

# FEDERAL HARMONY;

CONTAINING,

IN A FAMILIAR MANNER.

THE RUDIMENTS OF PSALMODY,

TOGETHER WITH A

COLLECTION OF CHURCH MUSIC;

*( Most of which are entirely new. )*

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BY ASAHEL BENHAM.

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THE THIRD EDITION.

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M,DCC,XCIV.

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**T**HE Publisher cheerfully presents the following Collection of Music, (without either Gloss or Comment) to the inspection of the Public; if it meets with their approbation, his most sanguine Wishes are answered; If not, the Consequence is obvious.

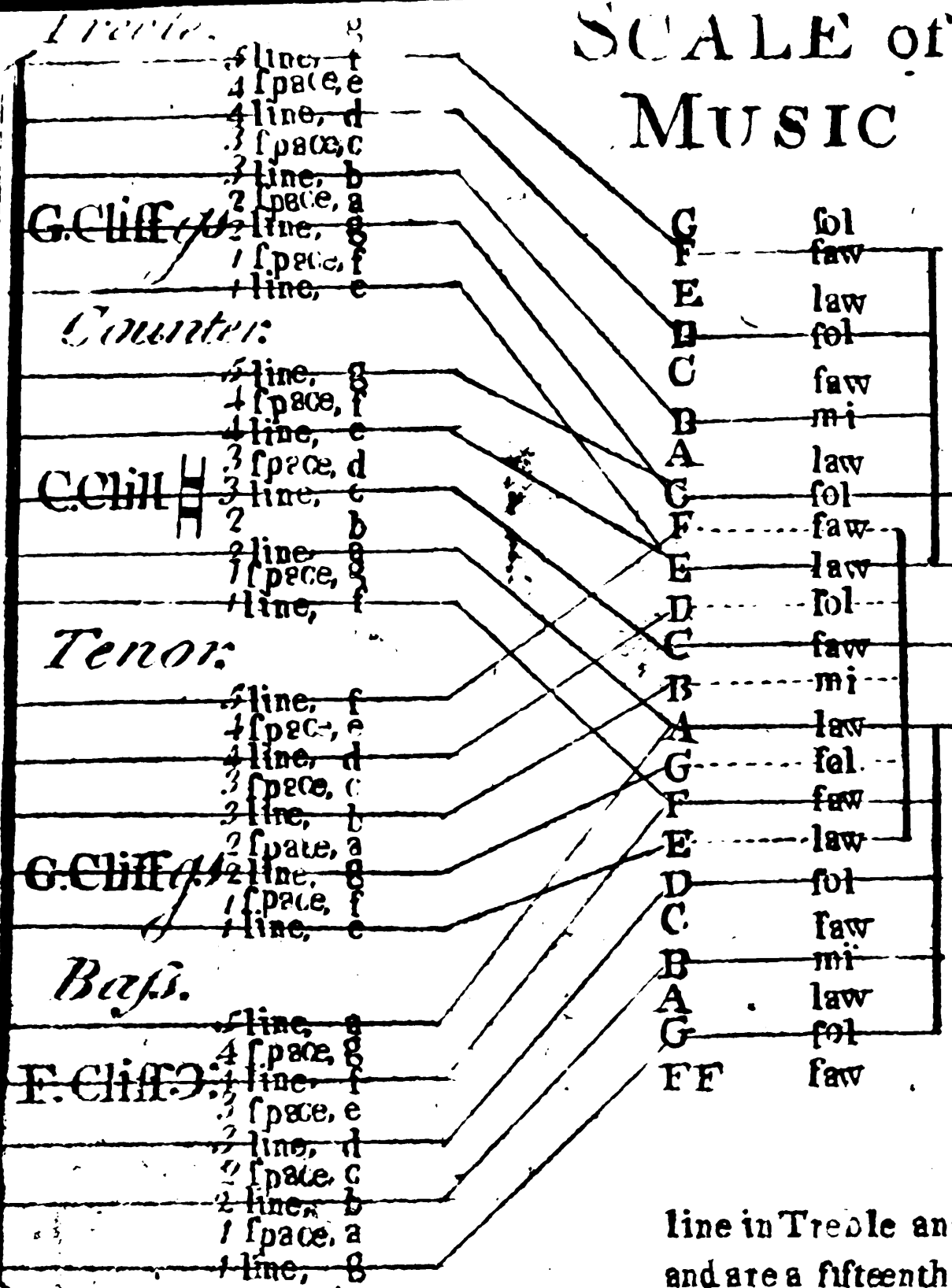
# I N D E X.

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# SCALE OF MUSIC

## Explanation.

## Rules to find the Mi 7



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, and gives it the name C.

The F cliff is placed on the fourth line in Bass and gives it the name F.

The seven first letters of the alphabet are called the musical letters, they represent the lines and spaces where on music is written, and indicate so many distinct sounds, one above another, and are used in finding mi the master 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.

Observe that G the fourth space in Bass, second line in Tenor, and first space in Counter, unite in one G. at the right hand, consequently they are one sound, and are an eighth above G the first line in Bass. G the second

line in Treble and the fifth line in Counter are a unison and are a fifteenth above G the first line in Bass.

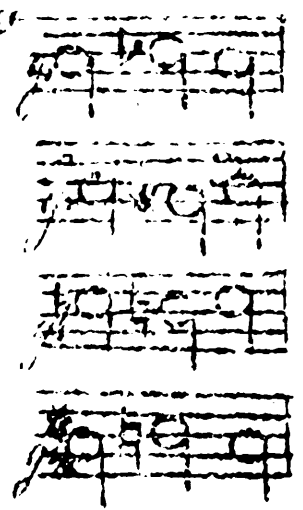
When the G cliff is used in counter its connection with the other parts is the same as the Tenor.

The natural place for mi is in B but if b be flat me is in E if B and E mi is in A if B, E, and A, mi is in D if B, E, A and D, mi is in G if B, E, A, D and G, mi is in C if E, be sharp, mi is in F if E and C, mi is in C if F, C, and G, mi is in G if F, C, G, and D, mi is in D if F, C, G, D and A, mi is in A

The order of singing syllables above mi are faw fol law faw fol law then mi below mi law fol faw law fol faw then mi again.

### Example

flat but the left of a note sinks it half a tone sharp at the left of a note raises it half a tone naturally at the left of a note before made flat or sharp restores it to its primitive sound



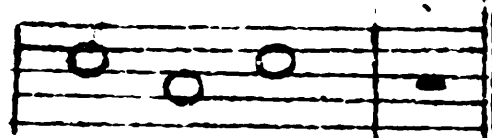
Notes. Rests.

Characters.

Explanations.

Examples.

Semibreve



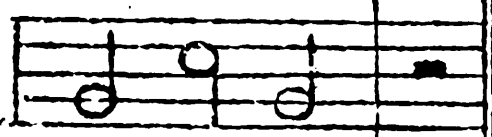
Dot or point



at the right hand of a note makes it half as long again



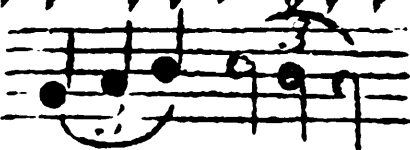
Minims



Figure



shows that the three notes are to be sung in the time of two of the same kind without.



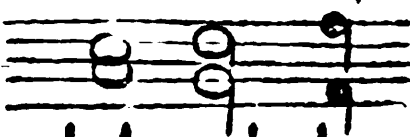
Crotchets



Choosing notes.



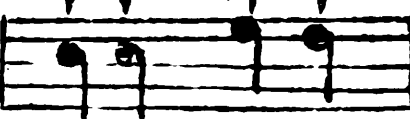
either may be sung, but not both by the same voice.



Mark of distinction



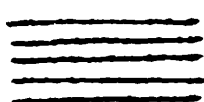
shows that such notes are to be sung very distinct and imitative.



