

F 46.103  
J427a

FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.  
BEQUEATHED BY HIM TO  
THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

Division

Section

SCB

2527

B. Hastings's



✓  
T H E

# American Compiler of *Sacred Harmony*.



No. I.

C O N T A I N I N G,

The Rules of Psalmody, together with a collection  
O F  
*S A C R E D M U S I C.*

DESIGNED FOR THE USE OF WORSHIPPING ASSEMBLIES AND SINGING SOCIETIES.

~~~~~  
By STEPHEN JENKS and ELIJAH GRISWOLD.  
~~~~~

*Copy Right Secured, According to Act of Congress.*

~~~~~  
PRINTED, TYPOGRAPHICALLY, at NORTHAMPTON, Massachusetts.

For the COMPILERS,

SOLD by said JENKS, *Foundridge*, N. York; by said GRISWOLD, *Simsbury*, Con. by T. ROCKWELL & Co. *Salem*, N. Y. by MITCHEL & BUELL, *Poughkeepsie*; by T. LEE & Co. *New-Hartford*; by E. BABCOCK, O. D. COOKE, *Hartford*; by Dr. J. STEELE, *Ellington*; by S. NICHOLS & Co. *Danbury*; C. COLLIER, *Litchfield*; and by the principal Bookellers in this part of the country.—OCT. 1803.

\*\*\*\*\*

## PREFACE.

SACRED Scripture informs us that all the duties of christian churches, should be performed with decency and in order---Music being one of those duties, and a pleasing science, is, when properly improved, equally beneficial to society and individuals, as it has a tendency to reconcile discordant hearts and unite them in the social bands of friendship---it qualifies us to take an active part in that delightful exercise which is the brightest ornament of religious worship---it raises in the breast the most noble feelings, and is a pleasing resource in the trying hour of affliction ;

The Publ's Humble Servants,  
THE EDITORS.

\*\*\*\*\*


# INTRODUCTION to PSALMODY.


## The GAMUT.


**I**S the scale of Musical Notes. It consists of seven distinct degrees of sound, viz. Five whole tones, and two semi or half tones, which are called an *Octave*. They are represented on five lines and spaces, by the seven first letters of the alphabet, arranged as follows:

| BASS. |      |   | COUNTER. |      |   | TENOR, or TREBLE. |      |
|-------|------|---|----------|------|---|-------------------|------|
| B     | Mi.  | } | A        | La.  | } | G                 | Sol. |
| A     | I.a. |   | G        | Sol. |   | F                 | Fa.  |
| G     | Sol. |   | F        | Fa.  |   | E                 | I.a. |
| F     | Fa.  |   | E        | La.  |   | D                 | Sol. |
| E     | I.a. |   | D        | Sol. |   | C                 | Fa.  |
| D     | Sol. |   | C        | Fa.  |   | B                 | Mi.  |
| C     | Fa.  |   | B        | Mi.  |   | A                 | La.  |
| B     | Mi.  | } | A        | La.  | } | G                 | Sol. |
| A     | I.a. |   | G        | Sol. |   | F                 | Fa.  |
| G     | Sol. |   | F        | Fa.  |   | E                 | I.a. |
| F     | Fa.  |   | E        | La.  |   | D                 | Sol. |

The scale is divided into three parts, each of which, consisting of five lines with their spaces, is called a *Stave*, and distinguished with a cliff.

The first is called the *Bass* stave—its cliff is called the *F Cliff*, and is marked thus:  It is placed on the uppermost line but one, and gives to the line its name.

The second is called the *Counter* stave, the cliff, marked thus,  is called the *C Cliff*, and is placed on the middle line, which is also called the *C line*. This cliff is by some authors considered as moveable to any of the five lines or spaces, in which case it always carries the *C* with it.

The third is called the *Tenor* and *Treble* stave; its cliff is called the *G Cliff*, marked thus,  and is fixed on the second line from the bottom, which is called the *G line*.

In music there are but four notes representing sounds, their names are *mi, fa, sol, la*; the principal of which is *mi*, when that is found, the order of the others in rising, will be *fa, sol, la, fa, sol, la*, and in falling, *la, sol, fa, la, sol, fa*, after which in either way, the *mi* recurs. It hath been before remarked, that of the seven distinct degrees of sound, called tones, two are semi or half tones; their natural places are between *B* and *C*, and *E* and *F*. They are, however, often placed differently by flats and sharps, which transpose *mi* from *B*, its natural place; in all which cases, the semi or half tones, will be between *mi* and *fa*, as in the natural scale.

### R U E L S for finding the MI.

|                                                                                                |   |                                                                                                 |   |
|------------------------------------------------------------------------------------------------|---|-------------------------------------------------------------------------------------------------|---|
| Its natural place is in                                                                        | B | If <i>F</i> be sharp, <i>mi</i> is in                                                           | F |
| But if <i>B</i> be flat, <i>mi</i> is in                                                       | E | If <i>F</i> and <i>C</i> be sharp, <i>mi</i> is in                                              | C |
| If <i>B</i> and <i>E</i> be flat, <i>mi</i> is in                                              | A | If <i>F</i> <i>C</i> and <i>G</i> be sharp, <i>mi</i> is in                                     | G |
| If <i>B</i> <i>E</i> and <i>A</i> be flat, <i>mi</i> is in                                     | D | If <i>F</i> <i>C</i> <i>G</i> and <i>D</i> be sharp, <i>mi</i> is in                            | D |
| If <i>B</i> <i>E</i> <i>A</i> and <i>D</i> be flat, <i>mi</i> is in                            | G | If <i>F</i> <i>C</i> <i>G</i> <i>D</i> and <i>A</i> be sharp, <i>mi</i> is in                   | A |
| If <i>B</i> <i>E</i> <i>A</i> <i>D</i> and <i>G</i> be flat, <i>mi</i> is in                   | C | If <i>F</i> <i>C</i> <i>G</i> <i>D</i> <i>A</i> and <i>E</i> be sharp, <i>mi</i> is in          | E |
| If <i>B</i> <i>E</i> <i>A</i> <i>D</i> <i>G</i> and <i>C</i> be flat, <i>mi</i> is in          | F | If <i>F</i> <i>C</i> <i>G</i> <i>D</i> <i>A</i> <i>E</i> and <i>B</i> be sharp, <i>mi</i> is in | B |
| If <i>B</i> <i>E</i> <i>A</i> <i>D</i> <i>G</i> <i>C</i> and <i>F</i> be flat, <i>mi</i> is in | B |                                                                                                 |   |

