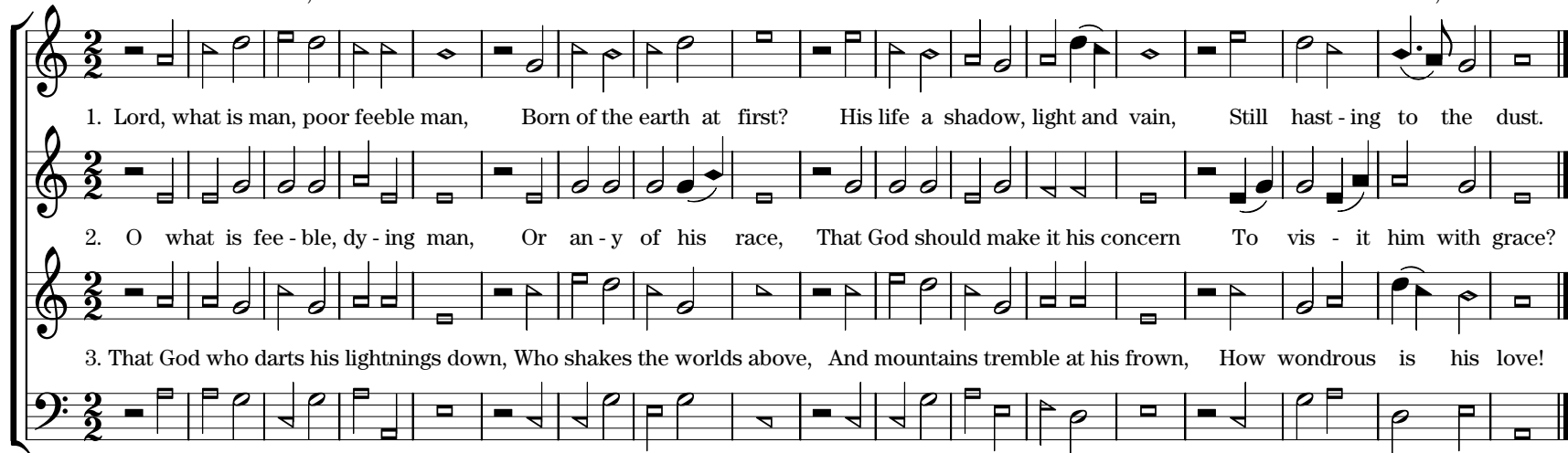


A Minor. Isaac Watts, 1719.

Smith Collection, 1698.



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

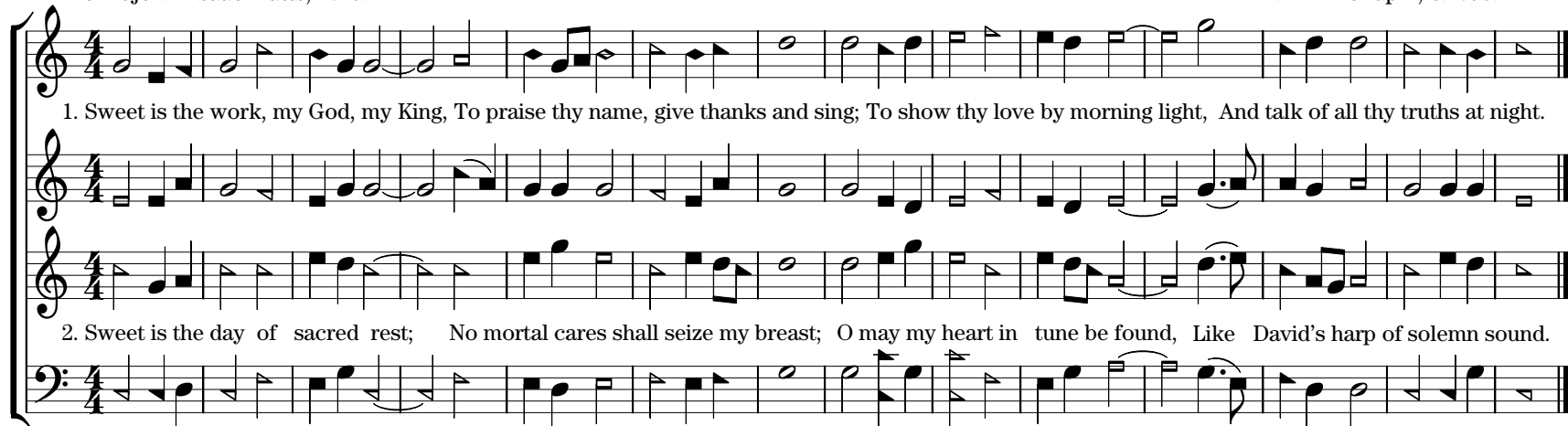
2. O what is fee-ble, dy-ing man, Or an-y of his race, That God should make it his concern To vis-it him with grace?

3. That God who darts his lightnings down, Who shakes the worlds above, And mountains tremble at his frown, How wondrous is his love!

ROCKBRIDGE. L. M.

C Major. Isaac Watts, 1719.

Arr. Amzi Chapin, c.1798.



1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truths at night.

2. Sweet is the day of sacred rest; No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.

C Minor. H. Moore, by 1806 (v.1,2); C. Wesley, 1747 (v.A,B).

Arr. in *The United States' Sacred Harmony*, 1799.

1. My God! thy boundless love we praise: How bright on high its glo - ries blaze, How sweet - ly bloom be - low!
 2. 'Tis love that gilds the ver - nal ray, A - dorns the flow - 'ry robe of May, Per - fumes the breathing gale;

A. *Thou great mys - te - rious God un - known, Whose love hath gen - tly led me on, E'en from my in - fant days,*
 B. *Fa - ther in me re - veal thy Son, And to my in - most soul make known, How mer - ci - ful thou art;*

It streams from thy e - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.
 'Tis love that loads the plen - teous plain, With blush - ing fruits and gold - en grain, And smiles o'er ev - 'ry vale.

Mine in - most soul ex - pose to view, And tell me if I ev - er knew, Thy jus - ti - fy - ing grace.
 The se - cret of thy love re - veal, And by thy hall'w'ing Spir - it dwell, For - ev - er in my heart.

A Major. Mead's *General Selection*, 1807.

Arr. Stephen Bovell, 1820.

1. There is a ho - ly cit - y, A hap - py world a - bove, Be - yond the star - ry re-gions, Built by the God of love;
 2. The mean-est child of glo - ry Out - shines the ra-diant sun; But who can speak the splen-dor Of that e - ter-nal throne,

An ev - er-last-ing tem-ple, And saints ar-ray'd in white; They serve the great re - deem-er, And dwell with him in light.
 Where Je - sus sits ex - alt - ed, In god-like maj-es - ty; The eld - ers fall be - fore him; The an - gels bend the knee.

An ev - er-last-ing tem-ple, And saints ar-ray'd in white; They serve the great re - deem-er, And dwell with him in light.
 Where Je - sus sits ex - alt - ed, In god-like maj-es - ty; The eld - ers fall be - fore him; The an - gels bend the knee.

G Major. John Gambold, 1748.

Arr. Amzi or Lucius Chapin, c.1810.

1. O tell me no more of this world's vain store, The time for such tri - fles with me now is o'er,

2. No mor-tal doth know what he can be - stow, What light, strength, and com-fort—go af - ter him, go;

3. But this I do find, we two are so joined, He'll not live in glo - ry and leave me be - hind;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the instrumental accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The lyrics are printed below the vocal line.

A country I've found where true joys a - bound, To dwell I'm de - ter-mined on that hap - py ground. ground.

Lo, on - ward I move to a cit - y a - bove, None guess-es how wondrous my jour-ney will prove. prove.

So this is the race I'm run-ning through grace, Hence-forth, till ad - mit - ted to see my Lord's face. face.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the instrumental accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The lyrics are printed below the vocal line. The system concludes with first and second endings, indicated by '1.' and '2.' above the notes.

B \flat Major. Henry Alline, 1793Ananias Davisson, 1826 (alto from *Christian Harmony*, 1866).

1. Breth - ren, with pleas - ure let us part, Since we are of one mind and heart; Part - ing with joy
No length of days, nor dis-tant place, Can ev - er break these bands of grace.

2. In vain may earth and hell com - bine To quench that love which is di - vine; Now join'd in love
It will not cease with dy - ing breath, Nor cool when we are cold in death.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in B-flat major and 4/4 time. It features two first endings and two second endings, marked with '1.' and '2.' above the notes. The lyrics are placed below the vocal line.

we'll join and sing The wonders of our Lord and King; Our distant bod - ies may re - move, But noth - ing shall di - vide our love.

in Je - sus' name, Let's part and fly to spread his fame; That oth - er souls may leave their woe, And share with us in glo - ry too.

The second system of the musical score continues the composition with four staves. It concludes with double bar lines at the end of each staff. The lyrics are placed below the vocal line.

G Major. James Relly, 1758.

William Billings, 1786.

1. We cel - e - brate the praise to - day Of God-head man - i - fest in clay, And of a wom-an born!

2. Long did the saints with ar - dor sigh To see his day, and thus did cry, De - sire of na - tions come;

3. We join with an - gel hosts to cry: Glo - ry to God, to God in high; Peace on re - bel - lious earth;

The prom-ised Son to us is giv'n, The glo - ries of in - dul - gent heav'n Our na - ture doth a - dorn.

More blest are we who see and prove The full - ness of the Fa - ther's love, Born from the vir - gin's womb.

To man good will a - bounds from heav'n; The proof of all is rich - ly giv'n In this mys - te - rious birth!

A Minor. Isaac Watts, 1719.

Bradshaw, 1820.

1. Death, like an overflowing stream, Sweeps us away; our life's a dream, An emp - ty tale, a morning flow'r, Cut down and wither'd in an hour.

2. Teach us, O Lord, how frail is man; And kindly lengthen out the span, Till a wise care of pi - e - ty Fit us to die and dwell with thee.

NUREMBURG. 7s.

B \flat Major. John Newton, 1779.

Arr. William Hauser, 1848 & D. L. Hunter.

1. Once I thought my moun-tain strong, Firm-ly fix'd no more to move; Those were happy golden days, Sweetly spent in pray'r and praise.
Then my Sav - ior was my song, Then my soul was fill'd with love;

2. Lit - tle then my - self I knew, Lit - tle tho't of Sa - tan's pow'r; Sin has put my joys to flight, Sin has turn'd my days to night.
Now I feel my sins a - new, Now I feel the storm-y hour;

3. Sav-ior, shine and clear my soul, Bid my dy - ing hopes re - vive; Speak the word, and set me free, Let me live a - lone to thee.
Make my wound-ed spir - it whole, Far a - way the temp-ter drive;

B Minor. Ingalls' *Christian Harmony*, 1805.

Arr. Jeremiah Ingalls, 1805.

1. How can I sleep, when an - gels sing, And all the saints on high,
 Cry glo - ry to th'e - ter - nal King, The Lamb that once did die. When guard-ian an-gels fill the room,

2. No lon-ger then will I lie here, But rise and praise and pray;
 And join to sing while I en-joy A glimpse of heav'n - ly day. I'll view the glo-ries of the Lord,

3. Now I'll a-rise and sing and pray, And spend such hours of joy,
 In prais-ing him whose name doth all My heart and tongue em-ploy. Yet if my na-ture doth re-quire,

And hov-'ring 'round my bed, Do clap their wings, in love to him, Who is my glo-rious head.

And serve him all my days, For what he in his es-sence is, My soul shall sing his praise.

From sleep a lit - tle rest; Dear Je - sus let it be no more, Than thou shalt think it best.

G Major. Mintz's *Spiritual Song Book*, 1805.

Arr. William Hauser, 1848.

1. Come, saints and sin - ners, hear me tell The won - ders of Em - man - u - el, Who saved me from a

2. Oh! come, back - slid - ers, come a - way, And learn to do as well as say, And learn to watch as

3. We soon shall leave all things be - low, And quit these climes of pain and wo; And then we'll all to

burn - ing hell, And brought my soul with Christ to dwell, And gave me heav'n - ly un - ion.

well as pray, And bear your cross from day to day, And then you'll feel this un - ion.

glo - ry go, Where we shall see, and hear, and know, And feel a per - fect un - ion.

C Major. Broadside ballad, 1800s.

