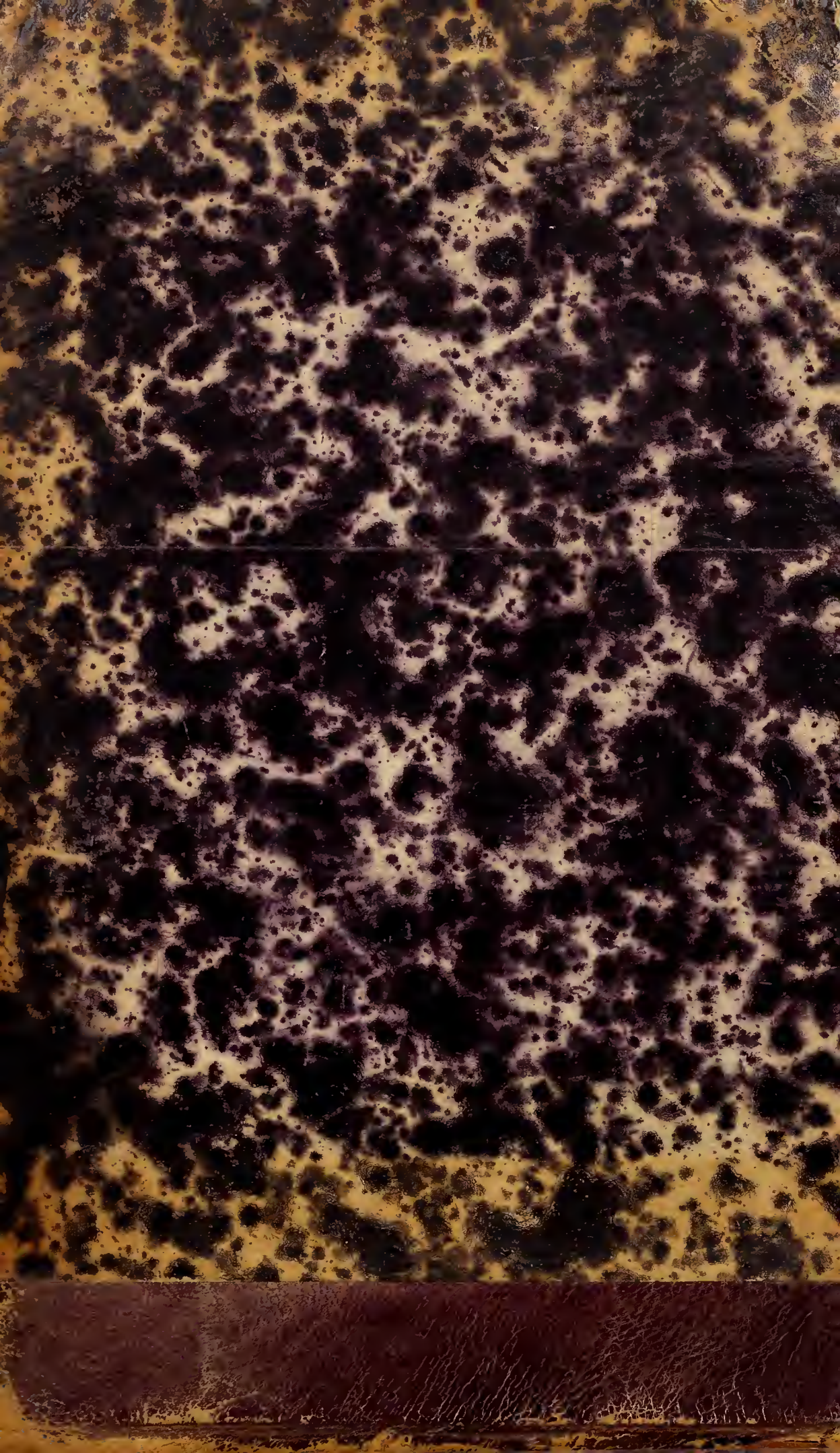

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THE

MASSACHUSETTS HARMONY,

CONSECRATED TO DEVOTION.

IN FOUR PARTS.

I. An INTRODUCTION to the RUDIMENTS of MUSIC, by way of QUESTION and ANSWER.

II. A variety of useful LESSONS to exercise the LEARNER in the use of NOTES, and for the Tuning of his VOICE.

III. A large number of TUNES, adapted to the various Metres and Keys usually performed in CHURCHES.

IV. A number of PIECES adapted to particular Hymns, together with ELEGIAC PIECES, ODES and ANTHEMS.

NEVER BEFORE PUBLISHED.

Designed particularly for the Use of the Singing Schools and Musical Assemblies in the United States.

BY *WALTER JANES,*

A CITIZEN OF MASSACHUSETTS.

Hail, MUSIC! hail, thou sorrow-soothing sound!
Propitious boon, to favour'd mortals giv'n;
Thou sov'reign balsam for affliction's wound,
And joy of the celestial hosts of heav'n.

Sacred to mem'ry let th' auspicious morn,
When stars prov'd vocal, and in concert sung,
Rouse us to imitate, with heart and song,
The praise, which through th' ethereal concave rung.

Published according to Act of Congress.

BOSTON:

PRINTED BY MANNING & LORING, FOR THE AUTHOR.—OCTO. 1803.

Edward Capen

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May 17. 64

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TO THE PUBLIC.

MUSIC being eſteemed an eſſential part of Divine Worſhip, every attempt to promote it, may be conſidered as an attempt to promote the worſhip of the Deity. That we ought to praiſe our Divine Benefactor, as well as to pray to him, is the dictate of a grateful heart, as well as a precept of Divine Revelation. Though the tenets of religion, profeſſed by men, are various, and although each of the different ſectaries are tenacious of their own, yet they generally agree in praiſing their Heavenly King: Hence, in this exerciſe of Divine Worſhip, every heart may joyfully unite, and every tongue find ſweet employ.

Prompted by theſe ſentiments, and the anxious ſolicitations of his friends, the Author of the following pages has been induced to offer them to the Public. With due reſpect, therefore, to his fellow citizens, and particularly to thoſe, who are profeſſedly maſters of muſic, the Author ſubmits the merit of his work to their deciſion. He muſt do himſelf the juſtice, however, to inform them, that the principal part of the muſic of his own compoſition, was written in his years of minority, for the purpoſe of gratifying a youthful fancy, without the remoteſt idea of its ever being made public. And, that his duties of life have been in ſuch a contracted ſphere, that he has been deprived of the advantages of becoming acquainted with the arts and ſciences, particularly that of mathematics, which is ſo neceſſary in the ſcience of muſic.

Without any pretenſions to new diſcoveries, the Author contents himſelf with having afforded the public a variety of new muſic, with ſome improvements in facilitating an acquiſition of the art. The method

he has taken to initiate the beginner, is by queſtions and anſwers; a mode which he flatters himſelf will greatly alleviate the taſk of an inſtructor, and facilitate the progreſs of the learner. He has ſtudied *variety*, and to that of his own muſic, has added various pieces of the compoſition of different gentlemen; all which will ſtand as they came from the hands of the original compoſers.

Thoſe who are diſpoſed to criticiſe, may, perhaps, find many inaccuracies in the following work; but the Author aſſures them, that he has inſerted no muſic of his own, nor admitted any of others, but what has been approved of, by thoſe who are conſidered to be good judges of muſic. If, however, ſome errors have eſcaped unnoticed, he hopes the candid obſerver will correct the ſame, and not too ſeverely cenſure what was well intended by

THE AUTHOR.

Holland, Sept. 1803.

THE

Massachusetts Harmony.

PART I.

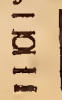
A CONCISE INTRODUCTION TO THE RUDIMENTS OF MUSIC, IN FIVE LESSONS, BY WAY OF QUESTION AND ANSWER.

LESSON I.

Q. *WHAT is Muſic?*

A. An Art, or Science, conſiſting of a variety of harmonizing ſounds, variouſly arranged, in different Orders, Keys, Times, and Moods; and is written by various characters, ſome of which are called Notes.

Q. *What are the Notes now uſed in Muſic?*

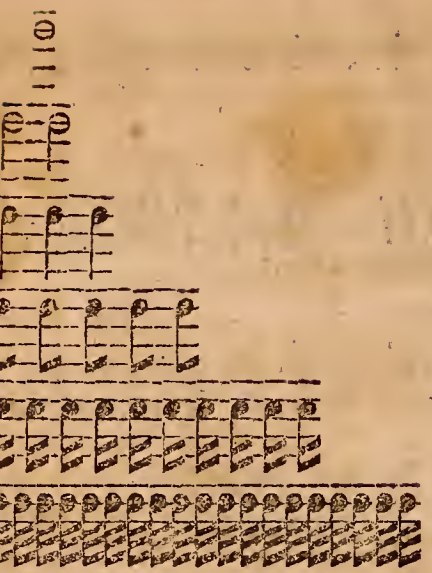
A. The Semibreve  Minim

Crotchet Semiquaver

Quaver Demiſemiquaver

Q. *What proportion of Time do theſe notes bear to each other?*

A. One Semibreve contains



Two Minims

Four Crotchets

Eight Quavers

Sixteen Semiquavers

Thirty-two Demiſemiquavers

Q. *What other Characters are uſed in muſic?*

A. The Stave

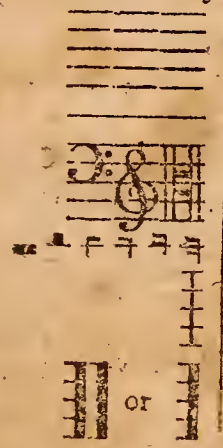
Ledger line

Cliffs

Reſts

Single Bar

Double Bar

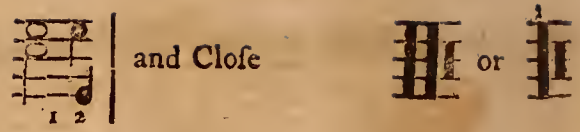


Brace

Flat
Sharp
Natural

Repeat

Slur
Hold
Mark of Diſtinction
Point of Addition
Figure of Diminution



Chooſing Notes and Cloſe or

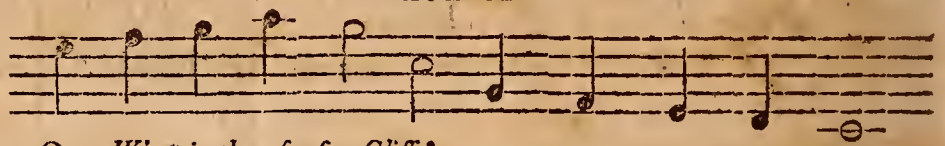
Double ending

Q. *What is the uſe of the Stave?*
A. It is the place whereon muſic is written.

EXAMPLE.

Q. *What is the uſe of the Ledger line?*
A. It is added when notes aſcend or deſcend a line above, or below the ſtave.

EXAMPLE.

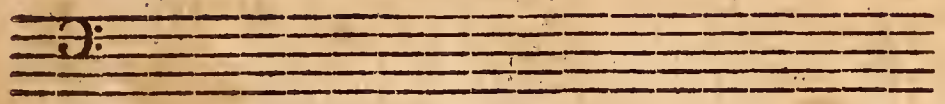


Q. *What is the uſe of a Cliff?*
A. It is placed at the beginning of the ſtaff, to diſtinguiſh the parts;* it ſerves, likewiſe, to ſhew what ſound of the general ſcale it repreſents.

Q. *How many cliffs are uſed in muſic?*
A. Three.
Q. *How do you diſtinguiſh them?*
A. By the names of F Cliff, C Cliff and G Cliff.
Q. *What part is repreſented by the F Cliff?*
A. The Baſs. It is placed on the ſecond line of the ſtaff from the top, and gives it the name F, having the 7th degree of ſound in the general ſcale.

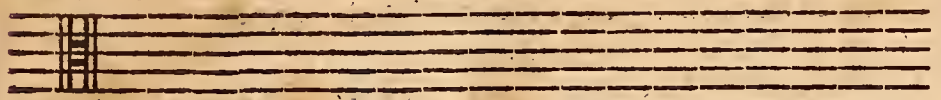
* By parts is meant the natural diviſion of the general ſcale; viz. Baſs, Counter, Tenor and Treble. *See* LESSON II.

EXAMPLE.



Q. *What part is repreſented by the C Cliff?*
A. The Counter; being placed on the middle line of the ſtaff, gives it the name C, having the 11th degree of ſound in the general ſcale.

EXAMPLE.



Q. *What is repreſented by the G Cliff?*
A. Both Tenor and Treble. It is placed on the ſecond line of the ſtaff from the bottom, and gives it the name G. occupying the 8th degree of ſound in the general ſcale in the Tenor and 15th in the Treble.

EXAMPLE.

Q. *What is the uſe of Reſts in muſic?*
A. They ſupply the Time in intervals, and denote a pauſe as long as you would be ſounding the notes which they repreſent.

Q. *How many reſts are commonly uſed im church muſic?*
A. Six.

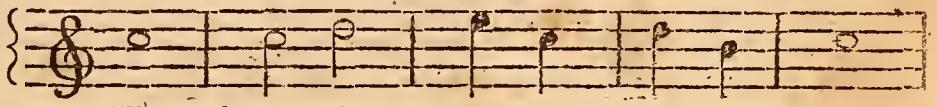
Q. *How do you diſtinguiſh them?*
A. By the names of the notes which they repreſent, viz.: Semibreve reſt, Minim reſt, Crotchet reſt, &c.

EXAMPLE.

NOTE. A Semibreve reſt fills a bar in all modes of time.

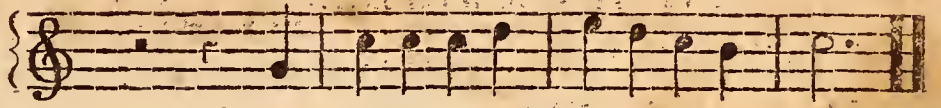
Q. *What is the uſe of the Single Bar?*
A. It is uſed to divide the Time into equal parts, according to the Meaſure note.*

EXAMPLE.



Q. *What is the uſe of the Double Bar?*
A. It ſhews the end of a ſtrain, and generally denotes a repeat.

EXAMPLE.



Q. *What is the uſe of the Brace in muſic?*
A. It connects ſuch parts as are ſung together.

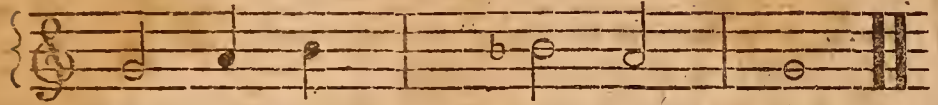
EXAMPLE.

* A meaſure note is that which fills a bar, and each bar contains notes or reſts equivalent to it through the tune.

Q. *What is the uſe of the Flat in muſic?*

A. When placed at the left hand of any note, ſinks the ſound of it half a tone.

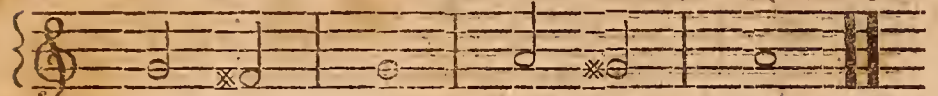
EXAMPLE.



Q. *What is the uſe of a Sharp?*

A. When placed before a note, raiſes the ſound of it half a tone.

EXAMPLE.



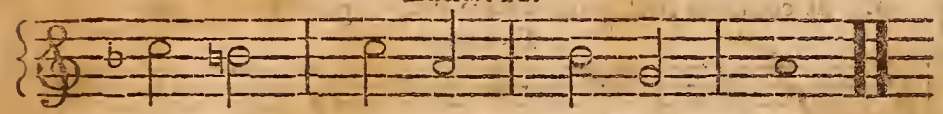
NOTE 1. In the following work the flat and ſharp have influence only on the particular note before which it is placed.

NOTE 2. Both flats and ſharps are often uſed to tranſpoſe the *me* from its natural place. For their various examples, *See* LESSON IV.

Q. *What is the uſe of the Natural?*

A. When placed at the left hand of any note made flat or ſharp, reſtores it to its natural ſound.

EXAMPLE.

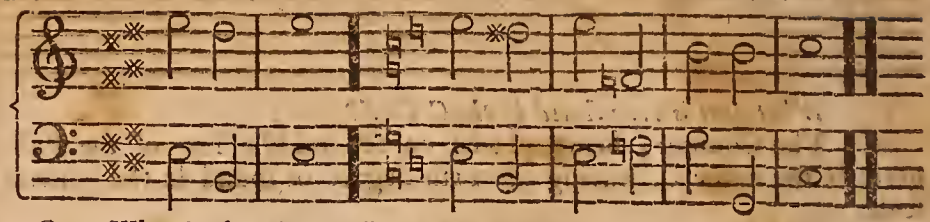


Q. *Is there not ſome other uſe for this character in muſic?*

A. There is. It ſerves to reſtore the *me* to its natural place, having previouſly been tranſpoſed by flats or ſharps, by adding, throughout the parts, as many naturals as there were flats or ſharps at the beginning of the ſtrain. But, where not ſo many naturals are added as there are flats or ſharps at the beginning, they affect only thoſe whereon they are ſet, the reſt remain in full force.

EXAMPLE.

Me in D. Me in F. Me natural.



Q. *What is the uſe of a Repeat?*

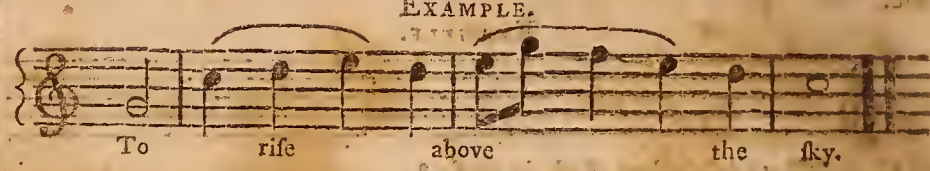
A. It ſhews what part of the tune is to be ſung twice.

EXAMPLE.

Q. *What is the uſe of a Slur?*

A. It includes ſuch notes as are ſung to one ſyllable.

EXAMPLE.

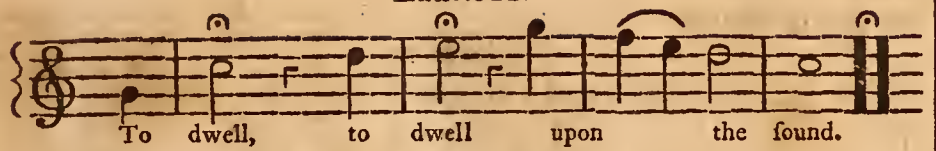


Q. *What is the uſe of the Hold?*

A. Being placed over any note, implies a continuation of ſound beyond its uſual length;* and when it is placed over a double bar, it denotes a reſt.

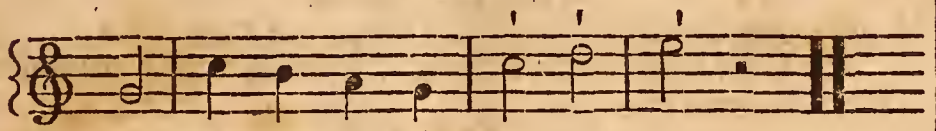
* As the propriety of the uſe of this character has been diſputed by many, as it does not determine the time of continuation, I have thought proper to direct, in this book, that one third be added to the time of the note over which it is placed, and that the note be beat one third ſlower. When placed over a double bar, or end of a ſtrain, the parts are to reſt the time of one ſecond.

EXAMPLE.



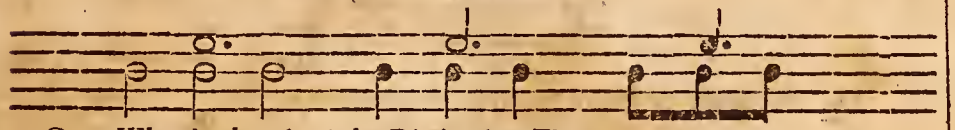
Q. *What is the uſe of the Mark of Diſtinction?*
A. It implies a diſtinct and emphatical pronunciation.

EXAMPLE.



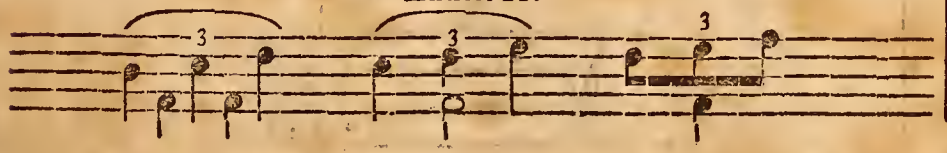
Q. *What is the uſe of the Point of Addition?*
A. Being placed at the right of any note, adds to the ſound half its original length, i. e. a pointed ſemibreve is equal to three minims, a pointed minim to three crotchets, &c.

EXAMPLE.



Q. *What is the uſe of the Diminution Figure?*
A. It reduces the time of three notes to two of the ſame kind.

EXAMPLE.

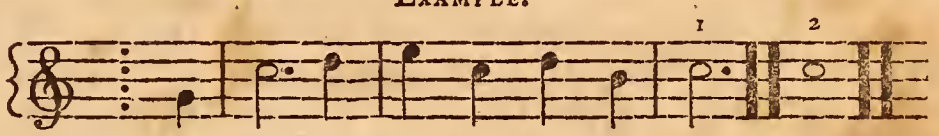


Q. *What is the uſe of Chooſing Notes?*
A. They furniſh a greater variety in the muſic, as they may all be ſung at the ſame time, by different voices.

EXAMPLE.

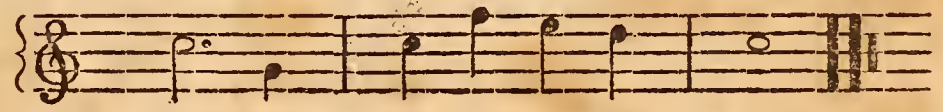
Q. *What is the uſe of a Double Ending?*
A. It denotes a repeat, and ſhows that the note or notes under figure 1, are ſung before repeating, and thoſe under figure 2, after, omitting thoſe under figure 1; but if connected with a ſlur, they are both to be ſung after repeating.

EXAMPLE.



Q. *What is the uſe of the Cloſe?*
A. It ſhows the end of the compoſition.

EXAMPLE.



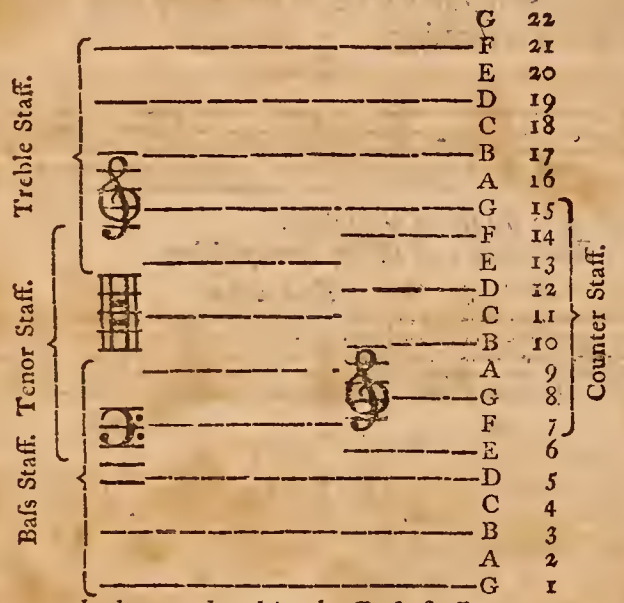
LESSON II.

Of the GENERAL SCALE *of* MUSIC.

Q. *What is underſtood by the general Scale of Muſic?*

A. It ſhows the natural order and correſponding ſounds of the ſeveral parts into which it is divided, viz. Baſs, Tenor, Counter and Treble; and contains three Octaves, one above another, with their reſpective notes, Sol, La, Me, Fa, Sol, La, Fa, Sol; diſtinguiſhed by the firſt ſeven letters of the alphabet, in the following order; G ſol, A la, B me, C fa, D ſol, E la, F fa, G ſol; and after aſcending to the eighth letter, or note, the ſame order is repeated. *See the* EXAMPLES.

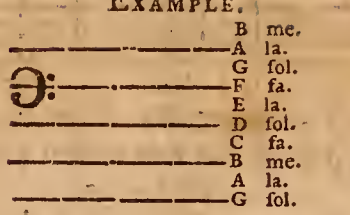
GENERAL SCALE.



Q. *How are the letters placed in the Baſs ſtaff?*

A. In the following order, viz.: beginning with G on the lower line; A, on the lower ſpace, &c.: counting up both lines and ſpaces till you come to G again.

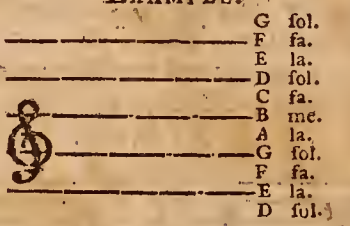
EXAMPLE.



Q. *How are the letters placed in the Tenor and Treble ſtaff?*

A. In the ſame order as in the Baſs, beginning with D, in the ſpace below the lower line.

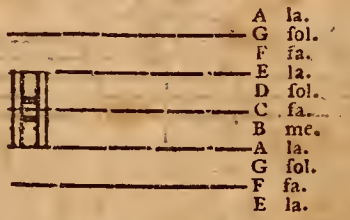
EXAMPLE.



Q. *How are the letters placed in the Counter ſtaff?*

A. In the ſame order as in the other parts, beginning with E, in the ſpace below the lower line.

EXAMPLE.



NOTE. The reaſon why the lower line in the baſs takes the name of G, the ſpace below the lower line in the tenor and treble that of D, and the ſpace below the lower line in the counter E, is becauſe the F, G and C cliffs place them there.

LESSON III.

Of the KEYS *in* MUSIC.

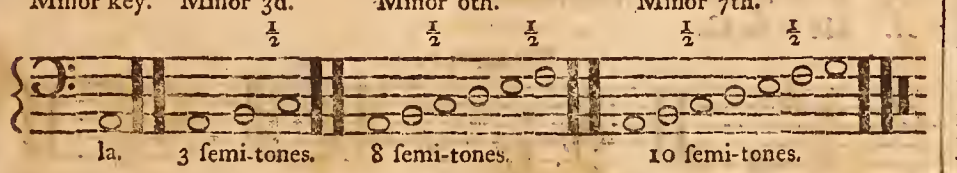
Q. *What is a Key in Muſic ?*

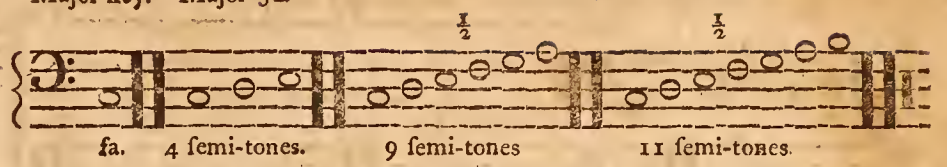
A. It is the principal letter, or note, from which a piece of muſic is compoſed, containing the air of the tune, it being the foundation of all the other parts, and is always found in the laſt note of the Baſs.

Q. *How many Keys are there in Muſic ?*

A. There are but two natural keys, viz., A, or la, the minor, or flat key, having the Minor 3d, 6th and 7th above its key not; and C, or fa, the Major or ſharp key, having the major 3d, 6th and 7th, above the key note.

EXAMPLES.





NOTE. The ſharp key is always half a tone higher or ſharper in its firſt 3d, 6th and 7th, than the flat.

Q. *Can theſe two keys be removed from their natural place by any artificial characters ?*

A. By placing either flats, or ſharps, at the beginning of the ſtaff, removes the Me from its natural place; conſequently, the key removes with it, it being always the firſt note above me, or the firſt below; yet they retain the ſame proportion of ſound to each other when removed, as in the two natural keys. For their various examples, *See* LESSON IV.

LESSON IV.

Of TRANSPOSITION.

Q. *What is Tranſpoſition ?*

A. It is the removing of the me from its natural place, by flats or ſharps; thus producing ſyſtems for a greater variety of airs, and yet keeping the notes within the compaſs of the voice, according to the key note.

Q. *How is the me tranſpoſed by flats ?*

A. Every flat added to the beginning of a ſtaff, removes the me a fourth above, or a fifth below the place where it laſt ſtood.

Q. *How is the me tranſpoſed by ſharps ?*

A. Every ſharp added to the beginning of a ſtaff, removes the me a fifth above, or a fourth below the place where it laſt ſtood.

NOTE 1. Flats or ſharps may ſerve the ſame purpoſe in the middle, or any part of a tune, as at the beginning, when added throughout the parts.

NOTE 2. Me is the leading note, guiding all the others, both above and below.

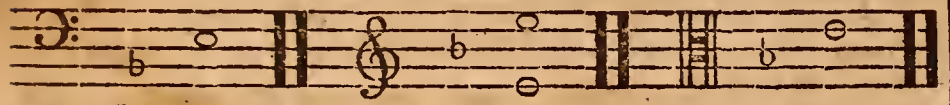
Q. *Where is the natural place for me ?*

A. It is on that line or ſpace in the ſtaff, called B.

EXAMPLE.

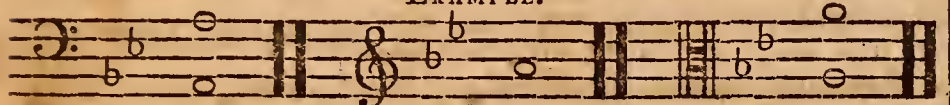
Q. *If B be flat, where is me?*
A. Me is on E.

EXAMPLE.



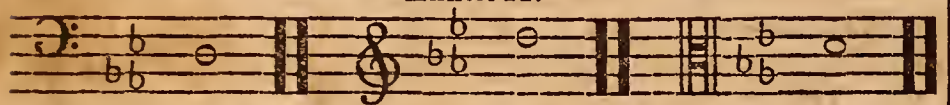
Q. *If B and E be flat,*——
A. Me is on A.

EXAMPLE.



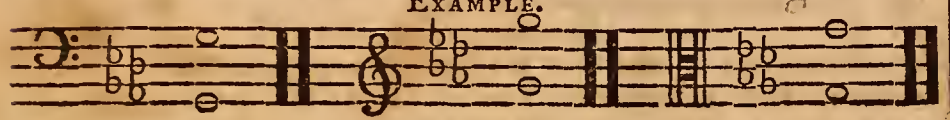
Q. *If B, E and A, be flat,*——
A. Me is on D.

EXAMPLE.



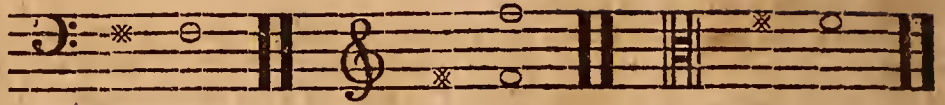
Q. *If B, E, A and D be flat,*——
A. Me is on G.

EXAMPLE.



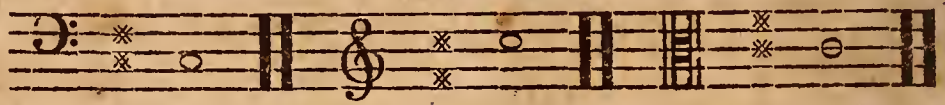
Q. *If F be sharp, where is me?*
A. Me is in F.

EXAMPLE.



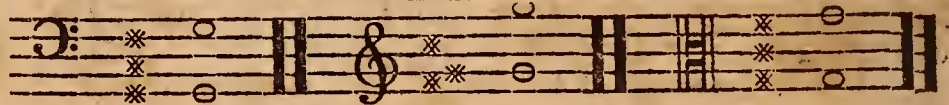
Q. *If F and C be sharp,*——
A. Me is in C.

EXAMPLE.



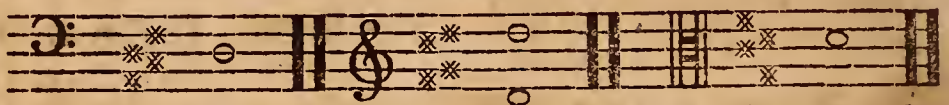
Q. *If F, C and G be sharp,*——
A. Me is in G.

EXAMPLE.



Q. *If F, C, G and D be sharp,*——
A. Me is in D.

EXAMPLE.



NOTE 1. Between me and fa, and la and fa, ascending or descending, are but half-tones, the rest are whole tones.

NOTE 2. The notes above me are twice fa, sol, la; and below me, twice la, sol fa, then comes me again both ways.

LESSON V.

Of TIME.

Q. *What is Time in Muſic?*

A. It is the art of meaſuring and dividing the various notes in muſic, into equal parts by Bars, according to the meaſure note; and is regulated by certain motions or beats with the hand.

Q. *How many kinds of Time are there?*

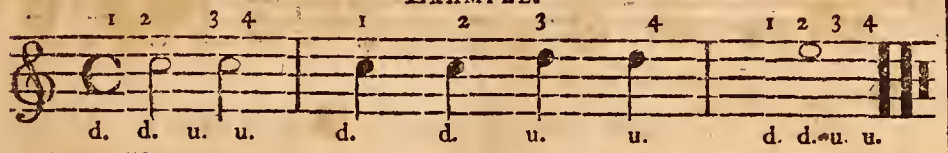
A. Three, viz.: Common, Triple and Compound; which are divided into nine different moods, four of which are Common, three of Triple, and two of Compound.

Of COMMON TIME.

Q. *What is the character to the firſt mood of common time, and what is its meaſure note, and how many beats does it contain in each bar?*

A. It is the letter C, (𝐂) having a ſemibreve for its meaſure note, containing four beats to a bar, two down, and two up; each beat performed in the time of one ſecond.

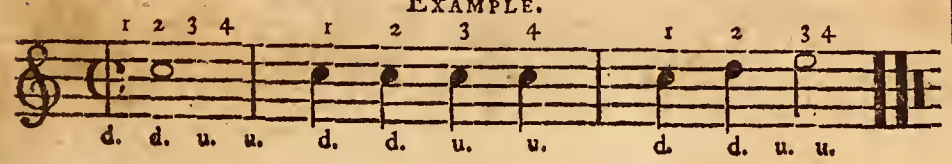
EXAMPLE.



Q. *What is the character of the ſecond mood of common time, and what is its meaſure note, &c.?*

A. It is alſo a C, with a bar (𝐂) down acroſs it, having a ſemibreve for its meaſure note. Beaten in the ſame manner as the firſt mood, only a quarter quicker.

EXAMPLE.

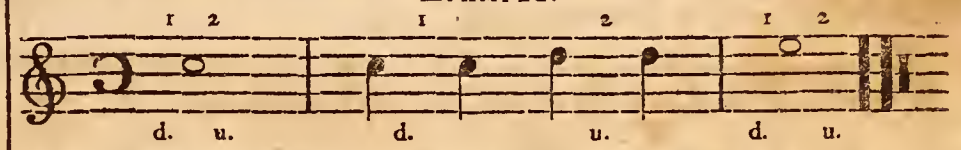


NOTE. When the bars are filled principally with minims, this mode is frequentl performed with two Beats in a Bar, which is generally noted by the Author.

Q. *What is the character, &c. to the third mood of common time?*

A. It is a C reverſed, (𝐂) or (𝐂) having a ſemibreve for its meaſure note, containing two beats in a bar, one down and one up; each beat performed in the time of one ſecond.

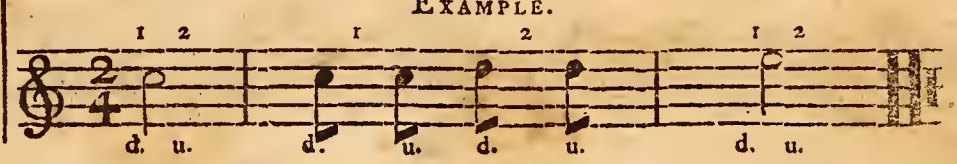
EPAMPLE.



Q. *What is the character, &c. of the fourth mood of common time?*

A. It is the figures 2, 4, (2/4) having a minim for its meaſure note, containing two beats in a bar, one down, and one up; four beats in this mood, are beaten in the time of three in the ſecond mood.

EXAMPLE.

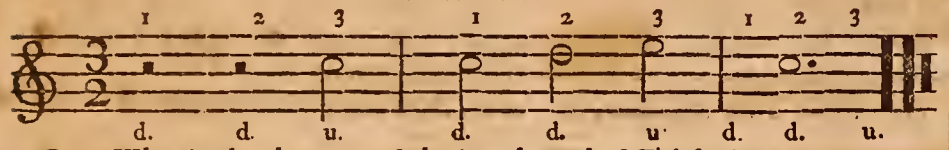


Of Triple Time.

Q. *What is the character to the firſt mood of Triple time?*

A. It is the figures 3, 2, (3/2) having a pointed ſemibreve for its meaſure note, containing three beats in each bar, two down, and one up, each beat performed in the time of one ſecond.

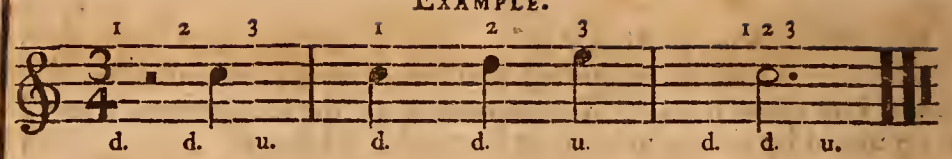
Example.



Q. *What is the character of the ſecond mood of Triple time?*

A. It is the figures 3, 4, (3/4) having a pointed minim for its meaſure note, containing three beats in a bar, beaten in the ſame manner as the firſt, only a quarter quicker.

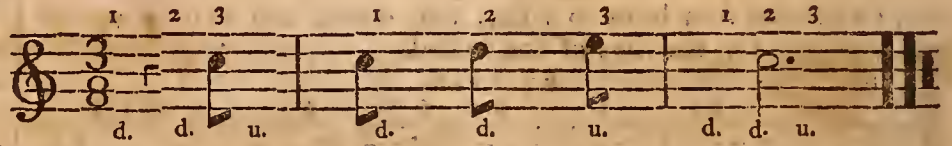
Example.



Q. *What is the character to the third mood of Triple time?*

A. It is the figures 3, 8, (3/8) having a pointed crotchet for its meaſure note, containing three beats in a bar, beaten the ſame as the ſecond mood, only as quick again.

Example.

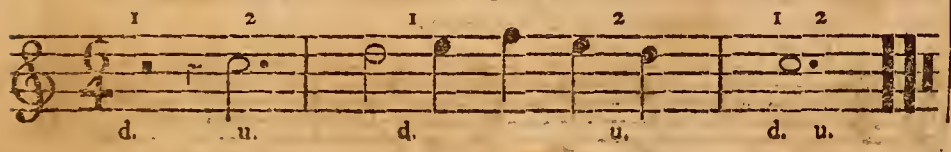


Of Compound Time.

Q. *What is the character to the firſt mood of Compound time?*

A. It is the figures 6, 4, (6/4) having a pointed ſemibreve for its meaſure note, which is equal to two pointed minims, or ſix crotchets, containing two beats in a bar, one down, and one up; each beat performed in the time of one ſecond.

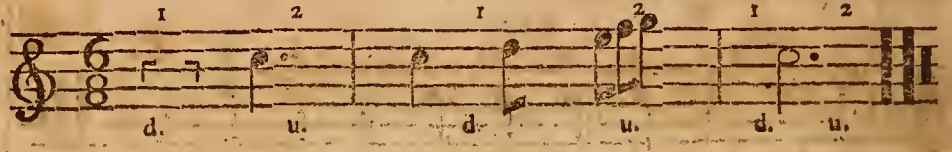
Example.



Q. *What is the character to the ſecond mood of Compound time?*

A. It is the figures 6, 8, (6/8) having a pointed minim for its meaſure note, which is equal to two pointed crotchets, &c. containing two beats in a bar, one down, and one up; four beats in this mood are performed in the time of three in the firſt.

Example.



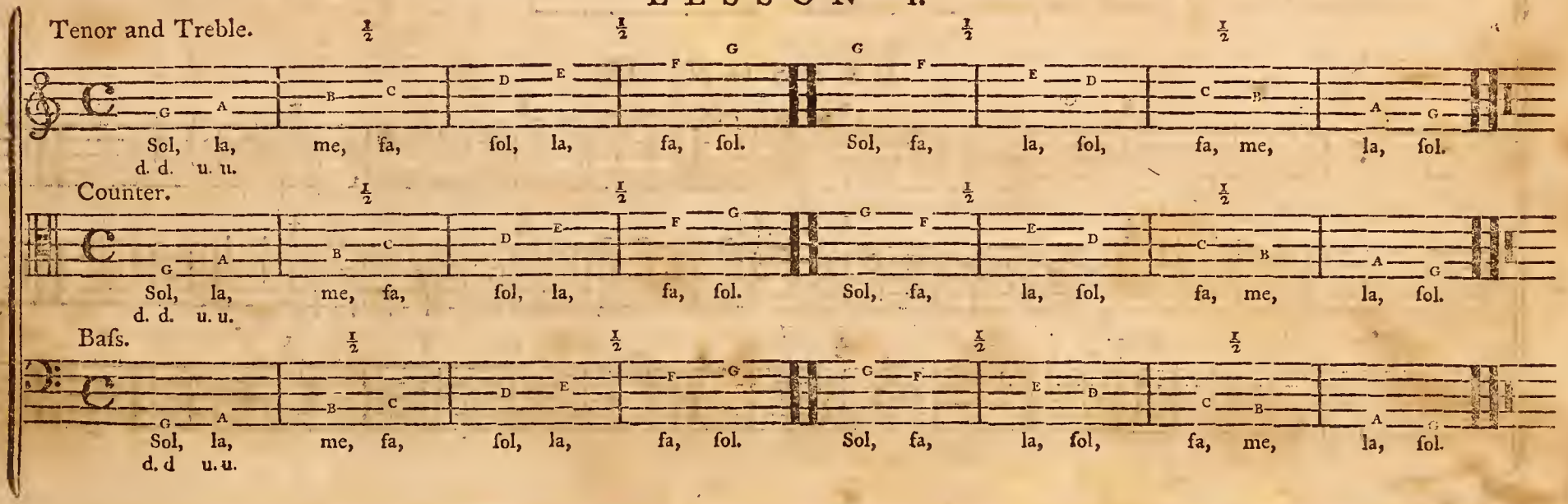
THE

Massachusetts Harmony.

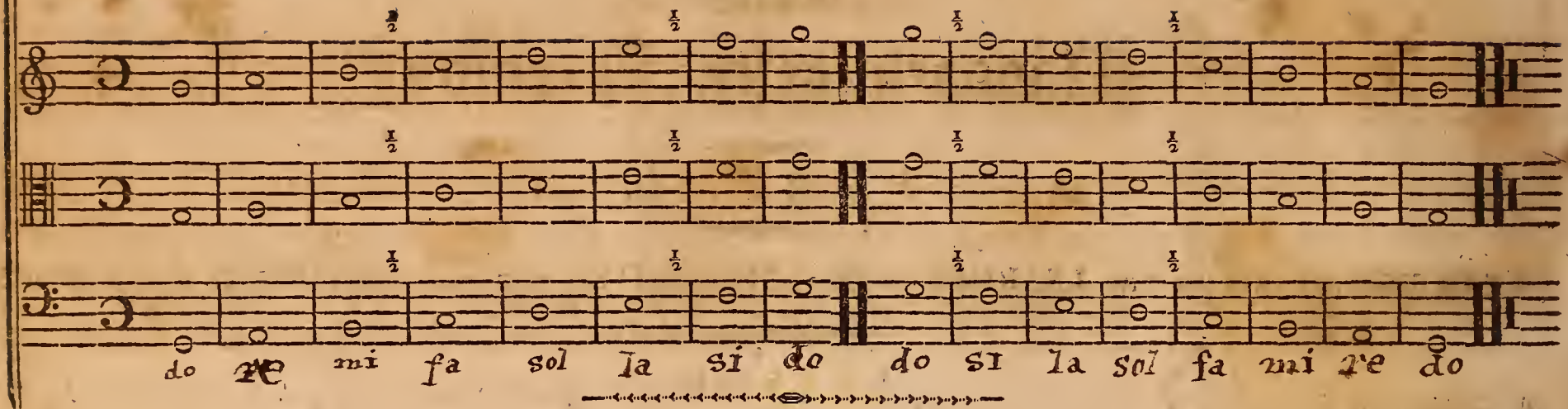
PART II.

LESSONS TO EXERCISE THE LEARNER IN THE USE OF NOTES, AND FOR THE TUNING OF HIS VOICE.

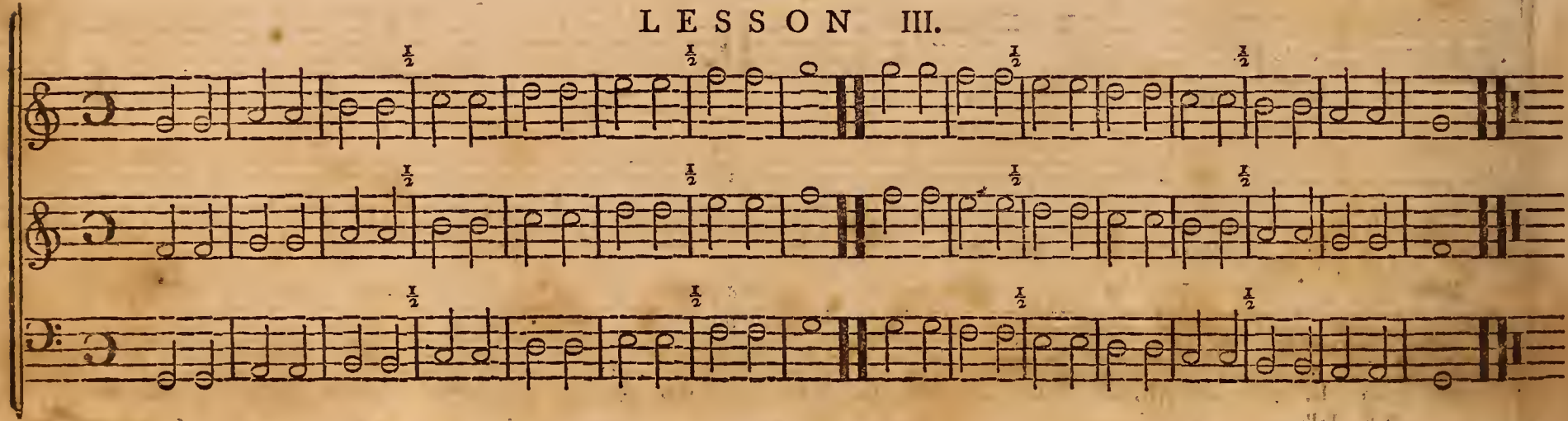
LESSON I.



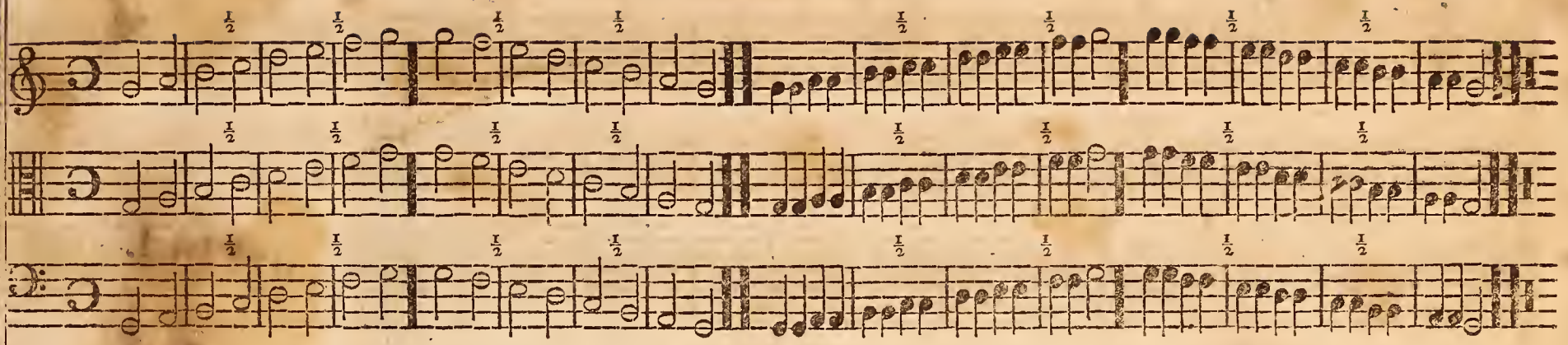
LESSON II.



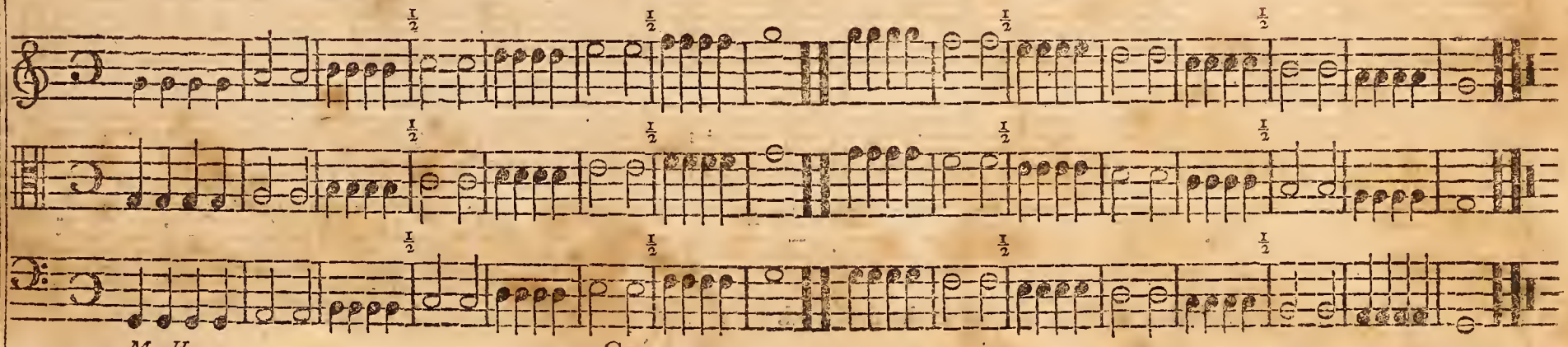
LESSON III.



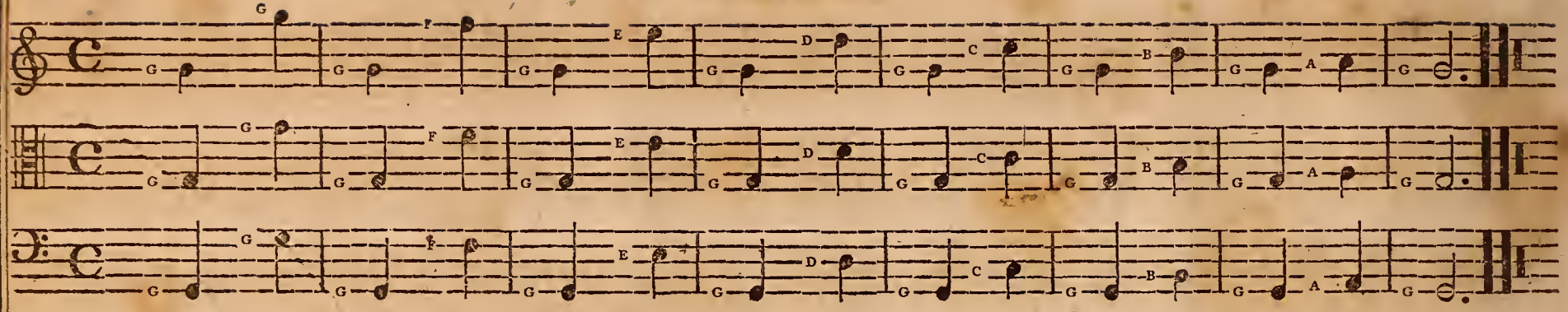
LESSON IV.



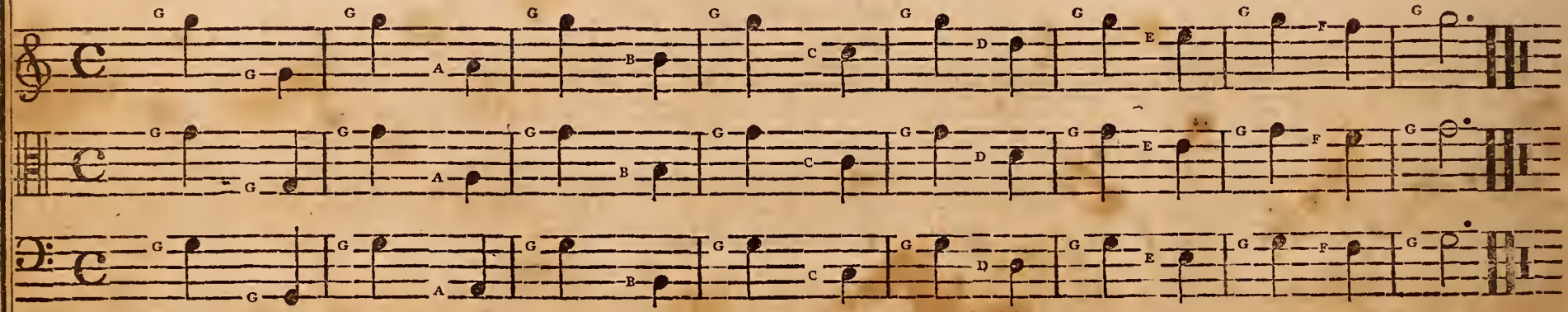
LESSON V.



LESSON VI.

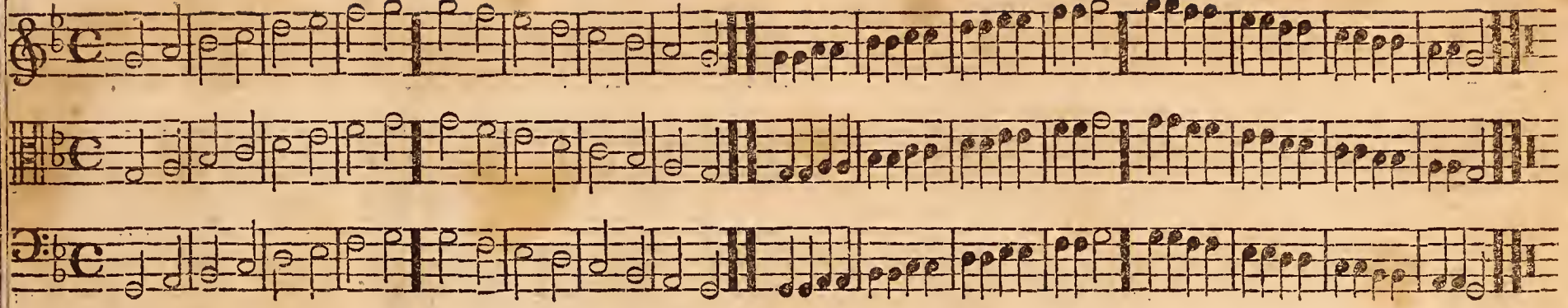


LESSON VII.

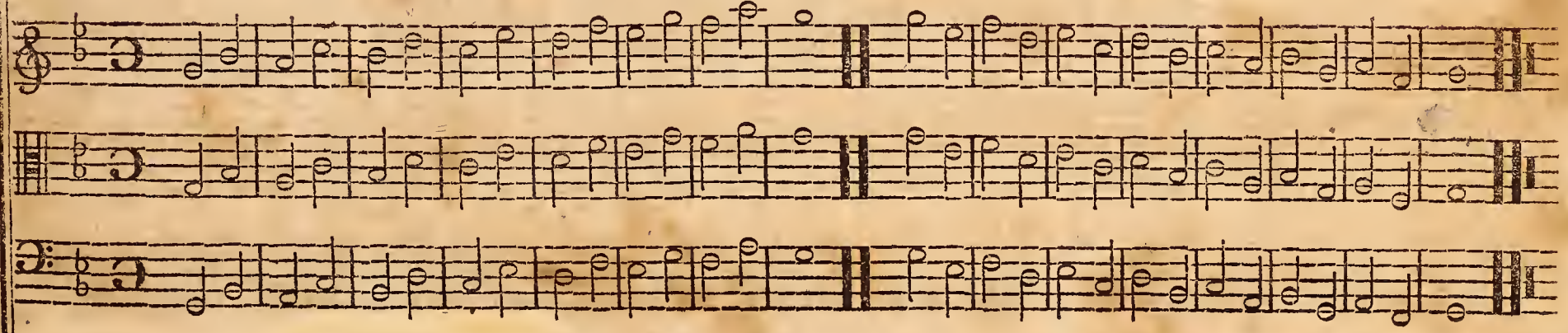


N. B. In the two preceding Leſſons, as well as the firſt, both letters and notes are to be founde l; one beat on each.

LESSON VIII.



