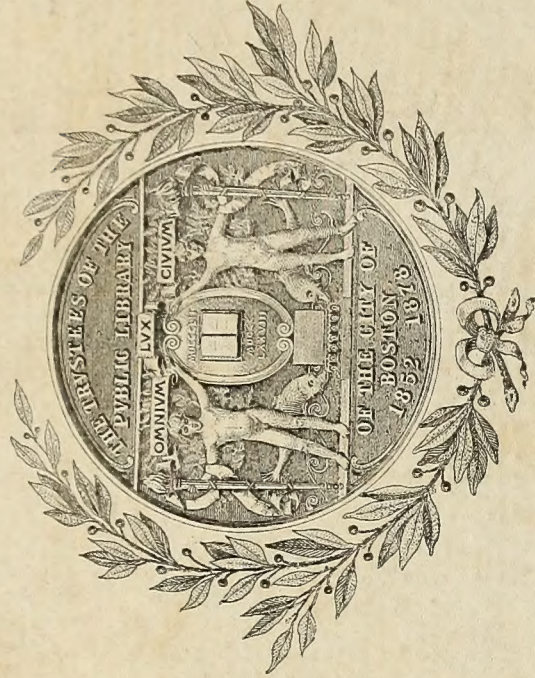






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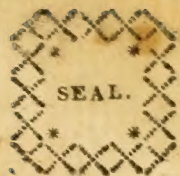
By WALTER JANES.

Music hath magic powers, and potent spells,
To soothe the raging passions into peace.
At dulcet tones, and modulated strains,
Revenge assumes soft pity's placid mien,

‡ The lips of slander are in silence seal'd,
‡ The eye of hate tears of compassion shed,
‡ The list'ning ear is charm'd, the heart improved,
‡ And warm devotion fills the ravish'd soul.

DEDHAM:

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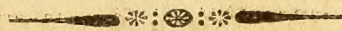
*The lips of slander are, in silence seal'd,
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P R E F A C E.



IN compiling the following work, the EDITOR'S object has been, to furnish the PUBLIC with a cheap Book, expressly calculated for the use of SCHOOLS and public WORSHIP: and for that purpose he has paid attention to several particulars, which he thinks have been too much neglected heretofore, in publications of this kind.

IN selecting the Tunes which are here designed for common Church Music, he has endeavoured to take such as will conform to the general accent of the Poetry; and such, as will apply to any words in the like metre, with the same ease, as they will to the words to which they are particularly set. And in general, he has chosen short and easy Tunes that will require no great skill, nor much time and exertion to be learned.

IN the Stile of the Music, he has aimed at the modern taste, and to that, which he supposes to comport with the Idea of *Worship*; and the general tenor of the Psalms and Hymns, which are made use of for that purpose:—And for the convenience of Choristers, or Leaders, he has inserted all the Tunes of the same metre in a body by themselves, with a separate Index to each kind. Likewise, he has been very particular, to have Tunes suitably proportioned to all the variety of subjects, and metres in *Dr. Watts's*, *Belknap's*, and *Dwight's* Psalms and Hymns, omitting all such Tunes as are not particularly calculated for *public* as well as *private* use.

HE has likewise observed a due proportion in selecting appropriate Pieces for the following particular occasions, viz.—Funerals, Fasts, Thanksgivings, Ordinations, Dedications, &c.—and in all cases has endeavoured to make it a useful Book to the Public, as far as his judgment, abilities, and the most industrious exertions would admit. Yet in what degree it will prove to be useful, and how far he has accomplished his object in the above particulars, the Public will best determine.

WITH diffidence, as it respects the Music of his own writing, the Compiler humbly submits the Work to public Inspection, fondly hoping that if there is none that likes all the Music, all will like some of it; and that no Purchaser will have occasion to say with *Dr. FRANKLIN*, that he “gave too dear for the Whistle.”

W. JANES.

DEDHAM, (*Massachusetts*) August, 1807.

DICTIONARY

OF MUSICAL TERMS.

ADAGIO, the 2d. degree in time, slow:
Affettuoso, affectionately.
Agitato, agitated.
Allegro, the fourth degree in time, brisk.
Allegretto, not so quick as allegro.
Andante, the third degree of time, Moderate.
Andantino, quicker than andante.
Canabile, in a graceful and melodious stile.
Choro Grando, grand chorus.
Con Dolce, with sweetness.
Con furia, with boldness.
Crescendo, or *Cres.* increasing the sound.
Da Capo, or *D. C.* close with the first strain.
Diminuendo, or *Dim.* to diminish the sound.
Divoto, solemnly.
Duetto, two parts sung together.
Forte, *For.* or *F.* Loud.
Fortissimo, or *Fortis*, loud as possible.
Grave, slow and solemn.
Grazioso, gracefully.

Largo, the slowest degree in time, very slow.
Larghetto, not so slow as largo.
Lento, slow and soft.
Languissant, in a languishing manner.
Maestoso, with majesty.
Mezza Voce, moderate strength of tone and in a pleasing manner.
Mezza Forte, moderately Loud.
Mezza Piano, rather soft.
Moderato, or *Mod.* moderately.
Piano Pia, or *P.* soft.
Pianissimo, or *Pianis*, very soft.
Presto, the 5th degree in time, quick.
Prestissimo, very quick.
Primo, first or leading part.
Secundo, second, or accompanying part.
Siciliana, slowly and gracefully.
Solo, one part alone.
Symphony, or *Sym.* a part for instruments.
Vigoroso, with energy and vigor.
Vivace, in a lively stile.

INTRODUCTION







TO THE GROUNDS OF MUSIC, BY WAY OF QUESTION AND ANSWER.

LESSON I.

Q. **W**HAT is Music ?

A. An Art, or Science, consisting of a succession of harmonizing sounds, variously arranged, in different Orders, Keys, Times, and Moods ; and is written by a variety of characters, some of which are called Notes.

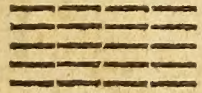

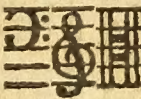
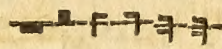

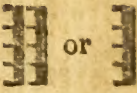

Q. What are the Notes now used in Music ?

A. The Semibreve,  Minim,  Crotchet,  Quaver,  Semiquaver,  and Demisemiquaver, 

Q. What proportion of Time do these notes bear to each other ?

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

Q. What other characters are used in Music ?

A. The Staff,  Ledger Line,  Cliffs,  Rests,  Single Bar,  Double Bar,  or 





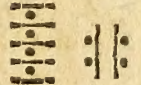




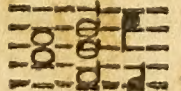
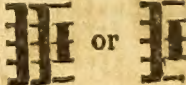

Brace,  Flat,  Sharp,  Natural,  Repeats,  Slur,  Mark of Distinction,  Point of Addition, 

Figure of Diminution,  3 Choosing Notes,  Double ending, or figures 1, 2 and Close.  or 

Q. *What is the use of the five lines and their spaces, called the Staff?*

A. They are used to divide the different Intervals or tones in the Octave, and by them are determined the acuteness and gravity of all Notes in Music.

Q. *What is the use of the Ledger line?*

A. It is added when notes ascend or descend a line above, or below the staff.

Q. *What are the use of Cliffs?*

A. They are used to distinguish the parts from each other, viz. Tenor from the Bass, Counter from the Tenor, &c.

Q. *How many Cliffs are used in music?*

A. Three.

Q. *How are they distinguished from each other?*

A. By the names of F Cliff, C Cliff and G Cliff.

Q. *Which part is represented by the F Cliff?*

A. The Bass; being placed on the 2nd line of the Staff from the top, gives it the name F.

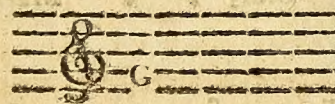
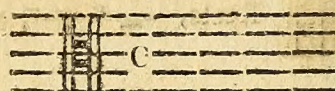
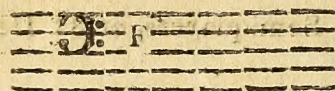
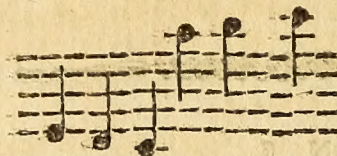
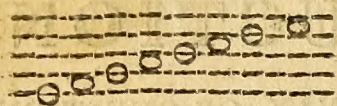
Q. *What part is known by the C Cliff?*

A. The Counter; being placed on the middle line of the staff, gives it the name C.

Q. *What is represented by the G Cliff?*

A. Both Tenor and Treble; being placed on the second line of the staff from the bottom gives it the name G.

EXAMPLES.

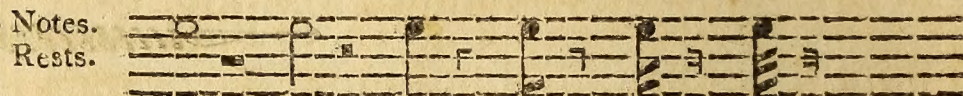


Q. *What is the use of Rests in music?*

A. They supply the time in intervals and require a pause, proportionate to their respective notes, which they substitute, and from which they derive their names.

EXAMPLES.

Semibreve. Minim. Crotchet. Quaver. Semiqua. Demisemiqua.

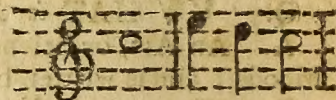


NOTE. A Semibreve rest fills a bar in all moods of time.

EXAMPLES.

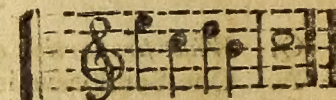
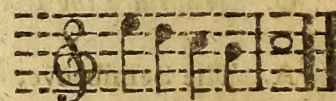
Q. *What is the use of the Single Bar?*

A. It is used to divide the Time into equal parts, according to the Measure note. *



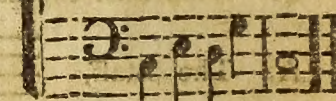
Q. *What is the use of the Double Bar?*

A. It shows the end of a strain in the Music, or line in the Poetry.



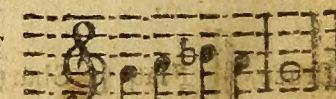
Q. *What is the use of the Brace in music?*

A. It connects such parts as are sung together.



Q. *What is the use of the Flat in Music?*

A. When placed at the left hand of any note, sinks the sound of it half a tone.



* A measure note is that which fills a bar, and each bar contains notes or rests, equivalent to it through the time.

Q. *What is the use of the Sharp?*

A. When placed before a note, raises the sound of it half a tone.

Q. *What is the use of the Natural?*

A. When placed at the left of any Note made flat or sharp, restores it to its natural sound.

Note 1; in the following work the Flat, Sharp and Natural, have influence only on the particular note, before which they are placed.

Note 2: They are often used to transpose and restore the *mi*: See Lesson 4.

Q. *What is the use of the two repeats?*

A. One shows what part of the music is to be sung twice; the other denotes the repetition of words.

Q. *What is the use of the Slur?*

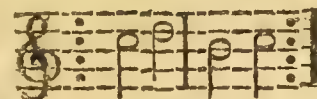
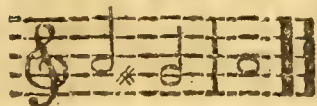
A. It includes such notes as are sung to one syllable; but when notes are connected otherwise, the slur is not necessary.

Q. *What is the use of the Mark of Distinction?*

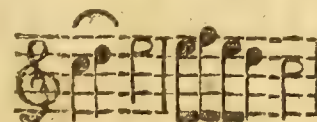
A. It implies a distinct and emphatical pronunciation.

Q. *What is the use of the Point of Addition?*

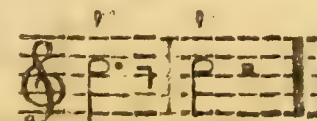
EXAMPLES.



Amen ::|



A - men A - men



Mark, hark.

A. Being placed at the right of any note, adds to the time half its original length, i.e. a pointed semibreve is equal to three minims, a pointed minim to three crotchets, &c.

Q. *What is the use of the Diminution Figure?*

A. It reduces the time of three notes to two of the same kind.

Q. *What is the use of Choosing Notes?*

A. They add variety to the music, as they may all be sung at the same time, by different voices.

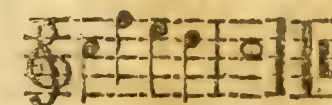
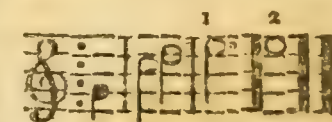
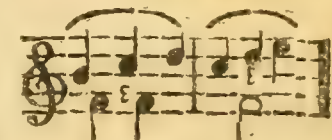
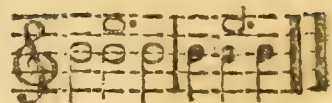
Q. *What is the use of the Double Ending, or Figures 1, 2?*

A. They denote a repeat, and show that the note or notes under figure 1, are sung before repeating, and those under figure 2, after, omitting those under figure 1; but if connected with a slur, they are both to be sung after repeating.

Q. *What is the use of the Close?*

A. It shows the end of the composition.

EXAMPLES.



NOTE.

In addition to the preceding, there are other Characters used in Music, such as Appoggiatures, Notes of Transition, Trill, &c.—but believing the use of them to be well known by those who are capable of doing justice to them, I have omitted them in the Rules.

I N T R O D U C T I O N.

LESSON II.

OF THE DIATONIC SCALE OF MUSIC.

Q. *What is understood by the Diatonic Scale of Music?*

It contains seven Notes, or Tones, five of which are whole tones, the other, half tones; distinguished by the first seven letters of the Alphabet; and after arriving to the eighth letter, or Note, the same order is repeated.

EX AMPLES.

Bass Staff.	Tenor Staff.	Counter Staff.	Treble Staff.	Pitch
-----G sol	-----G sol	-----G sol	-----G sol	22
-----A la	-----A la	-----A la	-----F fa	21
-----B mi	-----B mi	-----B mi	-----E la	20
-----C fa	-----C fa	-----C fa	-----D sol	19
-----D sol	-----D sol	-----D sol	-----C fa	18
-----E la	-----E la	-----E la	-----B mi	17
-----F fa	-----F fa	-----F fa	-----A la	16
-----G sol	-----G sol	-----G sol	-----G sol	15
-----A la	-----A la	-----A la	-----F fa	14
-----B mi	-----B mi	-----B mi	-----E la	13
-----C fa	-----C fa	-----C fa	-----D sol	12
-----D sol	-----D sol	-----D sol	-----C fa	11
-----E la	-----E la	-----E la	-----B mi	10
-----F fa	-----F fa	-----F fa	-----A la	9
-----G sol	-----G sol	-----G sol	-----G sol	8
-----A la	-----A la	-----A la	-----F fa	7
-----B mi	-----B mi	-----B mi	-----E la	6
-----C fa	-----C fa	-----C fa	-----D sol	5
-----D sol	-----D sol	-----D sol	-----C fa	4
-----E la	-----E la	-----E la	-----B mi	3
-----F fa	-----F fa	-----F fa	-----A la	2
-----G sol	-----G sol	-----G sol	-----G sol	1

NOTE. The above Scale comprehends three Octaves, and shows the natural order, and pitch of the several parts.

LESSON III.

OF THE KEYS IN MUSIC.

Q. *What is a Key in Music?*

A. It is the principal letter, or note, from which a piece of music is composed, containing the air of the tune, it being the foundation of all the other parts, and is always found in the last note of the Bass.

Q. *How many Keys are there in Music?*

A. There are but two natural keys, viz. A, the minor, or flat key, having the Minor 3d, 6th and 7th above its key note; and C, the Major or sharp key, having the major 3d, 6th and 7th, above the key note.

EX AMPLES.

Minor Key.	Minor 3d.	Minor 6th.	Minor 7th.
	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
la. 3 semi-tones.	8 semi-tones.	10 semi-tones.	
Major Key.	Major 3d. &c.	$\frac{1}{2}$	$\frac{1}{2}$
fa. 4 semi-tones.	9 semi-tones.	11 semi-tones.	

NOTE 1. The Keys are often removed from A and C, by the influence of flats and sharps,* yet they retain the same proportion of sound to each other when removed, as in the two natural keys.

NOTE 2. To know whether a tune is a Flat, or a Sharp keyed tune, observe the last note in the Bass: if it be *la*, it is a flat, if *fa*, a sharp key.

NOTE 3. These figures $\frac{1}{2}$ over the preceding Examples, are designed to represent the natural half tones, which always come between Mi and Fa, and La and Fa.

* For their various Examples see Lesson IV.

LESSON IV.

OF TRANSPOSITION AND RESTORATION.

Q. *What is understood by Transposition in music?*

A. It is the removing of the *Mi* from its natural place, by Flats or Sharps; thus producing systems for a greater variety of *Airs*, and yet keeping the Notes within the compass of the voice, according to the Key note.*

Q. *How is the Mi transposed by Flats?*

A. Every flat added to the staff, throughout the Parts, removes the *mi* a fourth above, or a fifth below its former place.

Q. *How is the mi removed by Sharps?*

A. Every sharp added to the Staff, in all the Parts, carries the *Mi* a fifth above, or fourth below its former place.

Q. *What is understood by Restoration in Music?*

A. It is the restoring of the *Mi*, (having previously been transposed) by Naturals.

Q. *How is the Mi restored by Naturals?*

A. By adding in all the Parts, as many Naturals, as there are Flats, or Sharps upon the Staff; where not so many Naturals are added as there are Flats or Sharps, they effect only those whereon they are set, the rest remain in full force.

* The Notes of the Octave, or Diatonic Scale are expressed by the following Monosyllables, *Mi, Fa, Sol, La*; of which *Mi* is the principal, and guides all the others both above and below.

Q. On what letter in the Staff is *Mi*, when there is neither Flats, nor Sharps thereon—?

A. It is on *B*

Q. If there be one Flat, where is *Mi*—?

A. It is on *E*

Q. If there be two Flats—?

A. It is on *A*

Q. If there be three Flats—?

A. It is on *D*

Q. If there be four Flats—?

A. It is on *G*

Q. If there be one sharp on the Staff where is *Mi*—?

A. It is on *F*

Q. If there be two Sharps—?

A. It is on *C*

Q. If there be three Sharps—?

A. It is on *G*

Q. If there be four Sharps—?

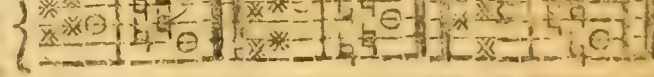
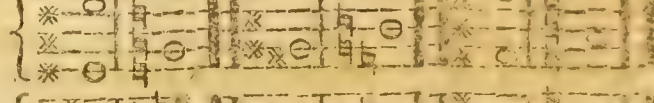
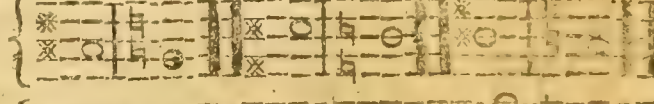
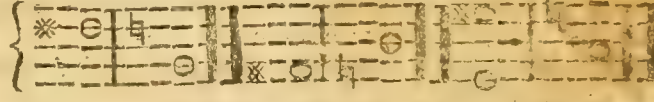
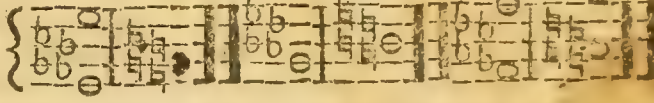
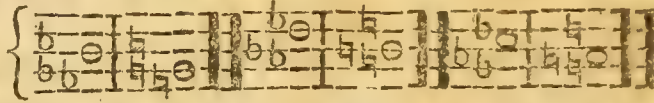
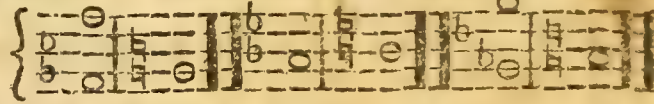
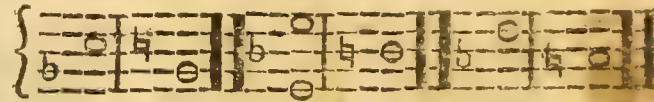
A. It is on *D*

EXAMPLES.

Mi Natural. Mi Natural. Mi Natural.



Mi Tran. Res. Tran. Res. Tran. Res.



LESSON V.

OF TIME AND MEASURE.

Q. *What is Time and Measure in Music ?*

A. Time, is the duration of sound that is given to the notes ; and is regulated by certain motions or beats with the hand.* Measure, is the dividing of Time, or the various notes in music, into equal parts by bars according to a measure note.

Q. *How many kinds of measure are there ?*

A. Three, viz. : Common, Triple and Compound, which are divided into Nine different modes, four of which are Common, Three of Triple and two of Compound.

Q. *How are these modes distinguished from each other? EXAMPLES.*

A. By different characters.

Q. *What is the character of the first mode of Common Time, and what is its Measure Note?*

A. It is like the letter C, having a semibreve for its measure note containing four beats in a bar.

Q. *What is the character of the second mode of common time, and what is its measure note, &c. ?*

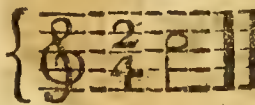
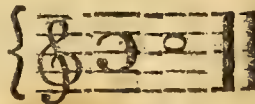
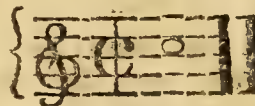
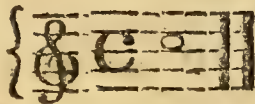
A. It is like the letter C, with a bar down across it, having a semibreve for its measure note containing four beats in a bar.

Q. *What is the character, &c. of the third mode of common time ?*

A. It is like C reversed, having a semibreve for its measure note, containing two beats in a bar.

Q. *What is the character, &c. of the fourth mode of common time ?*

A. It is the figures 2, 4, having a minim for its measure note, containing two beats in a bar.



Q. *What is the character, &c. of the first mode of Triple time ?*

A. It is the figures 3, 2, having a pointed semibreve for its measure note, containing three beats in each bar.

Q. *What is the character, &c. of the second mode of Triple time ?*

A. It is the figures 3, 4, having a pointed minim for its measure note, containing three beats in a bar.

Q. *What is the character, &c. of the third mode of Triple time ?*

A. It is the figures 3, 8, having a pointed crotchet for its measure note, containing three beats in a bar.

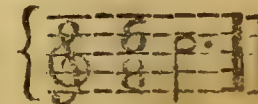
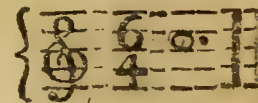
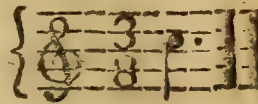
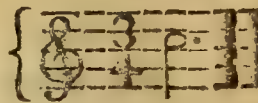
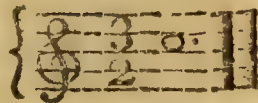
Q. *What is the character of the first mode of Compound time ?*

A. It is the figures 6, 4, having a pointed semibreve for its measure note, containing two beats in a bar.

Q. *What is the Character of the second mode of Compound Time ?*

A. It is the figures 6, 8, having a pointed minim for its measure note, containing two beats in a bar.

EXAMPLES.



NOTE. To each beat in the first and third modes of Common and the 1st mode in Triple and Compound Measure, is required one second of Time. The 2d mode of each is performed a little quicker. The 4th mode of Common, and the 3d of Triple measure, quicker still.

N. B. Each mode of time should be varied as Occasions may require.

* The methods of beating time are left with Teachers to direct.

PRACTICAL LESSONS,

LESSON I.

The Octave Ascending and Descending. 1st method

2d Method.



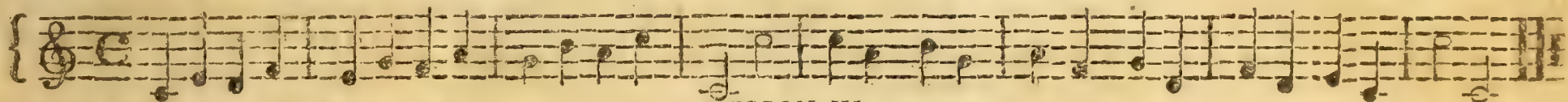
LESSON II.

The Octave by rising 3ds, and falling 2ds.

Octave.

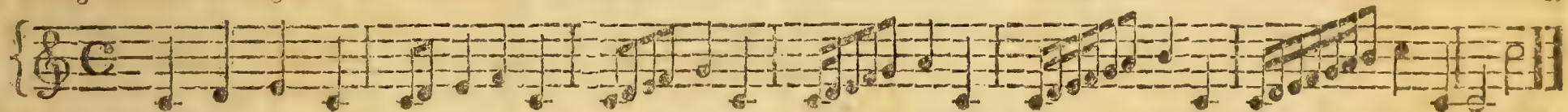
Falling 3ds, and rising 2ds.

Octave.



LESSON III.

Rising Intervals. Falling 3d. ris. int. fall. 4th. ris. int. fall. 5th. ris. int. fall. 6th. ris. int. fall. 7th. ris. int. fall. & rif. Octave.

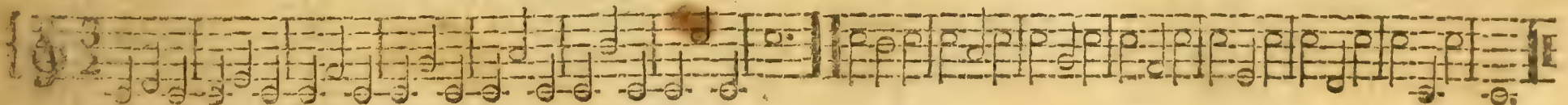


Falling Intervals. Rising 3d. fall. int ris. 4th. fall. int. ris. 5th. fall. int. ris. 6th. fall. int. ris. 7th. fall. int. ris. & fall. Octave.



LESSON IV.

R. & F. 2ds. 3ds. 4ths. 5ths. 6ths. 7ths. Octaves. F. & R. 2ds. 3ds. 4ths. 5ths. 6ths. 7ths. Octaves.



GENERAL REMARKS.

AFTER the Learner has obtained a thorough knowledge of the preceding Rules and Lessons, perhaps the following Remarks may be of use, in aiding him in his first attempts to sing.

In the first place, the singer should attend to the cultivation of his voice ; he should always modulate it to as smooth and pleasant a tone as possible, avoiding "all violent motion," either with the hand or body. His pronunciation should be clear and distinct, every way "conformable to the best rules of speaking." He should always endeavor, like the Orator, to vary his gestures, tones and expression, to the sense of the words, and to the occasion on which they are performed. In singing cheerful, spirited words, on joyful occasions, he should assume a serene and placid countenance, and his "manner of pronouncing should be sprightly and animated." But in performing solemn words, on sacred and mournful occasions, his pronunciation should be grave and pathetic, accompanied with a countenance, expressive of a thoughtful and serious frame of mind.

The articles *The* and *A*, when they happen on the unaccented parts of the poetry, which is generally the case, should be sounded broad, like *a* in *law* ; but when they are found on the accented parts of the poetry, *a* should be pronounced as it is spoken in the alphabet, and *the*, like the pronoun *thee*.

