

# WORSHIPPER'S ASSISTANT.

CONTAINING

THE RULES OF MUSIC, AND A VARIETY OF EASY AND PLAIN PSALM TUNES :

Adapted to the weakest capacities, and designed for extensive utility, as an INTRODUCTION to more critical and curious MUSIC.

BY SOLOMON HOWE. A. M.

OUR kind Creator form'd our voice,  
To speak his praise in grateful joys ;  
His saints on earth, and saints above,  
Concordant sing his boundless love.

VAST privilege we here possess,  
To tune our Saviour's pow'r and grace ;  
To use our weak imperfect tongues,  
—To imitate seraphic songs,

MUSIC, with all its heav'nly charms,  
Invites us to our Saviour's arms ;  
Where millions pardon'd by his blood,  
In sweetest praise, adore their GOD.

Let citizens and churches join,  
In grateful praise, with joy divine ;  
With mutual love in all their hearts,  
Perform the tune in all its parts.

When parents lead in sacred songs,  
Children pursue with cheerful tongues ;  
'Till TRUE harmonic chords excite,  
The whole to joy's sublime delight.

For heav'n itself consists in praise,  
Express'd the most delightful ways ;  
There, saints, in love's most rapt'rous flame,  
In MUSIC, praise Messiah's name.

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BY ANDREW WRIGHT:—For the AUTHOR.

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## P R E F A C E.

THIS small Pamphlet is designed only, as an Introduction to plain and simple Music, which is adapted to Children and Beginners in the art. And if the Tunes here contained, can prove useful to Farmers and Mechanicks, the Author will have reason to be thankful.—Great numbers of Anthems and faging tunes have been published in 20 years past, and by better Authors, so that it would be vain to add any of that kind, only two or three are inserted, that I might not appear too much out of fashion; tho' I am confident that Tunes which <sup>in</sup> score, are best for large and mixed Assemblies and Schools, and that for two reasons, viz. 1. they are much easier to be understood and remembered, 2ly. they are vastly more beautiful when applied to words; for when all parts move on harmoniously, and each performer pronounces the words with life and expresses the sentiments of the subject, in a feeling manner, the music may be called perfect: While faging Tunes run the words into such a huddle, that, (to use the expression of a great Master of Music)\* nothing but a jargon of words and syllables is heard by the auditors. Consequently the plainest method is best in the service of God, who requires sincerity and simplicity in his worship; therefore if we desire to belong to his spiritual assembly we should condescend to the weak capacities of Children and foreigners, by using the plainest Tunes in our Church and family devotions that early habit may prove as a Sacred School, to lead their pliable minds to a steady habit, in virtue, harmony, and Devotion. While our voice remains, we are under obligation to praise our Redeemer, in cheerful gratitude. Should we attend with care, we may easily see the vast advantage our youth might make in those arts which capacitate the mind for the social enjoyments, which by good improvement, are harmony to God and happyfying to men. The art of reading is attained by great care and time, while a good degree of Musical knowledge is gained in a month; and those who are parents and heads of families, whil' favored with health and a Competent interest for useful support, may with little cost, educate their Children and domesticks in the easy and pleasant art of Music, if seasonable care is used in practising those simple Tunes, which are adapted to their capacities; this Duty ought to be performed with the greatest pleasure, by all who regard the happiness of their fellow creatures: If we view the vast advantages we have possess for twenty years, and reflect a moment on the bonds, which God and conscience have laid on us, we shall view the labour small in comparison of the pleasure which will result from the swift growth, which our Children may make in Psalmody: as a rational service required by God, and pleasant to every generous and social mind; it would be highly criminal in us to leave our offspring destitute of that knowlege which God commends and every wise man loves. Very few are destitute of a voice for some part, not more than one in ten, but may employ his voice in some of the harmonious chords of divine praise. Dr. Watts pertinently observes, that "The human voice, is an Organ formed and tuned by God himself." and though some instruments are more nimble in touching quick notes; yet in pronouncing the words, and placing the accents & cadences with the various soft and pathetic modes of address, (often displayed by good singers) make vocal music infinitely preferable. A little experience, under the care of a faithful Master, may soon fit the pliable minds of our youth in the decent performance of that most exalted part of Worship and human enjoyment: Music has several excellent effects, viz. It induces the savage, the Rude and profane, to attention, civility and sometimes to generosity and religion. It attracts the affections of youth and age from the groveling sensuality of covetousness and sinful gratification, and points their views to objects of social, sublime, and eternal happiness and insensibly draws the human heart to generosity, and friendship; and dispelling envy, ignorance, and every species of sin, raises the thoughts to contemplate the glorious harmony of the seraphic mansions, where all the inhabitants, in eternal harmony, offer grateful, extatic and immortal praise to God, the Father, Son and blessed spirit in perfect Concert. in the delightful regions of consummate glory.

The Author has put his own Hymns to the following tunes, (except p. 22, and 31,) and has, in M. S. 500 more, which he intends to publish in future.

Rich, (Mass.) Feb. 14, 1799.

\* Mr. E. Mann, of Northampton.

B. 76. 317. 416 Sept. 20

1822

# RULES of MUSIC.

## GAMUT AND MUSICAL CHARACTERS.

Tenor, or Treble.		Bass.		Counter.	
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.
C	Fa.	E	La.	D	Sol.
B	Mi.	D	Sol.	C	Fa.
A	La.	C	Fa.	B	Mi.
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	C	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.

### RULES for finding the MI.

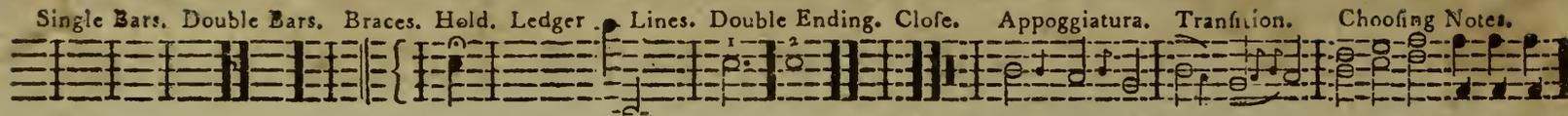
Its natural place is in - - - B § If F be sharp mi is in - - - F  
 But if B be flat mi is in - - - E § If F and C - - - C  
 If B and E be flat mi is in - - - A § If F C and G - - - G  
 If B E and A be flat mi is in - - - D § If F C G and D - - - D  
 If B E A and D be flat mi is in - - - G § If F C G D and A - - - A  
 If B E A D G be flat mi is in - - - C § If F C G D A and E - - - E  
 If B E A D G C flat mi is in - - - F § If F C G D A E and B - - - B  
 If B E A D G C F flat mi in - - - B §

N. B. FLATS and SHARPS are necessary, in order to bring the notes within the compass of five lines, without adding too many ledgers and double ledgers; which must be the case, if flats, &c. are not used. Therefore the sharps and flats, which regulate the Mi, are considered only as a Remover, or Counteracting Cliff, added only for convenience.—We have been taught to say, “If B is flatted, mi is in E, &c.” But, in fact, the letters of the Gamut are all removed by the flat, or sharp, so that B, now stands in the place of E, &c. &c.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. A Flat. Sharp. Repeat. Slur. Natural.

Direct. Grace. Emphasis. Quickener. Trill. Syncope. Syncopation. Adagio. Largo. Allegro. COMMON TIME. Compound Time. Triple Time.

## CONTINUATION OF MUSICAL CHARACTERS.



## EXPLANATION OF THE MUSICAL CHARACTERS.

1<sup>st</sup>. A **STAFF**, or **STAVE**, is five lines on which Tunes are prick'd, or printed; any short line above, or below, is called a **Ledger**, which only guides the eye of the performer, to the name and sound of the note placed on, or near such Ledger.

A **CLIFF**, denotes a particular part of Music, as, G Cliff, signifies Tenor, or Treble, F Cliff, signifies Bass, and C Cliff, signifies Counter: And these Cliffs are always placed on the lines where their respective letters stand.

A **SEMBREVE**, is a round note, and fills a bar in *common time*, being equal in time to two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirtytwo Demisemiquavers. See the other notes under their respective names.

**FLATS** and **SHARPS**, remove the Mi, or governing note, as you see in the Table of Characters. An accidental *flat*, or *sharp*, affects only the next note at its right hand: A *flat* sinks the note half a tone, and a *sharp* raises a note half a tone.

A **REPEAT**, shows that the Tune, or Anthem, is to be sung over again, from the beginning, or as far back as another Repeat.

A **SLUR**, or **TIE**, shows that all the notes in said *slur*, must be sung in one syllable.

A **NATURAL**, shows that the note at its right hand, is to be sounded (in proportion to the lines on the Gamut) as if there had been no *flat*, or *sharp*, at the beginning of said Tune. A Natural cannot be used in Tunes where the Mi is not removed by *flats* or *sharps*.

A **DIRECT**, is placed at the end of a stave, to point to the place of the first note in the next stave.

A **GRACE**, or *Point of Addition*, placed on the right hand of a note, makes it half as long again as it would otherwise be, and often, in notes ascending, or descending, *beautifies* a transition.

AN **EMPHASIS**, or *Mark of Distinction*, shows that the construction of the tune, or the importance of the word, or words, requires a double force of voice on the notes so marked.

A **MARK OF DIMINUTION**, is a figure 3, placed over, or under three notes, and shows they must be sung one third quicker, viz. in the time of two such notes.

A **TRILL**, is a regular warbling of the voice on that note, under which the *Trill* is set.—No trill is to be made at random, by performers, without the mark.

A **SYNCOPE**, is a long note in the middle of a bar, with shorter notes on each side, and is generally occasioned by an important syllable or word which requires it. Sometimes it suits best to be so made as to answer chords in composition.

**SYNCOPIATION**, is a sound carried through a bar, by slur, in order to lengthen the syllable.

**SINGLE BARS**, divide the time, according to the measure note, and show where to place the accent and cadence.

**DOUBLE BARS**, were used for the end of lines in poetry, to read the Psalm by; and some authors use them at the end of a strain; but I think Rests answer the purpose much better.

**2s.**, are used to determine the number of parts which move together.

**3s.**, is used by some authors; but as there is no exact time assigned to it, 'tis to be considered as useless, at this day.

LEDGER LINES, are added, to guide the eye of the performer, when the notes ascend or descend two places above or below the five lines.

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

A CLOSE, is two or more bars together, and denotes the end of a tune.

AN APPOGGIATURA, or leading note, is a character of little use, and omitted in general, by modern authors, as superfluous.

A TRANSITION, is an accurate ascent, or descent of the voice, in a slur, or other notes, according to the time and degree of distance.

CHOOSING NOTES, are placed directly over each other, and one or all may be sung together, and especially at the close of a Bass, they should be founded clear and very soft, which is one of the noblest graces in Music.—*Cadence*, is a peculiar softness, on the unaccented notes.—

### Of a PENDULUM.

Pendulums, should be made of light wood,  $\overline{\text{E}}$  for  $\frac{3}{2}$  and  $\frac{6}{4}$  modes,  $\overline{\text{E}}$  either 7 feet for  $\frac{3}{4}$  and  $\frac{6}{8}$  minims, or 22 inches for  $\frac{3}{4}$  and  $\frac{6}{8}$  ches, for  $\frac{2}{4}$  9 inch- for  $\frac{3}{4}$  6 inches in length, for crotchets in  $\frac{2}{4}$  es, for  $\frac{3}{8}$  long.

NOTE. For a more accurate definition of the length of Pendulums, See Mr. Read's Introduction to Music.

### Of BEATING TIME.

BEAT Crotchets in common time thus, let the fingers fall (onto the table) 6 inches, then bring the heel of the hand down gently, then raising the hand (six inches) shut up the fingers, then raising it a little higher, throw open the fingers, to begin the next bar. And so in the second mode of Common Time. The third mode of Common Time, is beat one motion down, and one up, in each bar, steady motion, the accent falls generally on the first and third crotchets, when the bar is fill'd with such notes, as in the two preceding modes. The fourth mode is 2 4, of two crotchets in a bar, the accent generally falls on both parts of the bar nearly alike; but when it consists of quavers, it falls on the first and third, as in Allegro. Triple Time, consists of three motions in a bar, equally divided, as follows: Let the fingers fall on the table, then the heel of the hand, then raising the whole hand six inches, (with fingers kept straight) which fills the bar. And so in 3-4 and 3-8, only quicker in proportion to the length of pendulums. Compound Time, has six crotchets, or six quavers in a bar, beat three crotchets falling, and three rising, with 39 inch pendulum. 6-8 also, with 22 inch pendulum. The accent falls on the first and fourth notes, or parts of said bars.

N. B. These directions may appear trivial to some; but they are absolutely necessary for harmonious and regular Music.

### An EXPLANATION of TERMS USED in MUSIC.

**A**DAGIO, slowest mode of time.  
Affettuoso, or Affettuoso, Affectionately.

Air, leading part.

Allegro, a brisk movement.

Andante, not too quick, also in a distinct manner.

Divoto, in a devout manner.

Espressivo, Expressively.

Forte, Loud.

Fuge, the parts falling in after each other in the same notes.

Grave, heavy and slow.

Majestoso, or Majestoso, with majesty.