Arr. Edward R. White, 1855.



I once was a sea-man stout and bold, Oft - times I've ploughed the o - cean; A - board a man- of- war and mer-chant-man,
I've ploughed it all o'er and o'er a - gain, For hon - or and pro - mo - tion.



I once was a sea-man stout and bold, Oft - times I've ploughed the o - cean; A - board a man- of- war and mer-chant-man,
I've ploughed it all o'er and o'er a - gain, For hon - or and pro - mo - tion.



Many be the battles that I've been in; It was all for the hon-or of George Washing - ton, And I'll still be the jol-ly jol-ly sol - dier.



Many be the battles that I've been in; It was all for the hon-or of George Washing - ton, And I'll still be the jol-ly jol-ly sol - dier.



E♭ Major. Broadside ballad, 1800s.

Arr. Edward R. White, 1855.

1. Buon-a - parte is a - far, From his war and his fight-ing; He may list to the
He has gone to a place He can nev - er de - - light in;

2. O the rude rush-ing waves Round the shores are a - wash-ing. He may look to the
And the great bil-lows' heaves On the wild rocks are dash-ing;

3. Come all you who have wealth Pray be - ware of am - bi - tion And be stead - fast in
For a small twist of fate, It may change your con - - di - tion.

winds On the great Mount Di - a - na, While a - lone he re - mains On the Isle of Saint He - le - na.

moon On the great Mount Di - a - na, With his eyes on the waves That roll a - round Saint He - le - na.

time, For what's to come you know not, And your race it could end On the Isle of Saint He - le - na.

A Minor. James Relly, 1758.

William Billings, 1778.

1. My be - lov - ed! haste a - way, Sick of love, for thee I lan-guish; Fails my soul at thy de - lay,

2. Great the force and pow'r of love, Whence spring all my strong de - si - res; I thy pres-ence, Lord, to prove,

3. O'er the spic - y moun-tains fly, Hart and roe, yea, wind out-strip-ping, While thou tar - ry'st, love, I die,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 6/4 time and A minor. The lyrics are written below the vocal staff.

Feels a dy - ing lov - er's an-guish: Quick-ly, quick-ly, Je - sus come, O make my breast thy na-tive home.

Burn, con-sumed, with in - ward fi - res: Quick-ly, quick-ly, Je - sus come, O make my breast thy na-tive home.

Sigh - ing, long - ing, lov - ing, weep-ing; Quick-ly, quick-ly, Je - sus come, O make my breast thy na-tive home.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 6/4 time and A minor. The lyrics are written below the vocal staff. The system ends with a double bar line and repeat signs.

F Major. Wilson Thompson, 1823.

Arr. Ananias Davissøn, c.1822.

1. Hear the roy - al proc - la - ma - tion, The glad tid - ings of sal - va - tion, Pub - lish - ing to ev - 'ry crea - ture,

2. Hear, ye sons of wrath and ru - in, Who have wrought your own un - do - ing, Here is life and free sal - va - tion,

3. There is wine, and milk, and hon - ey, Come and pur - chase with - out mon - ey Mer - cy, like a flow - ing foun - tain,

To the ru - ined sons of na - ture; Je - sus reigns, he reigns vic - to - rious, O - ver heav'n and earth most glo - rious, Je - sus reigns.

Of - fer'd to the whole cre - a - tion; Je - sus reigns, he reigns vic - to - rious, O - ver heav'n and earth most glo - rious, Je - sus reigns.

Streaming from the ho - ly mountain; Je - sus reigns, he reigns vic - to - rious, O - ver heav'n and earth most glo - rious, Je - sus reigns.

G Minor. John Newton, 1779.

Begone Unbelief.

Arr. William Hauser, 1848 & R. W. Hall.

1. Tho' dark be my way, since he is my guide, 'Tis mine to o - bey, 'tis his to pro - vide;
 2. Since all that I meet shall work for my good, The bit - ter is sweet, the med' - cine is food;

1. Tho' dark be my way, since he is my guide, 'Tis mine to o - bey, 'tis his to pro - vide;
 2. Since all that I meet shall work for my good, The bit - ter is sweet, the med' - cine is food;

1. 2.
 Tho' cis-terns be bro-ken, and crea-tures all fail, The word he has spo-ken shall sure-ly pre - vail. - vail.
 Tho' pain-ful at pre-sent, 'twill cease be - fore long, And then, O how pleas-ant, the con-quer-or's song! song!

1. 2.
 Tho' cis-terns be bro-ken, and crea-tures all fail, The word he has spo-ken shall sure-ly pre - vail. - vail.
 Tho' pain-ful at pre-sent, 'twill cease be - fore long, And then, O how pleas-ant, the con-quer-or's song! song!

A Minor. Charles Wesley, 1749.

Wyeth's Repository, Part 2nd, 1813; arr. Ananias Davisson, c.1822 (alto, 2012).

1. Come on, my part - ners in dis-tress, My comrades thro' the wil-derness, Who still your bod-ies feel; A - while for - get your
 2. Be - yond the bounds of time and space Look for-ward to that heav'nly place, The saints' se - cure a - bode; On faith's strong ea - gle

1. Come on, my part - ners in dis-tress, My comrades thro' the wil-derness, Who still your bod-ies feel; A - while for - get your
 2. Be - yond the bounds of time and space Look for-ward to that heav'nly place, The saints' se - cure a - bode; On faith's strong ea - gle

griefs and fears, And look be-yond this vale of tears To that ce-les - tial hill, To that ce-les - tial hill. hill.
 pin-ions rise, And force your pas-sage to the skies, And scale the mout of God, And scale the mout of God. God.

griefs and fears, And look be-yond this vale of tears To that ce-les - tial hill, To that ce-les - tial hill. hill.
 pin-ions rise, And force your pas-sage to the skies, And scale the mout of God, And scale the mout of God. God.

A Minor. Isaac Watts, 1719.

Thomas Firth, 1784.

1. The Lord my shepherd is, I shall be well sup- ply'd, I shall be well sup - ply'd; Since he is mine, and I am his,
 2. While he af- fords his aid I can - not yield to fear, I can - not yield to fear; Tho' I should walk thru death's dark shade,

The Lord my shep - herd is,
 While he af - fords his aid

The Lord my shepherd is, I shall be well sup-ply'd, be well sup - ply'd; Since he is mine, and I am his,
 While he af-fords his aid I can-not yield to fear, not yield to fear; Tho' I should walk thru death's dark shade,

The Lord my shepherd is, I shall be well sup - ply'd;
 While he af - fords his aid I can-not yield to fear;

What can I want beside, What can I want be - side, What can, what can I want be - side.
 My shepherd's with me there, My shepherd's with me there, My shep-herd, shep-herd's with me there.

What can I want be - side, be - side,
 My shepherd's with me there, me there,

What can I want beside, What can I want beside, What can I want be - side, What can, what can I want be - side.
 My shepherd's with me there, My shepherd's with me there, My shepherd's with me there, My shep-herd, shep-herd's with me there.

What can I want be - side,
 My shepherd's with me there,

What can I want be - side,
 My shepherd's with me there,

C Major. John Denham, 1714; rev. Isaac Watts, 1719.

Timothy Swan, 1792.

He in full maj - es - ty ap - pears And, like a robe, his glory wears.

My soul, thy great Creator praise; When cloth'd in his ce - les - tial rays He in full maj - es - ty ap - pears And, like a robe, his glory wears.

The first system of the musical score for 'DOVER' in C Major, 4/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'He in full maj - es - ty ap - pears And, like a robe, his glory wears.' and 'My soul, thy great Creator praise; When cloth'd in his ce - les - tial rays He in full maj - es - ty ap - pears And, like a robe, his glory wears.'

The heav'ns are for his curtains spread, Clouds are his chariot when he flies On wing-ed storms a - cross the skies.
Th'unfathom'd deep he makes his bed;

The heav'ns are for his curtains spread, Clouds are his chariot when he flies On wing-ed storms a - cross the skies.
Th'unfathom'd deep he makes his bed;

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'The heav'ns are for his curtains spread, Clouds are his chariot when he flies On wing-ed storms a - cross the skies. Th'unfathom'd deep he makes his bed;'. The system concludes with repeat signs and a double bar line.

G Major. Isaac Watts, 1707.

William Billings, 1778.

Come, let us join our cheerful songs With angels round the throne. Ten thousand thousand are their tongues, But all their joys are one,
 Come, let us join our cheerful songs With angels round the throne. Ten thousand thousand are their tongues, But all their joys are one,
 Ten thousand thousand are their tongues, But all their joys are one,
 Ten thousand thousand are their tongues, But all their joys,

But all their joys are one; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one. 1. 2.
 But all their joys are one; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one. 1. 2.
 are one; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one, But all their joys are one. 1. 2.
 But all their joys are one, But all their joys are one; Ten thousand thousand are their tongues, But all their joys are one. 1. 2.

B \flat Major. Deodatus Dutton, Jr., 1831.

William Caldwell, 1834.

1. The Lord is great, ye host of heav'n a - dore him; And ye who tread this earth-ly hall,
 2. The Lord is great, his mer - cy how a - bound - ing; Ye an - gels, strike your gold - en chords,

1. The Lord is great, ye host of heav'n a - dore him; And ye who tread this earth-ly hall,
 2. The Lord is great, his mer - cy how a - bound - ing; Ye an - gels, strike your gold - en chords,

In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.
 O praise our God with voice and harp re - sound - ing, The King of kings and Lord of lords.

In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.
 O praise our God with voice and harp re - sound - ing, The King of kings and Lord of lords.

C Major. Isaac Watts, 1707.

Abraham Maxim, 1802.

When strangers stand and hear me tell What beauties in my Savior dwell, Where he is gone they fain would know, That

Where he is gone they fain would know,

When strangers stand and hear me tell What beauties in my Savior dwell, Where he is gone they fain would know, That they may seek and

Where he is gone they fain would know, That they may seek and love him too,

they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too. too.

That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too. too.

love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too. too.

That they may seek and love him too,

DOMINION. L. M.

E Major. Isaac Watts, 1719.

Daniel Read, 1798.

Je - sus shall reign wher - e'er the sun Does his suc - ces-sive jour-neys run; His kingdom stretch from

Je - sus shall reign wher - e'er the sun Does his suc - ces-sive jour-neys run; His kingdom stretch from shore to shore, Till

His kingdom stretch from shore to shore, Till moons shall wax and

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

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

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

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

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

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

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

BALTIMORE. L. P. M.

G Major. Isaac Watts, 1719.

Jeremiah Ingalls, 1796.

Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name, To sing and bless Jehovah's name,

To sing and bless Jehovah's name, To

Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name, To sing and bless Jehovah's name,

To sing and bless Jehovah's name, To

name; His glory let the peoples know, His wonders to the na - tions show, And all his saving works pro - claim. -claim.

sing and bless Jehovah's name; His glory let the peoples know, His wonders to the nations show, And all his saving works proclaim. -claim.

name; His glory let the peoples know, His wonders to the na - tions show, And all his saving works pro - claim. -claim.

sing and bless Jehovah's name; His glory let the peoples know, His wonders to the nations show, And all his saving works proclaim. -claim.

C Major. Isaac Watts, 1719.

Deolph, 1778.

Hast thou not giv'n thy word, To save my soul from death? And I can trust my Lord

And I can trust, and I can trust my Lord

Hast thou not giv'n thy word, To save my soul from death? And I can trust my Lord, And I can trust my Lord

And I can trust, And I can trust, And I can trust my Lord

To keep my mortal breath; I'll go and come nor fear to die, I'll go and come nor fear to die, Till from on high he calls me home. 1. 2.

To keep my mortal breath; I'll go and come nor fear to die, I'll go and come nor fear to die, Till from on high he calls me home. 1. 2.

To keep my mortal breath; I'll go and come nor fear to die, Till from on high he calls me home. 1. 2.

To keep my mortal breath; I'll go and come nor fear to die, Till from on high he calls me home. 1. 2.

F Major. John Leland, 1797.

Arr. D. H. Mansfield, 1849.

D.C.



1. Now the Sav - ior stands a-pleading At the sin - ner's bolt - ed heart;
 Now, in heav'n he's in - ter-cred-ing, Un - der - tak - ing sin - ners' part. Sinners, can you hate the Savior? Will you thrust him from your arms?

