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# SELECT HARMONY.

CONTAINING IN A PLAIN AND CONCISE MANNER,

## THE RULES OF SINGING;

AND

EASY LESSONS FOR LEARNERS;

Together with a Choice Collection of Psalm and Hymn Tunes.

BY ANDREW<sup>V</sup> LAW.

PRINTED UPON THE AUTHOR'S NEW PLAN WITH LINES AND SPACES.

PHILADELPHIA:

PRINTED FOR THE AUTHOR, BY ROBERT AND WILLIAM CARR, No. 51, SANSOM STREET.

SCB  
2783

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## DEDICATION.

TO THE MINISTERS OF THE GOSPEL, AND THE SINGING MASTERS, CLERKS AND CHORISTERS  
THROUGHOUT THE UNITED STATES.

GENTLEMEN,

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an Introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is miserable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or that frivolous and frolicsome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composuists, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the task, the more praiseworthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power to do half as much as you, towards correcting and perfecting the taste in music, and towards giving to devotional praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage and conduct of irresistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individual's mite towards promoting so noble an undertaking, as that of improving the religious praise of a rising Empire, it will never become a subject of regret to one who has devoted the greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

## ADVERTISEMENT.

THE design of this publication is not to supersede the plan of seven characters without lines. The experiments, which have been made of that plan, are abundantly sufficient to prove, that it far exceeds all others. But the prejudices in favour of lines, being great, this method is adopted, to gratify those that will not look at the plan, without lines.

The short lines, which stand in regular order between the notes, answer every purpose of lines, in other systems.

The music may be learned, by the characters and lines connectively; or by the characters only. And, should the Learner make himself acquainted with the scale of degrees, as explained in the system of Rules, he would find the latter method, that of learning by the characters only, the easiest, most expeditious way of learning to sing.

The music contained in this volume, is of that kind, which will stand the test of ages. It is not of that frivolous style, unhappily so current in the country; so demonstrative of an incorrect, not to stay, a low, taste, in music, and so reproachful to the character of a country continuing to encourage, or even to endure, such a taste!

### THE NEW PLAN OF SEVEN CHARACTERS WITHOUT LINES COMPARED WITH THE OLD.

The new plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines and spaces; here are three parts to every character, the note, the line and the space, and all of them gain no advantage over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces for each part; the two parts bass and treble together, making at least twenty eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty eight or one hundred and ninety six. The comparative view is then as seven to a hundred and ninety six, or as one to twenty eight. The advantages which are gained by the new plan, are then, very great and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

The same objection might have been made against the art of Printing when it was first invented; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is for ever; or we must suppose that improvements are in universal use before they are invented or introduced.



## PREFACE.

IN compiling the following work, or the Select Harmony, I have endeavoured to compose an elementary system which might open, at once, an improved pathway to the practice of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have withheld no improvements, which patient industry, aided by more than thirty years' experience in studying and teaching vocal music, could bestow ; and I flatter myself, that the friends of Psalmody will find my Select Harmony, an easy and eligible Book for beginners.

In the introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced.

But it is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflexion and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference ; but at the same time without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale ; but all music might be thus printed, and by that very means, be improved in point of simplicity. In regard to the music which is contained in the Select Harmony, the rules which are thrown out of this system, are not wanted ; and as to any other music, it may, in all cases, be rendered more simple, by transcribing it into the Plan of this Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. And his attending to them at such after period, will rather be an alleviation to him, than otherwise ; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later or by themselves, can be no additional burthen to him ; for whatever is thrown out of this system, is knit into the body of common systems ; and by adverting to them, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.

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N. B. The Metres are designated by the letters which are placed after the names of the tunes in the Index.—L shows that the tune is long metre; C common metre; S short metre; P particular metre; and Pec. peculiar metre.

## NOTES.

The tunes, Gath, Lebanon, Miletus, Utica, and Patmos, may be sung as long metres, or as the metre of six lines, all eights.

Tunes which require the repetition of some words, will in some instances, require a different repetition; as in Hotham, the second verse, "With the shadow;" this may be done by throwing out the slur.

Tunes with a Chorus; the chorus may be sung after every verse, after the last verse only, or omitted entirely.

In those parts of tunes, over which the word Unisons is placed, all sing the same part.

GOOD tones, in proper tune, are indispensibly requisite in order to good music. One of the first and most important objects of the Instructor, should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable; and where different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune, each voice must accord with the others.

### ARTICULATION AND PRONUNCIATION.

Words and Syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its beginning and end, the voice must open, swell and expand. And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, flat and disagreeable sounds will frequently ensue.

In practising vocal music by note, the syllables, *mi*, *faw*, *sol*, *law*, are used, as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech, into positions proper for making the tones open, soft and smooth. Their true pronunciation is easy, the *i*, in *mi*, has its short sound, as in *divinity*; the *o*, in *sol*, has its long sound, as in *sold*; and the *faw* and *law* are pronounced as written.

### THE PARTS.

The Bass is properly considered as the ground work, or foundation. Correct Composers of modern date, for the most part, make use of treble, as the leading part, or air; and this appears most agreeable to the principles of harmony, which incline to ascribe the chief Melody, or song to the treble; while the tenor and counter, or second treble, come in to fill up and perfect the harmony. Where music consists of four parts, that which is written lowest is Bass; the next above it is the Tenor; then the Counter, or second Treble; and at the top, the Treble. **REMARK.** Whenever tunes are performed only in two parts, they should be sung in the Bass and the air, or principal melody; and in such cases, the air may be sung either by Tenor or Treble voices, or by both of them united.

### THE CLIFFS.

I have used only two cliffs; the F, or Bass cliff, and the G, or treble cliff, which answers alike for treble, Counter and Tenor. The counter is transposed to the octave, or eighth below. The notes being thus transposed, they are sung in the Treble voice.

### SHARPS AND FLATS.

In every octave, or regular succession of eight notes, ascending or descending, there are five whole tones, and two half or semitones. In their natural order, the semitones are fixed between B and C, and E and F. Between *mi* and *faw*, and *law* and *faw*. For the sake of variety, it becomes necessary to shift the order of the semitones. This is done by flats and sharps. The first sharp is placed on F, the second on C, the third on G, and the fourth on D. The first flat is on B, the second on E, the third on A, and the fourth on D.



## ACCENT.

A greater stress of voice upon any particular part of the bar is what is called Accent. Singers in performing single common and triple time, should be careful to accent only that part of the bar, which is marked by the first beat; and in performing double common time, they should place a full accent upon that part of the bar, which is marked by the first beat, and only a half accent upon that part, which is marked by the third beat.

## THE SWELL.

The swell is in one sense applicable to all music. There is something of it upon every note, or syllable that is sung. In quantity it is in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to the close.

## OF SOFT AND LOUD.

Softness and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments expressed, are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the human voice, the sentiments are seen hastening from the shade, and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shades. To sing, sometimes loud, at others soft, as the sentiments require, is indeed a principal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performer's bidding; while to the music is added, variety and richness of expression, and oftentimes a more than double effect.

## TIME.

Time in music is originally of two kinds, Common and Triple. These are distinguished from each other by the different divisions of the bar into its primary or principal parts. Whenever the bar is in the very first instance, divided into an even number of parts the music is in Common time; but if divided into an uneven number of parts, the music is in Triple time. In Triple time, the bar is always divided into three parts, and marked by three beats. In Common time, it is sometimes divided into four parts, and marked by four beats; but more generally into two parts only, and marked by two beats.





## MODES.

The Modes depend upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same; but if the music either quicken or slacken its movement, the mode changes. In the scale I have distinguished the Modes to the number of seven. Those belong alike to each kind of time, and are known, as occasion requires, by placing the name of the mode over the music, where the movement begins.













































# SCALE OF RULES.

9


**Characters.**      **Explanations.**  
The diamond , is mi; the square , is fa; the round , is sol; and the quarter of a diamond , is law.

Notes, or marks of sound.

Rests, or marks  
of silence.

	mi	fa	sol	law	fa	sol	law
Breves							
Semibreves							
Minims							
Crotchets							
Quavers							
Semiquavers							

Proportion of the Notes.