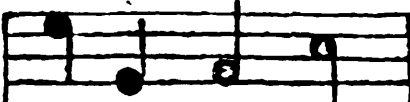
Quavers



Stave



five lines with their spaces, where on music is written.



Semi-quavers



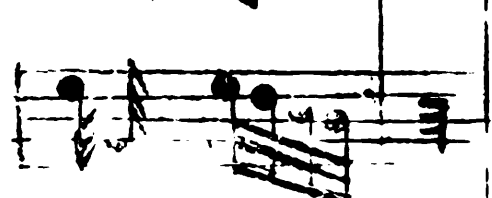
Ledger line



is added when notes ascend more than a degree above, or descend more than a degree below the stave.



Demisemi-quavers



Brace



shows how many parts are sung together.



Star



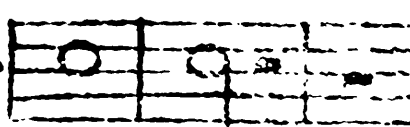
ties two or more notes together which are sung to one syllable.



Single bar



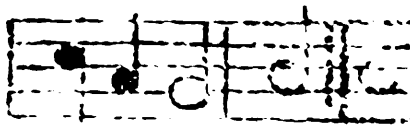
divides the time into equal proportions.



Double bar



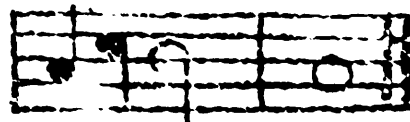
shows the end of a strain.



Close



shows the end of a tune.



Notes are marks of sound one semibreve is equal in time to two minims, or four crotchets, or eight quavers, or sixteen semi-quavers, or thirty two demisemi-quavers.

Rests are marks of silence of the same length in time as the notes for which they stand.

*Characters.*

*Explanations.*

*Examples.* 9

**Repeat.** *S:* Shows that the music between it and the following double bar or close, is to be sung over again.

**Figures.** 1 2 Shows that the note, or notes, under figure 1 is to be sung before, and the note, or notes, under figure 2 when repeating; if flured together, all are to be sung when repeating.

*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.** *2/4* contains one minim and two beats, one second and an half.

*TRIPLE TIME MOODS.*

**First.** *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.** *3/4* contains one pointed minim, and three beats, two seconds.

**Third.** *3/8* contains one pointed crotchet, and three beats, one second and an half.

10 Characters.

Explanation.

Examples.

Keys.

COMPOUND MOODS.

First,  $\frac{6}{4}$  Contains six crochets in each bar, and two beats one down and one up two seconds.

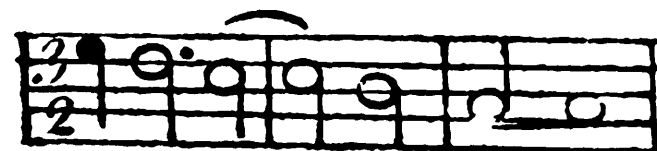
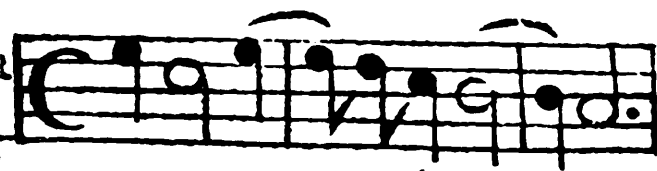


Second,  $\frac{6}{8}$  Contains six quavers and two beats, one second and an half.

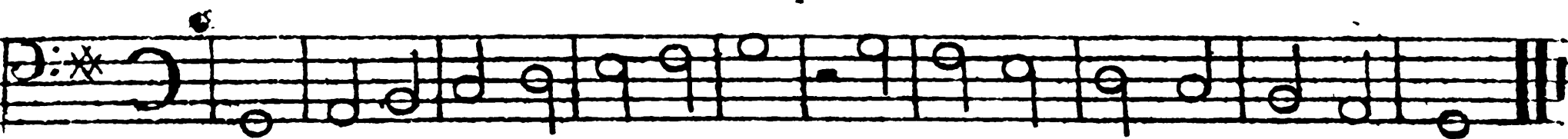


N.B. the hand falls at the beginning of a bar in all moods of time.

Notes of syncopation: are those that are driven through, or out of their proper order in the bar, which requires the hand to be put down, or up while sounding.



Eight Notes



There are two natural keys in music, C the sharp, or major key, and A the flat, or minor key. If 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 fa, it is a sharp key, if la, it is a flat key.

Sharp Key. Flat Key.

7 mi	7 fol
6 la	6 fa
5 fol	5 la
4 fa	4 fol
3 la	3 fa
2 fol	2 mi
Key fa	Key la

# GENERAL DIRECTIONS FOR LEARNERS.

**I**T is requisite for all those who wish to make any tolerable proficiency in PSALMODY, first, to get a good understanding of its fundamental principles, contained in the Gamut. The learner may with propriety, at proper intervals, while attending to the rules, begin to cultivate his voice, by raising and falling the eight notes. He must observe, that between mi and fa, and law and fa, ascending, and between fa and mi, and fa and law, descending, are but half the distance as between the other notes. The mi, by many singers is improperly pronounced *me*. It should be pronounced as with the short *i*; which is a medium between mi and my.

Sol ought to be pronounced sole: The other notes as they are spelled.\*

The learner must endeavor to make his voice as clear, round, and smooth as possible; neither forcing the sound as though he had no passage through the nose † nor yet blowing the sound between the teeth with the mouth shut.

*\* Some I am sensible, have an objection to these directions; but I find by long experience, that, as singers contract a habit of making sounds when singing by note, much so they make those sounds when singing by words. Let any one pronounce la or fa, and they will articulate near the end of the tongue, and the sounds will be flat and insipid: But let them pronounce fa or law, and their articulation will be in the throat, where sounds ought to be made; to render them commanding and agreeable. It having a longer passage through the sounding organs, comes forth more like the soft melody of a flute.*

*† Most authors direct to avoid sounding through the nose, when in fact the nose is a necessary organ of sound.*



Having committed the Gamut to memory, and become perfect in raising and falling the notes, the learner may proceed to practise upon some tune, which he is not to sing by words until he has completely learnt it by note. He must be careful to pronounce every word distinctly as possible; for where the words, are not understood, the beauty of the music is in a great measure lost.

A gramatical pronunciation is highly necessary and beautiful.

Vowels, which are silent in speaking are silent in singing, as e, in such words as often, soften, people. Almost all words ending in y, should be pronounced as if ending in e, as lofte, mighte, heavenle: But magnify, sanctify, certify, and some others are exceptions. The best and only rule for pronunciation in speaking or singing, is that which agrees with the strictest rules of Grammar.

A round, full pronunciation is most fashionable in speaking and is much the best in singing, as it tends to open and prepare the organs to render such sounds as are agreeable.

Accent is a certain emphasis of the voice upon particular notes or parts of a bar, and is a great embellishment to music when used with propriety: The first part of the bar is called the accented part in all moods of time.\* In common time where the bar is divided into four parts, there

*Many singers, indeed I may say many young teachers are so biggoted in favor of accenting the first and third crotchets in a bar of common time (without paying any regard to the word) that they entirely destroy the design of accenting, and make their singing go like a person with one leg shorter than the other. Some have even gone so far as to practise accenting the first and third parts of a bar of treble time when it is only divid-*

may be a second accent on the fourth part. In any of the moods where the bars are sub-divided accents may with propriety be increased. This is undoubtedly the best general rule that can be given for accenting in music; because emphatical words and accented syllables generally fall on those parts of the bar, especially in Anthems, and such music as is set to particular words. However there may be instances where there ought not to be but one accent in a bar of common time. There may also be instances where there ought to be more than two accents in a bar of common or treble time; but this depends on the length of notes. There are instances likewise in which emphatical words and accented syllables fall on the unaccented part of the bar. The accent of music ought always to coincide with the accent of words, and not the words with the music. To accent a note which falls to an unemphatical word or an unaccented syllable, because it stands in the accented part of the the bar, is making the words conform to the music, which destroys the sense of the words and renders the music unpleasing.

