



No. 486. 27



Sewall Fund





THE
Psalmody's Assistant:

CONTAINING

AN ORIGINAL COMPOSITION OF PSALM AND HYMN TUNES;

TOGETHER WITH

A Number of FAVOURITE PIECES from different Authors.

TO WHICH IS PREFIXED,

AN INTRODUCTION TO THE GROUNDS OF MUSIC.

By ABIJAH FORBUSH.

SECOND EDITION.

Boston:

PRINTED AND SOLD BY MANNING & LORING, No. 2, CORNHILL.....1806.

Small
DISTRICT OF MASSACHUSETTS, to wit:

BE IT REMEMBERED, That on the tenth day of September, in the thirty-first year of the independence of the United States of America, Messrs. MANNING & LORING, of the said district, have deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit:—"The Psalmodist's Assistant: containing an Original Composition of Psalm and Hymn Tunes; together with a Number of favourite Pieces from different Authors. To which is prefixed, an Introduction to the Grounds of Music. By ABIJAH FORBUSH.

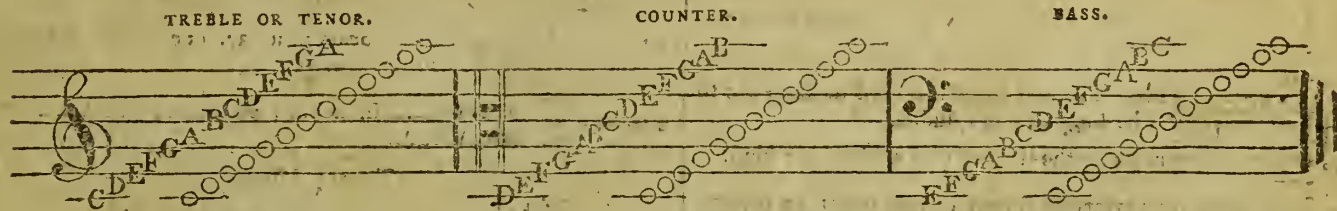
In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned;" also to an Act, entitled, "An Act supplementary to an Act, entitled, An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

WILLIAM S. SHAW, Clerk of the District of Massachusetts.

Brown Collection
V. 2, P. 10
1847
1847

An INTRODUCTION to the GROUNDS of MUSIC.

G A M U T.



Above mi is twice fa, sol, la, and below mi is twice la, sol, fa, and then comes mi again, either way.

From mi to fa, and from la to fa, are but half tones.

The natural place for mi is in B.

If B be flat, mi is in E.

If B and E be flat, mi is in A.

If B, E and A be flat, mi is in D.

If B, E, A and D be flat, mi is in G.

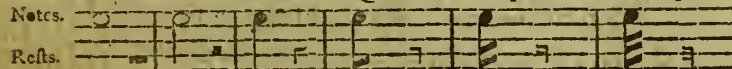
If F be sharp, mi is in F.

If F and C be sharp, mi is in C.

If F, C and G be sharp, mi is in G.

If F, C, G and D be sharp, mi is in D.

Semibreve Minim Crotchet. Quaver. Semiquaver. Demisemiquaver.



The semibreve is now the longest note used in music.

The minim is but half the length of the semibreve.

The crotchet is but half the length of the minim.

The quaver is but half the length of the crotchet.

The semiquaver is but half the length of the quaver.

The demisemiquaver is but half the length of the semiquaver.

Thus, one semibreve contains two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers.

Rests are notes of silence, which signify that you must be silent so long time as it takes to sound the notes they represent.


A staff is the five lines with their spaces, on which the notes are written.


Ledger line is added to the staff when notes ascend or descend a line above or below.


A flat b sinks a note half a tone.


A sharp # raises a note half a tone.

Flats or sharps set at the beginning of a tune, have their influence on the same letters through the tune.

A natural  restores a note to its primitive sound.

Point of addition  adds one third to the length of the note.

A hold  signifies that the note or rest over which it is placed should be continued longer than usual.

Mark of distinction  requires the note over which it is placed to be sung emphatically.


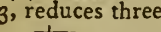



A slur  shews that the notes included in them are to or tie be sung to one syllable.

Figure 3,  reduces three notes to the time of two of the same kind.


Choosing notes  give the performer liberty to sing which he pleases.


Repeats ::  shew what part of the tune is to be sung over again.

Figures, 1, 2, set over a tune, shew that the note under figure 1, is sung before the repeat, and the note under figure 2, is sung the second time, omitting the note under figure 1: but if the notes are tied together with a slur, they are both to be sung after repeating.


A bar  divides the time into equal parts, according to the measure note.


Double bar  or  shews the end of a strain.



A close  shews a tune to be ended.


A brace  shews how many parts are sung together.

COMMON TIME MOODS.


Adagio  has four beats in a bar, two down and two up; each beat performed in a second.


Largo  has four beats in a bar, two down and two up; each beat a quarter quicker than seconds.

Allegro  or  has two beats in a bar, one down and one up; each beat performed in a second.


2 from 4  has two beats in a bar; performed one third quicker than Allegro.


TRIPLE MOODS.

3 to 2  has three beats in a bar, two down and one up; each performed in a second.

3 from 4  has three beats in a bar, two down and one up; each performed one quarter quicker than seconds.

COMPOUND MOODS.

6 to 4  has two beats in a bar, one down and one up; each performed in a second.

6 from 8  has two beats in a bar, one down and one up; each performed one quarter quicker than seconds.

In Common Time moods, the accent is on the first and third parts of the bar; in Triple Time, the first part only; in Compound Time, the first and fourth parts of the bar.

Of the KEYS.

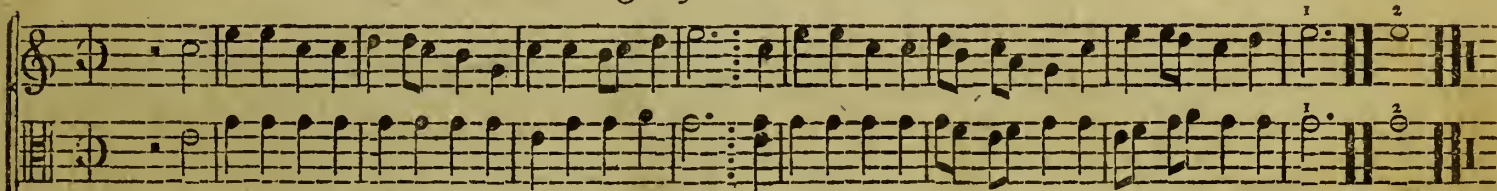
There are two keys in music, the sharp key and the flat key. If the third above the last note in the bass contains two whole tones, the tune is on a sharp key; but if only a tone and semi-tone, it is on a flat key.



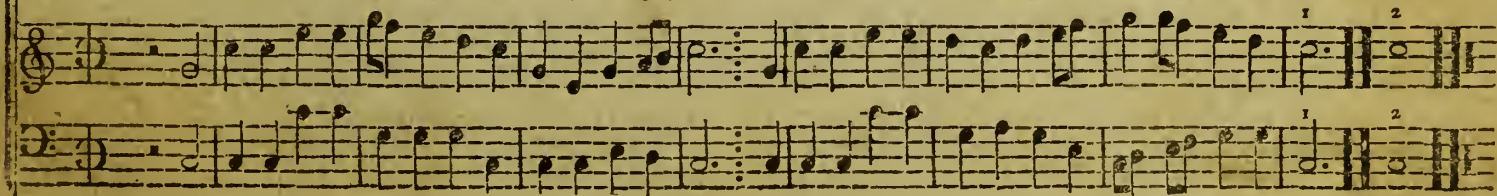
THE
PSALMODIST'S ASSISTANT.



Morning Hymn. C. M.



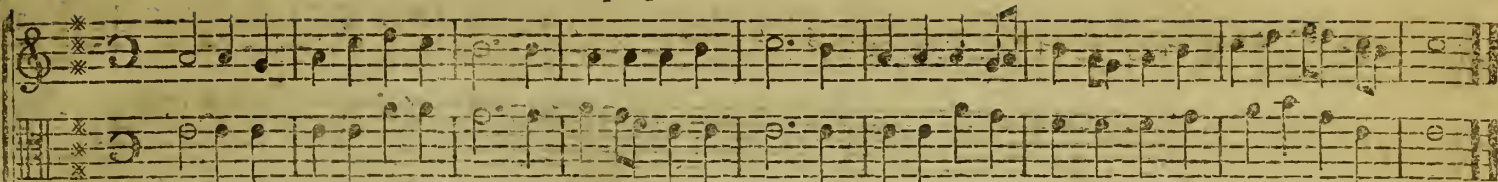
Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To Him who rules the skies.



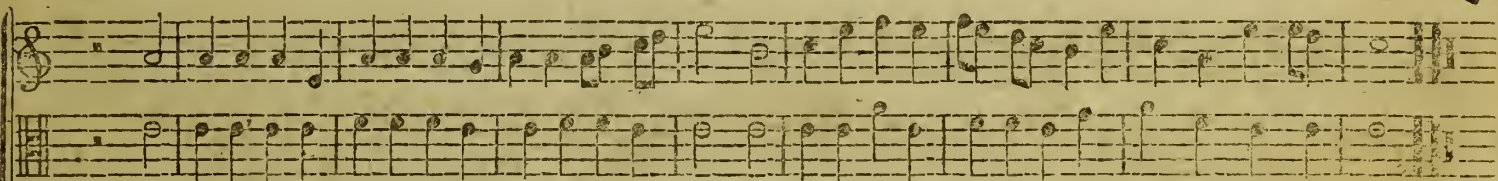
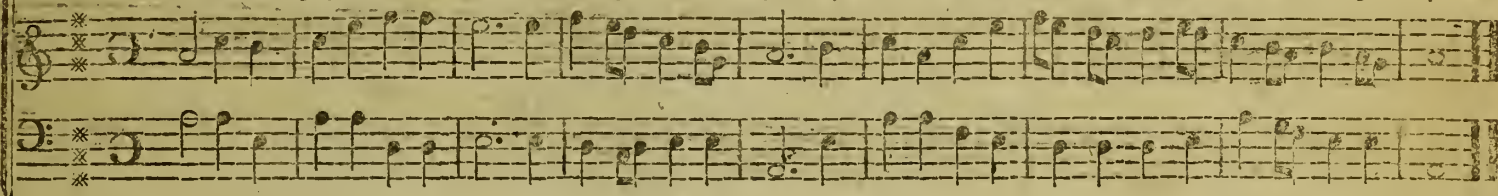
O for a shout of sacred joy To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

Jesus our God ascends on high; His heavenly guards, around, Attend him rising through the sky, With trumpets' joyful sound.

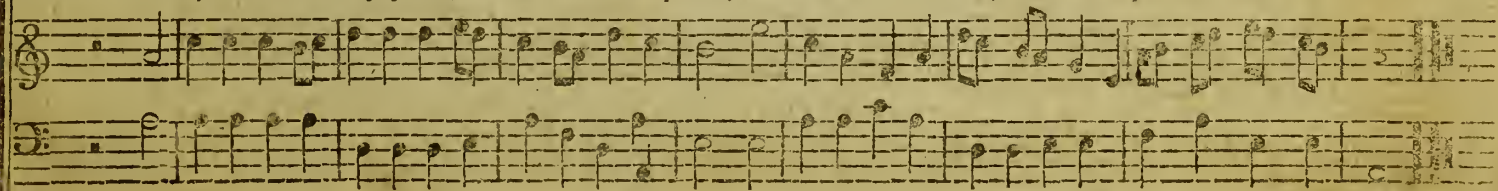
Conquest. C. M.



To thine almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.



'Tis by thine aid our troops prevail, And break united powers; Or burn their boasted fleets, or scale The proudest of their towers.



Great God, attend, while Zion sings The joy that from thy presence springs; To

This system contains the first two staves of the hymn. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C). The lyrics are written below the staves, with some words grouped by slurs. There are some markings on the bottom staff, possibly indicating a key signature change or a specific performance instruction.

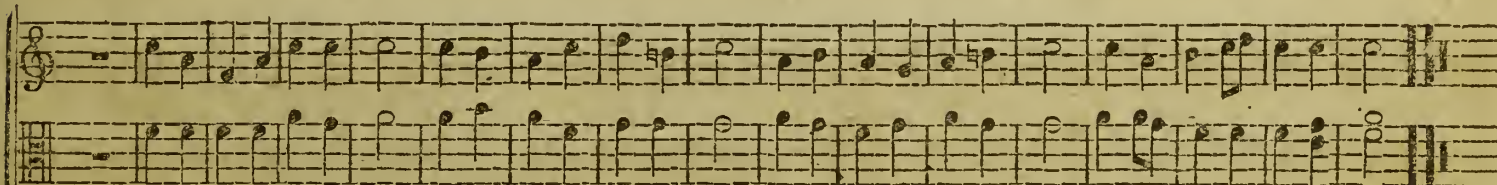
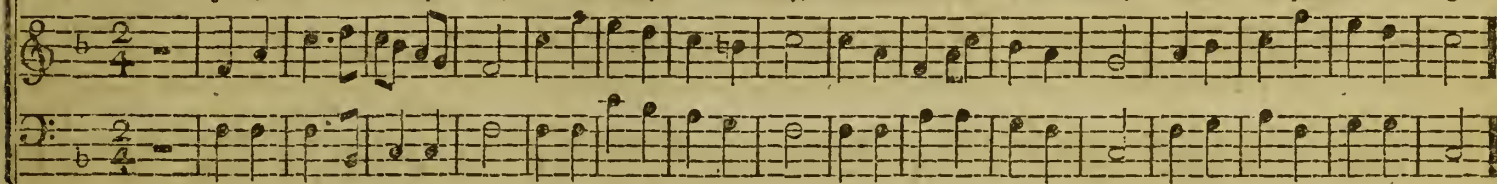
spend one day with thee on earth Exceeds a thousand days of mirth.

This system contains the next two staves of the hymn. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The lyrics are written below the staves, with some words grouped by slurs. The system ends with a double bar line.

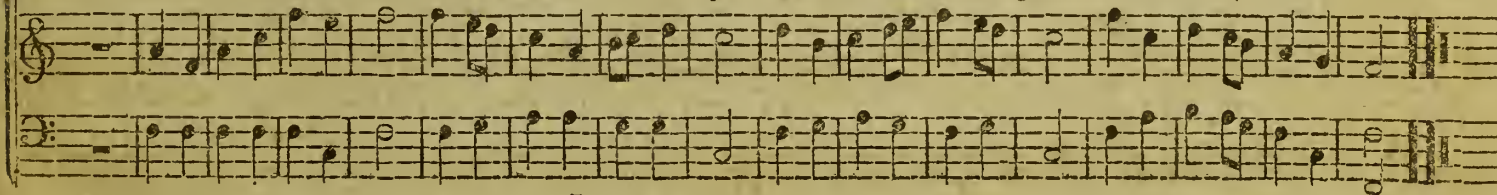
Conway. Sevens.

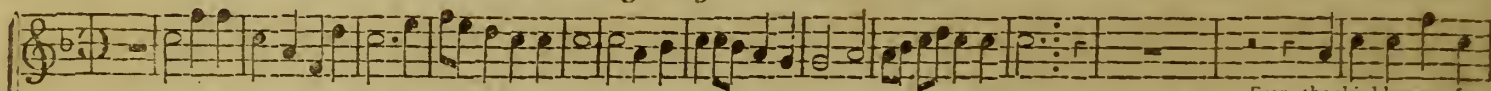


Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh.

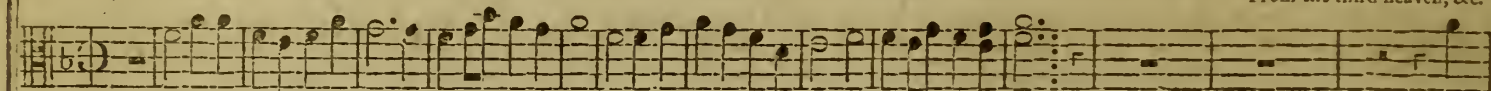


Hide me, O my Saviour, hide, Till the storm of life is past; Safe into the haven guide; O receive my soul at last.



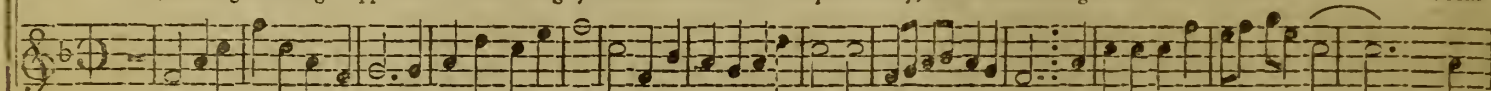


From the third heaven, &c.

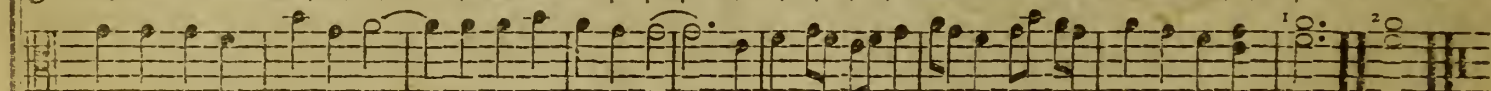
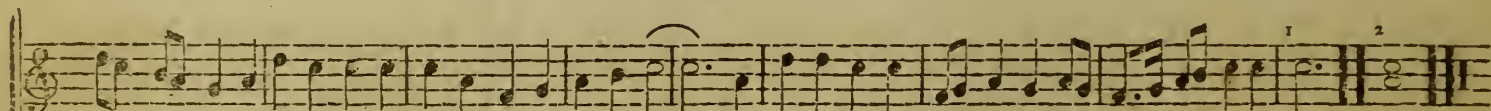
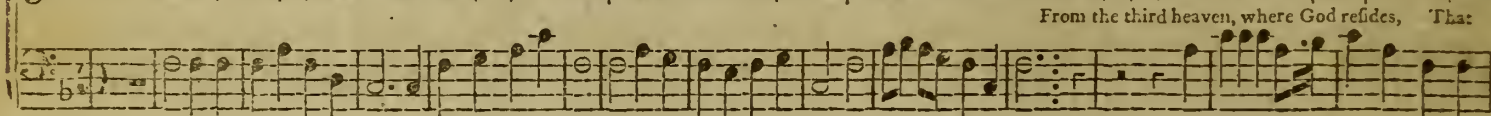


Lo, what a glorious sight appears To our believing eyes! The earth and seas are pass'd away, And the old rolling skies.

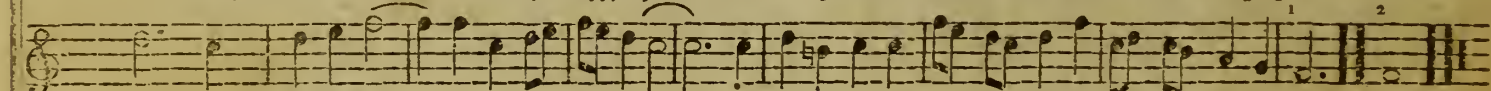
From



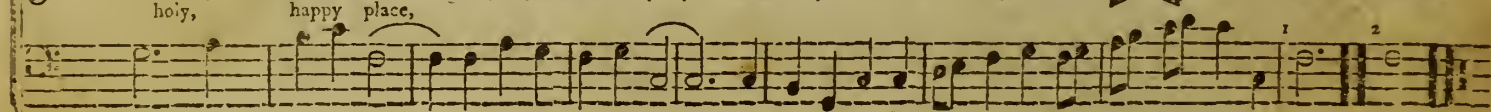
From the third heaven, where God resides, That

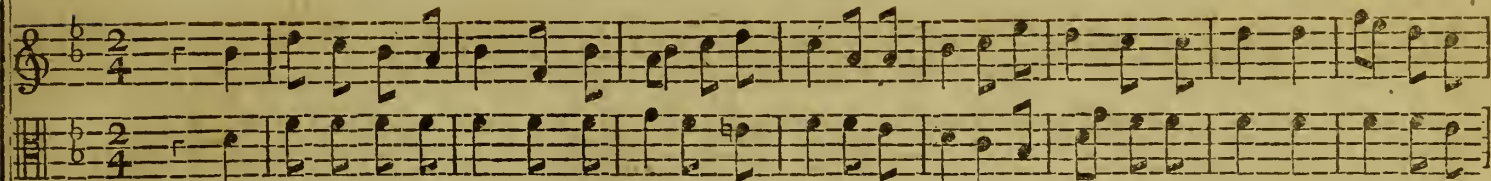


the third heaven, where God resides, That holy, happy place, The New Jerusalem comes down, Adorn'd with shining grace.

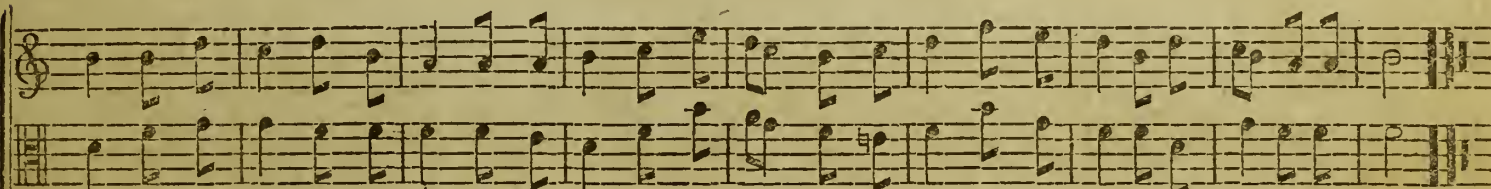
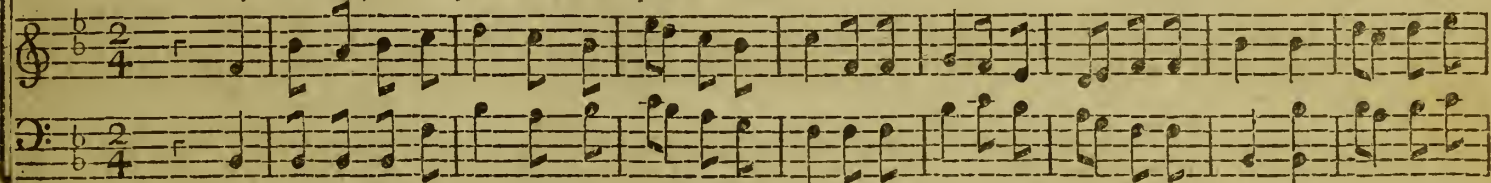


holy, happy place,

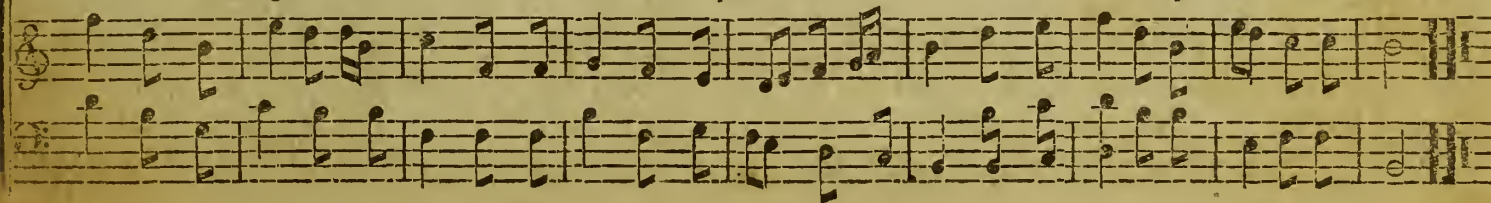




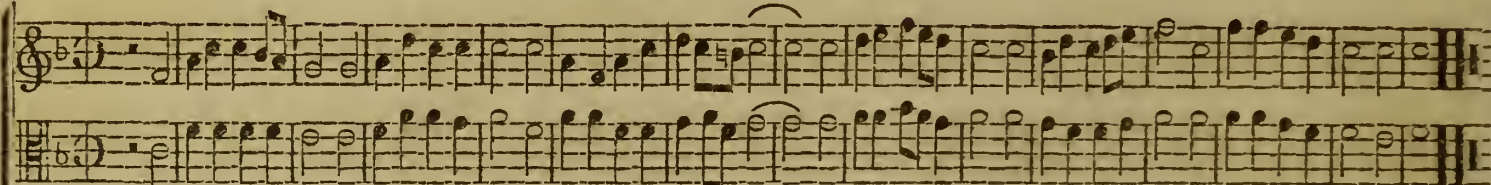
May harmony and peace their wide pinions extend To the ocean that rolls in the west; Dissension and



discord be brought to an end, And the world be permitted to rest, And the world be permitted to rest.



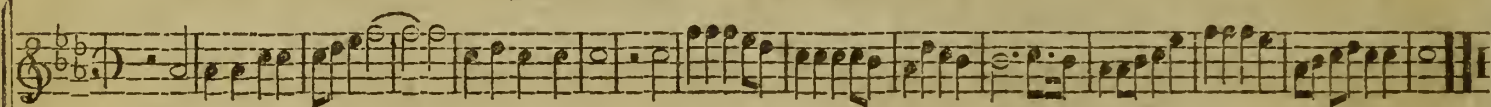
Hermon. P. M.



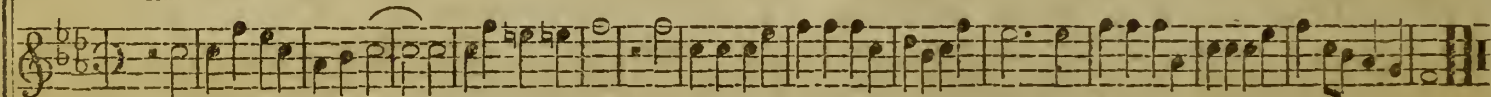
Like fruitful showers of rain, Descending from the neighb'ring hills; Through every friendly soul,
Which water all the plain, Such streams of pleasure roll Where love like heavenly dew distils.



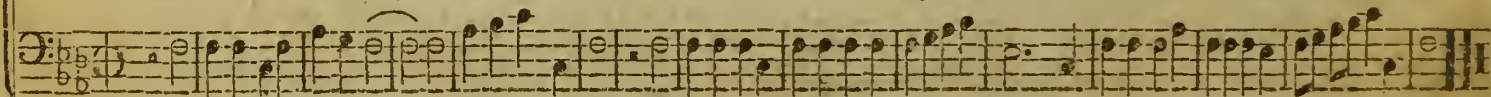
Invocation. C. M.

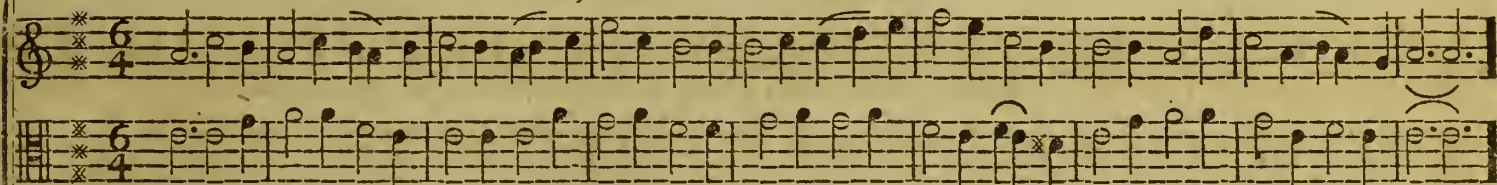


Air.