Moderato, slacken the time.

Piano, Soft.

Symphony, or Sym, an interlude for instruments.

Unison, when two or more parts sound the same note of an Octave.

Vigorofo, with energy.

Vivace, lively, quick.

Voluntary, an air played in the church without singing.

## NECESSARY DIRECTIONS.

IN this place I wish to give my opinion concerning the mode of teaching in Music. 1<sup>st</sup>. Let the teacher try each scholar's voice carefully, in raising and falling the notes of an octave, and observe whether the scholar can sound the semitones accurately, or not, viz. from mi to fa, and la to fa, ascending, and fa to la, and la to mi, descending; for if the scholar can't sound them exactly, after repeated trials, 'tis best for him, never to attempt the practice of music; for one such person will make discords enough to confuse and destroy the melody of five hundred good singers.—2<sup>dly</sup>. Choose a large, tight upper room, if possible, where a little fire will answer, for large fires are hurtful to the voice.—3<sup>dly</sup>. Admit no spectators, 'till the scholars can perform some pieces of music decently; for spectators, by filling up the room, whispering, &c. destroy the music; spectators may be admitted after the school can sing regularly, and continue in, or about the school room, no longer than while such tunes are performed.—4<sup>thly</sup>. In proportioning the parts, choose the highest and clearest female voices, (or boys at ten years, &c.) for counter, verse them well in the Gamut and notes first; for if the counter is neglected, the performers of that part will soon be discouraged, and thus lose the counter entirely.—5<sup>thly</sup>. Take the next best voices for Tenor, then divide the rest for Bass and Treble, as their voices will best suit.—6<sup>thly</sup>. Suffer no noise of whispering, (or otherwise in time of singing) for nothing can be more baneful or disgraceful.—7<sup>thly</sup>. Teach the scholars all the letters from the respective Cliffs, upward, and downward, perfectly, or till they can repeat them by heart.—8<sup>thly</sup>. Begin with a Tune placed on mi, natural, as Augusta, page 7<sup>th</sup>. and teach every scholar to name the letter, and the note, belonging to it immediately, thus, G sol, C fa, B mi, C fa, D sol, E la, &c. thro' the whole tune; in all its parts.—9<sup>thly</sup>. When the scholars can name the notes readily, let all the Tenor sound the notes distinctly, as one, while the Bass, Treble and Counter, sit silent.—10<sup>thly</sup>. When the Tenor can move on correctly, let the Bass name the letters and notes, as the Tenor has done, (keeping time by the motion of the hand) till all can easily give the sounds, and beat the time together. In like manner the Treble, Counter and Bass, each successively, the others sitting still except the motion of the hand in beating.—11<sup>th</sup>. Let no scholar sing so loud, but that he may distinctly hear all the parts, and perceive their agreement.

ERRATTA. —Page 14. the last note in Compassion, treble should be on C.—Page 19, in some copies, a minim appears like a crotchet.—Page 29, in many copies, the 10<sup>th</sup>. bar of Galilee, Bass, the semibreve on G should be a minim.—Page 30, the first note in the 10<sup>th</sup>. bar, of the Treble of Zion, should be a minim.—Page 31, in the 4<sup>th</sup>. bar, of Solemnity, Bass, the semibreve should be a minim.—Page 9. 3<sup>d</sup>. bar, of Meditation, treble, the minim should be on A.—Page 10, in Glossy, add a point to the minims after the middle rest.

# WORSHIPPER'S ASSISTANT, &c.

AUGUSTA. S. M.



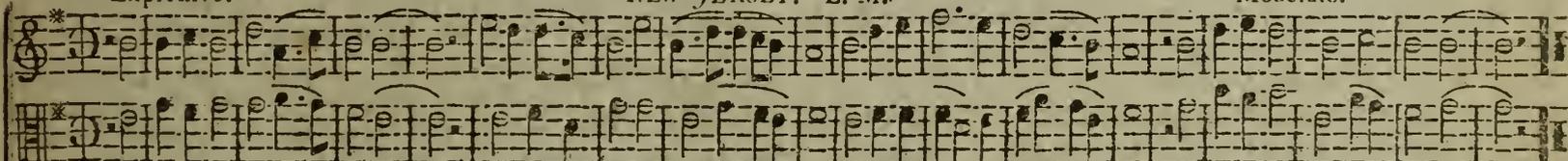
To God, all wise, supreme! Let endless praise a - rise; From all his servants round his throne, And men below the skies.



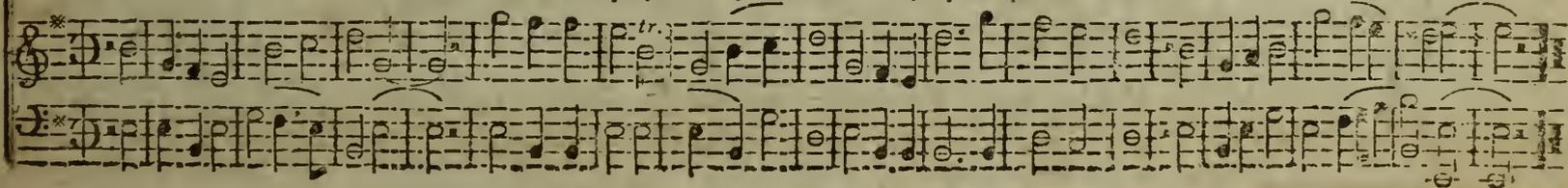
*Espressivo.*

NEW-JERSEY. L. M.

*Moderato.*



Thirty long years Messiah liv'd, In humble state and pray'd and griev'd; For men, a poor apostate race, Who needed all his pow'r and grace.



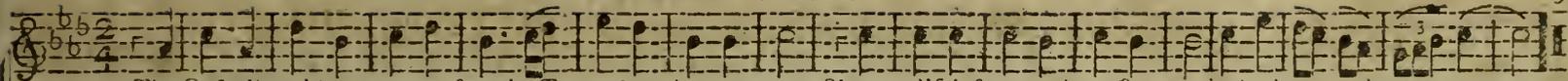
Jesus beheld with flowing tears, The Jews his most invet'rate foes; Whose adamantine hearts conspir'd, To plunge *him* deep in pains and woes.

Andante.

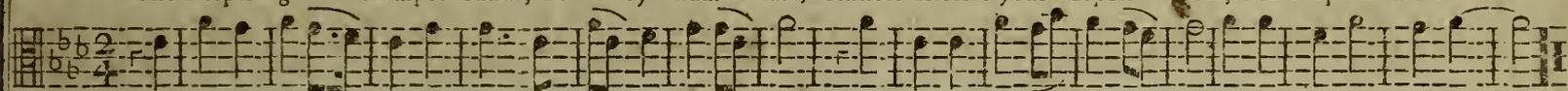
DELAWARE. C. M.

Devoto.

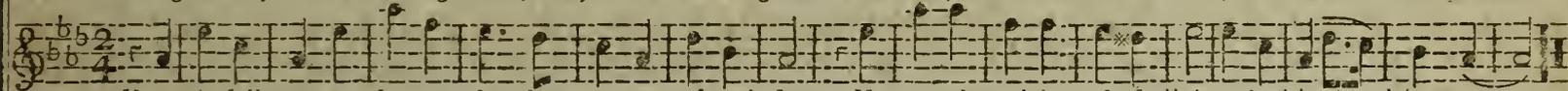
To thee, Great God; with humble eye, And strong desires I look; For Jesus' sake enscribe my name In thy important Book.



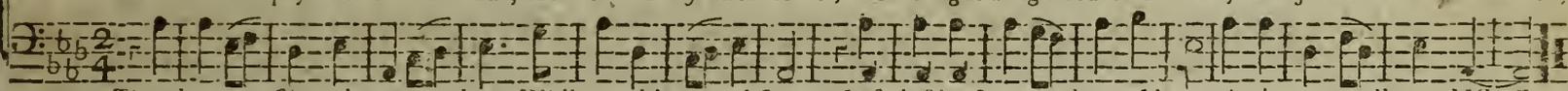
The Gospel's golden trumpet sounds, To ev'ry human ear ; Sinners disclose your deepest wounds, And drop a humble tear.



The great Phy-si-cian smiling stands, For your e-ter-nal good ; The on-ly med-i-cine he com-mends, Is his own vi-tal blood.

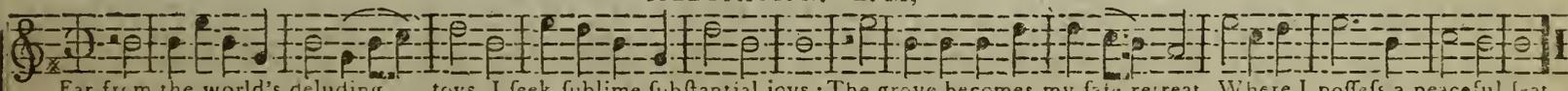


He made full payment for our sins, How-ev-er vast their score ; He wrought a righteousness divine, And justice claims no more.

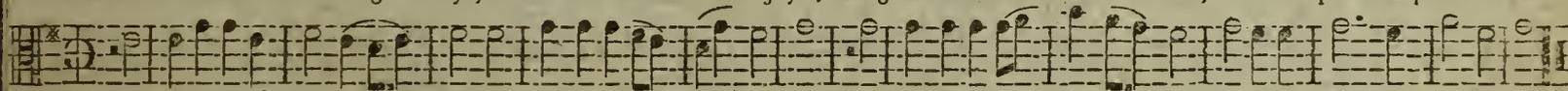


Then let our flinty hearts re-lent, While on this mortal shore ; Let justice shut the door of hope, And mercy call no MORE.

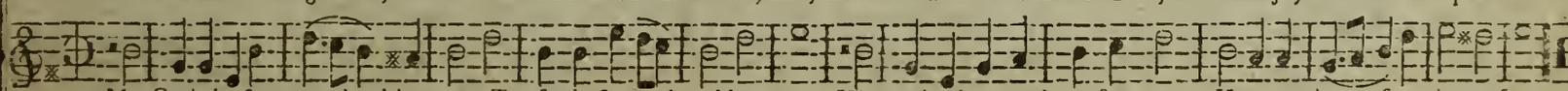
MEDITATION. L. M.



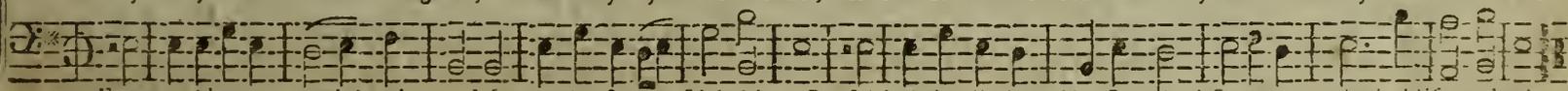
Far from the world's deluding toys, I seek sublime substantial joys ; The grove becomes my safe retreat, Where I possess a peaceful seat.



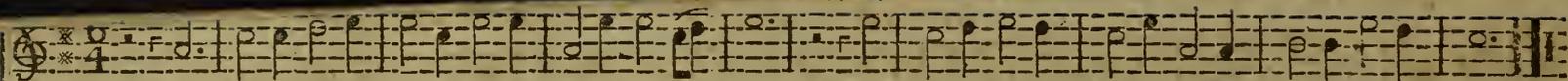
This silent unmolested ground, Inclos'd with beaut'ous shades around, Affords unvari'd scenes of bliss, External joys and inward peace.



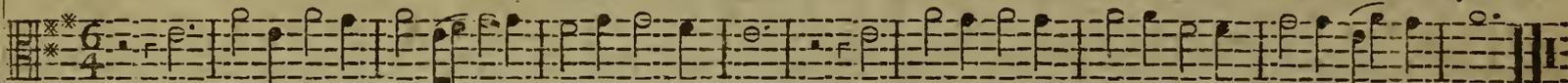
My God, in favor made this grant, To sat-is-fy my humble want ; His tender love and constant care, Have made my situation fair.



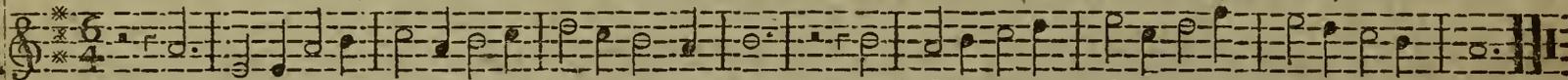
Enraptur'd as on eagle's wings ; I soar and taste celestial things By faith, I dwell above the sky, And share an-gel-ic bliss on high.



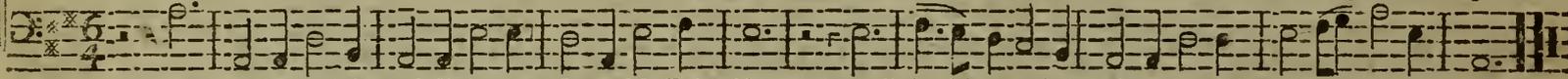
E-man-uel ! O, important name, To charm the human ear ; Where grace and glory shine supreme, To save us from despair.



How far this heav'nly love excels, What mortals can bestow ! It frees from sor-row, death and Hell, And ev'ry hateful foe.