Let singers therefore, pay as much attention to the words, as an accurate reader would if reading them. In fine, to accent such notes as fall to accented syllables or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent.

The swell is a grace very ornamental to music, when well performed. It should be used by first striking a note with a soft voice, then gradually encreasing the sound until half the time is *ed into three parts which bring two accents together, and is as inconsistent in singing as in reading.*

expired; then decrease the sound in the same proportion until finished. Hence a semibreve admits of a more extensive swell than a minim; a minim than a crotchet; a crotchet more than a quaver, &c. which is perfectly consistent: For if quavers were to be sounded as full as semibreves ought to be, it would be more like coughing than singing. Though every note should have its swell; yet, in my opinion, no one should have two swells, but where there are two or more notes of the same syllable. Each should have its distinct swell, and that to encrease on every note, especially if the other parts are engaged or engaging.

There are several other graces which have a pleasing effect, when executed in a curious and delicate manner; but as they are entirely impracticable for learners, I pass their explanation. Indeed, whenever they are learnt by any given rule, they appear so stiff and unnatural, that they ornament music no more than affectation does a gentleman: Such turns and humours of the voice as are easy and perfectly natural, are ornamental: Art is a good assistant when it has nature for its guide; but when it takes the lead it runs away with all the music. The turning of thirds up or down, ought carefully to be avoided, as it makes discords where the Composer did not design to have any: For instance, suppose any number of the upper parts to stand an eighth from the bass, then turning a third up or down will produce a ninth or seventh; or if they stand a third, then it will produce a second or fourth. To sing in concert the high notes in all parts should be sounded soft and clear: but not faint. The low notes full and bold; but not harsh. The voices for bass should be grave and majestic; for the tenor steady and engaging; for the counter soft and captivating; and for the treble, transporting and angelic;

A solo should generally be sung soft, and peculiarly graceful. When the music fuges the strength of voice should increase on the engaged part or parts, while the others are falling in with spirit: In which case the pronounciation ought to be peculiarly distinct and emphatic. When words or music are repeated the sound should increase together with the emphasis.

The practice of singing soft will be much to the advantage of the learner; as it gives him an opportunity of hearing and imitating his teacher; and is the most ready way to cultivate his voice and make it melodious. A perfect understanding of the time is of so much importance, that without it, 'tis impossible to perform accurately especially in a concert: hence arises the necessity of a motion of the hand (called the beating of time) in order to give every particular note and rest their due measure. The two first moods of common time have four beats in each bar and may be beat in the following manner, viz. First strike the ends of the fingers on the thing beat upon; secondly, bring down the heel of the hand: thirdly, raise the hand a little \* and fourthly, raise it still higher, which completes the bar. The moods of treble time have three beats in each bar; the motions to be as the three first in the first and second moods of common time. The third and fourth moods of common time, and the moods of compound time, have two beats in each bar, one down and the other up. Let it be observed that the hand is not to rest

\* That the pupil may better distinguish the beats in the first and second moods of common time, It may be well in raising the hand for the third beat to carry it a little to the left, and for the fourth bring it back to the first position.

in any position while beating time but to be constantly in motion. Finally, to sum up every grace and ornament in one, is to be easy and unaffected in voice, manner and expression: **F**all naturally into the air of the tune and sentiment of the words, let them be of what kind they may and to execute them feelingly, without affectation, grimace, or any apparent efforts, but such as are expressive of the truths we utter.

*A Psalm from Mr. BARLOWS Imitation of  
the Psalms of David.  
(FOR BABYLON.)*

**A**long the banks where Babels current  
flows,  
Our captive bands in deep despondence stray'd  
While Zions fall in sad remembrance rose,  
Her friends, her children mingled with the  
dead.  
The tuneless harp, that once with joy we  
strung  
When praise employ'd and mirth inspir'd  
the lay,  
In mournful silence on the willows hung;  
And growing grief prolong'd the tedious day.  
The barb'rous tyrants, to increase the woe,  
With taunting smiles a song of Zion claim;

Bid sacred praise in strains melodious flow,  
When they blaspheme the great Jehovah's  
name.

But how in heathen chains and lands unknown  
Shall Israel's sons a song of Zion raise?

O hapless Salem, Gods terrestrial throne,  
Thou land of glory, sacred mount of praise.

If e'er my memory lose thy lovely name,  
If my cold heart neglect my kindred race,

Let dire destruction seize this guilty frame;  
My hand shall perish and my voice shall cease,

Yet shall the Lord, who hears when Zion calls  
Overtake her foes with terror and dismay,

His arm avenge her desolated walls;

And raise her children to eternal day.

## A HYMN FOR WALLINGSFORD.

O Praise ye the Lord  
 Prepare a new song,  
 And let all his Saints  
 In full concert join ;  
 With Voices United  
 The Anthem prolong,  
 And shew forth his honor  
 In music Divine.

2

Let praise to the God  
 Who made us ascend,  
 Let each grateful heart  
 Exult In his king ;  
 For God whom we worship  
 Our song; will attend,  
 And view with complaice  
 The offering we bring .

3

Be Joyful ye Saints  
 Sustained, by his might  
 And let your glad Song  
 Awake with each morn;  
 For they who obey him  
 Are still his delight,  
 His hand with salvation  
 The Meek will adorn.

4

Then praise ye the Lord  
 Prepare a new song,  
 And let all his saints  
 In full concert join;  
 With voices united  
 The Anthem prolong,  
 And shew forth his honor  
 In music divine.

O praise ye the Lord Prepare your glad voice His praise in the great assembly to sing,

In

In our —

In our great creator let Israel re — — — joyce And children of zi — — — — on be gla — — — d in her king

In our — Let Israel rejoyce.

out —



Sinners awake the time ye fools be, Awake before this dreadful morning rise. Change y<sup>e</sup> vain th<sup>o</sup> your crooked works a - mend

Change -

Change -

Change -

Fly to the Saviour make the judge your friend, Then join ye faints wake evry cherful passion; When Christ returns he comes for your salvation.

Deep in our hearts let us re-echo The deeper sorrows of our Lord Be- hold Be - hold the ri--sing Be - hold -

bil - - lows roll To over - To over - to - over overwhelm his ho - ly soul To over -

*Amanda.*

*Pf. 90<sup>th</sup>*

*D. W.*

*L. M.*

*Morgan.*

Death like an over flowing stream, Sweeps us <sup>away</sup>; our life's a dream An empty tale; a morning flower, Cut down and wither'd in an hour.

*Silver-Spring.*

*Pf. 73<sup>d</sup>*

*D. W.*

*C. M.*

Were I in heav'n without my God 'T would be no joy to me And while this earth is my a-bode, I long for none but thee

Recovery.

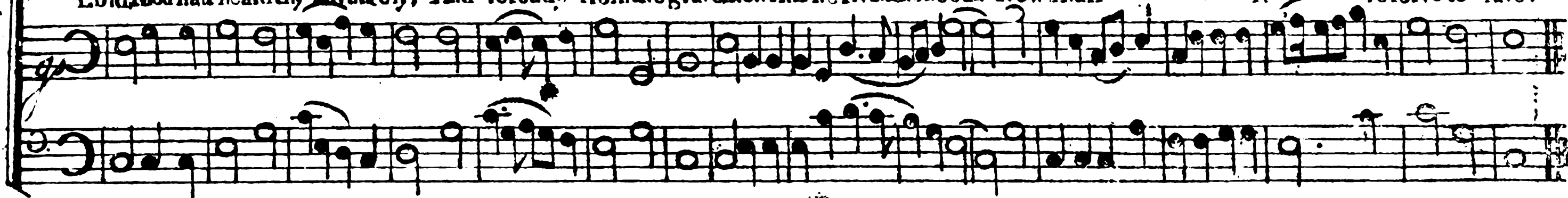
Pf. 118<sup>th</sup>

D. W. C. M.

Brownson.



