

SALVATION. C. M. Flat Key on E.



Come humble sinner in whose breast a thousand thoughts revolve ; I'll go to Jesus though my sin Hath like a mountain rose ;  
Come with your guilt & fears opprest, And make this vast resolve | I know his courts, I'll enter in Whatever may oppose



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DUBLIN. C. M. Flat on A.



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



# KENTUCK HARMONY.

OR

A CHOICE COLLECTION OF PSALM TUNES HYMNS AND ANTHEMS;  
IN THREE PARTS.

TAKEN FROM THE MOST EMINENT AUTHORS, AND WELL ADAPTED TO CHRISTIAN CHURCHES,  
SINGING SCHOOLS, OR PRIVATE SOCIETIES.

SELECTED BY,

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## ANANIAS DAVISSON.

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FIFTH EDITION.

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**BE IT REMEMBERED** That on the eleventh day of March, in the forty-first year of the Independence of the United States of America, ANANIAS DAVISSON, of the said District, hath deposited in this office the title of a book, the title whereof he claims as author, in the words following, to wit:

"Kentucky Harmony, or A choice collection of Psalm tunes Hymns, and Anthems; in three parts: Taken from the most eminent Authors, and well adapted to Christian Churches, Singing Schools or private Societies Selected by ANANIAS DAVISSON"

In conformity to the Act of the Congress of the United States entitled, "An Act for the encouragement of Learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned," and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.

R. JEFFRIES  
Clerk of the District of Virginia.

*Order of ...*

2E

# PREFACE

AS the design of this book, is not to entertain the purchaser with a preface, the Author will just drop a few words explanatory to his rules and motives, for ushering into the hands of the public his present harmonical system. In this work the Author has laid down the rudiments of music, in a form very much abridged; and as he flatters himself, has rendered them much plainer, and more easy to the understanding, than any heretofore published. From his practical knowledge as a teacher of sacred music, and his extensive acquaintance with the most eminent masters, together with the great opportunity which he has had of selecting tunes from the latest and most approved authors in that science; the publisher of this selection cherishes a fond hope, that it will merit and obtain the approbation of an enlightened public, and prove of greater utility than any now in use. He is persuaded that this book, from the superiority of its size and quality, will far excel any of the kind. The purchaser will here find (as in all other branches of literature,) a succession of pieces suitable to the rise and progress of the learner; from this regularity of succession, a twofold advantage is derived; 1st, the learner is furnished with plain and easy tunes suitable for beginners, and 2dly, such as are commonly used in time of divine worship. And as the great design of this work is to promote the latter, I hope that Teachers, and Christian professors will give it encouragement.

As the great Author of our existence has been pleased to favour the human family with devotional exercises so delightful and becoming, it seems reasonable that they should be encouraged and supported thro' out all our divine assemblies. In former times, and under the Jewish dispensation, those expressions of homage were directed by the holy spirit of God, as peculiarly becoming the place where his honour dwelleth. Nay, they seem even to have called on their fellow worshippers to join in this important duty—*"Sing unto the Lord a new song—sing unto the Lord all the earth—it is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou most high"*. How astonishing to behold! people who have daily opportunities of opening the sacred volume, and contemplating the delightful raptures of the worshippers of old, come into the house of God, and sit, either with their mouth shut, or grinning at some vain and idle speculation, while the devout worshippers are singing the praises of their Redeemer. It was the remark of an eminent writer, too applicable to the present day; that "the worship in which we could most resemble the inhabitants of heaven, is the worst performed upon earth." Daily experience proves the truth of this observation, too often does a disgraceful silence prevail in our churches; too often are dissonants and discord substituted for the charms of melody and harmony: true it is that there are individuals amongst us whom Providence has not blest with singing faculties, but will not truth oblige the most of us to confess, that the fault rests not in a want of natural abilities, but in a great carelessness and neglect of our own—

This book is offered to the public in three parts; the first part, containing nearly all the church music now in use; the second, the more lengthy and elegant pieces commonly used in concert, or singing societies; and lastly the Antiphons. Teachers would do well to begin with the first tune in the book and pursue them regularly as directed.

In this work the Author, in order to abbreviate his rudiments, has taken the liberty of dismissing seven characters, viz. the accidental Flat, Sharp, and Natural; the hold, the staccato, the direct, and the Counter, or C. C. fl. A. it would be useless, however trifling these characters are, to diminish them without notice, he will briefly drop a few remarks, and pass them by. We shall first notice

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## PREFACE

The accidental flats and sharps; these characters we are told, stand in direct opposition to each other, the one pulling up, and the other down; from this stiffnecked contrast we beg to be released, believing them to be of no other use, than to destroy the ease and freedom of pronunciation, and convert the beauties of nature into a kind of sonata, that is not only more unpleasant, but almost impossible to perform with accuracy I say almost impossible, because, when acquiring our first principles of sound, we are taught to pronounce the semitones between *me* and *farw*, and *law* and *farw*, and no where else; and consequently when one of those characters steps in, we must either deviate from our first principles, or go back and form a new system of seven semitones to the octave, (such as has never yet been seen) and learn to sound a semitone between every note, or remain inadequate to the performance. But a third character is presented to us called a natural, (for my part I call it unnatural,) this character we are told restores a note to its primitive sound; here we would undoubtedly need a scale of contradiction, or something else, that would learn the pupil to say one thing and mean another, or in other words, name one note, and sound another, for we are commanded not to change the name, but the sound. For my part I have thought it advisable where restorations were necessary, to make them myself rather than leave them to the scholar; having learned from experience that when left to the latter, it remains undone. As there are four concords which can be advantageously used in composition; I think it better to remove a dissonant, and place it where it will harmonize, than to trouble the learner with a train of useless characters. I will venture to assert, that any person, who will undertake to teach a raw set of youngsters, that have no knowledge of the degrees of sound, will find it sufficiently difficult, to get the unavoidable semitones performed with accuracy, without being pestered with sinks, and raises and primitive restorations. Now I do not wish to be understood, to entirely curtail the authority of the natural; far from it, I use it as a restorative in certain pieces where the key is transposed, and requires to be restored to its natural standing; as in the Prodigal Son; but in no other case. As I have other characters to dispose of, I shall dispense with the present and proceed to three others equally useless, viz. The hold, the staccato, and the direct. The first that seems to be presented is the hold; of this I am inclined to think with Mr. Billings, that it serves no other purpose than to afford grounds for contention: one Teacher says it must be held a certain length of time, another something longer, a third as long perhaps as both; But to settle the dispute, let us refer to the ingenious Authors, and see what they say on the subject. "The note over which this character is placed," says one, "must be held somewhat longer than its usual time." "Notes thus marked," says another, "are held beyond their usual time." Now if any person will take those rules of somewhat, and something beyond, and establish therefrom a fundamental principal by which we can be governed, and thereby add any thing to the beauty of Psalmody, I feel willing to subscribe to the plan; otherwise I shall lay it aside as useless. But here comes a staccato, this we are told means, that the note over which it stands, must be sounded in a distinct manner; in that case I would have all my notes staccatoed, as I wish them all distinctly sounded. As to the direct, the Authors themselves proves it to be futile, for although they name it as being useful, they never show us a specimen of its utility; Smith, Little, Wyeth, Billings, Holyoke, Adgate, Atwell, Peck, and many others now in my possession have turned through all their anthems, without ever offering it a seat. These are my reasons for turning six characters out of office, believing them to have no other tendency, than to swell the rudiments and perplex the learner with a crowd of mysteries which are in my opinion useless. I will farther add, in connection with this argument, that the gentleman from whom I

*This piece was originally keyed in C, transposed by three flats; and restored by three naturals.*

PREFACE.

received my instruction, had been in the constant habit of teaching for fifteen years; and was pronounced a teacher of first eminence; and by that gentleman to the best of my recollection, I never was stopt by the interposition of an accidental flat, sharp, or natural, either to sink half a tone, raise half a tone, or make any primitive restoration; neither was I commanded to pay any respect to a staccato, or hold any note longer than I had good grounds to support it. The seventh character, is the *C Cliff*, which in this work is set aside, and the *G's Cliff*, (which answers alike for tenor, treble, and counter,) is substituted in its stead. The counters being thus removed, and placed an octave below their former standing, and on the *G's Cliff*, are to be sung in a treble voice when performed by a female; and in a tenor voice, when performed by a man. My reason for disposing of this cliff is; that experience has proved it to be the most obscure, and difficult to understand, of any belonging to the rudiments.

"This character, or part of music called counter," says a certain Scholar to his Teacher, "I do not rightly understand; from the appearance of the order in which these notes stand, and agreeable to the manner in which the other parts severally occupy their staves I, being unskilled in music, would suppose the voice to be stretched to the very pinnacle of its extent, the notes being chiefly in alt; yet I find you sir, as a teacher, sounding these notes as though they occupied but a low seat in the tenor stave; and your female voices as though they were placed quite low on the treble stave: Now I want to know the cause of this deception, or why it is, that those notes require ledger-lines in alt, and yet sounded so low?"

Teacher, to answer this query, and unravel the mystery, we must refer to the Scale of connection; where we will find that E fourth line in counter, exactly corresponds with E first line in treble, and just an octave above E first line in tenor; the two former occupying the 13th, and the latter the 6th, sound of the general scale. For example, let the tenor voice sound E 4th. space, which is an octave above E lower line, the counter E fourth line, and the treble E lower line, the sound will be precisely the same; but the tenor sound as above, being nearly the extent of a common voice, he is compelled when singing counter, to strike it an octave below, in order to perform the high notes without affecting the voice, and these are the cause of those high notes having so grave a sound.

Scholar, True Sir, I think I understand you; but could not all this be removed? If I mistake not you say, that the fourth line in counter, and first in treble, are precisely the same; and I well know that the treble and tenor is represented by the same cliff, and that the only difference in the sound of the first line in tenor, and first in treble is the acuteness and gravity of the human voice; then why not dispossess this character and substitute the *G's* in its stead? by this change I discover that you will be relieved from a tedious explanation, and from an intricate study.

Teacher, I find you not quite so unskilled as you pretended and your reasoning only tends to strengthen an opinion that I have been harbouring for some time, and if you are agreed, I am willing to dismiss the subject without farther discussion.

The following is a representation of the general scale, showing the connection of the parts, and also what sound of the general scale each letter, line, or space, in either of the octaves represents. For instance, A the natural minor key, occupies the 2<sup>d</sup>, 6<sup>th</sup>, and 16<sup>th</sup> h. sounds of the general scale. C the natural major key, the 4<sup>th</sup>, 11<sup>th</sup>, and 18<sup>th</sup>. Thus it will appear, that every octave being unison are

## EXPLANATION OF THE GENERAL SCALE.

considered one and the same sound: Although the last note in the Bass is always considered the key note and must be either Faw or Law, and in case the Me is not transposed, will stand either on the 2d, or 4th degrees as above; yet with the same propriety we may suppose them on the 9th, 11th, &c degrees; for when we refer to a pitchpipe for the sound of either of the foregoing keys; if it be properly constructed, it will exactly correspond with the 9th, or 11th sound of the general scale: Then by descending the octave, we get the sound of the natural key, and by ascending a third, fourth, or fifth, as the tune may require, we may readily discover whether the piece be properly keyed; if we find, after descending the octave, that we can ascend to the highest note in the Tenor, or Treble, so as to pronounce it with ease and freedom, the piece may be said to be rightly keyed: but if on the contrary (after descending) we find it difficult to ascend as above, the piece is improperly keyed, and should be set lower. † By examining the scale we may readily discover, that the same letter, and consequently the same note, that occupies the upper line of the bass, also occupies the second space of the tenor and treble; and when sounded by a man or woman's voice are exactly the same; but when sounded by both, the latter being an octave more acute than the former, causes her to strike the 16th sound of the general scale, while he only strikes the 9th. Thus when it occurs, (as it frequently does in minor key) that the first note of the bass stands on the upper line, or 9th, degree, of the scale, and first note of the tenor and treble on the second space, they are said to be unison: and thus it is that a man singing medius, ‡ sounds every note as though they stood on the

same line or space in tenor, only softer. The same may be said of a woman singing cantus. § although she takes the same sound with the tenor, yet her voice being more acute, carries the sound an octave higher, and thereby sounds every note as if placed on the same line or space in treble

## GENERAL SCALE

22		G space above		Sol
21	} Staff	F 5th line	.....	Faw
20		E 4th space	.....	Law
19		D 4th line	.....	Sol
18		C 3rd space	.....	Faw
17	} Treble	B 3rd line	.....	Me
16		A 2nd space	.....	Law
15		G 2nd line	.....	Sol
14		F 1st space	.....	Faw
13	} Tenor	E 1st line	.....	Law
12		D 4th line	.....	Sol
11		C 3rd space	.....	Faw
10		B 3rd line	.....	Me
9	} Bass	A 2nd space	.....	Law
8		G 4th space	.....	Sol
7		F 4th line	.....	Faw
6		E 3rd space	.....	Law
5	} Bass	D 3rd line	.....	Faw
4		C 2nd space	.....	Law
3		B 2nd line	.....	Me
2		A 1st space	.....	Law
1		G 1st line	.....	Sol

† The above method of proving the keys is infallible to individuals, and will hold good in Choirs, when we suppose the Teacher, or Leader, capable of judgment for the commensality of voices

‡ Medius, is low Treble, or the Treble performed in a man's voice.