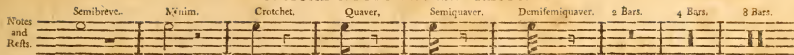
### A T A B L E of the T R A N S P O S I T I O N of the MI.

| Mi on B, its natural place.<br><i>Tenor or Treble.</i> | B flat Mi on E. | B and E flat Mi on A. | B, E and A flat Mi on D. | B, E, A and D flat Mi on G. | F sharp Mi on F. | F and C sharp* Mi on C. | F, C & G sharp Mi on G. | F, C, G and D sharp mi on D. |
|--------------------------------------------------------|-----------------|-----------------------|--------------------------|-----------------------------|------------------|-------------------------|-------------------------|------------------------------|
|                                                        |                 |                       |                          |                             |                  |                         |                         |                              |
| <i>Counter.</i>                                        |                 |                       |                          |                             |                  |                         |                         |                              |
| <i>Bass.</i>                                           |                 |                       |                          |                             |                  |                         |                         |                              |

The *mi* is always a fourth above, or a fifth below, the last added flat; and when governed by sharps, it is always on the last flat sharpened.



# MUSICAL NOTES with their RESTS.



Rests are notes of silence, indicating a pause or silence for the length of time required for the notes they represent. The semibreve rest is also used for filling a bar, in all moods of time.

The following SCALE will shew the PROPORTION the NOTES bear to each other.



## MUSICAL CHARACTERS.



## EXPLANATION.

A *FLAT*, placed at the beginning of a tune or strain, regulates the mi, and when before a note, sinks it half a tone.

A *Sharp* also regulates the mi, and when placed before a note, raises it half a tone.

A *Natural*. The property of this character is to counteract the two foregoing characters, respecting the tone of the notes only, except when placed at the beginning of a new strain; in which case its effect is to restore the mi also to its natural place. Neverthe-

less when a tune begins with two or more flats or sharps, and one or more of them are restored with this character through all the parts, the residue will be in their full force.

The important uses and effects of these three characters should be critically explained by every teacher, and as carefully attended to by every learner of music.

*Point of Addition*



This placed on the right hand of a note, makes it half as long again as it would otherwise be,

*Point of Diminution*



This point either over or under any three notes, reduces them to the time of two.

*Single Bars.*



These are used to divide certain quantities of notes or rests between each, according to the mode of time to which the tune is set.

*Double Bars.*



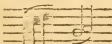
These denote the end of a strain.

*Repeats,*



Either of these characters denote that the notes standing between them, are to be sung a second time.

*A Slur,*



Drawn over or under any number of notes, denote their belonging to one syllable.

*A Braee.*

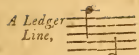


Both of these are used to determine the number of parts which move together.

*A Hold.*

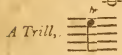


This character shews that the note over which it is placed, should be dwelt upon something less than a beat longer than its true time.



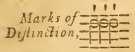
*A Ledger Line,*

This is added when the notes ascend or descend two places above or below the five lines.



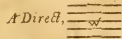
*A Trill,*

Is a warbling of the voice on the note over which it is placed ; this, although one of the graces of music, had better be omitted than unskilfully attempted.



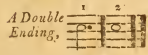
*Marks of Distinction,*

These shew that the notes over which they are placed are to be distinctly and emphatically sung.



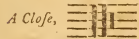
*A Direct,*

This is placed at the end of a slave, to point to the place of the first note in the next slave.



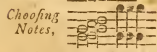
*A Double Ending,*

Denotes a repeat ; and that you are to sing the note under figure 1 before the repeat, and omit it when repeating, and sing that under figure 2, unless connected with a slur, in which case both must be sung repeating.



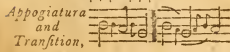
*A Close,*

Shews the end of a tune.



*Choosung Notes,*

Are placed directly over each other, and shew that either or both may be sung at pleasure, if there are performers enough on the part which contains them.






*Appoggiatura and Transition,*



Are small intermediate notes, their design is to aid the voice gracefully in a transition from one note to the other ; the former of these is annexed to a succeeding, and the latter to a preceding note ; the time given to them is always taken from the note to which they are attached.


*Of TIME, and its various MARKS or MOODS.*



There are three sorts of time used in music, viz. Common Time, Triple Time, and Compound Time.

Common Time is divided into four moods. The first is called *Adagio*, and is marked thus :  It contains one semibreve, or the amount thereof in other notes or rests, in each bar. Four seconds of time are usually allow  ed to the bar.


The second mood is called *Largo*, and marked thus :  This contains the same quantity of notes in a bar as the first, but is performed in one quarter less time.


The third is called *Allegro*, and thus marked :  This mood, likewise, contains the same quantity of notes in each bar as the preceding moods, but is performed in the time of  two seconds to a bar.


The fourth mood of Common Time contains the amount of one minim in a bar, and is marked with figures thus :  It is performed about one quarter faster than the Allegro.

Triple Time is divided into  three moods, the first of which, contains three minims in a bar, or other notes and rests to the same amount, and is marked thus :  This is performed in the time of three seconds to the bar.

The second mode is marked thus,  and contains three crotchets or their amount in a bar, and is performed about one quarter faster than the former.

The third mode contains the amount of three quavers in a bar, and is thus marked :  It is performed about a quarter faster than the second.

Compound Time Moods,  contains to the amount of six crotchets in a bar, and is performed in the time of two seconds,

 contains to the amount of six quavers in a bar, and is performed one quarter faster than the former. There are several other moods, but as they are not in common use they are only set down, 3-16 :: 6-16 :: 9-4 :: 9-8 :: 9-16 :: 12-4 :: 12-8 :: 12-16 Observe that the lower figures 2, 4, 8, &c. in all the forementioned moods, denote the composition to be the measure of such like moods as will make one bar in common time.

