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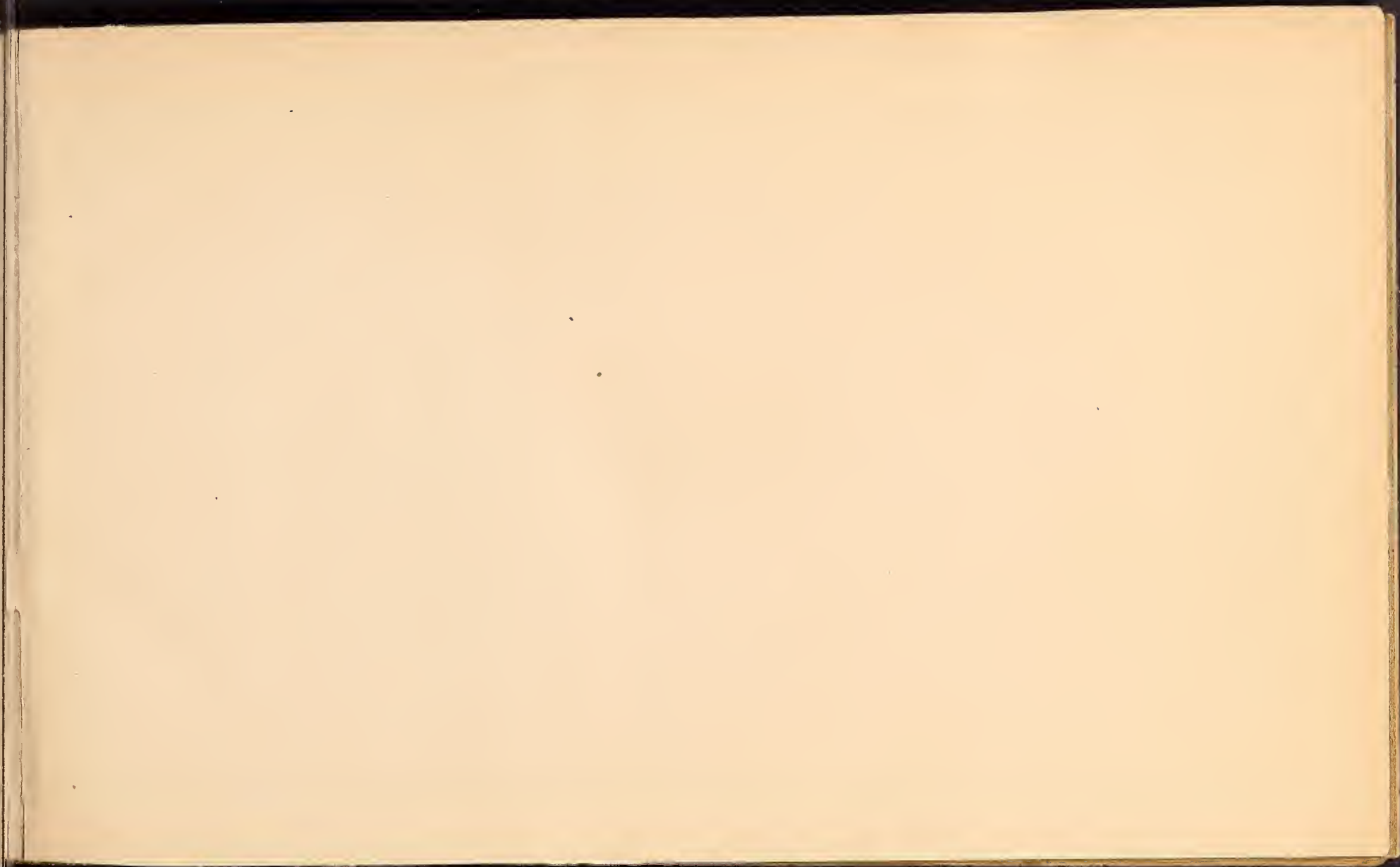
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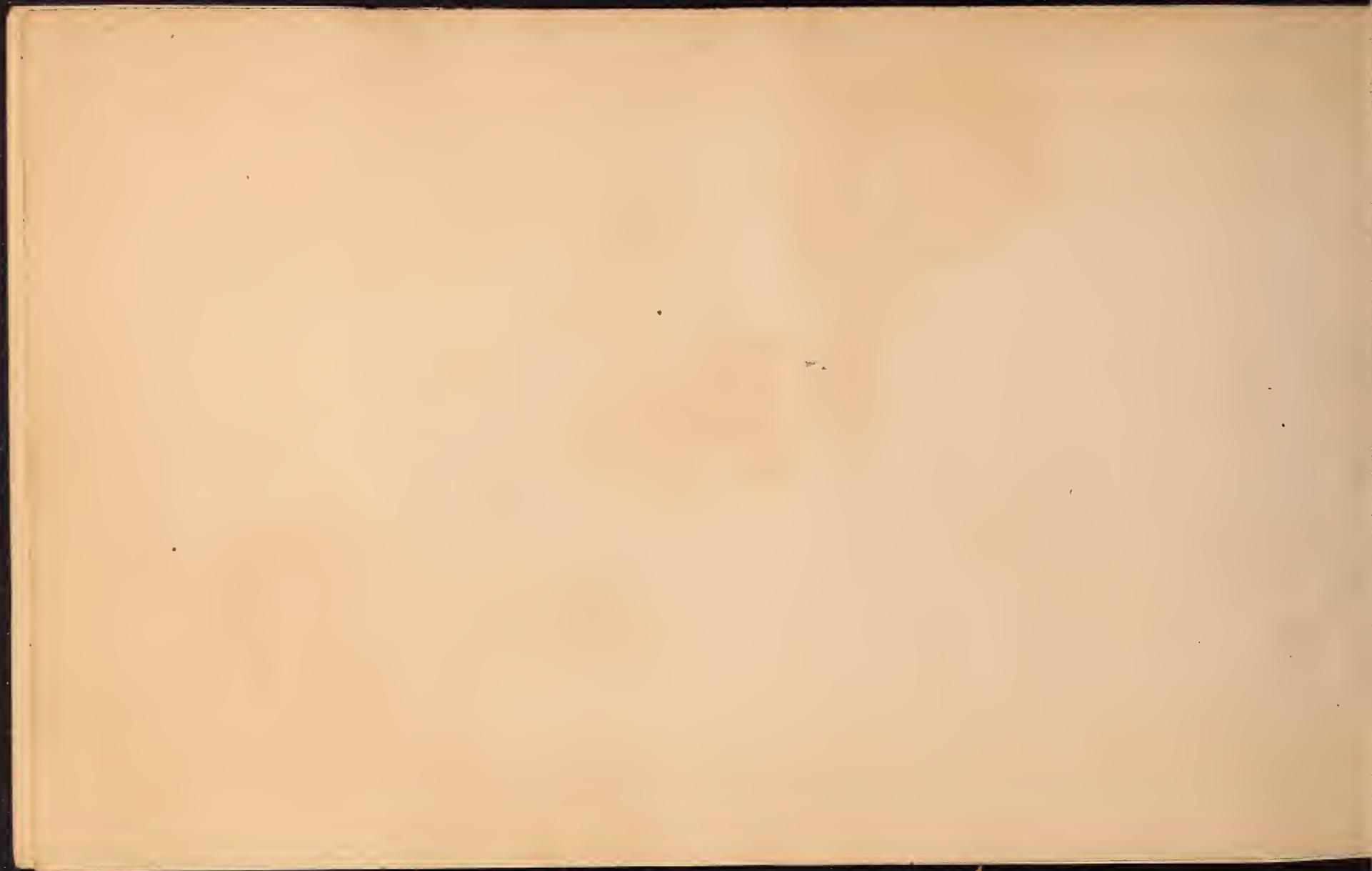