D.C. Once he died for your be-hav-ior, Now he calls you to his charms.

D.C.



2. Now he's wait - ing to be gra-cious, Now he stands and looks on thee;
 See what kind-ness, love, and pit-y, Shine a - round on you and me. Sinners, can you hate the Savior? Will you thrust him from your arms?

D.C. Once he died for your be-hav-ior, Now he calls you to his charms.

BOWEN. L. M. D.

C Major. Ely's Baltimore Collection, 1792.

John Bayer, 1994.



1. I long to see the sea-sons come, When sin - ners shall come flock-ing home, To taste the sweets of
 2. Come then, dear sin - ners, coun-sel take, And all your sin - ful ways for - sake; The world give o'er, leave



1. I long to see the sea-sons come, When sin - ners shall come flock-ing home, To taste the sweets of
 2. Come then, dear sin - ners, coun-sel take, And all your sin - ful ways for - sake; The world give o'er, leave



BOWEN, Concluded.

Je - sus' love, And seek the joys that are a - bove. Hark! how the glo - rious gos - pel sounds, In - vit - ing sin - ners
friends be - hind, In Christ you shall re - demp - tion find. Take your com - pan - ion by the hand, And all your chil - dren

Je - sus' love, And seek the joys that are a - bove. Hark! how the glo - rious gos - pel sounds, In - vit - ing sin - ners
friends be - hind, In Christ you shall re - demp - tion find. Take your com - pan - ion by the hand, And all your chil - dren

all a - round; Be - hold! your lov - ing Sav - ior stands, And spreads for you his bleed - ing hands. hands.
in a band, And give them up at Je - sus' call, To par - don, bless, and save them all. all.

all a - round; Be - hold! your lov - ing Sav - ior stands, And spreads for you his bleed - ing hands. hands.
in a band, And give them up at Je - sus' call, To par - don, bless, and save them all. all.

CONDESCENDING. C. M.

C Major. Isaac Watts, 1707 (v.1-3); *The Western Minstrel*, 1831 (v.A,B).

Arr. Ananias Davison, 1817.

1. How condescending, and how kind Was God's e - ter - nal Son! Our mis'ry reach'd his heav'n - ly mind, And pit - y brought him down.

2. When Justice, by our sins provok'd, Drew forth its dreadful sword, He gave his soul up to the stroke With - out a mur - m'ring word.

3. Here let our hearts begin to melt While we his death re-cord, And with our joy for par-don'd guilt, Mourn that we pierc'd the Lord.

A. *Accept from me this cedar tree, And keep it ever - more,**An em - blem true of love in you,**The one that I a - dore.*B. *Its foliage green is always seen, Nor withers in the frost;**So constant love too strong will prove,**To be for - got or lost.*

POOLE. L. M.

G Minor. N. Tate & N. Brady, 1696.

William Knapp, 1750.

They that in ships with cour - age bold, O'er swell - ing waves their trades pur - sue,

They that in ships with cour - age bold, O'er swell - ing waves their trades pur - sue,

POOLE, Concluded.

Do God's a - maz - ing works be - hold, And in the deep, And in the deep, And in the deep his won - ders

Do God's a - maz - ing works be - hold, And in the deep, And in the deep, And in the

Do God's a - maz - ing works be - hold, And in the deep, And in the deep, And in the deep, the

Do God's a - maz - ing works be - hold, And in the deep, And in the deep, And in the

view, his won - ders, won - ders view, his won - ders, won - ders view.

deep his won - ders, won - ders, won - ders view, his won - ders, won - ders, won - ders, won - ders view.

deep, his won - ders, won - ders view, his won - ders, won - ders view.

deep his won - ders, won - ders, won - ders, won - ders, won - ders view.

BROAD STREET MINISTRY. L. M.

Ananias Davison's eBook

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F# Minor. Isaac Watts, 1709.

Edward Stokes, 2011.

Be - hold, the blind their sight re - ceive, Be - hold, the dead a-wake and live,

The

Be - hold, the blind their sight re - ceive, Be - hold, the dead a-wake and live, The dumb speak won-ders

The dumb speak won-ders, won -

The dumb speak won-ders and the lame Leap like the hart and Leap like the hart and bless his name. name.

dumb speak won-ders and the lame Leap like the hart and bless his name, Leap like the hart and bless his name. name.

and the lame Leap like the hart and bless his name, Leap like the hart and bless his name. name.

ders and the lame Leap like the hart and bless his name, Leap like the hart and bless his name. name.

E Minor. Isaac Watts, 1719.

Stephen Jenks, 1799.

When God our lead - er shines in arms What mortal heart can bear The thun-der of his loud a-larms, The

The thun - der of his loud a - larms The light - ning

When God our lead - er shines in arms What mortal heart can bear The thun-der of his loud a - larms The light - - ning of his spear?

The thunder of his loud alarms
The light - - ning of his spear?

light - - ning of his spear? He rides upon the wing-ed wind And swift as flames obey.

And angels in ar - ray In millions wait to know their mind

of his spear? He rides upon the wing-ed wind And swift as flames obey.

And angels in ar - ray In millions wait to know their mind

E Minor. Isaac Watts, 1719.

Smith, 1793.

1. Had not thy word been my de - light When earth - ly joys were fled,

2. Be - fore I knew thy chast'n-ing rod My feet were apt to stray; My soul, op - press'd
But now I learn

My soul, op-press'd with sor-row's weight
But now I learn to keep thy word,

My soul, op - press'd with sor - row's weight Had sunk a - mongst the dead, Had sunk a -
But now I learn to keep thy word, Nor wan - der from thy way, Nor wan - der

My soul, op - press'd with sor - row's weight Had sunk a - mongst the dead, Had sunk a - mongst the dead;
But now I learn to keep thy word, Nor wan - der from thy way, Nor wan - der from thy way;

with sorrow's weight Had sunk a - mongst the dead, Had sunk a - mongst the dead; My
to keep thy word, Nor wan - der from thy way, Nor wan - der from thy way; But

Had sunk a - mongst the dead, Had sunk a - mongst the dead; My soul, oppress'd with
Nor wan - der from thy way, Nor wan - der from thy way; But now I learn to

PSALM 119, Concluded.

mongst the dead; from thy way; My soul, op - press'd with sor - row's weight Had sunk a - mongst the dead. But now I learn to keep thy word, Nor wan - der from thy way.

My soul, op - press'd with sor - row's weight Had sunk a - mongst the dead. But now I learn to keep thy word, Nor wan - der from thy way.

soul, op - press'd with sorrow's weight Had sunk a - mongst the dead, Had sunk a - mongst the dead. now I learn to keep thy word, Nor wan - der from thy way, Nor wan - der from thy way.

sor - row's weight Had sunk a - mongst the dead, Had sunk a - mongst the dead. keep thy word, Nor wan - der from thy way, Nor wan - der from thy way.

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CHRISTIAN'S DELIGHT. 8, 7. D.

G Major. B. F. Davis, 1848.

Arr. B. F. Davis, 1848.

1. Young peo-ple, all, now at the ball, As one that loves you dear-ly, On you I call to hum-bly fall, And sue for par-don ear-ly; For civil mirth practiced on earth, Will sink your souls to ruin; **D.C.**
D.C. You bring a dearth on souls of worth, While such a course pur-su-ing.

2. But if you act as mor-tals should, Christ's pro-mise you may mer-it, As he hath said (and he is good), The king-dom you'll in-her-it. Sad is the state of mortals' fate, That leave God's way untrodden; **D.C.**
D.C. And pain and wo you soon will know, When glee and mirth's for-got-ten.

A Major. Isaac Watts, 1706.

Arr. James C. Lowry, 1820.

1. I'm tired of vis - its, modes, and forms, And flatt'ries paid to fel - low worms. Their con - ver - sa - tion cloy's, Their vain a -

2. When he be - gins to tell his love, Thro' ev - 'ry vein my passions move, The cap - tives of his tongue; In midnight

3. Fly from my thoughts, all hu - man things And sporting swains, and fight - ing kings, And tales of wanton love; My soul dis -

mours and empty stuff, But I can ne'er en - joy e - nough Of thy best com - pa - ny, my Lord, Thou life of all my joys.

shades, on fros - ty ground, I could at - tend the pleasing sound; Nor should I feel De - cem - ber cold, Nor think the sea - sons long.

dains that lit - tle snare, The tan - gles of A - mir - a's hair; Thine arms, my God, are sweet - er bands, Nor can my heart re - move.

A Major. Isaac Watts, 1719.

William Hauser, 1848.

1. He saved me from the dread-ful deep, Nor let my soul be drown'd; He raised and fixed my
 2. 'Twas in a most ac - cept-ed hour My prayer a - rose on high; And for my sake my

1. He saved me from the dread-ful deep, Nor let my soul be drown'd; He raised and fixed my
 2. 'Twas in a most ac - cept-ed hour My prayer a - rose on high; And for my sake my

1. 2.
 sink - ing feet On well- es - tab-lish'd ground, On well- es - tab - lish'd ground. ground.
 God shall hear The dy - ing sin - ner's cry, The dy - ing sin - ner's cry. cry.

1. 2.
 sink - ing feet On well- es - tab-lish'd ground, On well- es - tab - lish'd ground. ground.
 God shall hear The dy - ing sin - ner's cry, The dy - ing sin - ner's cry. cry.

A Minor. Isaac Watts, 1719.

Aaron Williams, 1763.

1. Lord, what a fee-ble piece Is this our mor-tal frame! Our life, how poor a tri-ble 'tis, That scarce de-serves the name!

2. Our moments fly a-pace, Our fee-ble pow'rs de - cay; Swift as a flood our hast-y days Are sweeping us a - way.

IN EVIL LONG. C. M. D.

E Minor. John Newton, 1779.

Arr. D. H. Mansfield, 1848.

ALTO. **D.C.**

1. In e - vil long I took de - light, Un - awed by shame or fear;
Till a new object struck my sight, And stopp'd my wild career. I saw one hanging on a tree, In ag - o - nies and blood;
D.C. Who fixed his languid eyes on me, As near his cross I stood.

2. Sure, never to my latest breath Can I for - get that look:
It seemed to charge me with his death, Tho' not a word he spoke. A second look he gave, which said, "I freely all for - give;
D.C. This blood is for thy ransom paid; I'll die that thou may'st live." **D.C.**

E Minor. Isaac Watts, 1706.

Judgment.

Arr. Robert Boyd, 1813.

1. Hark, how thy saints u - nite their cries, And pray and wait the gen'-ral doom; Put thy bright robes
Come, thou the soul of all our joys, Thou, the de-sire of na - tions, come.

2. Our heart-strings groan with deep com - plaint, Our flesh lies pant - ing, Lord, for thee, Our spir - its shake
And ev' - ry limb, and ev' - ry joint, Stretch - es for im - mor - tal - i - ty.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three instrumental staves (treble and bass clefs). The music is in E minor and 4/4 time. It features two first endings and two second endings, indicated by '1.' and '2.' above the staves. The lyrics are placed below the vocal line.

of tri-umph on, And bless our eyes, and bless our ears, Thou ab-sent love, thou dear un-known, Thou fair-est of ten thou-sand fairs.

their ea - ger wings, And burn to meet thy fly - ing throne; We rise a - way from mor-tal things, T'at - tend thy shin - ing char - iot down.

The second system of the musical score continues the composition with four staves. It maintains the same instrumental arrangement as the first system. The lyrics are placed below the vocal line. The system concludes with a double bar line.

C Major. Reginald Heber, 1811 & *Brick Church Hymns*, 1823.R. Herron, 1826 (alto from *Harmonia Sacra*).

1. Hail the blest morn when the great me - di - a - tor, Down from the re - gions of glo - ry de - scends;

2. Cold on his cra - dle the dew - drops are shin - ing; Low lies his head with the beasts of the stall;

3. Vain - ly we of - fer each an - ple ob - la - tion, Vain - ly with gifts would his fa - vor se - cure;

The first system of the musical score is in 2/4 time. It features three vocal parts (Soprano, Alto, and Tenor) and a Bass line. The lyrics are arranged in three lines, each corresponding to a different vocal part. The music consists of quarter and eighth notes, with some rests. The key signature is one sharp (F#).

Shep - herds go wor - ship the babe in the man - ger, Lo! for his guard the bright an - gels at - tend.

