

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

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

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

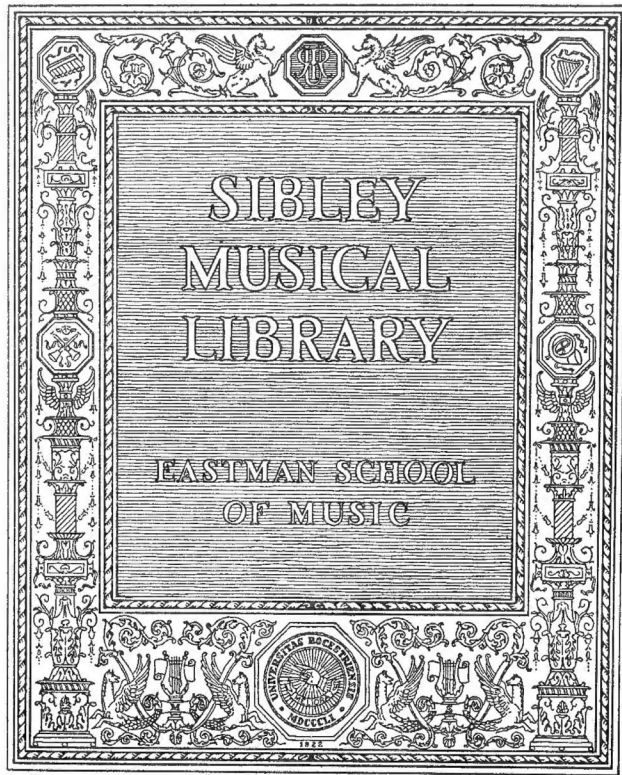
The second intrusive fragment is numbered pp.67-70, but with the conjugate leaf folded in reverse so as to read 69/70, 67/68. This fragment is in round notation but with some notes altered in manuscript to shape notes. The songs indicated are: Contemplation, Extollation, Amanda, and Christian Soldier.

\*

M

2116

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Easy Instructor

OR

A New method of teaching sacred Harmony

PART II.

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

By William Smith

M  
2116  
5664B1

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

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

John Connelly.

Attest, N. Jones.

[ Copy right secured ]

9/6/34 J. Levine. 37

*[Illegible cursive scribble]*

*[Illegible cursive scribble]*

New Books *[Illegible]*







I N D E X

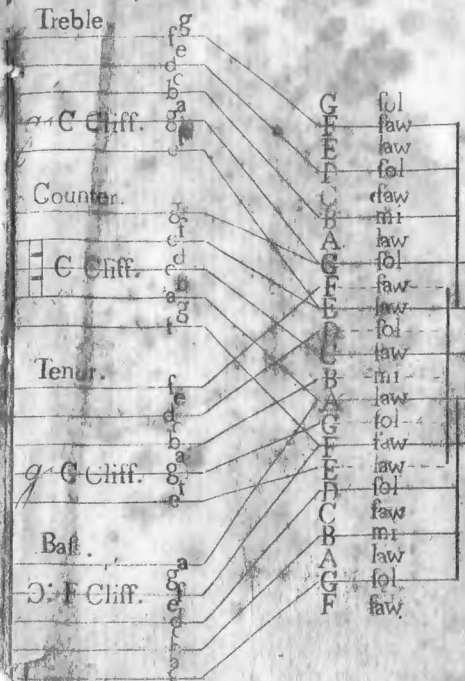
TUNES.	PAGES.	TUNES.	PAGES.	TUNES.	PAGES.
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## ADVERTISEMENT.

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

*Hopewell, near Trenton, 1803.*

# SCALE OF MUSIC.



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

# EXPLANATION.

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

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

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

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

The scale shows how the four parts of music are connected.

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

# TRANSPOSITION.

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

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

Order of the singing syllables. Above mi is law, sol, law, sol, law, and below mi, law, sol, law, sol, law, then comes again, either way.

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

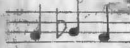
	Sol,	Law,	Mi,	Faw,	Reit
Semibreves	○	□	◇	△	■
Minims	○	□	◇	△	■
Crotchets	●	■	◆	▲	■
Quavers	●	■	◆	▲	■
Semiquavers	●	■	◆	▲	■
Demisemiq.	●	■	◆	▲	■

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

8 thirty-two demisemiquavers.

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

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



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



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



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



Figure  $\textcircled{3}$  set over or under any three notes, reduces them to the time of two.



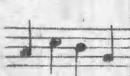
Grouping notes  $\{$  either may be sung, but not both, by the same voice.



Mark of distinction  $|$  notes thus marked should be sung very distinct and emphatical.



Staff  $\text{—}$  five lines with their spaces whereon music is written.



Ledger  $\text{—}$  is added when notes are set more than a tone out of the staff.



Slur  $\text{—}$  ties such notes as are sung to one syllable.



Brace  $\{$

shows how many parts are sung together.



Single bar  $|$

divides the time into equal parts.



Double bar  $||$

shows the end of a strain.



Repeat  $:S:$

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



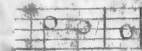
Figures 1, 2,

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



Close  $\text{||}$

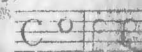
shows the end of a tune.