Received Jan. 28, 1882

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THE
HARTFORD COLLECTION OF SACRED HARMONY;

BEING A NEW SELECTION OF
PSALM TUNES, HYMNS AND ANTHEMS;

FROM THE MOST APPROVED AMERICAN AND EUROPEAN AUTHORS.

LIKewise, THE NECESSARY RULES OF PSALMODY MADE EASY.

The whole particularly designed for the use of SINGING SCHOOLS and MUSICAL SOCIETIES in the UNITED STATES.

BY ELIJAH GRISWOLD, STEPHEN JENKS, AND JOHN C. FRISBIE.

*The singers went before with joy,
On instruments they play'd :*

*The damsels with their timbrels then
In beauty were array'd. Psalm lxxviii. 25.*

O come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with Psalms. Psalm xcvi. 1, 2.

HARTFORD :
PRINTED BY LINCOLN AND GLEASON.

.....
1807.

B. H.
305.059
Jan. 28, 1882

District of Connecticut, to wit :



Be it Remembered, That on the twenty-fifth day of November in the thirty second year of the Independence of the United States of America, STEPHEN JENKS of the said District, hath deposited in this Office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit :

“ The Hartford Collection of Sacred Harmony ; Being a new selection of Psalm Tunes, Hymns, and Anthems, from the most approved American, and European Authors. Likewise, the necessary rules of Psalmody made easy.—The whole particularly designed, for the use of singing schools, and Musical Societies in the United States. By ELIJAH GRISWOLD, STEPHEN JENKS, and JOHN C. FRISBIE.”

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.”

HENRY W. EDWARDS, *Clerk of the District of Connecticut.*

A true Copy, Test, H. W. EDWARDS, Clk. Dist. of Connecticut.



PREFACE.

THAT a tribute of praise is due to the great Author of nature, every rational being will readily grant. And divine songs seem to have been given us to express those sentiments of devotion and reverence, which become every Christian. The royal Psalmist, King David, whom we imitate (though but faintly, for want of a heart like his, he being a man after God's own heart) was seldom met without a psalm in his mouth, or an instrument in his hand. Hence all must allow music to be the gift of God, as a true representation of the sweet concert and harmony which his infinite wisdom hath made in his first creation, and is given to us as a temporal blessing, for his service and our recreation. Nothing so much elevates the mind and raises the devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of God, as singing of psalms: It fills the mind with solemnity and raises us, as it were, above the things of this world. St. Paul says, exhort ye one another in psalms and hymns, and spiritual songs, singing and making melody in your hearts unto the Lord. I will sing with my spirit, and with the understanding also. And St. James says, if any be afflicted, let him pray, if any be merry, let him sing psalms. It is therefore evident that singing is acceptable to God at all times, for the Lord heard Paul and Silas at midnight when they were in prison, and the doors were opened, and their bands were loosed. God also sent his great and heavenly choir of angels, to proclaim the birth of His Son Jesus Christ, with those words,—“Glory be to God on high, peace on earth and good will towards men, &c.”—Hence it is an incumbent duty for all mankind to praise the Lord. And when our breath is re-ascending in songs of praise to him that gave it, let us unite in heart and voice, while here below, and strive to imitate the glorious choir of Saints and Angels, in singing praises and hallelujahs to the great Jehovah; which will be the glorious employment of all the blessed, throughout the endless ages of eternity. That this may be the happy lot of all, is the sincere wish of

THE COMPILERS.

HARTFORD, December, 1807.