One  Breve is

Two   Semibreves,

Four     Minims,

Eight        Crotchets,

Sixteen        Quavers,

Thirty two         Semiquavers.

The rests have the same proportion except the semibreve, which fills a bar in triple time.

B

**Characters.**      **Explanations.**

**Examples.**

Brace { Shows how many parts are sung together.

Cliff G Is used in Treble, Counter, and Tenor.

Cliff F Is used in Bass only.

Close ||| Shows the end of the Tune.

Slur ) Shows what notes are sung to one syllable.

Dot . At the right hand of a note, adds to it half its length.

Figure 3 Shows that each of the three notes is one third of a beat.



Single bar | Divides the time according to the measure note.

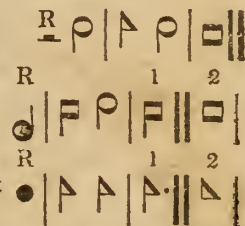
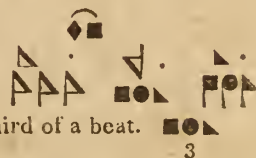
Double notes  Either may be sung.

Double bar || Shows when to repeat.

Repeat R Shows that the tune is sung again from that note to a double bar or close.

Figures 1, 2, Show that the note under 1, is sung the first time, and that under 2, the second time.

Preparative or leaning notes  . These notes add nothing to the time of the bar in which they are used, for whatever time be occupied by them, so much must be taken from the notes with which they are connected.





Treble, Counter, and Tenor.

G fifth space	○	○	sol	○
F fifth line	—■—	—■—	faw	—■—
E fourth space	△	△	law	△
D fourth line	—○—	—○—	sol	—○—
C third space	■	■	faw	■
B third line	—◇—	—◇—	mi	—◇—
A second space	△	△	law	△
G second line	—○—	G—○—	sol	—○—
F first space	—■—			
E first line	—△—			

Bass.

B fifth space	—◇—			
A fifth line	—△—			
G fourth space	—○—	—○—	sol	—○—
F fourth line	—■—	F—■—	faw	—■—
E third space	△	△	law	△
D third line	—○—	—○—	sol	—○—
C second space	■	■	faw	■
B second line	—◇—	—◇—	mi	—◇—
A first space	△	△	law	△
G first line	—○—	—○—	sol	—○—

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one-half of the character; by this means the parts of the quaver are diminished one third; and those of the semiquaver one fourth. The cliffs, F and G, and the repeat, R, being characters used as letters, are familiar to every one; these are used instead of those which are unknown, till learned as musical characters. The four kinds of characters denote the four singing syllables; and the learner will immediately name the notes with great facility, and will read them with equal ease in every part, and in all the different changes of the keys.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the key. Lessons of these are given in the Scale of Rules.

There are only two keys in music, the sharp, or major key; and the flat, or minor key. There are also only two common chords taken upon the key note, or first degree of the key; one for the sharp key, and one for the flat key, and these chords differ only in the third degree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably; and whenever the key is shifted, from one letter to another, the characters and the common chord are shifted with the key; and retain, from the key note, the same order of tones and semitones. Hence, this method marks, with certainty, the intervals, or distances of sounds. The places of the tones and semitones, the major and minor seconds, thirds and fourths, are always in view. The semitones lie between the diamond and the square, and the quarter of a diamond and the square. Hence, when any two notes are placed at the distance of a second, a third, or a fourth, it will instantly appear from the sight of the characters, whether the interval be the major or the minor second, third, or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces whether these intervals be major, or minor; only by referring back to the cliffs; but in this method it is visible in every bar.

This similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tuition, and the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easily as they read other books. And those who practise upon this method will find the burthen of performance greatly alleviated, and be able to sing any part that is within the compass of their voices.

From this view of the subject, is it not rational to suppose, that great advantages may be derived from the introduction of this plan? Upon this plan and method the knowledge of the Art will be easily obtained; and music will be read in a short time with great facility. The natural consequence of this will be, that the cultivation of the Art will become more general; and the practice of it will be rendered more pleasing and entertaining.



## SCALE OF SHARP KEYS.

**RULES.** The last note of the Bass is the key note, which is the first above or below the  $\diamond$ ; if above, it is a sharp key; if below, a flat key.

In every key there are seven degrees of sound, which are marked by these characters, to wit,  $\diamond$   $\square$   $\circ$   $\triangle$  and the  $\square$   $\circ$   $\triangle$  with a dot over or under each of them, and are counted ascending. The eighth to each degree, is the same character, has the same name, and is the same degree of the key.

In every sharp key, the  $\square$  is the first degree of the key; the  $\circ$  is the second degree; the  $\triangle$  is the third degree; the  $\square$ , with the dot, is the fourth degree; the  $\circ$ , with the dot, is the fifth degree; the  $\triangle$ , with the dot, is the sixth degree; the  $\diamond$  is the seventh degree. The eighth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will sound them both ways at first.

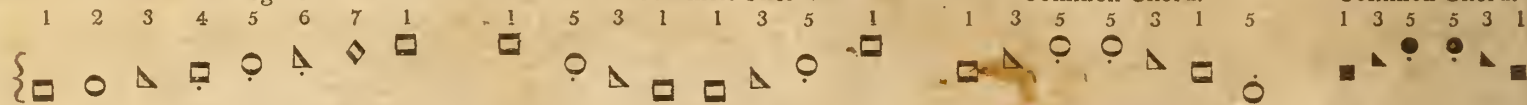
The figures show the degrees of the Key.

Scale of Degrees.

Common Chord.

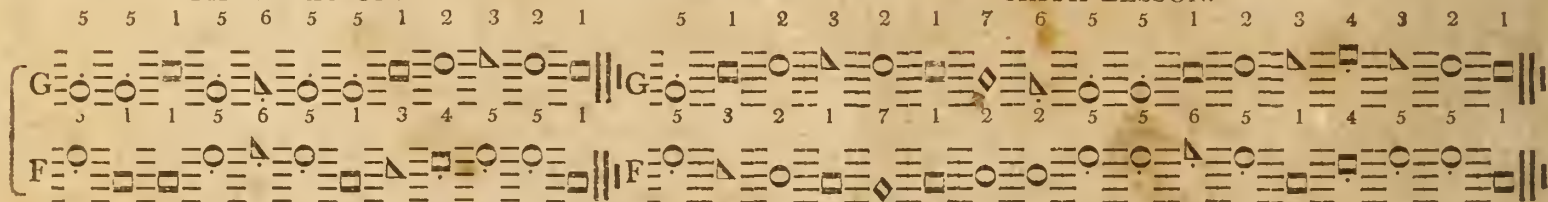
Common Chord.

Common Chord.

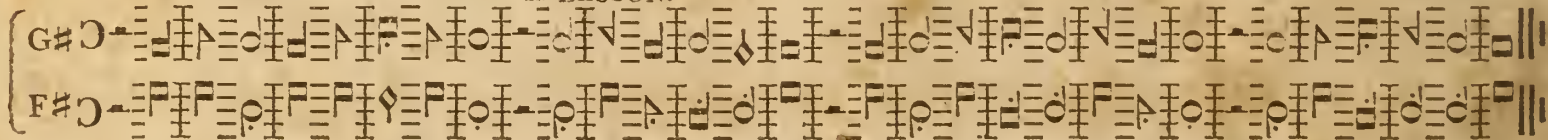


FIFTH LESSON.

SIXTH LESSON.



EIGHTH LESSON.