§ Cantus is high Tenor, or the Tenor performed in a female voice,



## EXPLANATION OF THE GENERAL SCALE

The foregoing scale comprises three octaves, or 22 sounds. The F Cliff when used in Bass, occupies the 7th, sound of the general scale, and when used in Counter the 14th, which is an octave higher. The G's Cliff when used in Tenor occupies the 8th, and when in Treble or Counter, the 15th sound of the general scale. In the following work the Counters are chiefly governed by the G's Cliff, excepting a few instances in the Anthems, where the F Cliff is used. Having thus endeavoured to explain the above scale, I shall in the next place make a few remarks on the nature of music, and after giving a specimen of the concords and discords, close with a remark or two on the nature of composition.

Music is naturally divided into Melody, and Harmony. Melody is the agreeable effect which arises from the performance of a single part of music only. Harmony is the pleasant union of several sounds, or the performance of the several parts of music together. The notes which produce harmony when sounded together, are called concords, and their intervals, consonant intervals. Discords are such as when sounded together produce a disagreeable sound to the ear; their intervals, are called dissonant intervals. The concords employed together in composition, are unisons, thirds, fifths, and sixths; and their octaves: The intervals, or degrees called perfect cords, are: the unison, fifth, and eighth: and those called imperfect, are thirds, sharp fourths, flat fifths, & sixths. The intervals, or degrees, called discords; are the 2nd, flat 4th, sharp 4th, 7th, and ninth. The following Tables a specimen of the several Concords and discords, with their octaves immediately under them.

### CONCORDS.

Unison min 3d, maj 3d, mi 3d, maj 5, mi 6th, maj 6th.

### DISCORDS.

2nd, flat 4th, sharp 4th, 7th.

Notwithstanding the 2nd, 4th, and 7th, are discords; yet a skilful composer may use them to advantage, for as an eminent Author observes they will answer a similar purpose to acid, which being tasted immediately before, sweet, gives the latter a more pleasing relish. But it is the most difficult part of composition, to use a discord in such a manner, and place, as to show more fully the power and beauty of Music; I allow composers to use them sparingly, and always let them be immediately followed by a perfect cord. Although the fourth is really a discord, yet it is very frequently used in composition, and the reason is, its not being so harsh and disagreeable to the ear as the 2<sup>d</sup>, or 7<sup>th</sup>; the rough sound of the fourth may be so modified by the sweetness of the fifth or eighth, as to bear almost as well as any of these sounds in nature; and it would be reasonable to suppose, that where we have two perfect cords, a discord may be introduced with very little violation to the laws of harmony.

# RUDIMENTS OF MUSIC.







Treble, Tenor & Counter stave.










F	—	Fifth line	—
E	—	Fourth space	—
D	—	Fourth line	—
C	—	Third space	—
B	—	Third line	—
A	—	Second space	—
G	—	Second line	—
F	—	First space	—
E	—	First line	—

Bass stave.

A	—	Fifth line	—
G	—	Fourth space	—
F	—	Fourth line	—
E	—	Third space	—
D	—	Third line	—
C	—	Second space	—
B	—	Second line	—
A	—	First space	—
G	—	First line	—

## MUSICAL CHARACTERS EXPLAINED.






- A Stave  Is five lines with their intermediate spaces on which music is written.
- A single bar  Divides the stave into measures
- A double bar  or  Shews the end of a strain
- A Close  Shews the end of a tune.
- A repeat  Shews that the tune must be again performed from the note before, which it is placed to the next double bar or close.

- A Semibreve rest  Is a square below the line,
- A minum rest  Is a square above the line.
- A crotchet rest  Is a slanted stroke with a dash, called a Sutton.
- A quaver rest  Is an inverted sutton.
- A semiquaver rest  Is an inverted sutton with a dash.
- A demisemi-quaver rest  Is an inverted sutton with two dashes.
- A brace  Shews how many parts are performed together.
- A ledgerline  Is added when notes ascend or descend beyond the stave.
- A slur  Shews the number of notes sung to one syllable.
- The figure 3 being placed over or under any three notes, shews they must be performed a third quicker.
- A dot at the right hand of a note is to be half its usual length.
- The figures 1 2 shews that the note under one is sung before the repeat, and that under 2 after it; if tied with a slur, both are sung altoz.



## RUDIMENTS OF MUSIC.


A *prisa*  $\text{||}$ ; signifies that the preceding word, or sentence, must be sung to the note, or notes, under which it is set  
 A *trill*  $\text{tr}$  signifies that the note over which it is placed may be lightly warbled like a soft roll.

### MOODS OF COMMON TIME.



- 1st.  Is expressed by a plain C, has a semibreve or its quantity in a measure, sung in the time of four seconds, four beats in a measure, two down and two up.
- 2nd.  By a C with a bar through it, has the same measure note, beat in the same manner, performed in the time of three seconds.
- 3rd.  By a C inverted, has the same measure note, sung in the time of two and a half seconds, two beats in a measure, one down and one up.
- B**  *The accent in each of the foregoing moods, falls on the first and third parts of the measure.*
- 4th.  Has a minium for the measure note, sung in the time of 1 second and a half, two beats in a measure, one down and one up.
- The fourth mood has but one accent in a measure, and falls on the first part*

### MOODS OF TREBLE TIME.





- 1st.  Has three minims in a measure, sung in the time of three seconds, and three beats in the measure, two down and one up.
- 2nd.  Has three crotchets in a measure, beat like the first only a third faster.

- 3rd.  Has three quavers in a measure, and three beats, performed in the time of one second and a half. *The measure in treble time is divided into three parts, the first only is accented.*

### MOODS OF COMPOUND TIME.

- 1st.  Has six crotchets in a measure, and two beats, one down and one up, performed in the time of two and a half seconds.
- 2nd.  Has six quavers in a measure, sung in the time of one second and a half, and two beats, one down and one up.
- In compound time the accent falls on the first and fourth parts of the measure.*

The natural place for ME is in B, But

If B be flat - -	Me is in	E
If B & E - -		A
If B E & A - -		D
If B E A & D - -		G
If F be sharp - -	Me is in - -	F
If F & C - -		C
If F C & G - -		G
If F C G & D - -		D

When the Me is found, the order of the notes ascending, are, twice Faw Sol Law, and descending, twice Law Sol Faw, then comes Me again either way,

The triangle is Faw, the round is Sole, the square law and the diamond shape Me.



THE PROPORTION OF THE NOTES.

1 Semibreve - - - - is equal to

2 - - - - Minims

4 - - - - Crotchets

8 - - - - Quavers,

16 - - - - Semiquavers,

32 - - - - demisemi quavers.

The F Cliff Represents the Bass Stave, and stands on F.

The G's Cliff Stands on G and answers alike for Tenor, Treble' and Counter.

N. B. Notes joined together at the bottom answers the purpose of a slur.

So soon as the foregoing rules are memorized by the scholars, the teacher, in order to know whether they are well understood, should interrogate them in the following manner:

Question: How is the first mood of common time exprest?

Answer. By a plain C.

Q. How the second?

A. By a C with a bar through it.

Q. How the third?

A. By an inverted C.

Q. How the fourth?

A. By the figures two four,

Q. How is the first mood of treble time exprest?

A. B. the figures three two.

Q. How the second?

A. By the figures three four.

Q. How the third?

A. By the figures three eight.

Q. How is the first mood of compound time known?

A. By the figures six four

Q. How the second? A. By the figures six eight

QUESTIONS AND ANSWERS.

- Q. What do you understand by the lower figure, or figure two, in the first mood of treble time?  
 A. It shews that the semibreve, which is the measure note, is divided into two parts called minims.
- Q. What by the upper figure, or figure three?  
 A. That three minims, or their quantity fill a measure.
- Q. What do you understand by the lower figures generally?  
 A. They serve to shew how many parts the measure note is divided into.
- Q. What by the upper figures?  
 A. They shew how many of those divisions fill a measure.
- Q. Into how many parts is the measure note divided in the first mood of treble time? A. Two.
- Q. What are those parts called?  
 A. Minims.
- Q. How many minims fill the measure?  
 A. Three.
- Q. Into how many parts is the measure note divided in the second mood of treble time? A. four
- Q. What are those parts called? A. Crotchets.
- Q. How many crotchets fill the measure?  
 A. Three.
- Q. Into how many parts is the measure note divided in the third mood of treble time? A. Eight.
- Q. What are those parts called? A. Quavers.
- Q. Into how many parts is the measure note divided in the first mood of compound time? A. Four.
- Q. How many of those parts fill a measure? A. Six
- Q. Into how many parts is the measure note divided in the second mood of compound time? A. Eight
- Q. What is the use of a single bar?  
 A. It divides the stave into measures.
- Q. A double bar. A. Shews the end of a strain.
- Q. A Close? A. Shews the end of a tune.
- Q. A Brace? A. shews how many parts are performed together.
- Q. A Ledgerline? A. Is added when notes ascend or descend beyond the stave
- Q. The figure 3 over or under any three notes?  
 A. Shews they must be performed a third quicker.
- Q. What are we to understand by the figures 1 2 placed at the end of a tune, or strain.  
 A. They shew that the note under 1 is sung before the repeat, and that under 2 after it, if tied with a slur both are sung after.
- Q. A Semibreve rest? A. Is a square below the line.
- Q. A minim rest? A. Is a square above the line.
- Q. A Crotchet rest? A. a sutton
- Q. A Quaver rest? A. an inverted sutton.
- Q. A Semiquaver rest?  
 A. Is an inverted sutton. with a dash.
- Q. A Demisemiquaver rest?  
 A. Is an inverted sutton with two dashes.
- Q. A dot or point at the right hand of a note?  
 A. Adds to it half its usual length,
- Q. A trill placed over a note  
 A. It shews that it may be lightly warbled. See example Page 19
- Q. How is the key note known?  
 A. By the last note in the Bass, which is always the next above, or below Me, If above it is a sharp key, If below it is a flat key.

A proper accent is very ornamental in singing, either by note or word, and should be carefully attended to; if the poetry is good, and the music well adapted, accented syllables will always fall on the accented parts of the measure; For instance; if the poetry begin with a trochee, the hand should fall on the first note, if with an Iambus it should rise. Some authors are opposed to two accents when a measure is divided into two parts, but in that case I would ask what is to be done with a spondee, where both words or syllables are accented: But to be short I would just observe, that when it so happens, that an accented word falls on the unaccented part of the measure language must predominate. A genteel pronunciation is another excellence that should be particularly inculcated; many who are otherwise excellent singers, obscure the ideas they utter in melody, by pronouncing ungrammatically; words terminating in ly, ny, ry &c are apt to be pronounced as tho' they formed a separate word which not only destroys the beauty of music, but sense of the poetry: the best rule therefore that can be given is, to pronounce according to the proper mode of speaking, so that what we sing, may be understood.

Youngsters should not be forgetful of the importance of the calling in which they are engaged, but remember that a becoming seriousness should at all times prevail, while using sacred words; our thoughts ought always to correspond with the music and subject: How delightful to behold! a choir of singers, courting that pleasing solemnity that should attend the sacred worship of the Deity

Young singers should be very industrious in acquiring a graceful manner of beating time, and should be careful not to contract any disagreeable habits, as they are hard to overcome, all distortion of the limbs or features while singing is very unbecoming, and should be carefully avoided. Schollars should observe strict decorum in time of school, nothing is more disgusting in singers, than affected quirks and ostentatious parade, endeavouring to overpower other voices by the strength of their own or officiously assisting others while theirs is silent on the other hand nothing is more praiseworthy in a choir of singers, than a becoming solemnity, which should accompany an exercise so near akin to that, which will through all eternity engage the attention of those who walk "in the climes of bliss."

Teachers should be particular to inculcate soft singing, a person who practises soft singing, will retain the power of hearing, and conforming to other voices, and may readily become master of such gestures and expressions as reason and propriety dictates: Soft singing is in fact the best expedient for refining the ear, and improving the voice. A good voice may be injured by too loud singing, Too long singing, at one time injures the lungs: A cold or cough, all kind of spiritous liquors, long fasting &c are destructive to the voice of one who is much in the practice of singing: A frequent use of spiritous liquors will speedily run the best voice.

there should be no noise in time of singing except the music alone. All whispering, laughing, talking, or strutting about the room is ridiculous in time of school, and should not be suffered.