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COMMON METRES.					LONG METRES.				
✓ China,	Swan.	15	Sharp.	D.	✗ Bath,	Br. Drake.	9	Sharp.	A.
✗ St. Martins,	Tans'ur.	12	Sharp.	A.	✗ Old Hundred,	M. Luther.	11	Sharp.	A.
✗ Mear,	Williams.	10	Sharp.	G.	Morning Star,	Gillet.	14	Sharp.	G.
Glad-Tidings,	Jenks.	13	Sharp.	C.	London,	Swan.	18	Sharp.	B.
Irish,	Williams.	17	Sharp.	G.	Rome,	Jenks.	19	Sharp.	G.
Tuneful Harp	Jenks.	28	Sharp.	C.	Newburyport,	Jenks.	24	Sharp.	G.
Milford,	Stephenson.	29	Sharp.	A.	✗ Ellington,	Dr. Wetmore.	37	Sharp.	G.
Coronation,	Holden.	35	Sharp.	A.	Lisbon,	-----	52	Sharp.	E.
Fourth Psalm,	-----	60	Sharp.	G.	Retirement,	Fisher.	16	Flat.	D.
✗ Newmark,	Bull.	56	Sharp.	G.	Sorrow's Tear,	Jenks.	20	Flat.	F.
New Durham,	Austin.	30	Flat.	A.	Southborough,	Beiknap.	22	Flat.	A.
Mortality,	Weeks.	30	Flat.	E.	Exh. ration.	Doolittle.	32	Flat.	E.
New Greenfield,	Jenks.	36	Flat.	E.	Goshen,	Jenks.	35	Flat.	E.
Humility,	Gillet.	17	Flat.	A.	Fading Nature,	Jenks.	44	Flat.	E.
✗ Plymouth,	Williams.	11	Flat.	A.	✗ Torrington,	Gillet.	44	Flat.	E.
Lebanon,	Billings.	55	Flat.	A.	Public Worship,	-----	56	Flat.	A.
SHORT METRES.					PARTICULAR METRES.				
Aylesbury,	Williams.	9	Flat.	A.	Batavia,	Anderson.	26	Sharp.	G.
✗ Little Marlborough,	Williams.	10	Flat.	A.	Tolland,	Jenks.	25	Sharp.	C.
Evening Shade,	Fisher.	19	Flat.	D.	Hew Haven,	Jenks.	34	Sharp.	G.
Middlefield,	Weeks.	21	Flat.	A.	✗ Portsmouth,	Handel.	23	Sharp.	B.
Buckland,	Frisbie.	31	Flat.	A.	Christmas Hymn,	Milgrove.	12	Sharp.	G.
Southwell,	Dr. Arne.	33	Flat.	A.	✗ Immortality,	Bull.	57	Sharp.	D.
Satton,	Williams.	16	Sharp.	F.	✗ Solitude,	Hill.	27	Flat.	A.
Marcellus,	Jenks.	20	Sharp.	G.	Pennsylvania,	Ingalls.	58	Flat.	A.
Stafford,	Reed.	21	Sharp.	A.	Anthem for Ded- } ication.	Jenks.	38	Sharp.	G.
Willington,	Fisher.	26	Sharp.	G.	Anthem, from Ps. 46.	-----	45	Flat.	A.
✗ Beoms Day,	Wood.	33	Sharp.	D.	✗ Second Anthem,	Bull.	53	Sharp.	G.
					✗ Denmark,	Dr. Madan.	48	Sharp.	D.

Concise Rules of Psalmody.

The Gamut.

G	sol	22
F	faw	21
E	law	20
D	sol	19
C	faw	18
B	Mi	17
A	law	16
G	sol	15
F	faw	14
E	law	13
D	sol	12
C	faw	11
B	Mi	10
A	law	9
G	sol	8
F	faw	7
E	law	6
D	sol	5
C	faw	4
B	Mi	3
A	law	2
G	sol	1

Labels: Treble (G-F-E-D-C-B-A), Alto (F-E-D-C-B-A), Tenor (E-D-C-B-A-G-F), Bass (D-C-B-A-G-F-E).

To understand this scale, observe the first letter G in the Bass, is made the ground work of all music: The general scale of music is three octaves; all above are called notes in alt, and all below, double, and should they be continued to ever so many, yet they are but a repetition of the first seven letters and their sounds.

Note, also, in the Gamut, not only how the parts are connected, but the Cliffs, which are a fifth from each other, and show the different parts of Music.

The following scale unites the F & G Cliff, which is used in this Book.

Scale: A B C D E F G (with a sharp sign above F)

Rules to find the Mi.

The natural place for Mi is in ----- B

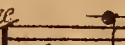

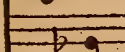
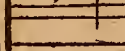


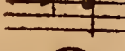
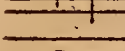
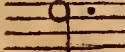

But If B be flat, Mi is in E	If F be sharp, Mi is in F
— If B & E, ----- A	If F, & C, ----- C
— If B, E, & A, ----- D	If F, C & G, ----- G
— If B, E, A & D, ----- G	If F, C, G & D, ----- D
— If B, E, A, D & G, ----- C	If F, C, G, D & A, ----- A
— If B, E, A, D, G & C, ----- F	If F, C, G, D, A & E, ----- E

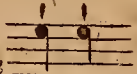
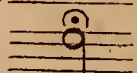
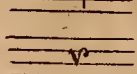
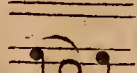
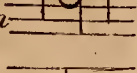
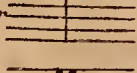

AB. The Mi removed by Sharps is half a tone higher than by flats. Having found the Mi by the foregoing rule, above mi, is twice faw, sol, law, ascending; below mi, is twice law, sol, faw, descending, then, comes mi again either way.

Of the Keys used in Music.

The key note is the predominant tone which governs all the rest, and is the last note in the Bass. If above mi, it is a sharp or cheerful Air or Key. If below mi, it is a flat or mournful Air, or Key.

Concise Rules of Psalmody.

A Staff		Is the five lines with their spaces where on Music is set or written.
A Ledger line		Is added when notes ascend or descend beyond the <small>(staff.)</small>
A Brace		Shews how many parts are sung together.
A Flat		Is a mark of depression, and set before a note, sinks it half a tone.
A Sharp		Is a mark of elevation, and set before a note, raises it half a tone.
A Natural		Is a mark of restoration, being set before any note made flat or sharp at the beginning of a Tune restores it to its natural sound.
A Slur		Shews what number of notes are sung to one <small>(Syllable.)</small>
A Point		Makes a note half as long again.
A Repeat		Shews that part of a Tune is to be sung twice.
Figures 1, 2,		Shews that the notes under figure 1 are sung before repeating & under figure 2 after repeating, if tied together, both after repeating.
Figure 3		Reduces 3 notes of any kind to 2. of the same.
Chusing Notes		Gives the performer liberty to sing which he pleases <small>(or.)</small>

Marks of distinction		Require the notes over which they are placed, to be sung distinct & emphatical.
A hold		Shews the note over which it is placed, to be held beyond its proper time.
A Direct		Shews the place of the succeeding note.
Notes of syncopation		Are those driven out of their proper order, or through the Bar.
A single bar		Divides the time according to the different Moods to which the tune is set.
A Double bar		Shews the end of a strain.
A close		Shews the end of a tune.

