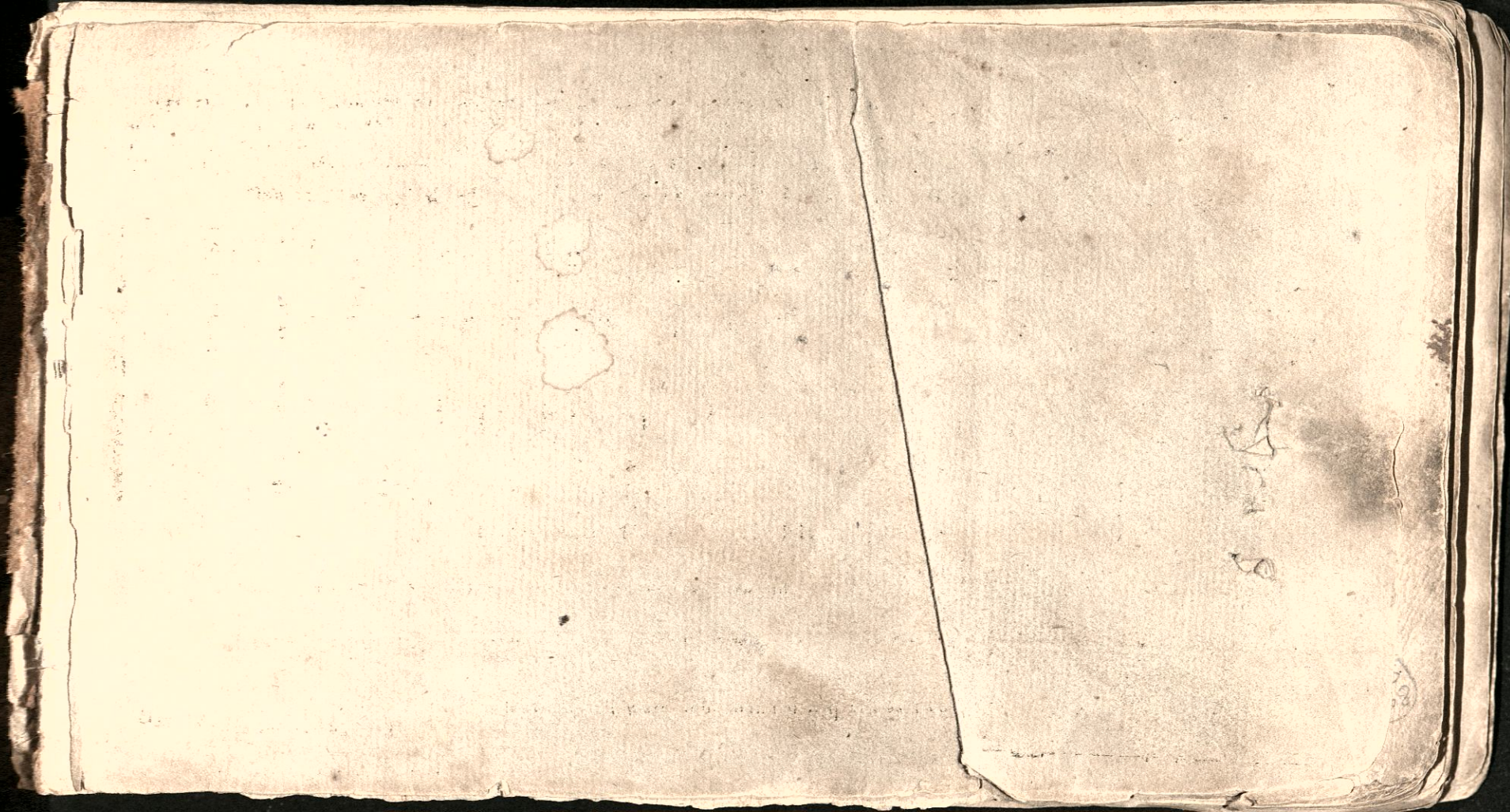


Died March 5th 1854

In this town, March 5, Dea. HART SMITH, aged 85. Dea. Smith was the youngest son of Capt. Siseck Smith, the first permanent settler of this town, and has lived and died within one quarter of a mile from the spot where he was born.— For more than half a century he was a beloved member of the Congregational Church, and for many years an honored office bearer. Guileless and exemplary as was his life, his death was peaceful and glorious. In his last sickness he was amply comforted by the presence of the Saviour in whom he so long trusted, and he came to the end conscious of the victory, through Christ who strengthened him. Many followed his venerable form to the grave, thanking God for so beautiful an example of the Christian life and death, and saying in their hearts, "Behold an Israelite indeed, in whom is no guile." "Blessed are the dead which die in the Lord." "Let me die the death of the righteous, and let my last end be like his."

—*Chronicle*



Hart Smiths Singing Book

Bought January 20th 1802

Died March 5th 1854

T H E
MUSICAL CONCERT:

CONTAINING,
A CONCISE INTRODUCTION, WITH A SUITABLE PROPORTION OF TUNES AND AN-
THEMS, CALCULATED FOR THE USE OF SCHOOLS AND RELIGIOUS WORSHIP,
NEVER BEFORE PUBLISHED.

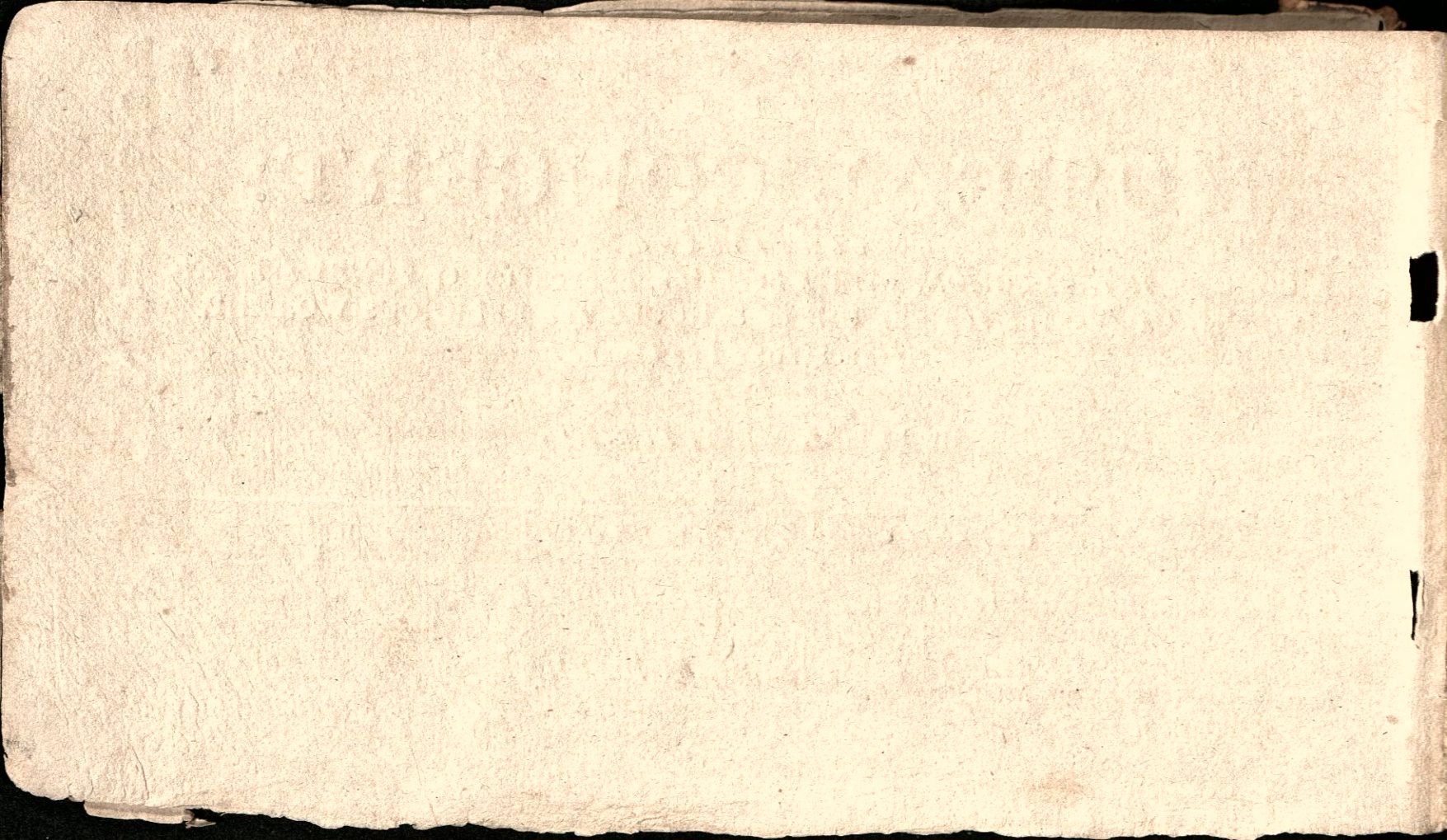
—
By ELISHA WEST, *Philo. Mus.*
—

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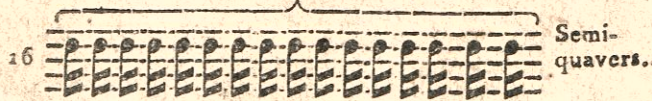
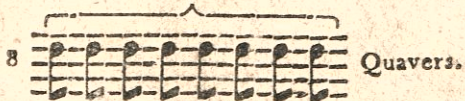
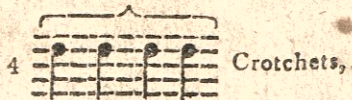
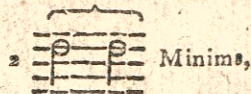
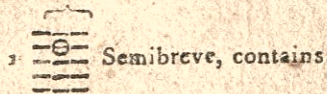
PRINTED (*Typographically*) AT NORTHAMPTON,
By ANDREW WRIGHT,
For ELISHA WEST and JOHN BILLINGS, Jun.

JANUARY—1802.

VHS
1852



LESSON III.



The Semibreve is the measure Note, and fills a bar in the first, second and third Meods of Common Time.

- A REST, is a mark of silence, the length of its respective note.
- A FLAT or FLATS set at the beginning of a tune serve to remove the mi, and placed at the left hand of a note, sinks it half a tone.
- A SHARP or SHARPS set at the beginning of a tune, also removes the mi, and placed at the left hand of a note, raises it half a tone.
- A NATURAL restores a note to its primitive sound.
- A REPEAT shows, that from the note over which it is placed, to the end of the strain, is to be sung again.
- A SLUR includes those notes, which are sung at one syllable.
- A DIRECT shows the place of the succeeding staves.
- MARK OF DISTINCTION, shows, that the note over which it is, must be sung emphatically.
- POINT OF ADDITION, makes the note to which it is prefixed half as long again.
- A FIGURE OF DIMINUTION, reduces three notes to the time of two, of the same kind.
- A BAR divides the time into equal parts.
- A DOUBLE BAR shows the end of a strain, by some authors.
- The figures 1, 2, directs the performer, that the note under figure 1, is sung the first time, under figure 2, when repeated, and if they are tied, both are sung when repeated.
- A CLOSZ shows the end of a tune.

Arithmetic Chapter 248

Sept 12/451

LESSON IV.

Common Time Moods.

The first is a simple C containing four beats in a bar, in the time of four seconds, two down two up.
 Second Mood Common Time is a $\overline{\text{C}}$ with a line across it, containing four beats in a bar, beat and fung as the other, only one third quicker. $\overline{\text{C}}$
 Third Mood Common Time is a C inverted, containing two beats in a bar, one down the other up, in the time of two seconds.

Fourth Mood Common Time, is 2-4 containing two beats in a bar, in the time of one second.

Triple Time Moods.

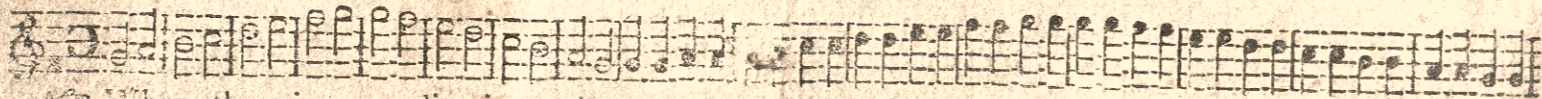
The First, 3-2 containing three beats in a bar, in the time of three seconds, two down, the other up.
 Second Mood of Triple Time, 3-4 containing 3 beats in a bar, beat & fung as the first, only one third faster.
 Third Mood Triple Time, 3-8 containing 3 beats in a bar, beat and fung as the 2d, only one third faster.

Compound Time Moods.

The First, 6-4 containing two beats in a bar, in the time of two seconds, one down the other up.
 Second Mood of Compound Time 6-8, has two beats in a bar, beat and fung like the first, only one third quicker.

N. B. The hand falls in the first part of the bar, and rises in the last, in all Moods of Time.

Lesson to Tune the Voice.



Where there is no credit given, the tunes were composed by the Author, ELISHA WEST.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music begins with a treble clef and a common time signature, followed by a series of notes and rests.

Let ev'ry mortal ear attend, And ev'ry heart rejoice, The trumpet of the gospel sounds With an inviting voice, The trumpet, &c.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues with notes and rests.

:S:

The third system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music features a key signature change to one sharp (F#) and includes first and second endings.

Ho! all ye hungry starving sou's Who feed upon the wind, And vainly strive with earthly toys, To fill an empty mind.

The fourth system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music continues with notes and rests, including first and second endings.

Thou whom my soul admires above, All earthly joy and earthly love, Tell me dear Shepherd, let me know, Where do thy sweetest pastures grow.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major and 2/4 time. The middle staff is a vocal line in G major and 2/4 time. The bottom staff is a bass line in G major and 2/4 time. The lyrics are written below the middle staff.