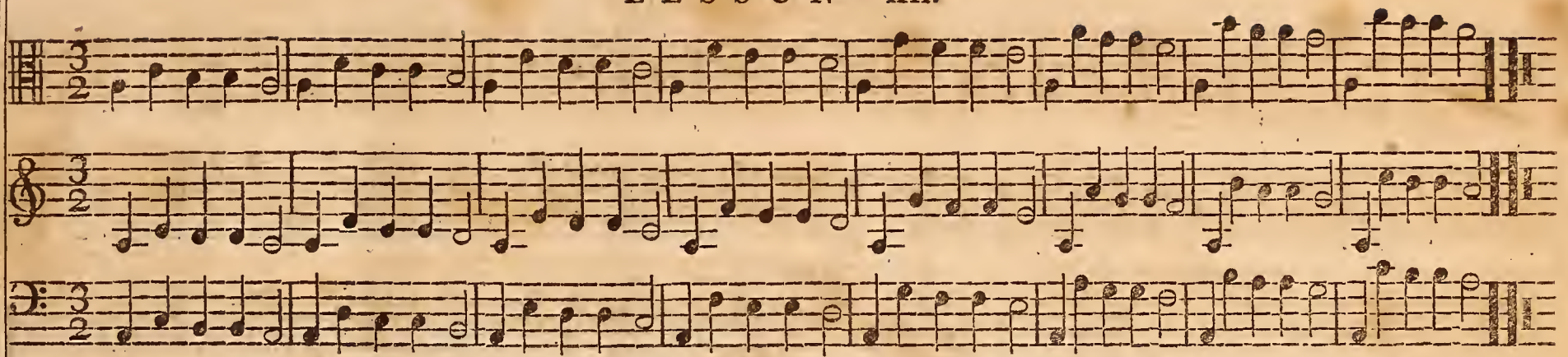
LESSON IX.



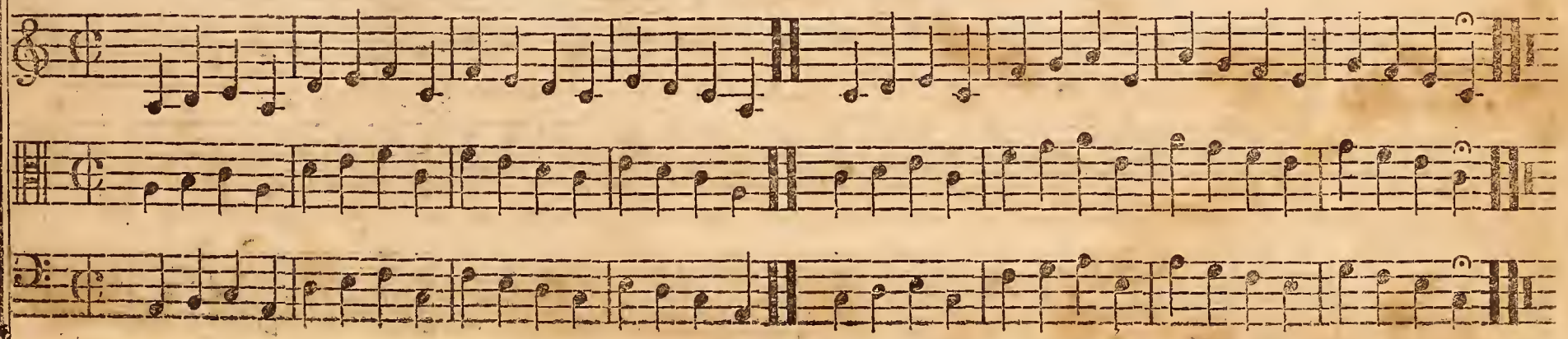
LESSON X.

LESSON XI.

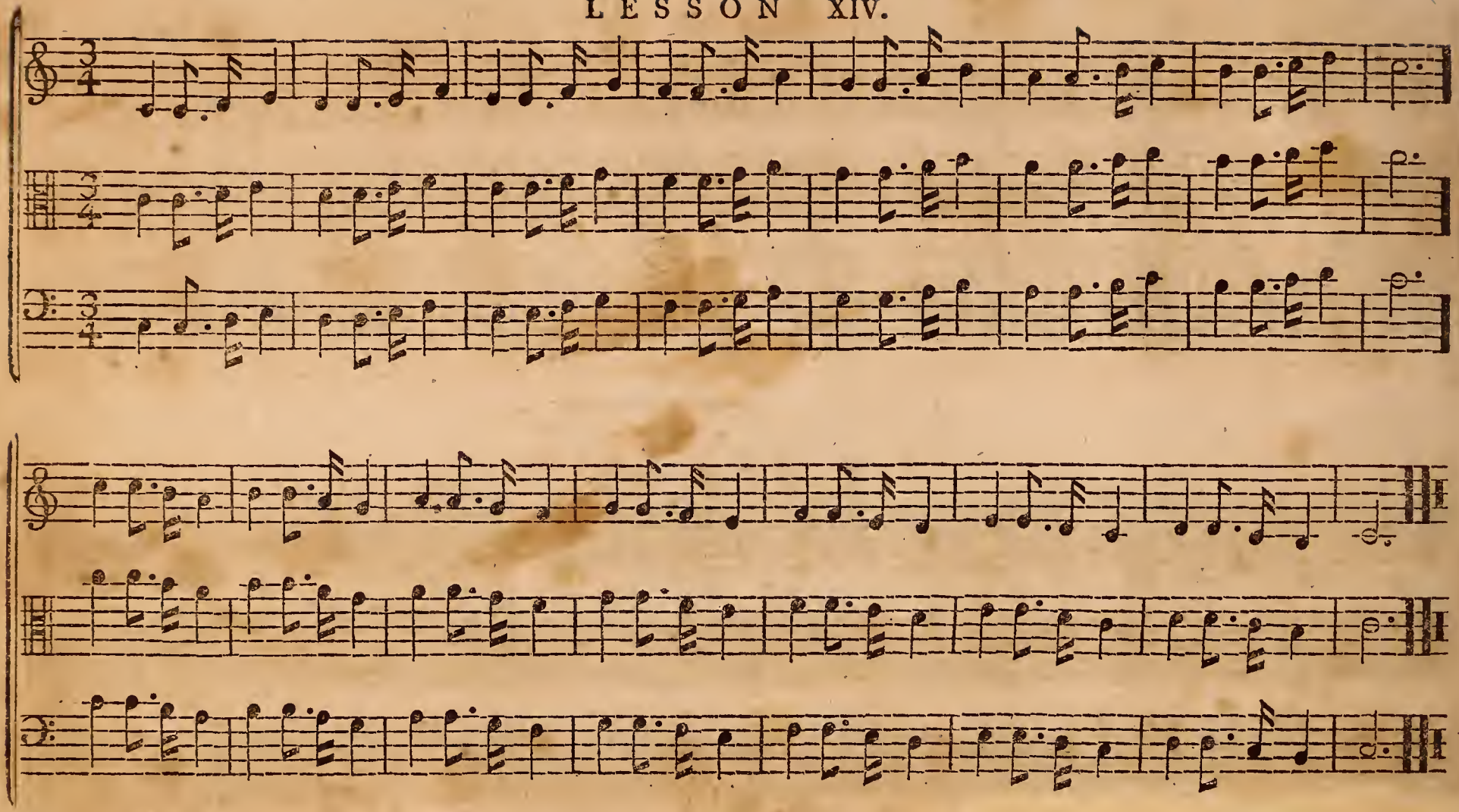
LESSON XII.



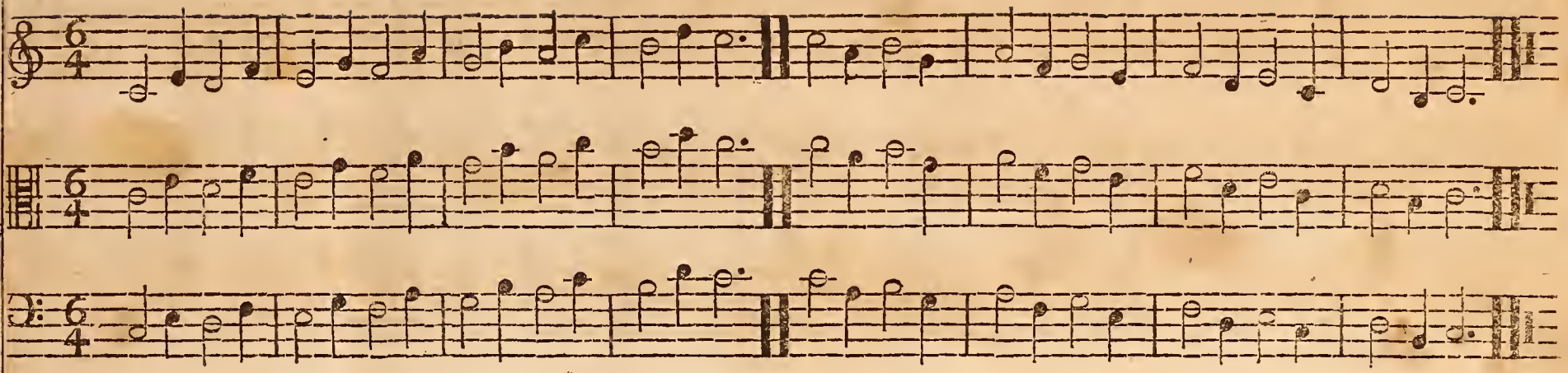
LESSON XIII.



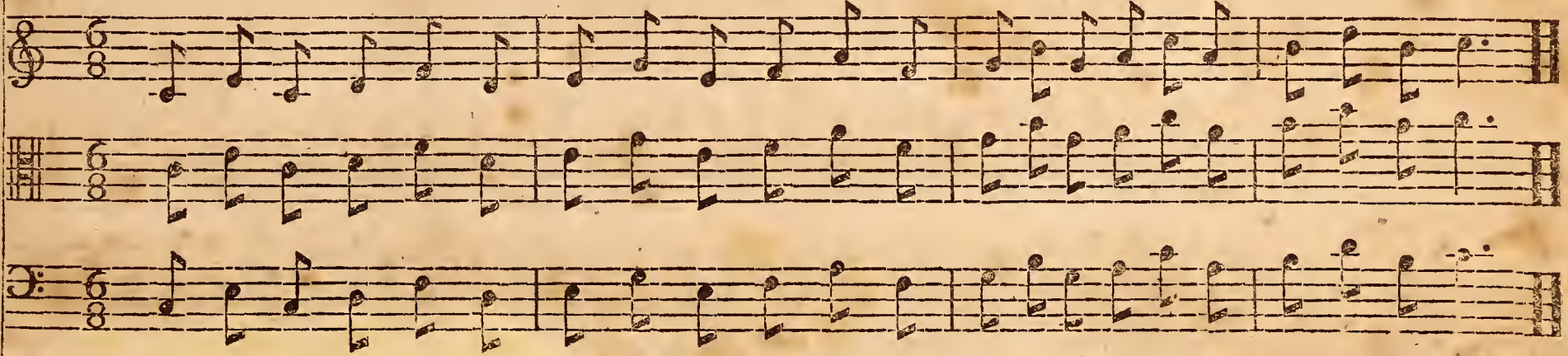
LESSON XIV.

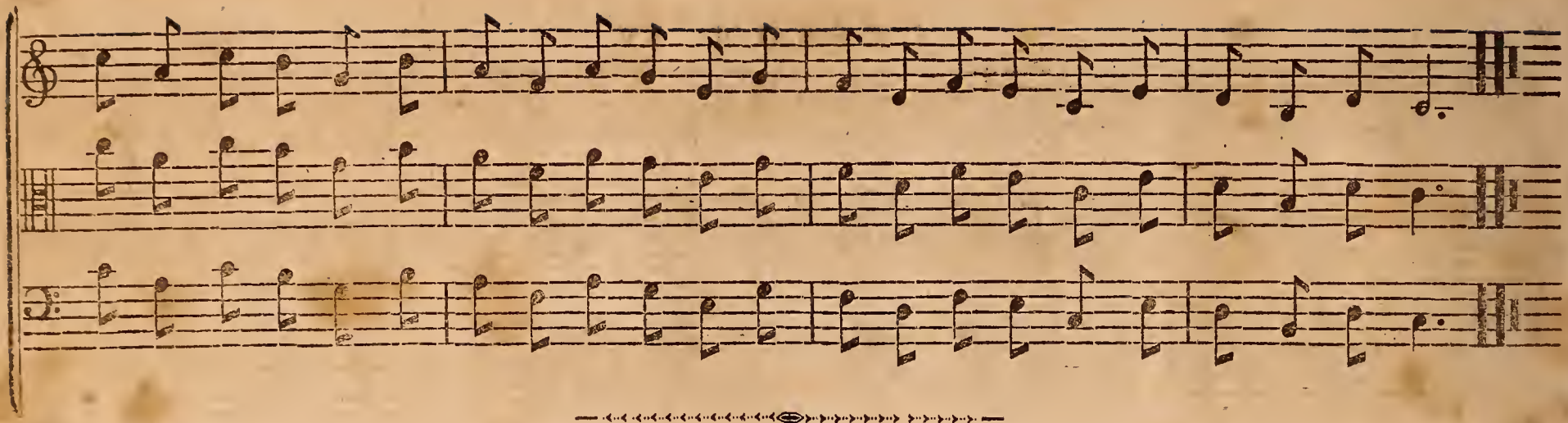


LESSON XV.

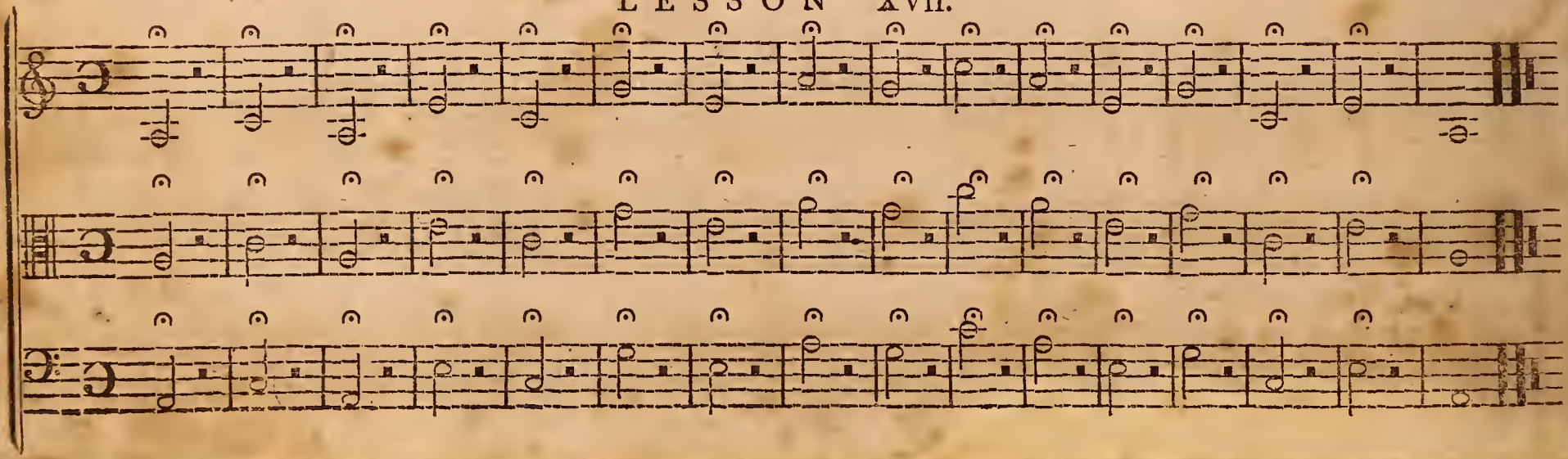


LESSON XVI.





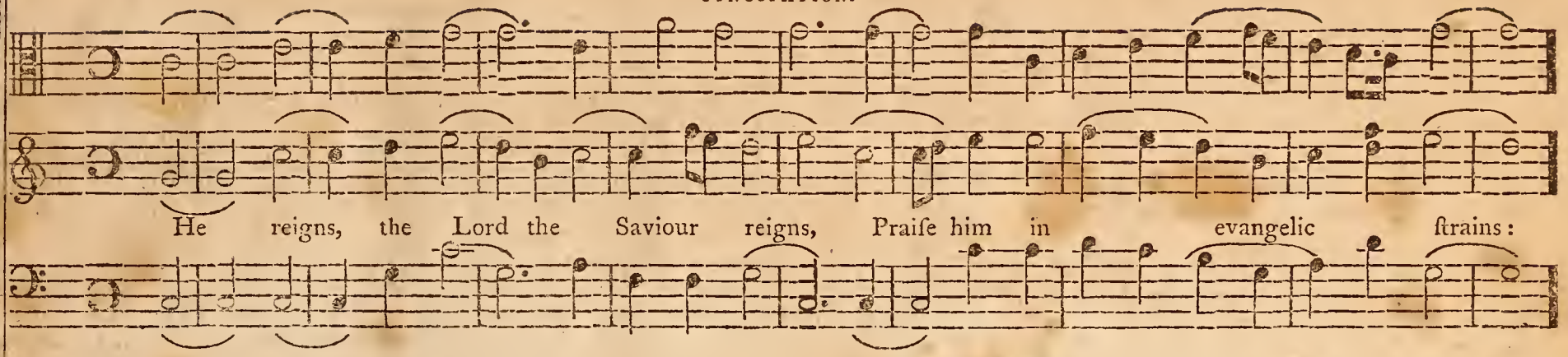
LESSON XVII.



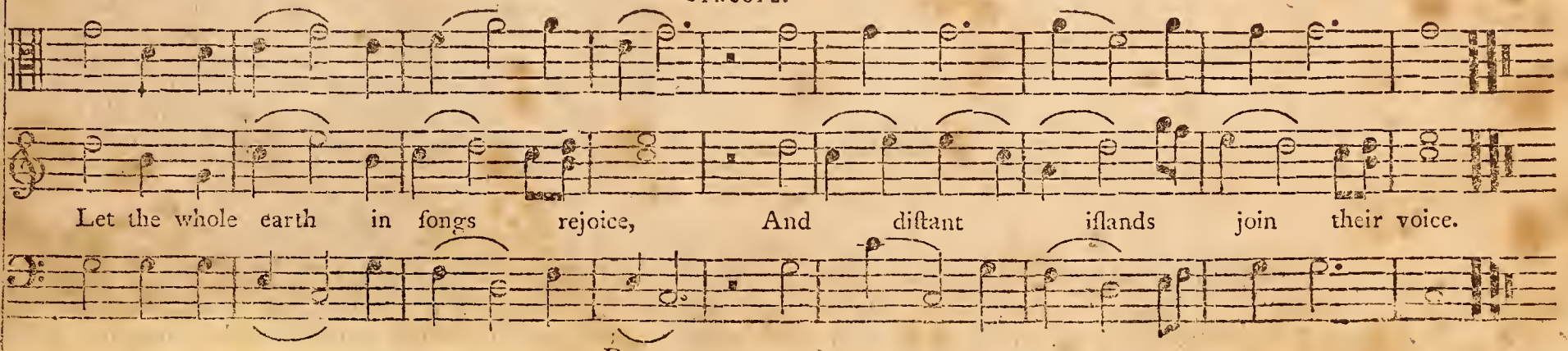
LESSON XVIII.

Of SYNCOPATION *and* SYNCOPE.

SYNCOPATION.



SYNCOPE.



GENERAL OBSERVATIONS.

[*The following obſervations on chooſing and arranging the parts, pronunciation, accent, &c. extracted from the* Union Harmony, *publiſhed by Mr.* Oliver Holden, *are peculiarly intereſting to every Teacher of muſic, as well as to individuals who would wiſh to perform with elegance and eaſe.*]

Of Choosing *and* Arranging *the* Parts.

EVERY performer ſhould have that part aſſigned to him which he can perform with the greateſt eaſe; otherwiſe the performance will be unnatural, and conſequently, unpleaſing; no performer ſhould ſing a ſolo, or any other ſtrain which belongs to a different part, without particular deſire. A ſchool or choir ſhould have more than one half the voices on the baſs. Where this is not practicable, a baſs viol would be of great ſervice, if it be judiciouſly played. It ſerves another valuable purpoſe alſo, by keeping the voices on their original pitch, as well as by giving them the proper key, and preſerving a perfect and uniform tone.

Of Pronunciation.

GOOD pronunciation is one of the firſt and principal beauties of ſinging. The mouth ſhould be opened freely, but not wide; either extreme would deſtroy a good tone, and prevent juſt expreſſion. Many ſingers who read and ſpeak tolerably well, are extremely erroneous in their manner of pronouncing ſome particular words, when they are ſet to muſic; for inſtance, the words *reaſon, hearken, token,* &c. which have but one accent, are often ſung *rea-zon, hear-ken, to-ken,* which is very diſagreeable and improper. Words which end in *ple, ble,* &c. are often falſely accented on the laſt ſyllable, which renders them thus, *pel, bel,* &c. Words ending in *y*, with a few exceptions, ſhould be pronounced as ending in *e*, or ſhort *i*. The *l* ſhould be ſilent in *walk, talk, calm,* &c. In fine, the beſt direction which can be given is this; let every word be ſung diſtinctly, ſmoothly, and graceſully, every way conformably to the beſt rules of ſpeaking.

Of Accent.

ACCENT is another very important part of muſic, which is inſeparably connected with good pronunciation: It is properly an agreeable ſwell or force of the voice; but it is often erroneouſly applied to the notes, more like marks of diſtinction than otherwiſe. Nothing is more common than falſe accenting, the principal occaſion of which is loud or harſh ſinging. Many ſingers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge or repeat, which they break off with ſuch violence, as is truly ſhocking to a delicate ear. This injudicious practice effectually tends to prevent *ſoft* and *graceful* ſinging, and renders the moſt pleaſing compoſitions diſguſtful to the audience. Were it poſſible for a performer of *common* taſte, to hear himſelf at a diſtance, thus violate the niceſt rules of harmony, he would not be guilty of it a ſecond time. A pointed note which fills three fourths of a bar, notwithſtanding it includes two bar accents, cannot conſiſtently receive but one. A ſemibreve ſhould be ſtruck *ſoft*, gently ſwelled to the centre, and diminiſhed to the end. A number of long notes, driven through bars, ſhould be ſounded *full* and *ſmooth* to the end.

A chain of notes ſhould be ſung *ſoft*, keeping the lips and teeth apart until the ſlur is finiſhed.

Of Time.

IN beating time, great care is neceſſary that the hand do not influence the voice, by creating miſplaced accents, which is almoſt an univerſal error. To prevent this, avoid all violent motion; the leaſt motion of the hand or finger is ſufficient to preſerve time. No ſtrain ſhould be ſung any faſter in the quickeſt mood of time, than will ad-

mit of plain, diſtinct pronunciation. By hurrying a piece of muſic, performers are apt to ſing *harſh* and *uneven*, in conſequence of which, the beauty of the ſubject is obſcured, and confuſion introduced. Hence we learn that the ſubject and occaſion ſhould govern the movement.

Of Syncopation.

IT is very difficult to do juſtice to the compoſition where notes are driven through bars, and otherwiſe interfere with the natural courſe of time and accent, without an able inſtructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim ſtands between two crotchets, it is common to perform them like four crotchets, which deſtroys the intention of the author, and greatly injures expreſſion. Where the firſt crotchet and ſucceeding minim are ſlurred together, they ſhould be ſung as ſmooth as poſſible, in order to prevent a ſecond accent on the word or ſyllable to which they are adapted. The ſame precaution is neceſſary in all moods of time wherever an inſtance of this kind occurs.

Of Soft Singing.

IN a ſchool, or choir, where ſoft muſic is ſucceſsfully inculcated, it would be difficult for an attentive obſerver to point out many imperfections. Soft muſic is always accompanied with graceful motion, juſt expreſſion, proper accent, and captivating harmony. On the other hand, harſh ſinging is attended with convulſive motion, bad pronunciation, miſapplied accent, and a diſguſtful jarring. The latter is too juſt a deſcription of the preſent mode of ſinging, occaſioned in a great meaſure by a miſtaken idea, which many entertain, that good muſic conſiſts principally in ſinging loud; but juſt the reverſe of this is the caſe. In performing *fortes* and *fortiſſimos*, the voice ſhould not be extended beyond its natural elevation; in performing *pianos*, the voice ſhould be reduced to as ſmall a degree of ſound, as will juſt admit of intelligible pronunciation; and in all common ſtrains a medium ſhould be conſtantly obſerved, neither ſo faint as to dwindle into indifference, nor ſo loud as to admit of a ſingle harſh ſound. Such a practice, if once adopted and purſued, will not fail to arreſt the attention and gain the approbation of every adequate judge of muſic. A reform in theſe particulars muſt begin with teachers of muſic; hence the great importance of employing ſuch inſtructors, as will, by their example as well as precept, inculcate ſoft, ſmooth, and graceful ſinging. *Solos* ſhould be ſung ſoft, high notes clear, but not loud. In ſinging counter, great attention is neceſſary, that every note be touched ſoft, and ſmooth, otherwiſe the counter will predominate, which is very inconſiſtent with the principles of muſic.

Of Directory Terms.

A STRICT and conſtant adherence to the terms *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as ony other characters in muſic. No one, it is preſumed, will diſpute the neceſſity of ſuch terms as are occaſionally placed over the muſic; yet ſingers in general are ſo regardleſs of them, that the effect they are intended to produce on the audience, is entirely loſt. When the term *moderato* occurs, the ſtrain ſhould be performed at leaſt one third part ſlower. The ſame difference ſhould be obſerved in all other terms, particularly in *piano*. The ſurpriſing good effect of ſuch a method, if once properly adhered to, will be ſeen by the attention it will command in every audience.

Of Graces *and* Ornaments.

THE *trill*, notes of *tranſition*, &c. have not been attended to in the preceding rules; it being much better to omit, than to attempt them in young ſchools. The moſt important graces and ornament of muſic are natural accompliſhments; it is therefore impoſſible to acquire them mechanically, ſo as to add to the real beauty of the muſic. The greateſt ornament in ſinging, is a decent, modeſt deportment, and a heart deeply impreſſed with a due reverence for the name and worſhip of that infinitely exalted Being, to whom we owe our exiſtence, and every bleſſing, and to whoſe praiſe we ſhould ever tune our voices.

MUSICAL TERMS EXPLAINED.

AIR, *the leading part.*
Affettuoſo, *affectionately.*
Andante, *ſlow and diſtinctly.*
Andantino, *quicker than Andante.*
Choro Grando, *grand chorus.*
Con Dolce, *with ſweetneſs.*
Creſcendo, or Cres. *increaſing or ſwelling.*
Da Capo, *cloſe with the firſt ſtrain.*
Diminuendo, or Dim. *to diminiſh the ſound.*
Duetto, *two parts together.*
Expreſſivo, *expreſſively.*
Forte, or For. *loud and ſtrong.*
Fortiſſimo, or Fortis. *louder than Forte.*
Grave, *ſlow and ſolemn.*
Languiſſant, *in a languiſhing manner.*
Mæſtoſo, *with majeſty.*
Moderato, or Mod. *ſlower than the uſual time.*
Mez. *natural tone of voice, between Forte and Piano.*
Piano, or Pia. *ſoft.*
Pianiſſimo, or Pianis. *very ſoft.*
Plaintive, *mournfully.*
Solo, *one part alone.*
Symphony, or Sym. *an interlude for inſtruments.*
Vigoroſo, *with energy and vigor.*
Vivace, *in a lively ſtyle.*

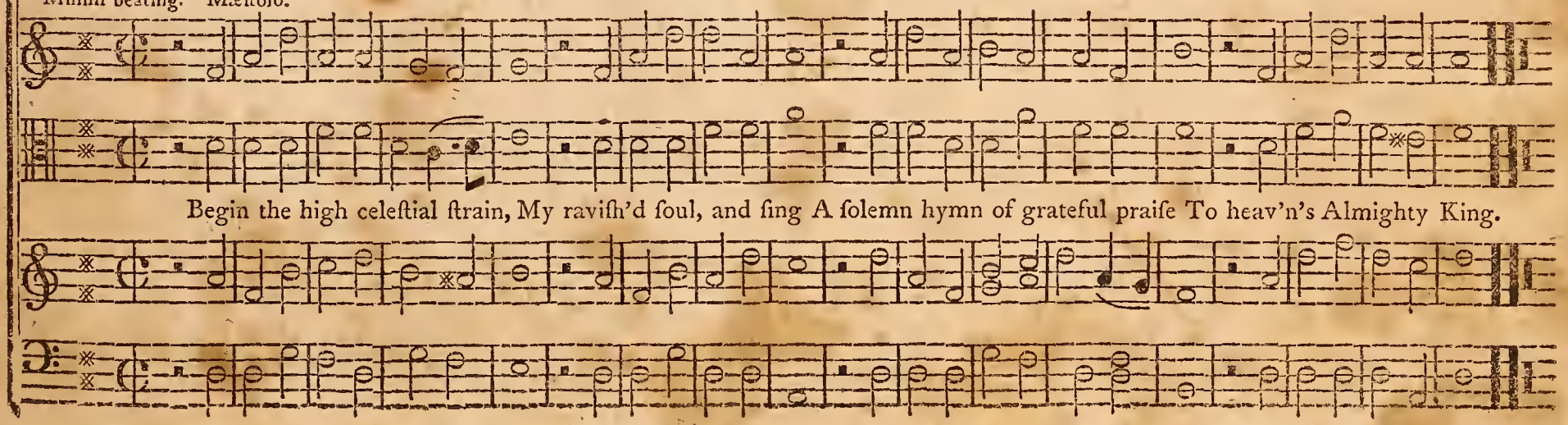
THE

Massachusetts Harmony.

PART III.

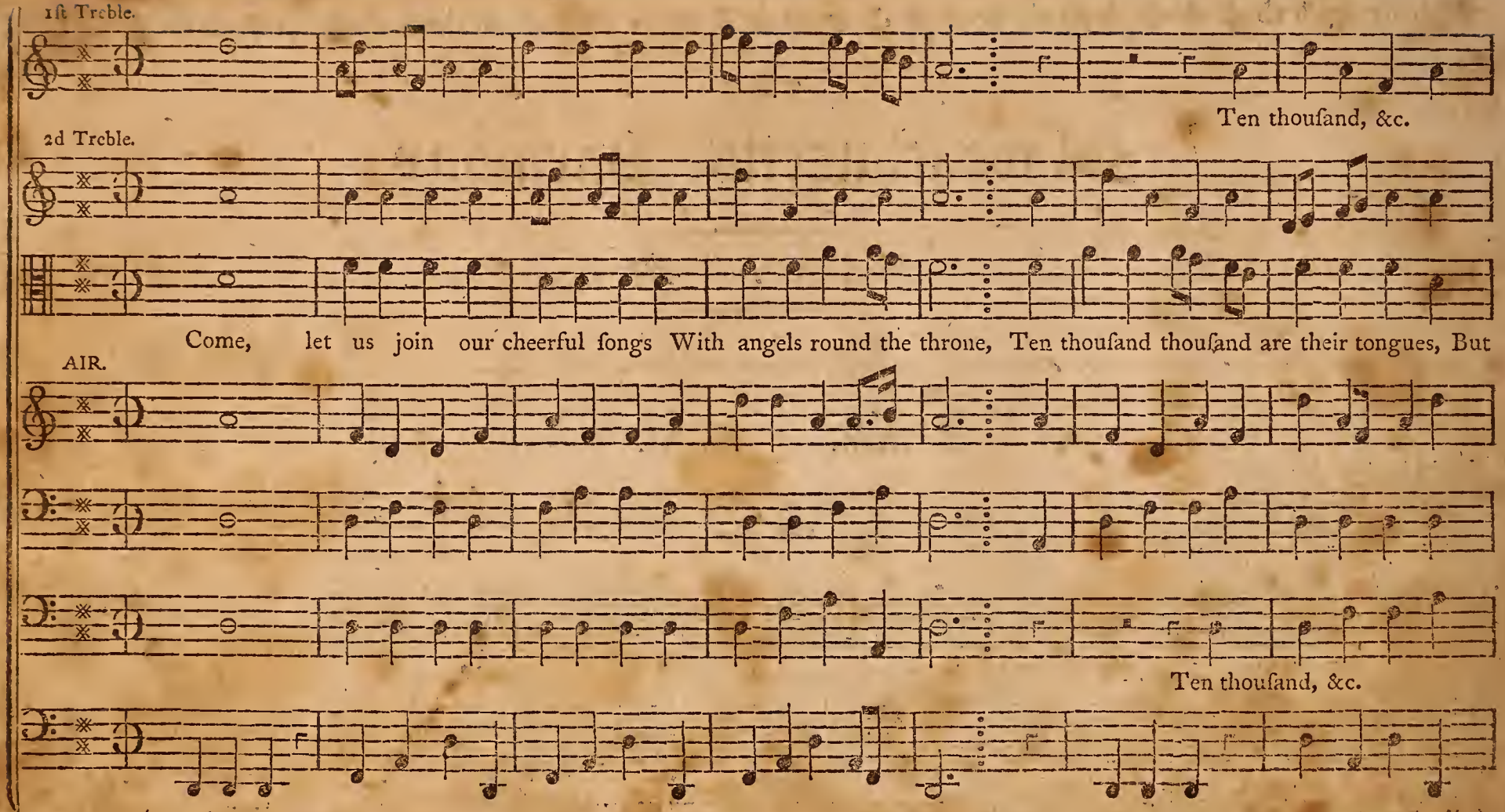
Lincoln. C. M.

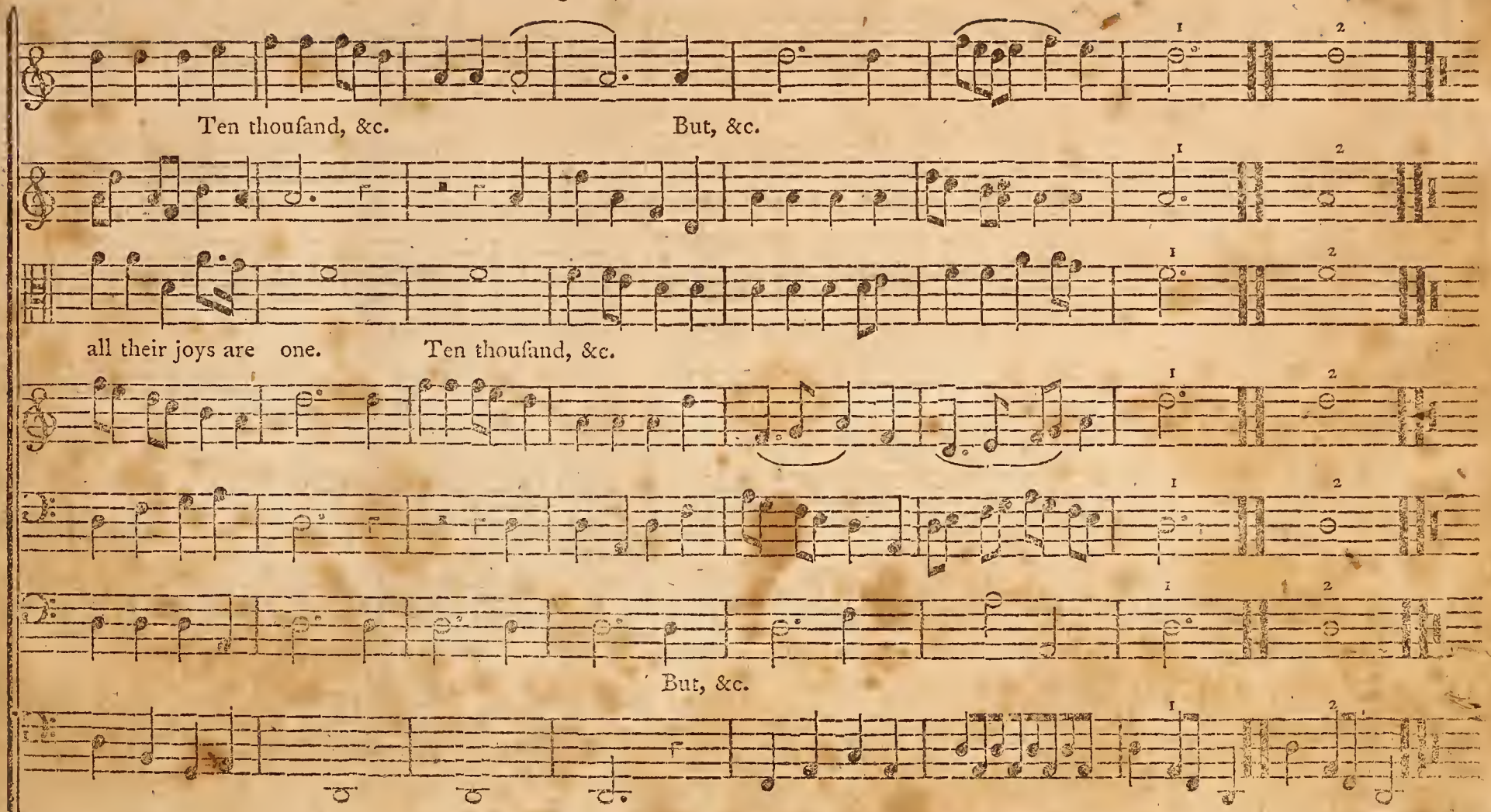
Minim beating. Mæſtoſo.



Connexion. C. M.

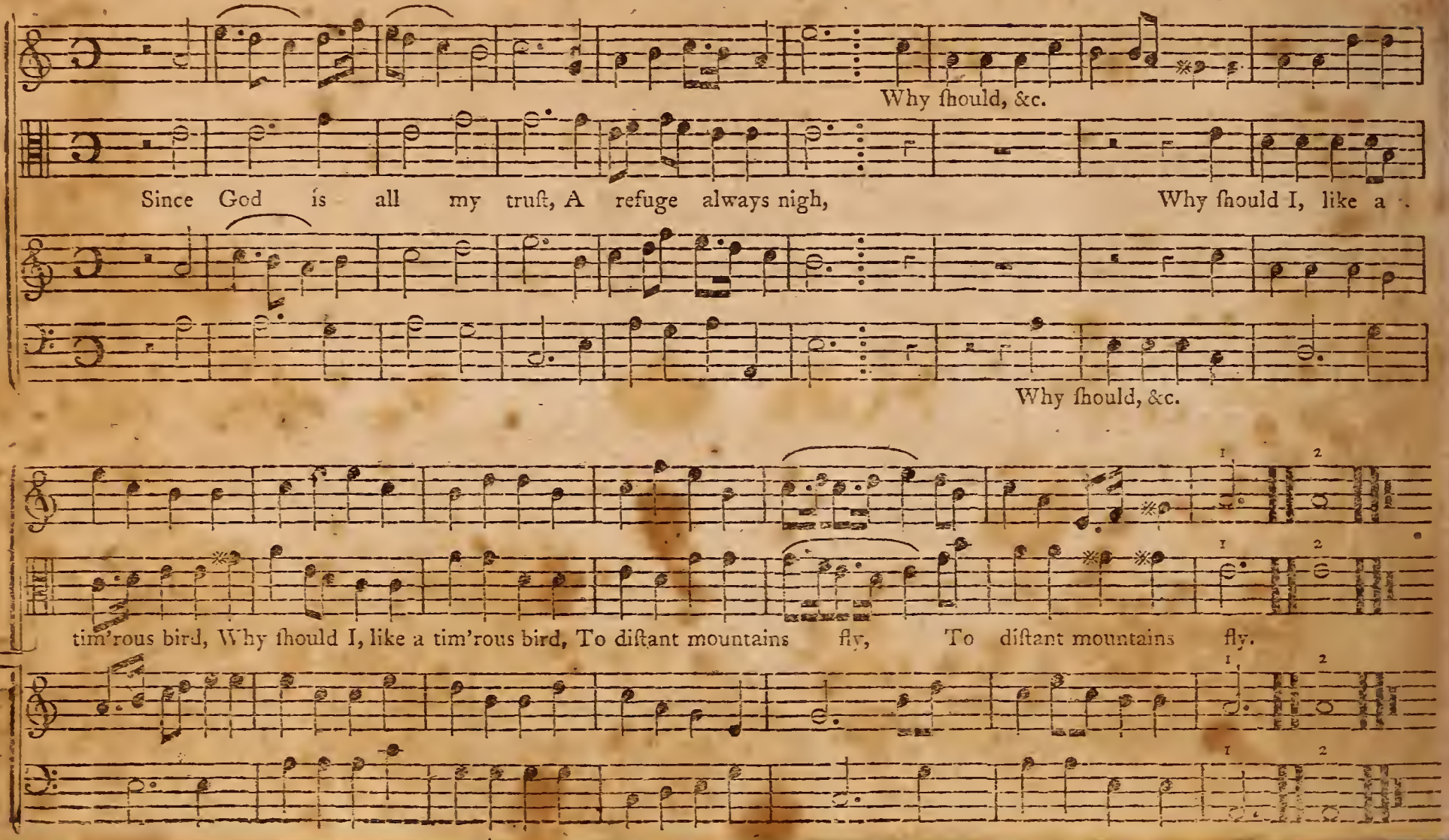
Words by Dr. Watts.

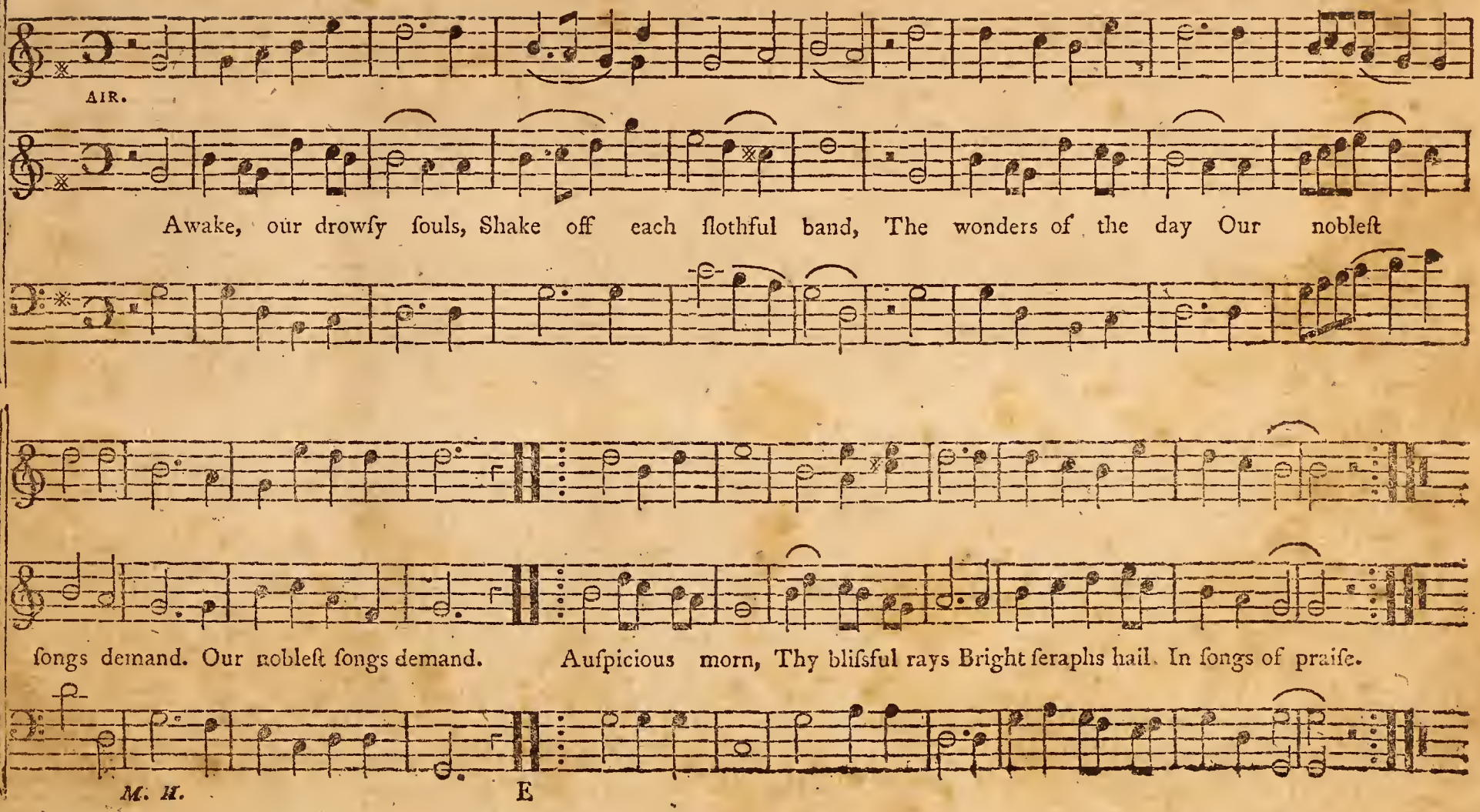



Ten thouſand, &c.
But, &c.
all their joys are one.
Ten thouſand, &c.
But, &c.

Content. S. M.

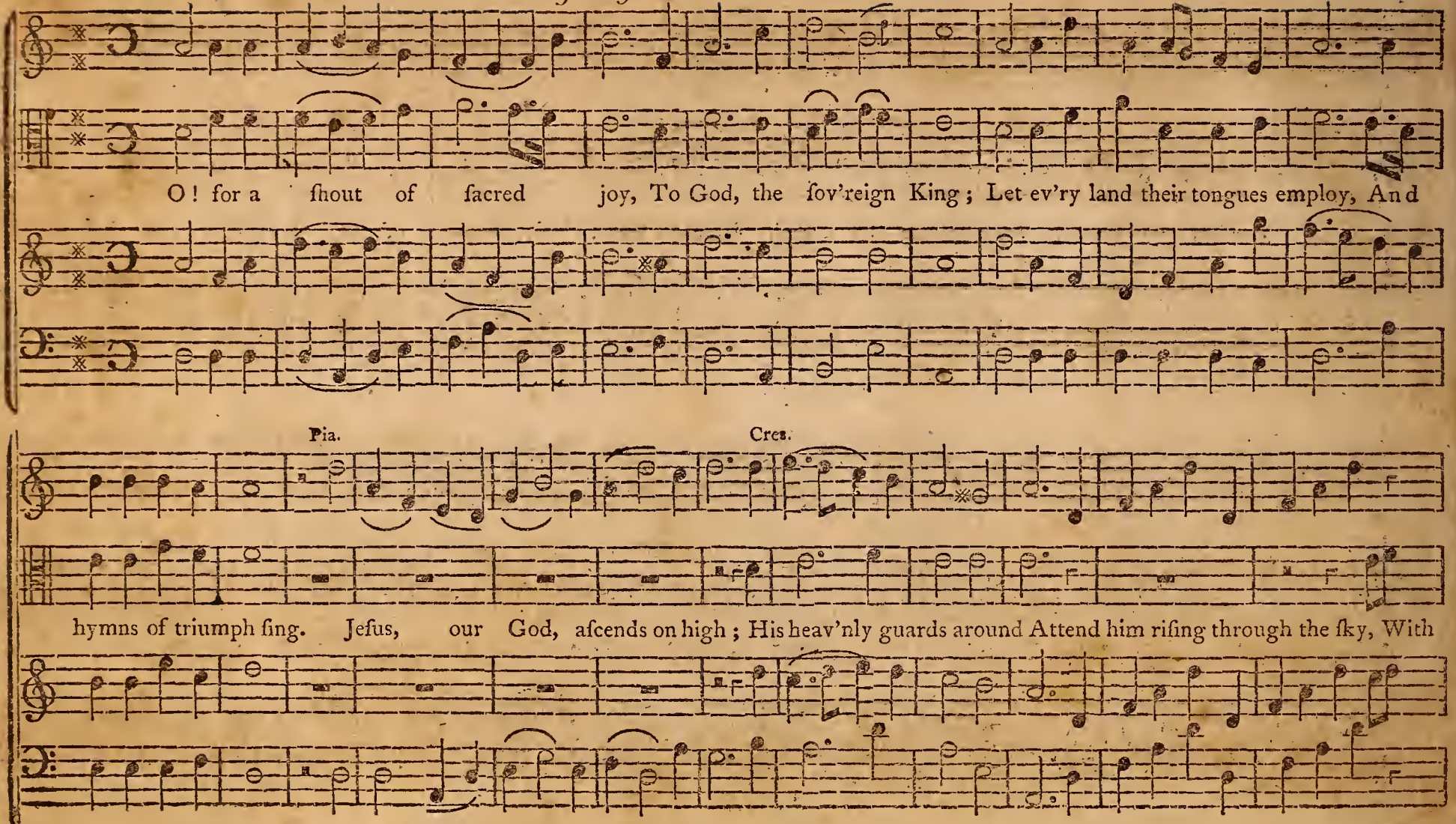
Words original.




AIR.
Awake, our drowſy ſouls, Shake off each ſlothful band, The wonders of the day Our nobleſt
ſongs demand. Our nobleſt ſongs demand. Auſpicious morn, Thy bliſsful rays Bright ſeraphs hail. In ſongs of praiſe.

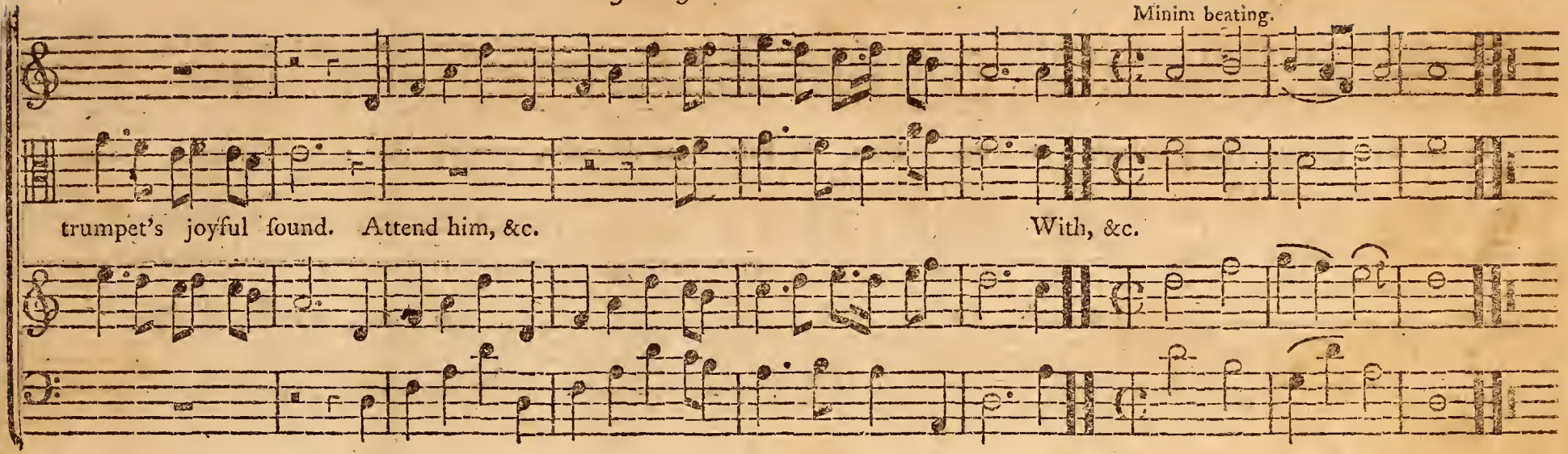
Aſcenſion. C. M.

Words by Dr. Watts.



Aſcenſion continued.

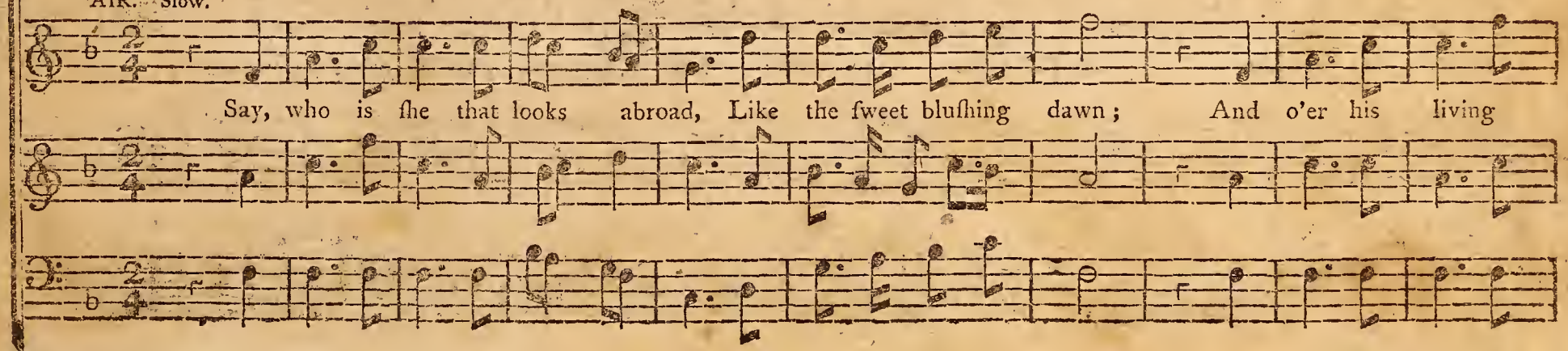
Minim beating.



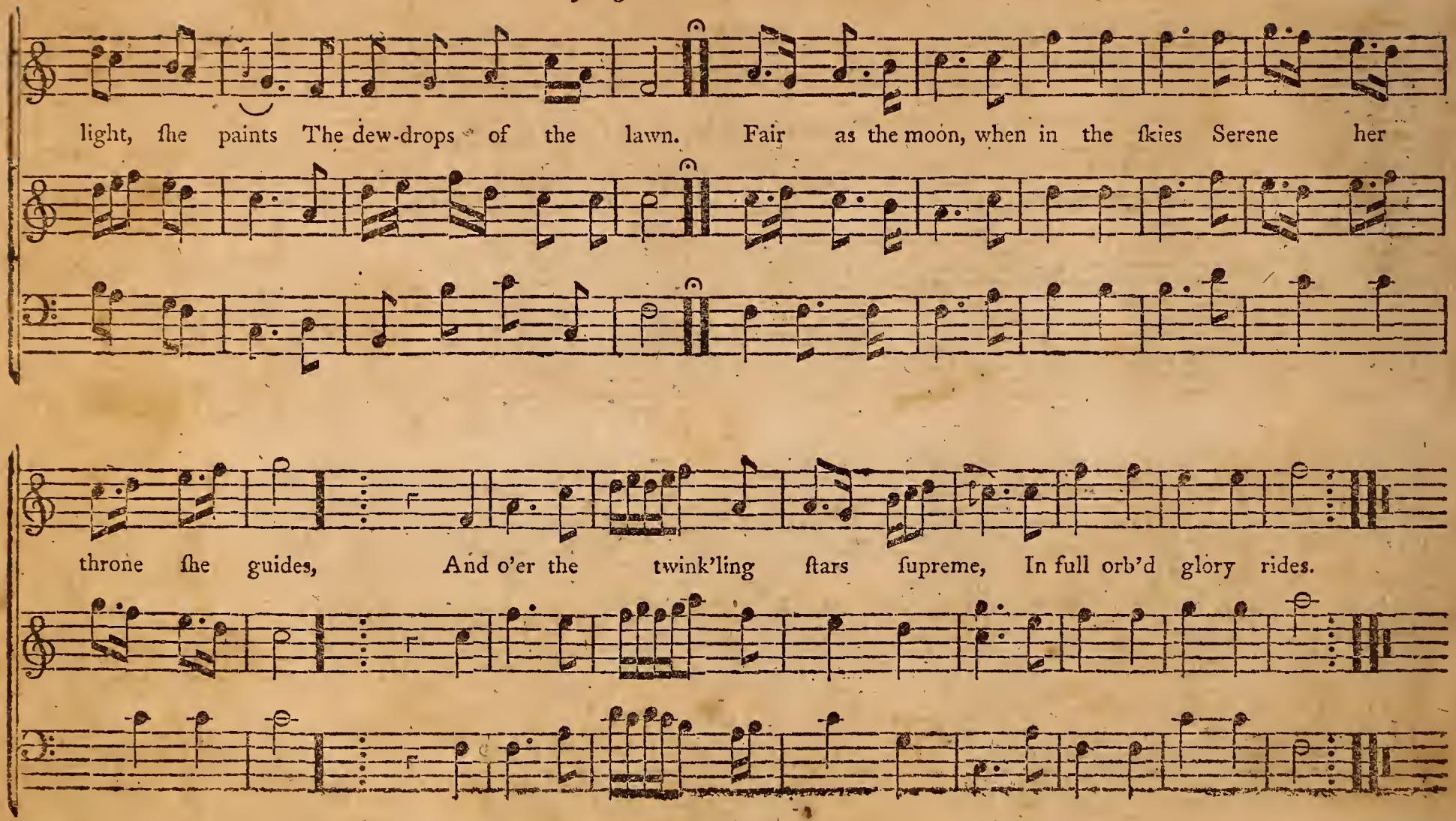
Glory of Zion. C. M.