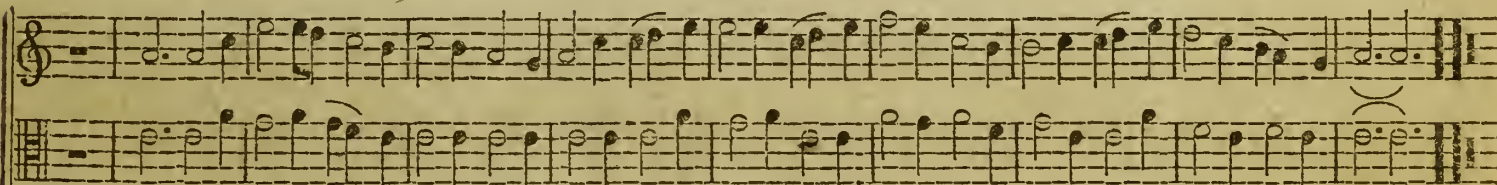
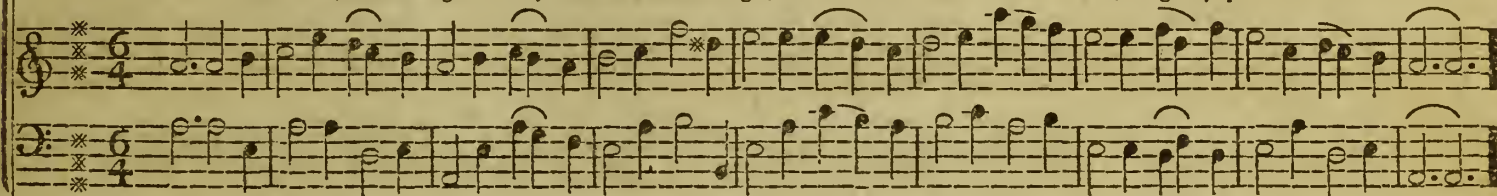


Hear me, O God, nor hide thy face, But answer, lest I die: Hast thou not built a throne of grace, To hear when sinners cry? Hast thou, &c.





Hark! the Redeemer, from on high, Sweetly invites his fav'rites nigh; From caves of darkness and of doubt, He gently speaks, and calls them out.



Gently he draws my heart along, Both with his beauties and his tongue: "Rise," saith my Lord, "make haste away, No mortal joys are worth thy stay."



Pia.

My soul, thy great Cre-a-tor praise, He in full majesty

When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears, He in, &c.

Come, sound his praise abroad, And hymns of glory sing;

Je-

Je - ho - vah is the

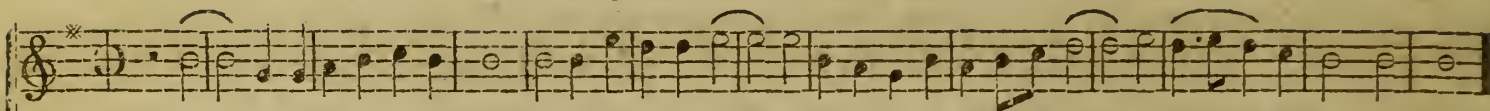
Je - - ho - vah is the sovereign God, Je-

hovah is the sovereign God, Je - ho - vah is the sovereign God, The universal King,

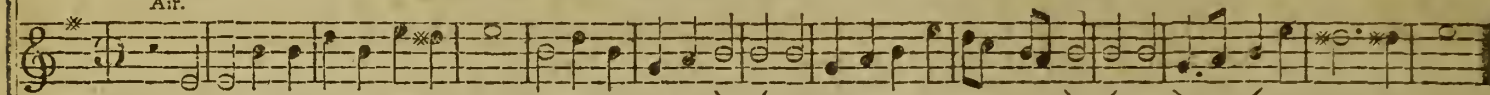
sovereign God, The uni - - versal King,

hovah is the sovereign, sovereign God,

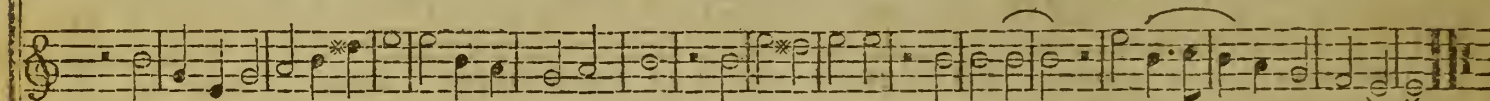
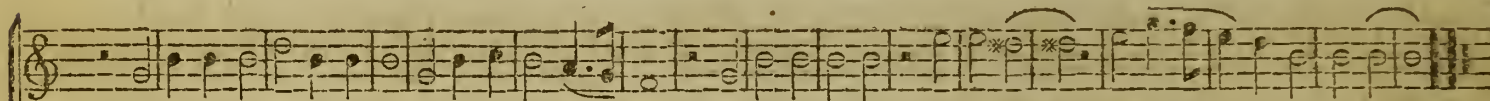
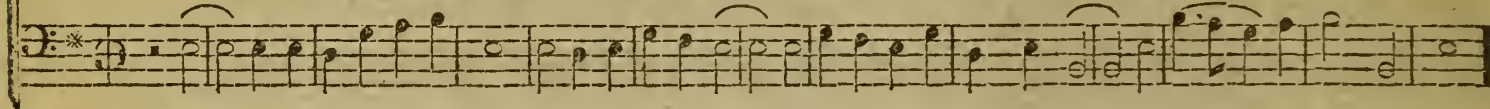
Crucifixion. C. M.



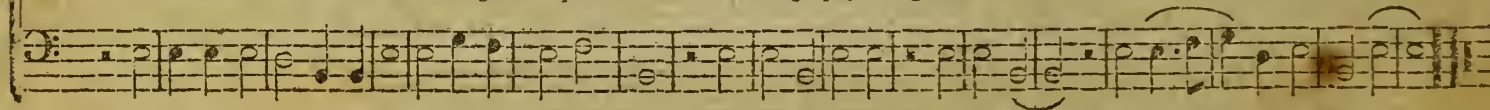
Air.

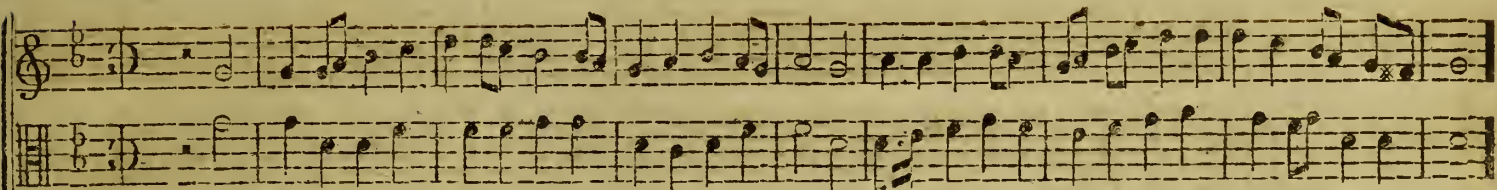


Alas! and did my Saviour bleed! And did my Sovereign die? Would he devote that sacred head For such a worm as I?

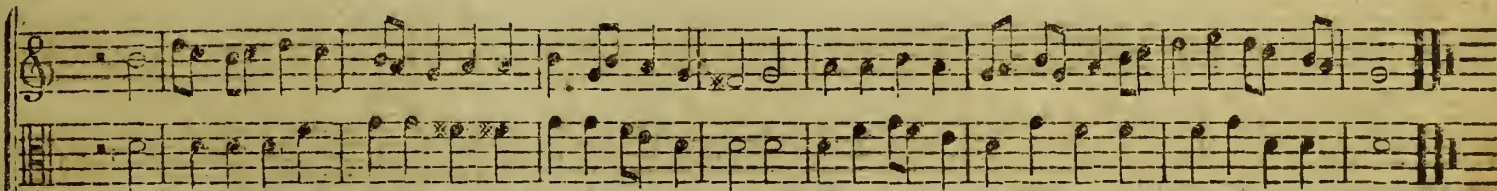
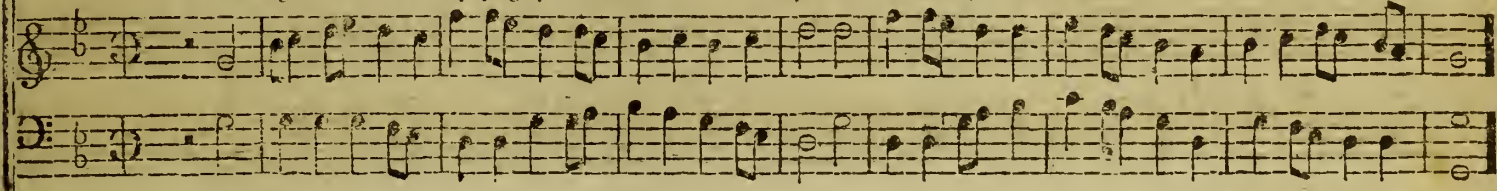


Was it for crimes which I had done, He groan'd upon the tree! Amazing pity! grace unknown! And love beyond degree.

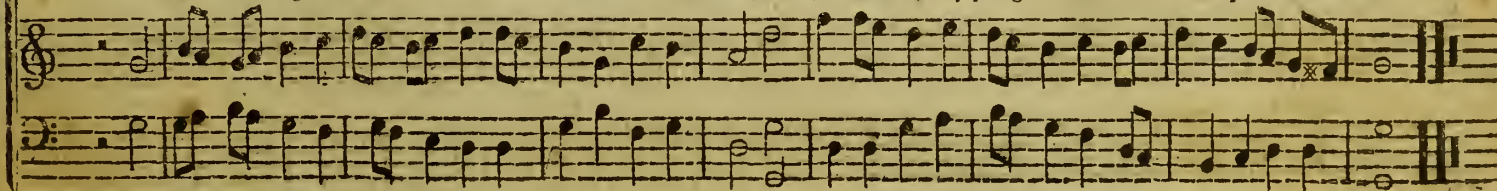




Indulgent God, with pitying eye The sons of men survey, And see how youthful sinners sport In a destructive way.



Ten thousand dangers lurk around, To bear them to the tomb; Each, in an hour, may plunge them down Where hope can never come.



Loud to the Prince of heaven Your cheerful voices raise; To him your songs be given, And fill his

courts with praise, And fill his courts with praise. With conscious worth, All clad in arms, All bright in charms, He sallies forth.

Circumspection.

C. M.

19

Thus I resolv'd before the Lord, Now will I watch my tongue, Lest I let slip one sinful word, Or do my neighbour wrong.

This musical score is for the hymn 'Circumspection' in Common Measure (C. M.). It consists of four staves. The first two staves are for the vocal melody, with the first staff in treble clef and the second in bass clef. The last two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the second and third staves.

Strong Hold.

P. M.

Ye prisoners of hope, To Jesus look up There's no condemnation But strong consolation
O'erwhelmed with grief, For certain relief; In Jesus the Lord, His grace doth afford.

This musical score is for the hymn 'Strong Hold' in Psalm Meter (P. M.). It consists of four staves. The first two staves are for the vocal melody, with the first staff in treble clef and the second in bass clef. The last two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the second and third staves.

Look, my soul, be still and gaze,
 O'er the gloomy hills of darkness, Look, my soul, be still and gaze,
 Look, my soul, be still and gaze, All the promises do travail,
 All the promises do travail, all, With a glorious day of grace;
 all, All the promises do travail, With a glorious day of grace;
 All the promises do travail, all,

Blessed jub'lee, Let thy glo - - rious morn, Let thy glorious morning dawn.

Blessed jub'lee, Let thy glorious morning dawn.

Blessed jub'lee, Let thy glorious morn, Let thy glorious morning dawn.

Missionary. C. M.

RIPPON'S SEL.

Lively.

Pia.

For.

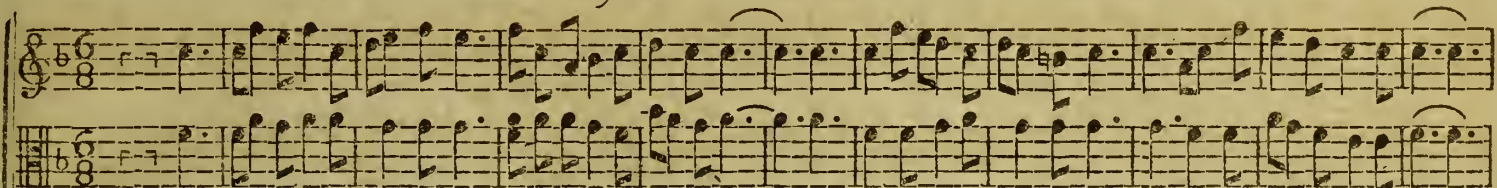
Shine, mighty God, on this our land, With beams of heavenly grace; Reveal thy power through all our coasts, Reveal, &c. Reveal, &c. And shew thy smiling face.

* The glory of my brightest
 My God, the spring of all my joys, The life of my delights, The life of my delights, The
 * The glory of my brightest

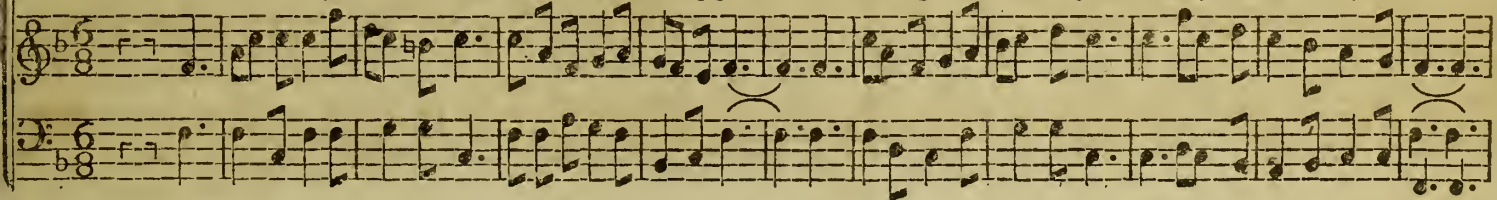
Piano

Forte.

days, The glory of my brightest days, And comfort of my nights!
 glory of my brightest days,
 days, And comfort of my nights! The glory of my brightest days, And comfort of my nights!
 1 2



The voice of my Beloved sounds, Over the rocks and rising ground; O'er hills of guilt, and seas of grief, He leaps, he flies to my relief.



Now through the veil of flesh I see, With eyes of love he looks at me; Now in the gospel's clearest glass, He shews the beauties of his face,



Our God, our help in
 ag s
 past, Our hope for years to come,

Be thou our guard while

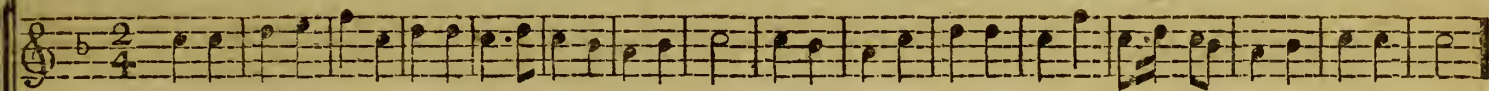
Detailed description: This system contains the first two staves of the hymn. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with 'ag s' written under 'past'. The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are repeat signs at the end of each staff.

Be thou our guard while
 troubles
 last, And our e - - ter - nal home.

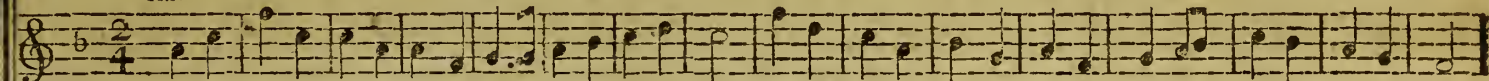
thou our guard, &c.

troubles last, and our e - - ter - nal home,

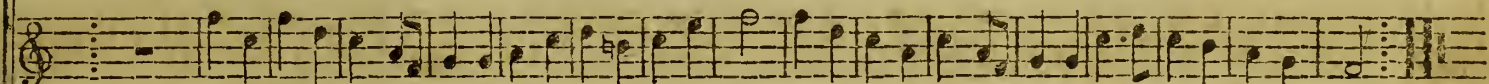
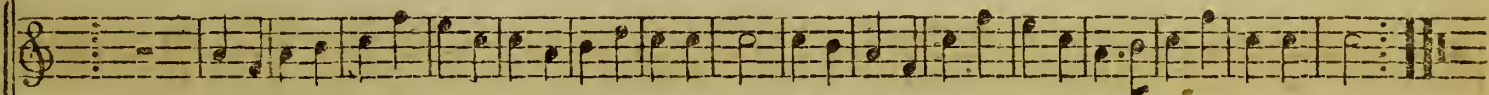
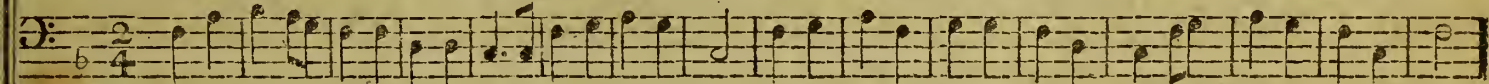
Detailed description: This system contains the next two staves of the hymn. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the bass line. The lyrics are written below the staves, with 'troubles' under 'last' and 'e - - ter - nal' under 'home'. The music includes various note values and rests. There are repeat signs at the end of each staff.



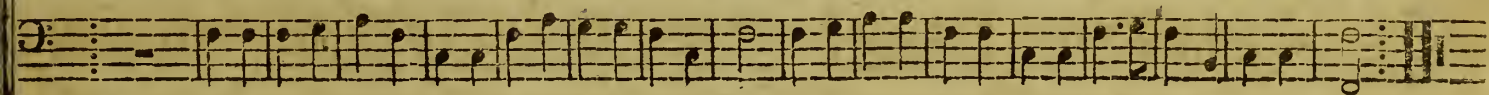
Air.

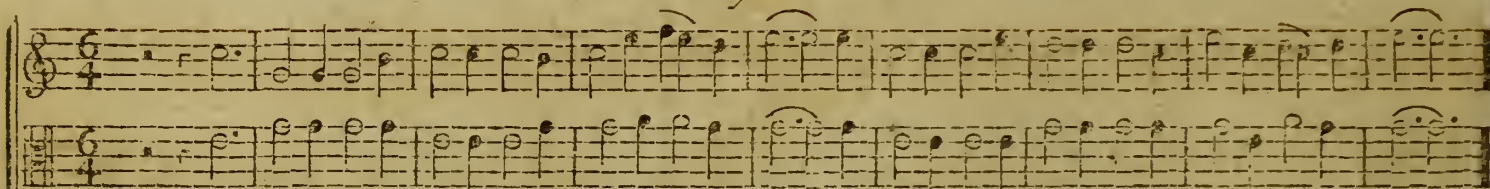


Soon we hope to sing most sweetly, At the marriage of the Lamb, When his bride is dress'd completely, Fit to celebrate the same.

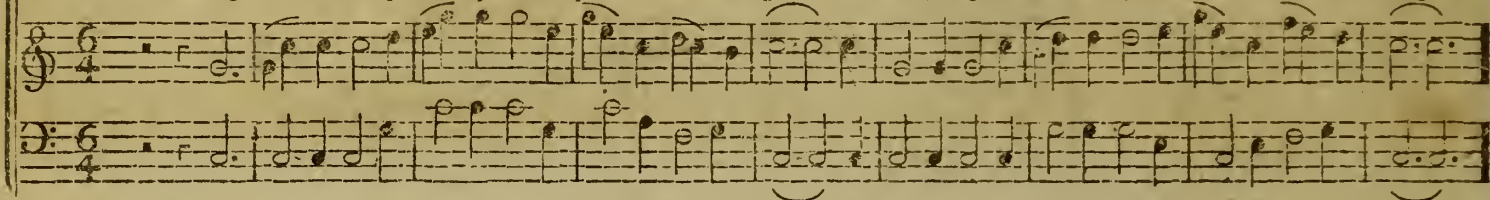


O! what shouts shall then be ringing Round the throne of God most high, And what sweet melodious singing Then shall echo through the sky!



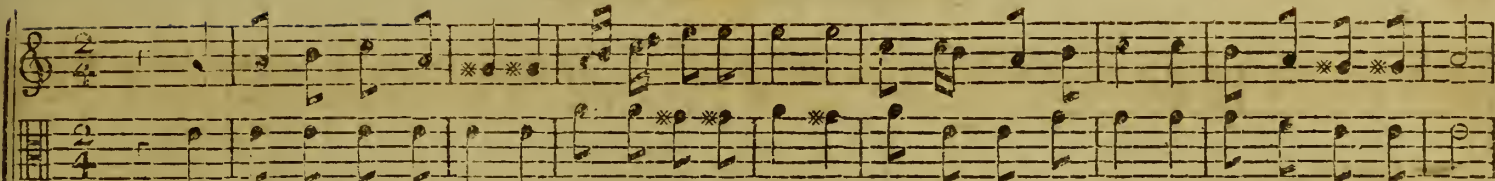


Sing to the Lord Jehovah's praise, All praise to him belongs, Who kindly lengthens out our days, Demands our choicest songs:

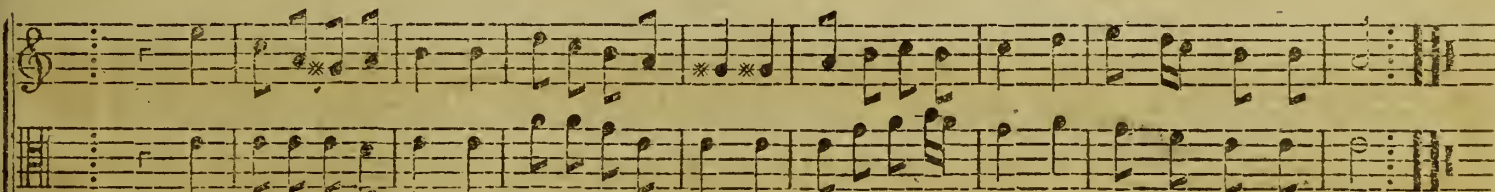
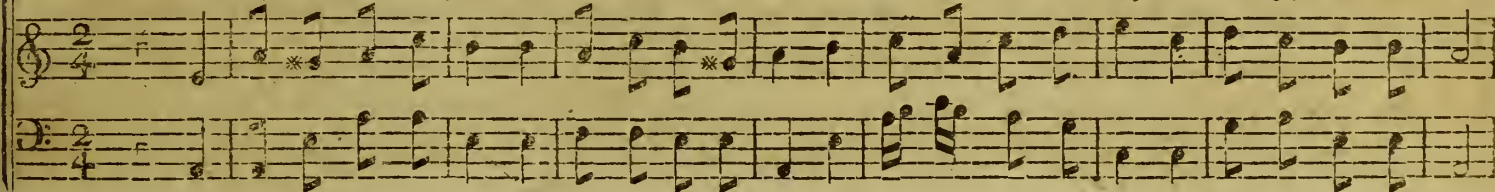


Whose providence has brought us through Another varying year; We all with vows, and anthems new, Before our God appear.





So fly our months and years, Thus roll the seasons on, Till death the curtain drop, And life's gay scene is done.



O let each moment then Be precious in our eyes, And let our actions shew That we are truly wise



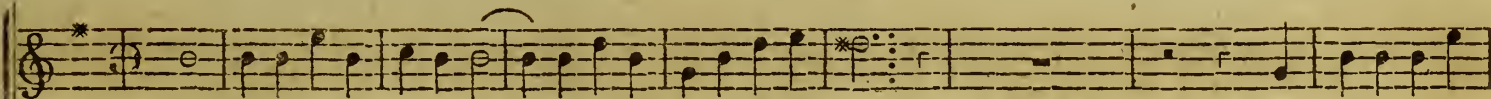
Air.

Lord, how secure my conscience was, And felt no inward dread! I was alive without the law, And thought my sins were dead.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, flowing style. The middle staff is also in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, flowing style. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, flowing style. The lyrics are written below the middle staff.

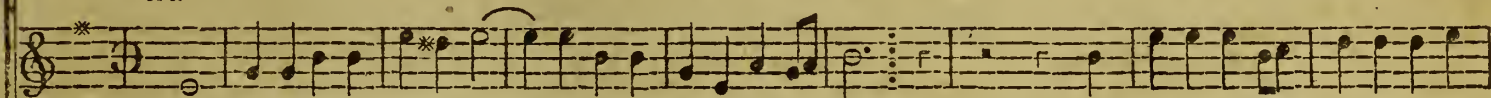
My hopes of heaven were firm and bright, But since the precept came With a convincing power and light, I find how vile I am.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, flowing style. The middle staff is also in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, flowing style. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, flowing style. The lyrics are written below the middle staff.



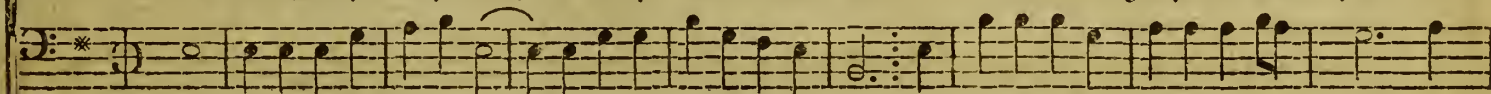
Air.

I'll give you rest from

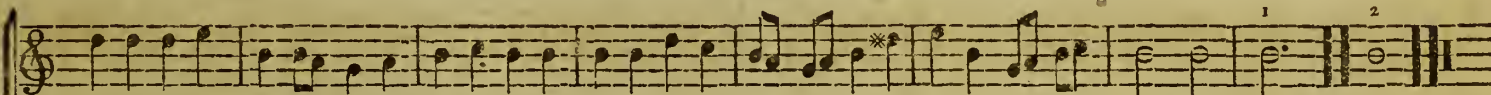


Come hither, all ye weary souls, Ye heavy laden sinners, come;

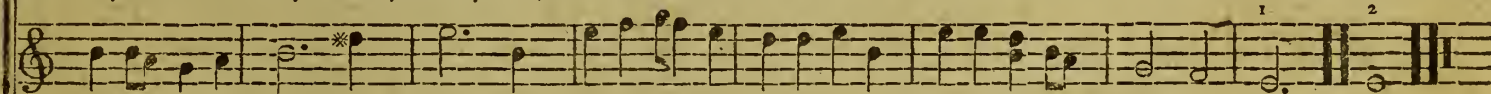
I'll give you rest from all your toils, And



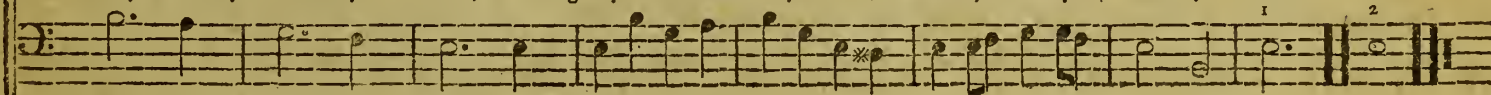
I'll give you rest from all your toils, And raise you



all your toils, And raise you to my heavenly home,



raise you to my heavenly home, I'll give you rest from all your toils, And raise you to my heavenly home.



to my heavenly home,

Triumph. C. M.

Arise, my soul, my joyful powers, And triumph in my God; Awake, my voice, and

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 3/4 time. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

loud proclaim His glorious grace abroad, Awake, my voice, and loud proclaim His glorious grace abroad.