Accent, or a smooth and agreeable swell, should constantly be observed in vocal music. In the modes of Common Measure, the swell should be placed on the 1st and 3d parts of the bar ; and in Compound Measure, on the 1st and 4th, except when there are semibreves, or pointed notes that contain two bar accents ; in which case, they "should be struck *soft*, gently swelled to the centre, and diminished

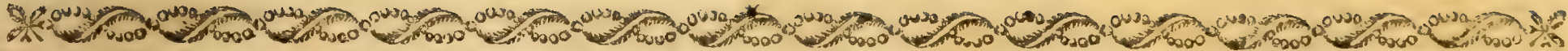
to the end ;" it being contrary to the principles of pronunciation for one syllable to receive more than one accent.—In Triple Measure, some Authors have directed, that the accent should fall on the 1st and 2d. parts of the bar ; *others*, on the 1st and 3d, but I would ask the critical observer, if it will not *as generally* comply with the accent of the poetry, and sound more smooth and agreeable to the ear, to have but one accent or swell in a bar, and to have *that* on the 2d part of it, or to sound each bar similar to the directions above for sounding semibreves ; beginning with a moderate strength of voice, gradually increasing on the 1st beat, swell full, but smooth, on the 2d, and diminish to a soft voice at the close of the bar.

In fusing music, the part that leads should be sung very soft, but distinctly ; gradually increasing as the rest of the parts fall in ; and where there is a repetition of the same verse, or line, it should be sung soft the first time, and the next time a little louder, increasing at every re peat, unless there are musical terms to direct otherwise.

PARTICULAR REMARKS.

THE Lessons in the preceding page, may be sung from the Minor key by considering them as having 2 flats, or 4 sharps placed at the beginning, and thus by an imaginary transposition of the *mi* and measure, may be formed a great variety of different lessons ; but in changing the *mi* great care should be taken that the half tones be placed right, viz. between *me* and *fa*, and *fa* and *la*.

In the following work no credit is given for words, they being selected chiefly from Dr. Watts, Belknap, and Dwight's Psalms and Hymns. American Authors are designated by Roman letters, and European, by Italics.



T H E

Harmonic Minstrelsey.

COMMON METRES.

Solemnity.

JANES.

Slow.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Slow'. The music is in common time and includes various note values, rests, and ornaments. A trill is indicated by a '3' over a group of notes in the vocal line.

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

The second system of music continues the vocal and piano parts from the first system. It maintains the same tempo and key signature, with similar musical notation including a trill in the vocal line.

The tempest, fire and smoke, The tempest, fire and smoke, Not to the thunder of that

Not to the terrors of the Lord,

The tempest, fire and smoke,

The tempest, fire and smoke,

The tempest, fire and smoke ; Not to the

word. Not to the thunder of that word,

Which

Which

Not to the thunder of that word, the thunder of that word, Which God on Sinai spoke, Which God on Sinai spoke.

Not to the thunder—

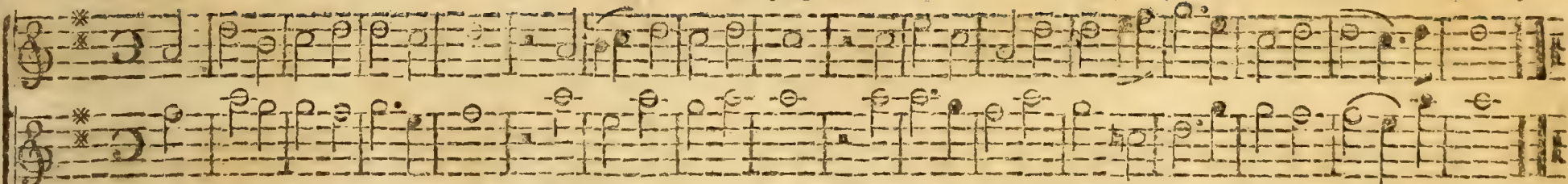
Which

Which

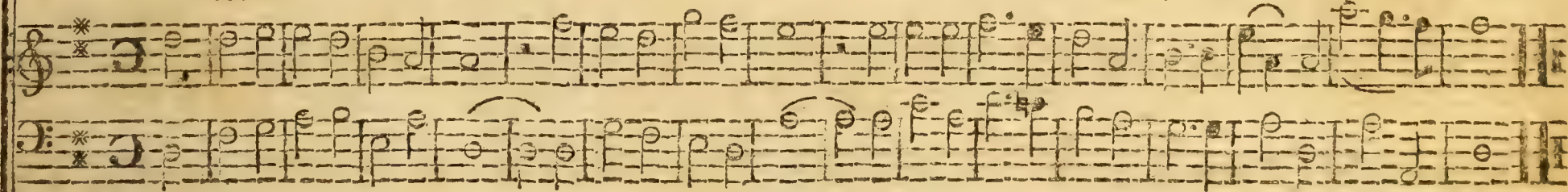
Alzey.

HANDEL.

15

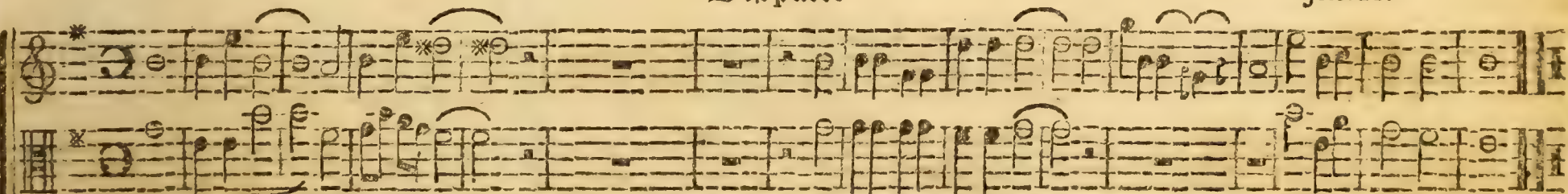


O happy man, whose soul is fill'd With zeal and rev'rend awe ! His lips to God their honors yield, His life adorns the law.

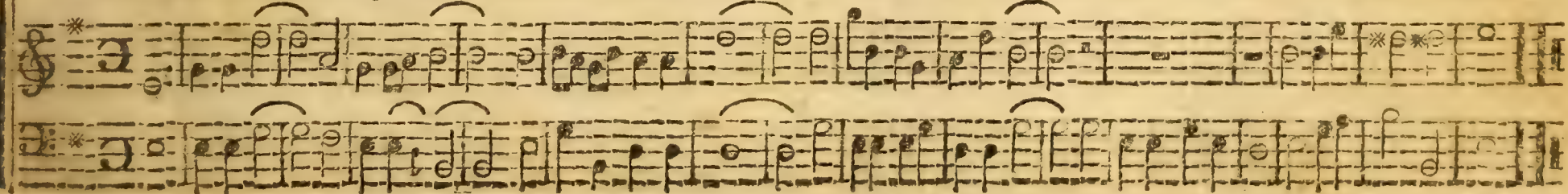


Despair.

JANES.



As on some lonely building's top, The Sparrow tells her moan, Far from the tents of joy, and hope, I sit and grieve alone, I sit and—



Treble. Voces.

Pia.

For.

Pia.

Secundo.

The joyful day is coming on, I shall arise and sing ; O grave, where is thy victory ! O death, where is thy sting ! O grave, &c.

O death, where is thy sting ;

For.

O death—

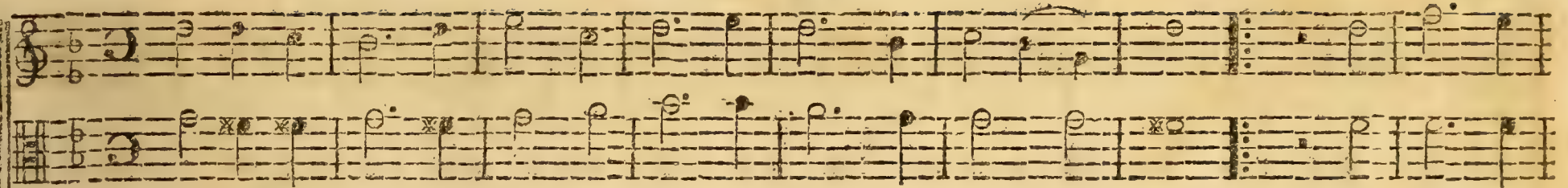
O grave—

O death—

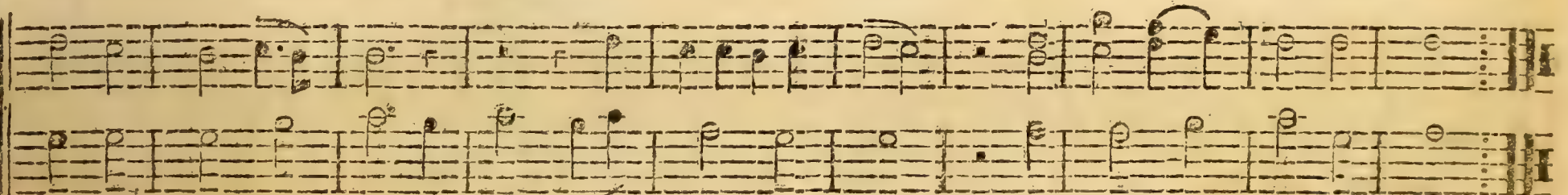
Despondency.

JANES.

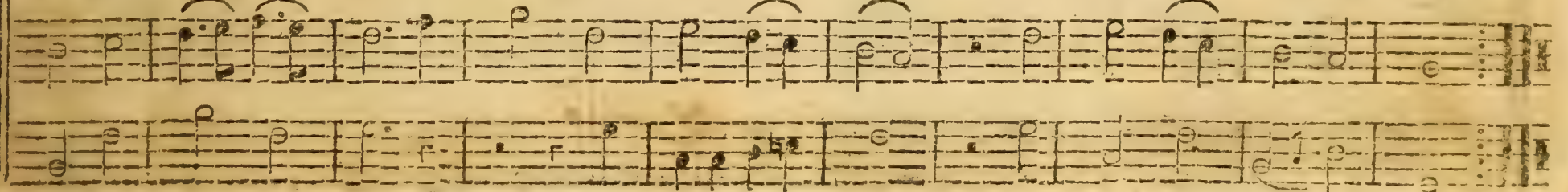
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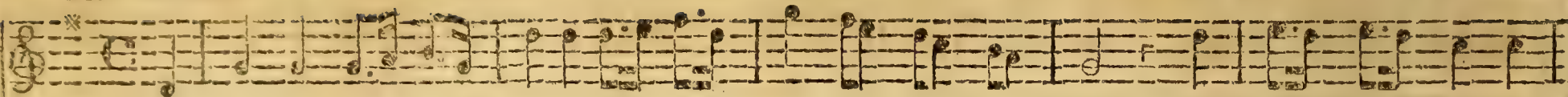
Oft have I set in secret sighs To feel my flesh de - cay, Then groan'd a-



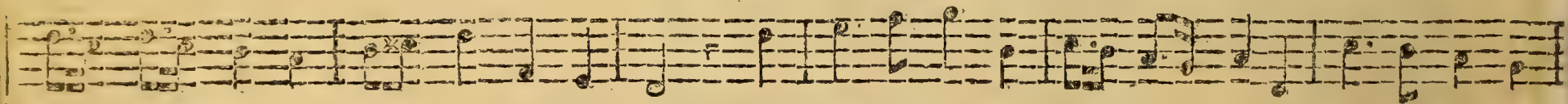
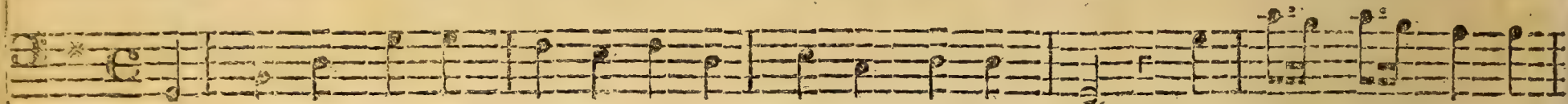
lous with fright'ned eyes, To view the tot'ring clay, To view the tot'ring clay.



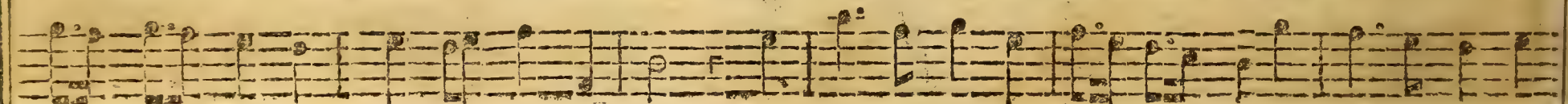
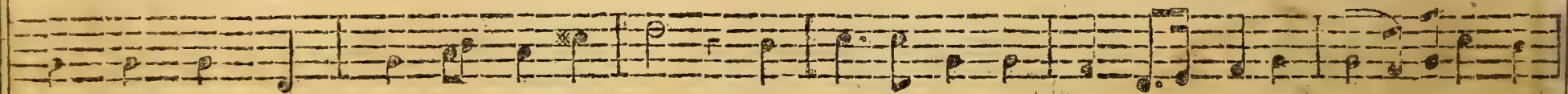
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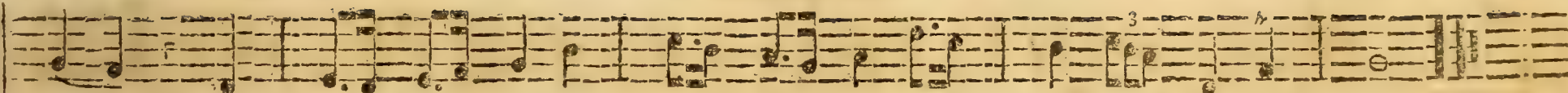
AIR. *Moderato.*

Jesus, in thee our eyes behold A thousand glories more Than the rich gems and:



polish'd gold The sons of Aara wore. They first their own burnt offerings bro't To purge themselves from





sin; Thy life was pure without a spot, And all thy nature clean.



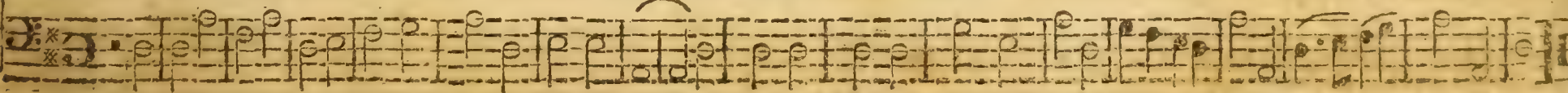
Protection.

JANES.

Two Trebles.



As lofty mountains stood to guard Fair Salem's happy ground, So God's Almighty pow'r and love Enclose his Church around, Enclose—



Air.

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

The musical score consists of three staves. The first two staves are in the treble clef, and the third staff is in the bass clef. The music is written in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

*Piano.**Forte.*

So to the Jews old Canaan stood, While Jordan roll'd between.

Sweet fields beyond the swelling flood Stand dress'd in living green ; So to the—

The piano accompaniment is written on three staves. The first staff begins with a *Piano* dynamic and includes two triplet markings. The second staff continues the accompaniment, and the third staff concludes with a *Forte* dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and accidentals.

Reception.

JANES.

21

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 time signature is 3/2. The key signature has one flat (B-flat). The music begins with a treble clef and a key signature of one flat. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 3/2 time.

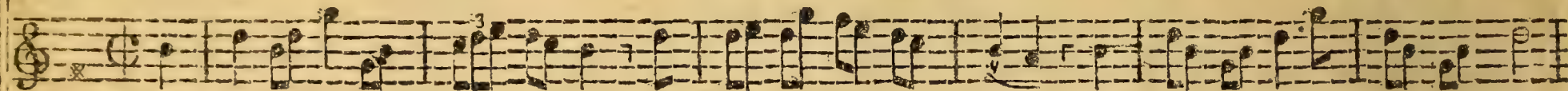
Our glad hosannas, Prince of peace, Thy welcome shall proclaim : And heav'n's eternal

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The music continues from the first system. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 3/2 time.

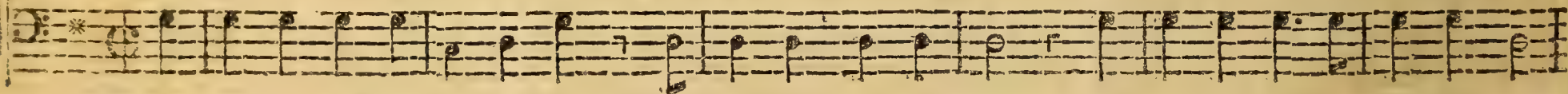
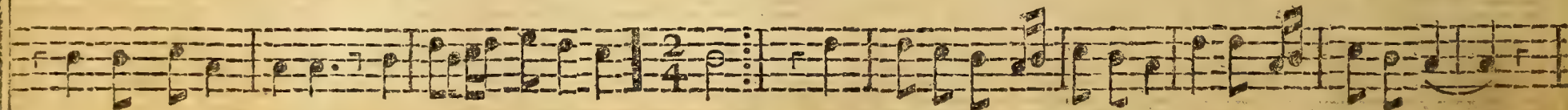
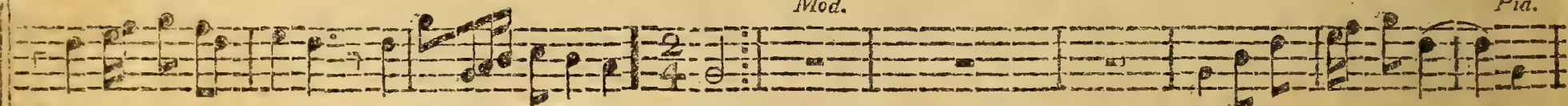
The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The music continues from the second system. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 3/2 time.

arches ring, And heav'n's eternal arches ring, With thy beloved name.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The music continues from the third system. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 3/2 time.

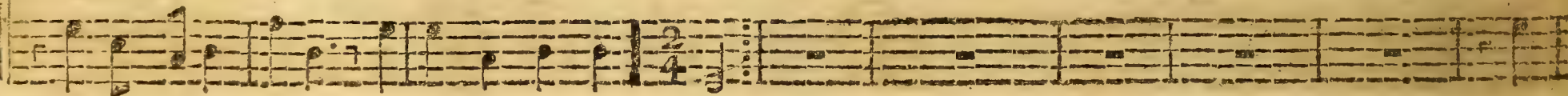
Air.

When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in ev'ry gale,

*Mod.**Pia.*

How sweet the vernal day ! How sweet—

Hark ! how the feather'd warblers sing ; Tis nature's cheerful voice : Soft

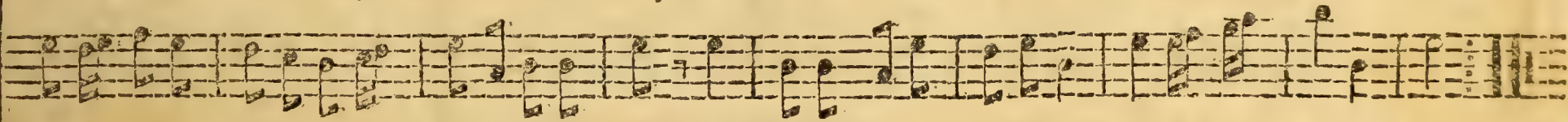


Eternal Horn. Continued.

Cres.

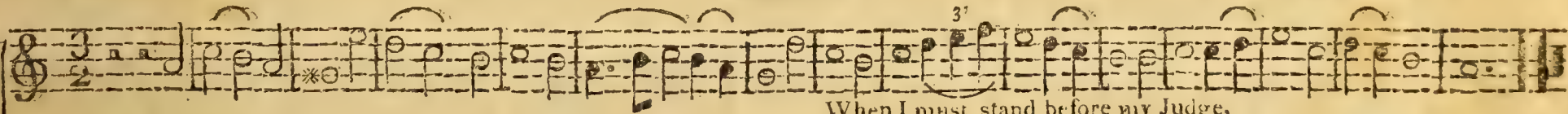


music hails the lovely spring; And woods and fields rejoice. Soft music—

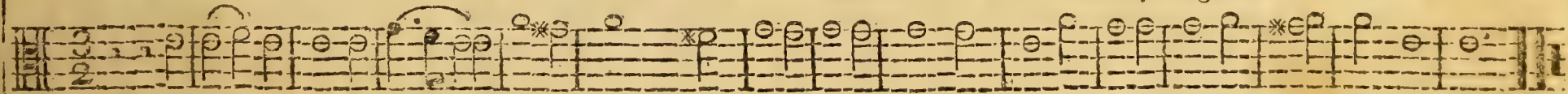


Alarm.

JANES.

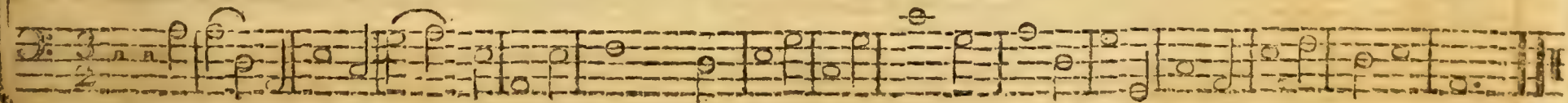
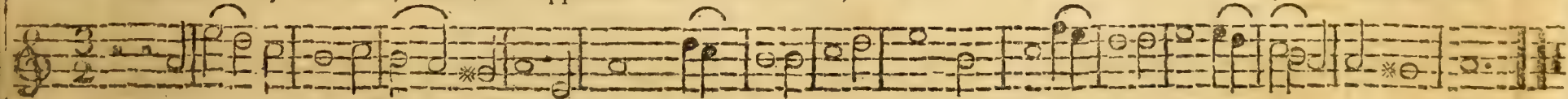


When I must stand before my Judge,



That awful day will surely come, Th' appointed hour makes haste,

And pass the solemn test.



Treble. Maestoso.

Secundo.

Now shall my head be lifted high Above my foes around, And songs of joy and victory, And songs of joy &

Pia.

Crescendo.

For.

With-

Within—

victory,

Within—

Within

thy temple

sound.

Within thy temple

sound, Within thy temple sound.

Within—

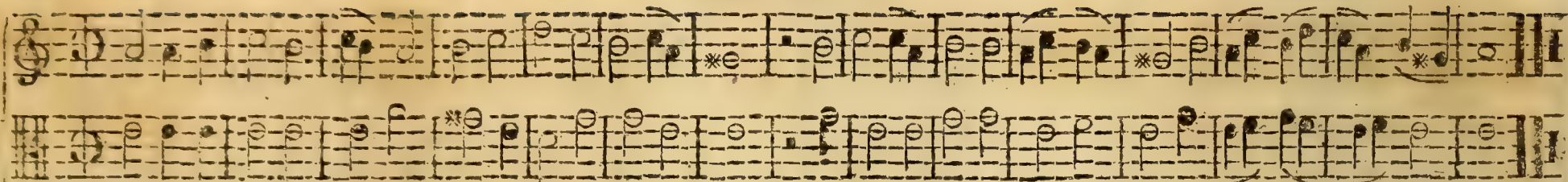
Secundo.

Tenor. Why do we mourn, de - - part - ing friends? Or shake at death's alarms? 'Tis but the

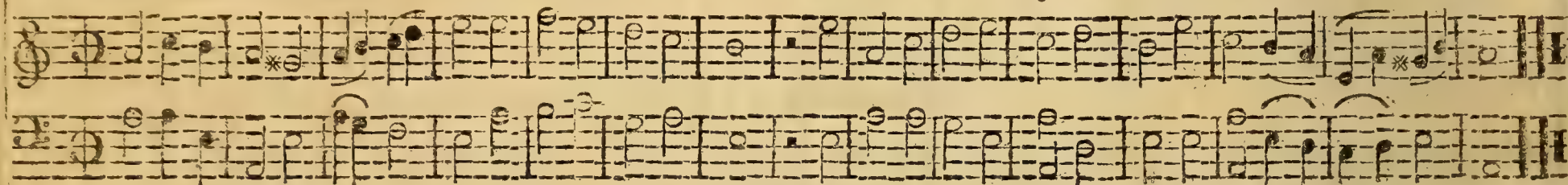
voice which Jesus sends To call them to his arms, To call them to his arms.

Lebanon.

W. BILLINGS.

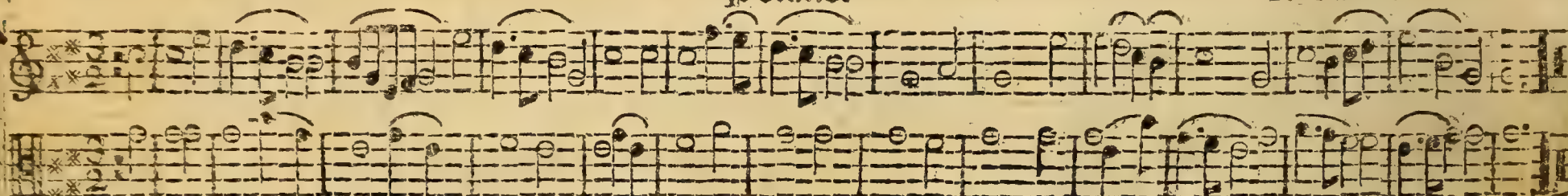


Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

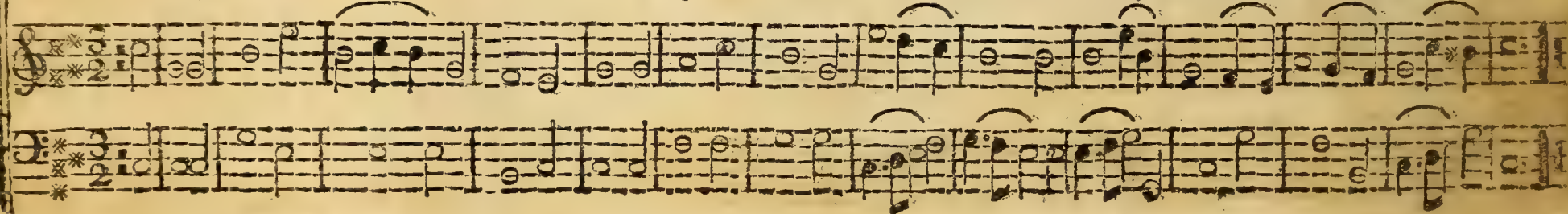


Poland.

T. SWAN.

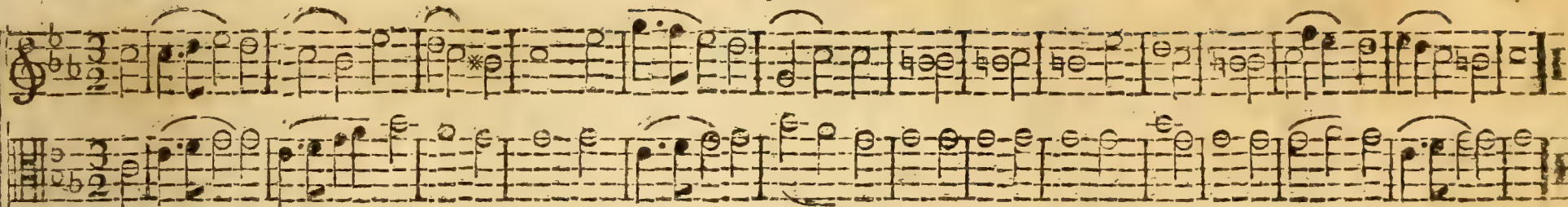


God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.