### COMMON TIME MOODS.

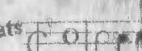
First,  $C$

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



Second,  $C$

contains one semibreve, and four beats three seconds.



Third,  $C$

contains one semibreve, and two beats,



one down and one up, two seconds.

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

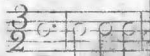
contains one minim, and two beats, one second and a half.



### TRIPLE TIME MOODS.

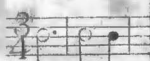
First,  $\frac{3}{2}$

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



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

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



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

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



### COMPOUND MOODS.

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

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



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

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



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

Notes pyncopation are those that are driven out of their

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

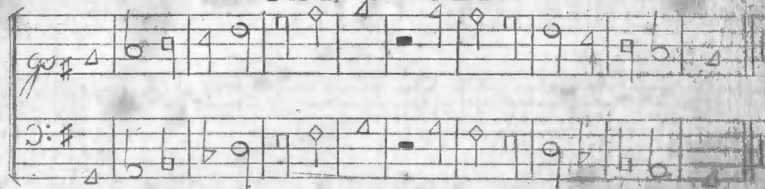


### KEYS.

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

Sharp key		Flat key.	
7	mi	7	fol
6	law	6	faw
5	fol	5	law
4	faw	4	fol
3	law	3	faw
2	fol	2	mi
Key faw		Key law	

### EIGHT NOTES.



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

## BANGOR.

C. M.

Musical score for 'BANGOR.' in C Major, Common Time. The score consists of four staves. The first staff is the treble clef with a G-clef and a common time signature. The second staff is the treble clef with a G-clef and a common time signature. The third staff is the treble clef with a G-clef and a common time signature. The fourth staff is the bass clef with an F-clef and a common time signature. The music features various note values, rests, and accidentals.

## ST. MARTIN'S.

C. M.

Musical score for 'ST. MARTIN'S.' in C Major, Common Time. The score consists of four staves. The first staff is the treble clef with a G-clef and a common time signature. The second staff is the treble clef with a G-clef and a common time signature. The third staff is the treble clef with a G-clef and a common time signature. The fourth staff is the bass clef with an F-clef and a common time signature. The music features various note values, rests, and accidentals.

OLD 100<sup>th</sup>

L. M.

Musical score for 'OLD 100th' in G major (one sharp) and common time (C). The score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, Tenor) and the fourth is for the bass. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are some markings above the notes, possibly indicating fingerings or breath marks.

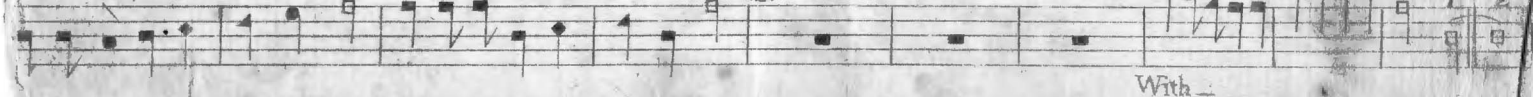
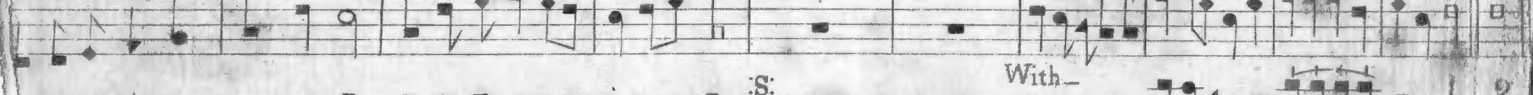
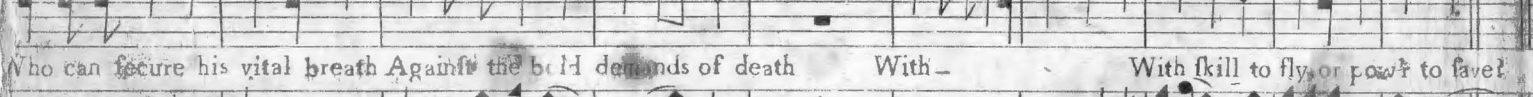
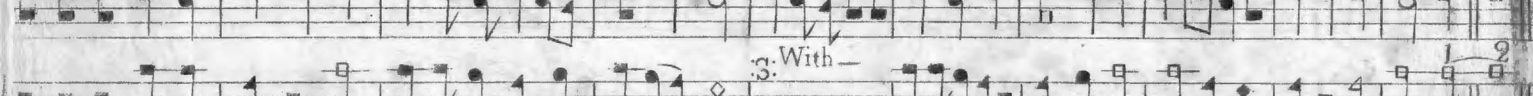
PLYMOUTH.

C. M.

Musical score for 'PLYMOUTH' in G major (one sharp) and common time (C). The score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, Tenor) and the fourth is for the bass. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are some markings above the notes, possibly indicating fingerings or breath marks.



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





GARDEN.

L. M.

The grove—  
 God, from his cloudy cistern, pours On y<sup>e</sup> parchd earth, enriching show'rs:  
 The grove, y<sup>e</sup> garden, & y<sup>e</sup> field, A loo  
 The grove—

LISBON.