Words from Rippon's Collection.

AIR. Slow.



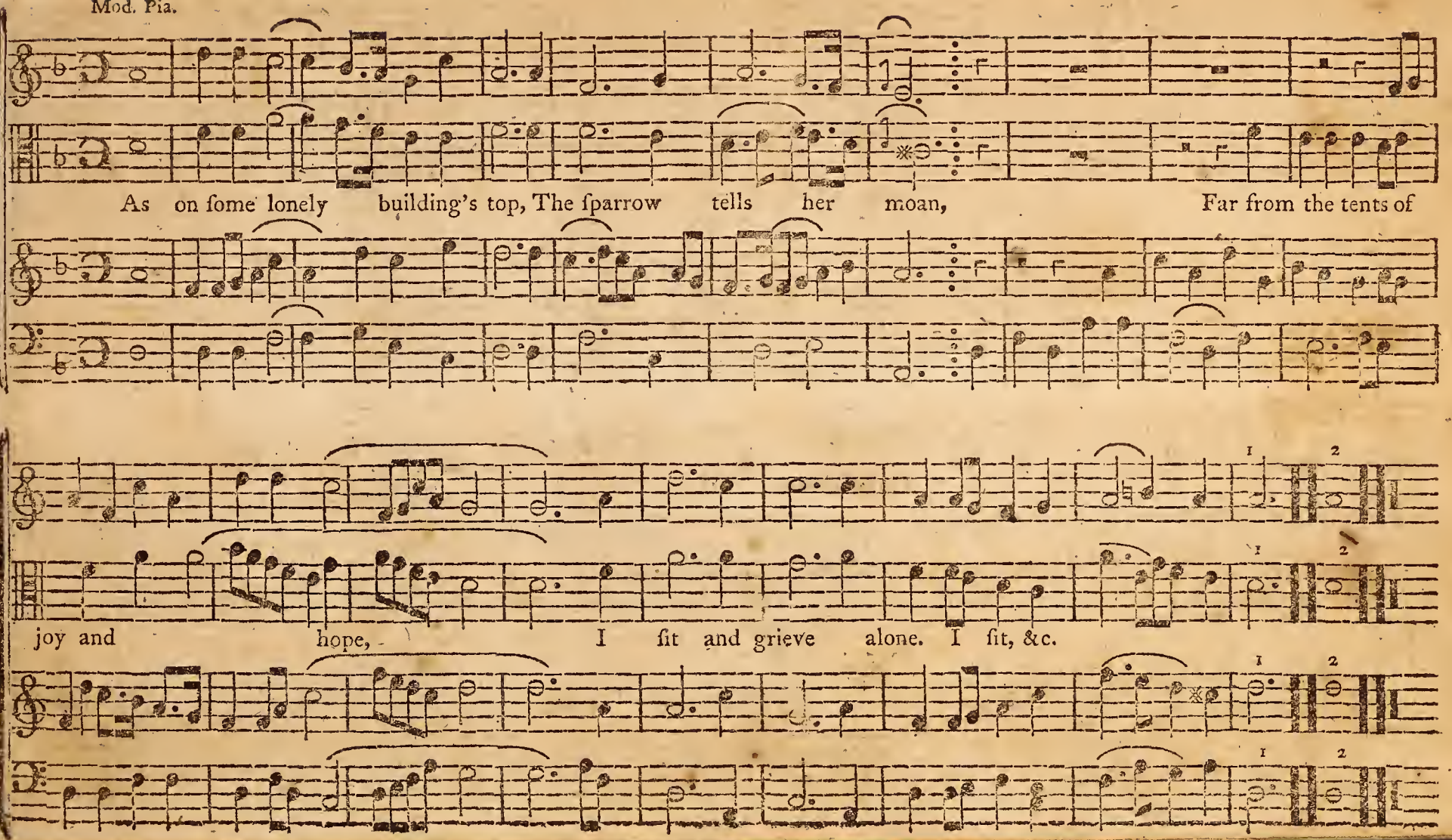
Glory of Zion continued.



Solitude. C. M.

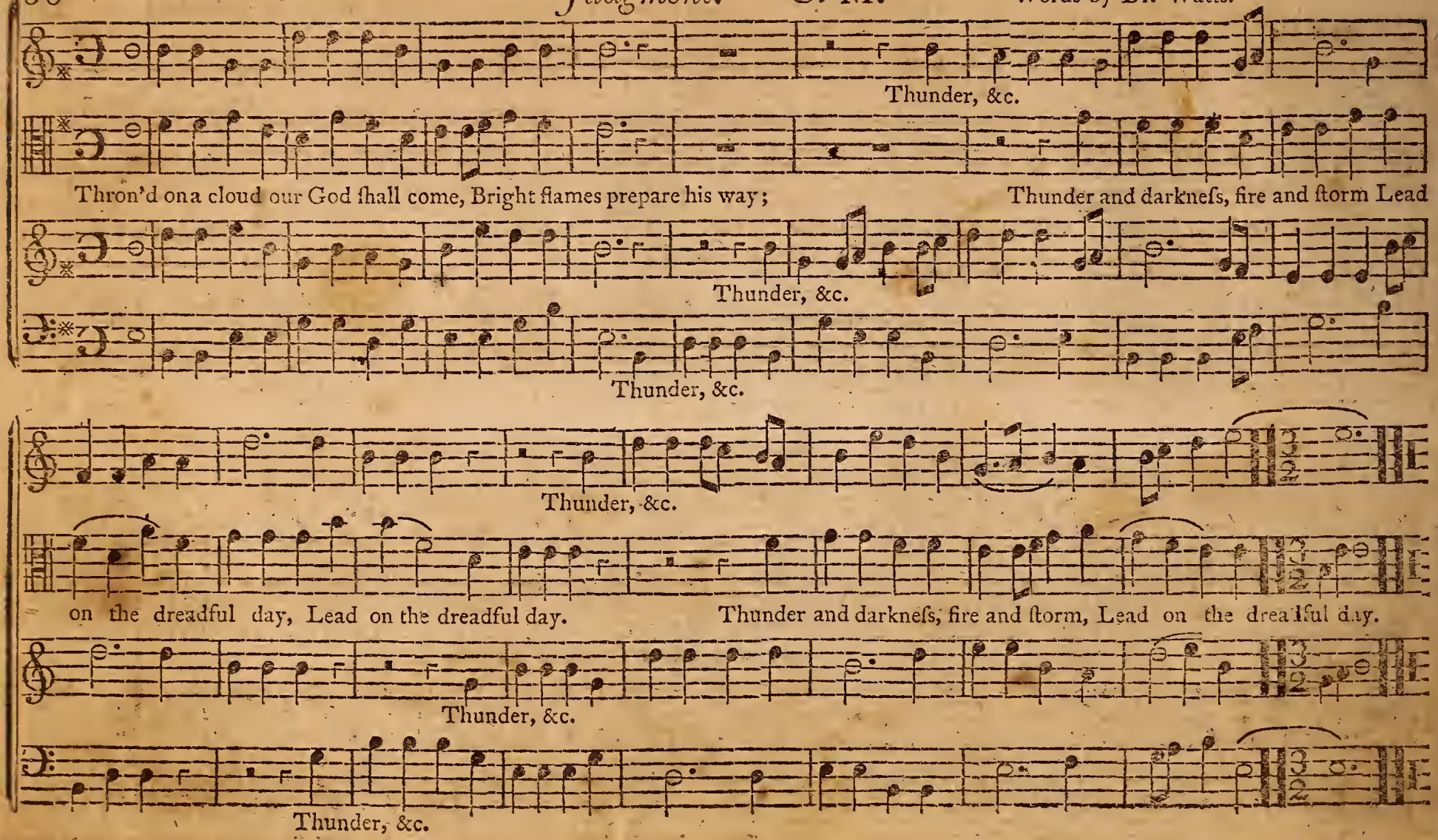
Words by Dr. Watts.

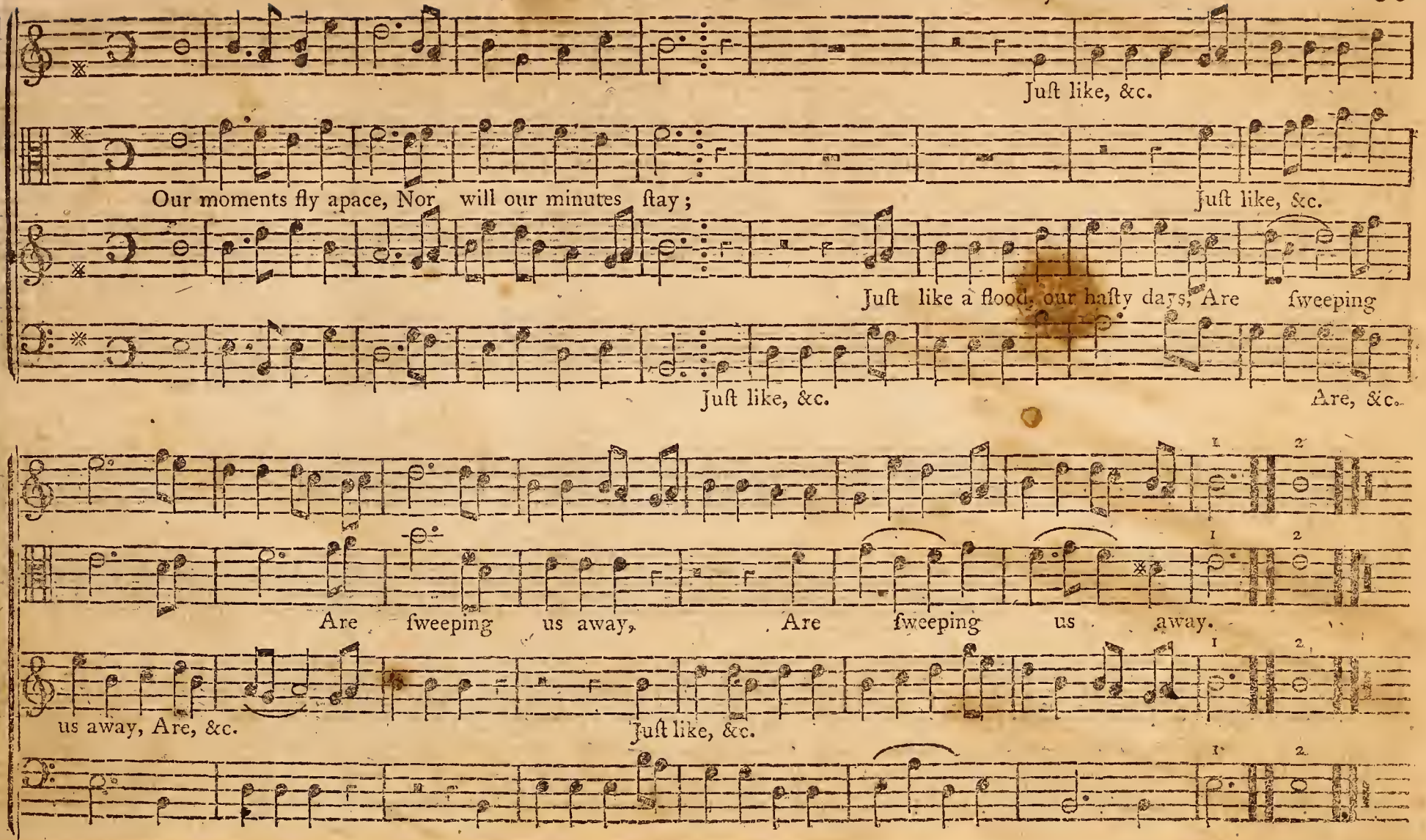
Mod. Pia.



Judgment. C. M.

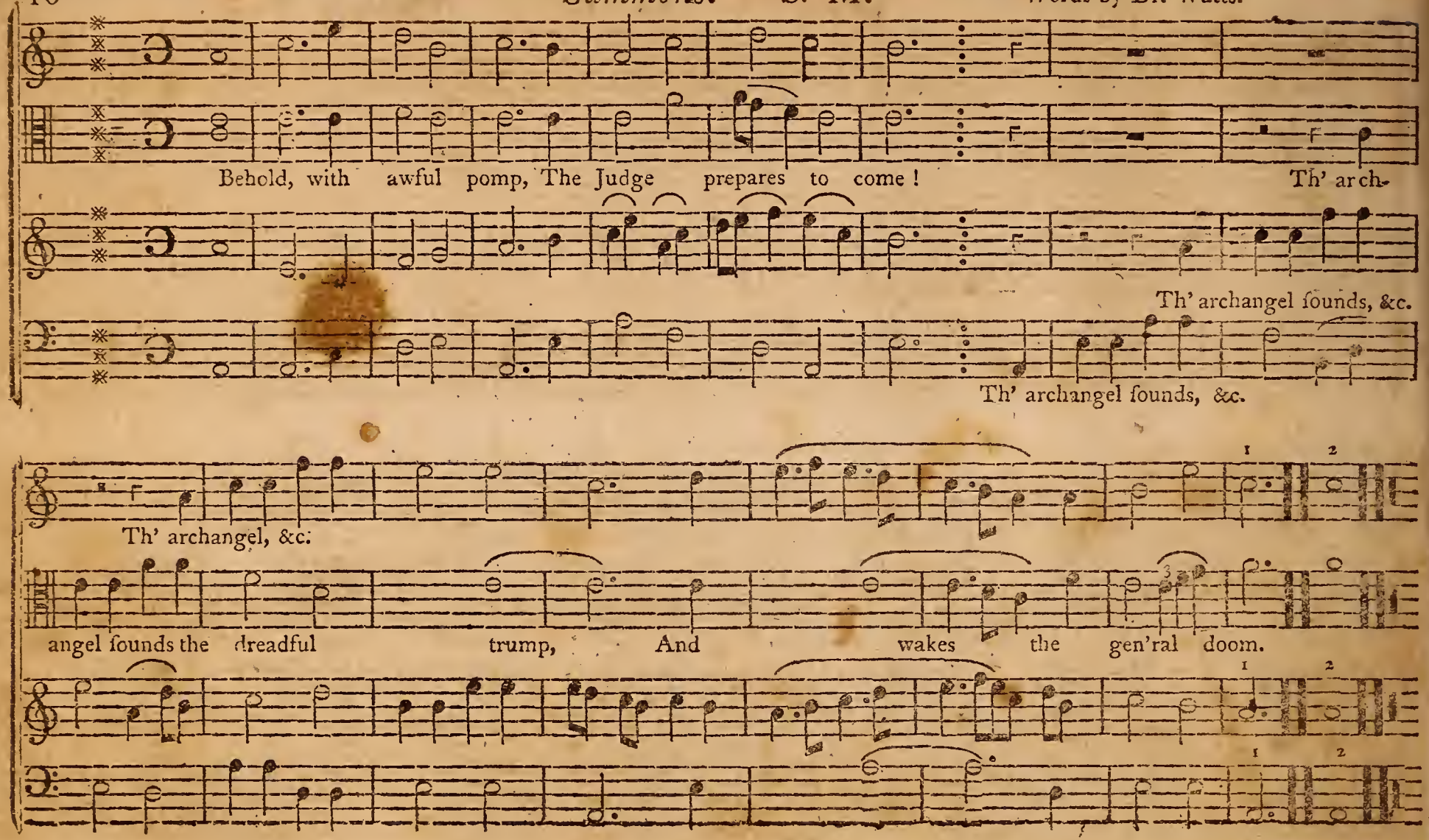
Words by Dr. Watts.




Juſt like, &c.
Our moments fly apace, Nor will our minutes ſtay;
Juſt like, &c.
Juſt like a flood, our haſty days, Are ſweeping
Juſt like, &c.
Are, &c.
1
2
Are ſweeping us away, Are ſweeping us away.
us away, Are, &c.
Juſt like, &c.

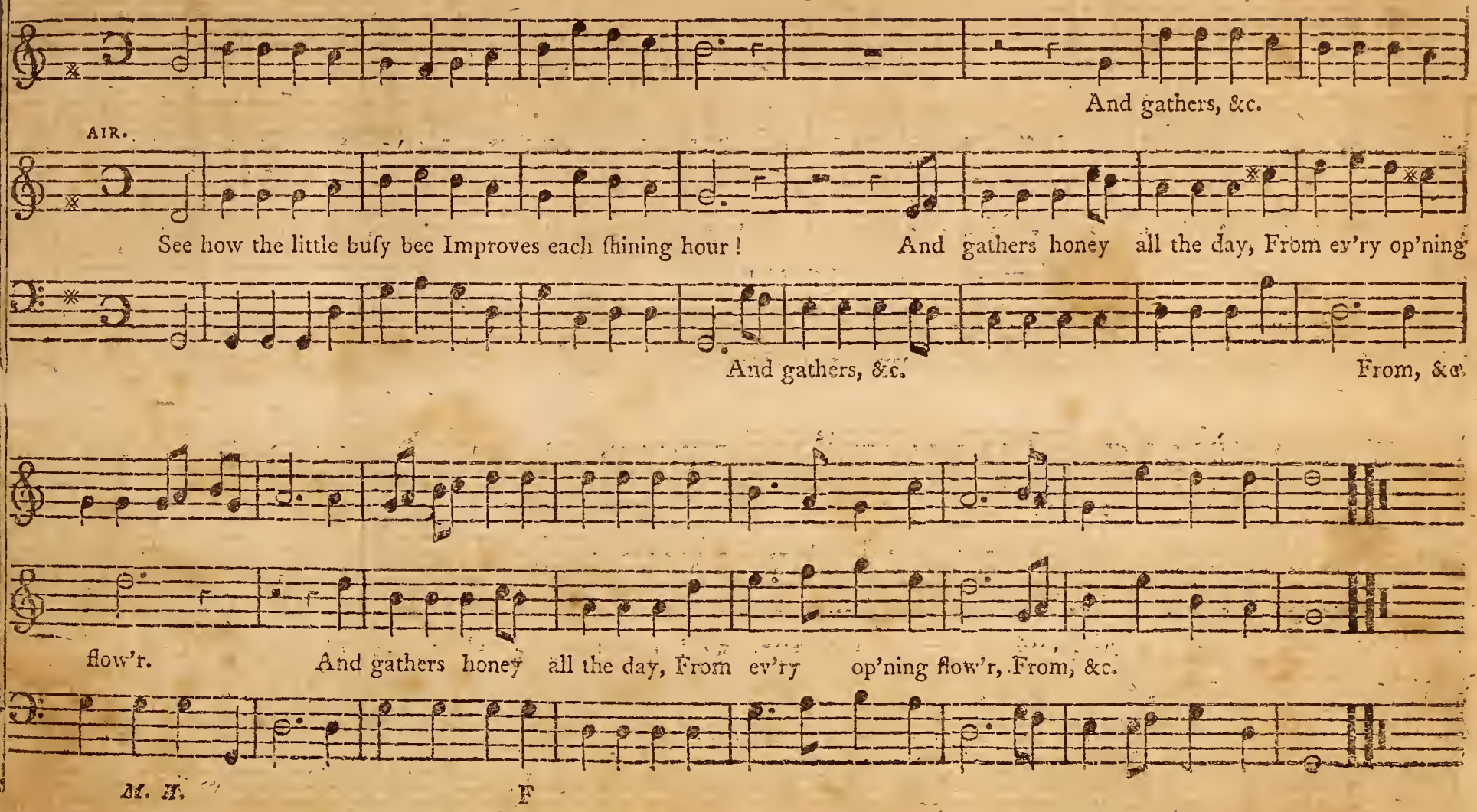
Summons. S. M.

Words by Dr. Watts.



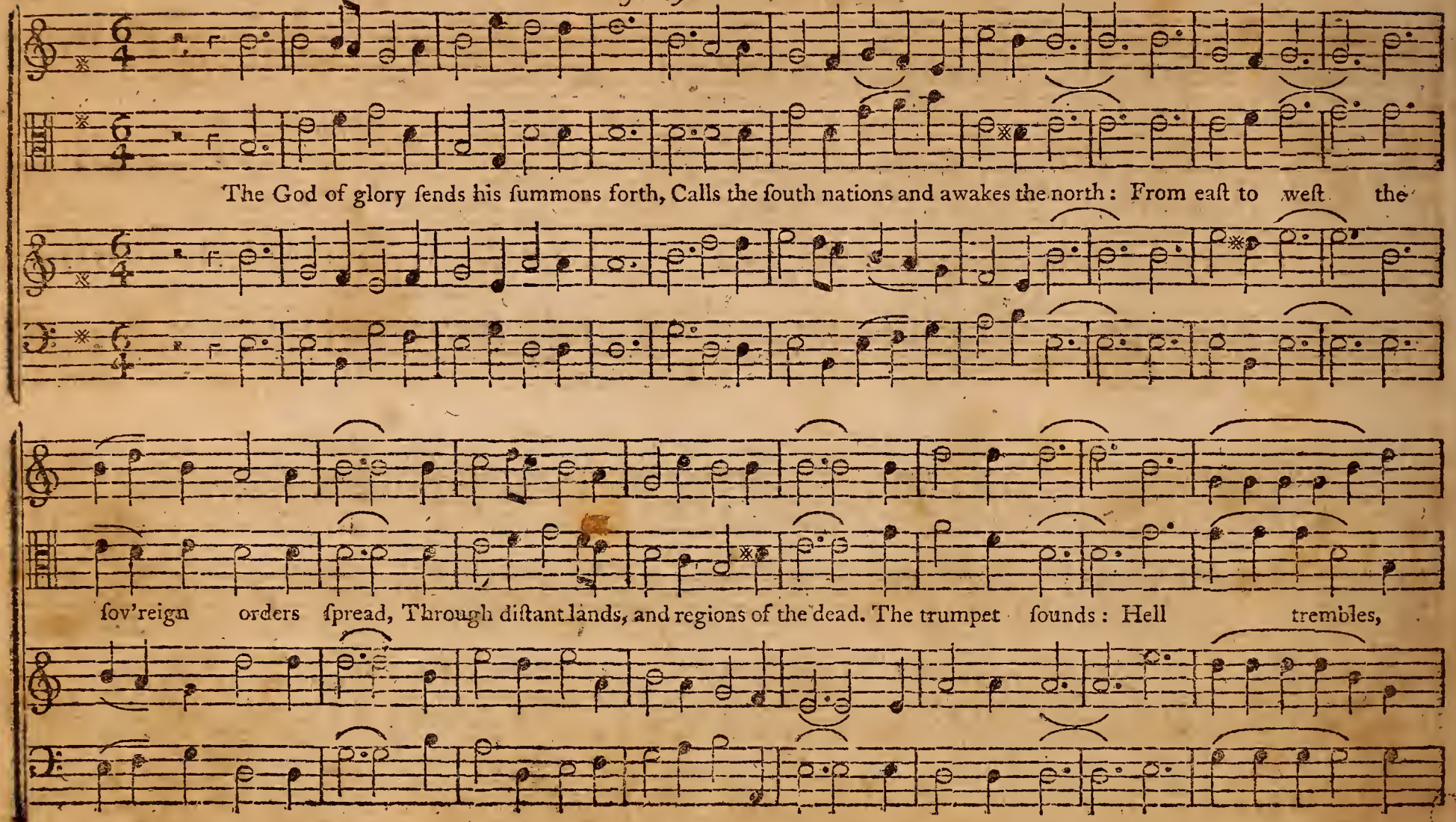
Induſtry. C. M.

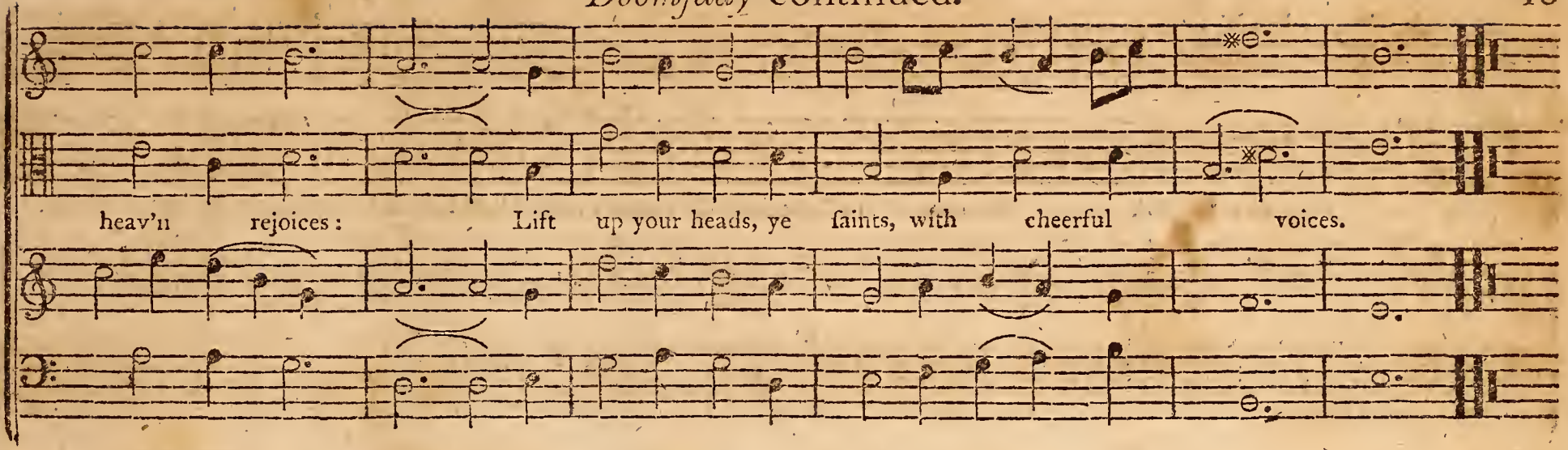
Words by Dr. Watts.



Doomsday. P. M.

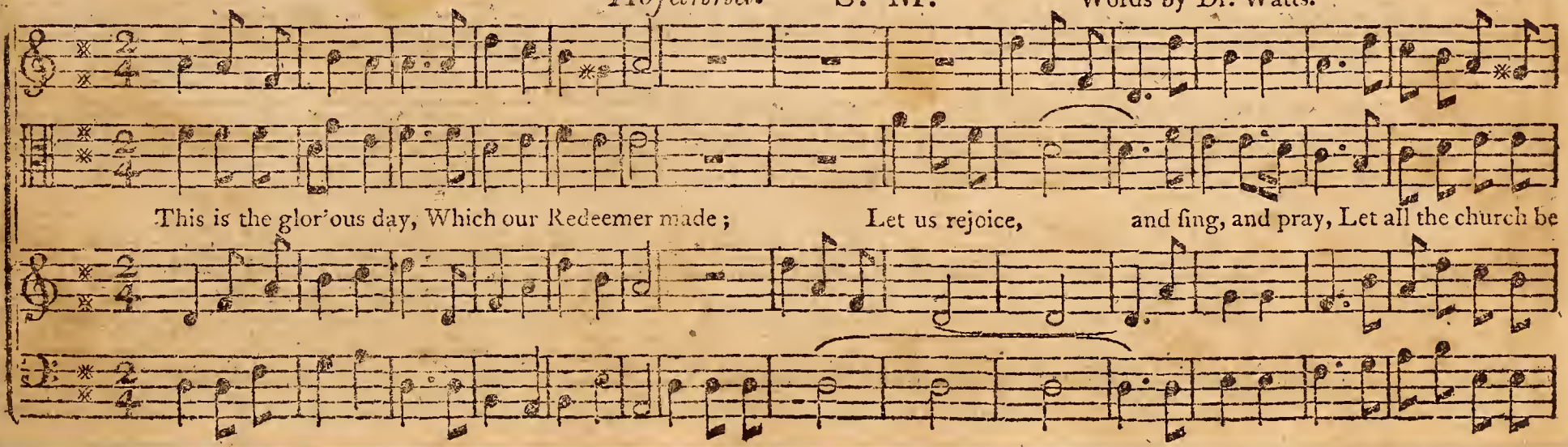
Words by Dr. Watts.



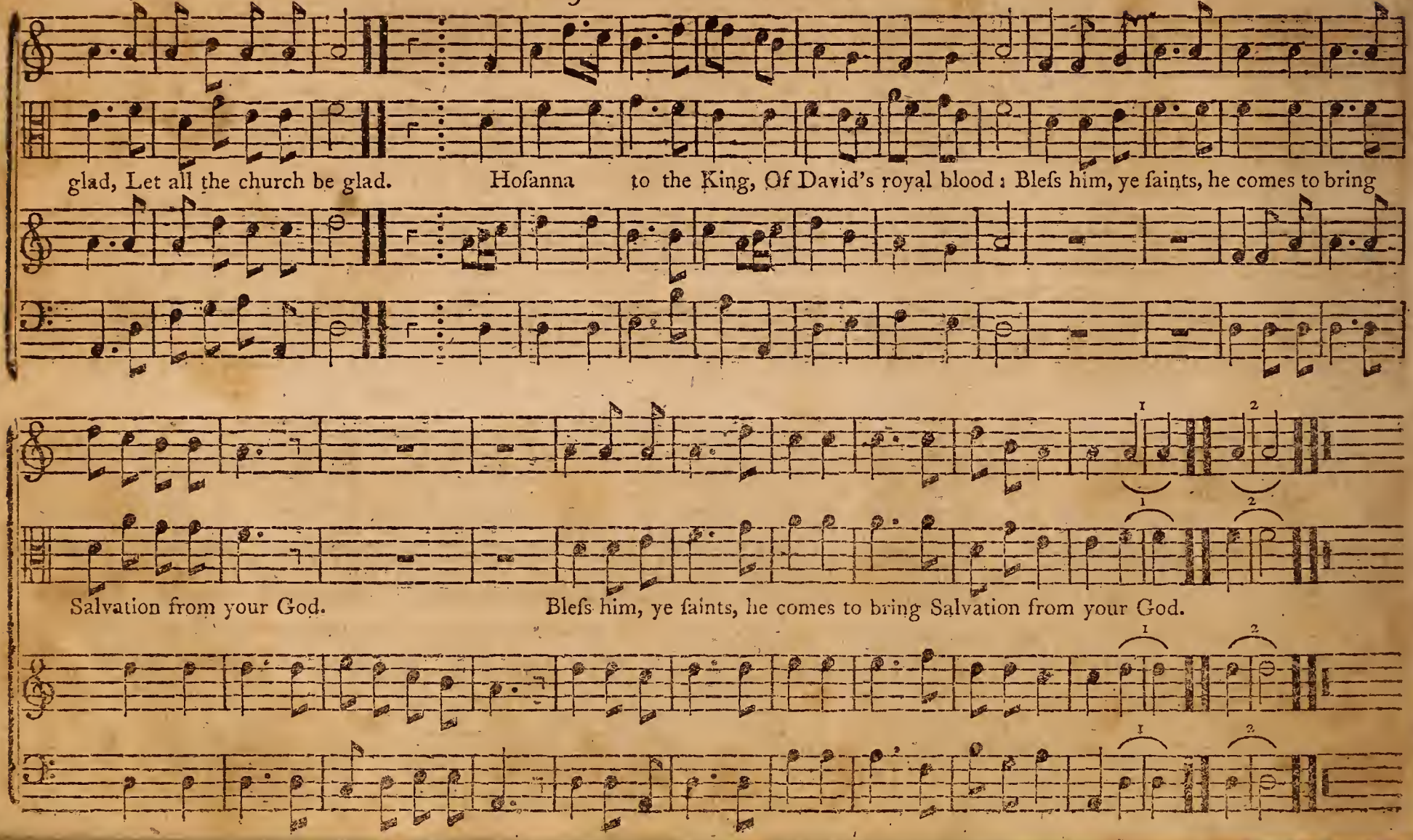


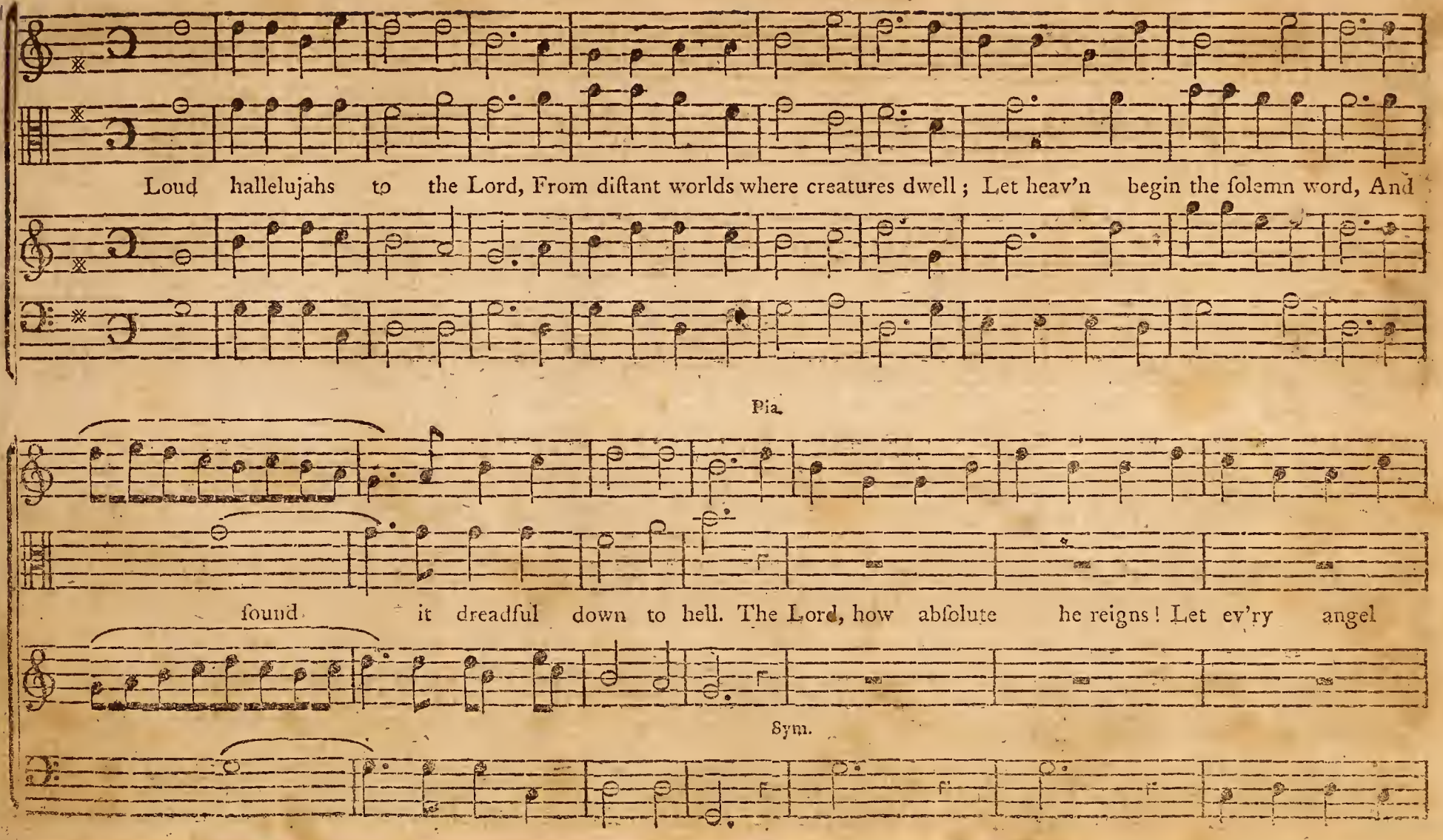
Hosanna. S. M.

Words by Dr. Watts.

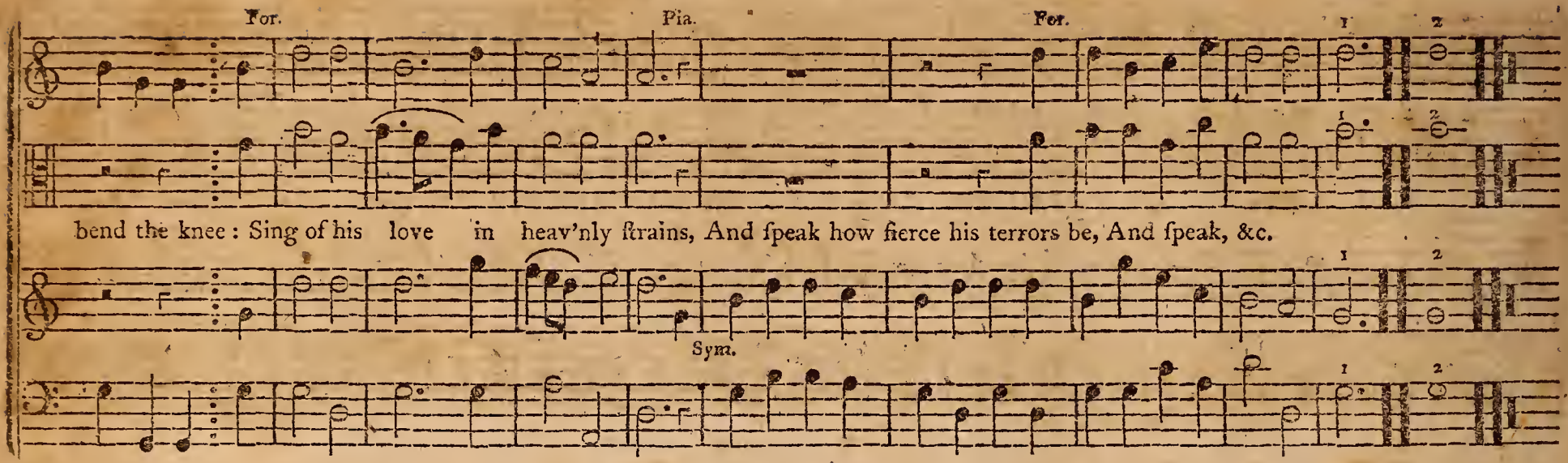


Hoſanna continued.



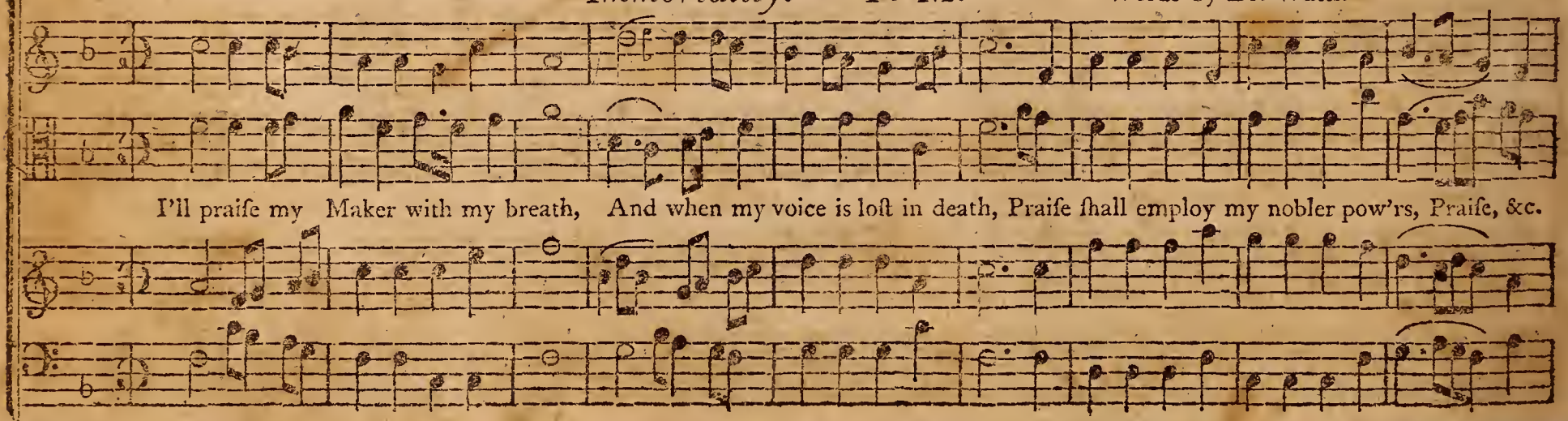

Loud hallelujahs to the Lord, From diſtant worlds where creatures dwell; Let heav'n begin the ſolemn word, And
Pia.
found it dreadful down to hell. The Lord, how abſolute he reigns! Let ev'ry angel
Sym.

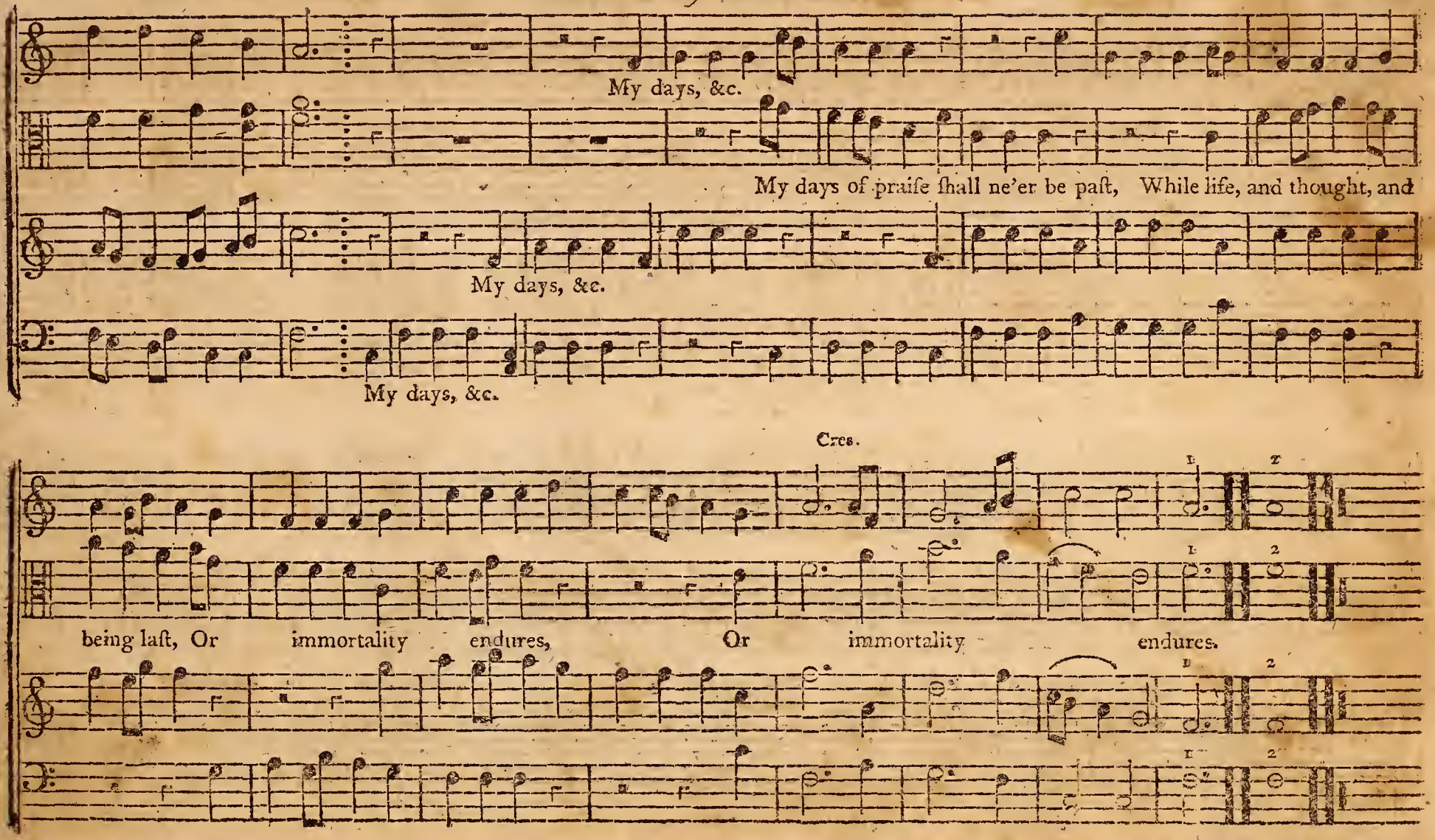
Extollation continued.



Immortality. P. M.

Words by Dr. Watts.




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

Diſſolution. C. M.

Words by Dr. Watts.

AIR.

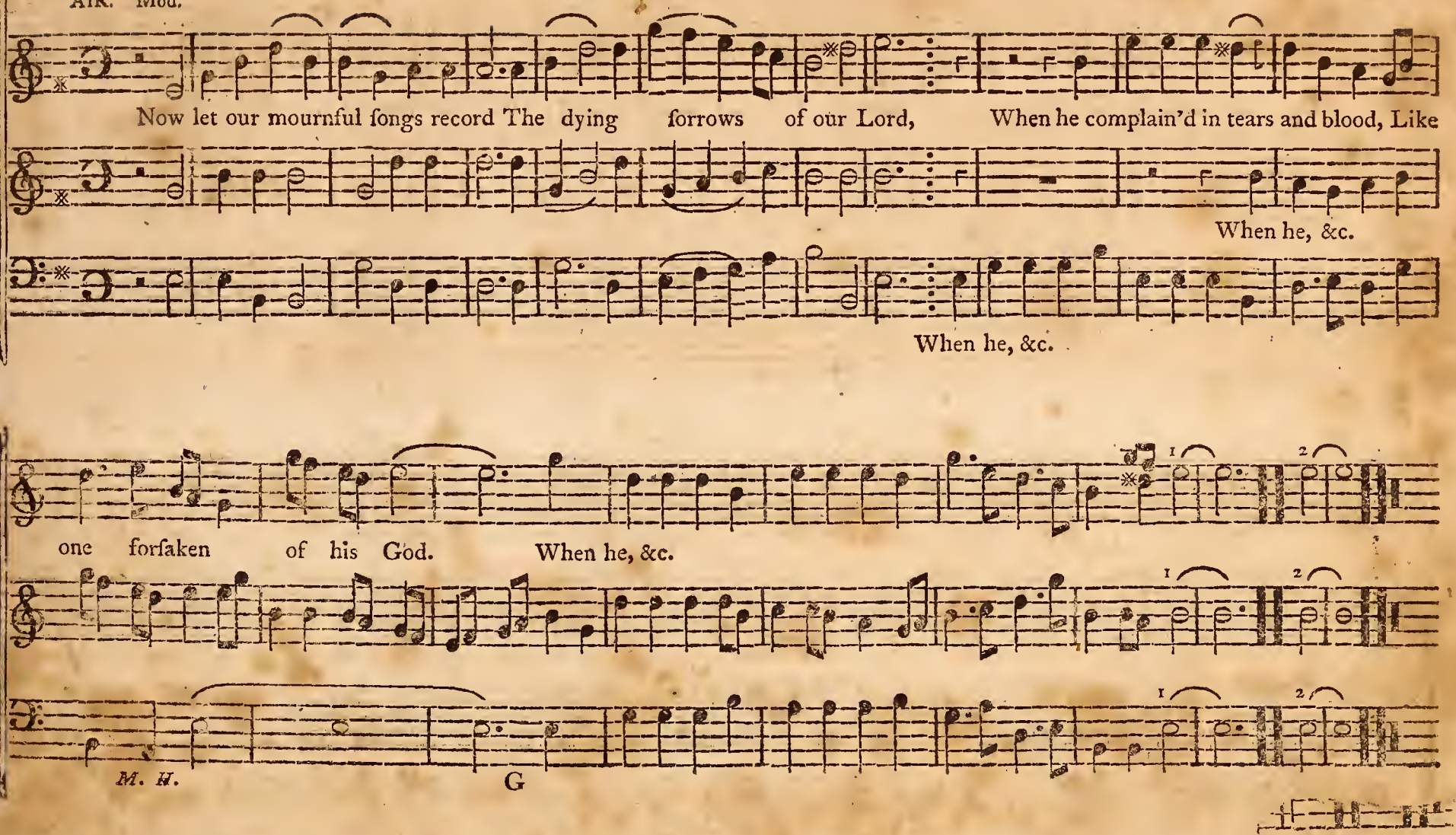
Death, like an overflowing ſtream, Sweeps us away, our life's a dream, An

empty tale, a morning flow'r, Cut down and wither'd in an hour.

Crucifixion. L. M.

Words by Dr. Watts.

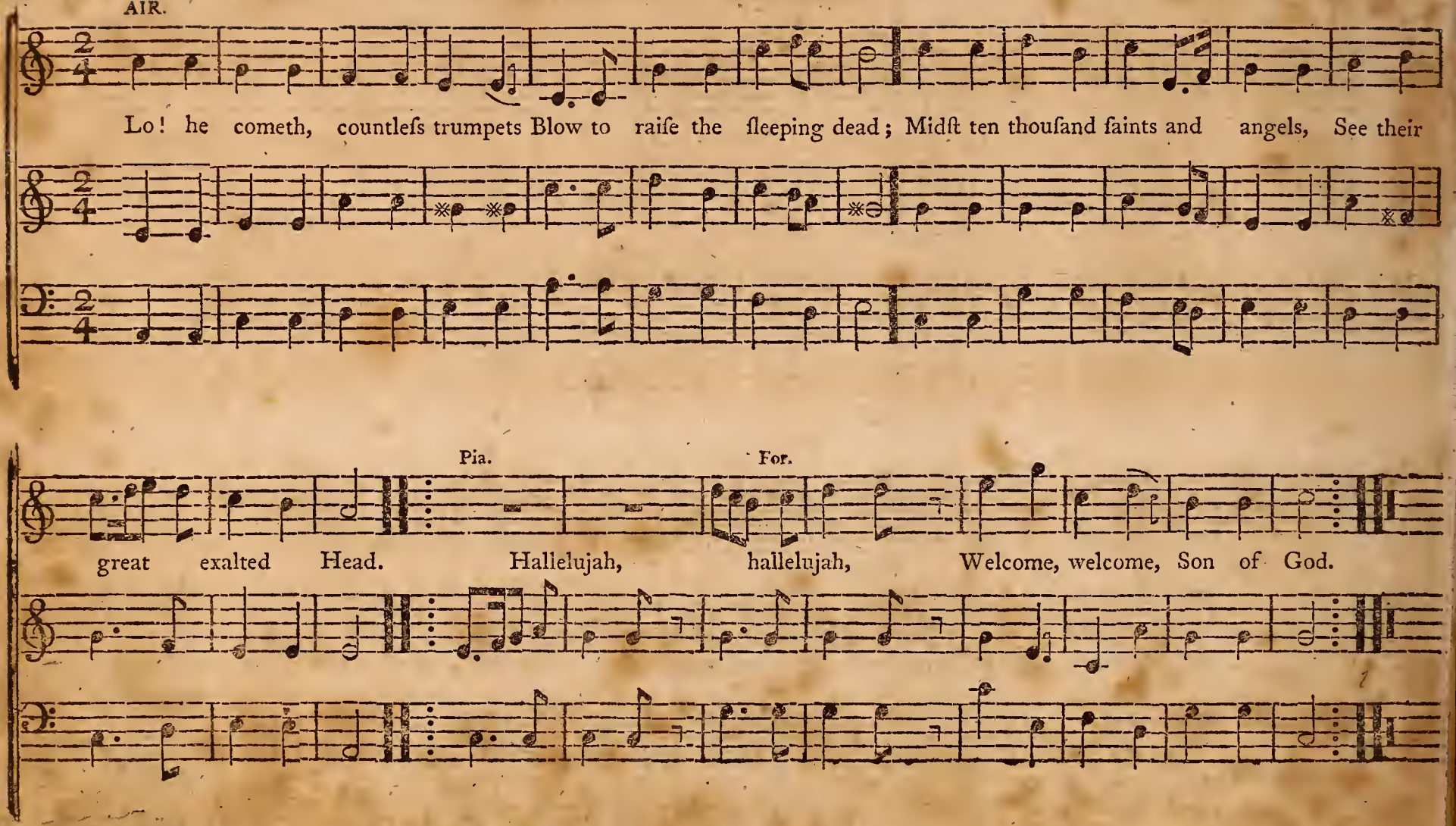
AIR. Mod.

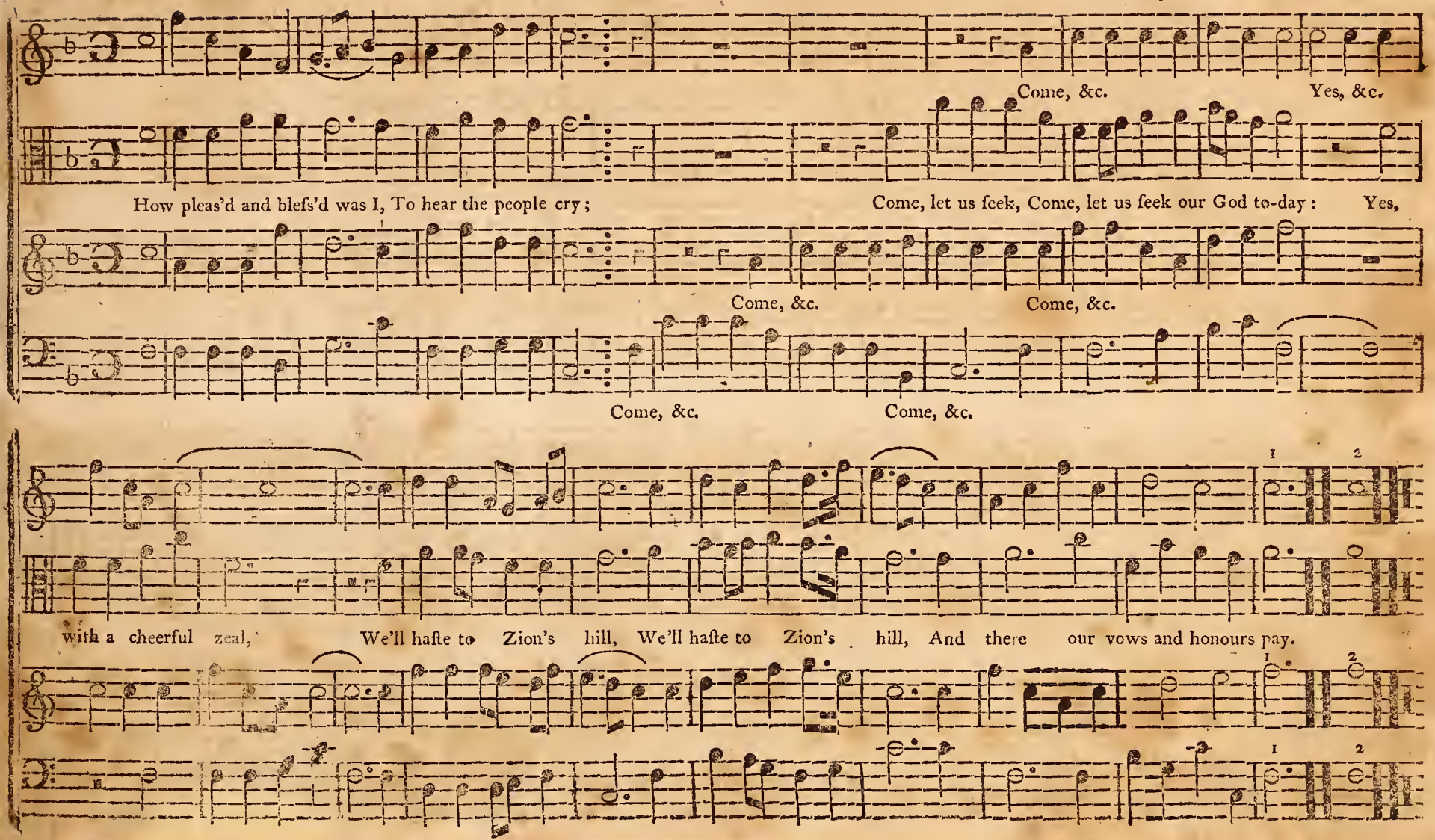


Lo! he cometh. P. M.

