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THE

EVANGELICAL PSALMODIST:

AN ORIGINAL WORK;

CONSISTING OF

PLAIN TUNES, FUGES AND SET PIECES,

IN THREE AND FOUR PARTS;

SUITABLE FOR SCHOOLS AND SINGING SOCIETIES.

By WARWICK PALFRAY.

PRINTED AT SALEM, BY JOSHUA CUSHING, FOR THE AUTHOR.
1802.
[*Published according to Act of Congress.*]

TO THE PUBLIC.

THE Author of the following musical Compositions was led to the study of music more from inclination, than education. But having been often called to instruct in schools, and with some success, he was induced to add parts, and to correct such compositions as fell into his hands, in order to accommodate them to his own instructions. Being obliged to use measures not ordinarily found in psalm books, he ventured upon original composition; and, having given satisfaction, at the request of his friends he has ventured to offer the following compositions to the Public. He hopes they will prove as acceptable from the press, as they have been to his friends in the performance, and humbly submits them to the public judgment.

A

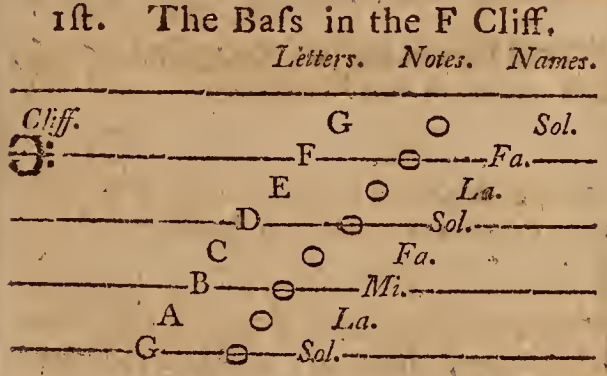
CONCISE INTRODUCTION

TO THE

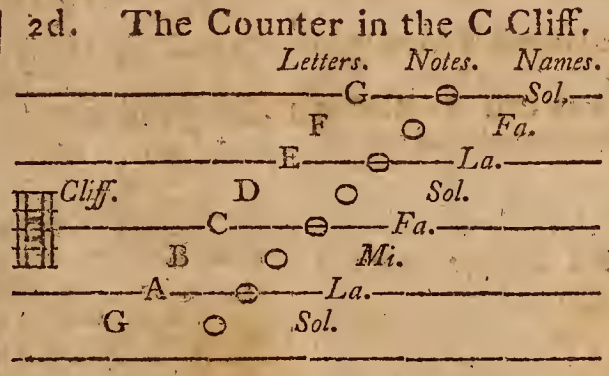
ART OF SINGING.

THE Gamut, or Scale of Muſic, is the Lines and Spaces on which all Muſic is written. The Gamut in its preſent ſtate compriſes only ſeven original ſounds; every eighth being conſidered the ſame as the firſt. Five of the ſounds are whole tones, and two are ſemitones. The Gamut is divided into three parts, in three different cliffs, and marked with the ſeven firſt letters of the alphabet, in the following manner, viz.

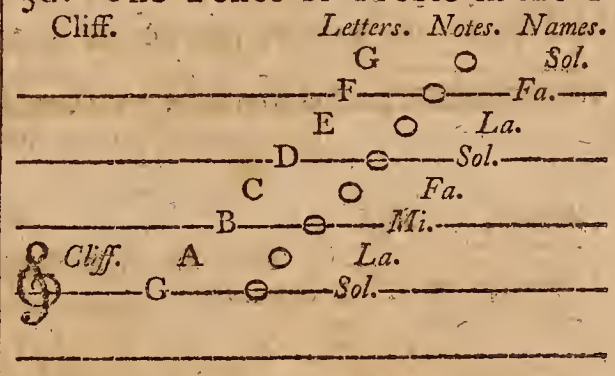
1ſt. The Baſs in the F Cliff.



2d. The Counter in the C Cliff.



3d. The Tenor or Treble in the G Cliff.



The ſemitones are between B and C, or Mi, Fa; and E and F, or La, Fa.

It is conſidered unneceſſary to add any directions in what manner learners ſhould be taught the Gamut, as every Inſtructor of Muſic is preſumed to have a favourite method of his own.

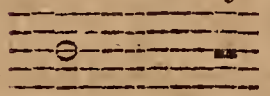
The note called *Mi* is the principal or governing note, which renders the following Table neceſſary to be well underſtood.

If B be natural,	Mi is on B.	If F be sharp,	Mi is on F.
If B be flat,	Mi is on E.	F and C sharp,	Mi is on C.
B and E flat,	Mi is on A.	F, C and G sharp,	Mi is on G.
B, E and A flat,	Mi is on D.	F, C, G and D sharp,	Mi is on D.
B, E, A and D flat,	Mi is on G.	F, C, G, D and A sharp,	Mi is on A.

The order of the notes above and below the *Mi* is as follows, viz. above it are *fa, ſol, la, fa, ſol, la ;* and below it are *la, ſol, fa, la, ſol, fa ;* after which Mi returns, either aſcending or deſcending.

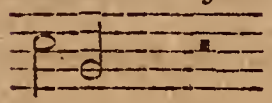
Names and Proportions of the Notes and Rests.

Semibreve. *Reſt.*



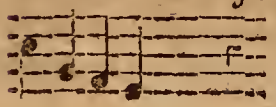
The Semibreve is the longeſt note now in uſe ; of which all others are only parts. The duration of its ſound, and that of all other notes, is different in different modes of time.

Minims. *Reſt.*



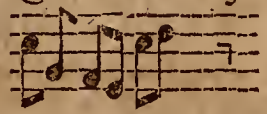
The Minim is ſounded half as long as a Semibreve.

Crotchets. *Reſt.*



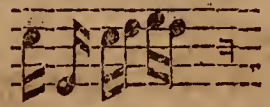
The Crotchet is half as long as the Minim ; four are equal to a Semibreve.

Quavers. *Reſt.*



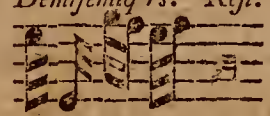
The Quaver is half as long as the Crotchet ; eight are equal to a Semibreve.

Semiquavers. *Reſt.*



The Semiquaver is half as long as the Quaver ; ſixteen are equal to a Semibreve.

Demiſemiq'rs. *Reſt.*

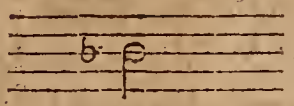


The Demiſemiquaver is half as long as the Semiquaver ; thirty-two are equal to a Semibreve.

The Semibreve Reſt is uſed as a bar reſt : all the others are of the ſame length with their reſpective notes.

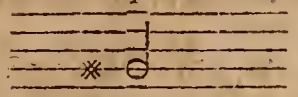
Musical Characters explained.

Flat.



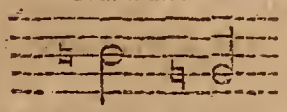
A Flat at the beginning of a tune governs the Mi: before a note it ſinks it half a tone.

Sharp.



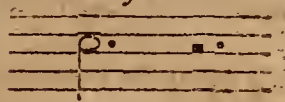
A Sharp alſo governs the Mi: before a note it raiſes it half a tone.

Naturals.

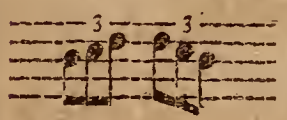


A Natural deſtroys the effect both of a flat and ſharp, by reſtoring notes to their proper ſounds.

Point of Addition.

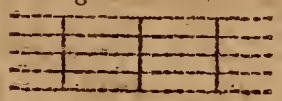


A Point of Addition, after a note or reſt, makes it half as long again.



The figure 3, or point of diminution, placed as in the example, reduces the three notes to the time of two.

Single Bars.

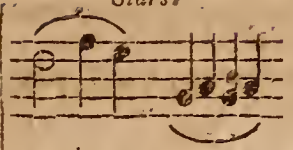


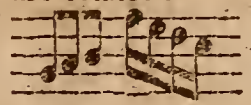
Single Bars divide the notes according to the time of the muſic.

Double Bars.

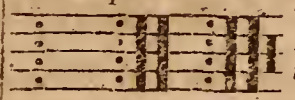
Double Bars are placed at the end of ſtrains.

Slurs.

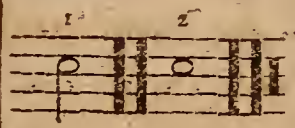


A Slur is drawn over or under ſuch notes as are ſounded to one ſyllable; but when notes are connected as in the following example, viz.  the ſlur is unneceſſary.

Repeat.

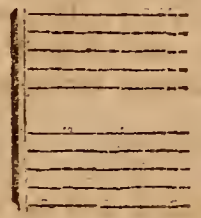


A Repeat is placed at the beginning of that part of a tune which is to be ſung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



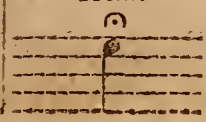
When a part of a tune is to be repeated, the note or notes under the figure 1 muſt be ſung the firſt time, and under the 2 the ſecond.

Brace.



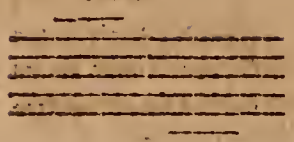
A Brace ſhows how many parts are to be performed together.

Hold.



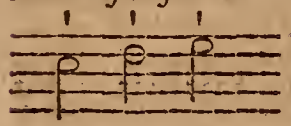
A Hold ſhows that the note over which it is placed may be ſung as much longer than its real time as the leader of the performance pleaſes.

Stave.



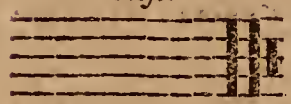
A Stave is the five lines and ſpaces on which muſic is written; and when the notes extend beyond it, the ſhort lines which are added are called ledger-lines.

Marks of Diſtinction.



Marks of Diſtinction are placed over notes which are to be ſung diſtinctly and with emphaſis.

Cloſe.



A Cloſe ſhows the end of a tune.

The *Trill*, the *Notes of Tranſition*, and the *Apogiatura*, are conceived to be more eaſily taught by example than precept by any teacher, and therefore are not explained.

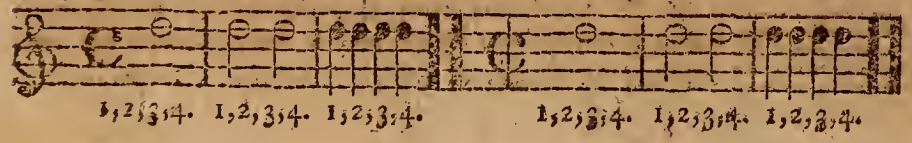
Of TIME.

THERE are three kinds of Time, viz. Common, Treble and Compound.

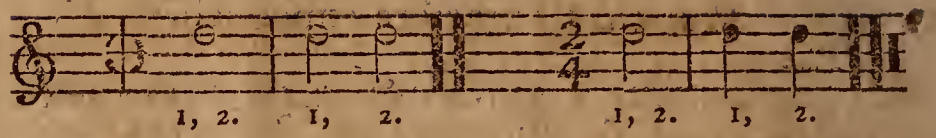
Common Time

Has four Marks or Modes, viz.

Firſt Mode. *Second Mode.*



Third Mode. *Fourth Mode.*



The Firſt Mode has one Semibreve, or other notes and reſts equivalent, in a bar: the bar is performed in four ſeconds, two with the hand down, and two with it up.

The Second Mode contains the ſame notes in a bar: the time is to be meaſured in the ſame manner, but is one quarter faſter.

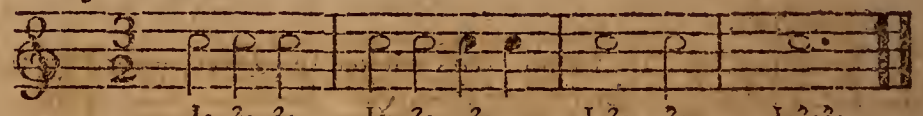
The Third Mode alſo contains the ſame notes in a bar, but is performed two ſeconds in a bar, one with the hand down, and one with it up.

The Fourth Mode has only one Minim in a bar, or other notes equal thereto: performed one fourth part faſter than the third mode, and beat in the ſame manner.

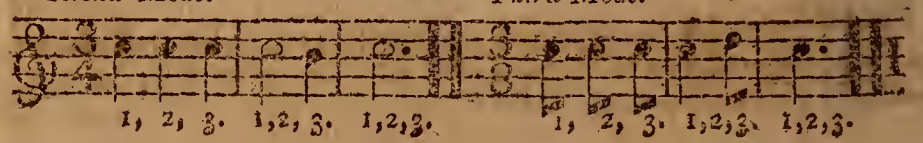
Treble Time

Has three Marks or Modes, viz.

Firſt Mode.



Second Mode. *Third Mode.*



The First Mode has three Minims in a bar, each minim founded a second of time; the two first to be sung with the hand down, and the last with it up.

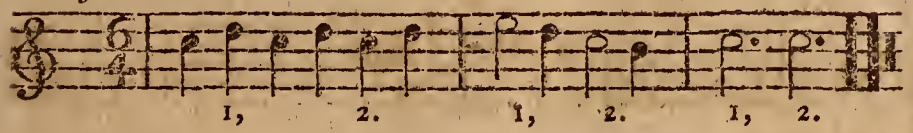
The Second Mode has three Crotchets in a bar; the time is measured in the same manner, but one quarter faster than the foregoing mode.

The Third Mode has three Quavers in a bar; the time is to be measured with the hand like both the foregoing, but one quarter faster than the second mode.

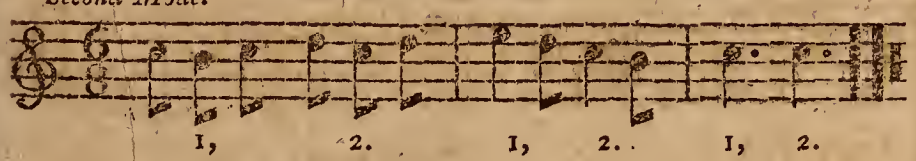
Compound Time

Has two Marks or Modes, viz.

First Mode.



Second Mode.



The First Mode contains six Crotchets in a bar; three of which are to be founded with the hand down, and three with it up, in the time of two seconds.

The Second Mode has six Quavers in a bar, which are to be divided and sung in the same manner as the Crotchets in the foregoing mode, only a quarter faster.

What has been said before of the comparative difference of time in the several modes, is only meant to apply when no terms of direction are given; when such terms occur, each mode must be varied strictly according to their meaning.

Of Accent.

Accent is chiefly intended for the Composer, and is designed to shew which parts of the bar are best adapted for emphatical words: and if words are well set, the music will seldom fail to be properly accented. In Common Time the first and third parts are emphatical; in Treble Time the first part only; and in Compound Time the first and fourth parts, &c. &c.

Of Syncope or Syncopation.

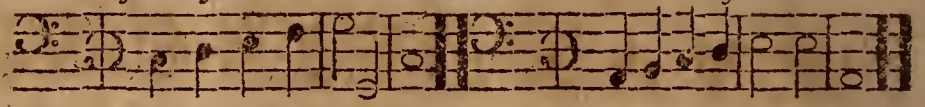
What is meant by the above terms will be easier to be understood by the learner, from his instructor's performing such instances of the same as may occur in the course of his practical lessons, than in any other way; any explanation, therefore, is deemed superfluous.

Of the Keys in Music.

There are but two Keys in Muſic, viz. the Major Key, which is cheerful. &c. and the Minor Key, which is mournful, &c. When the Key-Note (which is conſidered to be the laſt in the Baſs) is the next above the Mi, the muſic is in the Major Key. When the laſt note in the Baſs is the note next below the Mi, the muſic is in the Minor Key: the reaſon of which is, that in the former caſe a third from the Key-Note will be a greater third, in the latter it will be a leſs third.

EXAMPLES.

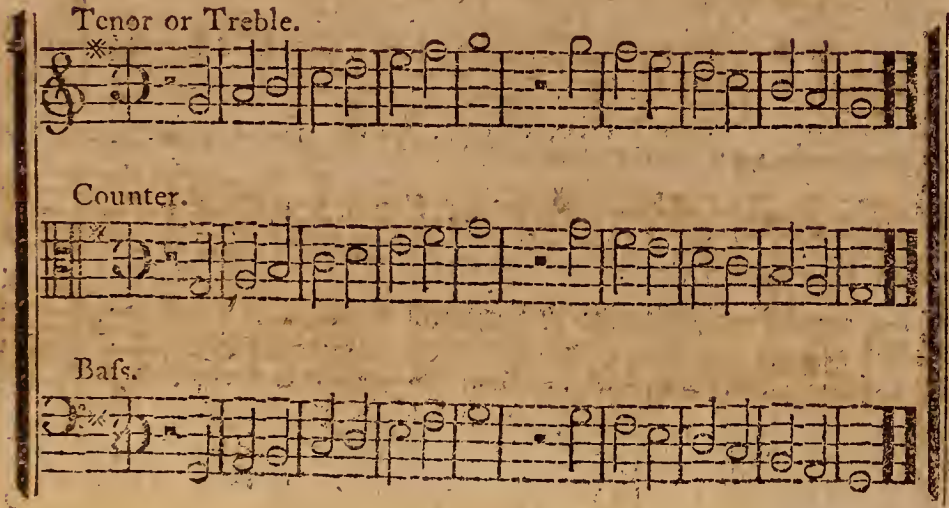
Major Key. *Minor Key.*



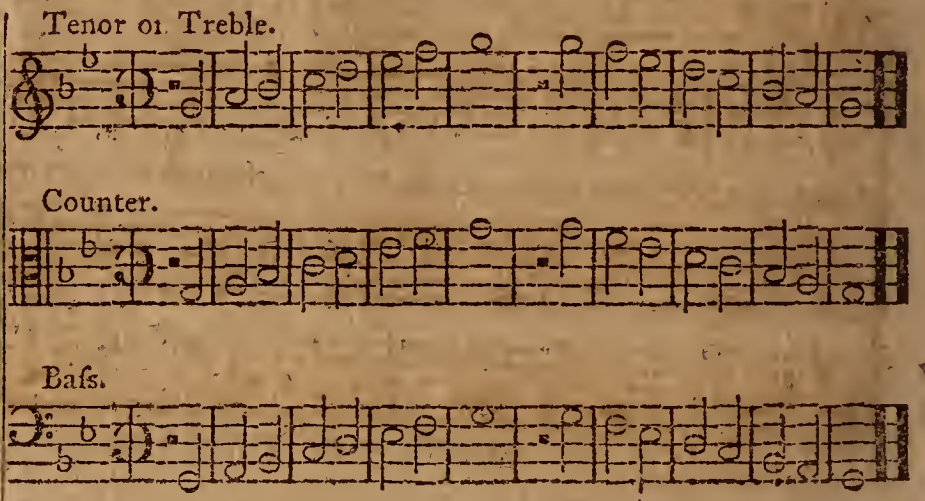
N. B. A greater third contains a ſemitone more than a leſs third.

Leſſons for Tuning the Voice.

1ſt. *In the Major Key.*



2d. *In the Minor Key.*

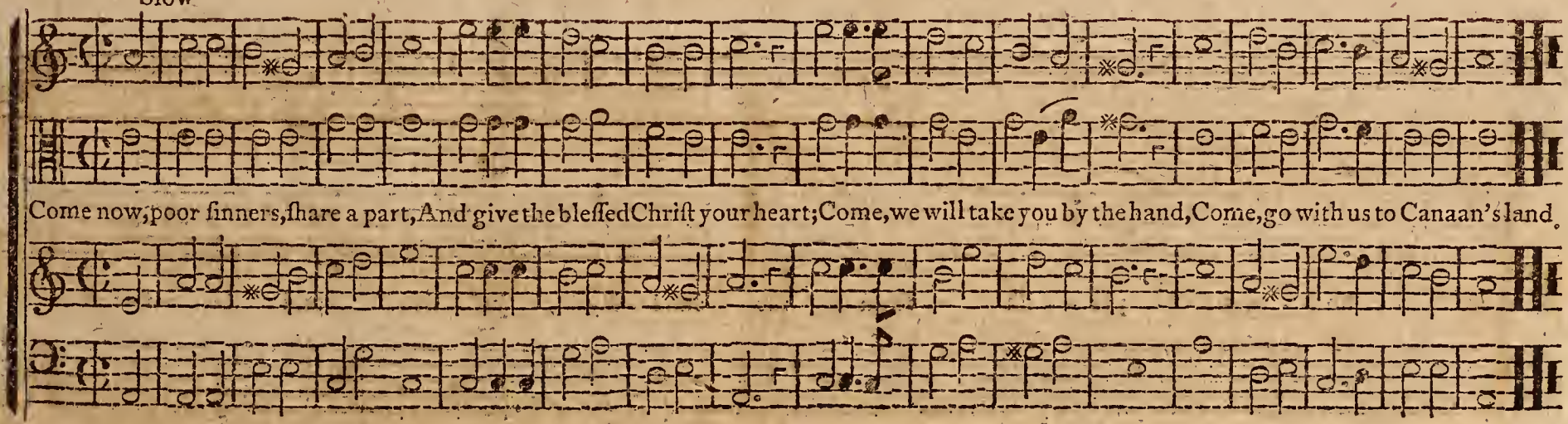


THE

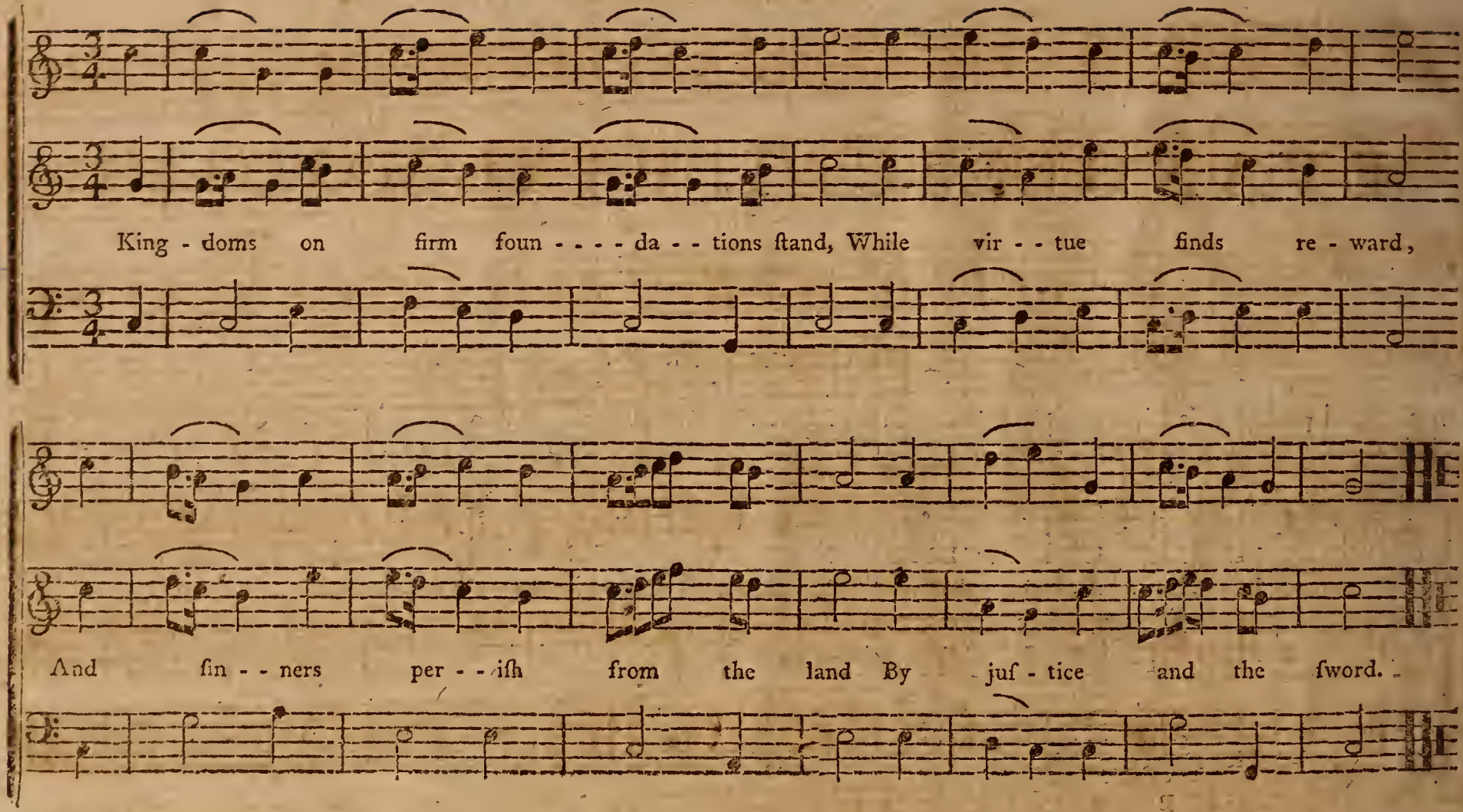
EVANGELICAL PSALMODIST.