Notes and Rests.

1 Semibreve contains 2 Minims 4 Crotchets



8 Quavers 16 Semi-quavers 32 Demisemi-quavers



NB. the Rests are considered the same in time as the Notes &c.

Concise Rules of Psalmody.

Of Time, and its various Marks, or Moods.

Common Time Moods.
Contains.

Adagio	1 st		A Semibreve seconds of time.		for a measure Note; four beats in a bar; four Note. Pendulum 39 ¹ / ₅ inches in length
Largo	2 ^d		A Semibreve seconds of time.		for a measure Note; four beats in a bar; three Note. ----- 22 ¹ / ₂₀ Do. -----
Allegro	3 ^d		A Semibreve seconds of time.		for a measure Note; two beats in a bar; two Note. ----- 39 ¹ / ₅ Do. -----
2-4	4 th		A Minim second & half of time.		for a measure Note; two beats in a bar one Note. ----- 12 ³ / ₁₀ D ^o -----

Compound Moods. Triple Time Moods.
Contains.

3-2	1 st		A pointed Semibreve seconds of time.		for a measure Note; three beats in a bar three Note. ----- 39 ¹ / ₅ D ^o -----
3-4	2 ^d		A pointed Minim seconds of time.		for a measure Note; three beats in a bar; two Note. ----- 22 ¹ / ₂₀ D ^o -----
3-8	3 ^d		A pointed Crotchet second & half of time.		for a measure Note; three beats in a bar; one Note. ----- 5 ¹ / ₂ D ^o -----
6-4	1 st		A pointed Semibreve seconds of time.		for a measure Note; two beats in a bar; two Note. ----- 39 ¹ / ₅ D ^o -----
6-8	2 ^d		A pointed Minim second & half of time.		for a measure Note; two beats in a bar; one Note. ----- 22 ¹ / ₂₀ D ^o -----

Concise Rules of Psalmody.

There are several other Moods used in Music; they not being in common use, I shall only set them down as follows: *Viz.* 3-16, ----- 6-16, ----- 9-4, ----- 9-8, ----- 9-16, ----- 12-4, ----- 12-8, ----- 12-16, observe, that the lower figures 2, 4, 8, &c. in all the afore mentioned, denotes the composition to be the measure of such like Moods, as will make one in common time.

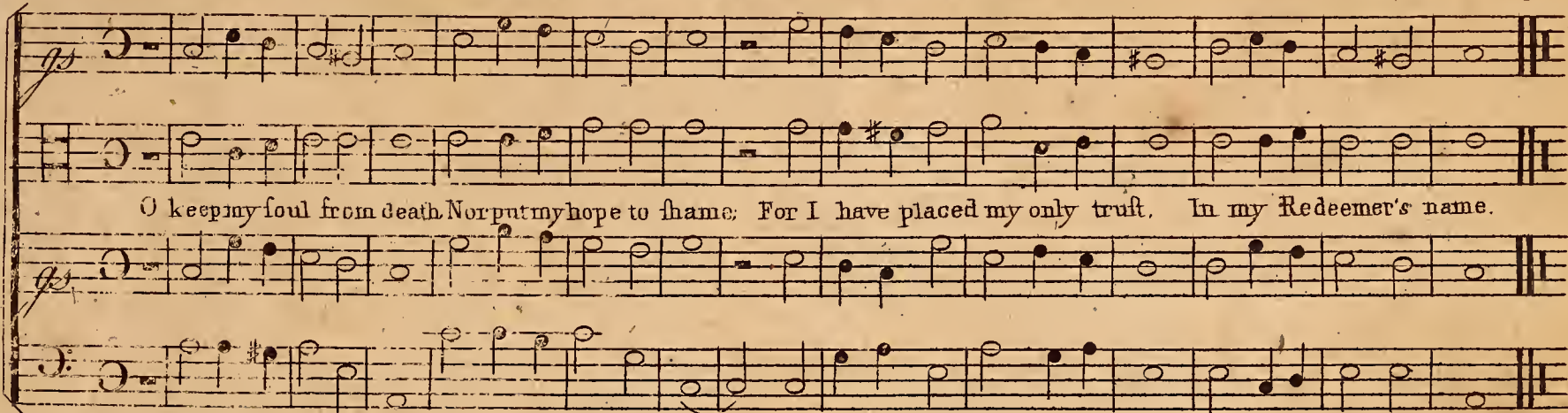
Having now gone through all that is necessary to be committed to memory, the learner is prepared to cultivate his voice, by raising and falling the Eight Notes, which, ought to be carefully attended to; that he may become a proficient in this desirable and useful art.

the Eight Notes, for tuning the voice.

The musical notation consists of two staves. The top staff is labeled 'Tenor' and the bottom staff is labeled 'Bass'. Both staves are in the key of G major (indicated by a sharp sign on the F line). The notation shows a sequence of eight notes: G, A, B, C, D, E, F, G. Above the notes, there are markings '1st in the Major Key.' and '2 in the Minor Key.' indicating the two different ways to tune the voice. The notes are written in a simple, clear style with a treble clef for the Tenor and a bass clef for the Bass.