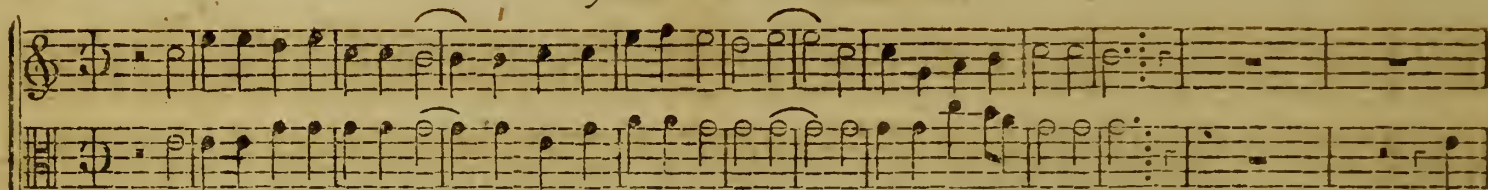
This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, aligned with the notes. The system concludes with a double bar line.

Pia. For.

Glory immortal waits around The tombs of saints who sleep in clay, Till Jesus' voice shall rend the ground, And

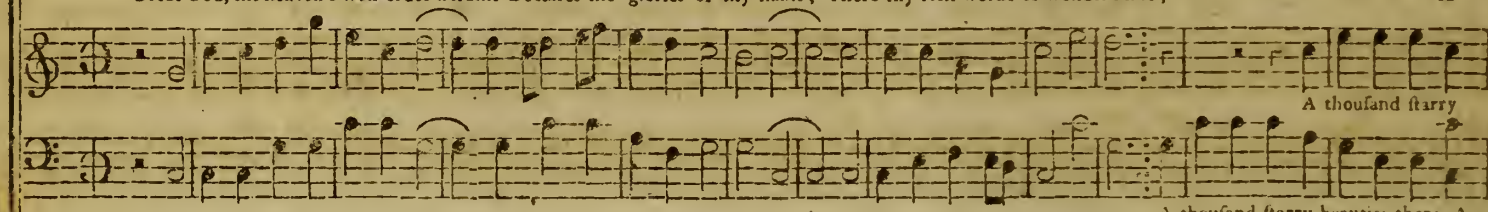
Mezza. Pia. For.

bid them wake to endless day, Till Jesus' voice shall rend the ground, And bid them wake to endless day.



Great God, the heaven's well-order'd frame Declares the glories of thy name; There thy rich works of wonder shine;

A

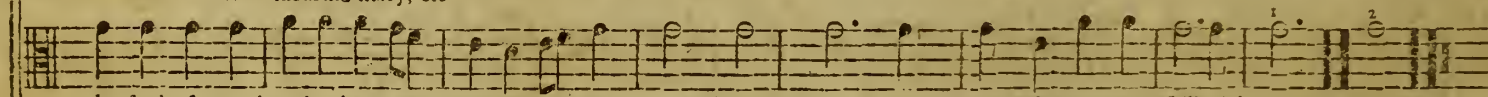


A thousand starry

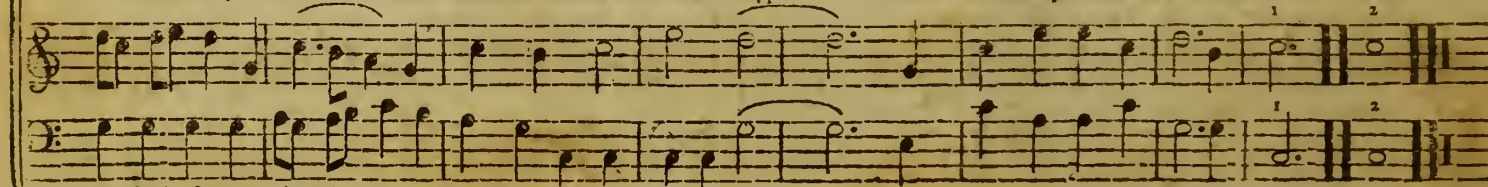
A thousand starry beauties there, A



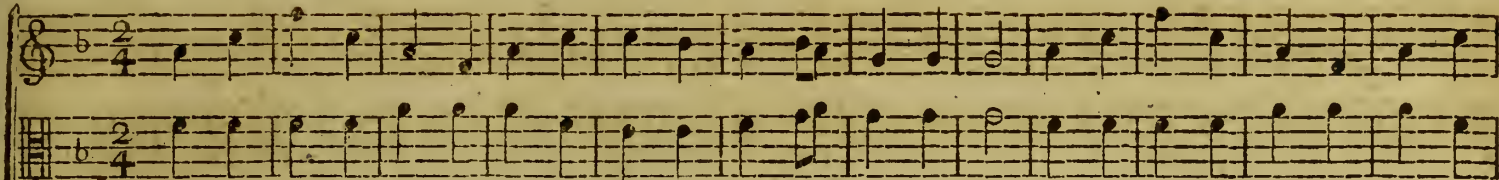
A thousand starry, &c



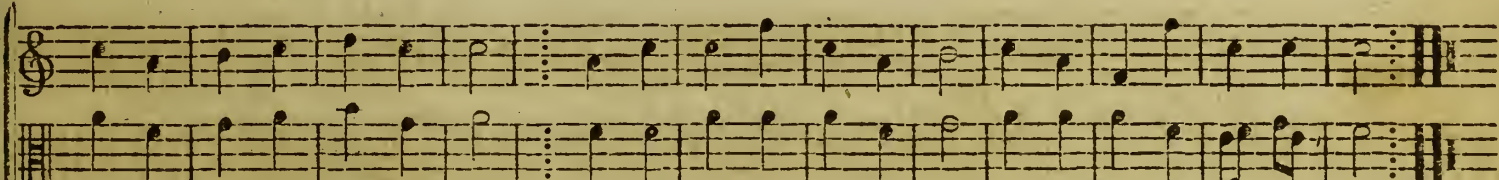
thousand starry beauties there, A thousand radiant marks appear Of boundless power and skill divine.



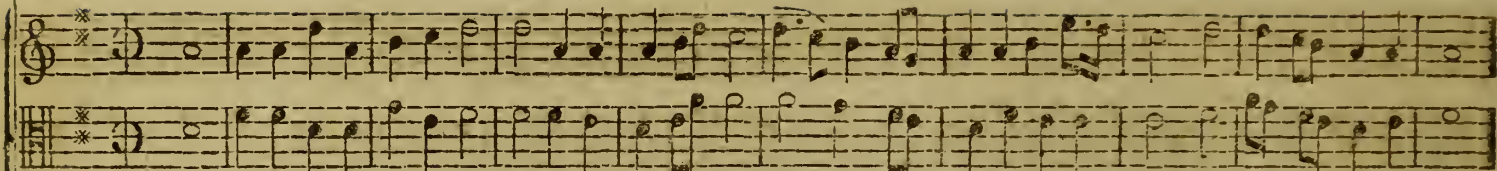
thousand starry beauties there, A thousand radiant marks appear,



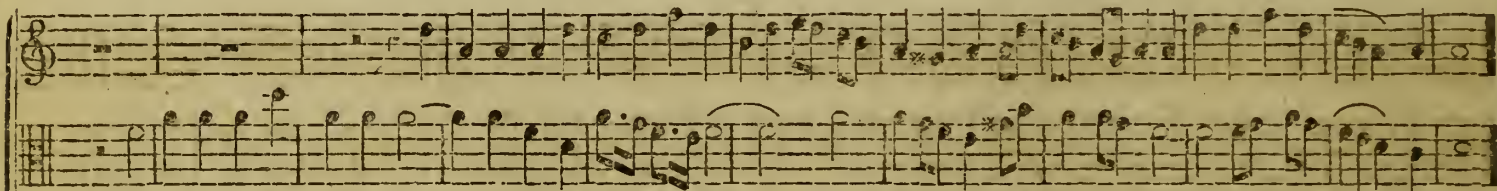
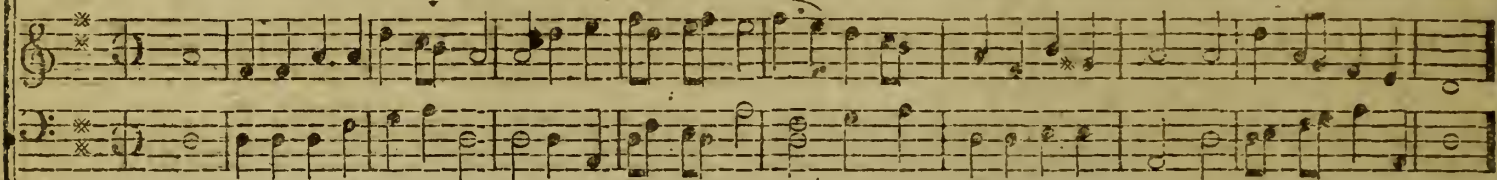
Precious Bible! what a treasure Does the word of God afford! All I want for life and pleasure,



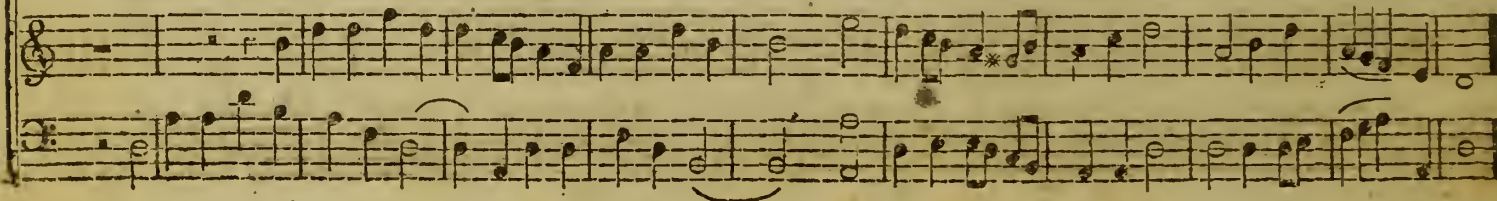
Food and medicine, shield and sword: Let the world account me poor, Having this, I need no more.

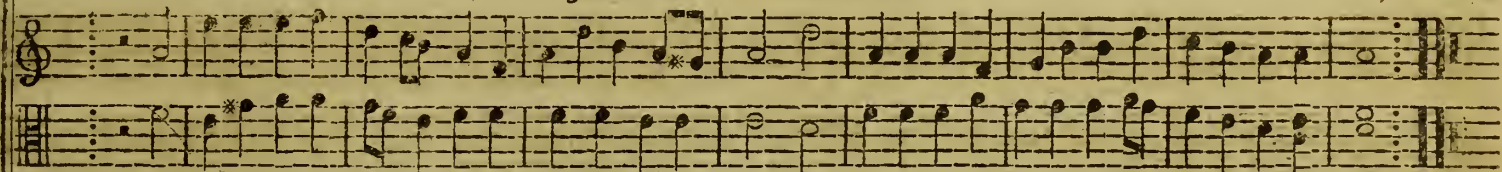


Hear what the voice from heaven proclaims For all the pious dead; Sweet is the savour of their names, And soft their sleeping bed.

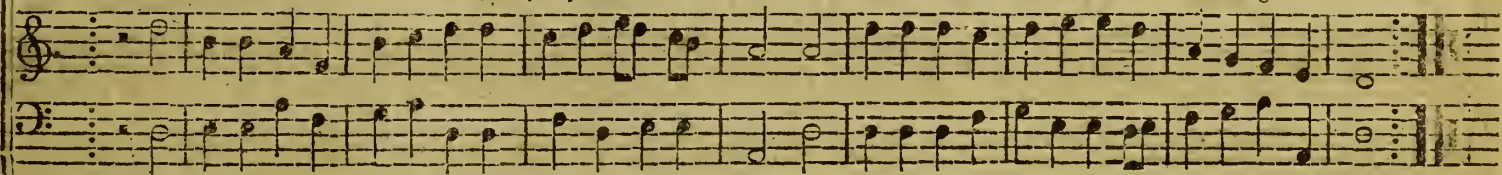


They die in Jesus, and are blest'd; How kind their slumbers are! From sufferings and from sins releas'd, And freed from every snare.

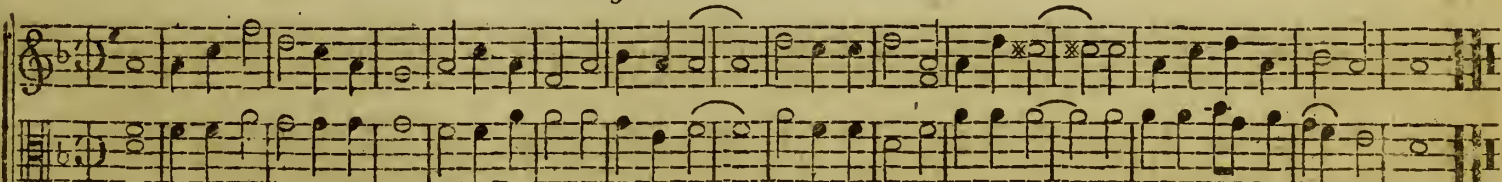




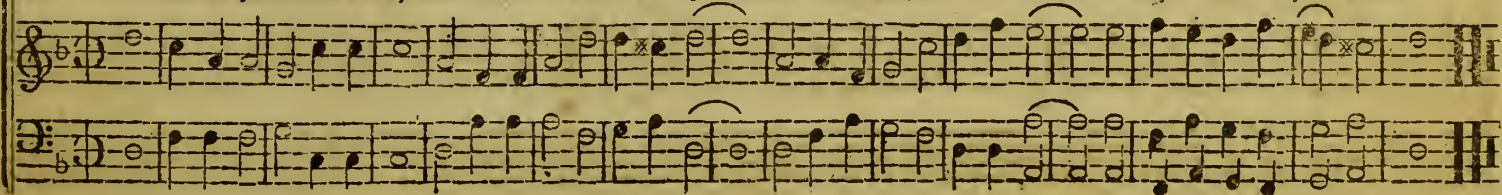
Far from this world of toil and strife, They're present with the Lord; The labours of their mortal life End in a large reward.



Predestination. L. M.



Behold the potter and the clay! He forms his vessels as he please; Such is our God, and such are we, The subjects of his just decrees.



Adam and all his race have fell, And justice deems them down to hell,

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The lyrics are written below the staves, with some words grouped by slurs. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

Eter - - - nal ages there : Th' Almighty sentence, it is sure, The wrath of God who can endure, Or

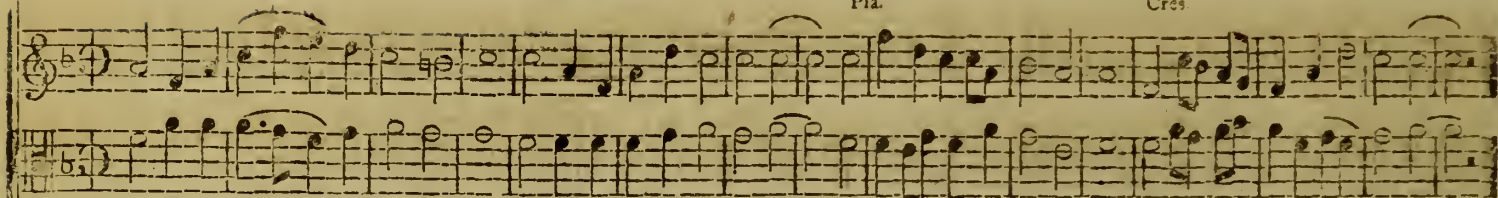
This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are aligned with the notes, with some words like 'Eter - - -' and 'Or' indicating a continuation or a pause in the text. The musical notation includes various note values and rests, with some notes beamed together.

dwell in keen despair! But lo! what conde-scending love! I see the heavens from above, O-

pen for man's relief! The great Jehovah pities man, And lo, the blessed gospel plan Appears, with terms of peace!

Pia.

Cres.

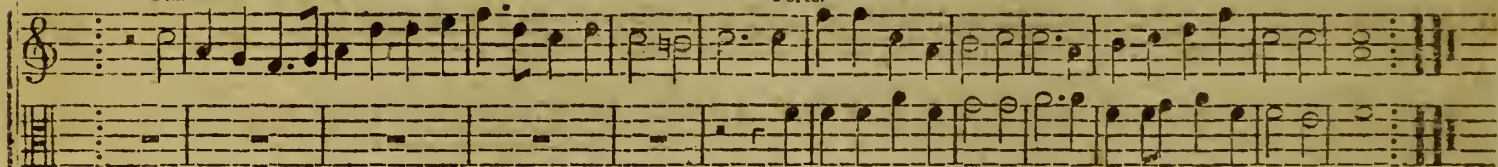


How far our highest praises fall Below th' immense Original! Weak creatures we, that strive in vain To reach an uncreated strain!

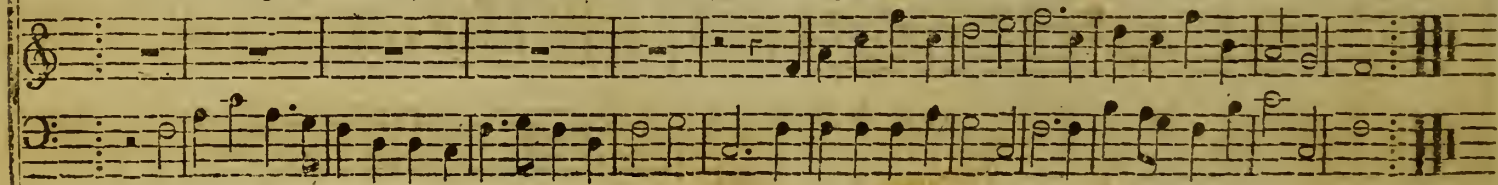


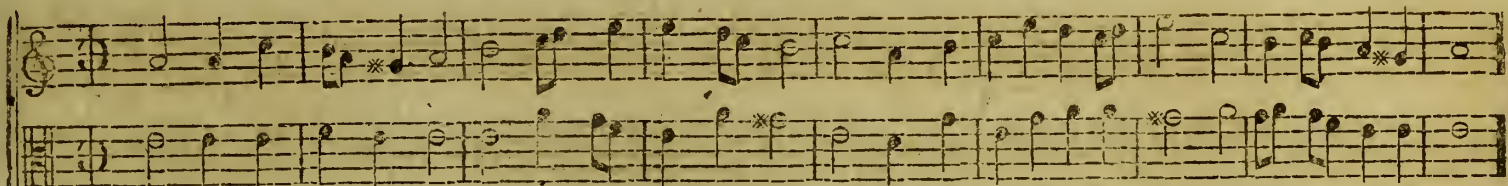
Pia.

Forte.

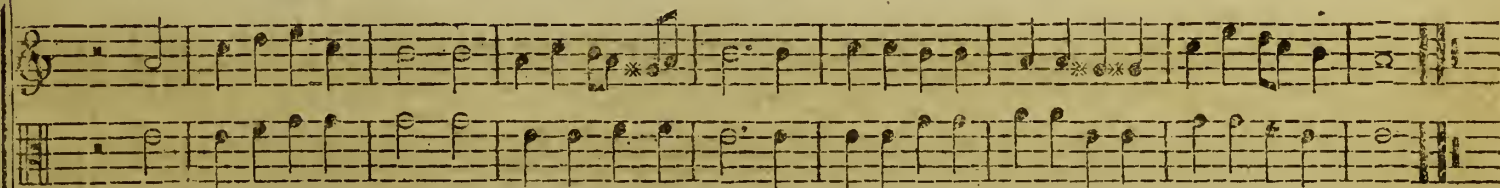
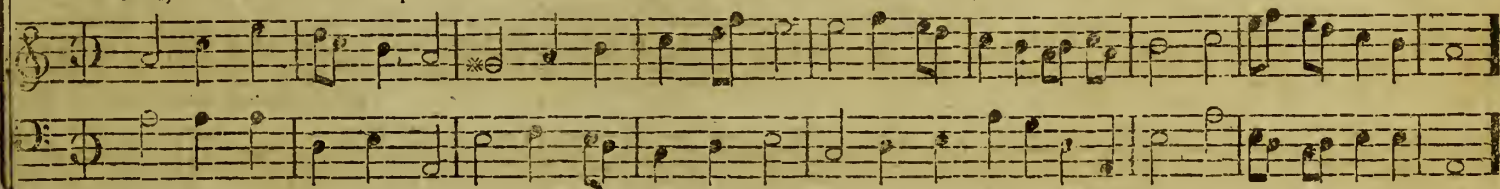


Great God, forgive our feeble lays; Sound out thine own eternal praise: A song so vast, a theme so high, Calls for the voice that tun'd the sky.

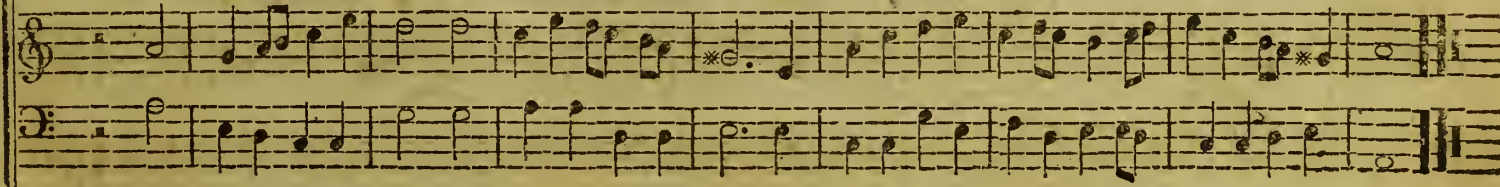




Lord, what a feeble piece Is this our mortal frame! Our life, how poor a trifle 'tis, That scarce deserves the name!



Alas! 'twas brittle clay That built our body first! And every month, and every day, 'Tis mould'ring back to dust



The skies divide, &c.

I see the Lord of glory come, And flaming guards around; The

The skies divide to make him room, The

The skies divide, &c.

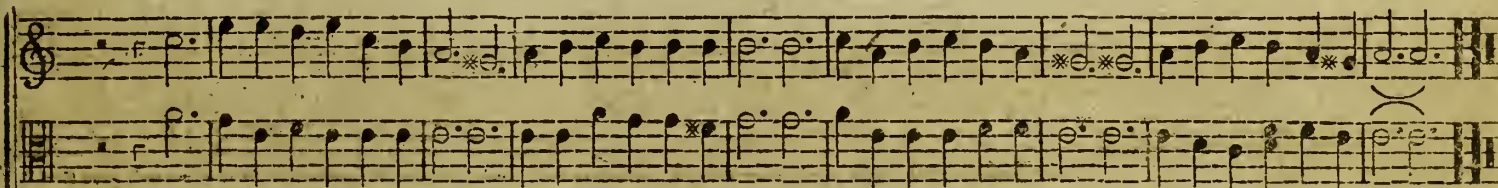
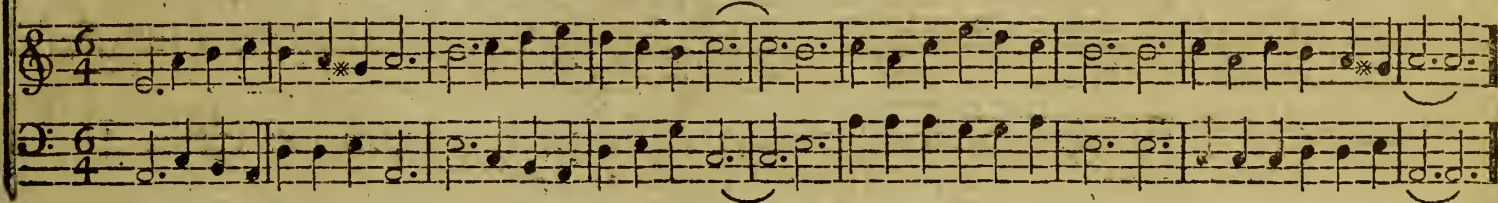
The musical score is arranged in four systems. The first system contains two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The second system contains two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The third system contains two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The fourth system contains two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines.

The lyrics for the first system are: "The skies divide to make him room, The skies divide to make him room, The trumpet shakes the ground."

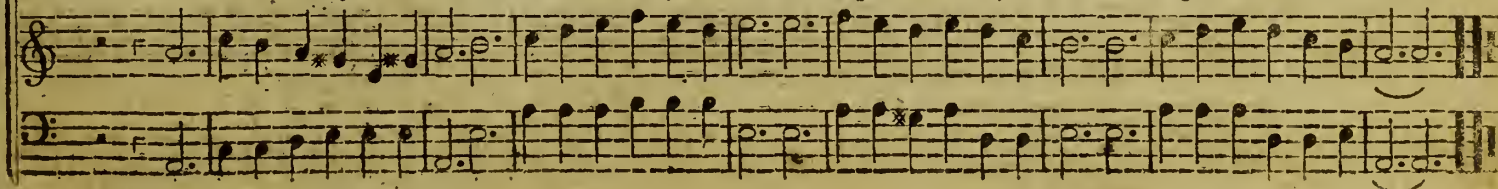
The lyrics for the second system are: "The trumpet shakes the ground."

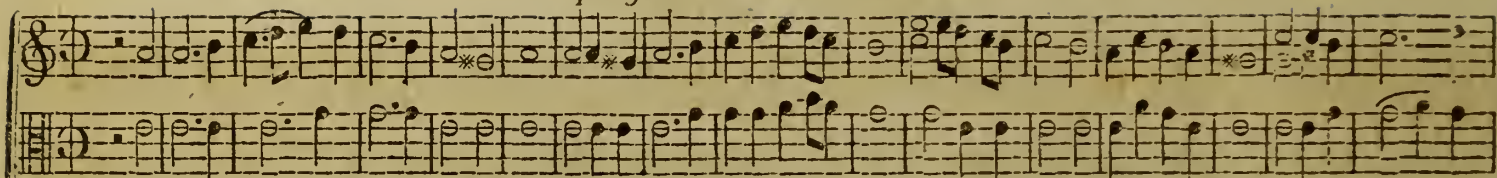


How bleſt is our brother, bereft Of all that could burden his mind! How eaſy the ſoul that has left This wearifome body behind!

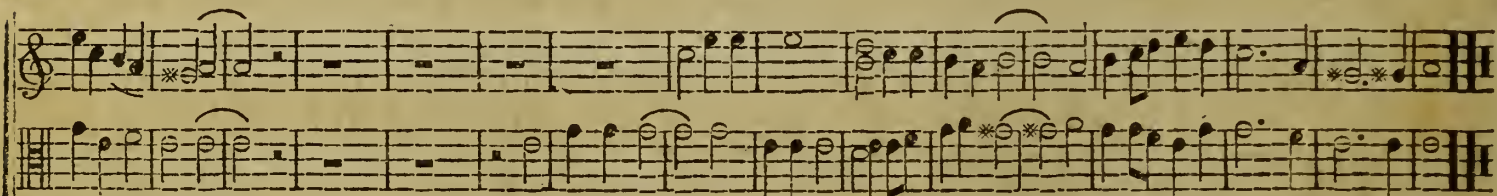
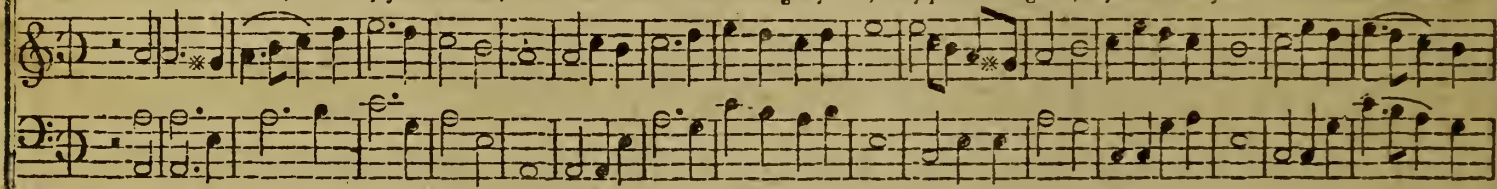


Of evil incapable thou, Whoſe relics with envy I ſee, No longer in miſery now, No longer a ſinner like me.