Where is the shadow of that rock, Which from the sun defends thy flock, Fain would I feed among the scep, Among them rest among them sleep, Among them rest, among, &c.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major and 2/4 time. The middle staff is a vocal line in G major and 2/4 time. The bottom staff is a bass line in G major and 2/4 time. The lyrics are written below the middle staff.

Solemn Song. C. M.

Here is a song which doth belong To all the human race, Concerning death who steals the breath And blasts the comely face. Come listen all un-

For you must die as well, &c. And pass from hence away.

to the cell which I do make to-day, For you must die as well as I, For you must die as well as I, And pass from hence away.

For you must die as well as I, And pass from hence away.

For you must die as well as I, And pass from hence away. And pass from hence away.

Milton. P. M. Ps. 148.

45:

He spoke the word and all their frame from

The, shining words above, In glorious order stand, Or in swift courses move, By his supreme command, He spoke the word and

nothing came To praise the Lord, To praise, &c. He spoke the word and all their frame From, &c.

all their frame from nothing came: to praise the Lord, to praise the Lord, He spoke the word and all their frame, To praise, &c.

To praise the Lord He spoke the word, &c.

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The lyrics are: "These glorious minds how bright they shine, Whence all their white ar - ray, How

The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The lyrics are: "came they to the hap - ev seats Of ev - er - last - ing day. Now they approach a spotless God, And

Conquest. Continued.

bow before his throne, Their warbling harps and sacred songs, Adore the holy one,

The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are first and second endings marked with '1' and '2' above the notes.

Freedom. P. M. Ps. 146.

He helps the stranger in distress, the
The Lord hath eyes to give the blind, The Lord supports the sinking mind, He senses the lab'ring conscience p-ace,

The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are first and second endings marked with '1' and '2' above the notes.

Freedom. Continued.

widow and the fatherless, The widow, &c. And grants the prisoner sweet release, He helps the stranger
helps the stranger in distress, the widow and the fatherless, And grants the prisoner sweet release.
widow and the fatherless, And grants the prisoner sweet release. He helps the stranger
in distress, the widow and the fatherless, And grants the prisoner sweet release,
The widow and the fatherless, And grants the prisoner sweet release. And grants, &c.
in distress,

Babylon. C. M.

Come sing us one of Zion's songs And melody perform, And by the river Babylon No longer sit and mourn, mourn, mourn, And

AFFECTIONATE.

My airs are fled my
 by the river Babylon No longer sit and mourn. How can I sing with my harp strings broke, Or melody perform,
 My

pleasures and my joys all mix'd with pain, My harp is on the willows hung, And the strings all out of tune, Well may I sit and sigh and mourn, The

:S: JOYFUL.

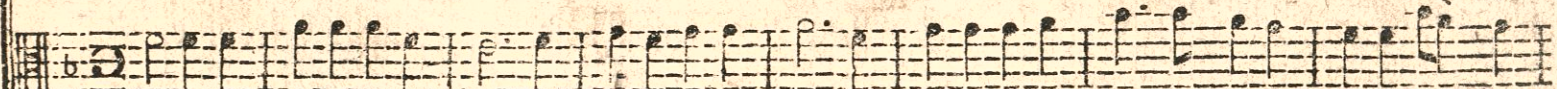
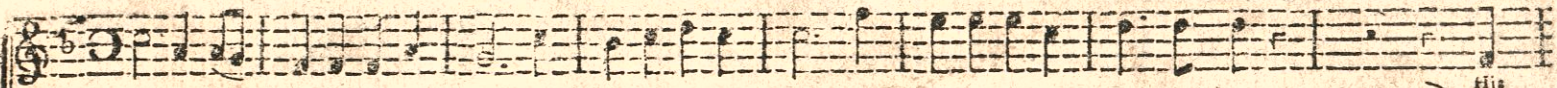
best of friends is gone. Now shall my inward joys arise, And burst into a song, Al - mighty love inspire my heart And pleasure tune my

tongue. Almighty love, &c.

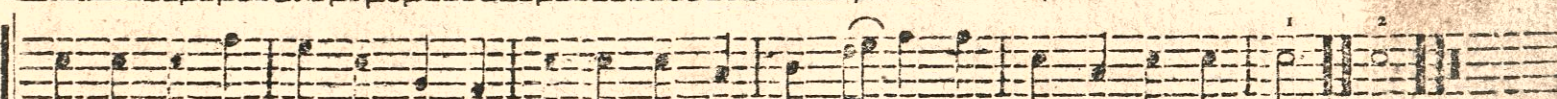
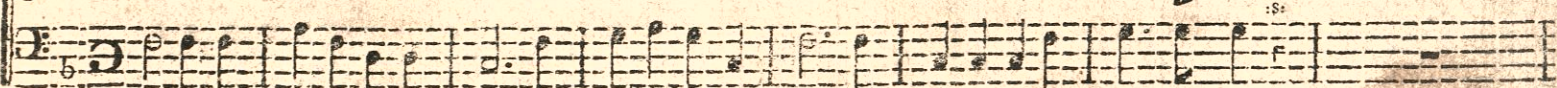
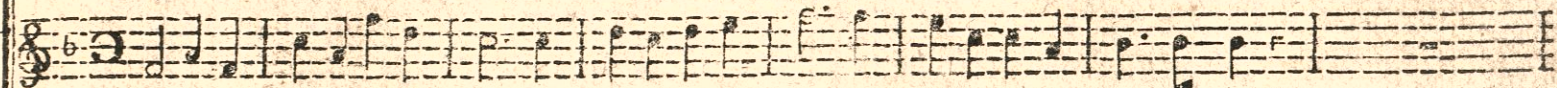
Altho' my sins be scarlet red, And like the crimson gore, They

shall be white as fleecy snow, And stain'd with sins no more, They shall, &c.

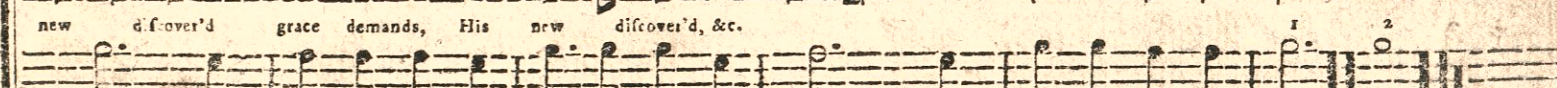
more. And stain'd with sins no more.



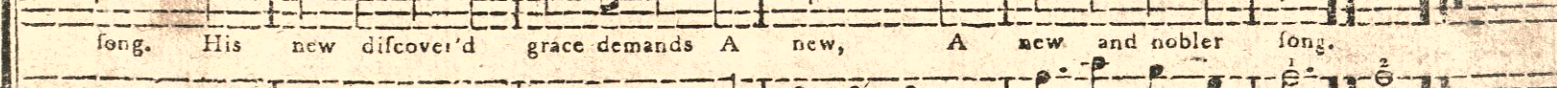
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new and nobler



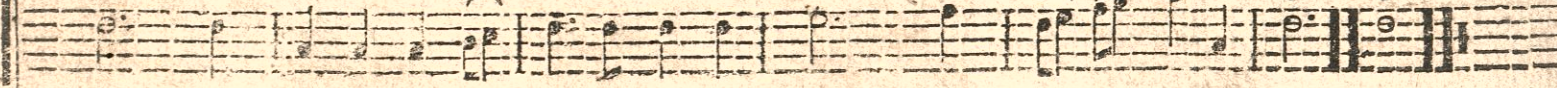
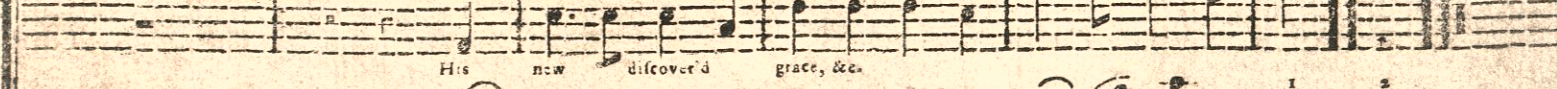
new discover'd grace demands, His new discover'd, &c.



song. His new discover'd grace demands A new, A new and nobler song.



His new discover'd grace, &c.



Windfor. L. M. Ps. 100, Dr. WATTS.

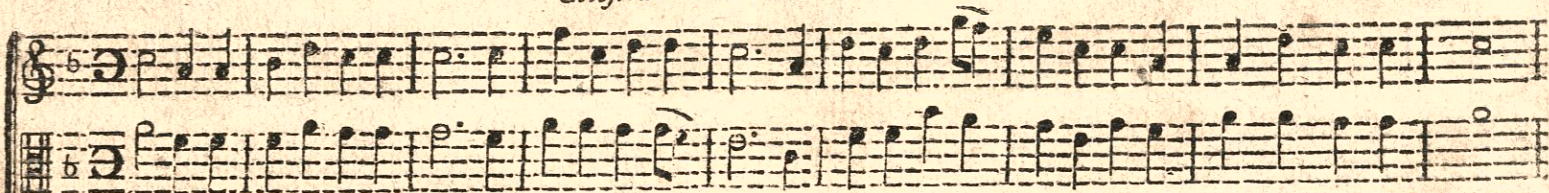
Wide as the world is thy command, Vast as eternity thy love; Firm as, &c. Firm as a rock thy truth must stand, When rolling

When roll - ing, roll - ing, till years, &c.

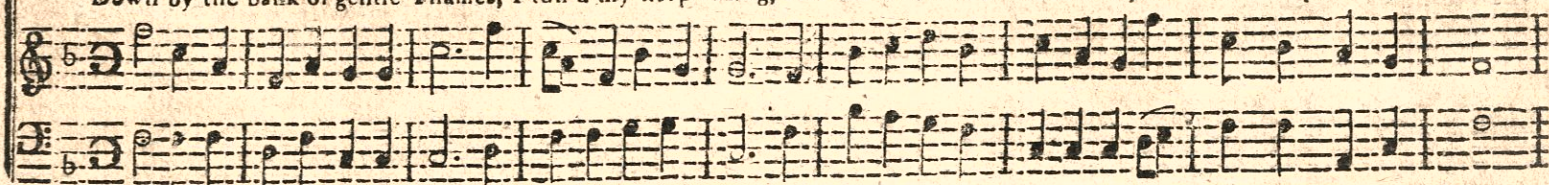
When roll - ing, rolling years, &c.

When you - - - ing, &c.

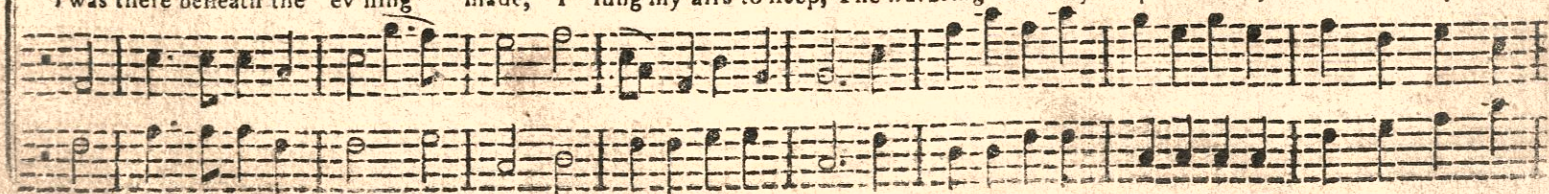
years shall cease to move. When roll - ing, roll - ing, till years shall cease to move.



Down by the bank of gentle Thames, I tun'd my harp to sing, Nor did Celestial themes refuse, To dance upon my strings.



'Twas there beneath the ev'ning shade, I fung my airs to sleep, The warbling notes my harp rebounds, 'Twill charm my muse so



Celestial. Continued.

Two systems of musical notation. The first system consists of two staves with a treble clef on the left. The second system also consists of two staves with a treble clef on the left. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

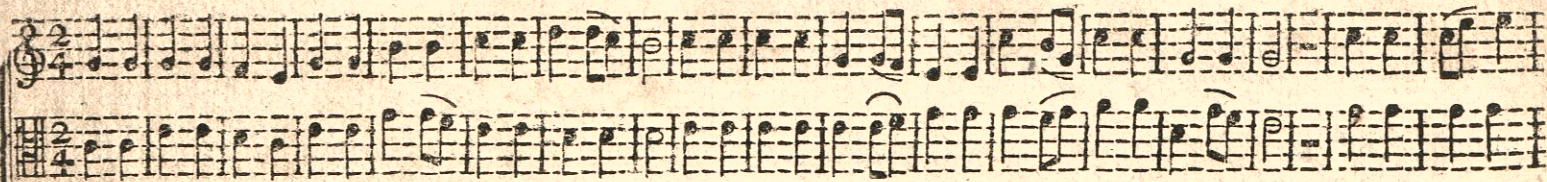
sweet. The warbling notes my harp rebounds, 'Twill charm my muse to sweet, 'Twill charm, &c.

Idumean. C. M.

Two systems of musical notation. The first system consists of two staves with a treble clef on the left. The second system also consists of two staves with a treble clef on the left. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

What mighty man or mighty God, Comes travelling in state, Along the Idumean road, Away from Bezzah's gate. Along, &c.

