirely new.

By William Smith

M
2116
56621

*THIS is to certify, that I have granted to Mr. Will.
Little and to Mr. William Smith, the sole and exclusive
right to publish the following characters to designate
Sol ♀, La ♀, Mi ♀, Fa ♀. Upon condition that the books
by them made, should be sold on the most easy terms
for the benefit of the public.*

*Given under my hand, at Philadelphia this tenth
day of March, A.D. 1798.*

John Connelly.

Attest, N. Jones.

[Copy right secured]

9/6/34 J. Levine. 935

Dear

Friend

New York



LESSONS in the EIGHT NOTES.



INDEX.

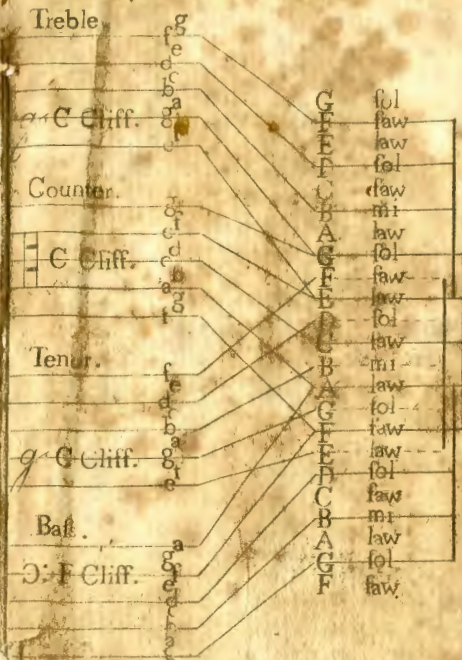
TUNES.	PAGES.	TUNES.	PAGES.	TUNES.	PAGES.
Amanda.	22	Greenwich.	39	Plymouth.	5
Archdale.	51	Golphinton.	59	Repentance.	24
Bangor.	4	Huntington.	23	St. Martins.	4
Bristol.	38	Judgment.	54	Sinai.	9
Benham.	62	Lisbon.	7	Saint's Repose.	18
Charlemont.	42	Livonia.	44	Stratfield.	33
Contrition.	49	Lubintia.	60	Symphony.	46
Denmark.	12	Montville.	17	Sheffield.	47
Dominion.	16	Mortality.	22	Suffering Saviour.	50
Dooms-day.	21	Mendham.	28	Submission.	52
Depravity.	27	Mortality.	36	Sutten.	56
Dauphin.	29	Majesty.	40	Springvalley.	58
Dover.	43	Morpheus.	48	Ulster.	64
Eastford.	8	Macedonia.	55	Victory.	55
Edom.	26	Morgan.	61	Whitestown.	11
Exhortation.	30	Newburgh.	15	Westminster.	19
Florilla.	27	Naples.	41	Wethersfield.	25
Friendship.	31	Old 100th.	5	Waterford.	32
Fairfield.	37	— 89th.	6	West-End.	34
Funeral Hymn.	48	— 119th.	53	Windham.	41
Friendship.	57	— 40th.	56	Wilberham.	6
Garden.	7	Oak-Creek.	45		
Grafton.	20	Olivet.	58		

ADVERTISEMENT.

THE Publisher of this work meeting with great encouragement in the first edition of the "*Easy Instructor*," is induced to publish a second edition, and having added the flats and sharps, so that the Singer may take his choice, either to sing by characters, or by line and space, he hopes to meet the approbation and patronage of the friends to Vocal Music. Vocal Music is, without doubt, a pleasing and useful Science, when rightly understood and well performed—being peculiarly adapted to the solemn worship of the great Parent of the Universe. In a Christian Land, little need be said in recommendation of Sacred Music. Its importance will be readily acknowledged and duly felt by almost every denomination of professing Christians.

Hopewell, near Trenton, 1803.

SCALE OF MUSIC.



In counter, unite in G at the right hand: consequently they are one sound; & an eighth above G the first line in bass. G the second line in treble, and the fifth in counter, are a unison, and are a fifteenth above G, the first line in the _____. When the G clef is used in counter, its connection with the other parts is the same as the tenor.

EXPLANATION.

The G cliff is placed on the second line in treble, counter, and tenor, which gives it the name of G.

The C cliff, when used, is placed on the third line in counter; & gives it the name C

The F shift is placed on the fourth line in bass, and gives it the name of F.

The eleven first letters of the alphabet are called the musical letters. They represent the lines and spaces whereon music is written; and indicate so many distinct sounds, one above another, and are used in finding mi, the alter note, by beginning at the first line, naming both lines and spaces, by the letters upward.

The scale shows how the four parts of music are connected. G, the fourth space in bass, second line in tenor, and first space

frequently they are one sound; &
G the second line in treble, and
Fifteenth above G, the first line in
bass, its connection with the other

TRANSPOSITION.

When neither flat nor sharp is set at the beginning of a tune is in B, which is called its natural place. But,

If one flat be let, mi is in	E. If one sharp be let, mi is in
If two, mi is in	A. If two, mi is in
If three, mi is in	D. If three, mi is in
If four, mi is in	G. If four, mi is in
If five, mi is in	C. If five, mi is in
If six, mi is in	F. If six, mi is in

Order of the singing syllables. Above *mi* is *faw*, *fol*, *law*, *fa*, *fol*, *law*; and below *mi*, *law*, *fol*, *faw*, *law*, *fol*, *faw*; then comes *mi* again, either way.

But in this book, the names of the notes may be known at sight, by their different forms:— thus,

	Sol,	Law,	Mi,	Faw.	Bells
Semibreves					
Minims					
Crotchets					
Quavers					
Semiquavers					
Demifemiqu.					

Notes are marks of sound. One semibreve is equal in time two minims, four crotchets, eight quavers, sixteen demiquavers.

8 thirty-two demisemiquavers.

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

Flat \flat set before a note, sinks it half a tone.

Sharp \sharp set before a note, raises it half a tone.

Natural \natural restores a note, before made flat, or sharp, to its natural sound.

Dot, or point \cdot at the right of a note, makes it half as long again.

Figure 3 set over or under any three notes, reduces them to the time of two.

Choosing notes either may be sung, but not both, by the same voice.

Mark of distinction \mid notes thus marked should be sung very distinct and emphatical.

Stave five lines with their spaces whereon music is written.

Ledger --- is added when notes are set more than a tone out of the stave.

Slur — ties such notes as are sung to one syllable.

Brace $\{$

Single bar $|$

Double bar $\|$

Repeat $:S:$

Figured 1, 2,

Close ||

First, C

Second, C

Third, C

shows how many parts are sung together.

divides the time into equal parts.

shows the end of a strain.

shows that the music between it and the following double bar, or close, is to be sung over again.

show that the note or notes under 1 are to be sung before, and those under 2, when repeating; if flured together, all are sung when repeating.

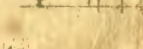
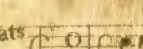
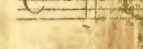
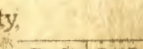
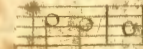
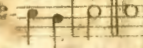
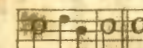
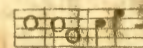
shows the end of a tune.

COMMON TIME MOODS.

contains one semibreve, or its quantity, between each single bar, and four beats, two down and two up, four seconds of time.

contains one semibreve, and four beats three seconds.

contains one semibreve, and two beats,



one down and one up, two seconds.

Fourth, $\frac{2}{4}$

contains one minim, and two beats, one second and a half.

TRIPLE TIME MOODS.

First, $\frac{3}{2}$

contains one pointed femibeat, or its quantity, between each single bar, and three beats, two down and one up, three seconds of time.

Second, $\frac{3}{4}$

contains one pointed minim, and three beats, two seconds.

Third, $\frac{3}{8}$

contains one pointed crotchet, and three beats, one second and a half.

COMPOUND MOODS.

First, $\frac{6}{4}$

contains six crotchets in each bar, and two beats, one down and one up, two seconds.

Second, $\frac{6}{8}$

contains six quavers, and two beats, one second and a half.

N. B. T. band falls at the beginning of every bar in all moods of time.

Notes pyncopation are those that are driven out of their

proper order in the bars, and require the hand to be put down or up while sounding.

KEYS.