St. Thomas.

W. BILLINES.



Methinks I see my Saviour dear, On the accursed tree, Methinks I see his bleeding wounds, Which he receiv'd for me.



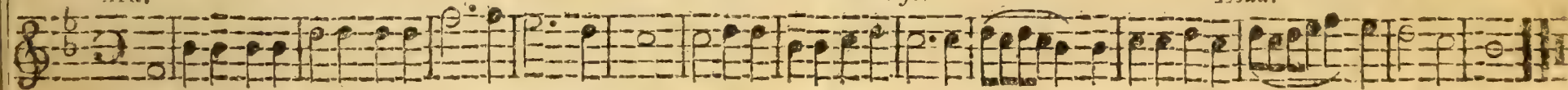
St. Stephens.

J. HUSBAND.

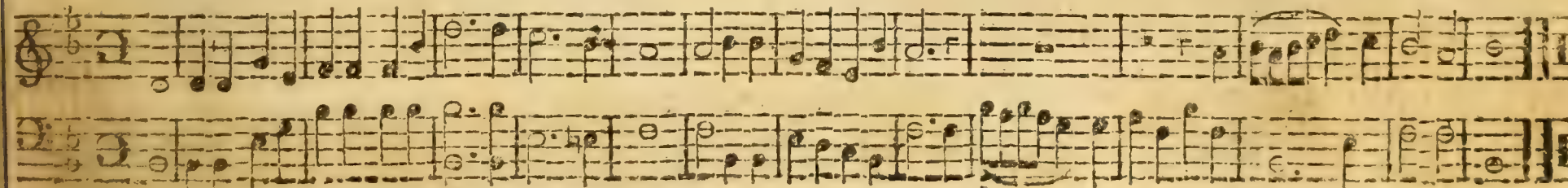
AIR.

Soft.

Loud.



My soul, how lovely is the place, To which thy God resorts ! 'Tis heav'n to see his smiling face, Tho' in his earthly courts. Tho' in —



Beatitude.

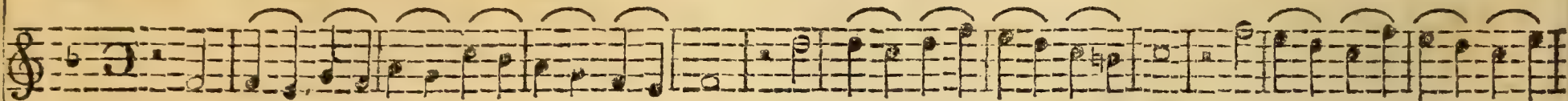
JANES.

Pia.

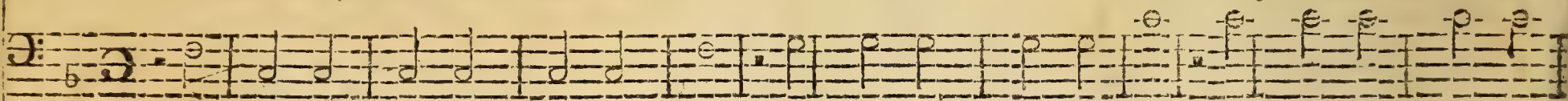
Cres.



AIR.

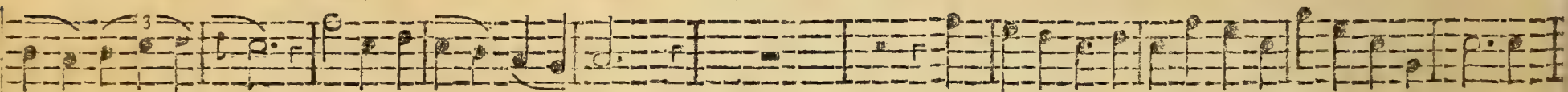


Arise, ye saints to worlds, above, Burst thro' each sable cloud; High in the realms of



For.

Vivace.



Awake awake and join the choir, Where gabriel's trumpet sounds, Where



joy and love, Tune forth your songs aloud.

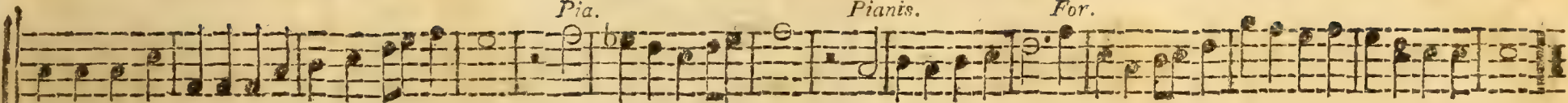


Beatitude Continued.

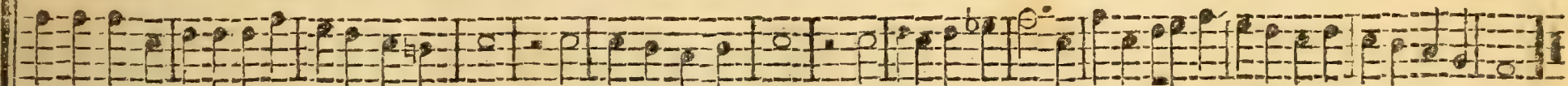
Pia.

Pianis.

For.



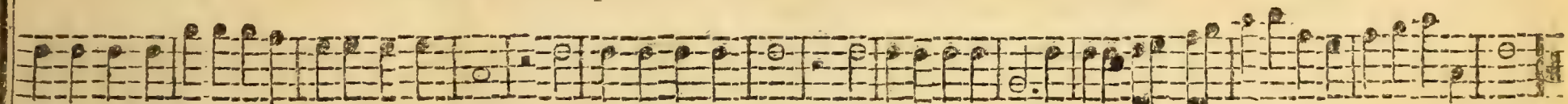
seraphs strike the golden lyre And praise thro' heav'n resounds.



And praise—

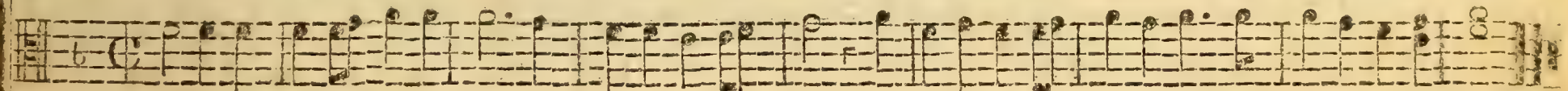
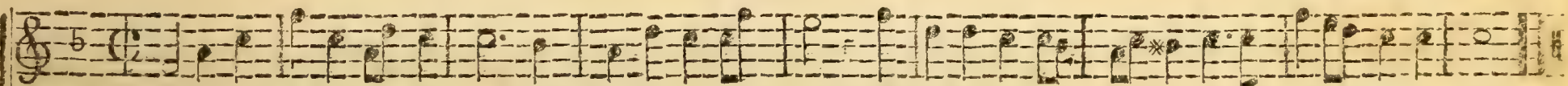
And—

Where—

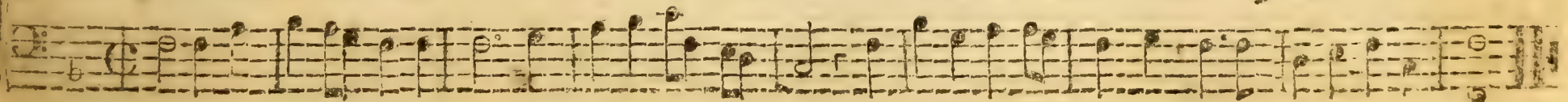
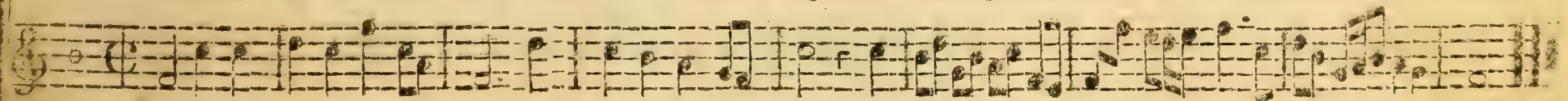


Winter.

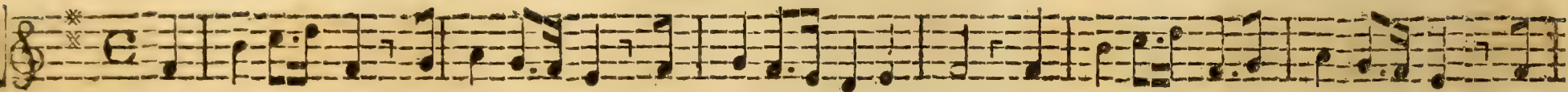
D. READ.



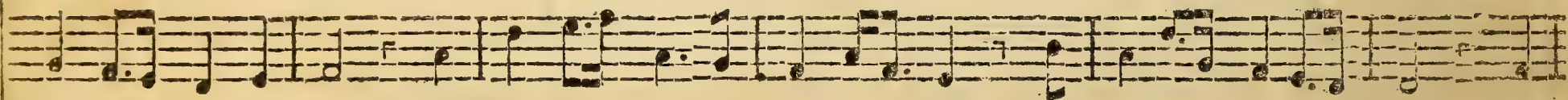
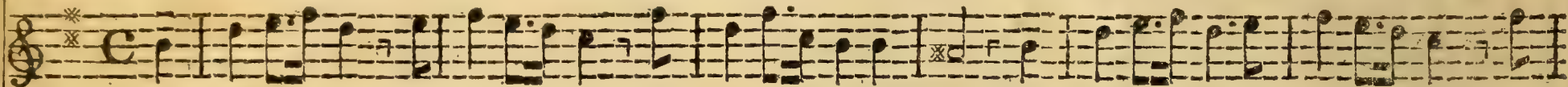
His hoary frost, his fleecy snow, Descends and clothes the ground; The liquid streams forbear to flow, In icy fetters bound.



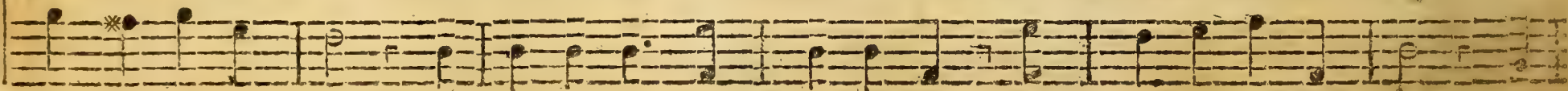
And.



O, if my soul were form'd for woe, How would I vent my sighs! Repentance should like rivers flow, From



both my streaming eyes: 'Twas for my sins my dearest Lord Hung on the cursed tree, And



groan'd away a dying life For thee, my soul, for thee. For thee, my soul, for thee.

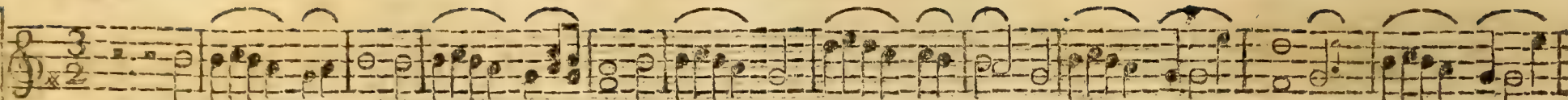
Ahley!

T. WILLIAMS. COLL.

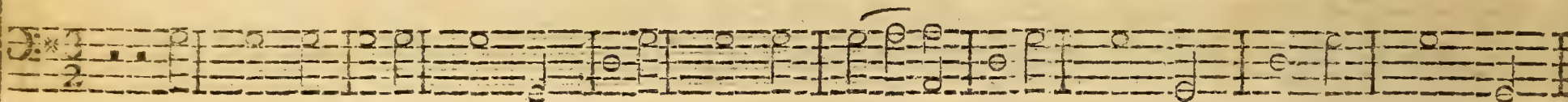
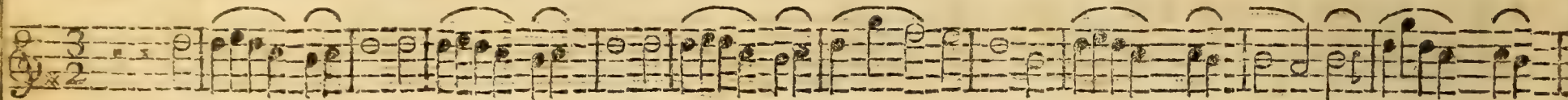
Air: *Andante.*

The promise was divinely free, Extensive was the grace; I will the God of Abrah'm be, And of his num'rous race.

Treble.



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

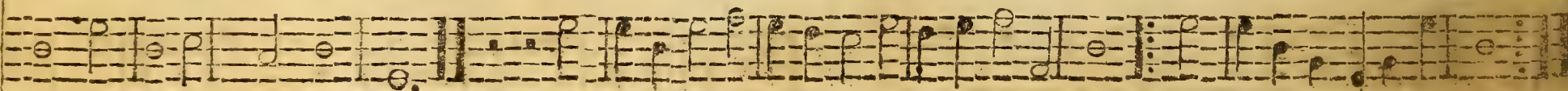
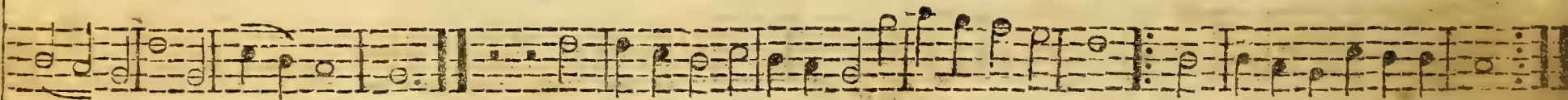


Soft.

Loud when repeated.



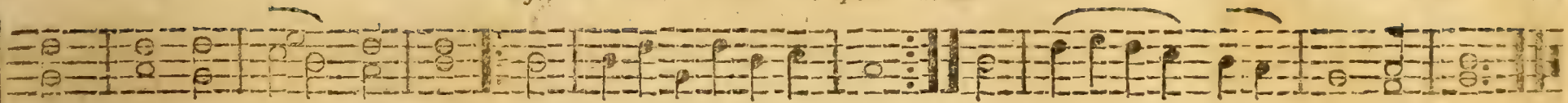
down, And glory shone around. Fear not, said he, for mighty dread Had seiz'd their troubled minds; Glad Tidings of great joy I bring



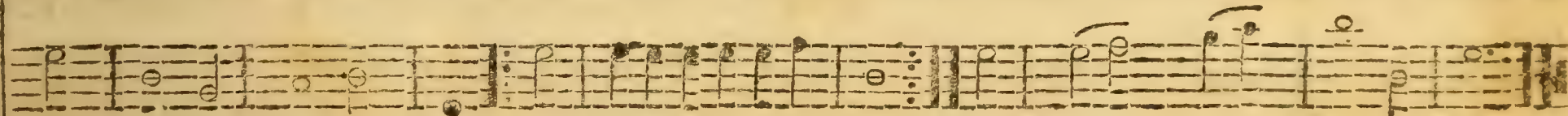
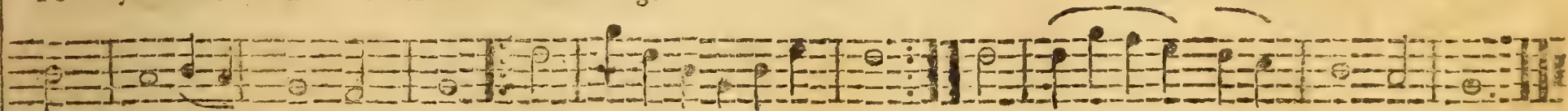
Glad Tidings Continued.

Soft.

Ref. Loud.

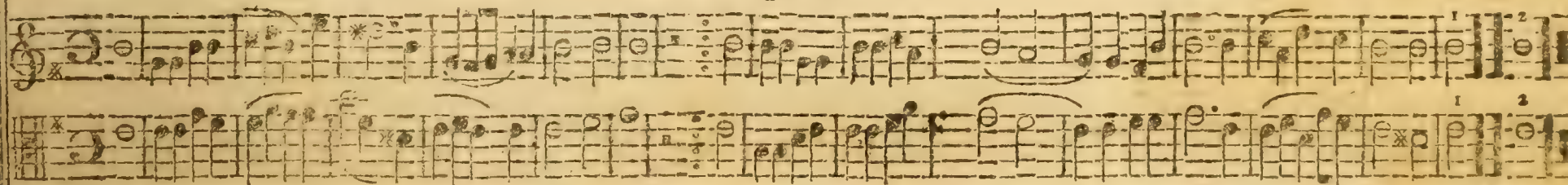


To you and all mankind. Glad tidings—

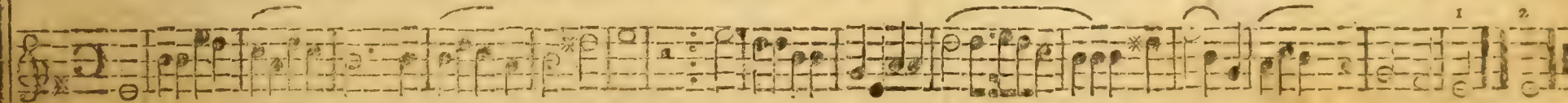


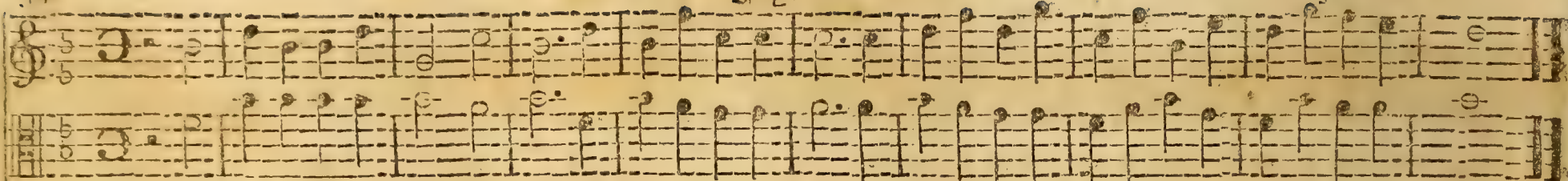
Virginia.

BROWNSON.

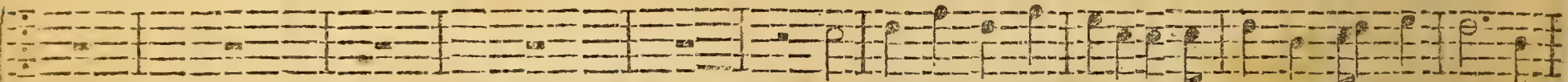
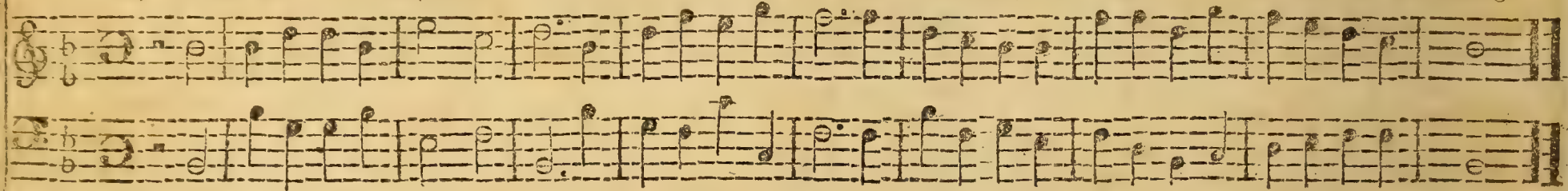


Thy words the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep, The—

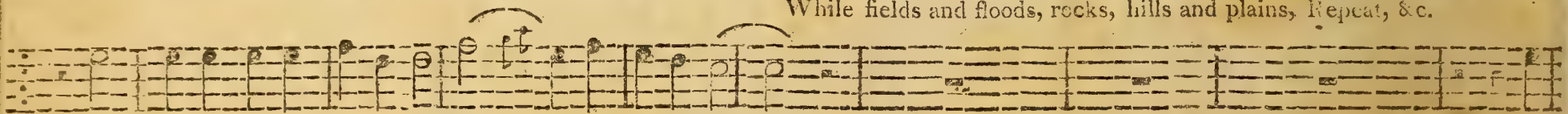




Joy to the world, the Lord is come, Let earth receive her king ; Let ev'ry heart prepare him room, And heav'n & nature sing.



While fields and floods, rocks, hills and plains, Repeat, &c.



Joy, to the earth, the Saviour reigns, Let men their songs employ,

Re-



While fields and floods, rocks, hills and plains Repeat the sounding joy, Repeat—

Joy Continued.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests and a final cadence.

p at the sounding joy, While fields and flood, rocks hills, and plains, Repeat—

Two staves of musical notation, continuing from the first system. The notation includes various note values and rests, ending with a double bar line and repeat dots.

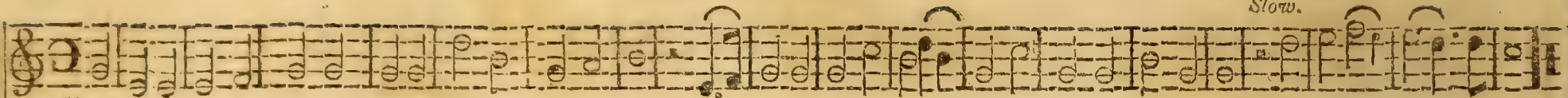
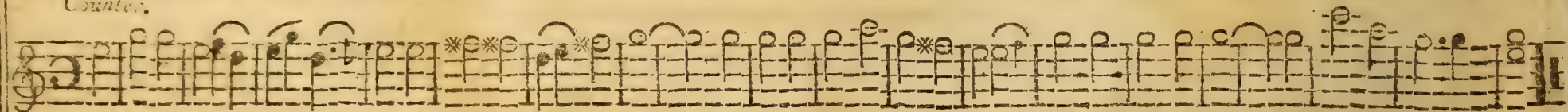
Gilward.

f. Ker.

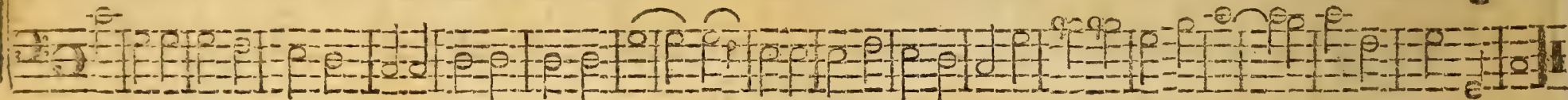
Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music features a 3/2 time signature and includes various note values and rests.

My God, what endless pleasures dwell Above at thy right hand, The courts below, how amiable, Where all thy graces stand.

Two staves of musical notation, continuing from the third system. The notation includes various note values and rests, ending with a double bar line and repeat dots.

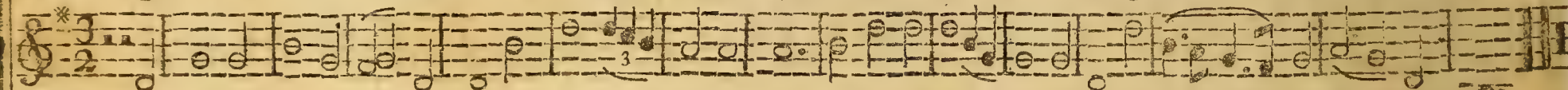
Slow.*Counter.*

Is there ambition in my heart? Search, gracious God, and see: Or, do I act a haughty part? Lord I appeal to thee, Lord—

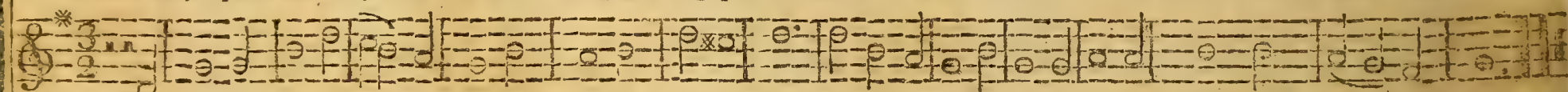


Demomark.

A. BULL.



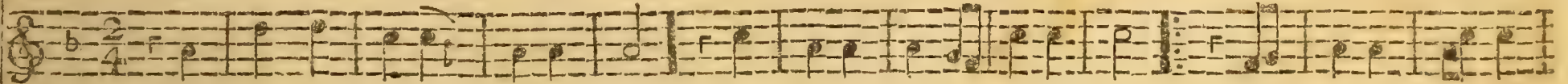
Come holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love, In these cold hearts of ours.



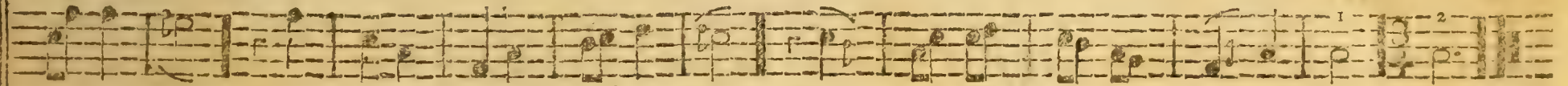
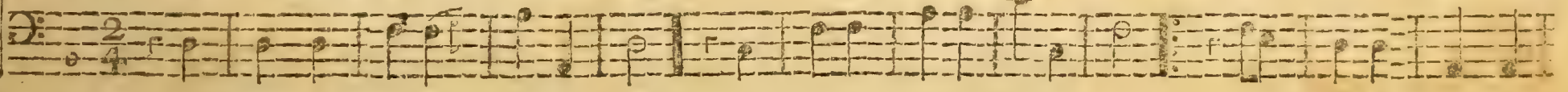
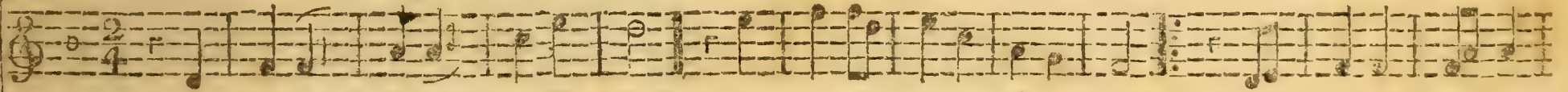
LONG METRES.

Precept.

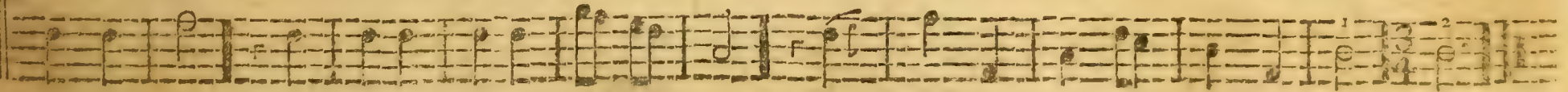
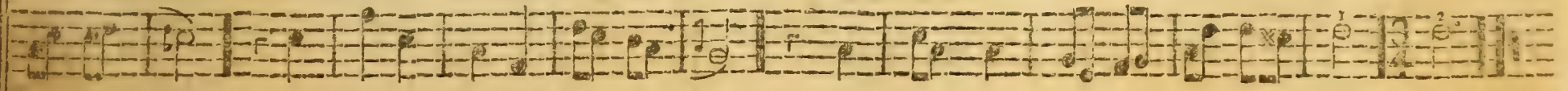
JANES.