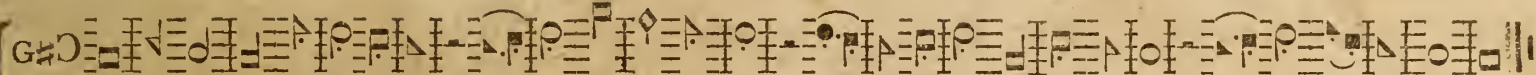




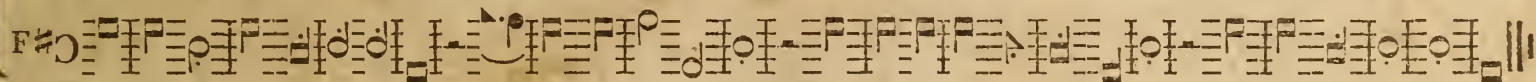
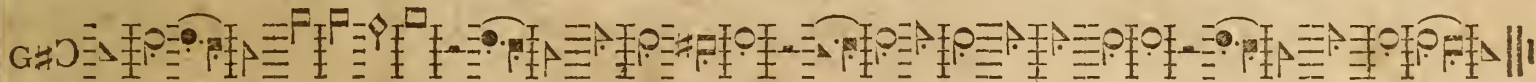
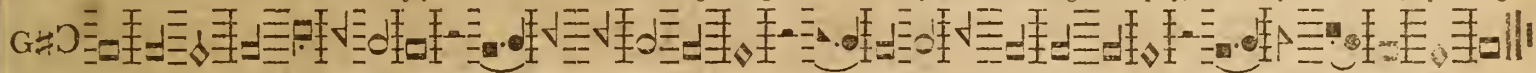
Cheerful.

MILAN. C. M.

13

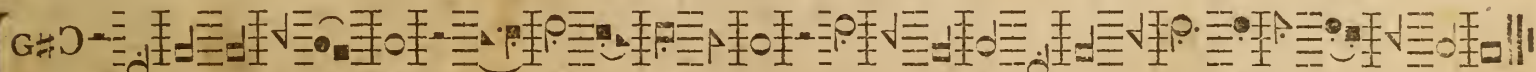


Oh, for a shout of sacred joy! To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

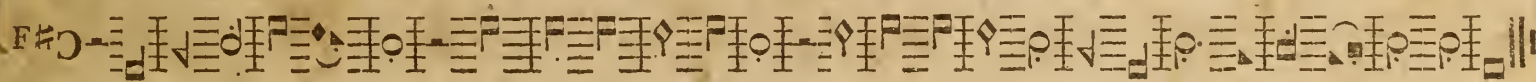
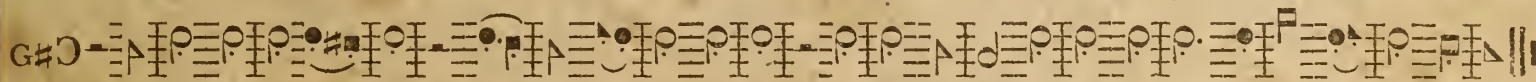
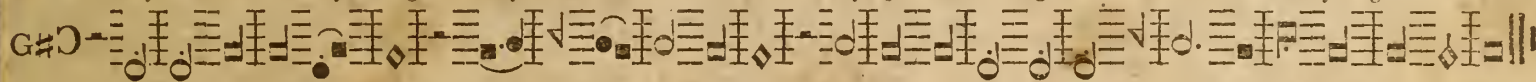


Cheerful.

BEVERLY. S. M.



My Saviour and my King, Thy beauties are divine; Thy lips with blessings o - verflow, And every grace is thine.



## Cheerful.

## NORFOLK. C. M.

Joy to the world, the Lord is come; Let earth receive her King; Let every heart prepare him room, And heaven and nature

## Cheerful.

## MEAR. C. M.

sing. In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonder raise, For there his glo - ry dwells.

Moderate.

WELLS. L. M.

15

When Israel freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.

This musical score is for a hymn in G-flat major (one flat) and common time (C). It consists of four staves. The first staff begins with a treble clef and a G-flat key signature. The melody is written in a style typical of 18th or 19th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the first staff. The second staff continues the melody. The third and fourth staves provide a harmonic accompaniment, with the third staff starting on a G-flat and the fourth on an F-flat.

Cheerful.

IRISH. C. M.

Awake, my heart, arise, my tongue, Prepare a tuneful voice, In God, the life of all my joys Aloud will I rejoice.

This musical score is for a hymn in G major (one sharp) and common time (C). It consists of four staves. The first staff begins with a treble clef and a G key signature. The melody is written in a style typical of 18th or 19th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the first staff. The second staff continues the melody. The third and fourth staves provide a harmonic accompaniment, with the third staff starting on a G and the fourth on an F.



Awake, ye saints, to praise your king, Your sweetest passions raise; Your pious pleasure, while you sing, Increas - ing with the praise.

Moderate.

SUTTON S. M.

Oh bless the Lord, my soul, Let all within me join, And aid my tongue to bless his name, Whose favours are divine.



# SCALE OF FLAT KEYS.

In every flat key, the  $\Delta$ , with the dot, is the first degree of the key; the  $\diamond$  is the second degree; the  $\square$  is the third degree; the  $\bigcirc$  is the fourth degree; the  $\nabla$  is the fifth degree; the  $\blacksquare$ , with the dot, is the sixth degree; and the  $\bigcirc$ , with the dot, is the seventh degree.

Scale of degrees.								Common Chord.								Common Chord.							
1	2	3	4	5	6	7	1	1	5	3	1	1	3	5	1	1	3	5	5	3	1	5	

## NINTH LESSON.

1 3 2 1 3 4 3 2 1 7 1  
1 1 5 1 1 7 1 4 5 5 1

## TENTH LESSON.

1 3 2 1 3 4 3 2 2 3 1 2 7 1 1 2 3 4 2 3 1 2 2 3 4 3 2 1  
1 1 5 1 1 7 1 5 5 1 6 4 5 1 1 5 1 4 5 1 6 5 5 1 4 5 5 1

Moderate.

STANDISH. C. M.

To God I made my sorrows known, From God I sought relief; In long complaints before his throne I pour'd out all my grief.

Show pi - ty, Lord, O Lord, forgive; Let a repent - ing re - bel live; Are not thy mercies large and free? May not a sinner

Moderate.

DUBLIN. C. M.

trust in thee? With earnest longings of the mind, My God, to thee I look; So pants the hunted hart, to find, And taste the cooling brook.

Cheerful.

BLOOMFIELD. S. M.

39

My God per - mit my tongue This joy, to call thee mine: And let my early cries prevail, To taste thy love divine.

Moderate.

GEORGIA. C. M.

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



## WILLOW GROVE. C. M.

How did my heart rejoice to hear My friends de-vout-ly say, In Zi-on let us all appear, And keep the solemn

Moderate.

## READING. C. M.

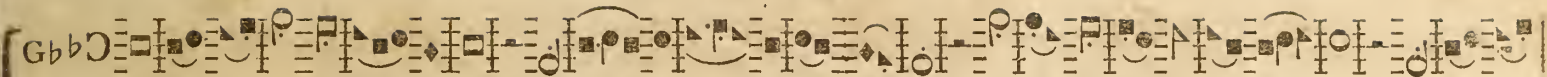
day. Blest are the souls that hear and know The gospel's joy-ful sound! Peace shall attend the path they go, And light their steps surround.



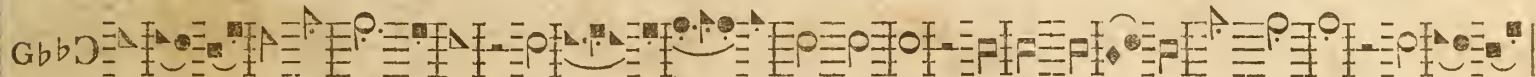
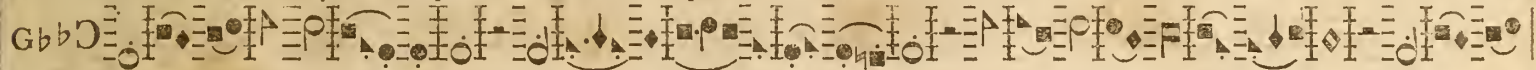
Cheerful.

LITCHFIELD. L. M.