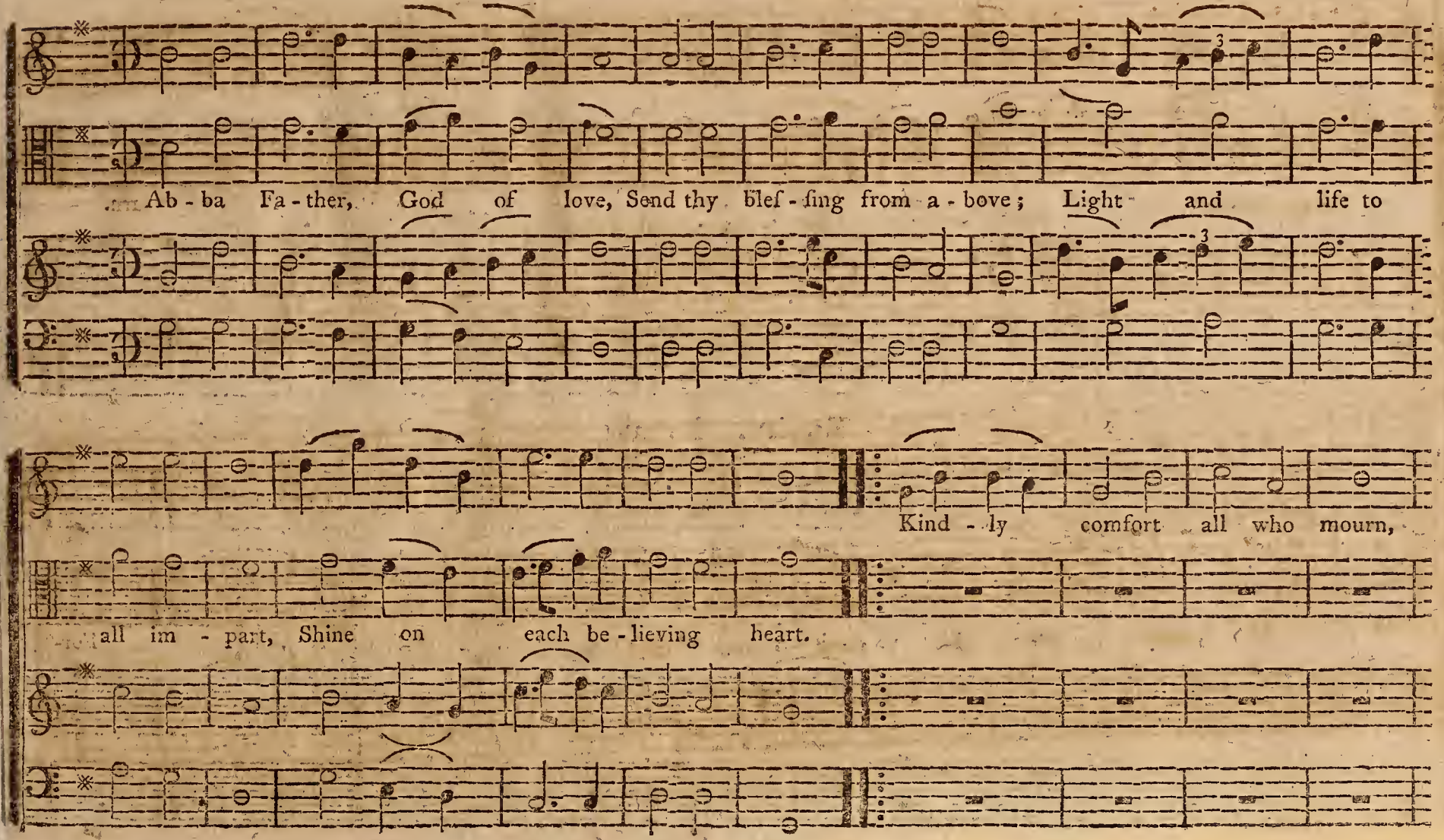
Canaan. L. M.

Slow

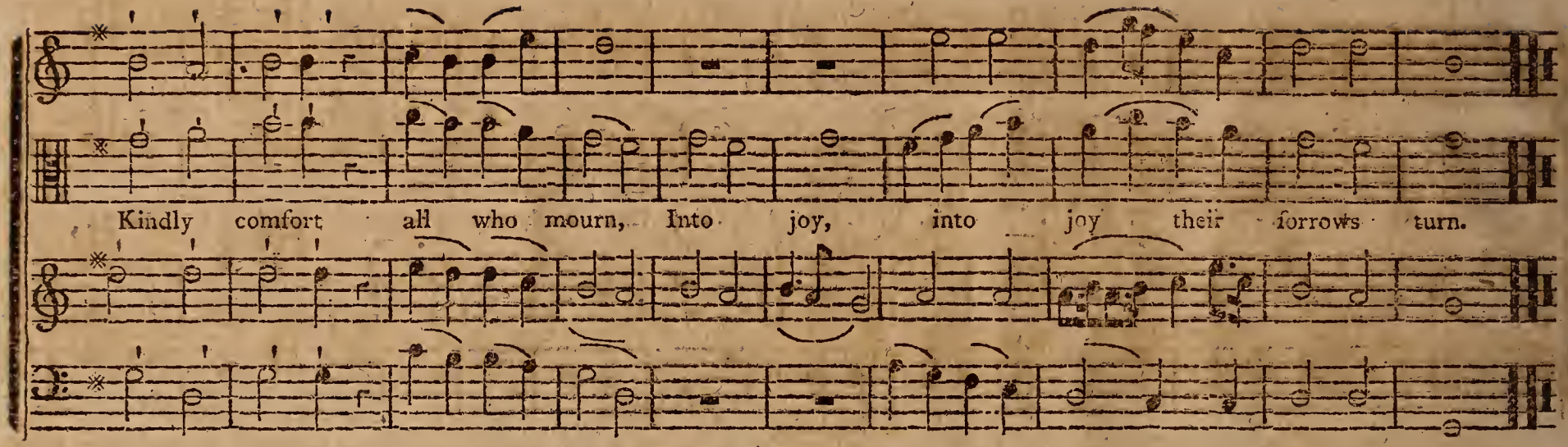


Stability. C. M.

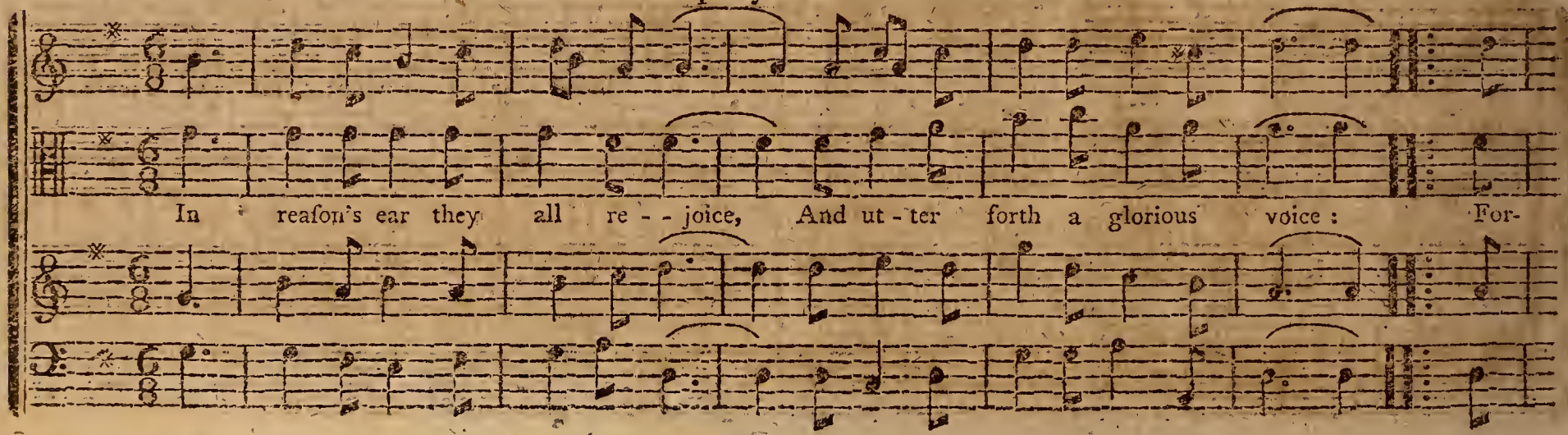


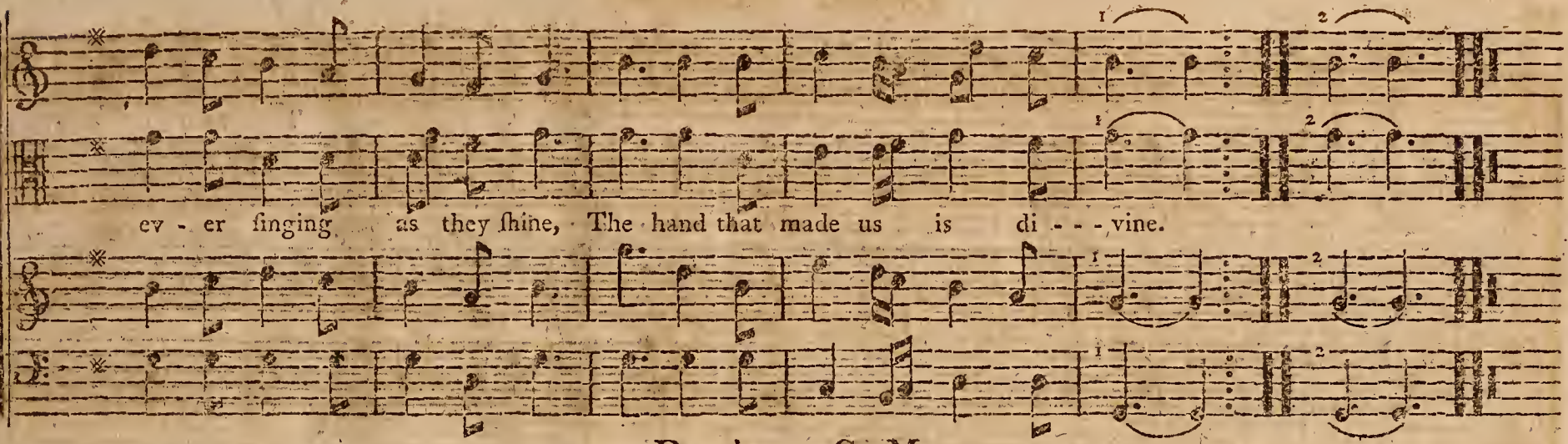

Ab - ba Fa - ther, God of love, Send thy bleſ - ſing from a - bove; Light and life to
Kind - ly comfort all who mourn,
all im - part, Shine on each be - lieving heart.

Request. *Continued.*

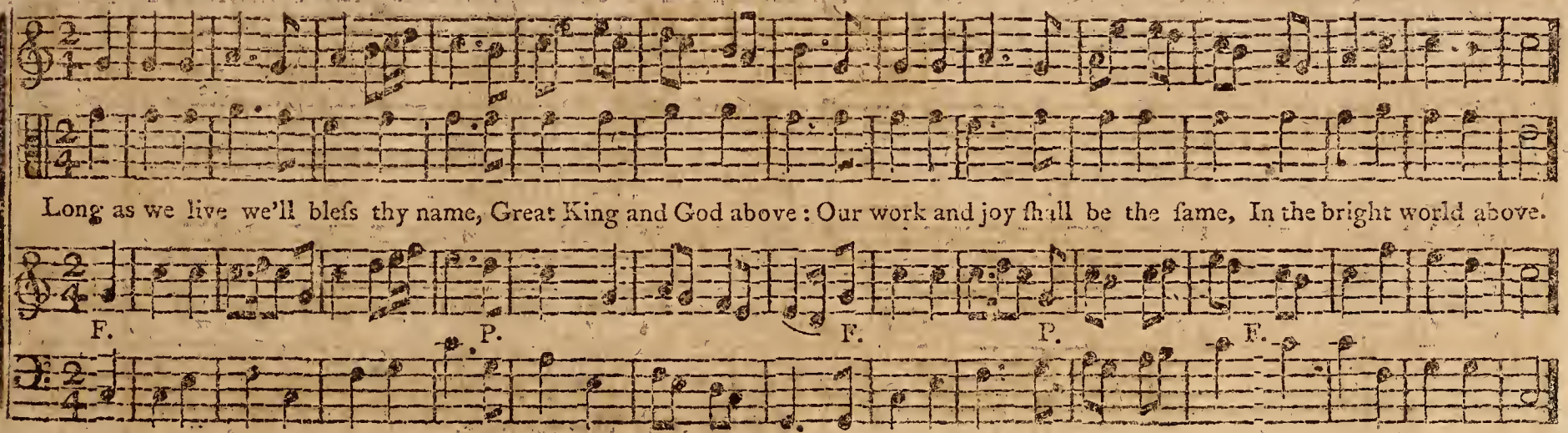


Equity. L. M.

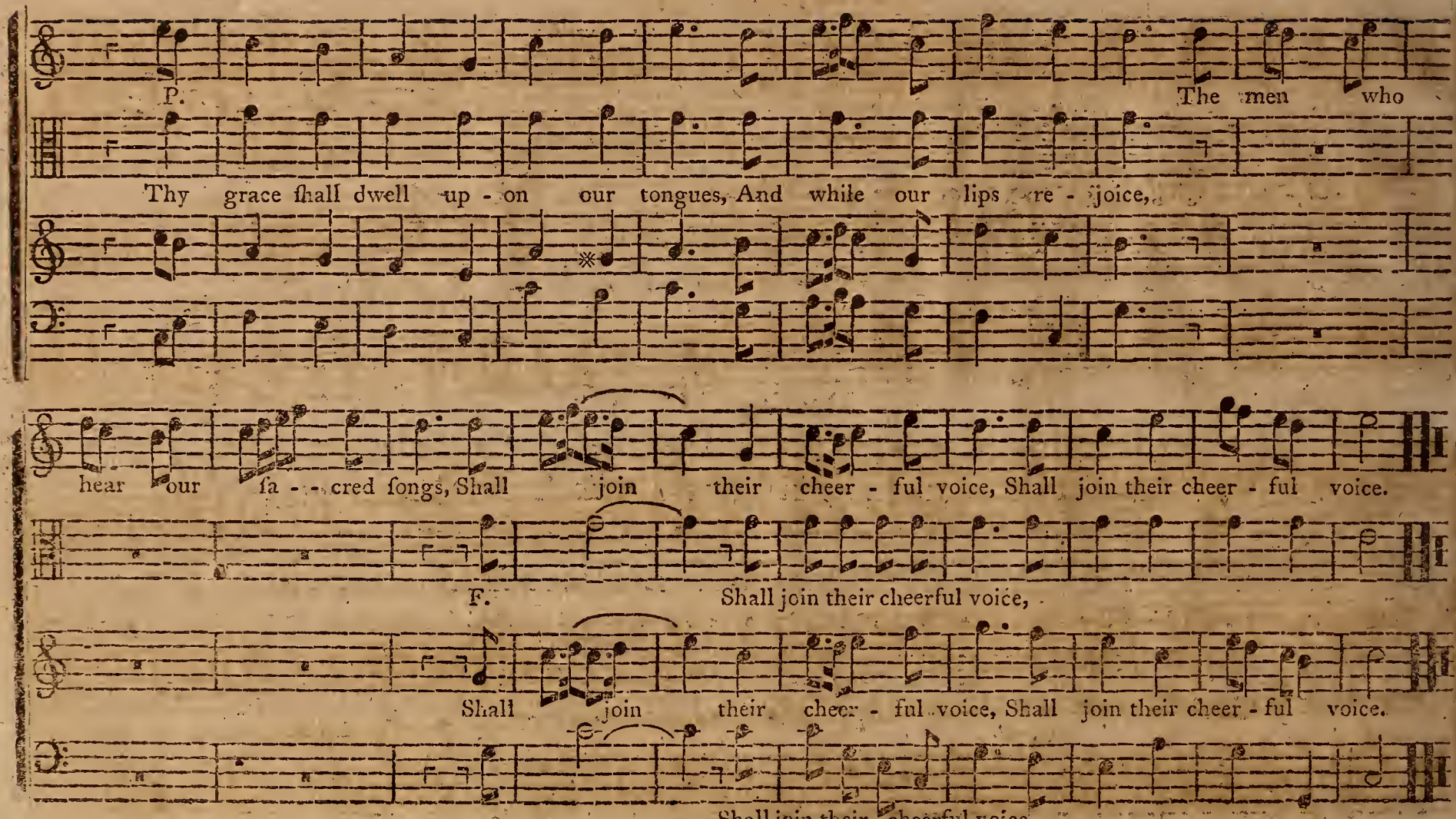


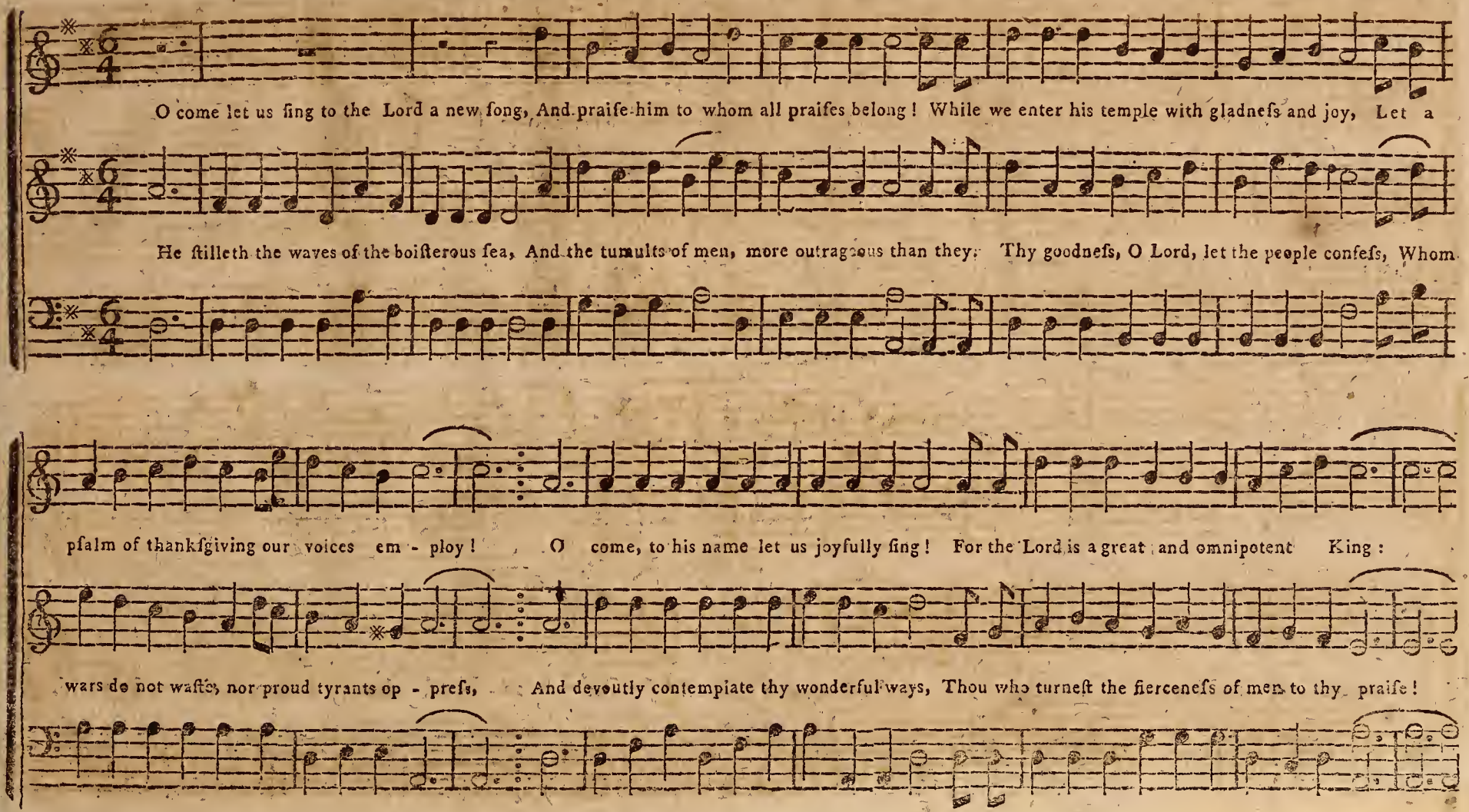

ev - er ſinging as they ſhine, The hand that made us is di - - - vine.

Deering. C. M.

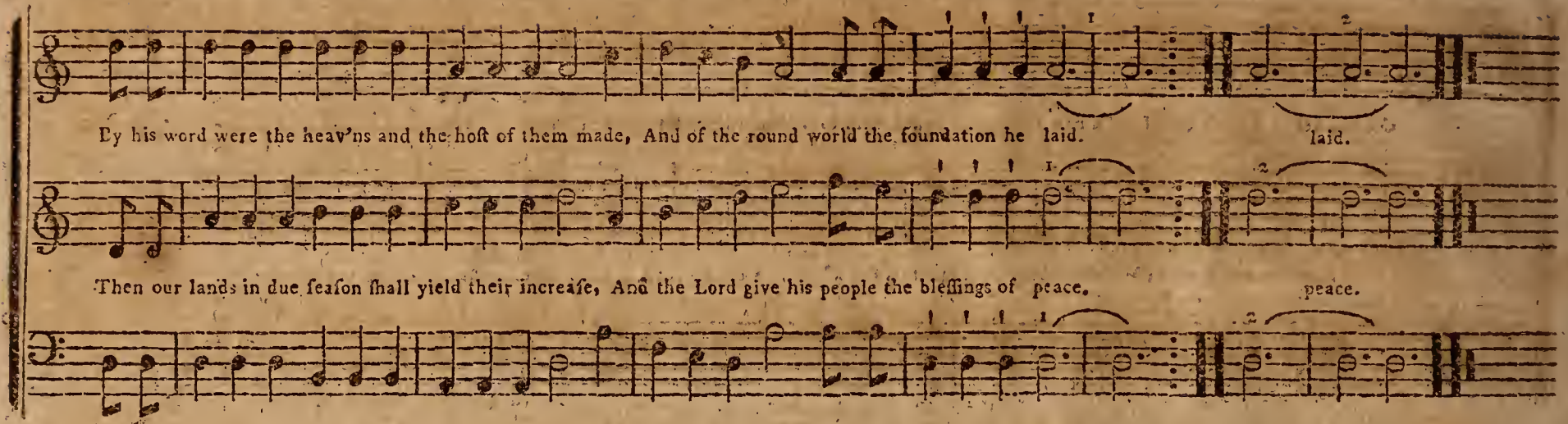

Long as we live we'll bleſs thy name, Great King and God above: Our work and joy ſhall be the ſame, In the bright world above.
F.
P.
F.
P.
F.

Deering. *Continued.*

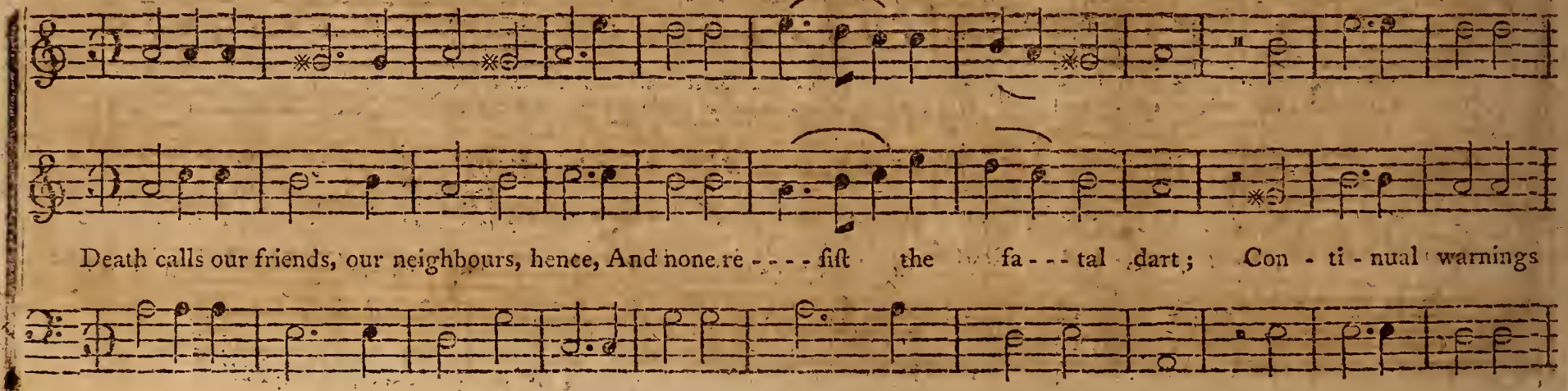


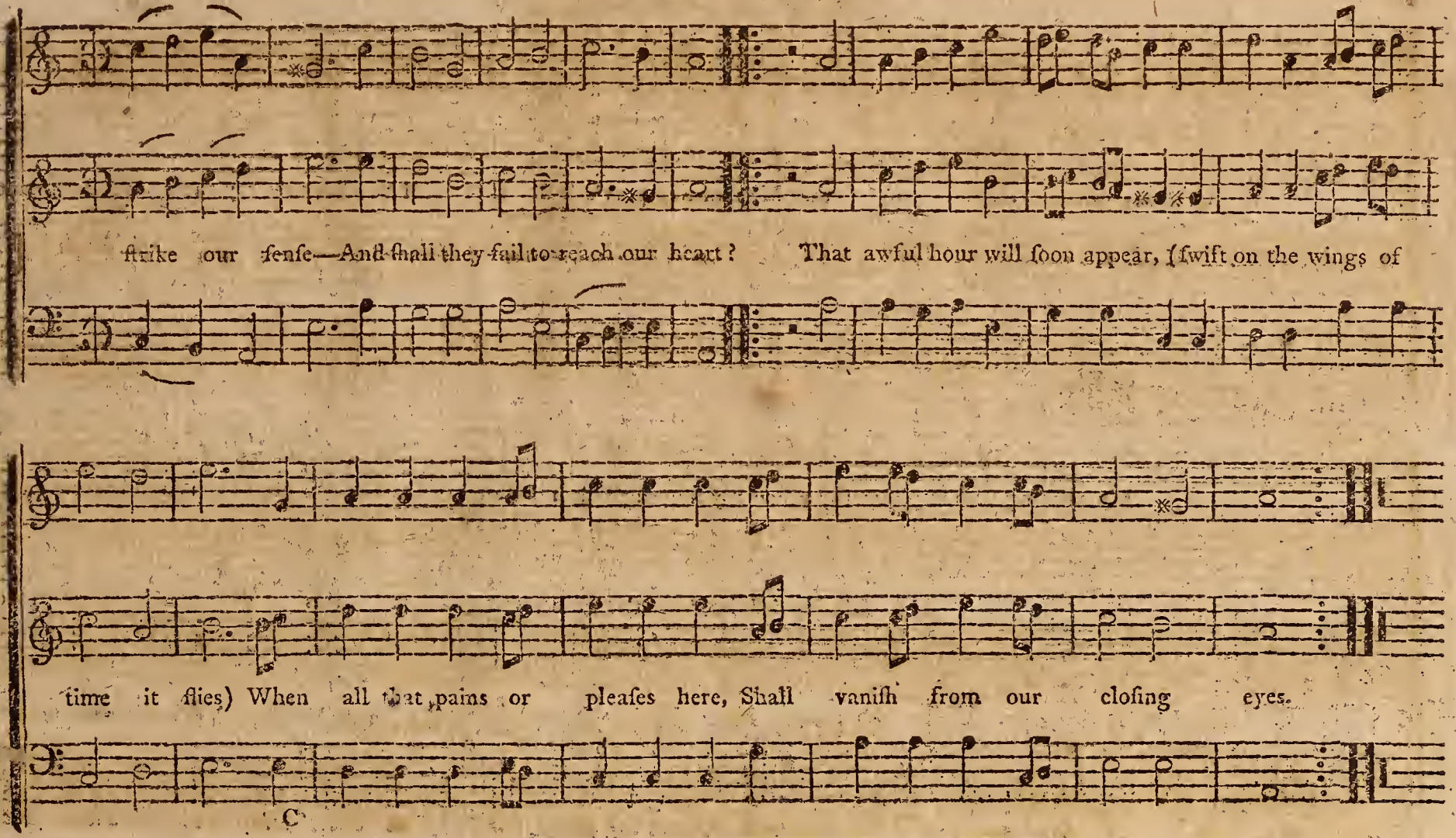

O come let us ſing to the Lord a new ſong, And praiſe him to whom all praiſes belong! While we enter his temple with gladneſs and joy, Let a
He ſtilleth the waves of the boiſterous ſea, And the tumults of men, more outrageous than they. Thy goodneſs, O Lord, let the people confeſs, Whom
pſalm of thankſgiving our voices em - ploy! O come, to his name let us joyfully ſing! For the Lord is a great and omnipotent King:
wars do not waſte, nor proud tyrants op - preſs, And devoutly contemplate thy wonderful ways, Thou who turneſt the fierceneſs of men to thy praiſe!