Words from Rippon's Collection.

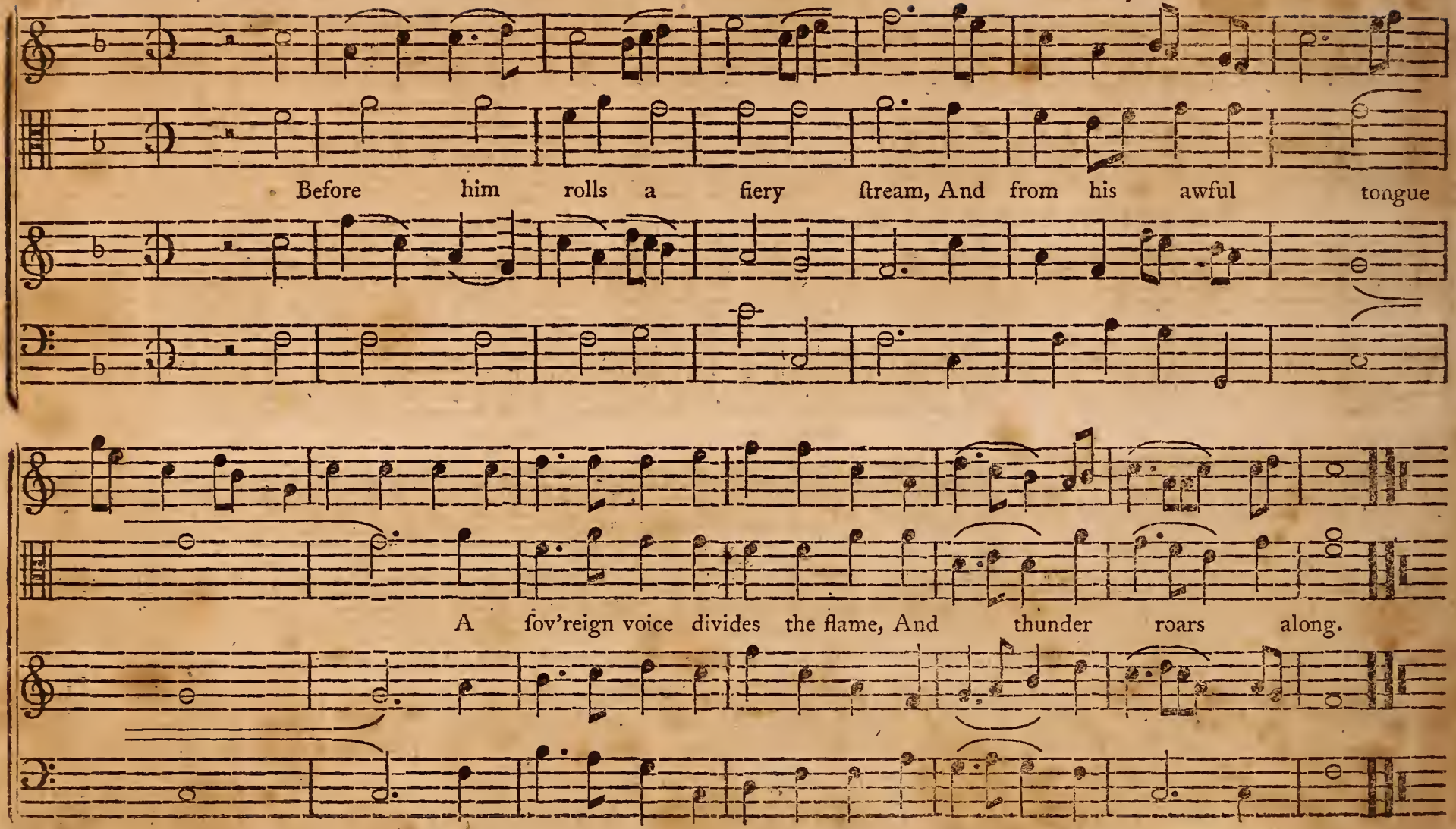
AIR.




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

Terror. C. M.

Words by Dr. Watts.



Felicity. S. M.

Words by Dr. Watts.

How beaut'ous are their feet, Who ſtand on Zion's hill, Who bring ſalvation on their tongues, Who

Pia.

bring ſalvation on their tongues, And words of peace reveal. How charming is their voice, How ſweet their tidings

Felicity continued.

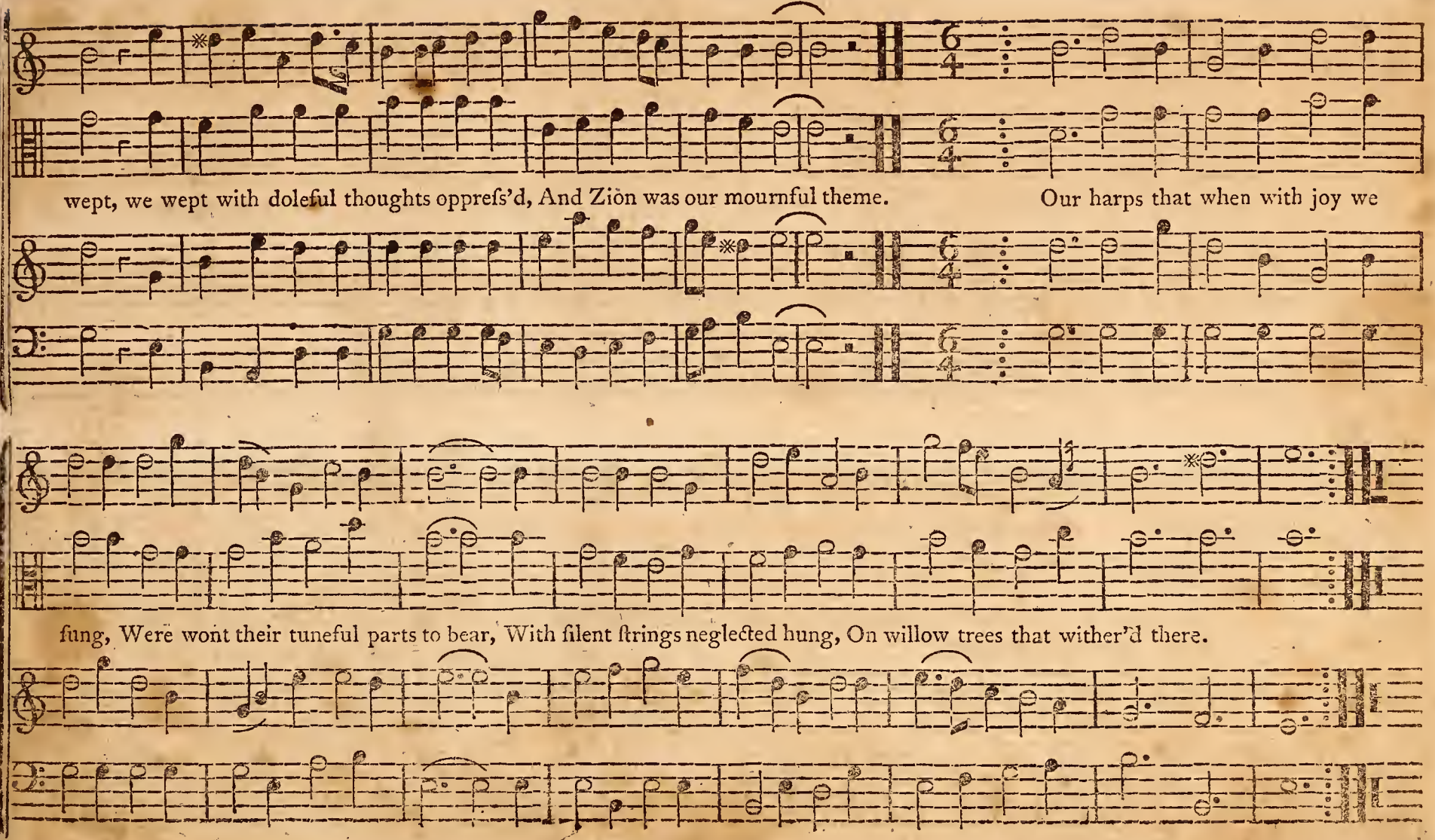
Mez. For.

are ; Zion, behold thy Saviour King, He reigns and triumphs here. Zion, &c.

Lamentation. L. M.

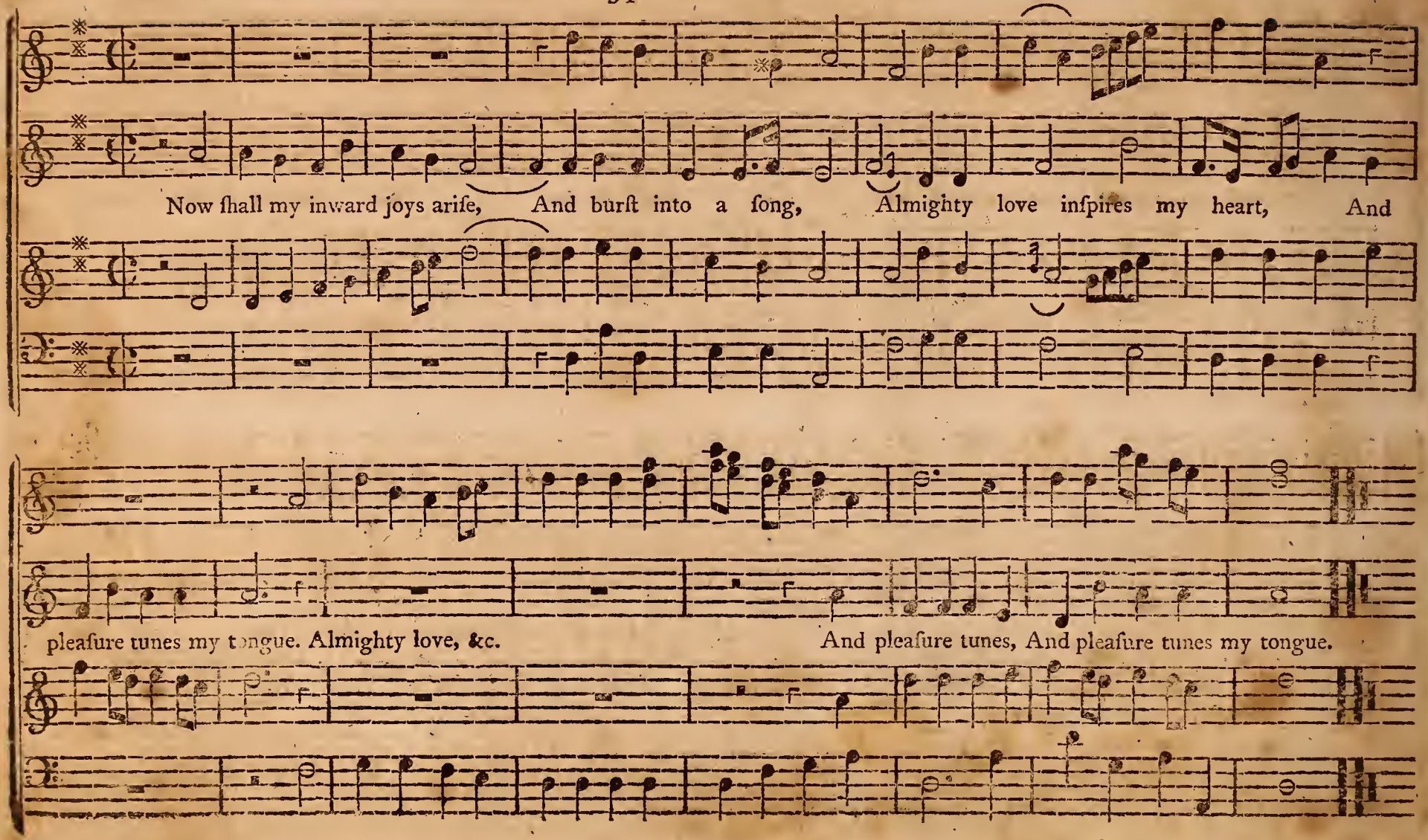
Words by Tate and Brady.

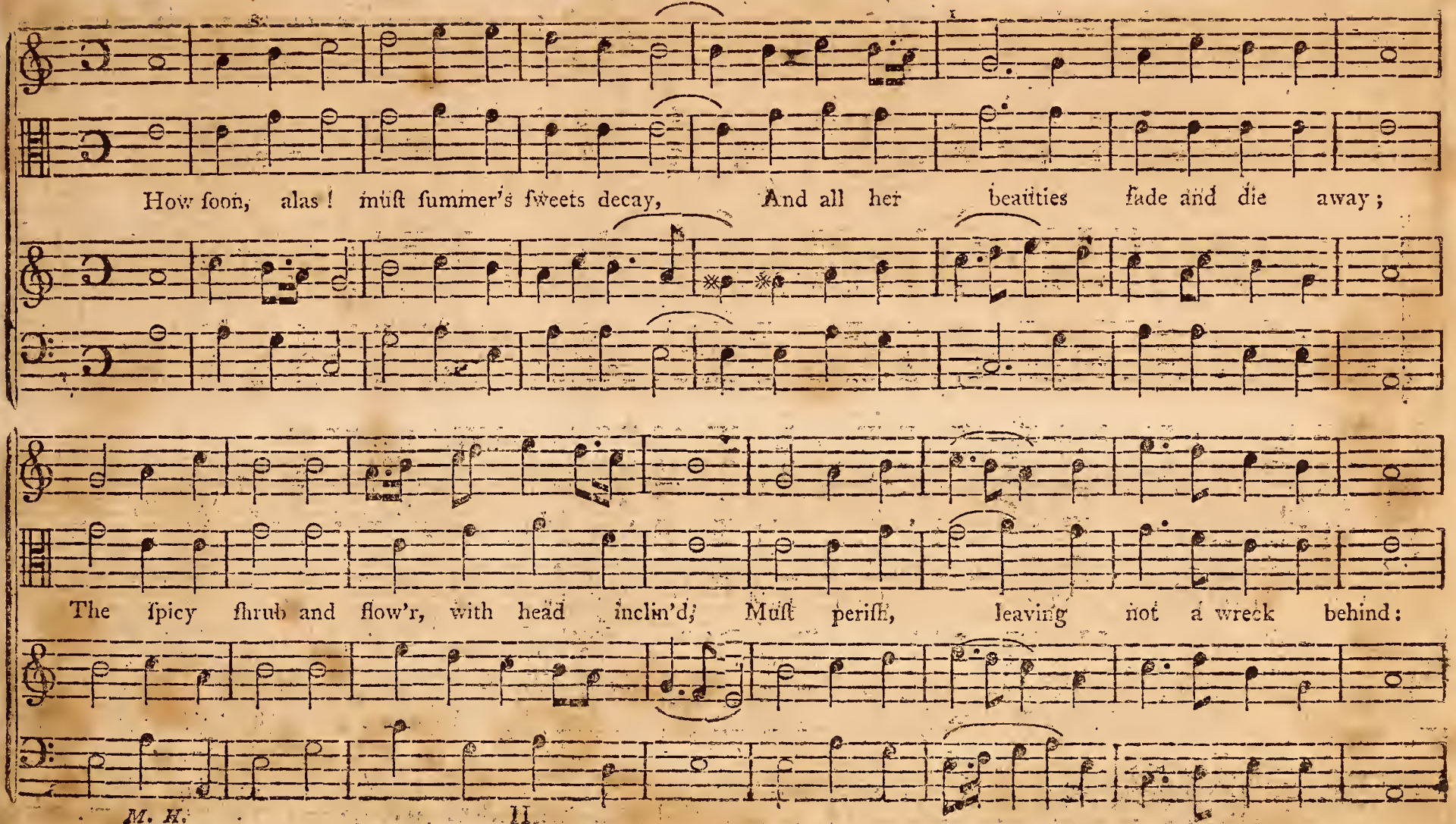
When we our wearied limbs to reſt, Sat down by proud Euphrates ſtream, We wept, we

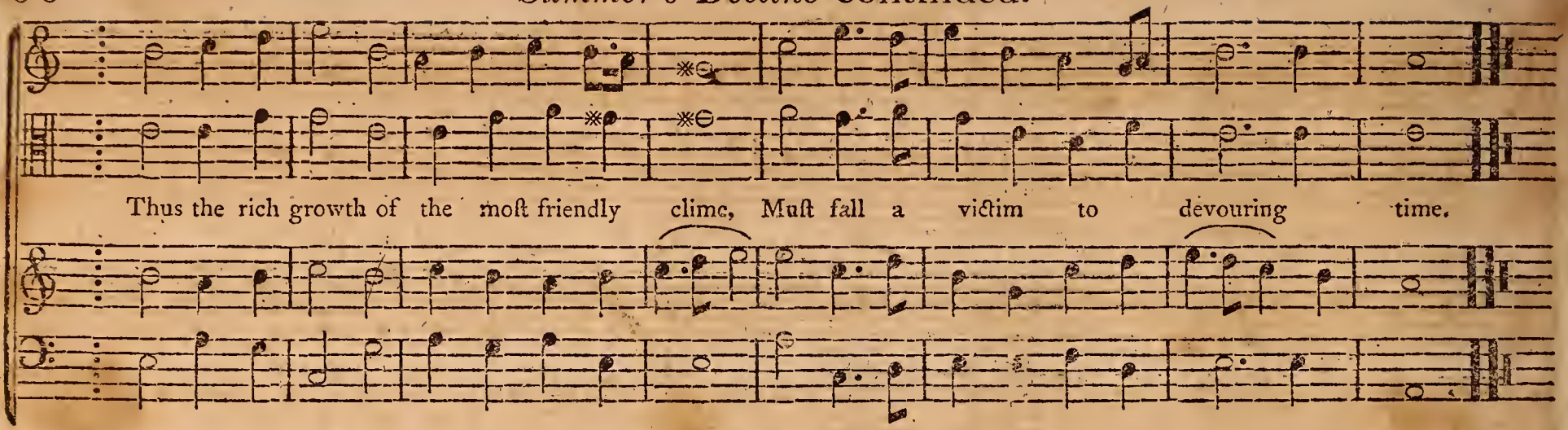

wept, we wept with doleful thoughts oppreſs'd, And Zion was our mournful theme. Our harps that when with joy we
ſung, Were wont their tuneful parts to bear, With ſilent ſtrings neglected hung, On willow trees that wither'd there.

Tranſport. C. M.

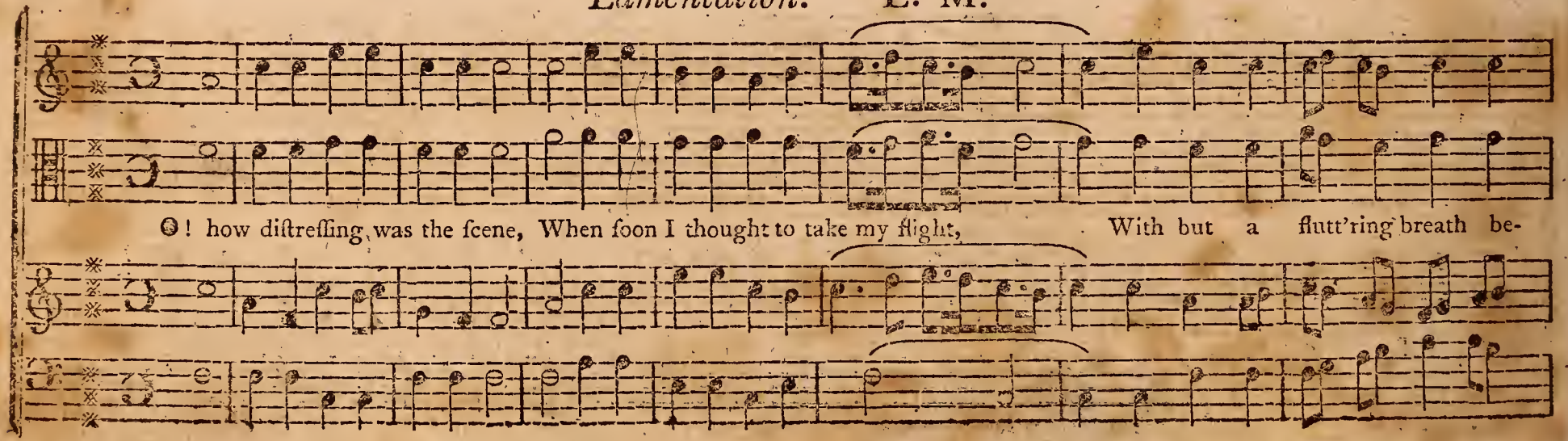
Words by Dr. Watts.

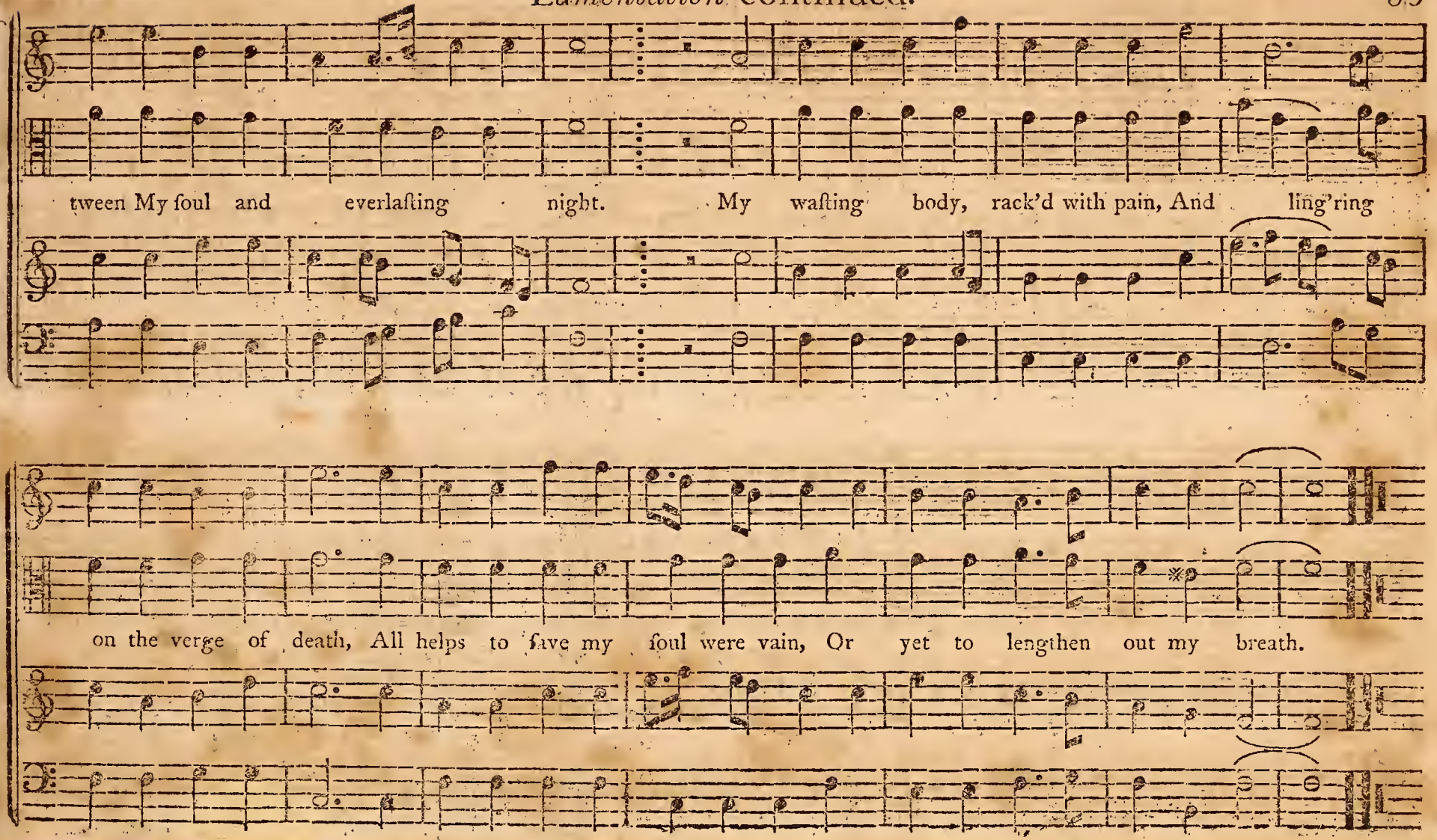


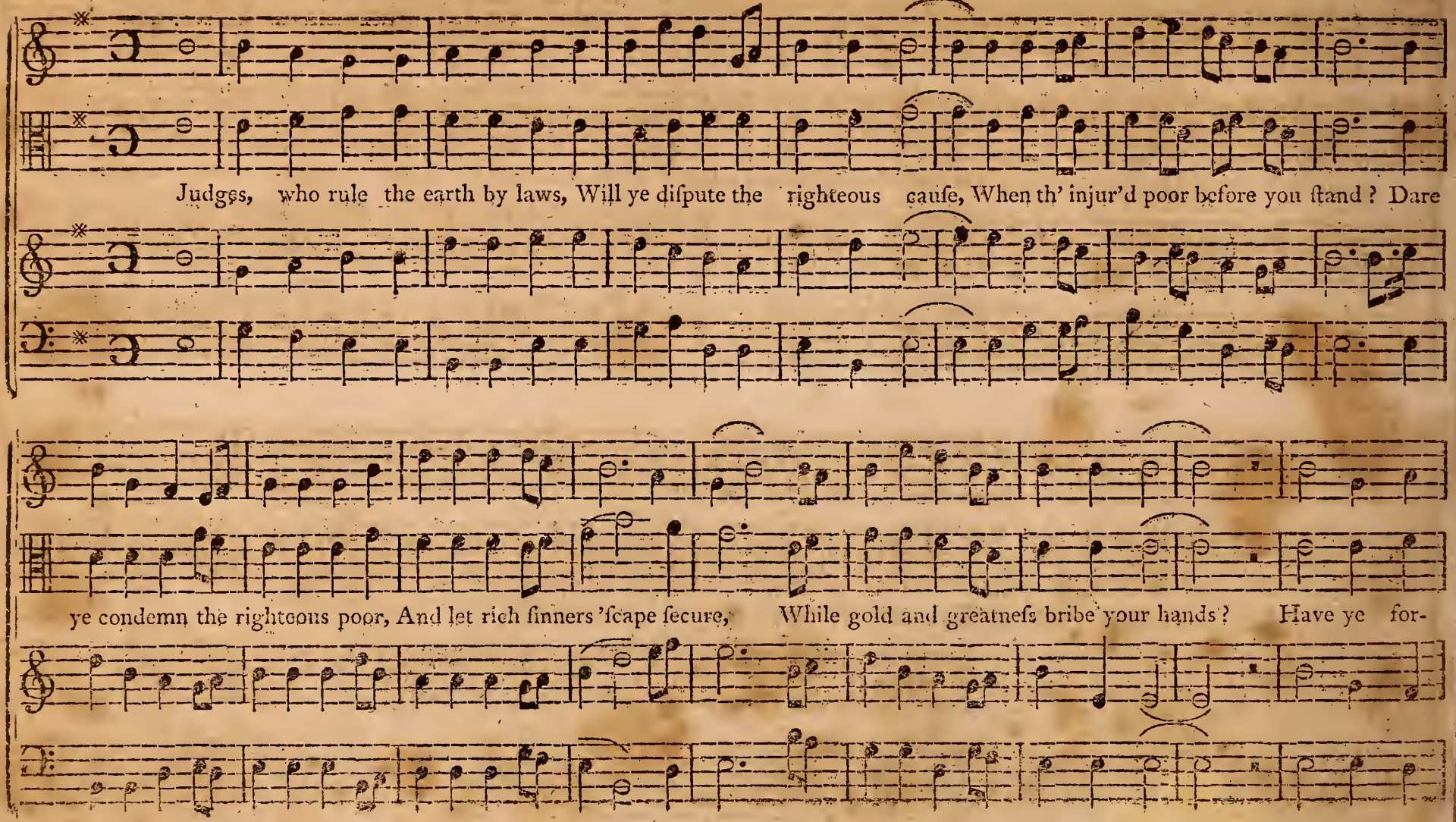

How ſoon, alas! muſt ſummer's ſweets decay, And all her beauties fade and die away;
The ſpicy ſhrub and flow'r, with head inclin'd; Muſt periſh, leaving not a wreck behind:

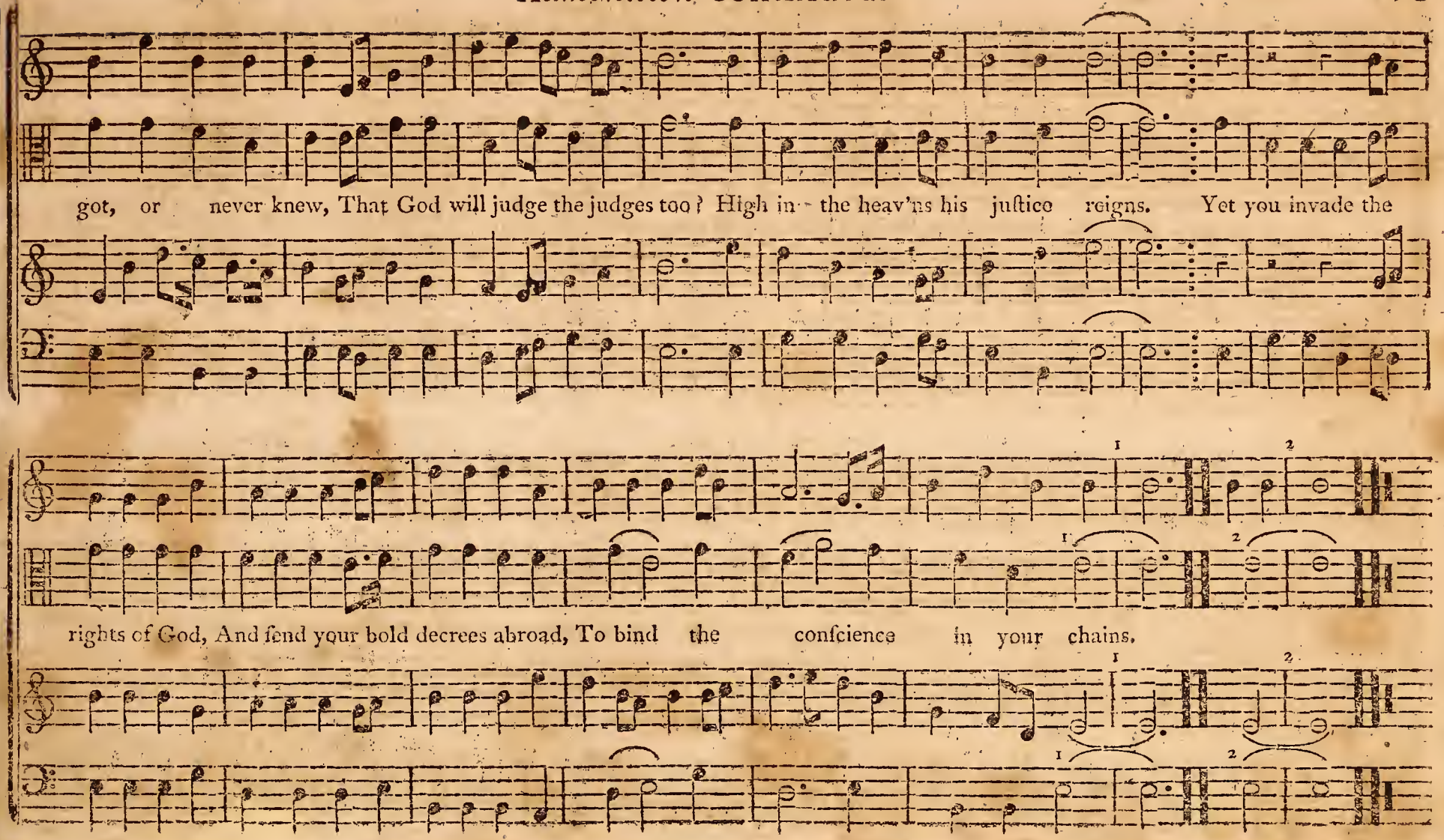


Lamentation. L. M.



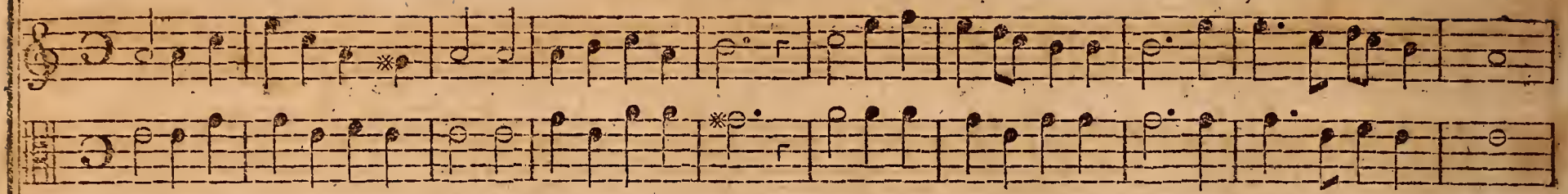

tween My ſoul and everlaſting night. My waſting body, rack'd with pain, And ling'ring
on the verge of death, All helps to ſave my ſoul were vain, Or yet to lengthen out my breath.


Judges, who rule the earth by laws, Will ye diſpute the righteous cauſe, When th' injur'd poor before you ſtand? Dare
ye condemn the righteous poor, And let rich ſinners 'ſcape ſecure, While gold and greatneſs bribe your hands? Have ye for-

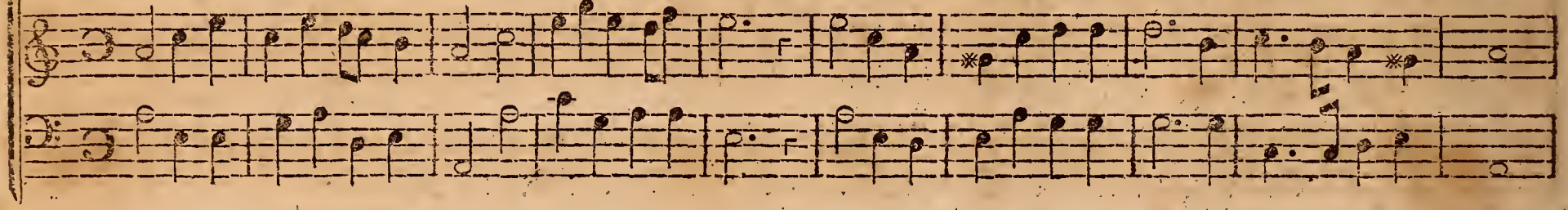

got, or never knew, That God will judge the judges too? High in the heav'ns his juſtice reigns. Yet you invade the
rights of God, And ſend your bold decrees abroad, To bind the conſcience in your chains.

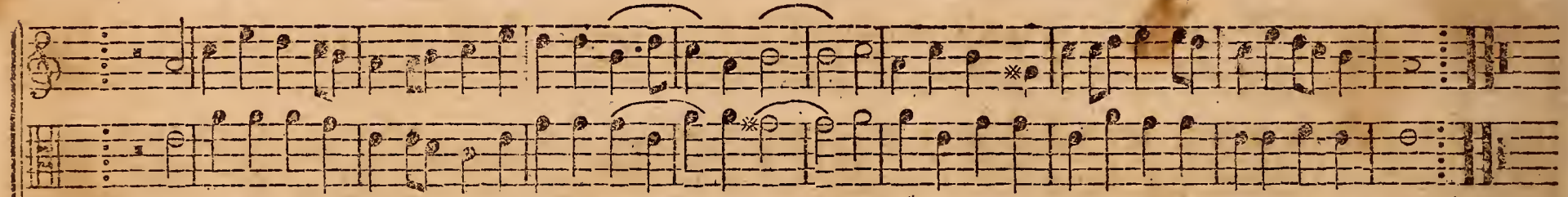
Summons. C. M.

Words by Dr. Watts.

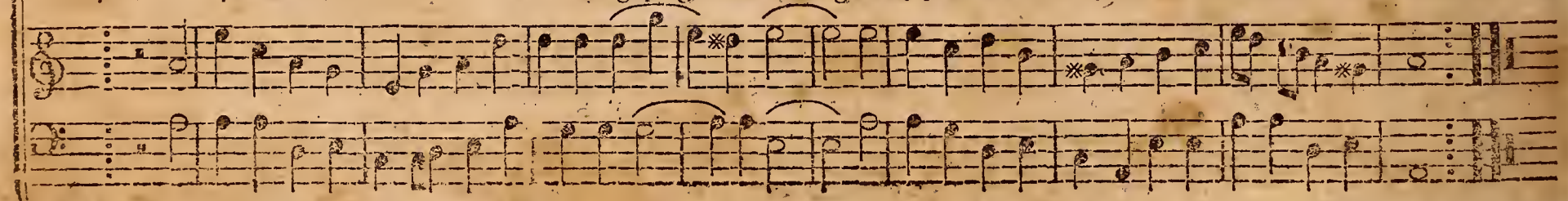


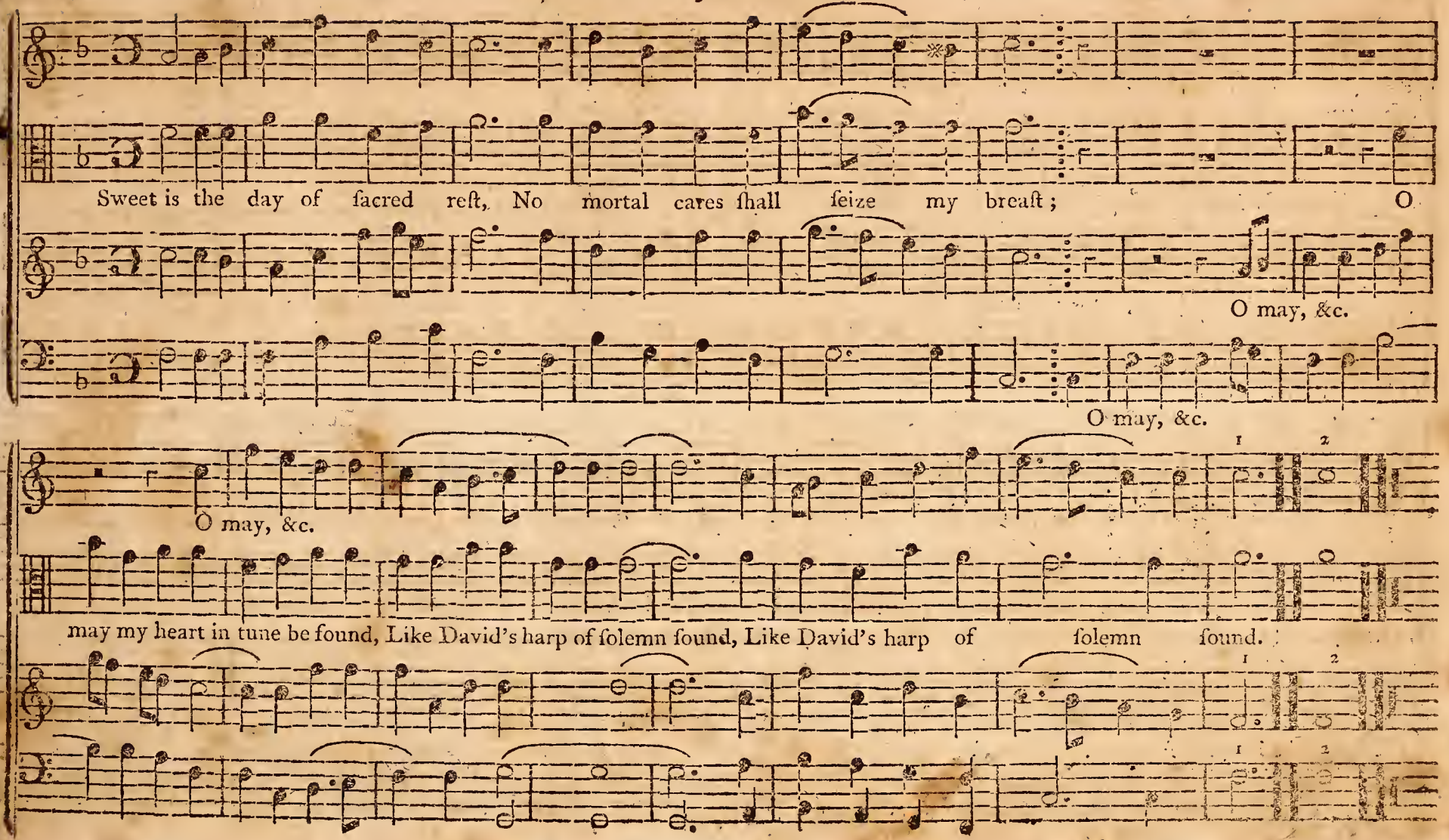
My ſoul, come meditate the day, And think how near it ſtands, When thou muſt quit this houſe of clay, And fly to unknown lands.





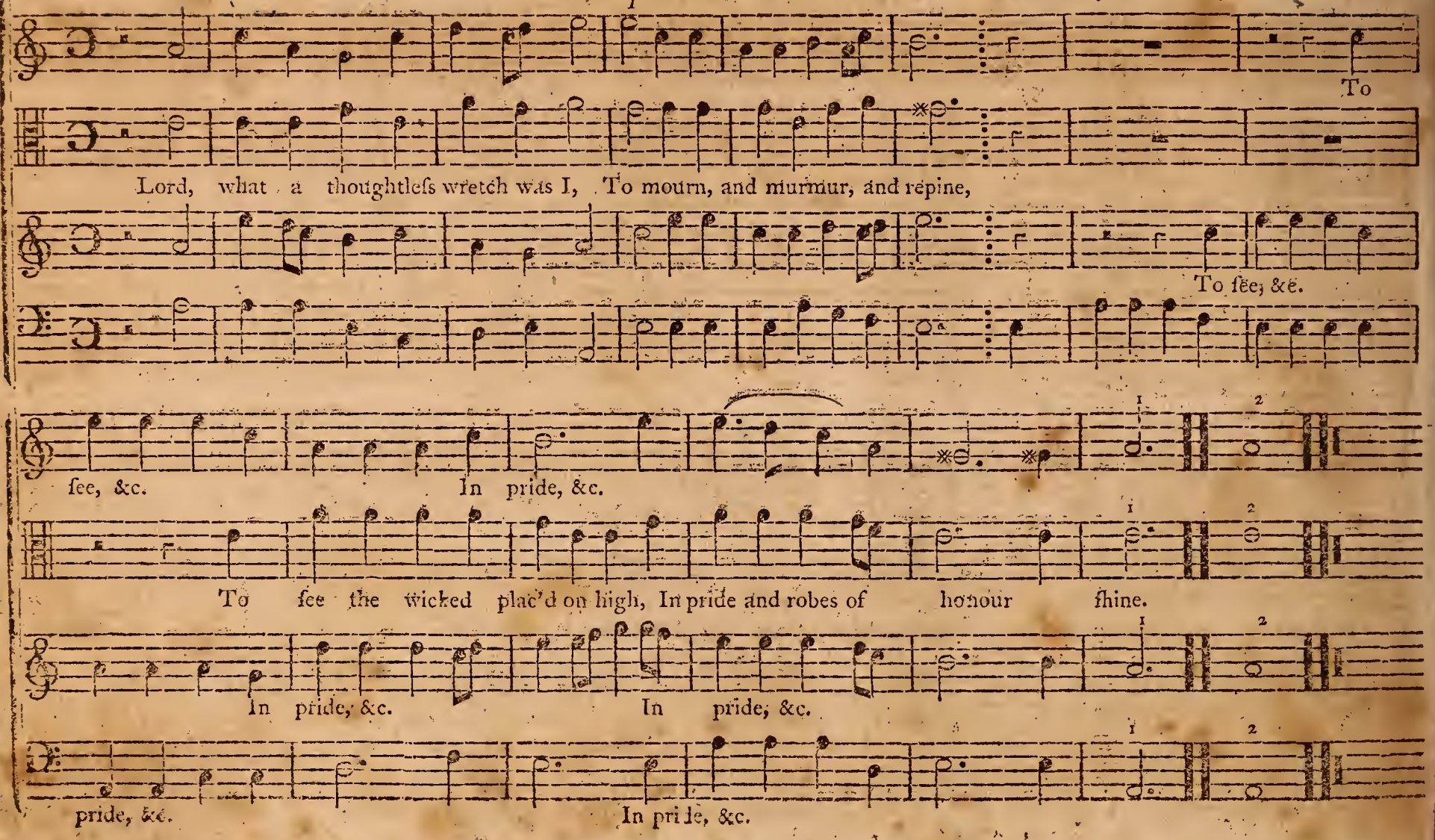
And you, mine eyes, look down and view The hollow gaping tomb; This gloomy priſon waits for you, Whene'er the ſummons come.

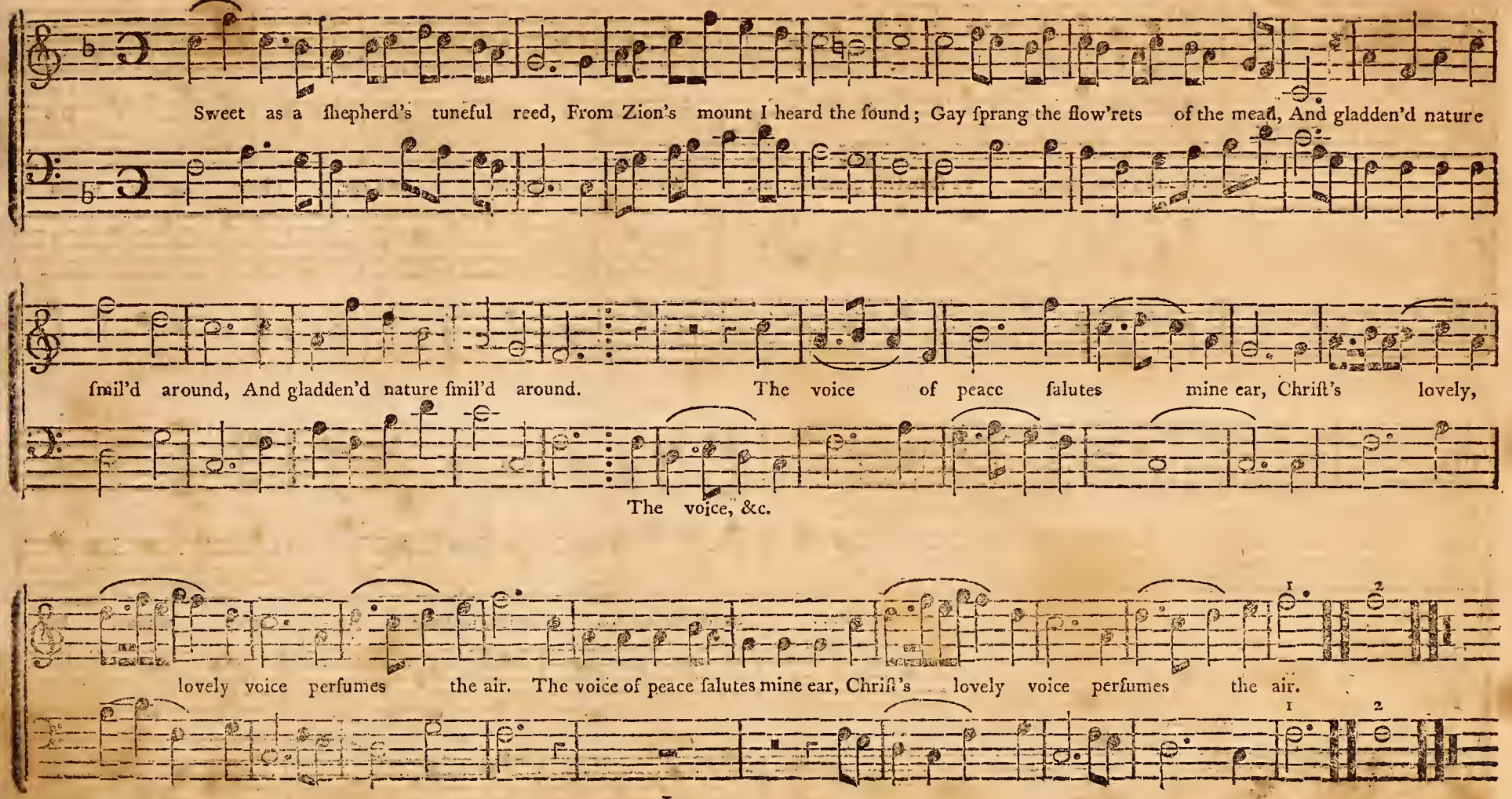



Sweet is the day of ſacred reſt, No mortal cares ſhall ſeize my breaſt; O
O may, &c.
O may, &c.
O may, &c.
may my heart in tune be found, Like David's harp of ſolemn ſound, Like David's harp of ſolemn ſound.

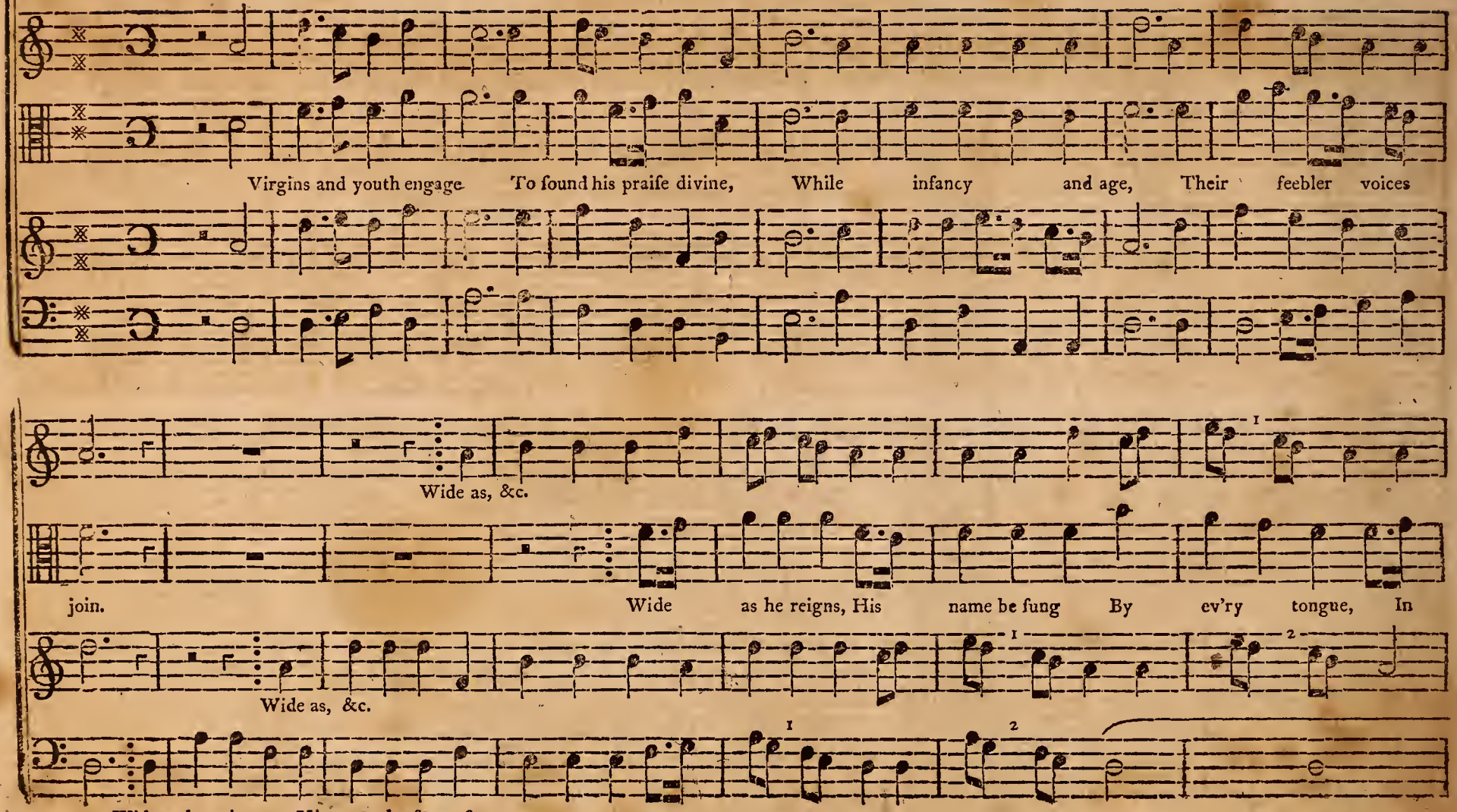
Contemplation. L. M.

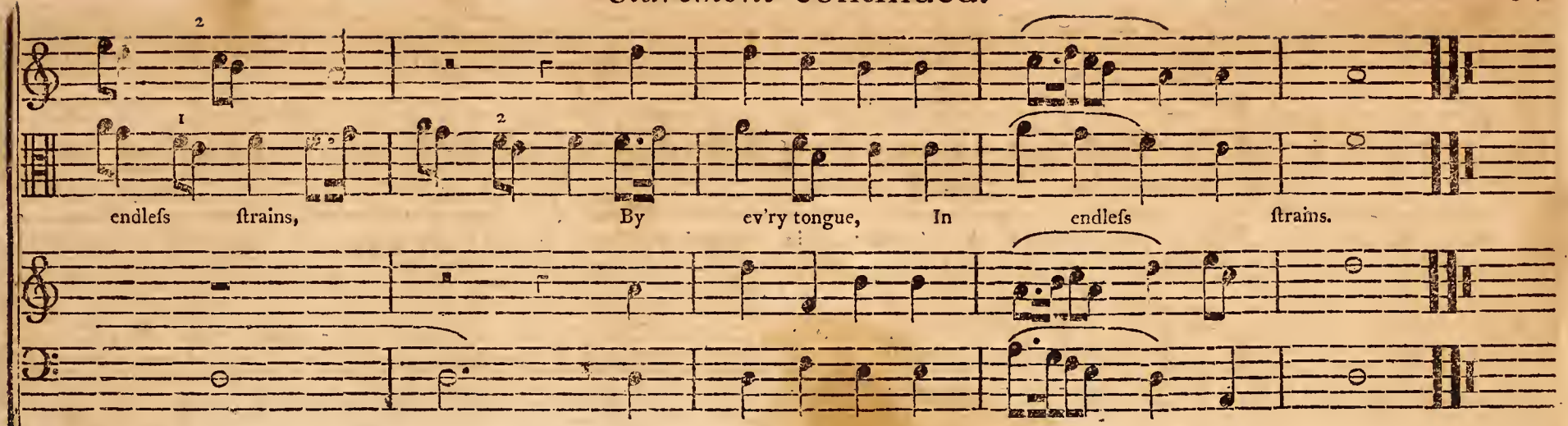
Words by Dr. Watts.




Sweet as a ſhepherd's tuneful reed, From Zion's mount I heard the ſound; Gay ſprang the flow'rets of the mead, And gladden'd nature
ſmil'd around, And gladden'd nature ſmil'd around. The voice of peace ſalutes mine ear, Chriſt's lovely,
The voice, &c.
lovely voice perfumes the air. The voice of peace ſalutes mine ear, Chriſt's lovely voice perfumes the air.
1
2

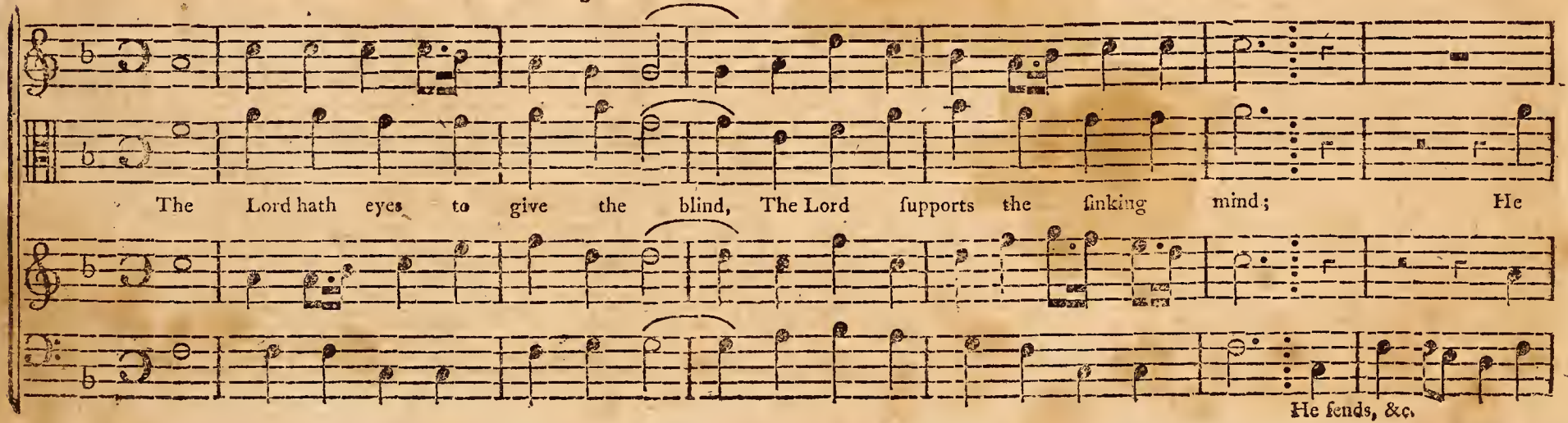
Claremont. P. M.