AIR. Now in the heat of youthful blood, Remember your creator, God: Behold the months come

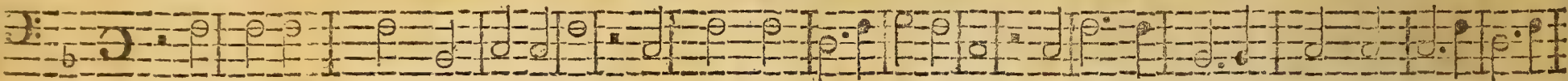
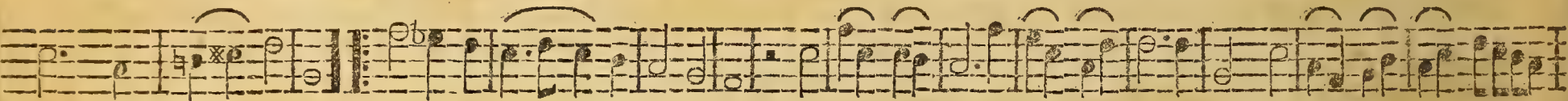


hast'ning on, When you shall say my joys are gone, When—

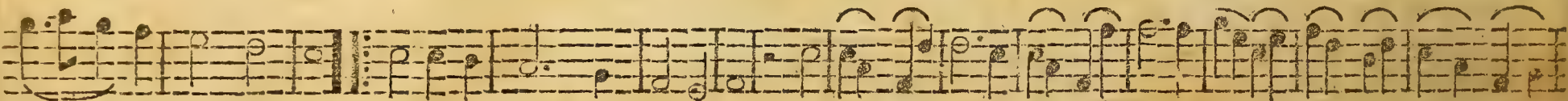


*Andante.**Pia.**Cres.*

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

*Grave.*

all thy truths at night! Sweet is the day of sacred rest; No mortal cares shall seize my breast; O may my heart in tune be

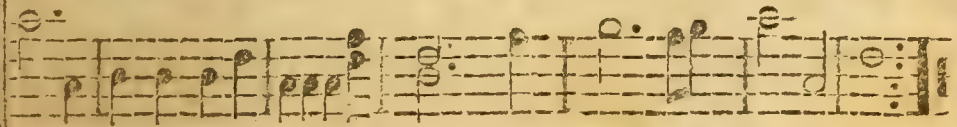
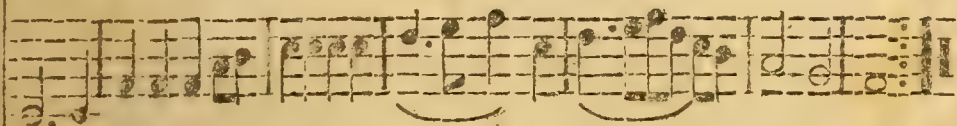


Pia.

Cres.



found, Like David's harp of solemn sound, Like—



AIR.



Would you behold the works of God, His wonders in the

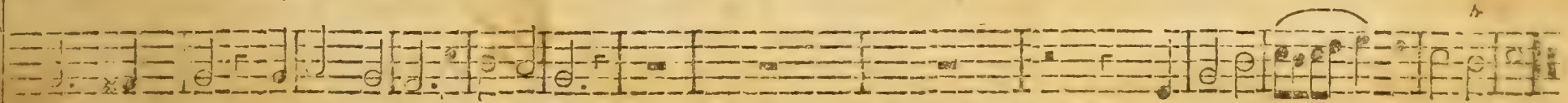


Soft.

Loud.



world abroad, Go with the mariners and trace The unknown regions of the seas. The unknown—



Who shall fulfil this boundless song? The theme surmounts an Angels tongue: How low, how

For.

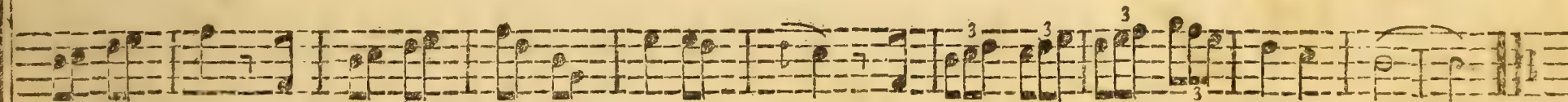
vain are mortal airs, When Gabriel's nobler harp despairs? When Gabriel's nobler harp despairs.



AIR.



Thus saith the High and Lofty One, "I sit upon my holy throne; My name is GOD, I



dwell on high— Dwell in mine own e - ter - ni - ty." Dwell in mine own eternity.



F

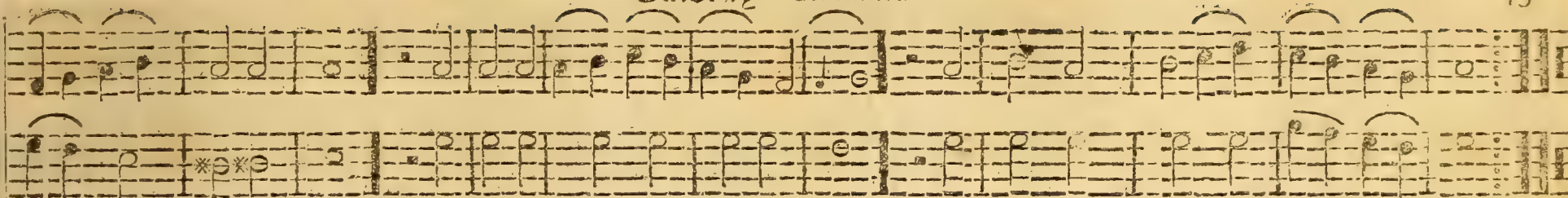
Slow.

He dies, the heav'nly Lover dies! Lo! Salem's Daughters weep around; A solemn darkness

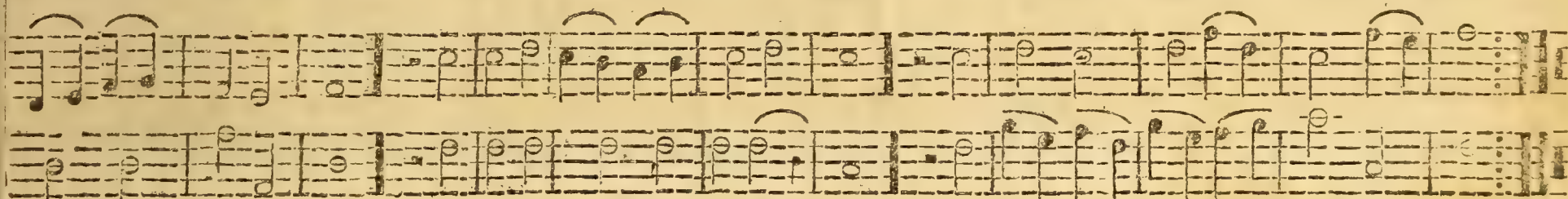
Affettuoso.

veils the skies, A sudden trembling shakes the ground. Come saints and drop a tear or two. For him who

Calvary Continued.



groan'd beneath your load; He shed a thousand drops for you, A thousand drops of richer blood.



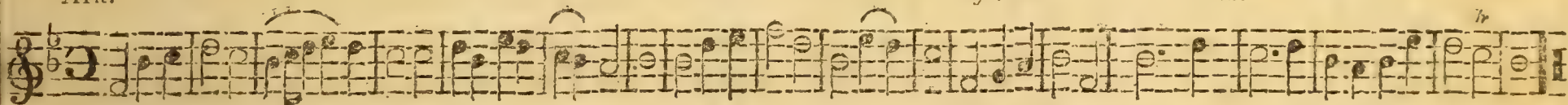
Gravesend.

T. WILLIAMS' COLL.

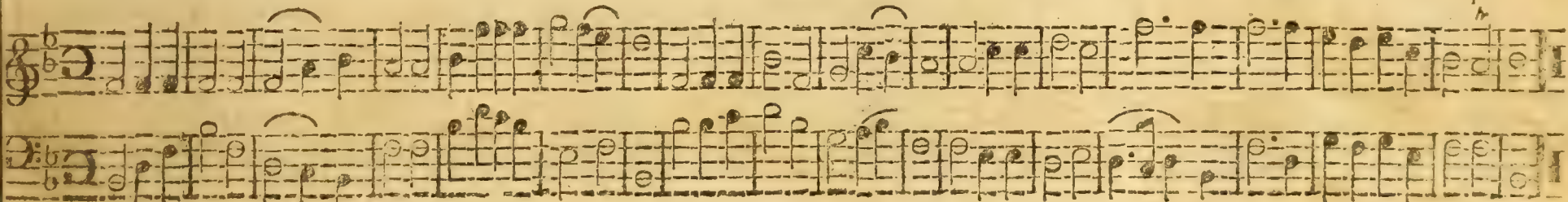
Air.

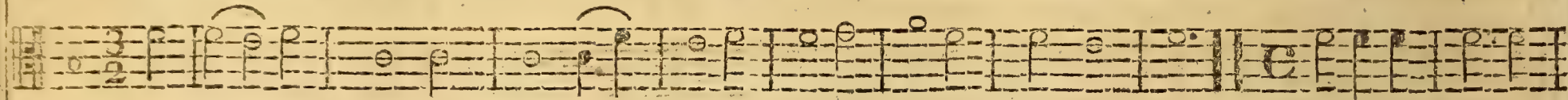
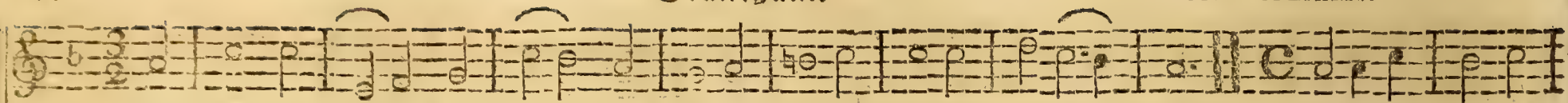
Soft.

Loud.

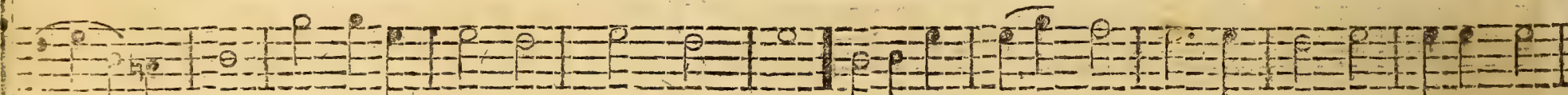
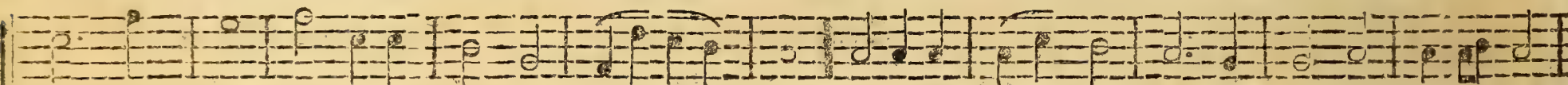
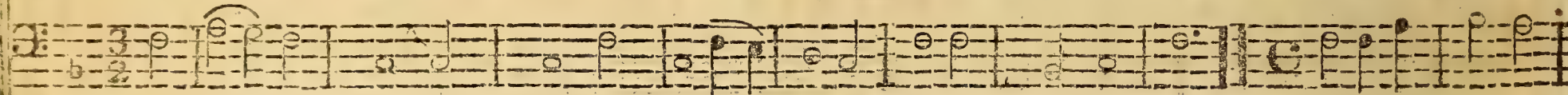
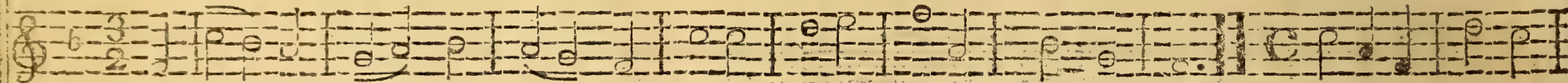


Let the sev'nth angel sound on high, Let shouts be heard thro' all the sky ! Kings of the earth with one accord, Give up your kingdoms to the Lord. Give up—

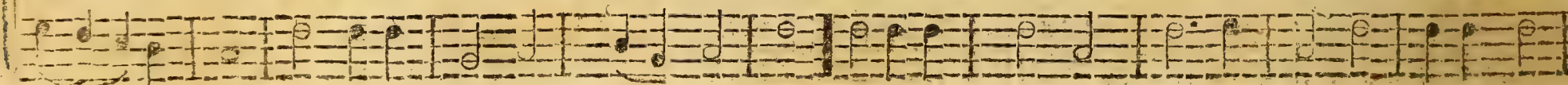
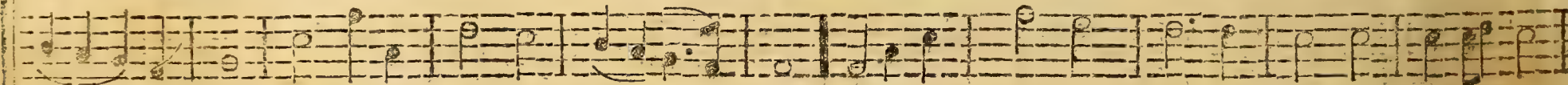


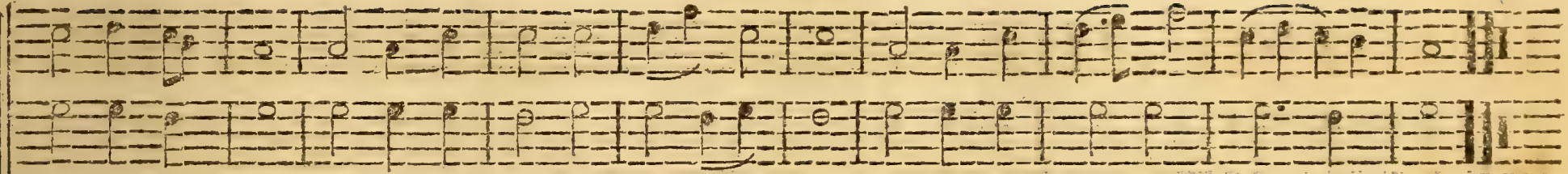


Great was the day, the joy was great, When the divine disciples met; While on their heads the

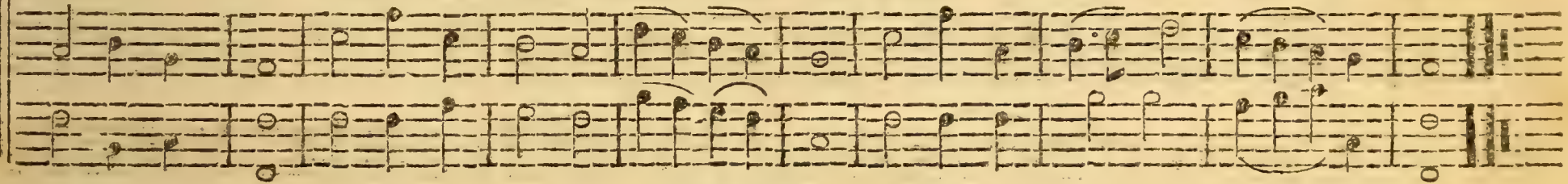


Spirit came, And sat like tongues of cloven flame. What gifts, what miracles he gave! And power to give,



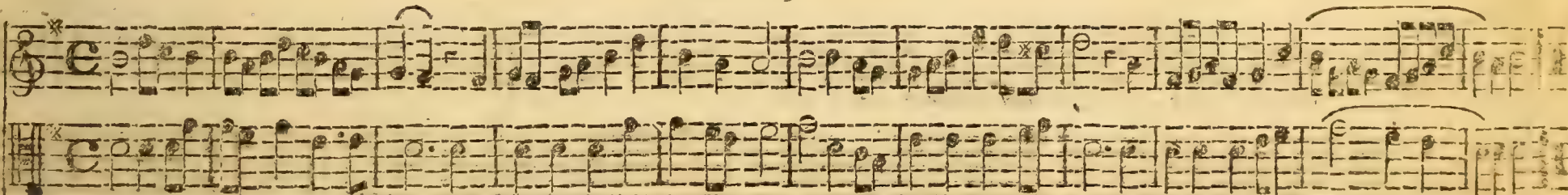


and pow'r to save; Furnish'd their tongues with wond'rous words, Instead of shields, and spears, and swords.



Corinth.

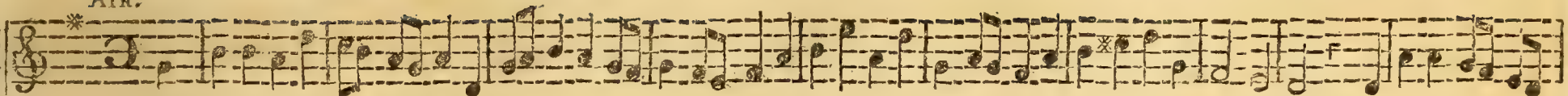
B. CUZENS.



Jesus we bless thy Father's name; Thy God and ours are both the same; What heav'nly blessings from his throne Flow down to sinners through his Son!



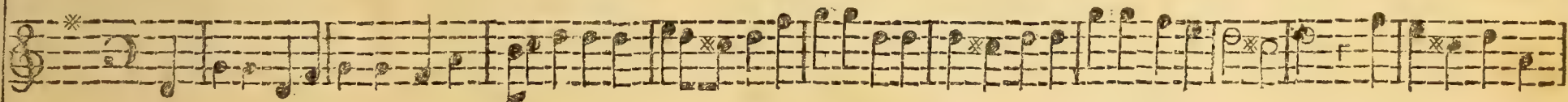
Air.



Sweet is the work, my God, my King,

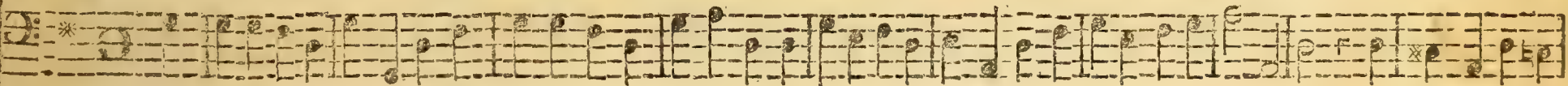
To shew thy love by morning light,

Sweet is the day of



To praise thy name, give thanks and sing,

And talk of all thy truth at night.



Soft.

Loud.

Soft.

Loud.



sacred rest,

O may my heart in tune be found;

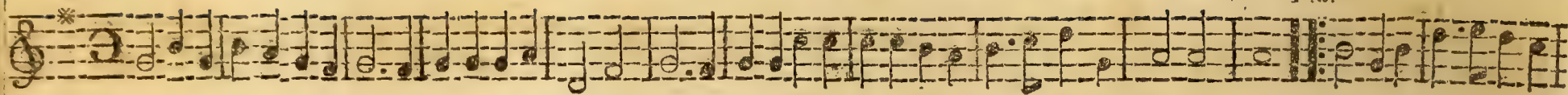
Like David's harp of solemn sound.



No mortal cares shall seize my breast :

Like David's harp of solemn sound.



Pia.

I feel my Saviour's cheering voice ;

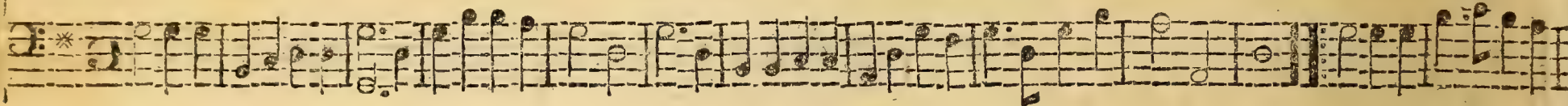
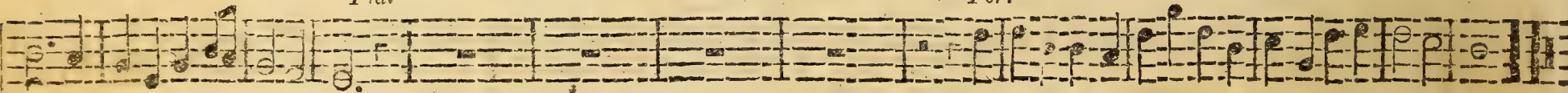
And longs to join immortal lays.

Air.

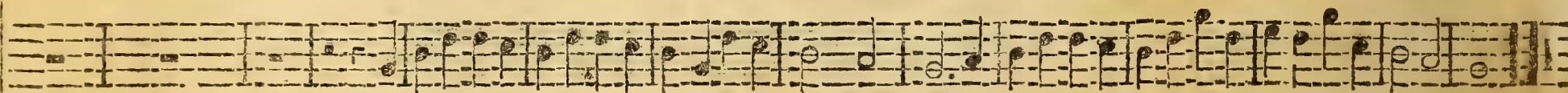
Now can my soul in God rejoice,

My heart awakes to sing his praise

Hold me, O Jesus, in thine

*Pia.**For.*

And cheer me with immortal charms,



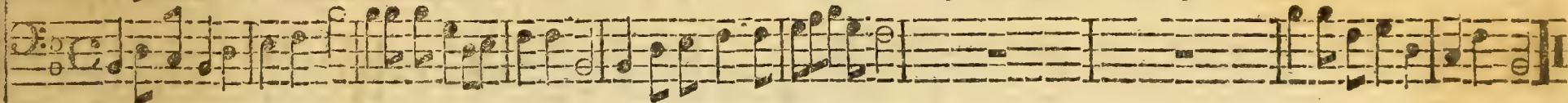
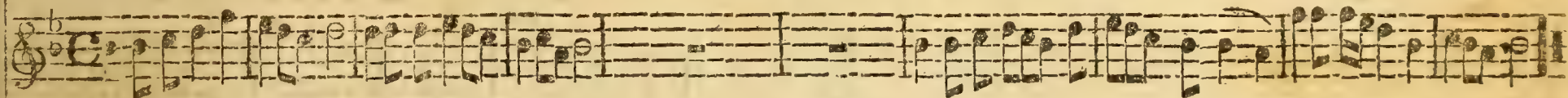
arms,

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



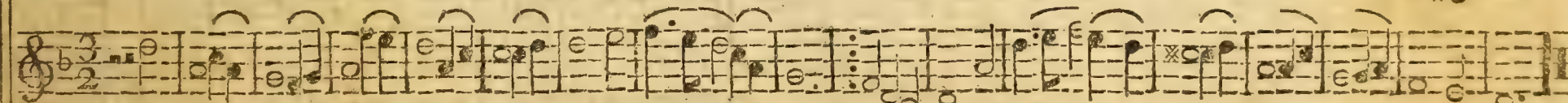
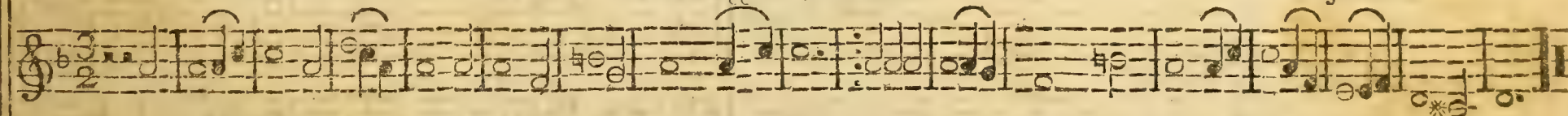


Mortals, can you refrain your tongue, When nature all around you sings? O for a shout from old & young, From humble swains, & lofty kings?

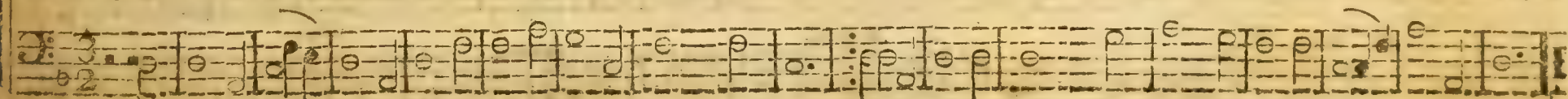


Sorrow's Tear.

JENKS.



Sweet spirit, if thy airy sleep, Nor sees my tears, nor hears my sighs; O, I will weep, in lux'ry weep, Till the last heart's drop fill mine eyes.



Celebration.

JANES.

TENOR. *Maestoso.*

Soft.

Loud.

Soft.

Loud.

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

TREBLE.

VOCAL BASS.

INSTRUMENTAL BASS.

Andante.

Soft.

sound it dreadful down to nell.

The Lord how absolute he reigns ! Let ev'ry angel bend the knee ! Sing of his love in heavenly strains, Sing of his love in

sing,

Celebration Continued.

Cres.

Loud.

Sym. Andante.

The first system of music consists of two staves. The upper staff features a melodic line with several slurs and a fermata over the final measure. The lower staff provides a harmonic accompaniment with chords and moving lines.

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

The second system of music continues the piece. It features a more complex melodic line in the upper staff, including a triplet of eighth notes. The lower staff continues with a steady accompaniment.

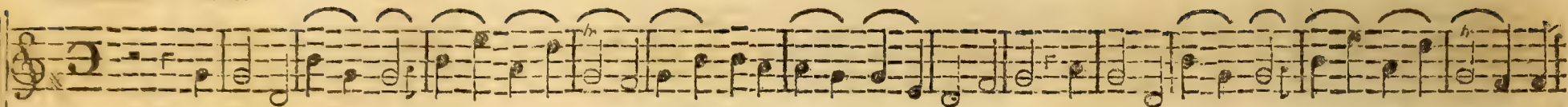
Os naburg.

HANDEL.

Air.

The third system of music is an 'Air' and consists of three staves. The upper staff is the vocal line, starting with a treble clef and a common time signature. The middle and lower staves are for the keyboard accompaniment, with the lower staff using a bass clef. The piece concludes with a final cadence on all three staves.

Now be my heart inspir'd to sing The glories of my Saviour King, Jesus the Lord, how heav'nly fair His form ! how bright his beauties are !

TREBLE. *Vivace.*

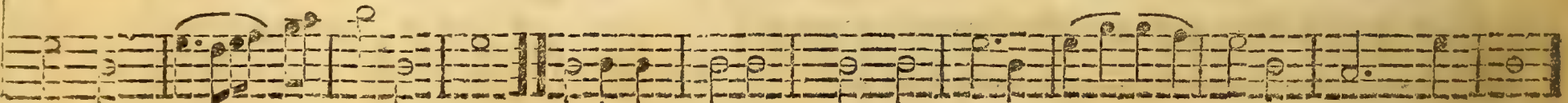
TENOR.



BASS. The voice of my beloved sounds Over the rocks and rising grounds ; O'er hills of guilt, and seas of grief, He

*Soft.**Cres.*

leaps, he flies to my relief! Now through the veil of flesh I see, With eyes of love he looks on me ;



Rapture Continued.

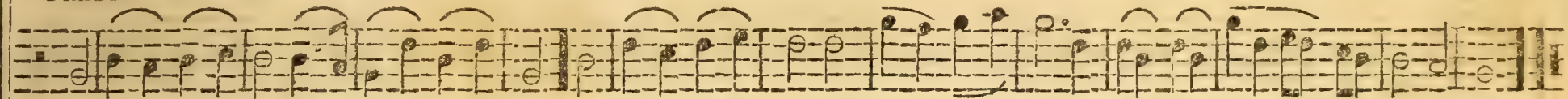
Soft.