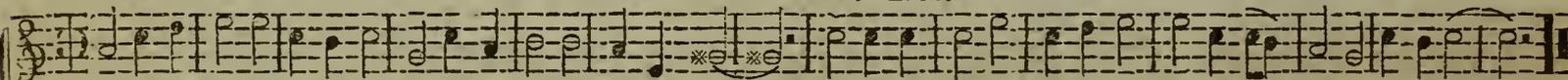


Thus God, with us, dwelt here in flesh, To grant us peace with Heav'n, By Him, repenting sinners find, Their *crimson* sins forgiv'n.

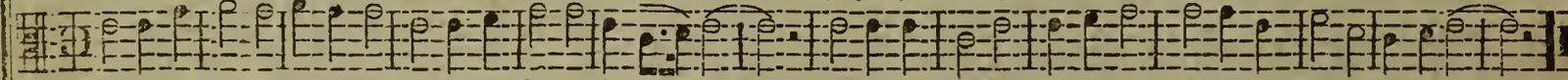


Im-mense ! Unequal'd ! and divine ! Is Great Messiah's Name ; And all the saints and Angels make, His praise, their noblest theme.

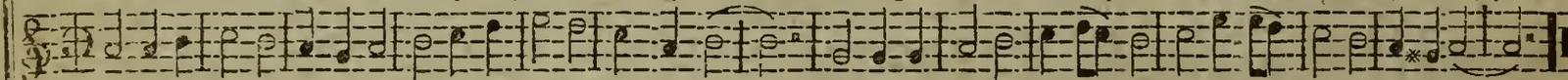
MACEDON. L. M.



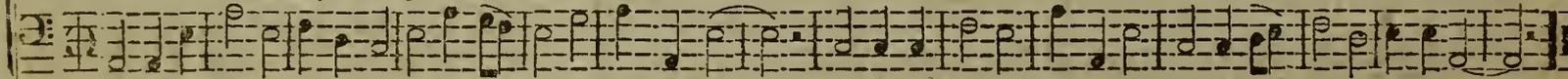
Great Ransomer of Adam's race ! I humbly take thy offer'd grace, Thy gospel plan that *gl'o'rus* scheme, shall be my sweet, eternal theme !



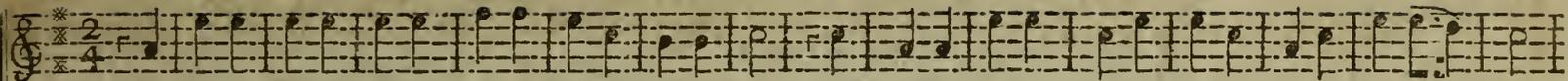
Gabriel and all the Choirs above, In *sweetest* airs adore thy love ; Yet those high notes which Seraphs raise, Fall far below thy worthy praise.



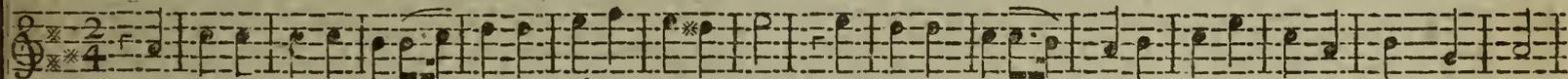
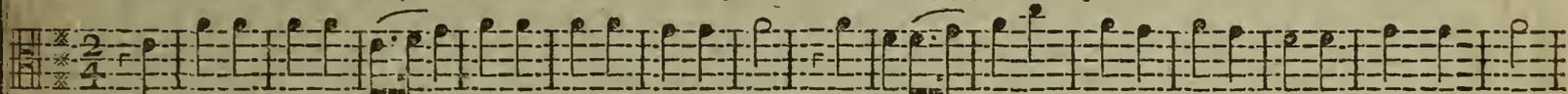
Much more, when I attempt to sing, The glories of my Saviour King, That *He* should lend his friendly ear To hear a Sinner's song's and pray'r.



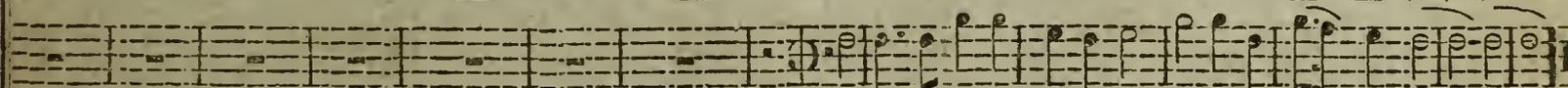
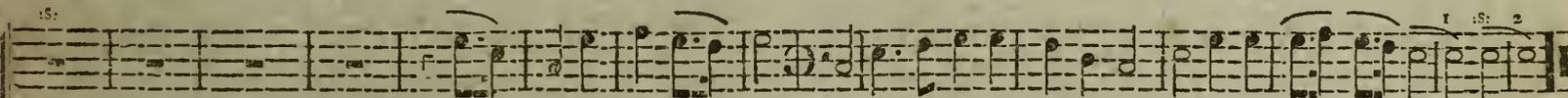
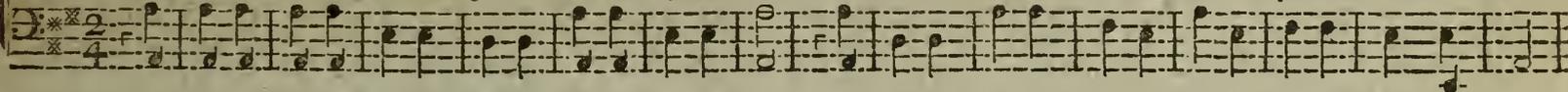
My heart and tongue and pen shall strive, to keep thy sacred Name alive, To teach forgetful men thy love, And point their tho'ts to *Thee* above,



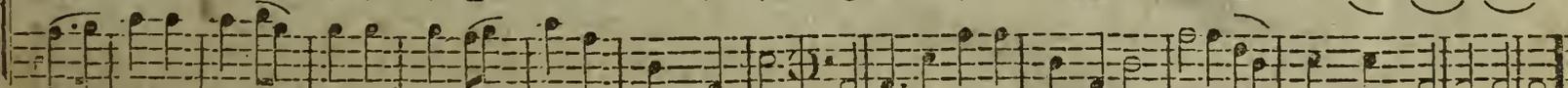
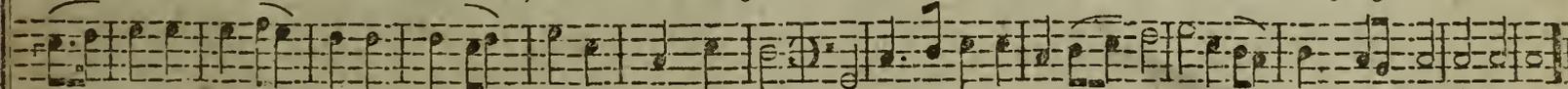
1. The Lord has order'd ev'ry case, For man's sub-lim-est good ; All earthly joys, and hope divine, The soul's im-mor tal food.



3. What thanks can we, poor sinners give, For life and peace bestow'd ; By our Almighty Saviour's grant, The purchase of his blood.



2. To rebel men, blest news came down, "A Ransomer is giv'n ; To you a wretched, mortal race" The noblest gift of Heav'n.



4. To Thee most glor'us prince of grace, Let endless praise be giv'n ; From Angels and the human race, By all in Earth and Heav'n.

Where shall our sinful race, Find favor, but in God? Who, by his mercy, pardons sin, Thro' Christ's atoning blood,  
 His blood! of boundless worth! Paid ev'ry penal debt, He tasted death for ev'ry man, The price, immensely GREAT!  
 On Him, my hopes rely, For strength and wisdom too; To walk the narrow way to life, And conquer ev'ry foe,  
 Help me, Almighty Friend! And wash my crimson stains; My grateful tongue shall tune thy praise, In sweet immortal strains.

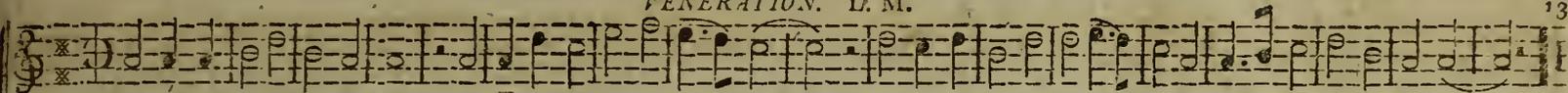
Vivace.

LIBERALITY. C. M.

Forte.

While Charity inspires the breast, The noblest passions move, Thus Music cheers the drooping mind, Like beams of heav'nly love.  
 Mercy divine with endless peace, Make harmony in Heav'n; A Privilege immensely great, To men most freely giv'n.  
 "Let us pursue the course describ'd, And strive to gain the prize, Immortal crowns of endless bliss, Above the rolling skies."  
 "The friends of truth and peace unite, In praise and social love, Where glory beams from ev'ry face, In endless Light a - bove.

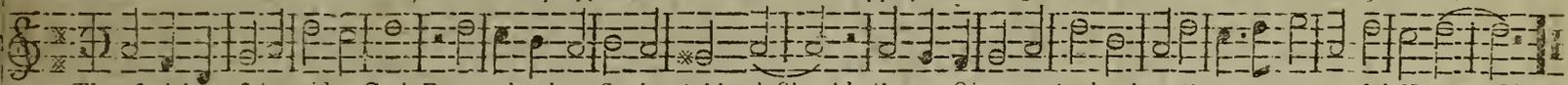
VENERATION. L. M.



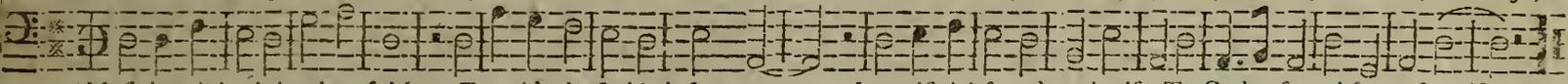
To cultivate the youthful mind, In science pleasing and refin'd, Should be the poet's ardent care, And stamp th' impression strong and fair.



Nations and families combine, In this employ, sweet and divine, To happy the rising race, Blest with ten thousand gifts of grace.

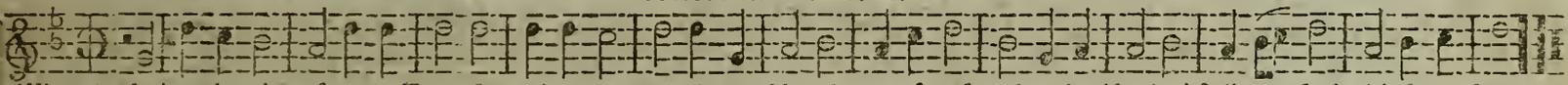


Thus social worship paid to God, For pardon by a Saviour's blood, Shou'd all our active pow'rs employ, Express in grateful Hymns of joy.

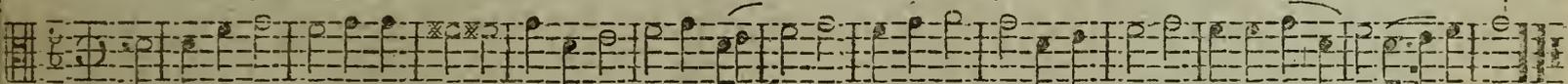


"Musicians! lead the cheerful song, To guide the feeble infant tongue, In artificial sounds and raise, To God, a sacred song of praise."

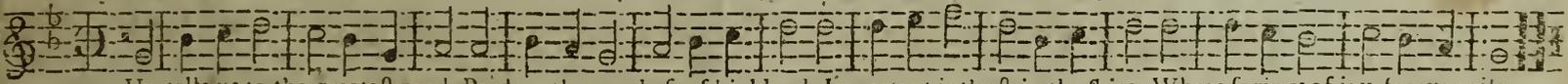
CONSONANCE. L. M.



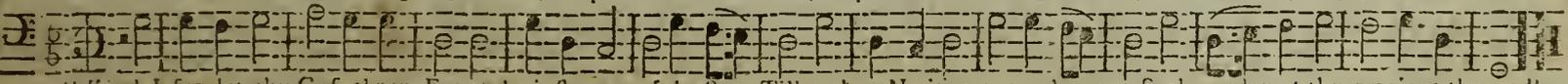
Whene'er I view the plan of grace, To ransom Adam's wretched race, New scenes of myst'ry hourly rise, And strike my soul with sweet surprize.



Our Saviour bids us wretches mourn, Our crimson sins, repent and turn, To Him the Prince of life and peace, And dwell as fav'rites near his face.



He calls us to the greatest good, Pardon, the purchase of his blood, Important int'rest in the skies, Where springs of joy forever rife.



"Kind Jesus, let thy Gospel run, Far as the influence of the Sun, Till various Nations, yet unknown, Seek pardon at thy gracious throne."

SURPRIZE. P. M.

Wrap't in midnight's tenfold slumbers, Sinners fain would feel secure ; Trampling on Jehovah's mandates, Which their lusts, cannot endure.

Wine and whoredom cards and gambling, Wasted all their strength and time ; While regardless of the future, They've let slip their golden prime.

Death approaching, fears alarming, Now torment the rebels' mind, King of terrors swiftly flying, Draws his glitt'ring dart behind.

Then at once the blow is given, O ! the terrors, none can tell ; Loss of glory, joy and Heav'n, Down, they gashly, sink to Hell.