Here it may not be improper to notice, that the four moods of Common Time are measured by even numbers ; as for example, 2, 4, 8, &c. Those of Triple time by odd numbers ; as for example, 3, 6, 9, &c. and Compound Time by an even number of beats in a bar, with an odd number of notes to each beat ; as for example, three crotchets, three quavers, &c. But the first mood of Common Time, is the standard, by which all the other moods of time are measured and regulated. The moods marked with figures, are derived from, and have a primary reference to that ; for example, the mood marked with the figures 2-4, denotes the bar to contain two fourths of a bar, or semibreve, in the first mood of Common Time. Thus all the other moods, distinguished with figures, are to be considered as fractional parts of a semibreve, in the first mood of Common Time ; the lower figure shewing into how many parts the semibreve is to be divided, and the upper figure the number contained in the bar.

The foregoing moods having been sufficiently explained and understood ; the others marked with figures, will easily be comprehended.

Of BEATING.

No person should sing a solo or any other strain which belongs to a different part, without particular desire. Any number of notes driven through bars, should be sounded full and smooth when flured, without jerking or jumping, so as to prevent graceful singing : opening the mouth freely, but not too wide, gently warbling the sound in the throat from one tone to another till the slur is finished. In beating time, great care is necessary that the hand does not influence the voice by beating misplaced accents, which is almost an universal error. For the first and second moods of common time, observe, first, lightly strike the ends of your fingers, secondly, the heel of your hand, thirdly, raise your hand a little, and fourthly raise it still higher, which completes the bar. The triple time moods, should be beat as the two first moods of common time, omitting the last beat. The third and fourth moods of common time and the moods of compound time, have each two equal motions of the hand.

E X A M P L E S.

d.d. u.u. d.d. u.u. d. d. u. u. d.d.u.u. d.d.u. d.d.u. d.d.u. d. u. d. u. d.u. d. u. d. u. d. u. d. u.

1.2. 3.4. 1.2. 3.4. 1. 2. 3. 4. 1.2.3.4. 1. 2. 3. 1.2.3. 1.2.3. 1. 2. 1. 2. 1.2. 1. 2. 1. 2. 1. 2.

*Of* SYNCOPATION.

NOTES of Syncopation have their sound continued through bars, or are placed out of their natural order.

OF ACCENT.

THIS is a certain fires of voice upon the accented or emphatical words and syllables : In Common Time, the accent is placed on the first and third parts of the bar ; in Triple, only upon the first ; but in Compound Time, it is placed on the first and fourth parts : It however often happens that the emphatical words or syllables fall upon the parts of the bar which are unaccented, in which case the music must conform to the emphasis, and the general rules for accenting give way.

*Of the KEYS of MUSIC.*

THERE are but two Keys in Music, viz. C, the Major or Sharp Key, and A, the Minor or Flat Key. The last note of the Bass is the key note, and is always the next above or below mi; or otherwise, if the last note of the Bass be fa, it is a sharp, if la, a flat Key. The first is suited to express the cheerful passions, the latter the mournful and pathetic.

### EXAMPLES.

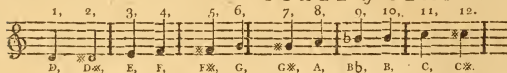
A, Minor Key. C, Major Key.

1, 2, 3, 4, 5, 6, 7, key note 8. 1, 2, 3, 4, 5, 6, 7, key note 8.

B C

The regular places for the semitones, as has been before observed, are between B and C, and E and F, as are marked in the foregoing example. The first, third, fifth and sixth, above the Major Key, are a semitone higher than those of the Minor Key. No tune can be regularly formed on any other than these, without the aid of flats or sharps at the beginning.

### SCALE of SEMITONES.



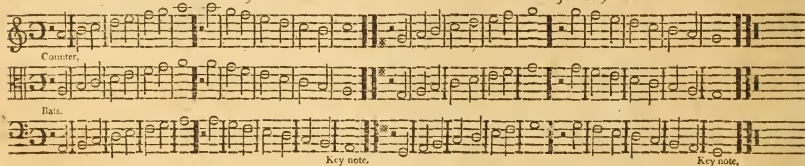
In this scale the letters *sharped*, may be considered as the letters next above, *flatted*.

### LESSONS for TUNING the VOICE.

Tenor or Treble.

Minor Key.

Major Key.



The Counter or C Cliff, being used by many authors and compilers of music, is set down in the foregoing Rules; but as there are in this Collection many tunes with two Trebles, the authors make use of the Tenor Cliff.

T H E

# American Compiler of *Sacred Harmony*.

*Aberdeen.* S. M.

Let sinners learn to pray, Let saints keep near the throne, Our help in time of deep distress Is found in God alone.

Far be thine honors spread, And long thy praise endure, Till morning light and

Till morning light, &c.

Till morning light, &c. Till

Till morning light, &c.

ev'ning shade, Till morning light and ev'ning shade, shall be exchange'd no more.

1 2

1 2

1 2

1 2



Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new a nobler song.

Old Hundred. L. M.

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

Let Let And

Joy to the world the Lord is come, Let earth receive her King: Let ev'ryheart prepare him room, And heav'n & nature sing, And heav'n, &c.

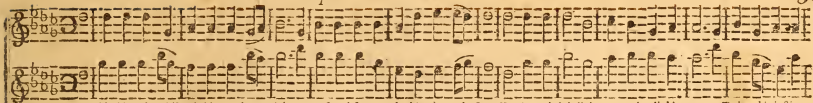
Let And

While Repeat

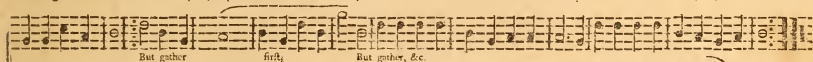
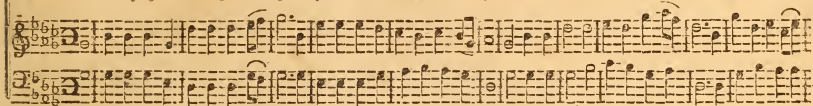
Joy to the earth the Saviour reigns! Let men their songs employ; While fields & floods, rocks hills & plains, Repeat the founding joy. Repeat, &c.

While Repeat Repeat

While Repeat Repeat



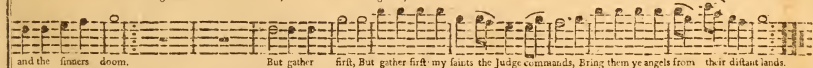
Behold the Judge descends his guards are nigh, Tempest and fire attend him down the sky; Heav'n earth & hell draw near, let all things come, To hear his justice



But gather

first,

But gather, &c.