There are two natural keys in music; C, the sharp, or major key, and A, the flat, or minor key. The last note in the bass is the key note, which is the first above or below mi: if above, it is a sharp key, if below, it is a flat key. Or, if the last note of the bass is faw, it is a sharp key, if law, it is a flat key.

Sharp key

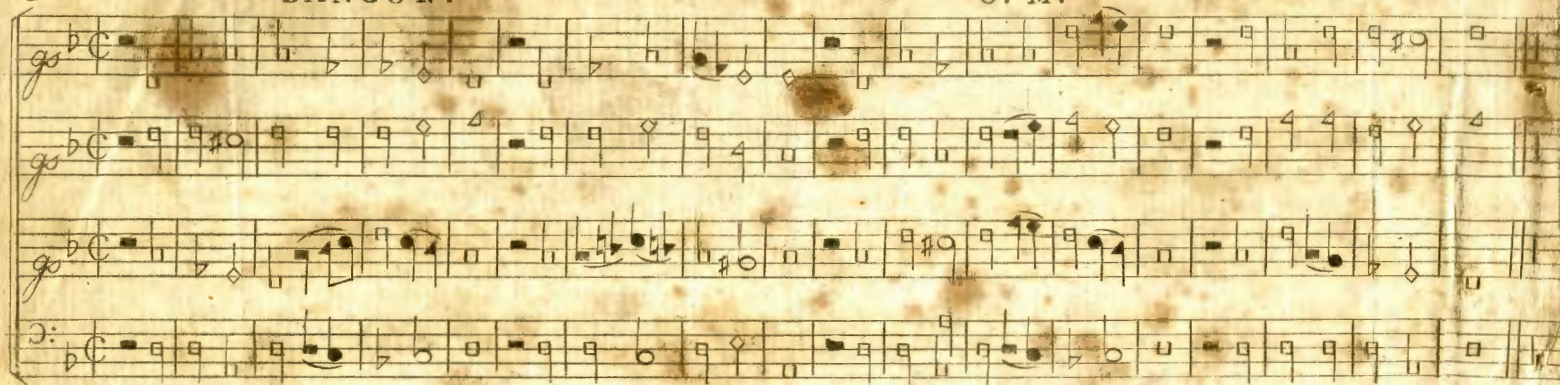
Flat key.

7	mi	7	fol
6	law	6	faw
5	fol	5	law
4	faw	4	fol
3	law	3	faw
2	fol	2	mi
Key	faw	Key	law

EIGHT NOTES.



The intervals between mi and faw, and law and faw, are half notes, or semi tones; all the others are whole tones.

S^t. MARTIN'S.

C. M.



OLD 100.th

L. M.



PLYMOUTH.

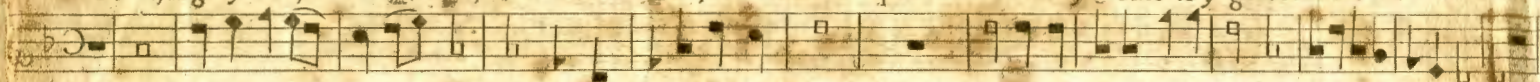
C. M.





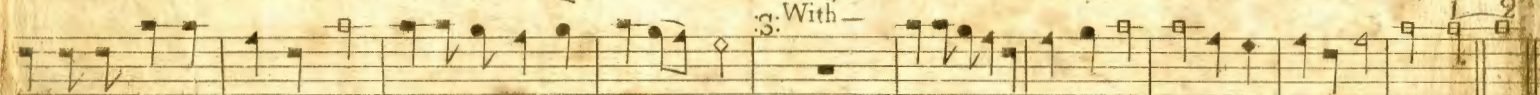
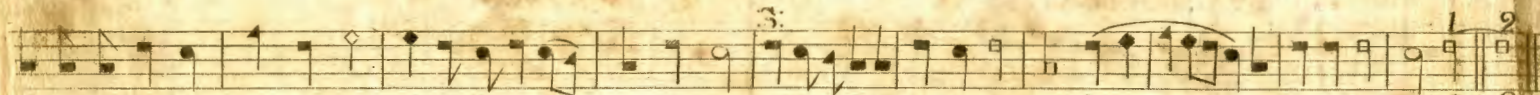
Short—

Think, mighty God, on feeble man, How few his hours, how short his span! Short from y^e cradle to y^e grave: Short &c.



Short—

Short—

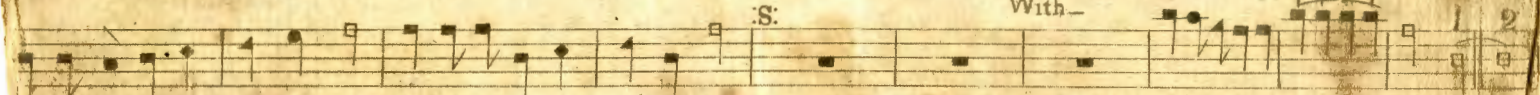


3: With—

Who can secure his vital breath Against the bold demands of death

With—

With skill to fly, or power to save!



S:

With—

With—

GARDEN.

L. M.

7

The grove -

God, from his cloudy cistern, pours On y^e parch'd earth, enriching show'rs:

The grove, y^e garden & y^e field, A locc

The grove -

The grove -

LISBON.

S. M.

And hymns of glory sing:

Jehovah -

royin. blessings yield.

Come sound his praise abroad,

Jehovah is y^e sov'reign God, The universal King.

Jehovah -

Jehovah

The -

Je

When marching to thy blest abode, The wand'ring multitude survey'd, The pompous state of thee, our God, In roy- a

In-

The first system of the handwritten musical score for 'EASTFORD'. It consists of three staves. The top staff is a vocal line in G major (one sharp) and 3/2 time, featuring a melody with various note values and rests. The middle staff is a bass line, also in 3/2 time, with a similar rhythmic pattern. The bottom staff is a treble line, likely for a keyboard accompaniment, with a more active melody. The lyrics are written below the staves, with some words split across lines.

majesty array'd. Sweet singing Levites led the van, Loud instruments brought up the rear; Between both troops a virgin train With voice

The second system of the handwritten musical score. It continues the three-staff format. The top staff (vocal) has a melodic line with some rests. The middle staff (bass) continues the harmonic support. The bottom staff (treble) provides a rhythmic and melodic accompaniment. The lyrics are written below the staves, continuing the narrative of the hymn.

timbre charm the ear, With voice, &c.

This was the burden of their song, In full assemblies bless the Lord; All who to

Israel's tribes belong, The God of Israel's praise record.

SINAI.

L. M.

Lord, when thou didst ascend on high, Ten thousand angels fill'd thy sky; Tho

heav'nly guards around thee wait, Like chariots that attend thy state.

Not

Not Sinai's mountain could appear, More

Not

More

Not

While

glorious when the Lord was there; While he pronounc'd his dreadful law, And struck y^e chosen tribes with awe. & struck, &c.

While

And

While

And

WHITE'S TOWN.

L. M.

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

They

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

DENMARK.

S.

L. M.

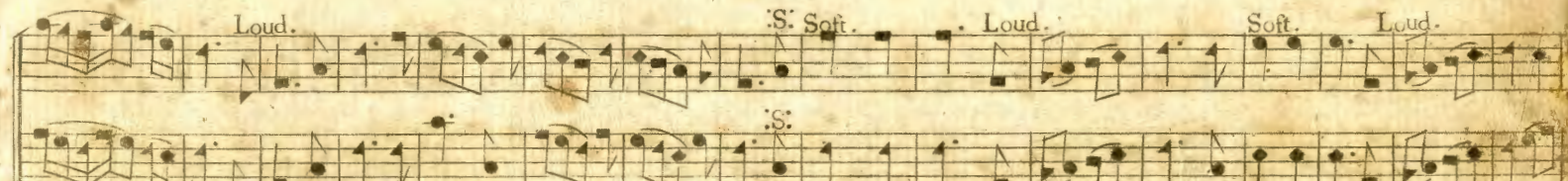
Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that y^e Lord is God alone, He can create & he destroy.

He can, &c.

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


 Loud. Soft.

stray'd, He brought us to his fold again. He brought &c. We'll croud thy gates with thankful songs, High as the heav'ns our


 Loud. S: Soft. Loud. Soft. Loud.

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

1 2 :S:

1 2 :S:

fill, shall fill thy courts, &c. 1 2 Wide, as the world is thy command Vast as eternity, eternity thy love, Firm as a rock thy truth must

Soft. Loud.