Teachers should sing but few tunes at a time, and continue singing them till they are well understood; to skim over twenty or thirty tunes of an evening, is not the way to improve schollars; it gives them a habit of raking through their book, and wishing to know something about every tune in the book before they understand one piece properly

Flat keyed tunes should be sung softer than sharp keyed ones and may be proportioned with a lighter bass; but for sharp keyed tunes let the bass be full and strong. The proper proportion of the parts is generally said to be three on the bass, one on the tenor, one on the counter, and two on the treble; but I think two on the bass sufficient for the other proportions, particularly in flat keyed tunes

## GENERAL OBSERVATIONS.

16

All solos should be sung softer than the parts when moving together. The high notes, quick notes, and slurred notes of each part, should be sung softer than the low, long, and single notes. Let the bass be sung full and bold, the tenor regular and distinct, the counter clear and plain, the treble soft and delicate.

"Teachers" Says Little and Smith, "commit an imperceptible error in singing too much with their Pupels, and allowing them to unite in concert before they can perform the parts seperately." The proper method to improve scholars is, to exercise the parts seperately till they are capable of performing truly by themselves; the teacher should occasionally sing a part over by himself, (causing all the scholars at the same time to perform the beats, and lend an attentive ear) then, after going over it several times with the scholars, let him (or all that sing on the same part, try it alone, and continue on in this way: thro' each part, frequently repeating the places where he discovers the greatest deficiency, till each part can perform truly by themselves before they are permitted to unite in concert.

Tunes on a sharp key, are expressive of cheerfulness and suitable for psalms of praise and thanksgiving; Flat key'd tunes are expressive of sorrow, and are suited to subjects of prayer and penitence. Choristers should particularly avoid the absurdity of leaving this rule unnoticed, It is entirely inconsistent with nature, to either sing a cheerful subject to a melancholy air, or a melancholy subject to a cheerful air; it would be like mourning at thanksgivings, and rejoicing at funerals. Here the tune and subject being at variance the music must be either without impression, or oppose its designed end. But when music and subject agree, they mutually assist each other, and fill us with ardor, solemnity, and delight, while engaged in the worship of our Redeemer.

The first stave included in the *Brace*, is the Bass, the 2nd Tenor, the 3rd Counter, and the 4th Treble; always recollecting to begin at the bottom of the brace, and count upwards. The bass stave is assigned to the gravest voices of men: and the tenor to the highest. The Counter to the lowest voices of Ladies, and the treble to the highest of Ladies voices.

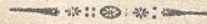
In singing by note, great pains should be taken to sound the notes round and smooth, always taking care to preserve a proper accent, which is the life and beauty of music. Perhaps an imitation of the Piano Forte, would be equal to any other specimen that could be given, for the proper sound of a note, the key of which, being moved by skillful hand, strikes the chord, and immediately bounces off, leaving a smooth, and pleasing sound to ensue.—The concluding note should not be broken off abruptly, but should be sounded smoothly, gently swelling the last note, like an echo.

In fuging music, the part that leads should be sung soft, gradually increasing as the rest of the parts fall in. The terms soft and loud, wherever they occur, should be carefully attended to, to sing sometimes loud, and at others soft, as the sentiments require, is one of the principal beauties in singing, by this means objects appear in the blaze of day, in the shade, or in the twilight, at the performers bidding. While to the music is added, variety, and richness of expression. Softness and loudness are to music, what light and shade are to painting. While the voice is very soft, the sentiments express, are wrapt in deep shade, and only seen at a distance, but as the music increases in sound, the sentiments are seen hastening from the shade, and advancing into a glare of light. When soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shade.

## A FEW REMARKS On Fuging Tunes.

There are some of our superannuated old *Deacons*, who stand in opposition to fuging music: But it is an old maxim, and I think a very just one too, *that variety is always pleasing*; "it is well known" says an eminent Author, *viz W Billings* "that there is more variety in one piece of fuging music, than in twenty pieces of plain song," for while the tones do most sweetly coincide and agree the words are seemingly engaged in a kind of musical warfare; and excuse the paradox if I further add, that each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony, and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are luxuriously entertained, and exceedingly delighted; in the mean time, their minds are surprisingly agitated, and extremely fluctuated; sometimes declaring in favour of one part and some times another.—Now the solemn bass demands their attention, now the manly tenor, now the majestic counter, now the lofty treble, now here, and now there till we are ready to exclaim, O ye enchanting! ecstatic! Delightful, and pleasing sons and daughters of harmony, my soul is enamoured with your melodious contest! O that I had the wings of the morning! That I might take flight with those sublime and majestic strains and soar aloft to the mansions of glory.

That music is the offspring of heaven, seems to be clearly demonstrated, by the general conduct of man. How seldom do we see the deistical pettifogger, the bachanalious quack, the proud upstart of the street, the gambler, the drunkard, or any other vain professor, pay any attention to the charms of sacred music; the reason is obvious, its incompatible with the disposition of their master, the great head and father of disipation, to pursue any thing of a sacred nature. But on the other hand, how truly charming to the worshippers of Heaven! To be enraptured with the lofty and majestic strains of praise and thanksgiving; or sympathizing in the soothing and pathetic language of, *hear me O Lord and ear to my supplication*



AS the performing of the several moods in their proper time, is a matter of great importance; I have thought advisable to give rules for the construction of a pendulum, that will vibrate once for every beat in the several moods here laid down. Take a round wooden ball, the size whereof is immaterial, about an inch in diameter is perhaps as suitable as any; suspend it by a silken cord in such a manner as to swing every way without interruption; let the length of the cord from the ball to the pin from which it is suspended, be as follows;

For the first mood of Common and Treble time,	- - - - -	39 & 2 10ths inches
For the second mood of common time,	- - - - -	22 & 1 10th ditto,
For the third mood of common, and first of compound time,	- - - - -	61 & 25 100ths do,
For the fourth mood of common, and second of compound time	- - - - -	22 inches.
For the second mood of treble time,	- - - - -	28 ditto
For the third mood of treble time	- - - - -	6 & 8 10ths

Then for every swing or vibration of the ball, count one beat

The motion, and restine, of the hand, may be considered as dividing the time equally, in common and treble time, but in compound time the resting, is double the time of the motion.



Examples of Common Time.

1 2 3 4 1 2 1 2  
m r m r m r m r m r m r m r m r

d d u u d u d u

Examples of Treble time.

1 2 3 1 2 3 1 2 3  
m r m r m r m r m r m r m r m r

d d u d u u d d u

Examples of Compound time.

m r r m r r m r r m r r  
1 2 1 2

d u d u

The figures in the above examples show the number of beats in such measure; the letters *d* and *u*, shows the beat to be down or up, and the letters *m* and *r*, the motion and resting of the hand.

A Syncope, A Syncopation. Examples of the Trill.

The Eight notes Doubled.

Intervals Proved

# PART I.

CONTAINING ALL THE PLAIN AND EASY TUNES. COMMONLY USED IN TIME OF  
DIVINE WORSHIP.

ROCKBRIDGE. L. M.

Sharp Key on C.

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in G major (one sharp) and common time. The melody is simple and suitable for a plain tune. The lyrics are written below the second staff.

sweet is the work, my God my King, To praise thy name, give thanks & sing, To shew thy love by morning light, And talk of all thy truths at night.

LENOX. Sharp Key on C.

Blow ye the trumpet, blow / The gladly solemn sound! / Let all the nations know / To earth's remotest bounds, / The year of jubilee is come, / Return ye ransom'd sinners home.

C

ROCHESTER. C. M. Sharp key on A.

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

PRIMROSE. C. M.



Salvation, O! the joyful sound, 'Tis, plesure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

ALBIAN. S. M. Sharp Key on G.



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

WELLS. L. M. Sharp key on F.

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

This musical score is for the hymn 'WELLS'. It consists of two systems of music. The first system has a vocal line on a treble clef and a piano accompaniment on a bass clef. The second system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line.

WALSAL. C. M. Flat Key on A.

Why should the children of a King, Go mourning all their days? Great comforter! descend, and bring Some tokens of thy grace.

This musical score is for the hymn 'WALSAL'. It consists of two systems of music. The first system has a vocal line on a treble clef and a piano accompaniment on a bass clef. The second system continues the vocal line and piano accompaniment. The key signature has one flat (Bb) and the time signature is common time (C). The lyrics are printed below the vocal line.

SUPPLICATION. L. M. Flat Key on A.



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



WINDHAM L. M. Flat Key on E.



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



GARLAND. L. M. Flat Key on E.

How pleasant, how divinely fair, O Lord of hosts thy dwellings are ! With long desires my spirit faints, To rise and dwell among thy saints

The musical score for 'GARLAND' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

GEORGIA. C. M. Flat Key on E.

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

The musical score for 'GEORGIA' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

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



Come humble sinner in whose breast a thousand thoughts revolve; | I'll go to Jesus though my sin Hath like a mountain rose;  
 Come with your guilt & tears oppress, And make this last resolve | I know his courts, I'll enter in Whatever may oppose:



## DUBLIN. C. M. Flat on A.



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





NEWORLEANS. C. M. Flat Key on E.

Musical score for 'NEWORLEANS' in common time, flat key on E. The score consists of two systems of two staves each. The first system includes the vocal line and the piano accompaniment. The second system continues the piece. The lyrics are: 'Why do we mourn departing friends? Or shake at death's alarms? | Are we not tending upwards too, As fast as time can move. 'Tis but the voice that Jesus sends, To call them to his arms | Nor should we wish the hours more slow To keep us from our love.'

Continued

AVLESBURY. S. M. Flat key on A,

Musical score for 'AVLESBURY' in slow motion, flat key on A. The score is divided into two parts. The left part is a piano accompaniment with the instruction 'slow To &c.' below it. The right part is the vocal line with the lyrics: 'The Lord my shepherd is, I shall be well suppli'd, Since he is mine & I am his, What can I want besides.'

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

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

NEW HUNDRED. Flat Key on A.

Look from on high, great God, & see Thy saints lamenting after thee: We sigh, we languish, & complain; Revive thy gracious work again.

TENDER THOUGHT. L. M. Flat Key on A.

Arise, my tend'ring tho'ts, arise; to torrents melt my streaming eyes; And thou my heart with a wish feel those evils which thou canst not bear

This musical score is for the hymn 'Tender Thought'. It 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 signature (one flat) and a common time signature (C). The lyrics are written below the vocal line.

D

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

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

This musical score is for the hymn 'St. Martin's'. It 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 sharp key signature (two sharps) and a common time signature (C). The lyrics are written below the vocal line.

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

Musical score for 'MEAR. C. M. Sharp Key on G'. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonders raise, For there his glory dwells.'

## NINETY-THIRD. S. M. Sharp Key on C.

Musical score for 'NINETY-THIRD. S. M. Sharp Key on C.'. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow And every grace is thine.'

LIBERTY HALL. C. M. Flat Key on A.



Death, what a solemn word to all! What mortal things are men! We just arise, and soon we fall, To mix with earth again.



LITTLE-MARLBOROUGH S. M. Flat Key on A.



Lord what a feeble piece Is this, our mortal frame! Our life! how poor a trifle 'tis. That scarce deserves a name.



CONSOLATION. C. M. Flat Key on A

Once more my soul the rising day Salutes thy waking eyes ; Once more thy voice thy tribute pay, To him that rules the skies

This musical score is for the piece 'CONSOLATION' in common time (C. M.) and a flat key signature on the note A. It consists of four staves. The first two staves are for the vocal line, with lyrics written below them. The last two staves are for the piano accompaniment. The music is written in a 2/4 time signature. The lyrics are: 'Once more my soul the rising day Salutes thy waking eyes ; Once more thy voice thy tribute pay, To him that rules the skies'.

TWENTY FIFTH S. M. Flat Key on A.

I lift my soul to God, My tru... st is to his name ; Let not my fo... k my blood, Still triumph in my shame, Still &c.

This musical score is for the piece 'TWENTY FIFTH' in simple time (S. M.) and a flat key signature on the note A. It consists of four staves. The first two staves are for the vocal line, with lyrics written below them. The last two staves are for the piano accompaniment. The music is written in a 3/4 time signature. The lyrics are: 'I lift my soul to God, My tru... st is to his name ; Let not my fo... k my blood, Still triumph in my shame, Still &c.'.

CHINA C. M. Sharp Key on D.

The first system of musical notation for 'CHINA' 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#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

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

The second system of musical notation for 'CHINA' continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. It includes a triplet of eighth notes in the upper staff towards the end of the system.

St THOMAS S. M. Sharp Key on A.

The first system of musical notation for 'St THOMAS' 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#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Hark, it is wisom's voice, That spreads herself around; Come hither all ye sons of men, And listen to the sound

The second system of musical notation for 'St THOMAS' continues the piece with two staves in treble and bass clefs, maintaining the three-sharp key signature and common time. It includes a triplet of eighth notes in the upper staff towards the end of the system.