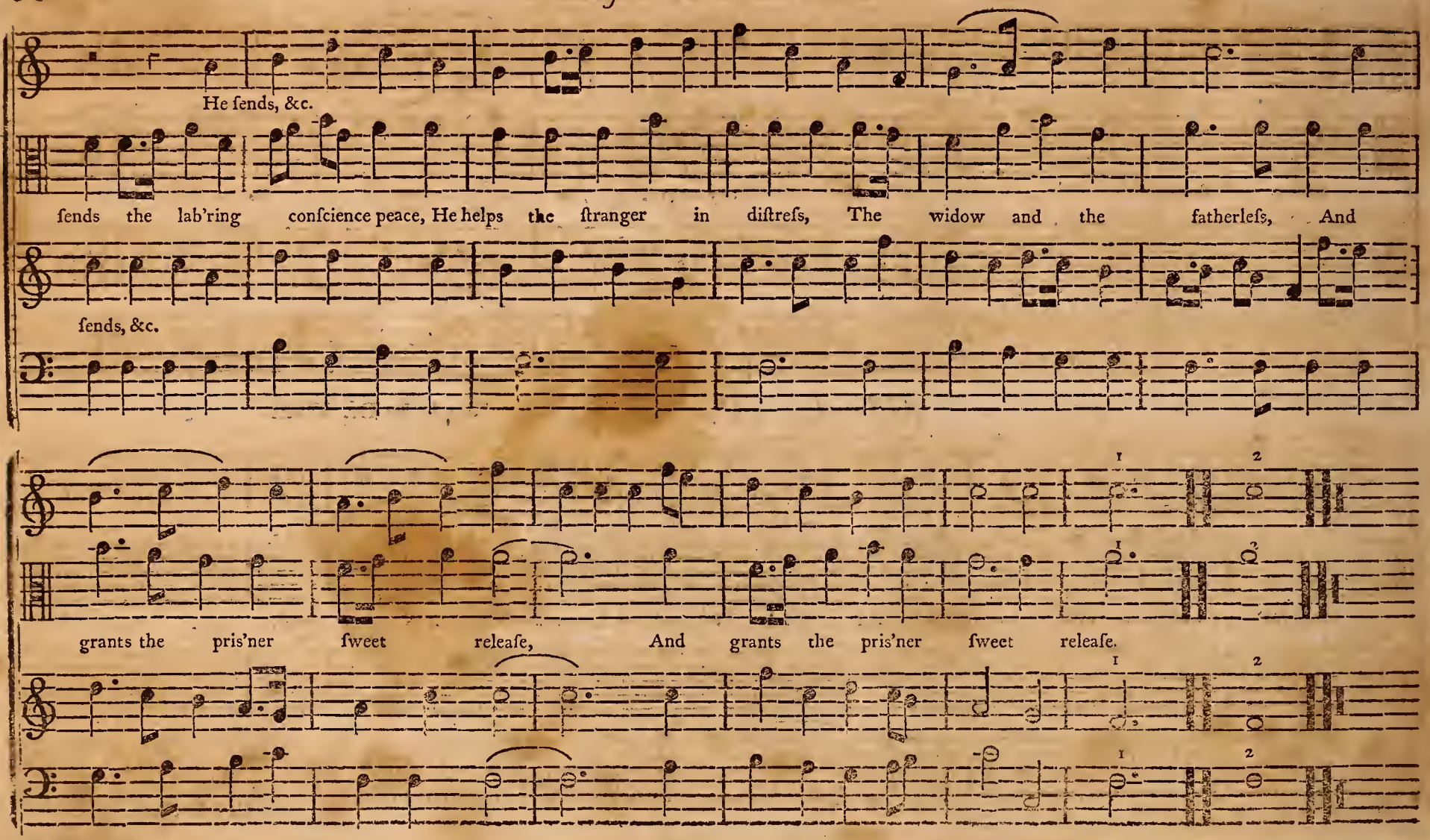


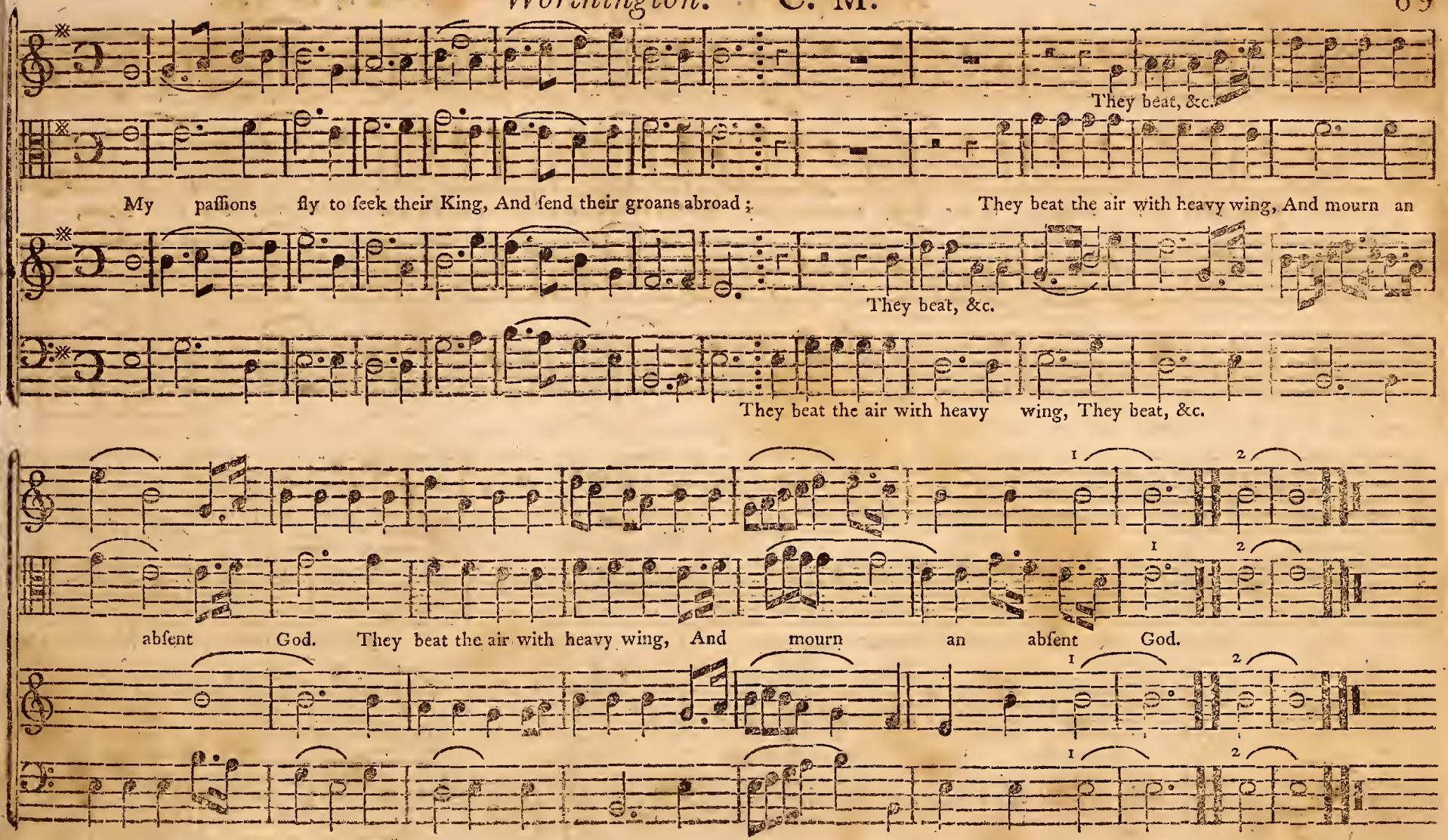
Alſtead. P. M.

Words by Dr. Watts.



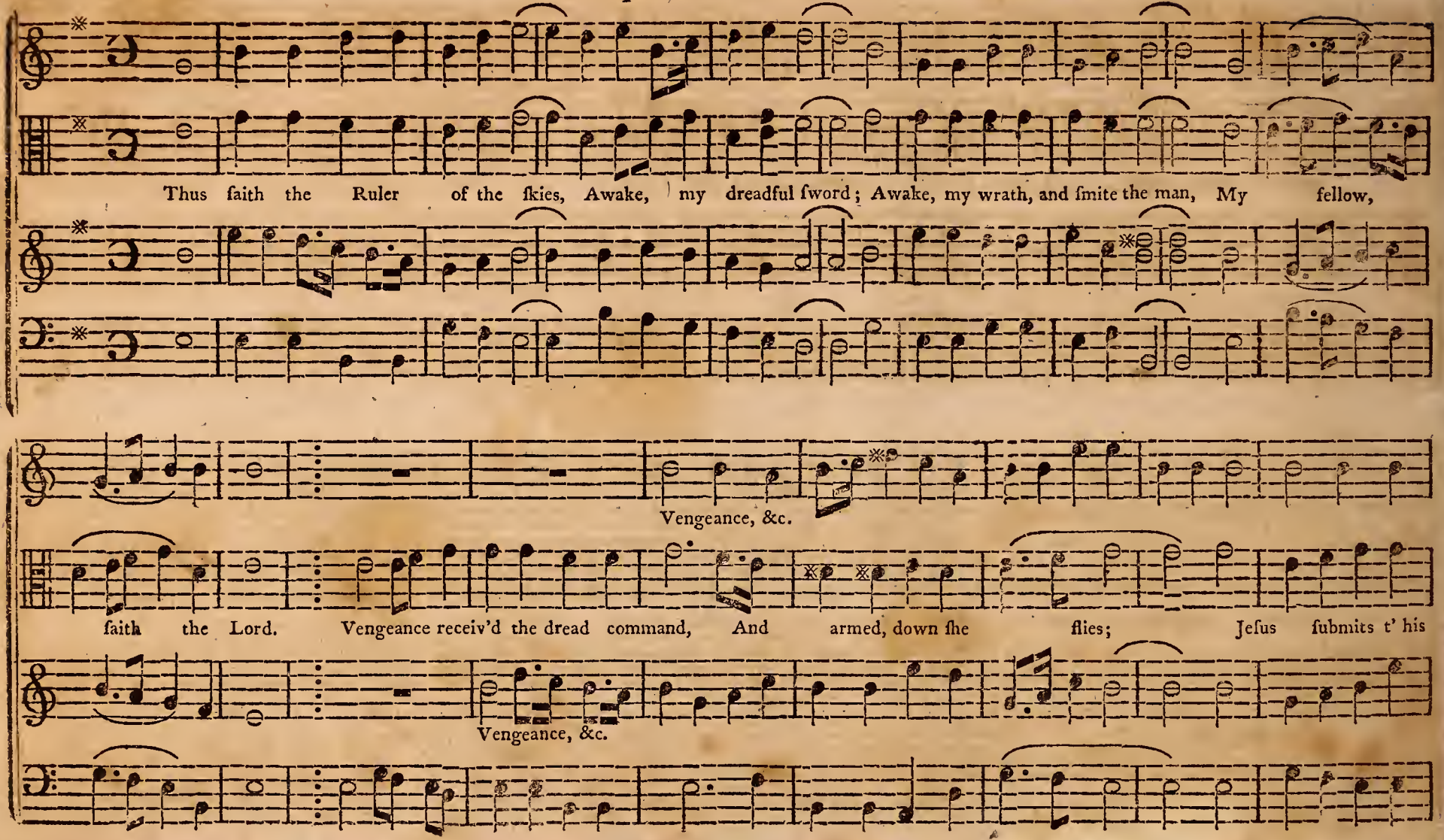
Alſtead continued.

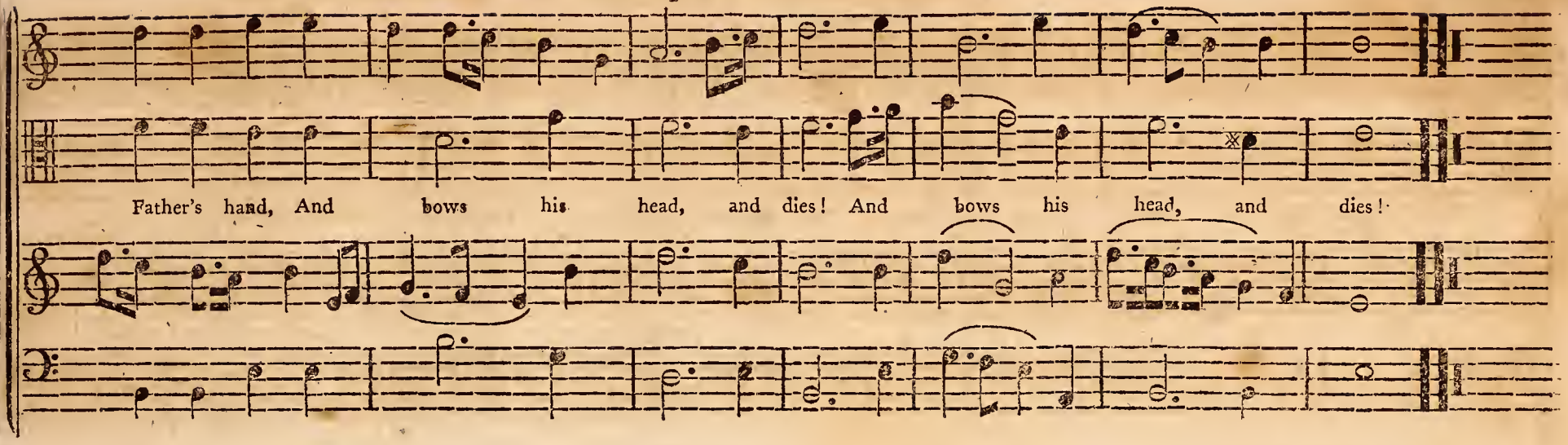



They beat, &c.
My paſſions fly to ſeek their King, And ſend their groans abroad ; They beat the air with heavy wing, And mourn an
They beat, &c.
They beat the air with heavy wing, They beat, &c.
1
2
abſent God. They beat the air with heavy wing, And mourn an abſent God.

Redemption. C. M.

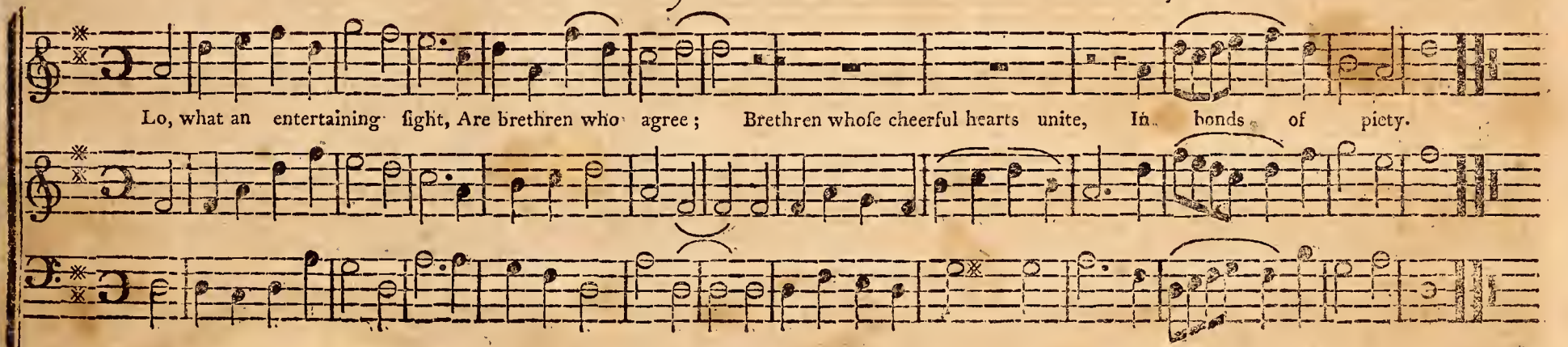
Words by Dr. Watts.





Unity. C. M.

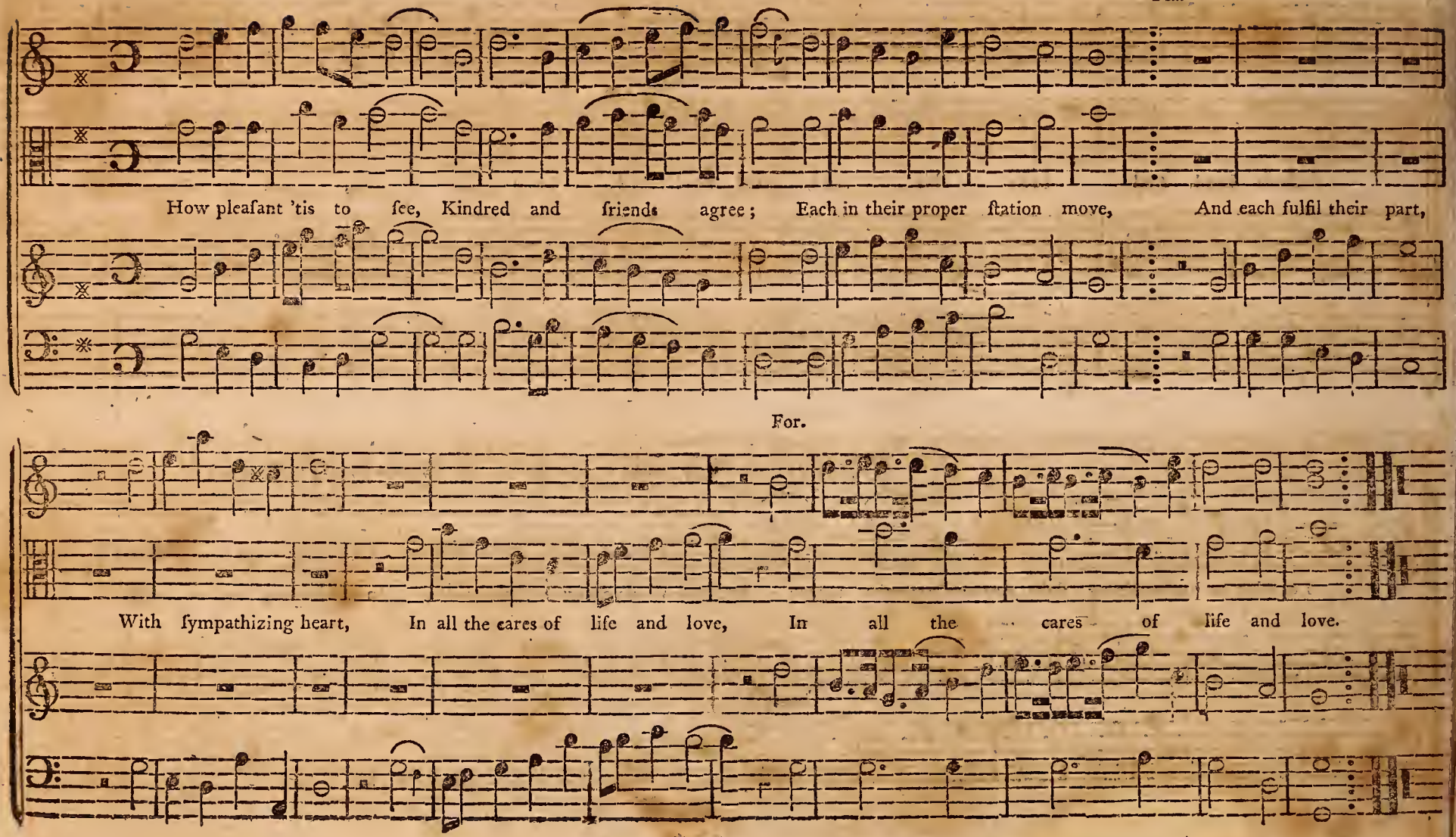
Words by Dr. Watts.

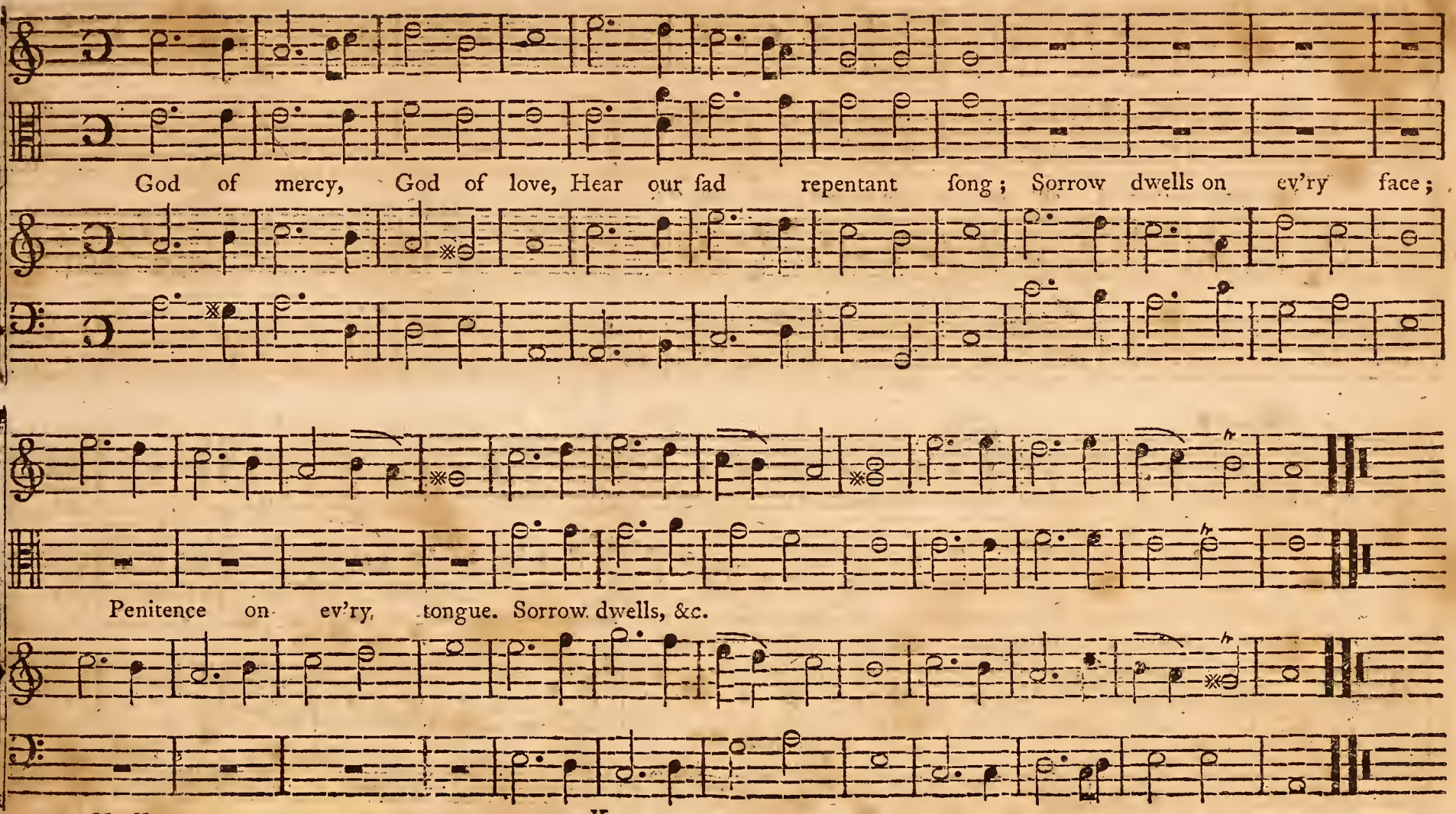


Delight. P. M.

Words by Dr. Watts.

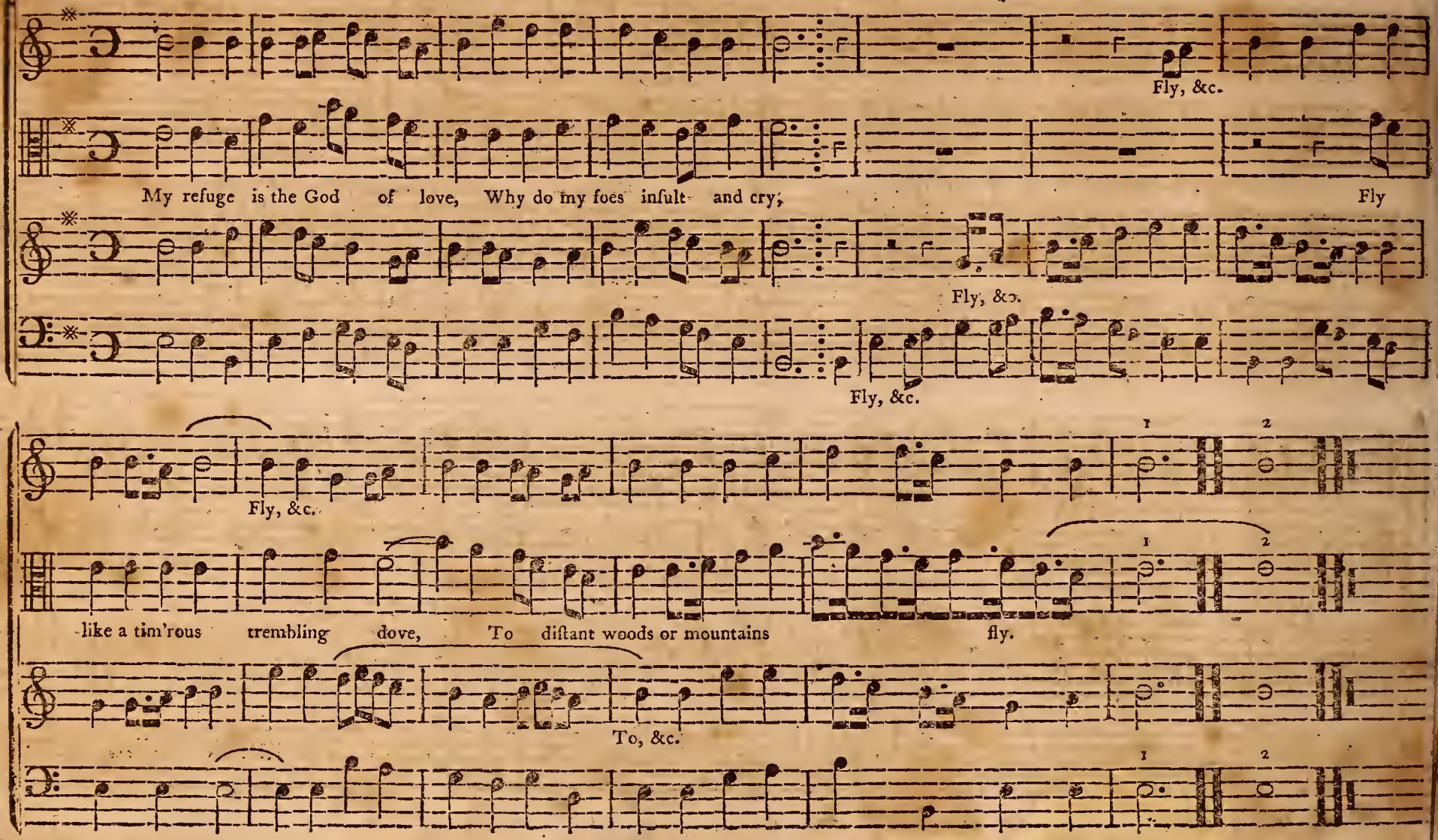
Pia.



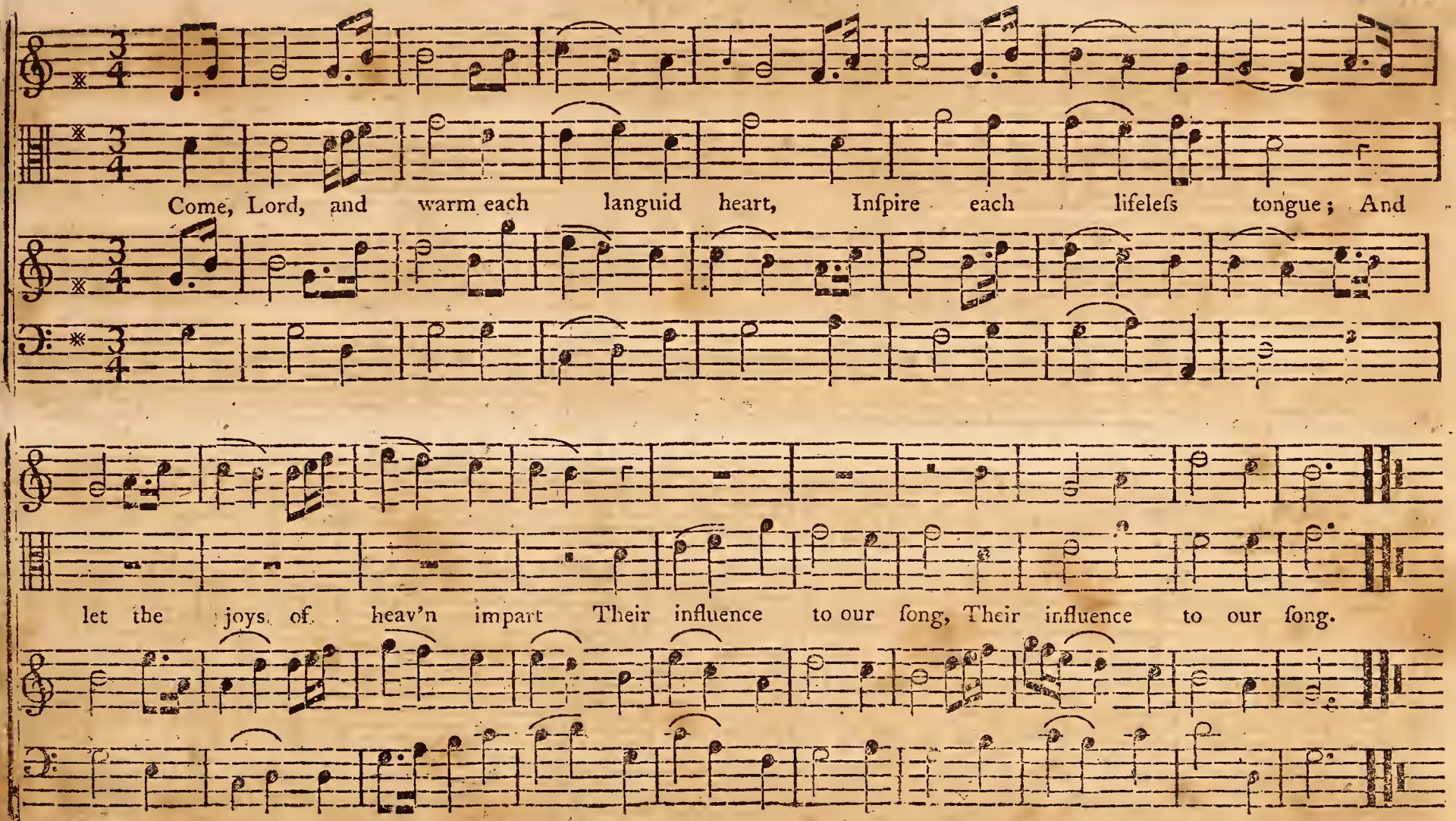

God of mercy, God of love, Hear our ſad repentant ſong; Sorrow dwells on ev'ry face;
Penitence on ev'ry tongue. Sorrow dwells, &c.

Vienna. L. M.

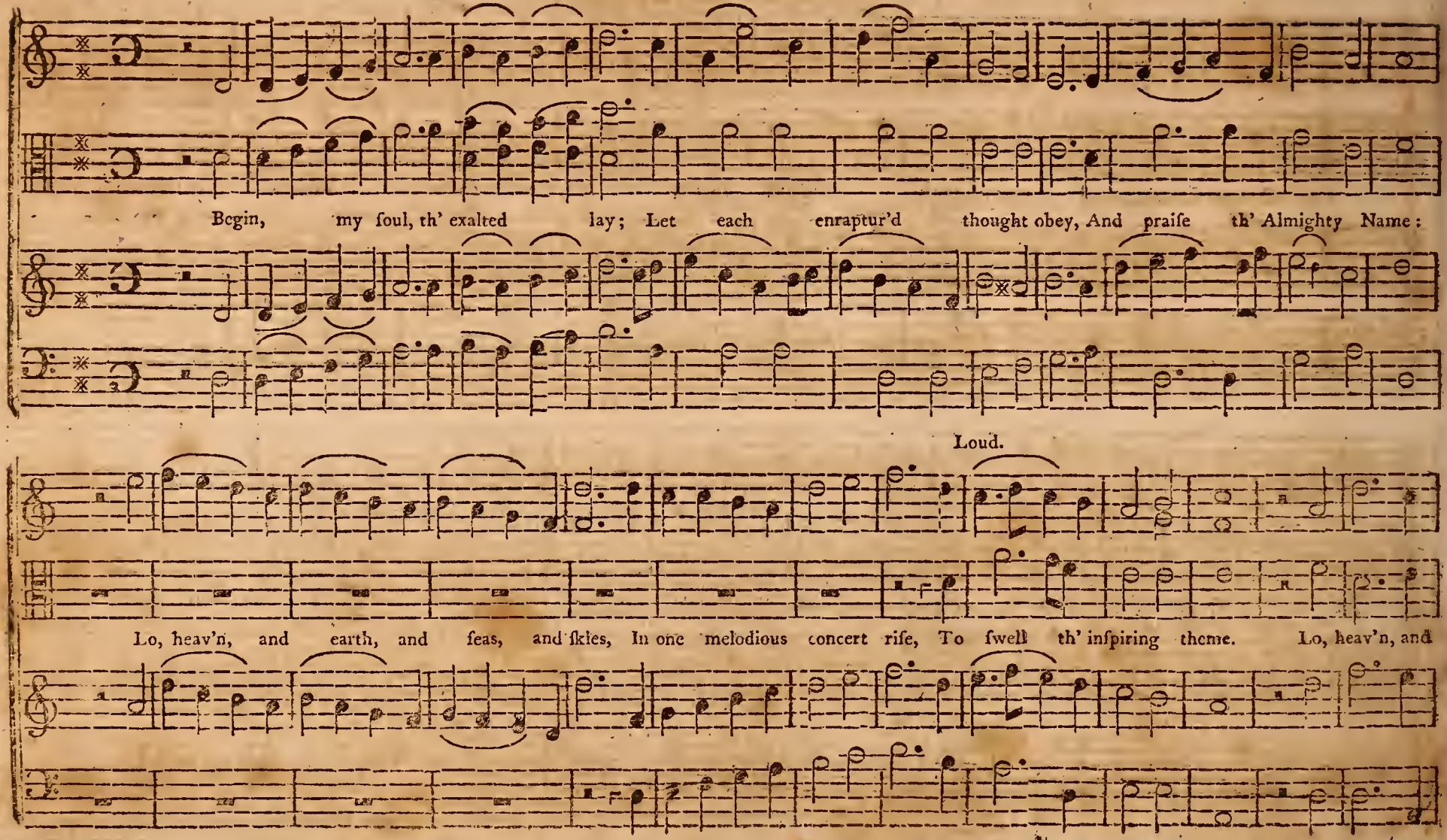
Words by Dr. Watts.



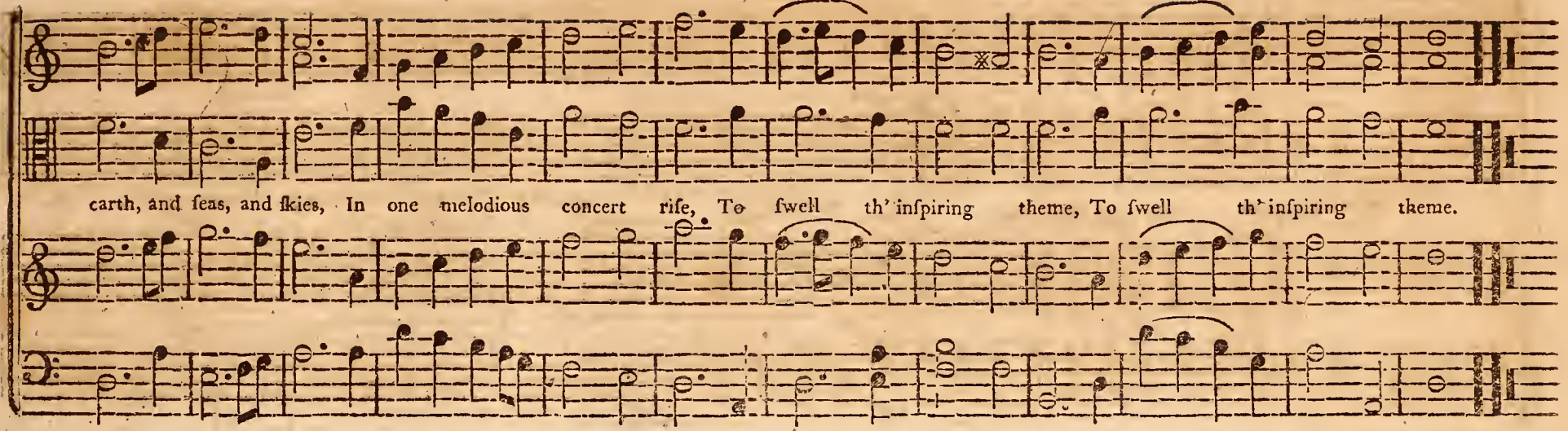
No. 42. C. M.


Come, Lord, and warm each languid heart, Inſpire each lifeleſs tongue; And
let the joys of heav'n impart Their influence to our ſong, Their influence to our ſong.

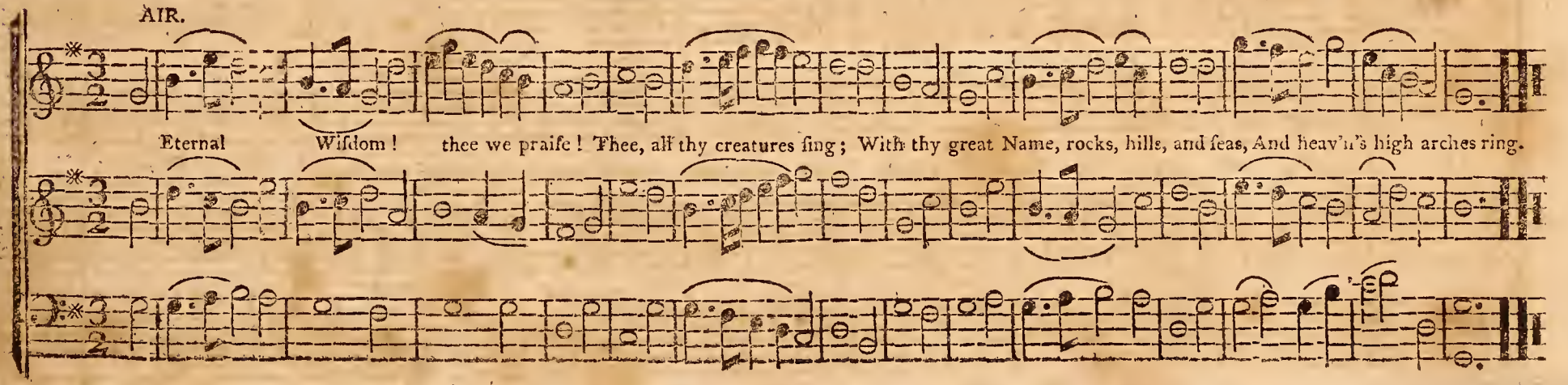
No. 40. P. M.


Begin, my ſoul, th' exalted lay; Let each enraptur'd thought obey, And praiſe th' Almighty Name:
Loud.
Lo, heav'n, and earth, and ſeas, and ſkies, In one melodious concert riſe, To ſwell th' inſpiring theme. Lo, heav'n, and

No. 40 continued.

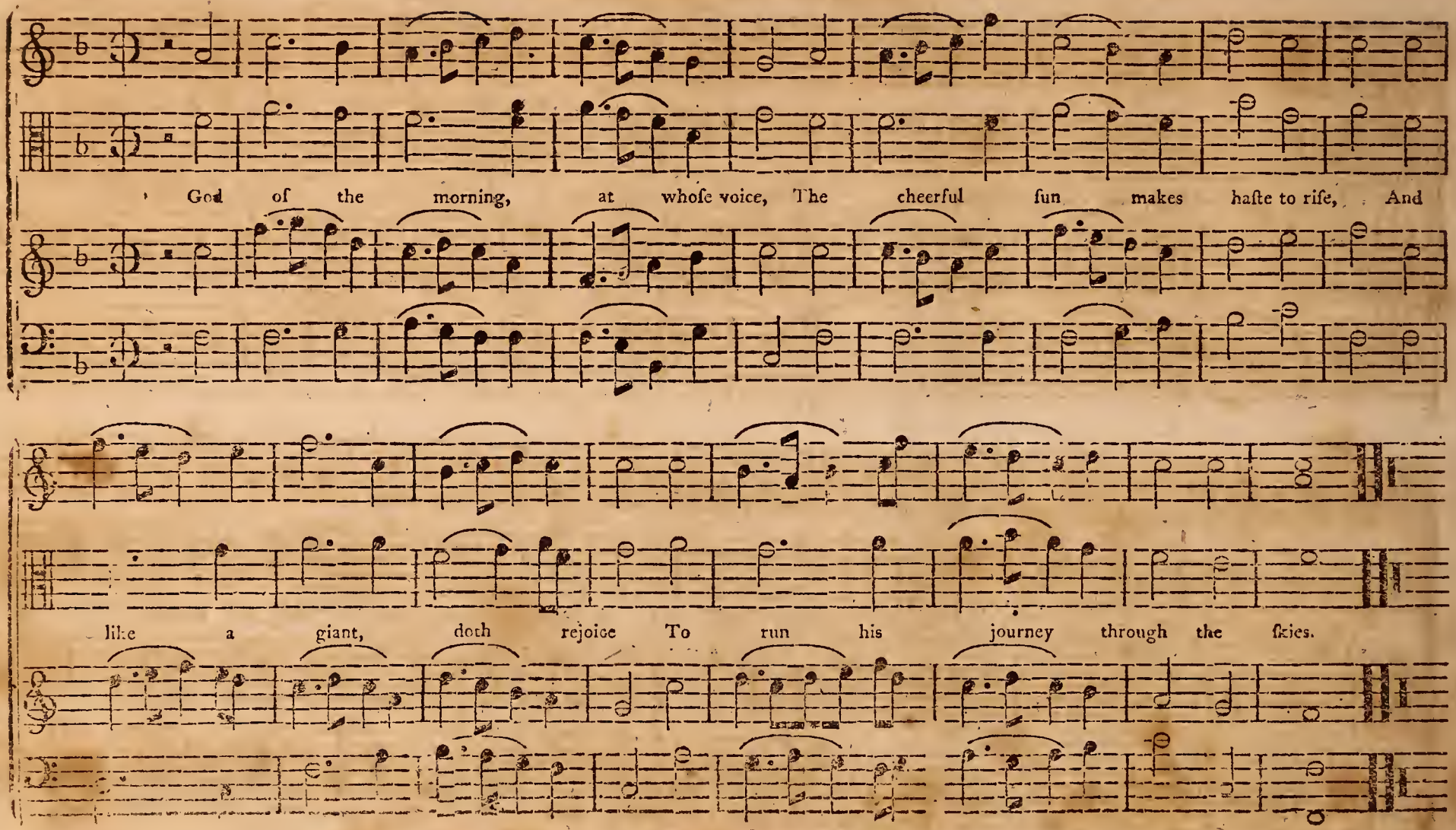


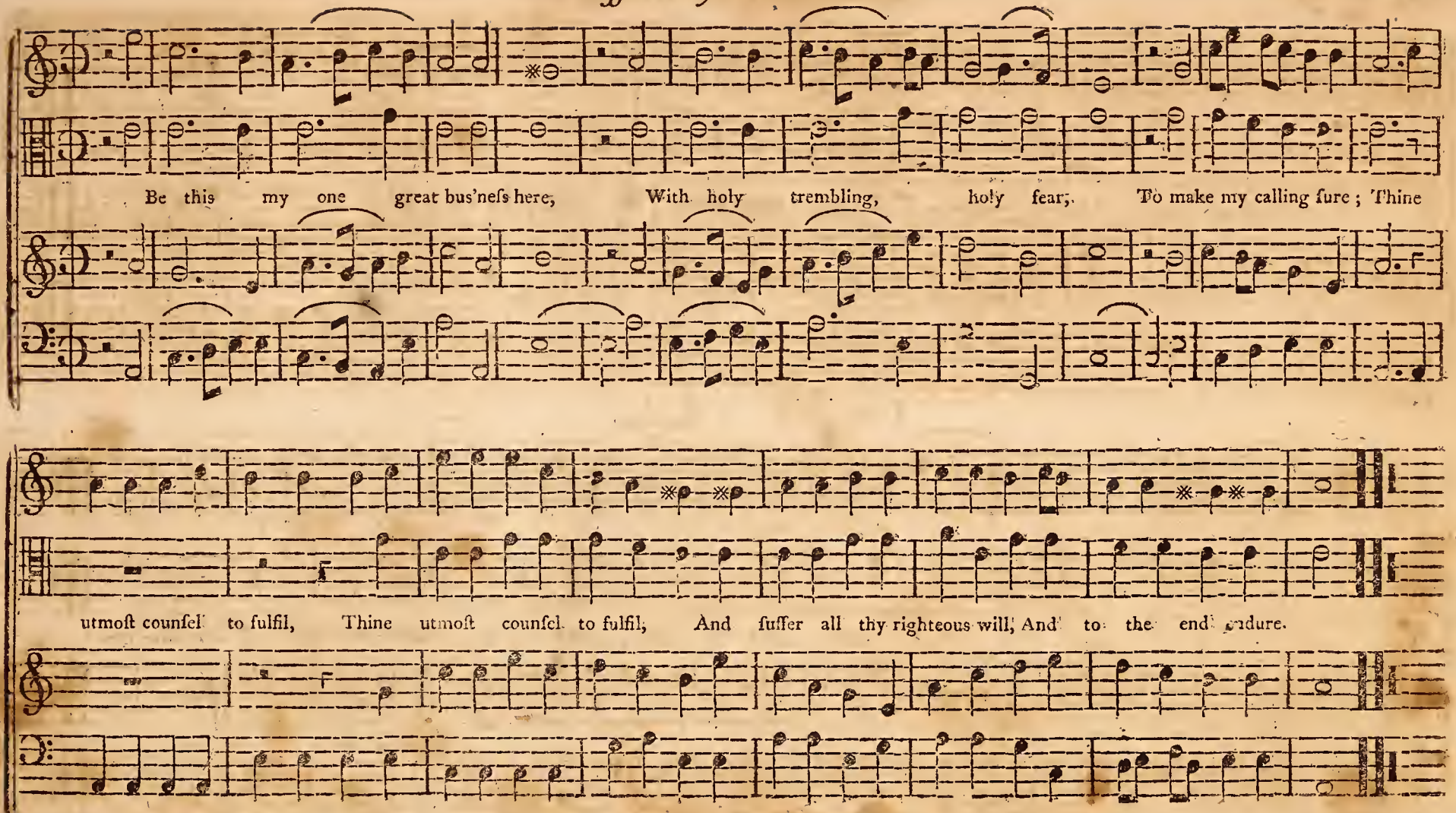
Monmouth. C. M.



Aurora. L. M.

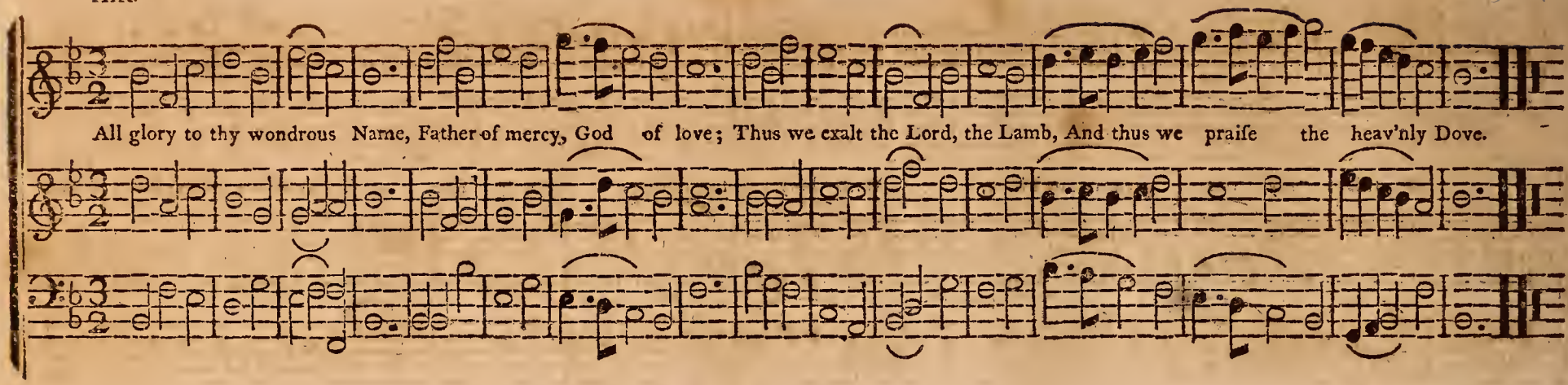
Words by Dr. Watts.



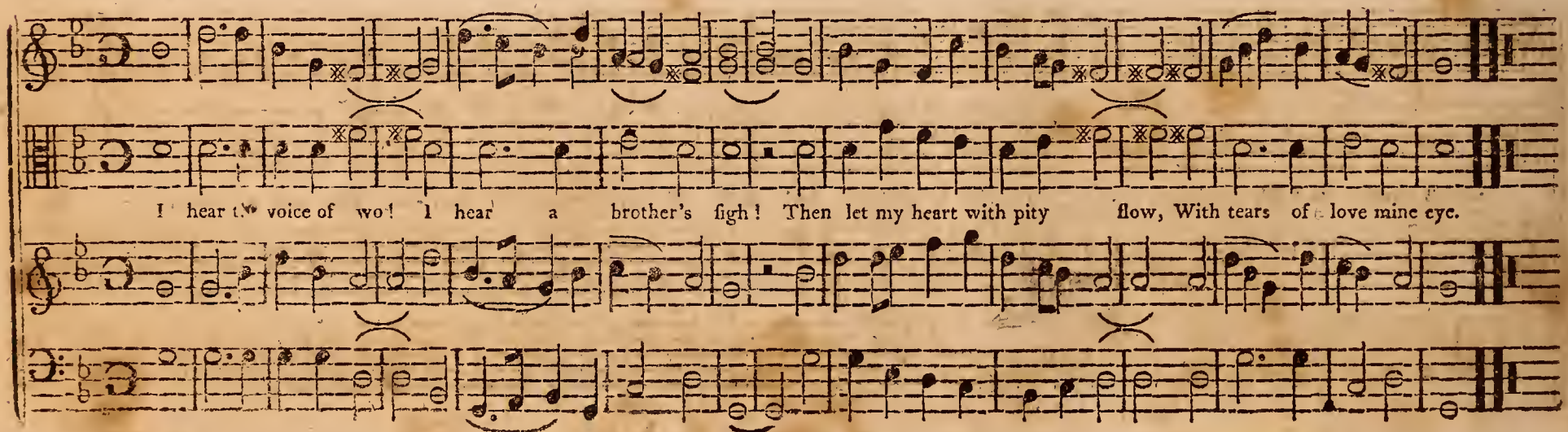

Be this my one great bus'neſs here, With holy trembling, holy fear; To make my calling ſure; Thine
utmoſt counſel to fulfil, Thine utmoſt counſel to fulfil, And ſuffer all thy righteous will, And to the end endure.

Knoxville. L. M.

AIR.



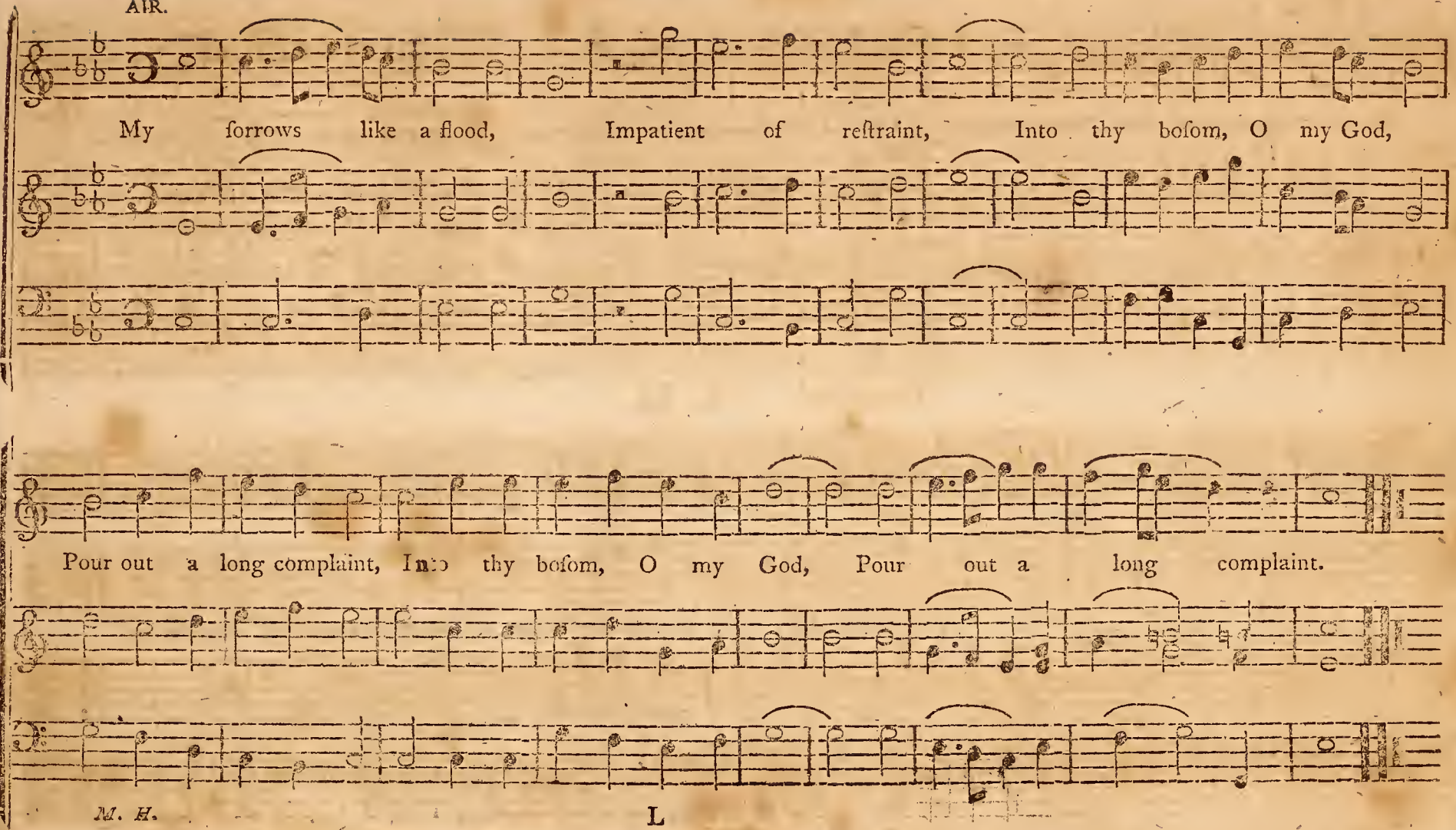
Concord. S. M.