Lord, thou hast heard thy servant cry, And rescue from the grave: Now shall he live: <sup>die.</sup> none can Now shall — If God resolve to save.



Trumpet.

Pf. 17<sup>th</sup>

D. W.

L. M.

Brownson.



My flesh shall stumber in the ground, Till the last trumpet's joyful sound; Then burst the chains with sweet surprise, and in my Saviors Image rise.



Ye tribes of a--dam join With heavn & earth & fers. And offer notes divine, To your ceators praise:

Ye ho-ly throng

Ye ho-ly throng of an--gels bright In worlds of light begin the song.

Ye ho-ly throng-- In worlds

holy throng--

Fairfield.

S:

C. M.

The glorious armies of sky. To the O. mighty king. Ye triumphant anthems congregate And hallelujahs sing.

*Mour.*

*Pj. 90.*

*A. W.*

*C. M.*

Sing to the Lord ye distant lands, Ye tribes of ev-ry tongue His new discovered grace demands A new and nobler song.



The first system of music consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are several rests throughout the system.

O were I like a fea- - - ther'd dove, And In - no - cence had wings; I'd fl - - - y, and

The second system of music continues from the first. It consists of two staves, treble and bass clef, in 3/2 time. The melody continues with similar note values and rests as the first system.

The third system of music continues the piece. It consists of two staves, treble and bass clef, in 3/2 time. The musical notation follows the same pattern of notes and rests.

take a long remove, From all these rest - - - less things. From all these ref - - - t less things.

The fourth and final system of music on this page. It consists of two staves, treble and bass clef, in 3/2 time. The music concludes with a final cadence.

The first system of musical notation for 'Cumtatum' consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It features a melody of quarter and eighth notes with various rests and slurs. The bottom staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

The Lord, the sov' reign King, Hath fix'd his throne on high; O'er all the hea- ven-ly worlds he rules, And all beneath the sky.

The second system of musical notation continues the piece. It consists of two staves, similar to the first system. The vocal line continues with a melody of quarter and eighth notes. The piano accompaniment continues with a simple harmonic accompaniment of quarter notes.

*Victory. 76<sup>th</sup> Hymn. D. W. C. M. BRONSON.*

The first system of musical notation for 'Victory' consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It features a melody of quarter and eighth notes with various rests and slurs. The bottom staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

Ho - san - nah to the prince of light Who bath'd himself in clay Entered the Iron gates of death, And tore the bars away, and tore —

The second system of musical notation continues the piece. It consists of two staves, similar to the first system. The vocal line continues with a melody of quarter and eighth notes. The piano accompaniment continues with a simple harmonic accompaniment of quarter notes.

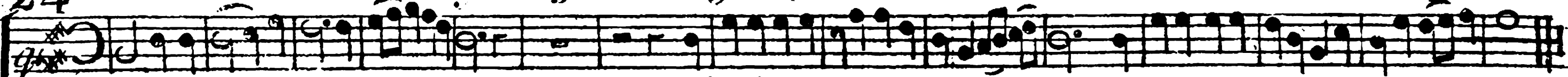


*Sounding-Joy.*

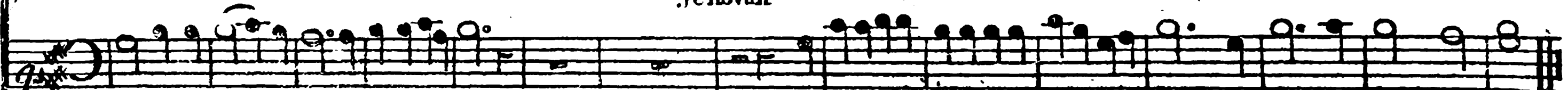
*Pf. 95.<sup>th</sup>*

*D. W.*

*S. M. Morgan.*



Jehovah

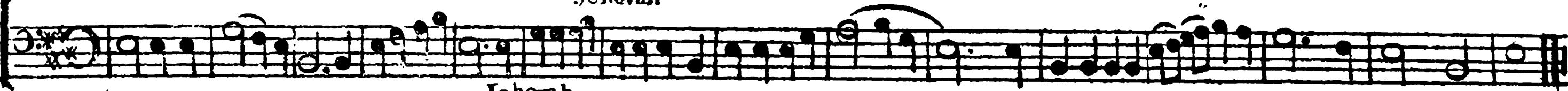


Comfoud his praise abroad Hymns of glory sing.

Jehovah is the sov reign God Ihe universal king the universal king



Jehovah



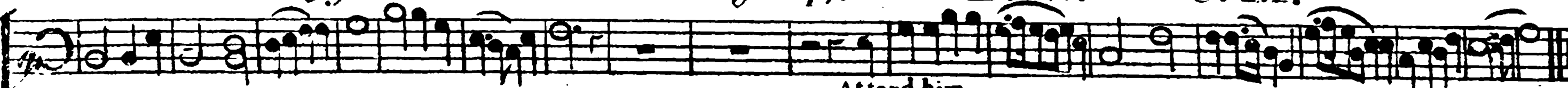
Jehovah

*Joyful-Sound.*

*Pf. 47.<sup>th</sup>*

*D. W.*

*.C. M.*

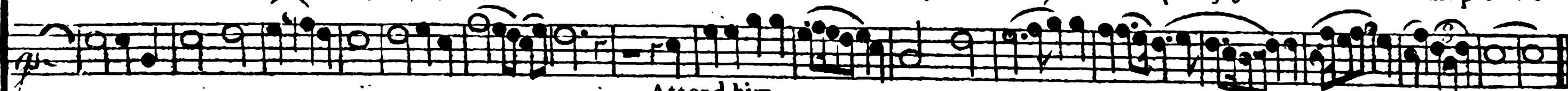


Attend him -



Je sus our God as-cend on high His heav'nly guards around

Attend him rising thro' the sky With trumpets joyful sound with trumpets &c



Attend him -



Attend him

Grave or 29<sup>th</sup> Ps. 40<sup>th</sup> D. W.

L. M.

There the dark and dismal shade, Shall clasp their naked bodies round That flesh so delicately fed, Lies cold and moulders in the ground.

Emmanuel

137<sup>th</sup> Hymn D. W.

L. M.

Faust

He dies, the heav'ns in mourning flood He rises and appears a God Behold the Lord ascends on high No more to bleed no more to die

Early my God in thine holy I have to seek thy face My thirst is in vain away - - - y without thy dear mercies So pilgrims on the scorching

And beneath a burning sky Long for a cooling fountain Long for a cooling stream at hand, long for a cooling feast hand & they must drink of it.

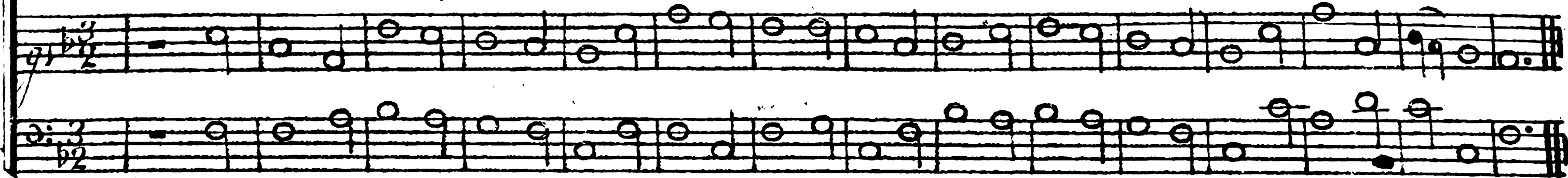
Symphony. Ps. 50<sup>th</sup> D.W. P.M Morgan. 27

Behold the judge descends his garments are rich Tempes & fire attend him down at the sky Heaven earth & hell draw near let all things <sup>come</sup> To hear his

justice and the sinners down. But gether first my saints the judge commands Bring them ye an--gels from their distant lands



Lord when I count thy mercies o'er They strike me with surprize Not all the sand that spread the shore To equal numbers rise.



In anger Lord rebuke me not, Withdraw the dreadful storm Nor let thy fury grow so hot Against a feeble wretch.