S. M.

And hymns of glory sing: Jehovah—  
 Joy in blefsings yield. Come sound his praise abroad: Jehovah is y<sup>e</sup> sov'reign God, The universal King.  
 Jehovah—  
 Jehovah The Je

The first system of music consists of two staves. The upper staff is a vocal line in G major, 3/2 time, starting with a treble clef and a common time signature. The lower staff is a piano accompaniment in the same key and time, starting with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

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

The second system of music continues the vocal and piano parts from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and melodic lines.

In.

The third system of music continues the composition. The vocal line and piano accompaniment are shown across two staves. The notation includes various note values and rests, with some changes in the piano part's texture.

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

The fourth system of music concludes the page. It features the final vocal and piano notation, including a double bar line at the end of the system.

timbrel charm the ear, With voice, &c. This was the burden of their song, In full assemblies bless the Lord; All who to

**B**

SINAI. L. M.

Israel's tribes belong, The God of Israel's praise record. Lord, when thou didst ascend on high, Ten thousand angels fill'd y<sup>e</sup> sky; Tho

Not

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

Not Sinai's mountain could appear, More

Not

More

While

glorious when the Lord was there; While he pronounc'd his dreadful law,

And struck y<sup>e</sup> chofen tribes with awe. & struck, &c.

While

And

While

And

WHITE'S TOWN.

L. M.

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

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

DENMARK.

S:

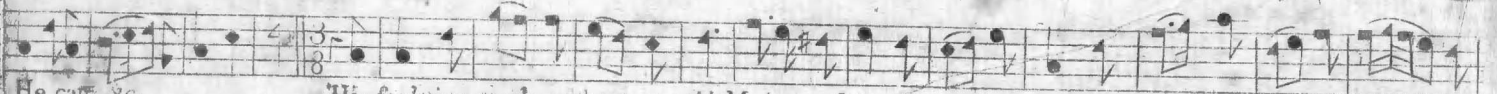
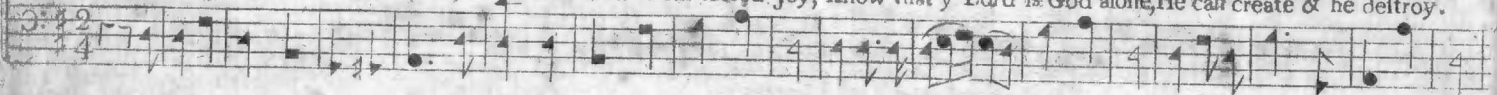
L. M.



S:

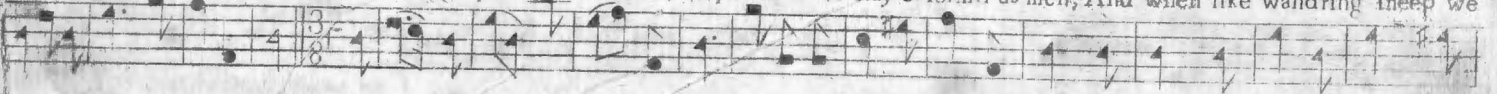


Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that y<sup>e</sup> Lord is God alone, He can create & he destroy.



He call, &c.

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



Loud. Soft.

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

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

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

1 2 :S

fill, shall fill thy courts, &c.

1 2 :S

Wide, as the world is thy command, Vast as eternity, eternity thy love, Firm as a rock thy truth must

Soft. Loud.

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



NEWBURGH.

S. M.

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

Ye-      Ye-      Ye-      Ye-

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

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

Thou sun with golden beams,

DOM NION.

L. M.

His —

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

His kingd-

His —

His — from shore to shore,

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

His — His —

His

MONTVILLE.

C. M.

Oh! the

Oh! the sharp pangs of smarting pain My dear Redeemer bore,

Oh! the

When

When knotty whips & ragged thorns His sacred body tore,

When His

When

SAINTS REPOSE.

L. M.

Then —

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

Then —

Then said I O, to mount away, —

Let —

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

Let wings of time more swiftly fly, — Let —

Let wings of time more swiftly fly, —

WESTMINSTER.

:S:

C. M.

First system of musical notation, including a treble clef, a key signature of one flat, and a common time signature. The melody features various note values and rests.

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

Around whose throne dread thunders roll,

Second system of musical notation, continuing the melody from the first system.

Around -

And livid lightnings play. Around

Third system of musical notation, including a treble clef and a common time signature.

Around -

And -

Around -

dread

Fourth system of musical notation, including a treble clef and a common time signature.

pl - - ay

And livid -

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

Fifth system of musical notation, including a treble clef and a common time signature.

& liv. id -

pl - - ay,

pl - - ay,

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

Handwritten musical notation for the first system. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a basso continuo line. The music is in common time (C.M.).

Jesus! the vision of thy face, Hath over-pow'ring charms!

Scarce shall I feel death's cold embrace, If Christ be in my

Scarce

Scarce

Scarce

Scarce

Scarce

Handwritten musical notation for the second system. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a basso continuo line. The music continues from the first system.

Scarce

Then

arms.

Scarce &c.

Then, while ye hear my heart strings break, How sweet my minutes

If

Then

How

If

How

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

A mortal - A mortal -

A mortal -  
DOOMS-DAY.