Protection. *Continued.*

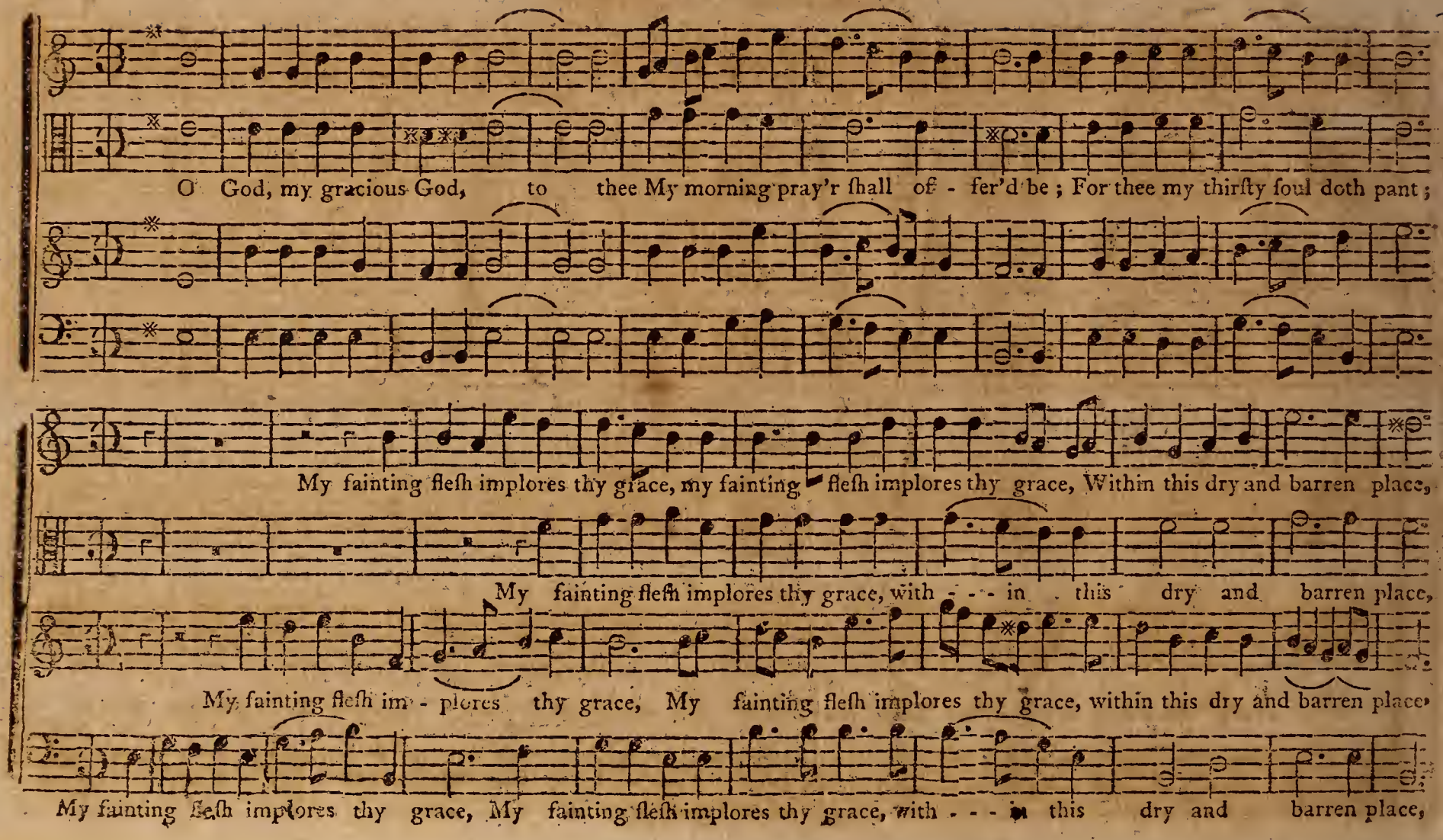


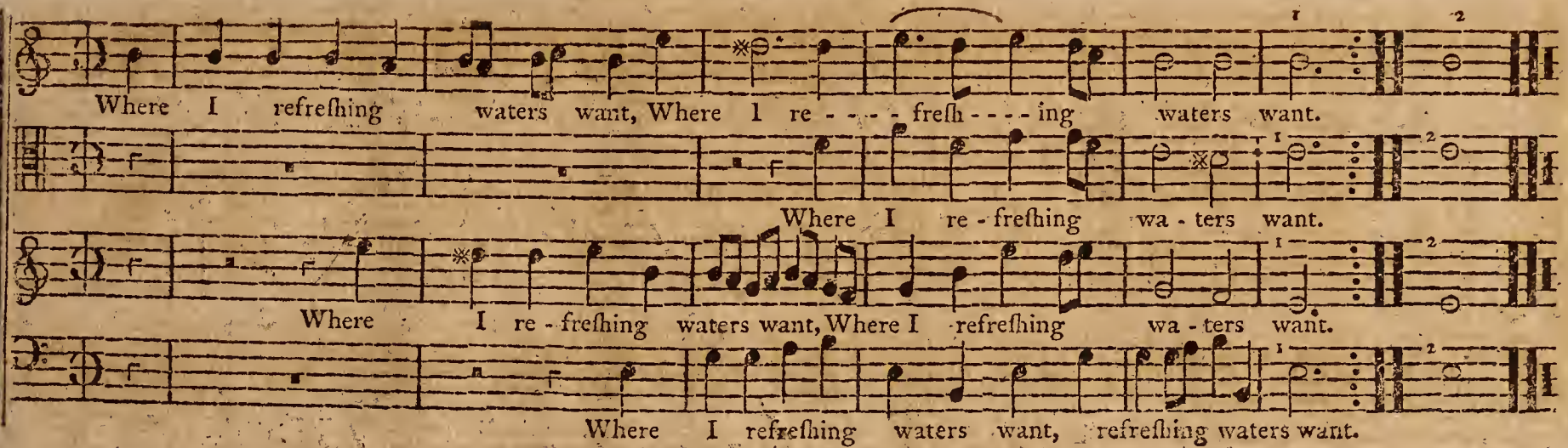
Contrition. L. M.



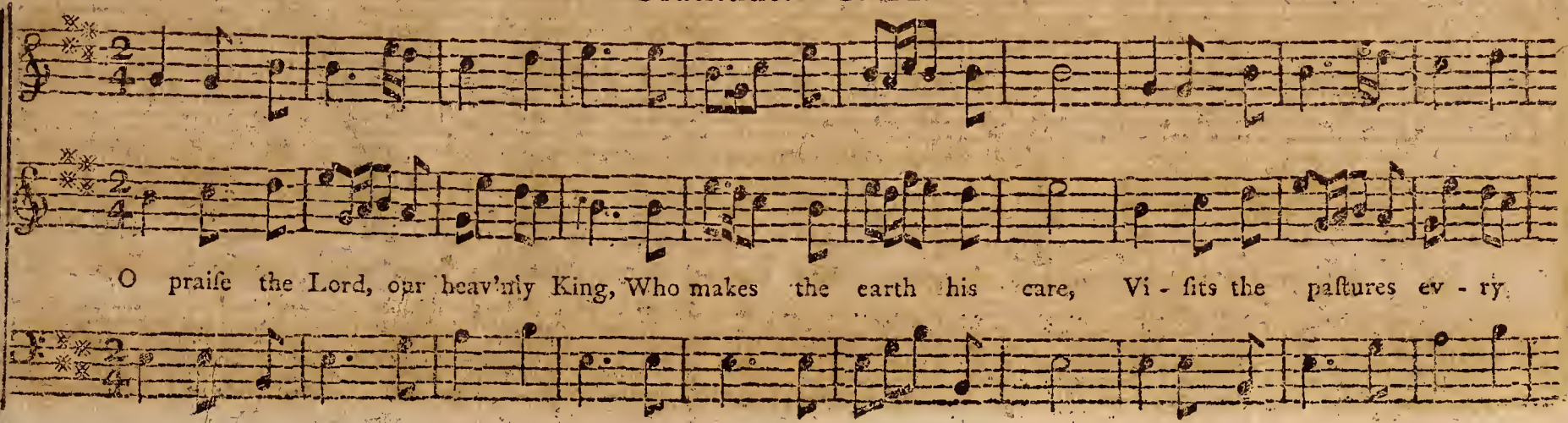

ſtrike our ſenſe—And ſhall they fail to reach our heart? That awful hour will ſoon appear, (ſwift on the wings of
time it flies) When all that pains or pleaſes here, Shall vaniſh from our cloſing eyes.

Marblehead. P. M.

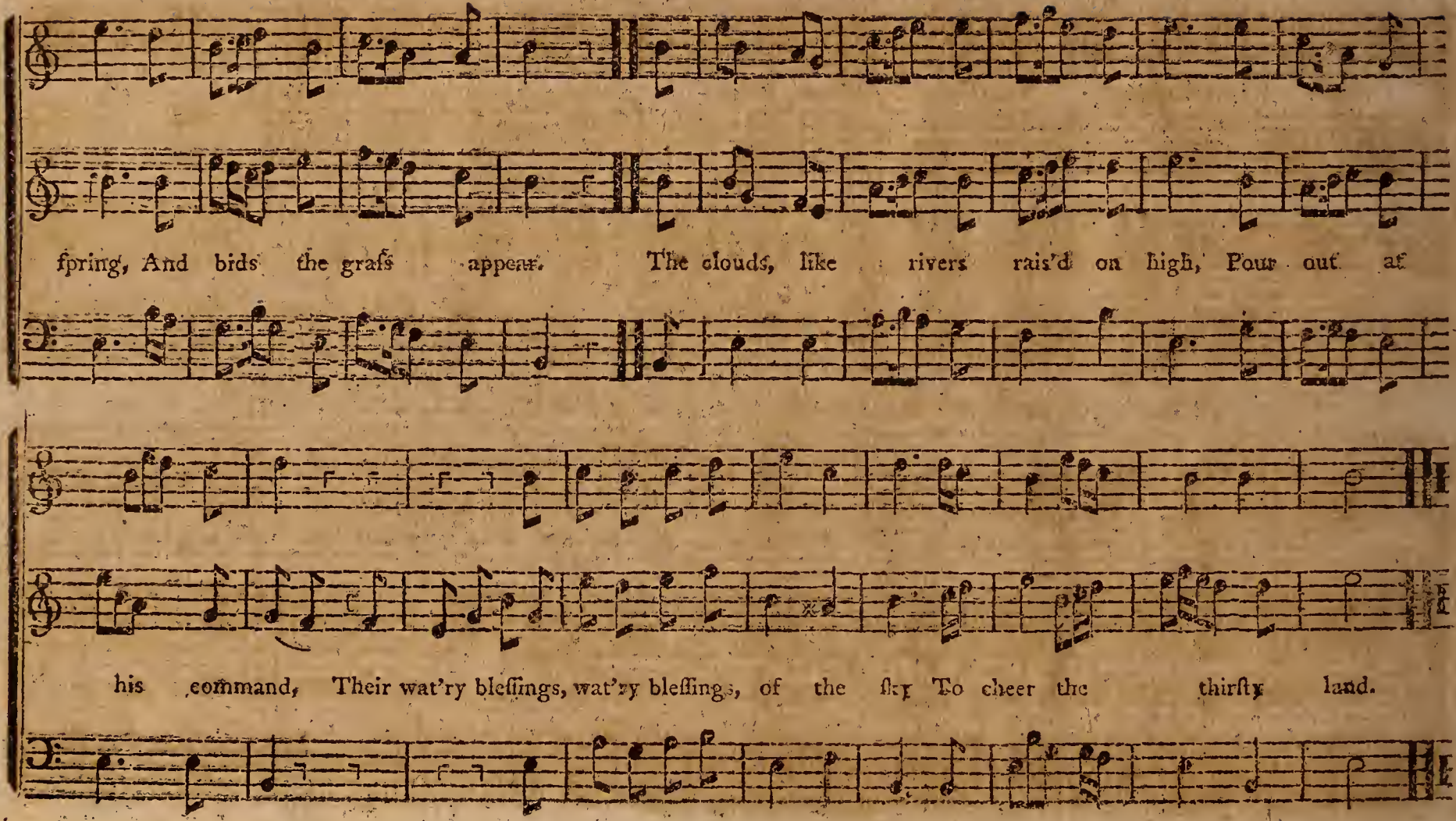


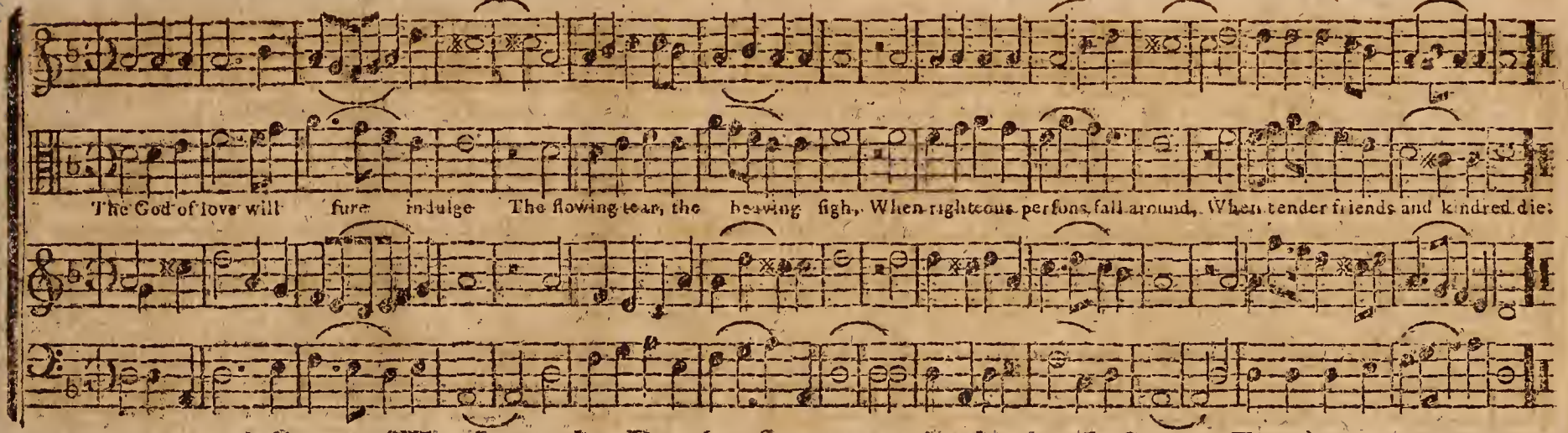


Gratitude. C. M.

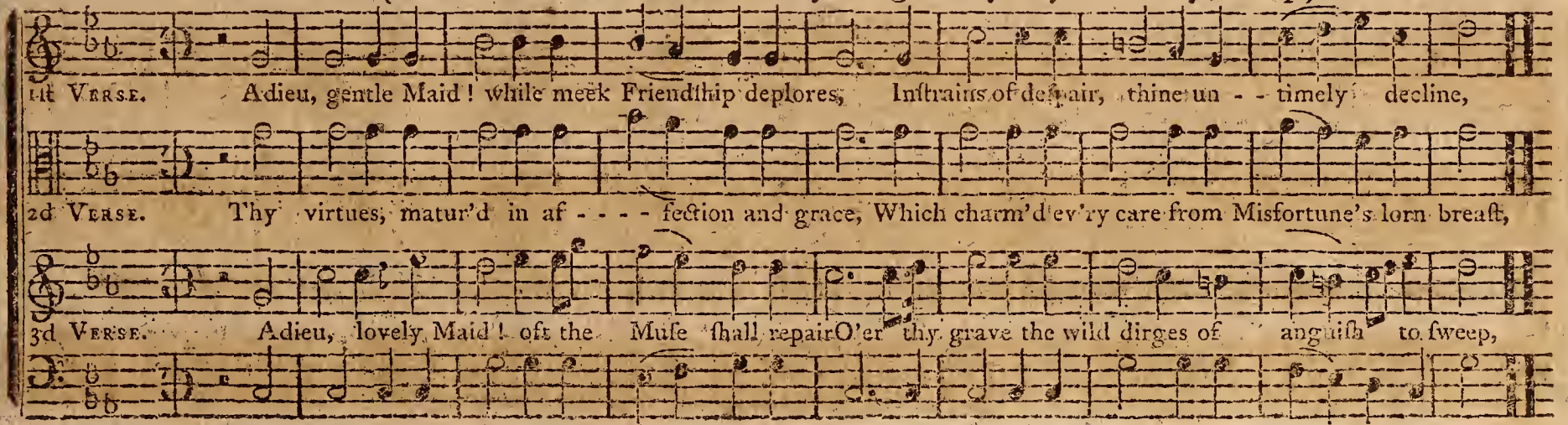


Gratitude. *Continued.*

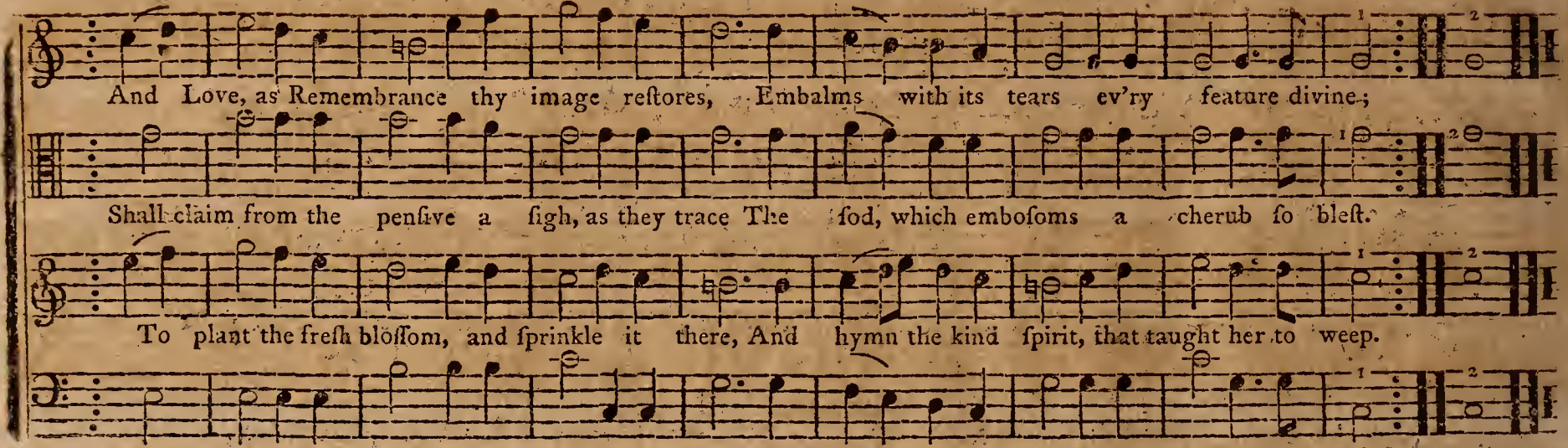




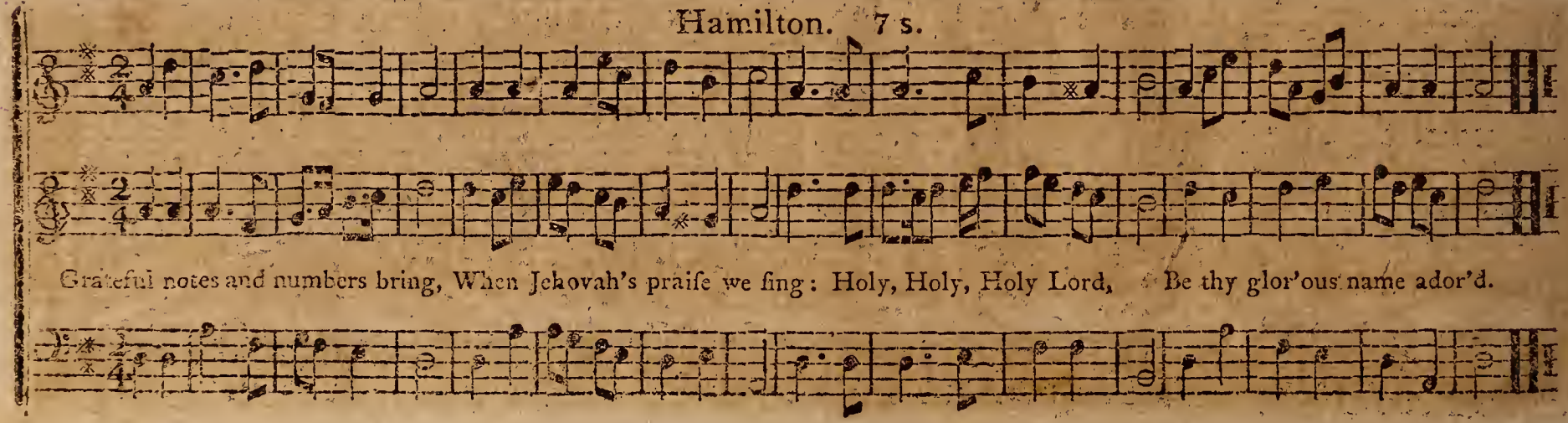
Adieu. (Words on the Death of a young Lady, by J. Story, Esq.)



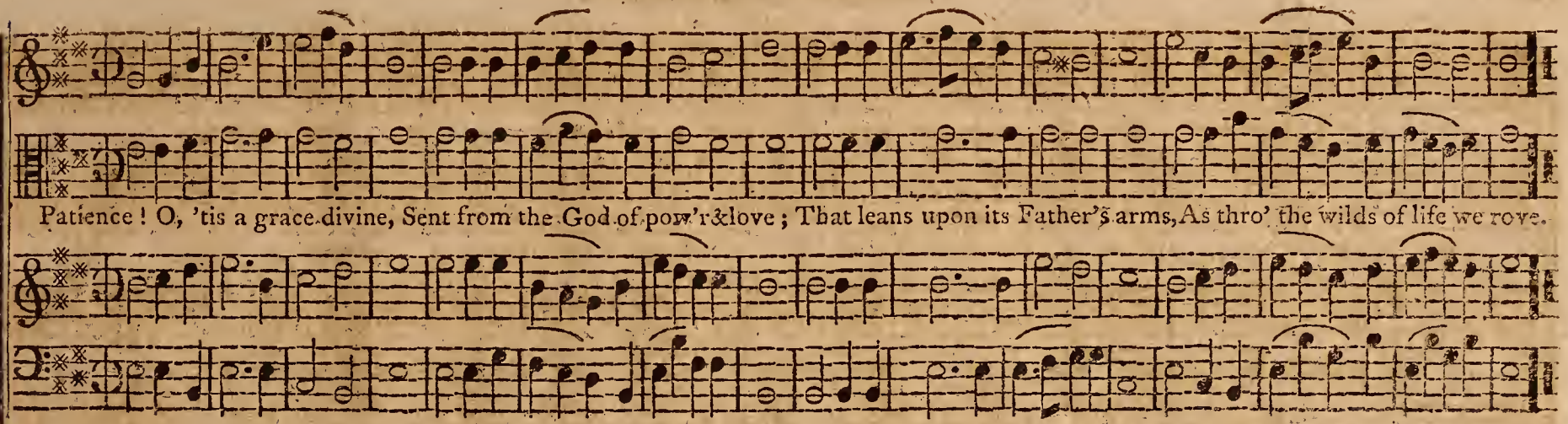
Adieu. *Continued.*



Hamilton. 7 s.