*Standijh. Ps. 5<sup>th</sup> D. W. C. M.*



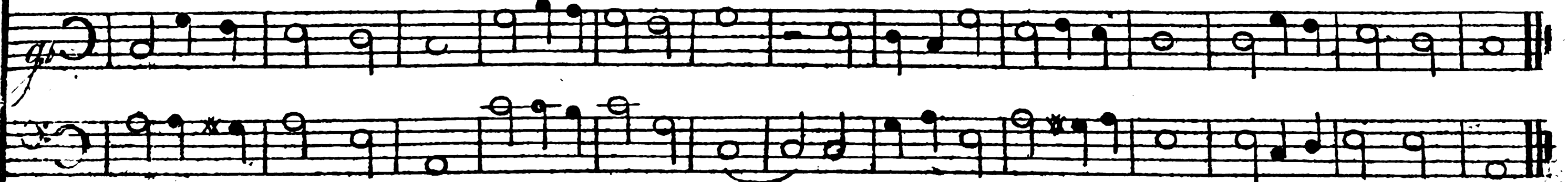
Lord, in the morning, thou shalt hear my voice ascending high. To thee will I di--rect my prayr. To thee lift up my eye.



*Avlesbury. , Ps. 23<sup>d</sup> D. W. S. M.*



The Lord, my shepherd is. I shall be well supplyd; Since he is mine, and I am his. What can I want be-side,





Huntington. Ps. 73<sup>d</sup> D.W. L.M. Morgan.

Lord, what a thoughtless wretch was I to mourn & murmur & repine, To see the wicked placed on high, In pride & robes of honour shine!

But oh -

But oh -

oh -

But

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

But

Canton. Ps. 68. B. & T. L. M.

Swan

When marching to thy blest abode The wond'ring multitude survey'd The pompous state of the our God in robes of majesty a ray'd

loud Instruments between both troops a virgin train  
Sweet singing levites led the van, Loud Instruments brought up the rear,  
with voice and timbril charmingly eat



Sweet singing

Sweet singing levites led y van loud Instruments brought up the rear between both troops a virgin train with voice timbral

Sweet singing levites led y van

Sweet singing

CHARMING EAR

*Attention. Hymn. 63. D. W. C. M.*


Ye living men come view y ground view y ground view y ground

Hark from y tombs a doleful sound my ears attend y cry

Ye living men come view y ground view y ground where you must soon ly lie

Ye living men view y ground view y ground

Ye living men view y ground view y ground



He call'd for darkness darkness came nature his summons knew Each lake and stream transform'd to bloody wandring fishes flew In put red



floods throughout the land the pest of frogs was bread, From noisom fens sent up to croak at pharaohs board and led. at  
at pharaohs board and be' at

*Felicity.*

*Ps.*

*17<sup>th</sup>*

*D. W.*

*L. M.*



This lifes adream an empty show but the bright world to which I go Hath joyes substantial and sincere when shall I wake and find me there.



*Old 100<sup>th</sup>*

*Ps. 100<sup>th</sup>*

*D. W.*

*L. M.*



Ye nations round y<sup>e</sup> earth rejoice, Before y<sup>e</sup> Lord your sov<sup>e</sup>reign king: Serve him with cheerful heart & voice with all your tongues his glory



Albany. Ps. 19<sup>th</sup>. D. W. S. M. Edison.

His beams -

Be-hold the morning sun begins his glorious way; His beams unroll'd nations run & life & light convey & life & light convey.

His beams - his beams -

Wells. Ps. 19<sup>th</sup>. D. W. L. M.

His beams his beams & life -

The heavens declare thy glory lord In evry farthy wisdom shines; But when our eyes behold thy word we read thy name in fairer line.

# Saints Repose.

L. M.

Then

Death is to us a sweet repose The bud was spread to shew <sup>e</sup>rose The cage was brok to let us fly & live in our happy nest on high,

Then said I -

Then said I -

said -

let -

The said I to mount away & leave this clog of hea<sup>v</sup>lisy Lewings of time more swiftly fly That I may joine sngs on high That

let -

let -

Adoration.

Pj. 88<sup>th</sup>.

P. M.

37

O God of my salva---tion hear My nighti---ty---groans my daily prayr. That still imploye my waft---ing

breath My soul de-clinēg to the grave, im-ploresthy sov-reign powr to save, From dark de-spair and lasting death.



For ever bless-ed b-----e the Lord My saviour an-----d my shield.

8. He  
He feeds his spirit

He feeds — he  
He feeds his spirit with his word & arms me for the field. he And arms me for the field.

8  
feeds — he  
he

Babylon. Pf. 137.<sup>th</sup>

P. M.

A - long, the banks where babels current flow... Our captives bands in deep dependence while Zions fall in sad re

membrance rose, Her friends, her children mingled with the dead; her friends her children mingled with the dead.



Pleasant Valley. Ps. 119<sup>th</sup> 16<sup>th</sup> part. C. M. Morgan

My soul lies clea--ving to the dust Lord give me life di--vine

From vain desires  
From vain desires & evry lust Turn

From vain desires, & evry lust, Turn off these eyes of mine. from vain desires & evry lust -

From vain desires and ev ry lust Turn off these eyes of mine.

every lust Turn off these eyes of mine. From vain desires and ev---ry lust, from vain desires -

off these eyes of mine. From vain desires and ev ry lust, from vain desires and ev-ry lust turn off these eyes of mine

Request. Ps. 90<sup>th</sup> D.W. 8. C.M.

M. Kyes.

Return O God of love return

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

Return O God of love return

Detailed description: This block contains the first musical score. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in common time (C.M.) and features a simple, hymn-like melody.

Lutesborough Hymn 110<sup>th</sup> D.W. S.M. Edson.

And must Lie mouldring Lie

And must this body die This mortal frame decay And must these active limbs of mine Lie mouldring in the clay

And must And must Lie Lie

Detailed description: This block contains the second musical score. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in common time (C.M.) and features a simple, hymn-like melody. The lyrics are: 'And must this body die This mortal frame decay And must these active limbs of mine Lie mouldring in the clay'. The word 'Lie' is repeated at the end of the piece.

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

Yes with

Yes, with Yes, with

Yes, with cheerful zeal We haste to Zions hill And there our vows, and honours pay.

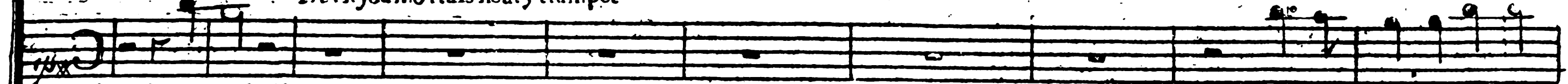
Yes, with We haste

Judgment Anthem.

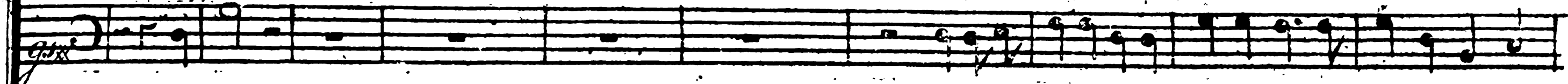
Morgan.



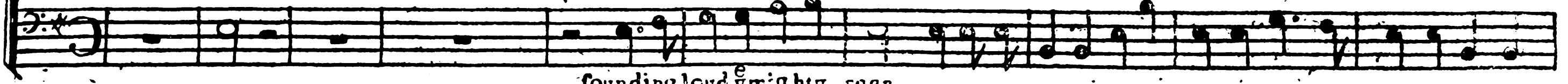
Hark you mortals heary trumpet



Hark. hark.