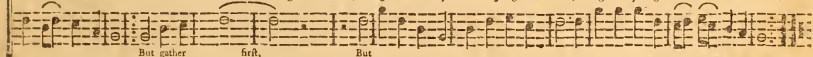


and the sinners doom.

But gather

first,

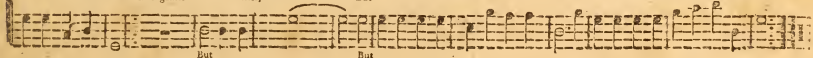
But gather first my saints the Judge commands, Bring them ye angels from their distant lands.



But gather

first,

But



But

But

## Florida. S. M.

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

The musical score for 'Florida. S. M.' consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The second staff is an alto clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The third staff is a treble clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The fourth staff is a bass clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The lyrics are written below the second and third staves. The word 'Just' appears twice above the second staff. The phrase 'Just like a flood, &c.' appears above the third staff. The first and second endings are marked with '1' and '2' above the final notes of the first and second staves respectively.

## Stephentown. S. M.

Jesus who knows full well, The heart of ev'ry saint, Invites us all our griefs to tell, To pray and never faint, To pray, &c.

The musical score for 'Stephentown. S. M.' consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The second staff is an alto clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The third staff is a treble clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The fourth staff is a bass clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The lyrics are written below the second and third staves. The phrase 'Invites us all our griefs to tell, To pray and never faint, To pray, &c.' appears below the third staff. The first and second endings are marked with '1' and '2' above the final notes of the first and second staves respectively.

From all that dwell be-low the skies, Let the Cis-a-tor's praise a-ri-le; Let the Re-deem-er's name be sung, Through ev'-ry land, by ev'-ry tongue.

This system contains the first two staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, aligned with the notes.

E - ter-nal are thy mer-cies Lord, E - ter-nal truth at-tends thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

This system contains the next two staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, aligned with the notes. The system ends with a double bar line and a 'C' time signature change.

My days of praise shall ne'er be past, My days of praise shall

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

My days of praise shall ne'er be past, My

ne'er be past, While life and thought and being last, Or immortality endures.

ne'er be past, While life and thought and being last, Or im-mor-tal-i-ty endures. Or im-mor-tal-i-ty endures.

days of praise shall ne'er be past, While life & thought & being last, Or im-mor-tal-i-ty endures.



Behold I fall before thy face, My only ref - uge is thy grace, No outward forms can make me clean, The lep-ro-

sy lies deep with - in. No bleeding bird nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook nor

## New-Hampshire. Concluded.

fluo - - - - - d nor sea, Can wash the dismal stai - - - - - n a - - way,

## Immortality New. S. M.

Soon we Of blest, &c.  
 They'll waft us sooner o'er, This life's tempest'ous sea, Soon we shall reach the peaceful shore, Of  
 Soon we shall reach, &c. Of  
 Soon we,



Of blest e - ter - ni - ty, Of blest e - ter - ni - ty.

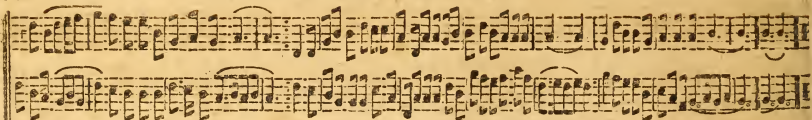
The Sav - iour meets his flock to - day, Shall I in flesh a-

## Zion's Travellers. P. M.

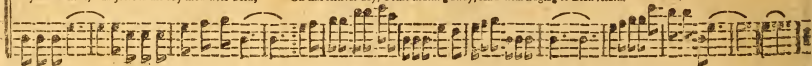
bide at home; Shall I be - hind the peo - ple stay, When Jesus calls there still is room.

My be - lov - ed: wife. Come a-

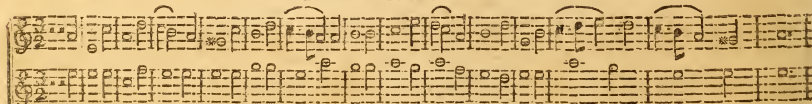
## Zion's Travellers. Concluded.



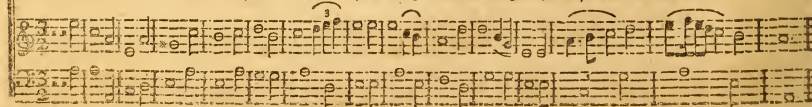
way to the skies, Rejoice in the day thou wast born, On this festival day, Come exulting away, And with singing to Zion return.

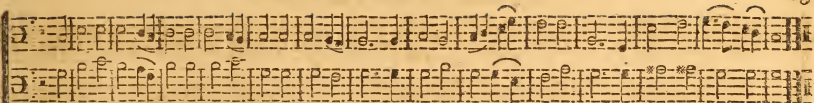


## Tomb. C. M.

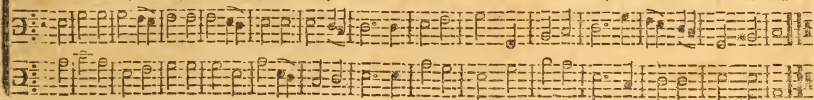


Hark from the tombs a doleful sound, My ears at - tend the cry, Ye living men come view the ground, Where you must short - ly lie.

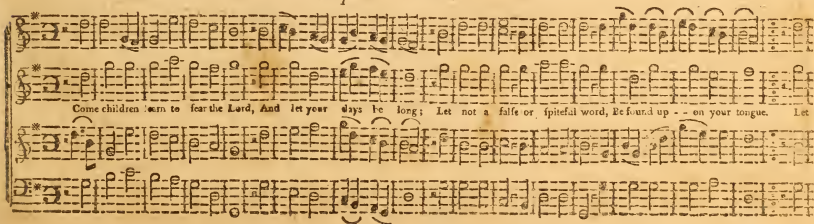




Princes this clay must be your bed, In spite of all your tow'rs, The tall the wife the rev'rend head, must lie as low as ours.



*Hope. C. M.*



Come children learn to fear the Lord, And let your days be long; Let not a false or spiteful word, Be found up - - on your tongue. Let

Grave.

not a false or spiteful word be found up - on your tongue.

But man poor man is born to die, Made up of guilt and van - i -

ty: Thy dreadful sentence Lord was just, Return ye sinners to your dust. Return, &c.