An - gels a - dore him in slum - ber re - clin - ing, Mak - er and mon - arch and Sav - ior of all!

Rich - er by far is the heart's ad - o - ra - tion, Dear - er to God are the pray'rs of the poor.

The second system of the musical score continues the melody in 2/4 time. It features the same four vocal parts as the first system. The lyrics are arranged in three lines. The music continues with quarter and eighth notes, ending with a double bar line. The key signature remains one sharp (F#).

A Minor. Joseph Hart, 1762.

Joel Harmon, Jr., 1802.

1. Deep in a cold, a joy - less cell, A doleful gulf of gloomy care; Where dis - mal doubts and dark - ness dwell,
 2. How can a bur - den'd crip - ple rise? How can a fet-ter'd cap - tive flee? Ah! Lord, di-rect my wish - ful eyes,

A dang'rous brink of black de - spair, Chill'd by the i - cy damps of death, I feel no firm sup - port of faith.
 And let me look, at least, to thee. A - las! my sink-ing spir - its droop; I scarce per-ceive a glimpse of hope.

A dang'rous brink of black de - spair, Chill'd by the i - cy damps of death, I feel no firm sup - port of faith.
 And let me look, at least, to thee. A - las! my sink-ing spir - its droop; I scarce per-ceive a glimpse of hope.

C Major. Smith and Sleeper's *Divine Hymns*, 1794.Arr. Jeremiah Ingalls, 1805 (alto from *Hesperian Harp*).

1. Be - hold a love - ly vine, Here in this des - ert ground; The blossoms shoot and promise fruit And ten - der grapes are found. found.
2. Its circling branches rise, And shade the neigh'ring lands; With lovely charms she spreads her arms, With clusters in her hands. hands.

3. This cit - y can't be hid, It's built up - on a hill; The dazzling light it shines so bright It doth the val - leys fill. fill.
4. Ye trees, which lofty stand, And stars with sparkling light, Ye pilgrims hear, both far and near, 'Tis joy to see the sight. sight.

WALPOLE. C. M. D.

B Minor. Isaac Watts, 1707.

Abraham Wood, 1786.

Oh, if my soul was form'd for woe, How would I vent my sighs! Re-pent-ance should like riv - ers flow

Oh, if my soul was form'd for woe, How would I vent my sighs! Re-pent-ance should like riv - ers flow

WALPOLE, Concluded.

From both my stream - ing eyes. 'Twas for my sins my dear - est Lord Hung on the curs-ed tree,

From both my stream - ing eyes. Hung on the curs-ed tree,

'Twas for my sins my dear - est Lord

And groan'd a - way a dy - ing life For thee, for thee, my soul, for thee.

And groan'd a - way a dy - ing life For thee, my soul, for thee, For thee, my soul, for thee.

For thee, my soul, For thee, my soul, for thee.

A Major. Antoinette Bourignon, c. 1680; trans. Byrom, 1739.

Joseph Stone, 1793.

1. Fare-well, hon-or's emp-ty pride, Thy own nice, un - cer-tain gust, If the least mis - chance be - tide, Lays thee low-er
 2. Nev - er shall my wan-d'ring mind Fol-low af - ter fleet-ing toys, Since in God a - lone I find Sol - id and sub-

1. Fare-well, hon-or's emp - ty pride, Thy own nice, un - cer-tain gust, If the least mis - chance be - tide, Lays thee low-er
 2. Nev - er shall my wan - d'ring mind Fol-low af - ter fleet-ing toys, Since in God a - lone I find Sol - id and sub-

than the dust: World-ly hon-ors end in gall, Rise to - day, to - mor-row fall, Rise to - day, to - mor-row fall.
 stan - tial joys; Joys, that nev-er o-ver - past, Through e - ter-ni - ty shall last, Through e - ter-ni - ty shall last.

than the dust: World-ly hon-ors end in gall, Rise to - day, to - mor-row fall, Rise to - day, to - mor-row fall.
 stan - tial joys; Joys, that nev-er o-ver - past, Through e - ter-ni - ty shall last, Through e - ter-ni - ty shall last.

D Minor. Caleb Jarvis Taylor, 1804.

The Western Harmony, 1824.

1. Good morning, brother pilgrim! What, bound for Canaan's coast? To join the heav'nly host? Pray wherefore are you smiling, While March you to-wards Je - ru - s'lem

2. To Canaan's coast we'll hasten, To join the heav'nly throng; Hark, from the banks of Jordan, How sweet the pilgrims' song! Their Jesus they are viewing, By

tears run down your face? And reach that heav'nly place, We soon shall cease from toiling, And reach that heav'nly place.

We soon shall cease from toiling, And reach that heav'nly place. And reach that heav'nly place.

faith we see him, too, And on our way pursue, We smile and weep and praise him, And on our way pursue.

We smile and weep and praise him, And on our way pursue; And on our way pursue.

BERNE. C. M. D.

A Minor. Isaac Watts, 1719.

Uri K. Hill, 1801.

Hear me O Lord, nor hide thy face, But answer lest I die; Hast thou not built a throne of grace, To hear when sinners cry.

My days are wasted

Hear me O Lord, nor hide thy face, But answer lest I die; Hast thou not built a throne of grace, To hear when sinners cry.

My

My days are wasted

My days are wasted like the smoke, Dis - solving in the air, My strength is dry'd, my heart is broke, And sinking in de - spair. -spair.

1.

2.

like the smoke, Dissolving in the air, My strength is dry'd, my heart is broke, And sinking in de - spair. -spair.

1.

2.

days are wasted like the smoke, Dis-solv-ing in the air, My strength is dry'd, my heart is broke, And sinking in de - spair. -spair.

1.

2.

like the smoke, Dis - solv - ing in the air,

1.

2.

G Major. John Leland, 1801.

Johnson's Tennessee Harmony, 1818.

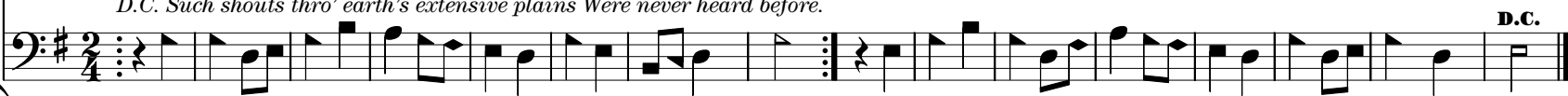
D.C.



1. That glorious day is drawing nigh, When Zion's light shall come;
 She shall a - rise and shine on high, Bright as the morn - ing sun. The north and south their suns resign, And earth's foun - da - tion bend;
D.C. Christ, like a comely bride adorn'd, All glorious shall de - scend.



2. The ho - ly bright mu - si - cian band, Who play on harps of gold,
 In ho - ly or - der, see they stand, Fair Sa - lem to be - hold. As - cending on such melt - ing strains, Je - ho - vah's name they bear,
D.C. Such shouts thro' earth's extensive plains Were never heard before.



3. Like ap - ples fair his beauties are, To feed and cheer the mind,
 No earth - ly fruit can so re - cruit, Nor flagons full of wine. Their troubles o'er, they grieve no more, But sing in strains of joy,
D.C. In raptures sweet, and bliss complete, They feast and never cloy.

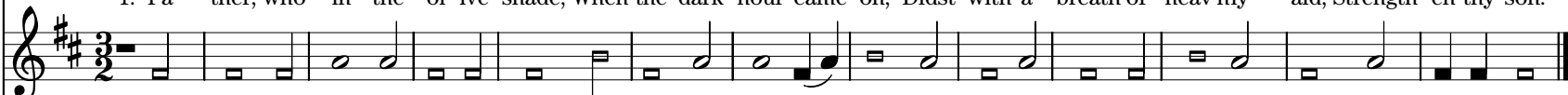
OLIVE SHADE. P. M.

B Minor. Felicia Browne Hemans, 1834.

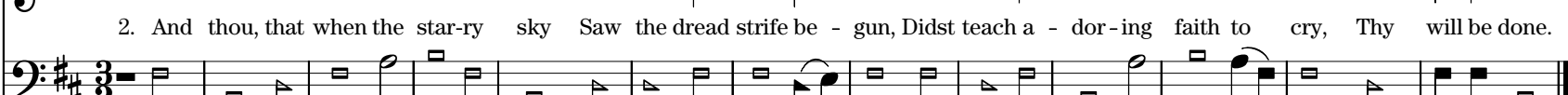
Daniel H. Smith, 1851.



1. Fa - ther, who in the ol - ive shade, When the dark hour came on, Didst with a breath of heav'nly aid, Strength - en thy son.



2. And thou, that when the star - ry sky Saw the dread strife be - gun, Didst teach a - dor - ing faith to cry, Thy will be done.



ETHERIDGE. L. M.

F Major. Ely's *Baltimore Collection*, 1801.

Edward Stokes, 2011.

Sweet an-gels beck-on me a-way To sing God's praise in end-less day. Fare-well vain world, I'm
 Fare-well vain world,
 Sweet an-gels beck-on me a-way To sing God's praise in end-less day. Fare-well vain world, I'm
 Fare-well vain world, I'm

go-ing home, Fare-well vain world, I'm go-ing home; My Sav-ior smiles and bids me come.
 I'm go-ing home, Fare-well vain world, I'm go-ing home; My Sav-ior smiles and bids me come.
 go-ing home, Fare-well vain world, I'm go-ing home; My Sav-ior smiles and bids me come.
 go-ing home, Fare-well vain world, I'm go-ing home; My Sav-ior smiles and bids me come.

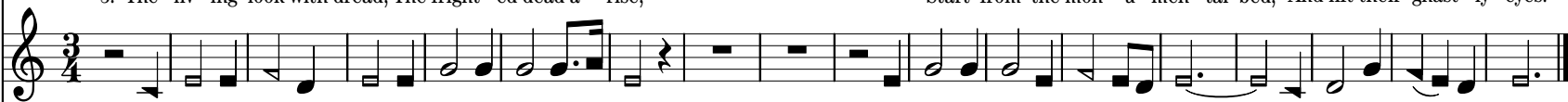
C Major. Joseph Hart, 1762.

Abraham Wood, 1789.



1. Be - hold! with aw - ful pomp, The Judge pre-pares to come;
2. Na - ture, in wild a - maze, Her dis - so - lu - tion mourns;
3. The liv - ing look with dread, The fright - ed dead a - rise,

- Th'archangel sounds the dreadful trump, And wakes the gen' - ral doom.
Blush - es of blood the moon de - face; The sun to dark - ness turns.
Start from the mon - u - men - tal bed, And lift their ghist - ly eyes.



1. Be - hold! with aw - ful pomp, The Judge pre-pares to come; Th'archangel sounds the dreadful trump, And wakes the gen'ral doom, And wakes the gen' - ral doom.
2. Na - ture, in wild a - maze, Her dis - so - lu - tion mourns; Blush - es of blood the moon de - face; The sun to dark-ness turns, The sun to dark - ness turns.
3. The liv - ing look with dread, The fright - ed dead a - rise, Start from the mon - u - men - tal bed, And lift their ghist - ly eyes, And lift their ghist - ly eyes.



MOUNT WATSON. 8, 7.

F# Minor. John Leland, 1807.

Arr. William Hauser, 1878.



1. Death shall not destroy my comfort, Christ shall guide me thro' the gloom; Down he'll send some heav'nly convoy, To es - cort my spir - it home.
2. See the hap - py spir - its wait - ing, On the banks beyond the stream! Sweet responses still re - peat - ing: Je - sus, Je - sus! is their theme.
3. Worlds of light and crowns of glo - ry, Far a - bove yon az - ure sky, Tho' by faith I now ex - plore you, I'll en - joy you soon on high.



Cho. O halle - lu - jah, how I love my Savior! O halle - lu - jah, that I do! Hal-le-lu-jah, how I love my Savior! Mourners, you may love him, too.

D Minor. Joseph Hart, 1759.

Abraham Wood, 1789.

Great High Priest, we see thee stoop-ing, With our names up - on thy breast, In the gar-den groan-ing, droop-ing,

Great High Priest, we see thee stoop-ing, With our names up - on thy breast, In the gar-den groan-ing, droop-ing,

Detailed description: This system contains the first two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The music is in D minor (one flat) and 2/4 time. The lyrics are: "Great High Priest, we see thee stoop-ing, With our names up - on thy breast, In the gar-den groan-ing, droop-ing,". The first system shows the vocal line with lyrics and the bass line. The second system shows the vocal line with lyrics and the bass line.