VHS
1759



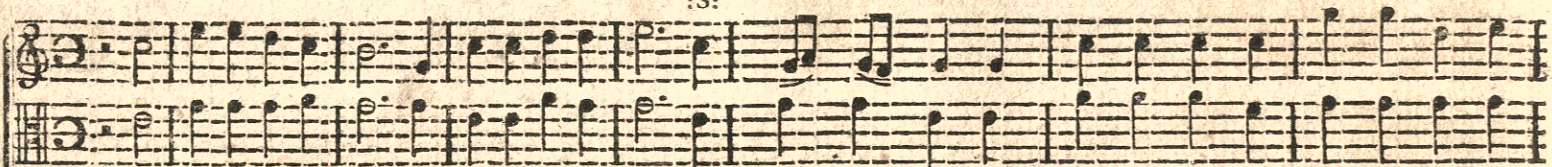
Holy Ghost inspire our praises, Touch our hearts and tune our tongues, While we laud the name of Jesus, Heav'n will gladly share our songs. Hosts of angels



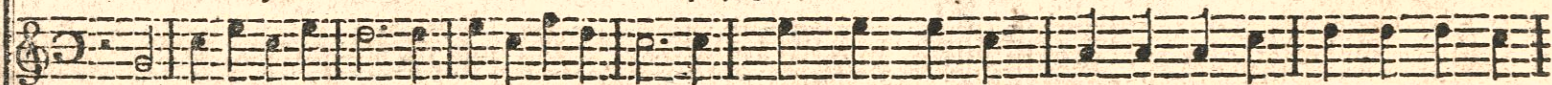
bright and glorious, While we hymn our common King, Will be proud to join the chorus, And the Lord himself shall sing.



:S:



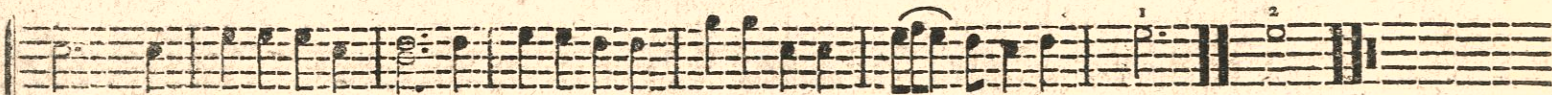
The watchmen join their voice, And tuneful notes employ, Jerusalem breaks forth in songs, :ll:



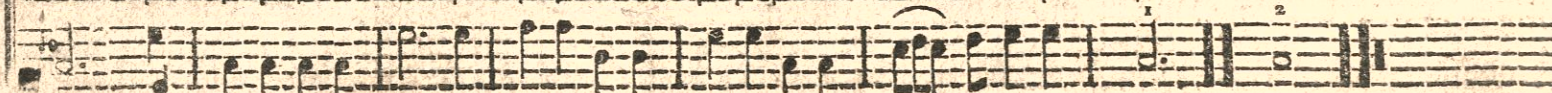
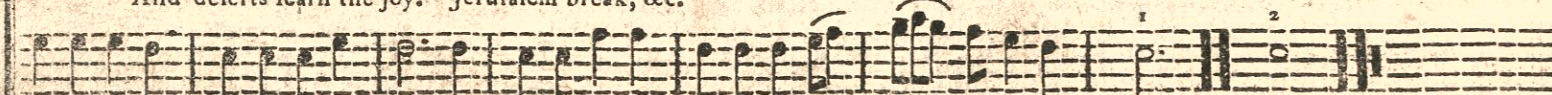
:S:



And deserts learn the



And deserts learn the joy. Jerusalem break, &c.



y.

sils

Troy. S. M. Ps. 45.

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

Sweet is the work my God my King, To praise thy name give thanks and sing, To

This system contains the first two staves of music. The top staff is a treble clef and the bottom staff is an alto clef. The music is in 4/4 time and G major. The lyrics are written below the staves.

shew thy love by morning ligh', And talk of all thy truth at night.

This system contains the next two staves of music. It includes first and second endings, indicated by the numbers '1' and '2' above the notes. The bottom staff ends with a double bar line and repeat dots. The lyrics are written below the staves.

O may my heart in tune be found like

Sweet is the day of sacred rest, No mortal care shall seize my breath, O may my heart in tune be found, Like David's harp of

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

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

David's harp of solemn found, Like David's harp of solemn found. O may, &c.

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

O may my heart in tune be found, O may my heart, &c.

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

My feet shall never slide, And fall in fatal snares, Since God my guard and guide, Defends me from my fears.

Those

Those wakeful eyes, That

Those wakeful eyes That never sleep, Shall Israel keep When dangers rise.

Those wakeful eyes That never sleep, Shall Israel keep, When, &c.

wakeful eyes That never sleep, Shall Israel keep, When dangers rise, Shall Israel keep When dangers rise.

never sleep, all Shall Israel If - - sael keep

Majestic.

God came from Timon and the Ho - ly one from Mount Paran, His glory cover'd o'er the heavens, and the

F Sharp.

earth was full of his praise, He bow'd the heavens and came down, and darkness was under his feet, And when the

trumpet founded long and loud, the Lord thunder'd in the heavens the highest gave his voice, the mountains

This system consists of four staves of music. The first staff is the vocal line, with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves are additional instrumental parts. The music is in a 3/2 time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

trembled, we saw his glory and did live, He rode upon the Cherubim, He rode, &c. and did fly.

This system also consists of four staves of music, continuing the piece from the first system. It includes the same vocal line with lyrics and piano accompaniment. The lyrics for this system are: "trembled, we saw his glory and did live, He rode upon the Cherubim, He rode, &c. and did fly." The musical notation continues with similar rhythmic patterns and includes a final cadence.

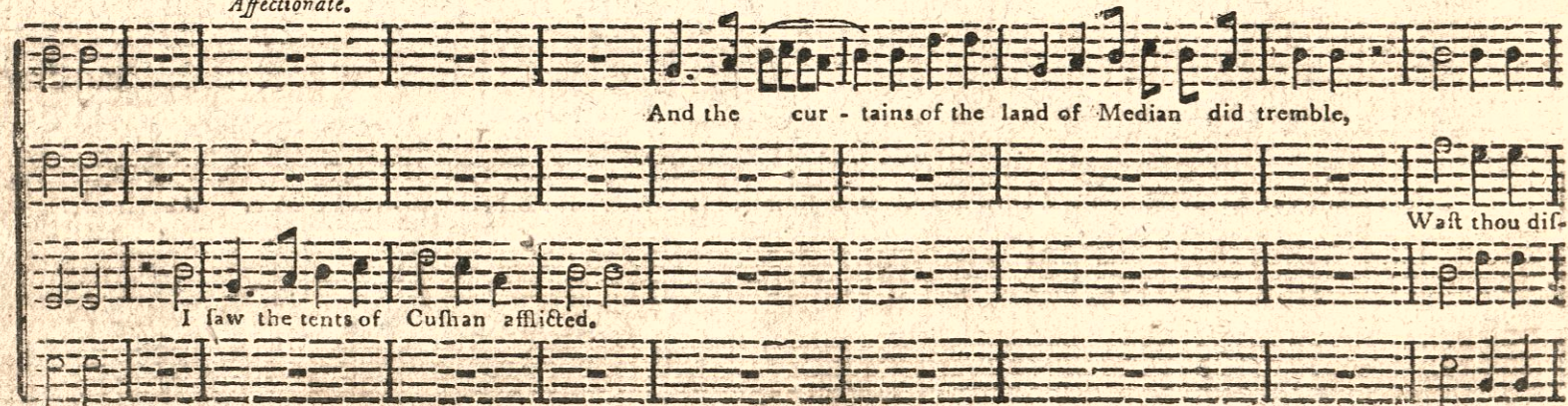
fly. Yea he did fly on the wings of the wind, for the salvation of his people,

F Sharp.

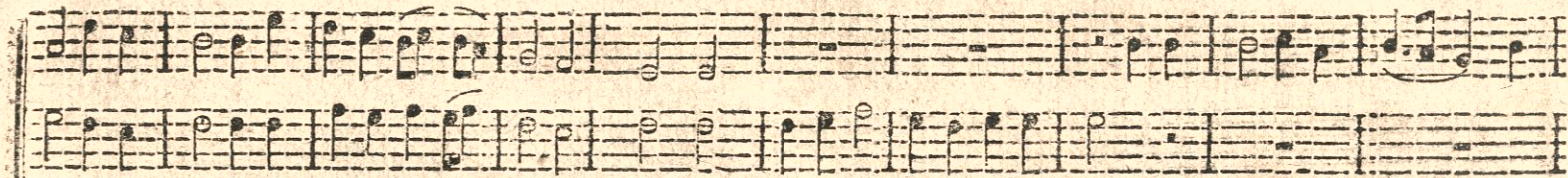
Before him went the pestilence, and burning coals went forth at his feet. He beheld and drove asunder the nations,



The everlasting mountains were scattered, thy ways are ev - er - last-ing, everlasting, Thy ways, &c.

Affectionate.


And the cur - tains of the land of Median did tremble, Wast thou dis-
I saw the tents of Cushan afflicted.



pleas'd with the rivers,

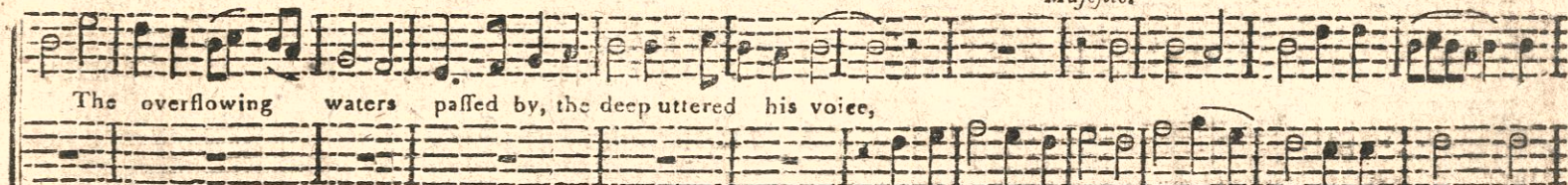
:||:

Was thine anger against the seas ?

:||:

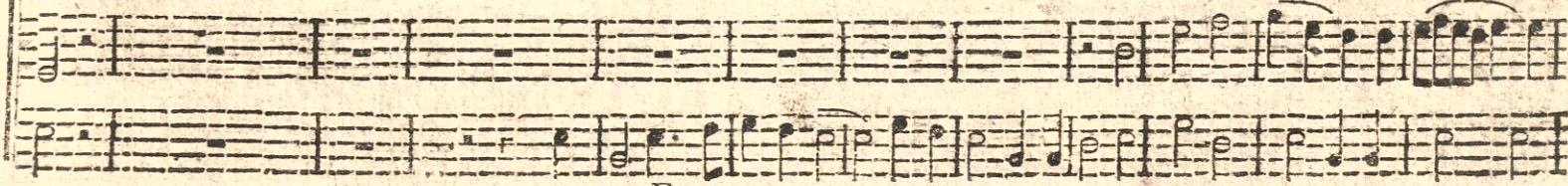


Majestic.



The overflowing waters passed by, the deep uttered his voice,

'Thou didst march thro' the land, the mountain, saw thee and trembled,



E

Vigorous.

The sun and moon, The sun and moon, &c.
 The sun, At the light of thine arrow they went, At the shining
 The sun,
 The sun and moon stand still in their courses

Pleasant.

of thy glittering spear, thou leadst thy people like a flock into the land of Canaan where milk and honey flows, I will rejoice in the Lord God

Mount Paran. Continued,

Sprightly.

of my salvation, I will, &c. Sing unto the Lord Sing Sing unto the Lord, let the multitude of Sing unto the Lord and praise his name, Let the multitude of lives be glad, Let the multitude of Lord, Let the multitude of lives be glad, Let the multitude of lives be glad, be lives be glad.

Mount Paran, Continued.

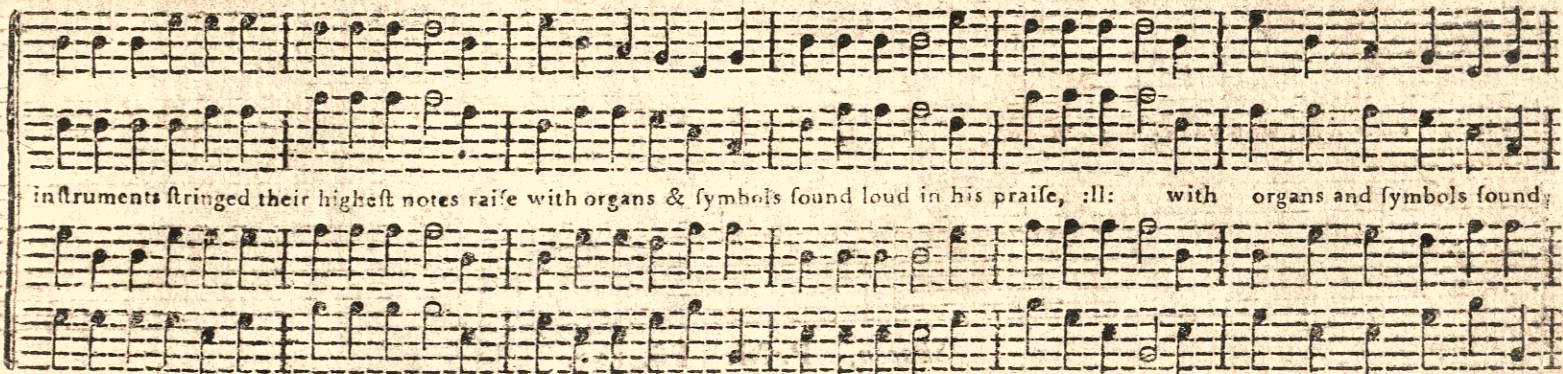
illes be glad, be glad, let all the people praise the Lord, let all the earth sing praises, sing praises, sing
 glad, be glad, let all the people praise the Lord,
 Let all the earth sing praises sing sing unto the

*Full,**Symphony.*

sing unto the Lord, and praise his name,
 Ye tribes all assemble, his praises to sing, the lute harp and timbrel in harmony bring, let
 Lord, sing unto the Lord, and praise his name,

Mount Paran. Continued.

Forte.