*Soft*

Come thou Al - mighty Ku, Help us thy name to sing, He is us to praise, Father all glorious, O'er all vic - to - ri - ous, Come & reign

Castle Street. L. M.

over us, Come & reign over us, Ancient of days.

Sweet is the work my God my King, To praise thy name give

# Castle Street. Concluded.

thanks and sing, To shew thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

This musical score consists of four staves. The first two staves contain the vocal melody with lyrics underneath. The third and fourth staves provide a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

## Detroit. P. M.

Come thou fount of ev'ry blessing, I tune my heart to sing thy praise; Streams of mercy never ceasing, Call for songs of loudest praise.

This musical score consists of four staves. The first two staves contain the vocal melody with lyrics underneath. The third and fourth staves provide a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the top staff, with lyrics underneath. The lyrics are: "Buly curious thirfly fly, Drink with me and drink as I; Freely welcome to my cup,". The music features various note values, including eighth and sixteenth notes, and rests. There are also triplets indicated by a '3' over a group of notes.

Buly curious thirfly fly, Drink with me and drink as I; Freely welcome to my cup,

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody continues from the first system. The lyrics are: "Could't they sip and sip it up, Make the most of life you may, Life is short and wears a - way." The music features various note values, including eighth and sixteenth notes, and rests. There are also triplets indicated by a '3' over a group of notes.

Could't they sip and sip it up, Make the most of life you may, Life is short and wears a - way.



Lord I am vile conceiv'd in sin, Ad born un - ho - ly and unclean ; Sprung from the mass whole guilty fall, Cor-

rupt the race and taints us all. Soon as we draw our infant breath, The seeds of sin grow up for death, The law demands a perfect



# Confession. Concluded.

29

heart, But we're defil'd in ev'ry part. Great God create my heart a - new, And form my spirit pure and true; O make me

wife, be - times to spy, My dan - ger and my rum - e - dy.

There is a land of pure de - light, Where saints im - mor - tal, reign; Infinite day excludes the night, And pleasures

This system contains the first four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The time signature is 2/4. The music features various note values, rests, and phrasing slurs. The lyrics are written below the second and third staves.

banish pain. There ev - er - last - ing spring abides, And never with'ring flow'rs, Death like an o'erflow'ng stream, Divides this

This system contains the next four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The time signature is 2/4. The music continues with various note values, rests, and phrasing slurs. The lyrics are written below the second and third staves.

heav'nly land from ours, Sweet fields beyond the swelling flood, Stand dress'd in living green,

So to the Jews old Canaan flood, While Jordan roll'd between.

## Alarm. C. M.

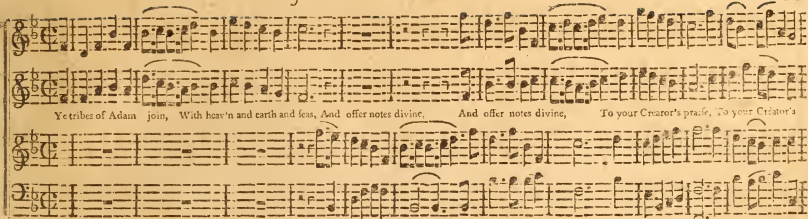
Why do we mourn de-part-ing friends, Or shake at Death's alarms, 'Tis but the voice which Jesus lends To call them to his arms.

The musical score for 'Alarm. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with a focus on the lyrics.

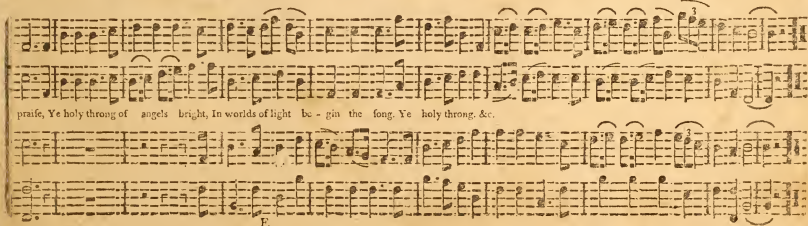
## Edington. C. M.

A-las, and did my Saviour bleed, And did my Sov'reign die; Did he devote his sacred head, For such a worm as I?

The musical score for 'Edington. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is more complex than the first hymn, with a focus on the lyrics.



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



praise, Ye holy throng of angels bright, In worlds of light be - gin the song. Ye holy throng. &c.

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring various note values, rests, and bar lines. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature.

I'll praise my Maker, &c.

The second system of musical notation consists of four staves, continuing the piece from the first system. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music continues with various note values, rests, and bar lines, ending with a double bar line and repeat dots.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the second, third, and fourth staves. The music features various note values including eighth and sixteenth notes, as well as rests and ties. A fermata is placed over the final measure of the first system.

Rise my soul and stretch thy wings, Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Toward heav'n thy native place.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves in the same key signature and time signature. The notation includes various musical symbols such as notes, rests, and ties. A fermata is placed over the final measure of the second system.

Sun and moon and stars decay, Soon this earthly ball shall move Rise my soul and haste away, To seats pre - par'd a - - bove.

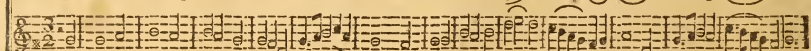
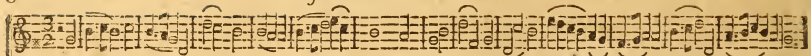


Away my un-be - liev-ing fear, Fear shall in me no more take place, My Saviour doth not yet appear, He hides the brightness of his face, But

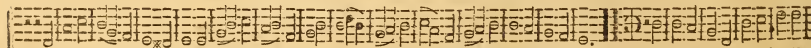
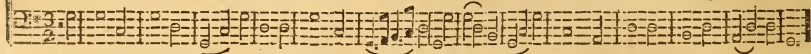
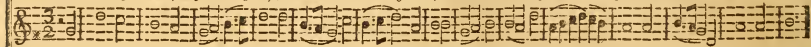
shall I therefore let him go, And basely to the tempter yield? No! in the strength of Je - sus no, I never will give up my shield, Al-



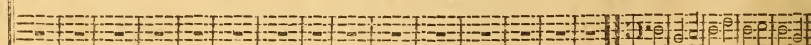
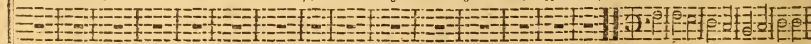
tho' the vine its fruit de - ny, Altho' the olive yield no oil, The with'ring figtree droop and die, The field blude the tiller's toil, The  
 empty stall no head af - ford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my sal - va - tion praise.