COMPASSION. P. M.

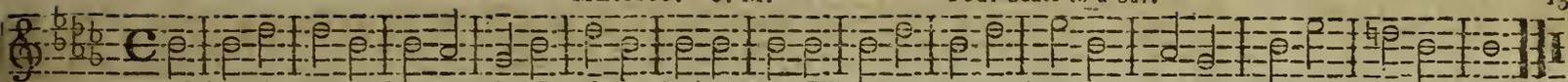
N. B. All the parts are to be emphasiz'd, as the Treble.

" Dying Sinners, Jesus calls you, Hear the accents of his love ! Life and pardon offer'd freely From the brightest realms above."

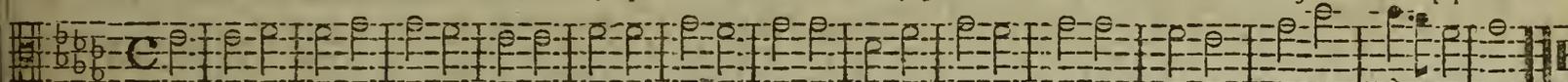
" Come, and prove his noblest friendship, To our stupid dying race, How He stands with looks inviting, To his reconciled face."

" Let those accents Most delightful, Give the mourning mortal ease, While he needs the offer'd pardon Granted for eternal peace."

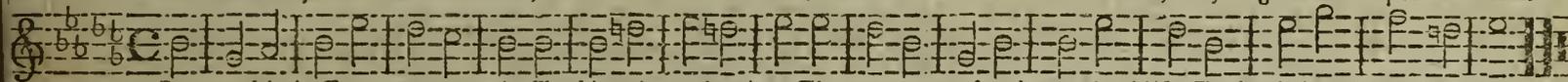
" Thus let mortals now consider, How much gratitude they owe, To their tender-hearted Saviour, Who redeems from endless woe."



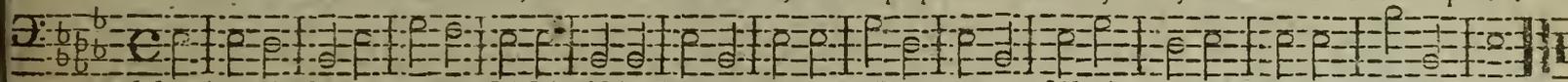
Let soft and mournful sounds excite, Our sympathetic love ; Till all by gen'rous tho'ts and words The noblest friendship prove.



While we survey the num'rous woes, Our fellow mortals feel ; Let us bestow a kind relief, By gen'rous speed and zeal.

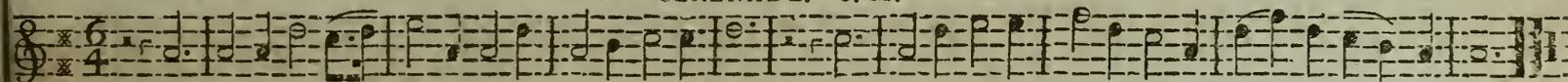


For each kind office were we made, To aid each other here, Thus to prepare for heavenly blifs, To dwell in friendship there.

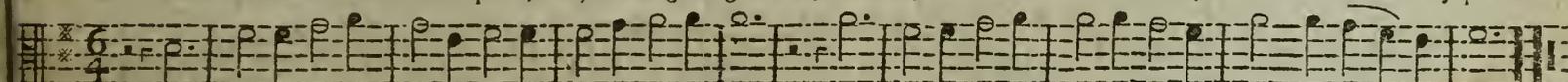


Jesus the noblest pattern gave, Of Friendship, Peace and Love ; " Then let us practise his command, That we may reign above."

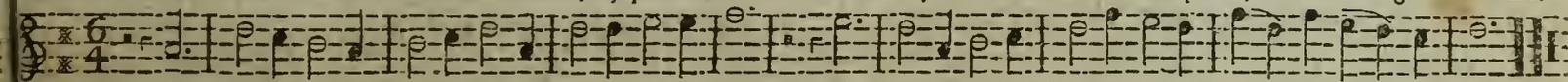
## SERENADE. C. M.



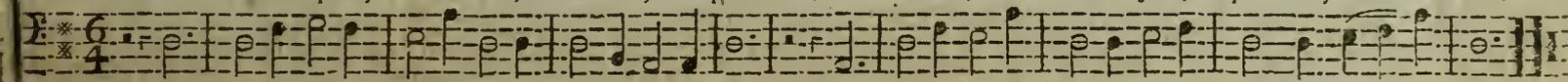
With love's celestail flame inspir'd, My ev'ning song I raise, To God, the source of blifs divine, Who well deserves my praise.



Secur'd from num'rous snares and Deaths, By pow'r and love unseen ; My soul returns immortal praise, To his most glo'rus Name.

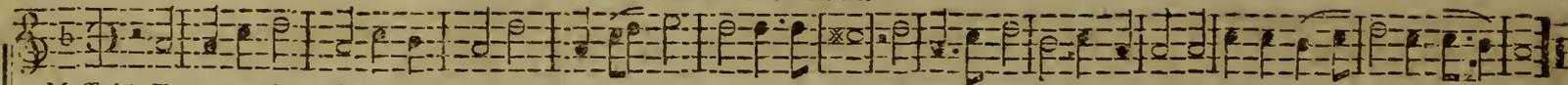


Great God accept my feeble Notes, While I thy love proclaim ; If men refuse, the Birds will join, To praise thy sacred Name.



With them at earliest hour of dawn, I'll rise to blestthy Name ; And in each wakeful hour of night, Review the pleasing theme.

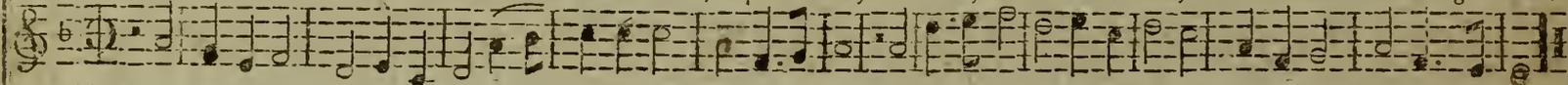
## CHARITY. L. M.



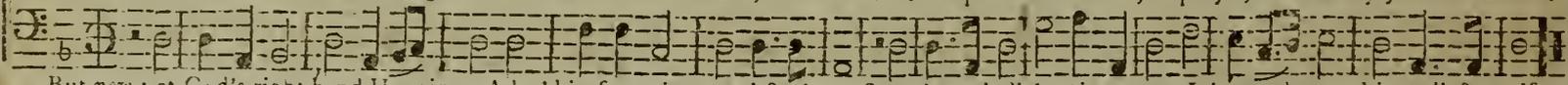
Messiah's Temper, calm and sweet, Made his deportment most complete, When *he* came on the public stage, In the most proud and cruel age.



Accus'd of diabolic Crimes, By Monsters of those awful times, Reproach'd by Brethren, Scribes and Priests, More cruel far than savage Beasts.



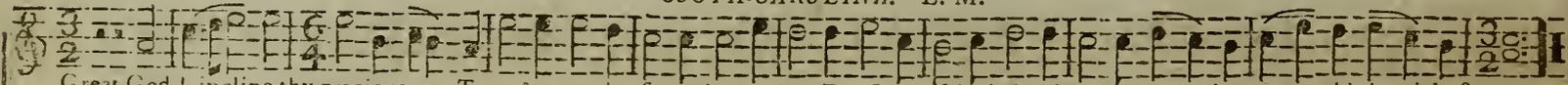
Amid their Rage, Deceit and Blame, Jesus stood harmless as a lamb ; For *us* his foes he spends his breath, In pray'r, then calmly yields to Death.



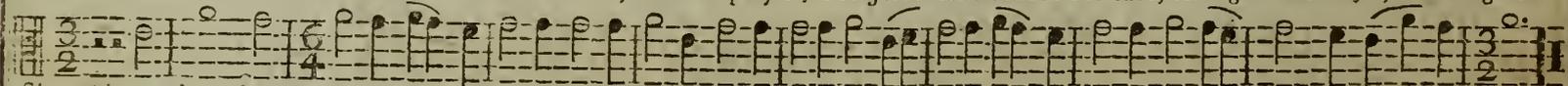
But *now* : at God's right hand He reigns, Ador'd in sweet immortal strains ; Seraphs and *all* the *pious* race, Joia to advance his endless praise.

Moderato.

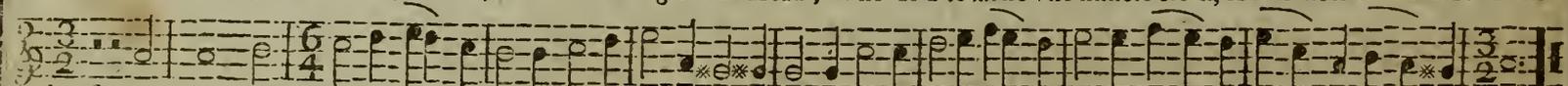
## SOUTH-CAROLINA. L. M.



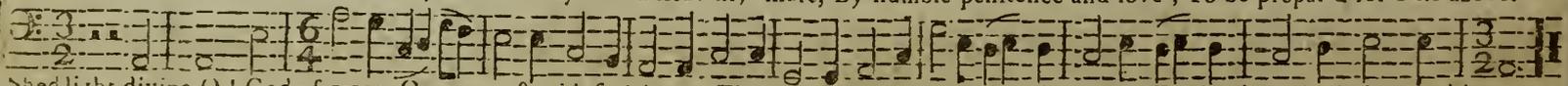
Great God ! incline thy gracious ear, To an unworthy sinner's pray'r ; For Jesus' sake behold our race, And grant us aid, by richest grace.



Show Sinners how thy plan is laid, For life, in Christ their glor'ous Head ; Who di'd to make vile sinners clean, And cancel all the debt of sin.



Let Sinners view their int'rest here, And humbly seek a heav'nly share, By humble penitence and love ; To be prepar'd for bliss above.



Shed light divine O ! God of grace, On men a stupid, sinful race, That they may take with grateful-hearts, The Pardon which thy word imparts.

Tir'd with a long and sharp fatigue, My flesh de-sires a calm repose; From toil and all the world's concerns, To free me from eternal woes.

My soul has sought and labor'd long, For heav'nly bliss, while here below; I'll look to God to point me where, This captive mind may swiftly go.

Whene'er this flesh dissolves to dust, This soul shall find a new abode; A place of calm eternal rest, Repair'd by Christ my Saviour God.

A mansion of the noblest bliss, I humbly seek with ardor here; — Consider wealth and man's applause, Unworthy of my anxious care.

Andante.

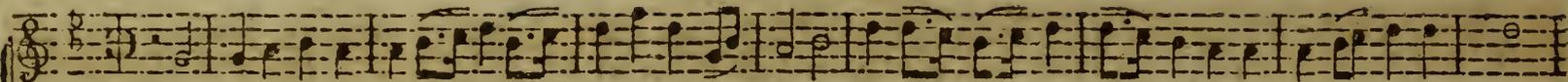
CANADA. C. M.

Our God sup-ports our mor-tal frame, In ev'-ry time and place; Then should our souls adore his name, And sing his pow'r and grace.

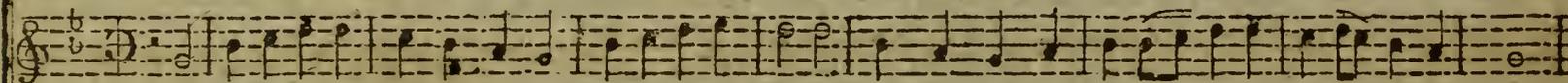
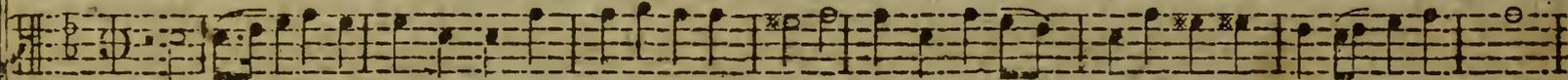
Each mo-ment of our life dis-plays, Our Great Preserver's care; While num'rous favors from his hand, Produce our daily share.

Un-num-ber'd mercies, well arrang'd, Flow in a beaut'ous stream; And ev'ry instance well demands, High honors to his name.

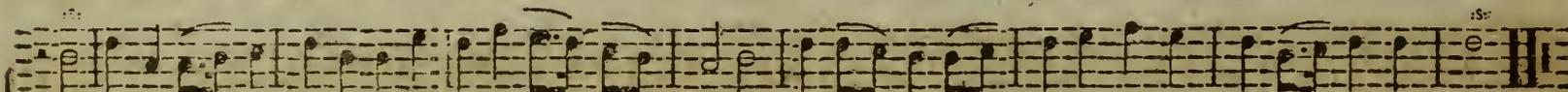
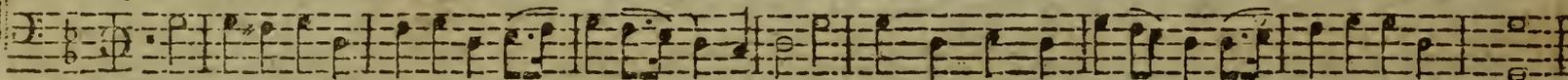
"Great God! cause light Divine to rise, In ev'ry human soul; Let distant nations hear thy Word, With joy, from pole to pole."