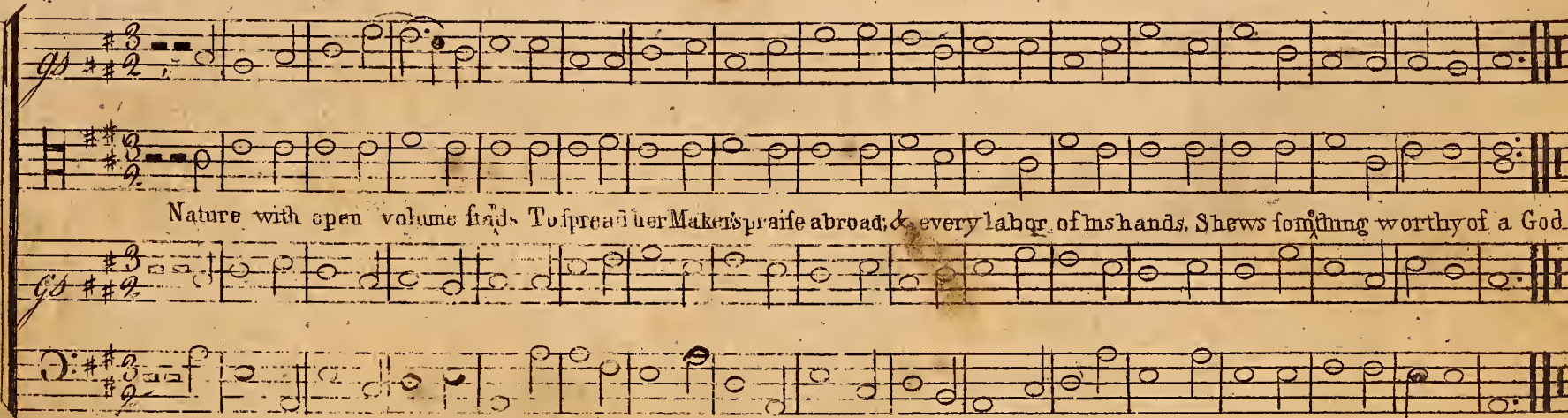
In order to produce melody, let the voice be round, smooth and clear, aiming at ease & freedom, and be careful to pronounce every note distinctly.

Lesson 1. *AYLESBURY*, S. M.



O keep my soul from death. Nor put my hope to shame: For I have placed my only trust. In my Redeemer's name.

Lesson II. *BATH* L. M.



Nature with open volume sings To spread her Maker's praise abroad, & every labor of his hands, Shews something worthy of a God.

$\frac{3}{4}$
 Welcome sweet day of rest. That saw the Lord arise: Welcome to this re-st-ing breath & these re-joic-ing eyes.

Lesson IV.

MEAR,

C. M.

Soon as I heard my Father say. "Ye children seek my grace. My heart replied without delay. "I'll seek my Father's face."

Lesson V.

OLD HUNDRED,

L.M.

Slow

Be thou, O God, ex-alt-ed high. And as thy glory fills the sky. So let it be on earth display'd, Till thou art here as there obey'd.

Lesson VI.

PLYMOUTH,

C.M.

O God of mercy here my call. My loads of guilt remove. Break down this separating wall. That bars me from thy love.

Lesson VII. CHRISTMAS HYMN,

A Virgin unspot-ted the prophet foretold,

Should bring forth a Savior which now we behold, To be our Redeemer from Death, Hell & Sin, Which Adam's transgression in-volved us in.

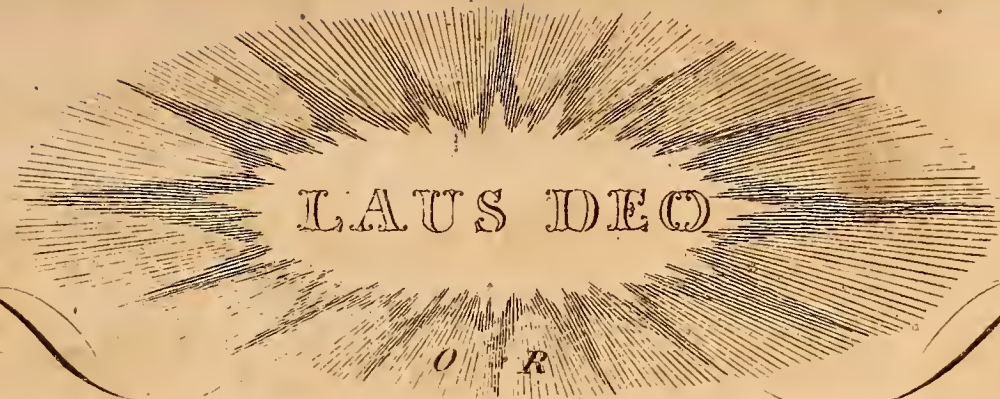
Then let us be merry cast sorrow away; Our Sav-ior, Christ Jesus, was born on this day.

Lesson VIII.

ST. MARTIN'S,

C. M.

I'll bless the Lord from day to day, How good are all his ways! Ye humble souls that use to pray, Come help my lips to praise.



LAUS DEO

O R

SACRED HARMONY.

GLAD - TIDINGS. C.M

Fear not, said he, for mighty dread, Glad - - -
 Had seized their troubled mind, Glad - - -
 Glad tidings of great joy I bring, To you & all mankind, To - - -

Glad tidings of great joy I bring, To you & all mankind, To - - -

MORNING-STAR. L.M

Ye worlds of light that roll so near The Sav-ior's throne of shining bliss O'tell how mean your glories are How

We --- Jesus ---
 faint and few compared to his We --- Je - sus ---
 We

We sing the bright & morning star, Jesus the spring of life & lo: --- ve

Continued

15

See how its rays diffuse from far, Conducts us to the realms above, Con-

CHINA. C.M

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

SUTTON, S. M.

Behold the lofty sky, Declares its Maker God, And all the starry works on high. Proclaim his pow'r abroad.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The music is in a simple, hymn-like style with a clear melody and accompaniment.

RETIREMENT, L. M.

Be earth with all her scenes withdrawn. In ----- My heav'n, & there my God I find.

Let noise & vanity be gone. In ----- In -----

In secret silence of the mind

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a simple, hymn-like style with a clear melody and accompaniment. There are first and second endings marked with '1' and '2' at the end of the piece.

IRISH,

C. M.

Blest morning whose young dawning rays Beheld the Son of God Arise triumphant from the grave And leave his dark abode

HUMILITY,

C. M.

My soul lies cleaving to the dust, Lord, give me life divine: From vain desires & ev'ry lust, Turn off these eyes of mine.

LONDON I.M

Methinks I hear the heav'ns resound, And all the earth exulting ring, To usher in the glorious day, And hail the

The first system of the musical score for 'London' consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The second staff is a piano accompaniment line, starting with a bass clef and a key signature of one flat. The third and fourth staves are further piano accompaniment lines, with the third staff starting with a treble clef and the fourth with a bass clef. The lyrics are written below the second staff.

spotless infant King. To usher in this glorious day, And hail the spotless infant King, And

The second system of the musical score continues the piece. It also consists of four staves. The top staff is the vocal line, and the other three are piano accompaniment lines. The lyrics are written below the second staff.