21

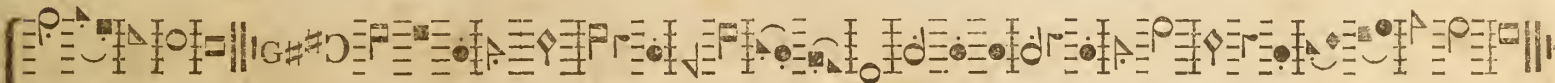


How soft the words my Saviour speaks! How kind the pro - mises he makes! A bruised reed he ne - ver breaks; Nor will he



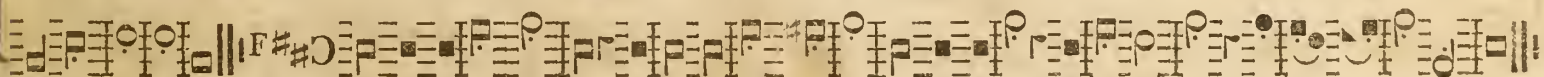
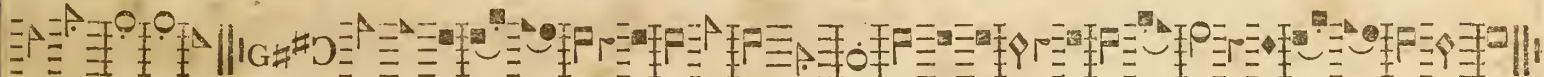
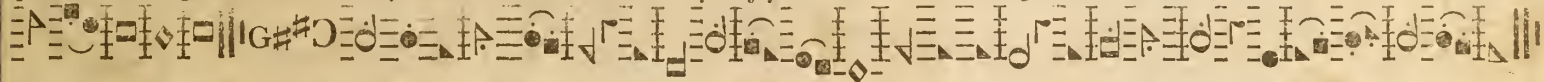
Cheerful.

WHITFIELD. S. M.



quench the smoking flax.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne.



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

The musical score consists of four staves. The first staff is a vocal line in G major (one sharp) with a common time signature. It features a melody with several triplets marked with a '3'. The second staff is a piano accompaniment in G major, with a bass line that includes triplets. The third and fourth staves are additional piano parts, with the fourth staff in F# major (two sharps). The lyrics are written below the first two staves.

Moderate.

AYLESBURY. S. M.

fruit and healing leaves. I lift my soul to God, My trust is in his name; Let not my foes that seek my blood Still triumph in my shame.

The musical score consists of four staves. The first staff is a vocal line in G minor (two flats) with a common time signature. It features a melody with several triplets marked with a '3'. The second staff is a piano accompaniment in G minor, with a bass line that includes triplets. The third and fourth staves are additional piano parts, with the fourth staff in F minor (three flats). The lyrics are written below the first two staves.

Moderate.

WHITTON. C. M.

23

Blest morning, whose young dawning rays Beheld our ris - ing God; That saw him tri - umph o'er the dust, And

Moderate.

LANCASTER. 7s.

leave his last abode.

Christ the Lord is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing ye heavens, and earth reply.







Moderate.

LEXINGTON. L. M.

23

G $\flat\flat$  C - [Musical notation for Soprano part]

Lord, I can suffer thy rebukes When thou with kindness dost chastise; But thy fierce wrath I cannot bear; O let it

G $\flat\flat$  C - [Musical notation for Alto part]

G $\flat\flat$  C - [Musical notation for Tenor part]

F $\flat\flat$  C - [Musical notation for Bass part]

Cheerful.

COVENTRY. S. M.

[Musical notation for Soprano part]

not against me rise! Lord, what a fee - ble piece Is this our mortal frame! Our life how poor a trifle 'tis, That scarce deserves the name!

[Musical notation for Alto part]

[Musical notation for Tenor part]

[Musical notation for Bass part]

## DAMASCUS. C. M.

My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my

This musical score is for a hymn in common time (C). It consists of four staves. The first staff is the vocal melody, starting on a G below middle C. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The music is in a key with one flat (B-flat major or D minor). The lyrics are written below the first staff.

Cheerful.

CANON. P. M.

ghts! And comfort of my nights! How pleasant 'tis to see Kindred and friends agree, Each in his pro - per sta - tion

This musical score is for a hymn in common time (C). It consists of four staves. The first staff is the vocal melody, starting on a G above middle C. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The music is in a key with two sharps (D major or F# minor). The lyrics are written below the first staff.

Soft.

Loud.

27

move, And each fulfil his part With sym - pathising heart, In all the cares of life and love, In all the cares of life and love.

Cheerful.

BETHLEHEM. S. M.

Behold the lof - ty sky Declares its ma - ker God, And all the star - ry works on high Proclaim his power abroad.



Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode My heart as-

Soft.

Loud.

Moderate.

AMHERST. P. M.

pire-, With warm desires, To see my God, With warm desires, To see my God. Upward I lift mine eyes, From God is all my aid;

The God that built the skies, And earth and nature made: God is the tower To which I fly; His grace is nigh In every hour.

This musical score consists of four staves. The first staff contains the vocal melody with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a basso continuo line. The music is in common time and features various note values including minims, crotchets, and quavers.

Cheerful.

MANSFIELD. S. M.

The darkness and the light Still keep their course the same; While night to day, and day to night Di - vineiy teach his name.

This musical score consists of four staves. The first staff begins with a G<sup>b</sup> clef and contains the vocal melody with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a basso continuo line. The music is in common time and features various note values including minims, crotchets, and quavers.

## C A R M E L. L. M.

The Lord, how wond'rous are his ways! How firm his truth, how large his grace! He takes his mercy for his throne, And

Moderate.

## M Y R A. S. M.

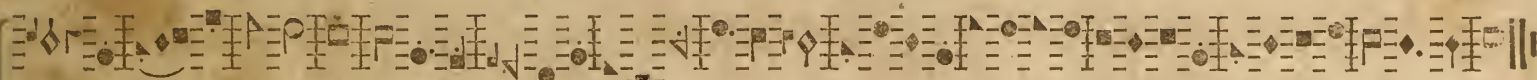
thence he makes his glo - ries known. Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ our



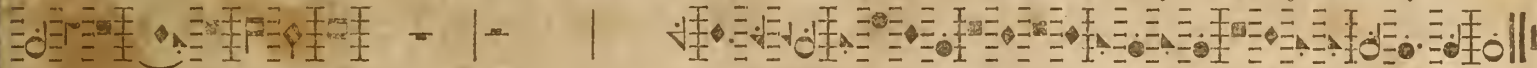
Unisons.

Unisons.

Slow. 31



Lord, Bid every string awake, Praise ye the Lord, Hallelujah, Praise ye the Lord, hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.

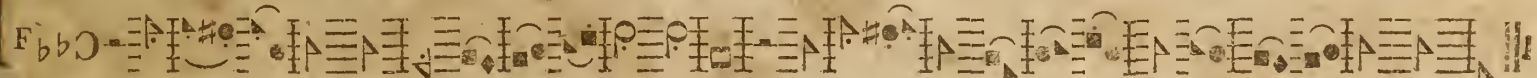
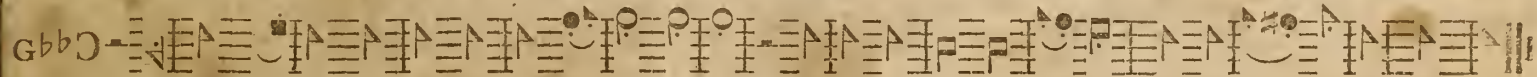


Moderate.

H A D D A M. S. M.



Who overcame'd w<sup>th</sup> grief, My heart within me dies; Helpless and far from all re - lief, to heaven I lift my eyes.



Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heaven may hear, That earth, That earth and

Moderate.

SICILY. C. M.

heaven may hear. Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.

Cheerful.

ANTIOCH. P. M.

53

First system of musical notation for 'ANTIOCH. P. M.'. It consists of four staves. The top staff is in G major (one sharp) and 3/4 time, with a treble clef and a key signature of one sharp. The second staff is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The third staff is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The fourth staff is in F major (no sharps or flats) and 3/4 time, with a bass clef and a key signature of no sharps or flats. The lyrics 'Come on, my partners in distress, My comrades thro' the wil - der - ness, Who still your' are written below the first two staves.

Come on, my partners in distress, My comrades thro' the wil - der - ness, Who still your

Second system of musical notation for 'ANTIOCH. P. M.'. It consists of four staves. The top staff is in G major (one sharp) and 3/4 time, with a treble clef and a key signature of one sharp. The second staff is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The third staff is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The fourth staff is in F major (no sharps or flats) and 3/4 time, with a bass clef and a key signature of no sharps or flats. The lyrics 'bo - dies feel. Awhile for - get your griefs and fears, And look beyond the vale of tears, To that ce - les - tial hill.' are written below the first two staves.

bo - dies feel. Awhile for - get your griefs and fears, And look beyond the vale of tears, To that ce - les - tial hill.