## HIDING-PLACE. L. M. Flat Key on A.

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

The musical score for 'Hiding-Place' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (A-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

## SUFFIELD. E. M. Flat Key on F.

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

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



LITCHFIELD. L. M. Sharp Key A.

Musical score for 'LITCHFIELD' in 2/4 time, sharp key (A major). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'How soft the words my Saviour speaks, how kind the promises he makes a bruised reed he never breaks nor will he quench the smoking flax'. The music features a variety of note values including eighth and sixteenth notes, and rests. There are some ornaments or grace notes indicated by small circles above notes.

SILVERSPRING C M Flat key on E

Musical score for 'SILVERSPRING' in common time (C M), flat key on E (E-flat major). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'Were I in heaven without my God, 't would be no joy to me; And while this earth is my abode, I long for none but thee'. The music features a variety of note values including eighth and sixteenth notes, and rests. There are some ornaments or grace notes indicated by small circles above notes.

JUDGMENT. L. M.



My God what inward grief I feel when i pious man transgress thy will?  
 I mourn to hear their lies profane, Take thy tremendous name in vain. } Does not my soul detest and hate



The sons of malice and deceit: Those that oppose thy laws, and thee, I count for enemies to me



SUTTON. C. M. Flat Key on E.

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 sore surprise,  
And thus he doth complain, No grace I've

This block contains the first system of a musical score. It features a vocal line and a lute accompaniment. The vocal line is written in a treble clef with a common time signature. The lyrics are printed below the vocal line, with a vertical bar line separating two phrases. The lute accompaniment is written in a bass clef with a common time signature.

**E** CONTINUED IDUMEA. S M Flat key on A.

got, & I cannot recall my time  
again  
My God, my life, my love. To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

This block contains the second system of the musical score, starting with a large 'E' in the left margin. It features a vocal line and a lute accompaniment. The vocal line is written in a treble clef with a common time signature. The lyrics are printed below the vocal line. The lute accompaniment is written in a bass clef with a common time signature.

BRANFORD C M Flat key on E



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



UNION C M Sharp key on G.



Lo what an entertaining sight Are breth'ren that agree; Brethren, whose cheerful hearts unite, In bands of harmony.



BETHEL

C. M. Sharp key on C

Let Zion and her sons rejoice, behold the promis'd hour; Her God hath heard her mourning voice, And comes t'exalt his pow'r

ROCKINGHAM C M Sharp key on A

Thus saith the mercy of the Lord, I'll be a God to thee; I'll bless thy num'rous race, and they Shall be a seed for me.

MILINDA. C M Elat Key on E.



Look down & scorn the humble poor & boast their lofty hills of gain | Nor fright, nor bribe, approaching death From glit-  
In vain the wealthy mortals toil, & heap their shining dust in vain ; | Their golden cordials cannot ease Their pained hearts or aching heads ;



CONTINUED.

ZION'S HILL C M Sharp Key on F.



ring roofs & downy beds. How beauteous are their feet, Who stand on Zion's hill ! Who brings salvation on their tongues, And words of



BRAY. C. M. Sharp Key on G.



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



VIRGINIA C. M. Flat Key on E.



thy words the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll! The rolling billows sleep



ENFIELD. C. M. Sharp Key on F.

Awake each soft and tuneful tyre' Awake each charming string } high amidst her  
 Before the rosy dawn of day, To thee my God I,ll sing ; } Awake & let thy flowing strains, Glide thro' the midnight air, while

This block contains the musical notation for the first piece. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves, with a large closing brace on the right side.

CONTINUED

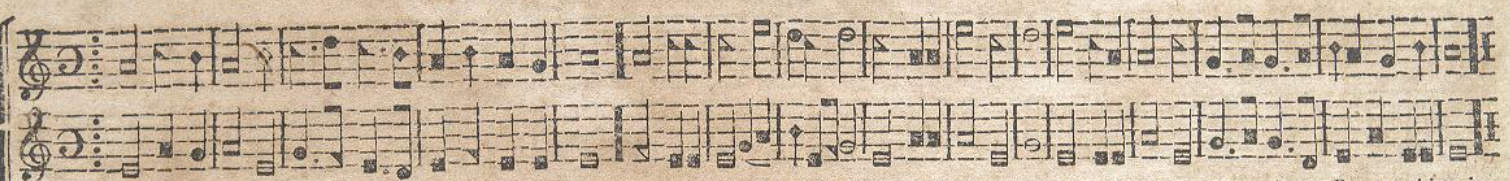
GOLDEN HILL S M Sharp Key on G

silent orb the silver moon rolls With joy the people stand On Zion's chosen hill. Proclaim the wonders of thy hand, & counsels of thy will

This block contains the musical notation for the second piece. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/2. The lyrics are written below the staves.



FIDUCIA. C M Flat key on A



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



FAIRFIED. C M Flat key on A.



With rev'rence let the saints appear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word. His &c.



SOLEMNITY. L. M. Flat key on A

Twas on that dark, that doleful night, when pow'rs of aarth & hell arose against the son of God's delight, and friends betray'd him to his foes

This block contains the musical notation for the first piece. It consists of four staves: two for the vocal line and two for the accompaniment. The music is in a solemn, slow tempo (L. M.) and a flat key signature on the note A. The lyrics are printed below the vocal staff.

CONDESCENDING. C M Sharp key on C.

How condescending and how kind Was God's eternal Son! Our mis'ry reach'd his heav'nly mind' And pity brought him down.

This block contains the musical notation for the second piece. It consists of four staves: two for the vocal line and two for the accompaniment. The music is in a condescending, slow tempo (C M) and a sharp key signature on the note C. The lyrics are printed below the vocal staff. There are first and second endings marked at the end of the piece.

SOLITUDE IN THE GROVE. C M Flat key on E



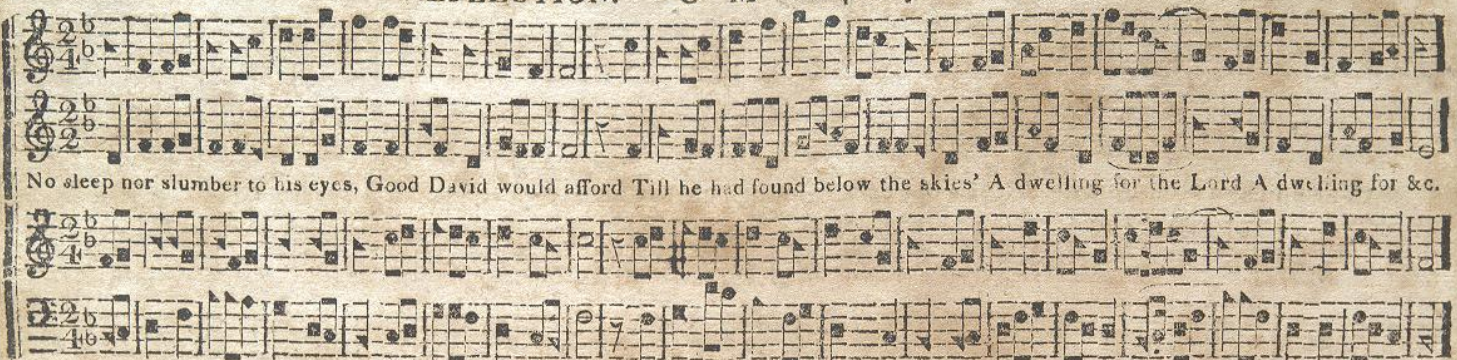
O, were I like a feather'd dove, And innocence, had wings, I'd fly, and make a long remove From all these restless things. Let



me to some wild dezer't go, And find a peaceful home, Where storms of malice never blow, And sorrows never come.

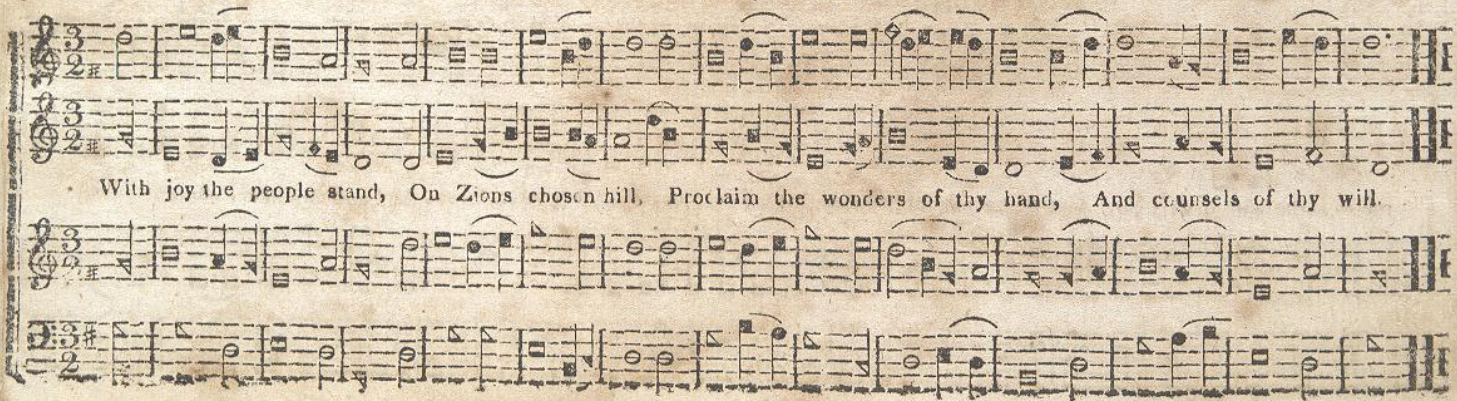


REFLECTION. C M Sharp key on B



No sleep nor slumber to his eyes, Good David would afford Till he had found below the skies' A dwelling for the Lord A dwelling for &c.

GOLDEN-HILL. S. m. Sharp Key on G.



With joy the people stand, On Zions chosen hill, Proclaim the wonders of thy hand, And counsels of thy will.

TRIBULATION. C. M. Flat Key on D.

Death! 'tis a melancholy day, To those that have no God When the poor soul is forc'd away, To seek her last abode

TRANQUILITY. C. m. sharp key on C.

my God! the spring of all my joys The life of my delights. The glory of my brightest days, And comfort of my nights And com &

AMANDA. L. M. Flat Key on A.



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

FAIRFIELD. C. m. Sharp key on C.



The Glorious armies of the sky, To thee. O mighty King Triumphant Anthems consecrate, And hallelujah sing, And hallelujah &c

SALEM. C. M. Flat Key on B.

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

ground

This musical score is for the hymn 'SALEM'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff. The piece concludes with a double bar line and a 'ground' instruction.

GLASGOW. L. M. sharp key on F.

This life's a dream an empty show, But the bright world to which I go Hath joy substantial & sincere, When shall I wake & find me there

This musical score is for the hymn 'GLASGOW'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff.

# PART II.

## CONTAINIGN

THE MORE LENGTHY AND ELEGANT PIECES COMMONLY USED IN CONCERTS  
OR SINGING SOCIETIES.



SOPHRONIA P M Flat key on D.

joy, my comfort's dead.  
Forbear, my fiends forbear, & ask no more where all my cheerful airs are fled? Why will you make me talk my torments o'er? My life, my



SOUNDING JOY S. M. Sharp Key on E.

47

The first system of musical notation 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 eighth and sixteenth notes, as well as rests.

Come sound his name abroad, And hymns of glory sing; Jehovah is the sov'reign Lord, The universal King, Jehovah is &c

The second system of musical notation consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature.

LAMBERTON S. M. Flat Key on A.

The first system of musical notation for the second piece 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. The lower staff is in bass clef with the same key signature and time signature. The music includes various rhythmic patterns and rests.

Is this the kind return, And these the thanks we owe? Thus to abuse eternal love, Whence all our blessings flow. Thus to &c

The second system of musical notation for the second piece consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature.

RAINBOW C. M. Sharp Key on C.

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 features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

'Tis by thy strength the mountains stand, God of eternal pow'r ; The sea grows calm at thy command, And tempest

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

The third system of music features two staves. A fermata is placed over a note in the upper staff. The system concludes with a double bar line and a repeat sign.

cease to roar

And &c

And &c.

The fourth system of music consists of two staves. It includes a second fermata over a note in the upper staff. The system ends with a double bar line and a repeat sign.

VERGENNES. C. M. Flat key on G.

my heart and flesh cry out for thee, While far from thine abode: When shall I tread thy courts and see my Saviour and my God.

The sparrow builds herself a nest, And suffers no remove; O make me like the sparrow blest, To dwell but where I love.

GREENFIELD P. M Flat Key on A.

The first system of musical notation for 'GREENFIELD P. M' 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 melody with various note values including eighth and sixteenth notes, and rests.