- S. M. -

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

Th'archangel - And -

Th'archangel - And -

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

The musical score for 'AMANDA.' consists of four staves. The first three staves are vocal parts, each beginning with a '3/2' time signature and a 'go' marking. The fourth staff is the bass line, starting with a '3/2' time signature. The lyrics are written across the vocal staves.

## MORTALITY.

## S. M.

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

Swift

Swift

The musical score for 'MORTALITY.' consists of four staves. The first three staves are vocal parts, each beginning with a 'go' marking. The fourth staff is the bass line. The lyrics are written across the vocal staves. The word 'Swift' is written below the second and third vocal staves.



# HUNTINGTON.

L. M.

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

But — s: But — s: But — s:  
But oh — s: Thy sanctuary taught me fo: On slippery rocks I see them stand, And firey billows ro — ll below.  
their dreadful end, But

## REPENTANCE.

C. M.

:S:

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

'Twas

'Twas for my sins my

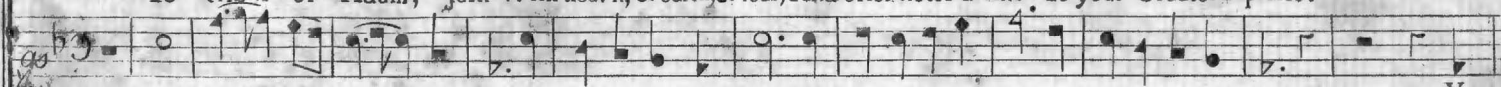
Hung on y<sup>e</sup> cur'd tree, Hung &c. And For thee, my soul, for thee, For &c.

And ground away a dying life,

dearest Lord And



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



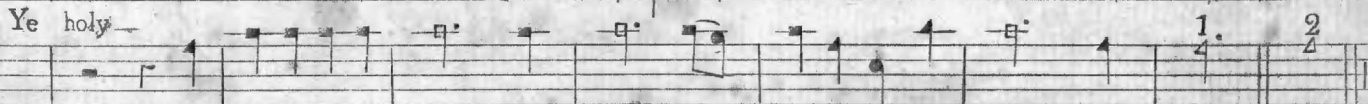
:S:

Ye

Ye holy—



1 2



1 2

Ye holy throng of an--gels bright, In worlds of light be-gin the song. 1 2



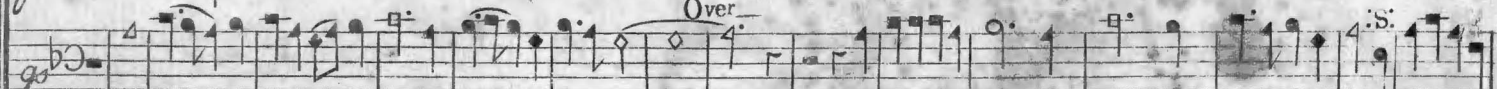
In worlds 1 2



EDOM.

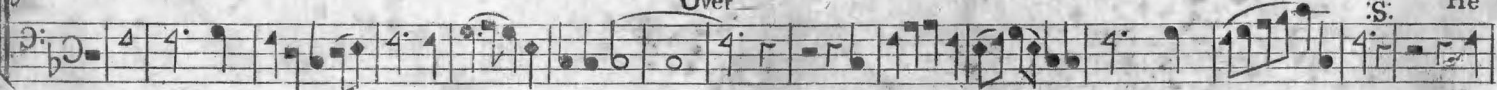
C. M.

:S:



With songs & honors founding loud, Address y<sup>e</sup> Lord on high,

Over y<sup>e</sup> heavns he spreads his cloud & waters veil y<sup>e</sup> fky. He sends his show<sup>er</sup> of



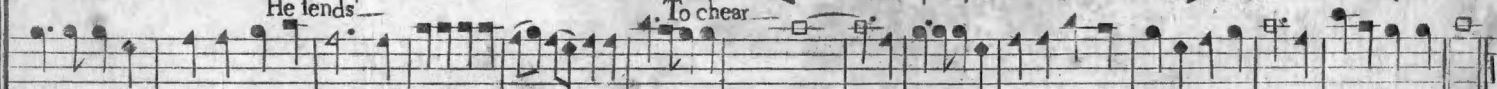
:S: He

He



He sends

To chear

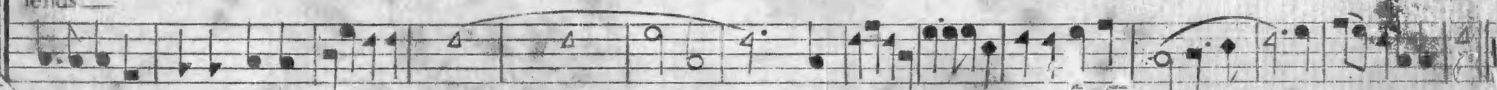


blings down To cheary<sup>e</sup> plains below, He makes y<sup>e</sup> grafs y<sup>e</sup> mountains crown & corn in valleys grow. He makes &c.

And &c.



sends



FLORILLA.

L. M.

Musical score for 'FLORILLA' in L. M. (Larghetto Moderato) time signature, 3/2. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and articulation marks such as slurs and accents.

DEPRAVITY.