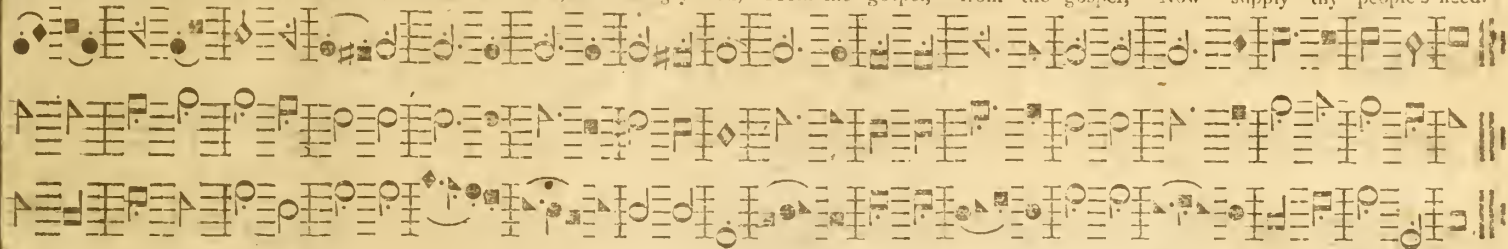


Joy to the world! the Lord is come! Let earth receive her King, Let earth receive her King. Let every heart prepare him

Moderate.

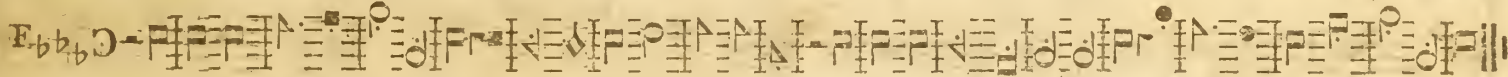
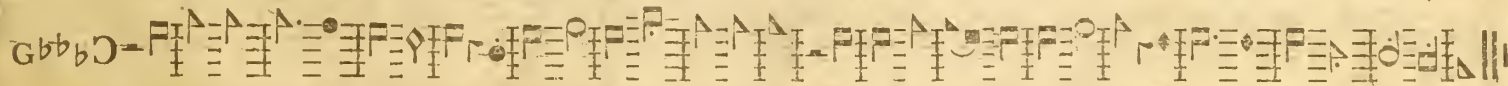
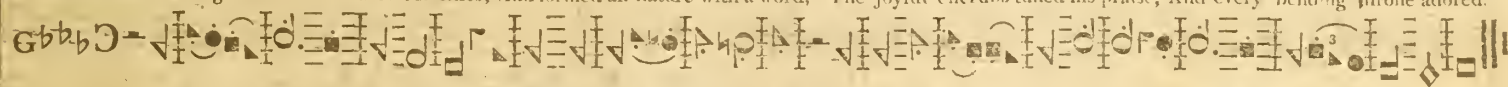
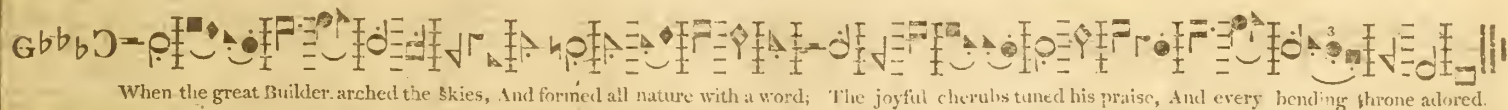
HAMPOLE. Pec. M.

room, Let every heart prepare him room, And heaven and nature sing. Come, thou soul transporting Spirit, Bless the sower and the seed;



Moderate.

PALESTINE. L. M.



Grace! 'tis a charming sound, Harmonious to - the ear! Heaven with the echo shall resound,

Heaven with the echo shall re-

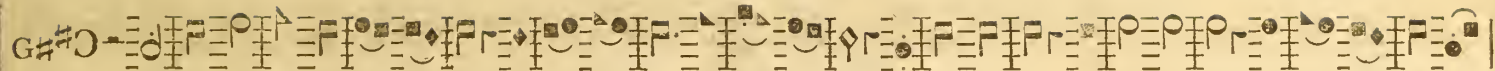
This system contains the first two staves of the musical score. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second staff continues the melody. The lyrics are printed below the first staff, with hyphens indicating syllables that span across measures.

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

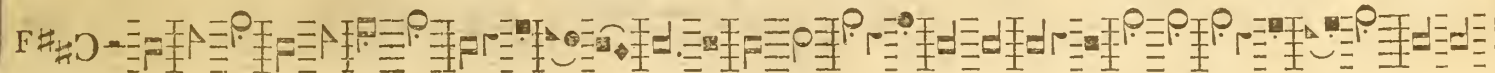
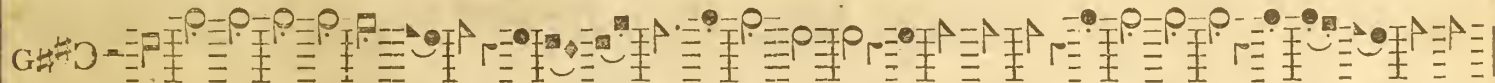
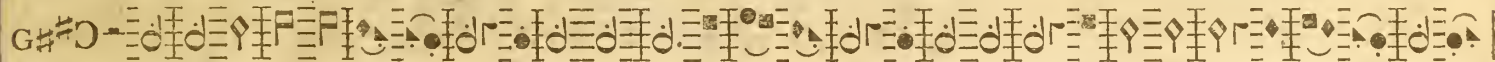
sound, the echo shall resound,

This system contains the next two staves of the musical score. The first staff continues the melody from the previous system. The second staff continues the melody. The lyrics are printed below the first staff, with hyphens indicating syllables that span across measures.

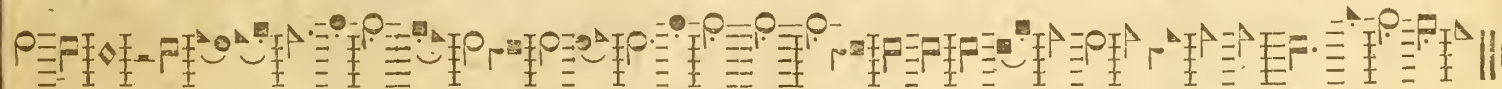
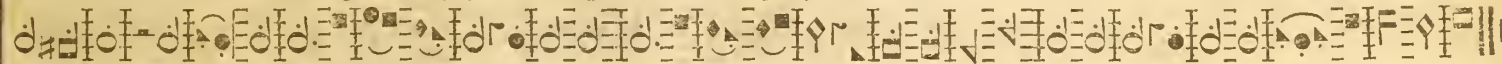




Ye that delight to serve the Lord, The honors of his name record, His sacred name for ever bless, His sacred name for



ever bless; Where'er the circling sun displays His rising beams, or setting rays, Let lands and seas his power confess, Let lands and seas his power confess.



G $\flat$  C

Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mer - cy, ne - ver ceasing,

G $\flat$  C

G $\flat$  C

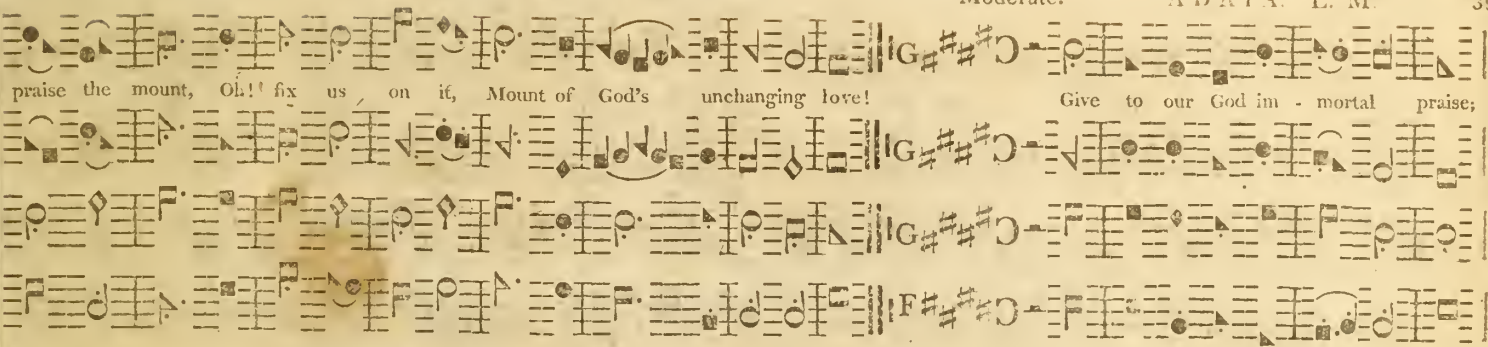
F $\flat$  C

Call for songs of loudest praise. Teach me some me - lodious sonnet, Sung by flaming tongues above; Praise the mount, praise the mount,

Moderate.