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

NEWBURGH.

S. M.

1

Handwritten musical score for the first system of the hymn 'Newburgh'. It consists of four staves. The first staff is a soprano line with a treble clef and a common time signature. The second staff is an alto line with a treble clef and a common time signature. The third staff is a tenor line with a treble clef and a common time signature. The fourth staff is a bass line with a bass clef and a common time signature. The lyrics are written below the staves. The first two staves have the lyrics 'Let ev'ry creature join, To praise th'eternal God; Ye heav'nly hosts the song begin And sound his name abroad.' The third and fourth staves have the lyrics 'Ye_ Ye_ Ye_ Ye_'. The music is written in a simple, clear style with notes and rests.

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

Ye_ Ye_ Ye_ Ye_

Handwritten musical score for the second system of the hymn 'Newburgh'. It consists of four staves. The first staff is a soprano line with a treble clef and a common time signature. The second staff is an alto line with a treble clef and a common time signature. The third staff is a tenor line with a treble clef and a common time signature. The fourth staff is a bass line with a bass clef and a common time signature. The lyrics are written below the staves. The first two staves have the lyrics 'Ye starry lights, ye twinkling flames, Shine to your maker's praise.' The third and fourth staves have the lyrics 'And moon with paler rays, Ye starry lights, &c.' The music is written in a simple, clear style with notes and rests.

Ye starry lights, ye twinkling flames, Shine to your maker's praise.

And moon with paler rays, Ye starry lights, &c.

From him with golden beams,

Handwritten musical score for the hymn "DOM NION. L. M." The score is written on multiple staves, with lyrics interspersed. The lyrics are: "Jesus shall reign where'er the sun, Does his successive journeys run: His kingdom stretch from shore to shore, Till moons shall wax and wane no more. His kingdom, &c. Till, &c." The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines. The paper is aged and shows some staining.

His —

Jesus shall reign where'er the sun, Does his successive journeys run: His kingd—

His —

His —

His — from shore to shore,

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

His — His —

His

MONTVILLE.

C. M.

17

Oh! the

Oh! the sharp pangs of smarting pain My dear Re-deem-er bore,

Oh! the

Oh! the

When

When

When knotty whips & ragged thorns His sacred body tore.

When

His

When

Death is to us a sweet repose, The bud was spread to shew y^e rose, The cage was broke to let us fly & build our happy nest on high. Then

Then said I O, to mount away, —

Let wings of time more swiftly fly, —

Let wings of time more swiftly fly, —

And leave this clog of heavy clay. Let — That I may join the songs on high. That I &c.

Thou great & fovereign Lord of all, Whom heav'nly hosts obey;

Around - And - And

Around whose throne dread thunders roll,

Around - And livid lightnings play. Around

Around - And - Around - dread

pl - - ay :|| And livid -

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

& liv. id - pl - - ay, pl - - ay,

play, And - & livid lightnings, livid lightngs play.

Jesus! the vision of thy face, Hath overpow'ring charms! Scarce shall I feel death's cold embrace, If Christ be in my
 arms. Scarce &c. Then, while ye hear my heart strings break, How sweet my minutes
 If Then How

How sweet &c. A mortal paleness in my cheek & glory in my soul & glory &c.

DOOMS-DAY.

S. M.

Behold with awful pomp The judge prepares to come, Th'archangel sounds y' dreadful trump & wakes the gen'ral doom.

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

M O R T A L I T Y .

S. M.

Our moments fly apace, Nor will our minutes stay; Swift as a flood our hasty days, Are sweeping us away. Are &c.

Swift

Swift

HUNTINGTON.

L. M.

23

Lord what a thoughtless wretch was I,
To see the wicked placed on high,
To mourn & marmur & repine
In pride & robes of honour thine: S: But
But oh, their end

But — S: But — S: But — S: But oh — 1 Thy sanctuary taught me so: On slippery rocks I see them stand, And fiery billows roar — 11 below.
1 2 But 1 2 But their dreadful end, But

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

The first system of the musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

'Twas for my sins my

Hung on y^e cursed tree, Hung &c. And For thee, my soul, for thee, For &c.

And groan'd away a dying life,

dearest Lord And

The second system of the musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. The system ends with a double bar line and repeat signs.

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

Ye holy—

Ye holy—

Ye holy throng of an--gels bright, In worlds of light be--gin the song.

In worlds

Over

:S:

With songs & honors sounding loud, Address y^e Lord on high,Over y^e heavns he spreads his cloud & waters veil y^e fky. He sends his show^r of

Over

:S:

He

He

He sends

To chear

blessings down To cheary^e plains below, He makes y^e grals y^e mountains crown & corn in valleys grow. He makes &c.

And &c.

sends

FLORILLA.

L. M.

27



DEPRAVITY.

C. M.



Sweet is the day of sacred rest, No mortal care shall, no mortal care shall seize my breath, No

This system contains the first three staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second staff is a piano accompaniment line with a treble clef and a key signature of one flat. The third staff is a bass line with a bass clef and a key signature of one flat. The lyrics are written below the piano staff.

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

This system contains the next three staves of the musical score. The top staff continues the vocal line. The second staff continues the piano accompaniment. The third staff continues the bass line. The lyrics are written below the piano staff.

Like - Like - O may &c. Like - O may, &c.

DAUPHIN. S. M.

No joy - To - To - For life without thy love, No relish can afford; No joy can be compar'd with this, To serve & please y Lord

Ye Islands of the northern seas, Rejoice the Savior reigns, His word like fire prepares his way, And mountains melt to plains, And &c.

His word — And

His

His

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

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

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

Yes — Yes —

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

Yes — Yes —

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

Yes — Yes —

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

STRATFIELD.

S:

L. M.

33

Through ev'ry age, eternal God, Thou art our rest, our safe abode.

High was — High

High was thy throne ere

High was — High

High was — High —

E

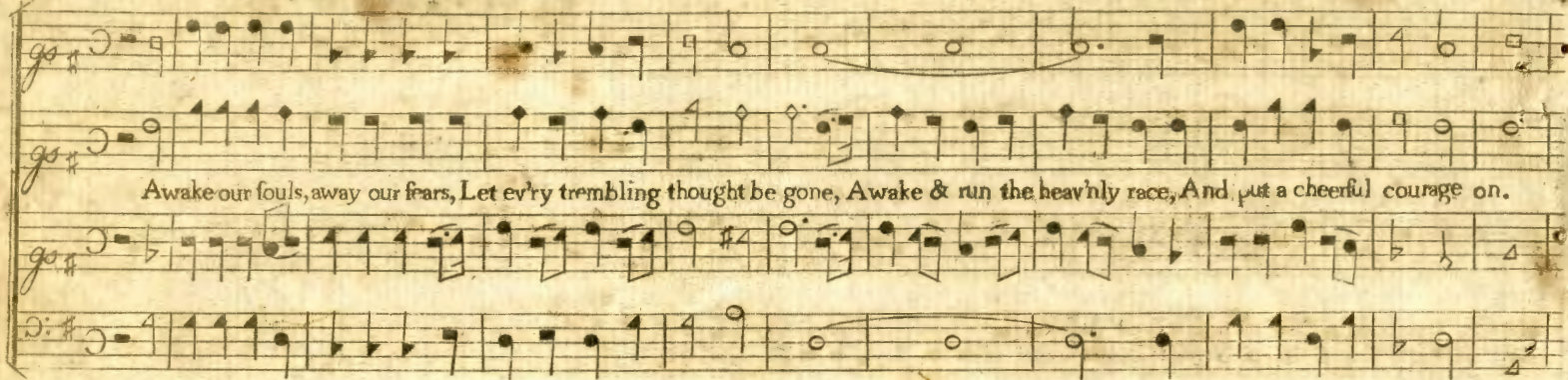
heav'n was made, ere heav'n was made, Or earth thy humble footstool laid, Or earth &c.

Or earth —

Or earth &c.

Or earth —

Or earth —



Awake our souls, away our fears, Let ev'ry trembling thought be gone, Awake & run the heav'ly race, And put a cheerful courage on.

Mod.



True 'tis a streight & thorny road, And mortal spirits tire and faint, But they forget the mighty God, Who feeds the strength of ev'ry saint.