Elest morning, whose young dawning rays, Beheld our rising God, Which saw him triumph o'er the grave, And leave his dark abode!



In the cold prison of a tomb The dear Redeemer lay; Till the revolving skies had brought The third, th'appointed day. Hell and the grave unite their force To



To thy great name, Almighty Lord, Hail



# Resurrection. Concluded.

39

hold our God in vain; The sleeping Conqueror arofe, The sleeping Conqueror arofe, And burft their feeble chain.

## Newmark. C. M.

Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of facred love, In thefe cold hearts of ours.

MOD.

Hearts of stone, relent, relent. Break by Jesus' cros, subdu'd, See his body, mangled rent, Cover'd with a gore of blood, Sinful soul, what hast thou done,

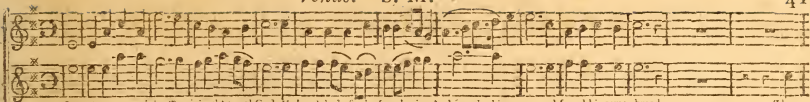
Murder'd God's e - ter-nal Son.

( 2 )  
 Yes our sins have done the deed  
 Drove the nails that fix him here,  
 Crown'd with thorns his sacred head,  
 Pierc'd him with a foldier's spear,  
 Made his soul a sacrifice,  
 For a sinful world he dies.

( 3 )  
 Shall we let him die in vain ?  
 Still to death pursue our God ?  
 Open tear his wounds again  
 Trample on his precious blood ?  
 No ; with all our sins we part,  
 Saviour take my broken heart.

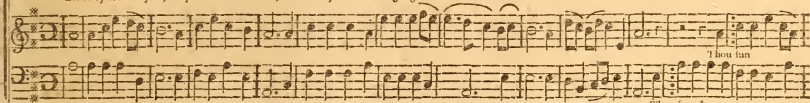
### Canon, Four in one.

Scotland's burning, Scotland's burning,  
 Look out, Look out,  
 fire, fire, fire, fire,  
 Cast on water, Cast on water.



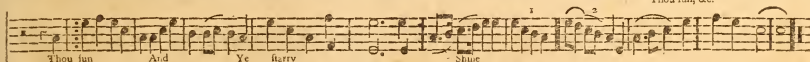
Let ev'ry creature join, To praise th'eternal God, Ye heav'nly hosts the song begin. And sound his name and sound his name abroad.

Thou



Thou fun

Thou fun, &c.



Thou fun

And

Ye starry

Shine



fun with golden beams And moon with paler rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise,

Shine to your Maker's praise.



And

Ye starry

Shine

Shine

Shine



Ye starry, &c.

Shine to

Shine

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

My friends below'd in hap - pi - er days,

dear companions of my way, Descend around me to the tomb. My friends The dear Descend around me to the tomb.

Descend

Unthinking wretch how couldst thou hope to please, A God a Spirit with such toys as these? While with my grace and statutes on thy tongue, Thou

lov'st deceit and dost thy brother wrong. Judgment proceeds, Hell trembles heav'n rejoices, Lift up your heads ye saints with cheer - ful voices.



Loud hal - le - lu - jahs to the Lord, From distant worlds where creatures dwell, Let heav'n begin the solemn word, And sound it dreadful down to  
 The Lord  
 The Lord how ab - so - lute he reigns, Let ev'ry an - gel bend the knee, Sing  
 The Lord  
 The Lord



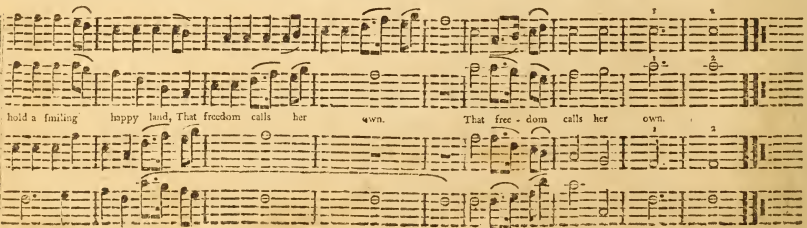
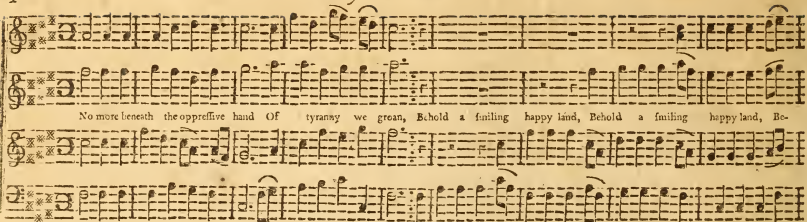
# Huntington. Concluded.

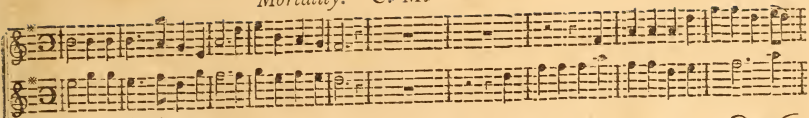
45

of his love in heav'nly strains, And speak how fierce his ter - - - rors be.

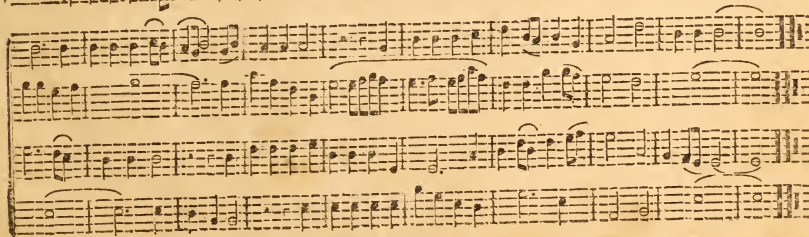
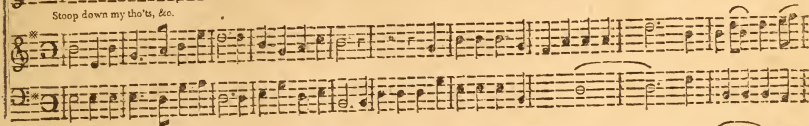
## Bedford. S. M.

How beautiful are their feet, Who stand on Zion's hill, Who bring salvation on their tongues And words of peace reveal. Who bring, &c.