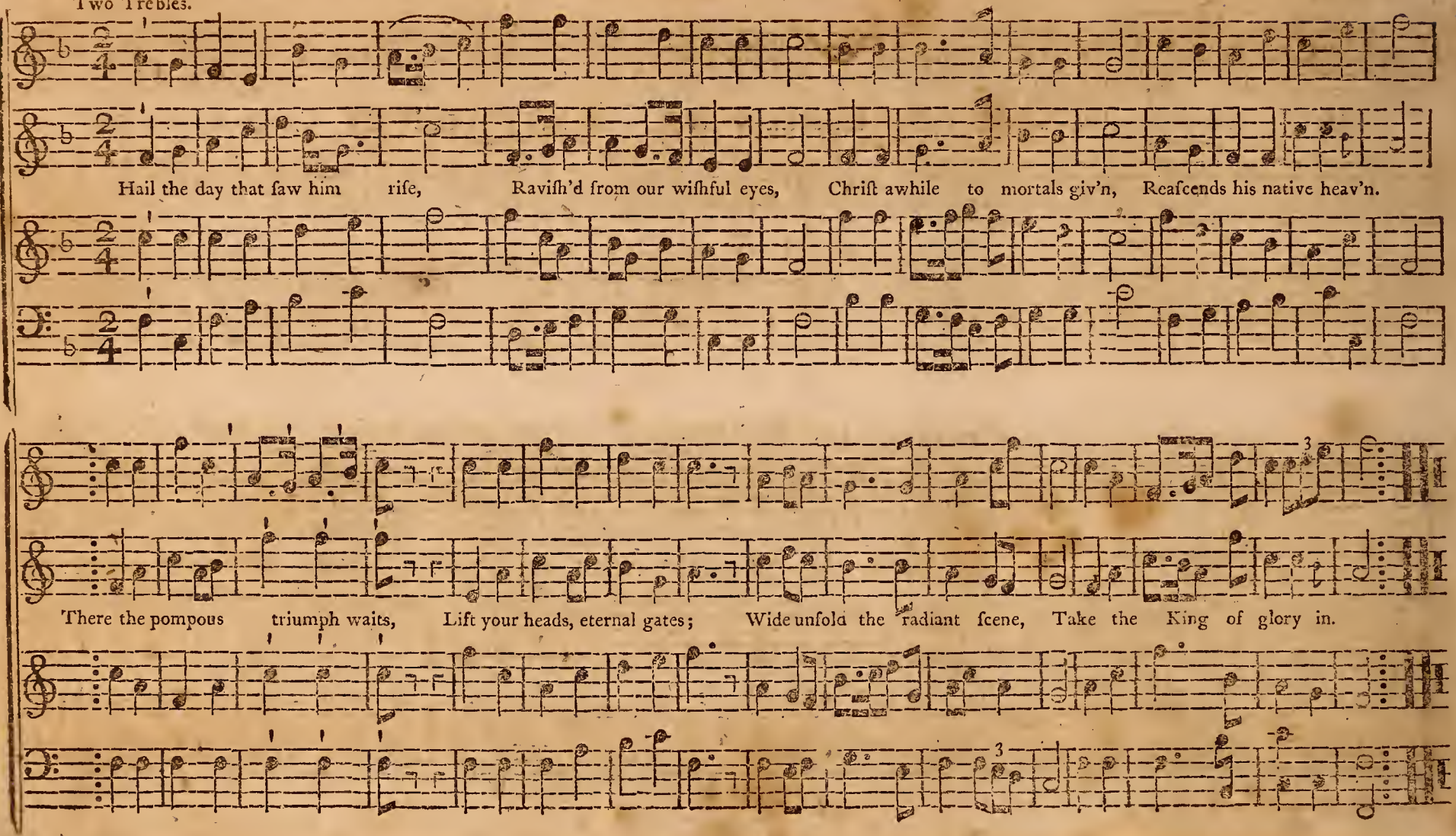
Turin. S. M.

Words by Dr. Watts.

AIR.



Two Trebles.


Hail the day that ſaw him riſe, Raviſh'd from our wiſhful eyes, Chriſt awhile to mortals giv'n, Reaſcends his native heav'n.
There the pompous triumph waits, Lift your heads, eternal gates; Wide unfold the radiant ſcene, Take the King of glory in.

THE

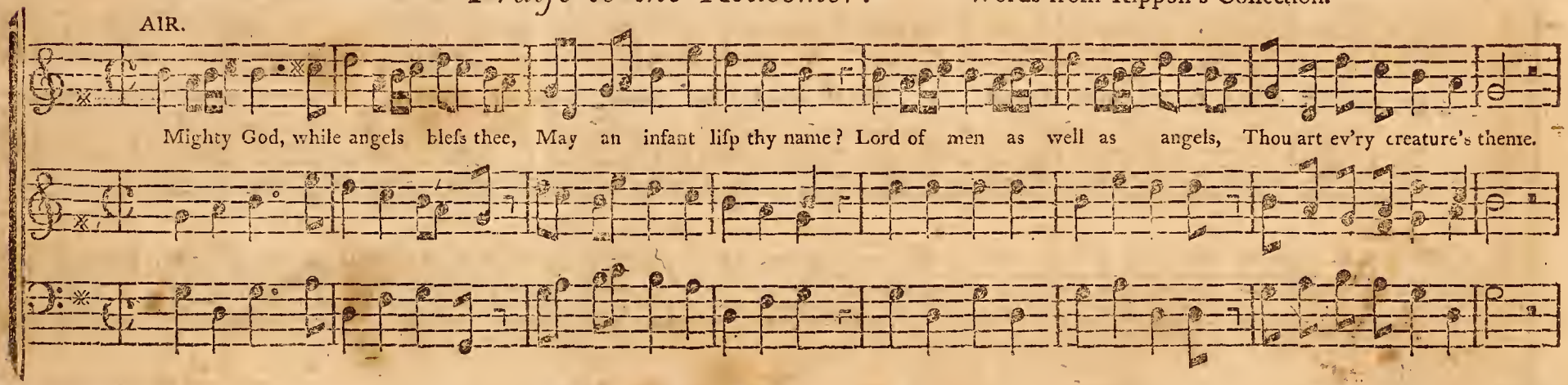
Massachusetts Harmony.

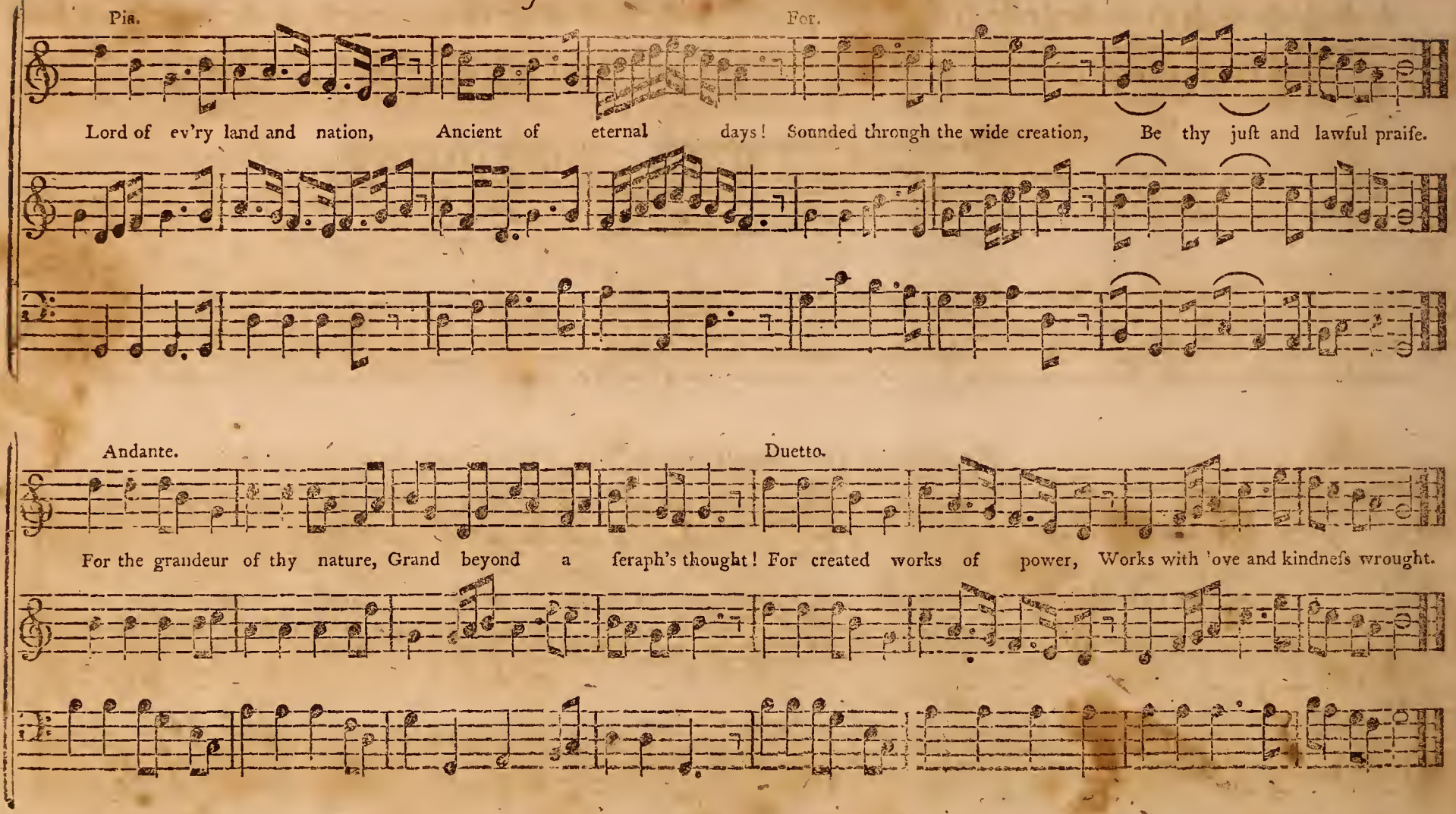
PART IV.

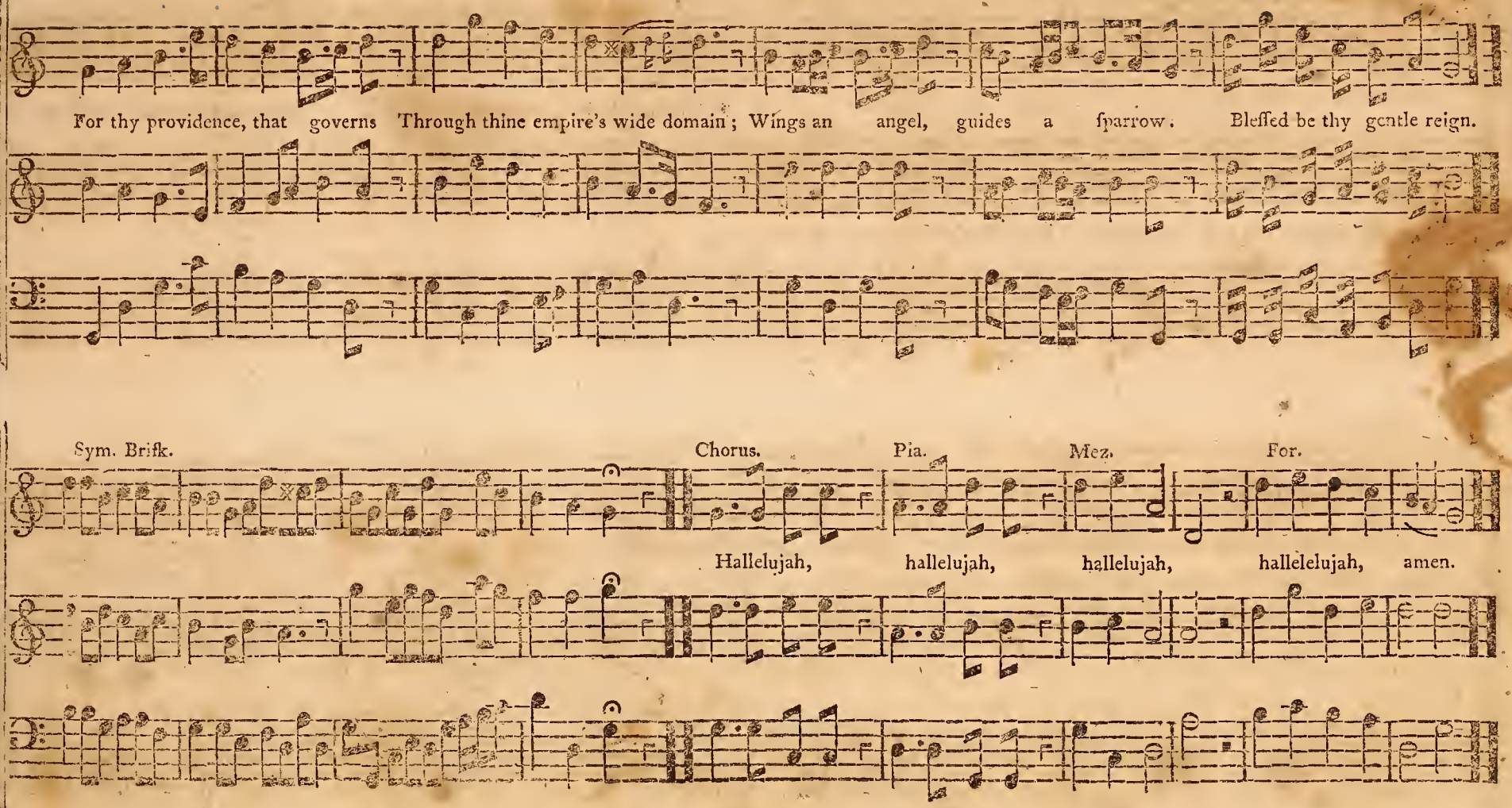
Praise to the Redeemer.

Words from Rippon's Collection.

AIR.

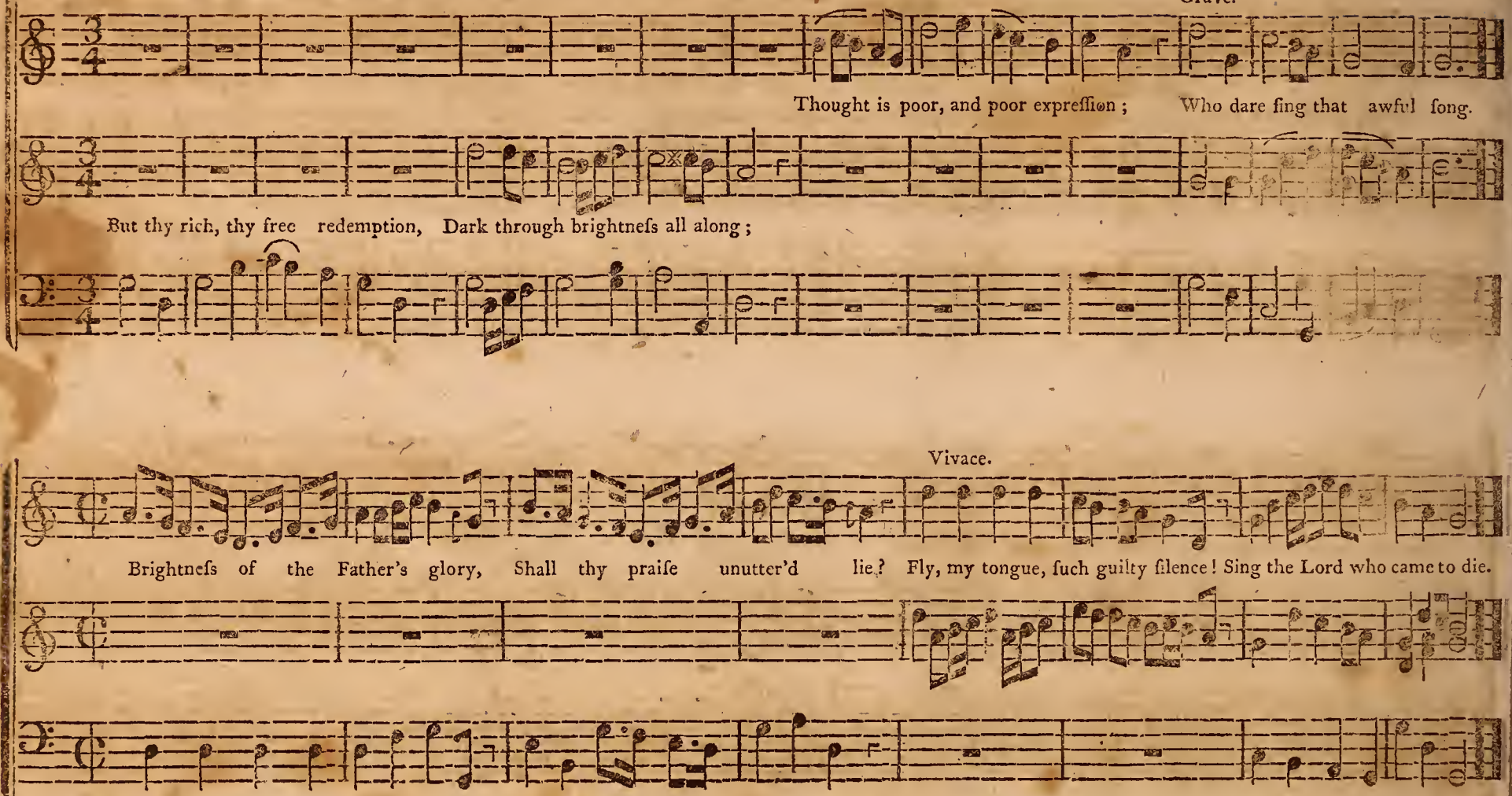


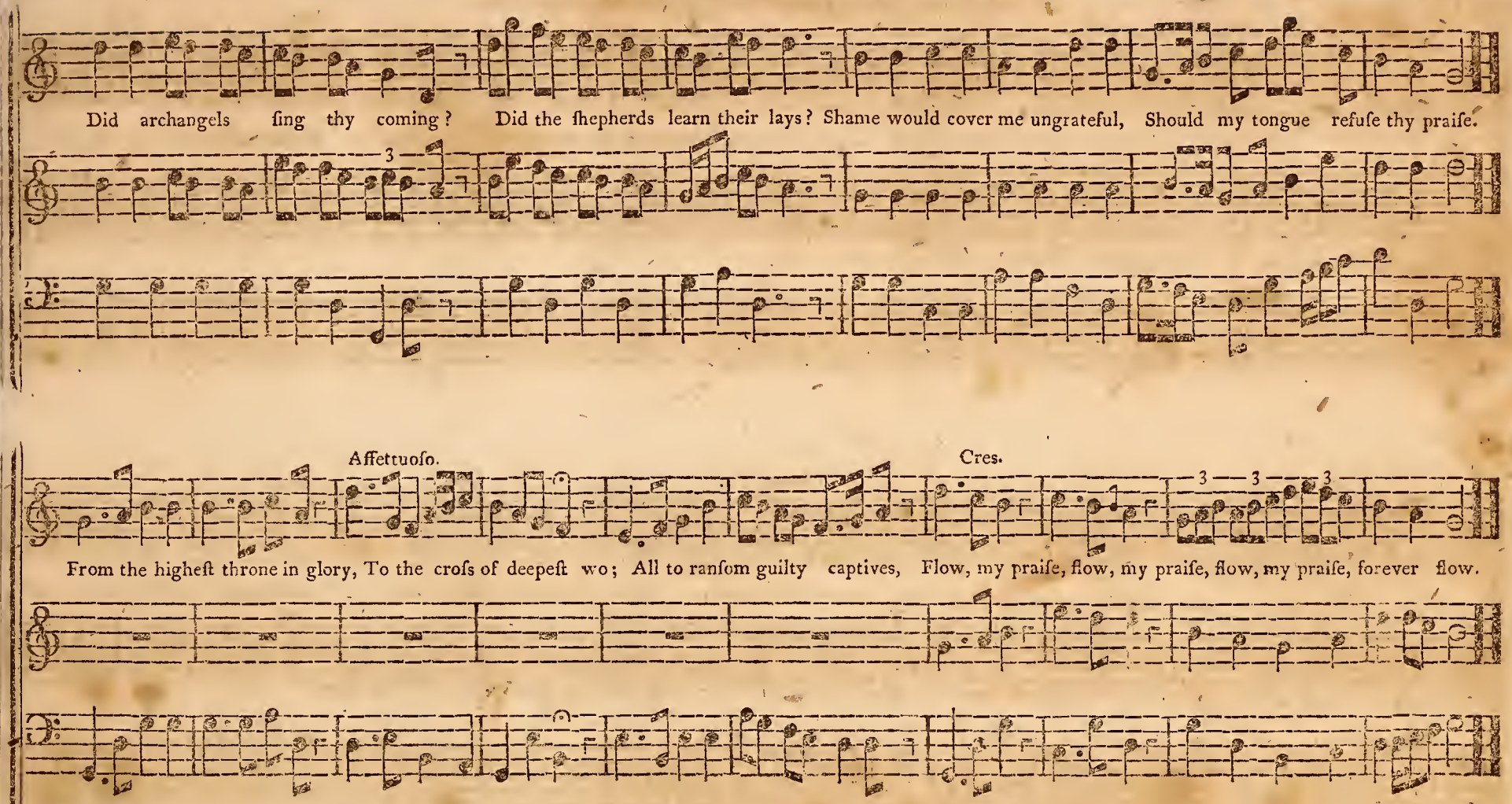

Pia.
For.
Lord of ev'ry land and nation, Ancient of eternal days! Sounded through the wide creation, Be thy juſt and lawful praiſe.
Andante.
Duetto.
For the grandeur of thy nature, Grand beyond a ſeraph's thought! For created works of power, Works with love and kindneſs wrought.


For thy providence, that governs Through thine empire's wide domain; Wings an angel, guides a ſparrow. Bleſſed be thy gentle reign.
Sym. Briſk.
Chorus.
Pia.
Mez.
For.
Hallelujah, hallelujah, hallelujah, hallelelujah, amen.

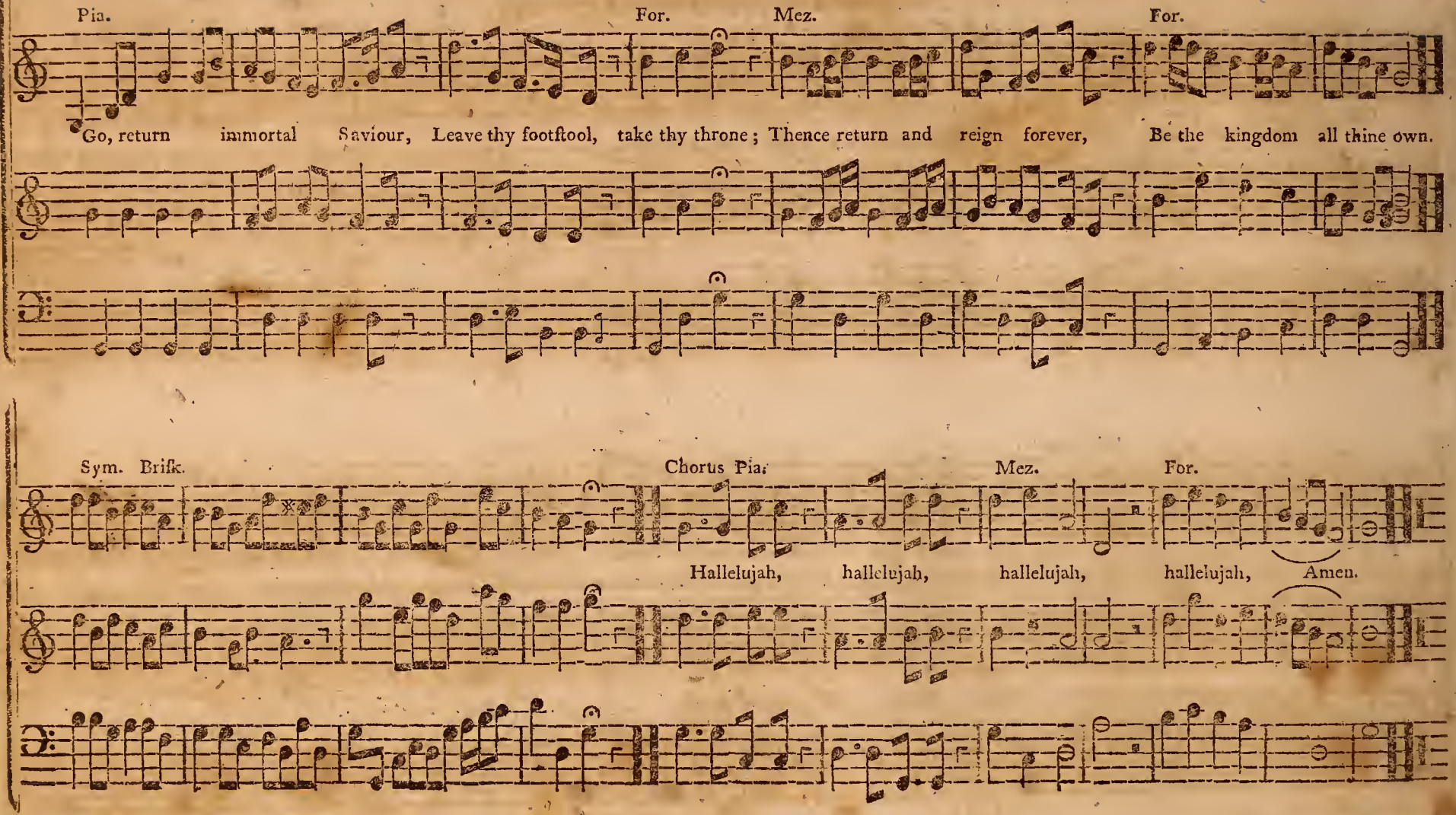
Praiſe to the Redeemer continued.

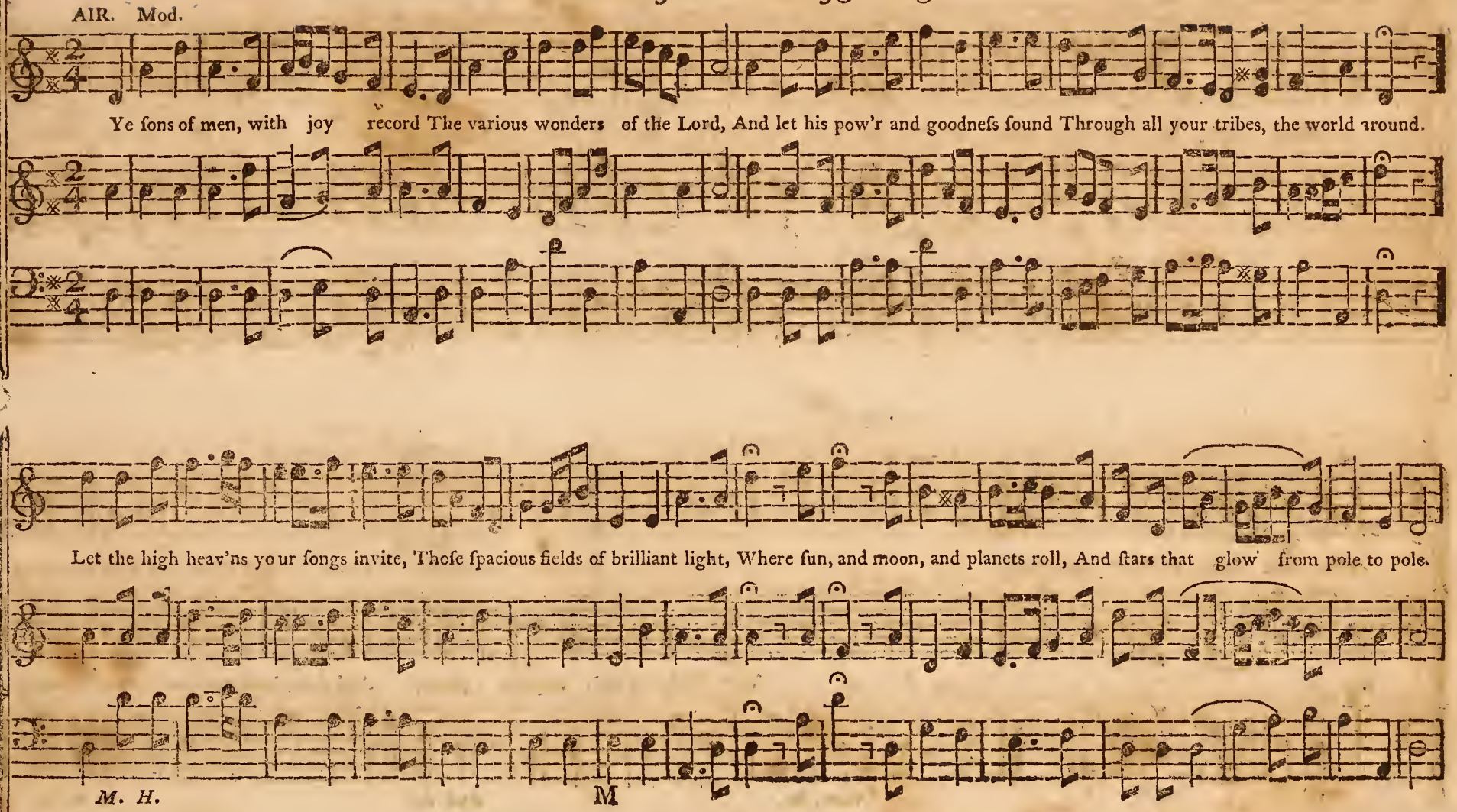
Grave.

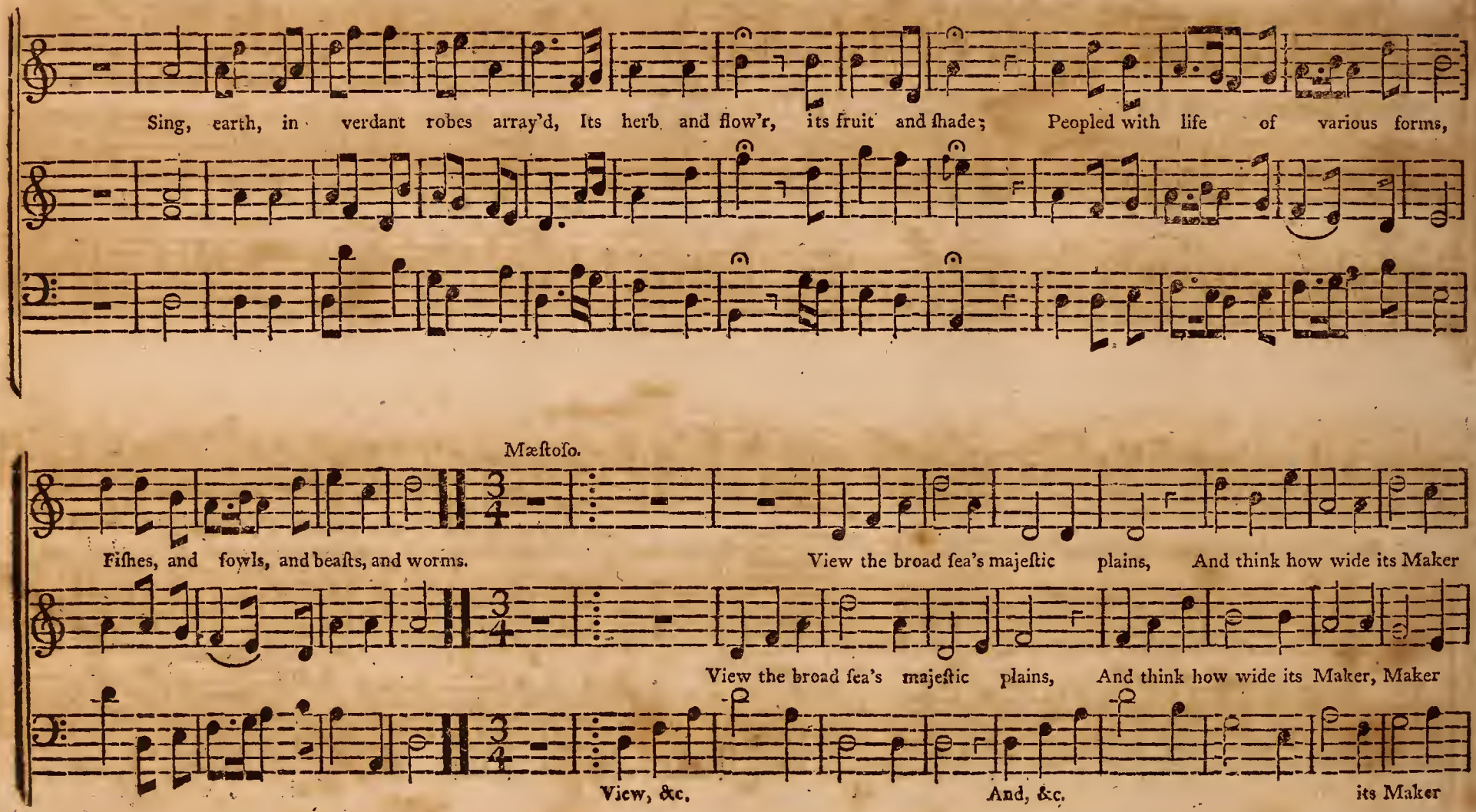


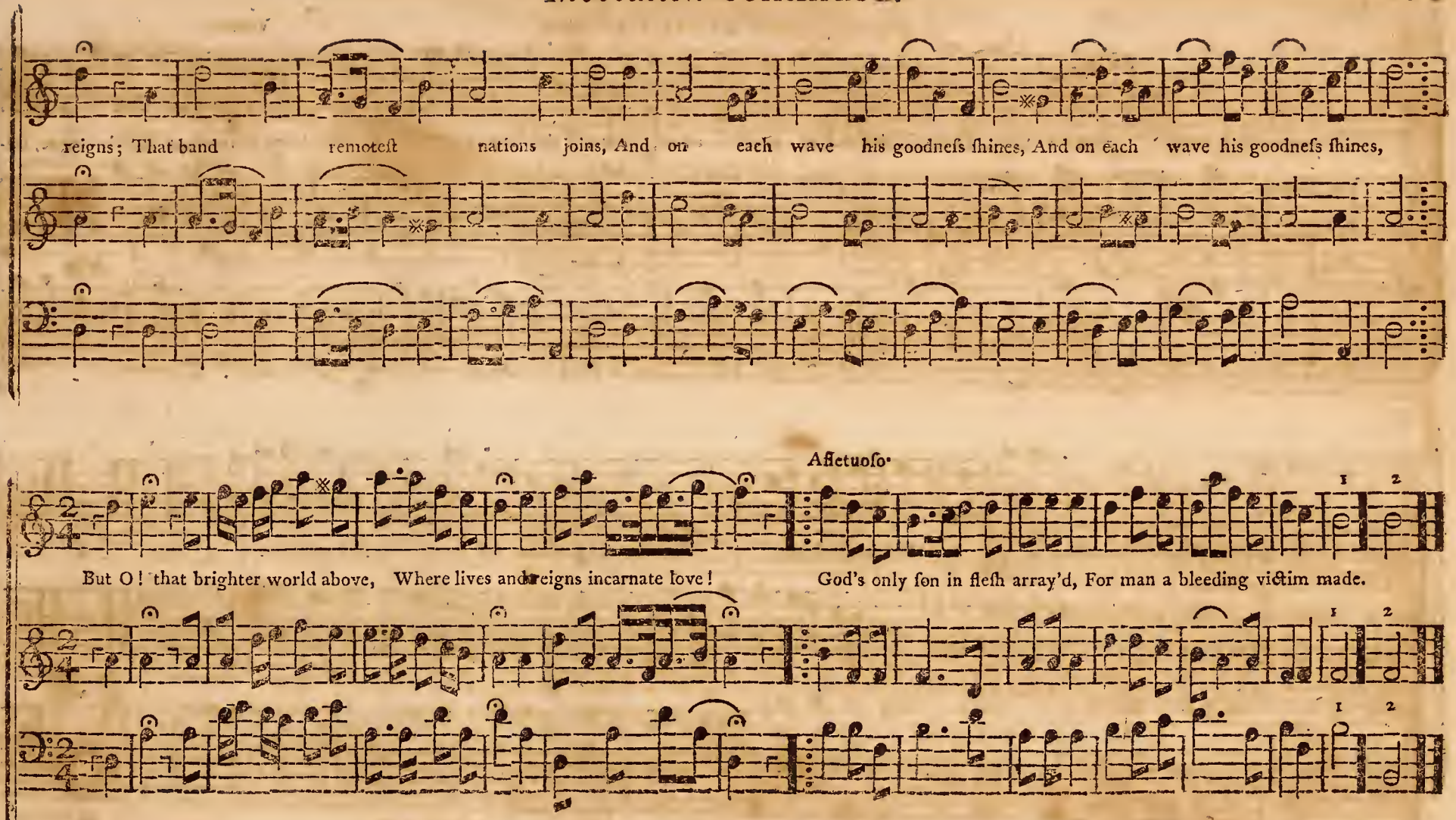

Did archangels ſing thy coming? Did the ſhepherds learn their lays? Shame would cover me ungrateful, Should my tongue refuſe thy praiſe.
Affettuoſo.
Cres.
From the higheſt throne in glory, To the croſs of deepeſt wo; All to ranſom guilty captives, Flow, my praiſe, flow, my praiſe, flow, my praiſe, forever flow.

Praiſe to the Redeemer continued.



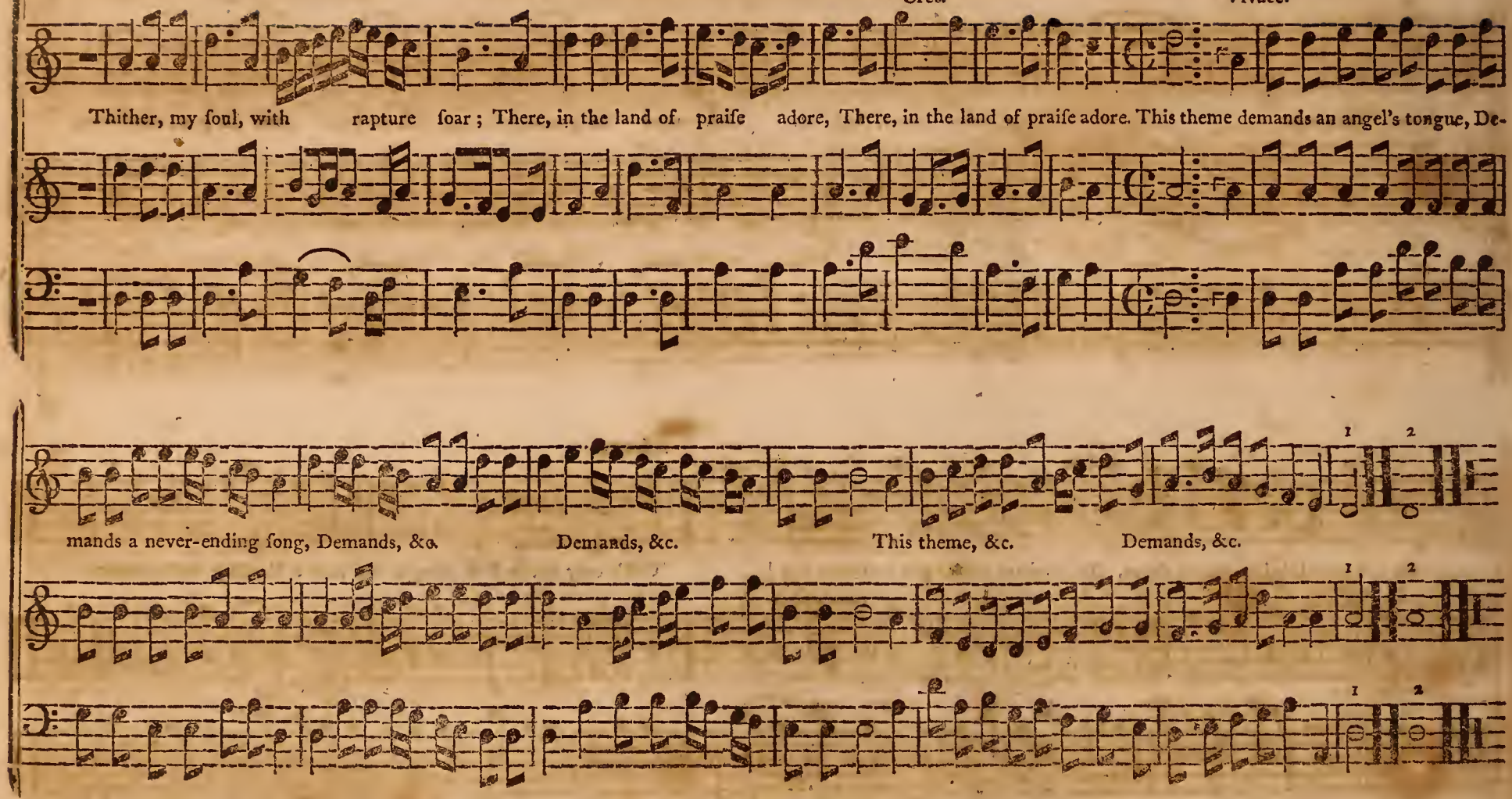

AIR. Mod.
Ye ſons of men, with joy record The various wonders of the Lord, And let his pow'r and goodneſs ſound Through all your tribes, the world around.
Let the high heav'ns your ſongs invite, Thoſe ſpacious fields of brilliant light, Where ſun, and moon, and planets roll, And ſtars that glow from pole to pole.

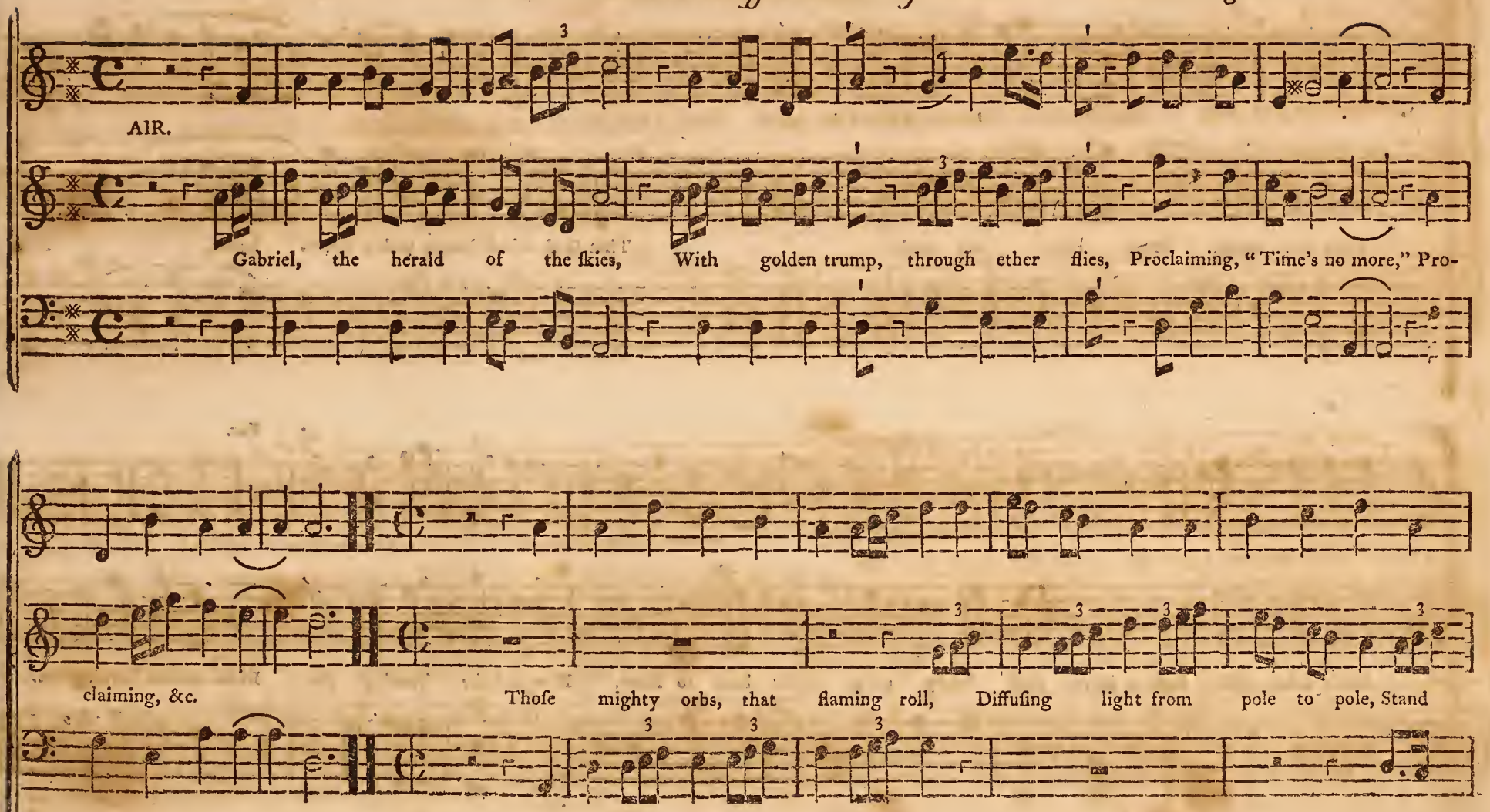

Sing, earth, in verdant robes array'd, Its herb and flow'r, its fruit and ſhade; Peopled with life of various forms,
Mæſtoſo.
Fiſhes, and fowls, and beaſts, and worms.
View the broad ſea's majeſtic plains, And think how wide its Maker
View the broad ſea's majeſtic plains, And think how wide its Maker, Maker
View, &c.
And, &c.
its Maker

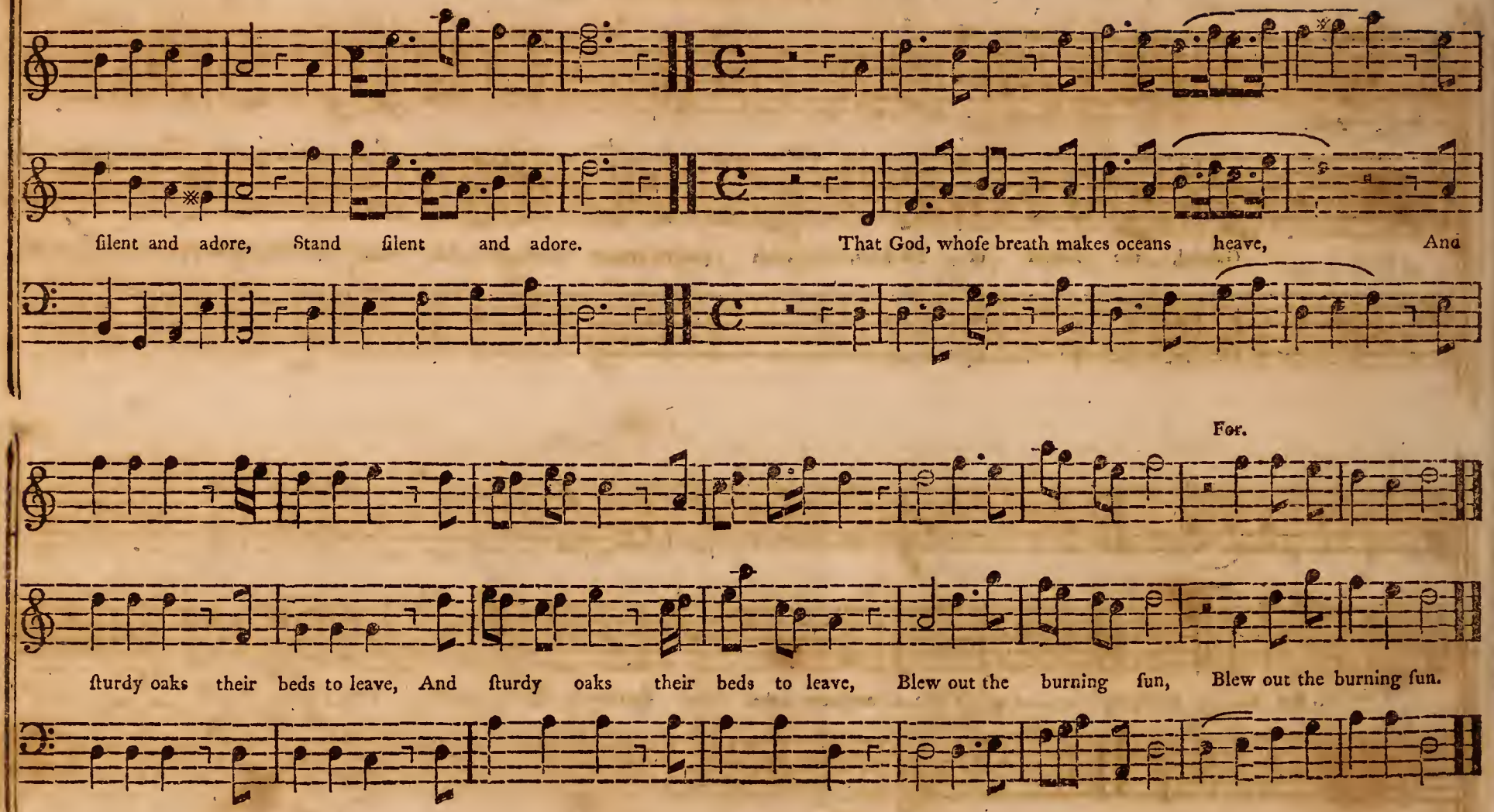

reigns; That band remoteſt nations joins, And on each wave his goodneſs ſhines, And on each wave his goodneſs ſhines,
Affetuoſo.
But O! that brighter world above, Where lives and reigns incarnate love!
God's only ſon in fleſh array'd, For man a bleeding victim made.

Invocation continued.

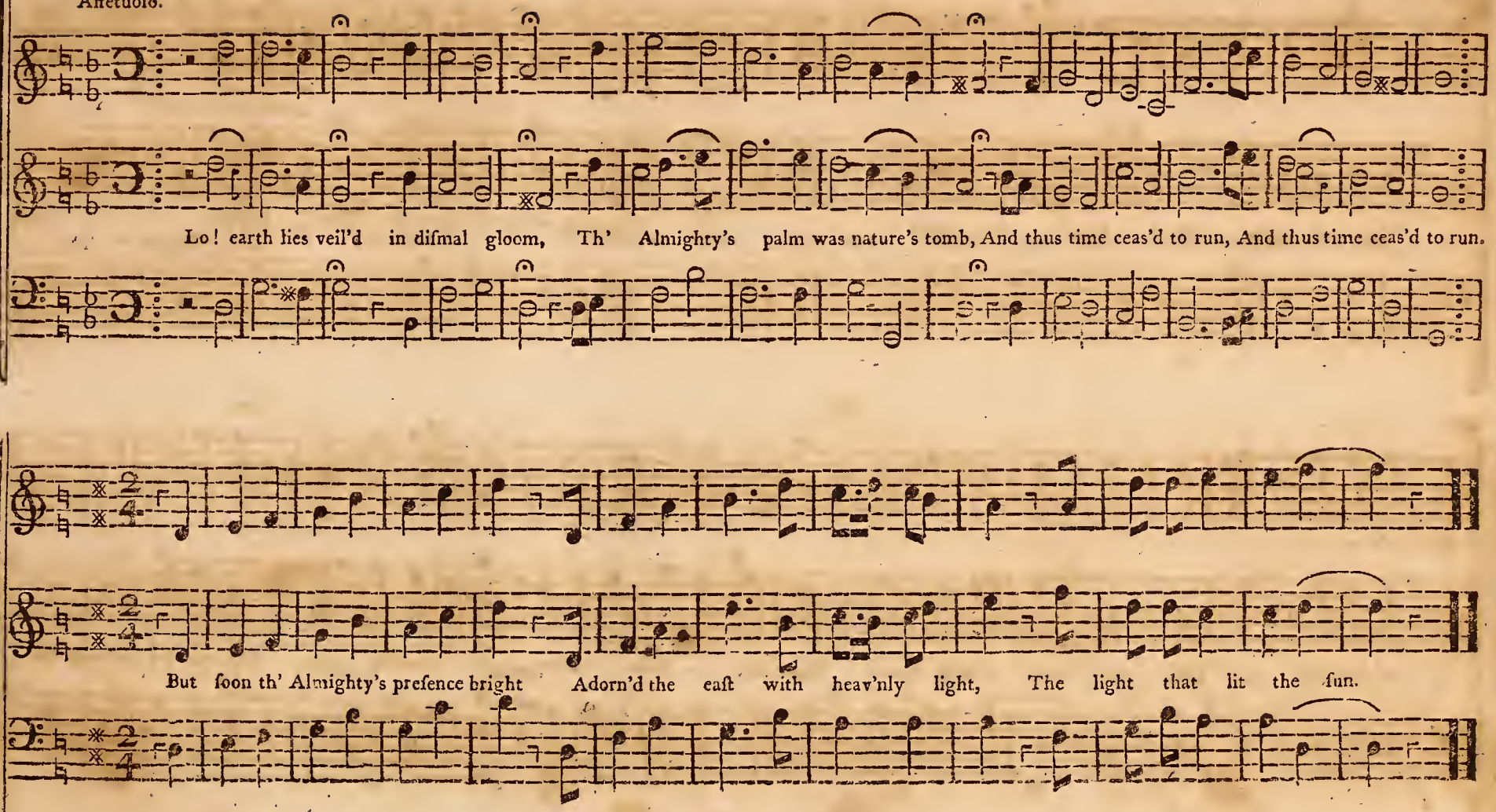
Cres. Vivace.



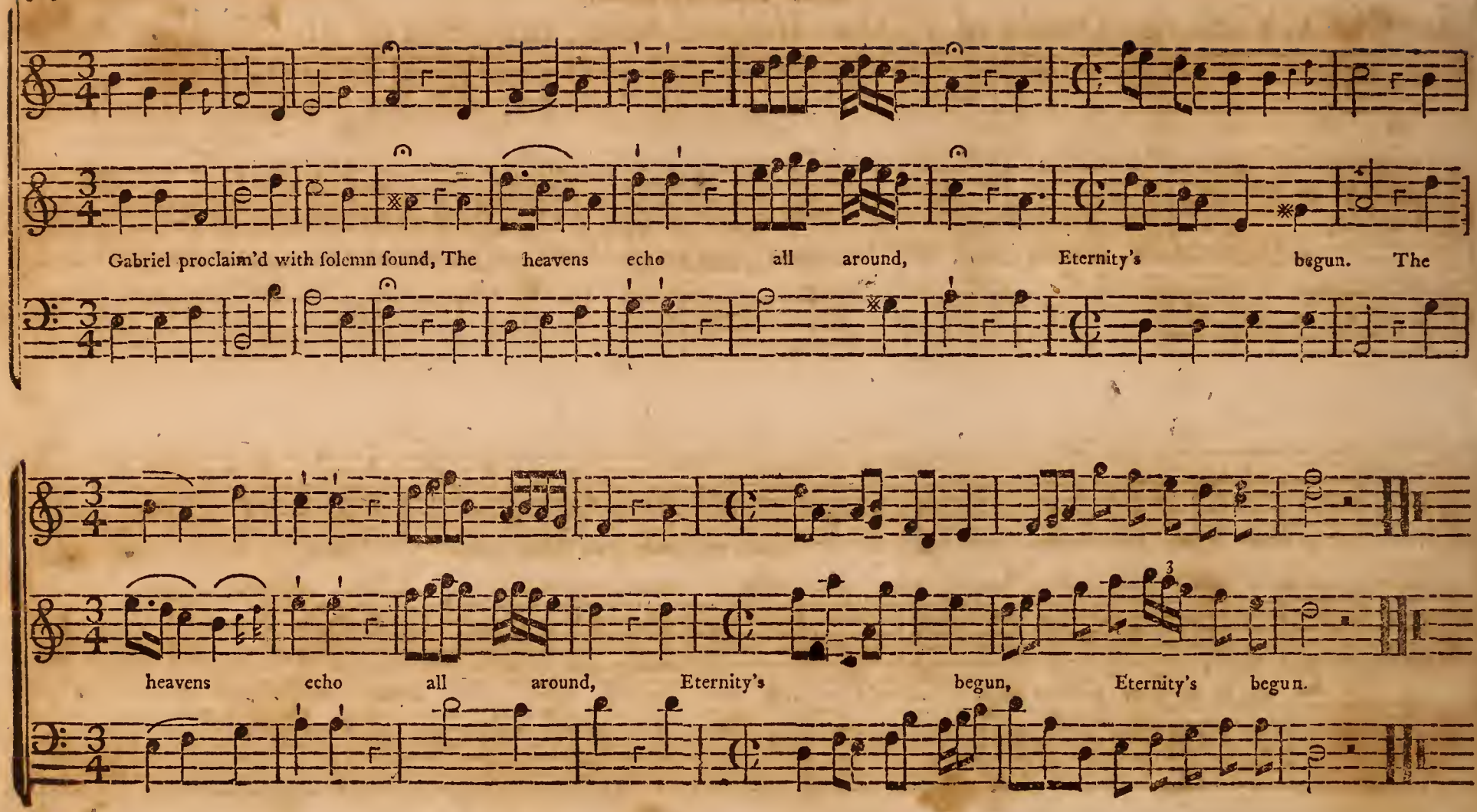

AIR.
Gabriel, the herald of the ſkies, With golden trump, through ether flies, Proclaiming, "Time's no more," Pro-
claiming, &c.
Thoſe mighty orbs, that flaming roll, Diffuſing light from pole to pole, Stand


ſilent and adore, Stand ſilent and adore. That God, whoſe breath makes oceans heave, And
For.
ſturdy oaks their beds to leave, And ſturdy oaks their beds to leave, Blew out the burning ſun, Blew out the burning ſun.