The mighty God, whose matchless pow'r, Is ever new, & ever young; And firm endures while endless years, Their everlasting circles run, Their

everlasting &c. From thee, the overflowing stream, Our souls shall drink a fresh supply, While such as trust their native strength, Shall melt

away, and droop & die. Shall melt &c. Swift as an eagle cuts the air, We'll mount aloft to thine abode, On wings of

MORTALITY.

C. M.

Love our souls shall fly, Nor tire amidst the heav'nly road. Converſe awhile with death, Stoop down my thoughts that uſe to riſe, Think Think

Think — And pants — And — Think

Think how a gasping mortal lies, & pants away his breath, & pants — & pa — — — nts, & pants &c

Think — & pants — & pants —

And pa — — nts — & pa — — nts — Think —

FAIRFIELD. C. M.

The glorious armies of the sky, To thee, O mighty king, Triumphant anthems consecrate, & hal — le — lu jahs sing. 2

The lofty pil-lars of the sky, And spacious concave rais'd on high, Spangled with stars a shining frame, Their great orig-in-

Thunwearid - al proclaim. Thunwearid - Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand. Thunwearid - Th'unwearid sun from day to day, And -

Lord what a theless wretch was I, To mourn & murrur & repine, To see y^e wicked plac'd on high, In pride & robes of honor shine.

But

But O their end

But O —

But O their end, their dreadful end, Thy sanctuary taught me so; On slippery rocks I see them stand, And fiery billows roll below.

The Lord descended from above, And bow'd the heav'n's most high, And underneath his feet he cast The char- k. nefs

This system contains the first two staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a lute or keyboard accompaniment line with a bass clef and a key signature of one flat. The music is in common time (C.M.). The lyrics are written between the staves, with the first line of text corresponding to the first staff and the second line of text corresponding to the second staff. The text is: "The Lord descended from above, And bow'd the heav'n's most high, And underneath his feet he cast The char- k. nefs".

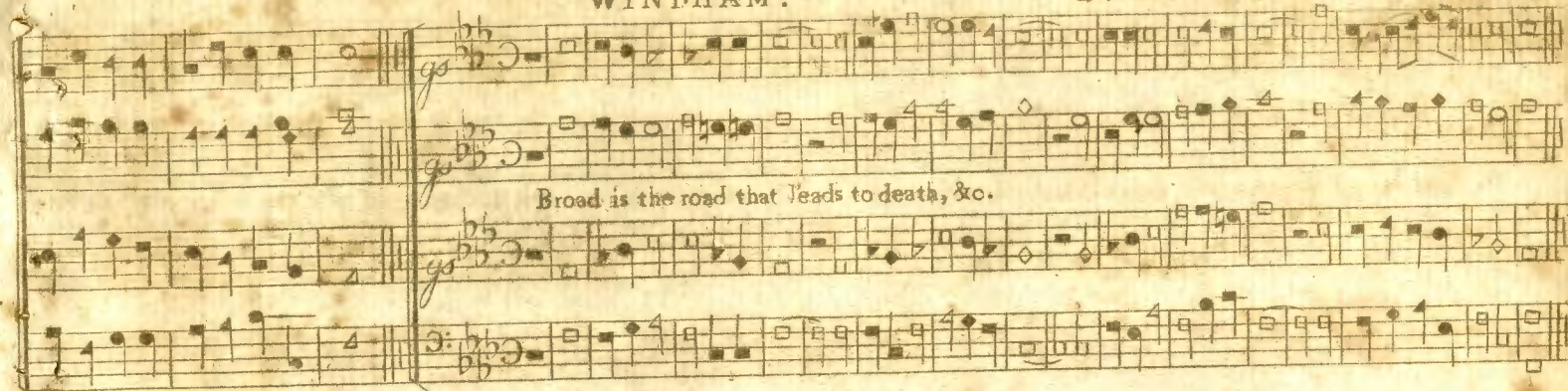
of the sky. On cherubs & on cherubims ful royally he rode, And on y wings of mighty winds Came flying all abroad, And on &c.

This system contains the next two staves of the musical score. The top staff continues the vocal line from the first system, marked with a 'S' (Soprano) and a '4' (fourth measure). The bottom staff continues the lute or keyboard accompaniment from the first system, marked with a '4' (fourth measure). The lyrics are written between the staves, with the first line of text corresponding to the first staff and the second line of text corresponding to the second staff. The text is: "of the sky. On cherubs & on cherubims ful royally he rode, And on y wings of mighty winds Came flying all abroad, And on &c.". The system ends with a double bar line.

WINDHAM.

L. M

47



F

NAPLES.

L. M.

1 2




With earnest longings of the mind, My God to thee I look, So pants the hunted hart to find And taste the cooling brook. When

The first system of the musical score for 'CHARLEMONT' consists of four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The third and fourth staves are for the keyboard accompaniment, with a bass clef and a key signature of one sharp. The lyrics are written below the third staff. The system ends with a repeat sign and a double bar line.

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

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics are written below the third staff. The system ends with a repeat sign and a double bar line.



Give to our God immortal praise; Mercy & truth are all his ways: Wonders of grace to God belong, Repeat his mercies in your song.

Give to the Lord of lords renown, The King of kings with glory crown: His mercies ever shall endure, When lords & kings shall be no more.

go go go

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'r, My days of praise shall

My

de'er be past While life & thought & being last, Or immortality endures. My days of praise, &c.

OAKS CREEK.

L. M.

45

Bless, O my soul, the living God, Call home thy thoughts that rove abroad, S:

Let

Let all the powers within me join, In work and worship to divine

Let

Let

In work

Behold the Judge descends, his guards are high, Tempest & fire attend him down the sky, Heaven, earth & hell draw near, let all things come,

To hear his justice & the sinner's doom; But gather first my saints the Judge commands, Bring them ye an: gels - from their distant lands.

Let ev'ry — Let ev'ry —

Joy to the world, y Lord is come, Let earth receive her king; Let ev'ry heart prepare him room, And — And heavn & nature sing.

Let ev'ry —

Let ev'ry —

While fields & floods, rocks, hills & plains,

Joy to y earth, y Savior reigns, Let men their songs employ; While — Repeat — Repeat y founding joy.

While — Repeat y founding joy.

While — Repeat — Repeat

FUNERAL HYMN.

C. M.

Why do we mourn de-part-ing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, 'Tis

MORPHEUS.

C. M.

but— 'Tis but— To call them to his arms. 2

Death, with his warrant in his hand, Comes rushing on again:

S: We — We must — We must obey &c. We must — We must obey y^e summons then Return to dust a — gain, Return —

CONTRITION.

S. M.

And sent — Lord I'm afraid to say That I refus'd thy love, To his own realms of love, And sent thy spirit griev'd away And sent —

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

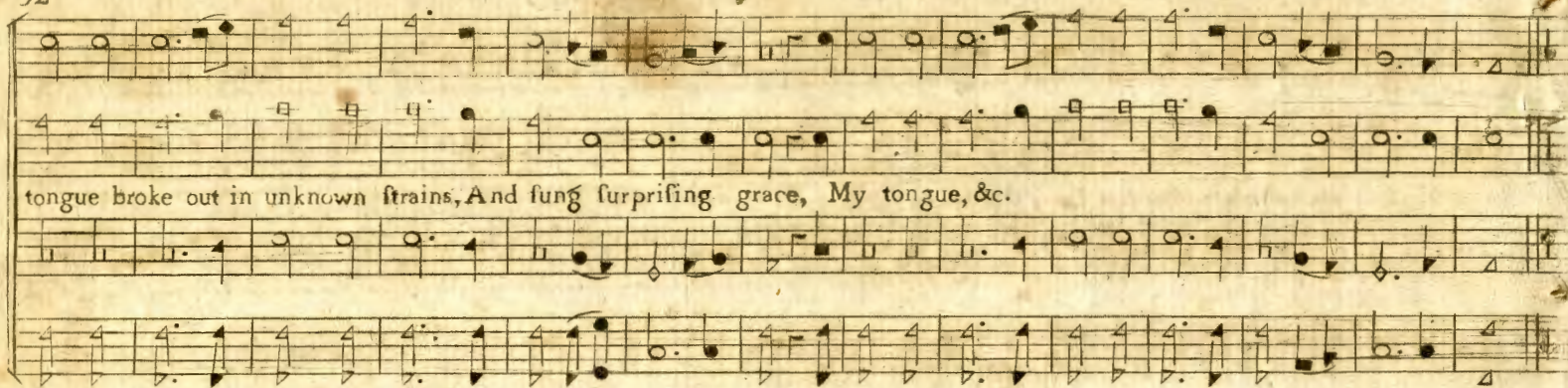
The first system of the musical score consists of three staves. The top staff is for the treble clef, the middle for the alto clef, and the bottom for the bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music is written in a square-note style with various accidentals and rests.