Cres.

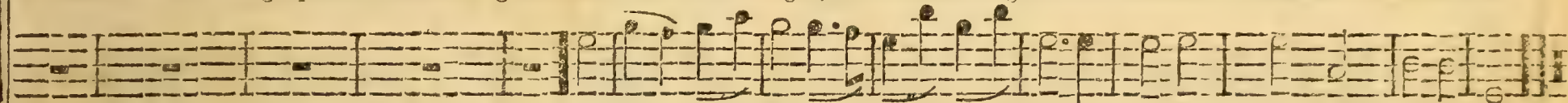


TREBLE.

TENOR.

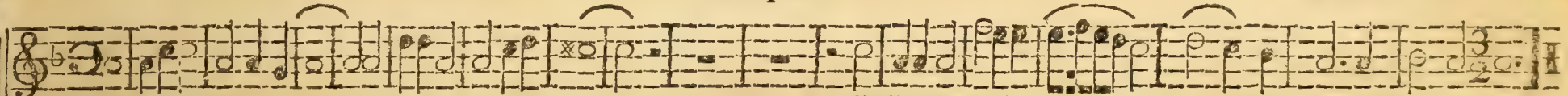


Now in the gospel's clearest glass Now in the gospel's clearest glass He shews the beauties of his face.

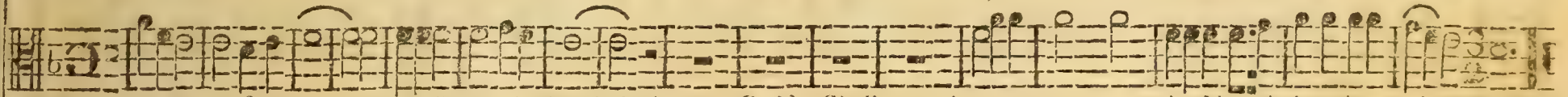


Harps.

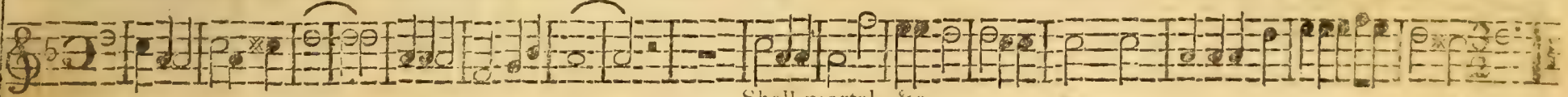
READ.



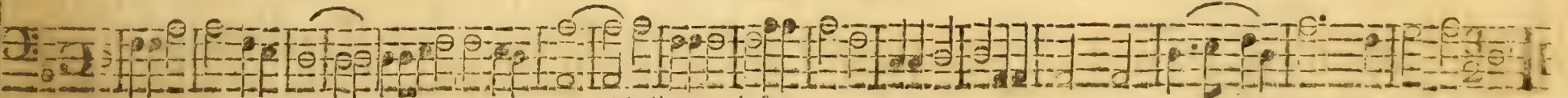
Shall mortal, &c.



Shall the vile race of flesh and blood Contend with their Creator God? Shall mortal worms presume to be More holy, wise, or just than he!

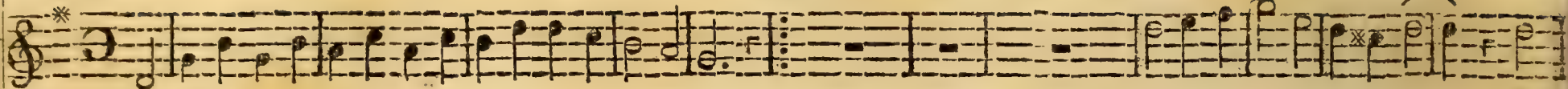


Shall mortal, &c.

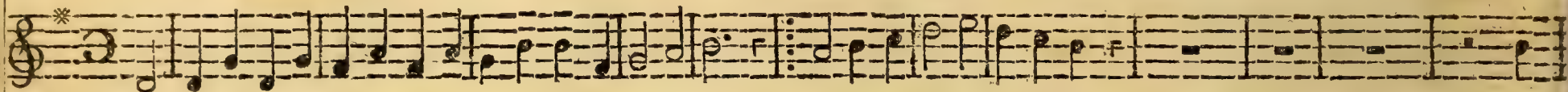


Shall mortal, &c.

AIR.

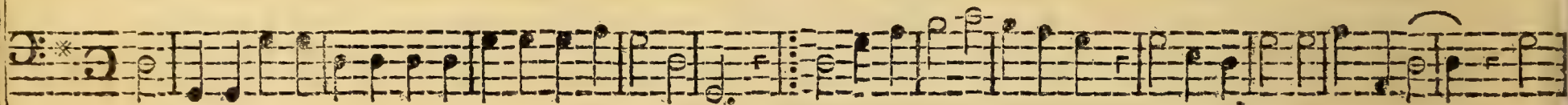
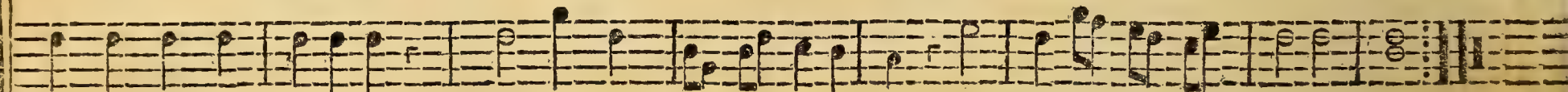
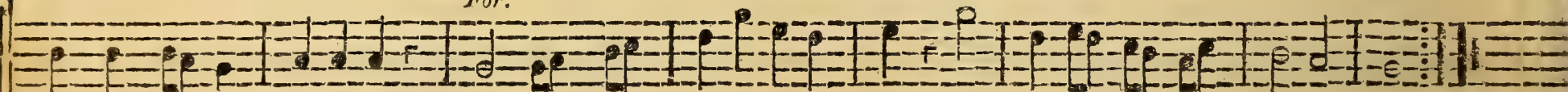
*Pia.**For.*

And where's thy vict'ry boasting grave?



Say live forever wond'rous king, Born to redeem and strong to save; Then ask the monster, where's thy sting?

Then

*For.*

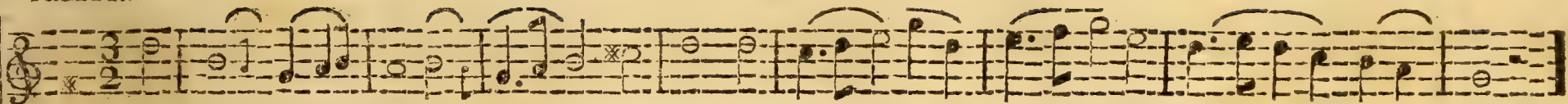
ask the monster, where's thy sting? And where's thy vict'ry boasting grave? And where's—



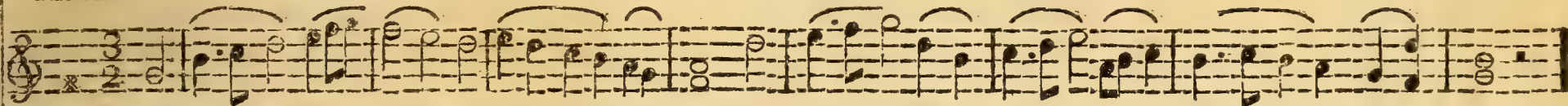
Symphony.

JANES.

TREBLE

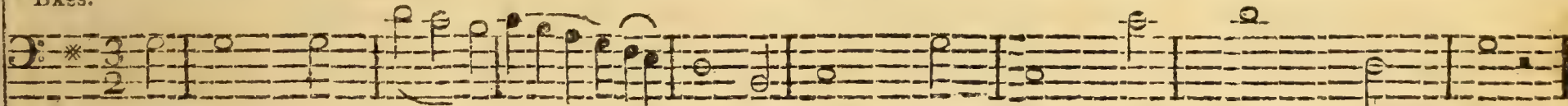


TENOR.

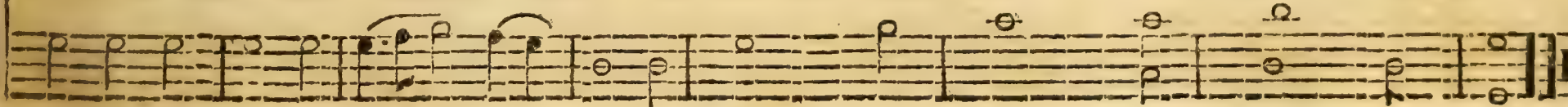


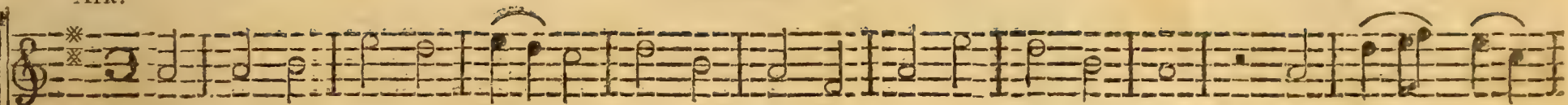
Let the shrill trumpet's warlike voice Make rocks and hills his praise rebound ;

BASS.

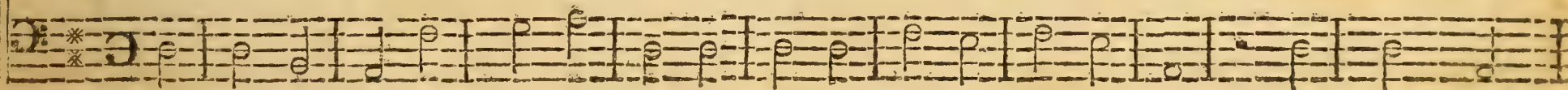
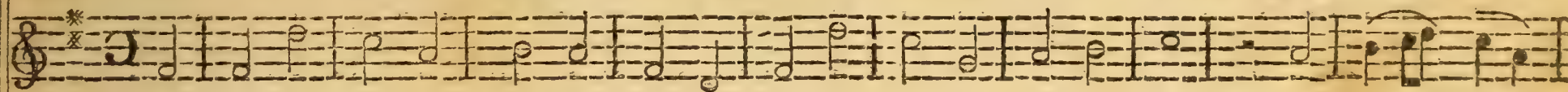


Praise him with harp's melod'ous noise, And gentle psaltry's silver sound.

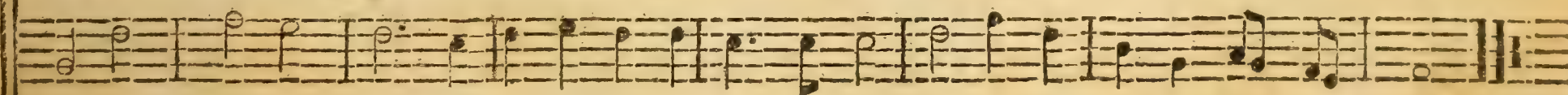




Thus saith the high and lofty One, I sit upon my holy Throne; My name is



God, I dwell on high Dwell in mine own Eternity. Dwell in mine own Eternity.



The first system of music consists of two staves. The upper staff is a treble clef staff with a common time signature (C). The lower staff is a bass clef staff. The music is written in a simple, hymn-like style with quarter and half notes.

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years are one e-

The second system of music continues the melody from the first system. It features a treble clef staff and a bass clef staff. The lyrics "ternal day, Nor must thy children die so soon, Nor must thy children die so soon." are positioned below the staves.

ternal day, Nor must thy children die so soon, Nor must thy children die so soon.

The third system of music concludes the piece. It consists of a treble clef staff and a bass clef staff. The music ends with a double bar line and repeat signs on both staves.

Moderato. Private.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. There are some asterisks and other markings above the notes in the first few measures.

Jesus shall reign where e'er the Sun Does his successive journies run : His kingdom stretch from shore to

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. There are some asterisks and other markings above the notes in the first few measures.

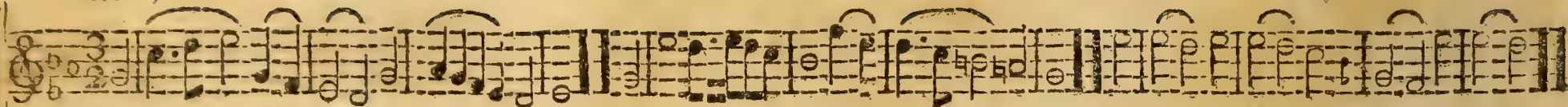
Soft.

Loud.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. The notation is more complex, with many beamed notes and slurs.

shore, Till moons shall wax and wane no more, Till moons shall wax and wane no more.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. The notation is more complex, with many beamed notes and slurs.

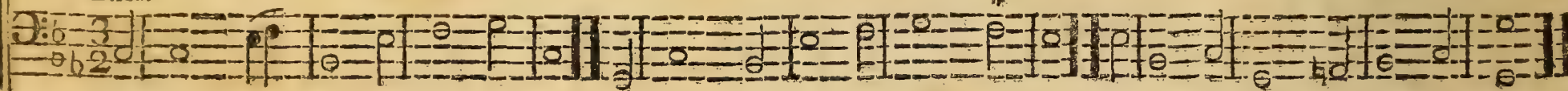
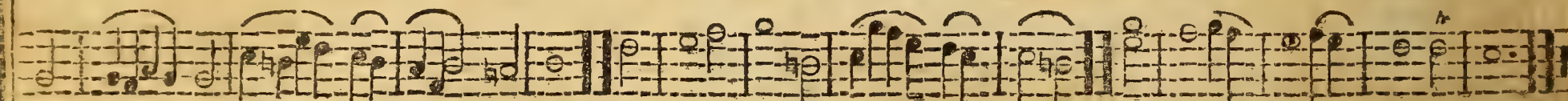
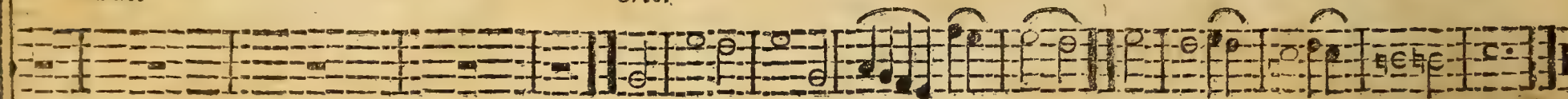
Treble,

TENOR.



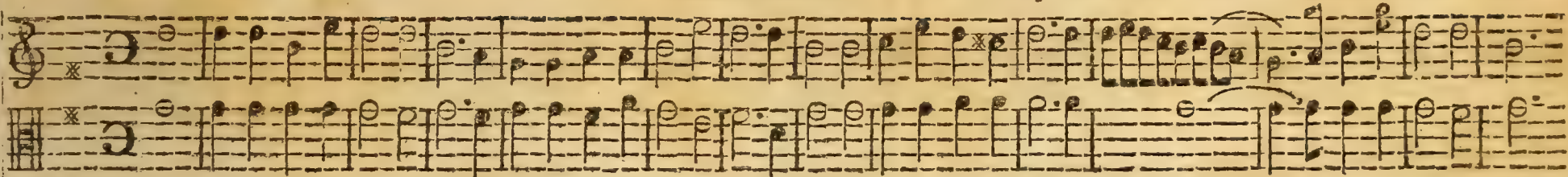
Show pity Lord; O Lord, forgive, Let a repenting sinner live; Are not thy mercies large and free?

BASS.

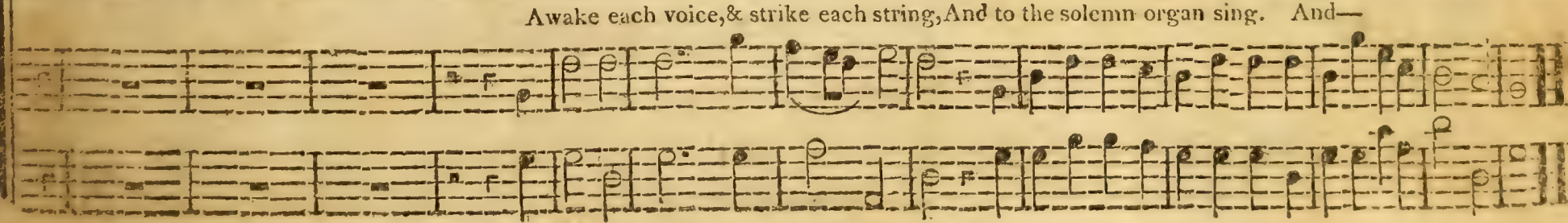
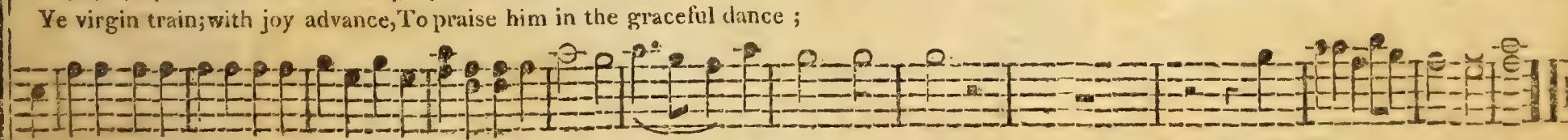
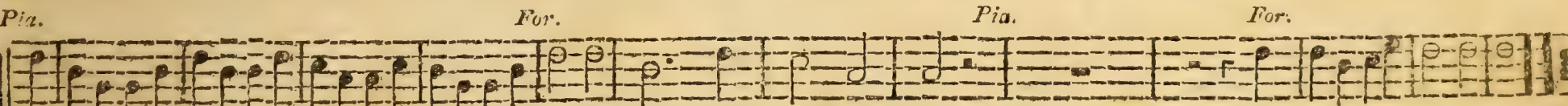
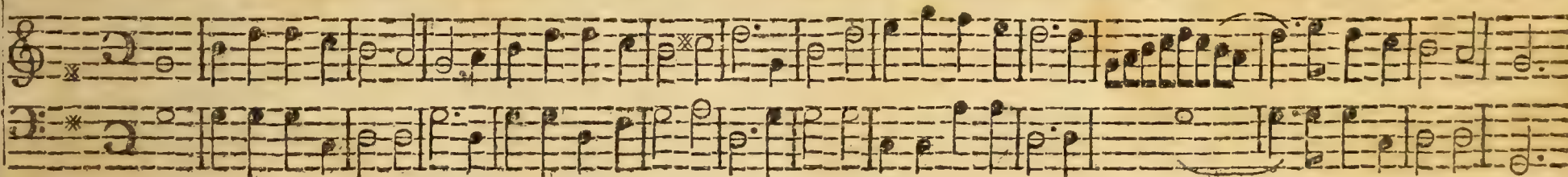
*Pianis.**Cres.*

May not the contrite trust in thee? Are not thy mercies large and free? May not the contrite trust in thee?





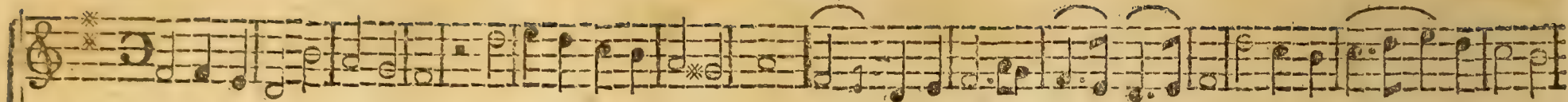
Awake the trumpet's piercing sound To spread your sacred pleasure round; While softer music tunes the lute, The warbling harp, the breathing flute.



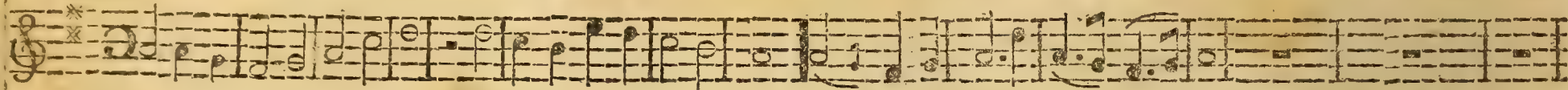
Awake each voice, & strike each string, And to the solemn organ sing. And—

Affection.

JANES.

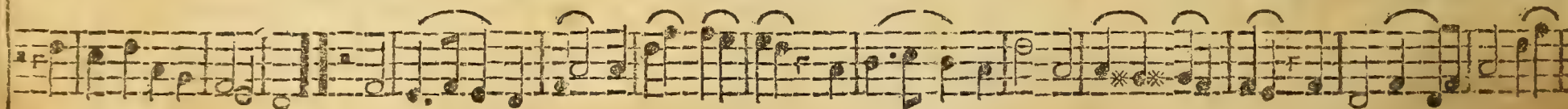
Soft.

TENOR.



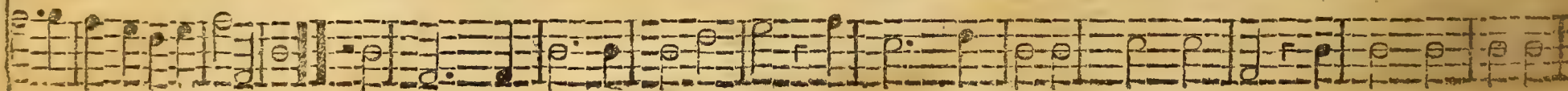
Kind is the speech of Christ, our Lord, Affection sounds in ev'ry word; Lo, thou art fair my love he cries. Not the young doves have sweeter

BASS

*Loud.**Doice.*

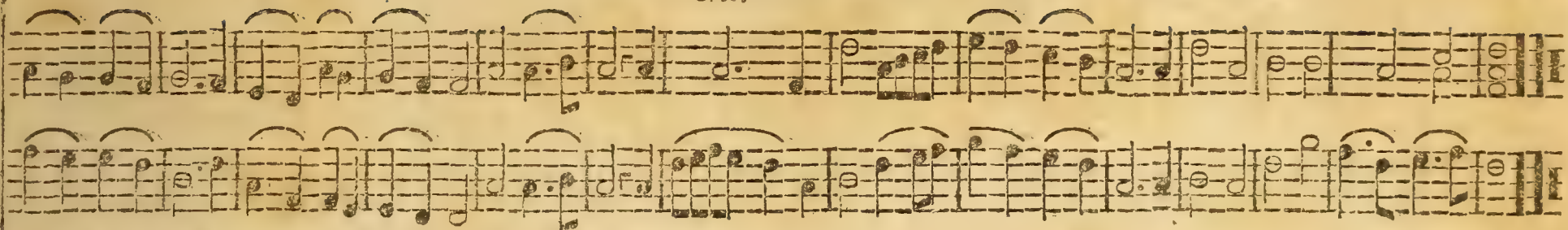
eyes. Not the—

Sweet are thy lips, thy pleasing voice Salutes mine ear with secret joys; No spiee so much de-

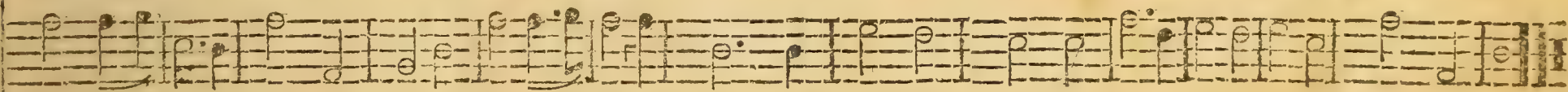


Affection Continued.

Cres.



lights the smell, Nor milk nor honey tastes so well. No spice—



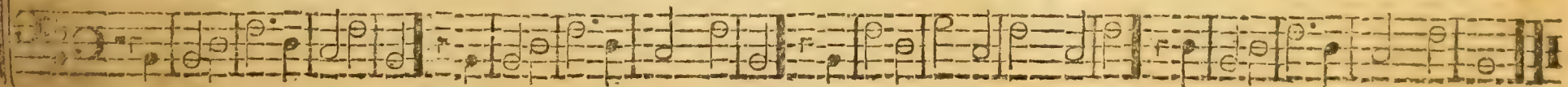
Condolence, or Pleyel's Hymn.

PLEYEL.

Very Slow.



So fades the lovely blooming flow'r, Frail, smiling solace of an hour ; So soon our transient comforts fly, And pleasure only blooms to die !



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

Behold the
Behold the rising billows

Behold the rising billows roll to overwhelm his holy soul—
Behold the rising billows roll To overwhelm his holy soul—
rising billows roll To overwhelm his holy soul. To—
roll, To— To—

SHORT METRES.



Mount Ephraim.

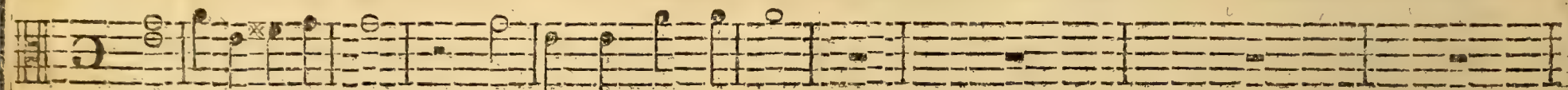
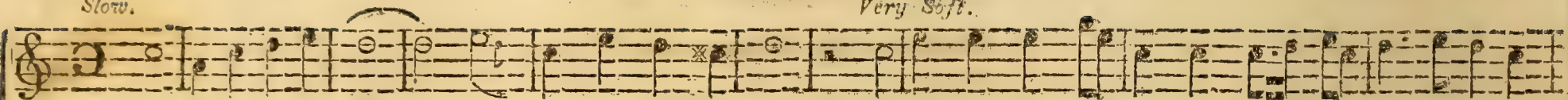
B. MILGROVE.

Your harps, ye trembling saints, Down from the willows take ; Loud to the praise of Christ the Lord Bid every string awake.

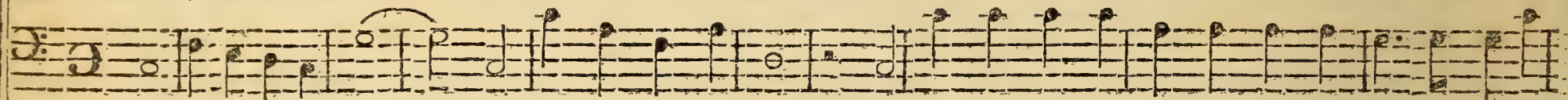
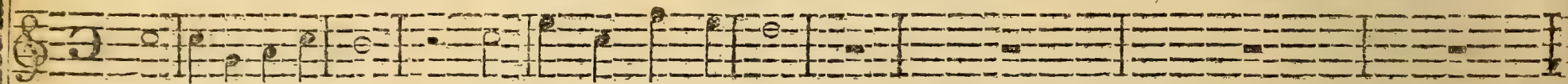
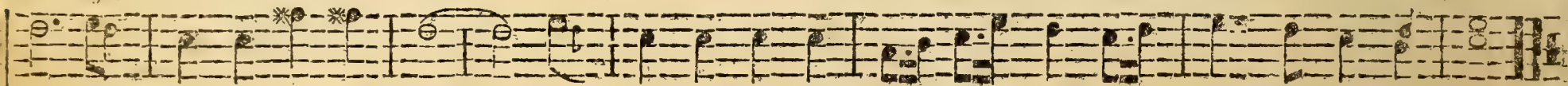
Peckham.