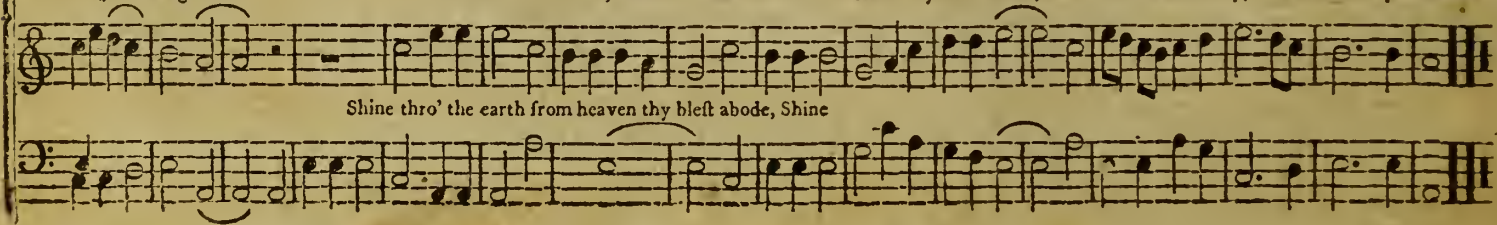


Not to our names, thou only juſt and true, Not to our worthleſs names is glory due; Thy power and grace, thy truth and juſtice claim Immortal honours



to thy ſovereign name.

Shine thro' the earth, Shine thro' the earth from heaven thy bleſt abode, Nor let the heathen ſay, " And where's your God."



Shine thro' the earth from heaven thy bleſt abode, Shine

Well, if our days must fly, We'll keep their end in sight; We'll spend them all in wisdom's way, in

We'll spend them all in wisdom's way, And let them

wisdom's way, We'll spend them all in wisdom's way, And let them speed their flight.

speed their flight,

1 2

1 2

1 2

1 2

YOUTH'S A SOFT SCENE, BUT TRUST HER NOT: HER AIRY MINUTES, SWIFT AS THOUGHT, SLIDE OFF THE SLIPPERY SPHERE: MOONS

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century vocal or instrumental scores, with many beamed eighth and sixteenth notes. The lyrics are printed below the staves, aligned with the notes.

WITH THEIR MONTHS MAKE HASTY ROUNDS, THE SUN HAS PASSED HIS VESPERAL BOUNDS, AND WHIRLS ABOUT THE YEAR.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are printed below the staves. The system concludes with a double bar line and repeat signs, with first and second endings indicated by the numbers 1 and 2 above the staves.

First system of the musical score. It consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in 3/4 time. The lyrics are: "Come, dearest Lord, make no delay, For slowly every minute wears; Fly, winged time, and roll a-". The word "a-" is at the end of the first line, and "Fly, winged time, and" is at the end of the second line.

Come, dearest Lord, make no delay, For slowly every minute wears; Fly, winged time, and roll a-

Second system of the musical score. It consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in 3/4 time. The lyrics are: "way These tedious rounds of sluggish years, Fly, winged time, and roll away, and roll away, Fly, winged time, and roll away These tedious rounds of sluggish years." The word "way" is at the end of the first line, and "Fly, winged time, and roll away, and roll away, Fly, winged time, and roll away These tedious rounds of sluggish years." is at the end of the second line.

way These tedious rounds of sluggish years, Fly, winged time, and roll away, and roll away, Fly, winged time, and roll away These tedious rounds of sluggish years.

Pia.

Hark! the Eternal rends the sky, A mighty voice before him goes;

Hark! the Eternal rends the sky, A mighty voice, ::

A voice of music

Hark! the Eternal rends the sky, A mighty voice before him goes, A mighty voice before him goes;

Hark! the Eternal rends the sky, A mighty voice, ::

Forte. *Pia.* *Forte.*

to his friends, But threatening thunder to his foes, A voice of music to his friends, But threatening thunder to his foes.

Behold, &c.

Attend, while God's exalted Son Doth his own glories shew;

Behold, I sit up-

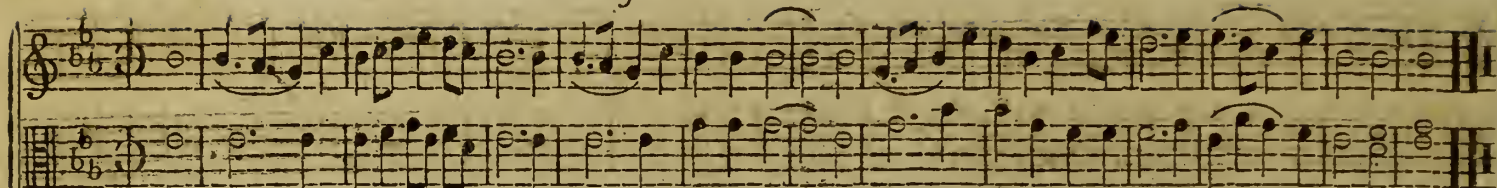
Behold, I sit upon my throne, Cre-

This system contains the first four staves of the musical score. The first staff is a treble clef, and the second is an alto clef. The third and fourth staves are a treble and bass clef pair. The lyrics are written below the staves, with some words appearing above the notes in the second and third staves.

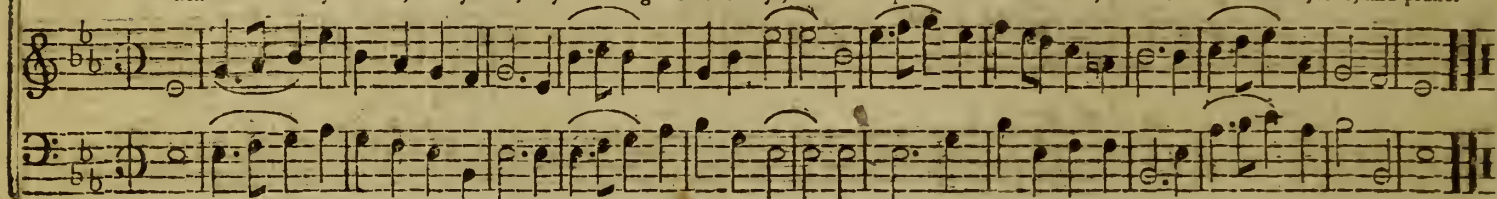
on my throne, Behold, I sit upon my throne, Creating all things new, Creating all things new.

ating all things new,

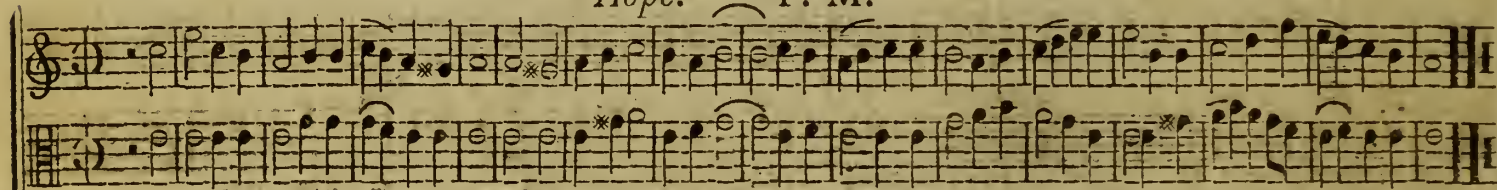
This system contains the next four staves of the musical score. The first staff is a treble clef, and the second is an alto clef. The third and fourth staves are a treble and bass clef pair. The lyrics continue below the staves, with some words appearing above the notes in the second and third staves. The system ends with a double bar line and repeat signs.



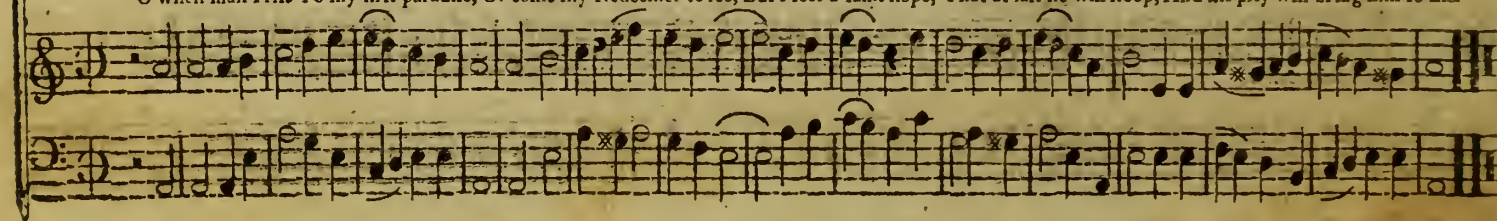
When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost in wonder, love, and praise.



Hope. P. M.

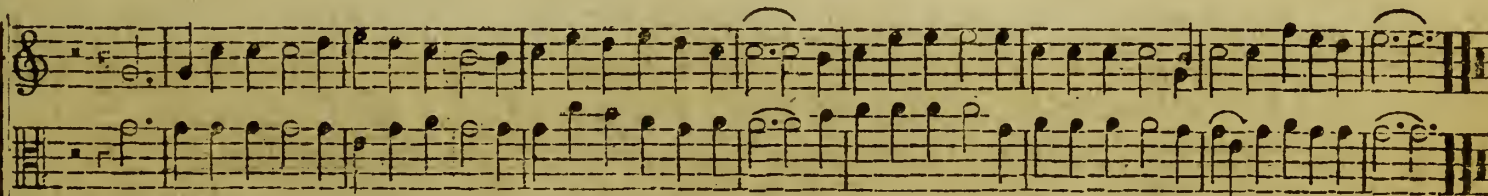
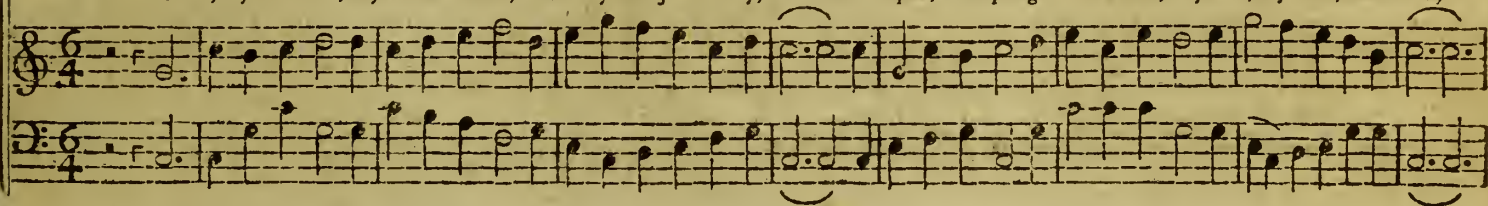


O when shall I rise To my first paradise, Or come my Redeemer to see, But I feel a faint hope, That at last he will stoop, And his pity will bring him to me.

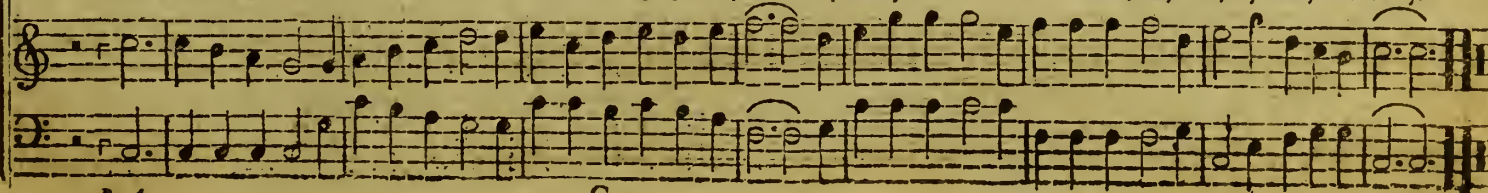


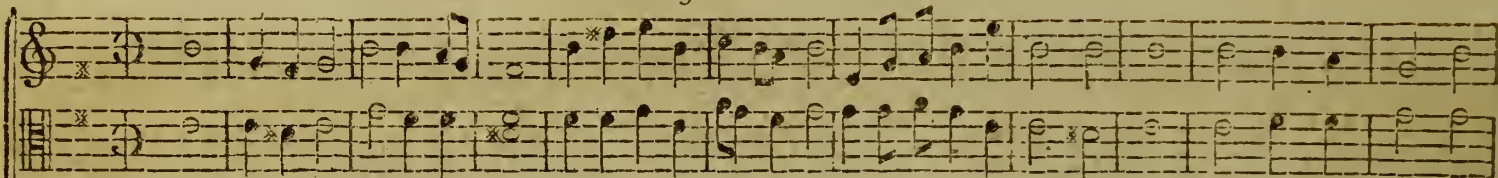


Arise, my dear love, My undefil'd dove, I hear my dear Jesus to say, The winter is past, The spring comes at last, My love, my dove, come away.

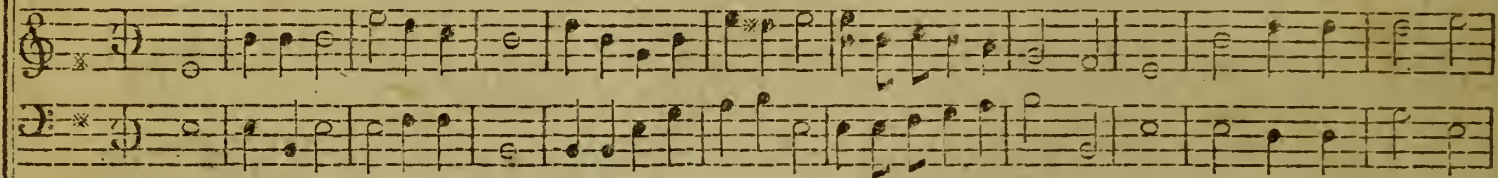


The earth that is green, Is fair to be seen; The little birds chirping do say, That they do rejoice In each other's voice; My love, my dove, come away.

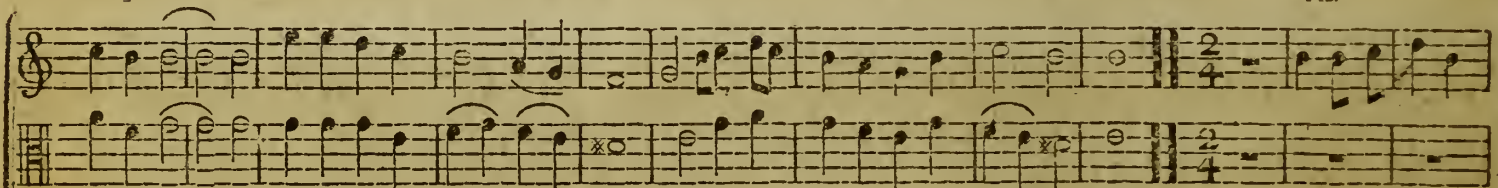




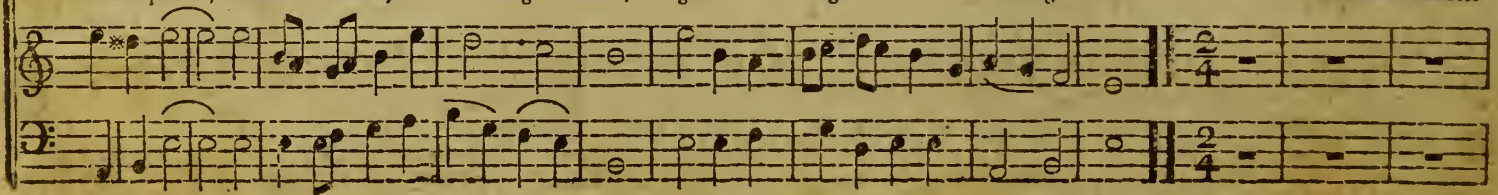
Think of the sands run down to waste! We possess none of the past; None but the present is our own. Grace is not plac'd with-



Pia.



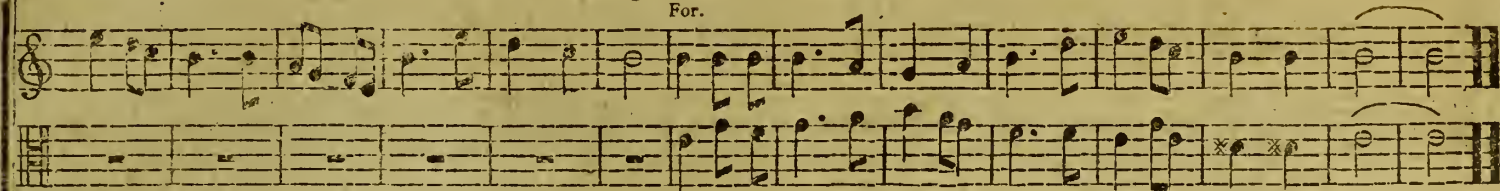
in our power; 'Tis but one short, one shining hour, Bright and declining as the setting sun. See the white minutes



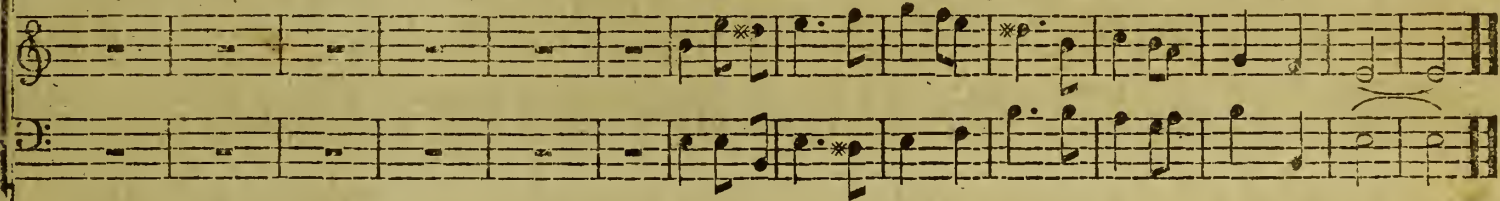
Crisis continued.

51

For.



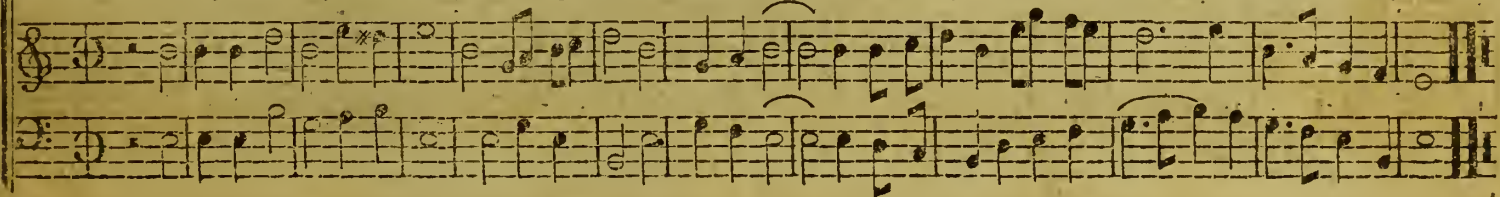
wing'd with haste; 'The now that flies may be the last; Seize the salvation ere 'tis past, Nor mourn the blessing gone.

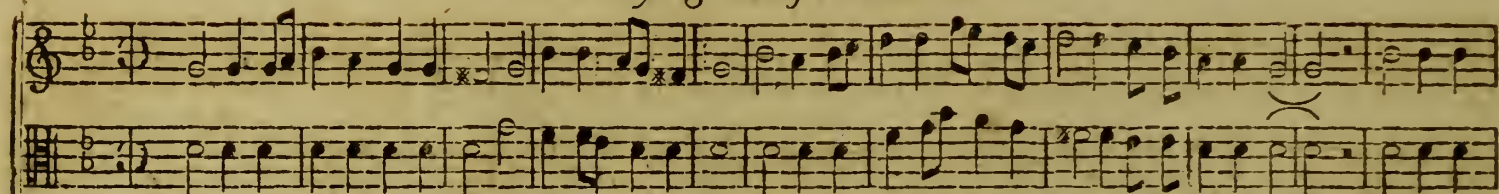


Mod.

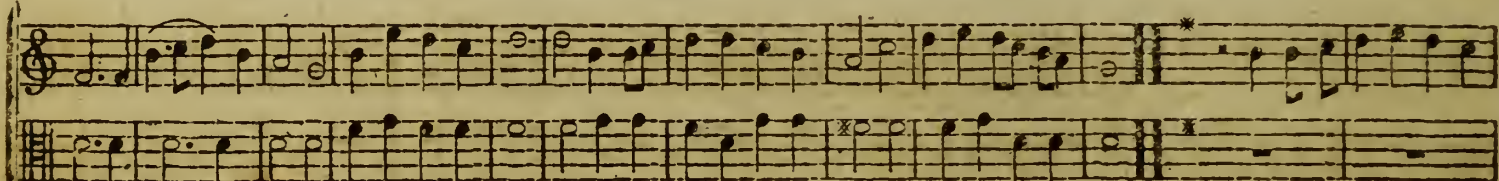
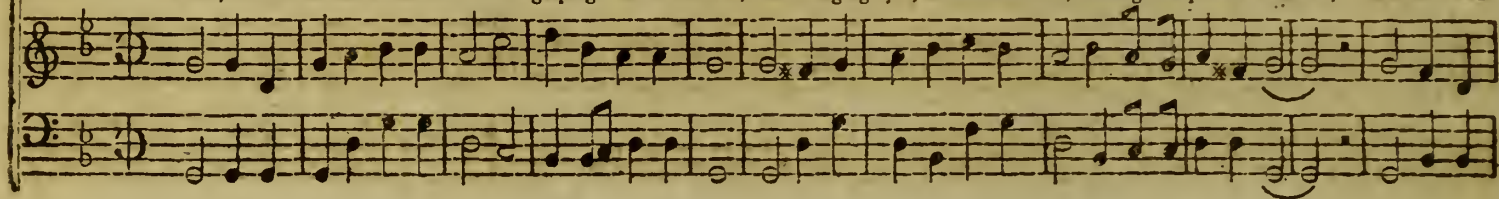


A thought's delay is ruin here; A closing eye, a gasping breath, Shuts up the golden scene in death, And drowns you in despair.

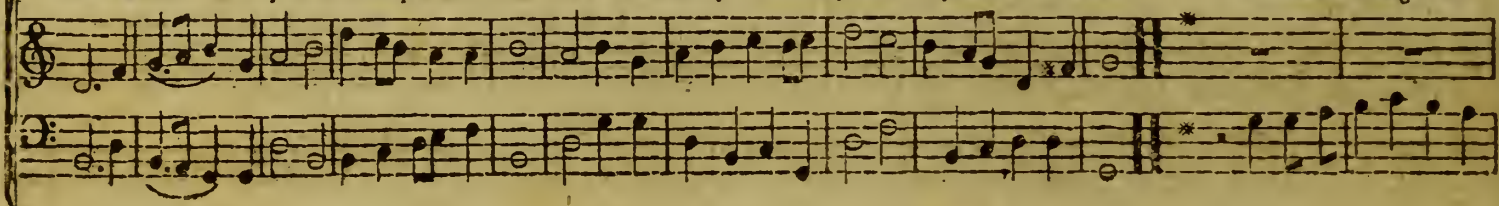


The Dying Christian.

Lord, when we see a faint of thine Lie gasping out his breath, With longing eyes, and looks divine, Smiling and pleas'd in death; How we could

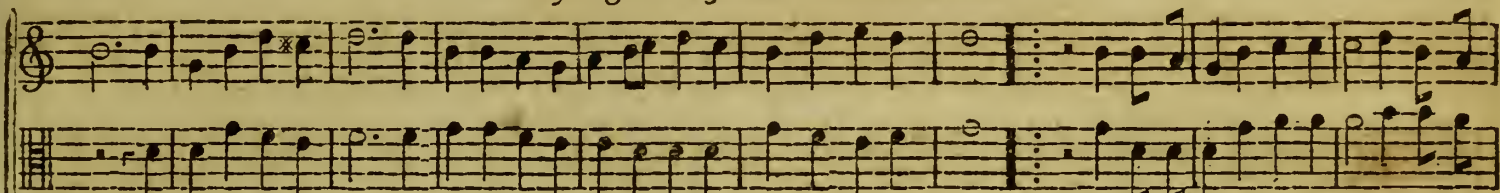


e'en contend to lay Our limbs upon that bed! We ask thine envoy to convey Our spirits in his stead Our souls are rising on the



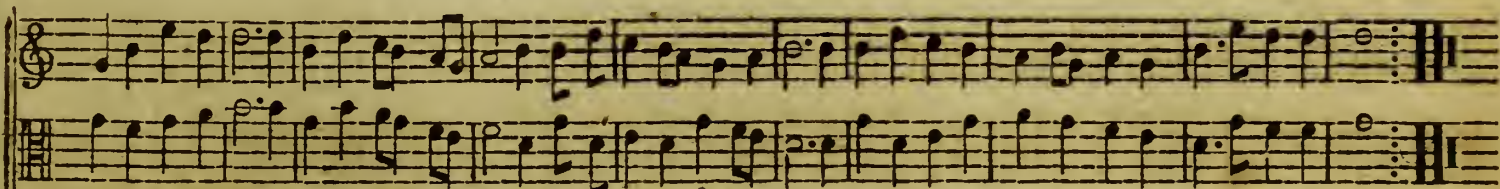
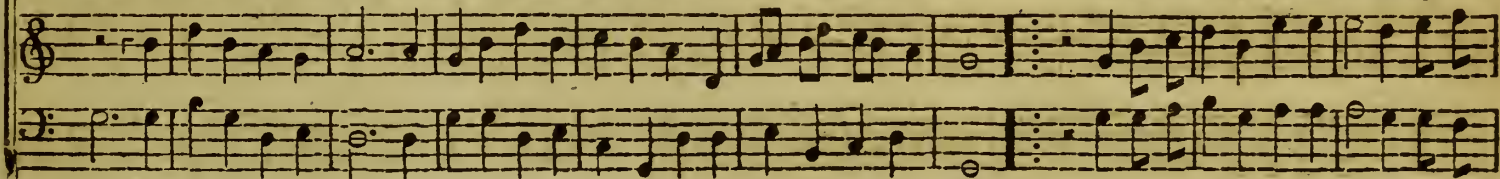
The Dying Christian continued.