God is our refuge in distress. } In him undaunted we'll confide } Tho' earth were from her centre tost, } Torn piecemeal by  
 A Present help when dangers press } And mountains in the ocean lost }

The second system of musical notation continues the piece from the first system, maintaining the same two-staff structure and key signature.

CONTINUED

AMERICA. S. M Flat Key on A

The first system of musical notation for 'AMERICA. S. M' 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 melody with various note values including eighth and sixteenth notes, and rests.

the roaring tide Torn &c.

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

The second system of musical notation continues the piece from the first system, maintaining the same two-staff structure and key signature.

BALLSTOWN. L. M. Sharp Key on F.



Great God attend while Zion sings The joy that from thy presence springs ; To spend one day with thee on earth, Exceeds a thousand



days of mirth

To spend &c.

To spend &c.



80392

## MONTGOMERY. C. M.

Early my God without delay. I haste to seek thy face; My thirsty spirit faints away Without thy cheering grace So pilgrims on the scorching  
sand, So &c. Beneath the burning sky; Long for a cooling stream at hand, And they must drink or die.

The image shows a page of a music book with the title 'MONTGOMERY. C. M.' and the page number '52'. The page contains a musical score for a hymn. The score is written on ten staves, with the first two staves of each system containing a vocal line and a piano accompaniment line. The lyrics are: 'Early my God without delay. I haste to seek thy face; My thirsty spirit faints away Without thy cheering grace So pilgrims on the scorching sand, So &c. Beneath the burning sky; Long for a cooling stream at hand, And they must drink or die.' The music is in common time (C.M.) and features a simple, melodic vocal line and a rhythmic piano accompaniment. There are some blue ink markings at the bottom of the page, possibly a library or collection stamp.

MONTAGUE L. M. Flat key on D.



Now let our mournful songs record, The dying sorrows of our Lord, When He complained in tears & blood As one forsaken of his God



The Jews beheld him thus forlorn, they shake their heads & laugh in scorn: he rescued others from the grave, now let him try himself to save



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

Oh! if my soul was form'd for woe. How would I vent my sighs: Repentenc should like rivers flow From both my streaming eyes 'Twas

for my sins my dearest Lo d Hung on the cursed tree, And groan'd away his dy - ing life For thee, my soul for thee. For &c.



MARYLAND. C. M. Flat Key on A.

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

CONTINUED

NEW-MONMOUTH b 7 Flat Key on A,

in the clay Lie &c  
 Streams of mercy never ceasing,  
 mo - uld ring in &c  
 Come thou fount of ev'ry blessing, Tune my heart to sing thy grace; Calls for songs of loudest praise.

FLORIDA S m Flat Key on E



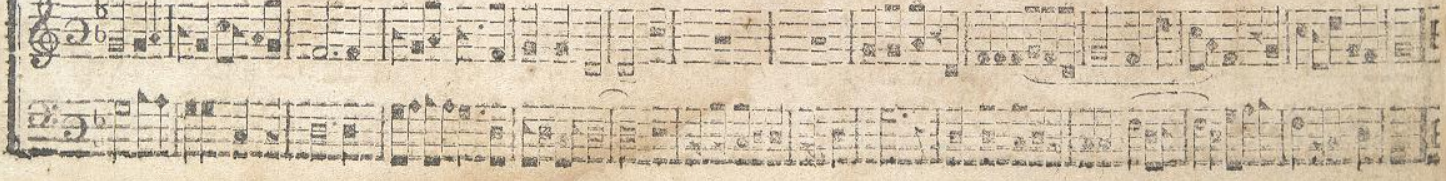
Let sinners take their course, And choose the road to death ; But in the worship of my God I'll spend my daily breath But &c.



GARDEN L M Flat key on A.



God from his cloudy cistern pours on the perch'd earth enriching show'rs the grove the garden & the field, a thousand joyful blessings yeld



NEWDHAM. C M Flat key on B

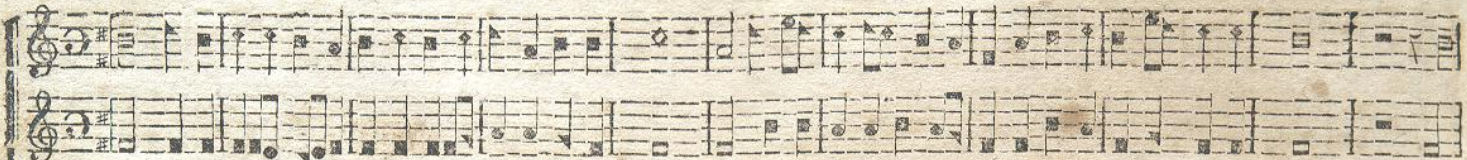
Musical score for 'NEWDHAM' in common time, flat key on B. It consists of four staves: two for the vocal line and two for the accompaniment. The lyrics are: "Hark from the tombs a doleful sound, My ears attend the cry; Ye living men come view the ground, Where you must shortly lie."

H

NINETY-FIFTH C M Sharp key on A.

Musical score for 'NINETY-FIFTH' in common time, sharp key on A. It consists of four staves: two for the vocal line and two for the accompaniment. The lyrics are: "you must. &c. When I can read my title clear, To mansions in the skies; I'll bid farewell to ev'ry fear And wipe my weeping eyes." The score includes first and second endings for the final phrase.

NEWPORT L M Flet key on B



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



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



WHITESTOWN

L M

Flat Key on E.

Remember Lord, our mortle state, How frail our lives ! how short the date ! Safe from disease, secure from death, Lord, while we

Where is the man that draws his breath,

see whole nations die, Our flesh and strength repine and cry, Must death fo:ever rage and reign ! Or hast thou made mankiud in vain ?

SYLVIA. L M Fla. key on A.

Let music roll in mournful strains, White death his pris'ners binds in chains; Each harper drest in grief's attire, While sorrow tunes her  
mournful lyre. A-

wake, awake each silent string, with doleful notes new sorrows bring; Til forc'd by grief my spirit flies to the dark shades where Silvia lies

HUNTINGTON. L. M. Sharp Key on A.

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.

But O their end

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The lyrics are written below the staves. The first line of lyrics is '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 line of lyrics is 'But O their end'.

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

Detailed description: This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The lyrics are written below the staves. The first line of lyrics is 'their dreadful end ! Thy sanctuary taught me so On slipp'ry rocks I see them stand, And fiery billows roll below.' The second line of lyrics is 'But O their end'.

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

1 2

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



OCEAN. C. M. Sharp Key on F.

At thy command the winds arise, And swell the towering waves The men astonished mount the skies And sink in gaping graves.

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

DELIGHT. P. M. Flat key on E.



No burning heats by day, Nor blasts of ev'ning air, Shall take my health away if God be with me there, Thou art my sun, And thou my shade



To guard my head By night or noon.

Thou art my sun &c.



MOUNTSION. S. M. Sharp Key on C.

The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Or walk the golden streets Then let your song  
bound And ev'ry tear be dry, We're marching thro' Immanuel's ground. To fairer worlds on high, We're marching through

The musical score consists of ten staves. The first two staves are vocal parts. The third and fourth staves are instrumental parts, likely for a keyboard instrument. The fifth and sixth staves are vocal parts. The seventh and eighth staves are instrumental parts. The ninth and tenth staves are vocal parts. The lyrics are written below the staves, with some words appearing on the lines of the staves themselves.

MOUNTSION CONTINUED.

ching through

To fairer worlds To fairer worlds To &c. on high We're marching thro' &c.

This musical score consists of four staves. The first staff contains a melodic line with a fermata over the final measure. The second staff is the vocal line with lyrics. The third and fourth staves provide harmonic accompaniment. The piece concludes with two first and second endings marked '1' and '2'.

WILLIAM'S-TOWN. L. M. Flat Key on G.

Shew pity Lord, O Lord forgive. Let a repenting rebel live; Are not thy mercies large & free, May not a sinner trust in thee

This musical score consists of four staves. The first staff is the vocal line with lyrics. The second and third staves provide harmonic accompaniment. The piece concludes with two first and second endings marked '1' and '2'.

LISBON. S. M. Sharp K y on C.

Two systems of musical notation for the piece 'LISBON'. Each system consists of a vocal line on a treble clef staff and a keyboard accompaniment line on a bass clef staff. The music is in a major key with a sharp key signature and common time. The lyrics are printed below the first system.

Come ye that loves the Lord, And let your joys be known; Join in a song with sweet accord. And thus surround the throne.

BRIDGWATER. L. M.


Two systems of musical notation for the piece 'BRIDGWATER'. Each system consists of a vocal line on a treble clef staff and a keyboard accompaniment line on a bass clef staff. The music is in a major key with a natural key signature and common time. The lyrics are printed below the first system.

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.


## MIDDLETOWN. P. M. Shaap Key on A.



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



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



SYMPHONY. C. M. Sharp Key on E.

Behold the judge descends; his guards are nigh, Tempest & fire attend him down the sky, Hear'n earth & hell draw near, let all things come  
To hear his justice

and the sinners doom; But gether first my saints, the judge commands, Bring them ye angels, from their distant lands

The musical score consists of ten staves. The first two staves are instrumental. The third staff begins with the lyrics 'Behold the judge descends; his guards are nigh, Tempest & fire attend him down the sky, Hear'n earth & hell draw near, let all things come'. The fourth staff continues the lyrics with 'To hear his justice'. The fifth staff is instrumental. The sixth staff begins with the lyrics 'and the sinners doom; But gether first my saints, the judge commands, Bring them ye angels, from their distant lands'. The seventh staff continues the lyrics. The eighth and ninth staves are instrumental. The tenth staff is instrumental. The key signature is one sharp (F#) and the time signature is common time (C). There are first and second endings marked above the sixth staff.

STRATFIELD. L. M. Sharp Key on E.



Thro' ev'ry age eternal God, Thou art our rest, our safe abode ; High was thy throne ere heav'n was made, Or earth thy humble



footstool laid, High was thy throne, ere heav'n was made, Or earth &c Or earth &c





SCHENECTADY. L. M. Shrap Key on E.

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-

nal are thy mercies Lord Eternal truth attend thy word; Thy praise shall sound from shoar to shoar, 'Till sun shall rise to set nomore.

The musical score consists of ten staves of music. The first four staves correspond to the first line of lyrics, and the last six staves correspond to the second line. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'L. M.' (Lento Moderato). The piece concludes with a double bar line and repeat dots.

MILFORD. C. M. Flat Key on A.

If angels sung a saviour's birth, If angels sung &c. On that &c

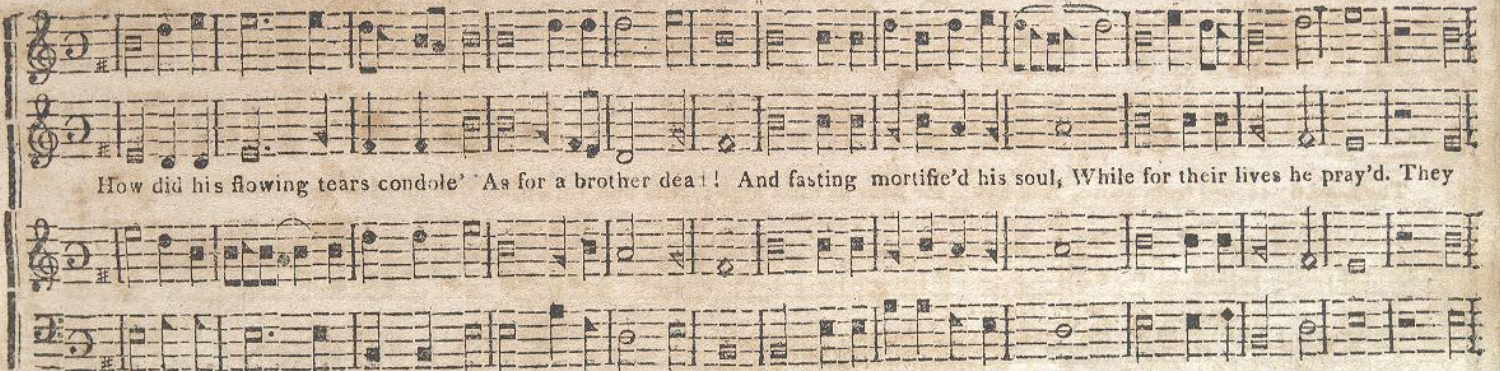
If angels sun- g a saviour's sa- viour's birth &c.