Like mighty &c. I cry till all my voice be gone, In tears I waste the day, My God be hold my longing eyes, And shorten

The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature, ending with a double bar line.

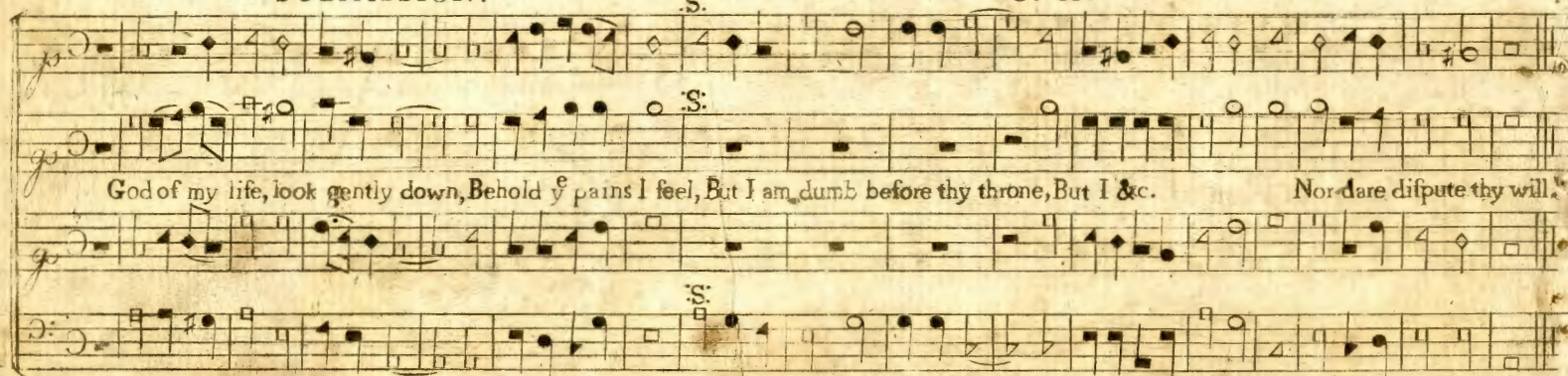
thy de- - - lay, And shorten thy delay. When God reveal'd his gracious name, And chang'd my mournful state, My

rapture seem'd a pleasing dream, The grace appear'd to great. The world beheld the glorious change, And did thy hand confess, My



SUBMISSION.

C. M.



My soul lies cleaving to the dust: Lord give me life divine; From vain desires and ev'ry lust, Turn

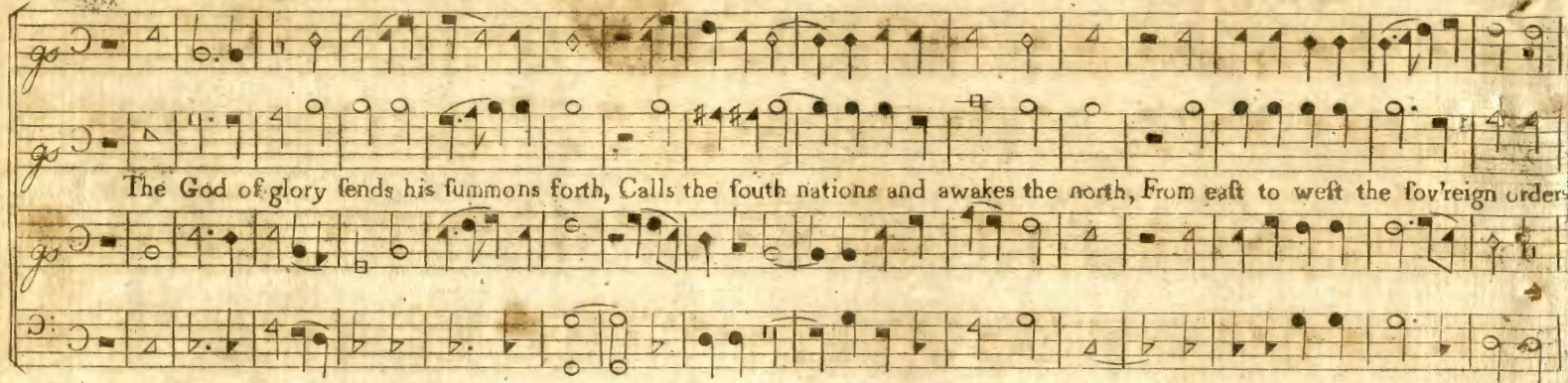
From vain desires — Turn off —

Turn — From —

off these eyes of mine, Turn off — From vain desires &c.

From — Turn —

From — Turn —



The God of glory sends his summons forth, Calls the fouth nations and awakes the north, From east to west the fov'reign orders



spread, Thro' distant worlds and regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads, ye faints, with cheerful voice

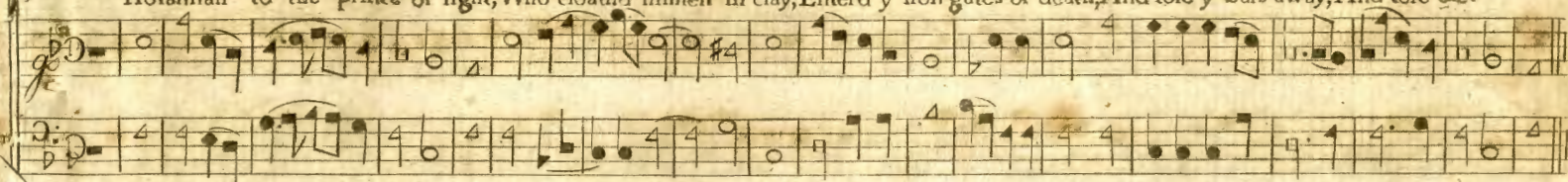
VICTORY.

C. M.

55

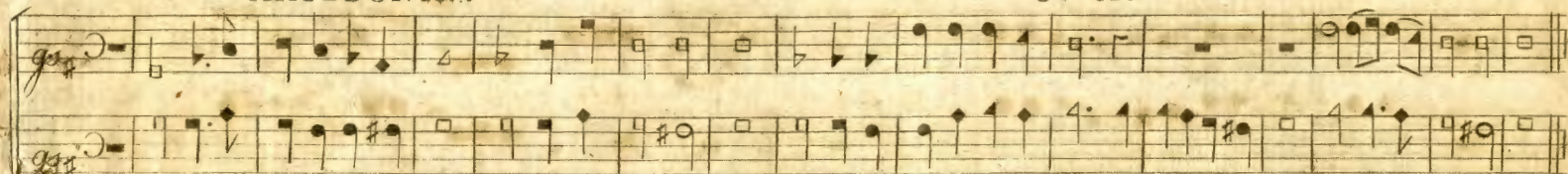


Hosannah to the prince of light, Who cloath'd himself in clay, Enter'd y^e iron gates of death, And tore y^e bars away, And tore &c.



MACEDONIA..

C. M.



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



I waited patient for the Lord, He bow'd to hear my cry,
He saw me resting on his word, And brought salvation nigh.

He saw me resting —

SUTTON.

C. M.

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

I sink —

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

The first system of the musical score consists of four staves. The first three staves are for vocal parts, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The fourth staff is for the basso continuo, starting with a bass clef and a 3/4 time signature. The lyrics are written below the vocal staves.

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

The second system of the musical score also consists of four staves. The first three staves are for vocal parts, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The fourth staff is for the basso continuo, starting with a bass clef and a 3/4 time signature. The lyrics are written below the vocal staves.

On the cold ground, methinks I see, My Jesus kneel & pray for me; For this I him adore: Seiz'd with a chilly sweat throughout, Blood

SPRING-VALLEY.