R O M E . L . M

Pia

Fort

Musical score for 'ROME' in G major, 3/2 time. It consists of four staves: two for the vocal line and two for the piano accompaniment. The tempo is marked 'Pia' and 'Fort'. The lyrics are: 'Sweet is the day of sacred rest, No mortal care shall seize my breast, O! may my heart in time be found. Like David's harp of solemn sound.'

EVENING - SHADE. S . M

Musical score for 'EVENING - SHADE' in B-flat major, 3/4 time. It consists of four staves: two for the vocal line and two for the piano accompaniment. The tempo is marked 'S . M'. The lyrics are: 'The evening shade of life, My --- And like an evening gone. And --- Is swiftly coming on, My --- My --- And --- My three score years are almost out!' There are first and second endings indicated by '1 2' above the final notes of the vocal line.

MARCELLUS,

S. M

Pia.

Fort.

Then let our songs abound, & ev'ry tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high.

The musical score for 'MARCELLUS' consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. It features a melody with various note values and rests. The second staff is a piano accompaniment, also in treble clef, with a 3/2 time signature. The third staff is a piano accompaniment in bass clef, with a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef, with a 3/2 time signature. The score includes dynamic markings 'Pia.' and 'Fort.', and repeat signs with first and second endings.

SORROW'S TEAR

L. M

Sweet Spirit if thy airy sleep, Nor sees my tears nor hears my sighs O! I will weep in luxury weep, Till the last heart's drop fill mine eyes

The musical score for 'SORROW'S TEAR' consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. It features a melody with various note values and rests. The second staff is a piano accompaniment, also in treble clef, with a 3/2 time signature. The third staff is a piano accompaniment in bass clef, with a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef, with a 3/2 time signature. The score includes dynamic markings and repeat signs.

MIDDLEFIELD, S. M.

Did Christ for sinners die: And shall our cheeks be dry? Let floods of pen-i-ten-tial grief, Burst forth from both mine eyes

STAFFORD, S. M.

See what a living stone The builders did refuse Yet In spi-rite of envious Jews
Yet God hath built his church thereon

SOUTHBOROUGH, L.M.

See —

See where he languish'd on the cross; Beneath my fens he groan'd & dy'd: See —

See — See —

See where he fits to plead my earse. See —

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'See —'. The second staff is a vocal line with lyrics 'See where he languish'd on the cross; Beneath my fens he groan'd & dy'd: See —'. The third staff is a vocal line with lyrics 'See — See —'. The fourth staff is a bass line with lyrics 'See where he fits to plead my earse. See —'. The music is in a common time signature and features various note values and rests.

By his Almighty Fa—ther's fide. 1 2

By — By — 1 2

By —

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'By his Almighty Fa—ther's fide.' and first/second endings. The second staff is a vocal line with lyrics 'By — By —' and first/second endings. The third staff is a vocal line with lyrics 'By —'. The fourth staff is a bass line. The music continues with various note values and rests.

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

Ye holy throng of angels bright, In worlds of light begin the song, Ye holy

NEWBURYPORT, L. M.

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melody with several triplet markings. The second staff is the first alto part, also in treble clef with a 2/4 time signature. The third staff is the second alto part, in treble clef with a 2/4 time signature. The bottom staff is the bass line, in bass clef with a 2/4 time signature. The lyrics are written below the second and third staves.

In evry land begin the song. In evry land the strains belong. In cheerfull sounds all voices raise. In

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing the melody from the first system. The second staff is the first alto part. The third staff is the second alto part. The bottom staff is the bass line. The lyrics are written below the second and third staves.

cheerful &c. And fill the world with loudest praise. 1 2

TOLLAND, P. M.

My days of praise shall ne'er be past.

I'll praise my Maker with my breath; Praise shall employ my nobler powers: My --

And when my voice is lost in death. My --

:S:

Or --

While life and tho't and being last, Or -- Or --

Or Immortality endures.

1 2

1 2

BATAVIA.

P. M.

Lord of the worlds above, How pleasant & how ^{far,} The dwellings of thy love, Thine earthly temples are! With warm desires to see my God.

To thine abode My heart aspires,

WILLINGTON, S. M.

Far be thine honors spread, Till — Till — Shall be exchang'd.

And long thy praise endure, Till — Till — Shall —

Till morning light and ev'ning shade, Till — Shall —

SOLITUDE, P.M.

gs

gs

gs

gs

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll! While dust and silence spread the gloom! While - - - -

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef and a common time signature. It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom three staves are for piano accompaniment, with the lowest staff using a bass clef. The music includes chords, arpeggios, and melodic fragments that support the vocal line. The first staff of the piano part begins with a 'gs' (graves) dynamic marking.

My friends beloved in happier days, The dear companions of my ways, Descend—

Descend around me to the tomb.

Detailed description: This system continues the musical piece with four staves. The vocal line (top staff) begins with the lyrics 'My friends beloved in happier days, The dear companions of my ways, Descend—'. The piano accompaniment (bottom three staves) provides harmonic support. The music concludes with a double bar line. The lyrics 'Descend around me to the tomb.' are positioned below the piano part in the second system.

Before the rosy dawn of day. To thee, my God, I'll sing. Awake my lost and tuneful lyre. Awake each charming

The first system of the musical score consists of four staves. The top staff is the treble clef with a 2/4 time signature. The second staff is the alto clef with a 2/4 time signature. The third staff is the treble clef with a 2/4 time signature. The bottom staff is the bass clef with a 2/4 time signature. The lyrics are written below the second and third staves.

string. Awake, and let thy flowing strains, Glide thro' the midnight air, While high amidst the silent orbs, The silver moon rolls clear.

The second system of the musical score consists of four staves. The top staff is the treble clef. The second staff is the alto clef. The third staff is the treble clef. The bottom staff is the bass clef. The lyrics are written below the second and third staves.

MILFORD, C.M.