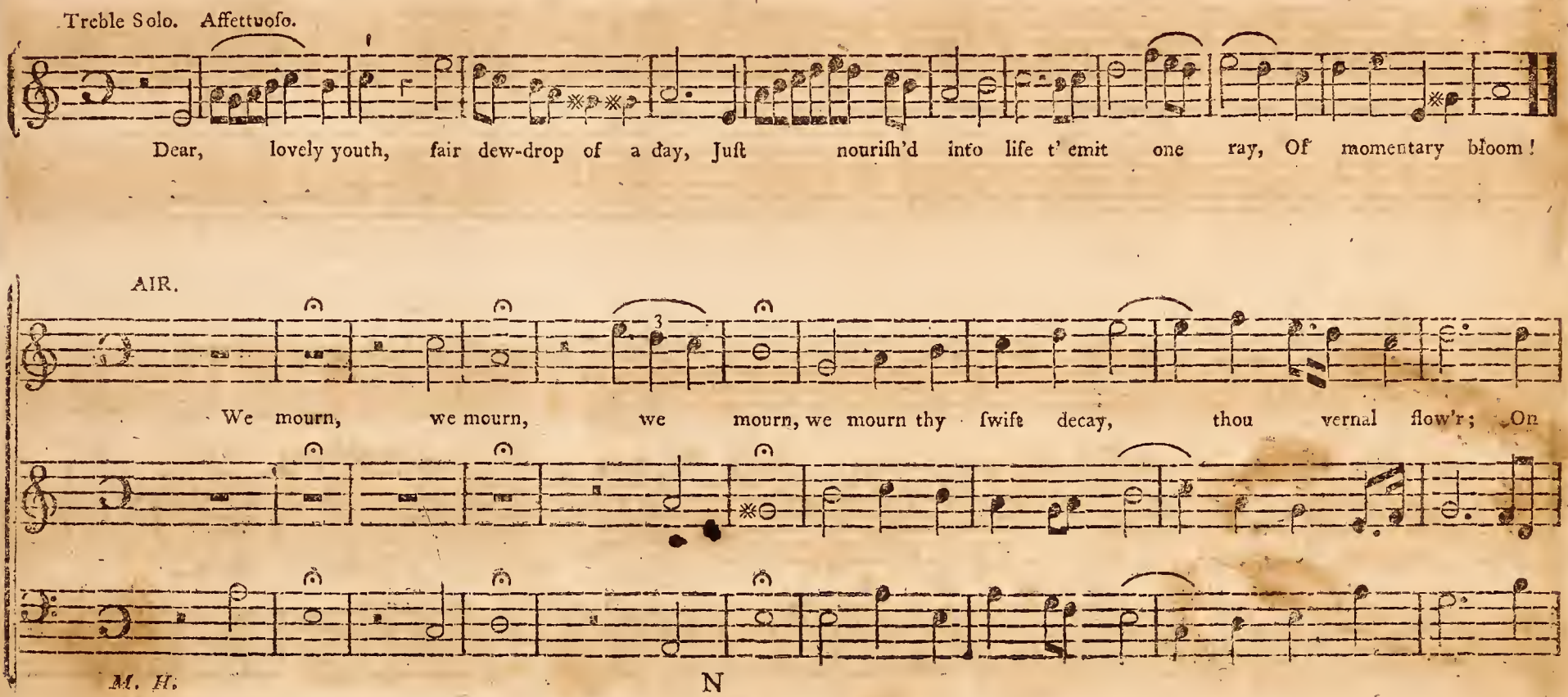
Affetuoſo.


Lo! earth lies veil'd in diſmal gloom, Th' Almighty's palm was nature's tomb, And thus time ceas'd to run, And thus time ceas'd to run.
But ſoon th' Almighty's preſence bright Adorn'd the eaſt with heav'nly light, The light that lit the ſun.

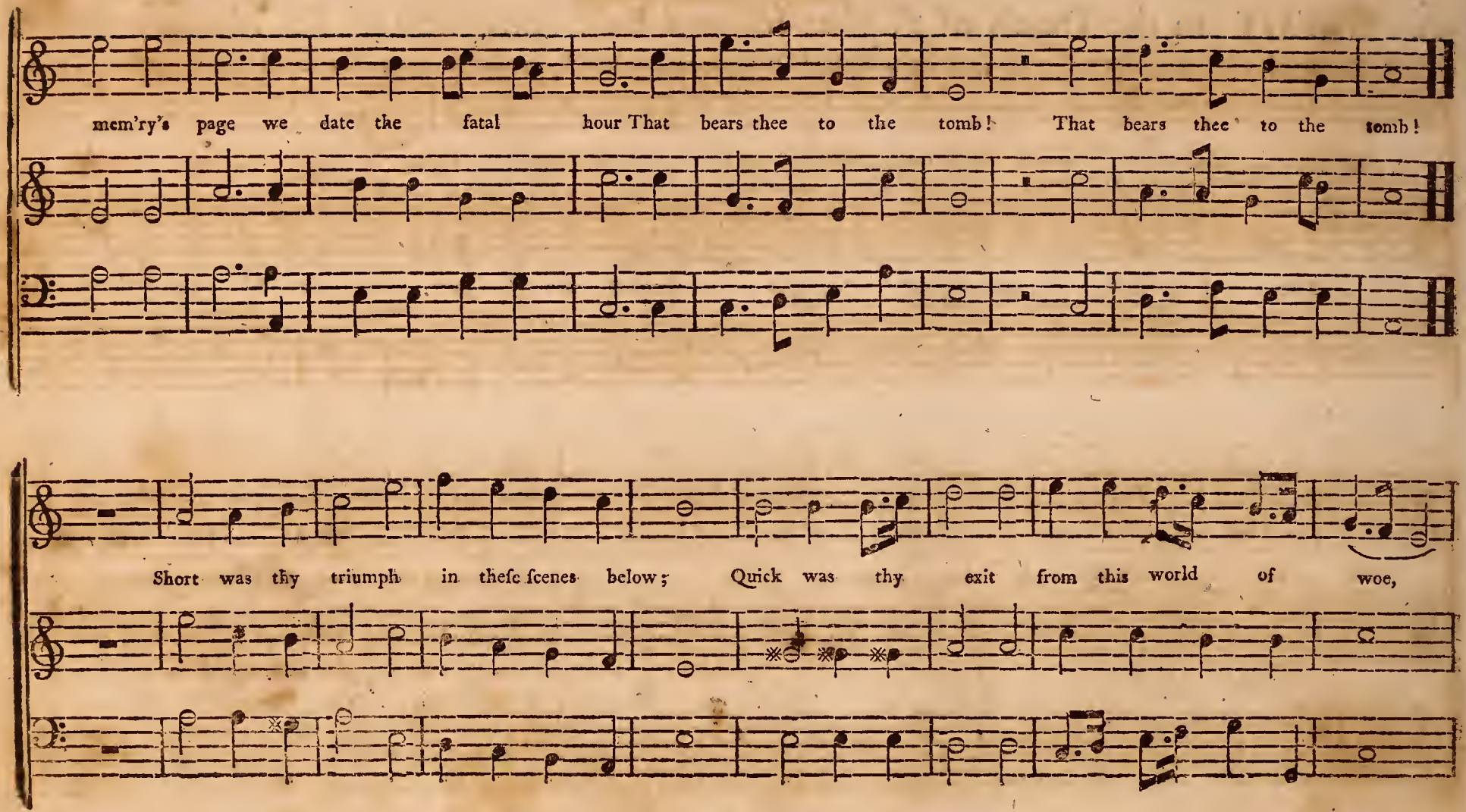
Ode continued.

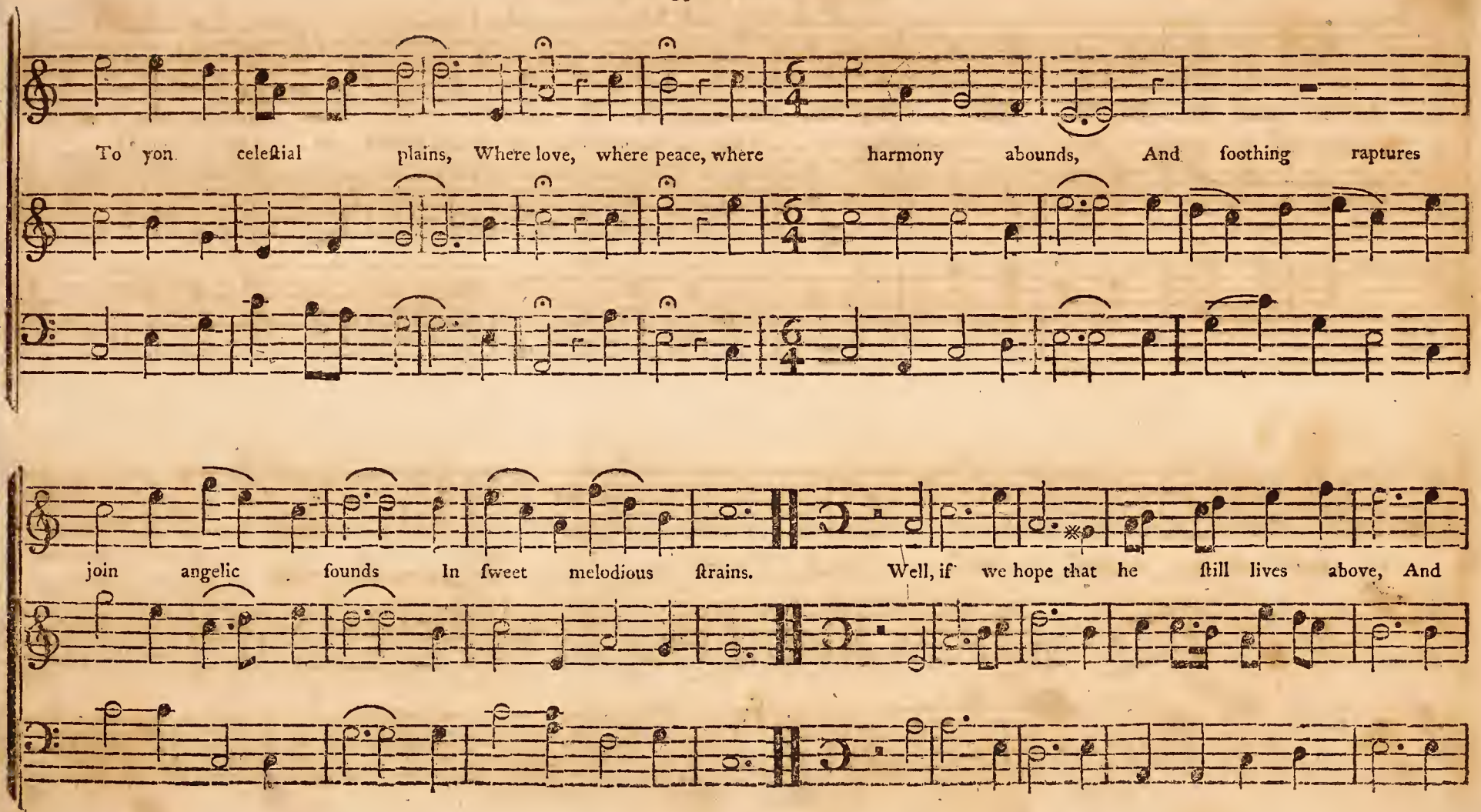


An ELEGY on the Death of *Eliphaz Hibbard Bolles*, only Son of *Mr. Matthew Bolles*, of Aſhford, (Conn.) who was inſtantly killed by a cart-wheel's rolling over his head, Dec. 30th, 1801; aged 4 years, 6 months.

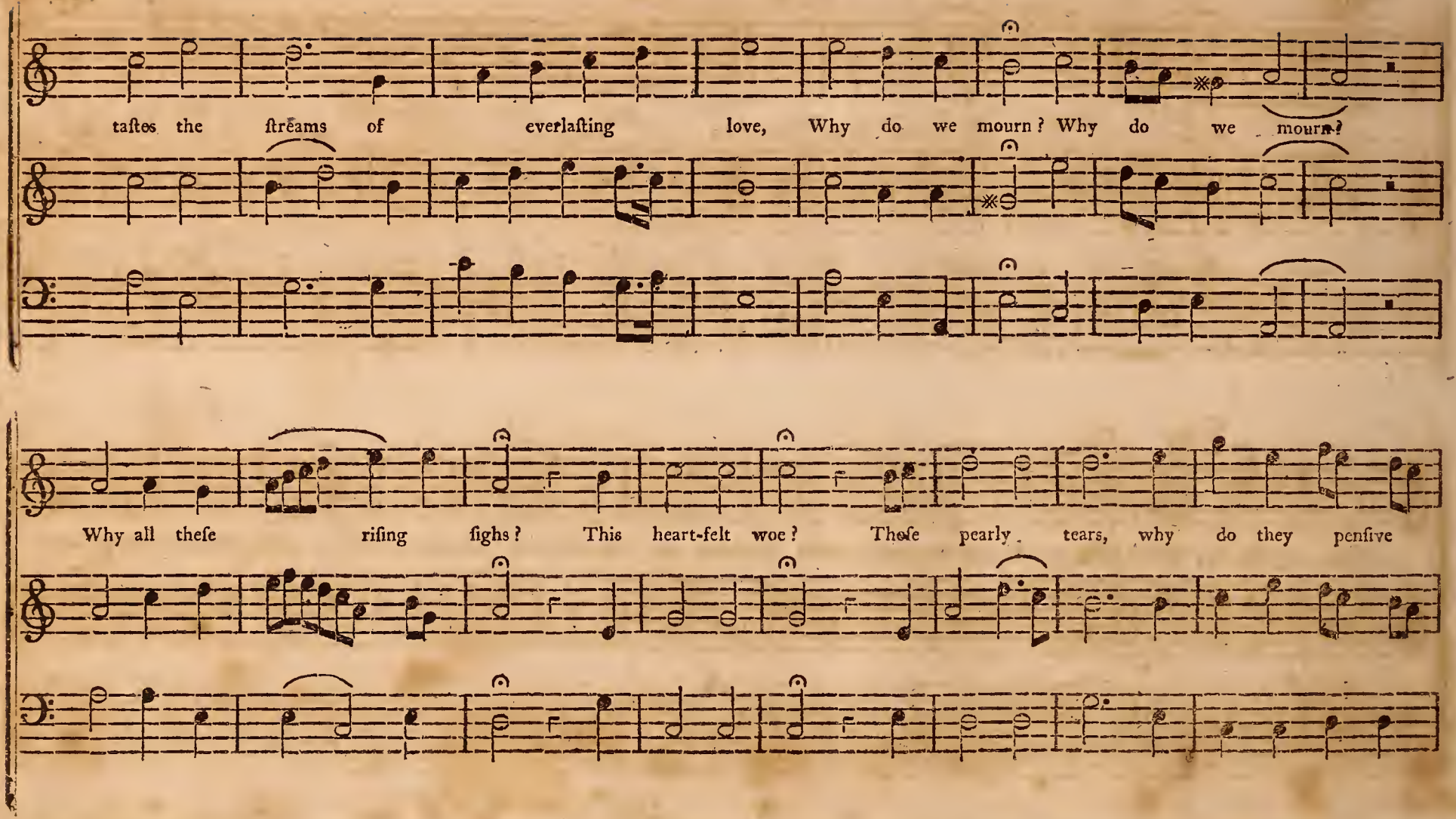


Elegy continued.

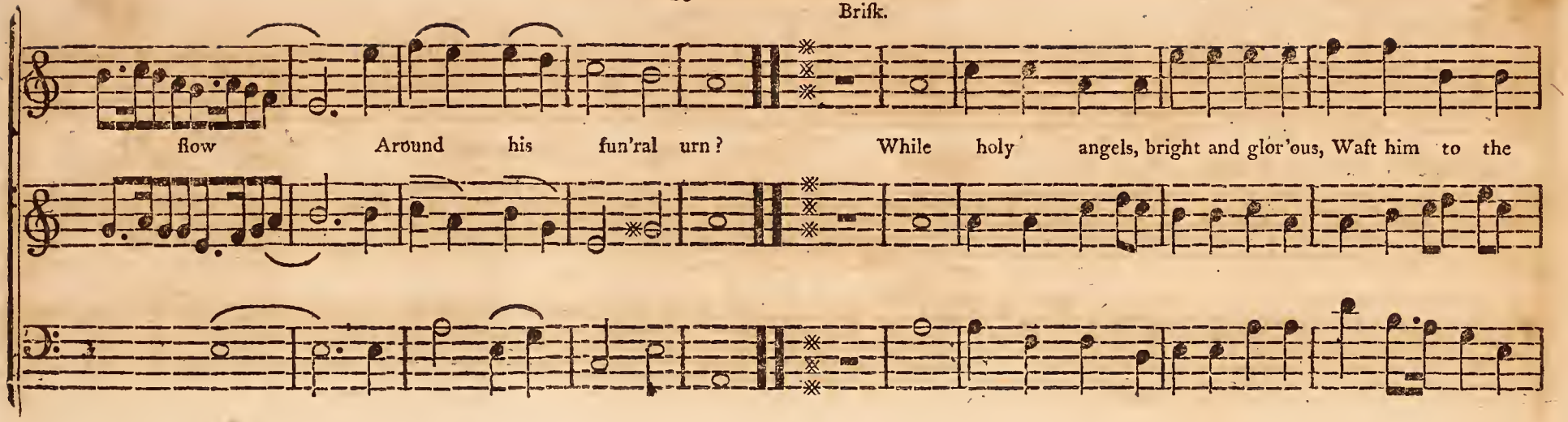



To yon celeſtial plains, Where love, where peace, where harmony abounds, And ſoothing raptures
join angelic ſounds In ſweet melodious ſtrains. Well, if we hope that he ſtill lives above, And

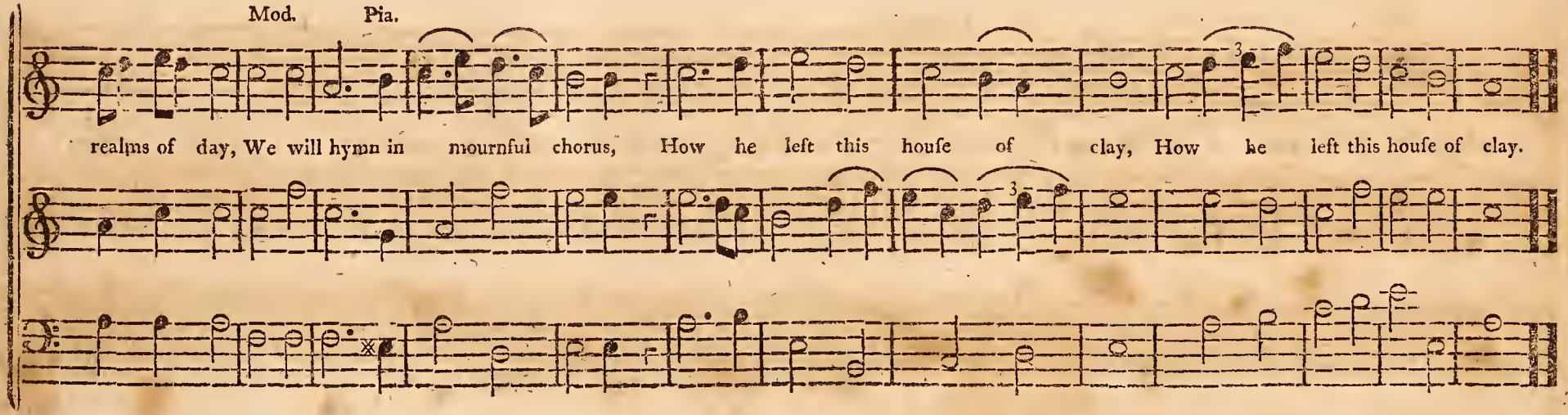
Elegy continued.



Brisk.



Mod. Pia.



Elegy continued.

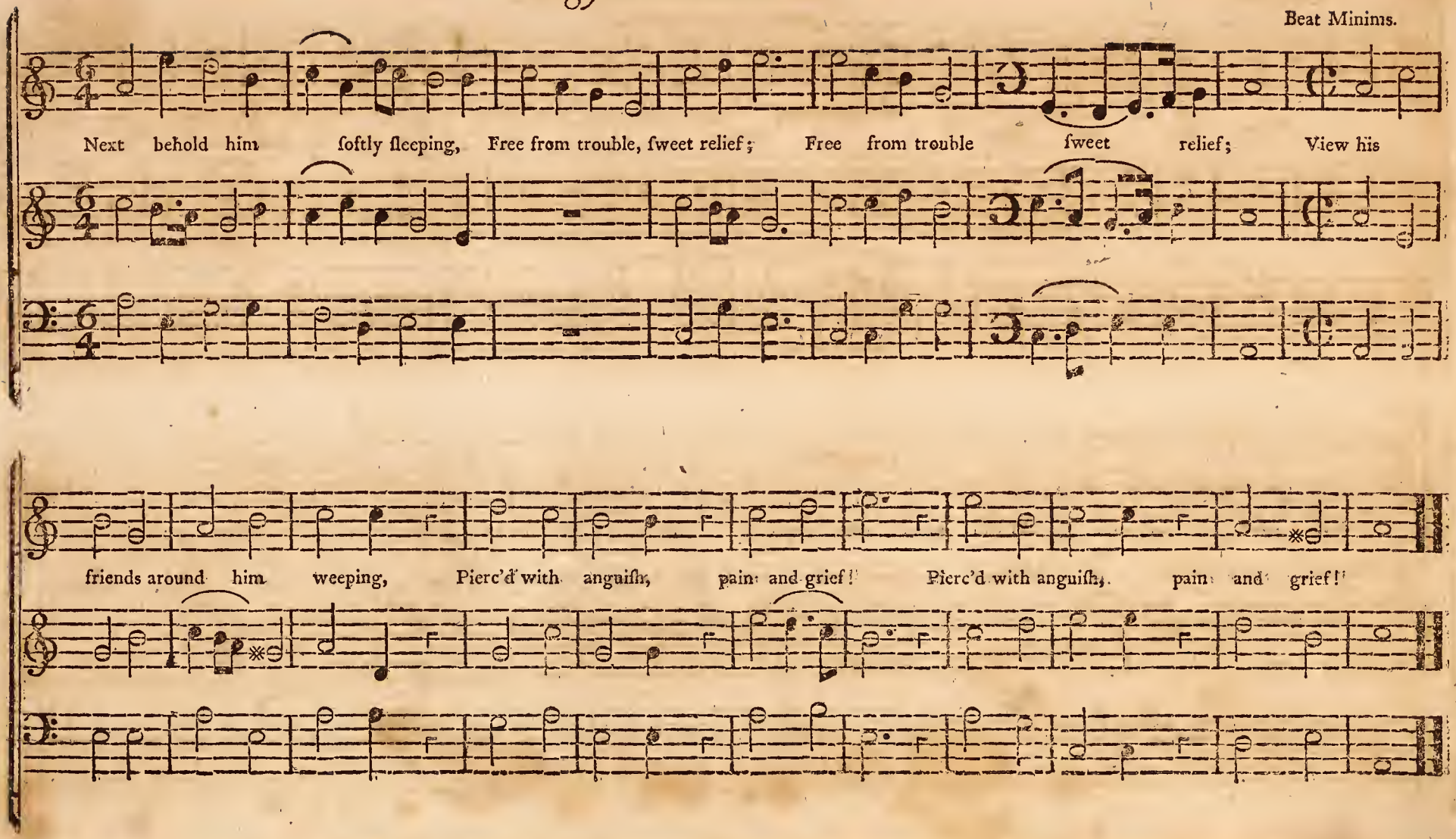
Affettuoſo.

View the fatal wheel a rolling! See it give the dreadful wound! See his

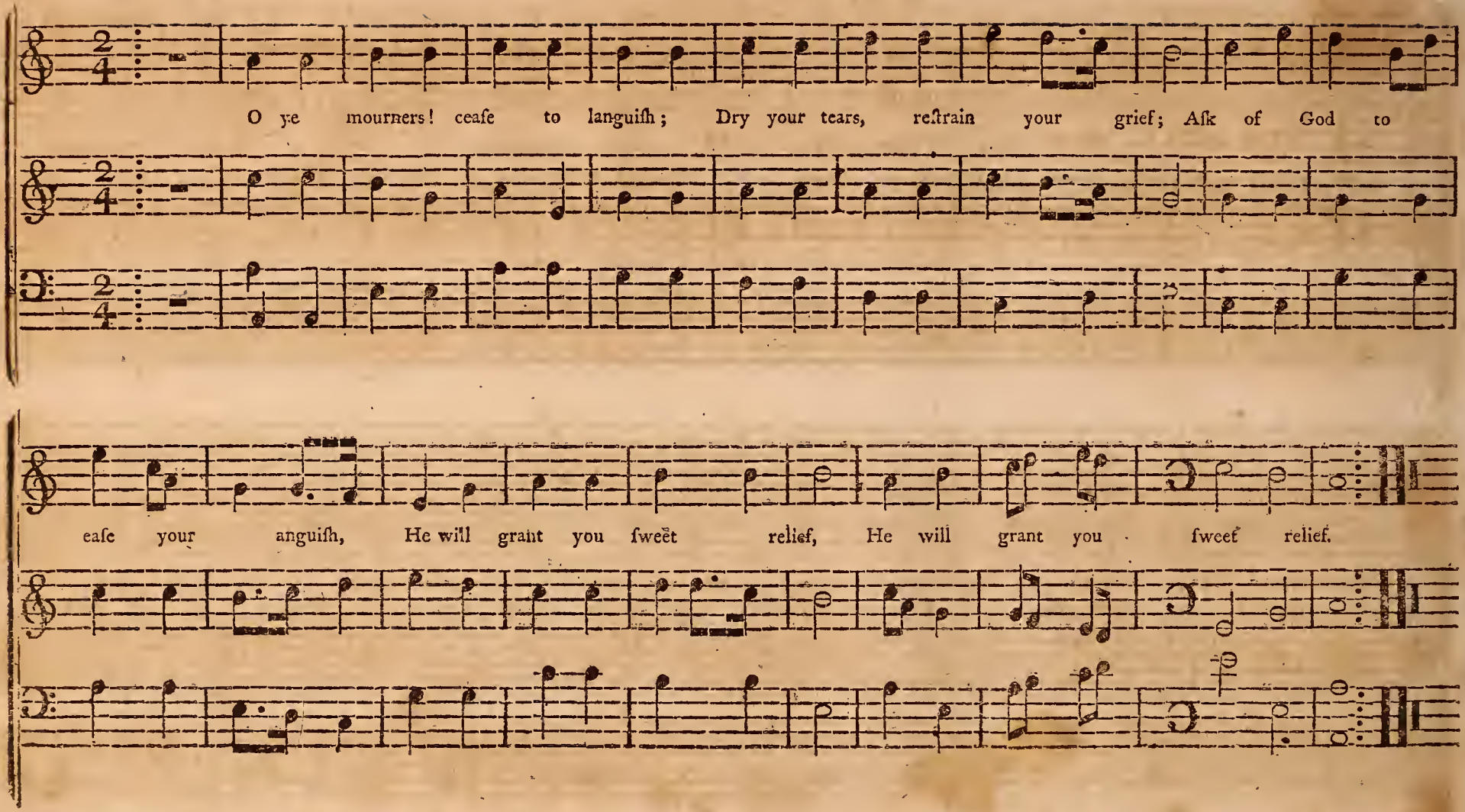
Languiſſant. Pia.

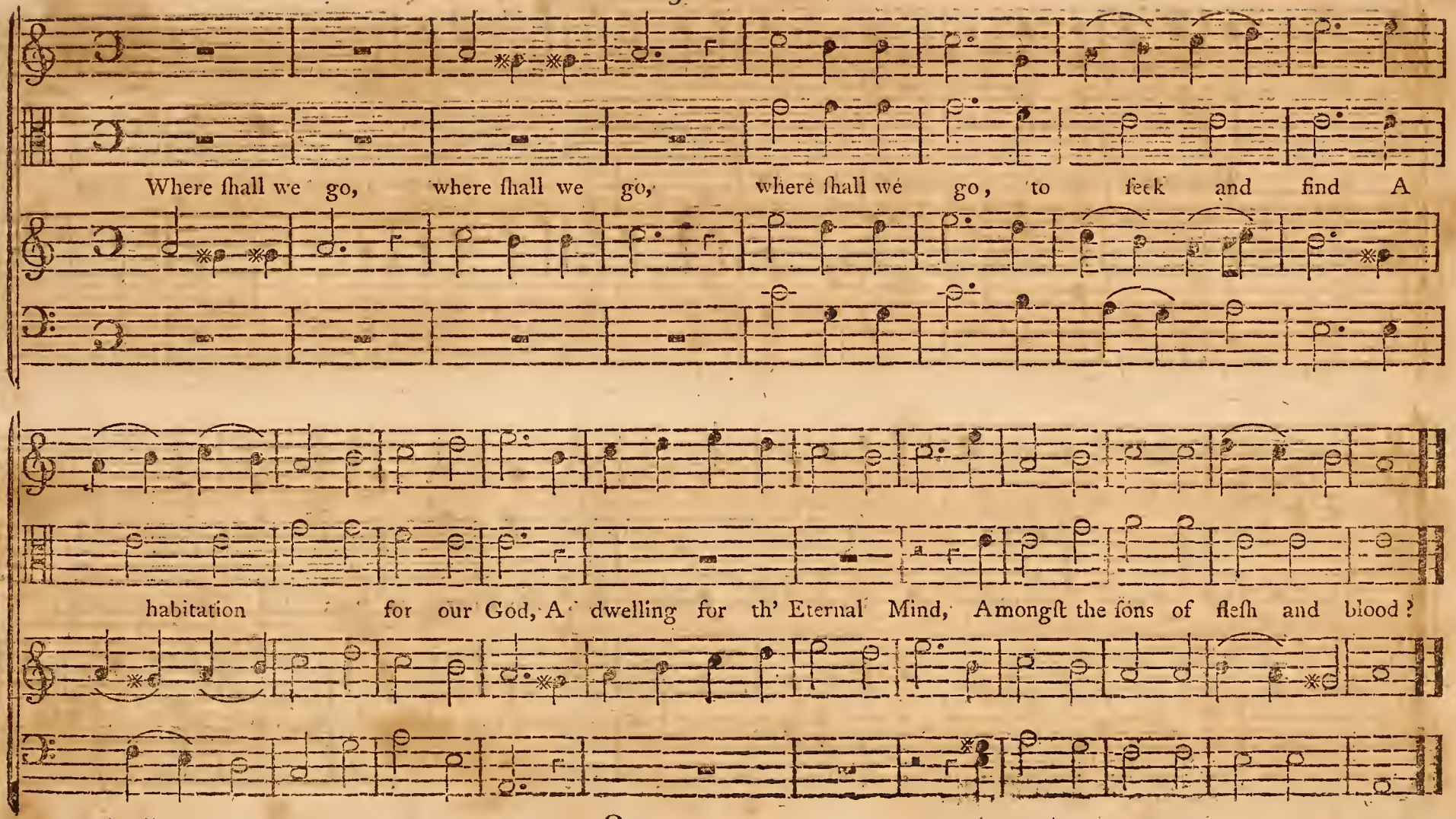
crimſon blood a flowing! Hear him groan! Hear him groan! Hear him groan a feeble ſound!

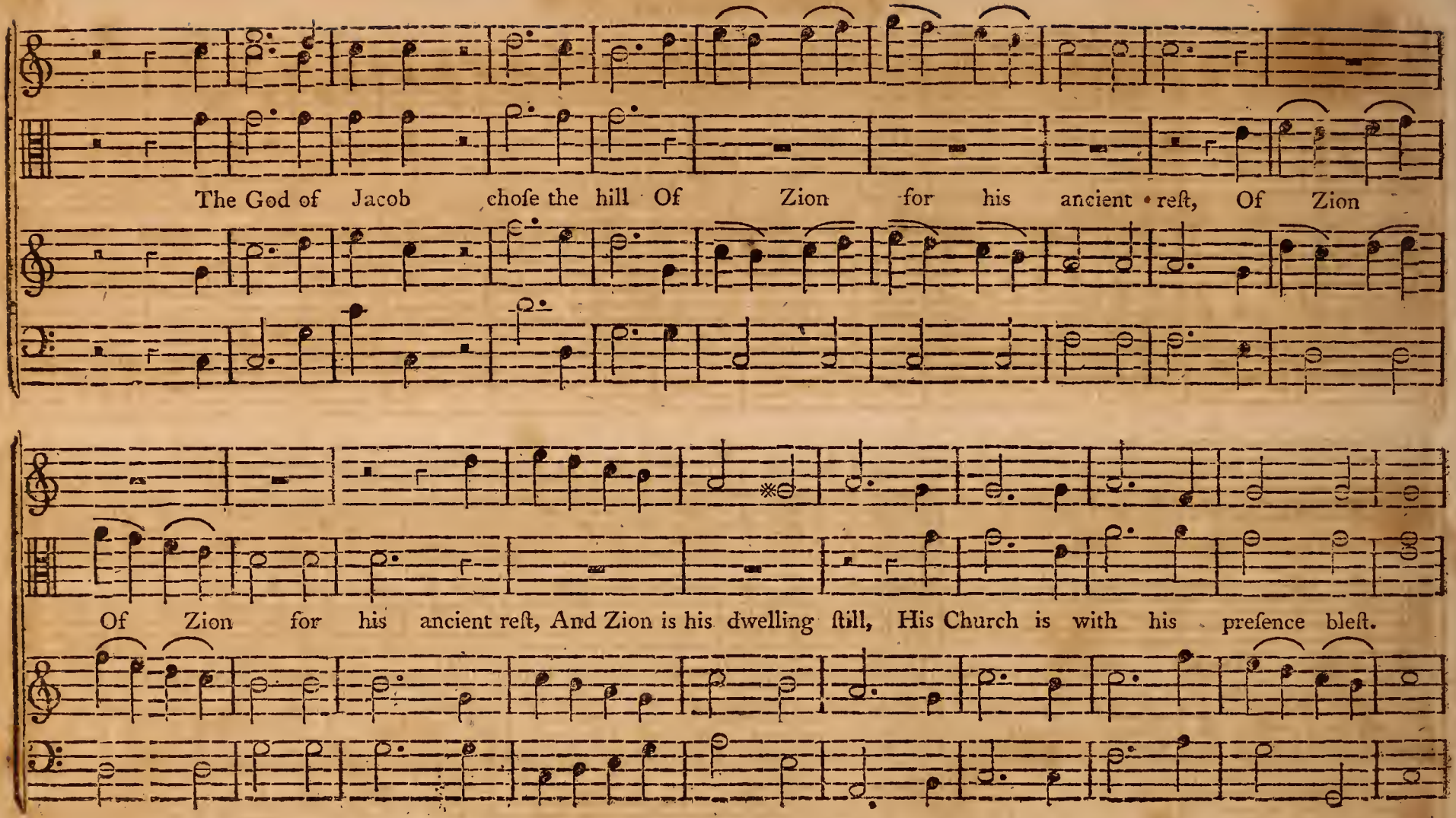
Beat Minims.

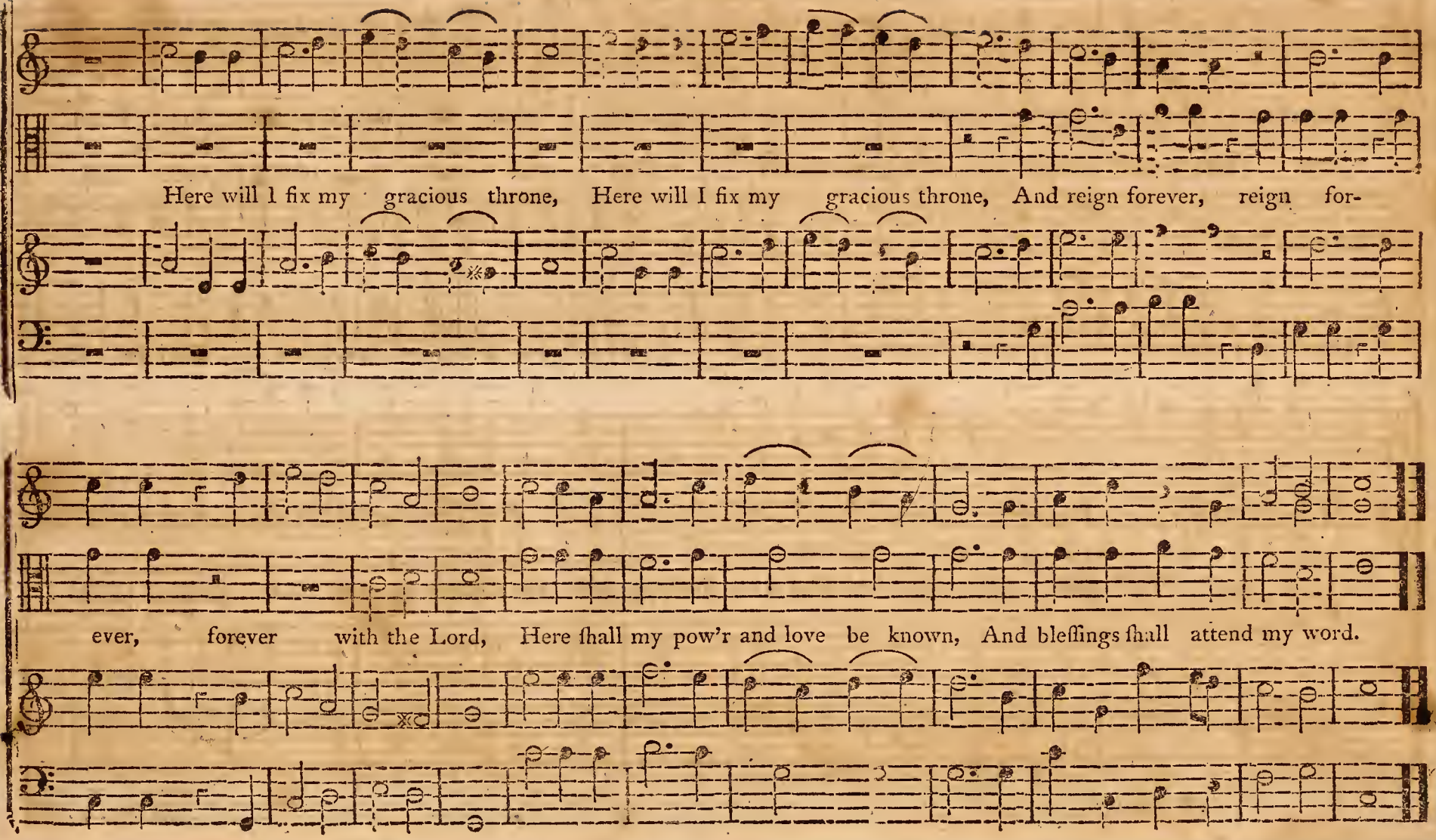

Next behold him softly ſleeping, Free from trouble, ſweet relief; Free from trouble ſweet relief; View his
friends around him weeping, Pierc'd with anguiſh, pain and grief! Pierc'd with anguiſh, pain and grief!

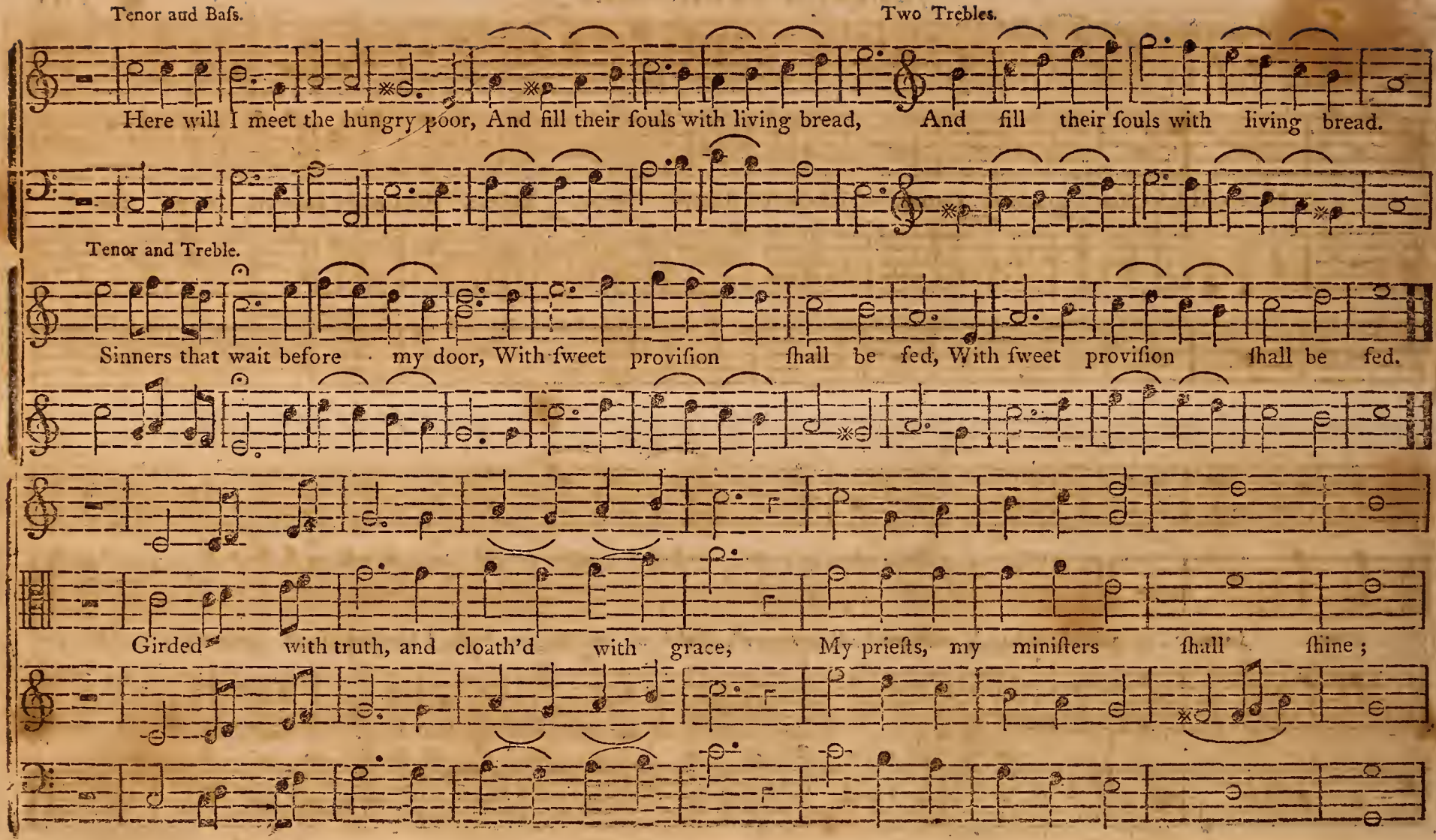
Elegy continued.

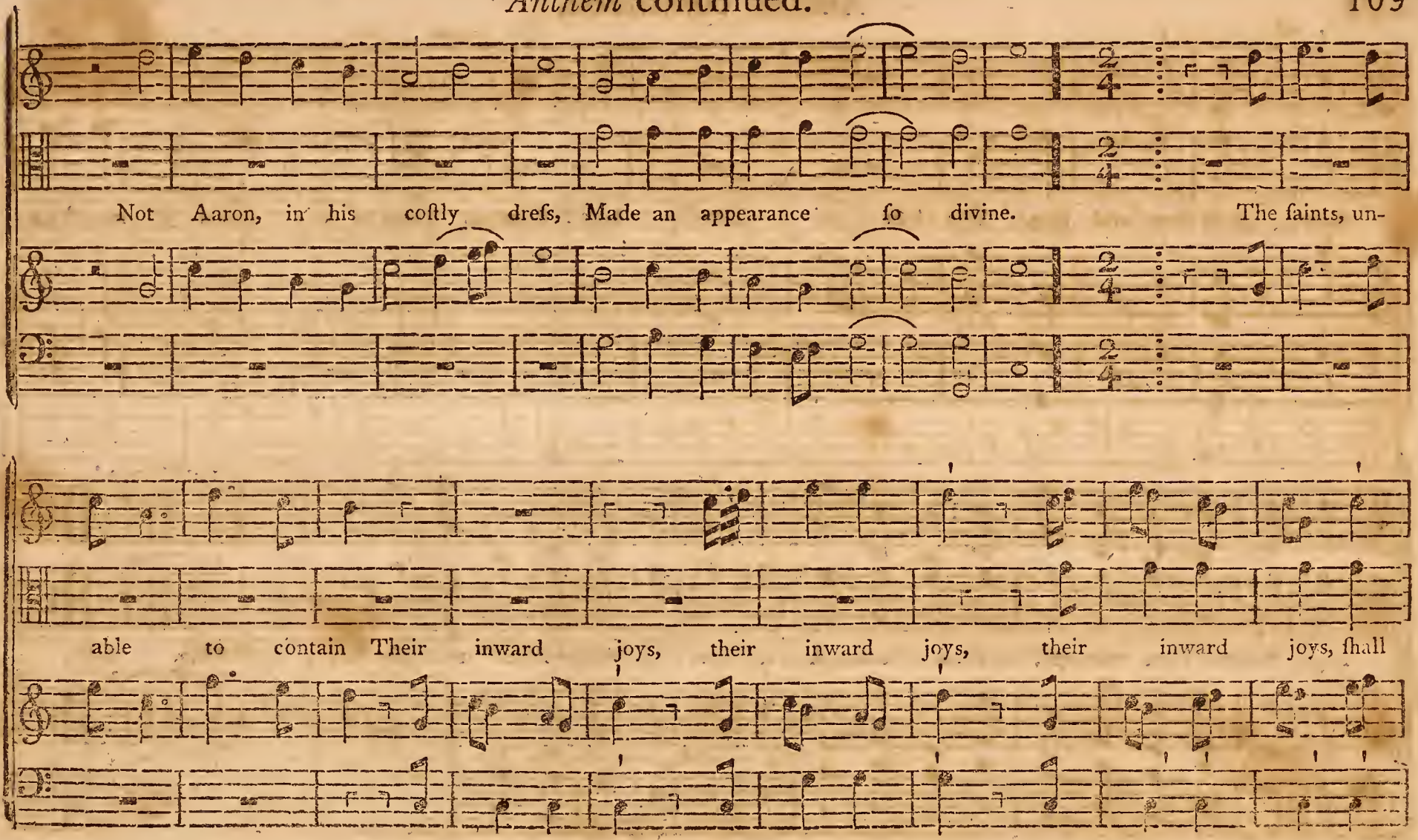


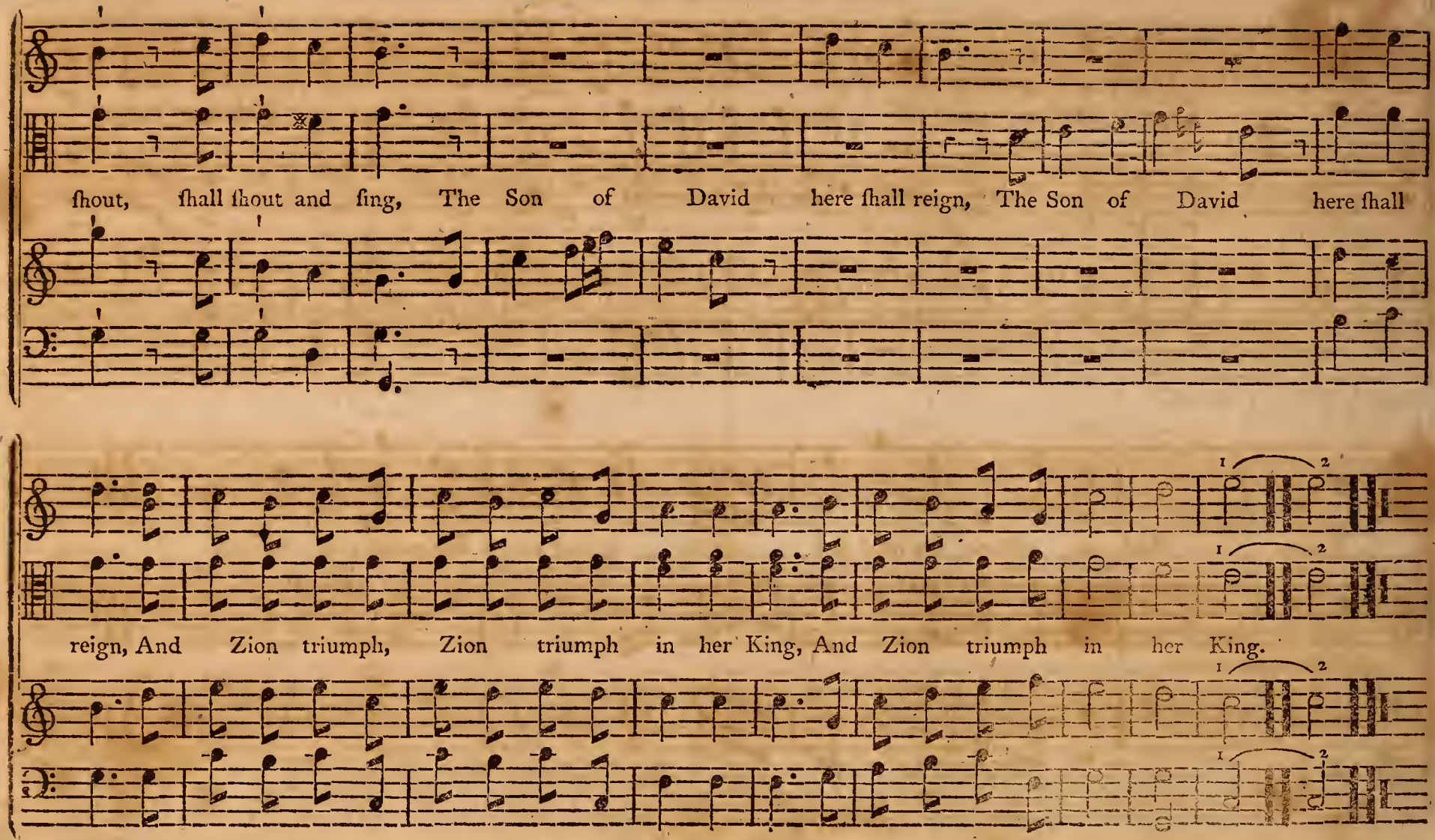

Where ſhall we go, where ſhall we go, where ſhall we go, to ſeek and find A
habitation for our God, A dwelling for th' Eternal Mind, Amongſt the ſons of fleſh and blood?


The God of Jacob choſe the hill Of Zion for his ancient reſt, Of Zion
Of Zion for his ancient reſt, And Zion is his dwelling ſtill, His Church is with his preſence bleſt.

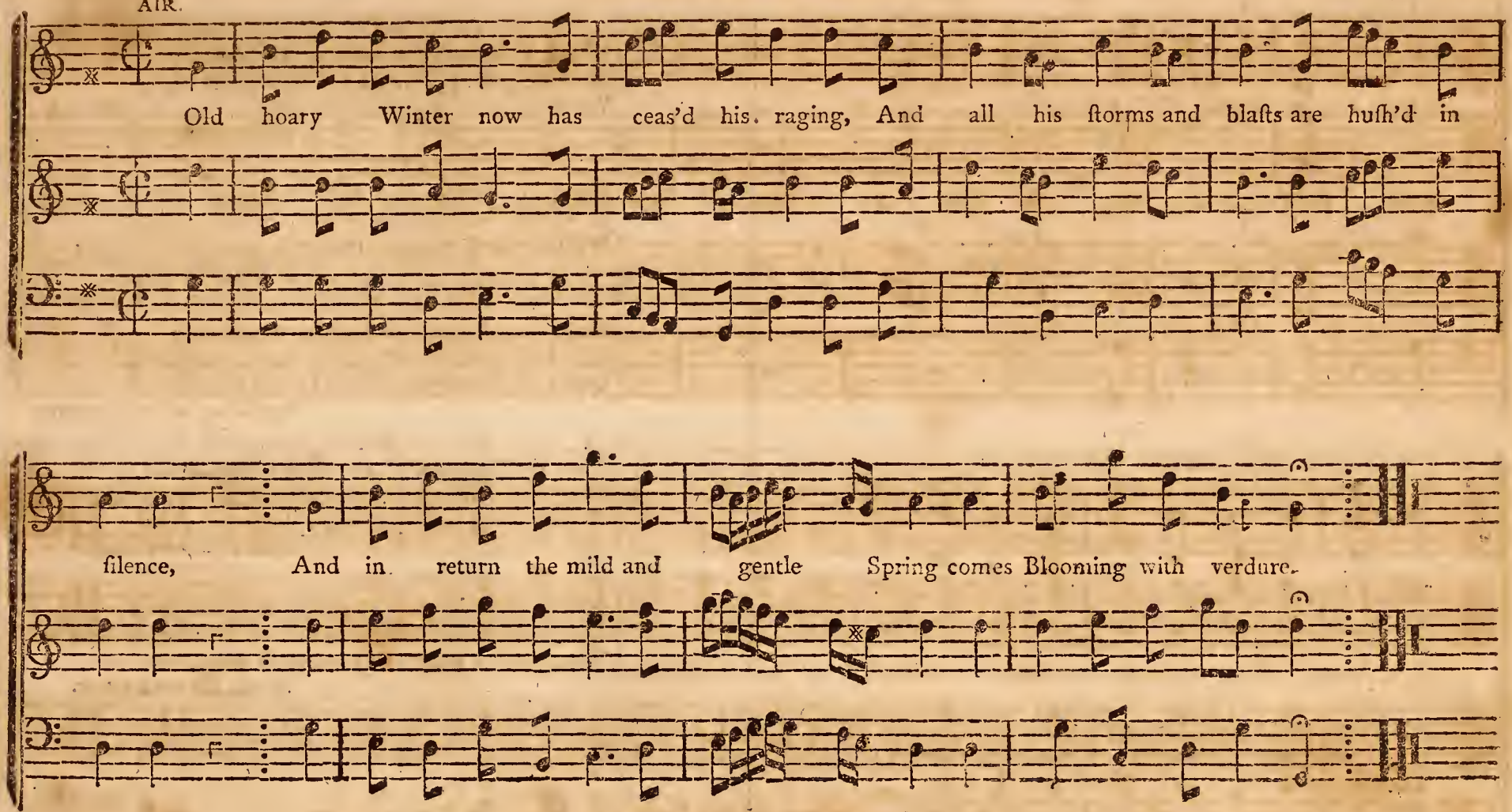

Here will I fix my gracious throne, Here will I fix my gracious throne, And reign forever, reign for-
ever, forever with the Lord, Here ſhall my pow'r and love be known, And bleſſings ſhall attend my word.