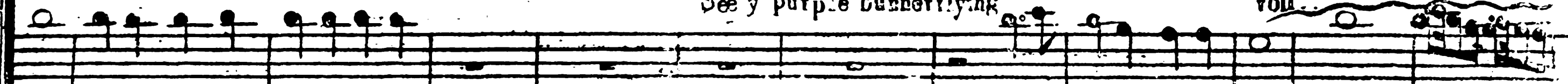
Hark: the arch angels voice proclaiming Thou old tim shall be no



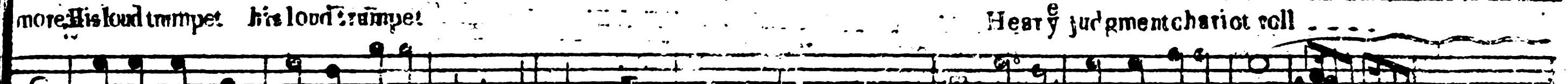
founding loud y mighty roar



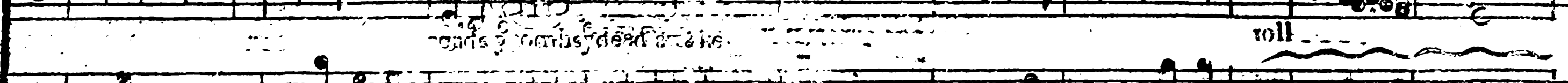
See y purple banner flying



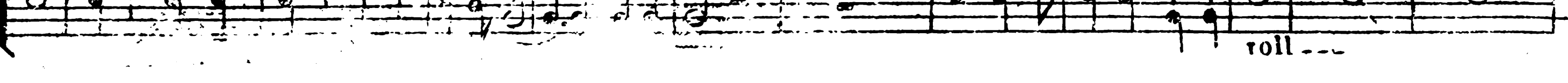
roll



more: His loud trumpet his loud trumpet



Hear y judgment chariot roll



roll

Hearty sound of Christ victorious he brake through yonder cloud

*Slow*

Is that he who died on calvary that was pierced with the  
 midst ten thousand thousand faints and Angels see the crucified shine

*Lively*

*Slow*

I partellus seraps you that wondred see he rifest through y<sup>e</sup> air Hail him  
 Hail him O yestis Iesus halleluja hallelujah  
 Hail him

*Very Lively*

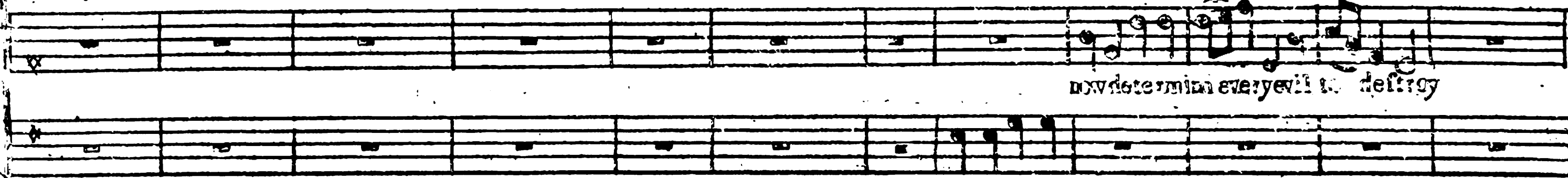
O yestis Iesus hallelujah  
 O come quick O come quick O come quick O come quickly halleluja home Lord, come.  
 O come quickly O

46 *Slow*

*Soft*



Happy happy mourners, happy mourners happy mourners Lo in clouds he comes he comes. All you nations



now determine every evil to destroy

View him failing

*Loud*



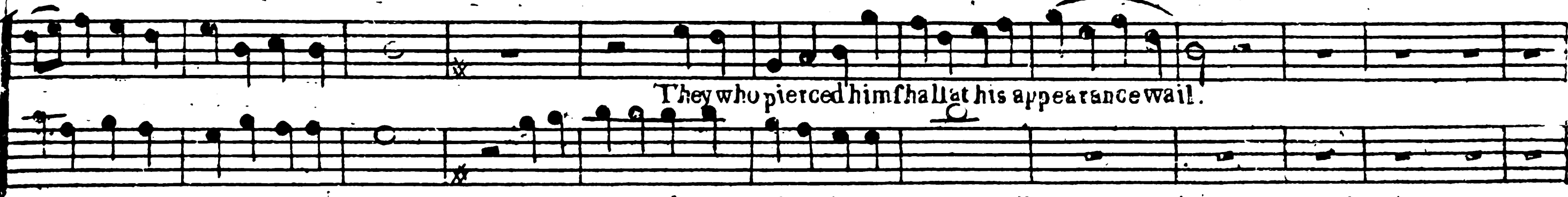
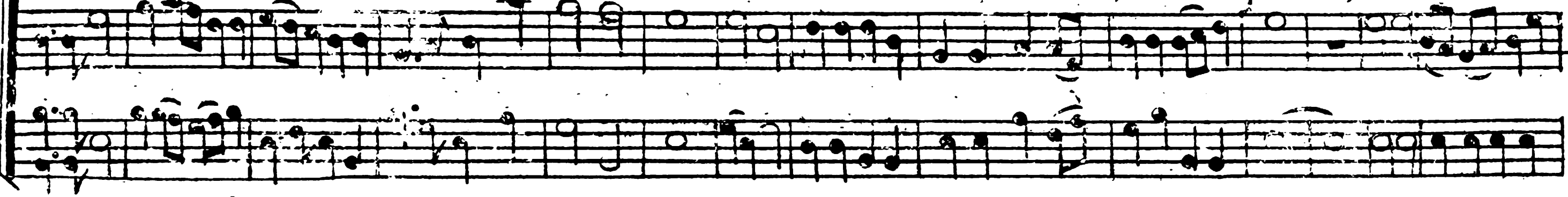
now shall sing him songs of everlasting joy. Now redemption long expected see in solemn pomp appear All his people once rejected now shall meet him







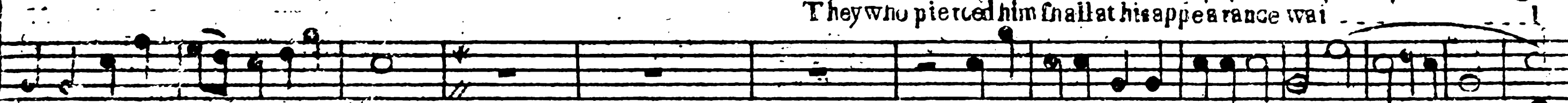
in the air Hallelujah Hallelujah welcome welcome bleeding lamb Now his merit by the harpers thro the y eternal deep resound; New resplendent <sup>his</sup> in



They who pierced him shall at his appearance wail.



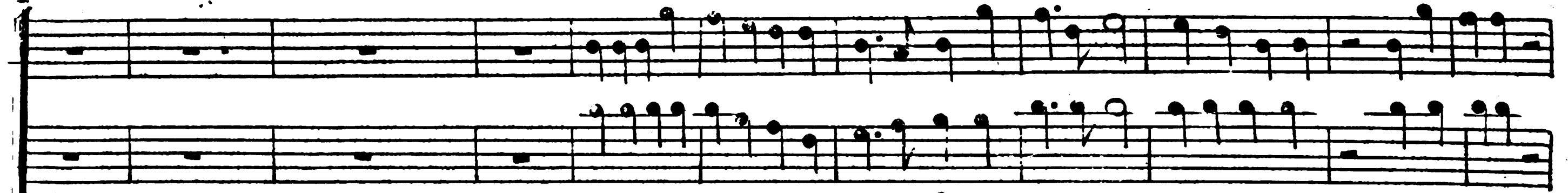
nail prints. Ey ry eye shall see the wounds They who pierced him shall at his appearance wail



They who pierced him shall at his appearance wai



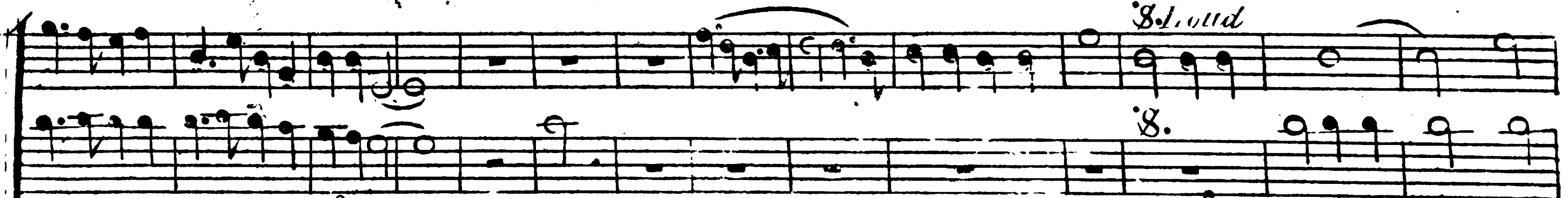
They who pierced him shall at his appearance wai



All wh<sup>e</sup> hate him must as hamed Heary trump proclaim<sup>e</sup> day Come to judgment, come to judgment,



Evry land sea & mountain heav<sup>n</sup> & earth shall flee away.