C. M.

Musical score for 'DEPRAVITY' in C. M. (Crescendo Moderato) time signature. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and articulation marks such as slurs and accents.

Sweet is ..... the day of sacred rest, No mortal care shall, no mortal care shall sieze my brea ..... ft, No

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are written below the vocal line.

O may - Like - O may

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

O may - Like

Like -

This system contains the next three staves of the musical score. It continues the vocal, alto, and bass lines from the first system. The lyrics are written below the vocal line. There are repeat signs (S:) above the first and second staves of this system.

Like - Like -

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

Like -

1 2

1 2

1 2

1 2

DAUPHIN.

of solemn found.

Like -

S. M.

No joy - To - To -

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

No joy - No - To

No joy - No - To serve - To -

1 2

1 2

1 2

1 2

EXHORTATION.

C. M.

His

Ye Islands of the northern seas, Rejoice the Savior reigns, S:

S: His word

His word And

1 2  
1. 2

His word like fire prepares his way, And mountains melt to plains, And &c.

1 2

And

His

1 2

His



Handwritten musical score for the first system. It consists of four staves. The first three staves are for a vocal line, each starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The fourth staff is for a piano accompaniment, starting with a bass clef and a common time signature. The lyrics are written below the vocal staves.

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

Handwritten musical score for the second system. It consists of four staves. The first three staves are for a vocal line, each starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The fourth staff is for a piano accompaniment, starting with a bass clef and a common time signature. The lyrics are written below the vocal staves.

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

:S:

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time and begins with a 'g' dynamic marking.

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

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system.

Yes  
Yes -

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the second system.

Yes - Yes -

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

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the third system.

Yes - We -

High was — High

Through ev'ry age, eternal God, Thou art our rest, our safe abode. High was thy throne ere

High was — High

**E**

High was — High —

Or earth —

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

Or earth —

Or earth —

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

Mod.

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

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

For.

:S:

everlasting &amp;c.

:S:

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

:S:

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

## MORTALITY.

C. M.

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

Think

Think — And pants — And — Think

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

Think — & pants — & pants —

And pa — nts — & pa — nts — Think —

FAIRFIELD.

S. C. M.

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

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

S:  
Thunwear'd -  
al proclaim. Thunwear'd Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.  
Thunwear'd -  
Thunwear'd sun from day to day, And -



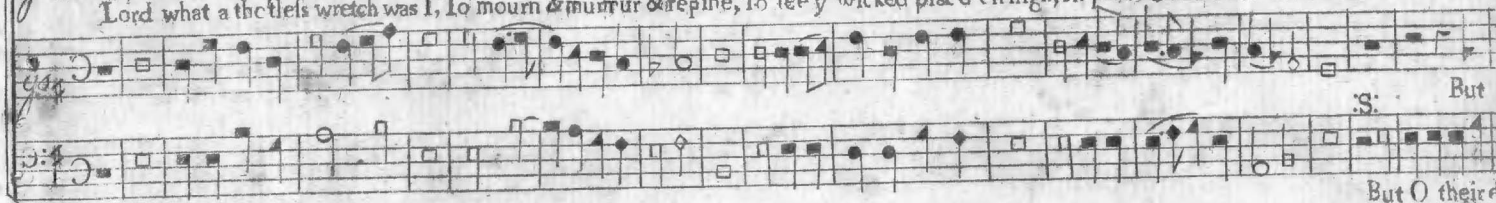
## GREENWICH

L. M.

39



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



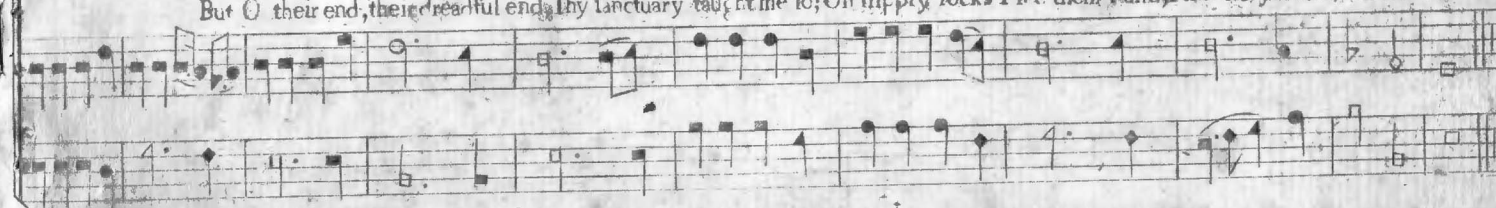
But

But O their end



But O —

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



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

This system contains the first two staves of music. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment in C major. The lyrics are: "The Lord descended from above, And bow'd the heav'ns most high, And underneath his feet he cast The dy..."

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

This system contains the next two staves of music. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment in C major. The lyrics are: "of the sky. On cherubs & on cherubims ful royally he rode, And on swins of mighty winds Came flying all abroad, And on &c."

WINDHAM.

L. M.

Broad is the road that leads to death, &c.

F

NAPLES.

L. M.

Shall y vile race of flesh & blood, Contend with their creator God?

Shall mortal worms presume to be, More holy, wise, or just than he?