A D A T A. L. M.

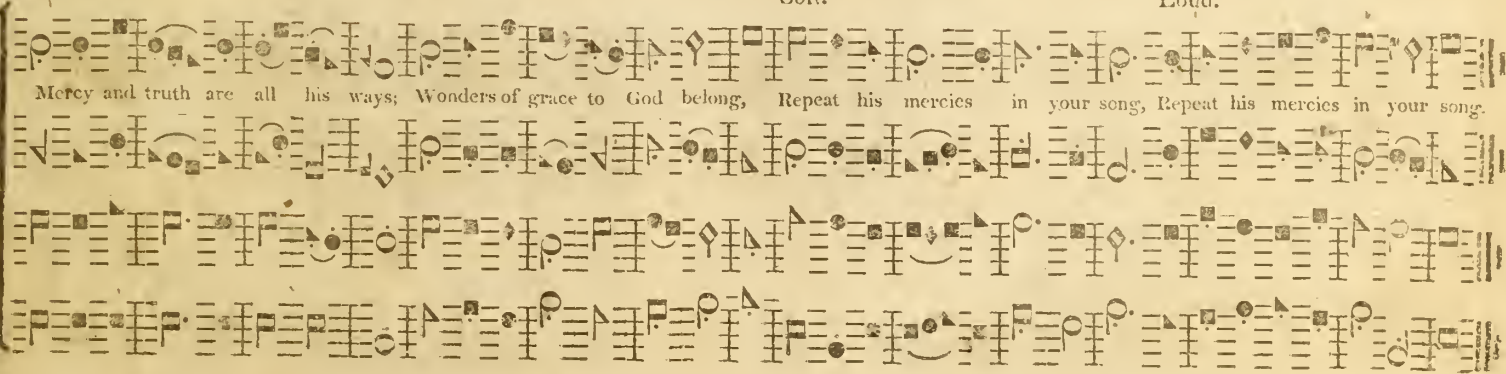
39



praise the mount, Oh! fix us on it, Mount of God's unchanging love! Give to our God im - mortal praise;

Soft.

Loud.

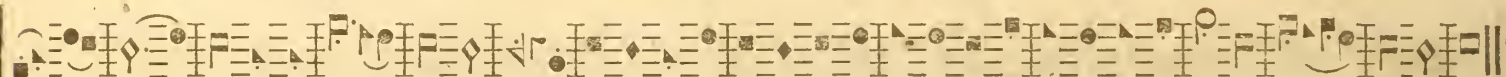
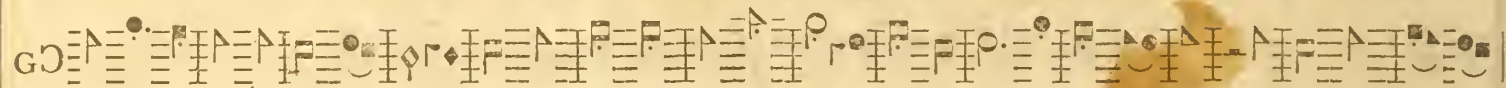
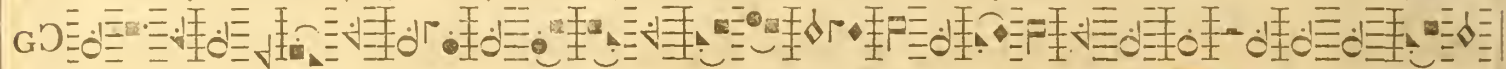


Mercy and truth are all his ways; Wonders of grace to God belong, Repeat his mercies in your song, Repeat his mercies in your song.

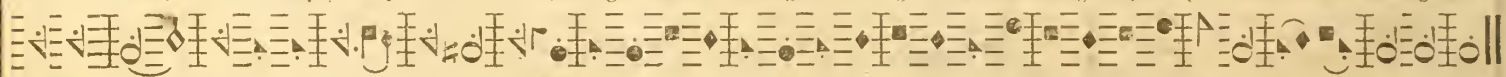




Come now, my soul, direct thine eyes Thro' yonder veil, th' e - thereal skies, See what blest spirits do' above; Where, wrapt in splendours



here un-known, Prostrate they worship round the throne, And glow with everlasting love, And glow with everlasting love, And glow with ever - lasting love.



Moderate.

GILEAD. L. M.

41

Let me but hear my Saviour say, Strength shall be equal to the day, Then I'll rejoice in deep distress, Leaning on all - suf - ficient grace.

The musical score for 'Gilead, L. M.' consists of four staves. The first staff is a vocal line in G major (one flat) with a common time signature. The second staff is a vocal line in G major. The third staff is a vocal line in G major. The fourth staff is a bass line in F major (two flats). The lyrics are written below the first staff.

Cheerful.

COLCHESTER. C. M.

My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.

The musical score for 'Colchester, C. M.' consists of four staves. The first staff is a vocal line in G major (one sharp) with a 3/2 time signature. The second staff is a vocal line in G major. The third staff is a vocal line in G major. The fourth staff is a bass line in F major (two flats). The lyrics are written below the first staff.

Grace! how melodious is the sound! What music to our ear! Spread the sweet accent far a - round, Spread the sweet

Cheerful.

M A R S E I L L E S. P. M.

accents far around, That earth and heaven may hear. All hail, in - car - nate God! The wondrous things foretold Of thee, in sacred



Soft.

Loud.

43

writ, with joy our eyes behold. Still does thine arm new trophies wear, And monuments, and monuments, and monuments of glory rear.

Moderate.

## EVENING HYMN. L. M.

Glory to thee my God this night For all the blessings of the light. Keep me, O keep me, King of kings Under thy own Almighty wings.

Great God, indulge my humble claim, Thou art my hope, my joy, my rest; The glories that compose thy name Stand

Moderate.

GATH. L. M.

all engaged to make me blest. He reigns; the Lord, the Saviour reigns! Praise him in e - van - gel - ic strains, Praise him in

Soft.

Loud.

45

e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice, And distant islands join their voice.

Moderate.

PECKHAM. S. M.

Al - mighty Maker, God! How wondrous is thy name! Thy glories how diffused a - broad Thro' the cre - ation's frame.



Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest

Moderate.

CHESTER. C. M.

pastures grow? Out of the deeps of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine ear.

Moderate.

ARMLEY. L. M.

47

Sta, thou in - sulted Spi - rit, stay, Tho' I have done thee such despite, Nor cast the sin - ner quite away, Nor take thine

Moderate.

ROCHESTER C. M.

ever - last - ing flight. Who shall in - habit in thy hill, O God of ho - li ness? Whom will the Lord admit to dwell So near his throne of grace?

To bless the Lord let every land combine; Your hearts and minds, your harps and voices join. Each opening dawn shall hear my songs arise;

Each evening waft its incense to the skies, All praise, all love, his boundless glories claim, The praise of saints, the seraphs sacred flame.



Moderate.

MARIETTA. L. M.

49

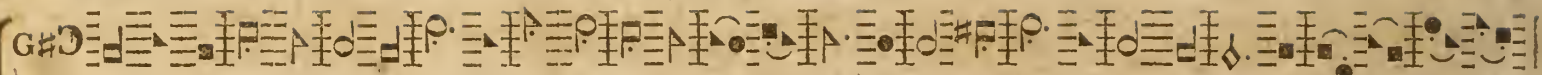
Let Zi - on praise the mighty God, And make his honors known abroad; For sweet the joy, our songs to raise, And glorious is the

Moderate.