First system of musical notation, consisting of four staves. The music is in treble clef with a key signature of one sharp (F#). The lyrics are: "If ——— If ——— On that auspicious morn, If angels sing the Sav-ior's birth, If ——— Sav-ior's Sav-ior's birth, If ——— we ———".

Second system of musical notation, consisting of four staves. The music continues from the first system. The lyrics are: "We ——— Now ——— Now ——— Now ——— We ——— Now he again is born Now ——— Now ——— We ——— We ——— Now ——— well may imitate their birth. We ——— Now ——— Now ———".

Continued.

nts away his breath. And - Think - And -

And - And - And - And -

And - Think - And - And -

1 2

1 2

BUCKLAND,

S. M.

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

EXHORTATION,

L.M.

Now in the heat of youthful blood Remember your Creator God. Be—

Behold the months come

Behold—

Detailed description: This system contains four staves of music. The first staff begins with a treble clef and a 'ps' dynamic marking. The second staff begins with a bass clef and a 'ps' dynamic marking. The lyrics are written below the second staff. The third staff continues the melody with a treble clef and a 'ps' dynamic marking. The fourth staff continues the accompaniment with a bass clef. The music is in common time and features various note values, including eighth and sixteenth notes, and rests.

Behold—

hastning on. When you shall say my joys are gone. When &c.

Behold—

Behold—

1 2

1 2

Detailed description: This system contains four staves of music. The first staff begins with a treble clef and a 'ps' dynamic marking. The second staff begins with a bass clef and a 'ps' dynamic marking. The lyrics are written below the second staff. The third staff continues the melody with a treble clef and a 'ps' dynamic marking. The fourth staff continues the accompaniment with a bass clef. The music is in common time and features various note values, including eighth and sixteenth notes, and rests. There are two first and second endings marked at the end of the system.

DOOMSDAY,

S. M.

33

Musical score for 'DOOMSDAY' in G major, 3/4 time. It consists of four staves: two for the vocal line and two for the accompaniment. The vocal line includes the lyrics: "Behold with awful pomp, The Judge prepares to come! Th' Archangel --- And ---" and "Th' Arch And wakes the gen ral doom." The accompaniment includes the lyrics: "Th' Arch" and "And wakes the gen ral doom." The score includes first and second endings for both the vocal and accompaniment parts.

SOUTHWELL,

S. M.

Musical score for 'SOUTHWELL' in G major, 3/4 time. It consists of four staves: two for the vocal line and two for the accompaniment. The vocal line includes the lyrics: "Lord what a fee--ble piece,". The accompaniment provides a simple harmonic accompaniment for the vocal line.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, marked with a forte 'f' dynamic and a 3/4 time signature. The second staff is the alto line, also marked with a forte 'f' dynamic and a 3/4 time signature. The third staff is the tenor line, marked with a forte 'f' dynamic and a 3/4 time signature. The bottom staff is the bass line, marked with a forte 'f' dynamic and a 3/4 time signature. The lyrics are written below the vocal and alto staves.

cheerful zeal We'll haste to Zions hill. And there our vows and honours pay. And—

The second system of the musical score consists of four staves. The top staff is the vocal line, the second staff is the alto line, the third staff is the tenor line, and the bottom staff is the bass line. The lyrics are written below the vocal and alto staves.

CORONATION, C. M.

35

Bring forth the royal diadem.

All hail the pow'r of Jesus' name. Let angels prostrate fall. And crown him Lord of all. Bring &c.

The musical score for 'CORONATION' consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. It features a melodic line with various note values and rests. The second staff is the piano accompaniment, starting with a bass clef and a common time signature. It provides harmonic support with chords and moving lines. The lyrics are written below the staves, with some words aligned with specific notes. The piece concludes with first and second endings, indicated by '1' and '2' above the final notes.

GOSHEN, I. M.

O wash my soul from ev'ry sin, And make my guilty conscience clean: Here on my heart the burden lies, And past offences pain my eyes.

The musical score for 'GOSHEN' consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. It features a melodic line with various note values and rests. The second staff is the piano accompaniment, starting with a bass clef and a common time signature. It provides harmonic support with chords and moving lines. The lyrics are written below the staves, with some words aligned with specific notes. The piece concludes with a final cadence.

NEW-GREENFIELD, C. M.

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

Prin-

Princes
Princes
Princes

In spite of all your tow'rs. The tall, the wise, the rev' rend Must lie as low as ours

ces this clay must be your be - - - - - d.

ELLINGTON. L.M.

This life's a dream an' eup-ty flow, But the bright world to which I go, Hath joys sub-stantial and sincere; When

shall wake & find me there, Hath When

ANTHEM for DEDICATION.

g^s $\frac{2}{4}$ *
 g^s $\frac{2}{4}$ *
 g^s $\frac{2}{4}$ *
 $\text{B}:$ $\frac{2}{4}$ *

Hail! glorious day, Hail! glorious day. Hail the assembled throng, To dedicate this sacred dome. From ev'ry heart let grateful incense rise

$\frac{3}{2}$
 $\frac{3}{2}$
 $\frac{3}{2}$
 $\frac{3}{2}$

Before Jeho-vah's throne. Angels descend, touch each vibrating heart, & on the golden wire of melody, Conduct our praises to the palace of our

Continued

O God of love

God

Grantus a convoy of

Shine with ce-les-tial rays of truth divine on pilgrim souls

Hail, hail

Confoling love, To guide us to the mansions of e-ter-nal bliss.

Hail, Jesus hail! Hail Jesus, hail! Hail Jesus, hail!

Hail

Continued.

hail heav'n's first born! Look down with smiling love on this de-light-ful day, on this de-light-ful day. Ac-cept the

grateful homage of our souls. For thee we built. For thee we built.
For - - - - - to thee we dedicate this temple. to

Continued.