To the ground with sor-rows pressed. Weep-ing an-gels stand con - found-ed, To be - hold their Mak-er thus,

To the ground with sor-rows pressed. Weep-ing an-gels stand con - found-ed, To be - hold their Mak-er thus,

Detailed description: This system contains the second two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The music is in D minor (one flat) and 2/4 time. The lyrics are: "To the ground with sor-rows pressed. Weep-ing an-gels stand con - found-ed, To be - hold their Mak-er thus,". The first system shows the vocal line with lyrics and the bass line. The second system shows the vocal line with lyrics and the bass line.

GETHSEMANE, Concluded.

And shall we re - main un - wound-ed, When we know 'twas all for us, When we know 'twas all for us?

And shall we re - main un - wound-ed, When we know 'twas all for us, When we know 'twas all for us?

MARCIA. L. M.

G Major. William Cowper, 1779.

Leshana Haba'ah Biyerushalayim - Next Year in Jerusalem

John Bayer & Judy Hauff, 1994.

1. As birds their in - fant brood pro - tect, And spread their wings to shelter them; Thus saith the Lord to his e - lect, So will I guard Je - ru - sa - lem.

2. There, tho' be - sieg'd on ev' - ry side, Yet much be - lov'd and guarded well; From age to age they have de - fied The ut - most force of earth and hell.

3. Let earth re - pent, and hell de - spair, This cit - y hath a true de - fense; Her name is call'd THE LORD IS THERE, And who has pow'r to drive them thence?

A Minor. Robert Robinson, 1758.

Wyeth's Repository, Part 2nd, 1813 (arr. Davisson, 1817).

1. Here I raise my Eb - e - ne - zer; Hither by thy help I'm come; And I hope, by thy good pleasure, Safely to ar - rive at home.

2. O to grace how great a debt - or Daily I'm constrained to be! Let thy goodness, like a fet - ter, Bind my wand'ring heart to thee.

3. Prone to wander, Lord, I feel it, Prone to leave the God I love; Here's my heart, O take and seal it; Seal it for thy courts a - bove.

STONY ISLAND. P. M.

F Minor. James Montgomery, 1819.

Richard Popp, 1994.

Come to Calv'ry's ho - ly moun-tain, Sin-ners, ru-ined by the fall; Here a pure and heal - ing foun-tain Flows to

Come to Calv'ry's ho - ly mountain, Sin-ners, ru-ined by the fall; Here a pure and heal - ing fountain Flows to

STONY ISLAND, Concluded.

you, to me, to all, In a full per - pe - tual tide, Open'd when our Sav-ior

In a full per - pe - tual tide, Open'd

you, to me, to all, In a full per - pe - tual tide, O - pen'd when our Sav-ior died,

In a full per - pe - tual tide, O - pen'd when our Sav - ior died, Open'd

died, O - pen'd when our Sav-ior died, In a full per - pe - tual tide, O - pen'd when our Sav-ior died.

when our Sav-ior died, our Sav-ior died, In a full per - pe - tual tide, O - pen'd when our Sav-ior died.

O - pen'd when our Sav-ior died, In a full per - pe - tual tide, O - pen'd when our Sav-ior died.

when our Sav-ior died, our Sav-ior died, In a full per - pe - tual tide, O - pen'd when our Sav-ior died.

A Minor. Isaac Watts, 1719.

Jeremiah Ingalls, 1796.

The God of glo-ry sends his summons forth, Calls the south nations and a - wakes the north;

The God of glo-ry sends his summons forth, Calls the south nations and a - wakes the north;

From

From east to west his sov'reign or-ders

From east to west his sov' - reign or - ders spread, Thro' distant worlds, and regions of the dead.

east to west his sov'reign or-ders spread, From east to west his sov'reign or - ders spread, Thro' distant worlds, and regions of the dead.

sov'reign or-ders spread, From east to west his sov' - reign or - ders spread, Thro' distant worlds, and regions of the dead.

spread,

PENNSYLVANIA, Concluded.

The trumpet sounds; hell trem - bles, heav'n re - joic - es; The trumpet sounds; hell trembles, heav'n re -

The trumpet sounds; hell trem - bles, heav'n re - joic - es; The trumpet sounds, the

The trum - pet sounds; hell trem - - bles, heav'n re - joic - - es; The

The trum - pet sounds; hell trem - - bles, heav'n re - joic - es;

joices; The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheer - - ful voic - es. - es.

trumpet sounds; hell trem - bles, heav'n re - joices;

trumpet sounds; hell trem - bles, heav'n re - joices; Lift up your heads, ye saints, with cheer - - ful voic - es. - es.

1. 2. 1. 2. 1. 2. 1. 2.

C Major. Isaac Watts, 1719.

Merit Woodruff, 1801.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'n-ly guards around thee wait, Like

char - iots that attend thy state. Not Si - nai's moun-tain could appear More

char - iots that attend thy state. Not Si - nai's moun-tain could appear More glo-rious, when the Lord was

SINAI, Concluded.

glo - rious, when the Lord was there; While he pro - nounced his dread - ful
could ap - pear More glo - rious, when the Lord was there; While he pro - nounced his dread - ful law,
Lord was there, More glo - rious, when the Lord was there; While
there, More glo - rious, when the Lord was there; While he pro - nounced his

law, And struck the cho - sen tribes with awe, And struck the cho - sen tribes with awe. awe.
And struck the cho - sen tribes with awe, And struck the cho - sen tribes with awe. awe.
he pro - nounced his dread - ful law, And struck the cho - sen tribes with awe, And struck the cho - sen tribes with awe. awe.
dread - ful law, And struck the cho - sen tribes with awe, And struck the cho - sen tribes with awe. awe.

D Major. Isaac Watts, 1719.

Daniel Read, 1793.

How did my heart re-joyce to hear My friends de-vout-ly say In Zi-on let us all ap-pear, And keep the sol-emn day! And

How did my heart re-joyce to hear My friends de-vout-ly say In Zi-on let us all ap-pear, And keep the sol-emn day! And

How did my heart re-joyce to hear My friends de-vout-ly say In Zi-on let us all ap-pear, And keep the sol-emn day! And

The first system consists of four staves of music in D major and 4/4 time. The lyrics are: "How did my heart re-joyce to hear My friends de-vout-ly say In Zi-on let us all ap-pear, And keep the sol-emn day! And". The melody is in the soprano part, with accompaniment in the alto, tenor, and bass parts. A triplet of eighth notes is marked with a '3' above it in the tenor part.

keep the sol-emn day! I love her gates, I love the road; The church a -

I love her gates, I love the road; The church a - dorn'd with

keep the sol-emn day! I love her gates, I love the road; The church a - dorn'd with

I love her gates, I love the road; The church a - dorn'd with

The second system continues the melody and accompaniment. It features repeat signs (double dots) at the beginning of each staff. The lyrics are: "keep the sol-emn day! I love her gates, I love the road; The church a -". The melody is in the soprano part, with accompaniment in the alto, tenor, and bass parts. The lyrics continue across the staves: "I love her gates, I love the road; The church a - dorn'd with".

ZION, Concluded.

dorn'd with grace, Stands like a pal-ace built for God, To show his mild-er face, Stands like a pal-ace built for God, To show his
grace,
grace, Stands like a pal-ace built for God, To show his mild-er face, Stands like a pal-ace built for God, To show his
grace,

mild-er face, Up to her courts, with joys un-known, The ho-ly tribes re-pair; The son of Da-vid holds his throne, And sits in judg-ment there.
mild-er face, Up to her courts, with joys un-known, The ho-ly tribes re-pair; The son of Da-vid holds his throne, And sits in judg-ment there.

B \flat Major. Courtney's *Christian's Pocket Companion*, 1805.

Arr. William Caldwell, 1834 & Wm. Hauser, 1848.

1. To God we'll cry and hell de - fy, Though Sa - tan roar like thun - der;
The voice of pray'r makes sin - ners stare, While fill'd with joy and won - der. While mu - sic sweet makes

2. While grace di - vine in oth - ers shine, With each we are de - light - ed;
With them we crowd and sing so loud, Poor sin - ners are af - fright - ed. The sweet - est joys our

3. But let them scoff, we still will cry To God for their sal - va - tion:
O God of love, send from a - bove, And save them from dam - na - tion. Thy Spir - it send their

some re - treat, Our Je - sus still draws nigh - er; His pre - cious name lights up the flame That sets our souls on fi - re.

pow'r's em - ploy, To see the cause ad - vanc - ing, Though some go off, and bold - ly scoff, And say that we are danc - ing.

hearts to bend, Ar - rest them by thy thun - der! Let sweet - est songs em - ploy their tongues; Fill them with joy and won - der.

HERMON. L. M.

F Major. Isaac Watts, 1719.

Ezra Goff, 1786; arr. John G. McCurry, 1855 (alto by R. W. Hall).

Through ev'ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heav'n was made, Or
 Through ev'ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heav'n was made, Or
 Through ev'ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heav'n was made, Or
 High was thy throne ere heav'n was made, Or earth, thy humble

earth, thy humble footstool, laid, High was thy throne ere heav'n was made, Or earth, thy humble footstool, laid. laid.
 hum - ble foot - stool, laid, High was thy throne ere heav'n was made, Or earth, thy humble footstool, laid. laid.
 earth, thy humble foot - stool, laid, Or earth, thy humble footstool, laid, Or earth, thy humble footstool, laid. laid.
 foot - - - stool, laid, High was thy throne ere heav'n was made, Or earth, thy humble foot - stool, laid, laid.

G Major. Isaac Watts, 1707.

Nahum Mitchell, 1793.

1. Is this the kind re - turn, And these the thanks we owe,

Thus Break

2. Turn, turn us might-y God, And mold our souls a - fresh.

Thus Break to a - buse e -
sov-'reign grace these

Thus to a - buse e - ter -
Break sov-'reign grace these hearts - nal of

Thus to a - buse e - ter - nal love, Whence all our bless - ings flow? Whence
Break sov-'reign grace these hearts of stone And give us hearts of flesh, And

to a - buse e - ter - nal love, Whence all give our bless-ings flow? Whence all give our
sov-'reign grace these hearts of stone And give us hearts of flesh, And give us

ter - nal love, Whence all give our bless-ings flow? Whence all give our bless-ings flow?
hearts of stone And give us hearts of flesh, And give us hearts of flesh;

love, stone Whence all our bless - ings flow? Whence all give our bless-ings flow?
And give us hearts of flesh, And give us hearts of flesh;

AUSTRIA, Concluded.

all our bless - ings flow? Thus to a - buse e - ter - nal love, Whence all our bless - ings flow?
 give us hearts of flesh; Break sov'reign grace these hearts of stone And give us hearts of flesh;

bless - ings flow? Whence all our bless - ings flow? Thus to a - buse e - ter - nal love, Whence
 hearts of flesh, And give us hearts of flesh; Break sov'reign grace these hearts of stone And

Thus to a - buse e - ter - nal love, Whence all our bless - ings flow? Thus
 Break sov'reign grace these hearts of stone And give us hearts of flesh; Break

Whence all our bless - ings flow? Whence
 And all give us hearts of flesh, 1. And 2.

Thus to a - buse e - ter - nal love, Whence all our bless - ings flow? flow?
 Break sov'reign grace these hearts of stone And give us hearts of flesh. flesh.
 1. 2.

all our bless - ings flow? Thus to a - buse e - ter - nal love, Whence all our blessings flow? flow?
 give us hearts of flesh; Break sov'reign grace these hearts of stone And give us hearts of flesh. flesh.
 1. 2.

to a - buse e - ter - nal love, Whence all, Whence all our bless - ings flow? flow?
 sov'reign grace these hearts of stone And give, And all give us hearts of flesh. flesh.
 1. 2.

all, give, all, give, all, give,

F Major. Knapp's *New Church Melody*, 1752.

William Billings, 1786.