*S. loud*

come to judgment stand before y<sup>e</sup> son of man Hark well s<sup>e</sup> the solemn summons: loud Tears y<sup>e</sup> strong pil - - - lars  
Hark y<sup>e</sup> shrill out - - - cries



Hark the archangel

Hark

Tears y<sup>e</sup> strong pil - - lars  
Hark y<sup>e</sup> shrill out - - - cries



of y vault of heaven Breaks up old marble the repose of princes  
of y guilty wretches Lively bright horror and amazing anguish.

Flames darround them See the Judges hand aris  
gnawing within them



See y graves open  
Stareth in their eyelids

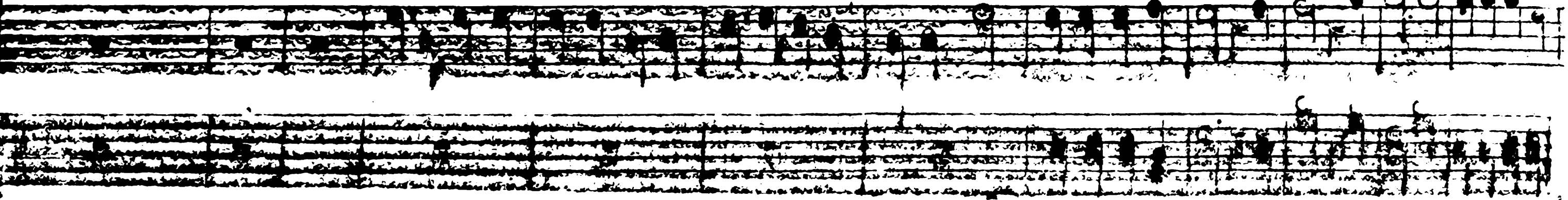
and y bones arising  
while y living worms lies

*Briske*

*Very Loud*



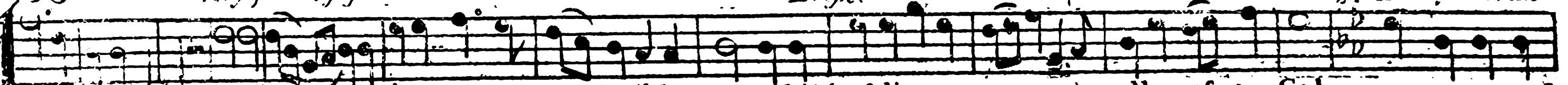
Fild with vengeance on his foes Down to hell theres no redemption ppy christless soul must go Down to hell depart, depart, depart you cursed in



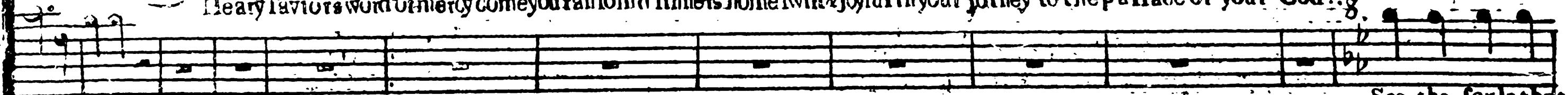
*Very slow & soft*

*Brief*

*Lively & Loud*

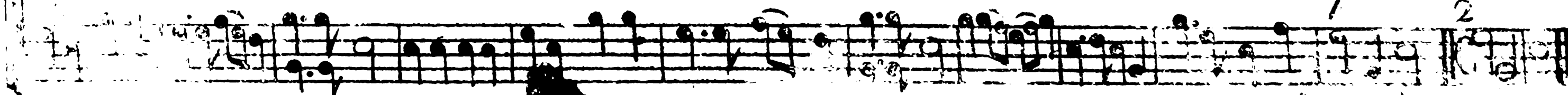
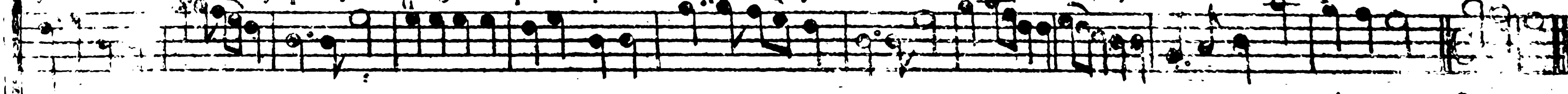
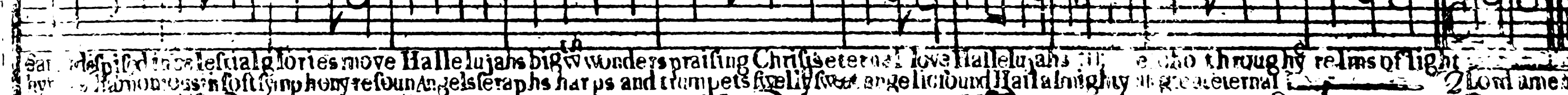
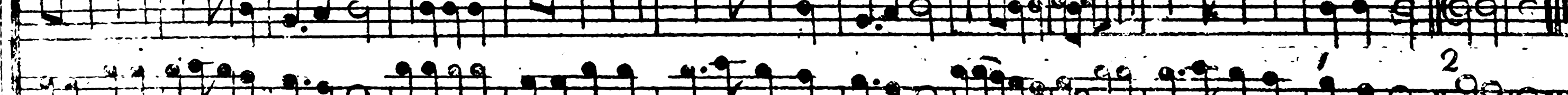
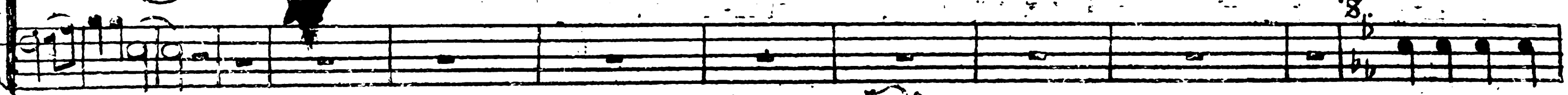
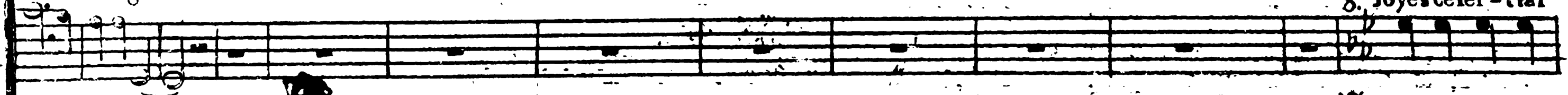


Hear ye favors word of mercy come your ransom'd sinners home swift & joyful in your journey to the p'allace of your God



everlasting flames

See the souls that  
Joyes celest-ial



With songs and honors sounding loud Adress<sup>y</sup> London high Over the heavens he spread his cloud & waters veil the sky He sends his showrs of

He

He sends his showrs

He sends his showr of blessings down to chee - r the plains below;

blessings down To chee the plains be low;

He makes the grass the mountains crowne & corn in vallies grow.

sends his showrs of blessings down To cheer<sup>e</sup> y plains below;

blessings down To chee the plains be low;

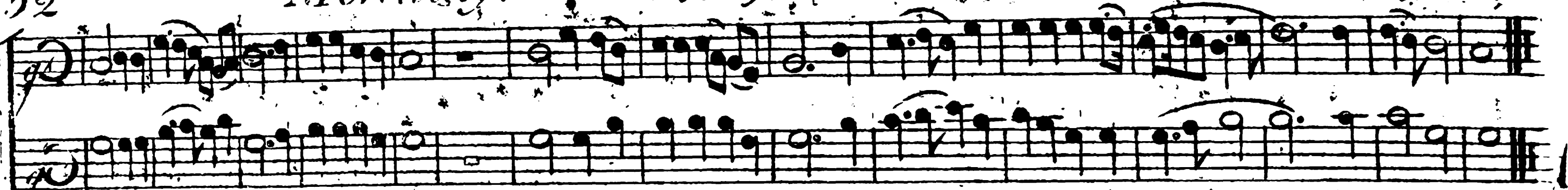
Mortality.