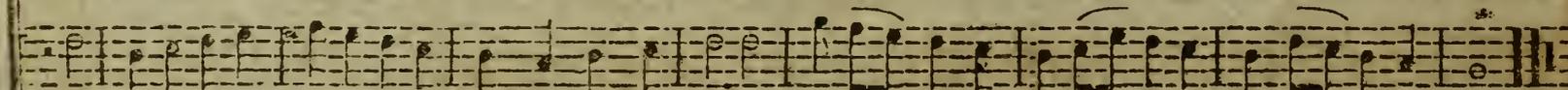
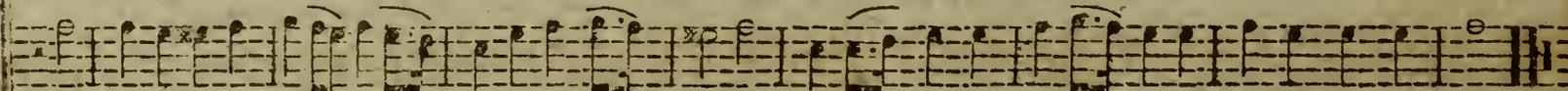
1. The Lord surveys our inmost thoughts, He knows our mortal Frame; His Law requires, that pious praise, Be offer'd to his Name.



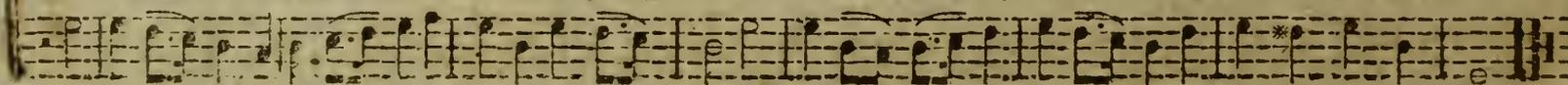
3. Let Pharasees no more impose, On God, with specious shews; His Judgment shall reward their Souls, According to their views.

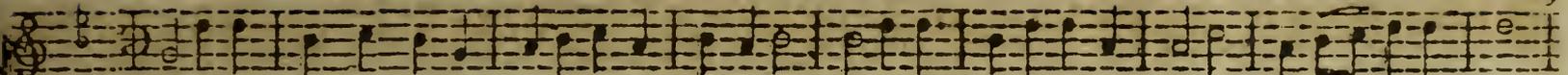


2. 'Tis vain to think "we serve the Lord" While void of Faith and Love; Without them, Pray'rs and Songs are vain, And a dead off'ring prove.

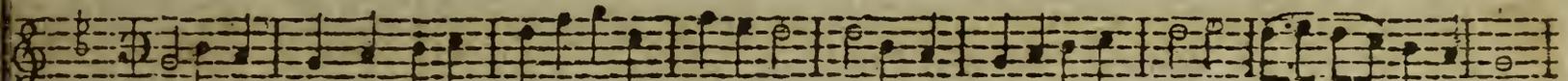
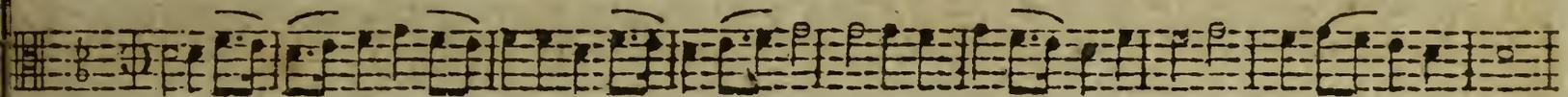


4. They who bend all their pow'rs and schemes, To gratify their Lust; Tho' unobserv'd, by Mortals here, By God, they'll be accurst.

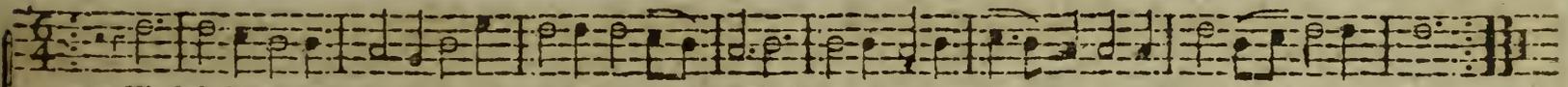
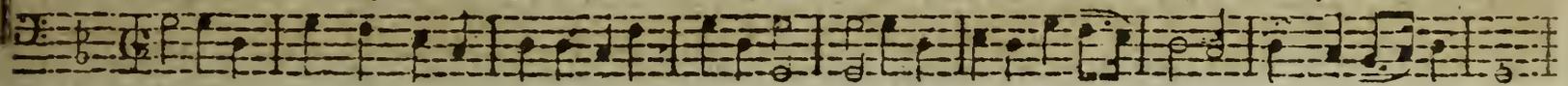




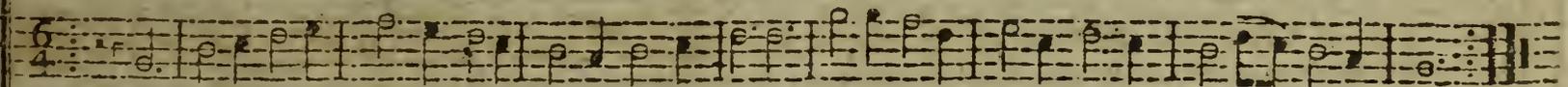
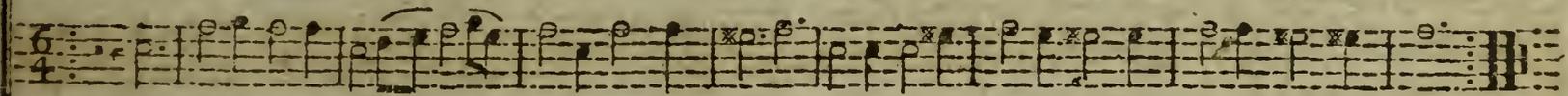
1. My Soul, survey th' important cause, For which the world was made; With joy revere God's sacred Laws, Which ought to be obey'd.



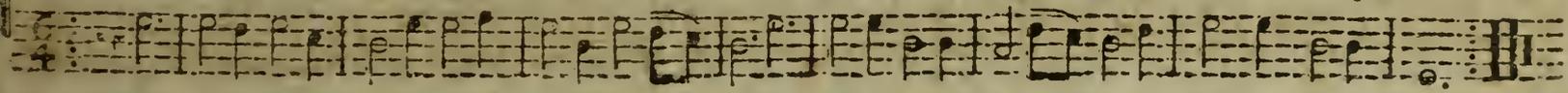
3. This is the most important thing, Which mortals can pursue; Present,—and future joys on high, Com- plete and ever new.

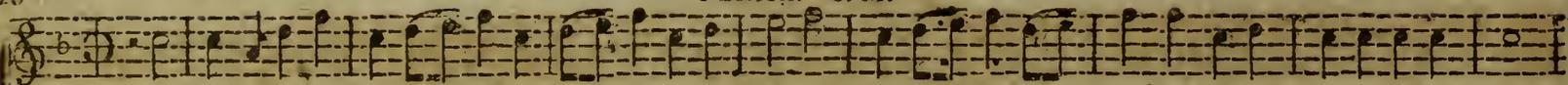


2. His first Command to simple men, Is, to believe his Son; To seek a pardon for their sins, Before his gracious throne.

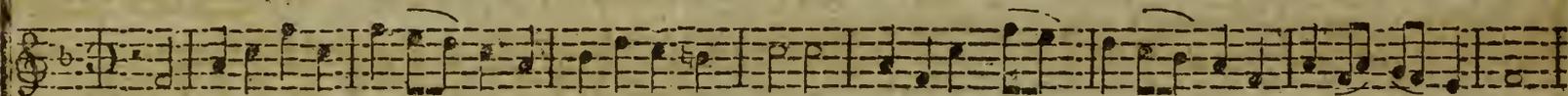
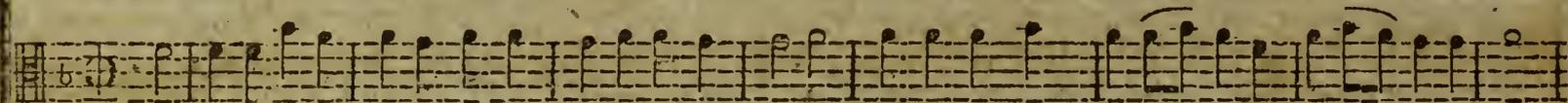


4. This one thing needful stands impress'd, On us by Christ's command; He bids us chuse eternal bliss, Above, at his right hand.

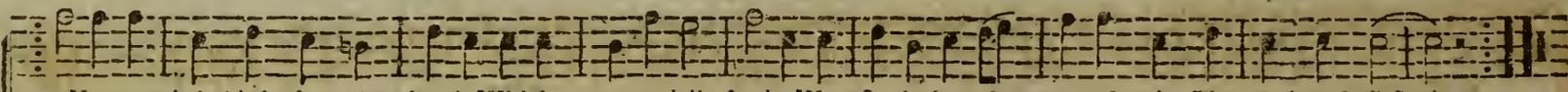
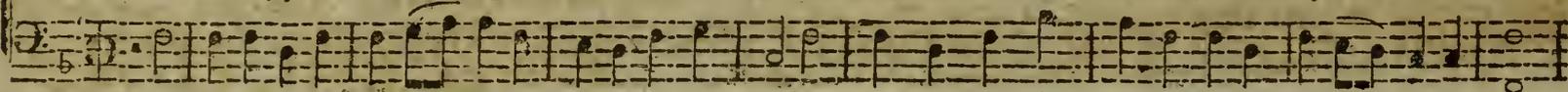




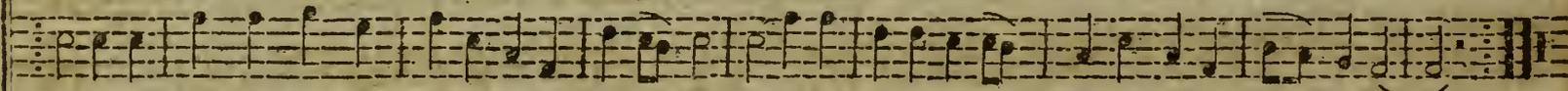
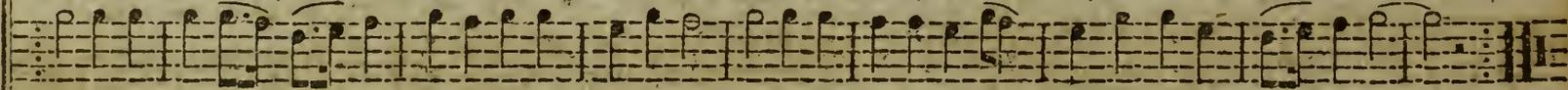
1. Great God! thy works on ev'ry hand, Attract our gazing sight; Our souls in pleasing rapture stand, Charm'd with the vast Delight.



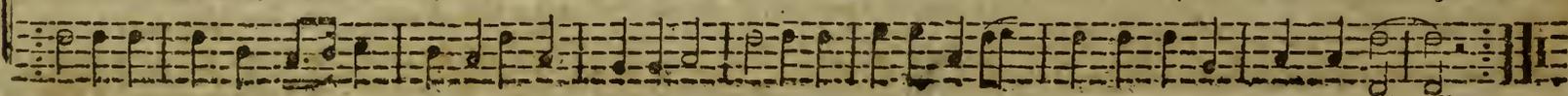
3. Our vitals move by pow'r Divine. God grants his Creatures Breath; His hand defends from hidden Snares, And thus prevents our Death.



2. Here, we behold thy bount'ous hand, Which grants us daily food; We taste thy love from ev'ry Land, Thou Author of all Good.

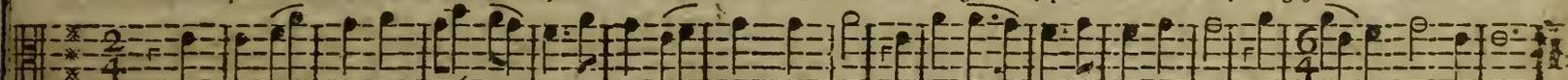


4. At God's command, the Sun ascends, To warm and cheer the Ground; He sends the Show'rs to do us Good, With num'rous Blessings crown'd.





Redemption ! O th'immortal Sound, Melod'ous and Divine ; Wisdom and Justice, pow'r and Grace, In *Jesus* meet and shine.



Transcendent o'er the highest strains, Exalted Seraphs raise ; The ransom'd shout with rapt'rous joy, To their Redeemer's praise.

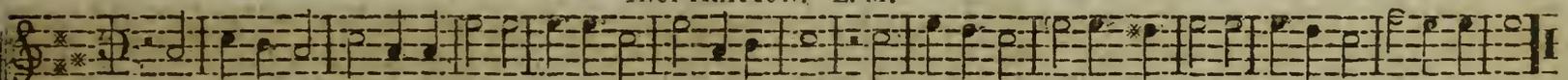


In *Thee*, Great Saviour we possess, Life and sublime renown ; Thy righteous life and bitter Death, Procur'd our heav'nly crown.