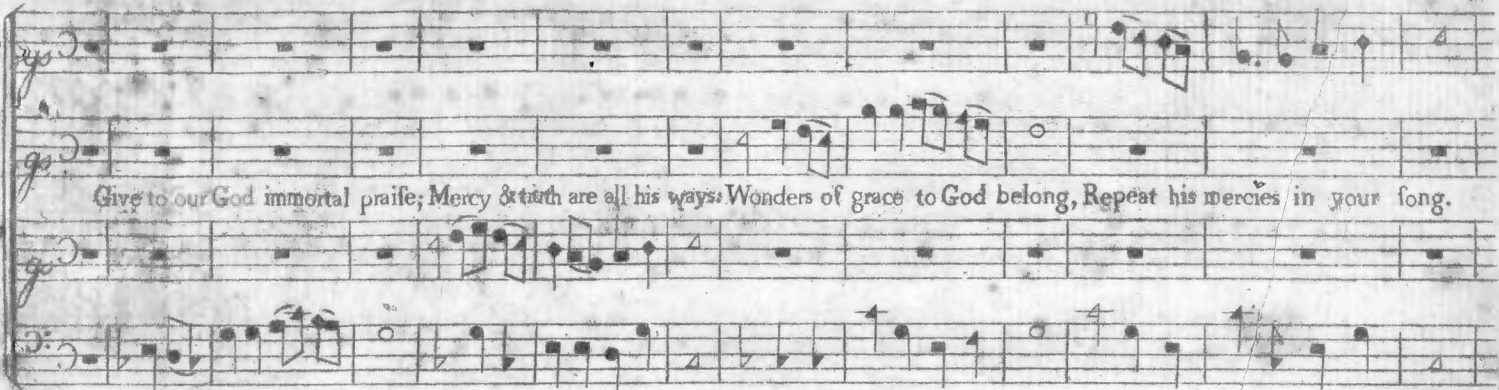
Shall More More

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

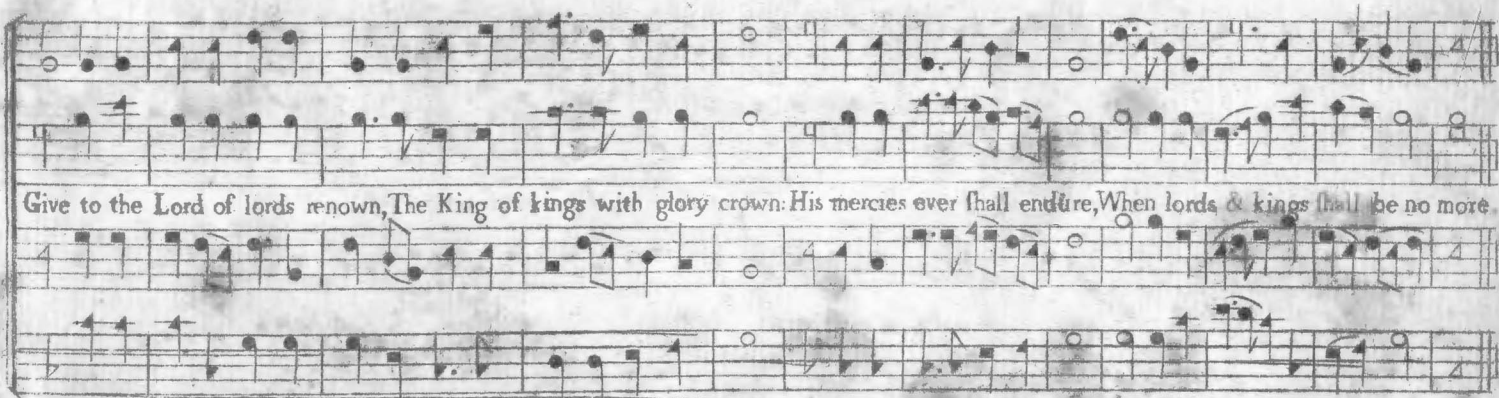
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a final bass staff. The music is in common time (C.M.) and 3/2 time. The lyrics are written below the piano staves.

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

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a final bass staff. The music continues from the first system. The lyrics are written below the piano staves.



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



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

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

This system consists of four staves of music. The first two staves are marked with a treble clef and a 'g' with a sharp sign. The third and fourth staves are marked with a bass clef and a 'C' with a sharp sign. The lyrics are written below the staves, with 'My' appearing at the end of the first line and 'My' at the end of the second line.

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

This system consists of four staves of music. The lyrics are written below the staves, with 'ne'er be past' at the beginning of the first line and 'My days of praise, &c.' at the end of the second line.

OAK'S CREEK.

L. M.

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

Let

Let all the powers within me join, In work and worship fo di vine.

Let

Let

In work

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

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics written below it. The second staff is a piano accompaniment line. The third and fourth staves are additional piano accompaniment lines. The lyrics are: "Behold the Judge descends, his guards are high, Tempest & fire attend him down the sky, Heaven, earth & hell draw near, let all things come,"

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

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics written below it. The second staff is a piano accompaniment line. The third and fourth staves are additional piano accompaniment lines. The lyrics are: "To hear his justice & the sinner's doom; But gather first my saints the Judge commands, Bring them ye an: gels - from their distant lands."