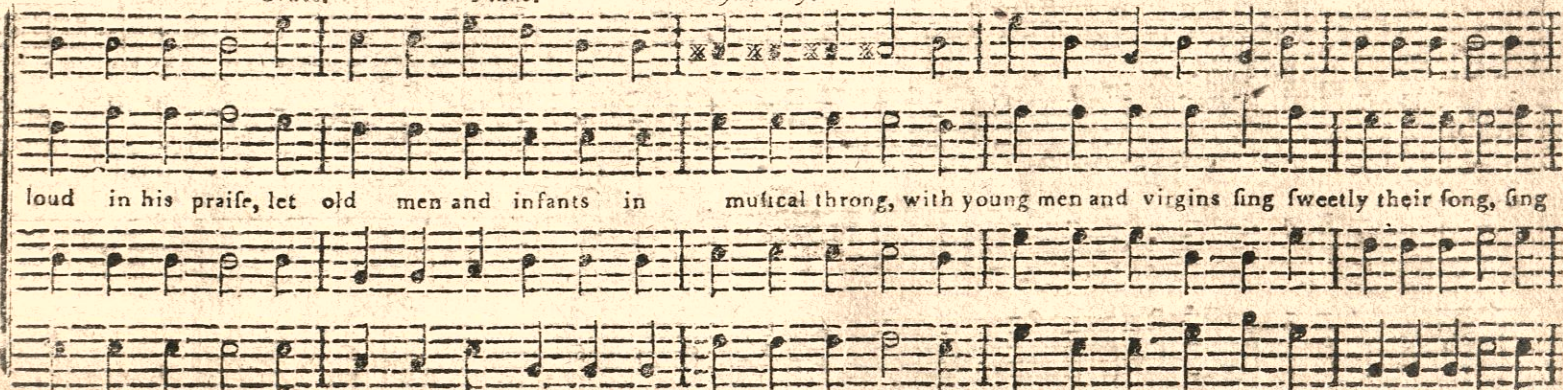


instruments stringed their highest notes raise with organs & symbols sound loud in his praise, :||: with organs and symbols sound

Grave.

Piano.

Symphony.



loud in his praise, let old men and infants in musical throng, with young men and virgins sing sweetly their song, sing

Mount Paran. Continued.

Two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "sweetly their song, with young men and virgins sing sweetly their song." The music features various note values, rests, and phrasing slurs.

sweetly their song, with young men and virgins sing sweetly their song.

Sharon, P. M. PS. 133.

Two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "How pleasant 'tis to see, Kindred and friends agree, each in their proper stations move each in their proper station move each in their, &c." The music features various note values, rests, and phrasing slurs.

How pleasant 'tis to see, Kindred and friends agree, each in their proper stations move each in their proper station move each in their, &c.

in their proper station move, And each fulfil their part with, &c.

station move. And each fulfil their part with, &c.

move, And each fulfil their part, With sympathizing heart, With sympathizing heart, in all, &c.

move, And each fulfil their part, With sympathizing heart, With sympathizing heart, in all, &c.

Detailed description: This block contains four staves of musical notation. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment line. The third and fourth staves are further vocal lines, each with lyrics underneath. The lyrics are: 'in their proper station move, And each fulfil their part with, &c.', 'station move. And each fulfil their part with, &c.', 'move, And each fulfil their part, With sympathizing heart, With sympathizing heart, in all, &c.', and 'move, And each fulfil their part, With sympathizing heart, With sympathizing heart, in all, &c.'.

Deliverance. An Anthem.

A - r - se O God in thine An - ger, Lift up thyself Because of the rage of thine en - e - mies awake for me and cease to

Detailed description: This block contains four staves of musical notation for an anthem. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'A - r - se O God in thine An - ger, Lift up thyself Because of the rage of thine en - e - mies awake for me and cease to'. The third and fourth staves are piano accompaniment lines.

judgment plead my Cause O God plead my Cause and fight against them that fight against me, Draw out thy sword and smite the men that

Let their

rise up against me,

Let their ways be dark and slippe - ry Let them be Like Chaff before the wind,

Let their ways be dark and Slip - pe - ry,

ways be dark and Slippe- ry Let them be like chaff be- fore the wind,

My

the wind,

Let them be like chaff before the wind, for the angels they shall chase them,

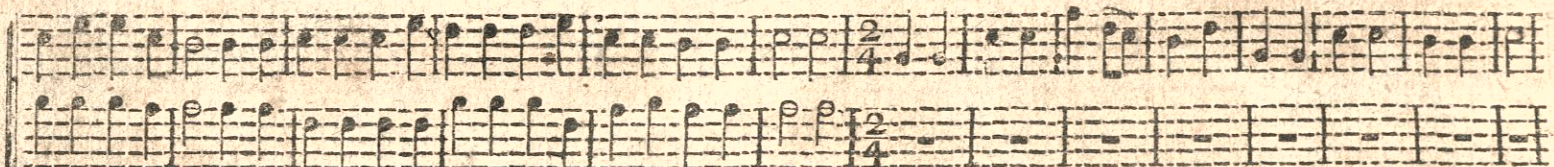
Lively.

eyes shall see mine enemies, while they re- pine and perish,

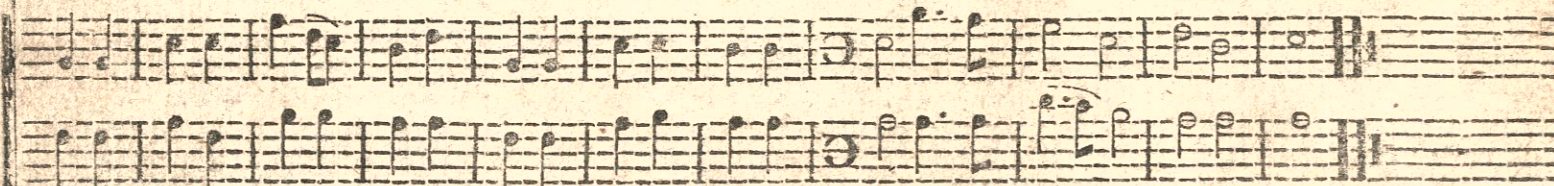
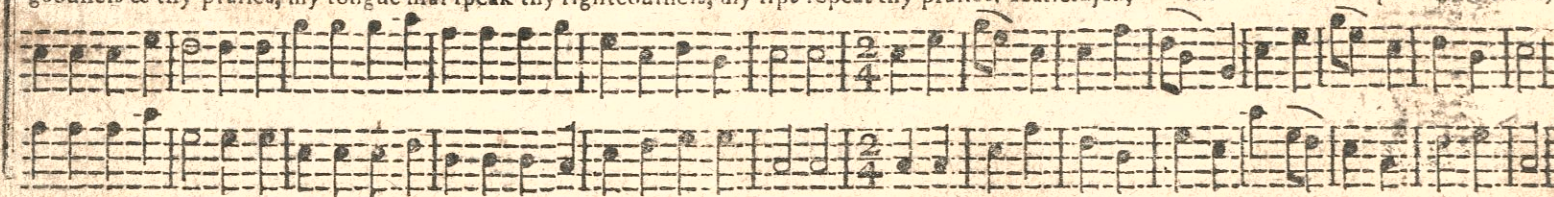
My tongue shall speak thy righteousness, thy

Lord let my soul be joyful now and live within thy palaces,

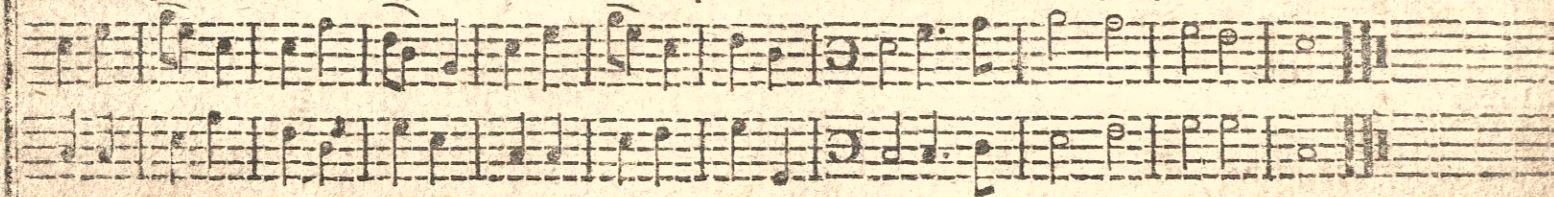
F



goodness & thy praises, my tongue shal speak thy righteousnes, my lips repeat thy praises, Hallelujah, :||: :||: praise the Lord,



Hallelujah, :||: :||: praise the Lord. Hal-le - lu - jah, praise the Lord.



Far bi thine honors spread, And long thy graie endures, Till morning, &c.

Till morning light, &c.

Till morning light and ev'ning shade, Till

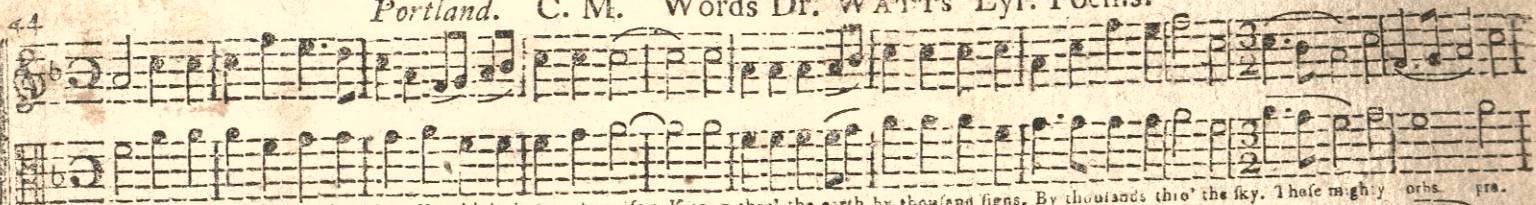
morning light and ev'ning shade, Till morning light and ev'ning shade, Shall be, &c.

Shall be exchang'd no more, Shall be, &c.

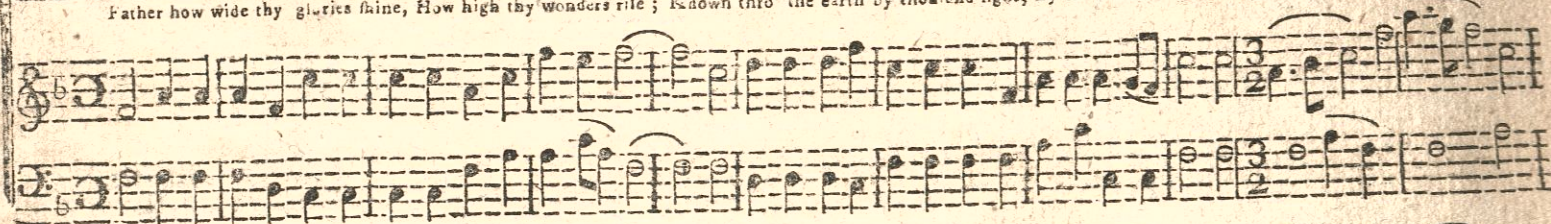
morning light and ev'ning shade,

Portland. C. M. Words Dr. WATTS' Lyr. Poems.

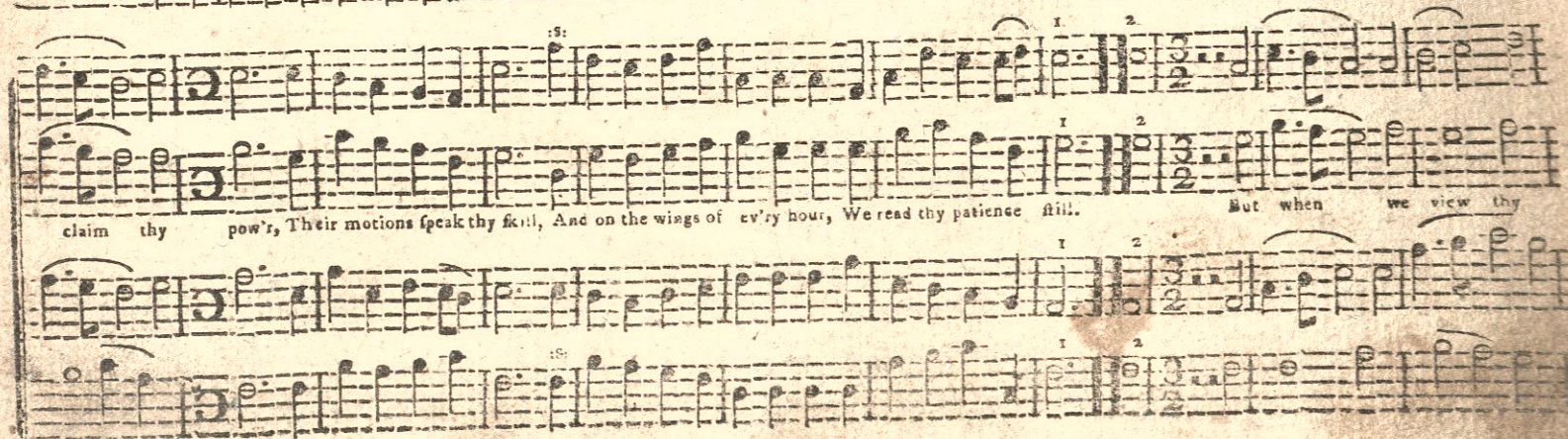
44



Father how wide thy glories shine, How high thy wonders rise; Known thro' the earth by thousand signs, By thousands thro' the sky. These mighty orbs pro.