53

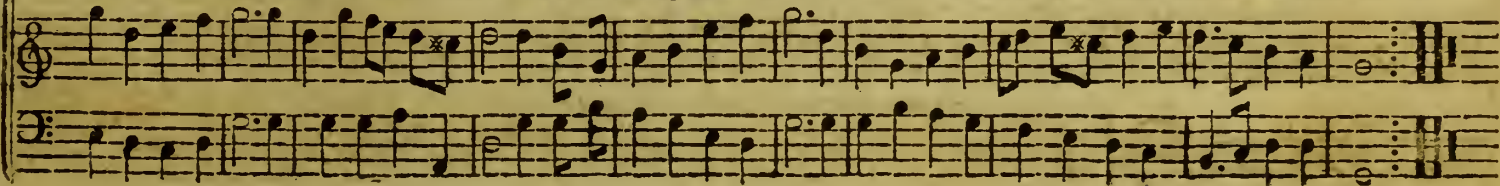


wing, To venture in his place; For when grim death hath lost his sting, He has an angel's face.

How does he mount, how does he fly, Up to the



ocean of the sky, T'ward the celestial coast! With what amazing swiftness soar, Till earth's dark ball is seen no more, And all its mountains lost!



Behold the rose of Sharon here, The lilly which the vallies bear; Behold the tree of life, that gives Refreshing

fruit and healing leaves. Amongst the thorns, &c.

Amongst the thorns so lillies shine, Amongst wild gourds the noble vine, the

Amongst the thorns so lillies shine, Amongst wild gourds the noble vine; So in mine eyes my

noble vine; So in mine eyes my Saviour proves, Amidst a thousand meaner loves

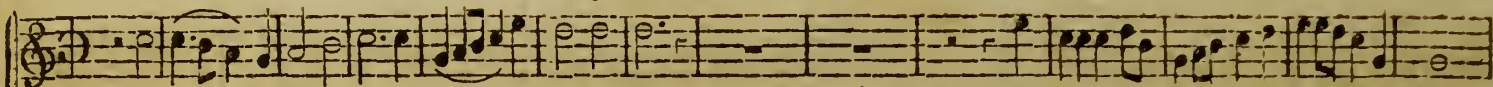
Saviour proves, So in

Dissolution. C. M.

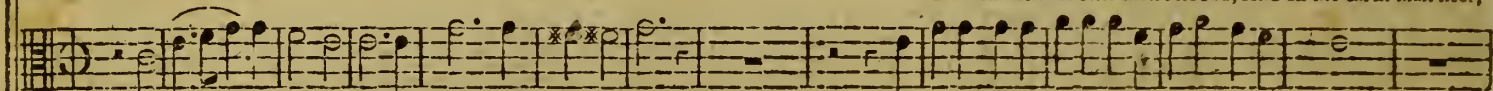
Pia.

Forte.

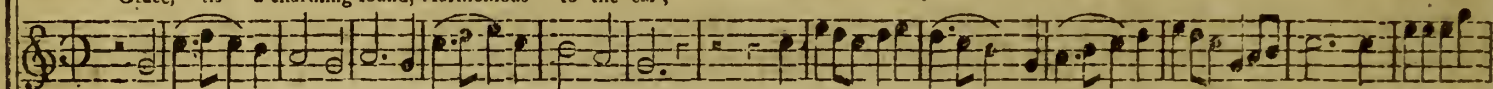
And let this feeble body fail, And let it faint and die, My soul shall quit this mournful vale, And soar to worlds on high.



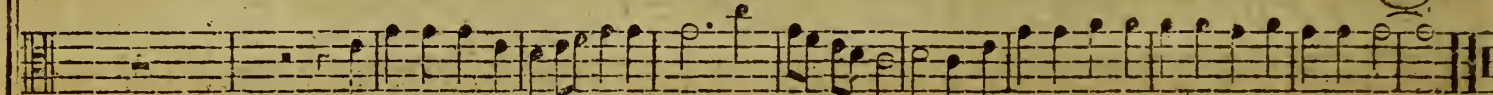
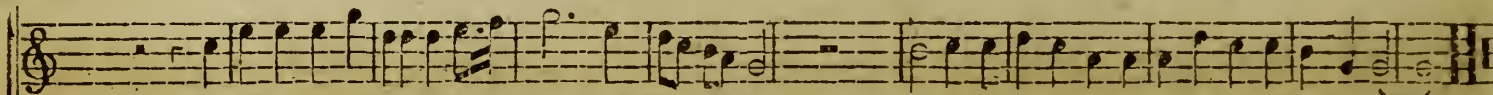
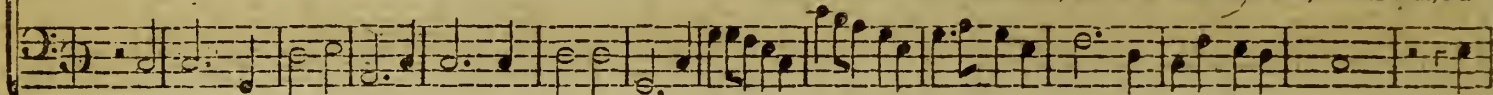
Heaven with the echo shall resound, And all the earth shall hear,



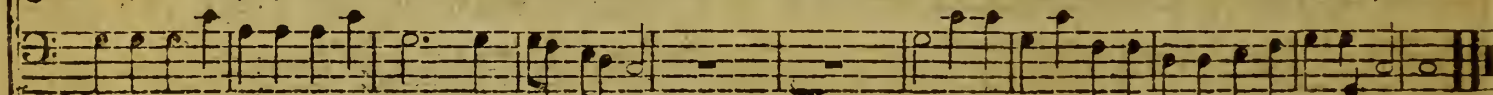
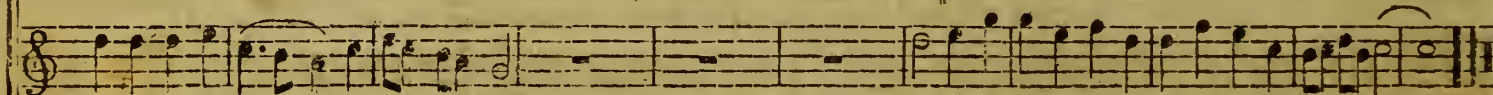
Grace, 'tis a charming sound, Harmonious to the ear;

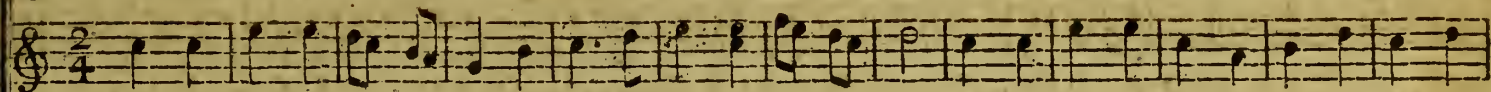


Heaven with the echo shall resound, And all the earth shall hear, Heaven with, &c.

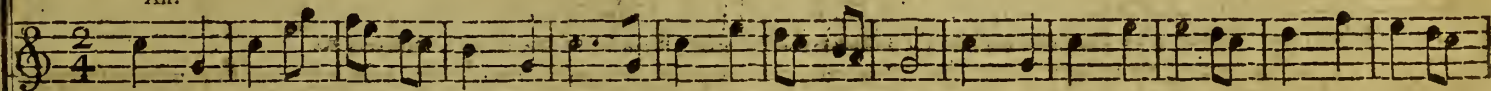


Heaven with the echo shall resound, And all the earth shall hear. ::

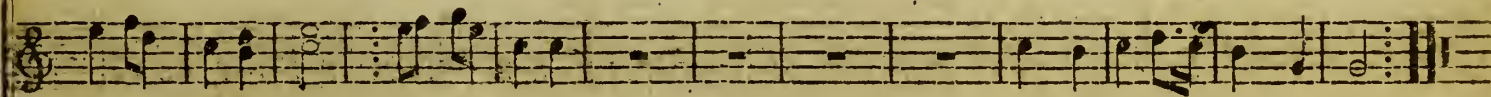
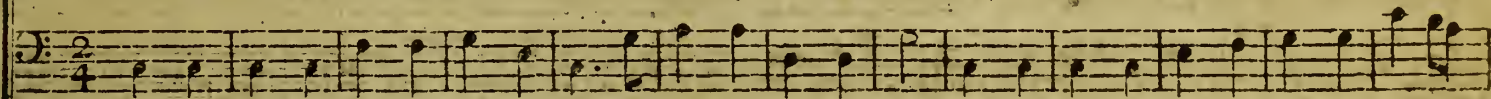




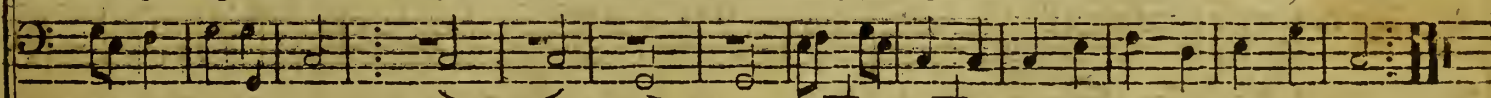
Air.



O. that I could now adore him Like the heavenly host above, Who forever stand before him, And un-



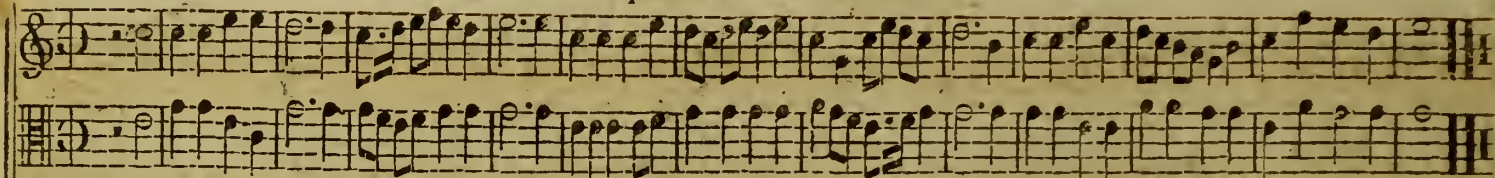
ceasing sing his love. Happy songsters, Happy songsters, Happy songsters! When shall I your chorus join?



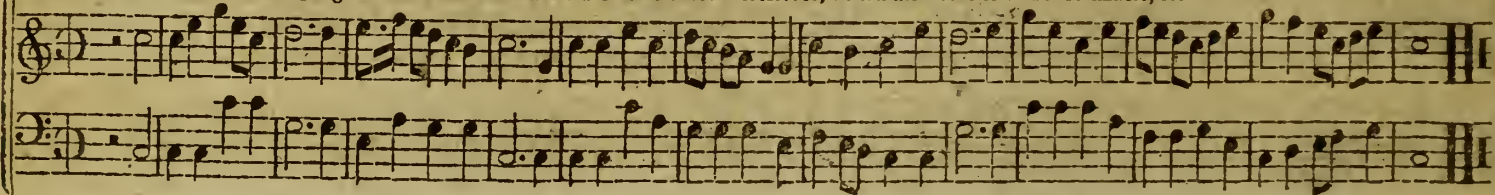
P. A.

H

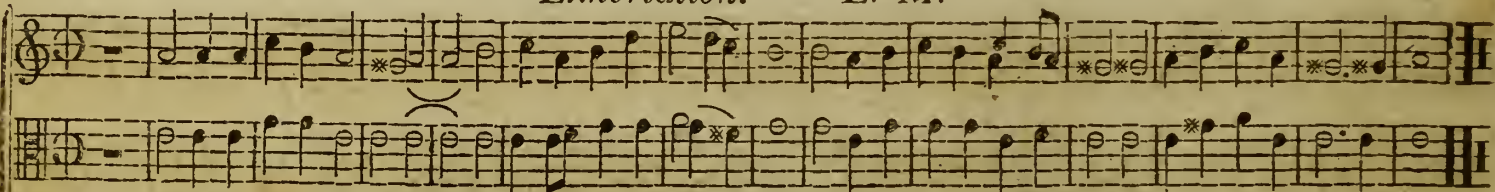
Adoption. S. M.



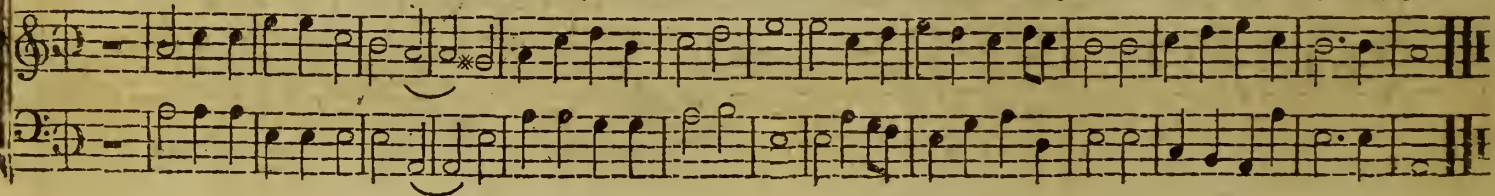
Behold, what wondrous grace The Father has bestow'd On sinners of a mortal race, To call them sons of God! On sinners, &c

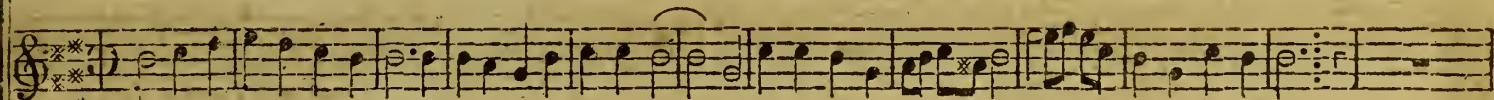


Exhortation. L. M.

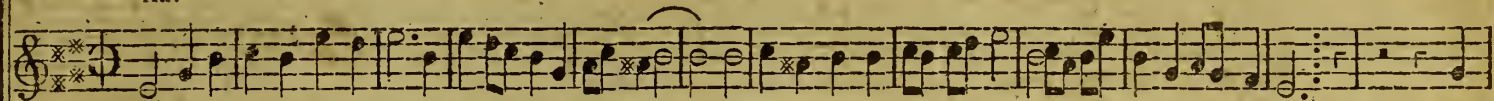


Now in the heat of youthful blood, Remember your Creator, God: Behold, the months come hastening on, When you shall say, "My joys are gone."



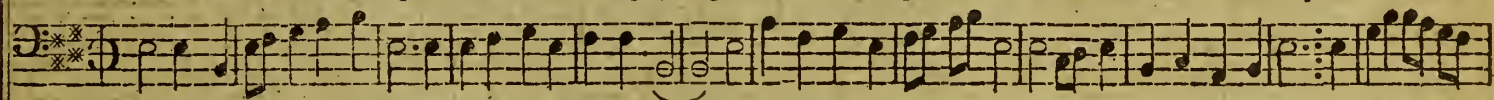


Air.

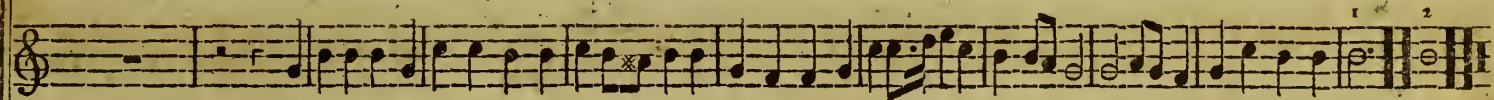


O come, loud anthems let us sing, Loud thanks to our almighty King, For we our voices high should raise, When our salvation's Rock we praise.

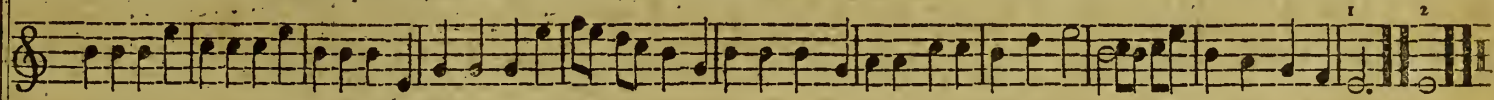
111-



Into his presence

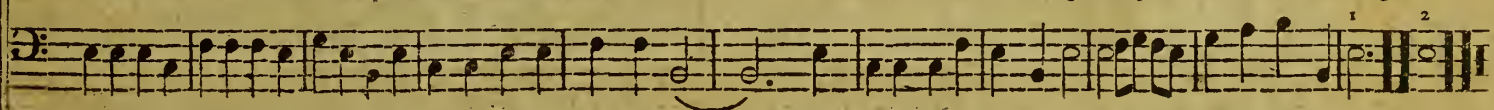


Into his presence, &c.



to his presence let us haste, To thank him for his favours past, :||:

To him address, in joyful songs, The praise that to his name belongs.

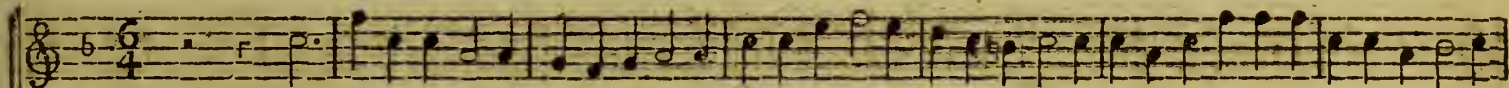


And groan'd away a dying life For

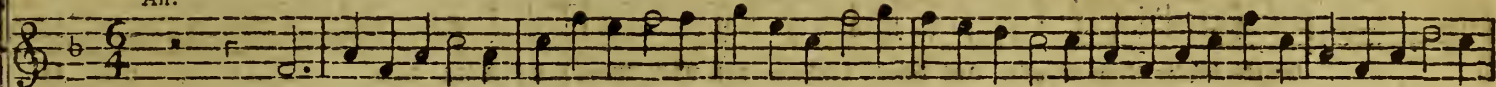
'Twas for my sins, my dearest Lord Hung on the cursed tree, And groan'd away a dying life For

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

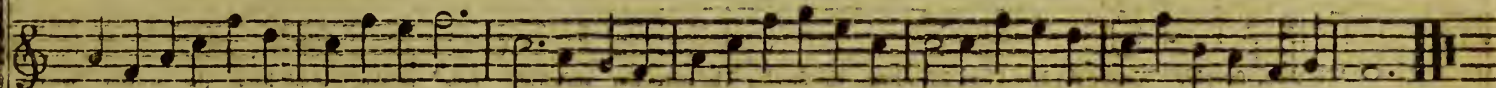
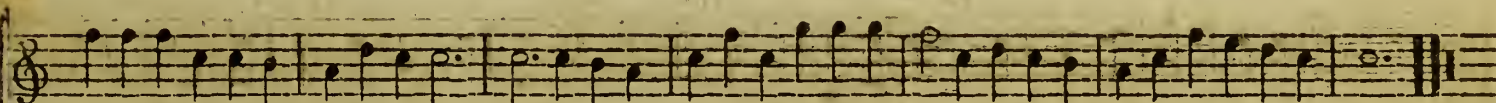
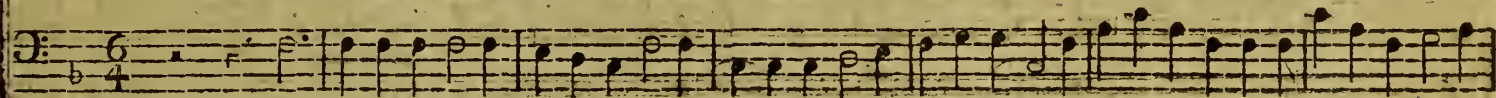
thee, my soul, for thee,



Air.



Our Shepherd alone, The Lord, let us bless, Who reigns on the throne, The Prince of our peace ; Who evermore saves us, By shedding his blood : All



hail, holy Jesus, Our Lord and our God ! O glorious Redeemer ! We joyful shall see The beautiful vision Completed in thee.





Seraphic heights I seem to gain, And sacred transports feel, While, Watts, to thy celestial strain, Surpris'd, I listen still



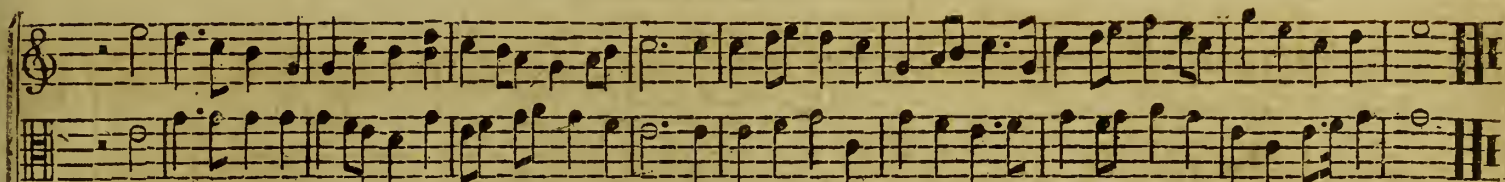
Pia.

Cres.

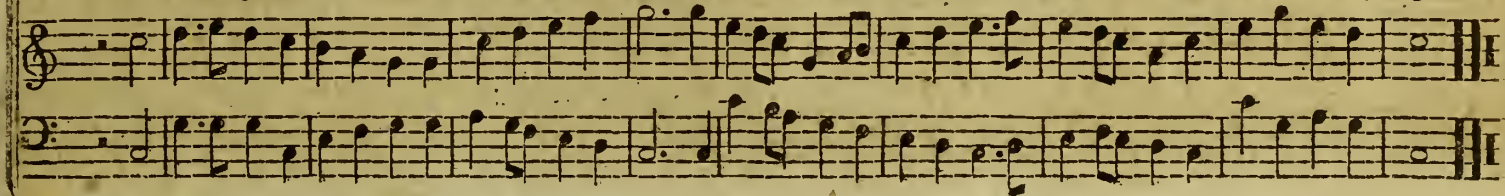


'Tis thou, seraphic Watts; thy lyre Plays soft along the floods; Thy notes the answ'ring hills inspire, And bend the waving woods.

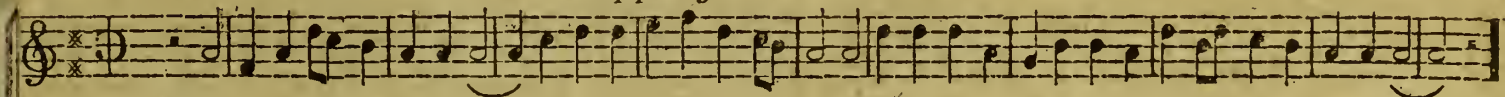




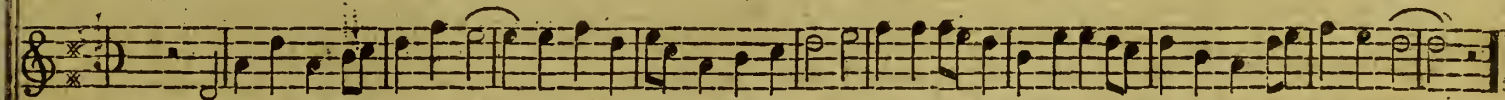
With such a graceful harmony Thy numbers still prolong, And let remotest lands reply, And echo, echo, echo to thy song.



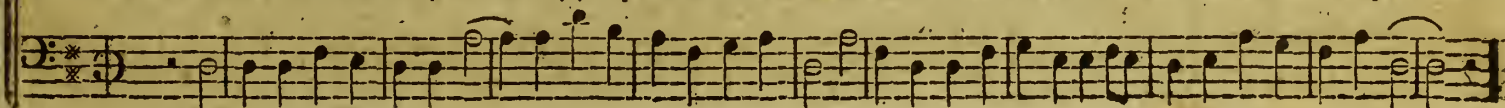
Happiness. L. M.

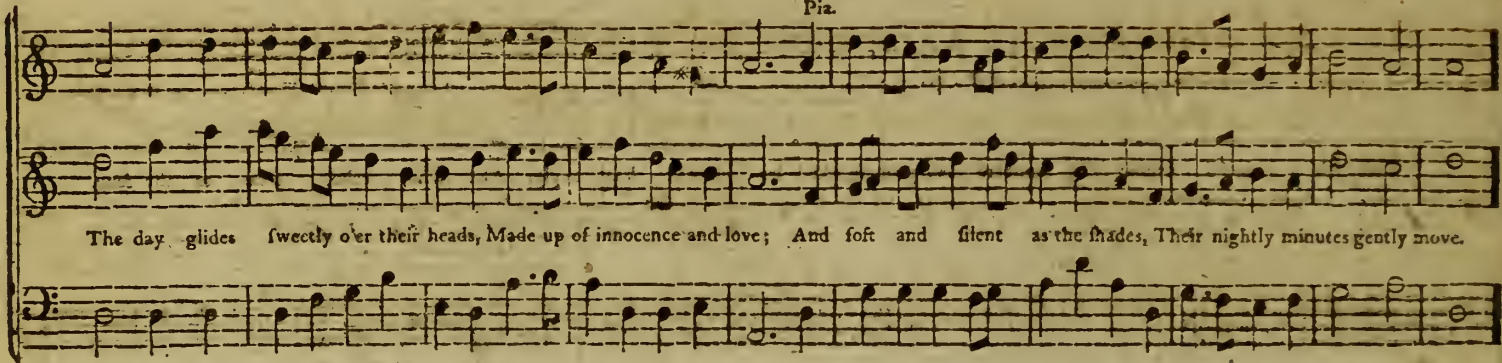


Air.

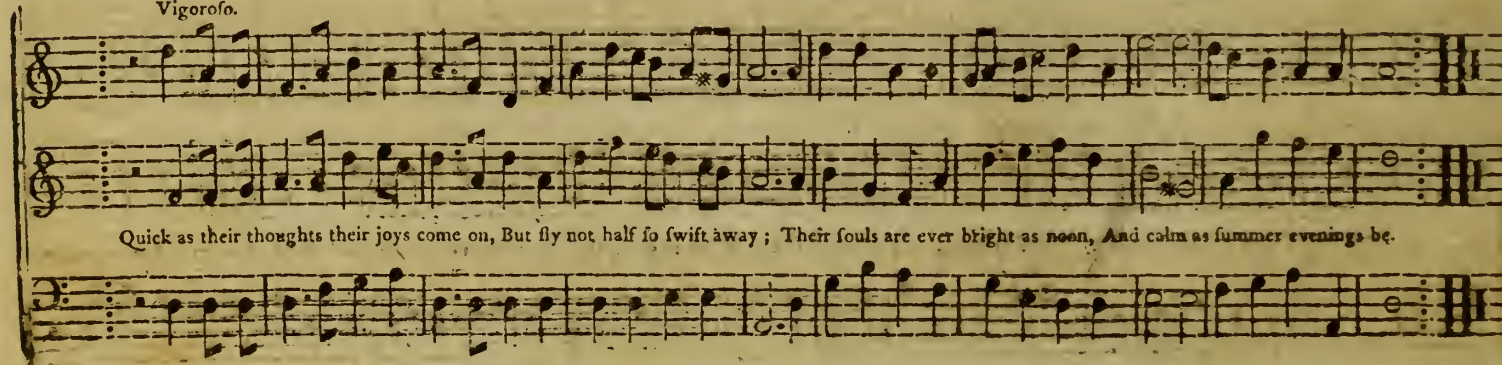


Lord, how secure and blest are they Who feel the joys of pardon'd sin! Should storms of wrath shake earth and sea, Their minds have heaven and peace within.



*Happiness continued.**Pia.*

The day glides sweetly over their heads, Made up of innocence and love; And soft and silent as the shades, Their nightly minutes gently move.

Vigorofo.

Quick as their thoughts their joys come on, But fly not half so swift away; Their souls are ever bright as noon, And calm as summer evenings be.

Air.