Let ev'ry — Let ev'ry —

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

Let ev'ry —

While fields & floods, rocks, hills & plains,

Joy to y<sup>e</sup> earth, y<sup>e</sup> Savior reigns, Let men their long employ;

While — Repeat — Repeat y<sup>e</sup> founding joy.

While — Repeat y<sup>e</sup> founding joy.

While — Repeat — Repeat

FUNERAL HYMN.

C. M.

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

This block contains the musical score for the first hymn. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line includes the lyrics: "Why do we mourn de-part-ing friends, Or shake at death's alarm? 'Tis but the voice that Jesus sends, 'Tis". The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "C. M." (Crescendo Moderato). There are dynamic markings such as "g" (piano) and "S:" (Sforzando).

MORPHEUS.

C. M.

but 'Tis but To call them to his arms. Death, with his warrant in his hand, Comes rushing on a man;

This block contains the musical score for the second hymn, "MORPHEUS.". It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line includes the lyrics: "but 'Tis but To call them to his arms. Death, with his warrant in his hand, Comes rushing on a man;". The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "C. M." (Crescendo Moderato). There are dynamic markings such as "g" (piano) and "S:" (Sforzando). The score includes first and second endings for both the vocal and piano parts.

S: We -

S: We must -

S: We must -

S: We must -

We must obey &c.

We must obey y<sup>e</sup> fummons then Return to dust a - gain, Return -

CONTRITION.

S. M.

S: And sent -

S: And sent -

S: And sent -

S: And sent -

Lord I'm asham'd to say That I refus'd thy dove,

To his own realms of love,

And sent thy spirit griev'd away

And sent -

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics are written below the vocal line. The second staff is a piano accompaniment, starting with a bass clef and a 3/2 time signature. The third and fourth staves continue the piano accompaniment with various rhythmic patterns and rests.

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

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics are written below the vocal line. The second staff is a piano accompaniment, starting with a bass clef and a 3/2 time signature. The third and fourth staves continue the piano accompaniment with various rhythmic patterns and rests.

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

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

I

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

tongue broke out in unknown strains, And sung surprizing grace, My tongue, &c.

## SUBMISSION.

C. M.

God of my life, look gently down, Behold <sup>e</sup> pains I feel, But I am dumb before thy throne, But I &c. Nor dare dispute thy will.

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

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

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

This system contains four staves of music. The top two staves are vocal parts, and the bottom two staves are a basso continuo line. The lyrics are written below the second staff.

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

This system continues the musical score with four staves. The lyrics are written below the second staff.



VICTORY.

C. M.

55



Hofannah to the prince of light, Who cloath'd himself in clay, Enter'd y<sup>e</sup> iron gates of death, And tore y<sup>e</sup> bars away, And tore &c.

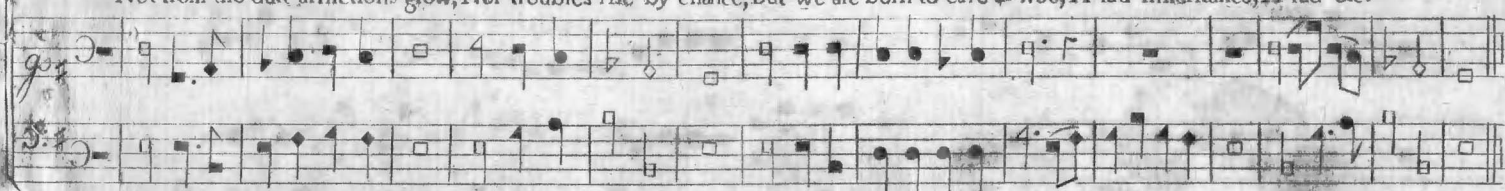


MACEDONIA.

C. M.



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



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

He saw me resting —

SUTTON.

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

I sink —

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

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

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

## SPRING-VALLEY.

P. M.

drops did force their passage out, Through ev'ry op'ned pore. I'll praise my maker with my breath, Praise shall employ  
And when my voice is lost in death,

:S: 1 2

My days —

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

My days —

GOLPHINTON. S. M. 1 2

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

And — And —

And —

Hast thou not, giv'n thy word, And I can trust my Lord To keep my mortal breath. I'll go & come, Nor Till  
To save my soul from death, I'll go Nor fear to die Till from on high

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

call me ho... me.

With songs & honors sounding loud, Address' the Lord on high; Over the heav'n's he spreads his cloud, And waters veil the sky.

He

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

He — To — He makes — He — To — He makes — He — And

And — He makes — He — And —

corn in valleys grow. He makes — He makes the grafs the moun-tains crown, And corn in valleys grow.

And — He makes — He — And —

He makes — He — And —

BENHAM. C. M.

Ye living — Ye living

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

Ye living — Ye —

Ye living — Ye —



The tall, —

Ye living men

Princes, this clay must be your bed, In spite of all your tow'rs;

The tall, —

Must

Where —

The tall, —

Where —

The tall, the wife, the reverend head, Must lie as

Must —

The tall, —

lie as low as ours, Must lie

as low as ours.