Be - hold the splen - dor, hear the shout, Heav'n o - pens, an - gels is - sue out, And thron'g the neth - er sky;

Be - hold the splen - dor, hear the shout, Heav'n o - pens, an - gels is - sue out, And thron'g the neth - er sky;

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in F Major, 4/4 time, with lyrics: "Be - hold the splen - dor, hear the shout, Heav'n o - pens, an - gels is - sue out, And thron'g the neth - er sky;". The bottom staff is the piano accompaniment, featuring a bass line with eighth and quarter notes.

What sol-enn tid - ings do they bring, Rapt

What sol-enn tid - ings do they bring, Rapt at the ap-proach of Is-rael's King, They

What sol-enn tid - ings do they bring, Rapt at the ap-proach of Is-rael's King, They speak

What sol-enn tid-ings do they bring, Rapt at the ap-proach of Is-rael's King, Rapt at the ap-proach of Is-rael's King, They

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "What sol-enn tid - ings do they bring, Rapt". The bottom staff continues the piano accompaniment. The lyrics for the second system are: "What sol-enn tid - ings do they bring, Rapt at the ap-proach of Is-rael's King, They". The lyrics for the third system are: "What sol-enn tid - ings do they bring, Rapt at the ap-proach of Is-rael's King, They speak". The lyrics for the fourth system are: "What sol-enn tid-ings do they bring, Rapt at the ap-proach of Is-rael's King, Rapt at the ap-proach of Is-rael's King, They".

NORTHBOROUGH, Concluded.

at the ap-proach of Is-rael's King, They speak the mon-arch nigh, Rapt
speak the mon-arch nigh, They speak the mon - arch nigh, They speak the mon-arch nigh, Rapt at the ap-proach of
the mon - arch nigh, They speak the mon-arch nigh, They speak the mon-arch nigh, They
speak the mon - arch nigh, They speak the mon-arch nigh, They speak the mon-arch nigh, What

at the ap-proach of Is-rael's King, They speak the mon-arch nigh, They speak the mon-arch nigh, They speak the mon-arch nigh.
Is-rael's King, They speak the mon-arch nigh, Rapt at the ap-proach of Is-rael's King, They speak the mon - arch nigh.
speak the mon - arch nigh, They speak the mon - arch nigh.
sol-emn tid - ings do they bring, Rapt at the ap-proach of Is-rael's King, They speak the mon - arch nigh.

ARINELLO. S. M.

G Major. Isaac Watts, 1707.

Dennis O'Brien, 1997.

1. Come ye that love the Lord, And let your joys be known: Join in a
Ce - les - tial

2. The men of grace have found Glo - ry be - gun be - low; Join in a song with sweet ac -
Ce - les - tial fruits on earth - ly

Join in a song with sweet ac - cord, Join in a
Ce - les - tial fruits on earth - ly ground, Ce - les - tial

song with sweet ac - cord, And thus sur - round the throne, And thus sur - round the
fruits on earth - ly ground From faith and hope may grow, From faith and hope may

Join in a song with sweet ac - cord, And thus sur - round,
Ce - les - tial fruits on earth - ly ground From faith and hope,

cord, with sweet ac - cord, And thus sur - round the throne, And thus sur - round the
ground, on earth - ly ground From faith and hope may grow, From faith and hope may

song with sweet ac - cord, And thus,
fruits on earth - ly ground From faith,

ARINELLO, Concluded.

throne, Join in a song with sweet ac-cord, And thus sur-round the throne. grow, Ce-les-tial fruits on earth-ly ground From faith and hope may throne. grow.

Join in a
Ce - les - tial

PCM 35

PSALM 30. S. M.

G Major. Charles Wesley, 1763.

Arr. Amzi Chapin, c.1798.

1. And am I born to die? To lay this bod-y down! And must my trembling spir-it fly In-to a world un-known?

2. Soon as from earth I go, What will be-come of me? E-ter-nal hap-pi-ness or woe Must then my por-tion be!

PARRISH. C. M. D.

E Minor. John Adam Granade, 1804.

Rebecca Wright, 2011.

1. Ye wear - y heav - y lad - en souls, Who are oppress'd and sore, Ye trav'lers thro' the wilderness To Ca-naan's peace - ful shore.

2. Fare-well my breth-ren in the Lord, Who are from Canaan bound, And should we never meet again Till Ga-briel's trump shall sound.

Tho' chill - ing winds, and beat - ing rains, The wa - ters deep and
I hope that I shall meet you there, On that de - light - ful

Tho' chill - ing winds, and beat - ing rains, The wa - ters deep and
I hope that I shall meet you there, On that de - light - ful

Tho' chill - ing winds, and beat - ing rains, The wa - ters deep and
I hope that I shall meet you there, On that de - light - ful

PARRISH, Concluded.

1. 2.

cold, And en - e-mies sur - round-ing you, Take cour - age and be bold, Take cour-age and be bold. bold.
 shore, In man-sions of e - ter - nal bliss, Where part - ing is no more, Where part-ing is no more. more. more.

1. 2.

cold, And en - e-mies sur - round-ing you, Take cour-age and be bold, Take cour-age and be bold. bold.
 shore, In man-sions of e - ter - nal bliss, Where part-ing is no more, Where part-ing is no more. more. more.

1. 2.

cold, And en - e-mies sur - round-ing you, Take cour - age and be bold, Take cour-age and be bold. bold.
 shore, In man-sions of e - ter - nal bliss, Where part - ing is no more, Where part-ing is no more. more. more.

1. 2.

cold, And en - e-mies sur - round-ing you, Take cour-age and be bold, Take cour-age and be bold. bold.
 shore, In man-sions of e - ter - nal bliss, Where part-ing is no more, Where part-ing is no more. more. more.

SYMYADDA. 11s.

E Minor. Caleb Jarvis Taylor, 1804.

Sand Mountain trad.; arr. John Bayer & Judy Hauff, 1998.

1. 2,3. D.C.

1. O Je - sus, my Sav - ior, I know thou art mine,
 For thee all the pleasures of sin I re - sign; Of objects most pleasing I love thee the best;
D.C. With - out thee I'm wretched, but with thee I'm blest.

AIR. 1. 2,3. D.C.

2. My Jesus is precious, I cannot forbear,
 Though sinners despise me, his love to declare;
 His love overwhelms me, had I wings to fly,
 I'd praise him in mansions prepared in the sky.

3. Then millions of ages my soul would employ
 In praising my Jesus, my love and my joy,
 Without interruption, when all the glad throng,
 With pleasures unceasing unite in the song.

SALEM. L. M.

A Major. Isaac Watts, 1709.

Arr. Jeremiah Ingalls, 1805.

1. Break off your fears, ye saints, and tell How high your great deliv'rer reigns; Sing how he spoil'd the hosts of hell, And led the mon - ster death in chains!

2. Say, "Live forever, wondrous king! Born to redeem, and strong to save!" Then ask the monster "Where's thy sting? And where's thy vic'try, boasting grave?"

SPRINGFIELD. P. M.

B Minor. Charles or John Wesley, 1745.

Babcock, 1779.

1. Je - sus drinks the ³bit - ter cup, The wine - press treads a - lone; Tears the graves and
 2. Weep o'er your de - sire and hope, With tears of hum - blest love; Sing, for Je - sus

1. Je - sus drinks the ³bit - ter cup, The wine - press treads a - lone; Tears the graves and
 2. Weep o'er your de - sire and hope, With tears of hum - blest love; Sing, for Je - sus

SPRINGFIELD, Concluded.

moun - tains up, By his ex - pir - ing groans. Lo the pow'rs of heav'n he shakes,
 is gone up, And reigns en - thron'd a - bove. Lives our head to die no more,

moun - tains up, By his ex - pir - ing groans. Lo the pow'rs of heav'n he shakes,
 is gone up, And reigns en - thron'd a - bove. Lives our head to die no more,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 6/8. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are rests and dynamic markings throughout. A double bar line with repeat dots is present in the middle of each staff.

Na - ture all in ru - in lies, Earth's pro-found-est cen - ter quakes, The great Je - ho - vah dies.
 Pow'r is all to Je - sus giv'n; Wor-ship'd as he was be - fore, Th'im - mor - tal King of heav'n.

Na - ture all in ru - in lies, Earth's pro-found-est cen - ter quakes, The great Je - ho - vah dies.
 Pow'r is all to Je - sus giv'n; Wor-ship'd as he was be - fore, Th'im - mor - tal King of heav'n.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature and time signature remain the same as in the first system. The music continues with similar note values and phrasing. The system concludes with a double bar line and repeat dots.

E Minor. John Newton, 1779.

Arr. William Walker, 1835 (alto by R. W. Hall).

1. How lost was my con - di - tion, Till Je - sus made me whole; There is but one Phy - si - cian Can cure a sin - sick soul.

2. From men great skill pro - fess - ing, I thought a cure to gain; But this prov'd more dis - tress - ing, And added to my pain;

3. At length this great Phy - si - cian, How matchless is his grace! Ac - cept - ed my pe - ti - tion, And un - der - took my case;

Next door to death he found me, And snatch'd me from the grave, To tell to all a - round me, His won - drous pow'r to save.

Some said that noth - ing ailed me, Some gave me up for lost, Thus eve - ry ref - uge failed me, And all my hopes were cross'd.

First, gave me sight to view him, For sin my eyes had seal'd; Then bid me look un - to him, I look'd, and I was heal'd.

G Major. Charles Wolfe, 1817.

William Hauser, except the first part of the air, 1848 (arr. D. L. Hunter).

1. Not a drum beat was heard, not a fu - ne - ral note, As his corse to the ram - part we hur - ried;
 Not a sol - dier dis - charg - ed his last fare-well shot O'er the grave where our he - ro we bur - ied.

2. No use - less cof - fin en - clos - ed his breast, Not in sheet or in shroud we wound him;
 But he lay like a war - ri - or tak - ing his rest With his mar - ti - al cloak a - round him.

We bur - ied him a - lone in the mid - dle of the night, The sods with our bay - o - nets turn - ing,

Both few and short were the pray - ers that we said; We spoke not a word of sor - row;

THE BURIAL, Concluded.

By the strug - gl - ing moon - beam's mist - y light And the lan - tern dim - ly burn - ing.

But we stead - fast - ly gaz'd on the face that was dead, And we bit - ter - ly thought of the mor - row.

SKH 14

THE HUMBLE PENITENT. L. M.

C Major. Charles Wesley, 1749.

Ananias Davisson, c.1822.

1. Stay, thou in - sult - ed spirit, stay! Tho' I have done thee such de - spite, Cast not a sin - ner quite a - way, Nor take thine ev - er - lasting flight.

2. Tho' I have most unfaithful been Of all, whoe'er thy grace receiv'd, Ten thousand times thy goodness seen, Ten thousand times thy goodness griev'd.

3. E'en now my wear - y soul release, And raise me with thy gracious hand, Guide me in - to thy per - fect peace, And bring me to the promis'd land.

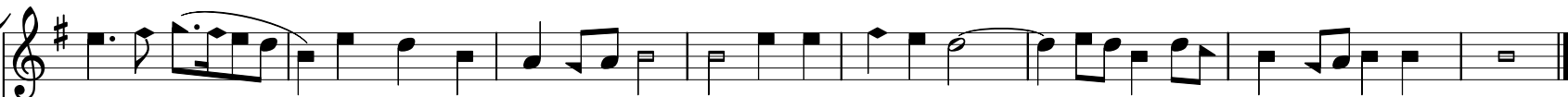
E Minor. James Allen, 1761, alt.

A Supplement to the Kentucky Harmony, 1820; arr. Bradshaw, 1845.

1. Glo - ry to God on high; Let earth and skies re - ply, Praise ye his name, Praise ye his name: His love and
 2. Je - sus, our Lord and God, Bore sin's tre - mendous load, Praise ye his name, Praise ye his name: Tell what his



1. Glo - ry to God on high; Let earth and skies re - ply, Praise ye his name, Praise ye his name: His love and
 2. Je - sus, our Lord and God, Bore sin's tre - men - dous load, Praise ye his name, Praise ye his name: Tell what his



grace a - dore, Who all our sor - rows bore; Sing a - loud, ev - er - more, Wor - thy the Lamb, Wor - thy the Lamb.
 arm hath done, What spoils from death he won; Sing his great name a - lone, Wor - thy the Lamb, Wor - thy the Lamb.



grace a - dore, Who all our sor - rows bore; Sing a - loud, ev - er - more, Wor - thy the Lamb, Wor - thy the Lamb.
 arm hath done, What spoils from death he won; Sing his great name a - lone, Wor - thy the Lamb, Wor - thy the Lamb.