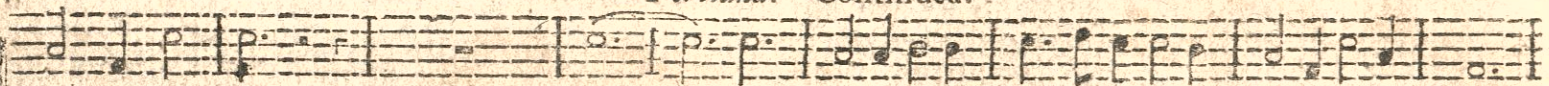
claim thy pow'r, Their motions speak thy skill, And on the wings of ev'ry hour, We read thy patience still. But when we view thy



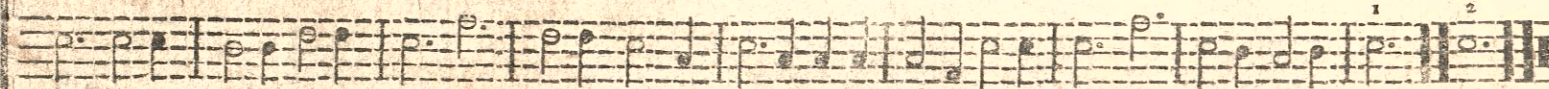
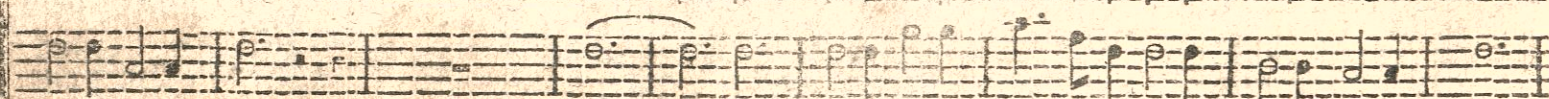
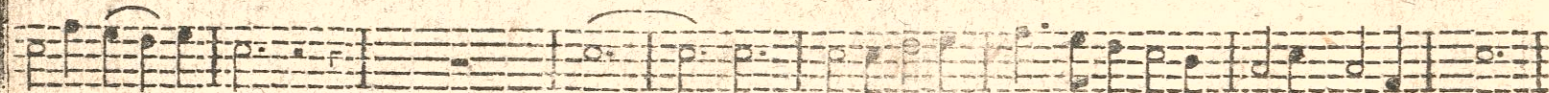
great deſires, To ſave re - bell - ious worms, Where vengeance and compaſſion join, In their di - verſe forms, there the whole

Deity is known, Nor dare a creature gueſs, Which of his glories brighteſt ſhone, His juſtice or his grace. Now the full

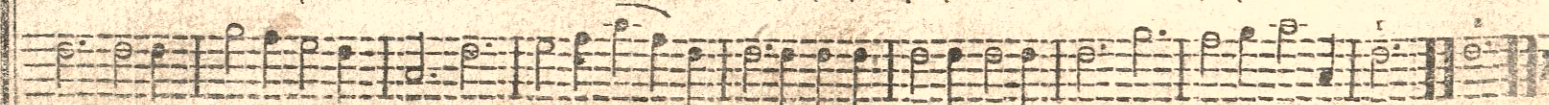
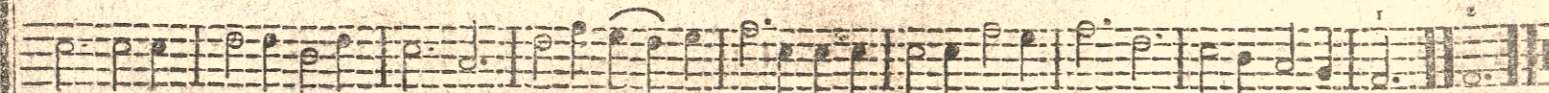
1 2 B Flat. 6/4



glories of the lamb, A - dora the heav'nly plain, Bright seraphs learn, Emanuel's name, And try their choicest strain,

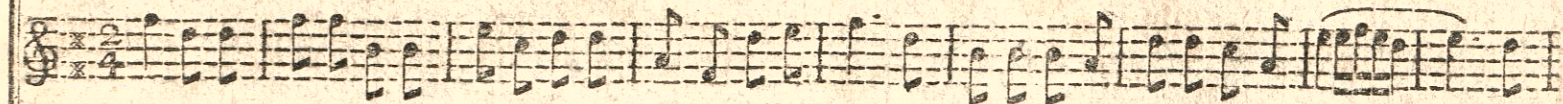
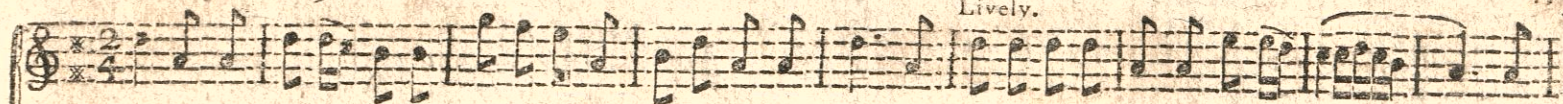


O! may I bear some humble part, In that immor - tal song, Wonder and joy shall tune my heart, And love command my tongue.

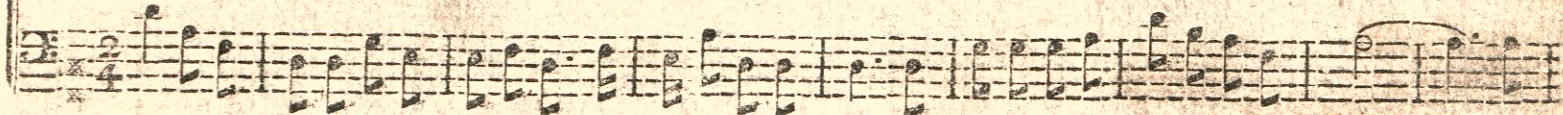


Instrumental Concert. Words by Mr. POPE.

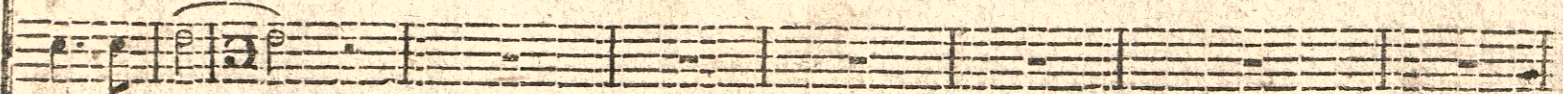
Lively.



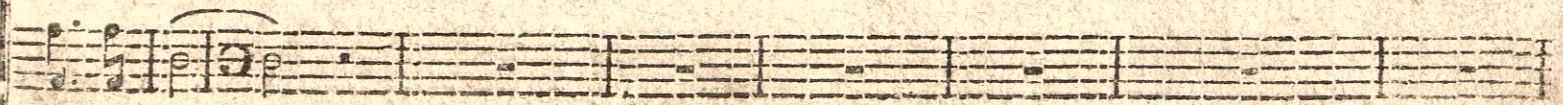
Descend ye nine descend and sing, The breaching instrument inspire, Wake into life each silent string, And swee - - p the



In a sadly pleasing strain, Let the warbling lute complain, Let the warbling, &c.



founding lyre.

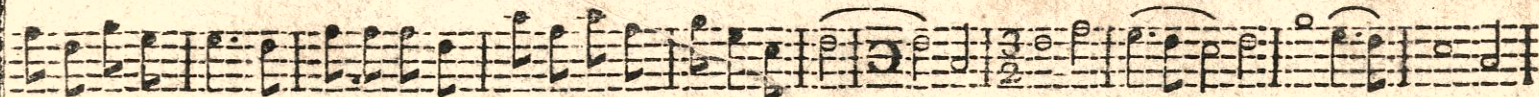
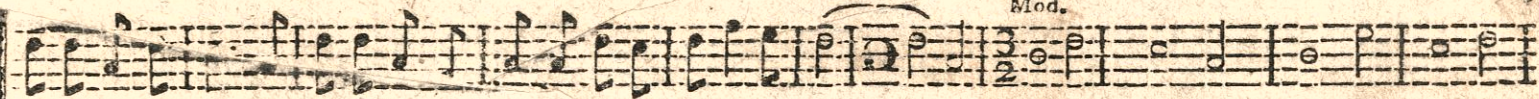


in sadly pleasing stra - - - - - in, Let the warbling lute complain,
 Let the warbling lute com - plain, Let the warbling lute, Let the warbling, &c.

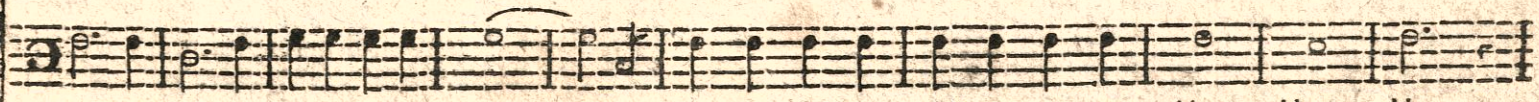
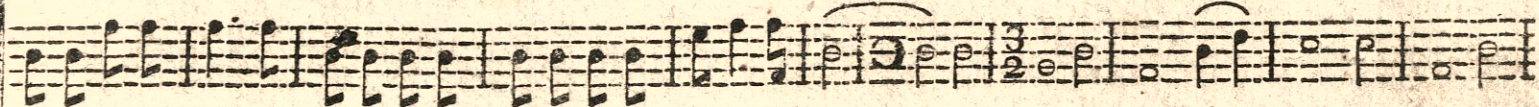
For.

Let the loud trumpet trumpet trumpet found, Till all the roofs shall echo and echo rebound, Let

Mod.



the loud trumpet sound, Till all the roofs, Till all the roofs shall echo rebound. While in more lengthen'd notes and flow, The



grave majestic solemn organs blow, The grave majestic solemn organs blow blow, blow.



G

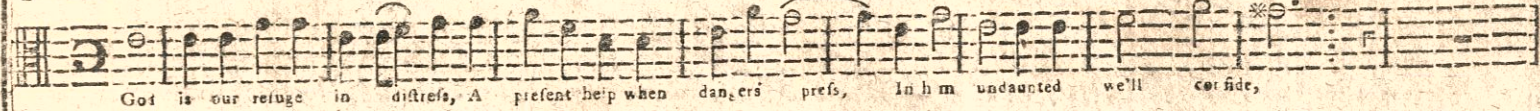
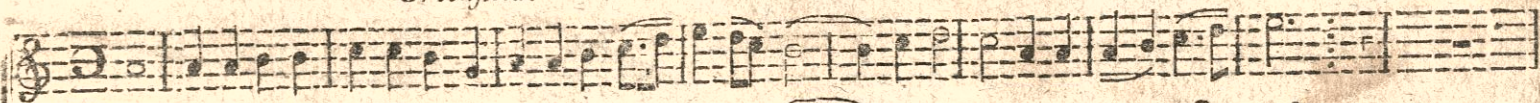
Pia.

The numbers soft and clear,
Hark, The numbers soft and clear, Gent - ly steals upon the ear,
and clear,

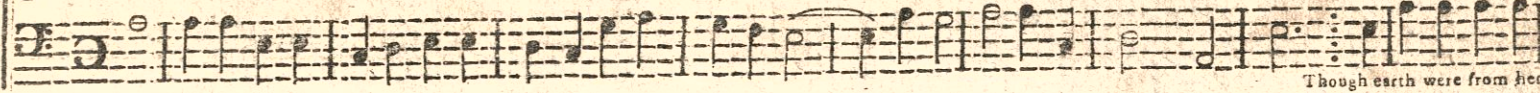
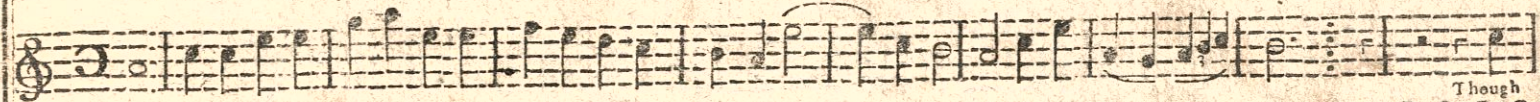
Forte-

Fortissimo.

Gently steals upon the ear, Now louder, louder, :||: rise, And fill with spreading sound the skies, sounds the skies And, fill &c.



God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,

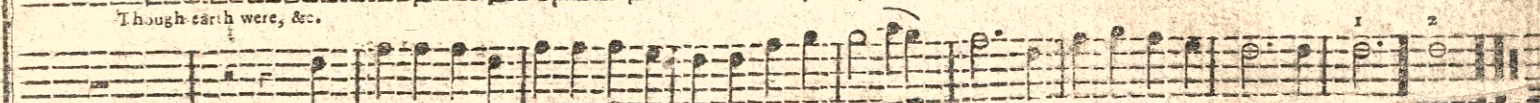


Though

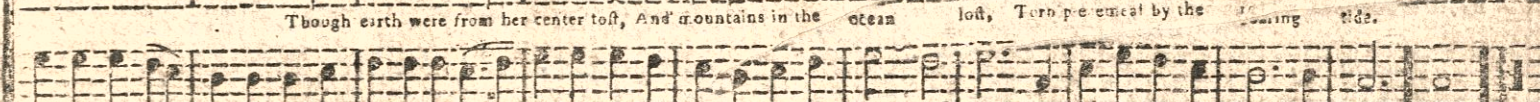
Though earth were from her



Though earth were, &c.

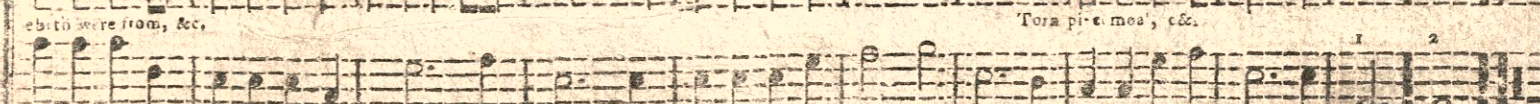


Though earth were from her center tost, And mountains in the ocean lost, Torn pe' emul by the swelling tide.