Tenor aud Baſs.
Two Trebles.
Here will I meet the hungry poor, And fill their ſouls with living bread, And fill their ſouls with living bread.
Tenor and Treble.
Sinners that wait before my door, With ſweet proviſion ſhall be fed, With ſweet proviſion ſhall be fed.
Girded with truth, and cloath'd with grace, My prieſts, my miniſters ſhall ſhine;


Not Aaron, in his coſtly dreſs, Made an appearance ſo divine. The ſaints, un-
able to contain Their inward joys, their inward joys, their inward joys, ſhall


ſhout, ſhall ſhout and ſing, The Son of David here ſhall reign, The Son of David here ſhall
reign, And Zion triumph, Zion triumph in her King, And Zion triumph in her King.

AIR.


Old hoary Winter now has ceas'd his raging, And all his ſtorms and blaſts are huſh'd in
ſilence, And in return the mild and gentle Spring comes Blooming with verdure.

II.

See how the mild and vernal clouds come floating
On the ſoft ether, charg'd with copious ſhowers;
Balmy and gentle they diſtil in plenty,
All hearts rejoicing.

III.

Bright Phœbus from his long exiles returning,
Viſits the earth with beams benign and cheering,
Shedding his bleſſings, with a rich profuſion,
On plains and vallies.

IV.

See how the vales and meadows ſtand array'd,
Cloth'd in azure and bedeck'd with flowers,
Cowſlips and daiſies, with the purple violet,
Blooming with fragrance.

V.

See all the trees put on their leafy honours,
Waving with grandeur, and the gentle zephyrs
Floating with ſweetneſs, fanning all their branches
With gentle breezes.

VI.

Hark! how the groves reſound with cheerful muſic:
Hark! the ſweet ſongſters on the boughs, rejoicing,
Tuning their voices with melodious accents,
In ſweeteſt chorus.

VII.

All nature ſmiles amid the gay creation,
When ſuch bright ſcenes of beauty now approaches:
The loves and graces in their ſofteſt accents
Breath forth ſweet muſic.

VIII.

If ſuch delights from the gay decorations
Of ſmiling ſpring, and a few op'ning flowers,
Whoſe ſhort-liv'd glories ſoon are gone and blaſted,
Their beauty fading:

IX.

Say then, Urania, and ſing forth the grandeur
Of Spring immortal, when the great archangel
With his ſhrill trumpet burſts the gloomy manſions
Of the redeemed.

X.

Then the vile body, which for many ages
Has ſlept in ſilence, turn'd to foul corruption,
Quick as a thought awakes to life eternal,
Sparkling with brightneſs.

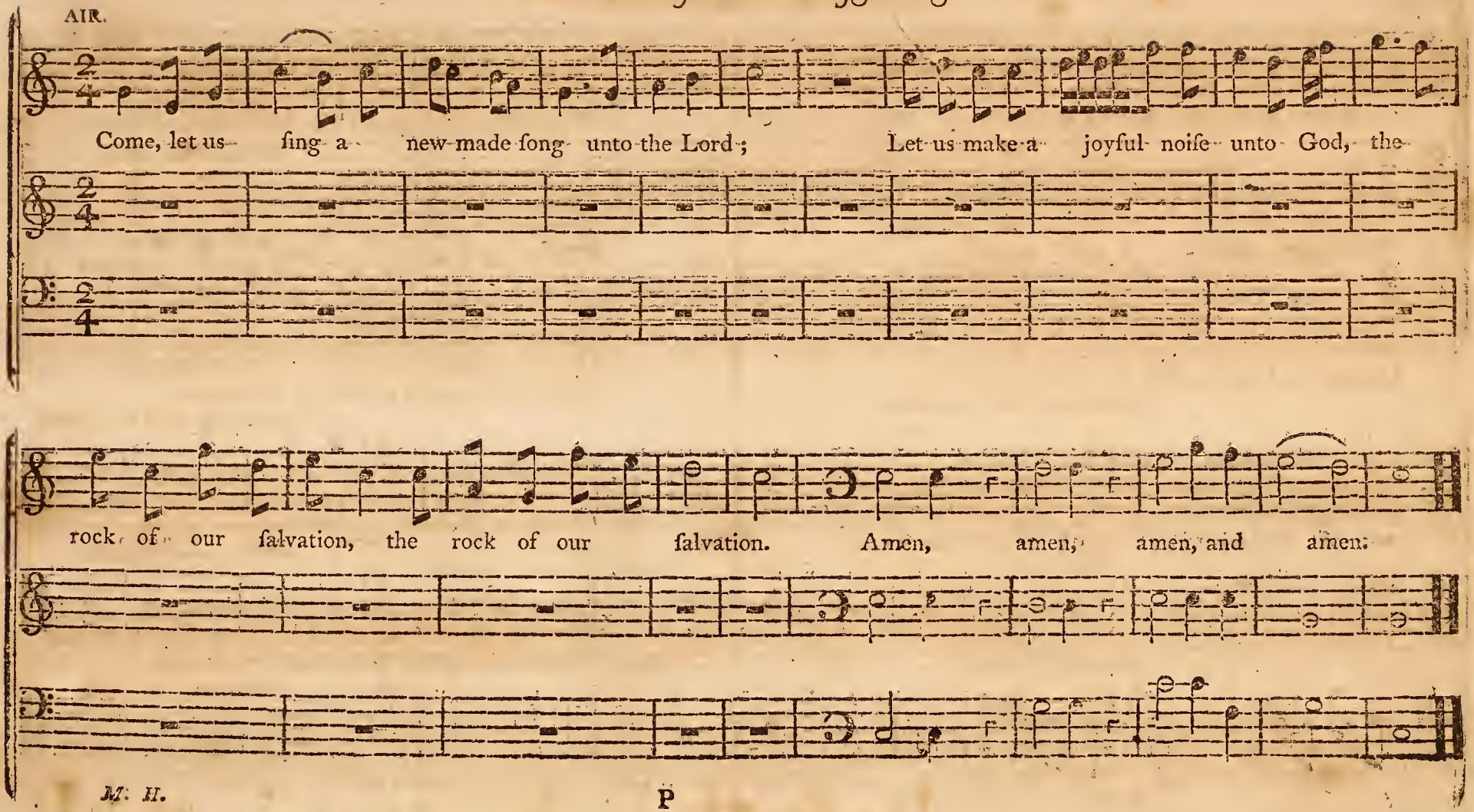
XI.

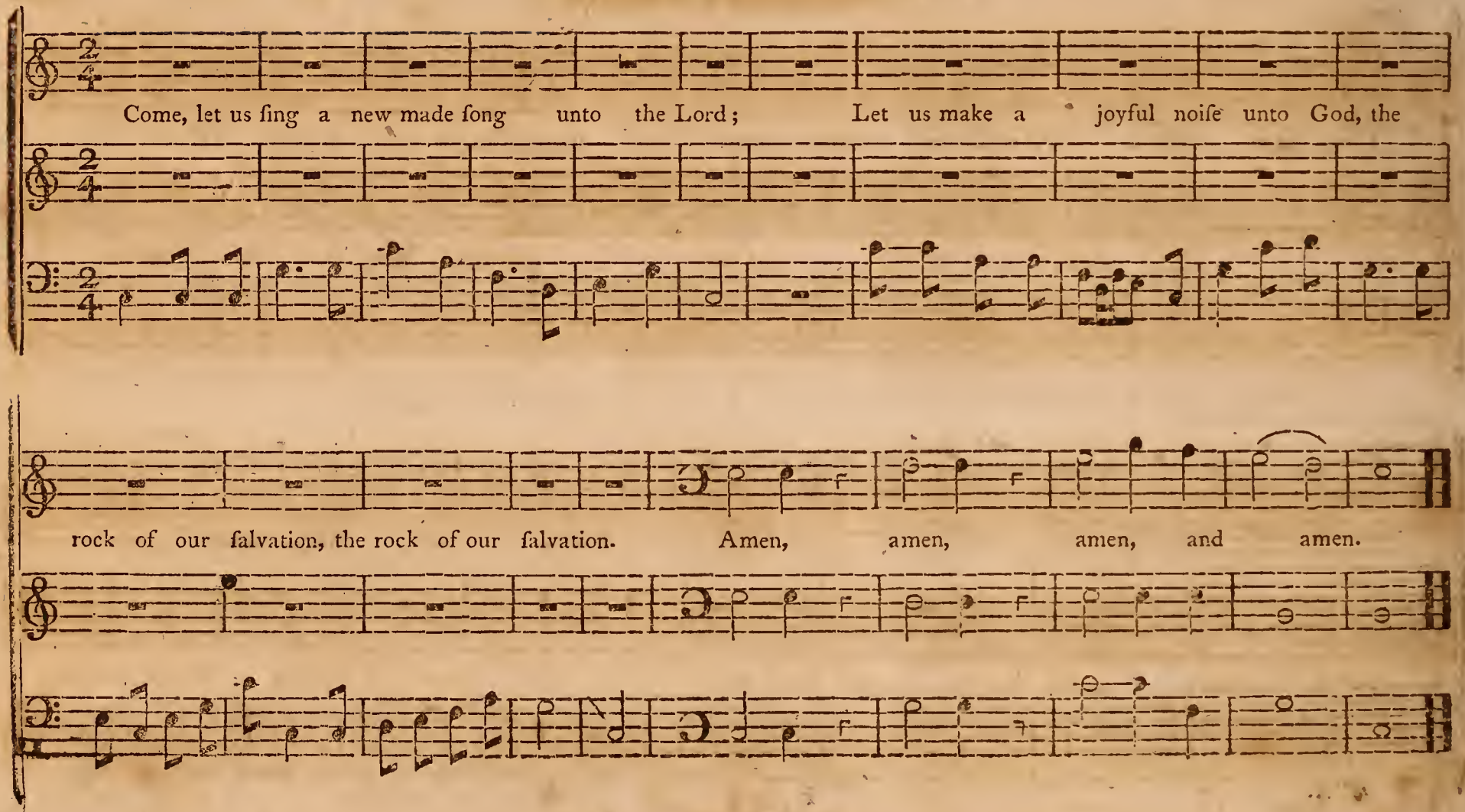
Then ſhall the mortal put on the immortal,
Cloth'd in white robes they ſhall aſcend to Jeſus,
Where he in triumph on his throne of glory
Bids a ſweet welcome.

XII.

Hark! how the grand celeſtial chorus echoes
Through the wide arch, when all the mighty ſeraphs
With golden harps, in accents ſo melodious
Shout the Redeemer.

AIR.


Come, let us ſing a new made ſong unto the Lord; Let us make a joyful noiſe unto God, the
rock of our ſalvation, the rock of our ſalvation. Amen, amen, amen, and amen.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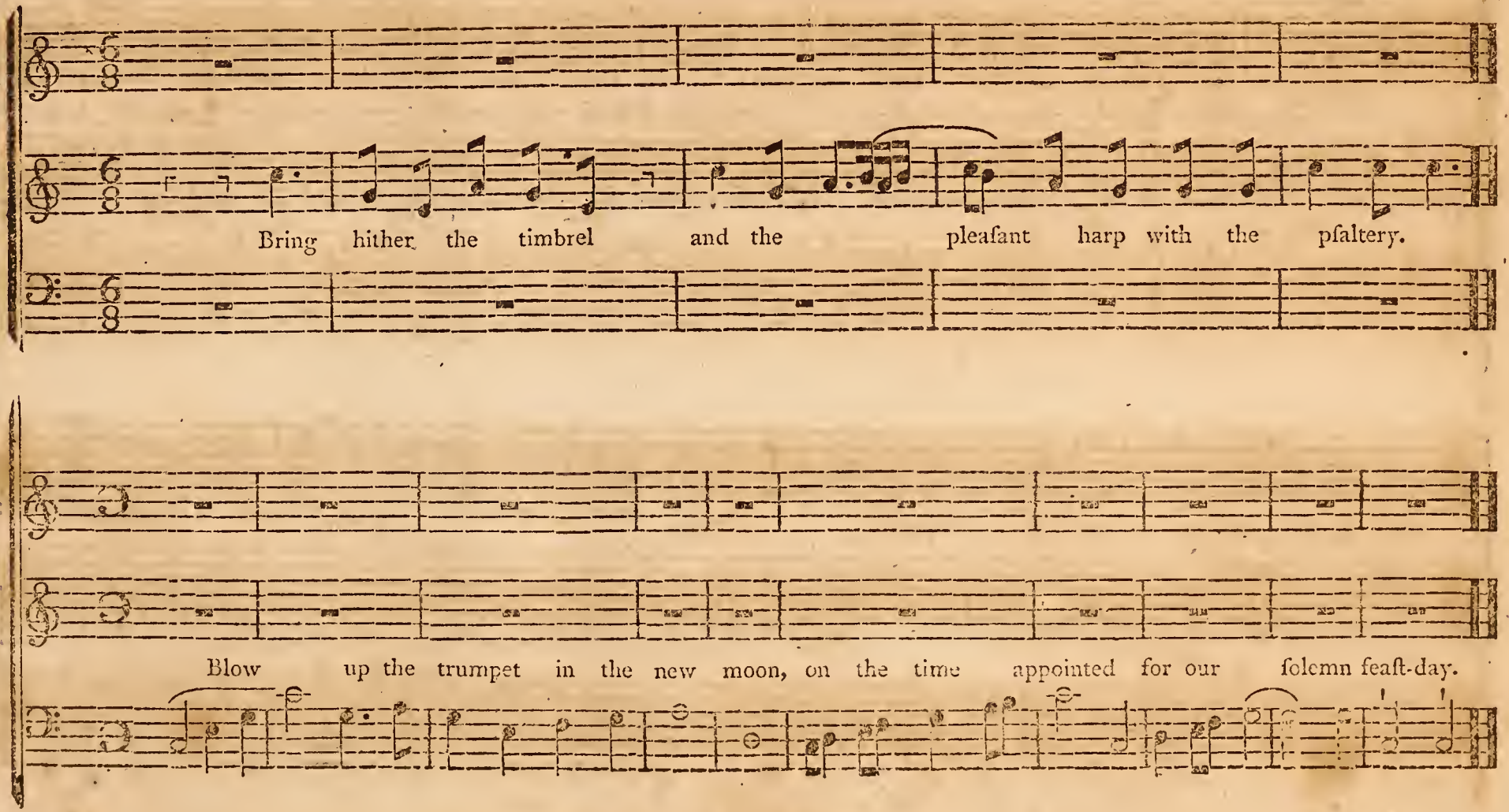
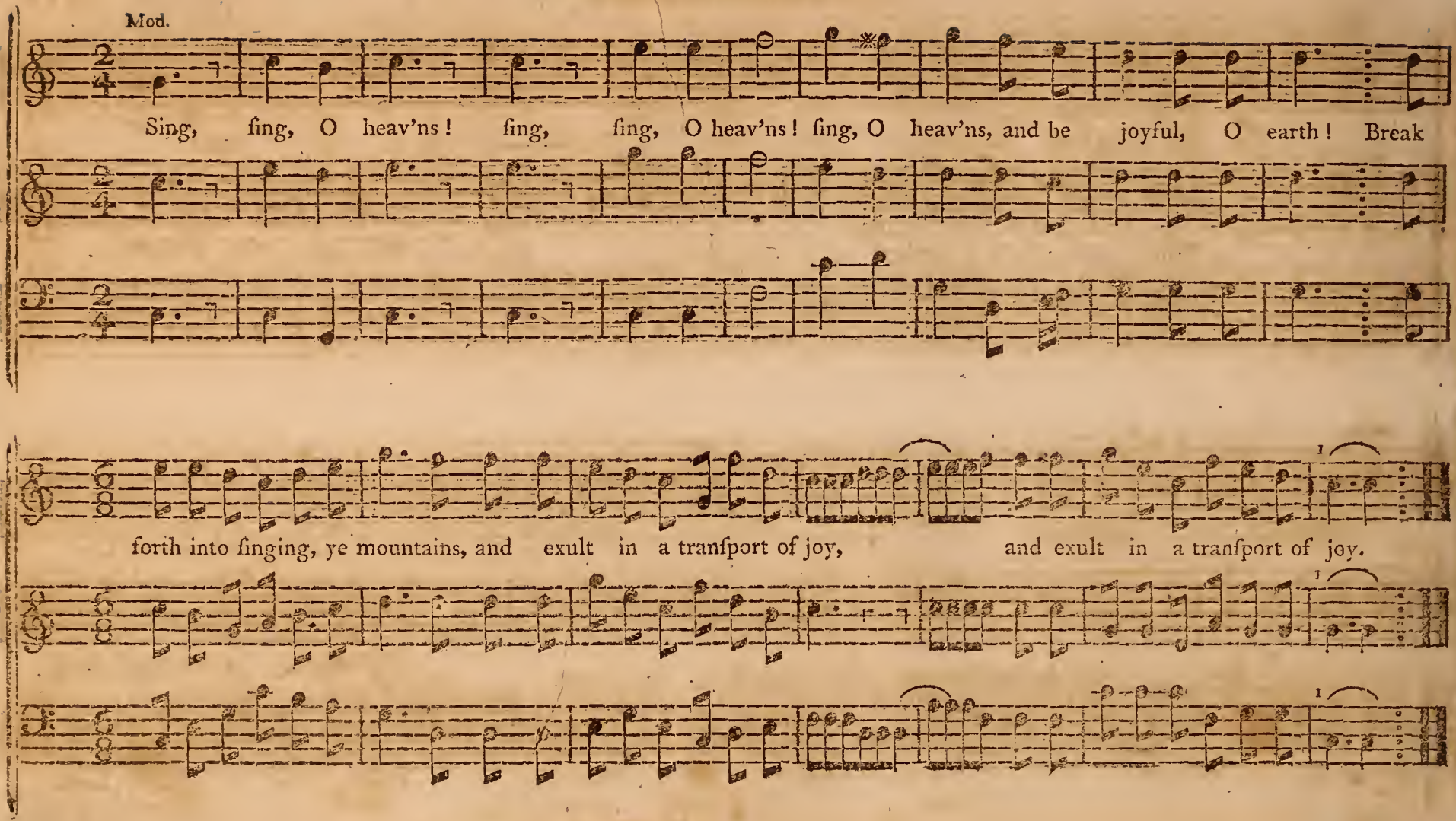
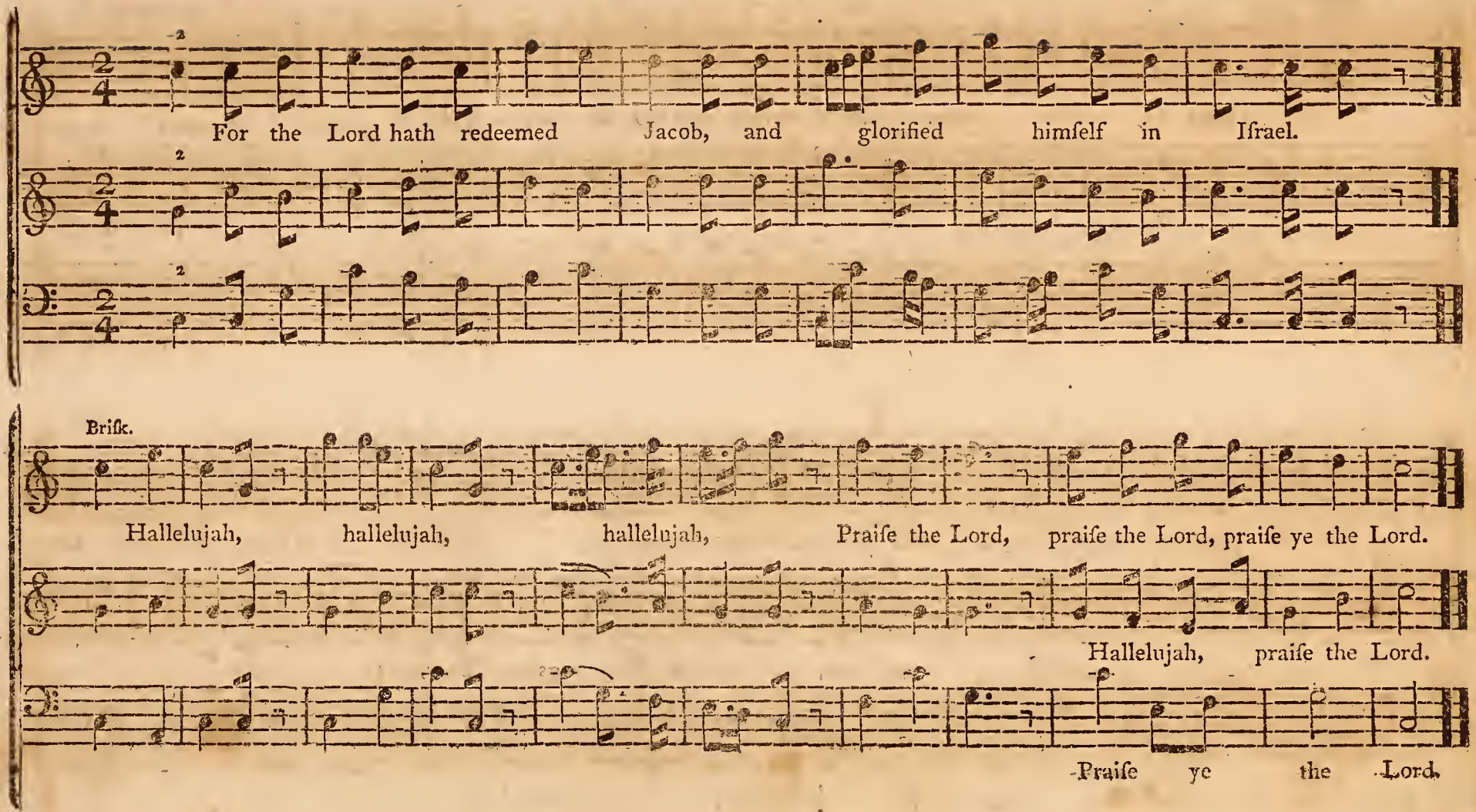
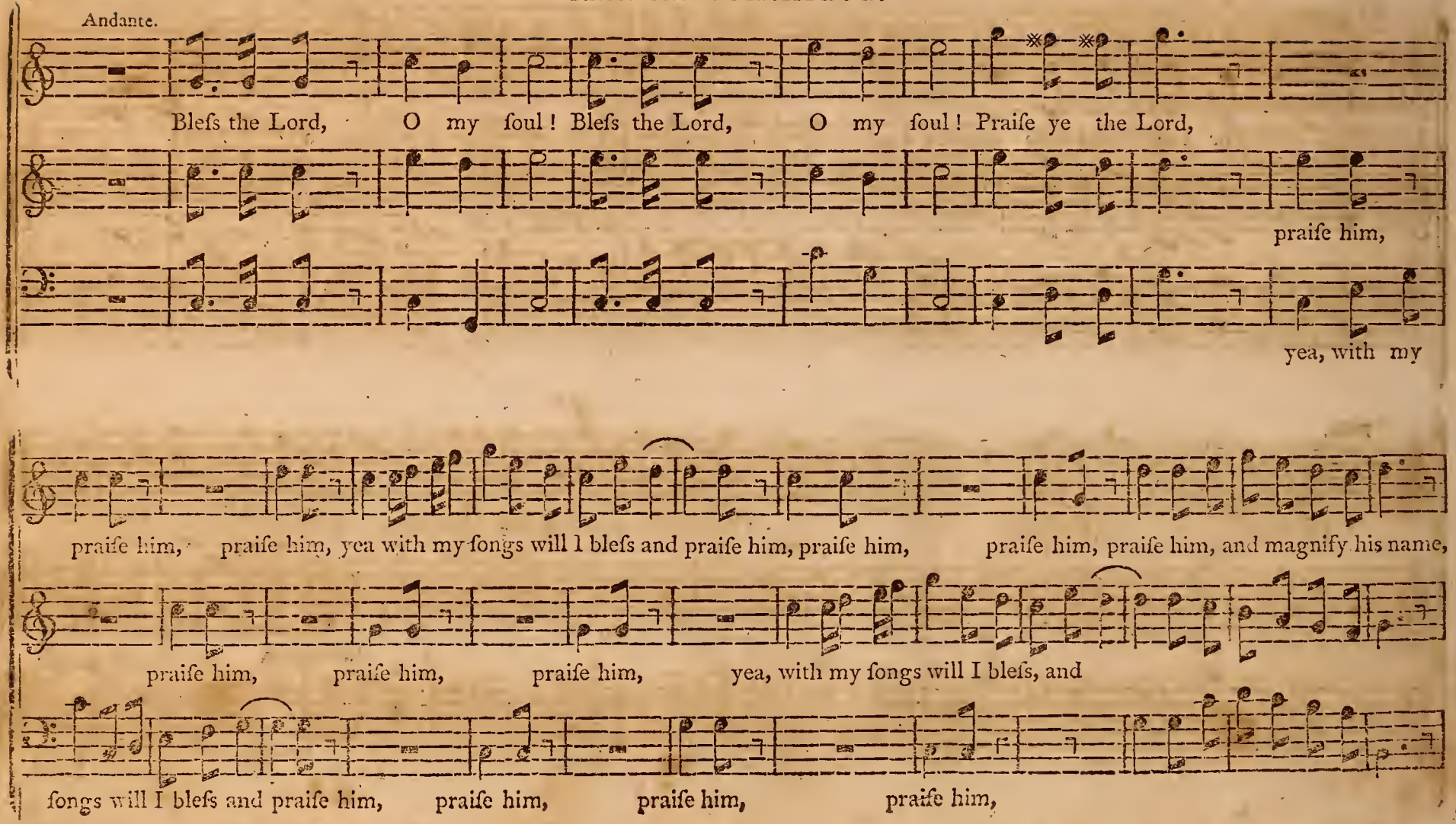
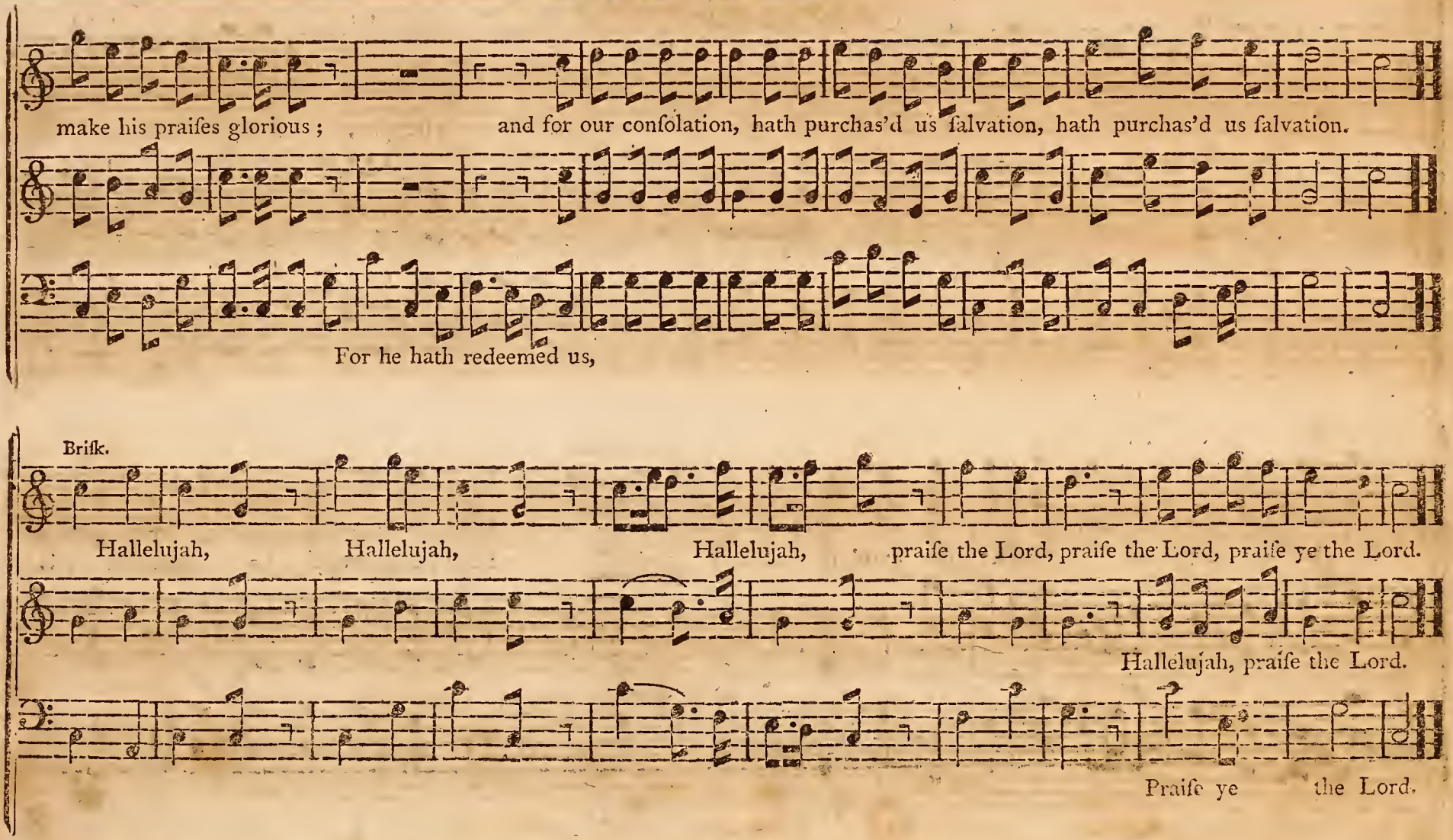
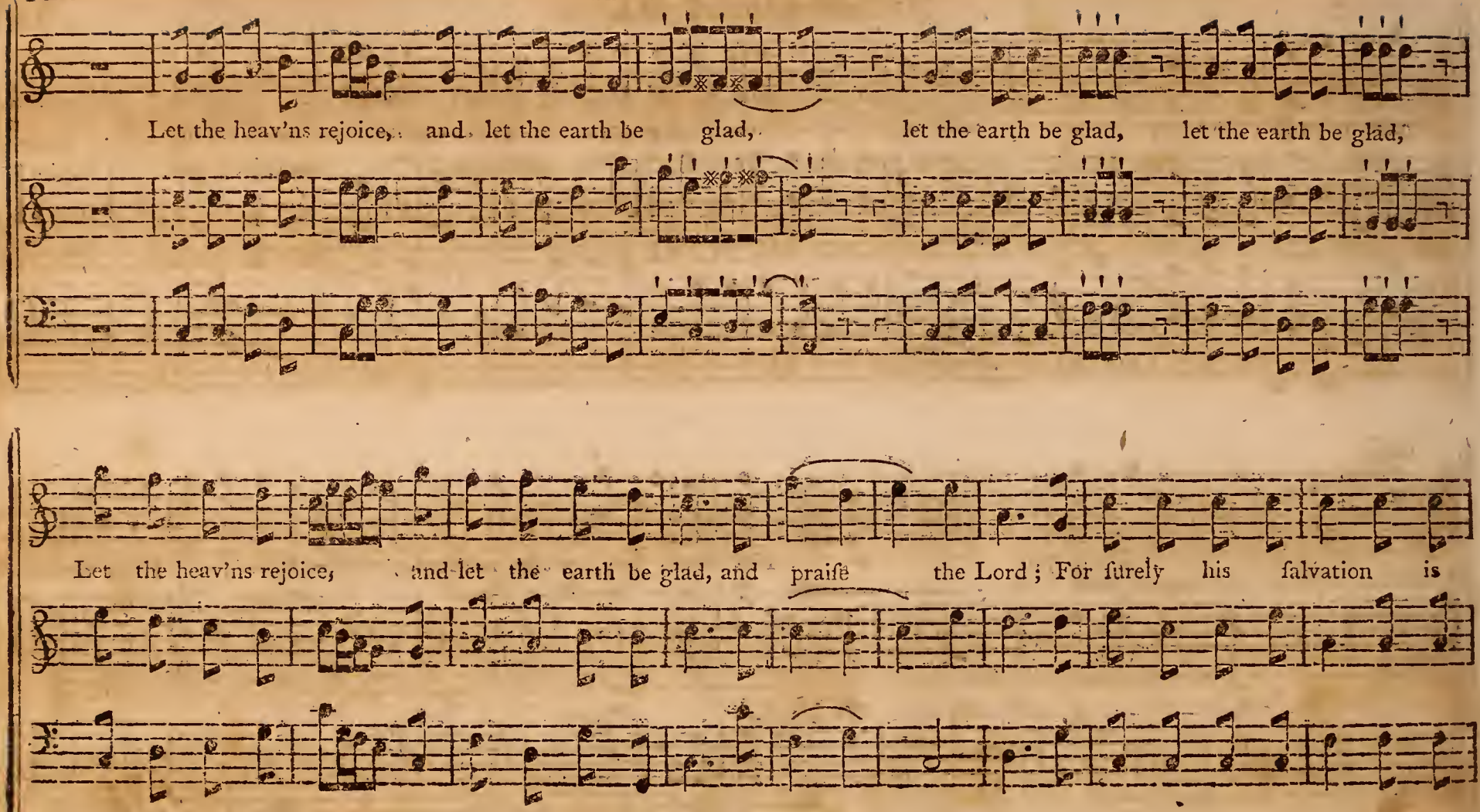

Bring hither the timbrel and the pleaſant harp with the pſaltery.
Blow up the trumpet in the new moon, on the time appointed for our ſolemn feaſt-day.

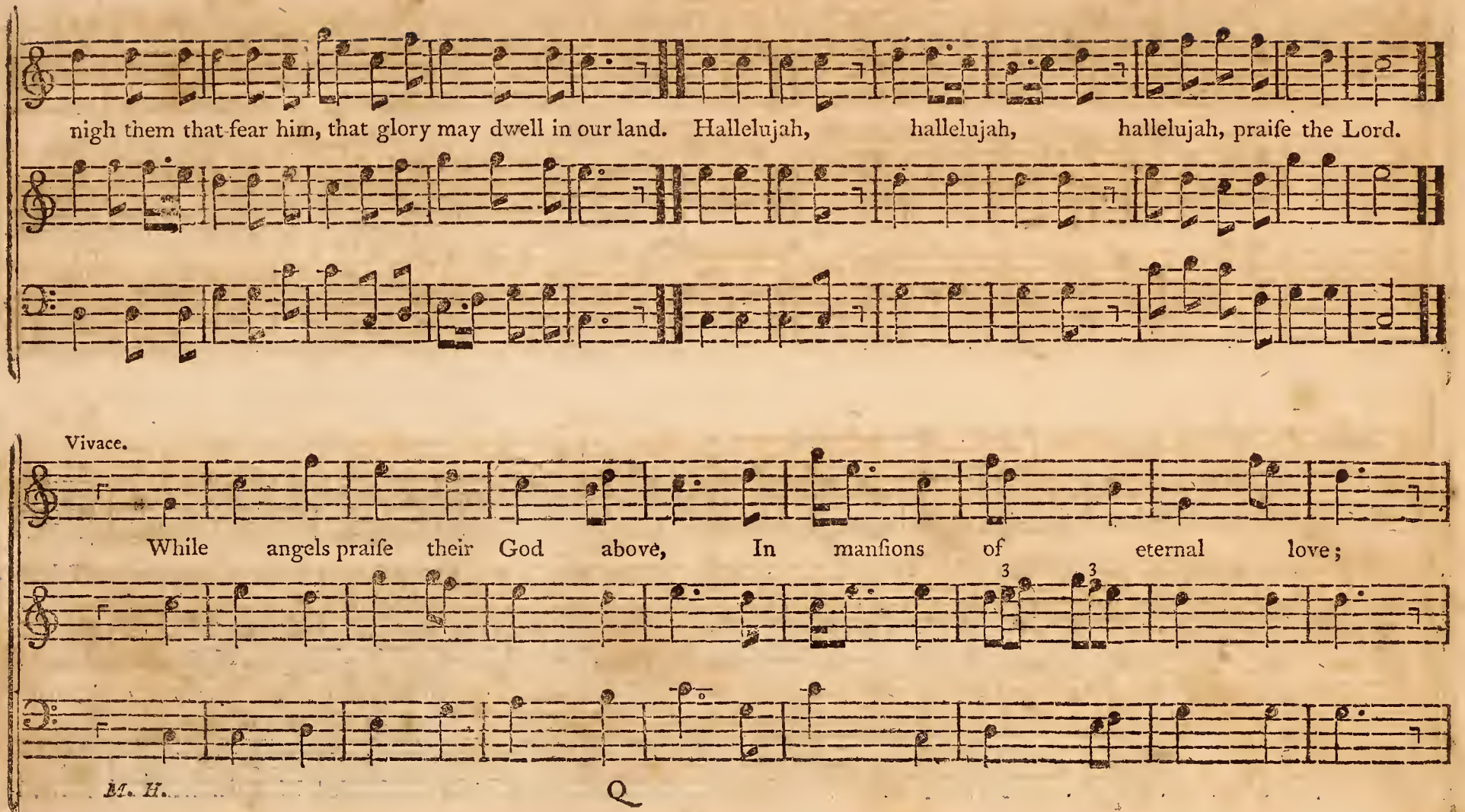

Mod.
Sing, ſing, O heav'ns! ſing, ſing, O heav'ns! ſing, O heav'ns, and be joyful, O earth! Break
forth into ſinging, ye mountains, and exult in a tranſport of joy, and exult in a tranſport of joy.

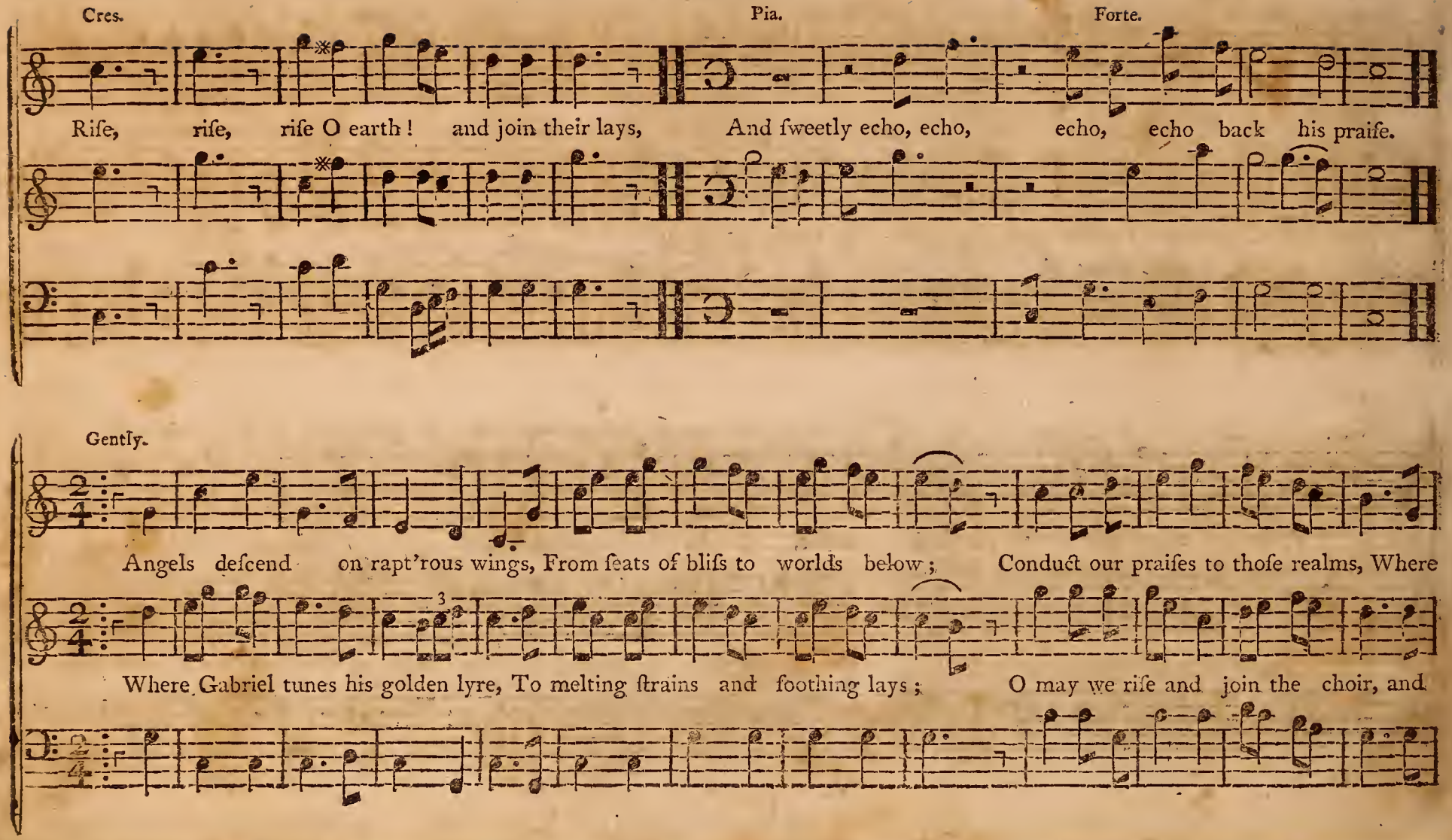

For the Lord hath redeemed Jacob, and glorified himſelf in Iſrael.
Briſk.
Hallelujah, hallelujah, hallelujah, Praiſe the Lord, praiſe the Lord, praiſe ye the Lord.
Hallelujah, praiſe the Lord.
Praiſe ye the Lord.

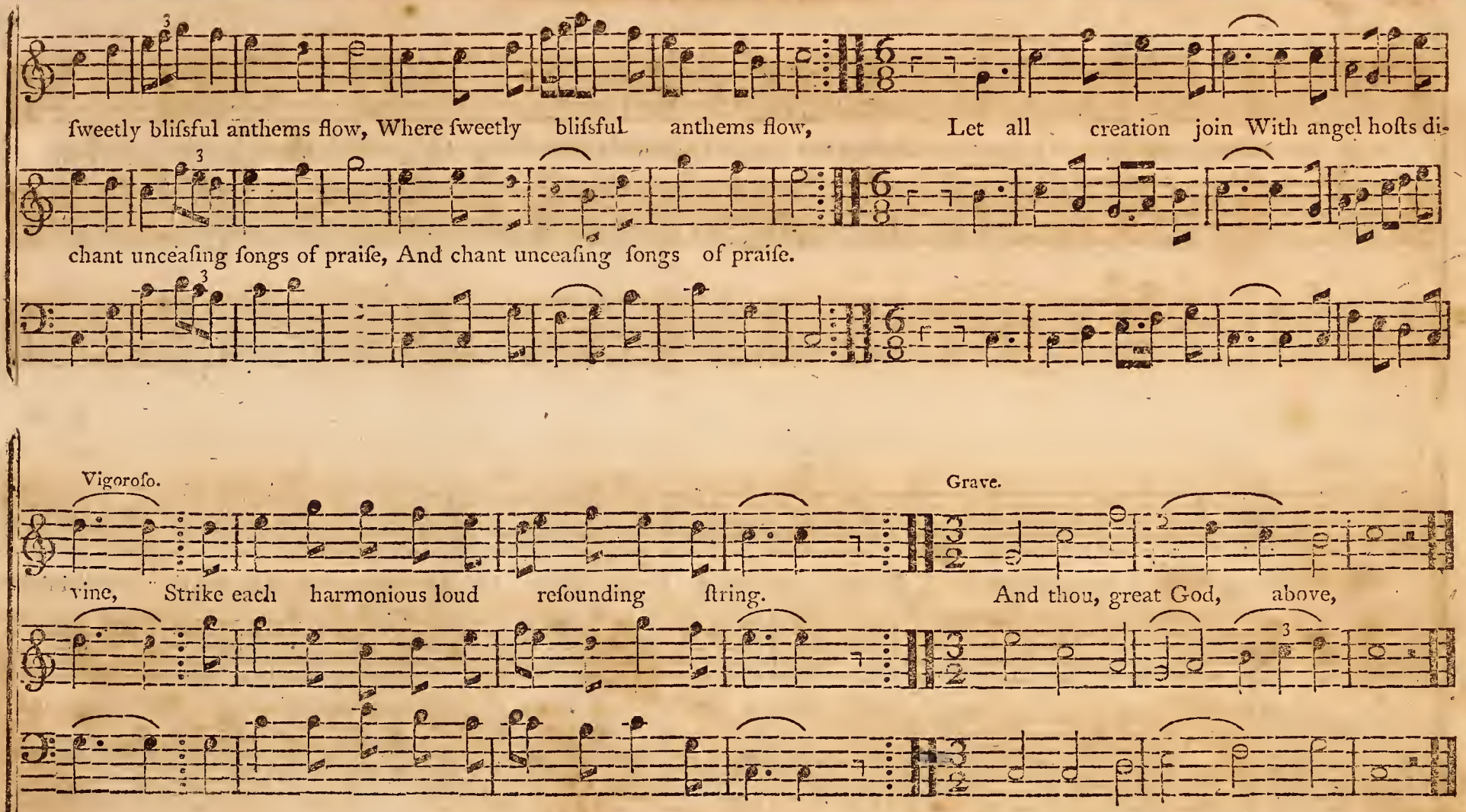

Andante.
Bleſs the Lord, O my ſoul! Bleſs the Lord, O my ſoul! Praiſe ye the Lord,
praiſe him,
yea, with my
praiſe him, praiſe him, yea with my ſongs will I bleſs and praiſe him, praiſe him, praiſe him, praiſe him, and magnify his name,
praiſe him, praiſe him, praiſe him, yea, with my ſongs will I bleſs, and
ſongs will I bleſs and praiſe him, praiſe him, praiſe him, praiſe him,

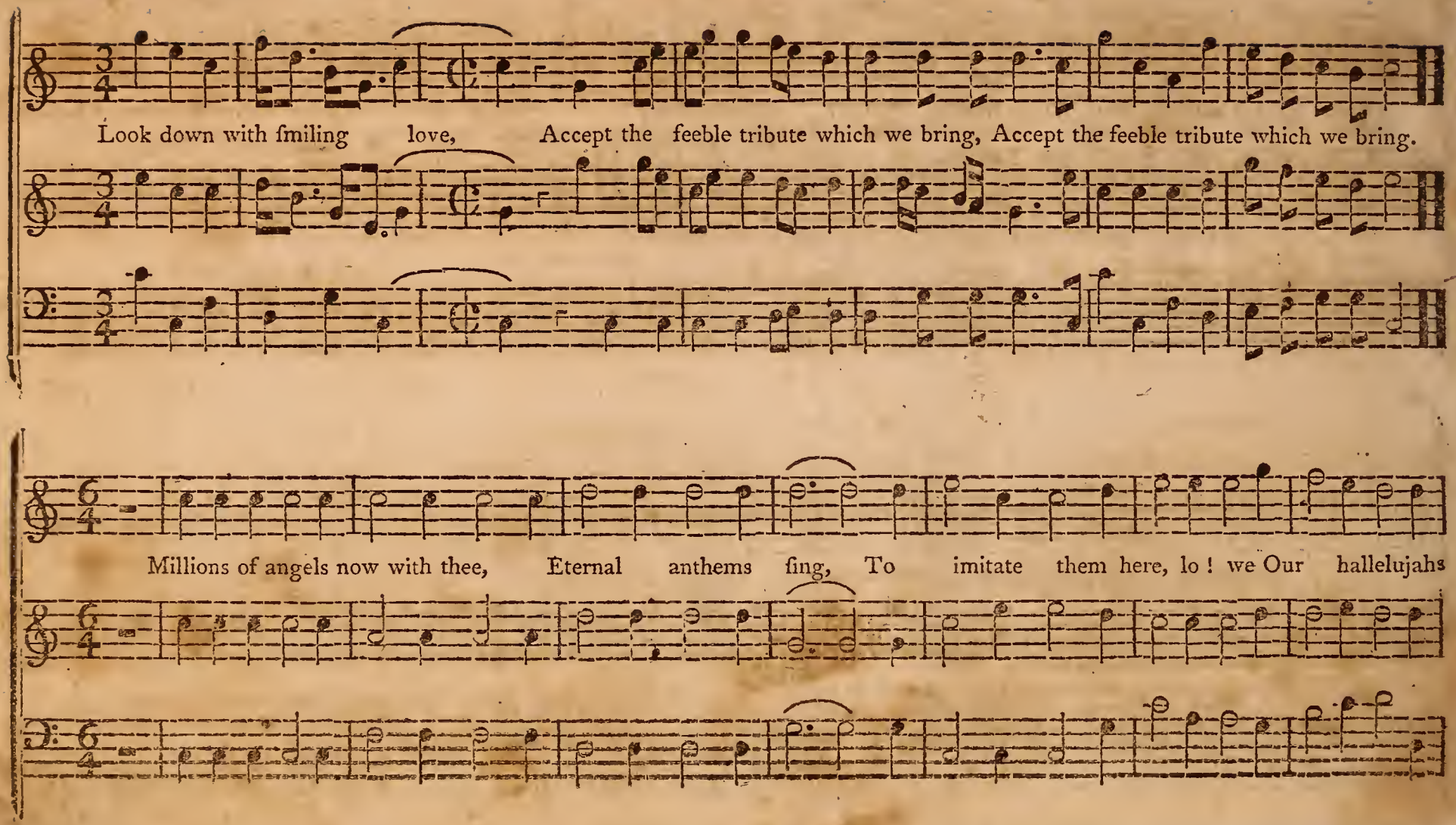

make his praiſes glorious ; and for our conſolation, hath purchas'd us ſalvation, hath purchas'd us ſalvation.
For he hath redeemed us,
Briſk.
Hallelujah, Hallelujah, Hallelujah, praiſe the Lord, praiſe the Lord, praiſe ye the Lord.
Hallelujah, praiſe the Lord.
Praiſe ye the Lord.

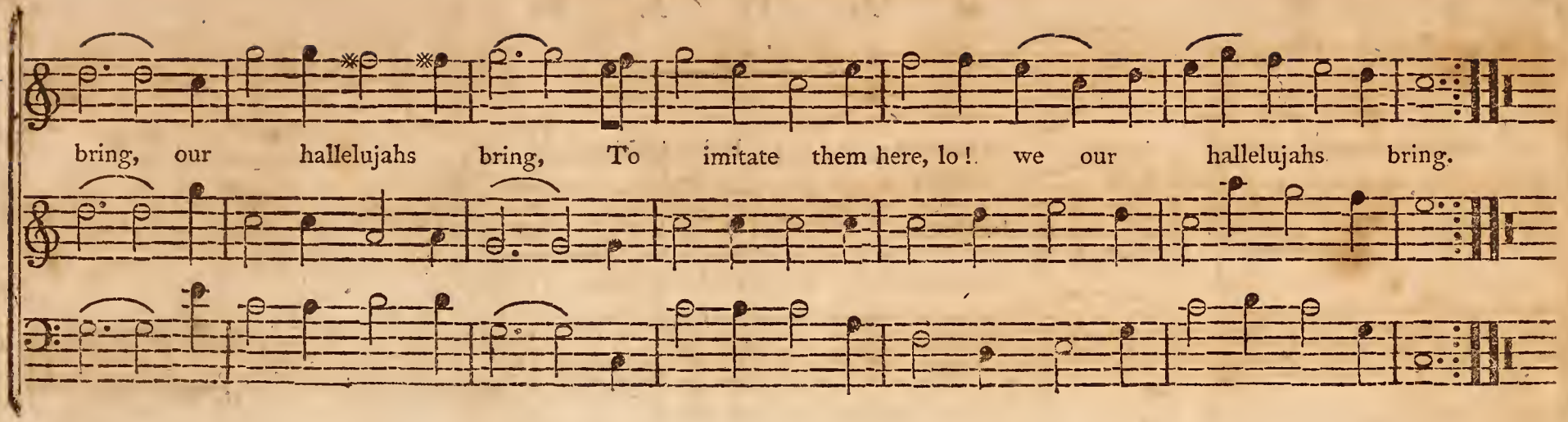

Let the heav'ns rejoice, and let the earth be glad, let the earth be glad, let the earth be glad,
Let the heav'ns rejoice, and let the earth be glad, and praiſe the Lord; For ſurely his ſalvation is


nigh them that fear him, that glory may dwell in our land. Hallelujah, hallelujah, hallelujah, praiſe the Lord.
Vivace.
While angels praiſe their God above, In manſions of eternal love;
3
3


Cres.
Pia.
Forte.
Riſe, riſe, riſe O earth! and join their lays, And ſweetly echo, echo, echo, echo back his praiſe.
Gently.
Angels deſcend on rapt'rous wings, From ſeats of bliſs to worlds below; Conduct our praiſes to thoſe realms, Where
3
Where Gabriel tunes his golden lyre, To melting ſtrains and ſoothing lays; O may we riſe and join the choir, and


sweetly blisful anthems flow, Where sweetly blisful anthems flow, Let all creation join With angel hosts di-
chant unceasing songs of praise, And chant unceasing songs of praise.
Vigoroso.
vine, Strike each harmonious loud resounding string.
Grave.
And thou, great God, above,


Look down with ſmiling love, Accept the feeble tribute which we bring, Accept the feeble tribute which we bring.
Millions of angels now with thee, Eternal anthems ſing, To imitate them here, lo! we Our hallelujahs



E R R A T A.

Page 33, 2d tenor ſtave, 2d bar, for a crotchet on G inſert a crotchet on A.
ibid, in the words, for *the* day inſert *this* day.
37, 1ſt tenor ſtave, 9th bar, for a crotchet on G inſert a crotchet on A.
39, 2d tenor ſtave, 1ſt bar, for a crotchet on C inſert a crotchet on B.
56, 1ſt treble ſtave, 8th bar, for the 2d crotchet on F inſert a crotchet on D.

Page 56, for the ſecond mood of common time inſert the third mood of common time.
62, 2d tenor ſtave, 3d bar, for the crotchet on D, inſert a crotchet on C.
74, 1ſt tenor ſtave, 6th bar, for the pointed ſemiquaver and quaver, inſert a pointed quaver and a ſemiquaver.

INDEX.

			Page
ADMONITION,	C. M. ♭	*Copeland.*	60
Alstead,	P. M. ※	do.	67
Ascension,	C. M. ※		34
Ascension-Day,	Sevens. ※		82
Assiduity,	P. M. ♭	*Forbush.*	79
Aurora,	L. M. ※	do.	78
Claremont,	P. M. ※	*Copeland.*	66
Concord,	S. M. ♭	*Albee.*	80
Connexion,	C. M. ※		30
Contemplation,	L. M. ♭	*Ellis.*	64
Content,	S. M. ♭		32
Crucifixion,	L. M. ♭		49
Delight,	P. M. ※		72
Devotion New,	P. M. ※		51
Dissolution,	C. M. ♭		48
Doomsday,	P. M. ♭		42
Extollation,	L. M. ※		45
Felicity,	S. M. ※		53
Glory of Zion,	C. M. ※		35
Harmony,	L. M. ※	*Copeland.*	63
Hosanna,	S. M. ※		43
Immortality,	P. M. ※	*Needham.*	46
Industry,	C. M. ※		41
Judgment,	C. M. ♭		38
Knoxville,	L. M. ※	*Albee.*	80
Lamentation,	L. M. ♭		54
Lamentation,	L. M. ♭	*Copeland.*	58
Lincoln,	C. M. ※	*Pond.*	29
Lo! he cometh,	P. M. ※		50
Monmouth,	C. M. ※	*Albee.*	77
No. 40,	P. M. ※	*Mann.*	76
No. 41,	Sevens. ♭	do.	73
No. 42,	C. M. ※	do.	75
Redemption,	C. M. ♭	*Copeland.*	70
Solitude,	C. M. ♭		37
Summer's Decline,	P. M. ♭	*Copeland.*	57
Summons,	S. M. ※		40
Summons,	C. M. ♭	*Ellis.*	62
Sunday,	P. M. ※		33
Terror,	C. M. ※		52
The Voice of Peace,	P. M. ※		65
Transport,	C. M. ※		56
Tribulation,	S. M. ♭		39
Turin,	S. M. ♭ ※	*Albee.*	81
Unity,	C. M. ※	do.	71
Vienna,	L. M. ♭	*Copeland.*	74
Worthington,	C. M. ♭	do.	69

ANTHEMS, &c.

An Anthem for Thanksgiving,		113
An Anthem for Dedication,	*Mann.*	105
An Elegy on the Death of Eliphaz Hibbard Bolles,		97
An Ode on Spring,		111
An Ode on the Dissolution of Time,	*M. Belknap.*	93
Invocation for Thanksgiving,		89
Praise to the Redeemer,		83

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