E Minor. Mead's *General Selection*, 1807.

William Walker, 1845.



1. Come all ye ten-der-heart - ed Christ-ians, Come join with me to weep and mourn, The fox - es they have holes pre-par-ed,
To see the man of con - stant sor - row, A - bas'd, for - sak - en, and for - lorn;



2. Be-hold him in cold moun-tains pray - ing, He spent whole nights in pray'r and praise; Be-hold him in the gar - den ly-ing,
He was with grief and tears ac-quaint-ed, He went a mourn-er all his days;



And birds of air have pleas - ant nests; But Christ, the Son of man, worse far - ed, He had no - where to go to rest.



His soul in floods of sor - row drown'd, And the large blood-y sweat a run-ning In trick-ling drops down to the ground.



A Major. Isaac Watts, 1706.

Crane, 1788.

1. Say, might - y Love, and teach my song, To whom my sweet - est joys be - long; And who the hap - py pairs,

2. Not minds of mel - an - chol - y strain, Still si - lent, or that still com - plain, Can the dear bondage bless:

3. Two kind - est souls a - lone must meet: 'Tis friendship makes the bond - age sweet And feeds their mu - tual loves.

Whose yield - ing hearts and join - ing hands, Find blessings twist - ed with their bands, To soft - en all their cares. cares. 1. 2.

As well may heav'n - ly concerts spring From two old lutes with ne'er a string, Or none be - side the bass. bass. 1. 2.

Bright Ve - nus on her roll - ing throne Is drawn by gent - lest birds a - lone, And cu - pids yoke the doves. doves. 1. 2.

B \flat Major. Isaac Watts, 1707.

Reubin Monday, 1816.

1. My God, the spring of all my joys, The life of my de - lights,
 2. In dark - est shades if he ap - pears, My dawn - ing is be - gun,

1. My God, the spring of all my joys, The life of my de - lights,
 2. In dark - est shades if he ap - pears, My dawn - ing is be - gun,

The musical score for the first system is written in B-flat major, 4/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are provided for both parts of the first system.

The glo - ry of my bright - est days, And com - fort of my nights, And com - fort of my nights.
 He is my soul's sweet morn - ing star, And he's my ris - ing sun, And he's my ris - ing sun.

The glo - ry of my bright - est days, And com - fort of my nights, And com - fort of my nights.
 He is my soul's sweet morn - ing star, And he's my ris - ing sun, And he's my ris - ing sun.

The musical score for the second system continues with the same four-staff format. The lyrics are provided for both parts of the second system.

B \flat Major. John Perry, 1833, alt.Arr. in *The Southern Harmony*, 1847.

1. Let me go to my home in the far distant west, To the scenes of my childhood, in in - nocence blest, Where the tall cedars
 2. And, oh! do let me go to my wild for-est home, No more from its life cheer-ing fond pleasures to roam 'Neath the grove of the

1. Let me go to my home in the far distant west, To the scenes of my childhood, in in - nocence blest, Where the tall cedars
 2. And, oh! do let me go to my wild for-est home, No more from its life cheer-ing fond pleasures to roam 'Neath the grove of the

wave, and the bright waters flow, Where my fa-thers re - pose, let me go, let me go, Where my fa-thers re - pose, oh! there let me go.
 glen let my ash - es lie low, To my home in the wood let me go, let me go, To my home in the wood, oh! there let me go.

wave, and the bright waters flow, Where my fa-thers re - pose, let me go, let me go, Where my fa-thers re - pose, oh! there let me go.
 glen let my ash - es lie low, To my home in the wood let me go, let me go, To my home in the wood, oh! there let me go.

E Minor. Samuel Wesley, Sr., 1737.

McKyes, 1798.

Be-hold, the Sav-ior of man-kind, Nail'd to the shame-ful tree; How vast the love that him in - clin'd To bleed and

Be-hold, the Sa-rior of man - kind, Nail'd to the shame-ful tree; How vast the love that him in - clin'd To bleed and

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line with lyrics. The bottom staff is the bass line. The music is in E minor and 3/4 time. The lyrics are: "Be-hold, the Sav-ior of man-kind, Nail'd to the shame-ful tree; How vast the love that him in - clin'd To bleed and".

die for thee. Hark, Hark, how he groans, Hark, how he groans, while na-ture shakes And

die for thee. Hark, how he groans, Hark, how he groans, how he groans, while na-ture shakes And

Detailed description: This system contains the second two staves of the musical score. The top staff is the vocal line with lyrics. The bottom staff is the bass line. The music continues from the first system. The lyrics are: "die for thee. Hark, Hark, how he groans, Hark, how he groans, while na-ture shakes And".

CRUCIFIXION, Continued.

earth's strong pil-lars bend. The tem - ple's veil in sun-der breaks, The sol-id mar-bles rend. 'Tis done, the pre-cious ran-som's

earth's strong pil-lars bend. The tem-ple's veil in sun-der breaks, The sol-id mar-bles rend. 'Tis done, the pre-cious ran-som's

The musical score for the first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "earth's strong pil-lars bend. The tem - ple's veil in sun-der breaks, The sol-id mar-bles rend. 'Tis done, the pre-cious ran-som's".

paid, Re-ceive my soul, he cries; See where he bows his sa-cred head, He bows his head and dies, He bows his head and dies.

paid, Re-ceive my soul, he cries; See where he bows his sa-cred head, He bows his head and dies,

He bows his head and dies.

The musical score for the second system consists of four staves. The top two staves are vocal lines (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "paid, Re-ceive my soul, he cries; See where he bows his sa-cred head, He bows his head and dies, He bows his head and dies." The system concludes with a double bar line and a 4/4 time signature.

CRUCIFIXION, Concluded.

Lively But soon he'll break death's en - vious chain, And in full glo - ry

Lively But soon he'll break death's en - vious chain, And in full glo - ry shine,

But soon he'll break death's en - vious chain, And in full glo - - - ry shine,

shine, O lamb of God, was ev - er pain, Was ev - er, Was ev - er, Was ev - er love like thine, Was ev - er love like thine!

shine,

O lamb of God, was ev - er pain, Was ev - er love like thine, Was ev - er, Was ev - er, Was ev - er love like thine!

O lamb of God, was ev - er pain, Was ev - er, Was ev - er, Was ev - er love like thine!

Sample Electronic Edition of

The Shenandoah Harmony

A collection of shape-note tunes, ancient and modern,
for singing groups large or small

Music Committee

Myles Louis Dakan	John W. del Re	Leyland W. del Re	Rachel Wells Hall, Ph.D.
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The Shenandoah Harmony Publishing Company, Boyce, VA

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Dedicated to our singing friends everywhere.

This book would not be possible without the inspiration supplied by
Judy Hauff, Buell Cobb, and Amanda Denson.

“O Lord, how manifold are thy works!” —Psalms 104:24

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Preface

The original inspiration for *The Shenandoah Harmony* was to create a collection of the best songs compiled, printed, and published by Ananias Davisson from 1816 to 1826 in the Shenandoah Valley of Virginia. These works include five editions of the *Kentucky Harmony* and three editions of *A Supplement to the Kentucky Harmony*. The *Kentucky Harmony* combined composed songs with arranged folk tunes of the era. *A Supplement to the Kentucky Harmony* was an innovative book containing spiritual folk songs based on the oral traditions of the area and camp-meeting songs, which had recently become popular. These were collected and set in parts by Davisson himself and other musicians, singing school masters, and tunebook compilers in Kentucky, Tennessee, and Virginia. Davisson's publications, like other tunebooks of the region, were printed in four-shape notation.

Davisson, who was born in 1780 in Shenandoah County, Virginia and died in Rockingham County, Virginia in 1857, was at the crossroads of this unique American music. He benefited from the efforts of numerous others, including William Billings, who composed the first entirely English-language book of American music, *The New-England Psalm-Singer* (1770); William Little and William Smith, who published the first shape-note tunebook, *The Easy Instructor* (1801); and John Wyeth, who combined spiritual folk songs and New England tunes into the influential and economically successful *Wyeth's Repository of Sacred Music, Part Second* (1813).

Davisson's contributions to southern folk hymnody, as well as his commercial success, derived from his ability to select tunes that were deeply appealing. His choices influenced, to a greater or lesser degree,

many other tunebooks that followed. These included, but were not limited to, Samuel Metcalf's *The Kentucky Harmonist* (1818), Allen D. Carden's *The Missouri Harmony* (1820), William Moore's *Columbian Harmony* (1825), William Walker's *Southern Harmony* (1835), and William Caldwell's *Union Harmony* (1837).

In compiling *The Shenandoah Harmony*, the music committee chose to complement and expand upon Davisson's song selections with compelling tunes from these and other sources in the singing-school repertoire. Thousands of tunes were reviewed from a wide variety of sources: Southern and Mid-Atlantic tunebooks from the nineteenth century; selections from New England composers from the late eighteenth to early nineteenth century, some presented here for the first time in shape-note notation; and works by living composers in the shape-note singing community. Our intent was to compile an eclectic and serviceable tunebook that can function both in small groups and in a convention or all-day singing. With few exceptions, we have not included songs from *The Sacred Harp, 1991 Edition*.

Many of these songs were composed, but others were arranged from melodies that had been enjoyed for hundreds of years as dance tunes, love ballads, tavern songs, and sea-faring songs by everyday folk. Their pairing with religious texts saved many of these songs from oblivion and often made them even more powerful. We hope our efforts will constitute a successful musical experience for all singers who love this music.

—The Music Committee

"When our circumstances are prosperous, and our spirits in a cheerful frame, we love to express our joy in songs, and improve it by the expression [thereof]. On the other hand; if our souls are bowed down with sorrow and affliction, we still find a soothing balm, an alleviation of our wo, in musical sounds adapted to the tone of our melancholy feelings." —Ananias Davisson, *Kentucky Harmony*, Ed.2, 1817, page 154.

Credits. Except where indicated, all editorial decisions were made by the Shenandoah Harmony music committee. Research was done by Rachel Hall (music) and John Martin (texts), with contributions from Nikos Pappas, David Warren Steel, Aldo Thomas Ceresa, and Nym Cooke. Rachel Hall, Robert Stoddard, Peter Golden, and Adrian Mariano typeset the songs using Lilypond 2.14. Rachel Hall used \LaTeX to design the electronic edition, frontmatter, and page layout and to compile the indices.

Acknowledgements. We would especially like to acknowledge and thank Becky Wright, John Martin, Peter Golden, Adrian Mariano, and Jessica Keyes for their dedication and hard work. We also thank for advice, interest, support, and assistance: John Alexander, John Bayer, John Bealle, Nathan Berry, Chris Brown, Gillie Campbell, Aldo Ceresa, Nym Cooke, Mary Helen Dupree, Tim Eriksen, Harry Eskew, Thom Fahrback, Jim Glaser, Erin Gum, Debbie Hall, Ben Hartland, Doron Henkin, Richard Hulan, Stuart Jackson, Jesse Pearlman Karlsberg, Gabriel Kastle, Kelly Kennedy, Wade Kotter, Hal Kunkel, Tollie Lee, Nancy Macklin, Tom Malone, Nancy Mandel, Katherine Manning, Stephen McMaster, Carol Medlicott, Liz Meitzler, Ted Mercer, Joel Miller, Abby Minor, Deidra Montgomery, Kevin Griffin Moreno, Diane Ober, Nikos Pappas, John Plunkett, Ian Quinn, Ina Shea, Kevin Sims, Janine Smith, Jonathon Smith, Warren Steel, Ted Stokes, Jim Strube, Fynn Titford-Mock, Bethany Towne, Catherine Tucker, Robert Vaughn, Michael Walker, Karen Willard, Bev Yaeger, the Lee family of Hoboken, Ga., the Glen Rock Carolers Association, the Virginia Foundation for the Humanities Folklife Program, Saint Joseph’s University Library, the Free Library of Philadelphia, the University of Pennsylvania Library, the Public Library of Cincinnati, the Pocumtuck Valley Memorial Association Library, the shape note singers of the Northern Shenandoah Valley, Baltimore, Richmond, Philadelphia, Washington DC, Boston, Minneapolis, the Lehigh Valley, Central Pennsylvania, Charlottesville, Cork, Cincinnati, Chicago, Portland OR, Newcastle UK, and all the composers and arrangers of the songs in this book. All your kind words and encouragement have been appreciated.