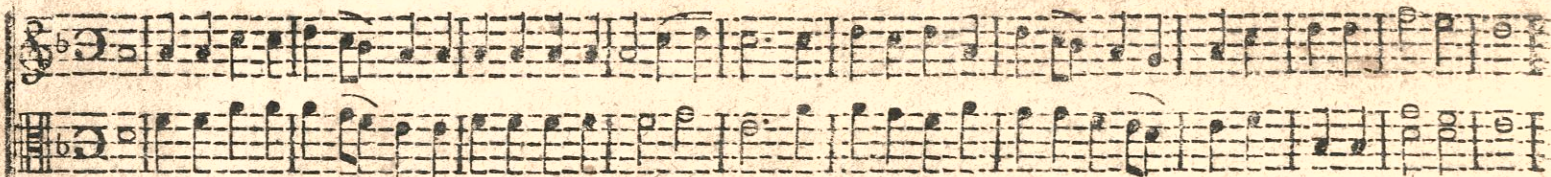


center were from, &c.

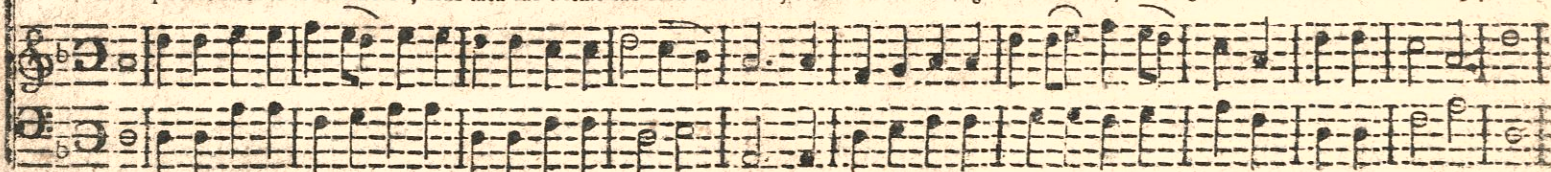
Torn pi-e-moa', &c.



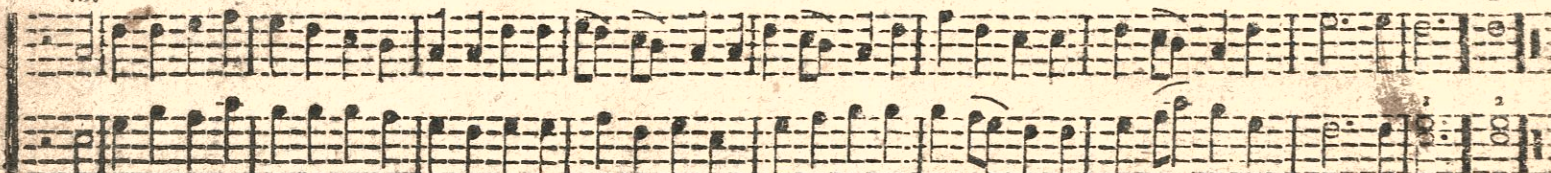
center to B, C.



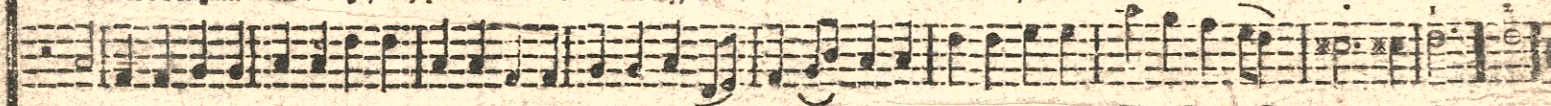
This spacious earth is all the Lord's, And men and worms and beasts and birds, He rais'd the building on the seas, And gave them for their dwelling place.



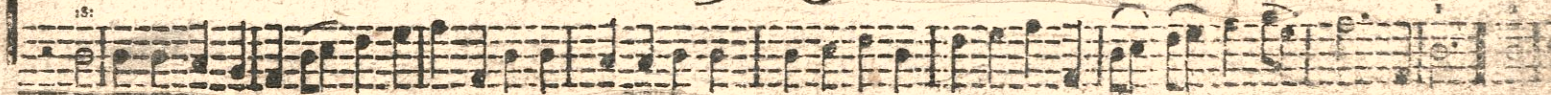
:S:



But there's a brighter world on high, Thy palace Lord above the sky, Who shall ascend that shall abide, And dwell so near his Maker God.



:S:



The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the staves. A diagonal line is drawn across the entire page, passing through this system.

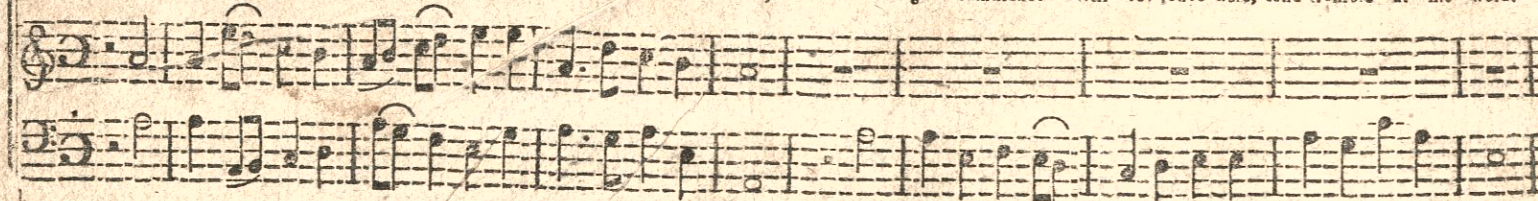
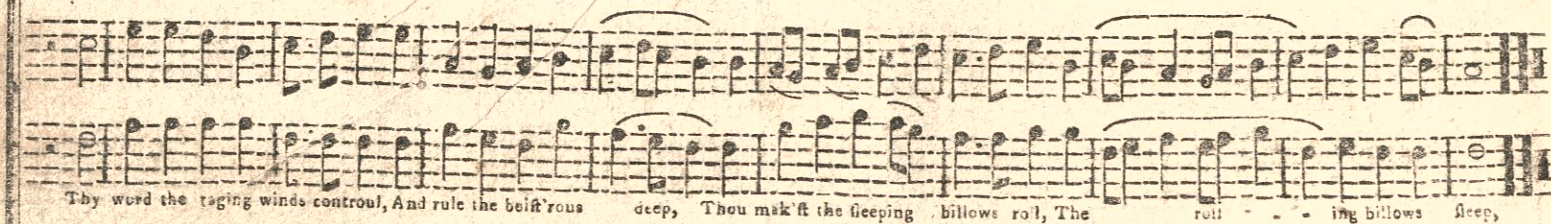
My
The evening shades of life, Have stretch'd themselves along, My threescore years are almost fled, And like an evening gone. My threescore
My
gone, My threescore, &c.

The second system of the musical score consists of four staves, continuing the piece. It features the same vocal and piano parts as the first system. The lyrics are written below the staves. A diagonal line is drawn across the entire page, passing through this system.

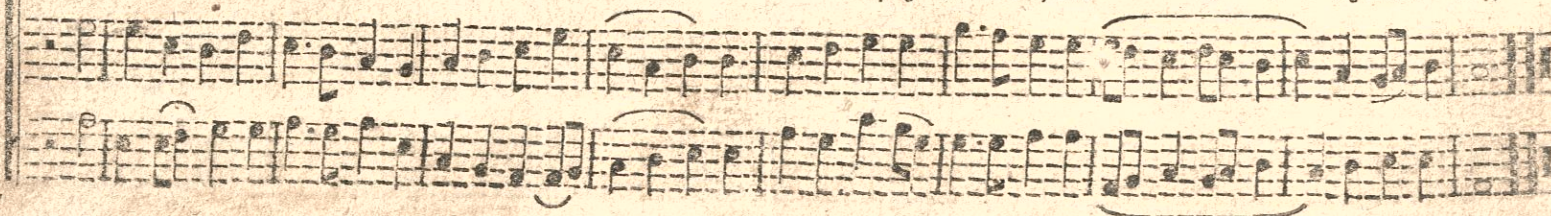
gone, My threescore, &c.
gone, My threescore, &c.
gone, &c.
gone, My threescore, &c.



With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.

Thy word the raging winds controul, And rule the boisterous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep,



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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a piano accompaniment in bass clef. The third and fourth staves are a vocal line in bass clef. The lyrics are written below the second and third staves.

down, And glory shone around, Fear not said he, for mighty dread, Had seiz'd their troubled minds, Glad tidings of great

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a piano accompaniment in bass clef. The third and fourth staves are a vocal line in bass clef. The lyrics are written below the second and third staves.

joy I bring to you and all mankind, To you in David's town this day is born of David's line, A Saviour who is Christ the Lord, And
 this shall be the sign, The heav'nly babe you there shall find, To human view display'd, All meanly wrapt in swadling bands, All

The musical score consists of ten staves of music. The first two staves correspond to the first line of lyrics. The next two staves correspond to the second line of lyrics. The final two staves contain musical notation without lyrics. The notation includes various note values, rests, and phrasing slurs. A triplet of eighth notes is marked with a '3' above it in the final staff.

meanly wrapt in swathing bands, And in a manger laid, Thus spake the seraph and forthwith appear'd a shining throng Of angels

praising

praising

God and th - us All glory be to God on high And

Address their joyful song, All glory be to

God and th - us All glory be to God on high And to the earth be peace,

praising God and th - us All glory be to God on high And to the earth be peace,

to the earth be peace. peace. peace. All glory be to God on high,
 God on high, And to the earth be peace. And to the earth be peace
 All glory be to God on high And to the earth be peace, peace, God will henceforth to
 peace, : : : : And to the earth be peace, peace,

peace, peace, Begin and never cease, God will henceforth from heav'n to men, Begin and never re-er cease.
 heav'n to men, Begin and never cease.

He calls the warmer
 He sends his word, and melts the snow, The fields no longer mourn;
 He calls the warmer
 gales to blow, He calls the warmer gales to blow. And bids the spring return.
 He calls the warmer gales to blow, And bids, &c. The changing wind, the
 gales to blow, And bids the spring return. And bids the spring return. The
 He calls the warmer gales to blow, And bids, &c.

Edom. Continued.

The changing winds the flying clouds, Owey his mighty word, With songs and
 flying clouds, Owey his foreign word, With songs and honors sounding loud, Praise ye the foreign
 changing winds the flying clouds, Owey his mighty word, With songs and honors

1 2
 sounding loud, Praise ye the foreign Lord, With songs, &c.
 Lord, With songs and honors sounding loud, Praise ye the foreign Lord. Praise, &c.
 sounding loud, With songs, &c. Praise, &c.
 With songs, &c.

An Antlem. Solomon's Song, Chap. 2d.

I am the Rose of Sharon and the Lilly of the Vallies,

I am the Rose of Sharon and the Lilly of the Vallies,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 2/4 time signature. The bottom staff is a keyboard accompaniment in bass clef with a 4/4 time signature. The lyrics 'I am the Rose of Sharon and the Lilly of the Vallies,' are written below the vocal staff. The second staff continues the accompaniment with the same lyrics.

As the appletree the appletree among the trees of the wood

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a 2/4 time signature. The bottom staff is a keyboard accompaniment in bass clef with a 4/4 time signature. The lyrics 'As the appletree the appletree among the trees of the wood' are written below the vocal staff. The fourth staff continues the accompaniment with the same lyrics.

As the Lilly among the thorns so is my Love among the Daughters,

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a 2/4 time signature. The bottom staff is a keyboard accompaniment in bass clef with a 4/4 time signature. The lyrics 'As the Lilly among the thorns so is my Love among the Daughters,' are written below the vocal staff. The sixth staff continues the accompaniment with the same lyrics.

Anthem. Continued.

I sat down, &c.

fo is my, &c.

I sat down, &c.

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

I sat down, &c.

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

And his fruit, and his fruit, &c.

And his fruit, and his fruit, &c.

And his fruit, and his fruit, &c.

And his fruit, and his fruit, &c.

He brought me to the banquetting House,

He brought me, &c.

Slay me with Flagons,

His banner over me was love,

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "He brought me, &c." and "Slay me with Flagons,". The bottom staff is a lute accompaniment. The music is in a 2/4 time signature.

For I am sick,

for I am sick of love, I charge you O ye daugh-

Comfort me with Apples for I am sick,

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "For I am sick," and "for I am sick of love, I charge you O ye daugh-". The bottom staff is a lute accompaniment. The music continues in the same 2/4 time signature.

Antem. Continued.

ters of Ierusalem, by the R es and by the Hinds of the field, that you stir not up that you stir not

that you stir not up

up:uar, A - - wake :ll: :ll: :ll: my Love till he please The voice of my Be...lo...ed

Be-

Anthem. Continued.

skipping

skipping, Leaping upon the mountains, skipping upon the hills.

skipping,

hold he cometh, Leaping upon the mountains, skipping,

and said unto me,

rise up,

rise up rise up my love my fair one and come away.

My Beloved spake rise up,

Anthem. Continued.

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

For lo, &c. the

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

Jerusalem. C. M. Ps. 118.

Let heav'n rejoice, let earth be glad And praise for.

This is the day the Lord hath made, He calls the hours his own, Let heav'n

Let heav'n rejoice, let earth be glad, And praise surround the throne,

Let heav'n rejoice, let earth be glad, And praise surround the throne. Let

round the throne. Let heav'n rejoice, &c.

And praise surround the throne, And praise. &c.

Let heav'n, &c.

Let heav'n, &c.

Let heav'n, &c.

Let heav'n, &c.

Who

How beautiful are their feet, Who stand on Zion's Hill, Who bring salvation

on their tongues And words of peace reveal. Who bring, &c.

Evening Hymn. S. M. Ps. 90.

Our moments fly a - - - past, Nor will our moments stay, Just like a flood our

Just like a flood our hasty days are

Just like a flood our hasty days, Are sweeping us a -

like a flood our hasty days, Are sweeping us a - - - way Are sweeping, &c.

hasty days, Are sweeping us a - - - way, Are sweep - - - ing, &c.

sweeping us a - - - way, Just like, &c.

way, Just like a flood, &c.

Welcome sweet day of rest, That saw the Lord arise, Welcome to this re - viv - ing breast And

these rejoicing eyes, Welcome, &c.