I. SMITH.

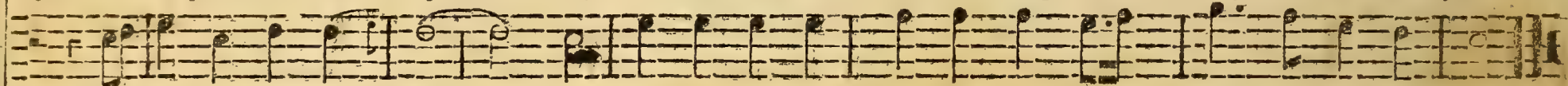
The Lord declares his will, And keeps the world in awe ; Amidst the smoke on Sinai's hill Breaks out his fiery law.

*Slow.**Very Soft.*

O let thy God and King Thy sweetest thoughts employ ; Thy children shall his honor sing In palaces of

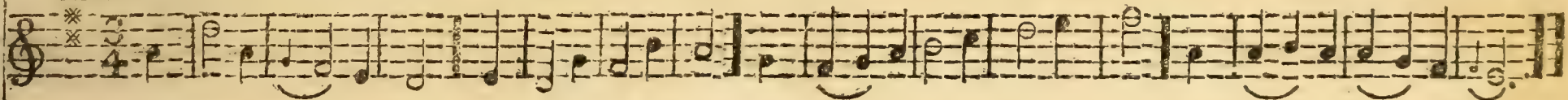
*Soft.**Loud.*

joy, In palaces, of joy. Thy children shall his honor sing In palaces of joy.

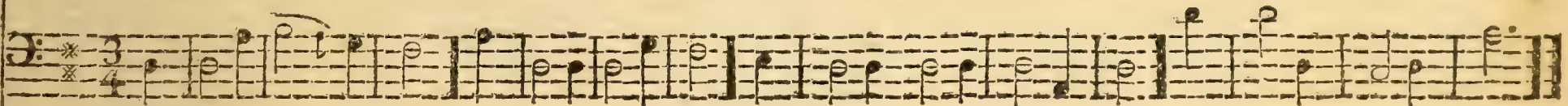
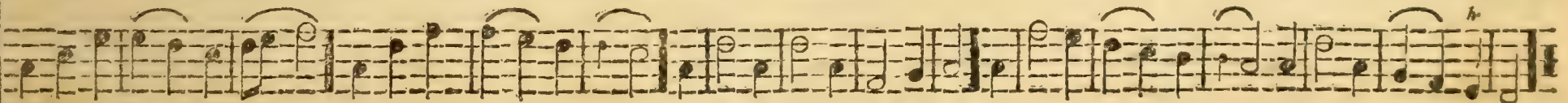
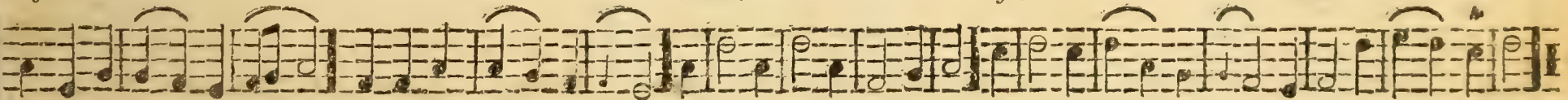




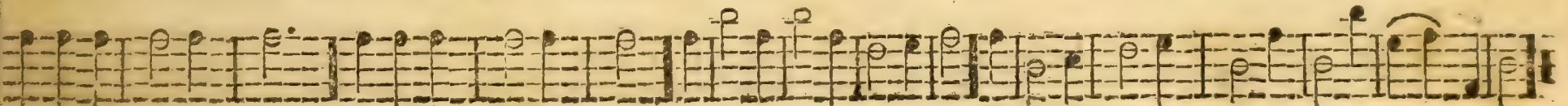
AIR.



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

*Soft.**Loud.**Soft.**Loud.*

High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our—



AIR.



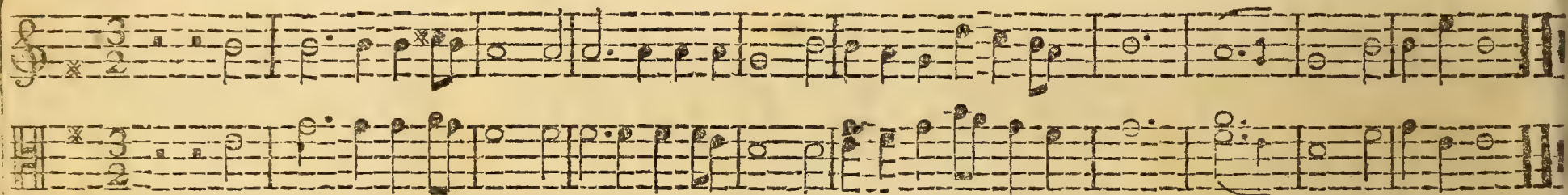
Behold the morning sun Begins his glor'ous way ! His beams through all the nations run, And life and light convey, And life—



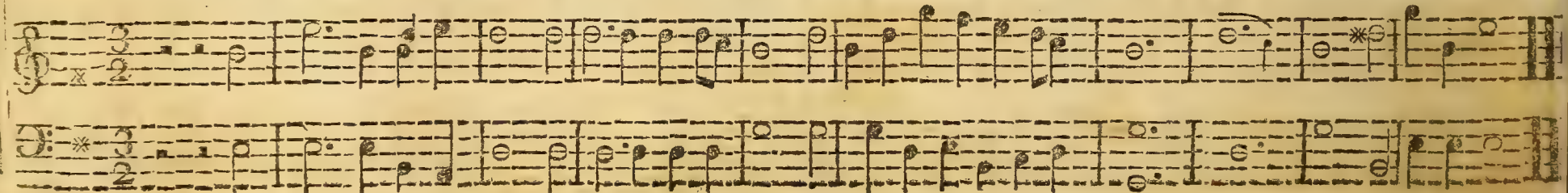
Complaint.

JANES.

Grave.

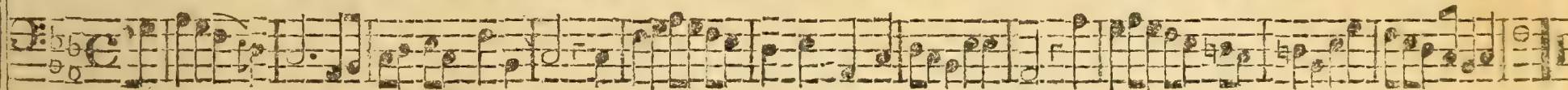
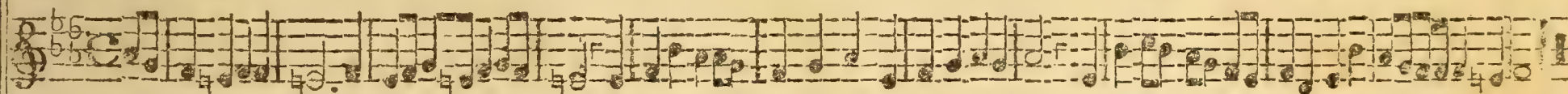


My sorrows, like a flood, Impatient of restraint, Into thy bosom, O my God, Pour out a long complaint.





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



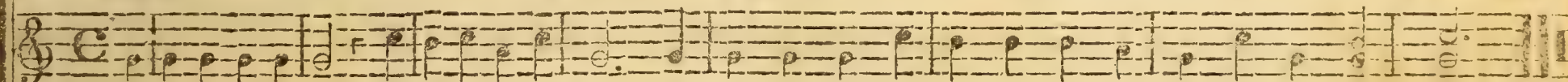
Cuba.

JANES.

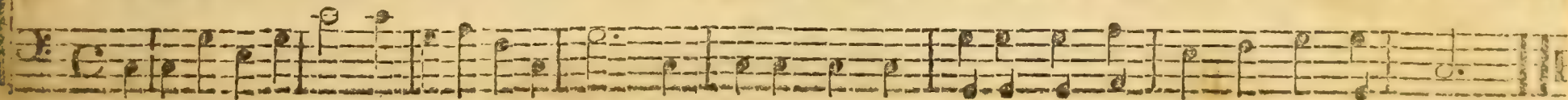
Treble.



Secundo.



Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard?



Soft.

Loud.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music begins with a common time signature 'C' and features a series of quarter and eighth notes, followed by several measures of rests.

Arise, my gracious God, And make the wicked flee ; They are but thy chastising rod, They

The second system of music continues from the first. It features two staves in treble and bass clefs with a key signature of two flats. The melody continues with various note values and rests, maintaining the same musical structure as the first system.

The third system of music continues the piece. It consists of two staves in treble and bass clefs with a key signature of two flats. The notation includes various rhythmic patterns and rests, concluding with a double bar line.

are but thy chastising rod To drive thy saints at thee

Carey-Street.

H. E.

AIR.

The 'Carey-Street' section is marked 'AIR.' and consists of two staves in treble and bass clefs with a key signature of one flat (B-flat). The melody is characterized by a more active and rhythmic pattern than the previous section, featuring many eighth and sixteenth notes.

My soul, repeat his praise, Whose mercies are so great ; Whose

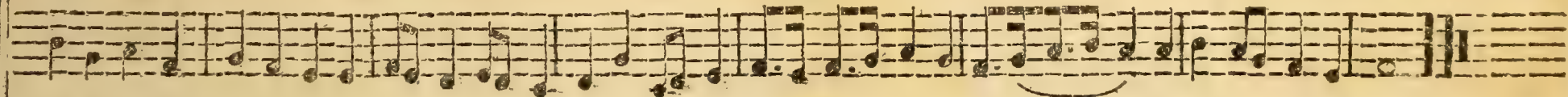
Carey-Street Continued!

Soft.

Loud.



anger is so slow to rise, Whose anger is so slow to rise, So ready to abate, So ready to abate.



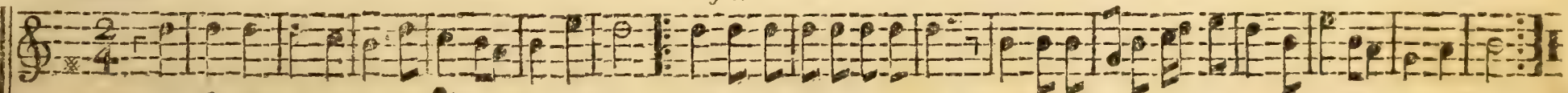
Harmony.

JANES.

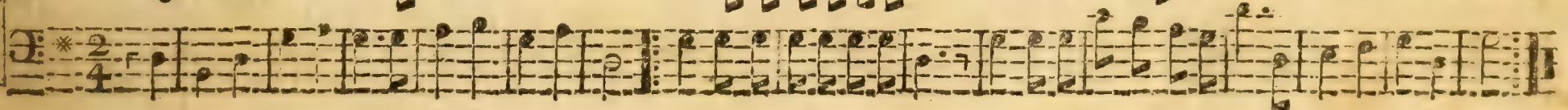
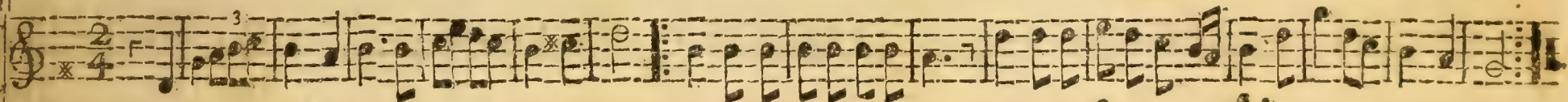
Vivace.

Soft.

Loud.



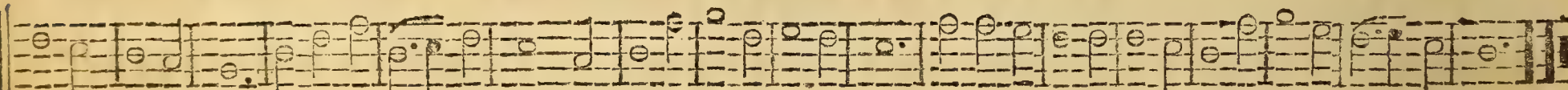
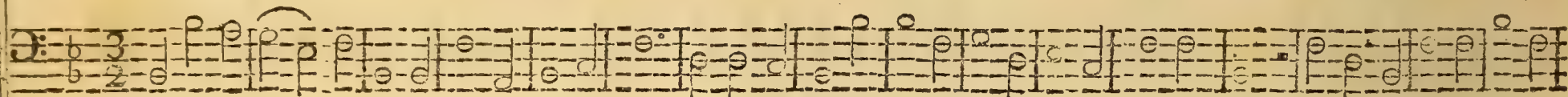
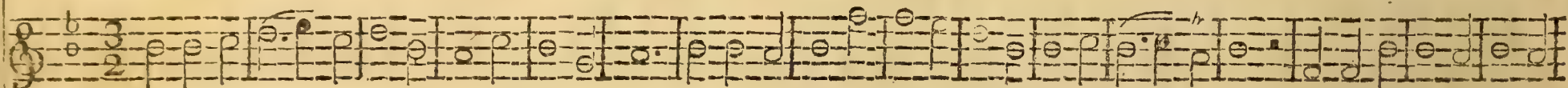
Ye humble souls rejoice And cheerful praises sing; Wake all your harmony of voice, Wake— For Jesus is your king.



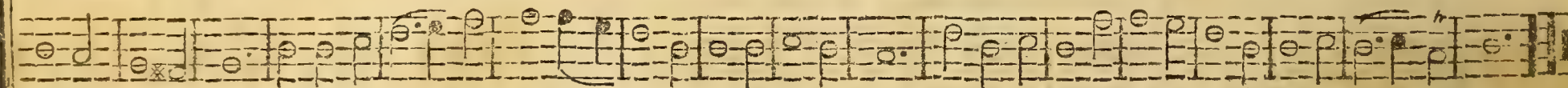
AIR.



Firm & unmov'd are they That rest their souls on God; Firm as the mount where David dwelt, Or where the ark abode. As mountains stood to guard the

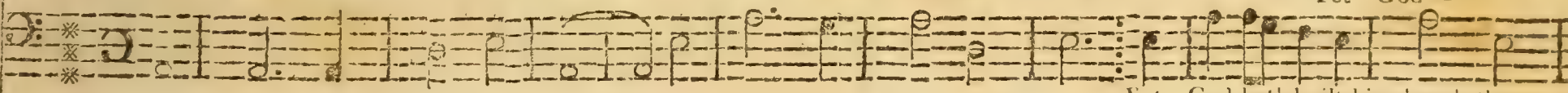


city's sacred ground, So God and his almighty love Embrace his saints around. So God and his almighty love Embrace his saints around.



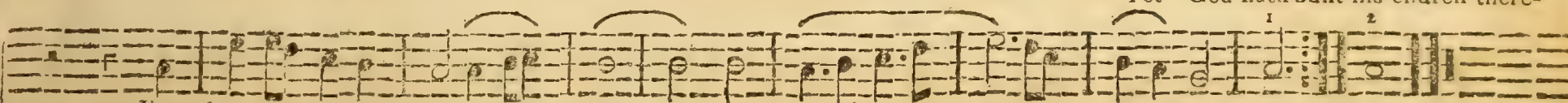


AIR. See what a living Stone The builders did refuse; Yet

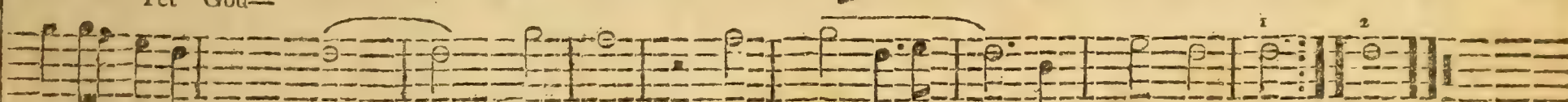


Yet God—

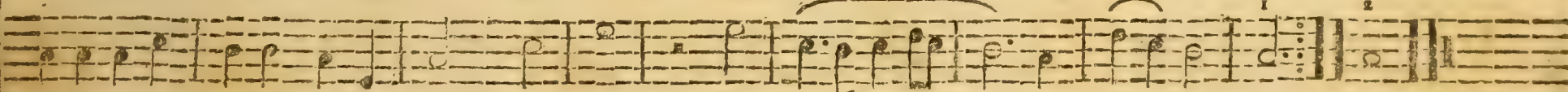
Yet God hath built his church there—



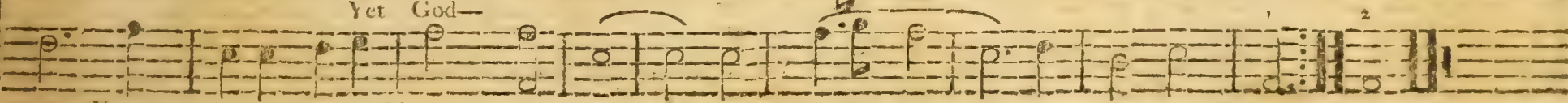
Yet God—



God hath built his church thereon, In spite of envious Jews.



Yet God—

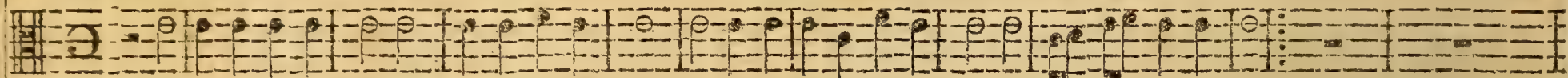


ou, Yet—

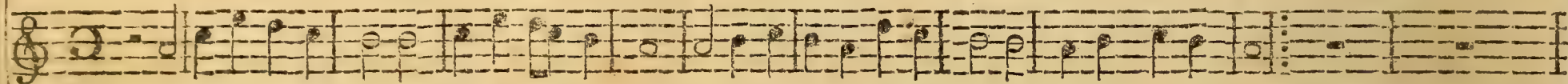
K



And



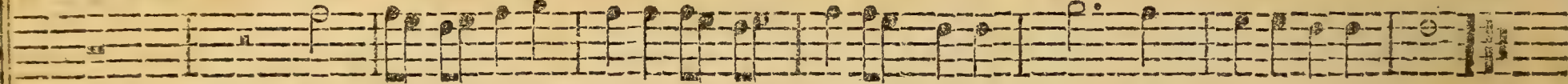
And must this body die, This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?



And must these active



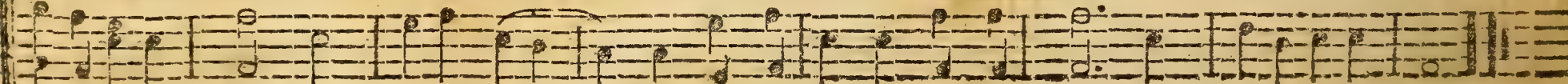
must these active limbs of mine Lie mould'ring in the clay, Lie— Lie—



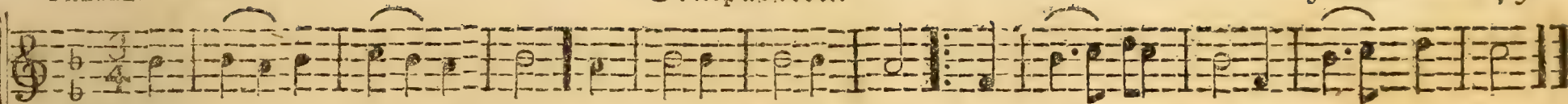
And must these active limbs of mine Lie mould'ring in the clay, Lie—



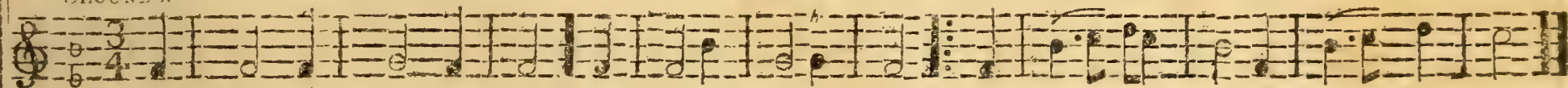
And must these active limbs of mine Lie mould'ring in the clay, Lie—



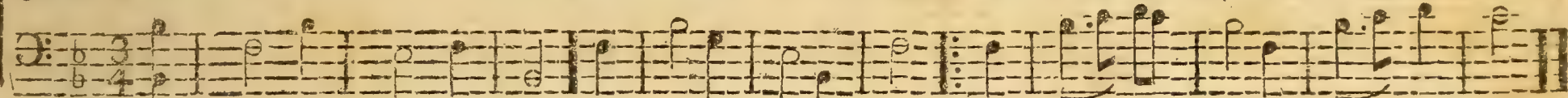
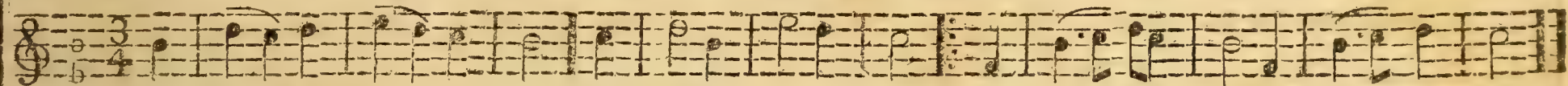
limbs of mine Lie mould'ring in the clay, And must—



SECUNDO.



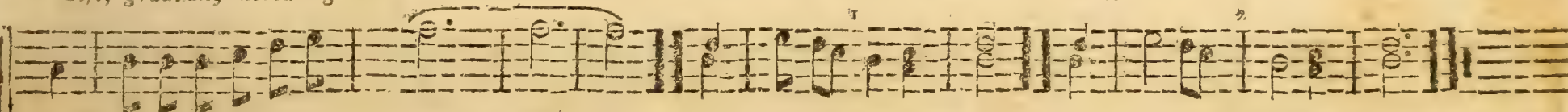
My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise,



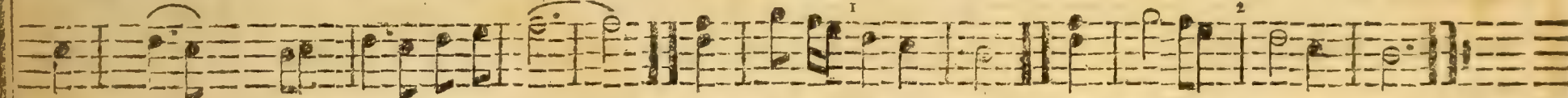
Soft, gradually increasing to Loud.

Dim.

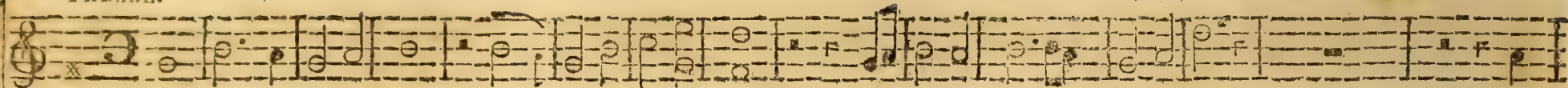
Loud.



Whose anger is so slow to rise, So ready to abate.



TREBLE.

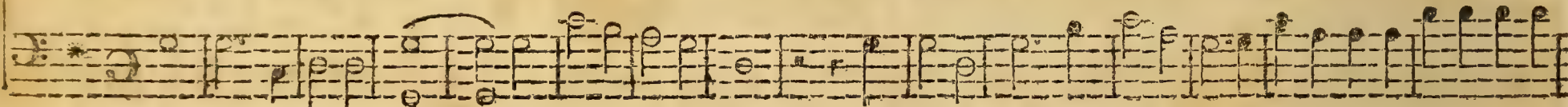


The—

TENOR.

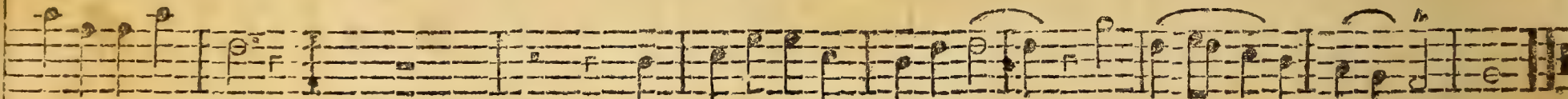


Come, sound his praise abroad ; And hymns of glory sing : Jehovah is the sov'reign God, Jehovah— The



Jehovah—

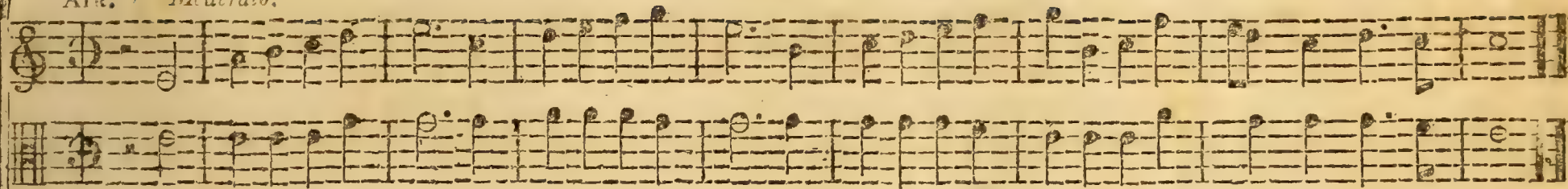
Jehovah—



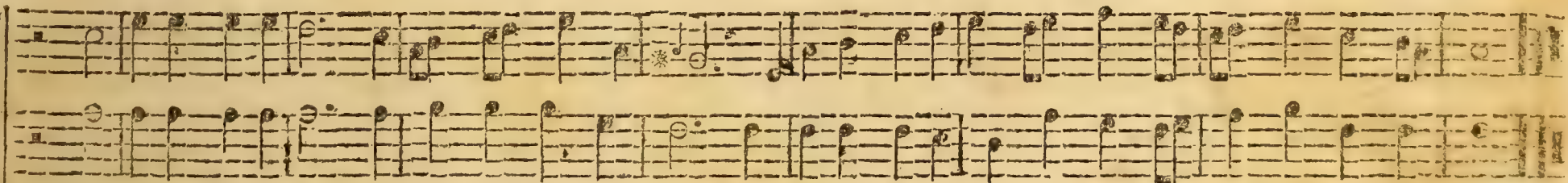
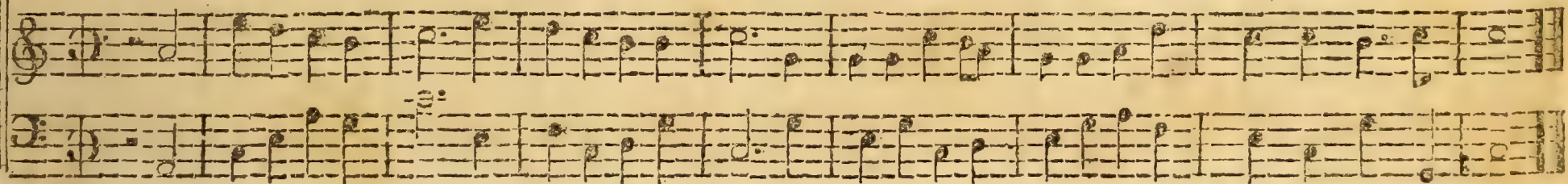
universal King.