Thus shall my soul, in highest joy, Thy grace and Justice own ; While Gratitude my tho'ts employs, Forever near thy throne.

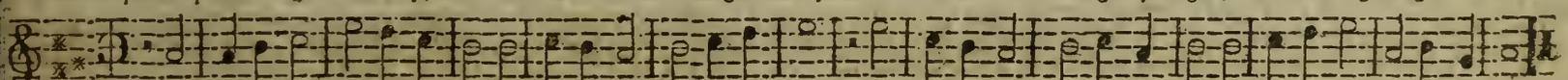
INSPIRATION. L. M.



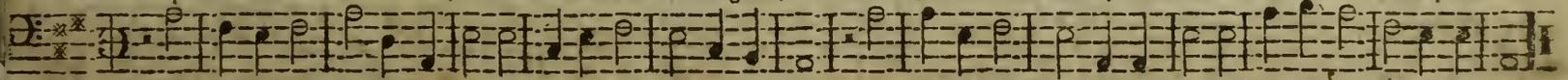
That Ancient, Pure, neglected Book, In which, proud Sinners scorn to look ; Beams *light Divine* from ev'ry page, In ev'ry clime, at ev'ry age ;



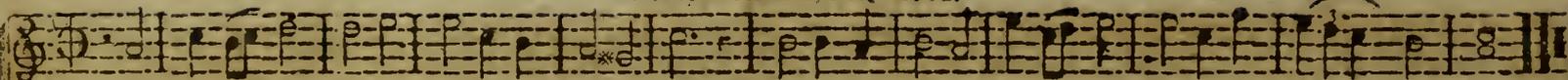
Those scriptures point the glor'ous way, Which leads to realms of brightest day ; Where *God* the Great in glory reigns, Ador'd in high angelic strains.



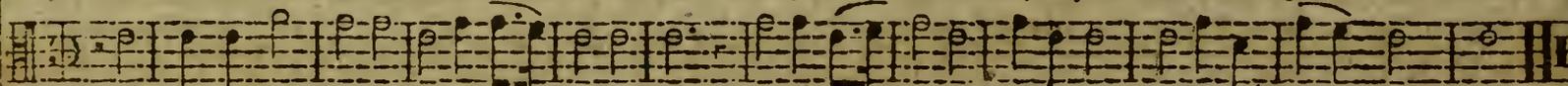
Those Scriptures call self ruin'd men, To turn to God and live again ; A life of virtue, Love and fear, Then rise to heav'n and triumph there.



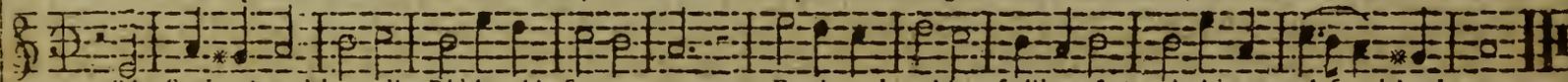
Tho' scriptures speak these joyful news, To rich and poor, to Greeks and Jews, Important truths *that book* displays, Let *all* advance the Author's praise.



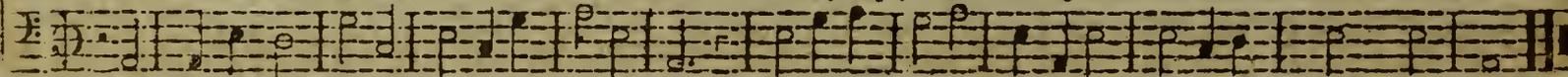
Behold the solemn scene, Our Saviour has endur'd ; Who yields his life in sharpest pain, That our's might be secur'd.



What unexpected love ! Presents to ev'ry mind ! When pardon's brought from realms above, With bliss that's most refin'd.



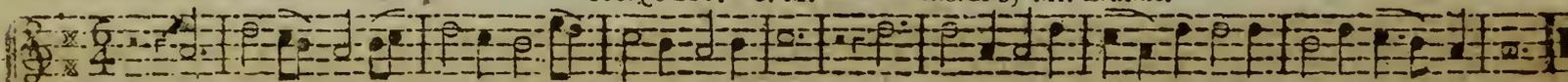
The Saviour's melting calls, Bid humble sinners come ; Freely enjoy his smiling face, At his celestial home.



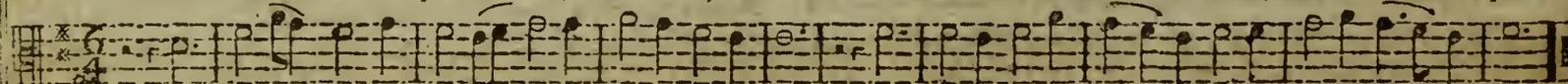
Immortal Saviour ! live, By brightest saints ador'd ; While rebel men and fiends are forc'd, To own thee for their Lord.

CONQUEST. C. M.

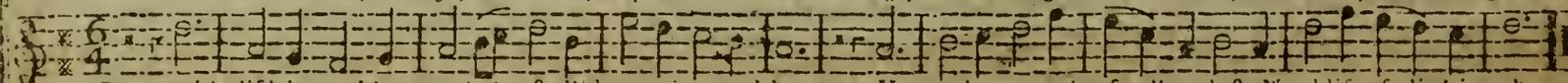
Words by Mr. Estline.



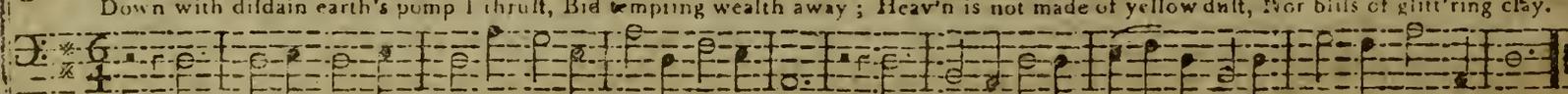
There's nothing round this spacious earth, That suits my vast desires, To more refin'd and solid mirth, My boundless tho't aspires.



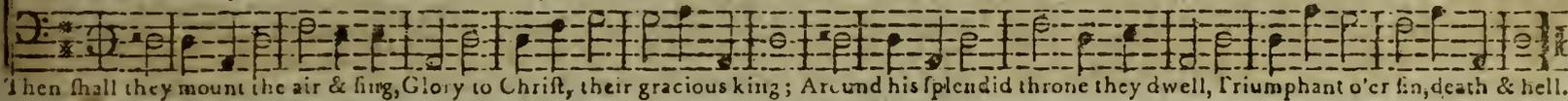
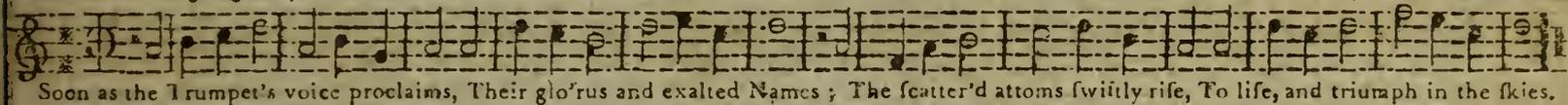
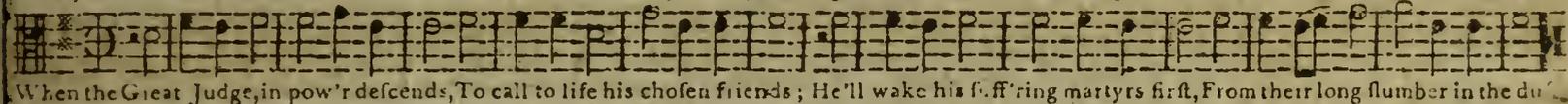
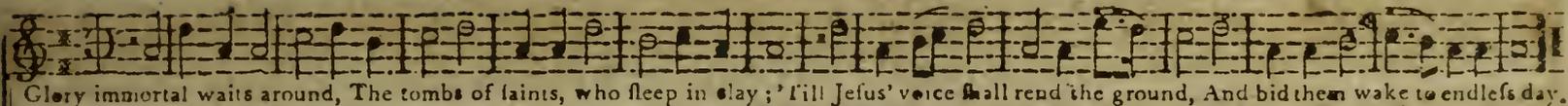
To me, amidst my little joys. Thrones, scepters, Crowns and Kings, Are nothing else but little toys, And despicable things.



Down with disdain earth's pomp I thrust, Bid tempting wealth away ; Heav'n is not made of yellow dust, Nor bliss of glitt'ring clay.

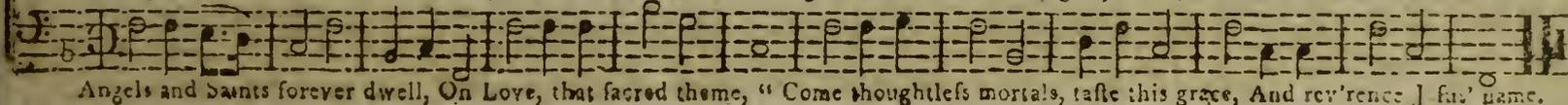
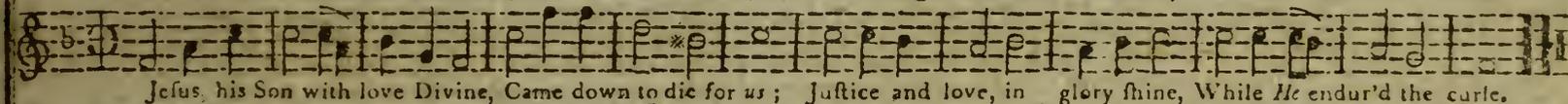
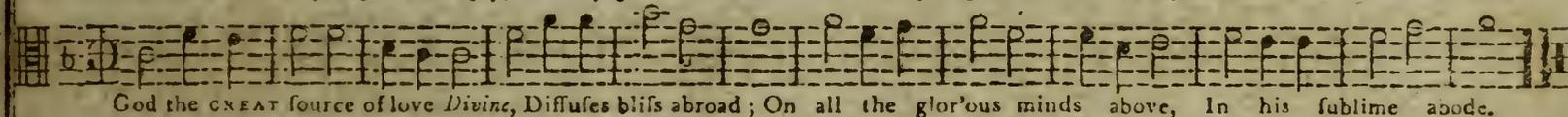
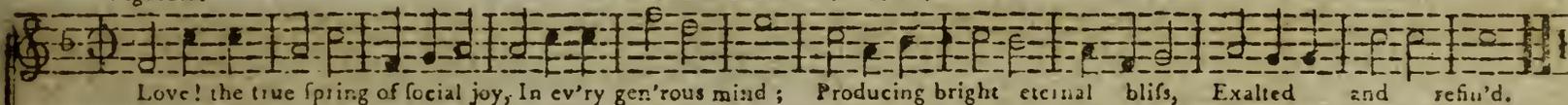


Let hope, to sing without a sob, An Anthem ever new ; With joy, I bid this dusty globe, Of vain delights adieu.



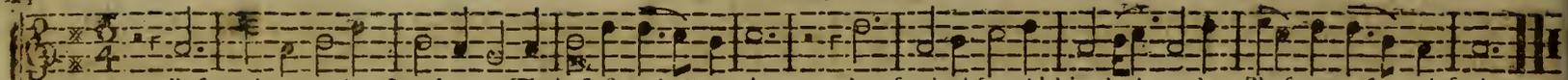
Vigorofo.

RHODE-ISLAND. C. M.

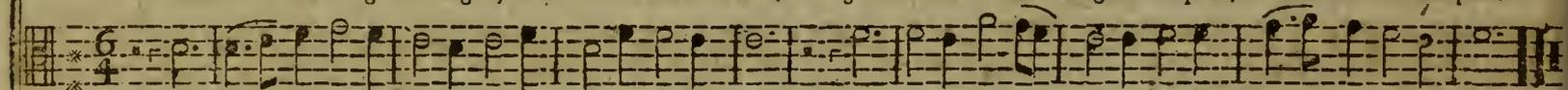


ADMONITION. C. M.

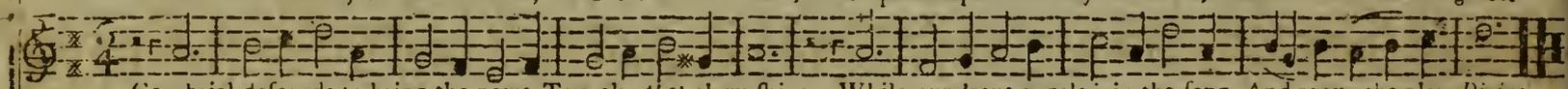
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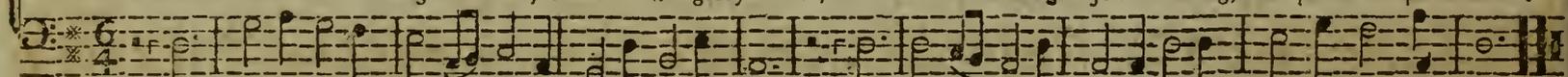
Before the morning stars began, Their first melod'ous air ; Je - sus had form'd his glor'ous plan, To save us from despair.



To this vile world, the Saviour flies, To save our sinful race ; With pardon purchas'd by his blood, Bestow'd in boundless grace.