If angels su- ng a Saviour's birth, If angels sung a Sa- viour's Saviour's birth, on that auspicious : We well

We well Now Now Now

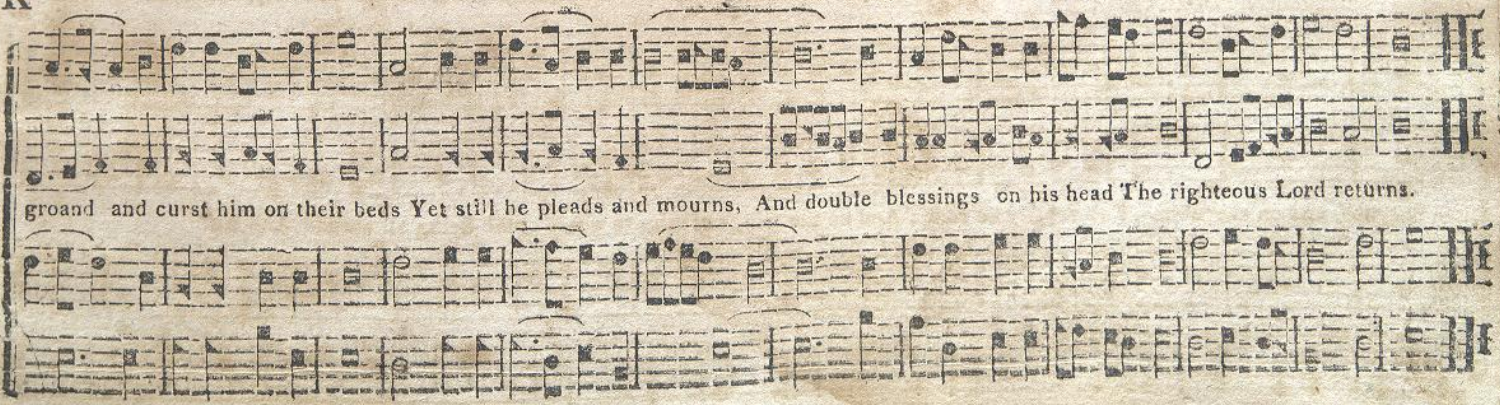
We well may imitate their mirth Now he again is born Now he again Now he again is born

SARDINIA. C M Flat key on E



How did his flowing tears condole' As for a brother dea!! And fasting mortifi'd his soul, While for their lives he pray'd. They

K



groand and curst him on their beds Yet still he pleads and mourns, And double blessings on his head The righteous Lord returns.

MAJESTY C. M. Sharp key ou C.



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



On cherubs, and on cherubims, Fall royally he rode ; And on the wings of mighty winds come flying sll abroad And &c.



BRISTOL. C. M. Sharp Key on F.

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

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

The musical score is written on ten staves, organized into five systems of two staves each. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The fourth system contains the fourth line of lyrics. The fifth system contains the fifth line of lyrics. The music is in a common meter (C.M.) and a sharp key on F. The notation includes various note values, rests, and ornaments. There are first and second endings marked with '1' and '2' above the notes in the fourth system.

RUSIA. L. M. Sharp Key on A.



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



WESLEY. C. M. Flat Key on A.



With inward pain my heartstrings sound, my soul desolves away Dear sov'reign whirl the seasons round, And bring ::||: the promis'd day.



FRIENDSHIP.

P. M.

Flat Key on E.

Thy wrath lies heavy on my soul, & waves of sorrow o'er me roll. While dust & silence spreads the gloom, My friends below'd in happier  
 days, The  
 dear companions of my ways, Descend around me to the tomb My friends &c.

The musical score consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line, with some words placed between the two staves of a system. The music is in a flat key on E and common time.

GRAFTON. C. M. Sharp Key on A.

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 shall &c.

If Christ &c.

If Christ &c.

Then while you hear my heart strings break, How sweet the minutes ro - ll



How sweet the minutes ro . . . . . ll A mortal paleness on my cheek and, glory in my soul. And glory &c.

NORWICH. C. M. Flat Key on A

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

SHERBURNE. C. M. Sharp Key on D.



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



And glory &c.

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



COMPLAINT L M Flat key on E

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are printed below the staves, with some words appearing on two lines. The piece concludes with a double bar line and repeat dots.

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

And must thy children die so soon. Thy years are one &c.

ALLSAINTS NEW L M Flat key on D

Oh! if my Lord would come & meet My soul should stretch her wings in hast; Fly fearless thro' death's iron gate, Nor feel the terrors as she

past, Jesus can make a dying bed Feel soft as downy pillows are. While on his breast I lean While on his

Jesus &c. While on &c.

Jesus can make a dying bed Feel soft as downy pillows are; While on his breast I lean my head And breathe my life out sweetly there,

The musical score consists of ten staves. The first two staves are the vocal melody. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment. The fifth staff is the vocal line with lyrics. The sixth staff is the piano accompaniment. The seventh staff is the vocal line with lyrics. The eighth staff is the piano accompaniment. The ninth staff is the vocal line with lyrics. The tenth staff is the piano accompaniment.

ALL SAINTS NEW Continued

breast I lean I lean My head, And breathe my life out sweetly there, And breathe, :||: :||: my life out sweetly there,  
head & breath &c. And breathe my life out sweetly there, And breathe,  
While on his breast I lean, I lean, &c.

SUTTON C. M. Flat Key on F

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

## PENNSYLVANIA L. M. Flat Key on D.

When shall thy lovely face be seen? When shall our eyes behold our God? What length of distance lies between & hills of guilt? a heavy load!

Our months are

ages of delay, And slowly ev'ry moment wears; Fly winged time, and roll away, Those tedious rounds of sluggish years Fly winged time

The musical score consists of two systems of four staves each. The first system contains the first two lines of music, and the second system contains the remaining two lines. The lyrics are printed below the staves, with some words appearing on the right side of the page. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes, rests, and accidentals.

PENNSYLVANIA Continued.

My winged time & roll away & ro - - - - - ll and ro - - - ll and ro - - ll away those tedious rounds of sluggish years,  
 and roll away and ro - - - - - ll and ro - - - ll and ro - ll away those tedious &c.

BABYLONIAN CAPTIVITY P. M. Flat Key on F.

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

## JERUSALEM L. M. Sharp Key on D.

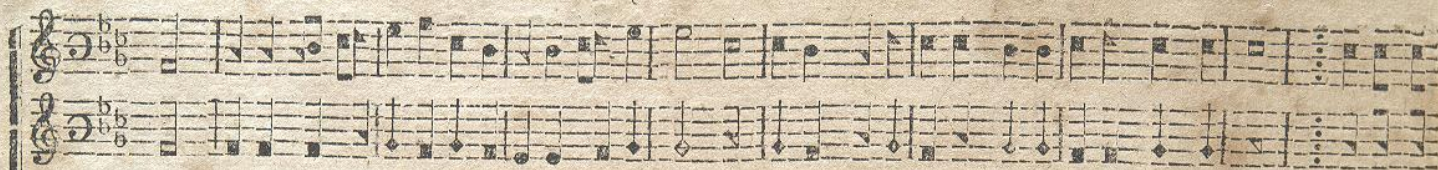
This life's a dream, an empty show; But the bright world to which I go Hath joys substantial & sincere When shall I wake, When &c.

Lord, I am thine; but thou wilt prove My faith my patience, & my love; When men of spite against me join, They are the sword, and find me there? O glorious hour! O blest abode! I shall be near and like my God; And flesh and the hand is thine, Their hope & por. Their hope & portion lie below; 'Tis all the happiness they know, 'Tis all they



sin nomore controle, The sacred pleasures, of the soul, My flesh shall slumber in the ground,  
 seek ; they take their shares ; And leave the rest among their heirs What sinners value I re- nounce.  
 Till the last trumpet's joyful sound; They burst the chains with sweet surprise, And in my Saviour's Image rise, And in &c.  
 Lord 'tis enough that thou art mine: I shall behold thy blissful face, And stand complete in righteousness. And stand &c.

EXETER L. M. Flat Key on F.



My thoughts on awful subjects roll, Distraction and the dead; What horrors sieze the guilty scul, Upon a dying bed ! Ling'ring a-



bout this mortal shore, He makes a long delay, Till like a flood of rapid force, Death swec - - - ps the wretch away.



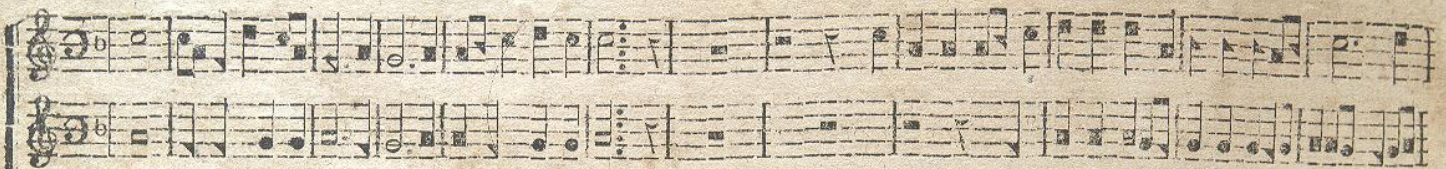
DOVER L. M. Sharp key on C

My soul thy great creator praise, While cloth'd in his celestial rays; He in full majesty appears, And like a robe his glory wears.

M

The heav'ns are for his curtains spread, Th' unfathom'd deep he makes his bed; Clouds are his chariots when he flies on winged storms a-  
cross the skies,

WESTMINSTER. S M Sharp key on F.



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



Around whose throne &c. pia - - - y pia - - y Around Whose &c.



EXHORTATION. L. M Flat key on A.

Now in the heat of youthful blood, Remember your creator God; Behold the months  
come hast'ning on When you shall say my joys are gone. When &c.

The musical score is written on ten staves, organized into five systems of two staves each. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The fourth system contains the fourth line of lyrics. The fifth system contains the fifth line of lyrics. The music is in a flat key and common time. There are several trills and triplets indicated by the number '3' above the notes. The score ends with a double bar line and repeat dots.

## CALVARY. C M Elat key on E.

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

And ow - - ns and ow - - ns and ow - - ns her sov'reigndeath.

FRIENDSHIP. L M. Flat key on E.



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. Tho'



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



ZION. C. M. Sharp key on D.



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



love the road ; The church adorn'd with grace, Stands like a pillar built for God, To show his milder face. Stands like &c.





ZION. CONTINUED.

milder face (Up to the courts, with joys unknown, The holy tribes repair; The son of David holds his throne And sits in Judgment there.

AMITY 6 6 8 Sharp key on A.

How pleas'd & blest was I, to hear the people cry, come let us seek our God today; yes with a cheerful zeal, we'll hast to zion's hill & there  
our vows & honors pay

## CREATION S M Sharp key on A

Let ev'ry creature Join To praise th' eternal God; Ye heav'nly host the song begin, And sound his name abroad. Thou sun with golden

beams, And moon with paler rays, And moon &c Ye star-y lights ye twinkling flames Shine to your makers praise. Shine to &c.

The musical score is written on ten staves. The first two staves contain the vocal melody and a keyboard accompaniment. The lyrics are printed below the staves. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). There are first and second endings marked with '1' and '2' above the notes.

NEWEURG. S M. sharp Key on C.

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

N

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

LIVONIA. L. M. Flat Key on E.



I'll praise my maker with my breath; & when my voice is lost in death, Praise shall employ my nobler pow'rs, My days of praise shall ne'er be



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



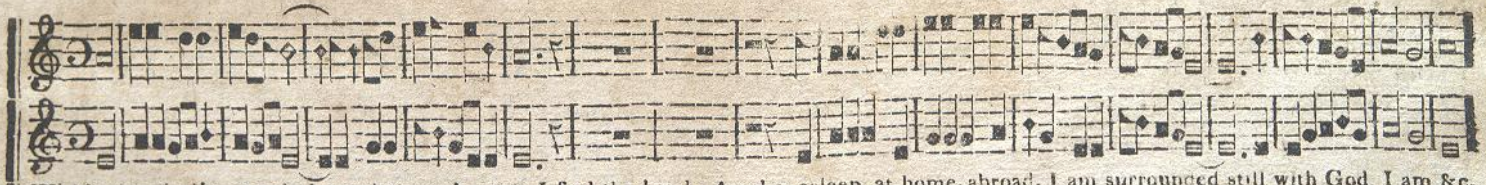
STAFFORD. S. M. Sharp Key on A.



See what a living stone the builders did refuse; Yet God hath built his Church thereon! In spi - - - te of env'ous Jews.



IMMENSITY L. M. Flat Key on A.



Within thy circling pow'r I stand On ev'ry side I find thy hand; Awake, asleep, at home, abroad, I am surrounded still with God I am &c.





Young people all attention give, & hear what I do say; I want your souls in Christ to live, in everlasting day Remember you are hastning on



To deaths dark gloomy shade, Remoer you are hast'ning on &c. Your joys on earth, will soon be gone, Your flesh in dust be laid: Your &c,



DOMINION. L. M Sharp Key on E.

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

wane on more. His kingdom stretch &c

CARLISLE. L. M. Flat Key on A.



Deep in our hearts let us record The deeper sorrows of our Lord,

Behold the rising billows roll,



To overwhelm his holy soul.

To overwhelm &c.





SOLITUDE-NEW. C. M. Flat Key on A.