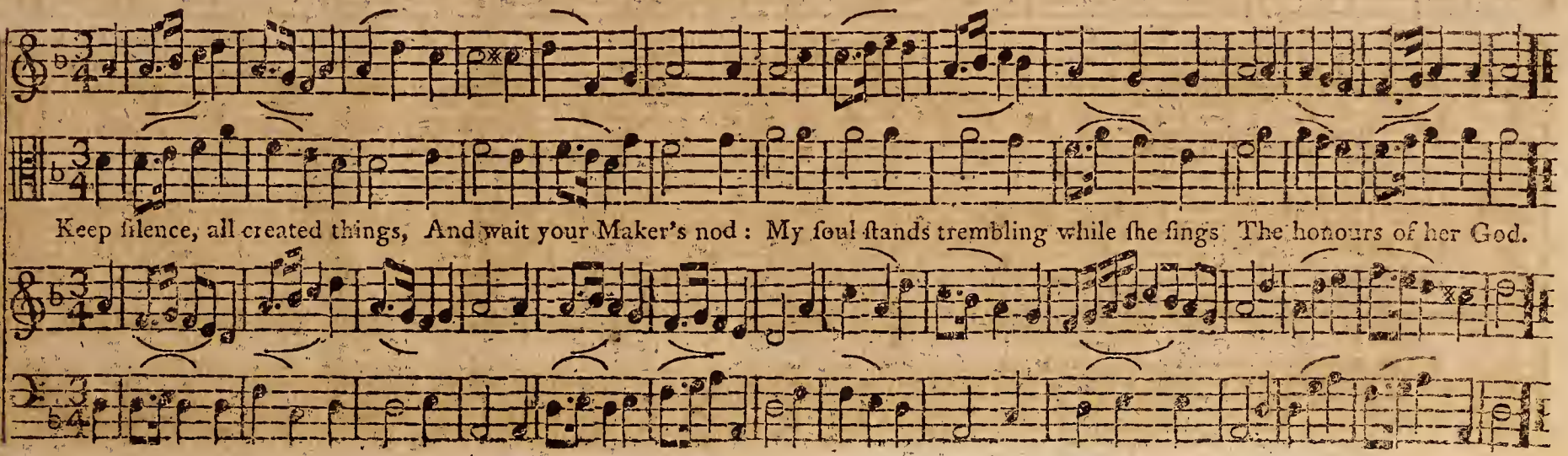


Patience. L. M.

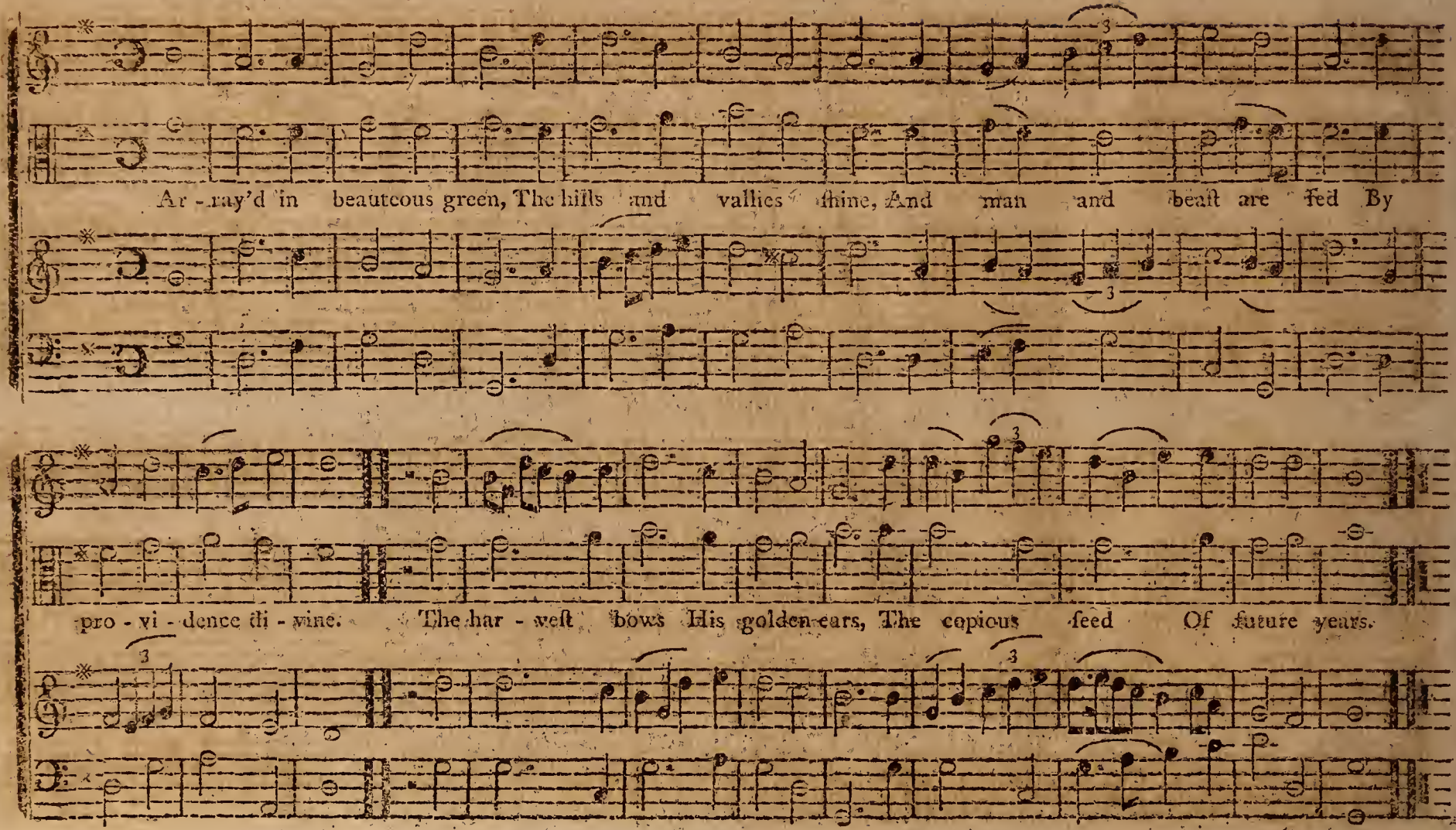


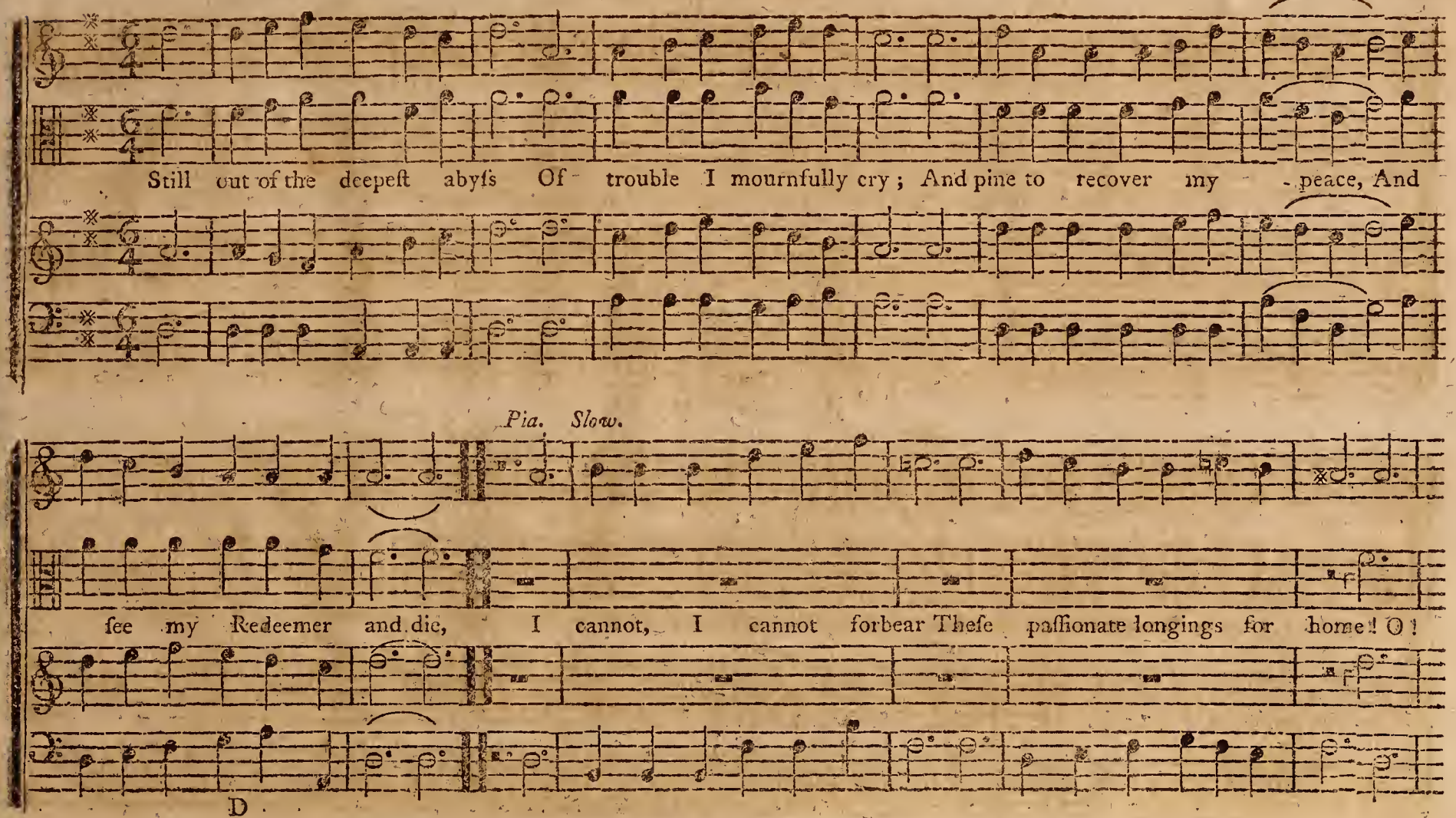
Patience ! O, 'tis a grace divine, Sent from the God of pow'r & love ; That leans upon its Father's arms, As thro' the wilds of life we rove.

Woodend. C. M.

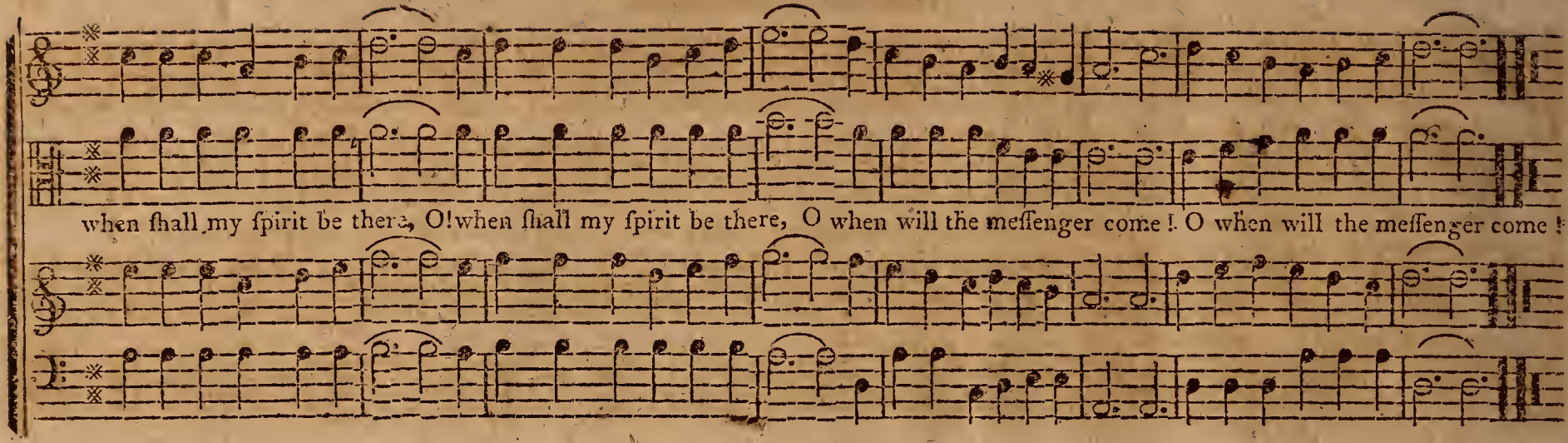


Keep ſilence, all created things, And wait your Maker's nod : My ſoul ſtands trembling while ſhe ſings The honours of her God.

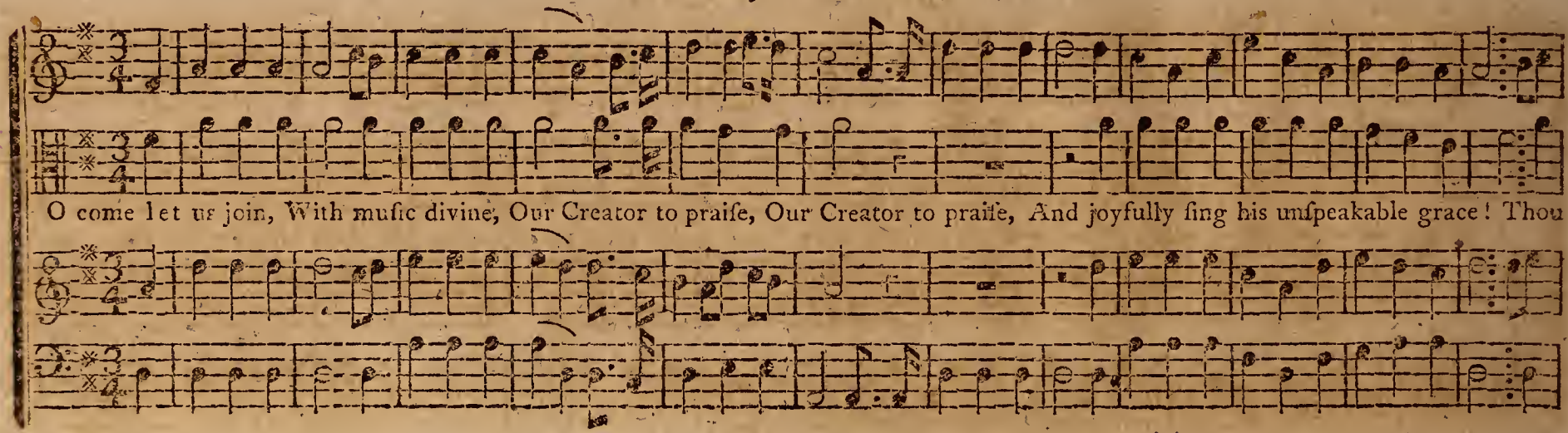

Ar - ray'd in beauteous green, The hills and vallies shine, And man and beast are fed By
pro - vi - dence di - vine. The har - vest bows His golden ears, The copious feed Of future years.

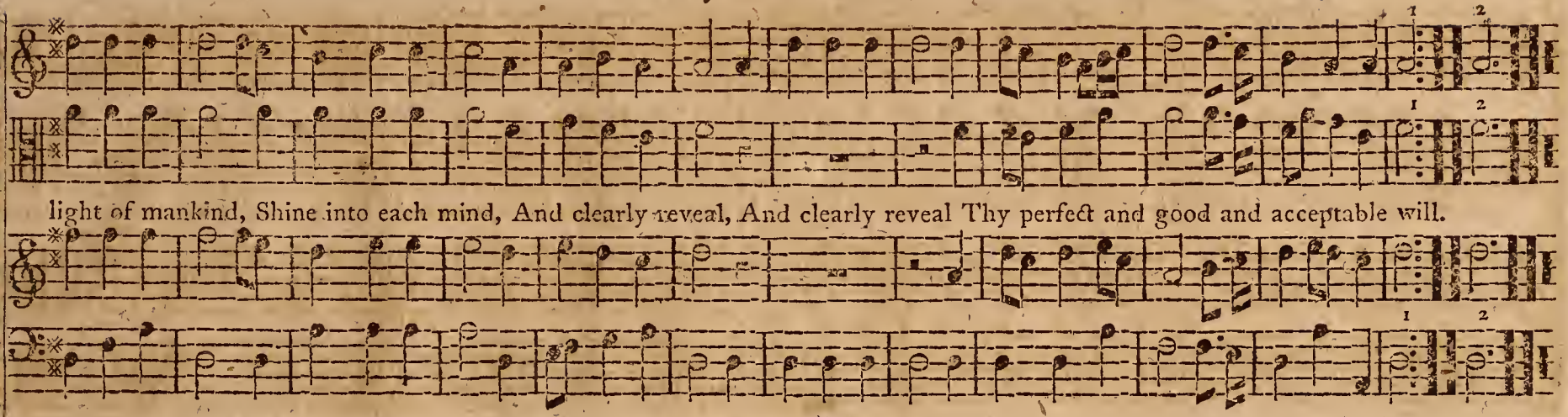

Still out of the deepeſt abyſs Of trouble I mournfully cry; And pine to recover my peace, And
Pia. Slow.
ſee my Redeemer and die, I cannot, I cannot forbear Theſe paſſionate longings for home! O!
D

Lynn. *Continued.*



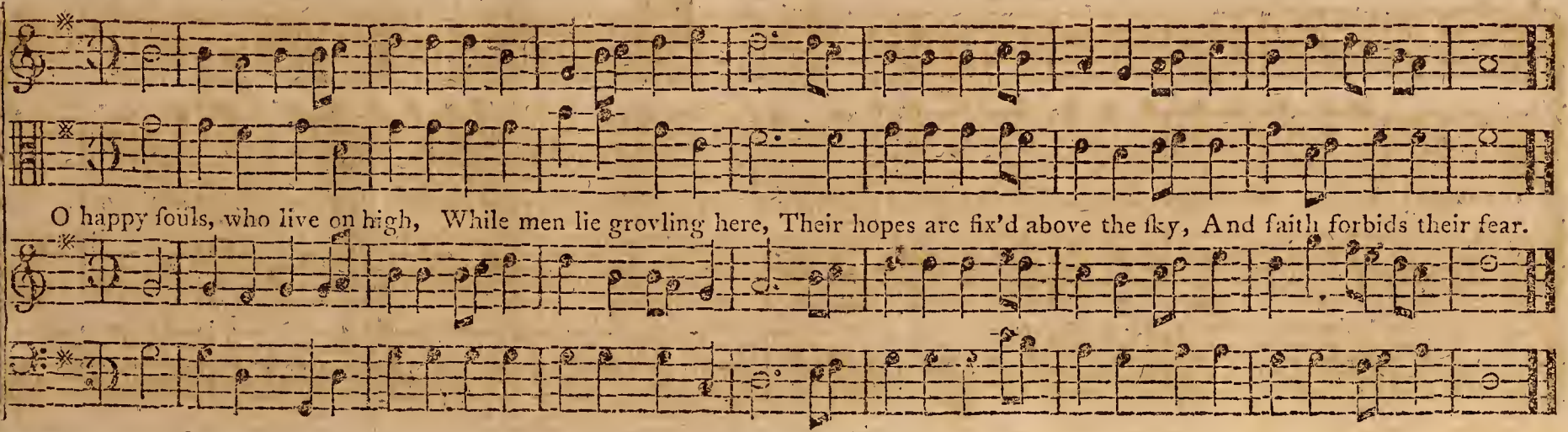
Albany. P. M.





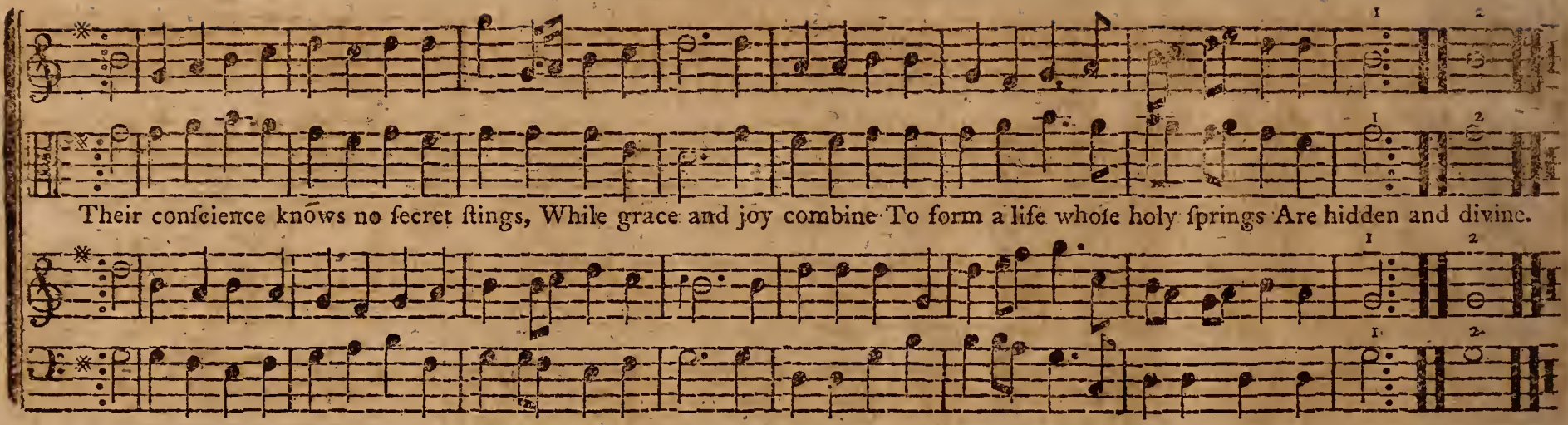
light of mankind, Shine into each mind, And clearly reveal, And clearly reveal Thy perfect and good and acceptable will.

Chesterfield. C. M.

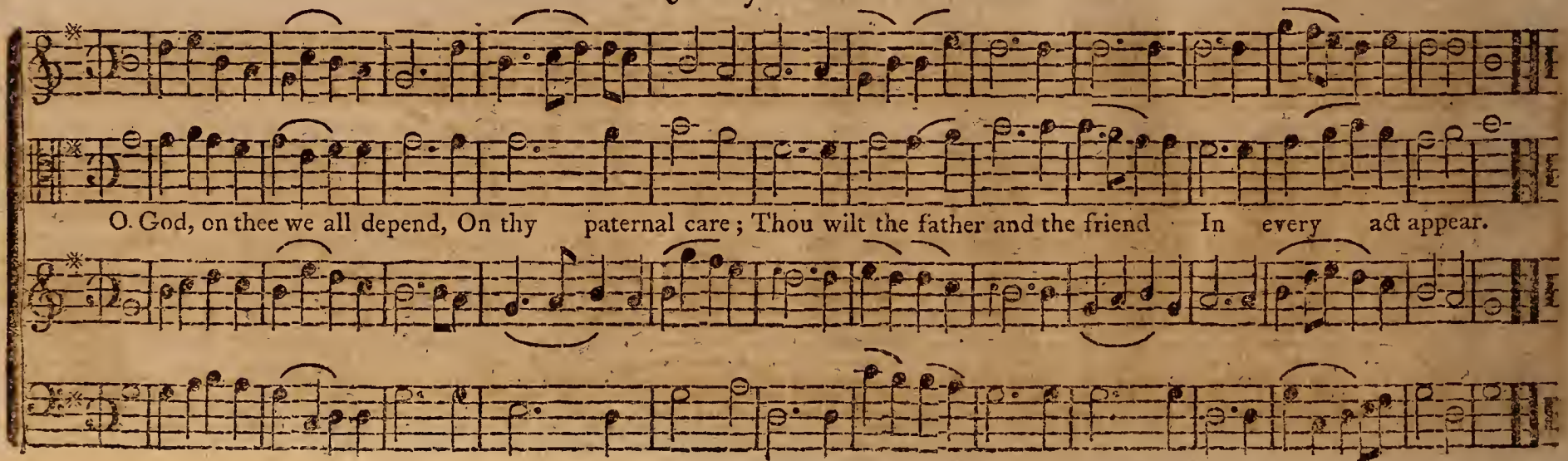


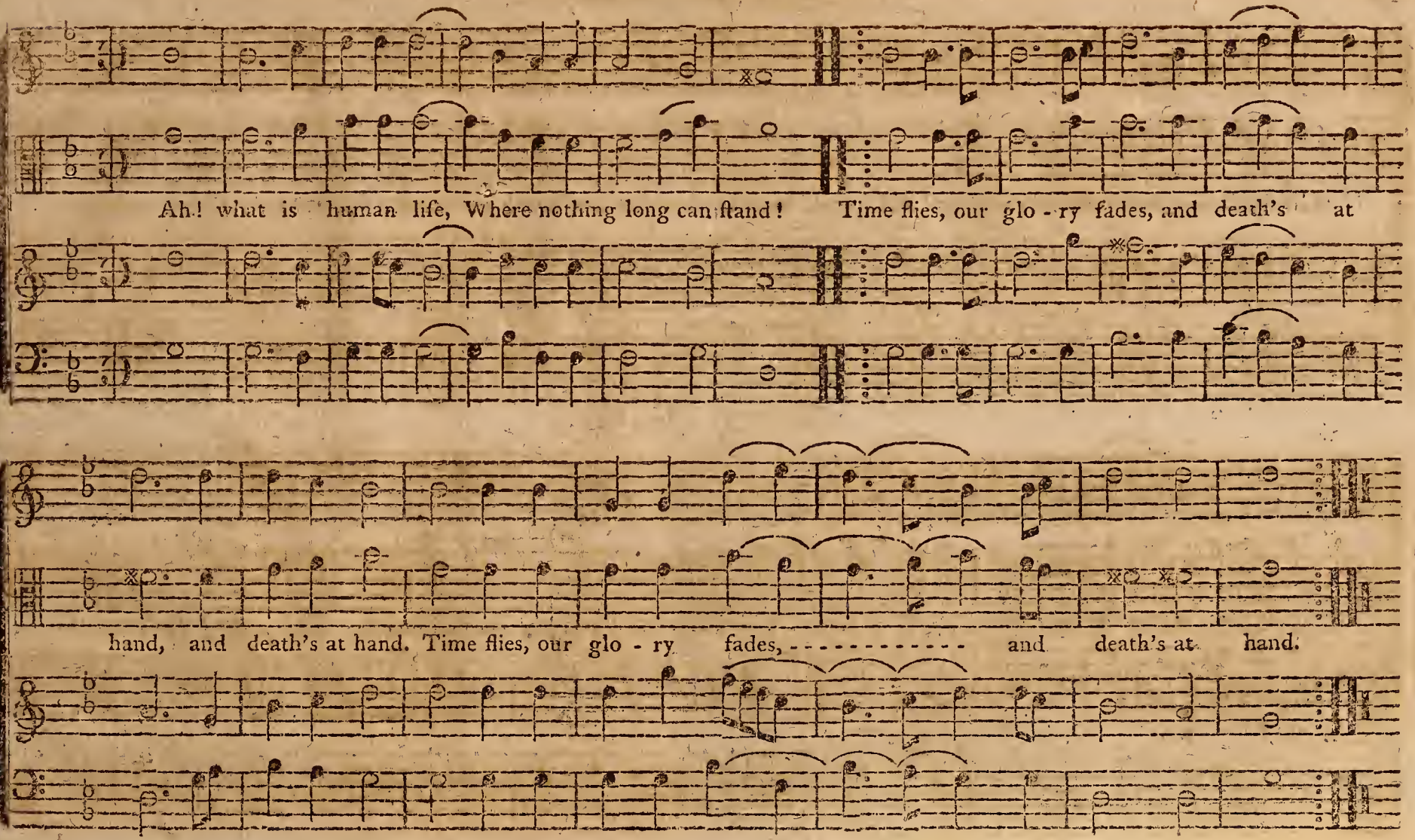
O happy ſouls, who live on high, While men lie grovling here, Their hopes are fix'd above the ſky, And faith forbids their fear.