MALDEN. C. M.

work of praise. How sweet and awful is the place With Christ within the doors; While ever - lasting love displays the choicest of her stores.

G



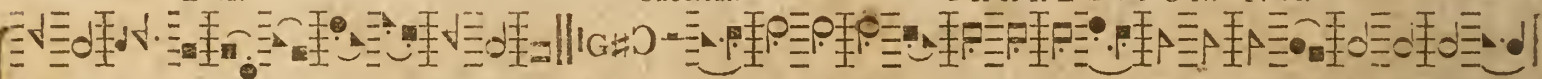
Jesus shall reign where'er the sun Does his successive journies run; His kingdom stretch from shore to shore, Till moons shall wax and



Loud.

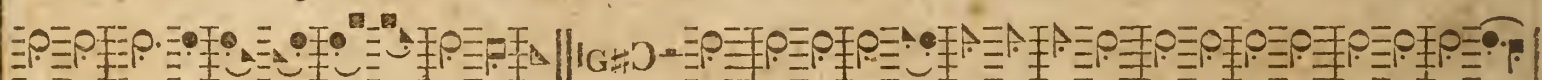
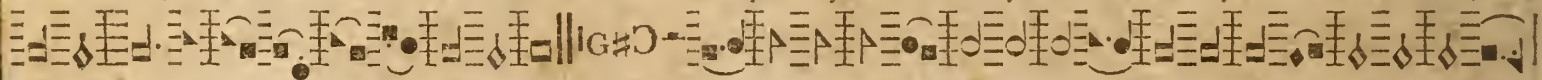
Cheerful.

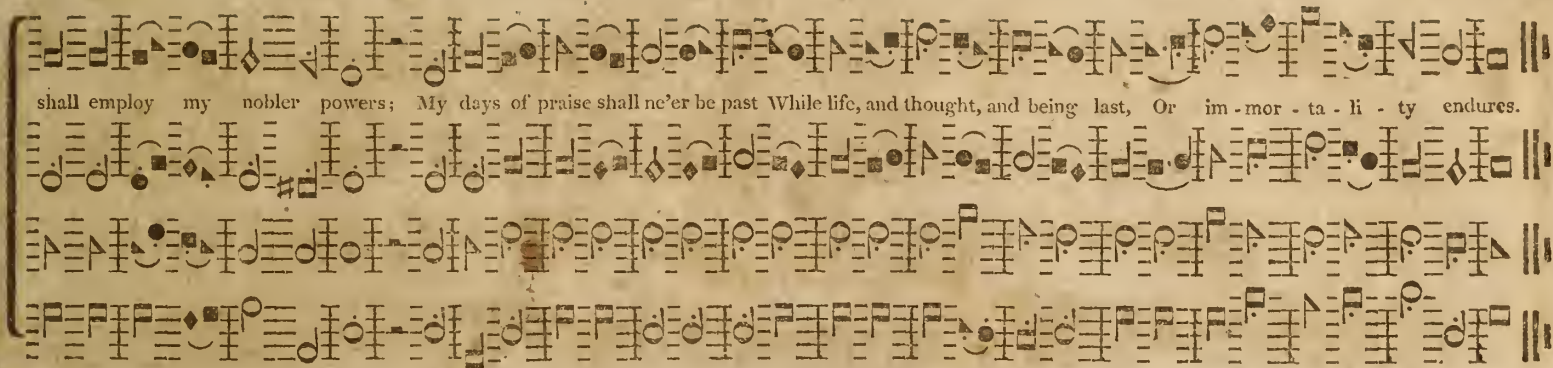
CHARLESTON. P. M.



wane no more, Till moons shall wax and wane no more.

I'll praise my Maker with my breath; And when my voice is lost in death, Praise

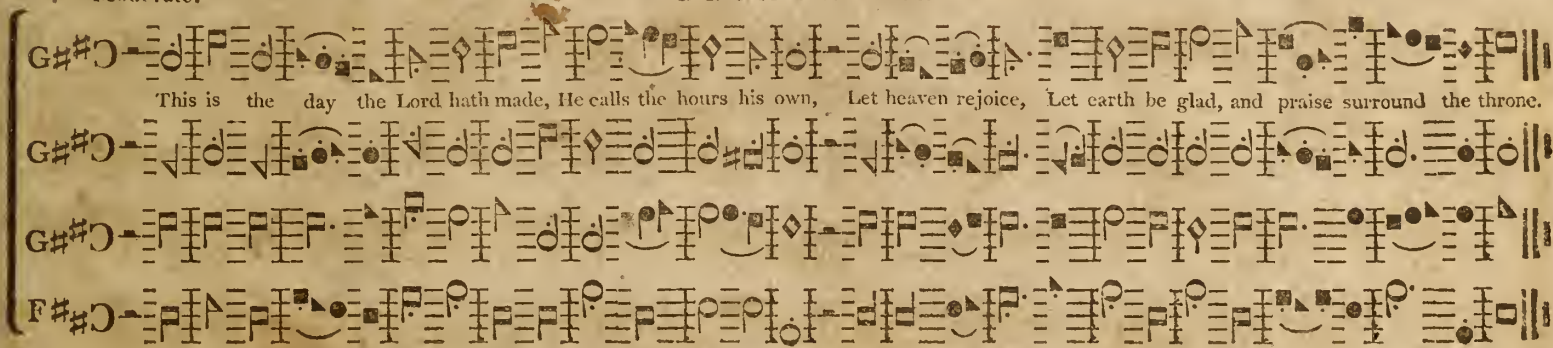




shall employ my nobler powers; My days of praise shall ne'er be past While life, and thought, and being last, Or im - mor - ta - li - ty endures.

Moderate.

## BETH EL. C. M.



This is the day the Lord hath made, He calls the hours his own, Let heaven rejoice, Let earth be glad, and praise surround the throne.



And must this bo - dy die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the

Moderate.

ELLENBOROUGH. C. M.

clay, Lie mould'ring in the clay! How vain are all things here below! How false, and yet how fair! Eac pleasure

Soft.

Loud.

55

hath its poi - son too, Each pleasure hath its poison too, And eve - ry sweet a snare, And eve - ry sweet a snare.

Moderat.

D U M A H. C. M.

My drowsy powers, why sleep ye so? Awake, my sluggish soul! Nothing has half thy work to do; Yet nothing's half so dull!

Moderate.

O P O R T O. L. M.

Soft.

With all my powers of heart and tongue, I'll praise my Maker in my song. Angels shall hear the notes I raise, Approve the

Loud.

Moderate.

M I L E T U S. L. M.

song, and join the praise. Approve the song and join the praise. Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; Our



Soft.

Loud.

55

hearts and voices in his praise. His nature and his works invite To make this duty our delight, To make this du - ty our delight.

Moderate.

BANGOR. C. M.

Hark! from the tombs a dole - ful sound, My ears at - tend the cry; Ye liv - ing men, come view the ground, Where you must shortly lie.

To ce - lebrate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy

Cheerful.

COLUMBIA. S. M.

wondrous works declare. My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

Slow.

ATHENS. C. M.

Soft.

Loud.

57

And will the Lord thus con - descend To vis - it sinful worms? Thus at the door shall mercy stand, in all her winning

Unisons.

Soft.

forms. Surprizing grace! and shall my heart Unmov'd and cold remain? Has this hard rock no tender part? Must mer - cy plead in vain?

H



Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find; Or to its lowest depths de-

Moderate.

CASTLE STREET L. M.

scend? Its highest point what eye can find; Or to its lowest depths descend? Again, my tongue, thy silence break, My heart and

Soft.

Loud.

59

all my powers awake; My tongue, the glory of my frame, Awake, and sing Je - hovah's name, Awake, and sing Je - ho - vah's name.

Slow.

NEW BRUNSWICK. C. M.

Save me, O God; the swelling floods Break in upon my soul; I sink, and sorrows o'er my head Like mighty waters roll

Awake, my heart, arise, my tongue, Prepare a tune - ful voice; Prepare a tune - ful voice; In God, the life of all my

Moderate.