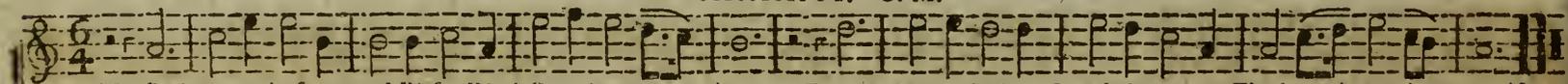


Ga - briel descends to bring the news, To make *that* glory shine ; While num'rous angels join the song, And prove the plan *Divine*.

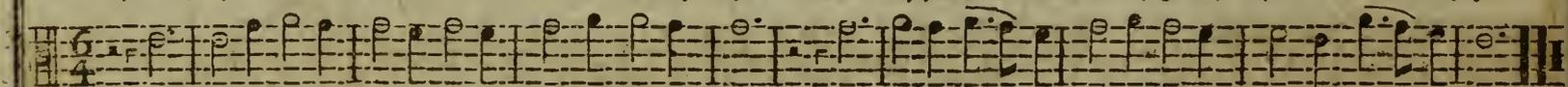


Join, O ! my friends, the joyful song, 'Tis sweet, *DIVINE* employ ; Christ has prepar'd a noble feast, For our e - ter - nal joy.

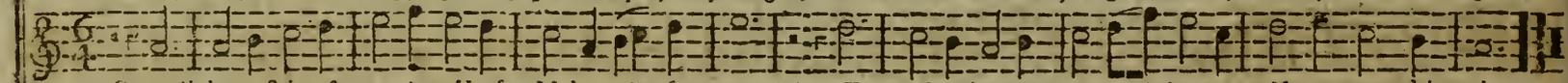
MISSISSIPPI. C. M.



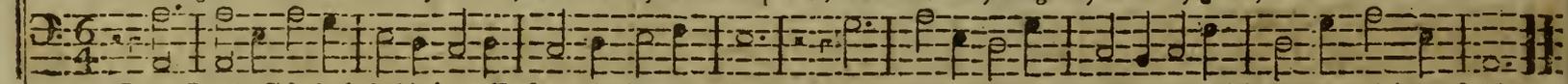
My God, my only source of Bliss, Kind Guard'an of my days ; From early youth, I've shar'd thy grace, Thy love demands my praise.



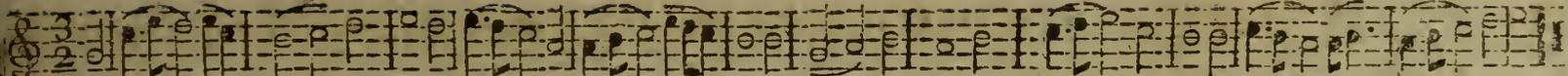
Now, in my last declining stage, Thy grace employs my tongue, To show the world thy Righteousness, In ev'ry humble song.



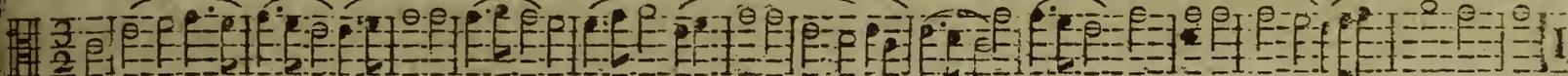
Grant light to shine from ev'ry Verse, Make ev'ry sentence plain ; That old and young may read thy grace, Nor ever read in vain.



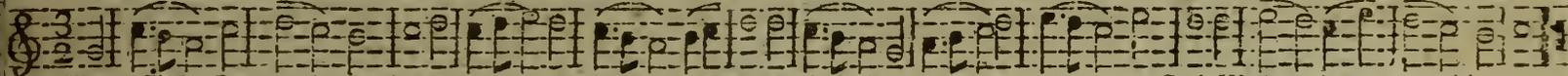
Great God ! assist these feeble lays, To sway the human mind ; Guide each enquirer in the path, Of peace and joy reclin'd.



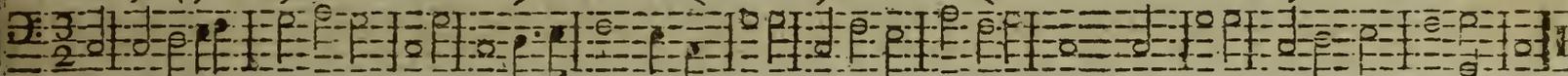
The Great E - ter - nal God, Demands our thank-ful songs; Re-deem-ing Grace may well em-ploy, Our cheerful hearts and tongue-.



"Pre-fer no God to me, Is his di-rect com-mand; To Israel's sons, when they remov'd, From Egypt's slav-ish land.

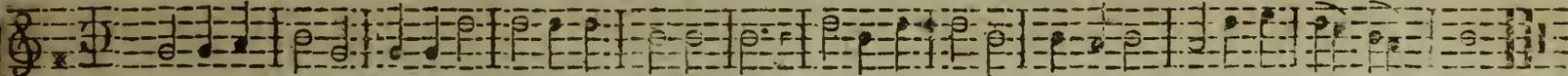


That First Command remains, In equal force the same; And binds our souls to love our God, With rev'rence to his name.

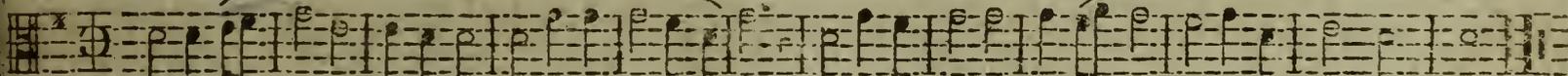


His ser-vice is delight, To ev'ry pi-ous mind; Who walks the road, which he directs, And seeks for bliss refin'd.

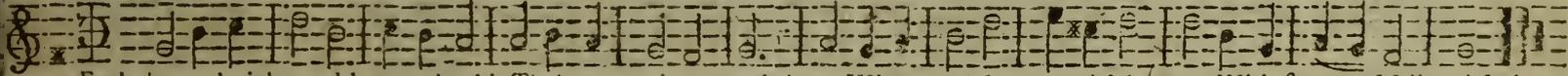
TENNESSEE. C. M.



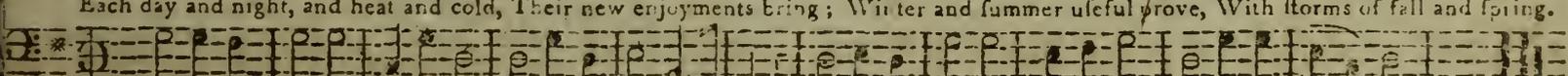
Lord! what a fruitful land is this, Which yields us full supplies; Rich gifts descend, at thy command, Profusely from the sk'ie.



The sun and shade, and light and air, The amp'lest joys afford; While fruits and herbs, of ev'ry kind, Declare thy bounty, I ord.

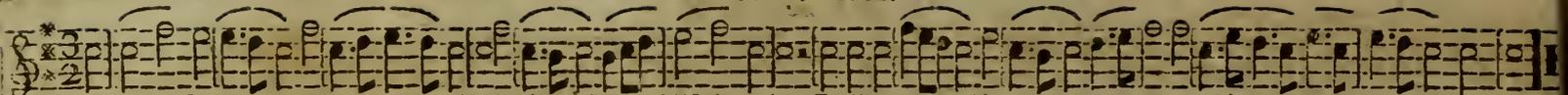


Each day and night, and heat and cold, Their new enjoyments bring; Winter and summer useful prove, With storms of fall and spring.

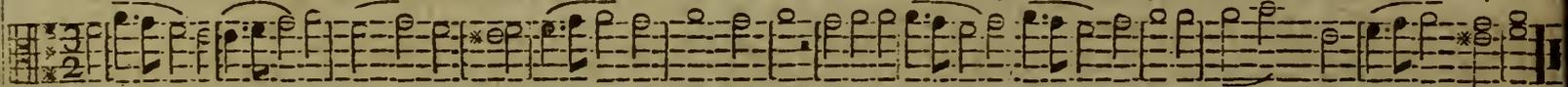


But O! the wonders of thy grace, In Gospel Truths made known; Which call my soul to endless joys, By Jesus Christ thy Son.

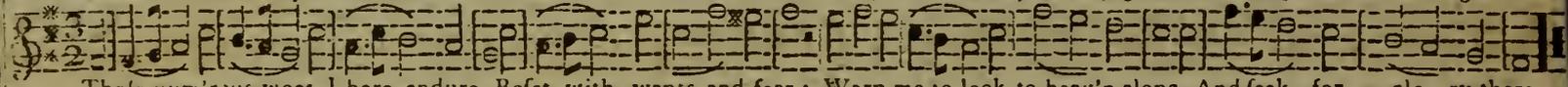
ETHIOPIA. C. M.



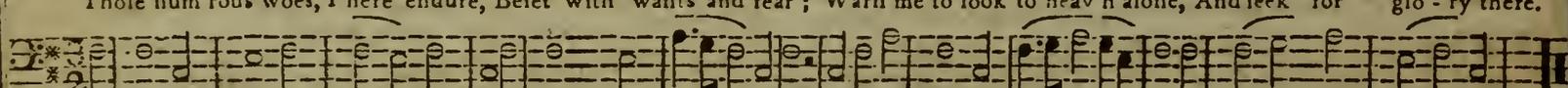
Long have I travel'd round the earth, And sought for blifs in vain ; Frail mortals disappoint my hope, And turn my joy to pain.



Pro-ferred friends, prove lubile foes, And let a thousand snares ; They rob me of my earthly goods, To bring dif-tress-ing cares.

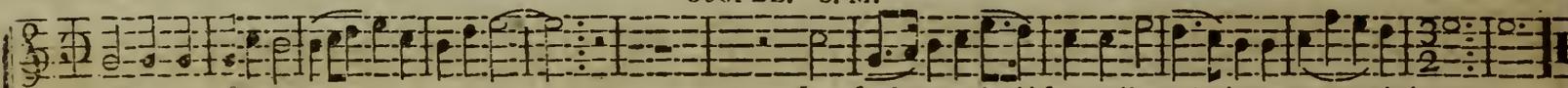


Thole num'rous woes, I here endure, Befet with wants and fear ; Warn me to look to heav'n alone, And feek for glo-ry there.

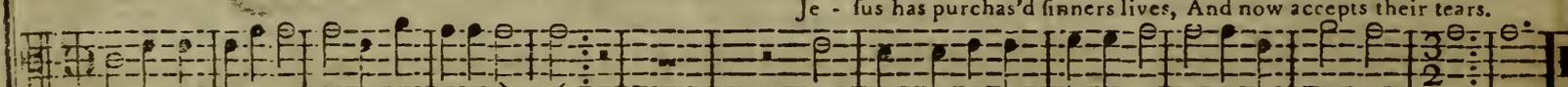


There's nothing on this darksome globe, To fat - is - fy my foul ! To God alone my wifhes fly, — He fat - is - fies the whole.

GOSPEL. S. M.



Je - fus has purchas'd finners lives, And now accepts their tears.



Important news arrive, To calm our raging fears ;

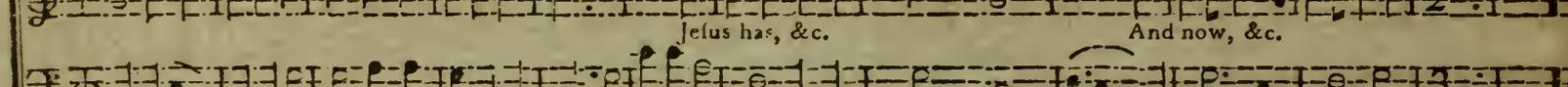
Jefus has, &c.

And now, &c.

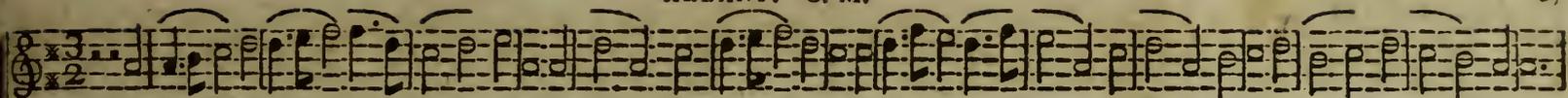


Jefus has, &c.

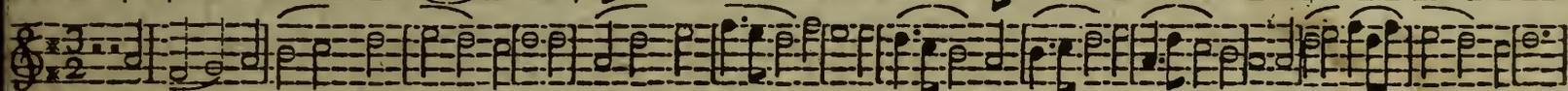
And now, &c.



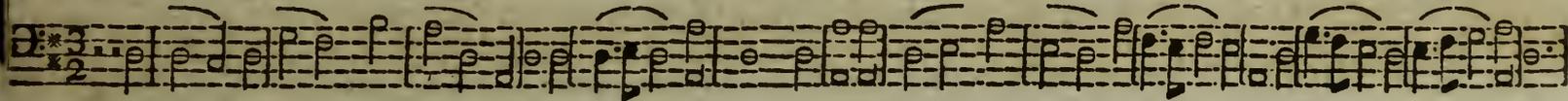
Je - fus has purchas'd finners lives, And now And now, &c.