We must obey his

Death with his warrant in his hand, Comes rushing on a - min,

We must obey the

summons then re -

We must obey the summons then re - turn to dust a -

summons then re - turn to dust a -

We must, &c.

turn to dust a - - - gain return to dust a - gain,

gain re - turn to dust a - - - gain,

And ev'ry month and ev'ry day 'Tis

A - las the brit - tle clay, Whch built our bodies fust.

and ev'ry month and

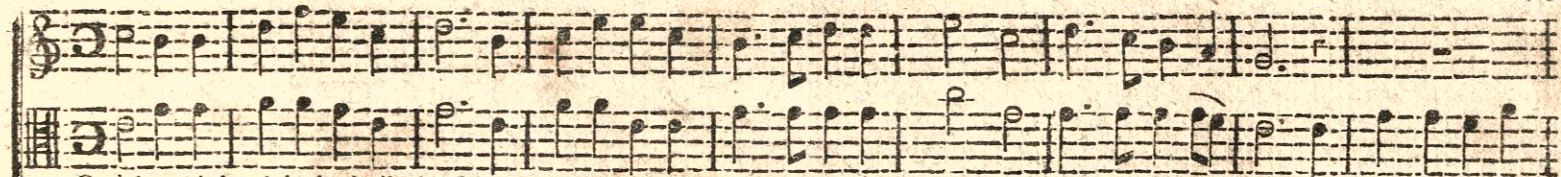
And ev'ry month and ev'ry day

mould'ring back to dust, And ev'ry month and ev'ry day. 'Tis mould'ring back to dust, 'Tis mould'ring, &c.

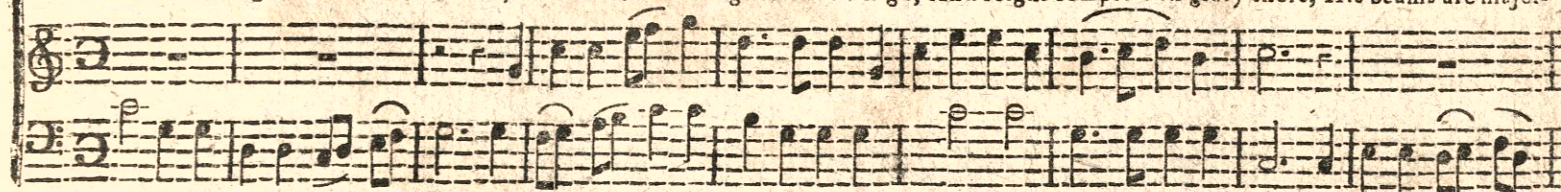
And ev'ry month and ev - - - ry day, 'Tis mould' - - ring back to dust. 'Tis, &c.

ev - - ry day, 'Tis mould - - ring back to dust. 'Tis, &c.

day, 'Tis mould'ring back to dust, 'Tis, &c.



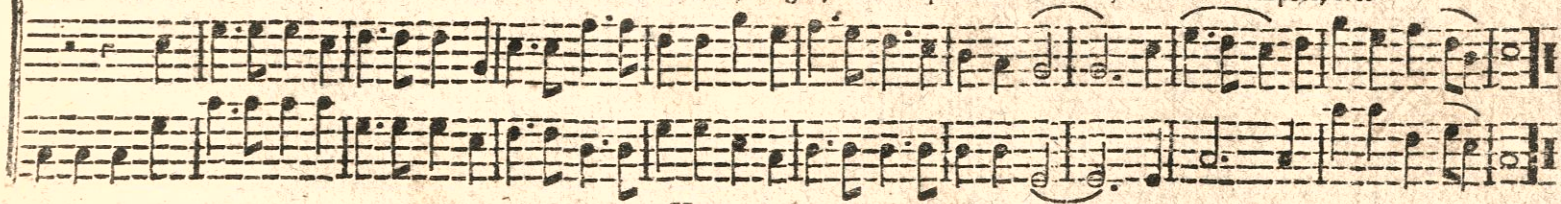
God fram'd the globe he built the skies, He made the shining worlds on high, And reigns complete in glory there, His beams are majes-

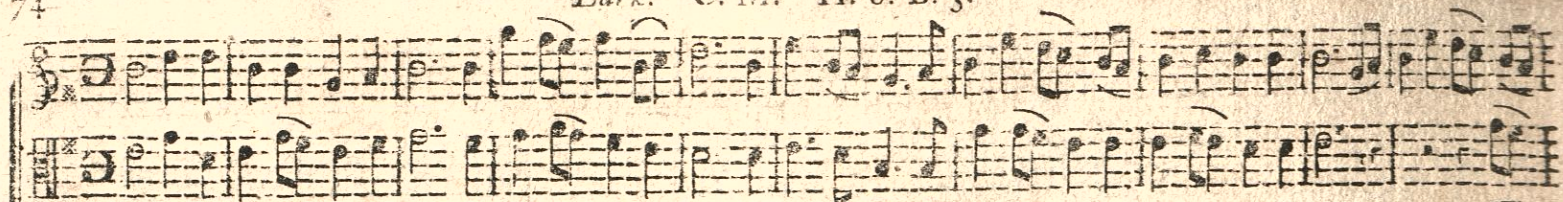


ty and light,

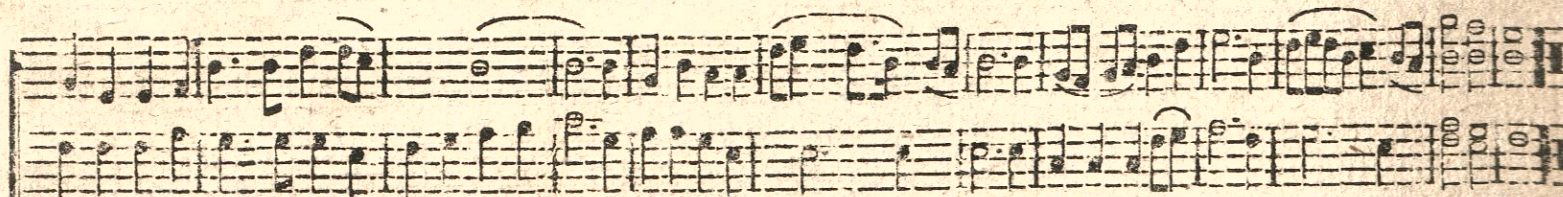
:||:

His beauties how divinely bright, His temples how divinely fair. His temples, &c.

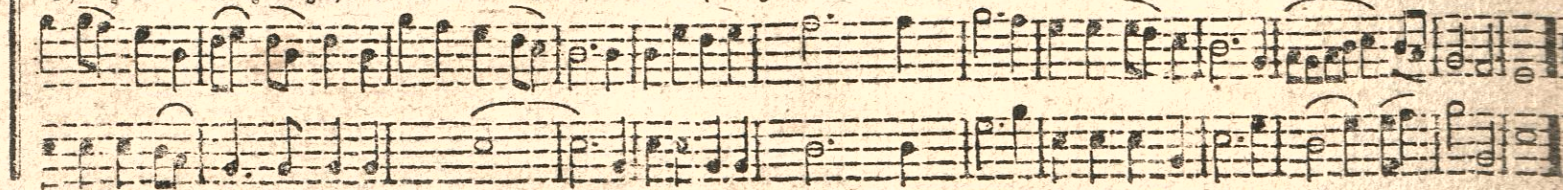




How'ring among the leaves there stands, The sweet Celestial Dove, And Jesus on the branches hangs, The banner of his love. Tis



a young heav'n of strange delight, While in his shade we sit, His fruit is pleasing to the sight, And to the taste as sweet. And to the taste as sweet.



Prodigal. C. M.

A day of feasting I ordain, Let mirth and joy rebound, My son was dead and lives again, Was lost and now is

My son was dead and lives again,
My son, &c.
found, Was lost, &c,
My son was dead, &c.

Solitude. C. M.

Fly like a tim'rous trembling dove, Fly like a tim'rou trembling dove,
 My refuge is she God of love, My foes insult and cry, Fly like a tim'rous trembling dove, Fly like a
 Fly like a tim'rous trembling do . . . ve,
 Since I have plac'd
 tim'rous trembling dove, To distant moun - tains fly, my trust in God,
 A

Solitude. Continued.

Why should I like a tim'rous bird, To
refuge always high,
distant mountains fly. Why should I like a tim'rous bird, To distant mountains fly.

1 2
1 2
1 2

From

The God of glory sends his thunders forth, Calls the loath nations and awakes the north,

east to west his sov'reign orders spread, Thro' distant worlds and re - - - gions

From east to west the sov'reign orders spread, Thro' distant worlds and

From east to west the sov'reign orders spread, Thro' distant worlds and re - - - gions

From east to west the sov'reign orders spread, Thro' distant worlds and

From east to west the sov'reign orders spread, Thro' distant worlds and

of the dead, The trumpet sounds, hea- ven re-
 regions of the dead, The trumpet sounds, hea-
 of the dead, The trumpet sounds, hea- ven re- joy- es, Lift
 regions of the dead, The trumpet sounds, hea- ven re- joy- es,

joy- es lift up your heads ye saints with cheer- ful voic- es,
 tremble: hea- ven re- joy- es, Lift up your heads ye saints with cheer- ful voic- es,
 up your heads ye saints with cheer- ful voic- es,
 Lift up your heads ye saints with, &c.

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

To hear his justice and the sinners doom, But gather first my saints, The judge commands, Bring them ye angels from their distant Lands.

Oh for a shout from old and young, From humble swains and

Mortals can you refrain your tongues, When nature all a - - round you sings, Oh for a shout from

Oh for a shout from old and young, From

Oh for a shout from old and young, From

lofty Kings, Oh for a shout from old and young,

old and young. From humble swains and lofty Kings, From humble swains and lofty Kings,

humble swains and lofty Kings: Oh for a shout from old and young,

humble swains and lofty Kings.

Why do my minutes move

Death may dissolve my body now, And bear my spirit home, Why do my minutes move so slow, Why

Nor my salvation

to flow, Why do my minutes, &c.

do my minutes move so slow, Nor my salvation come.

Why do, &c.

come, Why do, &c.

The Dying Christian to his Soul. *An Anthem.* Words from POPE.

Trembling, hoping, ling'ring,

Vital spark of Heavenly flame,

Quit Oh Quit this mortal frame,

Forte. *Piano.*

flying,

Oh the Pain the bliss of dying cease fond Nature cease the strife let me rest - with

Antem. Continued,

Piano.

in to Life Hark they whither Ang-ela fay fister Spirits come a - - way,

Languissant

What is

Shuts my fight,

Steals my senses,

drowns my spiriss tell me my

this ab-forbs me quite, Draws my breath,

Anthem. Continued.

The world recedes it disappears, Heav'n opens on my eyes my ears, With
Heav'n opens, &c.
soul can this be death?

The world recedes it disappears.

ounds seraphic, With, &c.

With sounds seraphic ring. Lend lend your wings I mount I fly, O grave where is thy victory, O death where is thy sting.

Who is this, who is this that com- eth from Edom with dy'd garments from Bozrah who is he and what is his name,

His name shall be call'd wonder-ful :ll: coun- feller his name.

his name shall be called wonderful counfel- er the mighty :ll: God his

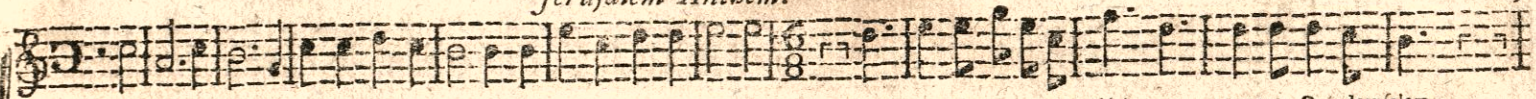
his name shall be call- ed wonder- ful counfeller the mighty :ll: :ll: God,

his name shall be call- ed wonderful,

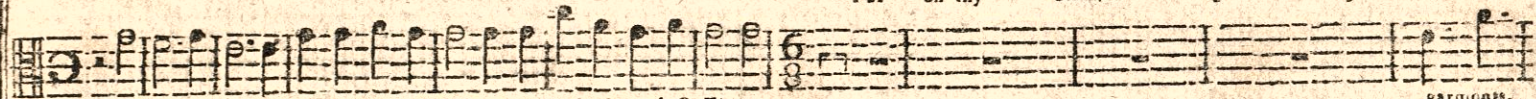
mighty : God the ever-lasting Fa-ther the Prince of peace, the great, I am the first and last the
 name shall be call-ed wonder-ful counsel-er Shiloh E-man-u-el God with
 the ever-lasting Fa-ther the prince of peace the great I am the first and last the Alpha and O
 everlast-ing Fa-ther the Prince of Pea
 Alpha and O-mega Shiloh God with us Shiloh E-man-u-el and the Lord our
 God with us Shiloh E-man-u-el God with us Shiloh E-man-u-el,
 mega Shiloh E-man-u-el God with us God with us the Lord our righteousness
 ce the great I am the first and last the Alpha and O mega Shiloh E-man-u-el

righteousness, prince of peace, the seed of the woman serpent bruiser Shiloh friend to man,
 the seed of the woman serpent bruiser, Shiloh, E-man-u-el, prince of
 the seed of the woman, serpent bruiser, Shiloh, E-man-u-el, son of man Shiloh.
 righteousness, prince of pea
 Shiloh Lamb of God,
 pea ce,
 son of God. Shiloh, Equal with the Father, Grace and truth, Grace and truth.
 ce,

Jerusalem Anthem.