Thou God of love, thou ever blest, Pity my suffering state: When wilt thou set my soul at rest From lips that love deceit.

Hard lot of mine! my days are cast Among the sons of strife, Whose never - ceasing brawlings waste My golden hours of life.

Complaint continued.

Peace is the blessing that I seek, How lovely are its charms! I am for peace; but when I speak, They all declare for arms.

Tennessee. L. M.

How shall affrighted mortals dare To sing thy glory or thy grace? Beneath thy feet we lie so

Who can behold, &c.

far, And see but shadows of thy face. Who can behold the blazing light? Who can approach con-

Who can behold the blazing light? Who can approach consuming flame? ::

suming flame? None but thy wisdom knows thy might; None but thy word can speak thy name.

First system of musical notation, consisting of two staves (treble and bass clef). The melody is written in the treble clef, and the bass line is in the bass clef. The music is in common time (C). The lyrics are printed below the staves.

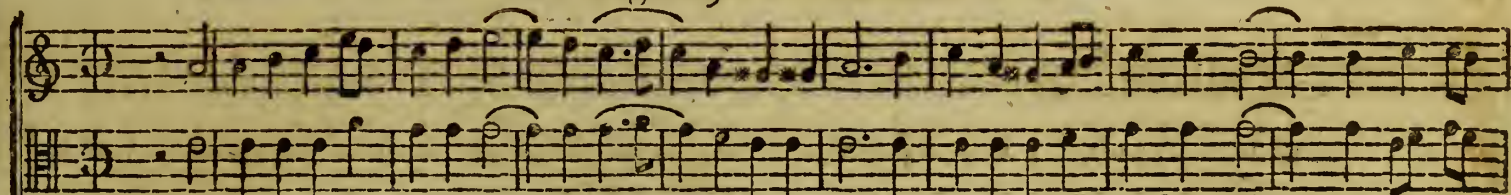
Sinners, awake betimes; ye fools, be wise; Awake, before this dreadful morning rise: Change your vain tho'ts, your crooked works amend;

Second system of musical notation, consisting of two staves (treble and bass clef). The melody continues from the first system. The lyrics are printed below the staves.

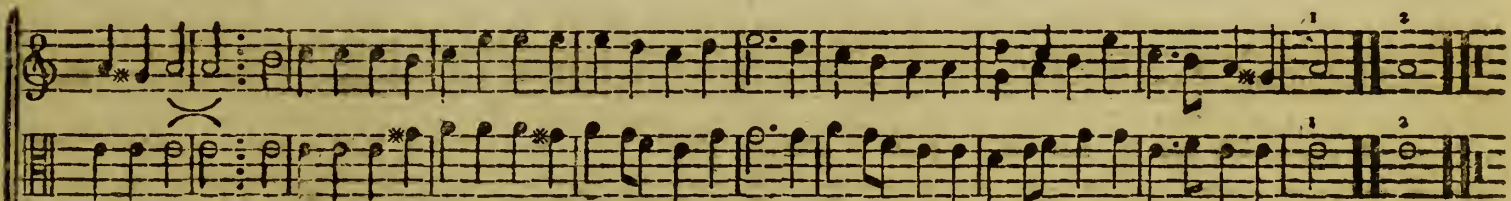
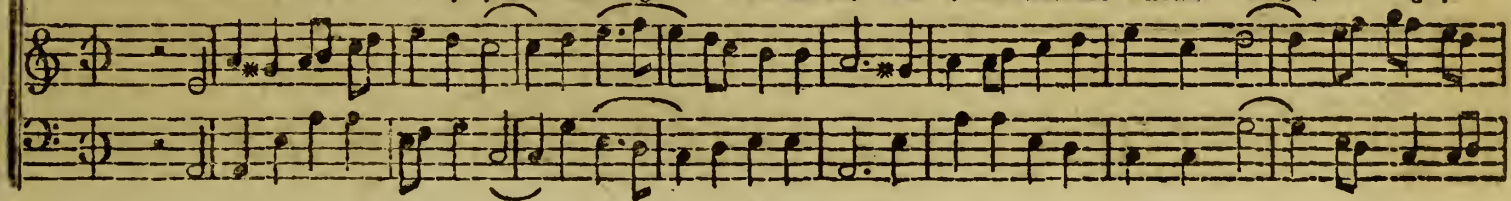
Fly to the Saviour, make the Judge your friend. Then join, ye saints, wake every cheerful passion; When Christ returns, he comes for your salvation.

Longevity. C. M.

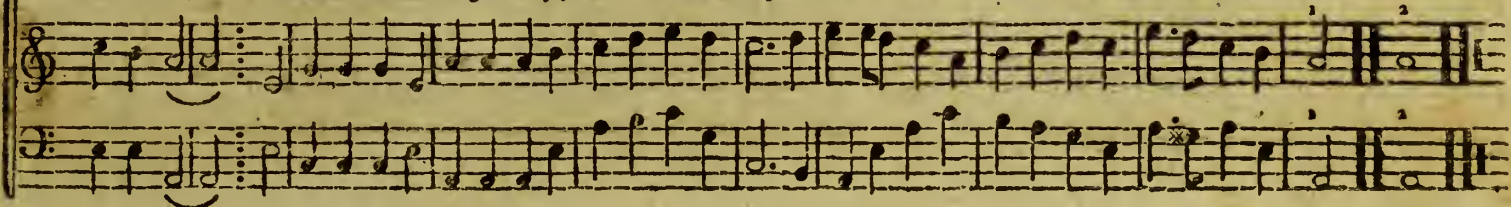
69



Our term of life is seventy years; An age that few survive; And if, with more than common strength, To eighty



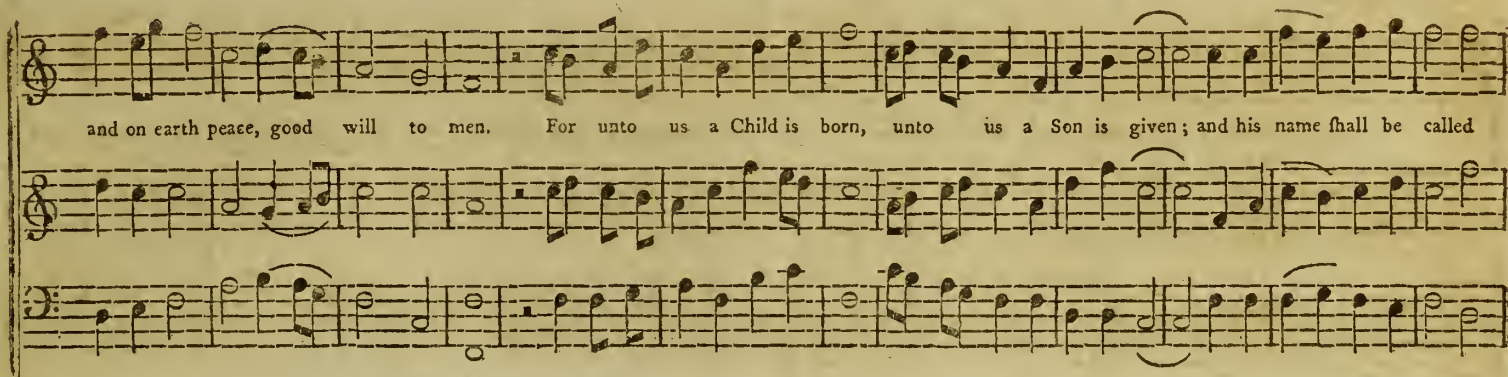
we arrive; Yet then our boasted strength decays, To sorrow turn'd, and pain; So soon the slender thread is cut, And we no more remain.



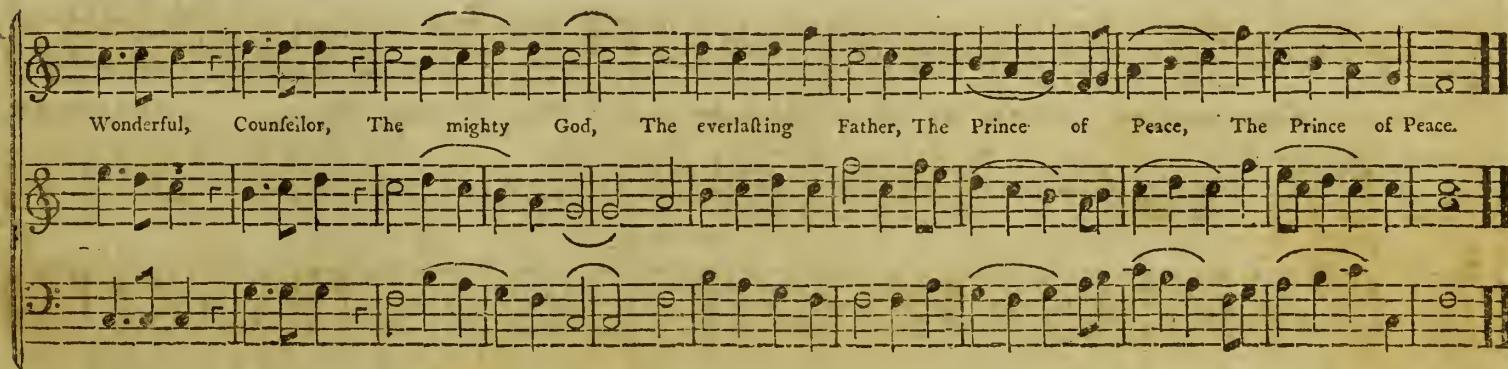
Air.

Behold, behold, I bring you glad tidings, I bring you glad tidings, glad tidings of great joy, which shall be un-

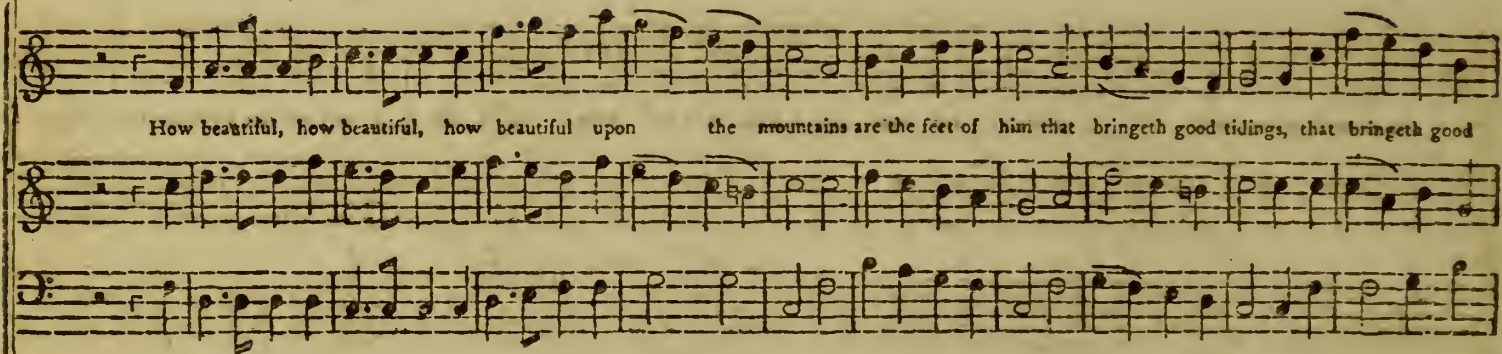
to all people, which shall be unto all people. Glory, glory be to God on high; peace on earth, good will to men;



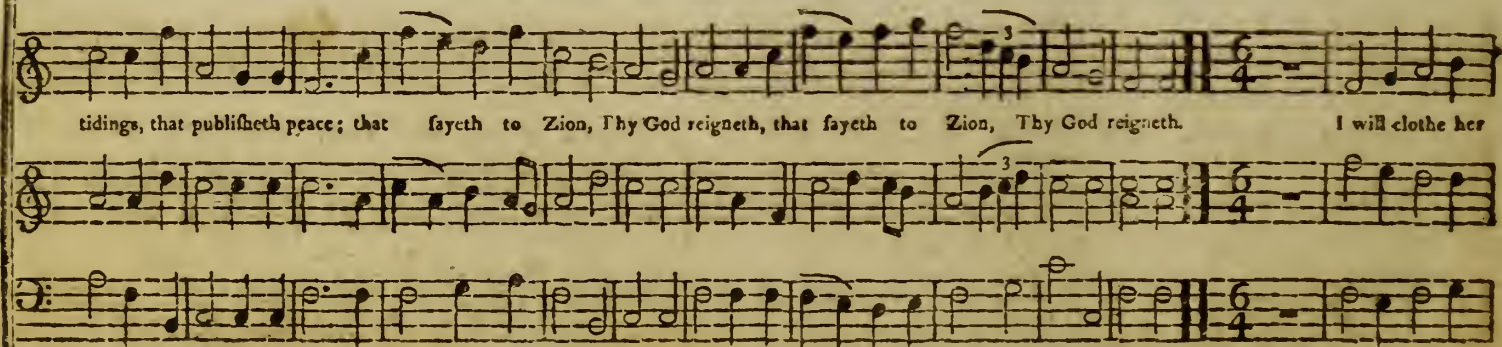
and on earth peace, good will to men. For unto us a Child is born, unto us a Son is given; and his name shall be called



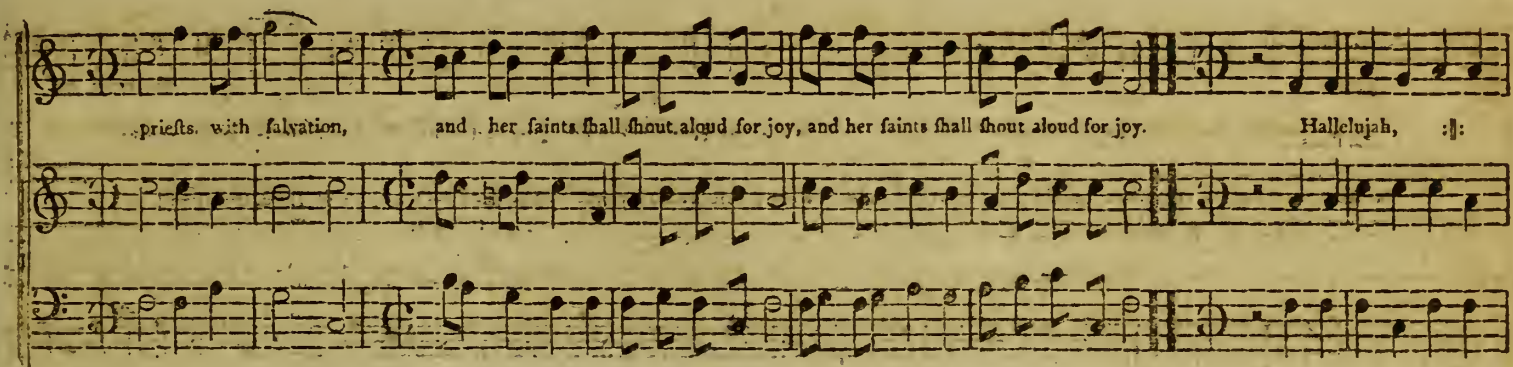
Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace, The Prince of Peace.

Anthem continued.


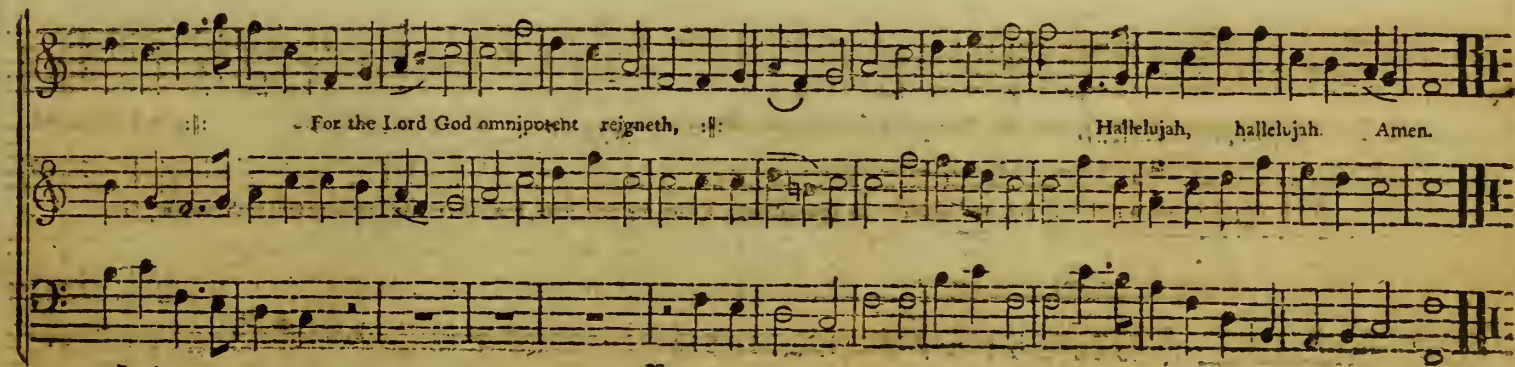
How beautiful, how beautiful, how beautiful upon the mountains are the feet of him that bringeth good tidings, that bringeth good



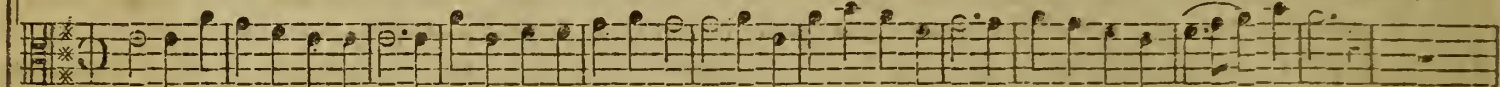
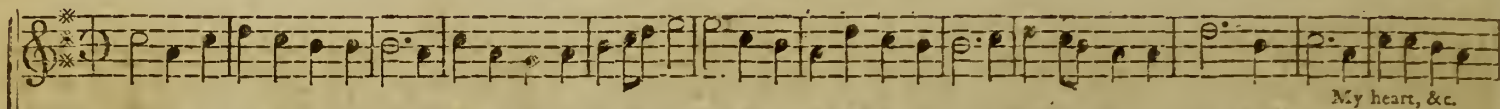
tidings, that publisheth peace; that sayeth to Zion, Thy God reigneth, that sayeth to Zion, Thy God reigneth. I will clothe her



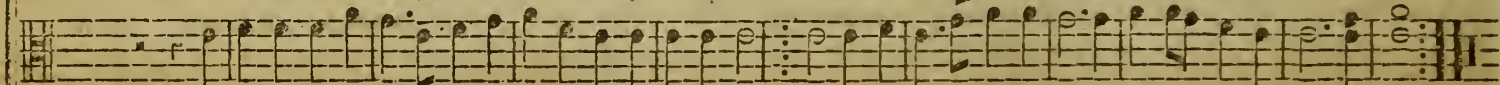
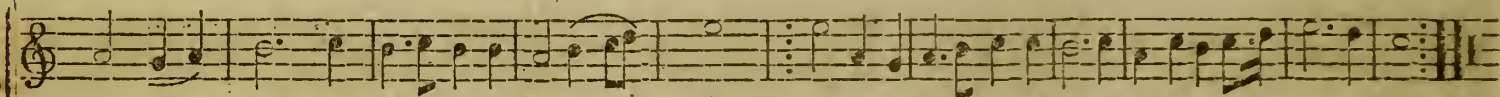
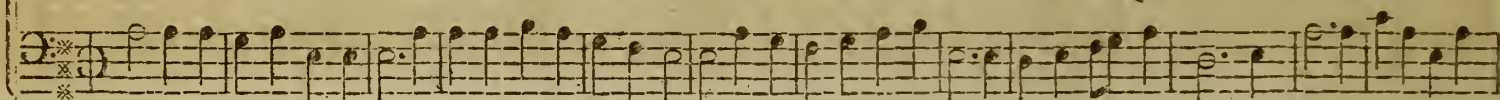
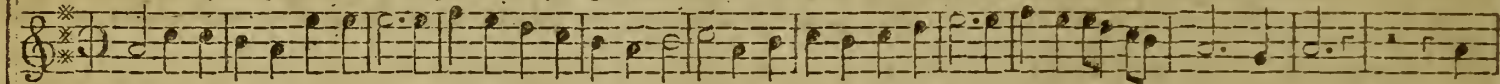
...priests. with saluation, and her saints shall shout aloud for joy, and her saints shall shout aloud for joy. Hallelujah, :||



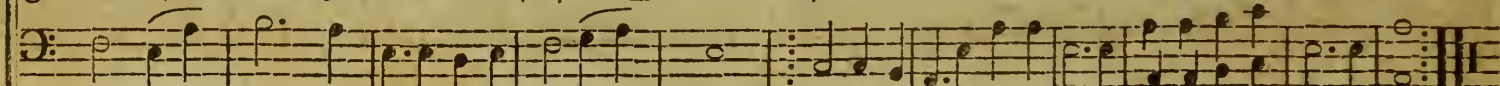
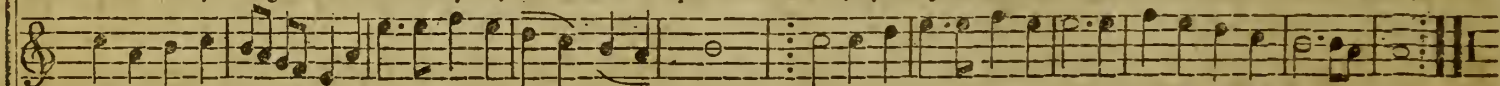
:|| For the Lord God omnipotent reigneth, :|| Hallelujah, hallelujah. Amen.



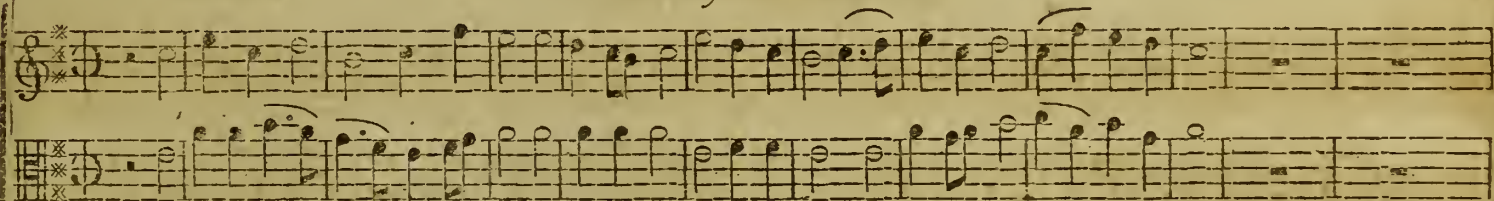
Far from my thoughts, vain world, begone ; Let my religious hours alone : Fain would my eyes my Saviour see—I wait a visit, Lord, from thee !



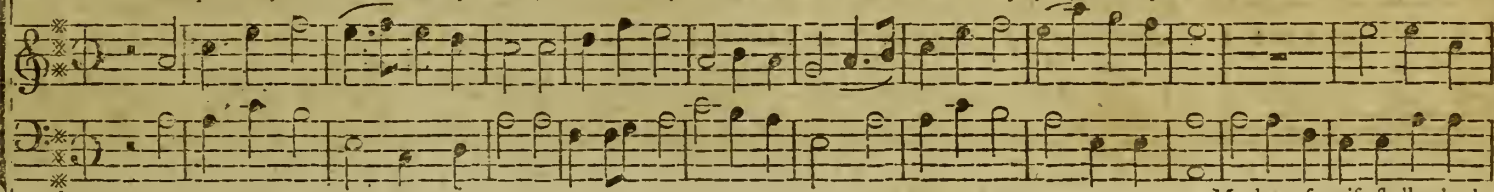
My heart grows warm with holy fire, And kindles with a pure desire : Come, my dear Jesus, from above, And feed my soul with heavenly love.



holy fire, And



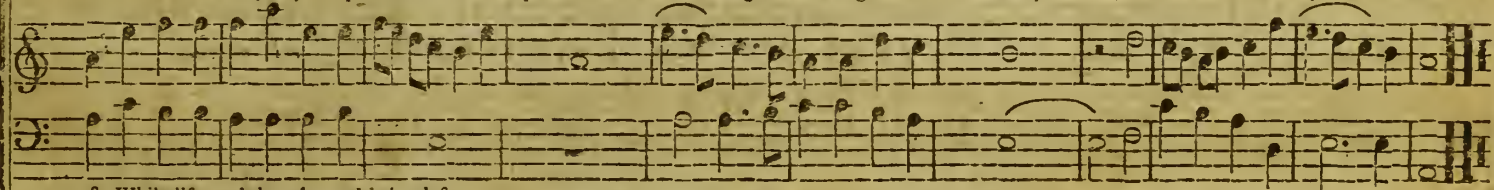
I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:



My days of praise shall ne'er be



My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures, Or immortal - ity endures.



past, While life, and thought, and being last,

Air.

What shall I render to my God For all his kindness shown?

My feet shall visit thine abode, My

songs address thy throne,

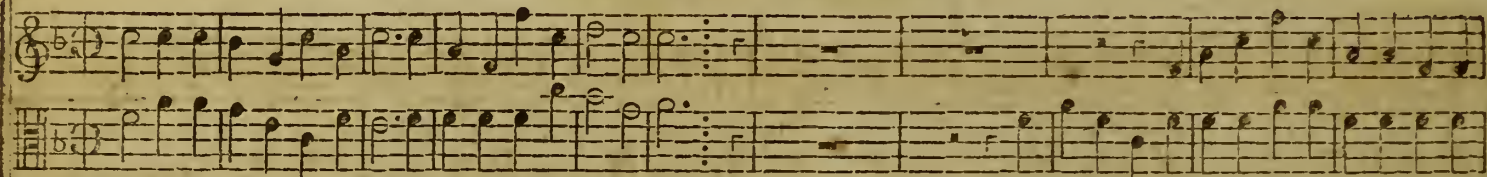
My feet shall visit thine abode, My songs address thy throne.

Indulgent God, with pitying eye The sons of men survey, And see how youthful sinners sport In a destructive way. Ten

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes. The middle staff is in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes. The lyrics are written below the middle staff.

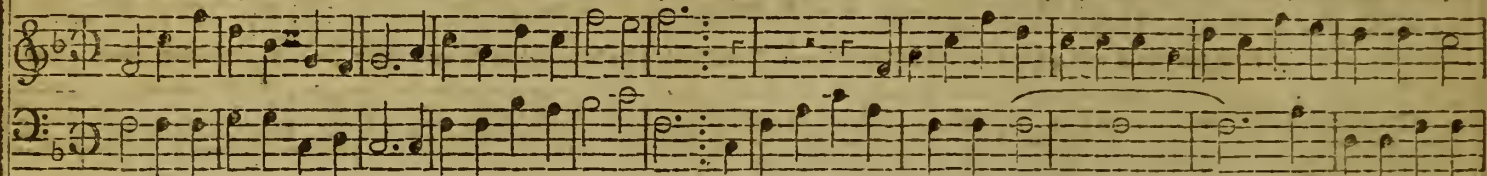
thousand dangers lurk around, To bear them to the tomb; Each in an hour, may plunge them down Where hope can never come.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes. The middle staff is in treble clef with a key signature of one sharp and a common time signature. It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. It begins with a bass clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes. The lyrics are written below the middle staff.