Chesterfield. *Continued.*

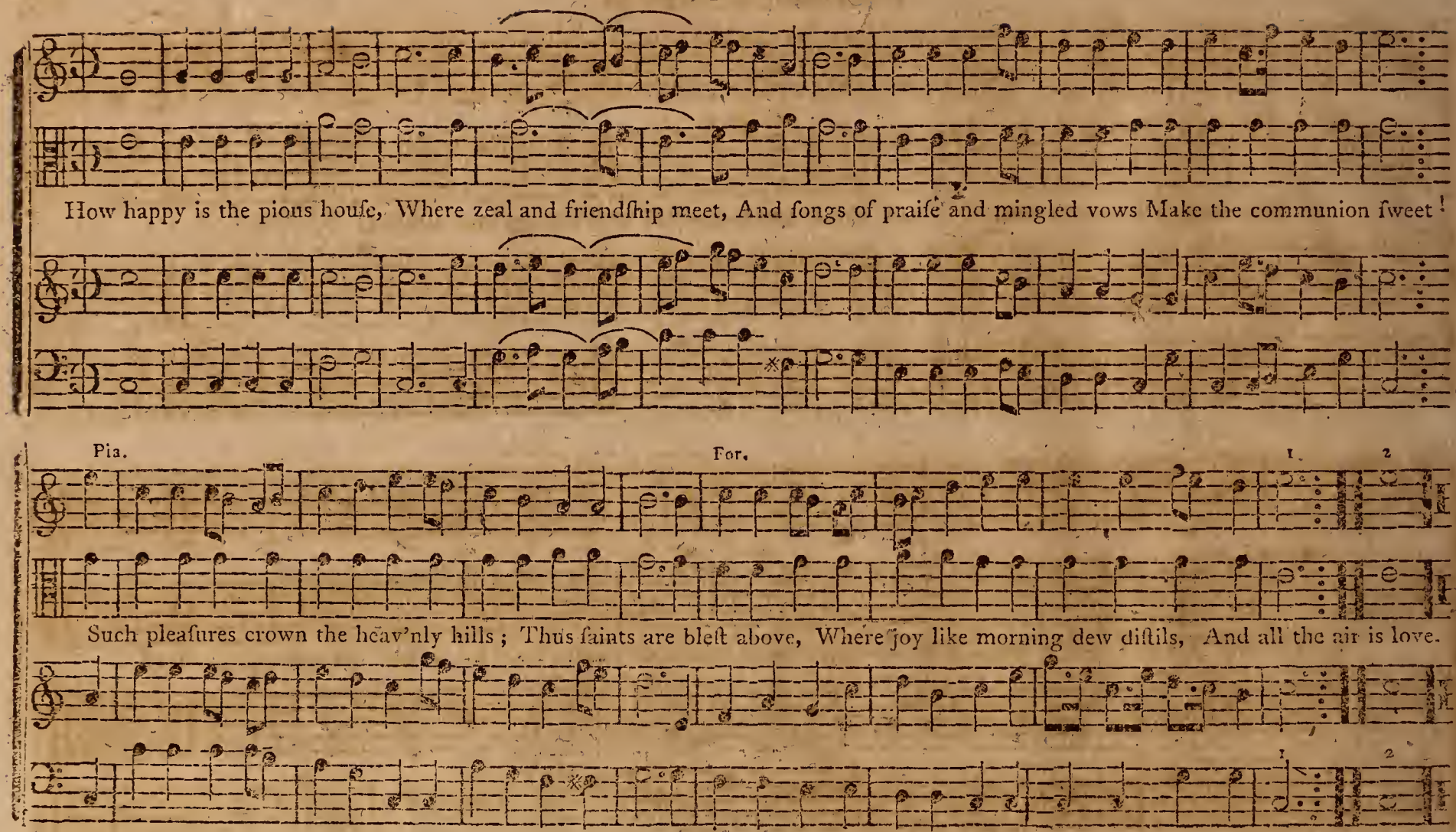


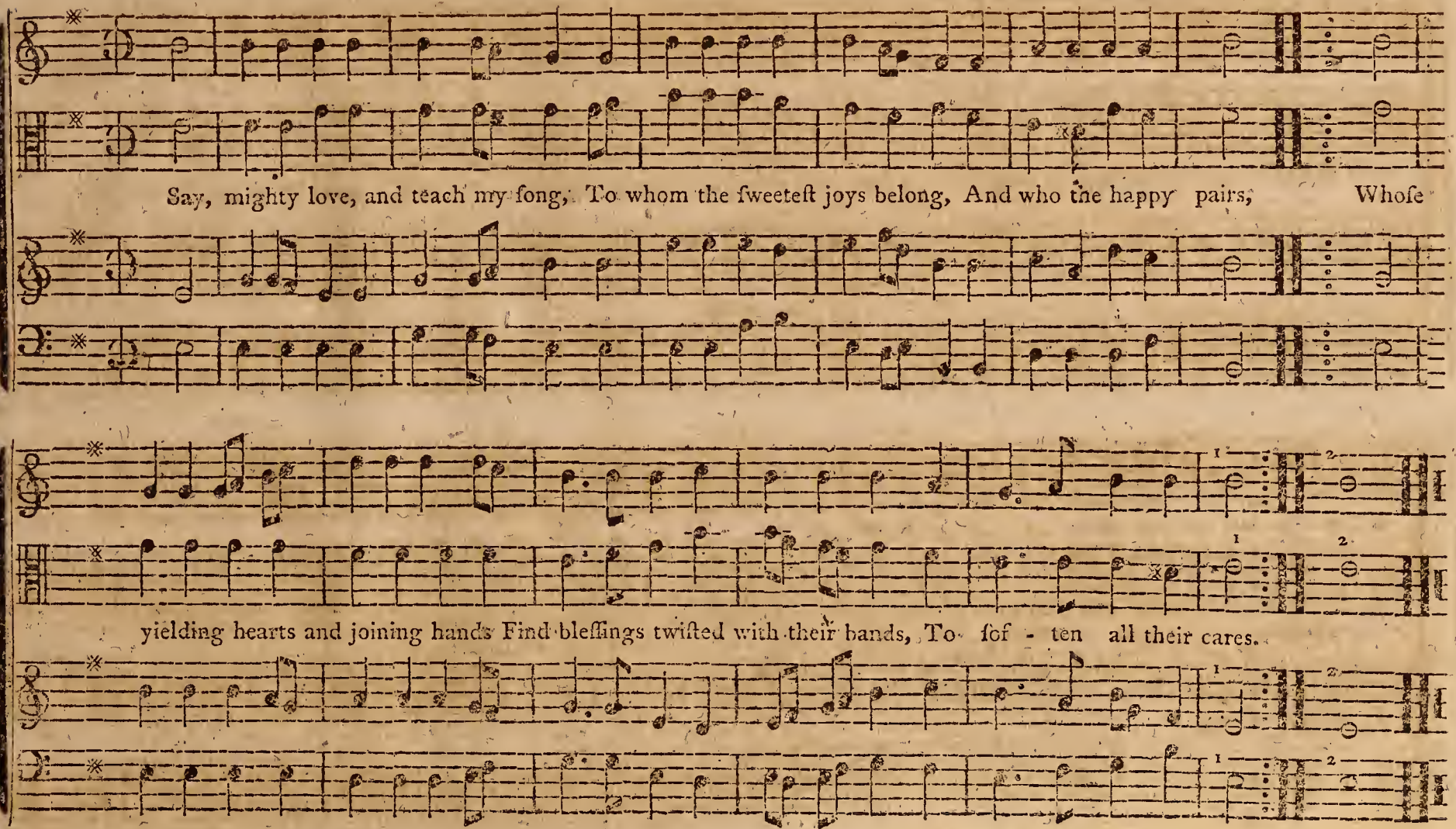
Quincy. C. M.



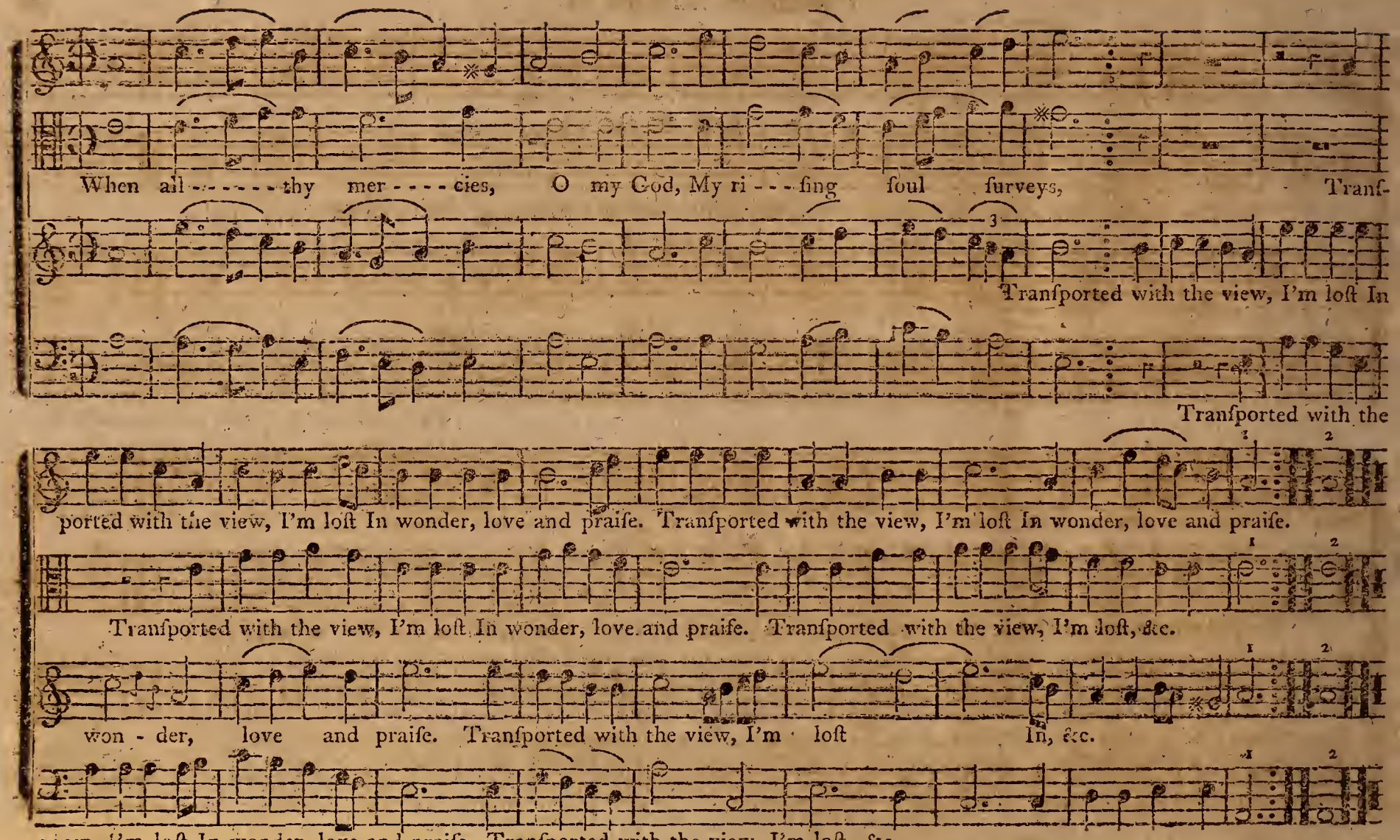

Ah! what is human life, Where nothing long can ſtand! Time flies, our glo - ry fades, and death's at
hand, and death's at hand. Time flies, our glo - ry fades, - - - - - - - - - - - - and death's at hand.

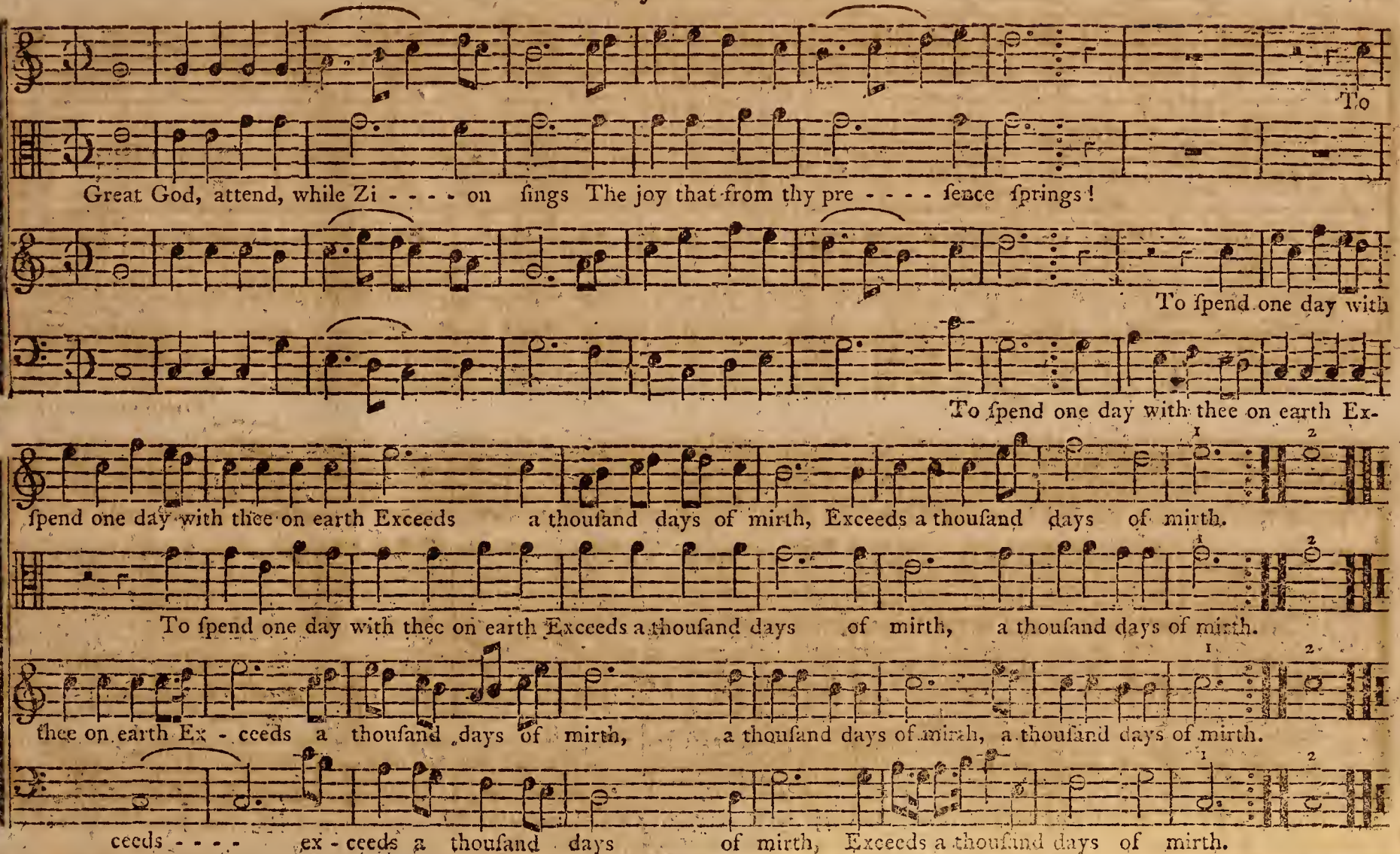
Friendship. C. M.



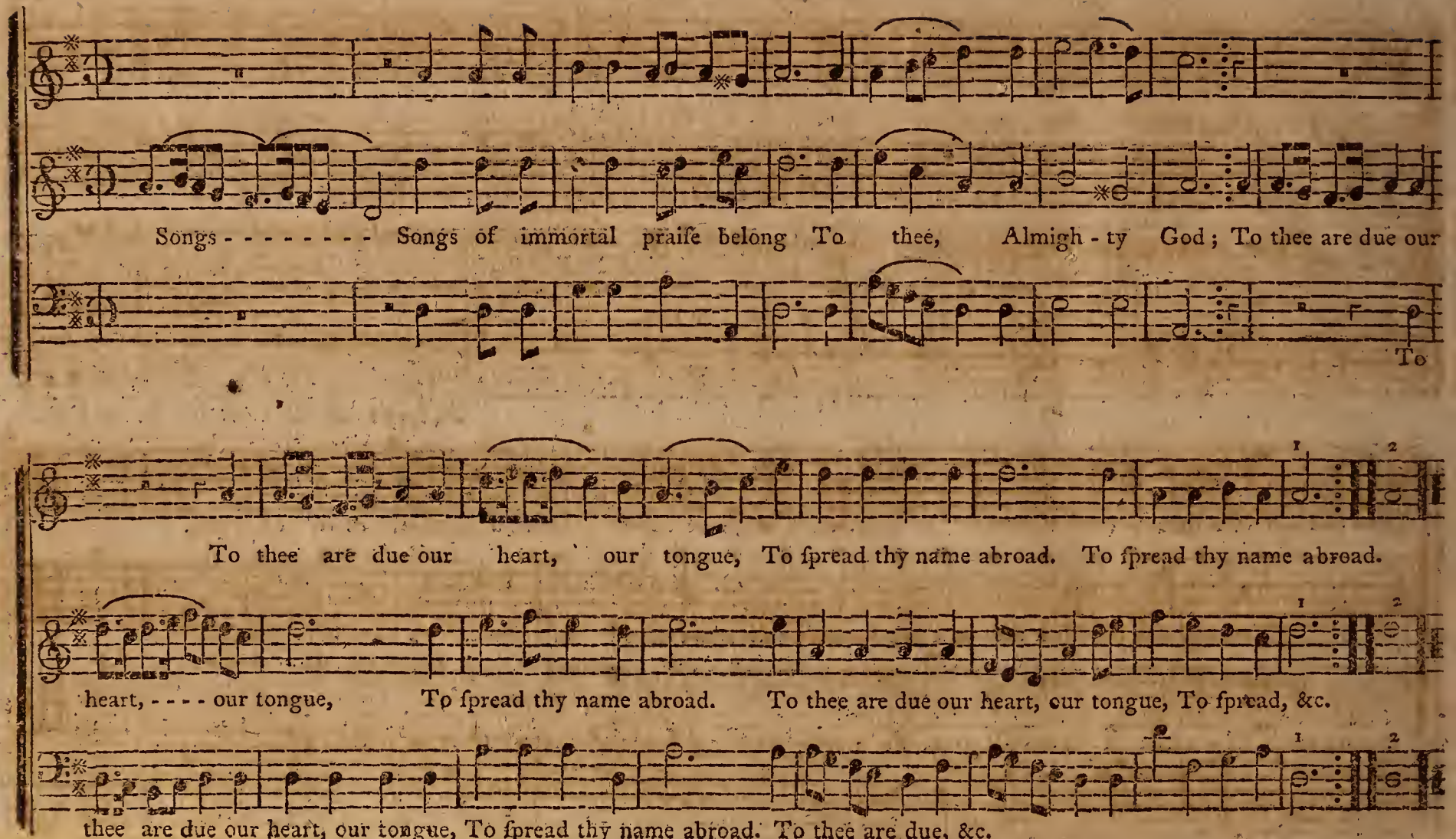

Say, mighty love, and teach my ſong, To whom the ſweeteſt joys belong, And who the happy pairs, Whoſe
yielding hearts and joining hands Find bleſſings twiſted with their bands, To ſof - ten all their cares.

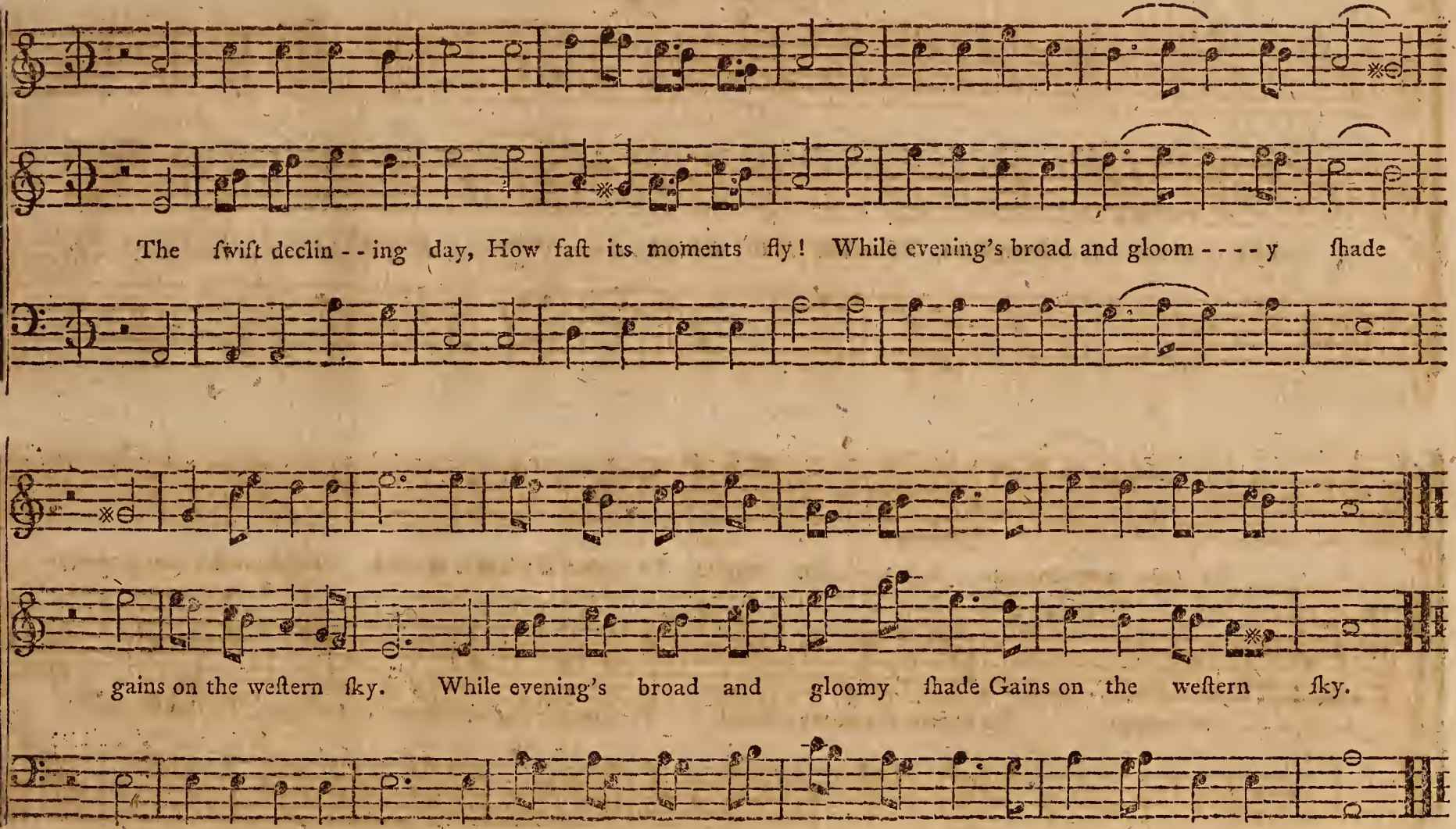
Castine. C. M.


When all - - - - - - thy mer - - - - cies, O my God, My ri - - - fing ſoul ſurveys, Tranſ-
Tranſported with the view, I'm loſt In
Tranſported with the
ported with the view, I'm loſt In wonder, love and praiſe. Tranſported with the view, I'm loſt In wonder, love and praiſe.
Tranſported with the view, I'm loſt In wonder, love and praiſe. Tranſported with the view, I'm loſt, &c.
won - der, love and praiſe. Tranſported with the view, I'm loſt In, &c.
view, I'm loſt In wonder, love and praiſe. Tranſported with the view, I'm loſt, &c.