Jehovah is the sov'reign God, The universal King.

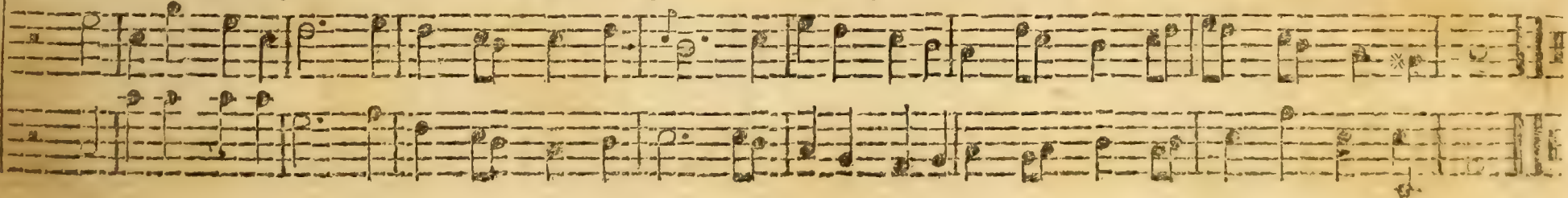


Arr. *Moderato.*

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

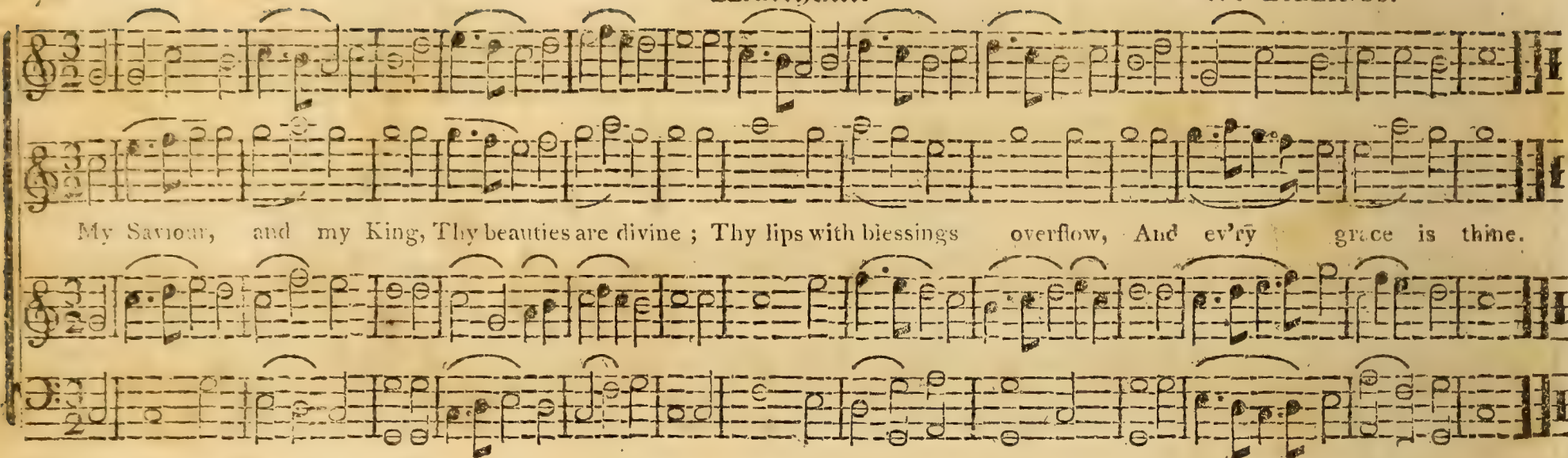


He leads me to the place, Where heav'nly pastures grow, Where living waters gently pass, And full salvation flows.



Waltham.

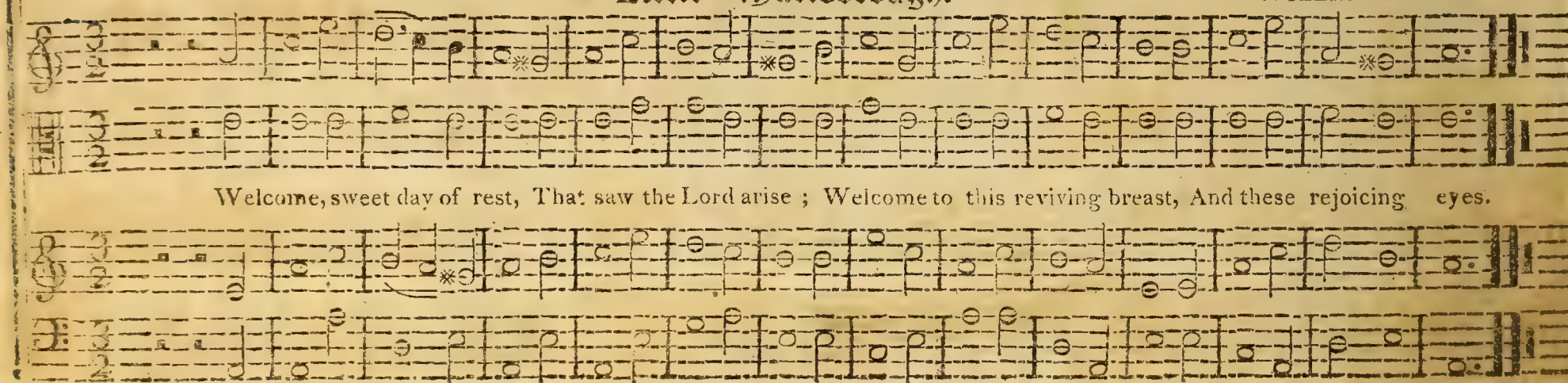
W. BILLINGS.



My Saviour, and my King, Thy beauties are divine ; Thy lips with blessings overflow, And ev'ry grace is thine.

Little Marlborough.

WILLIAMS.



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

Just like—

Just like—

Our moments fly apace, Nor will our minutes stay ;

Just like—

Just like a flood, our hasty days, Are sweeping

Just like a flood, our hasty days, Are sweeping

Just like—

Just like—

Are—

Are sweeping us away,

Are sweeping us away,

Are sweeping us away,

Are sweeping us away,

us away, Are—

us away, Are—

Just like—

Just like—

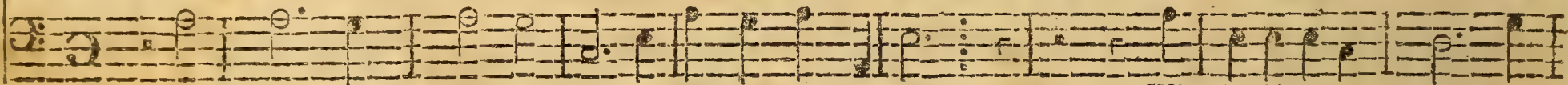


Why should—



Since God is all my trust, A refuge always nigh,

Why should I, like a

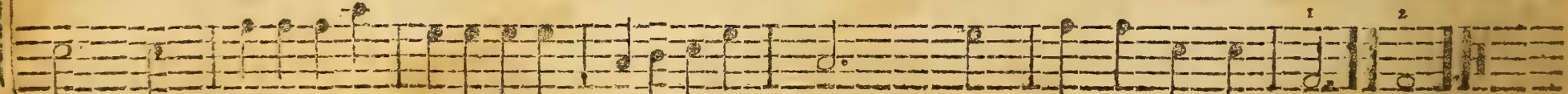
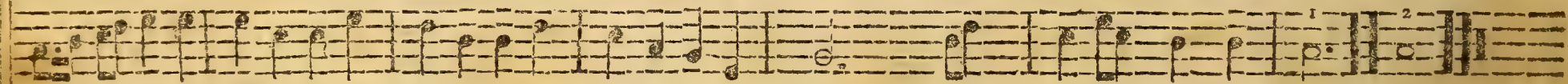
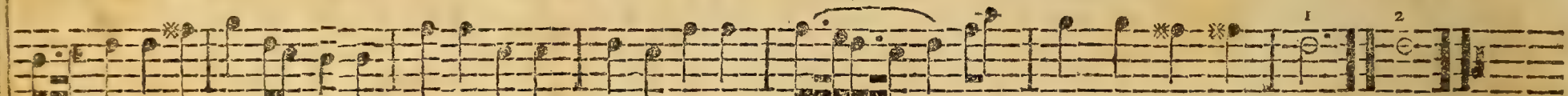


Why should—

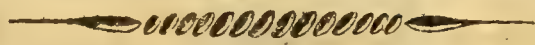


tim'rous bird, Why should I, like a tim'rous bird, To distant mountains fly,

To distant mountains fly?



PARTICULAR METRES.



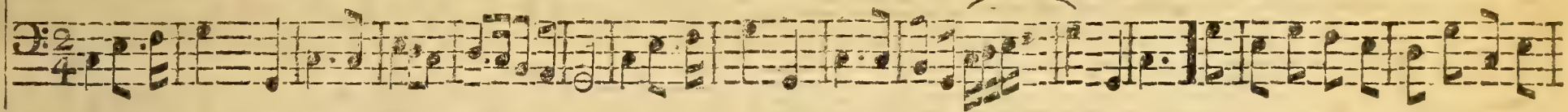
Jubilee. H. M. *Altered from T. WILLIAMS' COLL.*



AIR.



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, Re-



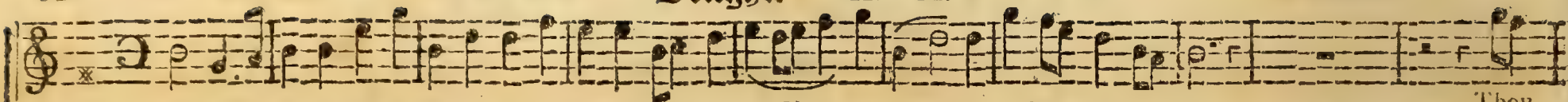
turn ye ranson'd sinners home. The year—

Return ye—

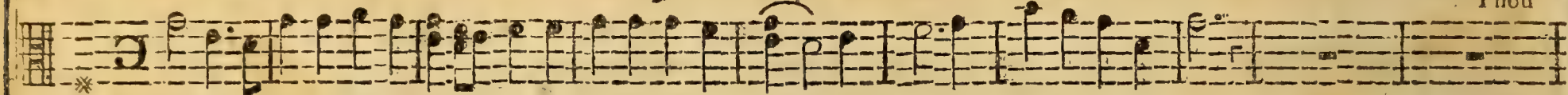
Return—



L



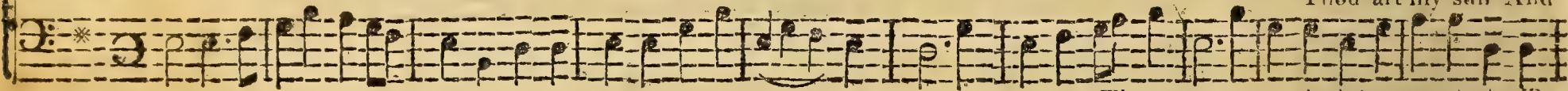
Thou



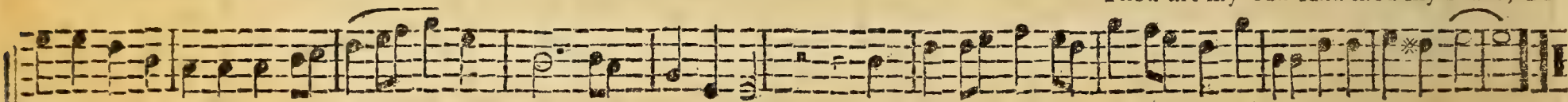
No burning heats by day, Nor blasts of ev'ning air, Shall take my health away, If God be with me there.



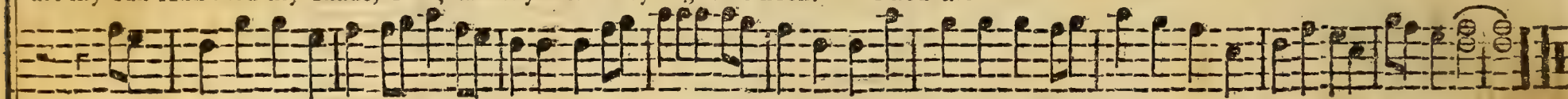
Thou art my sun And



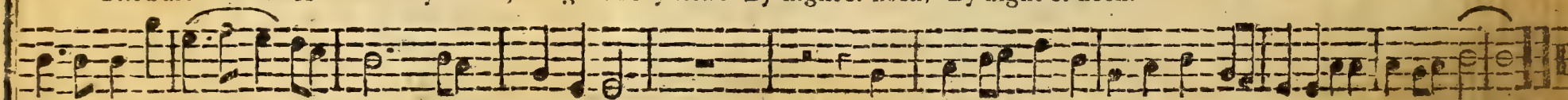
Thou art my sun And thou my shade, To



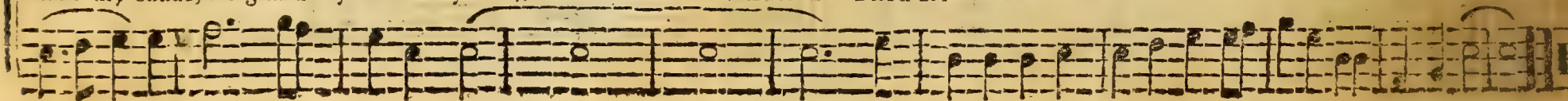
art my sun And thou my shade, To guard my head By night or noon. Thou art—



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



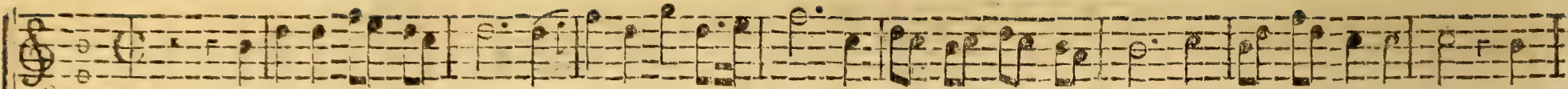
thou my shade, To guard my head By night or noon. Thou art—



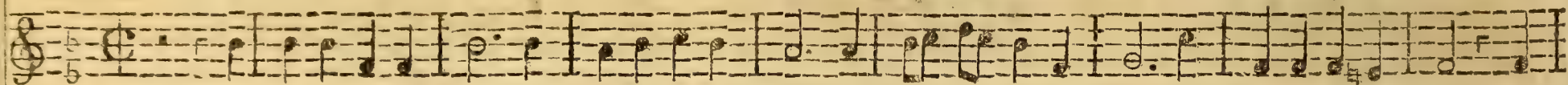
Hast thou not giv'n thy word To save my soul from death? And I can trust my Lord To keep my mortal breath.

I'll go and come Nor fear to die Till from on high Thou call me home.

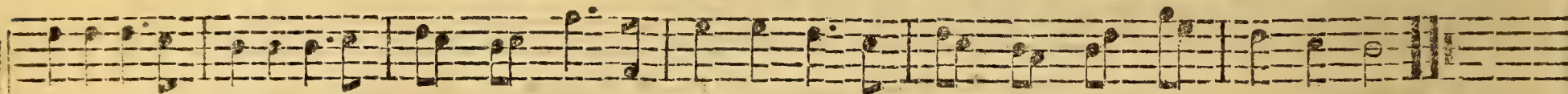
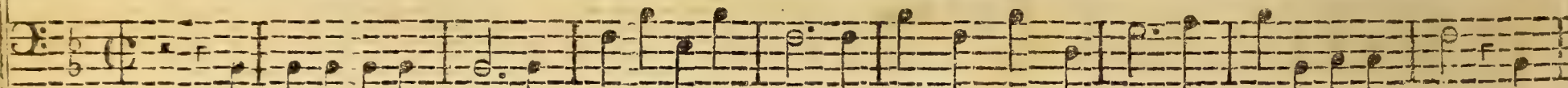
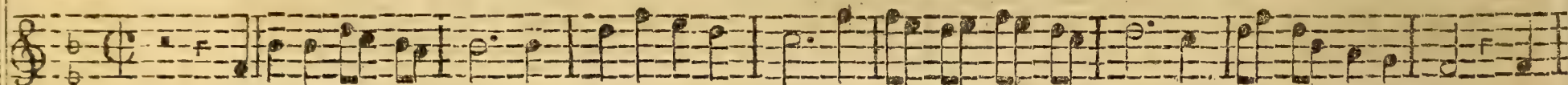
go and come Nor fear to die Till from on high Thou call me home, Till—



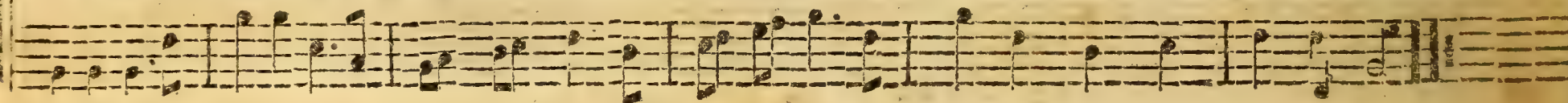
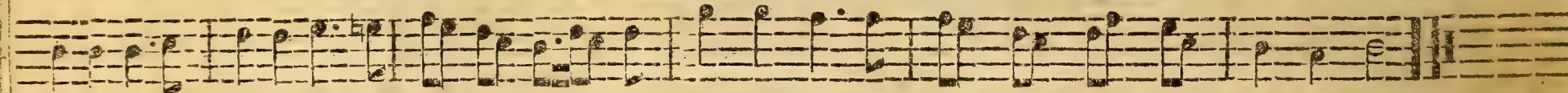
SECONDO.



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



holy throng Of angels bright, In worlds of light Begin the song. In worlds—



Soft.

Cres.

Hark what celestial notes, What melody we hear, Soft on the morn it floats, Soft on the morn, &c. And fills the ravish'd ear.

The tuneful shell, The golden lyre, And vocal choir The concert swell, The concert swell.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my

My days of praise shall ne'er be past,

nobler pow'rs

My days of praise, My days of praise shall ne'er be past, While

My days of praise shall ne'er be past,

While life and thought,

Or immortan-

life and thought and being last,

While life and thought and

being last,

While life and thought and being last;

Or—

ty endures,

Or immortality endures,

Or

immortality

endures

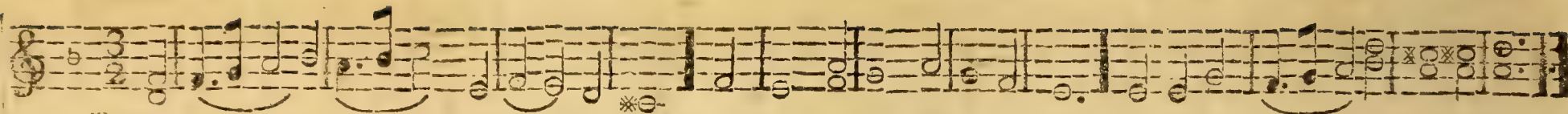
Or

immortality

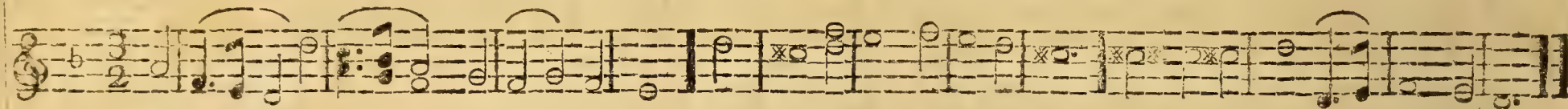
endures,

1 2

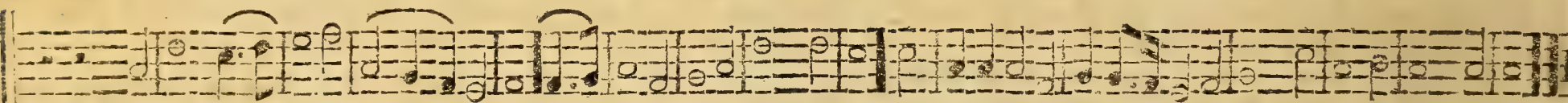
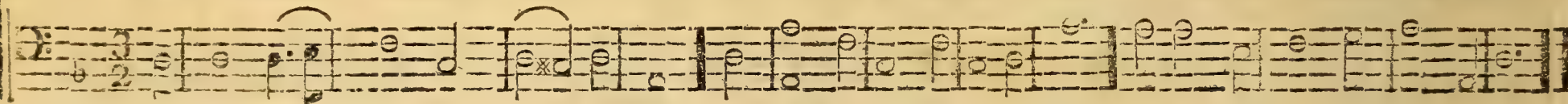
TREBLE.



TENOR.

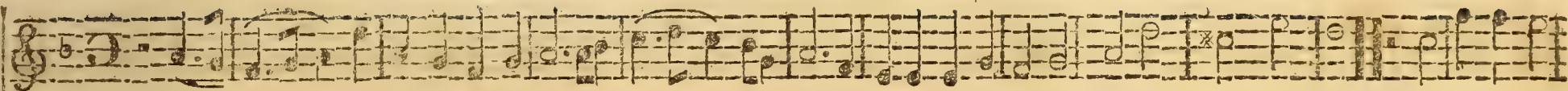


Think mighty God on feeble man, How few his hours ! how short his span ! Short from the cradle to the grave !



Who can secure his vital breath, Against the bold demands of death ; With skill to fly, or pow'r to save ? With—



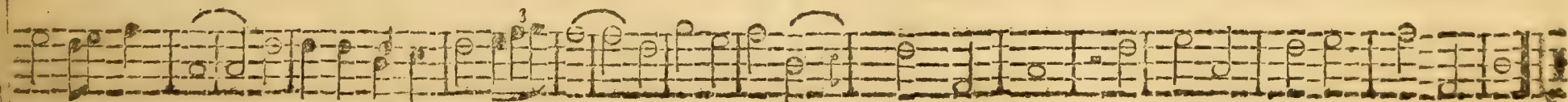


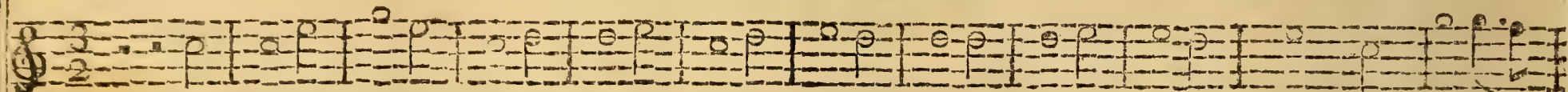
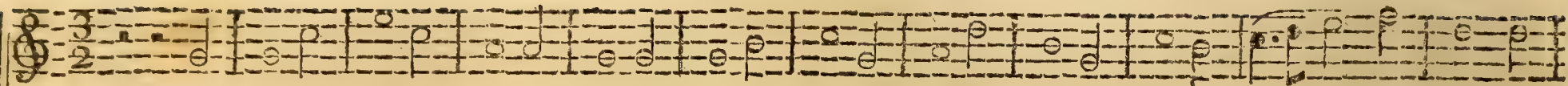
As lost in lonely grief I tread, The mournful mansions of the dead ; Or to some throng'd assembly go. Thro' all alike

AIR.

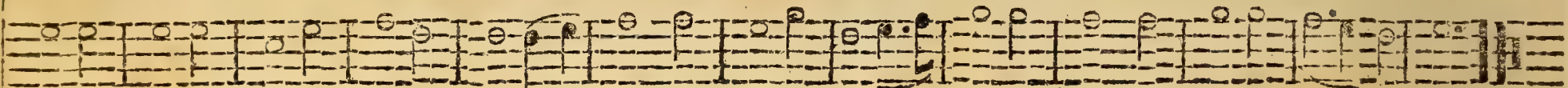
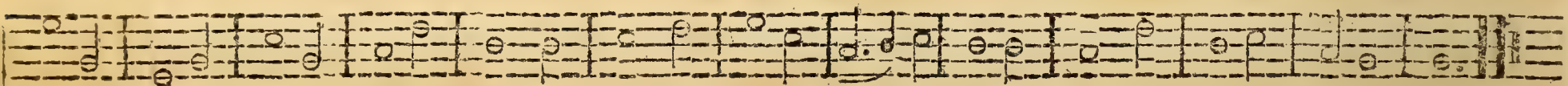
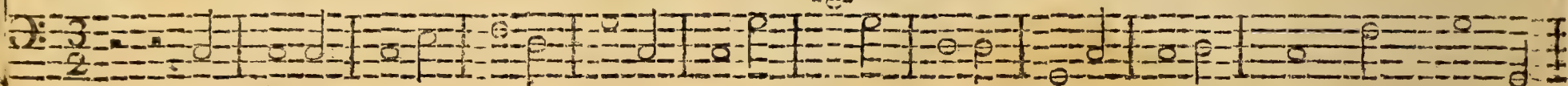


I rove alone, Forgotten here and there unknown, The change renews my piercing woe, The change renews my piercing woe.

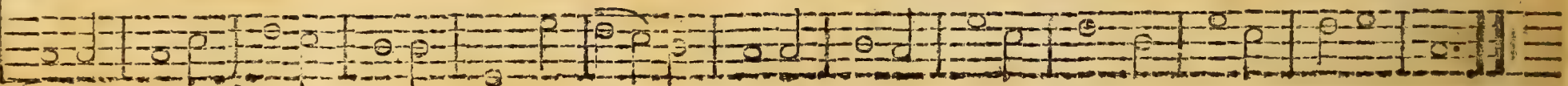
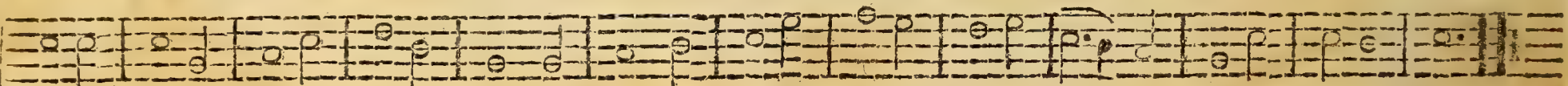




I'll praise my Maker with my breath: And, when my voice is lost in death, Praise shall employ my nobler



pow'rs: My days of praise shall ne'er be past While life and thought and being last, Or immortality endures.



The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat). The lower staff is a piano accompaniment line in C-clef with a key signature of one flat. The music begins with a whole rest on the vocal line and a half note on the piano line, followed by a series of eighth and quarter notes.

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

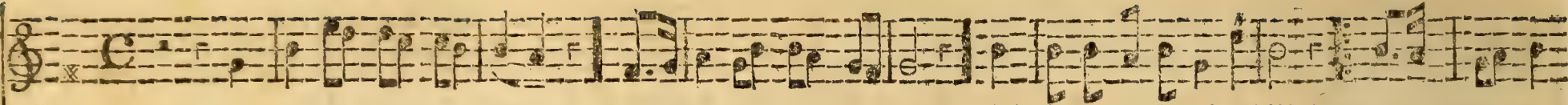
The second system of music continues the vocal and piano parts from the first system. It features similar rhythmic patterns and melodic lines, ending with a double bar line.

The third system of music continues the vocal and piano parts. The vocal line has a more active melody with many eighth notes, while the piano accompaniment provides a steady harmonic support.