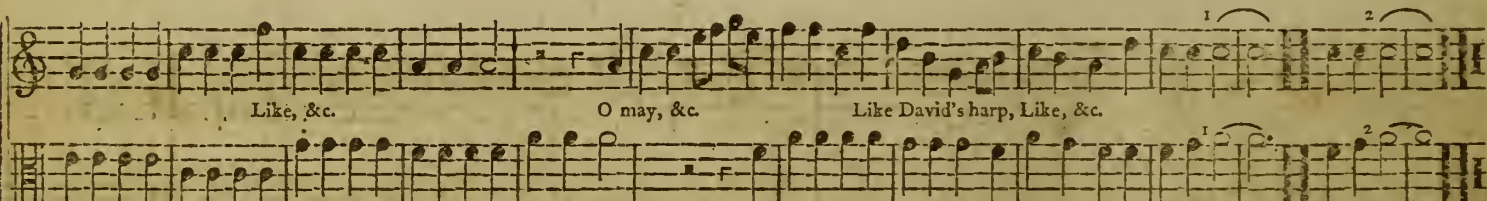


Sweet is the day of sacred rest; No mortal care shall seize my breast;

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



O may my heart in tune be found,



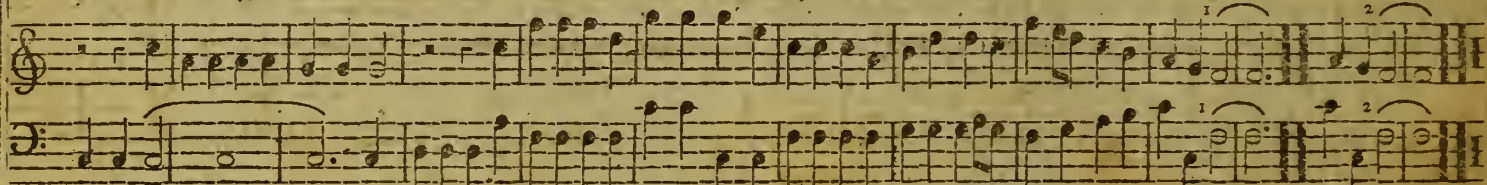
Like, &c.

O may, &c.

Like David's harp, Like, &c.

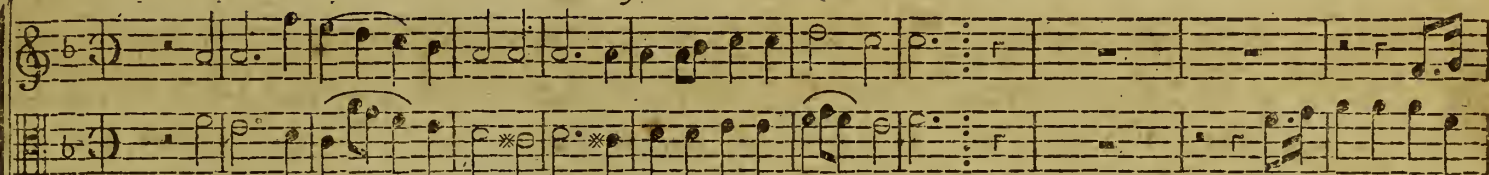
solemn sound! O may, &c.

O may, &c.



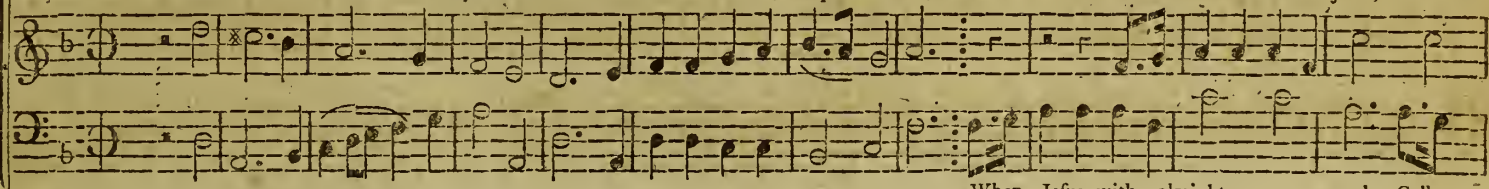
O may, &c.

of solemn sound!

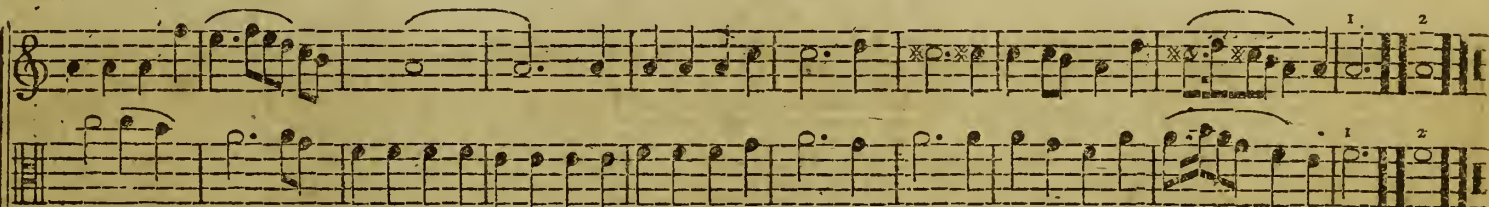


Beneath this stone death's prisoner lies: The stone shall move, the prisoner rise,

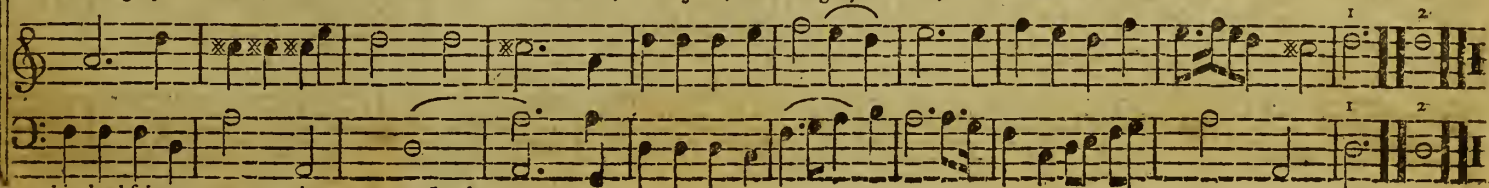
When Jesus, with al-



When Jesus, with almighty word, Calls



mighty word, Calls his dead saints to meet the Lord, When Jesus, with almighty word, Calls his dead saints to meet the Lord.



h's dead saints to meet the Lord,

Air.

First system of the musical score. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a 3/4 time signature, a vocal line with lyrics, and a bass staff. The lyrics for this system are: "Were I so tall to reach the pole, Or grasp the ocean with my span, I".

Second system of the musical score. It also consists of three staves: a treble staff with a key signature of one sharp (F#) and a 3/4 time signature, a vocal line with lyrics, and a bass staff. The lyrics for this system are: "must be measur'd by my soul: The mind's the standard of the man." The system concludes with a double bar line.

Air. Moderato

Again the Lord of life and light Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day. This day be grateful

Pia.

Cres.

For.

homage paid, And loud hosannas sung; Let gladness dwell on every heart, And praise on every tongue. Let gladness, &c.

P. A. L

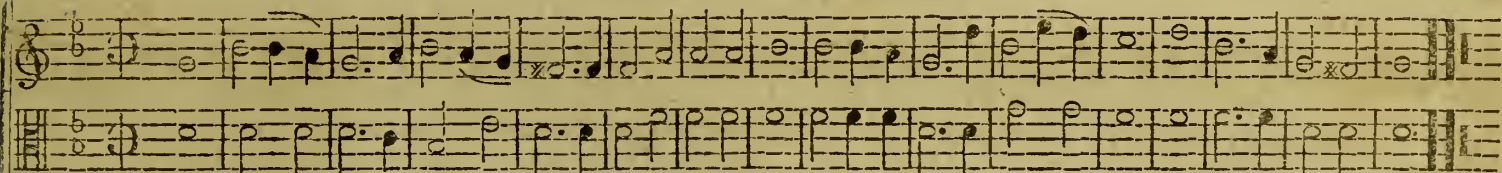
Jerusalem, my happy home, O how I long for thee! When will my sorrows have an end? When

When will my sorrows have an end? Thy joys when

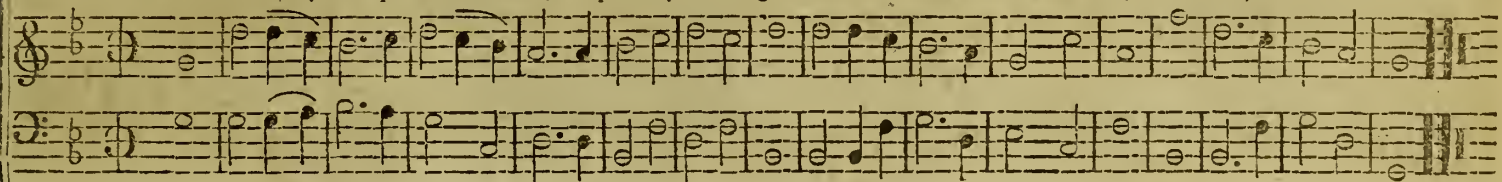
When will, &c. Thy joys, &c.

will my sorrows have an end? Thy joys when shall I see? When will my sorrows have an end? Thy joys when shall I see?

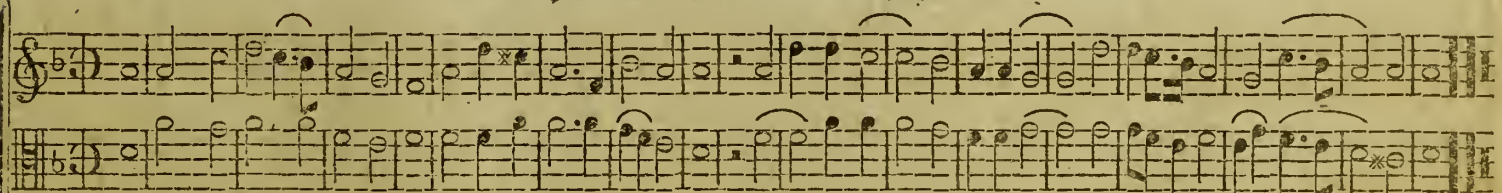
shall I see?



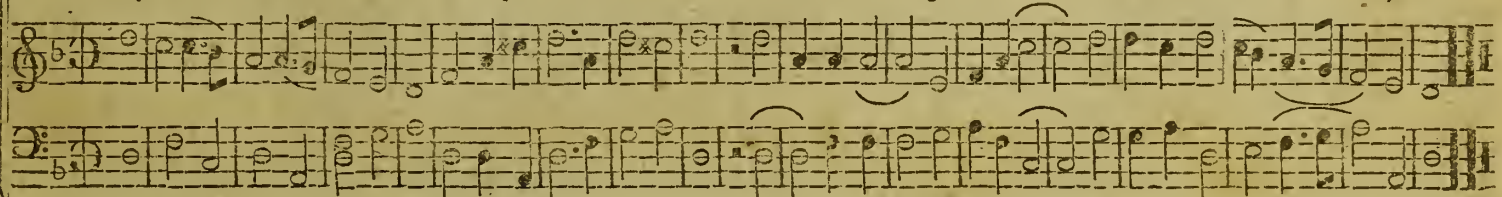
Vain man! thy fond pursuits forbear; Repent, thy end is nigh; Death at the farthest can't be far, O think, before thou die!



Meditation. L. M.



Deep in our hearts let us record The deeper sorrows of our Lord! Behold! the rising billows roll, To overwhelm his ho - - ly soul.



Air.

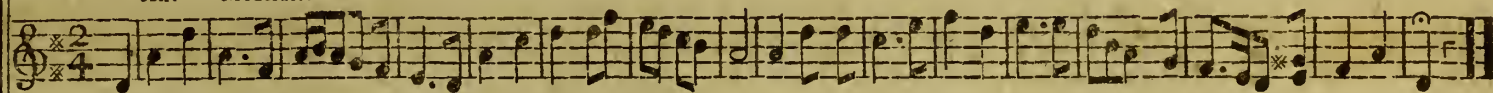
The Lord, he reigns above, The ever-blessed God, Whose nature is all love, All worlds obey his nod; The great Jehovah is his name: Come, celebrate his matchless fame.

Samaria. Sevens.

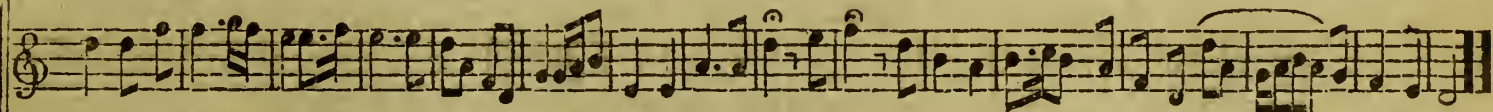
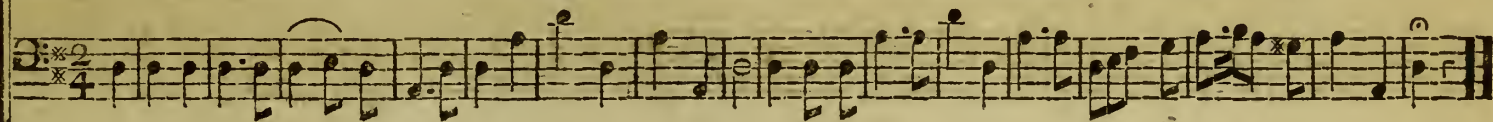
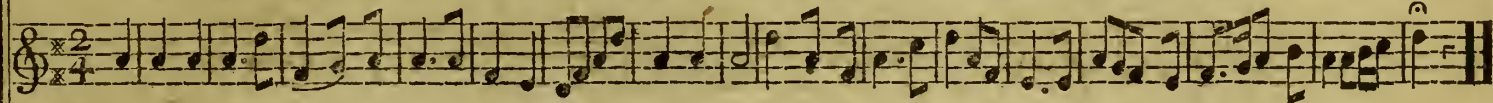
Now begin the heavenly theme, Sing aloud in Jesus' name; Ye, who his salvation prove, Triumph in redeeming love.

Hither then your music bring, Strike aloud each cheerful string; Mortals, join the hosts above, Join to praise redeeming love.

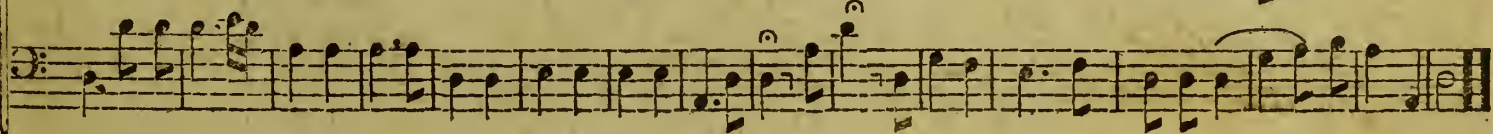
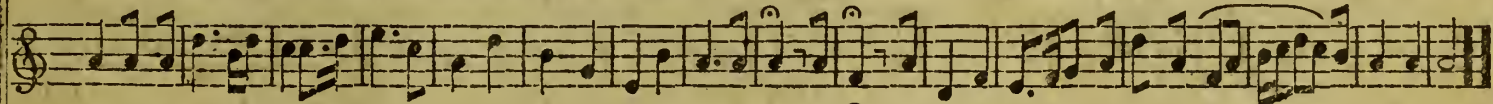
Air. Moderato.



Ye sons of men, with joy record The various wonders of the Lord, And let his power and goodness sound Through all your tribes, the world around.



Let the high heavens your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.



Invocation continued.

Sing, earth, in verdant robes array'd, Its herb and flower, its fruit and shade; Peopled with life of various forms,

Maestoso.

Fishes, and fowls, and beasts, and worms.

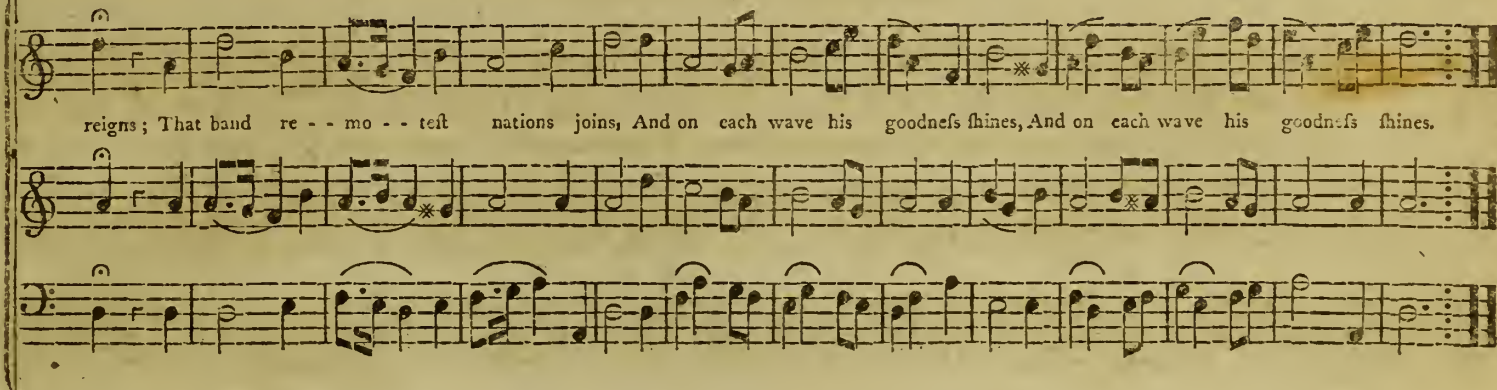
View the broad sea's majestic plains, And think how wide its Maker

View

And

Maker

View the broad sea's majestic plains, And think how wide its Maker reigns, its Maker



reigns; That band re - - mo - - test nations joins, And on each wave his goodness shines, And on each wave his goodness shines.

Affettuoso.



But O! that brighter world above, Where lives and reigns incarnate love! God's only Son, in flesh array'd, For man a bleeding victim made.

Invocation continued.

Cres.

Vivace.

Thither, my soul, with rapture soar; There, in the land of praise adore, There, in the land of praise adore: This theme demands an angel's tongue, De-

mands a never-ending song Demands, &c. This theme, &c.

Air.

Sing to the Lord, ye distant lands, Ye tribes of every tongue: His new-discover'd grace demands A new and nobler song.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half rest followed by a series of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, continuing the melody. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line.

Say to the nations, Jesus reigns, God's own almighty Son; His power the sinking world sustains, And grace surrounds his throne.

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

P. A.

M

Man that is born of a woman is of few days, and full of trouble. He cometh forth like a flow'r, and is cut down: He

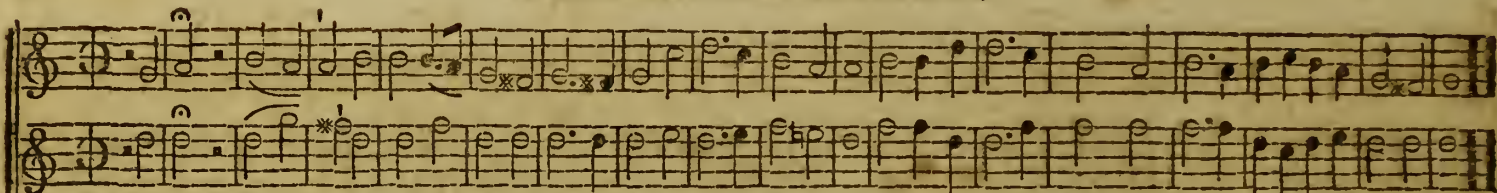
fleeth also as a shadow, and continueth not. As the waters fail from the sea, and the flood decayeth and drieth up;

Funeral Anthem continued.

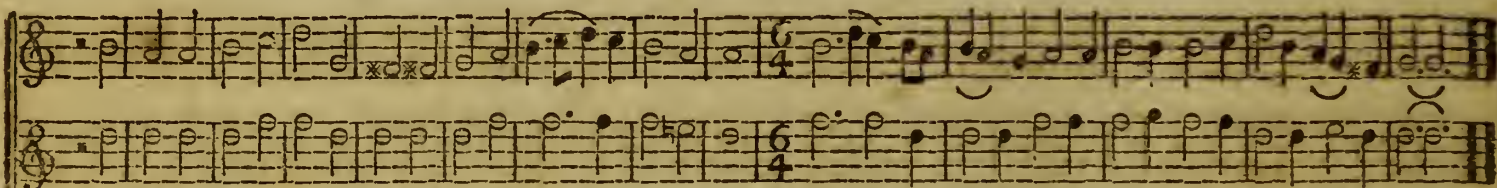
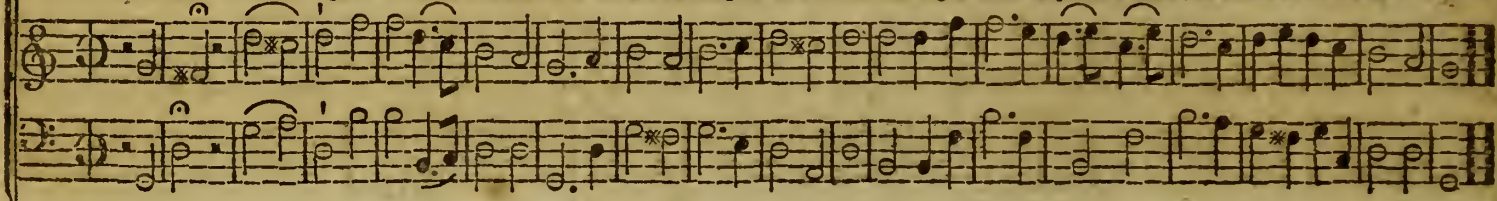
91

so man lieth down, and riseth not: til the heavens be no more, they shall not awake, they shall not awake, nor be raised out of their sleep.

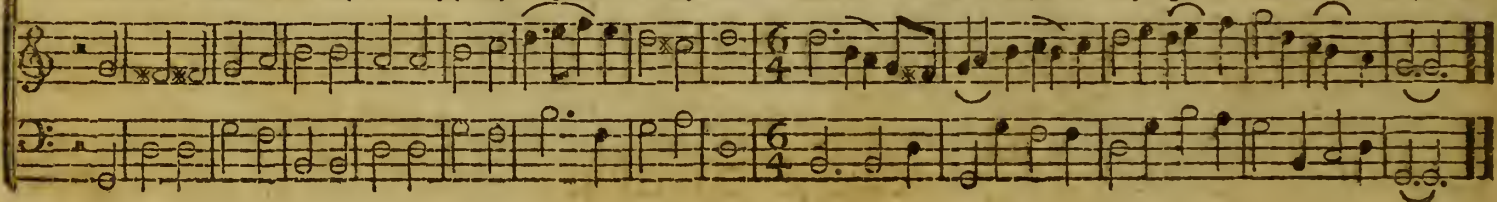
But why lament departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

Funeral Anthem continued.

Farewel, farewel, bright soul! a short farewel, Till we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love.

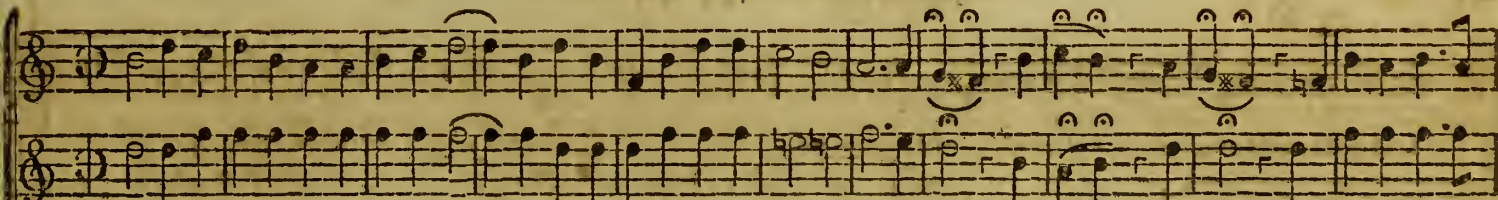


Dear soul, we leave thee to thy rest; Enjoy thy Jesus and thy God, Till we, from bonds of clay releas'd, Spring out, and climb the heavenly road.

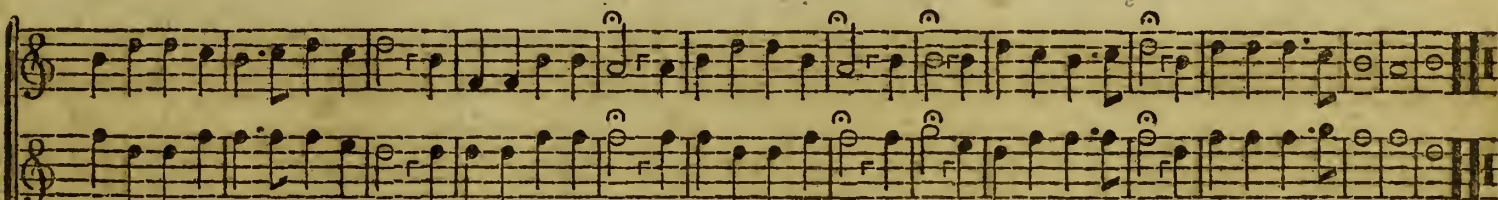
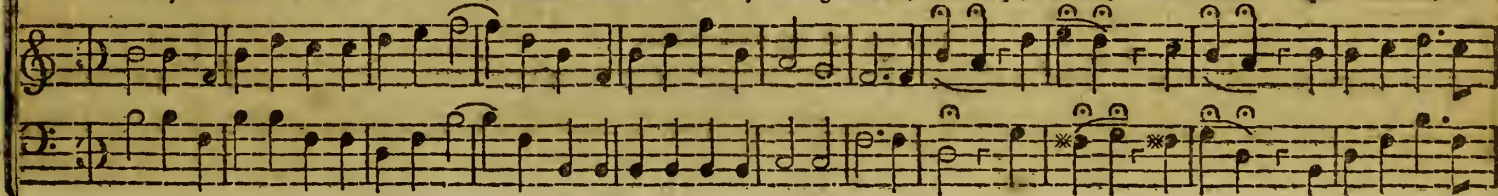


Funeral Anthem continued.

93

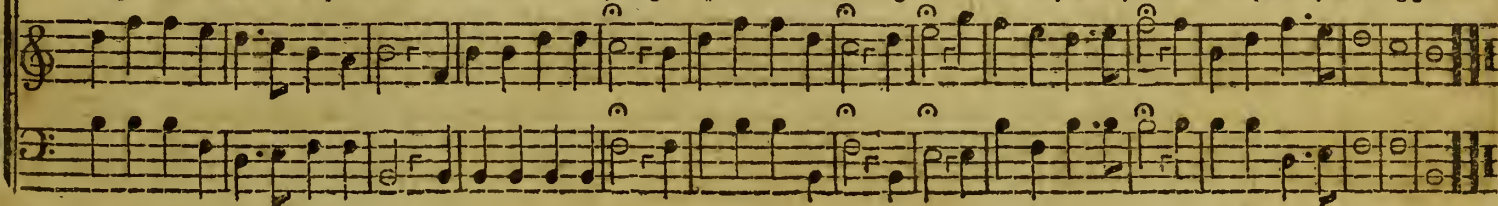


Glory to Him who left his throne above, And downward bent his way on wings of love; Who wept, and bled, and died upon the tree, To



conquer death and set the captives free. O death, where is thy sting? ::

O grave, where is thy victory? Where is thy victory, boasting grave?