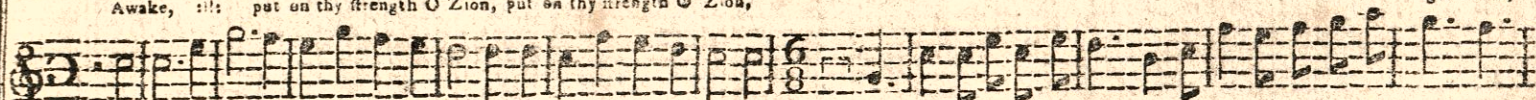


Put on thy beautiful garments O Jerusalem,

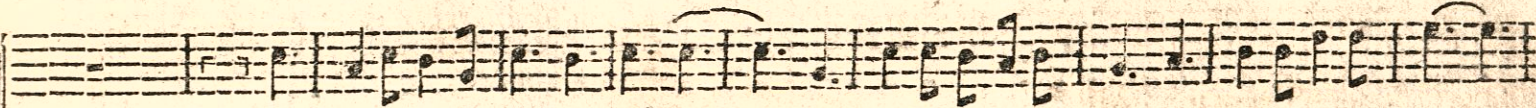
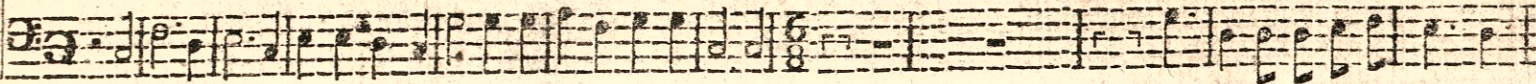


Awake, all: put on thy strength O Zion, put on thy strength O Zion,

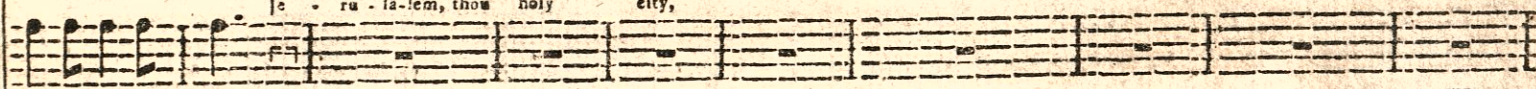
garments,



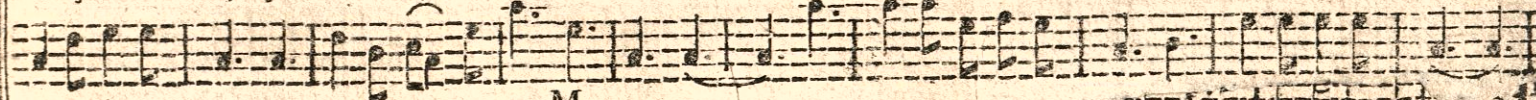
Put on thy beautiful garments,



Je - ru - sa - lem, thou holy city,



O Jeru - sa - lem, Je - ru - sa - lem, thou holy city, Put on thy beautiful garments O Je - ru - sa - lem,



How beautiful upon the mountains, good tidings, that sayeth unto
 are the feet of him that bringeth good tidings, that publisheth peace.

Zion thy God reigneth, thy watchmen shall lift up their voice, all; lift up their voice and sing together.

Jerusalem Anthem. Continued.

Break forth into joy and singing, all: joy and singing,

Break forth into joy and singing, all: all: joy and singing, and sin - - - - - g to-

Break forth into joy and singing,

For the Lord hath comforted his people, and he hath redeemed Israel.

gether all ye waste places of Je - ru - sa - lem,

Mournful Song. L. M.

'Twas on that dark and doleful night, When pow'rs of earth and hell a - - rose A - gainst the Son of God's

de - - light And friends betray'd him to his foes, Now let my mourn - ful songs re - cord. The

Mournful Song. Continued,

cy - ing for - - rows of the Lord, When he complain'd in tears and blood As one for-lak - en

The first system of musical notation consists of four staves. The top staff contains the vocal melody with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The lyrics are: "cy - ing for - - rows of the Lord, When he complain'd in tears and blood As one for-lak - en".

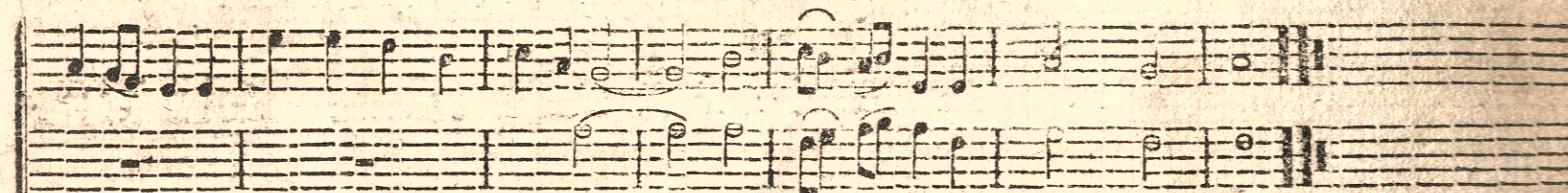
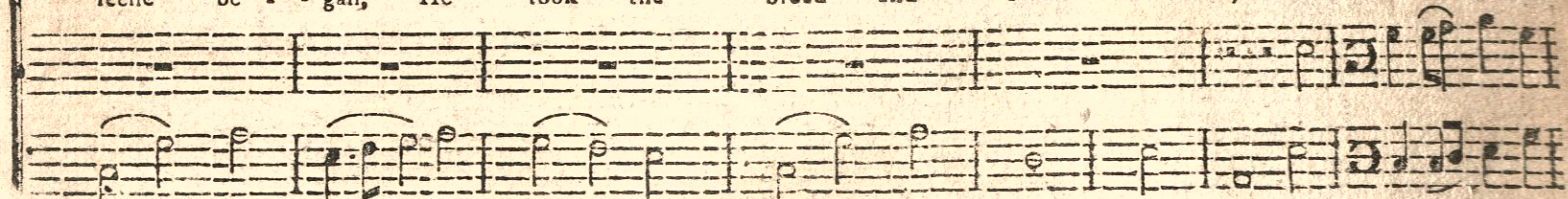
of his God, :|| B - - efore the mourn - ful

The second system of musical notation also consists of four staves. The top staff contains the vocal melody with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The lyrics are: "of his God, :|| B - - efore the mourn - ful".

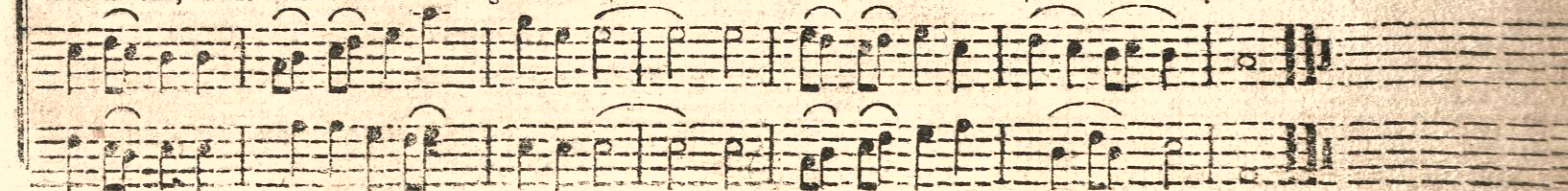
Mournful Song. Continued.



scene be - - gan, He took the bread and blest'd an break, What love thro' all his



actions ran, What wond'rous words of grace he spake. What wond'rous words of grace he spake.





The Lord the sov'reign sends his summons forth, Calls the south nations and awakes the north, From east to west his



sov'reign orders spread, Tho' distant worlds and regions of the dead, The trumpet sounds, Hell trembles heav'n rejoices, Lift up your heads ye saints with cheerful voices-



We are his people, we his care, Our souls and all our mor-tal frame, What

last-ing honours shall we rear, Al-migh-ty Maker, to thy name.

Shepherds rejoice lift up your eyes, And send your fears away, News from the regions of the

entrance here, But
 ikies, Savation's born to-day, Jesus the God whom angels fear, comes down to dwell with you, entrance here, But
 To-day he makes his entrance here, But

not as monarchs do, To-day he makes his entrance here, But not as monarchs do. To-day he makes his entrance here, But not as monarchs do. To-day he makes his entrance here, But not as monarchs do, But not as monarchs do, To-day he makes his entrance here, But not as monarchs do, But

Awake my soul tune ev'ry string, In God the Saviour praise, Join with the heav'nly hosts and sing, :ll:

:ll: The highest notes they raise, Angelic hosts declare his name, Glory to God, :ll: Glory

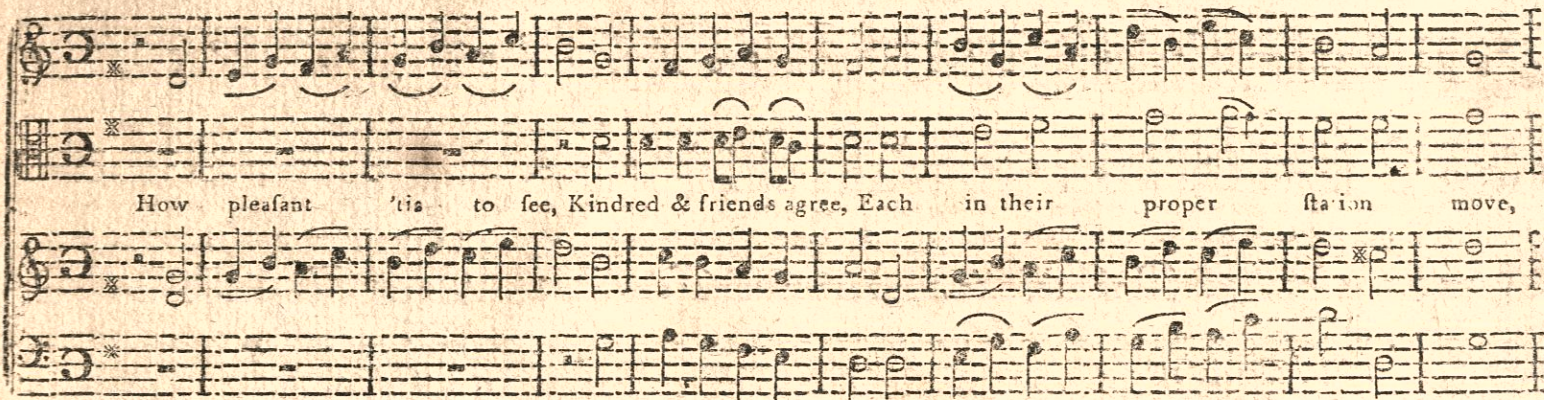
Glory to God on high, Good will to man :ll: :ll: & peace on earth, good will to man & peace on earth, behold the Saviour nigh.

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

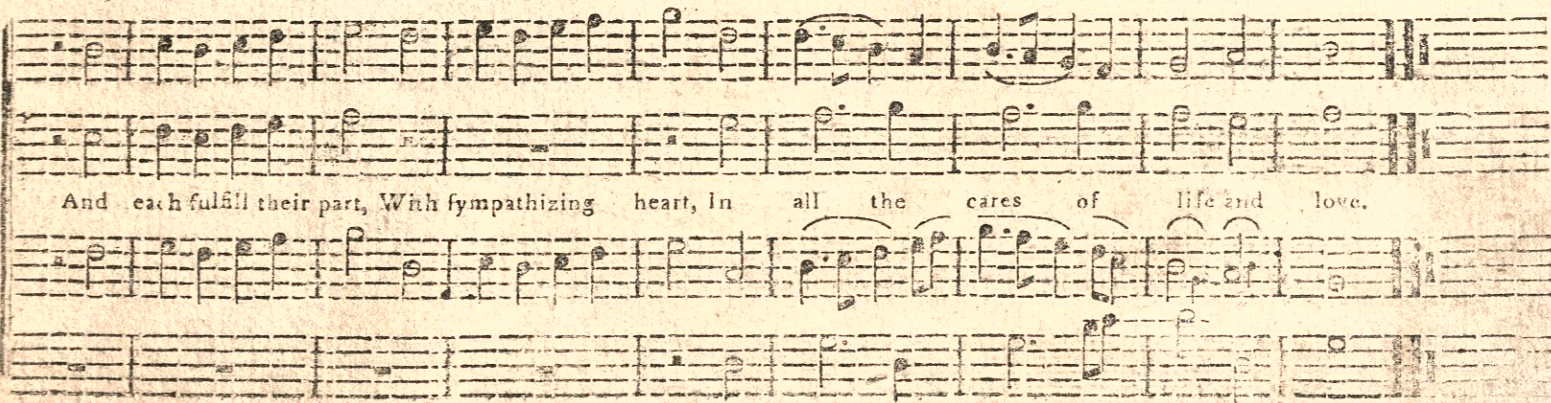
The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with a 2/4 time signature and a key signature of one flat. The lyrics are written below the lower staff, with hyphens indicating syllables that span across multiple notes.

But oh their end their dreadful end, Thy sanctu - a - ry taught me to, On slippery rocks I see them stand, And fiery billows roll below,

The second system of musical notation also consists of two staves in the same key and time signature as the first system. The lyrics are written below the lower staff, with hyphens indicating syllables that span across multiple notes.



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



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

Roslin Castle. L. M.

Behold the rose of Sha - - ron here, The Lilly which the Val - - lies bear, Be - - hold the tree of

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Life which gives Re - - fresh - ing fruits and healing leaves, Beneath his cooling shade I sat, To shield me

The second system of musical notation also consists of three staves, continuing the melody and accompaniment from the first system. It includes the same vocal line with lyrics and the same instrumental parts.

from the Burn - ing heat, He saw me faint and o'er my head, The Banner of his Love he spread,

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, the title 'Roslin Castle. Continued.' is written in a cursive hand. In the upper right corner, the page number '203' is printed. The music is arranged in three horizontal staves. The first staff begins with a treble clef and a common time signature. The second staff contains the lyrics: 'from the Burn - ing heat, He saw me faint and o'er my head, The Banner of his Love he spread,'. The third staff continues the musical notation. The paper shows signs of age, including some staining and a slightly irregular edge.

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