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

The fourth system of music concludes the piece. It features a final melodic flourish in the vocal line and a concluding cadence in the piano accompaniment, marked with a double bar line.

TREBLE.

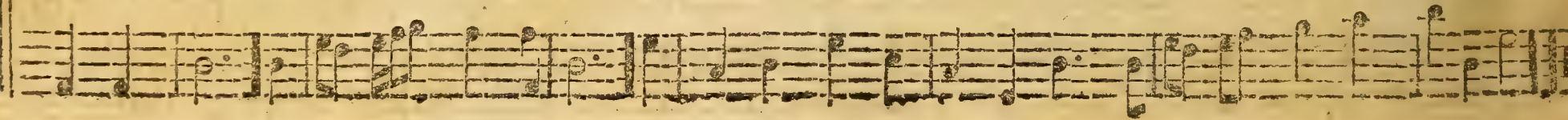


How pleas'd and blest was I To hear the people cry, Come let us seek our God, to-day; Yes with a

AIR.

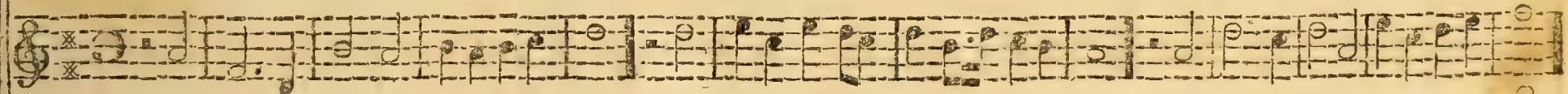


cheerful zeal, We haste to Zion's hill, And there our vows and honors pay. And—



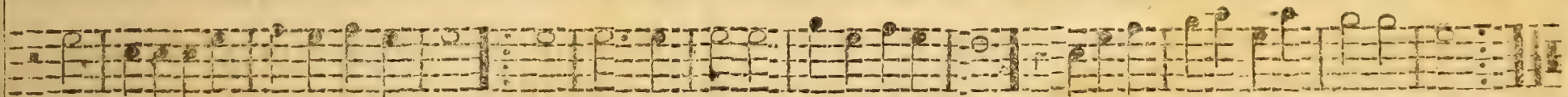
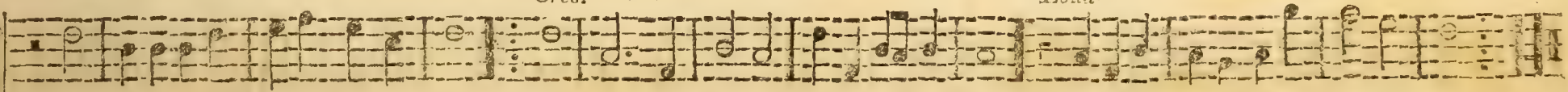


The Lord, the Sov'reign, sends his summons forth, Calls the south nations, and awakes the north ; From east to west his sounding orders spread,

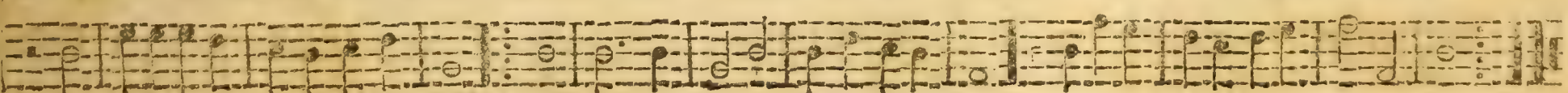
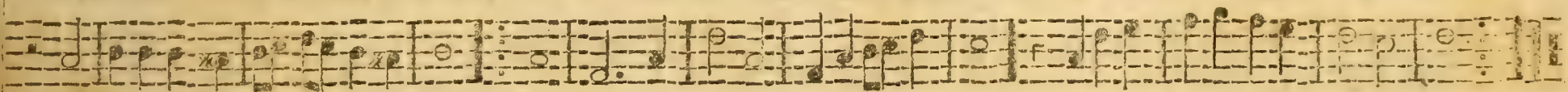


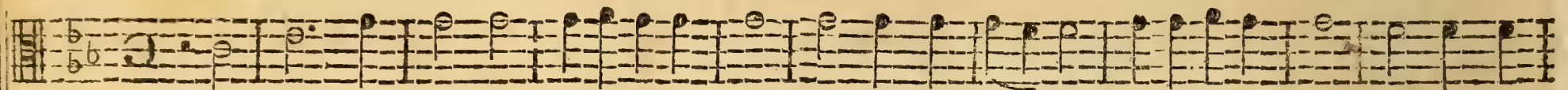
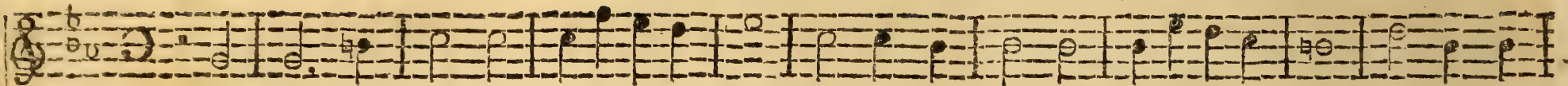
Cres.

Loud-

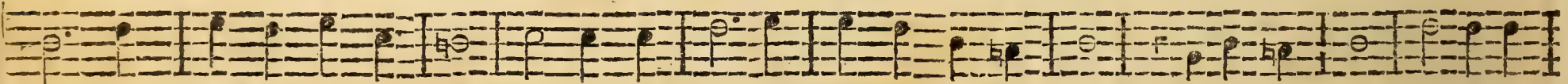
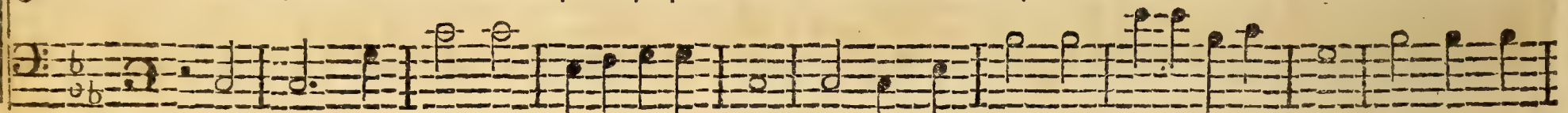
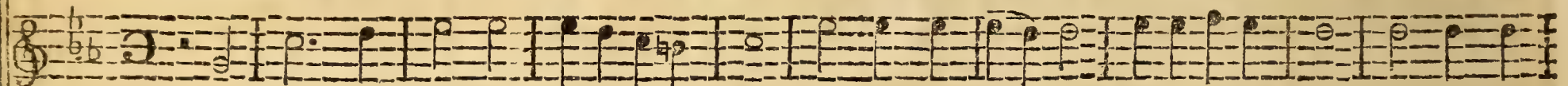


Through distant worlds, and regions of the dead : No more shall atheists mock his long delay ; His vengeance sleeps no more ; behold the day !

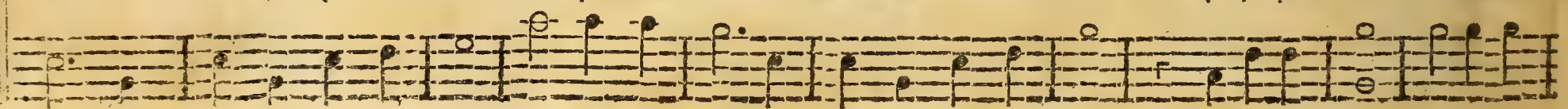
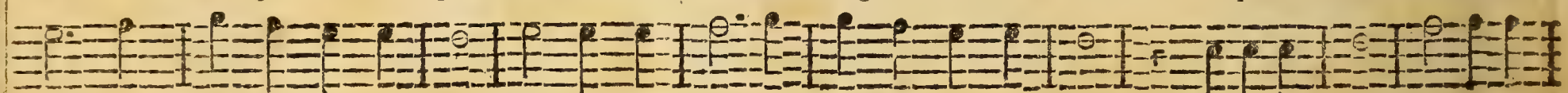


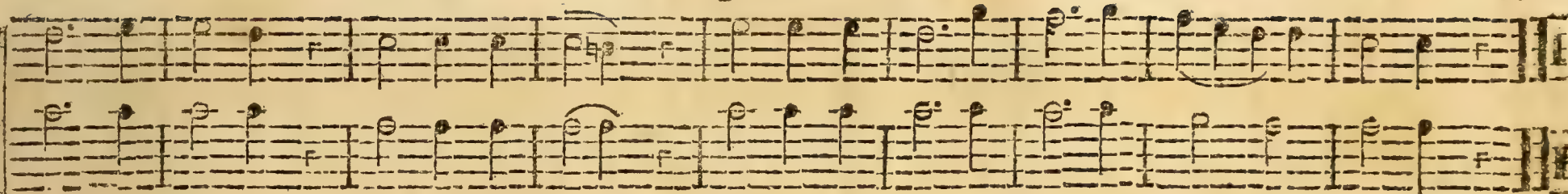


The God of glory sends his summons forth, Calls the south nations and awakes the north ; From east to



west the sov'reign orders spread Thro' distant worlds and regions of the dead. The trumpet sounds ; hell trembles ;





heav'n rejoices ; Lift up your heads, Lift up your heads, ye saints, with cheerful voices.



Victory.

7's.

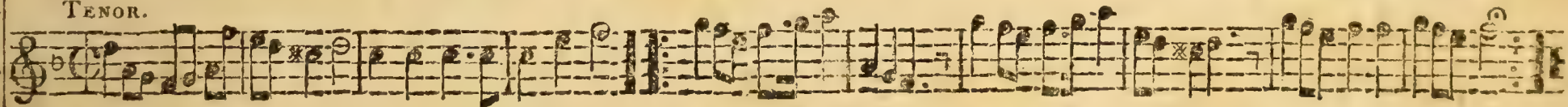
JAMES.

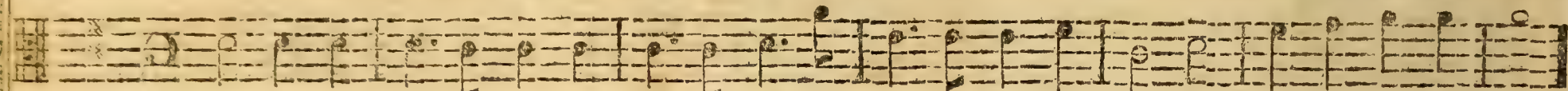
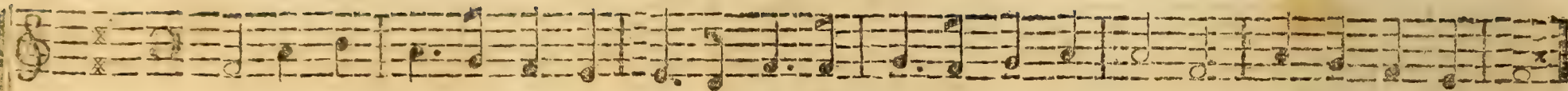
TREBLE. *Vivace.*



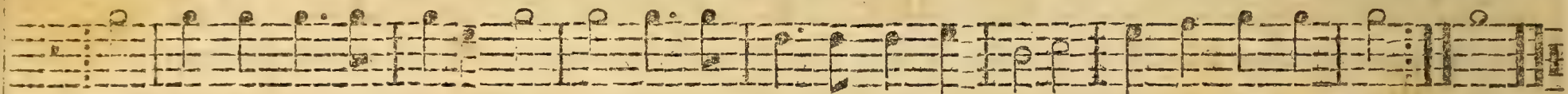
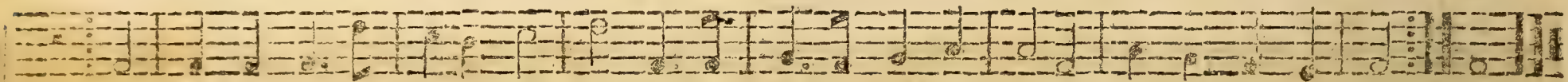
Angels, roll the rock away, Death, yield up the mighty prey ; See ! he rises from the tomb, Glowing with immortal bloom. Glowing—

TENOR.



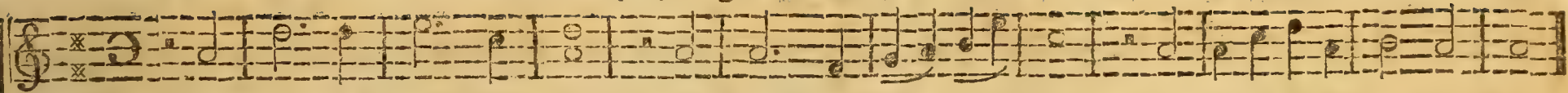


Almighty King of heav'n above, Eternal source of truth and love, And Lord of all below,



With reverence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.





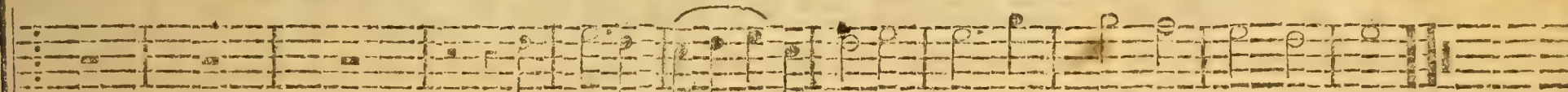
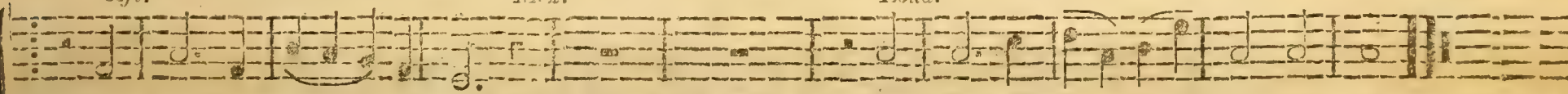
The Lord Jehovah reigns, And royal state maintains : His head with awful glories crown'd ;



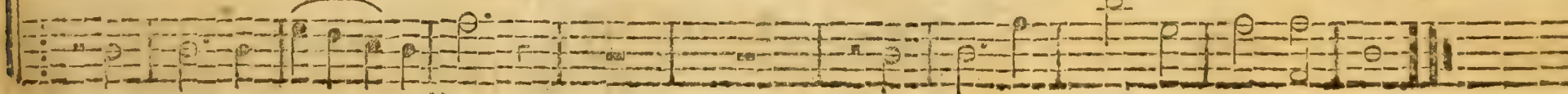
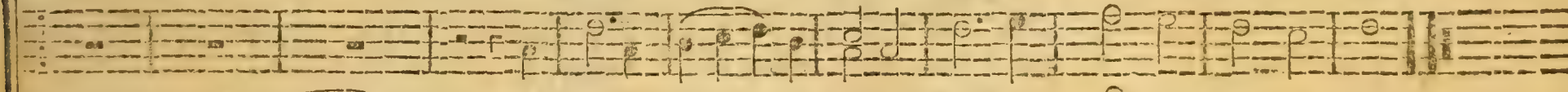
Soft.

Mez.

Loud.



Array'd in robes of light ; Begirt with sov'reign might, And rays of majesty around.

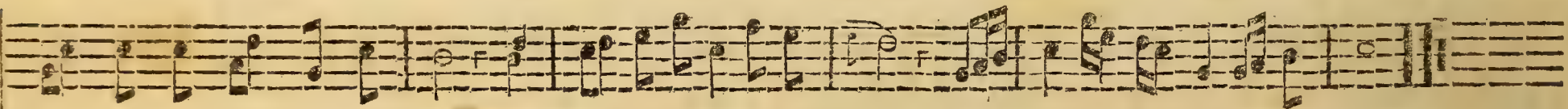
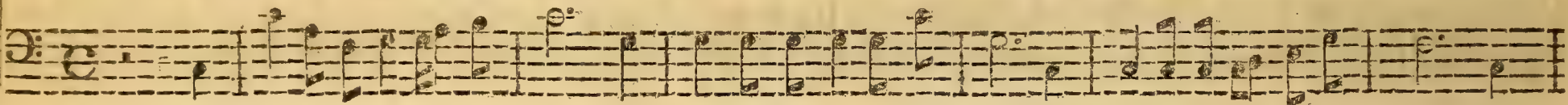


TREBLE.



How sweetly along the gay mead, The cowslips and daisies are seen ; The flocks as they carelessly feed, Re-

TENOR.



joice in the beautiful green, The flocks as they carelessly feed, Rejoice in the beautiful green.

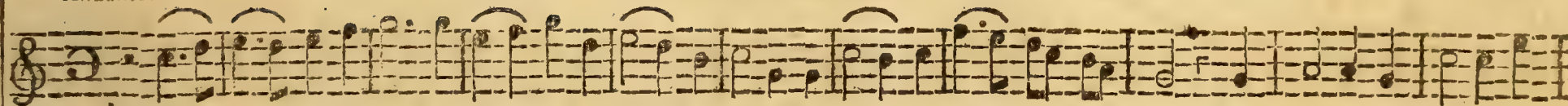


Thanksgiving.

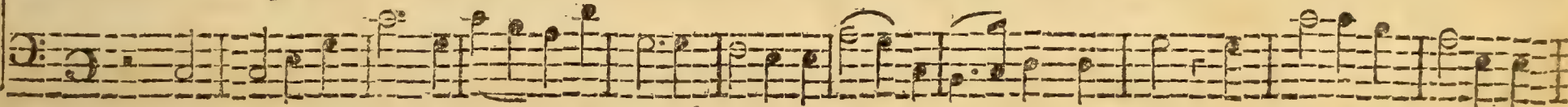
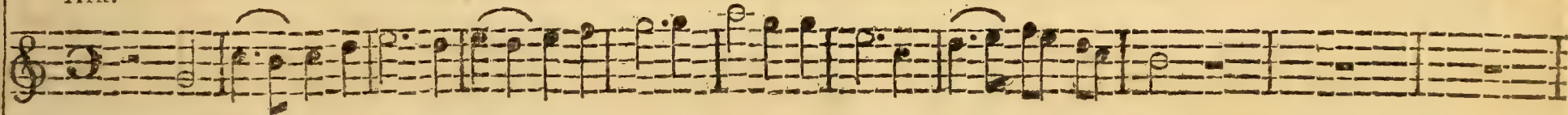
JANES.

99

Andante.



O praise ye the Lord, Prepare your glad voice, His praise in the great assembly to sing; In our great Creator let
Air.

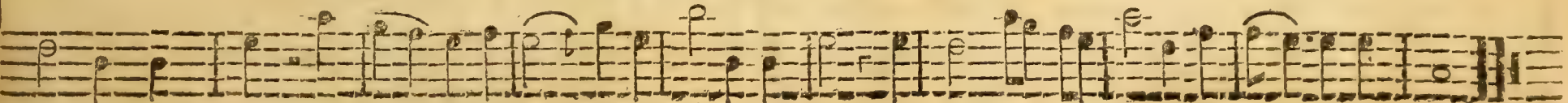
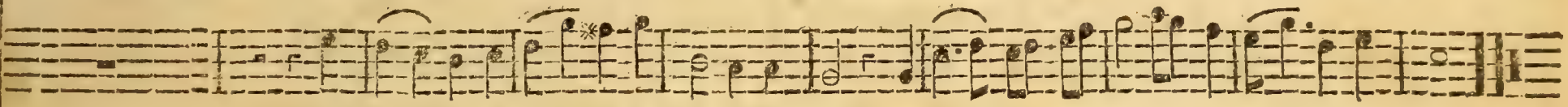


Soft.

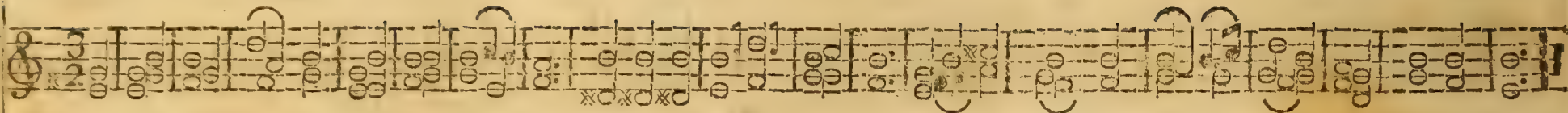
Loud.



Israel rejoice, And children of Zion be glad in their King, And children—

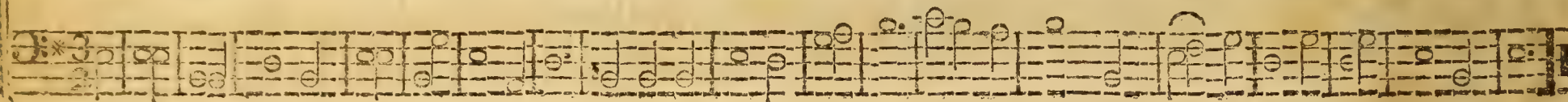
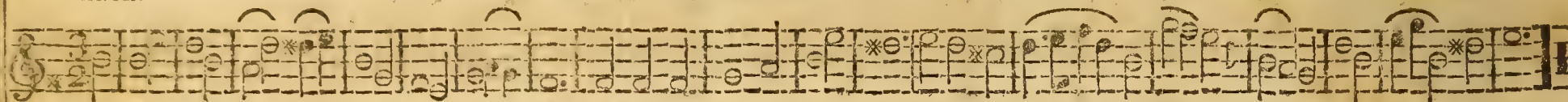


TREBLE and COUNTER.



He is a span, a fleeting hour, How soon the vapour flies! Man is a tender transient flower, Man is a tender &c. That in the blooming dies.

TENOR.



2

Death spreads, like winter, frozen arms,
And beauty smiles no more;
Where now are fled those rising charms
Which pleas'd our eyes before?

3

The once loved form, now cold and dead,
Each mournful thought employs;
And nature weeps her comforts fled,
And wither'd all her joys.

4

But wait the interposing gloom,
And lo! stern winter flies!

And, drest in beauty's fairest bloom,
The flowery tribes arise.

5

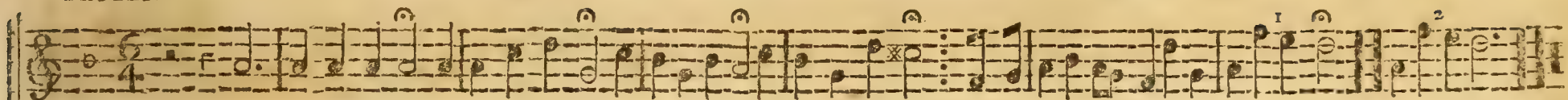
Hope looks beyond the bounds of time,
When, what we now deplore
Shall rise in full immortal prime,
And bloom to fade no more.

6

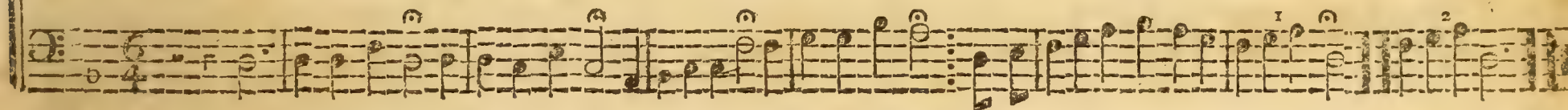
Then cease, fond nature, dry thy tears,
Religion points on high;
There everlasting spring appears,
And joys that never die.

MRS. STEELE.

TREBLE.



AIR.



1.

Come let us anew, Our journey pursue,
Roll round with the year, Roll round with the year,
And never stand still till our master appear.

2.

His adorable will Let us gladly fulfill,
And our talents improve, And our talents improve,
By the patience of hope, and the labor of love.

3.

This life is a dream, Our time, as a stream,
Glides swiftly away, Glides swiftly away,
And the fugitive moment refuses to stay

4.

The arrow is flown, The moment is gone,
The millennial year Rushes on to our view,
And eternity's here, and eternity's here.

5.

O, that each in the day, Of his coming may say,
I have fought my way thro', I have fought my way thro';
I have finish'd the work thou didst give me to do.

6.

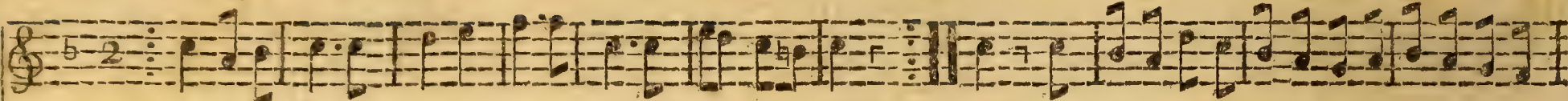
O, that each from the Lord, May receive the glad word,
Well and faithfully done, Well and faithfully done,
Enter into my joy, and sit down on my throne.

AIR. Repeat Soft.

1

2

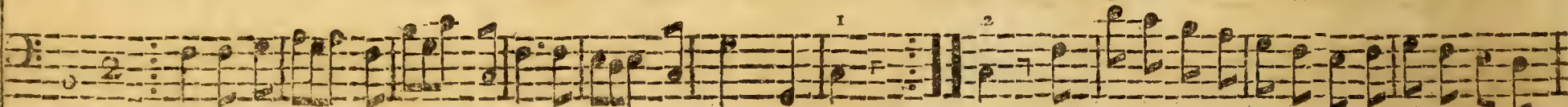
Loud.



To Father, Son, and Holy Ghost, One God, whom we adore— Be glory as it was, is now, And shall be ever-



Be glory ever-



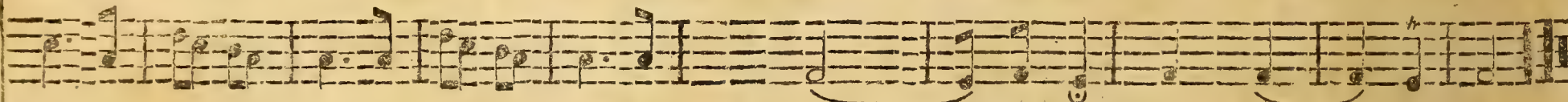
Be glory as it was, is now, And shall be ever

Soft.

Loud.



more, Be glory as it was, is now, Be glory as it was, is now, And shall be evermore.



Be glory now, And evermore.



Be glory as it was, is now, And shall be evermore.

The musical score consists of four staves. The first two staves are in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The third staff is in treble clef with a 2/4 time signature and a key signature of one flat. The fourth staff is in bass clef with a 2/4 time signature and a key signature of one flat. The lyrics are written below the second staff.

Sing we to our God above, Praise eternal as his love; Praise him, all ye heav'nly host, Father, Son, and Holy Ghost.

ERRATA.

THE Purchaser will please to correct the following Errata, and any other apparent errors, which may have been overlooked in examining the preceding pages.



- Page 8. IN the Example of the Minor 6th. The notes on F and G, should be placed on E and F.
19. In the sixth bar of the Bass of Protection, for a minim on D, insert a crotchet on D, and another crotchet on G above, and connect them with a slur.
40. In the Bass of Oxford, 2d staff, 5th bar, for a minim on E, insert a minim on C, and in the next bar of the same staff, insert a Sharp on F, at the left of the minim on F.
51. The Diminution figure in the symphony to Celebration, should be placed over the 4th quaver in the same bar.

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*Those Tunes with these (* †) marks are Original.*

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