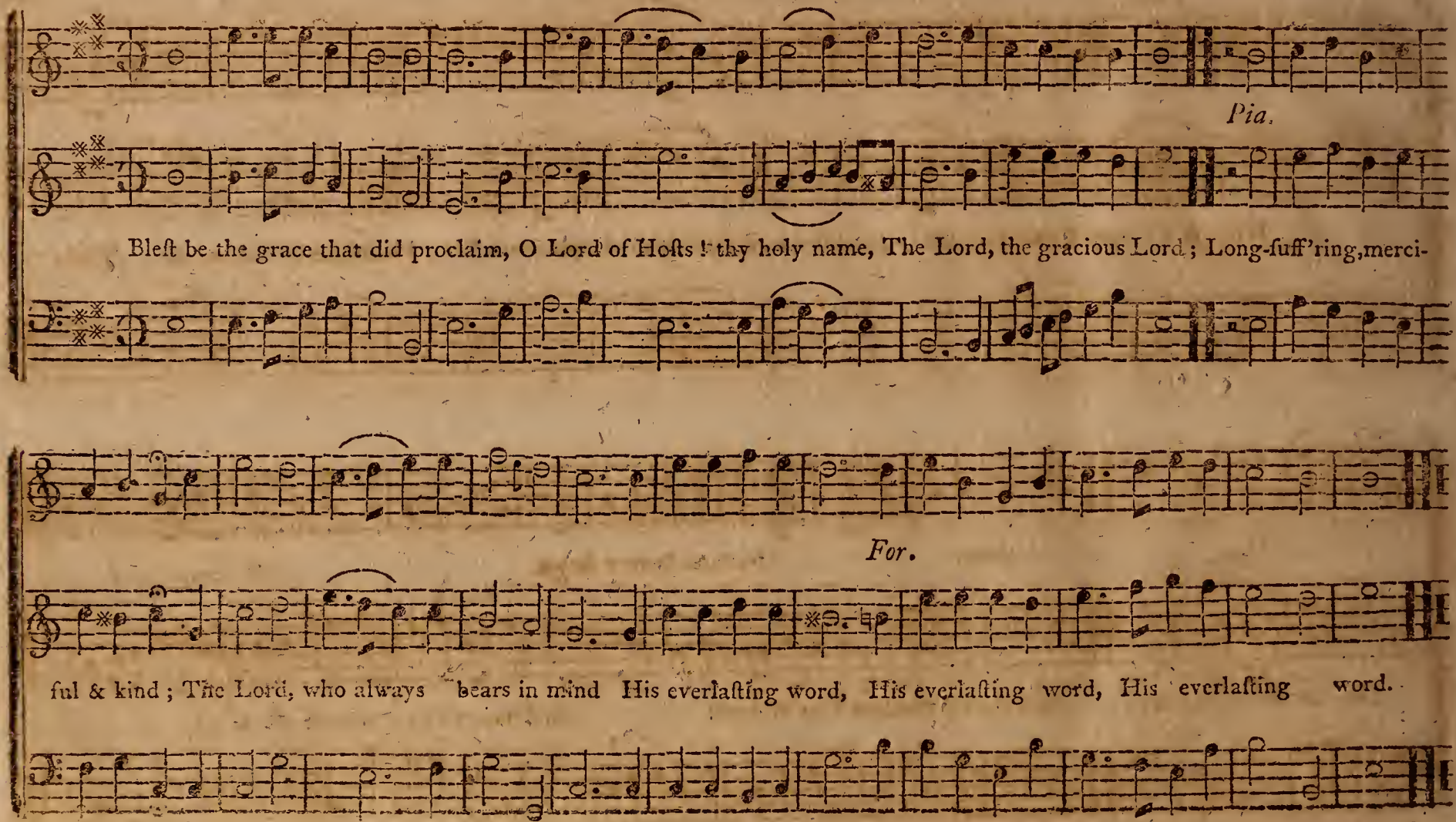

To
Great God, attend, while Zi - - - - on ſings The joy that from thy pre - - - - ſence ſprings!
To ſpend one day with
To ſpend one day with thee on earth Ex-
ſpend one day with thee on earth Exceeds a thouſand days of mirth, Exceeds a thouſand days of mirth.
To ſpend one day with thee on earth Exceeds a thouſand days of mirth, a thouſand days of mirth.
thee on earth Ex - ceeds a thouſand days of mirth, a thouſand days of mirth, a thouſand days of mirth.
ceeds - - - - ex - ceeds a thouſand days of mirth, Exceeds a thouſand days of mirth.

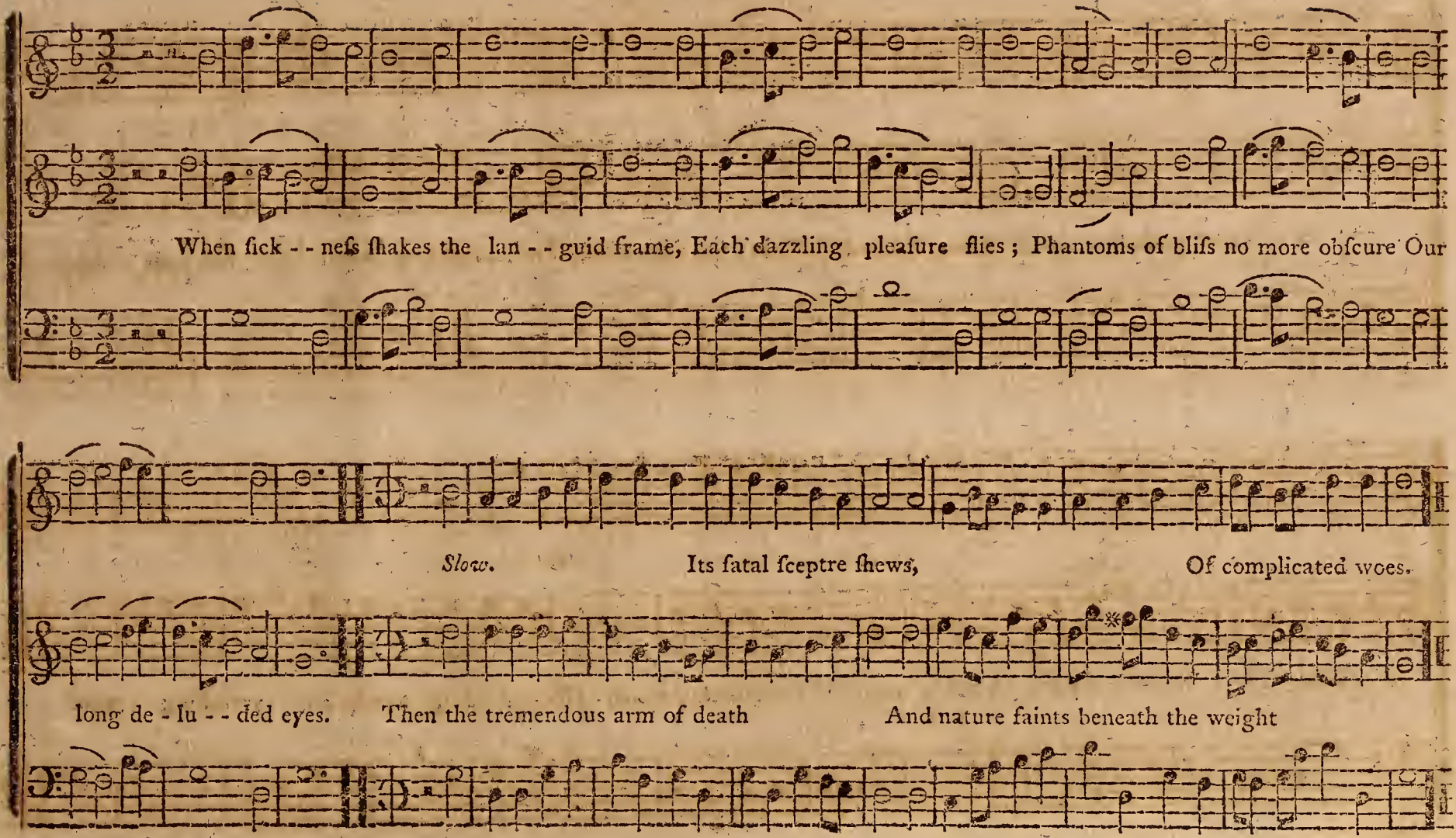
Scituate. C. M.


Songs - - - - - - - - Songs of immortal praiſe belong To thee, Almigh - ty God; To thee are due our
To
To thee are due our heart, our tongue, To ſpread thy name abroad. To ſpread thy name abroad.
heart, - - - - our tongue, To ſpread thy name abroad. To thee are due our heart, our tongue, To ſpread, &c.
thee are due our heart, our tongue, To ſpread thy name abroad. To thee are due, &c.

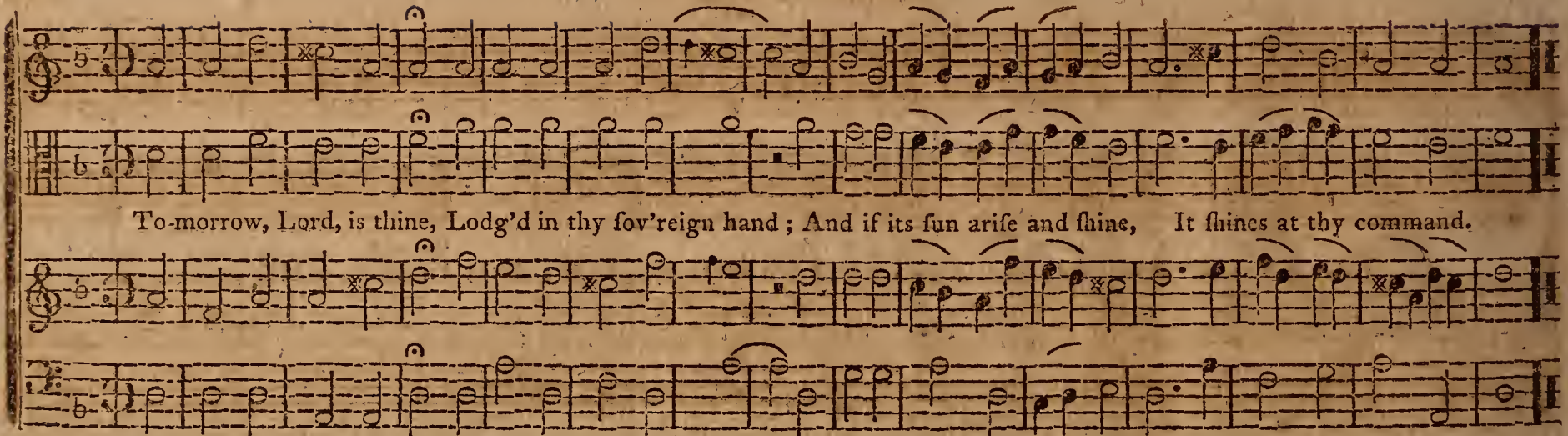

The ſwift declin - - ing day, How faſt its moments fly! While evening's broad and gloom - - - - y ſhade
gains on the weſtern ſky. While evening's broad and gloomy ſhade Gains on the weſtern ſky.

Brentford. P. M.

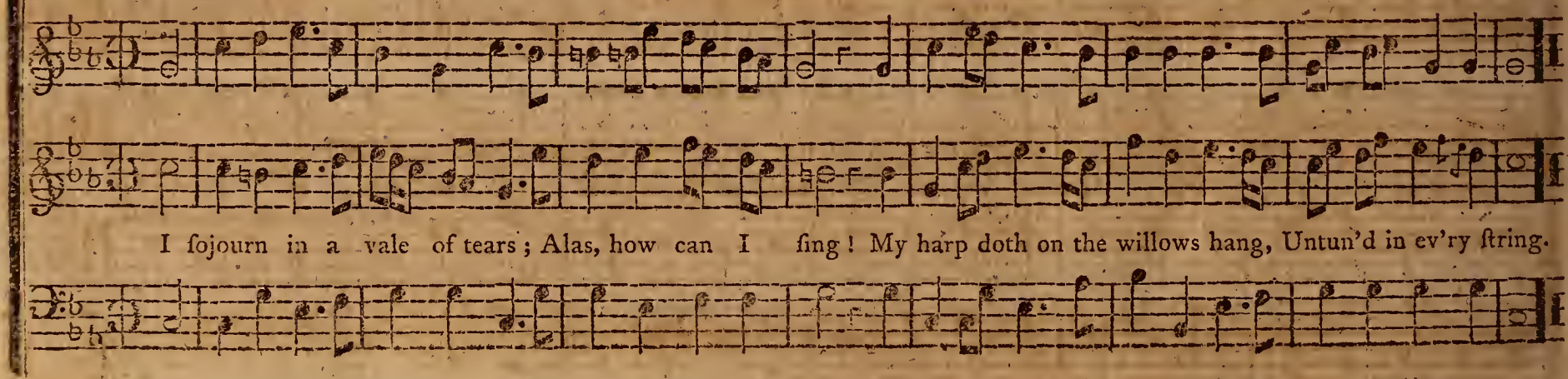


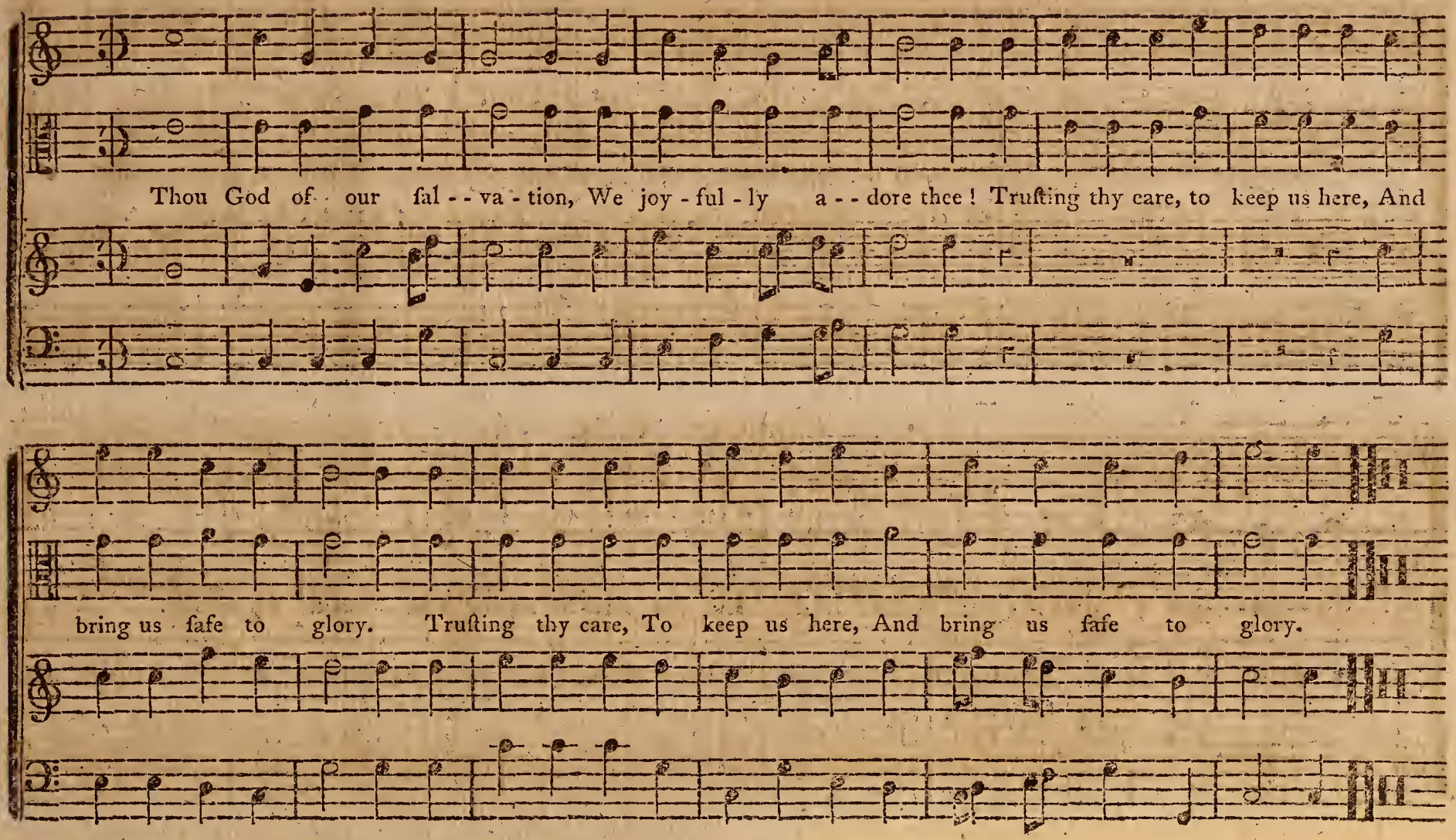

When ſick - - neſs ſhakes the lan - - guid frame, Each dazzling pleaſure flies ; Phantoms of bliſs no more obſcure Our
Slow.
Its fatal ſceptre ſhews,
Of complicated woes.
long de - lu - - ded eyes.
Then the tremendous arm of death
And nature faints beneath the weight

Mill-Street. S. M.

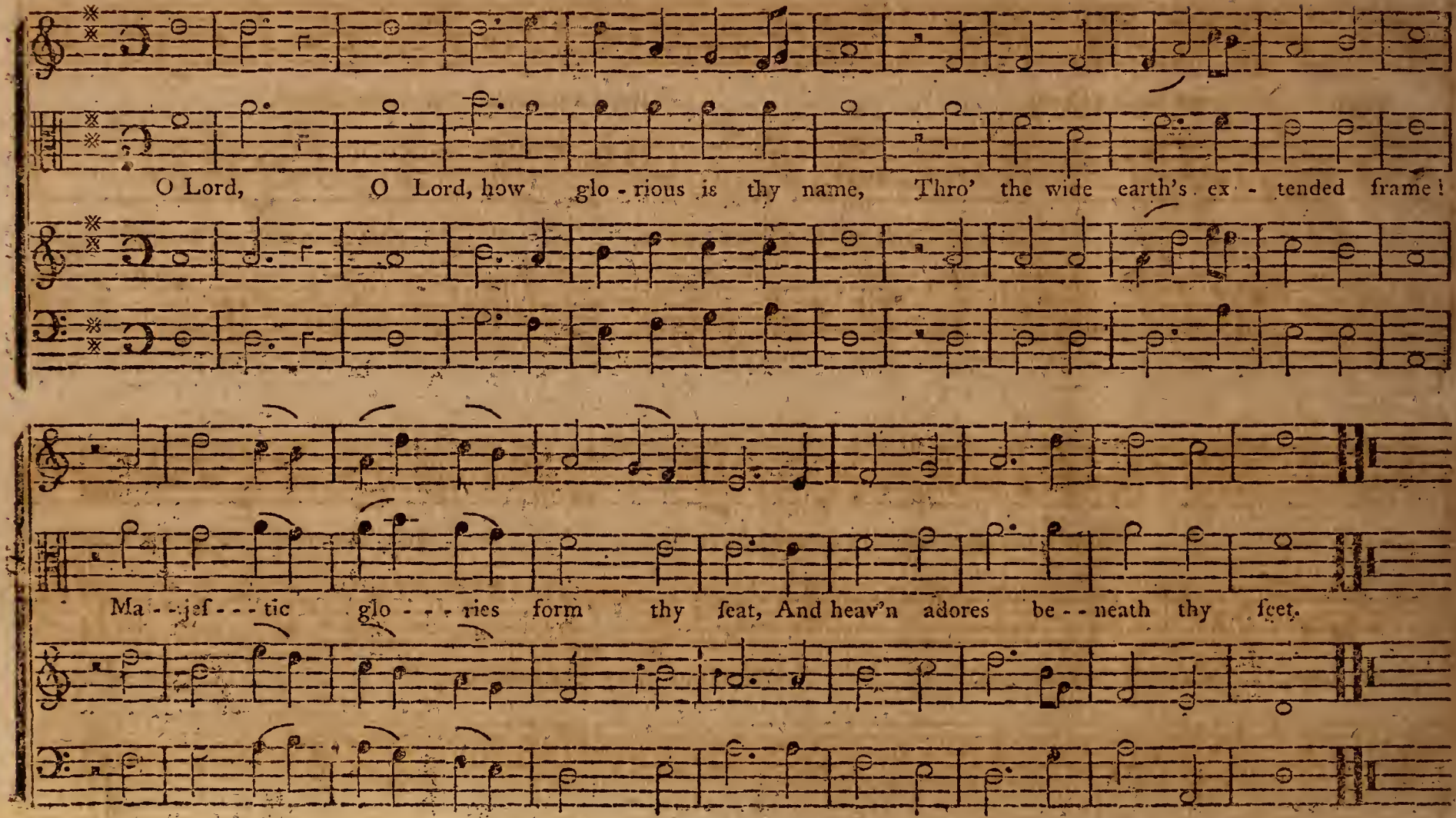


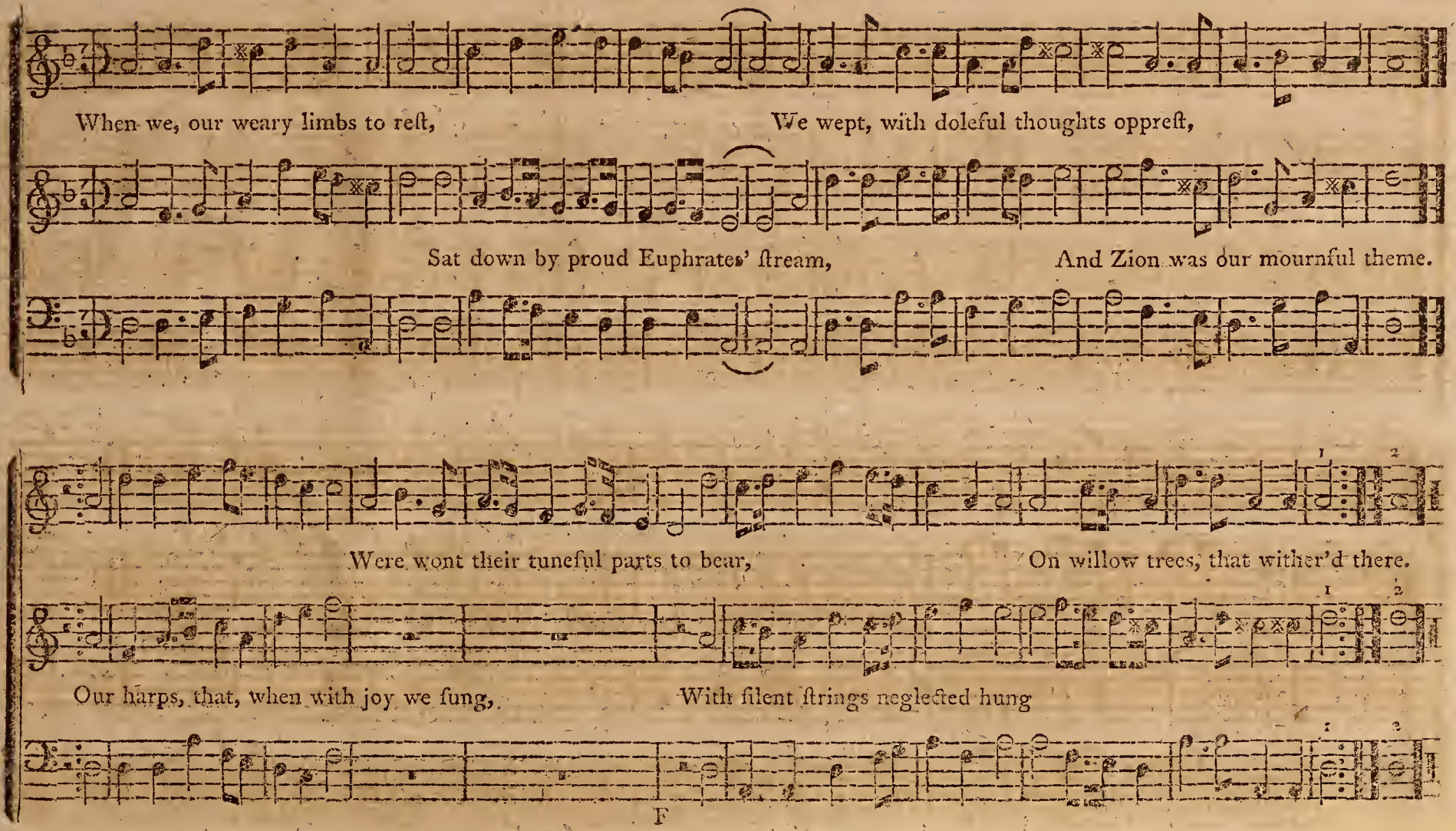
Captivity. C. M.