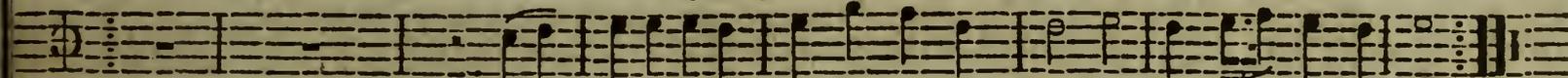
When Christ with grace and glory crown'd, Appears in gospel view ; Religion proves the noblest theme, That ever mortals knew.



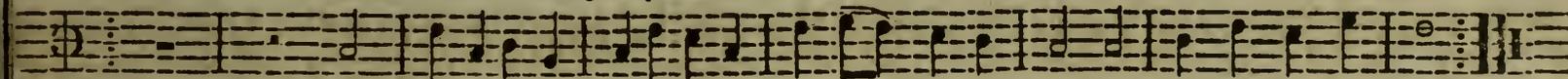
While saints and angels bless their King, Let sinners hear the sound ; With humble joy review their peace, Flow from his bleeding wound.



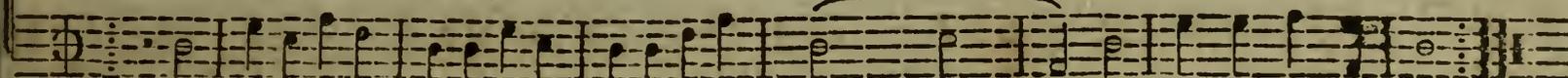
Religion proves the noblest, &c. That, &c.



Re-lig-ion proves the noblest noblest theme, That ever mortals knew.

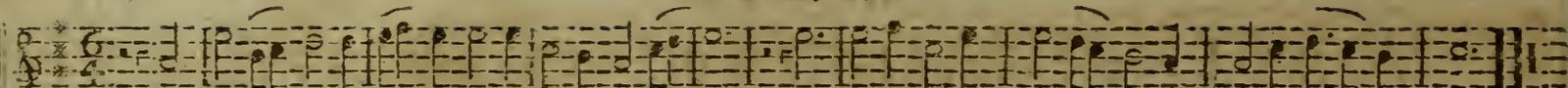


Re - lig - ion proves, &c.

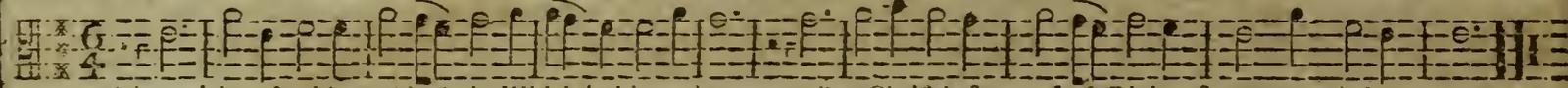


Re-lig-ion proves, &c.

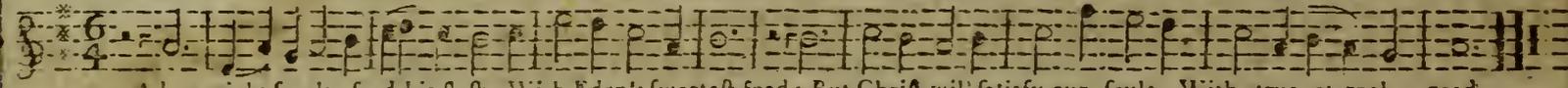
That, &c.



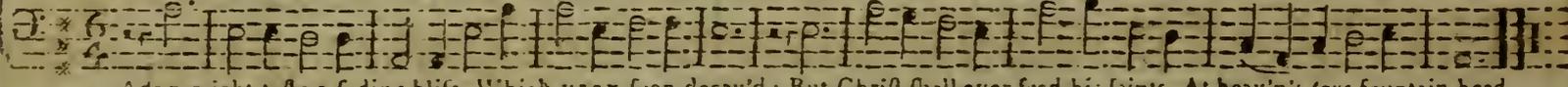
This earthly Paradise below, Where bra'nt'ous Eden stood; Was but a shade, compar'd to that, Propos'd to us, by God.



A lam'nt' taste this earthly fruit, Which in his garden grew; But Christ bestows a feast Divine, Supreme, and always new.

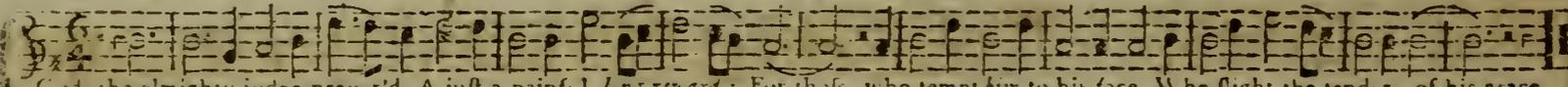


Adam might freely feed his flesh, With Eden's sweetest food; But Christ will satisfy our souls, With true eternal good.

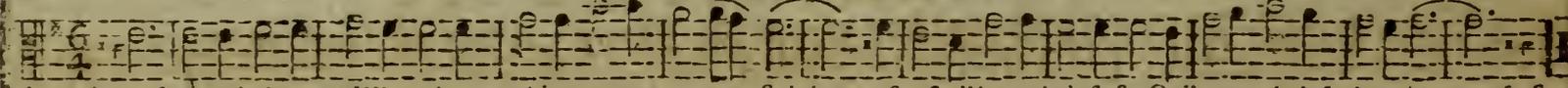


Adam might taste a fading bliss, Which vsry soon decay'd; But Christ shall ever feed his saints, At heav'n's true fountain head.

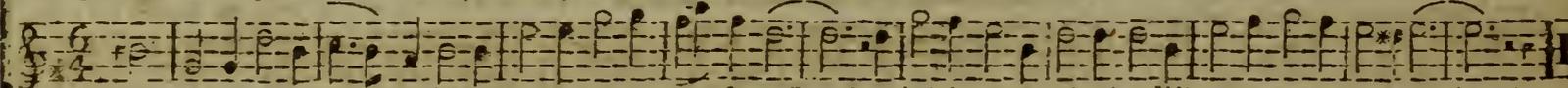
PENNSYLVANIA. L. M.



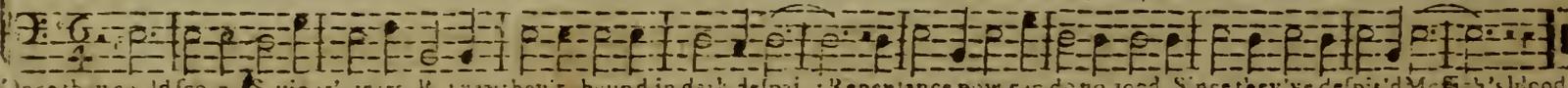
God, the almighty judge prepar'd, A just a painful, long reward; For those, who tempt him to his face, Who slight the tender of his grace.



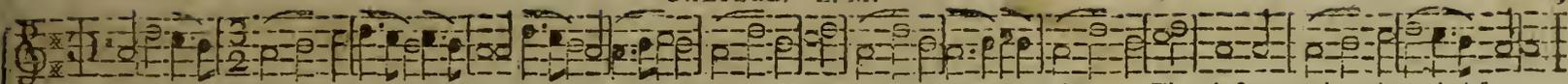
In regions of eternal gloom. "Where hope and joy can never come" Sulpherous fire shall burn their flesh, Guilt tears their souls and gnaws afresh.



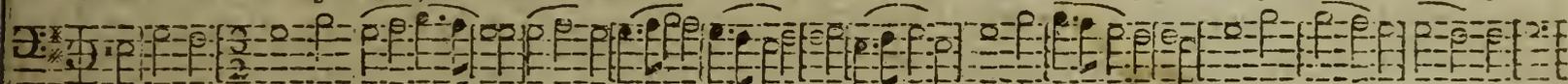
"Devils without and fears within. Hatred to God and love to sin. Complete their keen eternal pains, Where raging horror ever reigns."



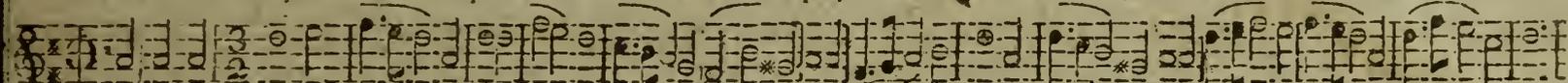
Once they could scorn Saviour's tears, But now they're bound in dark despair; Repentance now can do no good, Since they've despis'd Messiah's blood.



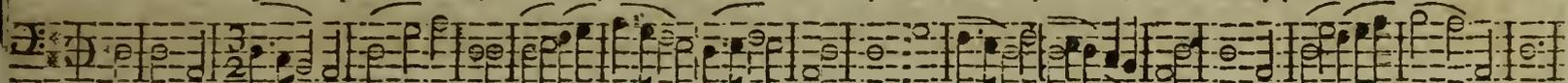
Parent of all ! whose bright abode, Is fill'd the Palace of our God ! Yet unconfin'd to time and place, *Thou* dost pervade unbounded space.



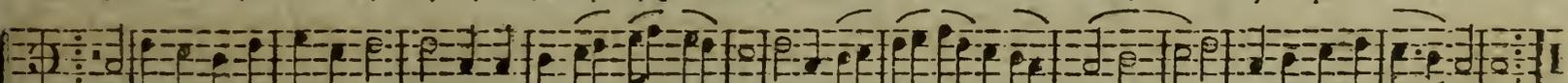
Eternal rev'ence to thy Name ; Worship is our sublimest theme ; Our pray'rs and songs devoutly rise, And crave th' acceptance of thine eyes.



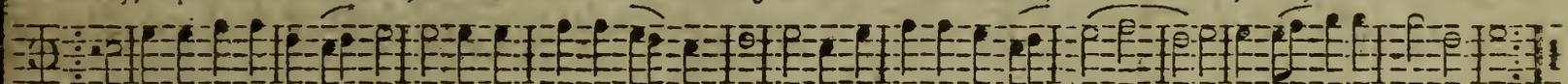
Let cordial homage be express, To *thee*, from ev'ry humble breast ; In ev'ry heart erect thy throne, To make thy pow'r and mercie known.



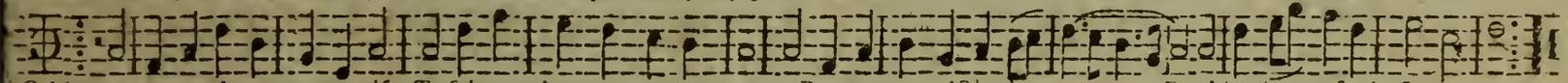
Let men, a wretched, mortal race, Obey thy law, accept thy grace ; With cheerful hearts and active hands, Receive thy Gospel's sweet commands.



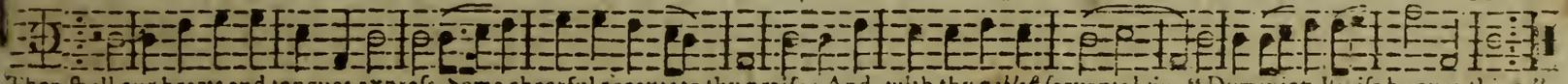
This day, impart our needful food, GREAT Parent of unbounded good ! Our constant thanks, to *Thee* shall rise, As thy demanded sacrifice.



We humbly mourn before thy face, And seek for pardon by thy grace ; As we derive all blifs from *thee*, We set our humble Debtors free.



O ! leave us not, when tempters rise, To seize our hearts, our ears, or eyes ; But grant us vict'ry joy and peace, By thine immense overflowing grace.



Then shall our hearts and tongues express, Some cheerful accents to thy praise ; And, with thy *most* servants join, " Dominion Praise be ever thine."

To Father, Son and Spirit Blest, *Most SACRED* honors be address; With cordial gratitude and love, In this, and all the

Let *men* improve their active tongues, To learn and speak celestial songs; In cheerful, sweet, harmonic Lays, To sound the great

worlds above.\*

Creator's praise.†

\* Ten thousand C's from God above, Demand the best returns of love; From great and small, both old and young, A grateful and eternal song.  
 † Great God, accept our weak desires, Inspire us with celestial fire; Grateful to spend our fleeting days, In foretastes of eternal praise.

Very Slow.

SOLEMNITY, L. M.

Words by MR. THOS. ROWE.

31

Hark ! my gay friends, that solemn toll, Speaks the departure of a soul ! 'Tis gone, that's all, we know not where, Or how the unbody'd soul does fare.

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bottom three staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 6/4 time. The lyrics are written below the vocal staff.

Distinct, Clear and Soft.

Spirits fly swift, perhaps 'tis gone, A thousand leagues beyond the sun ; Or twice ten thousand more twice told, Ere the forsaken clay is cold.

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal staff.

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is an alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

All the right'ous rang'd in order, Shall surround thy splendid throne; There ascribing highest honours, To the blessed *Three in One*.

The second system of musical notation consists of two staves, identical in notation to the first system. It continues the melody and accompaniment of the hymn.

Kind Redeemer! to thy glory, I ascribe my noblest joys; In thy praise to endless ages, All my pow'rs find I'west employ.

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