Stoop down my tho'ts, &c.



Early my God without delay, I haste to seek thy face, My thirsty spirit fains away, Without thy cheering grace, So pilgrims on the scorching sand, Be-

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with some words underlined.

Long for a cooling stream at hand, And they must drink or die,

neath the burning sky, And they must drink or die.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with some words underlined. The system includes dynamic markings *p* and *f*, and first and second endings marked with '1' and '2'.

# ANTHEM II. From 150th Psalm.

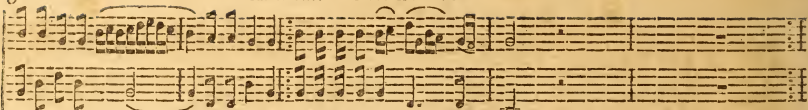
49

O Praise God in his holiness, O Praise God in his holiness, Praise him in the firmament of his pow'r: Praise him in his noble acts,

Praise him according to his excellent greatness, Praise him in the sound, Praise him in the sound,

in his noble acts, Praise him according to his excellent greatness.

G



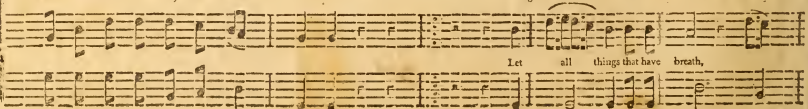
Praise him in the sou - - - nd of the trumpet, Praise him upon the lute, and harp,



Praise him in the cym - bals and dances.



Praise him in the cymbals and dances. Let all things that have breath, All



Let all things that have breath,

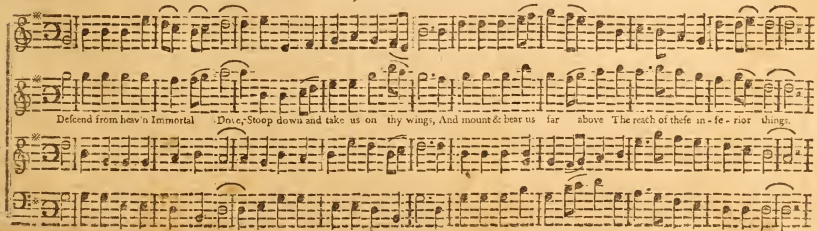
# Anthem. Concluded.

51



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

## America ; Or, Immortal Dove.



Descend from heav'n Immortal Dove; Stoop down and take us on thy wings, And mount & bear us far above The reach of these in - fe - rior things.



Beyond, beyond this lower sky, Up where e - ter - nal ages roll, Where solid pleasure never dies, ill: And

fruits im-mor-tal feast the soul. Where solid pleasure, &c.

The musical score consists of two systems, each with three staves. The top staff of each system contains the melody, while the lower two staves provide harmonic accompaniment. The lyrics are printed below the first staff of each system. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes beamed together in groups.



O if my soul was form'd for woe, How would I vent my sighs, Repentance should like riv - ers flow, From both my streaming eyes. 'Twas for my sins my

'Twas

'Twas Hung And For

dearest Lord Hung on the curst tree, Hung on the curst tree, And groan'd away a dying life For thee my soul for thee, For thee my soul for thee.

Hung And

And groan'd away, a dying life, For

Now in the heat of youthful blood, Re - mem - ber your Cre - a - tor God, Be -

Behold

Be - hold

Behold

hold the months come haft'ning on When you shall say my joys are gone. When you shall say my joys are gone.

When

Behold

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes.

They sow the fields and trees they plant, Whose yearly fruit supplies their want; Their

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues from the first system, with similar notation and phrasing.

## Whiteflown. Concluded.

race grows up from fruitful flock, Their wealth in - creas - es with their flock.

This musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

## Wintonbury. S. M.

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

This musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

Hail the day that saw him rise, Ravish'd from our wishful eyes, Christ a while to mortals giv'n, Reascends his

native heav'n, There the pompous triumph waits, Lift your heads e - ter - nal gates, Wide unfold the radiant scene, Take the King of glo - ry in.

MOD.

Ameno.

Alas the cruel spear, Went deep into his side, And the rich drops of purple blood, Their murd'rous weapons dy'd. Down to the shades of

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The first staff begins with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves, with some words underlined. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Vivace.

death, He bow'd his sacred head, Yet he arose to live and reign, When death it - - self is dead.

This musical system also consists of four staves, continuing the piece with a 'Vivace' tempo. The first two staves are treble clef, and the last two are bass clef. The music continues in common time. The lyrics are written below the staves, with some words underlined. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.



The The

From the third heav'n where God resides, That holy happy place; The New-Je - ru - sa -

The

The

lem comes down, A - don'd with shin - ing - grace, Adorn'd with shining grace, A - - don'd with shining grace.

The

PIA:

First system of musical notation for 'Coronation'. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The melody is written in the first treble staff, with accompaniment in the other three staves. The lyrics 'All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal diadem, And' are written below the second staff.

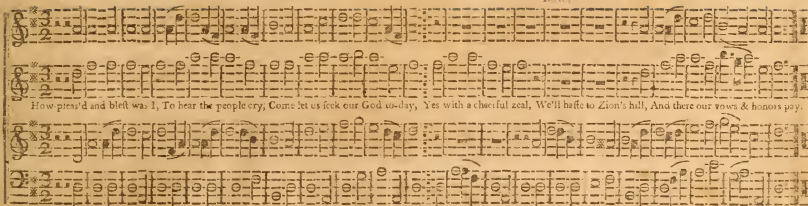
All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal diadem, And

Second system of musical notation for 'Coronation'. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The melody is written in the first treble staff, with accompaniment in the other three staves. The lyrics 'For. Pin. For. crown him Lord of all, Bring forth, &c.' are written below the second staff. The system ends with two measures marked with '1' and '2'.

For. Pin. For. crown him Lord of all, Bring forth, &c.