The tall, —

Must lie —

Must lie —

The tall, —

Must —

Must lie. —

The tall, —

## WILBERHAM.

:S:

S. M.

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

We must — We — Where —

We must — We — Where — Where —

Detailed description: This is a three-staff musical score for the hymn 'WILBERHAM'. The first staff is the treble clef melody, the second is the alto clef, and the third is the bass clef. The music is in G major and 4/4 time. The lyrics are written below the staves. The score includes first and second endings for the final phrase.

## ULSTER.

:S:

C. M.

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

His life — Still — Still —

His life a shadow, light & vain, Still hastening to the dust, Still —

Detailed description: This is a three-staff musical score for the hymn 'ULSTER'. The first staff is the treble clef melody, the second is the alto clef, and the third is the bass clef. The music is in G major and common time. The lyrics are written below the staves. The score includes first and second endings for the final phrase.

# JUDGMENT ANTHEM.

By Morgan. 65

Hark! ye mortals, hear y<sup>e</sup> trumpet,  
Hark!  $\text{H}$  Sounding loud y<sup>e</sup> mighty roar; Hark! y<sup>e</sup> arch angel's voice proclaiming,  
Thou old time shalt be no more.

The first system of the musical score consists of four staves. The top staff begins with a treble clef and a common time signature. The lyrics are written below the staves, with some words appearing above the notes. A repeat sign is located at the end of the fourth staff.

II

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

The second system of the musical score also consists of four staves. The lyrics continue from the first system. The notation includes various note values and rests, with some words placed above the notes. The system concludes with a final cadence.

roll, Hear y<sup>e</sup> sound of Christ victorious, Lo he breaks thro' yonder cloud,

Slow.

Is that he who died on cal'ry, That was pierced w<sup>th</sup> y<sup>e</sup> spear,  
Midst ten thousand, ¶ ¶ ¶ saints & angels, See y<sup>e</sup> crucified shirte.

Slow.

67

Tell us seraphs, you that wonder, See he rises thro' y<sup>e</sup> air, Hail him, O...h!

Hail him, Oh! hallelujah, hallelujah,

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

O...h!

S. Very lively.

Slow.

yes'tis Jesus, O

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

O come quickly, O

Soft.



happy mourners, Lo, in clouds he comes, he comes.

All you nations now shall sing him Songs of everlasting joy.



now determin'd, Ev'ry evil to destroy.

View him smiling,

Loud.



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



Hallelujah,    †: welcome, †: bleeding Lamb. Now his merit by y<sup>e</sup> harpers thro' th<sup>e</sup> eternal deep resound, Now resplendent shine his

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

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

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

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

All who hate him must ashamed Hear y<sup>e</sup> trump proclaim y<sup>e</sup> day, Come to judgment, come to &c.  
 Evry isle, & sea, & mountain, Heav'n & earth shall flee away,

come to judgment, Stand before y<sup>e</sup> son of man, Hark! swells the solemn summons loud, Tears y<sup>e</sup> strong pillars of y<sup>e</sup> vault of  
 Hark! the archangel Hark y<sup>e</sup> shrill outcries of y<sup>e</sup> guilty  
 Hark! Tears



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

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

Very slow and soft. Brisk. :S: Lively and loud.

Hear y<sup>e</sup> Savior's words of mercy Come ye ransomb<sup>d</sup> sinners home, swift & joyful in your journey, to y<sup>e</sup> palace of your God

lasting flames. See y<sup>e</sup> souls that earth despised, In celestial

Joys celestial, hymns harmonious, In soft sympho

glories move, Hallelujahs big with wonder, Praising Christ's eternal love. Hallelujah, \* Echo thro' y<sup>e</sup> realms of light.

resound, Angels, seraphs, harps & trumpets, Swell y<sup>e</sup> sweet angelic sound. Hail Almighty, \* Great eternal Lord, Amen.



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



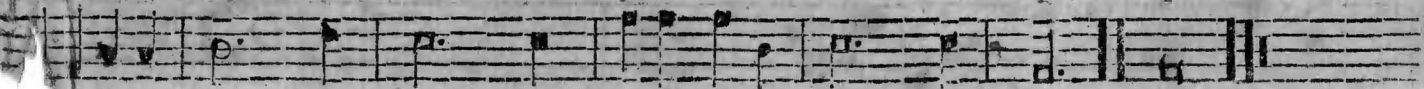
see the wicked



In pride—

To see—

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



This Tune is Most Excellent

No. 61.

Extollation.

L. M.

Psalm 148.



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



*Pia,*

*For.*



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



Extollation Continued.

Amanda. L. M. Pf. 90. 69

Pia.

For.

Musical notation for the first system, left side, featuring two staves with notes and rests.

Musical notation for the first system, right side, featuring two staves with notes and rests.

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

Death like an over flowing

Musical notation for the second system, left side, featuring two staves with notes and rests.

Musical notation for the second system, right side, featuring two staves with notes and rests.

Musical notation for the third system, featuring two staves with notes and rests.

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

Musical notation for the fourth system, featuring two staves with notes and rests.

Musical notation for the fifth system, featuring two staves with notes and rests.

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

Strong in the Lord of hosts,

Pia.

For.

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

I John D George Esq. Essex England

Row