P. M.

drops did force their passage out, Through ev'ry op'ned pore. I'll praise my maker with my breath, Praise shall employ

And when my voice is lost in death,

S: 1 2 59

My days —

my nobler pow'rs: My days of praise shall never be past, While life, & thought, & being last, Or immortality endures.

S: My days —

GOLPHINTON.

S. M. 1 2

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

S: And — And — 1 2

And —

Handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a lute or guitar accompaniment line with a bass clef and a key signature of one flat. The music is in common time (C). The lyrics are written below the staves.

I'll go & come

Hast thou not, giv'n thy word, And I can trust my Lord To keep my mortal breath. I'll go & come, Nor — Till

To save my soul from death, I'll go Nor fear to die Till from on high

I'll go—

Thou

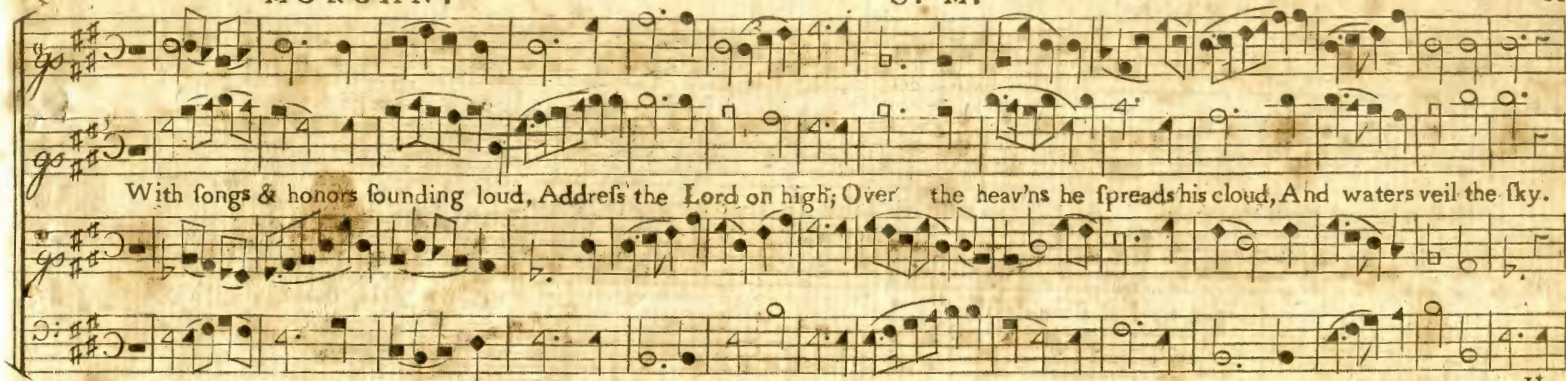
Handwritten musical score for the second system. It continues the two-staff format from the first system. The lyrics are written below the staves.

Thou

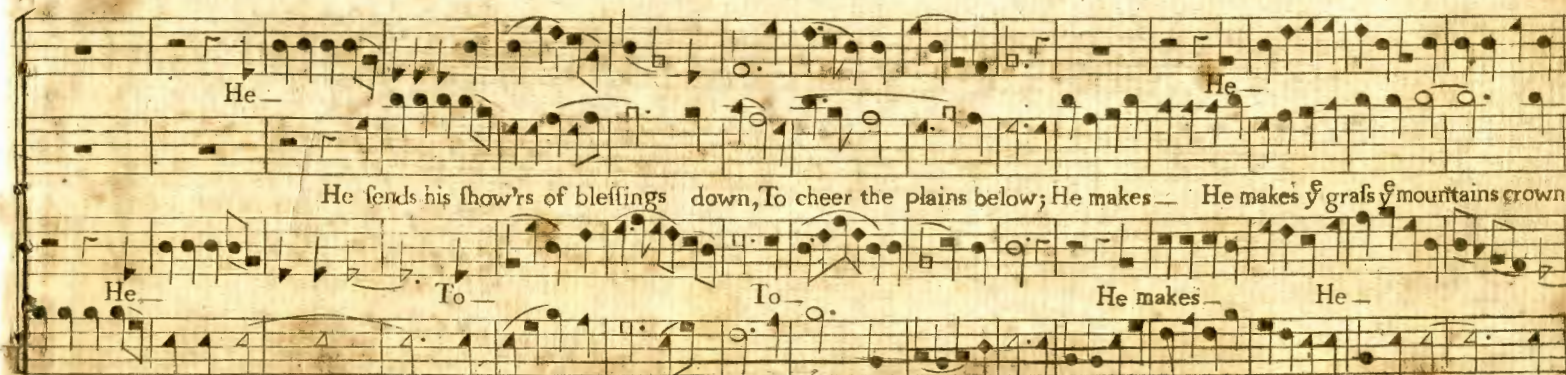
from on high Thou call me home, Thou — I'll go — Till from on high Thou call me home

Thou —

call me ho — — — — — me.



He



He

He

He sends his show'rs of blessings down, To cheer the plains below; He makes — He makes y' grass y' mountains crown, &

He

To

To

He makes

He

To

He makes

He

And

And — He makes — He — And —
 corn in valleys grow. He makes — He makes the grass the moun- tains crown, And corn in valleys grow.
 And — He makes — He — And —
 He makes — He — And —
 BENHAM. C. M.

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

The tall, —
 Ye living men — Princes, this clay must be your bed, In spite of all your tow'rs; The tall, — Must
 Where — The tall, —
 Where — The tall, the wife, the rey'rend head, Must lie as
 Must — The tall, —
 lie as low as ours, Must lie as low as ours. The tall, — Must lie —
 Must lie — The tall, — Must —
 Must lie. — The tall, —

WILBERHAM.

S:

S. M.

But if our slavish fear, Will chuse the road to hell,, We must expect our portion there Where bolder sinners dwell

ULSTER.

S:

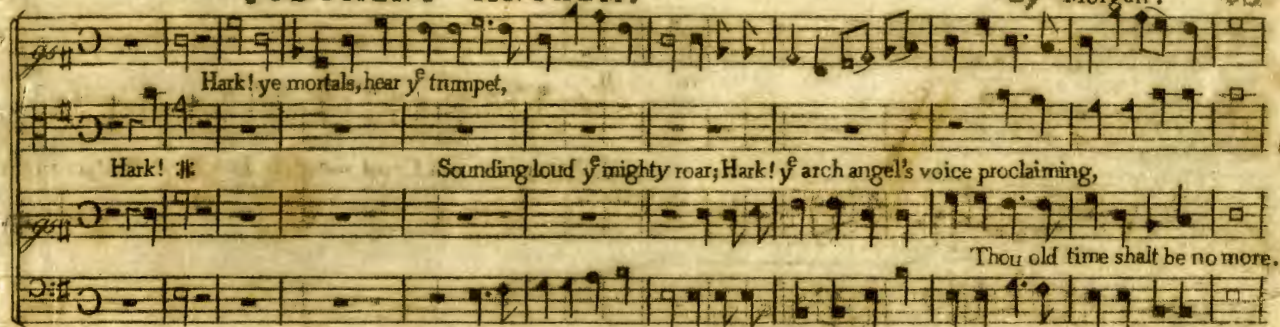
C. M.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light & vain, Still hastening to y dust

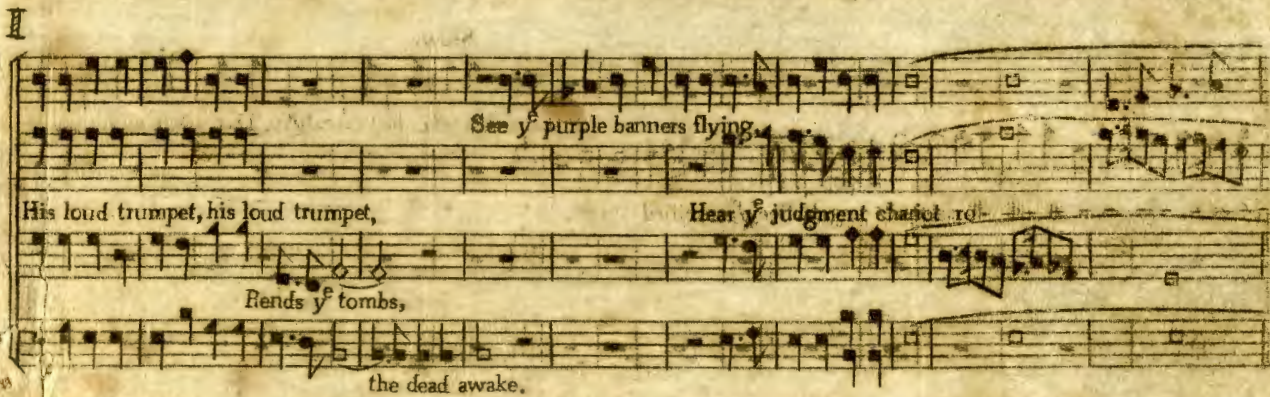
JUDGMENT ANTHEM.