Editorial policy. Following traditional practice, we have edited—and occasionally arranged—some of these songs with the goal of making them suitable for class singing. All added voice parts or substantial rearrangements by the committee members are acknowledged. However, many songs contain minor edits that are not marked. Anyone with a scholarly interest in this music is encouraged to use the source code on each song to find the version we referenced (see page 87, “Page layout”). We have also felt free to substitute texts. Additional verses and alternate texts are readily available in hymnals or online.

For further information. Please consult our web site, www.shenandoahharmony.com.

How to Sing from This Book

Using shaped notes. Shape-note music is read in substantially the same way as standard music notation, with the addition of shaped noteheads. The four-shape system we use was first devised by Little and Smith in Philadelphia in 1799. Each note in the scale has a corresponding shape and syllable: fa, sol, la, mi. A song is sung first using the shape-note syllables and then the verses. Examples of major and minor scales in shapes are as follows:

C Major. G Major.

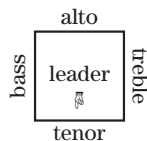
Fa Sol La Fa Sol La Mi Fa Fa Sol La Fa Sol La Mi Fa

A Minor. E Minor.

La Mi Fa Sol La Fa Sol La La Mi Fa Sol La Fa Sol La

The first note of a major scale always has a triangle-shaped notehead which is sung “fa.” The minor scale starts with a rectangle shape, sung “la.” These shaped noteheads help singers learn the patterns of whole and half steps that make up musical scales. Intervals between the shapes are the same in any key, major or minor: the interval preceding fa is always a half step; the other shapes are preceded by whole steps. When encountering sharps (\sharp) or flats (\flat), singers may change the vowel sound used with a shape: a sharp sol is a si (see), a sharp fa is a fi (fee), a flat mi is a may and a flat la is a lay. When singing a minor tune, many singers will raise the sixth scale degree half a step, as has been done traditionally, even when a sharp is not written. This practice varies by region, singer, and specific musical instance.

Where to sit and what to sing. In groups both large and small, the tenors, basses, altos, and trebles are arranged clockwise in a hollow square facing inward. We recommend that new singers begin singing the melody. This is the tenor part, or lead,



which is found on the second line of the musical score from the bottom. This part is sung by both men and women in high and low octaves. The top line of the staff is the treble part, which is sung by both men and women with high voices. Men with low voices sing the bass part, the bottom line of the staff. On four-part songs, low-voiced women sing the alto part, the second line from the top. On three-part songs, we encourage the altos to sing the bass line in their octave; we have added high choosing notes to some bass parts for this purpose. On two-part songs, tenor and treble sing the top part and bass and alto sing the bottom part.

Songs with unusual arrangements of parts are marked. Singers can move to a higher or lower part as desired or as suits their voice.

Style and rhythm. This music is sung vigorously, in full voice, with no vibrato. There is a marked pulse, or accent, on the first and third beats in 4/4 time, the first beat in 2/2, 2/4, 3/2, 3/4, 3/8, and 9/8 time, and the first and fourth beats in 6/8 and 6/4 time. This keeps the class together and can add more interest to the tune. All parts should enter promptly and confidently on fuguing tunes. Basses should be especially aware, as they usually enter first.

Certain characteristics distinguish many of these tunes: Each part has an independent, melodic character. Parts frequently cross with, for example, the treble singing below the alto, or the tenor below the bass. Harmonies feature open fifths and octaves.

Shape-note singing is a living tradition; the best way to learn is to sing with different groups of people. In particular, singing from *The Sacred Harp* has formed our concept and love of this music. We recommend listening to a variety of recordings, especially from the South, where the music has been sung continuously for almost two hundred years.

Over many generations, singing communities have developed various unwritten vocal ornaments, rhythmic alterations, and even reharmonization.

zations. As a result, a singer may well be heard singing something other than what is on the page and not be in error.

How songs are keyed. The pitch for each song is set by an experienced singer, who sings the starting chord. The pitch is chosen for the convenience of the singers, often lower than written. The tonic triad is the starting chord of most songs in this book. It contains the first, third, and fifth note of the scale (in each song, the final note of the bass part is the first note of the scale). Once the pitch is given, the group, or class, sounds the opening chord before the song begins. In this tradition, musical instruments are not typically used as accompaniment or to set the pitch.

Leading a song. Singers generally take turns choosing and leading songs themselves throughout the singing session. Leaders begin by clearly announcing their song's page number. Songs are generally not repeated within a day of singing—we encourage singers to fully explore the book. Indicating verses and repeats before singing can help the class. Leaders limit the number of verses and repeats to suit the time and energy of the class. Standing in the center of the square, leaders set an appropriate tempo while facing the tenors. Anyone is welcome to lead; the front row of the tenors will be happy to assist. It is traditional to connect with the tenors by singing their part when leading, but this is not required.

Leaders set and keep the tempo by “beating time” with clearly visible downward and upward motions of the hand. It helps the class stay together if other singers, especially the front row of the tenors, beat time as well. The following time signatures can be led with two beats to a measure: 2/2, 4/4, 2/4, 6/4, 6/8. The hand moves down on the first beat and up on the second. When there are three beats in a measure (3/2, 3/4, 3/8, 9/8) the hand moves down on the first beat, down on the second beat, and up on the third.

Page layout. After each song title is the poetic meter. Each song is marked on the left with the key signature and the author of the poetry; on the right is the composer or earliest known source of the music and the year of its composition (if known) or first publication. For example, the tune below, WHEN JESUS WEPT, was first published by William Billings in 1770. The text, attributed to Perez Morton, is in long meter (L. M.). The source we have used for typesetting and page number in that source is found on the upper left corner; see page 92 for a list of source abbreviations. The code “NEPS 56” means that we typeset the song from page 56 of *The New-England Psalm-Singer*.

Practice round. Here is a round to practice singing shape-note music. Singers are divided into four parts. Each group enters when the preceding group has reached the heavy bar marked “2.”

NEPS 56

F# Minor. Attr. Perez Morton, 1770.

William Billings, 1770.

WHEN JESUS WEPT. L. M.

When Je - sus wept, the fall - ing tear In mer - cy flowed be - yond all bound;

When Je - sus groaned, a trem - bling fear Seized all the guilt - y world a - round.

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Source Abbreviations

- AH Shumway, N., *The American Harmony*, 1793.
- AHR Fargo, G. W. and J. Pierce, *Ancient Harmony Revived*, Ed.3, 1850.
- AMM Wright, A., *The American Musical Magazine*, 1800-1803.
- AMMisc Wright, A., *The American Musical Miscellany*, 1798.
- AV Mansfield, D. H., *The American Vocalist*, Ed.2, 1849.
- BFWC White, B. F. and E. J. King, *The B. F. White Sacred Harp*, W. M. Cooper rev., Ed.3, 1909.
- BH Lewis, F., *The Beauties of Harmony*, Ed.4, 1820.
- BSH Benham, A., *Social Harmony*, 1798.
- CH Walker, W., *The Christian Harmony*, Ed.2, 1873.
- CH58 Walker, W., *The Christian Harmony*, Deason-Parris revision, 1958.
- CHarp Wakefield, S., *The Christian's Harp*, Ed.2, 1837.
- CMS Chapin, A., Manuscript, c.1798.
- ColH Stone, J., *The Columbian Harmony*, 1793.
- ContH Billings, W., *The Continental Harmony*, 1794.
- CPT Hopkinson, F., *A Collection of Psalm Tunes*, 1763.
- CtH Griswold, E. and T. Skinner, *Connecticut Harmony*, 1798.
- CUH Caldwell, W., *Union Harmony*, 1837.
- FH Benham, A., *Federal Harmony*, Ed.2, 1792.
- GOS Cayce, C., *The Good Old Songs*, 1914.
- HH Hauser, W., *The Hesperian Harp*, 1848.
- HM Belcher, S., *The Harmony of Maine*, 1794.
- HOA Whitten, A. N., *The Harp of Ages*, New ed., 1977.
- HSH Harrison, R., *Sacred Harmony*, 1784.
- ICH Ingalls, J., *The Christian Harmony*, 1805.
- JNEH Jenks, S., *The New-England Harmonist*, 1799.
- JTH Johnson, A., *Johnson's Tennessee Harmony*, Ed.2, 1821.
- KH1 Davisson, A., *Kentucky Harmony*, 1816.
- KH2 *ibid.*, Ed.2, 1817.
- KHst Metcalf, S., *The Kentucky Harmonist*, 1818.
- KnH Jackson, J., *The Knoxville Harmony*, 1838.
- MC1 West, E., *The Musical Concert*, 1802.
- MC2 *ibid.*, Ed.2, 1807.
- MCH Moore, W., *Columbian Harmony*, 1825.
- MCM Miller, G., *The Methodist Camp-Meeting Song Book*, 1841.
- MH Carden, A., *The Missouri Harmony*, Stereo ed., 1846.
- MIM Billings, W., *Music in Miniature*, 1779.
- MNH Maxim, A., *The Northern Harmony*, Ed.2, 1808.
- MS Bushnell, J., *The Musical Synopsis*, 1807.
- NC1 Mann, E., *The Northampton Collection*, 1797.
- NEH Swan, T., *New England Harmony*, 1801.
- NEPS Billings, W., *The New-England Psalm-Singer*, 1770.
- NFH Norman, J., *The Federal Harmony*, 1792.
- NHC Swan, M. L., *The New Harp of Columbia*, 1867.
- NMT M'Dowell, J., *The Norristown Musical Teacher*, 1832.
- NUH Bayley, D., *The New Universal Harmony*, 1773.
- OL Hauser, W., *The Olive Leaf*, 1878.
- PBH Daily, J. R., *Primitive Baptist Hymn and Tune Book*, 1918.
- PCM Patterson, R., *Patterson's Church Music*, 1813.
- Ph Wenger, M. D., *Die Philharmonia*, 1875.
- PhH Adgate, A., *Philadelphia Harmony*, Ed.4, 1791.
- Rev Hillman, J., *The Revivalist*, 1868.
- RH Kimball, J., *The Rural Harmony*, 1793.
- SH White, B. F. and E. J. King, *The Sacred Harp*, New ed., 1860.
- SKH Davisson, A., *A Supplement to the Kentucky Harmony*, Ed.3, 1826.
- SKH2 *ibid.*, Ed.2, c.1822.
- SM Hayden, A. S., *The Sacred Melodeon*, 1849.
- SMA Billings, W., *The Singing Master's Assistant*, 1778.
- SMS Stoughton Musical Society, *The Centennial Collection*, 1878.
- SocH McCurry, J., *The Social Harp*, 1855.
- SouH Walker, W., *The Southern Harmony*, New ed., 1854.
- StJAH St. John, S., *The American Harmonist*, 1821.
- SuffH Billings, W., *The Suffolk Harmony*, 1786.
- SVH Steffy, J., *Appendix to The Valley Harmonist*, c.1840.
- SWPH Walker, W., *The Southern & Western Pocket Harmonist*, 1846.
- TC Brown, B., *Templi Carmina*, Ed.5, 1817.
- TH Washburn, J. C., *The Temple Harmony*, 1818.
- UCH Eyer, H. C., *Die Union Choral Harmonie*, Ed.2, 1836.
- UH Humbert, S., *Union Harmony*, Ed.2, 1816.
- VAH Clayton, D. L. and J. P. Carrell, *The Virginia Harmony*, 1831.
- VH2 Ranlet, H., *The Village Harmony*, Ed.2, 1796.
- WM Heath, S., *The Waterhouse Manuscript*, 1782.
- WR1 Wyeth, J., *Wyeth's Repository of Sacred Music*, Ed.5, 1826.
- WR2 Wyeth, J., *Wyeth's Repository of Sacred Music, Part Second*, Ed.2, 1820.
- WSH White, B. F. and E. J. King, *The Sacred Harp*, Ed.4 with suppl. (White edition), 1911.

Index of Composers and Arrangers

We have made every effort to determine the composer of each song. However, many sources either did not list composers or identified them incorrectly. In these cases, we have cited the composer listed in *The Hymn Tune Index*.

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