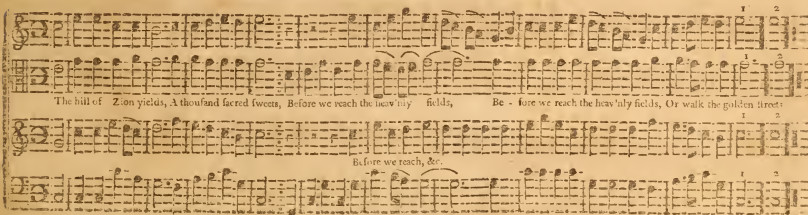


Lead



How press'd and blest was I, To hear the people cry, Come let us seek our God to-day, Yes with a cheerful zeal, We'll haste to Zion's hill, And there our vows & honors pay.

Concord. S. M.



The hill of Zion yields, A thousand sacred sweets, Before we reach the heav'nly fields, Be - fore we reach the heav'nly fields, Or walk the golden streets

Before we reach, &c.

To bring the glorious news, A heavenly form ap - pears, He tells the shepherds of their joys, And banishes their fears. Go

humble twins, lad he, To David's city fly, The promis'd Infant born to day, Doth in a manger lie.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are, To

thine a-bode my heart al-pires, With warm de-sires, To see my God.

# INDEX to the MUSIC.

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

Page

A BIRDEEN,  
\*Alarm,  
\*Armenia,  
Bosford,  
\*The Street,  
\*Confession,  
\*Chanon,  
\*Conjuration,  
\*Dance,  
\*Devotion,  
\*Detroit,  
\*Dartmouth,  
\*Effendi,  
\*Edington,  
\*Exhortation,  
\*Fierona,  
\*Friedrich,  
\*Hope,

S. M. b *T. Lee*.  
C. M. b *Jenks*.  
P. M. \* do.  
S. M. \* do.  
I. M. \* *Dr. Maden*,  
I. M. b *Jenks*,  
— \* *Morgan*,  
C. M. \* *Hobbs*,  
S. M. \* do.  
I. M. b *T. Lee*,  
P. M. \* *Jenks*,  
S. M. \* do.  
C. M. \* *Rev. C. Lee*,  
C. M. \* *Jenks*,  
L. M. b *Doolittle*,  
S. M. b *Dr. Wetmore*,  
P. M. b *T. Lee*,  
C. M. \* *Rev. C. Lee*,

11 Habakkuk,  
32 Huntington,  
63 \*Immortality New,  
45 Immortality,  
25 \*Immortal Dove,  
28 \*Le m,  
40 Liberty,  
60 Mear,  
61 Mount Calvary,  
24 Mortality,  
26 \*New-Hartford,  
62 \*New-Hampshire,  
30 Newmark,  
32 New-Jerusalem,  
54 Old Hundred,  
16 Orange,  
42 Portsmouth,  
23 \*Pilgrim's Rest,

L. M. \* *Dr. Maden*,  
L. M. \* *Morgan*,  
S. M. b *Newcomb*,  
P. M. \* *Bull*,  
I. M. \* *Taylor*,  
L. M. \* *Porter*,  
C. M. \* *Jenks*,  
C. M. \* —  
P. M. \* *Jenks*,  
C. M. b *Rev. H. Wells*,  
L. M. \* *Jenks*,  
L. M. b *Norton*,  
C. M. \* *Bull*,  
C. M. \* *Ingalls*,  
L. M. \* *M. Luther*,  
C. M. \* *Jenks*,  
P. M. \* —  
P. M. \* *Grifswold*,

36 Plymouth New,  
44 Resurrection,  
20 Repentance,  
34 Redemption,  
51 \*Sheffield,  
21 \*Stephentown,  
46 \*Southwick,  
13 Triumph,  
40 \*Tolland,  
47 \*Tomb,  
17 \*Trinity,  
19 Venus,  
39 Willington,  
59 Whitestown,  
13 \*Wintonbury,  
48 \*Windfor New,  
33 \*Zion's Travellers,  
35 Anthem II.

P. M. \* *Kilbourn*,  
C. M. \* *Bull*,  
C. M. b *Rollo*,  
S. M. b *Jenks*,  
C. M. \* —  
S. M. \* *J. Smith*,  
P. M. \* *Grifswold*,  
P. M. \* *Jenks*,  
P. M. \* do.  
C. M. b *Rev. C. Lee*,  
P. M. \* *Jenks*,  
S. M. \* *Grifswold*,  
S. M. \* *Fisher*,  
L. M. b *Howe*,  
S. M. b *Jenks*,  
P. M. \* do.  
P. M. \* *Knapp*,  
Bull, 49

## ERRATA.

Page 14th, bar 27 of the Treble for a crochet on D insert a crochet, on G.—P. 20, in New Hampshire, the last note but one in the Treble, should be on B.—P. 22, in Zions Travelers, in the Bass, 7th bar from the end, for a crochet on G, insert two quavers on G.—P. 24, 3d bar of the Tenor in Devotion, the crotchet should stand on D instead of C.—P. 26 in Detroit 3d bar from the end 1st crotchet in the bar should be on C.—P. 28, 28th bar, the pointed crotchet should be on G.—In Effendi, 38th bar in the Treble, the first note should be on A, and the fourth note on F, 44th bar, the note under the figure 1 should be on D, in the Counter 41st bar, the two first notes should be on G, 46th bar in the Tenor, a rest wanting, 17th bar, the crotchet should be on G, in the Bass 12th bar, 2d quaver should be on D, 41st bar, the quaver should be on D, the words Death like an overflowing stream, should be Death like a narrow straits divides.—P. 32, in the Bass, 3d bar from the end, the second note should stand on C.—P. 34, in the 10th bar of the Bass the crotchet should stand on F.—P. 42, Treble, the third crotchet in the 7th bar from the end, should stand on D.—P. 46, Counter, second bar should stand on ledger.—P. 47, Tenor, 2d note 3d bar from end should stand on B.—P. 52, 13th bar in the Bass, the first note should stand over the ledger.—P. 54, Bass, 6th bar from the end, 1st quaver should stand on A.

N. B. THAT the two thousand books which are printed at Northampton for ELIJAH GRISWOLD and STEPHEN JENKS, are this day divided: Each one takes his own books and disposes of them as best suits: with the Copy-Right of each others music until the abovementioned books are all sold: And all partnership between said GRISWOLD and JENKS are this day dissolved by mutual consent.

ELIJAH GRISWOLD.  
STEPHEN JENKS.

Northampton, Oct. 13, 1803.



16 Newcomb