Air.

Loud let the tuneful trumpet sound, And spread the joyful tidings round; And hail the Lord's accepted year, :||

Let every soul with transport hear,

Mortality.

S. M.

Our moments fly apace, Nor will our minutes stay; Just like a flood our hasty days, our hasty days, Are sweeping us away.

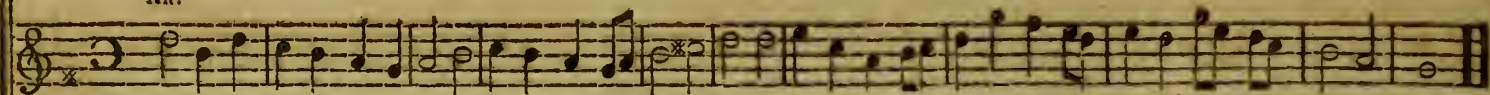
Just like a flood our hasty days, :||

Air.

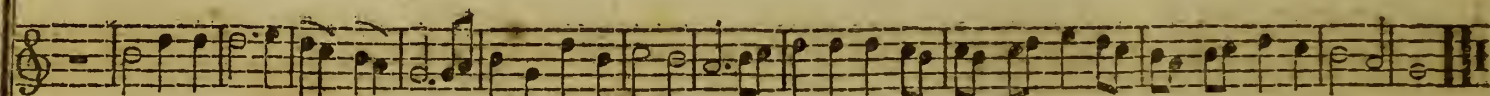
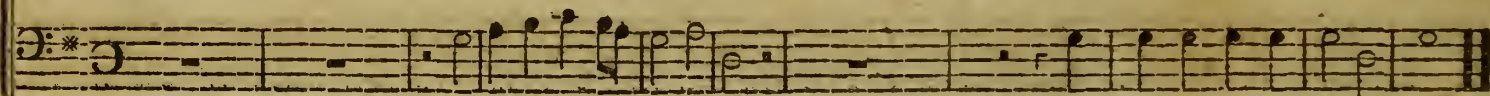
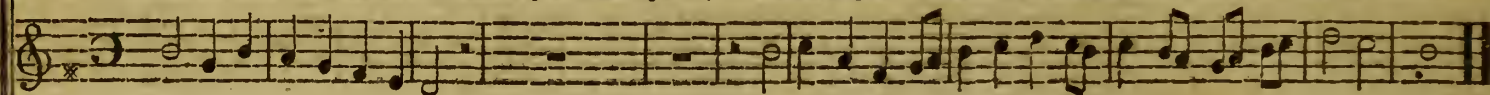
Almighty Maker, God, How wondrous is thy name! Thy glories, how diffus'd abroad, Throughout creation's

frame! Thy glories, how diffus'd abroad, Throughout creation's frame!

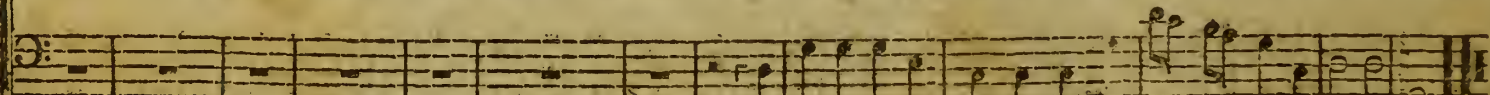
Air.



Bless'd are the humble souls that see Their emptiness and poverty; Treasures of grace to them are given, And crowns of joy laid up in heaven.



Bless'd are the men of broken heart, Who mourn for sin with inward smart; The blood of Christ divinely flows, A healing balm for all their woes.



Air.

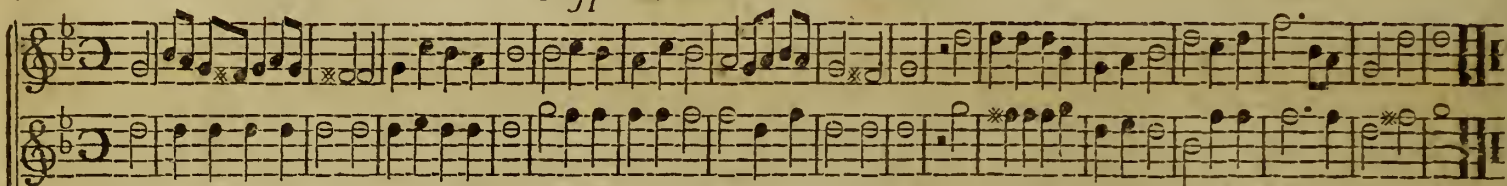
The day glides sweetly o'er their heads, And soft and silent as the shades, Quick as their thoughts their
Made up of innocence and love; Their nightly minutes gently move.

This system contains the first three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the second two staves. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

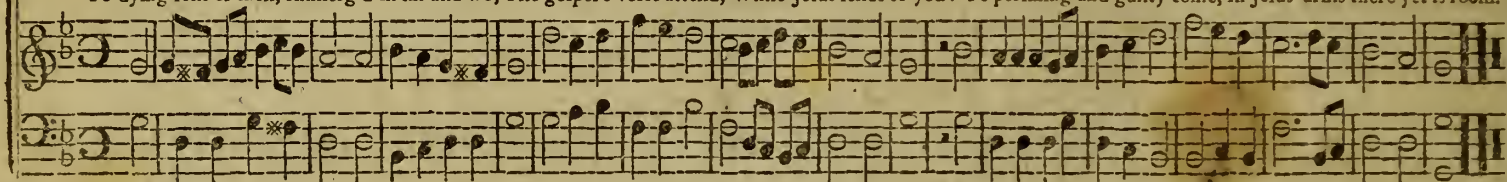
joys come on, But fly not half so swift away; Their souls are ever bright as noon, And calm as summer evenings be, And calm as summer evenings be.

This system contains the next three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the second two staves. The music continues with similar note values and accidentals as the first system. The system concludes with a double bar line and a repeat sign.

P. A. N

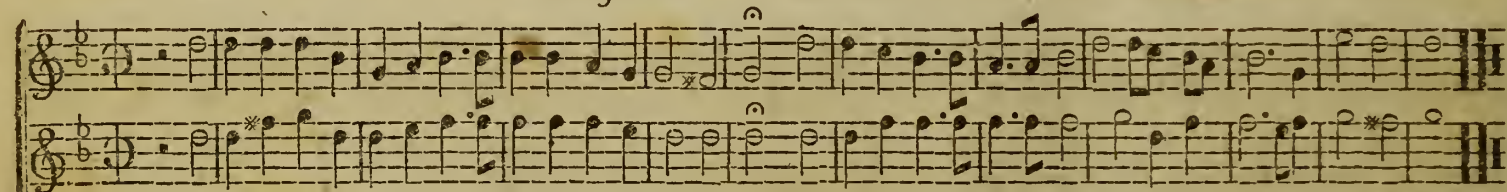


Ye dying sons of men, Immerg'd in sin and wo, The gospel's voice attend, While Jesus sends to you: Ye perishing and guilty come, In Jesus' arms there yet is room.

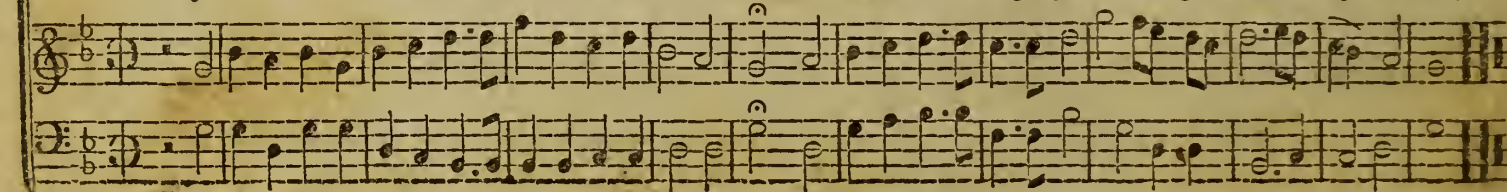


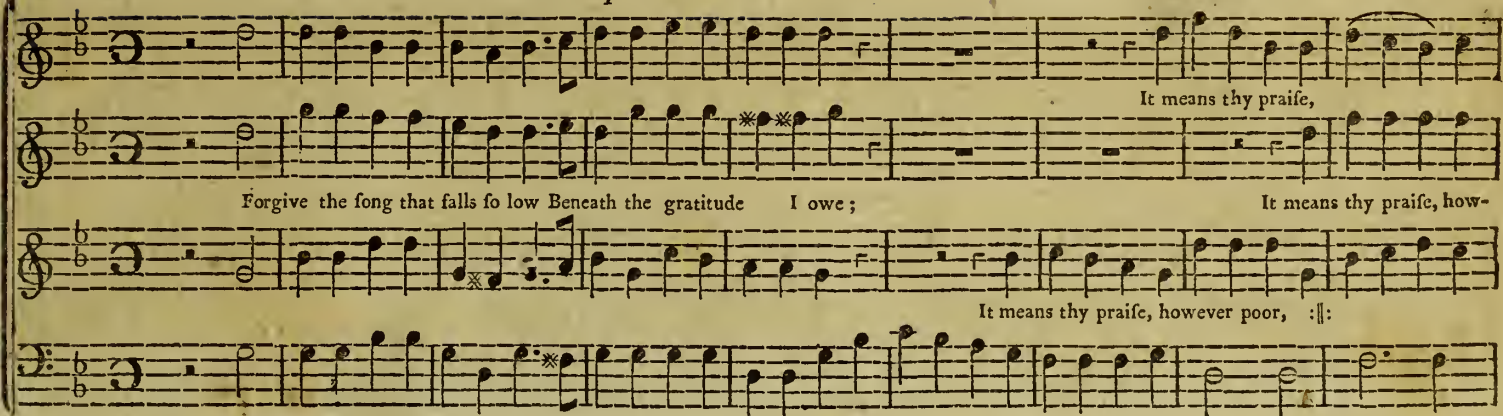
Bensalem. L. M.

HOLDEN.

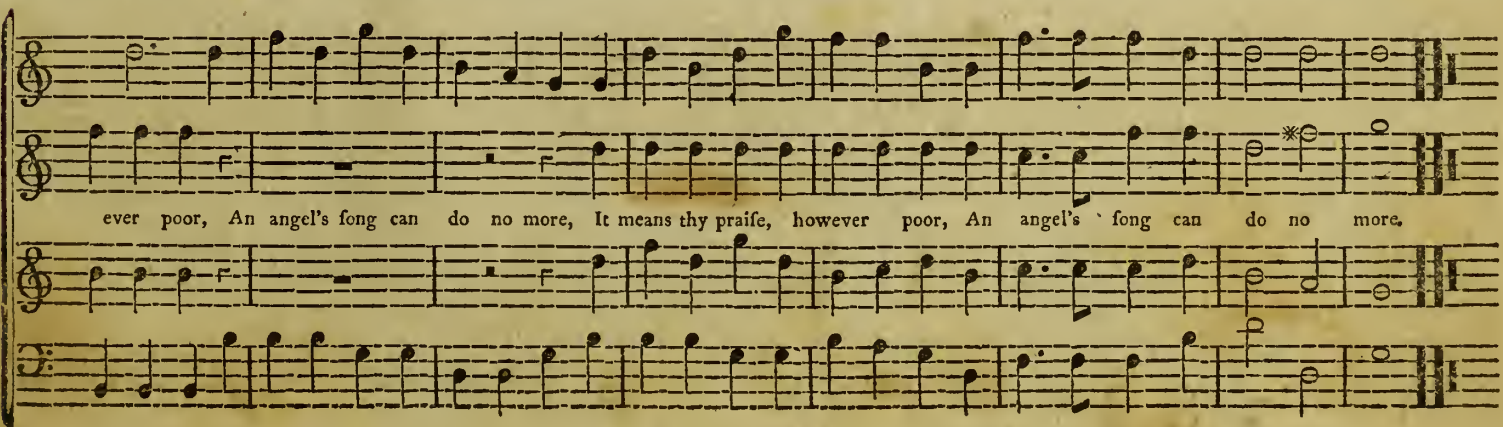


Jesus! and shall it ever be A mortal man ashamed of thee! Ashamed of thee, whom angels praise, Whose glories shine through endless days!





It means thy praise,
Forgive the song that falls so low Beneath the gratitude I owe;
It means thy praise, how-



ever poor, An angel's song can do no more, It means thy praise, however poor, An angel's song can do no more,

Come, ye sinners, poor and wretched,
Weak and wounded, sick and sore!
Jesus ready stands to save you,
Full of pity join'd with power:
He is able, He is willing, doubt no more!

Phenomena.*

P. M.

HOLDEN.

Air. Moderato.

See the noon-day cloth'd in darkness! Man and beast astonish'd stand!
See the stars look out and wonder, While the shade o'er spreads the land!

* Written on the total eclipse of the Sun, June 16, 1806.

When with my mind devoutly press'd, Would past offences trace, Yet pleas'd, behold, admiring too
Dear Saviour, my revolving breast Trembling I make the black review, The power of changing grace.

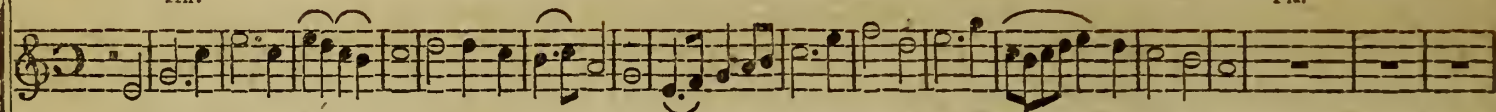
This musical score is for the hymn 'Review'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are printed below the first two staves.

Come, thou fount of every blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

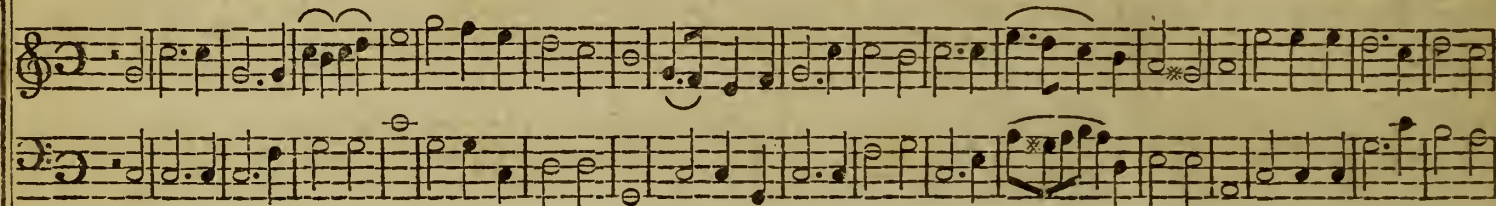
This musical score is for the hymn 'Fount'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are printed below the first two staves.

Air.

Pia.



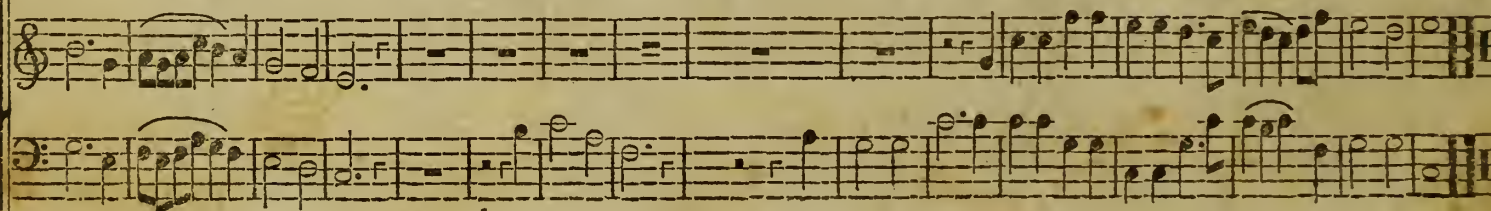
With songs and honours sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the sky. He sends his showers of blessings



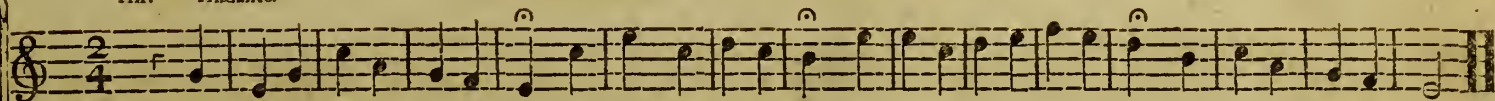
Forte.



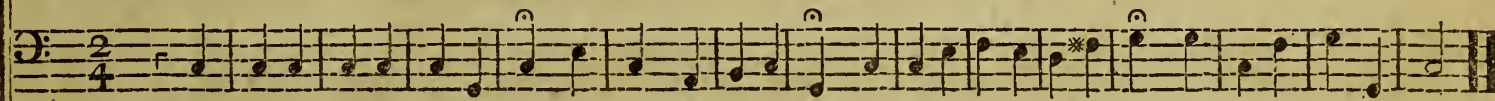
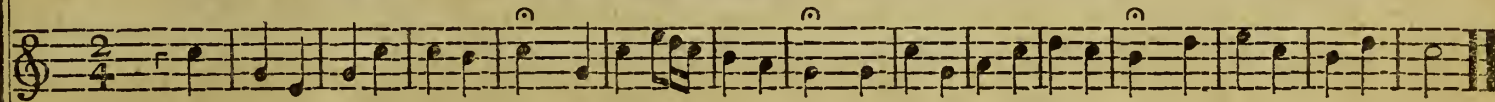
down, To cheer the plains below; He makes the grafs the mountains crown, And corn in vallies grow, He makes, &c.



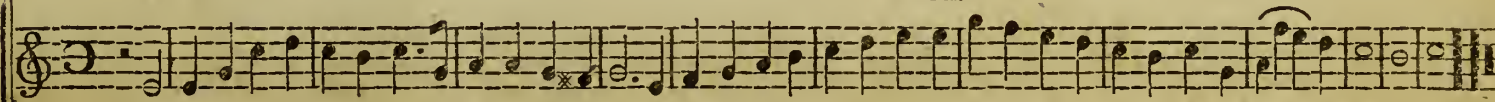
Air. Andante.



Author and Guardian of my life! Sweet Source of light divine! And all harmonious names in one, My Saviour, thou art mine.

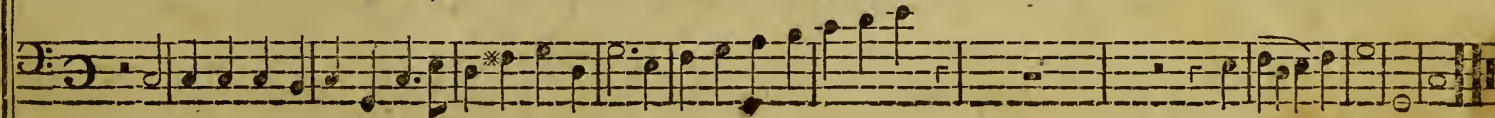
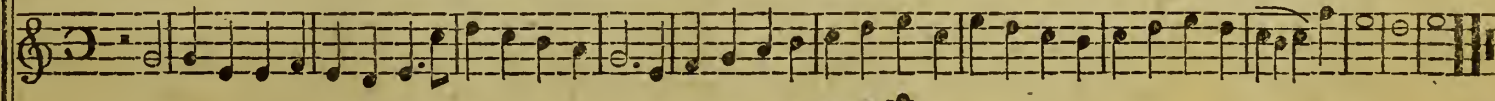


Pia.



What thanks I owe thee, and what love! A boundless, endless store, Shall echo thro' the realms above, :||:

When time shall be no more.



Air.

Deep in a cold, a joyless cell, A doleful gulph of gloomy care! Where dismal doubts and darkness dwell, The

dang'rous brink of black despair; Chill'd by the icy damps of death, I feel no firm support of faith.

Frailty.

S. M.

HOLT.

105

Air.

Our days are as the grass, Or like the morning flow'r! If one sharp blast sweeps o'er the field, It

If one sharp blast sweeps o'er the field, :||

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is written in a common time signature (C). The lyrics are printed below the staves. The first line of lyrics is 'Our days are as the grass, Or like the morning flow'r! If one sharp blast sweeps o'er the field, It'. The second line of lyrics is 'If one sharp blast sweeps o'er the field, :||'. There are some 'x' marks in the music, likely indicating where the original manuscript had corrections or specific performance instructions.

withers in an hour! If one sharp blast sweeps o'er the field, It withers in an hour!

P. A. O

Detailed description: This is the second system of the musical score. It also consists of three staves in the same key and time as the first system. The lyrics continue from the first system. The first line of lyrics is 'withers in an hour! If one sharp blast sweeps o'er the field, It withers in an hour!'. The second line of lyrics is 'withers in an hour!'. The system ends with a double bar line and repeat dots. Below the staves, the initials 'P. A.' and a large 'O' are printed.

Air.

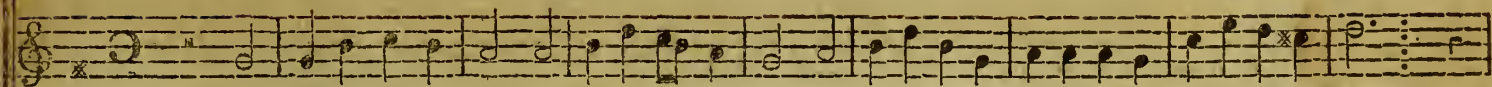
From lowest depths of wo, To God I vent my cry; Lord, hear my suppli - - cating voice, And gra - - ciously reply.

China. C. M.

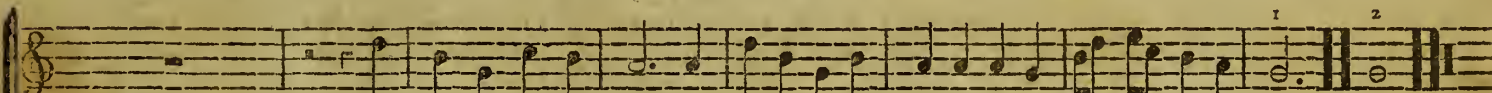
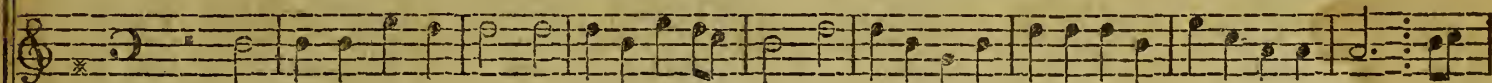
SWAN.

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

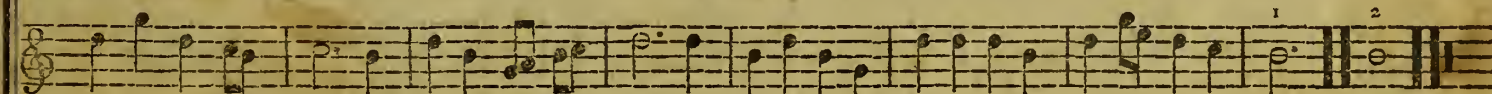
Air.



To God the only wife, Our Saviour and our King, Let all the fairs below the skies Their humble praises bring. 'Tis



his almighty love, His counsel and his care, Preserves us safe from sin and death, And every hurtful snare.



I N D E X.

(F) Tunes with this mark (*) were never before published.

ACCLAMATION, P.M.		25	*Desertion,	P.M.	Holden	104	Kentucky,	P.M.	Ripp. Sel.	20	Sharon,	L.M.	54		
Aston,	C.M.	Wood.	83	*Devotion,	L.M.	—	78	Lexington,	C.M.	Babcock.	77	*Sidney,	C.M.	Holt.	102
Addison,	C.M.		48	*Dimension,	L.M.		80	Lima,	S.M.	Babcock.	107	*Somerset,	S.M.	Belknap.	95
Admiration,	L.M.		46	Diffolution,	C.M.		55	Liverpool,	L.M.	Hamilton.	97	Stillman,	C.M.	Ripp. Sel.	22
*Admonition,	P.M.		68	*Ecstasy,	P.M.		57	*Longevity,	C.M.		69	Strong Hold,	P.M.		19
Adoption,	S.M.		58	Emmaus,	L.M.		45	Lynn,	L.M.		23	Syria,	P.M.		32
*Adoration,	L.M.		59	Enon,	H.M.		18	Meditation,	L.M.		38	*Tennessee,	L.M.		66
*Ashford,	L.M.	Belknap.	94	Ephefus,	P.M.		42	Milton,	L.M.		83	Treasure,	P.M.		33
Atonement,	C.M.		60	Essex,	L.M.		14	Missionary,	C.M.	Ripp. Sel.	21	Triumph,	C.M.		30
*Auspicious Morn,	C.M.	Babcock.	81	Exeter,	P.M.		49	*Montville,	C.M.	Holt.	103	Gyot,	L.M.	—	79
*Benfalem,	L.M.	Holden.	98	Exhortation,	L.M.		58	Morning Hymn,	C.M.		5	*Veneration,	C.M.		62
Celebration,	C.M.		6	Extent,	P.M.		11	Mortality,	S.M.		94	Vienna,	P.M.		44
Chelsea,	P.M.		41	*Fount,	P.M.	Holden.	101	New Creation,	C.M.		47	*Vision,	P.M.		61
China,	C.M.	Swan.	106	*Frailty,	S.M.	Holt.	105	New Jerusalem,	C.M.		10	*Welcome,	P.M.	Holden.	100
Circumspection,	C.M.		19	Goshen,	L.M.		13	New Year's Day,	C.M.		26	Western,	S.M.		56
*Complaint,	C.M.		65	*Gospel Voice,	H.M.	Holden.	98	*Phenomena,	P.M.	Holden.	100	Year's End,	P.M.		27
Concord,	P.M.		36	Gratitude,	C.M.	Babcock.	76	Portland,	S.M.	Cooper.	106	Zion,	L.M.		8
*Conquest,	C.M.		7	*Happiness,	L.M.		63	Predestination,	L.M.		35	ANTHEMS, &c.			
Consolation,	C.M.		34	Heavenly Ode,	C.M.	—	82	Protection,	C.M.		24				
Conviction,	C.M.		28	Herrmon,	P.M.		12	Renown,	S.M.		15				
Conway,	7s.		9	Holly,	L.M.		31	*Retirement,	L.M.	Goddard.	74	Crisis—Think of the sands, &c.			50
Cowper,	L.M.	Holden.	99	Hope,	P.M.		48	*Review,	P.M.	Holden.	101	The Dying Christian,			52
Crucifixion,	C.M.		16	Imminence,	C.M.		17	*Richmond,	C.M.	Belknap.	89	*Anthem—Behold, I bring			
Cushman,	C.M.		40	Immortality,	P.M.	Eager.	75	*Roxbury,	H.M.	Babcock.	84	you glad tidings,			70
Cyrene,	S.M.		43	Invitation,	L.M.		29	Salem,	S.M.		39	Invocation—For Thanksgiv-			
*Dartmouth,	L.M.	Belknap.	96	Invocation,	C.M.		12	Samaria,	7s.		84	ing,		Janes.	85
												Funeral Anthem,		Holt.	90

ERRATA.—Page 25, second bass staff, eighth bar, the crotchet on F, should be on C.—Page 63, second bass staff, sixth bar, the minim on G, should be on A.—Page 79, second bass staff, fourth bar, the crotchet on G, should be on A.