NEW COURT. L. M.

joys, Aloud will I rejoice, Aloud will I rejoice. Come, let our voices join to raise A sacred song of solemn praise; A



Soft.

Loud.

61

sacred song of solemn praise; God is a sovereign King; rehearse His honor in ex - alt - ed verse, His honor in ex - alt - ed verse.

Moderate.

WALSALL. C. M.

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

## WASHINGTON. C. M.

G# 6/4

1. Our souls by love to - gether knit, Cemented mix in one; One hope, one heart, one mind, one voice, 'Tis heaven on earth be-

G# 6/4

2. The little cloud in - creases still, The heavens are big with rain; We haste to catch the teeming shower, And all its moisture

G# 6/4

3. And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine

F# 6/4

- ft.

Loud.

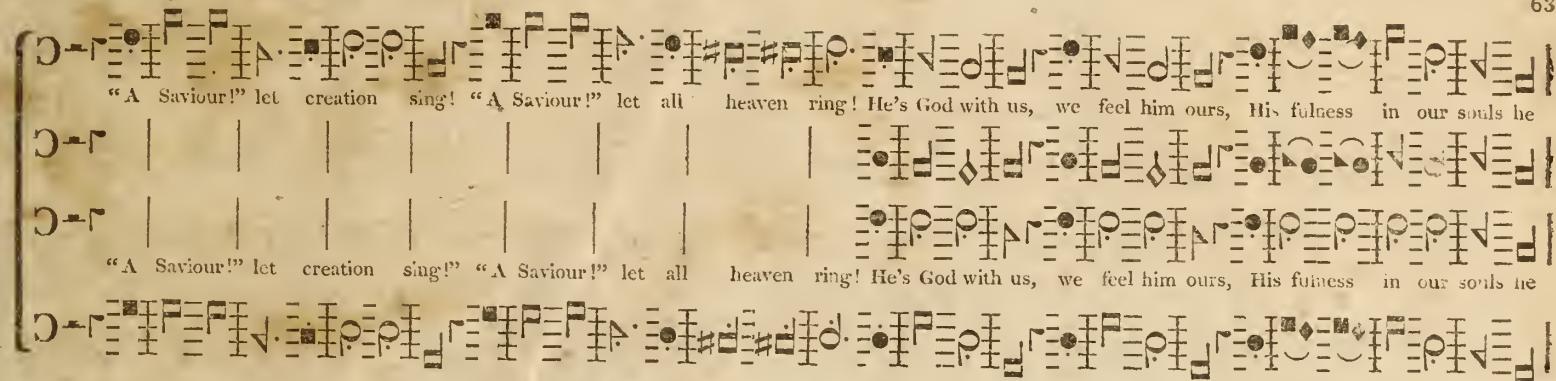
Soft.

Loud.

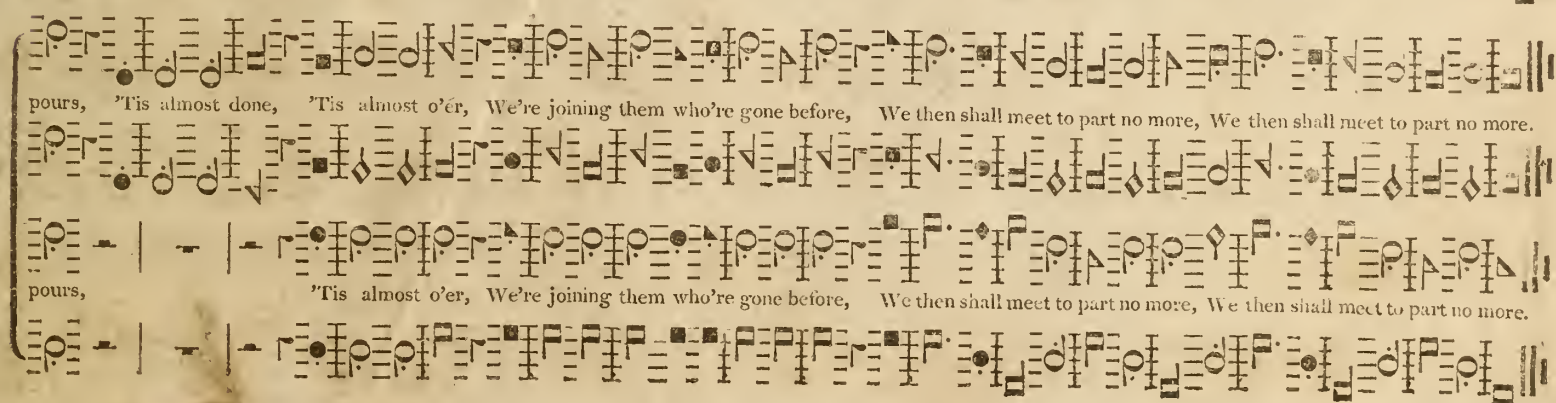
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire. He st pp'd, and talk'd, and fed, and bless'd, And fill'd th'enlarg'd desire.

drain. A rill, a stream, a torrent flows! But pour a mighty flood. Oh! sweep the nations, shake the earth; Till all proclaim thee God.

own. Mar we, - we lit - tle band of love, Be sinners saved by grace, From glory into glori changed, Behold thee face to face.



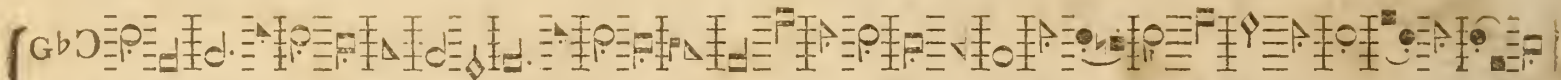
"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he



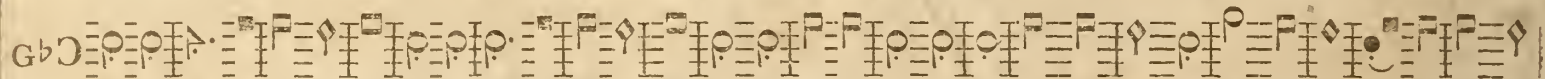
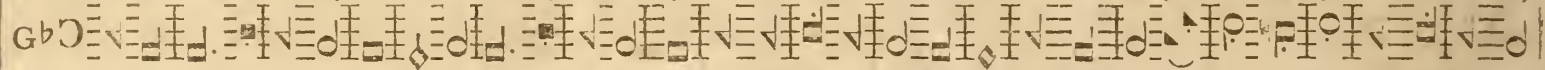
pours, 'Tis almost done, 'Tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

pours, 'Tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

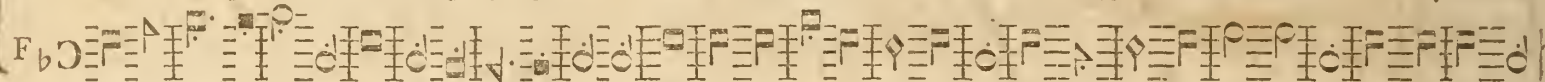




1. Jesus, & lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my



2. Other refuge have I none; Hangs my helpless soul on Thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on

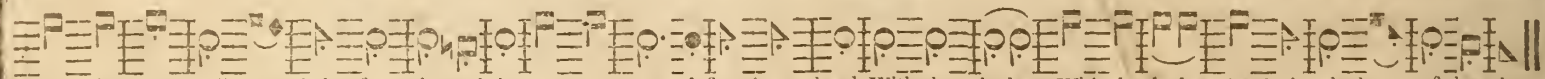
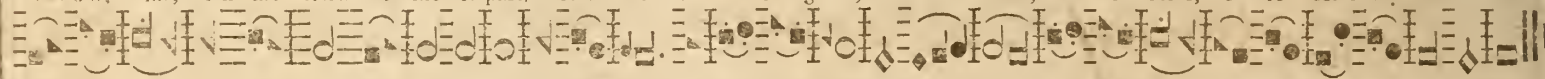


Soft.

Loud.



Savour, Hide, Till the storm of life is past; Safe in - to the haven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.



thee is stayed, All my help from thee I bring; Cover my defenceless head With the shadow, With the shadow, With the shadow of thy wings.