41

thee we - - &c. Here may the humble soul repair And catch the melting sounds of gospel

truth Here shall the infidel hear his doom hear his doom || And tre- - - - m-ble as he hears While loud reechos th'Al

Continued

mighty's praise. th'Almight's praise. From ev'ry aged mouth shall virtue's anthem fl-----ow, Each infant tongue shall lisp a Hal le--lu---jah,

Rise ||: ||: ye. fo-----uls

Rise ||: ||:

Rise ||: ye souls har-mon-ious Strike the heav'n-strung lyre of praise, Join in melodius co---n-cert

Rise ||: ye

Continued

4 3

:S: & cha - nt & - - - - - & - - - - - eternal Hal - le - lu - jahs to your parents Go - - - d

The first system of music consists of two staves. The upper staff is a vocal line with lyrics: "& cha - nt & - - - - - & - - - - - eternal Hal - le - lu - jahs to your parents Go - - - d". The lower staff is a piano accompaniment. The music is in a 4/3 time signature and features a melodic line with various note values and rests, connected by slurs and ties.

Amen Hal - le - lu - jah Amen Hal - le - lu - jah Amen And chant eternal Halle - lu - jahs to the Lord.

Amen

The second system of music consists of two staves. The upper staff is a vocal line with lyrics: "Amen Hal - le - lu - jah Amen Hal - le - lu - jah Amen And chant eternal Halle - lu - jahs to the Lord." The lower staff is a piano accompaniment. The music continues with similar melodic and harmonic patterns as the first system, ending with a double bar line.

FADING NATURE. L.M.

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

The musical score for 'FADING NATURE' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

TORRINGTON. L.M.

Here at thy cross my dying God, I lay my soul beneath thy love. Beneath the dropings of thy blood Jesus nor shall it e'er remove.

The musical score for 'TORRINGTON' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

ANTHEM from Ps 16th

I will -

Preserve me, O God. For in thee have I put my trust. O God, for I will thank thee, O God. I will

Wherefore my heart. my heart was glad

giving me warning. My reins also chasten me in the night season. Wh--- was glad. & my

Wherefore Wh--- was glad

Continued.

glory rejoiced. was glad :|| and my — my flesh also shall rest in hope. be-cause thou

my —

and my —

thy ho — ly one. — :||

will not leave my soul in Hell. neither wilt thou suffer thy ho — ly one. ho — ly

thy ho — ly one. — :||

thy ho — ly one. — :||

Continued.

1 2

in thy presence is fullness. —

1 2

one. to see cor-ruption. 2 Thou shalt shew me the path of life. in thy presence is fullness, is full-ness, of joy: and

1 2

in thy presence &c. —

there —

there —

at thy righthand there — is pleasure for — ev — er, for — ev — er, more.

there is pleasure for — ev — er, for — ev — er, for — ev — er, there —

there —

there —

1 2

DENMARK,

L. M.

Before Je - ho - vah's aw - ful throne, Ye nations bow with sa - cred joy; Know that the Lord is God a - lone.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in G major (one sharp) and 4/4 time, with a tempo marking of 'Allegro' (Allegro). The lyrics are: "Before Je - ho - vah's aw - ful throne, Ye nations bow with sa - cred joy; Know that the Lord is God a - lone." The middle and bottom staves are piano accompaniment, with the bottom staff in bass clef. The music features a steady rhythmic pattern with some triplet figures.

He can create and He destroy. He — His sovereign power without our aid Made us of

The second system of the musical score consists of three staves. The top staff is the vocal line, with a tempo marking of "Slow & soft." (Adagio). The lyrics are: "He can create and He destroy. He — His sovereign power without our aid Made us of". The middle and bottom staves are piano accompaniment. The music is more melodic and features a change in time signature to 3/4 in the latter part of the system.

Continued.

Soft Loud Soft Loud

thou-sand. thou-sand tongues, Shall fill thy courts with sound-ing praise. Shall

1 2

fill, Shall

1 2

Wide, Wide as the world is thy com-mand,

Continued.

51

Vast as e-ter-ni-ty e-ter-ni-ty thy love Firm as a rock thy truth must stand When rolling years shall cease to

Soft Loud
move, shall — When — When —

L I S B O N, L. M.

My soul, thy great Cre-a-tor praise: When, cloth'd in his ce-lest-ial rays. He in full ma-jes-

-ty ap-pears. And, like a robe. And, like And, his glo-ry wears.

He in — And — And — And —

ANTHEM II. from 150 Ps.

g C - Praise him in his no-ble acts

g C - O praise God in his holiness. † Praise him in the firmament of his powr

C - Praise -

Praise him according to his excellent greatness. Praise him in the sound. †

Praise -

Praise him in the sou-nd of the trumpet; Praise him upon the lute and harp.

Praise him in the cym-bals and dances;

Praise — Let all things that have breath, All

Let —

Continued.

55

things that have breath, praise the Lord. Praise. Praise. Praise, Praise the Lord.

LEBANON, C.M.

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

PUBLIC-WORSHIP,

L. M.

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

Detailed description: This musical score is for a hymn in 3/2 time. It features four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#). The music includes various ornaments such as slurs, ties, and triplets.

NEWMARK,

C. M.

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

Detailed description: This musical score is for a hymn in 3/2 time. It features four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#). The music includes various ornaments such as slurs, ties, and triplets.

IMMORTALITY,

P. M.

57

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

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

8 Vivace

PENNSYLVANIA, P. M.

The God of glory sends his summons forth, Calls the south nations & awakes the north. From

From east to west the sov'reign orders

From — Thro — The trumpet sounds hell

From — Thro — The

From — Thro' distant worlds & regions of the dead;

spread From —

Continued.

trembles — heav'n rejoices. — The trumpet — The —
The — The —
The — The —
The — The —

This system contains four staves of music. The top staff has lyrics: "trembles — heav'n rejoices. — The trumpet — The —". The second staff has "The — The —". The third staff has "The — The —". The fourth staff has "The — The —". The music includes various note values, rests, and slurs.

Lift up your head ye faints with cheerful voices. 1 2
1 2

This system contains four staves of music. The top staff has lyrics: "Lift up your head ye faints with cheerful voices. 1 2". The second staff has "1 2". The third staff has "1 2". The fourth staff has "1 2". The music includes various note values, rests, and slurs.

Lord, thou wilt hear me when I pray; I am for ev — er thine; I fear before the all the day, Nor would I

dare to sin. I fear — Nor — Nor —





H. P. L. Fund
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