My refuge is the God of love. My foes insult & cry, Fly like a tim'rous trembling dove, Fly like a tim'rous &c. To distant mountains fly,



Since I have plac'd



my trust in God, A refuge always nigh, Why should I like a tim'rous bird To distant mountains fly Why should I like &c.



MEDITATION. C. M. Flat Key on A.

The first system of musical notation 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 flat key signature (A-flat). The melody is primarily in the upper staff, with accompaniment in the lower staff.

My soul come meditate the day, And think how near it stands; When thou must quit this house of clay, And fly to unknown lands And

The second system of musical notation continues from the first system, consisting of two staves in treble and bass clefs. The lyrics are written below the staves.

Continued

TRUMBULL C. M. Flat Key on A.

The piece 'Trumbull' is presented in two systems. The first system has two staves (treble and bass clef) with the lyrics 'fly to unknown lands' written below. The second system also has two staves with the lyrics 'The promise of my father's Love, Shall stand forever good;'. The music is in common time and a flat key signature.

fly to unknown lands

The promise of my father's Love, Shall stand forever good;



He said and gave his soul to death, And seal'd the grace with blood.

And seal'd the grace with blood.



LIBERTY. C. M. Sharp Key on F.



Lord, t'is an infinite delight To see thy lovely face ; To dwell whole ages in thy sight, And feel thy vital rays. And fell &c.



## INVITATION. L. M. Sharp Key on D.



Hark the redeemer from on high, Sweetly invites his favourites path, From caves of darkness and of doubt, He gently speaks & calls us out



Come my beloved, haste away, Cut short the hours of thy delay, Fly like a youthful hart or roe Over the hills where spices grow.



SAINTS-REPOSE. C. M. Sharp Key on D<sub>7</sub>

Death is to us a sweet repose, The bud was spread to show the rose, The case was broke to let us fly, And build our happy rest on high,

Then said I O to mount away, And leave this clog of heavy clay, Let wings of time more swiftly fly, That I may join the songs on high Let &c.

The image shows a page of a handwritten musical manuscript. It features two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. The first system of music is followed by the lyrics: "Death is to us a sweet repose, The bud was spread to show the rose, The case was broke to let us fly, And build our happy rest on high,". The second system of music is followed by the lyrics: "Then said I O to mount away, And leave this clog of heavy clay, Let wings of time more swiftly fly, That I may join the songs on high Let &c.". The manuscript is written in ink on aged, slightly yellowed paper.

SPRING. L. M. Flat Key on G.



Gently he draws my heart along, Both with his beauties & his tongue ; Rise, saith my Lord, & haste away, No mortal joys are worth thy stay



The Jewish wint'ry state is gone, The mists are fled, the spring comes on; The sacred turtle dove we hear Proclaim the new, the joyful year.



## MOUNT-CALVARY.

3 8 8 6 Flat Key on A,

109

The Son of man they did betray, He was condemn'd & led away; Think O my soul, that mournful day, Look on Mountcalvary! Behold him lam-

like led along, Surrounded by a wicked throng, Accused by each lying tongue, And thus the Lamb of God was hung, Upon the shameful tree.

# PART III.

TOGETHER WITH

A FEW PIECES NEVER BEFORE PUBLISHED

---

CLAREMONT. Flat Key on A.

Vital spark of heav'nly flame, quit, oh! quit this mortal frame; Trembling, hoping, ling'ring, flying, all: all: Oh! the pain the bliss of dying



Claremont Continued.



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



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



Hark! Hark! Sister &c Sister &c. Drowns my spirits, draws, my breath,



Hark! they whisper, angels say, Sister spirit come away :||: What is this absorbs me quite Steals my senses shuts my sight,



CLAREMONT Continued.

1 2

Tell me my soul can this be death? :::: The world recedes it disappears, Heav'n opens on my eyes My ears with

sounds seraphic ring, My ears &c. My ears &c. Lend, lend your wings, I mount I fly, ::: O grave where is thy victory? the

CLAREMONT Continued.



victory, O grave ! where is thy victory ? thy victory, O death ! where is thy sting ? Lend, lend, &c I mount, I fly, I mount, I fly, I mount, I



fly, O grave ! where is thy victory ? O death ! where is thy sting ? I mount, I fly, I mount, I fly, O grave ! where is thy victory ? O death &c



EASTER ANTHEM.

The Lord is risen indeed! Hallelujah! The Lord is risen indeed! Hal - le - lu - jah!

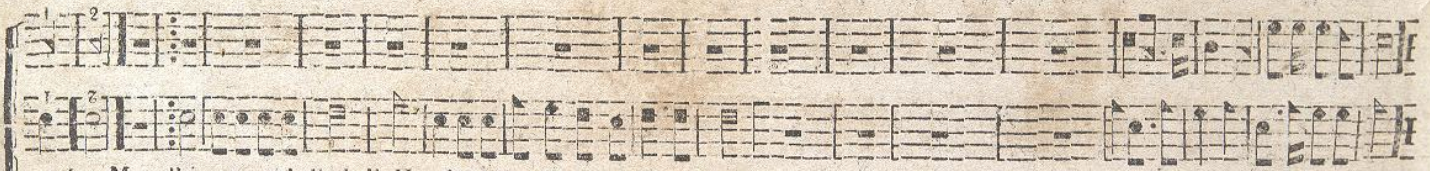
Now is Christ risen from the dead, and become the first fruits of them that slept. Now is Christ &c.

EASTER ANTHEM Continued.

Hallelujah, Hallelujah, Hallelujah, And did he rise And did he rise? And did he rise? did he rise? Hear it ye  
nations, hear it, O ye dead! He rose, He burst the bars of death! And triumph'd o'er the grave!



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



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



DENMARK.

L. M. Sharp Key on D.

Madden. 117



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



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



stray'd, He bro't us to his fold again, He brought us to his fold again. We'll croud thy gates with thankfull songs, High as the heav'ns our

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



Denmark Continued.

fill thy courts with sounding praise. Wide :s, as the world is thy command, vast as eternity, eternity thy love, Firm as a rock thy truth must stand, When rolling years shall cease to move, shall cease to move. When rolling &c. When rolling years shall cease to move:

JUDGMENT ANTHEM. Flat Key on E.

Morgan.



Hark, Hark, Hark ye mortals hear the trumpet,

Hark th' archangel's voice proclaiming thou old time shall be no more,



Sounding loud the mighty roar,



His loud trumpet, shall rends the tombs, ye dead awake See the purple banner flying hear the Judgment chariot roll,



JUDGMENT ANTHEM Continued

ro - - - - - il ro - - - - - il Hear the sound of Christ victorious, lo he breaks thro' yonder cloud, midst ten thousand

Q  
thousands :: :: saints and angels see the cru- ci- fi- ed shine. Is that he who di'd on calv'ry, That was pierced with the spear, Tell us

## JUDGMENT ANTHEM Continued

seraphs, you that wonder'd, See he rises thro' the air, Hail him al: al: Oh yes, 'tis Jesus, Hallelujah hallelujah hallelujah, oh yes, 'tis Jesus

*Very lively**slow & Grave*

Oh, oh come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come, Lord come, Happy, happy

JUDGMENT ANTHEM Continued

mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes, Now determin'd ev'ry evil to destroy, All ye nations

This system contains two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a basso continuo line. The lyrics are: "mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes, Now determin'd ev'ry evil to destroy, All ye nations".

*Loud*

View him smiling,

now shall sing him Songs of everlasting joy, Now redemption long expected, See the solemn po'p appear, All his people once rejected  
now shall meet him

This system contains two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a basso continuo line. The lyrics are: "View him smiling, now shall sing him Songs of everlasting joy, Now redemption long expected, See the solemn po'p appear, All his people once rejected now shall meet him". The word "Loud" is written above the first staff. The word "View him smiling," is written below the first staff. The lyrics "now shall sing him Songs of everlasting joy, Now redemption long expected, See the solemn po'p appear, All his people once rejected" are written below the second staff. The lyrics "now shall meet him" are written below the first staff of the second system.

JUDGMENT ANTHEM Continued.

in the air; Hallelujah, hallelujah, welcome  $\text{||}$  bleeding Lamb, Now his merit by the harpers thro' th' eternal deep resound Now re-

splendant shine his nail prints ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail.

The musical score consists of approximately 12 staves of music. The lyrics are printed below the staves, with some words appearing on lines that do not have corresponding musical notation. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

JUDGMENT ANTHEM Continued.



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



come to judgment ::



Come to judgment Stand before the Son Man, Hark' hark, the archangel swells the solemn summons loud,

{ Hark the shrill out-  
Tears the strong pil-



## JUDGMENT ANTHEM Continued.



cries of guilty wretches, lively, bright horror & amazing anguish, stares thro' their eyelids, while the living worm lies gnawing within the  
 slabs of the vaults of heaven, Breaks up old marble the repose of princes; See the graves open and the bones arising, Flames all around them



*brisk*

*very loud*



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



Down to hell there's no redemption Every Christless soul must go, Down to hell depart ye cursed in everlasting flames



REDEMPTION ANTHEM Continued.

*Very Soft & Slow*

*Brief*

*Lively & Loud*



Swift and joytul in your journey, To the place of your God,  
Hear the Saviour's words of mercy Come ye ransom'd sinners home ;

} Joys celestial hymns harmonious In soft  
{ See the souls that earth despised, In ce-



symphony resound Angels, seraphs, harps & trumpets' Swell the sweet angelic sound ; Hail Almighty ill: Great eternal Lord Amen  
lestal glories move ; Hallelujah big with wonder, Praising Christ's eternal love ; Hallelujah, hallelujah echo through the realms of light



REDEMPTION ANTHEM Sharp Key on G.

Hark ! hark glad tidings charm our ears, Angelic music fill the spheres, Earth spreads the sound with distant mirth, A God ill: is born

on earth. A God is born the vallies cry, A God is born the hills reply: Ev'ning repeats to wond'ring morn A God ill: on earth is born Our

The musical score consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The second system also has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like '3' and '4' which likely refer to measures or groups of notes.

REDEMPTION ANTHEM Continued



frailties long he deign'd to share, The heir of heav'n, of pain the heir; By myriacles his pow'r he tri'd, preach'd, fasted, sigh'd, & groand, & dy'd



He liv'd that man might live in peace, He dy'd that sin & death mi't cease, He rose to show to hell's fierce pow'rs, Blist Immortality is curs.



REDEMPTION ANTHEM Continued



O may we strive like him to live, our friends esteem, our foes forgive, Our country love. || Our God adore Till death & sin shall reign no



more

FUNERAL ANTHEM Flat key on D.

Billings



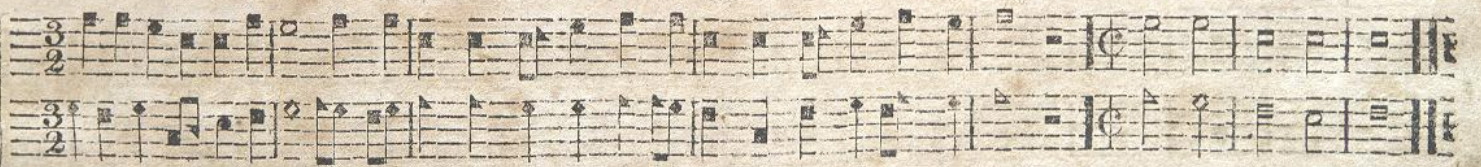
I heard a great voice from heav'n, saying unto me, write from henceforth :|| :|| Blessed are the poor which



FUNERAL ANTHEM Continued



die in the Lord. Yea saith the spirit for they rest, for they rest, for they rest, for they rest, from their labours, all:



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



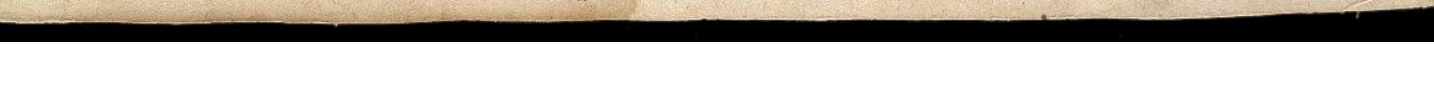
THE ROSE OF SHARON Sharp key on A.

Billings



I am the rose of Sharon and the lilly of the vallies

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



THE ROSE OF SHARON Continued



so is my beloved among the sons, so is my beloved among the sons, I sat down under his shadow with great delight,



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



And his fruit all: was sweet to my taste And his fruit and his fruit was &c. He brought me to the banquetting house.



THE ROSE OF SHARON Continued

his banner over me was love, He brought me to the banquetting house, his banner over me was love, Stay me with flagons,  
 comfort me with  
 apples, for I am sick, for I am sick, for I am sick of love. I charge you, O ye daughters of Jerusalem,

The musical score consists of ten staves of music. The first two staves correspond to the first line of lyrics. The next two staves correspond to the second line. The final six staves correspond to the third line. The music is written in a style typical of 18th-century manuscript notation, with a treble clef and a 2/4 time signature. The lyrics are printed below the notes, with some words appearing on the lines of the music.