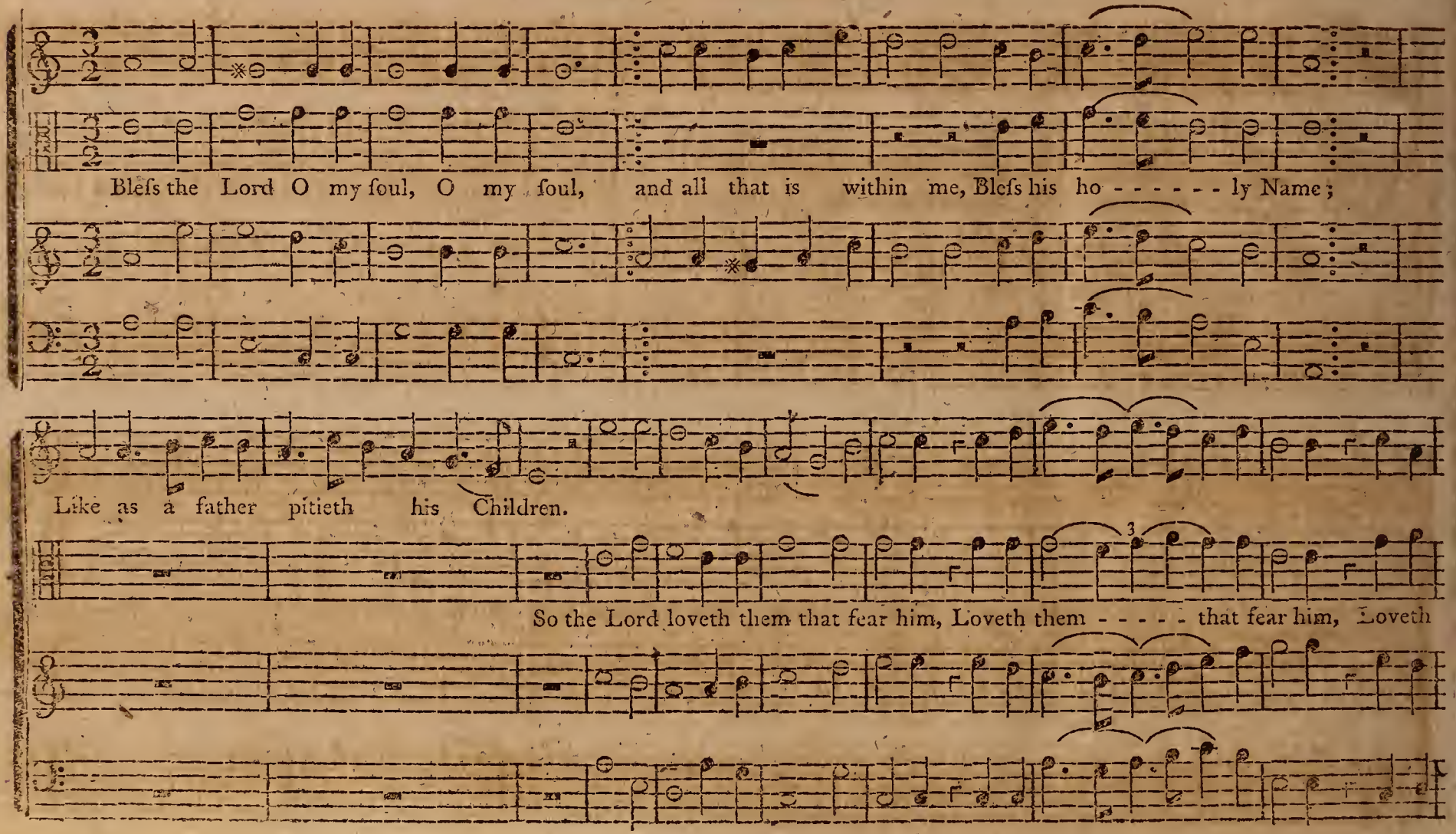


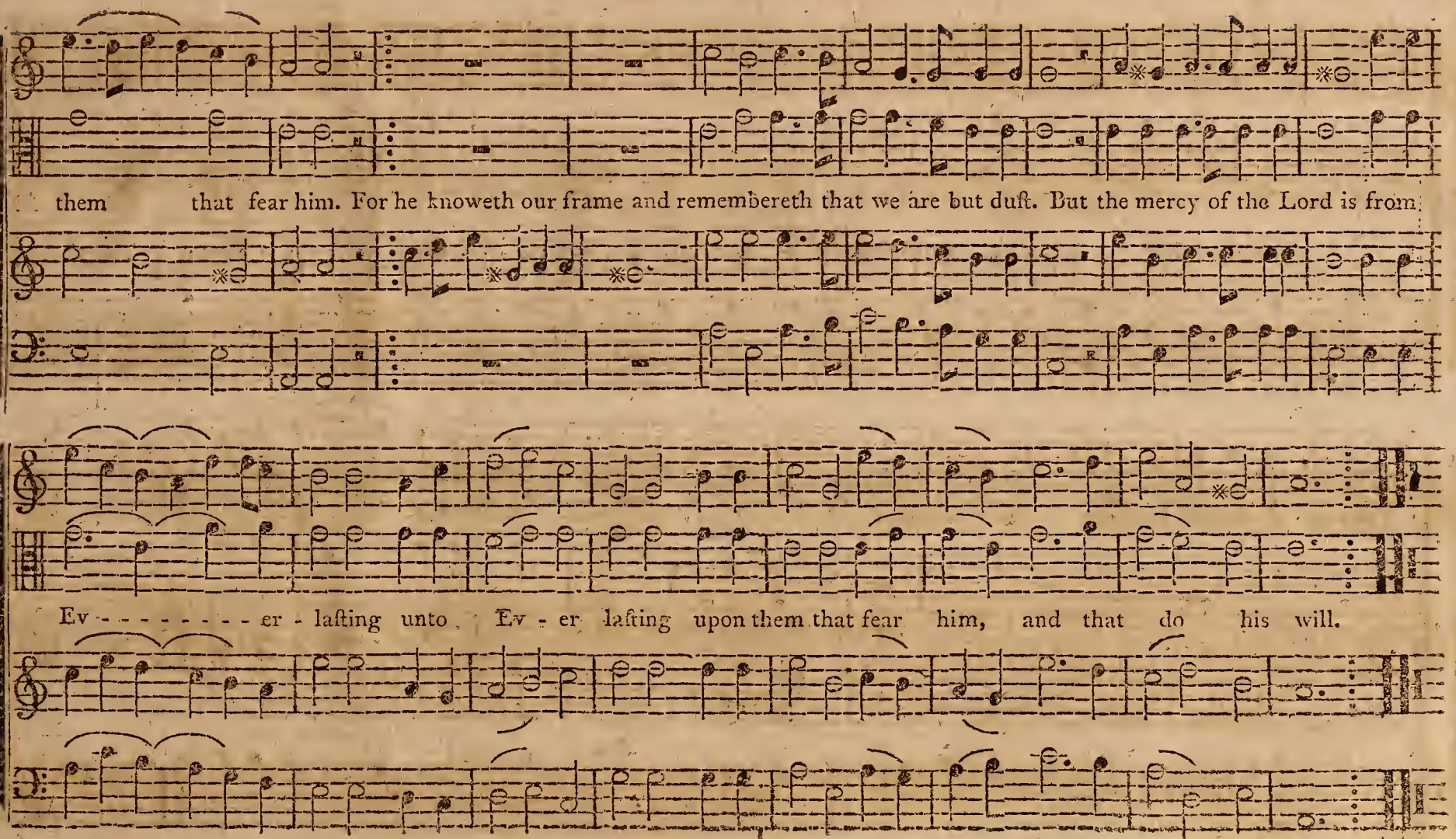

Thou God of our ſal - - va - tion, We joy - ful - ly a - - dore thee! Truſting thy care, to keep us here, And
bring us ſafe to glory. Truſting thy care, To keep us here, And bring us ſafe to glory.

Majesty. L. M.

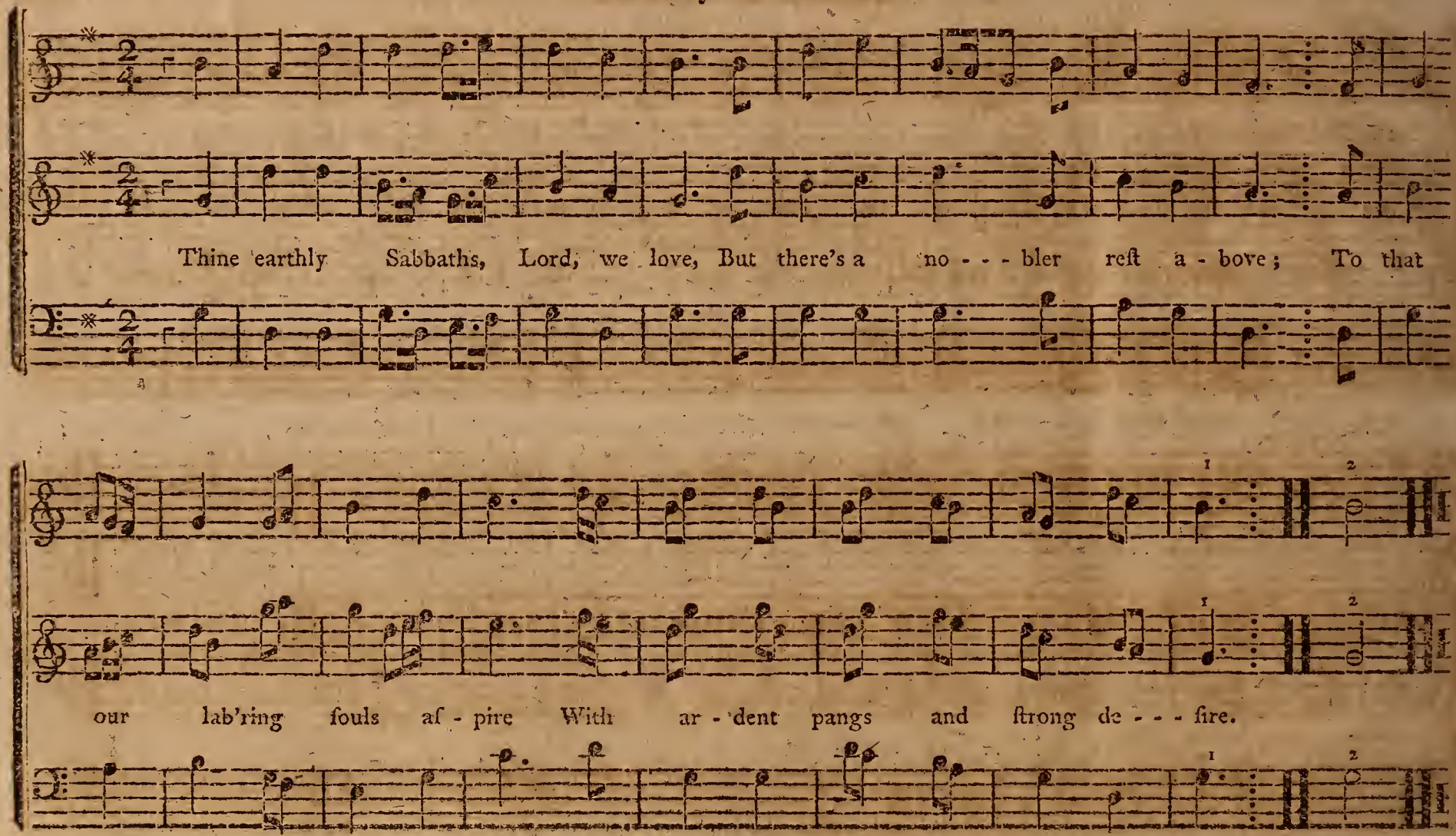

O Lord, O Lord, how glo - rious is thy name, Thro' the wide earth's ex - tended frame!
Ma - - jeſ - - - tic glo - - - ries form thy ſeat, And heav'n adores be - - neath thy feet.

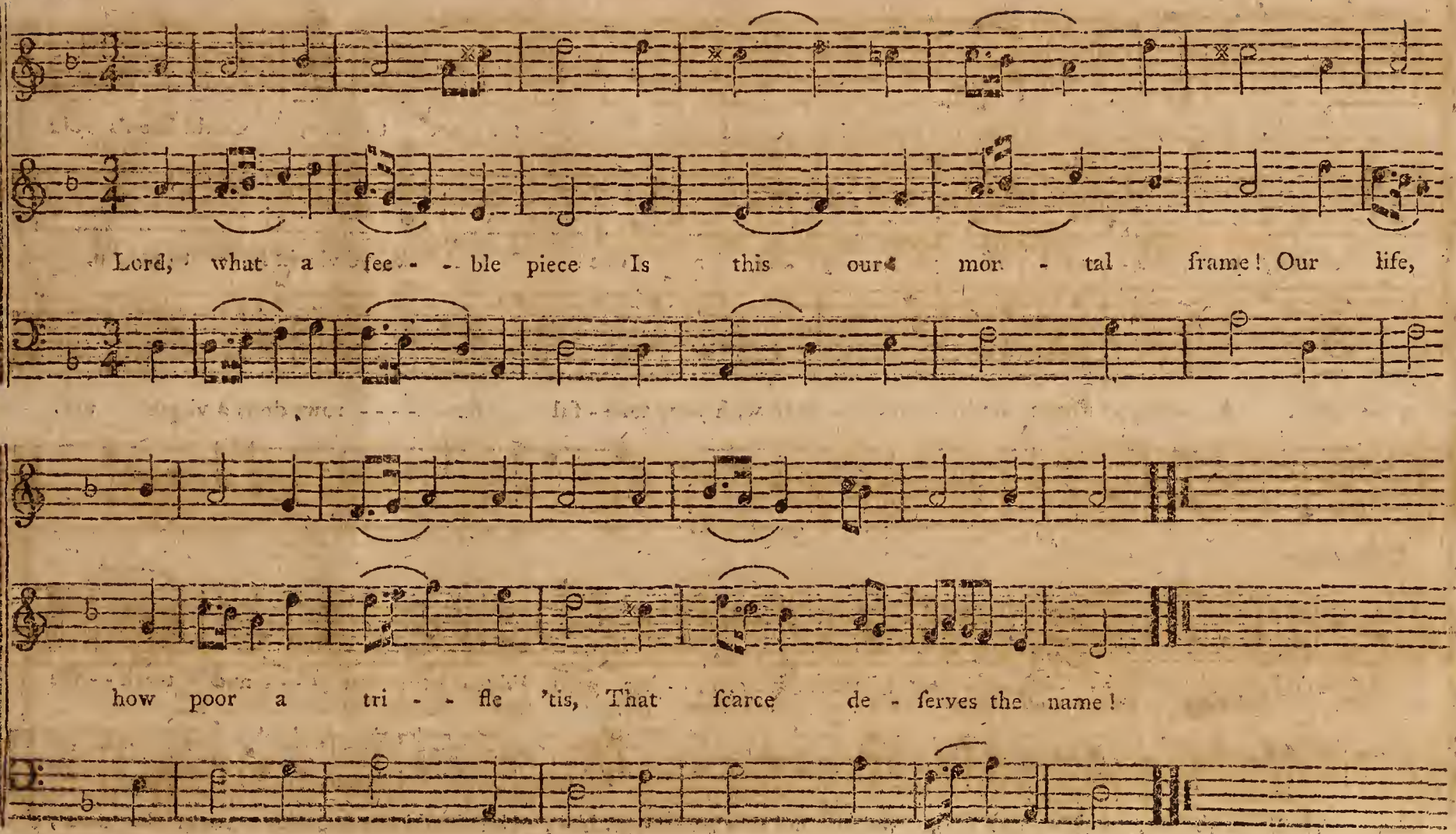

When we, our weary limbs to reſt,
We wept, with doleful thoughts oppreſt,
Sat down by proud Euphrates' ſtream,
And Zion was our mournful theme.
Were wont their tuneful parts to bear,
On willow trees, that wither'd there.
Our harps, that, when with joy we ſung,
With ſilent ſtrings neglected hung
1
2
F


Bleſs the Lord O my ſoul, O my ſoul, and all that is within me, Bleſs his ho - - - - - - ly Name;
Like as a father pitieth his Children.
So the Lord loveth them that fear him, Loveth them - - - - - that fear him, Loveth


them that fear him. For he knoweth our frame and remembereth that we are but duſt. But the mercy of the Lord is from
Ev - - - - - - - - - er - laſting unto Ev - er laſting upon them that fear him, and that do his will.

Felicity. L. M.

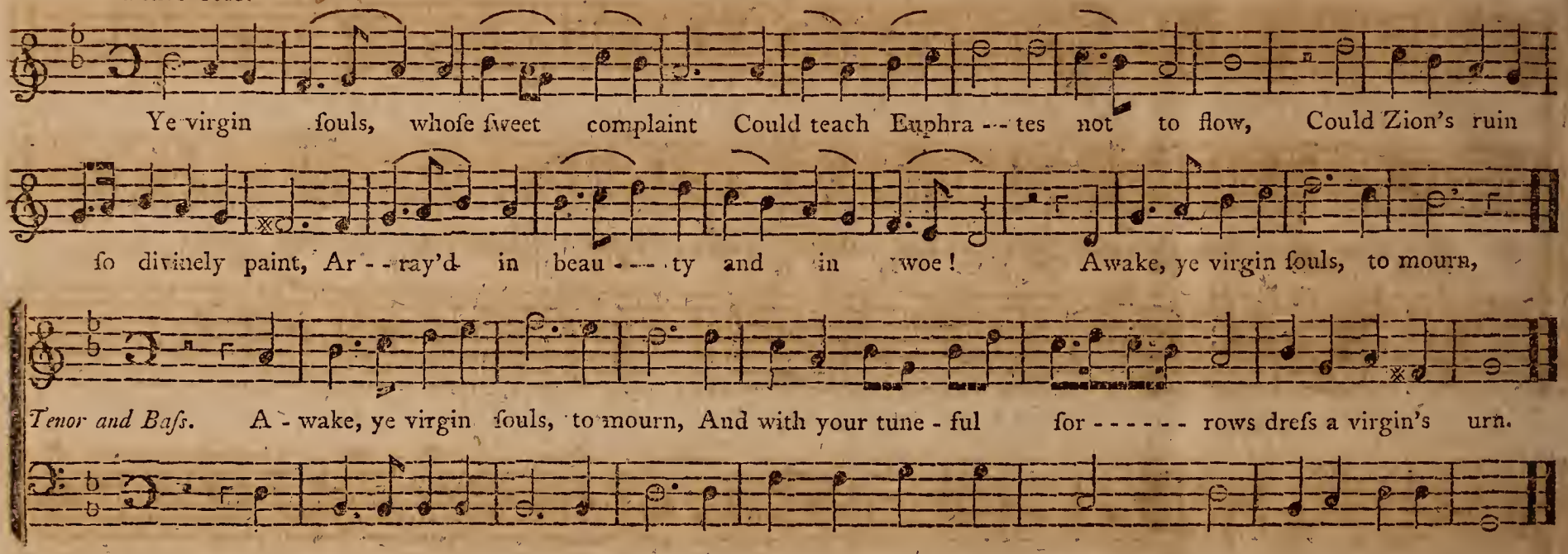

Thine earthly Sabbaths, Lord, we love, But there's a no - - - bler reſt a - bove; To that
our lab'ring ſouls aſ - pire With ar - dent pangs and ſtrong de - - - ſire.


Lord, what a fee - - ble piece Is this our mor - tal frame! Our life,
how poor a tri - - fle 'tis, That fcarce de - ferves the name!

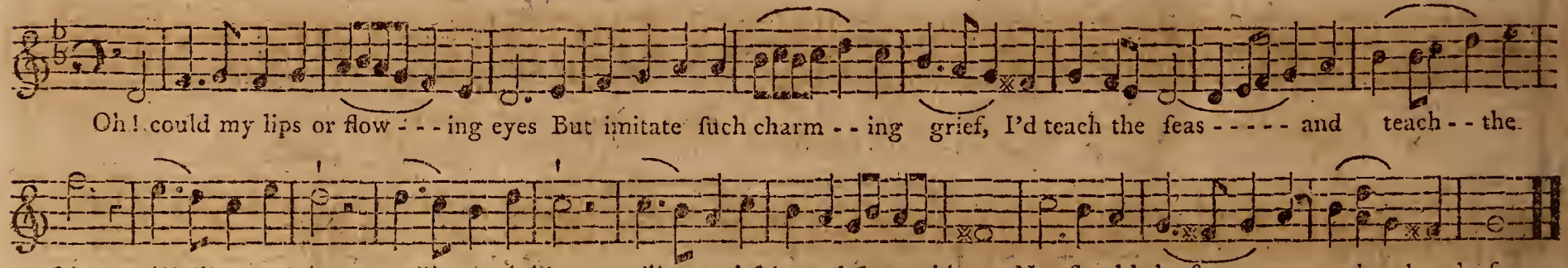
An Elegy on the Death of a young Lady.

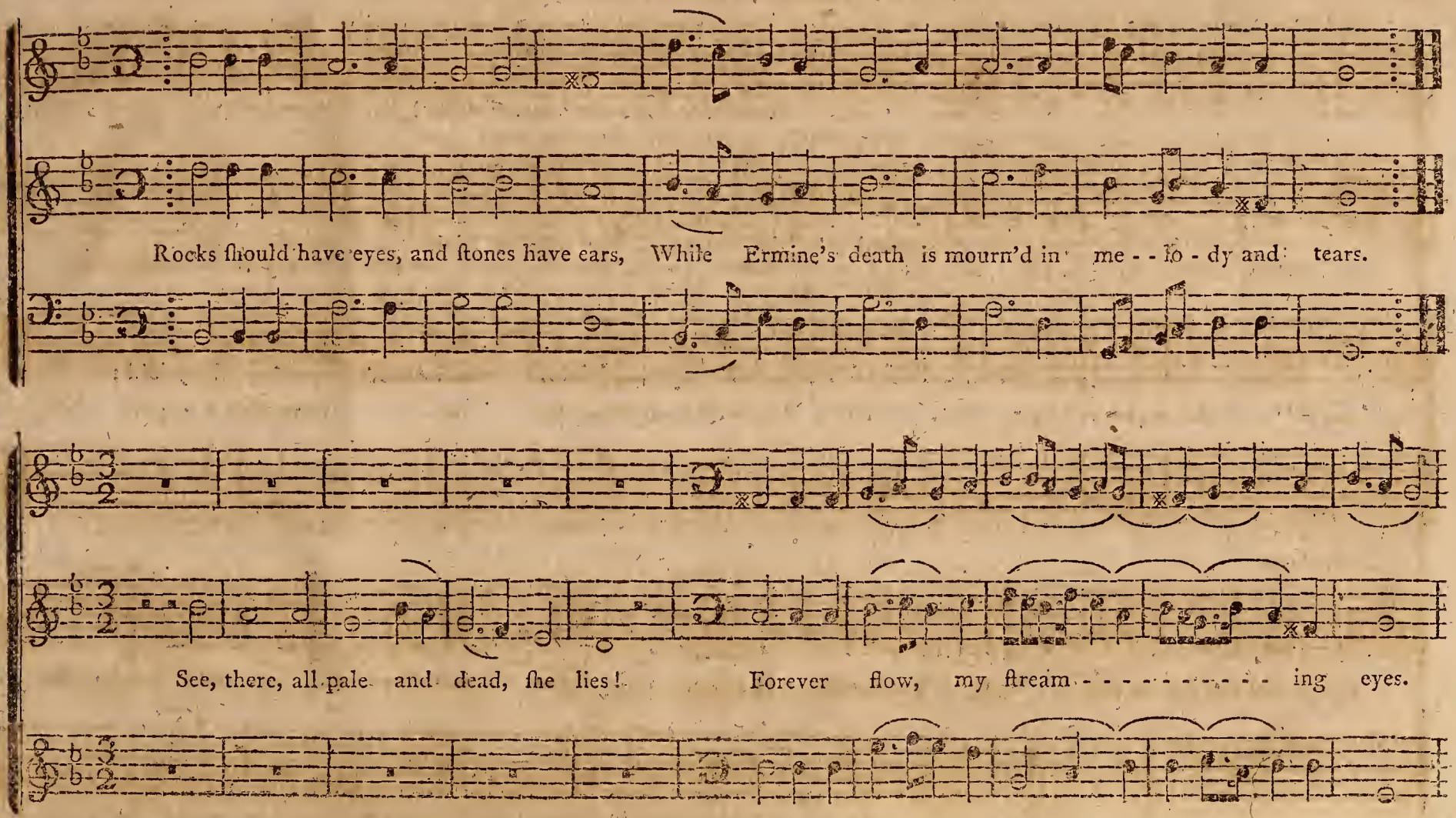
Author unknown.

Tenor Solo.

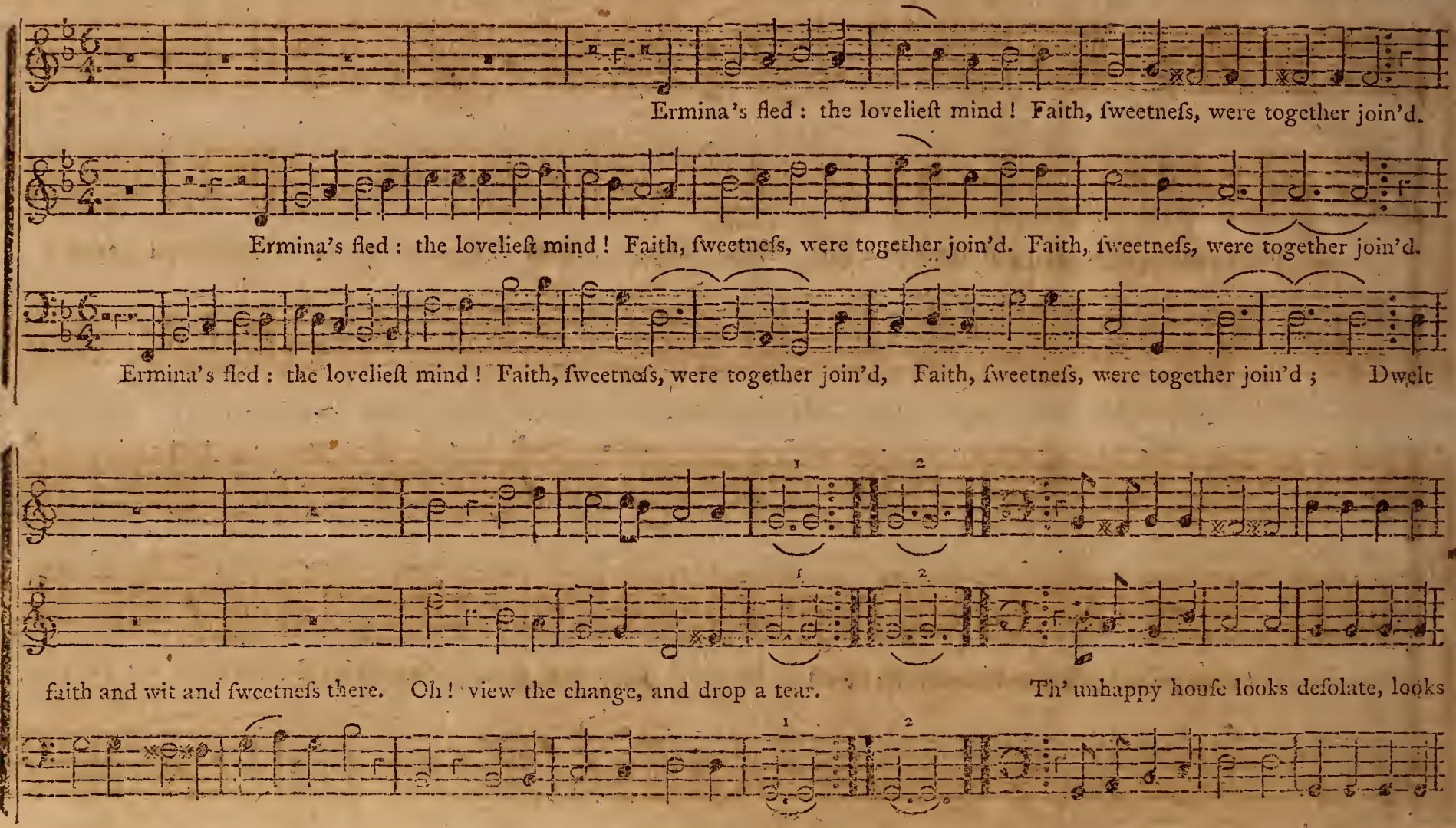


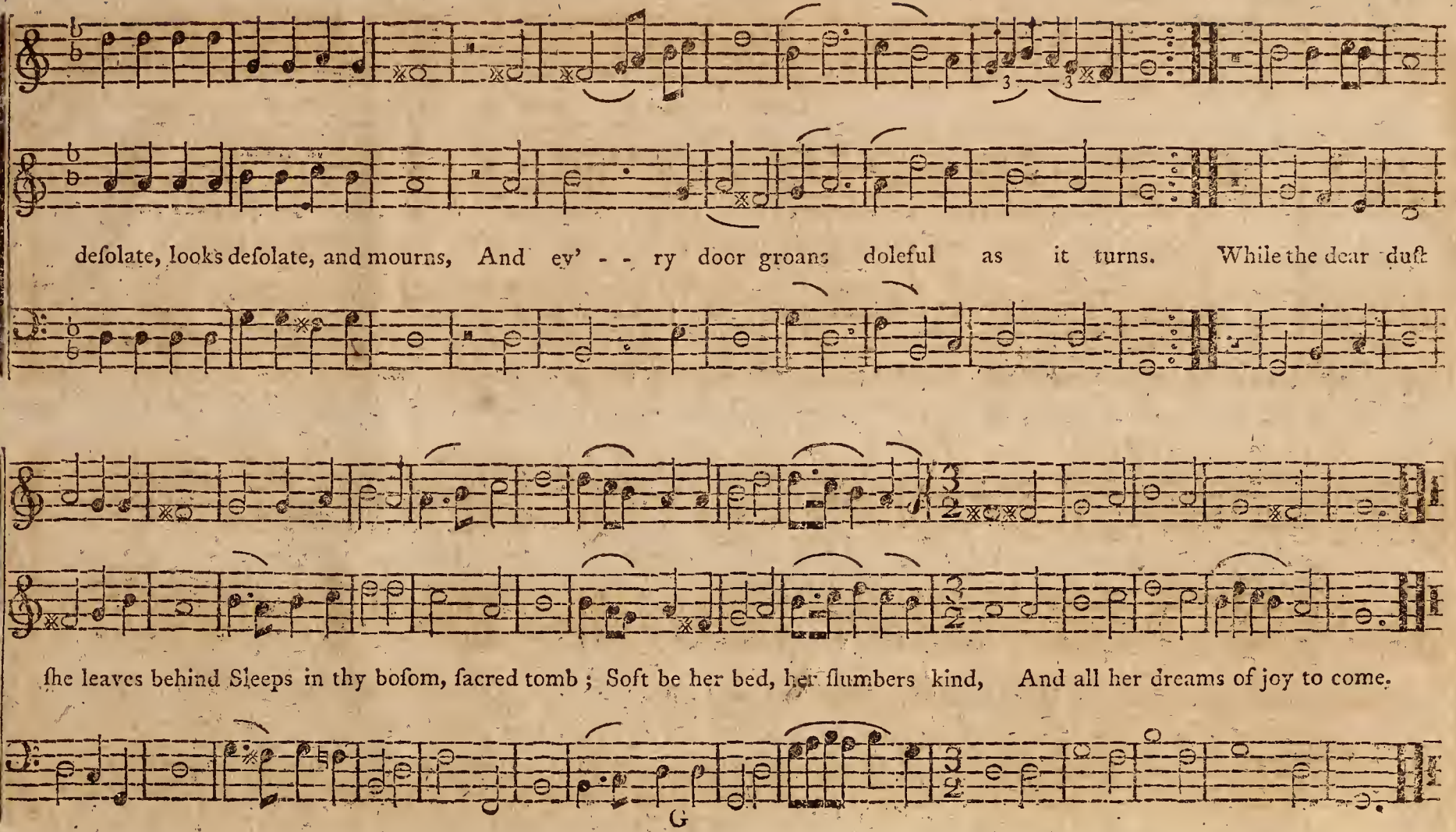
Treble Solo.