By Morgan.

65



Hark! ye mortals, hear y^e trumpet,
 Hark! \sharp Sounding loud y^e mighty roar; Hark! y^e arch angel's voice proclaiming,
 Thou old time shalt be no more.

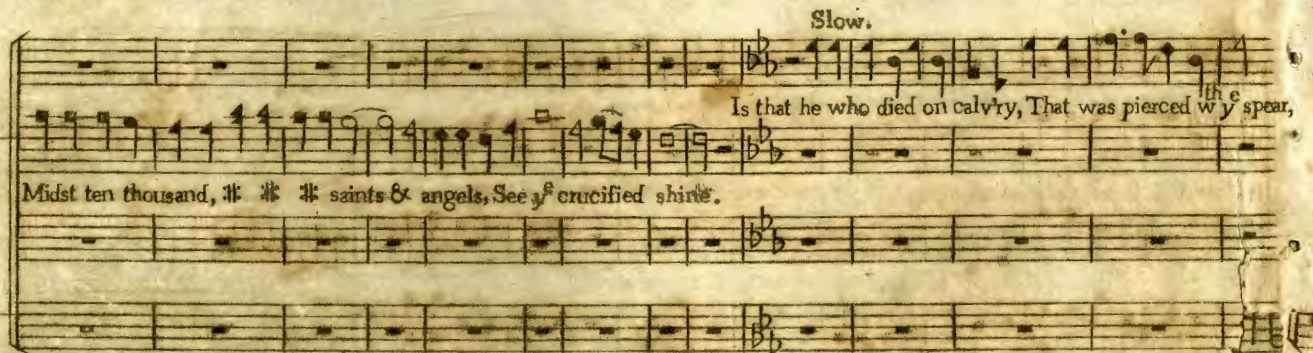


See y^e purple banners flying.
 His loud trumpet, his loud trumpet, Hear y^e judgment chariot ro-
 Rends y^e tombs,
 the dead awake.



Handwritten musical score for the first system, featuring four staves with various musical notations including notes, rests, and accidentals. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a cursive, handwritten style. There are some markings above the staves, including "11." and "10.".

roll, Hear y^e sound of Christ victorious, Lo he breaks thro' yonder cloud,



Handwritten musical score for the second system, featuring four staves with various musical notations including notes, rests, and accidentals. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a cursive, handwritten style. There are some markings above the staves, including "11." and "10.".

Slow.

Is that he who died on calv'ry, That was pierced wth y^e spear,

Midst ten thousand, ¶ ¶ ¶ saints & angels, See y^e crucified shine.

Slow.

67

Tell us seraphs, you that wonder, See he rises thro' y^e air, Hail him, O-h! Oh

Hail him, Oh! hallelujah, hallelujah,

Hail him, O-h! yes 'tis Jesus, hallelujah,

O...h!

S: Very lively.

Slow.

yes 'tis Jesus, O

O come quickly, || O come quickly, hallelujah, come Lord come. Happy || mourners, happy mourners,

O come quickly, O

Soft.

happy mourners, Lo, in clouds he comes, he comes. All you nations now shall sing him Songs of everlasting joy.
now determind, Ev'ry evil to destroy.
View him smiling,

Loud.

Now redemption long expected, See in solemn pomp appear, All his people once rejected, Now shall meet him in the air.

Hallelujah, ¶ welcome, ¶ bleeding Lamb. Now his merit by y^e harpers thro' th^e eternal deep resound, Now resplendent shine his

They who pierc'd him shall at his appearance wail.

nail prints, Ev^{ry} eye shall see his wound. They who pierc'd him shall at his appearance wail.

They who pierc'd him shall at his appearance wa... il.

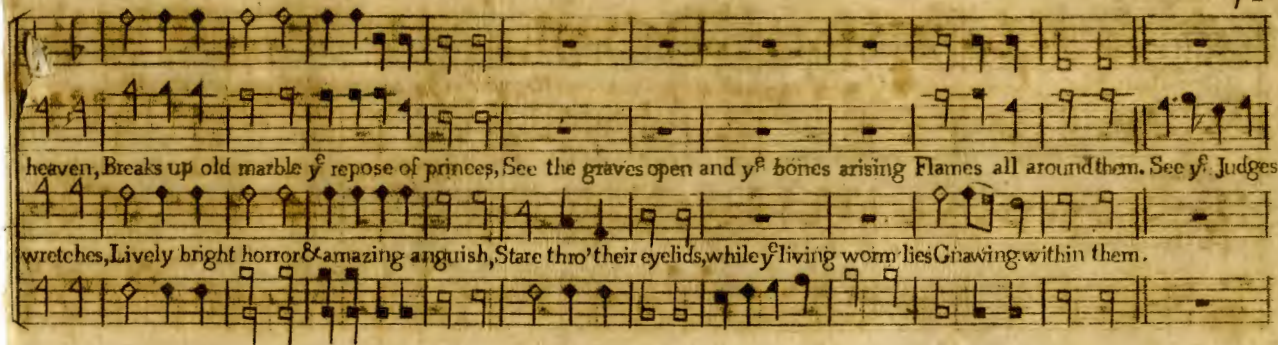
They who pierc'd him shall at his appearance wa... il.

All who hate him must ashamed Hear y^e trump proclaim y^e day. Come to judgment, come to &c.

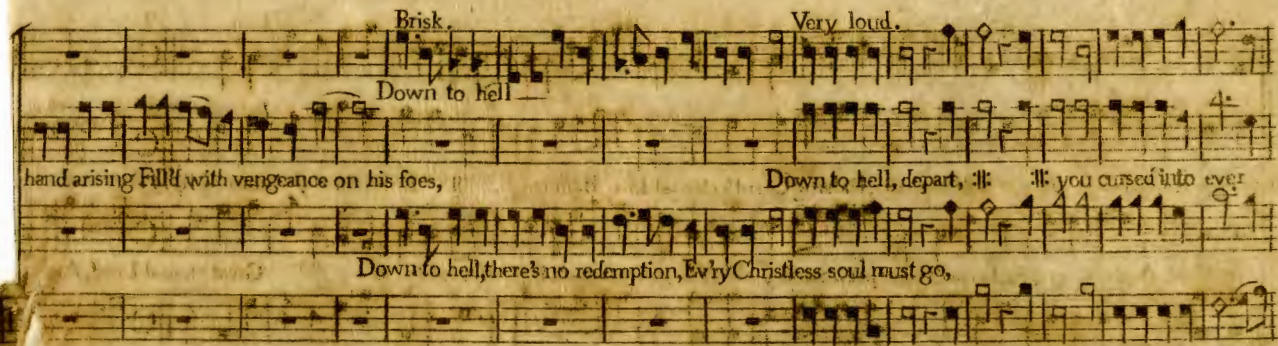
Evry isle, & sea, & mountain, Heav'n & earth shall flee away,

come to judgment, Stand before y^e son of man. Hark! swells the solemn summons loud Tears y^e strong pillars of y^e vault of

Hark! the archangel Hark y^e shrill outcries of y^e guilty Tears



heaven, Breaks up old marble y^e repose of princes, See the graves open and y^e bones arising Flames all around them. See y^e Judges
 wretches, Lively bright horror & amazing anguish, Stare thro' their eyelids, while y^e living worm lies Gnawing within them.



Brisk. Very loud.
 Down to hell
 hand arising Fill'd with vengeance on his foes, Down to hell, depart, ¶: ¶: you cursed into ever
 Down to hell, there's no redemption, Ev'ry Christless soul must go,

Very slow and soft.

Brisk.

:S: Lively and loud.