THE ROSE OF RHARON Continued

159



By the roes and by the birds of the fields, that you stir not up, that you stir not up, that you stir not up, that you stir not up, nor a-



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

The voice of my beloved, Behold ! he cometh



THE ROSE OF SHARON Continued.

eaping upon the mountains, skipping *trill* *trill* leaping upon the mountains skipping upon the hills My beloved spake, and  
 said unto me, rise up, rise up, rise up, rise up my love my fair one; and come away, For lo the winter is

The musical score consists of four systems of staves. The first system has a tempo marking 'Skipping' and a 2/4 time signature. The second system continues the melody with a 2/4 time signature. The third system features a 6/4 time signature. The fourth system concludes with a 6/4 time signature. The lyrics are written below the corresponding staves.

The Rose of Sharon Continued.



past, the rain is over and gone.

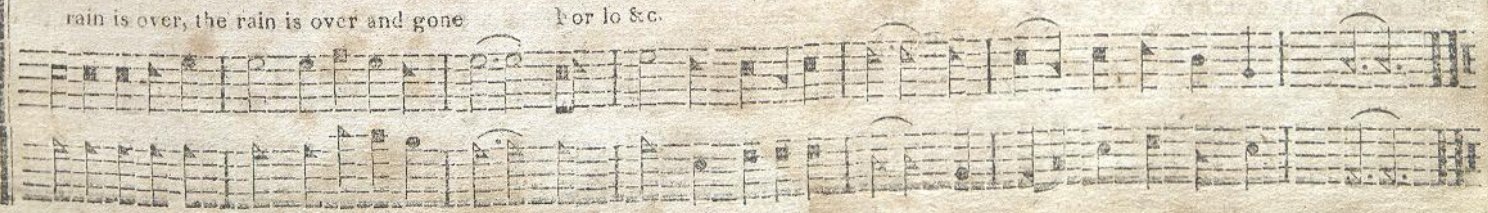
For lo the &c.

The rain is over the



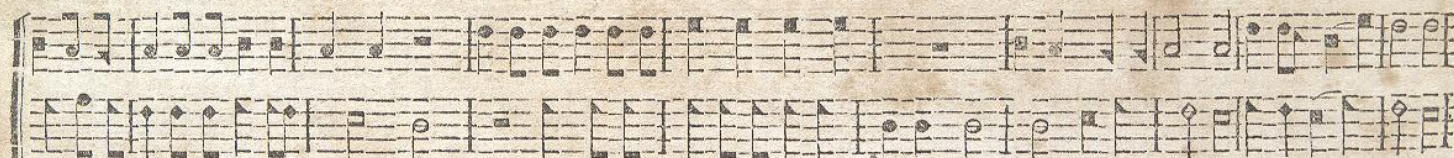
rain is over, the rain is over and gone

For lo &c.





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



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

Stood before the Lamb, and they had palms in their



HEAVENLY VISION Continued.

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

is to come, Which was &c. <sup>1</sup> <sup>2</sup> And I heard a mighty angel fly - - ing through 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

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

HEAVENLY VISION Continued.



gether and cryed 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 the Lord is come, and who shall be able to stand.

And who shall be able to stand.





David the King was griev'd and mov'd ; he went to his chamber, his chamber and wept ; Aud as he went he wept and



said, O my !    ::    Would to God I had di'd,    ::    ::    for thee, O Absalom, my son, my son.





LOVERS' LAMENTATION.

Flat Key on A.

A Davisson.

149

thou lovely child of all

That awful day will surely come. Th' appointed hour makes hast, When I must stand before my Judge. And pass the solemn test,

my joys, Thou sov'reign of my heart. How could I bear to hear thy voice Pronounce the sound, depart

The thunder of that dismal word! Would so torment my ear

LAMENTATION Continued



Twould tear my soul asunder Lord, With most tormenting fear, What to be banish'd from thy face, And yet forbid to die ! To linger in



pain Yet death forever fly ! O ! wretched state of deep despair, to see my God remove, & fix my doleful station where I must not taste his love



ODÉ ON SCIENCE. Flat Key on G

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

Ye worlds of light that roll so near The saviour's throne of shining bliss, O tell how mean your glories are, how faint & few compar'd with his.

## Ode on Science Continued



We sing the bright & morning star, Jesus, the spring of light and love: See, how its rays, diffus'd from far, Conduct us to the realms above,



Its cheering beams, spread wide abroad, Point out the puzzled christian's way, Still as he goes, he finds the road enlighten'd with a constant day when shall we reach the heavenly place where this bright star shall brightest shine leave far behind these scenes of night & view a lustre so divine



PRODIGAL SON Flat key on C.

J Moore

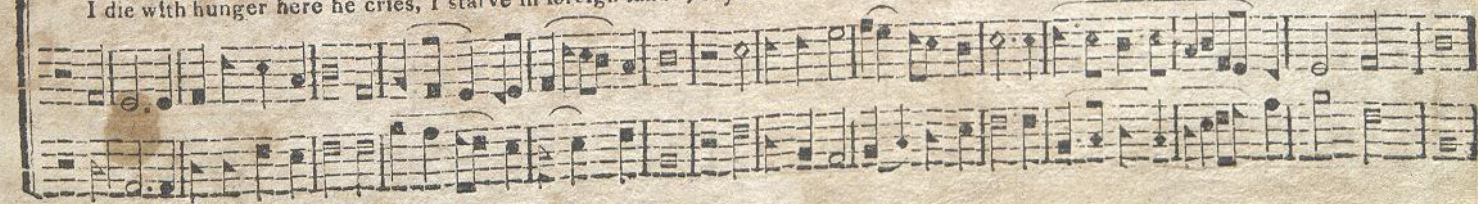
147



Behold ! behold the wretch, whose lust and wine Has wasted his estate; He begs a share among the swine To taste the husks they eat.



I die with hunger here he cries, I starve in foreign lands ; My father's house hath large supplies, And bounteous are his hands.



Prodigal Son Continued.

The first system of music features a vocal line on a single staff with a treble clef and a common time signature. The melody is written in a simple, clear style. Below the vocal line is a piano accompaniment consisting of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with some rhythmic variation.

I'll go, and with a mournful tongue Fall down before his face; Father I've done thy justice wrong, Nor can deserve thy grace

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes some more complex rhythmic patterns, such as triplets and sixteenth notes, which add texture to the background.

He said and hasten'd to his home, To seek his father's love; The father saw the rebel come And all his bowels move.

The third system concludes the piece on this page. The vocal line ends with a final cadence, and the piano accompaniment provides a concluding harmonic structure. The notation is consistent with the previous systems, maintaining the same clefs and time signature.

THE PRODIGAL SON Continued.



He ran and fell up on his neck, Embrac'd and kiss'd his son; The rebel's heart with sorrow break, For follies he had done.



The father gives command,  
Take off these clothes of shame and sin

With rings adorn his hands,  
Dress him in garments white and clean,

A day of feasting I



THE PRODIGAL SON Continued.

dain, :||: Let mirth and joy abound :||: My son was dead & lives again, Was lost, & now is found, Was &c

This block contains the musical notation for the second part of the song 'THE PRODIGAL SON'. It consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'dain, :||: Let mirth and joy abound :||: My son was dead & lives again, Was lost, & now is found, Was &c'. The notation includes various note values, rests, and repeat signs. There are first and second endings marked with '1' and '2' above the final notes of the second and fourth staves.

THE LEPEROUS JEW Flat Key on A.

A. Davisson

Be old the lep'rous Jew, Oppress'd with pain and grief, Pouring his tears at Jesus' feet, For pity and relief For &c.

This block contains the musical notation for the song 'THE LEPEROUS JEW'. It consists of three staves of music. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'Be old the lep'rous Jew, Oppress'd with pain and grief, Pouring his tears at Jesus' feet, For pity and relief For &c.'. The notation includes various note values, rests, and repeat signs. The key signature is one flat (F major/D minor) and the time signature is 6/8.



FAREWELL ANTHEM Flat Key on A.

by French



My friends I am going a long & tedious journey, never to return ;

I am going :: a long and tedious journey



I am going a long journey, never to return I am going &c.



I am going a long journey never to return, Never to return ::

Never



tedious journey Never to return, I am going a long journey, never to return Never to return, Never to return

Never to return,

FAREWELL ANTHEM Continued



Never to return I am going a long journey never to return.



to return never never never never never to return. Fare you well fare you well my &c. fare you well my friends



turn Never, :: :: to re - turn, Fare you well, :: Fare you well my friends :: :: Fare you well, ::



friends, And God grant we may meet together in that world aboye. Where trouble shall cease, and harmency shall abound.



Farewell Anthem Continued

Hark! hark, my dear friends, for death hath called me, And I must go & lie down in the cold & silent tomb, Where the mourner cease from

mourning & the pris'ner is set free; Where the rich & the poor are both alike Fare you well :||: :||: :||: :||: my friends.

## BUNKER'S HILL AN ODE 11 5.



Where blood & carnage, doth clothe the ground in crim-



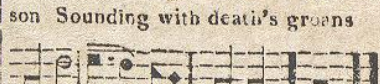
Why should vain mortals tremble at the sight of death & destruction in the field of battle, Weere blood &c.



2 Death will invade us by the means appointed, And we must all bow to the king of terrors,  
Nor am I anxious, if I am prepared What shape he comes in



3 Infinite goodness teacheth us submission, Bids us be quiet under all his dealings;  
Never repining, but forever praising God, our Creator.



son Sounding with death's groans



4 Good is Jehovah, in bestowing sunshine, Nor less his goodness in the storms and thunder,  
mercies and judgments both proceed from kindness, Infinite kindness.



5 Now to the wisdom of my Lord and master, I will commit all that I have or wish for,  
Sweetly as babes sleep, with I give my life up When call'd to yield it.

NEW YORK ANTHEM

Billing.

155

*soft & slow*

Vital spark of heav'nly flame, Quit O quit this mortal frame; Trembling, hoping, ling'ring, flying, O the pain, the bliss of

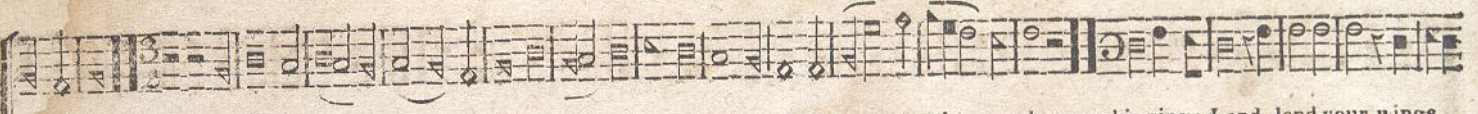
dying Cease fond nature, cease thy strife, And let me languish into life, Hark! Hark they whisper, angels say, they

Hark! they whisper, angels say.

The musical score consists of six staves. The first two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third and fourth staves are piano accompaniment in bass clef. The fifth and sixth staves are vocal lines in treble clef. The lyrics are printed below the vocal staves.

whisper, angels say, Hark they whisper, angels say, Sister spirit come away Sister spirit come away. What is this ab-

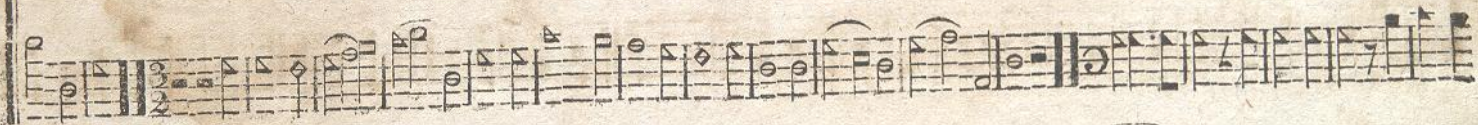
sorbs me quite, steals my senses, shuts my sight, Drowns my spirits, draws my breath, Tell me my soul can this be death: Tell me my soul can



this be death? The world recedes, it disappears, Heav'n opens to my eyes, my ears with sounds seraphic ring; Lend, lend your wings



I mount I fly O grave where



is thy victory! O grave &c. O death where is thy sting! Lend, lend your wings, I mount, I fly



O grave where &c. O death &c. O grave, where is thy



I mount I fly

NEW YORK Continued.

victory thy victory ! O grave where is thy victory thy victory O death &c. O death &c. Lend, lend your wings. I mount I fly I

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



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DAVISSON'S RETIREMENT. Nov. 2 1826

ANANIAS DAVISSON.

LENOX. Sharp Key on C.



Blow ye the trumpet, blow / Let all the nations know / The year of jubilee is come, Return ye ransom'd sinners home.  
The gl'ly solem sound! / To earth's remotest bounds.



LOCKED CASE



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