Rocks ſhould have eyes, and ſtones have ears, While Ermine's death is mourn'd in me - - lo - dy and tears.
See, there, all pale and dead, ſhe lies! Forever flow, my ſtream - - - - - - - - - - - ing eyes.

Elegy. *Continued.*




deſolate, looks deſolate, and mourns, And ev' - - ry door groans doleful as it turns. While the dear duſt
ſhe leaves behind Sleeps in thy boſom, ſacred tomb; Soft be her bed, her ſlumbers kind, And all her dreams of joy to come.

Topsfield. P. M.

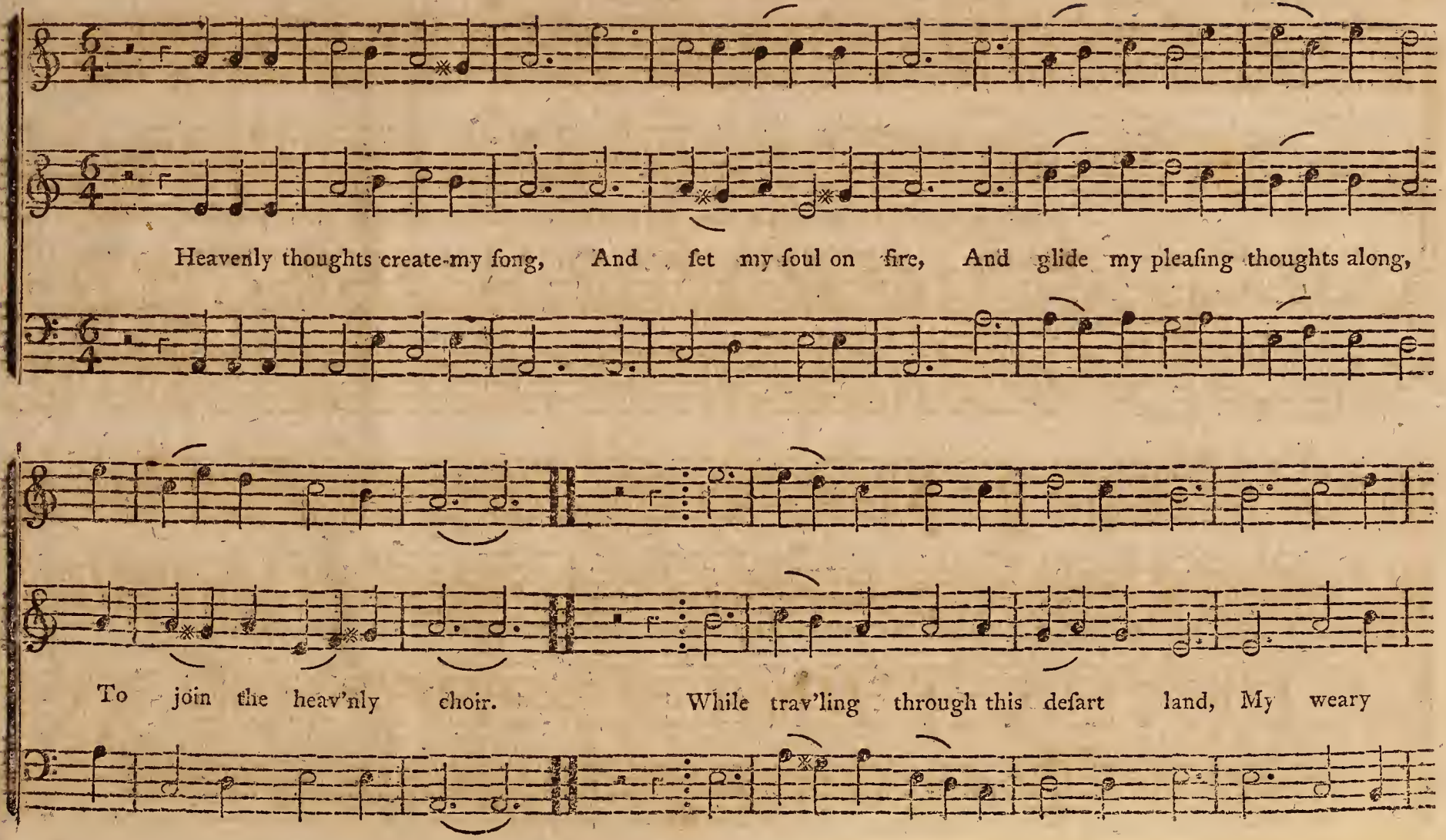
By Mr. J. Parsons.

Very Slow.

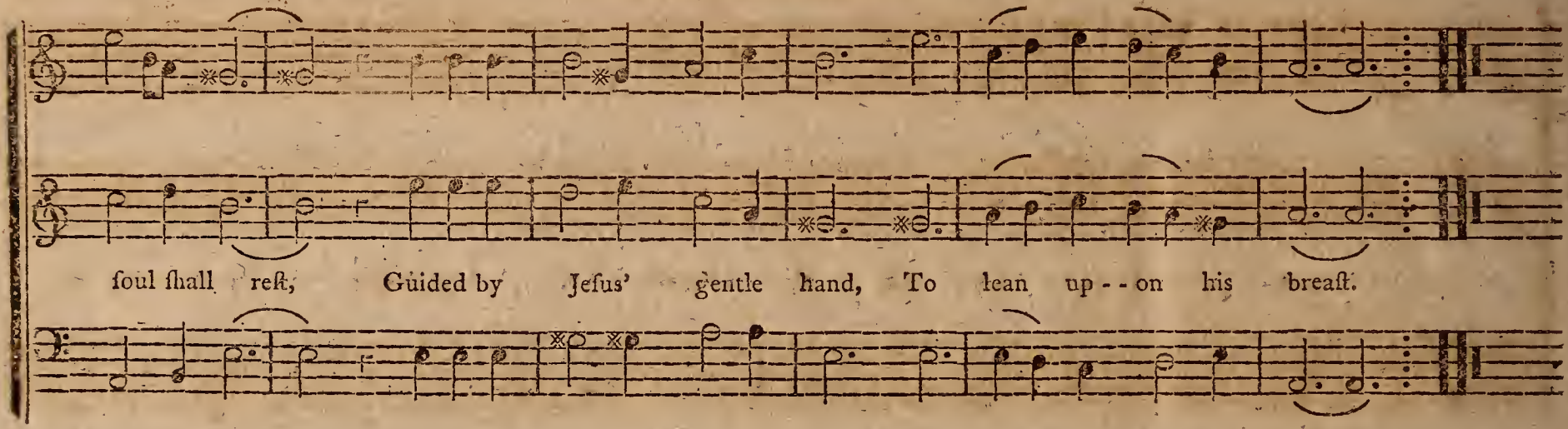
2d Treble.

This is a day - - - - of joy and mirth, Good will to men and peace on earth ; Come let us praise the Lord our King ; Let

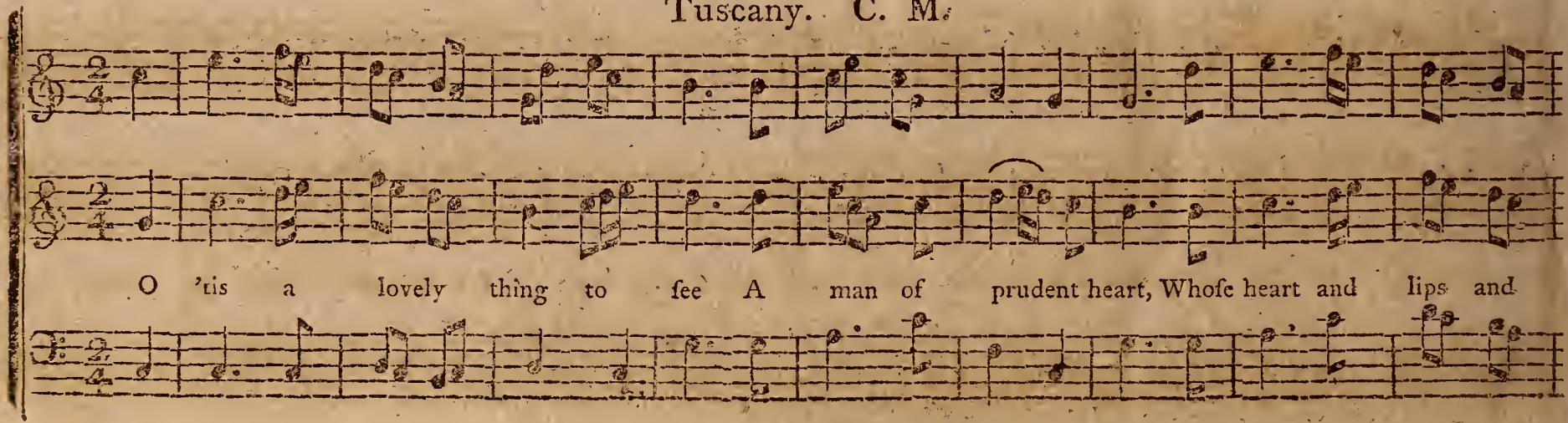
saints and angels shout for joy ; Let mortal men their tongues employ, His everlasting praise to sing. Let mortal men, &c.

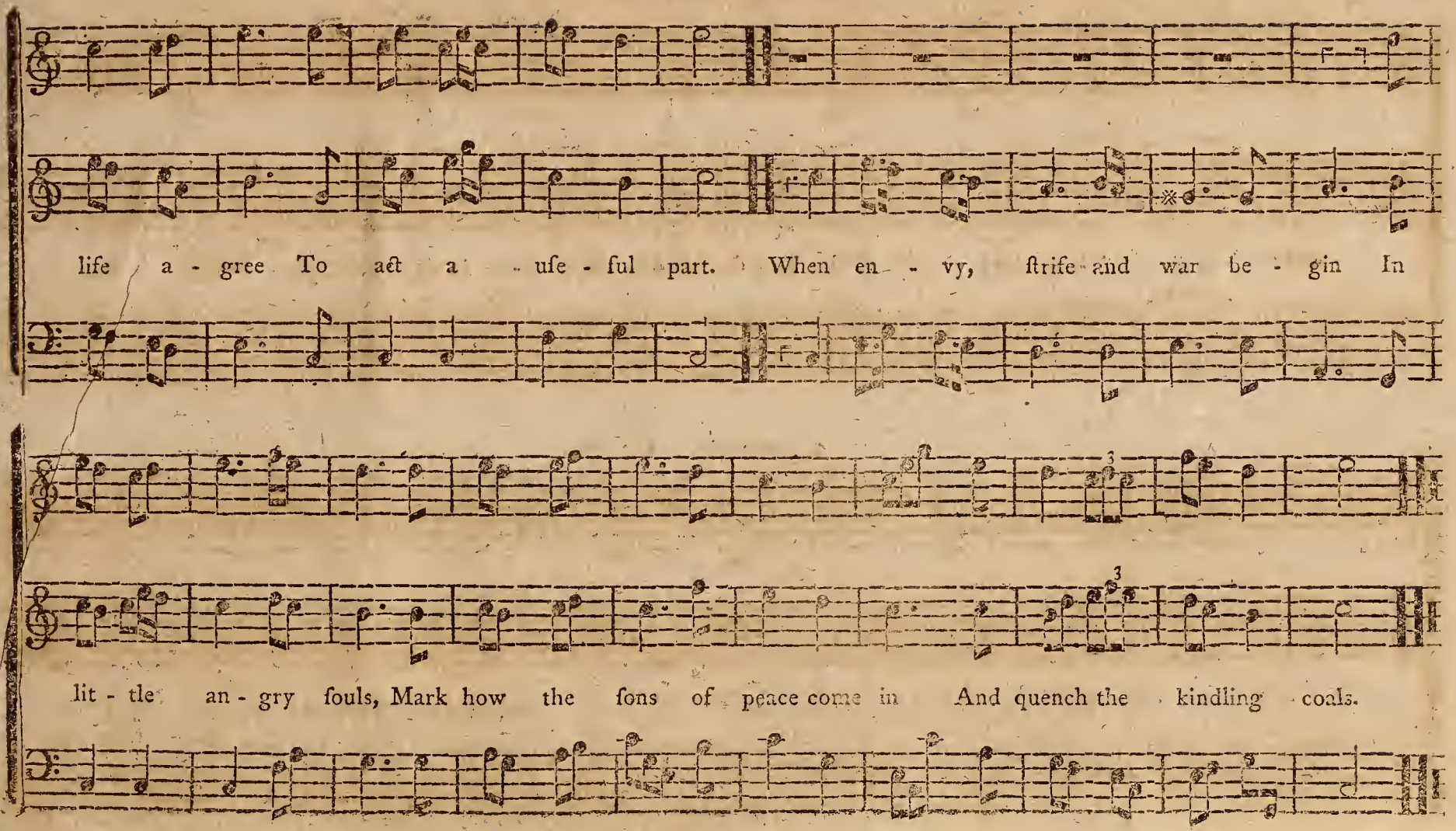

Heavenly thoughts create my ſong, And ſet my ſoul on fire, And glide my pleaſing thoughts along,
To join the heav'nly choir. While trav'ling through this deſart land, My weary

Ararat. *Continued.*

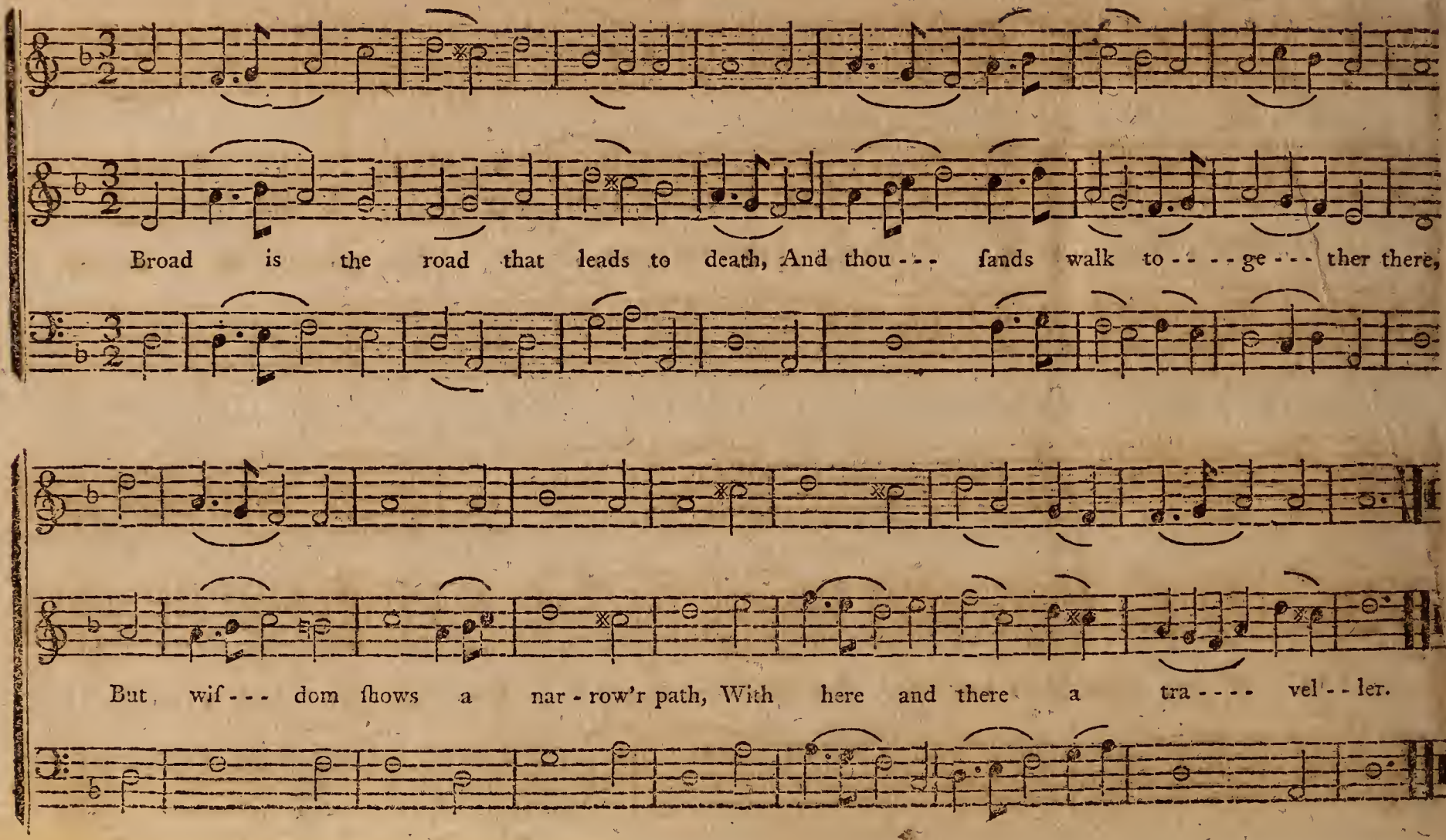


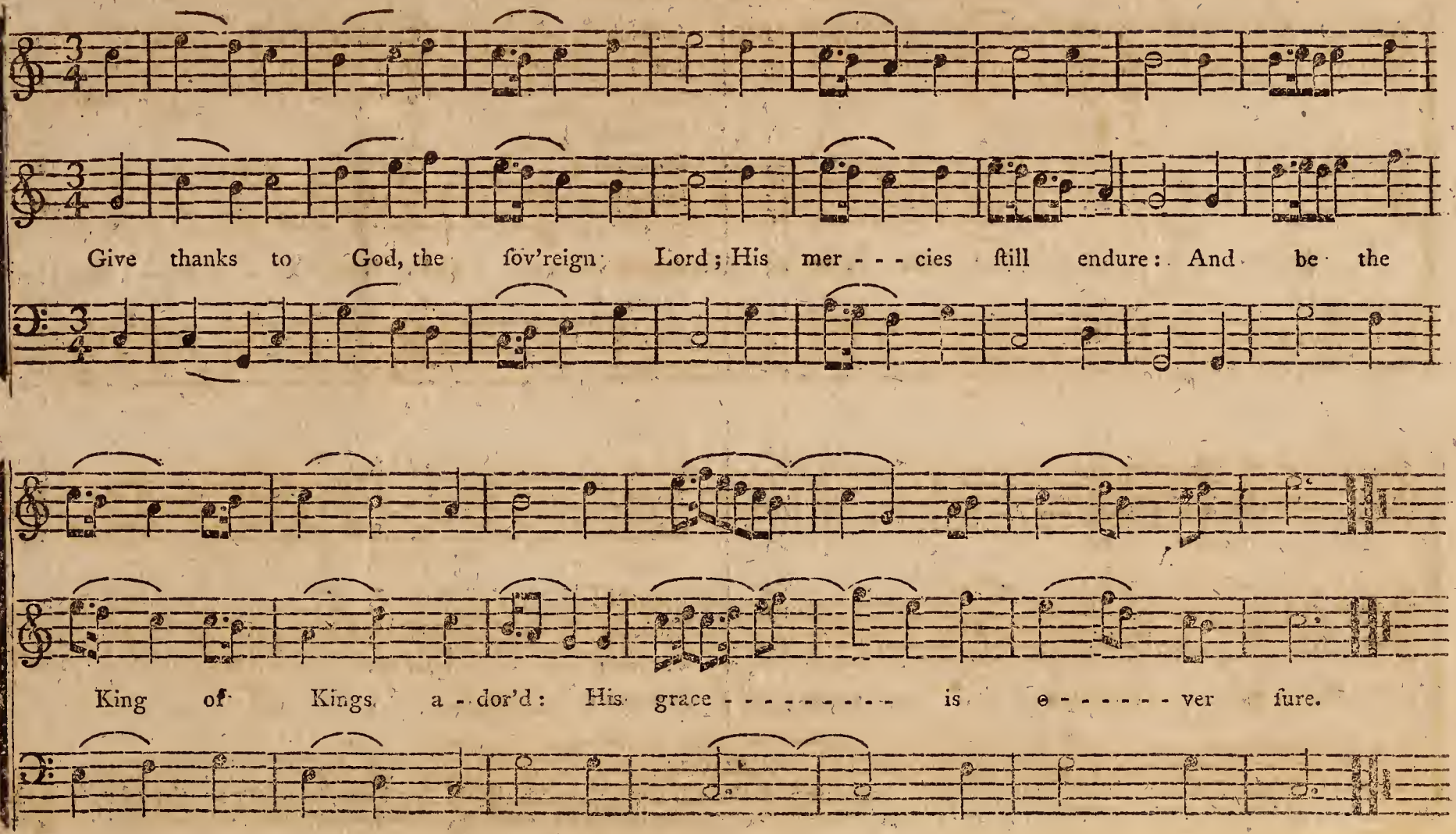
Tuscany. C. M.




life a - gree To act a - uſe - ful part. When en - vy, ſtrife and war be - gin In
lit - tle an - gry ſouls, Mark how the ſons of peace come in And quench the kindling coals.

Vesuvius. L. M.


Broad is the road that leads to death, And thou - - - ſands walk to - - - - ge - - - ther there,
But wiſ - - - dom ſhows a nar - row'r path, With here and there a tra - - - - vel - - ler.


Give thanks to God, the ſov'reign Lord; His mer - - - cies ſtill endure: And be the
King of Kings a - dor'd: His grace - - - - - - - - - is e - - - - - - ver ſure.

INDEX.

ADIEU	P. M.	21
Albany	P. M.	26
Anon	P. M.	29
Ararat	C. M.	51
Anthem		42
Brentford	P. M.	36
Canaan	L. M.	9
Contrition	L. M.	16
Chesterfield	C. M.	27
Contentment	P. M.	31
Castine	C. M.	32
Captivity	C. M.	38
Deering	C. M.	13
Equity	L. M.	12
Elegy on the Death of a young Lady		46
Friendship	C. M.	30
Felicity	L. M.	44
Gratitude	C. M.	19
Hamilton	P. M.	22
Hermon	S. M.	35
Hope	P. M.	39
Ipswich	C. M.	37
Jubal	C. M.	55
Lynn	P. M.	25
Marblehead	P. M.	18
Mill-Street	S. M.	38
Majesty	L. M.	40
Protection	P. M.	15
Patience	L. M.	23
Portland	L. M.	41
Providence	S. M.	45
Quincy	C. M.	28
Request	P. M.	11
Stability	C. M.	10
Salem	P. M.	24
Sunday	L. M.	33
Scituate	C. M.	34
Tewksbury	L. M.	21
Topsfield	P. M.	50
Tuscany	C. M.	52
Vesuvius	L. M.	54
Woodend	C. M.	23

ERRATA.

Page 14, In the Counter, the 8th note from the beginning, & the 4th from the end, should stand on A.——P. 19, the 2d note in the Counter should stand on G.——P. 21, 2d note in the Tenor, *in a few copies*, for G, read D.——Page 26, Bass, all the notes in the 2d & 3d bars should stand a third higher.——P. 30, Second Tenor stave, the first note should stand on C.