Hear y^e Saviors words of mercy Come ye ransom'd sinners home, swift & joyful in your journey, to y^e palace of your God

lasting flames. See y^e souls that earth despised, In celestial

Joys celestial, hymns harmonious, In soft symphonic

glories move, Hallelujahs big with wonder, raising Christ's eternal love. Hallelujah, ¶ Echo thro' y^e realms of light.

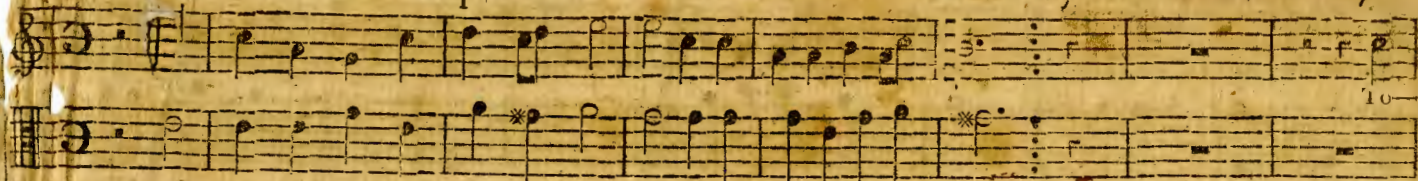
resound, Angels, seraphs, harps & trumpets, Swell y^e sweet angelic sound. Hail Almighty, ¶ Great eternal Lord, Amen.

No. 60.

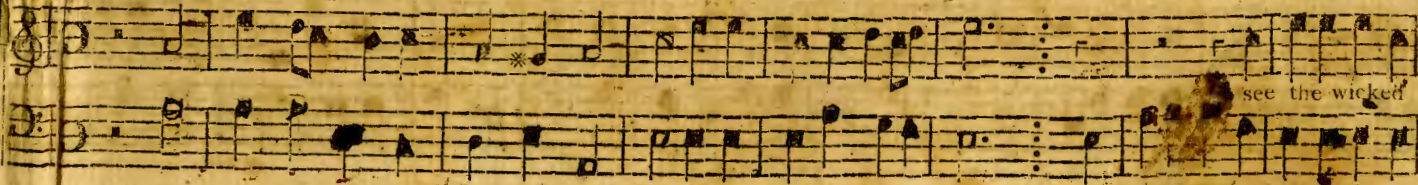
Contemplation.

L. M.

Words by Dr. Watts. 67



Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine,



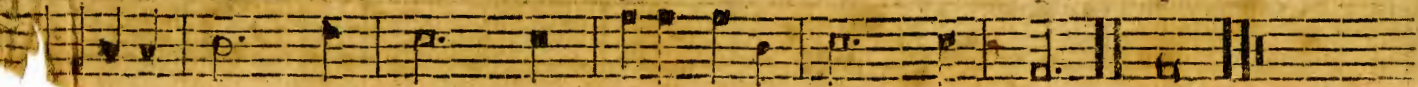
see the wicked



In pride—

To see—

placed on high, In pride and robes of honor shine. In pride—



This tune is most excellent

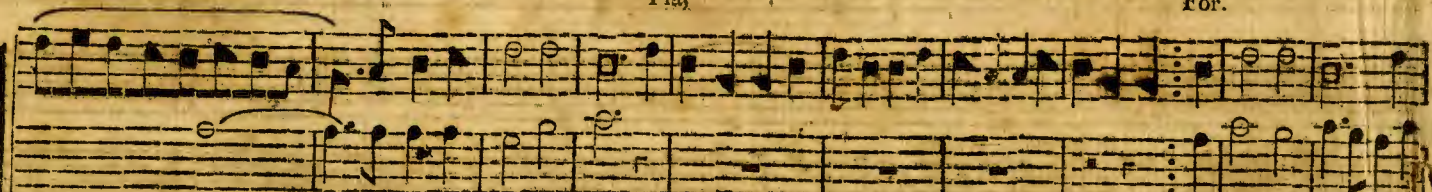


Loud hallalujahs to the Lord, From distant worlds where creatures dwell ; Let heav'n begin the solemn word, And



Pia,

For.



sound it dreadful down to hell. The Lord, how absolute he reigns ! Let every angel bend the knee : Sing of his love in



Extollation Continued.

Amanda. L. M. Pf. 90. 69

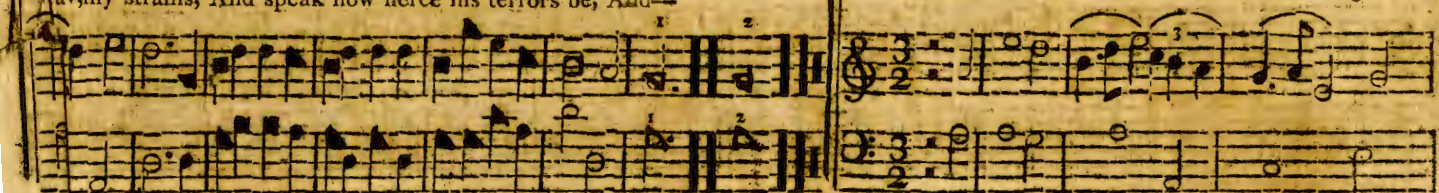
Pia.

For.

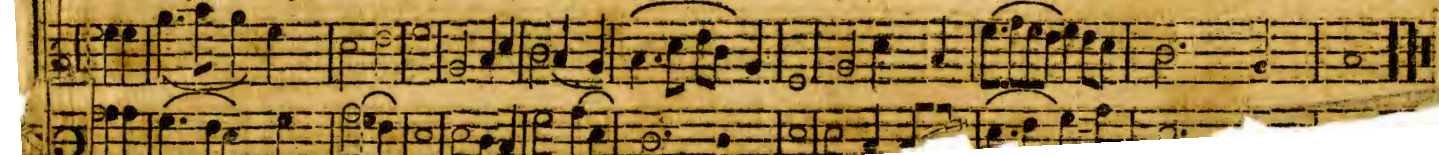


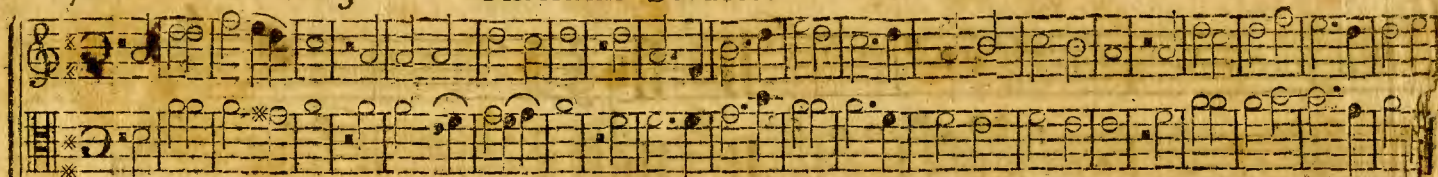
heav'nly strains, And speak how fierce his terrors be, And—

Death like an over flowing



dam Sweeps us away ; our life's a dream ; An empty tale ; a morning flower : Cut down and wither'd in an hour.



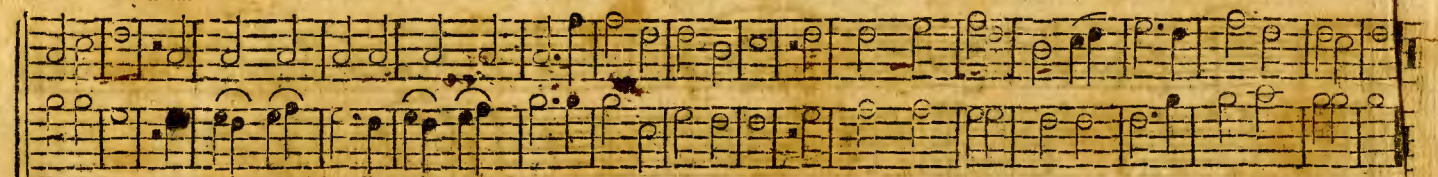


soldiers of Christ arise, And put your armour on, Strong in the strength which God supplies, Thro' his eternal son : And in



Pia.

For.

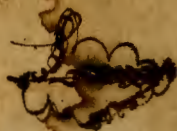


mighty pow'r, Who in the strength of Jesus trusts, Is more than conqueror. Who in the strength of Jesus trusts, Is more than conquer



I John D. George. Esq. by English

S



Now