Ps. 90<sup>th</sup>

D<sup>r</sup> W.

S. M.

M. Kyes



Our moments fly apace Nor will our minutes stay Swift as a flood our hasty days Are sweeping us away Are sweeping?



Swift as a flood our hasty days

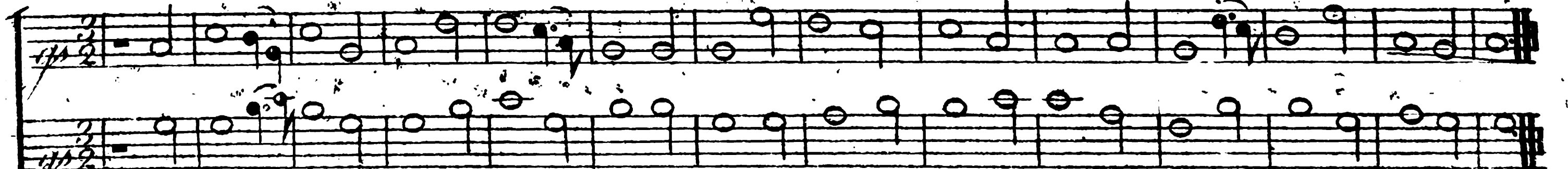
Franklin

Ps 103<sup>d</sup>

D. W.

S. M. A.

Cook



Our days are as the grass Or like the morning flower If one sharp blast sweep oer the field it withers in an hour





*Crucifixion*

*Pj. 10<sup>th</sup> D. W.*

*C. M.*

Behold the tomb Behold he

Jesus whom every saint adores Was crucifyd and slain Behold the tomb its pray restores Behold he lives a gain

Behold the tomb Behold he

Behold the tomb Behold the

*Sympathy*

*Pj. 69<sup>th</sup> D. W.*

*C. M.*

*I. Cooch*

Now let our lips with ho ly - fear And mourn - - - ful pleasure sing The sufferings of our great high priest The sorrows of our king



if the Lord would come & meet My soul thou shalt stretch her wings in haste Ely fearless thro' death's Iron gate Not feel the terrors

Jesus can make - while on his - while on  
 as the past. Jesus can make a dying bed Feel soft as downy pillows are While on his breast I lean my  
 Jesus can make - while on his - while on -  
 Jesus can make - While on his - And breath

lean I lean my head and breath my life & breath And breath  
 head I lean my head And breath and :: and :: and breath my life and breath my life out sweetly there.  
 While on his breast I lean : I lean my head And breath and breath

While on his breast I lean : I lean my head And breath and :: and  
*Friendship. 133. D. W. P. M. I Cook.*

How pleasant Each in their proper station move with  
 How pleasant tis to see Kindred & friends agree With sympathizing heart :: in all the cares of life & love  
 How pleasant & each fulfill their part with  
 How pleasant With sympathizing heart with

Farewell. Anthem.

French

My friends - I am going a  
 My friends - I am going I am going a  
 My friends - I am going I am going a long and  
 My friends I am going a long & tedious journey never to return I am going a long journey never to return I am

long & tedious journey never to return I am going a long journey never to return never to return  
 long & tedious journey never to return I am going a long journey never to return never :||: never to re - turn never  
 tedious journey never to return I am going a long journey never to return ne-ver to re - turn ne-ver to re - turn ne-ver to  
 going a long journey never to return I am going a long journey never to return ne-ver to re - turn ne-ver to re - turn

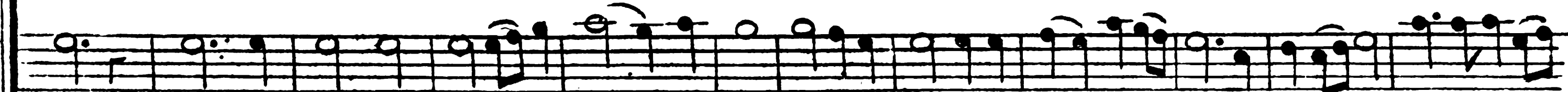
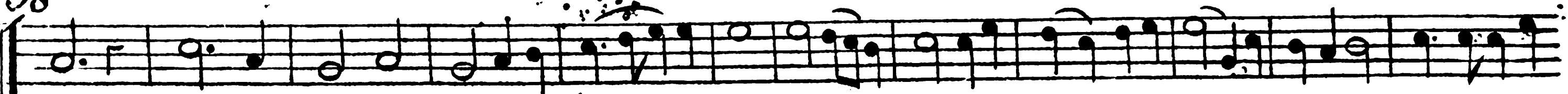
never to re turn I am going a long journey never to return fare you well my friends fare you well

to return never :||: :||: :||: :||: to re turn fare you well fare you well my friends fare you well n y friends

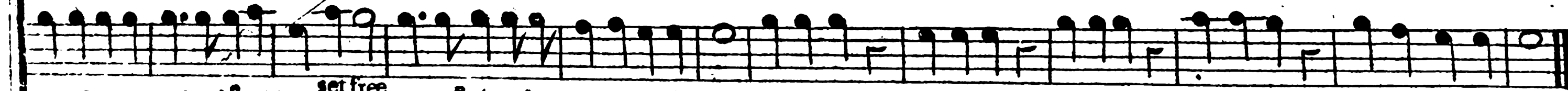
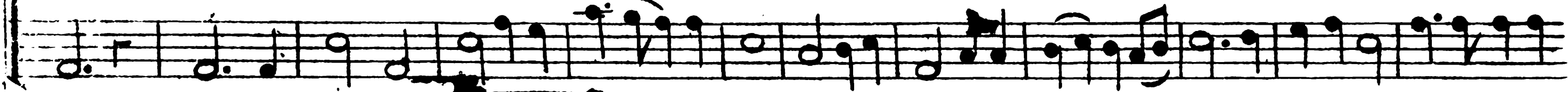
never :||: :||: :||: to re - - - turn

ne ver to re. turn never to re - - - turn fare you well

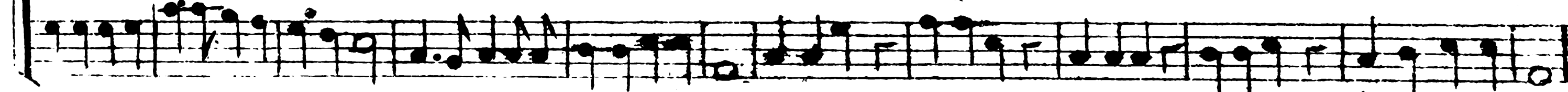
fare you well my friends & God grant we may meet to gether in that world above where trouble shall cease & harmony shall abound



hark hark my dear friends for death hath call-ed me and I must go and lie down in the cold and silent grave where y<sup>e</sup> mourner



ceas from mourning & y<sup>e</sup> prisoner are <sup>set free</sup> where y<sup>e</sup> rich & the poor are both alike Fare you well :||: :||: :||: fare you well my friends



*Handwritten signature or initials*