

T H E
V O C A L H A R M O N Y.

C O N T A I N G.

8049^a = 94

*The Rudiments of Vocal Music, in a concise manner, and a number of Original
Airs, suitable for Divine Worship.*

By JAMES NEWHALL, *Philo Musico.*

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P R E F A C E.

THE Author of the following pages issued, not long since, subscription papers, proposing the publishing a Collection of Vocal Music wholly original, upon a larger scale than this; but finding it inconvenient to obtain original music enough for the preproposed collection in the part of the country in which he now resides, prompted by his friends, the friends of music, he has published the following pages, and if the perusal of them give lovers of music any pleasure, he will enjoy a pleasing satisfaction. He has aimed to furnish musical societies with the rudiments of vocal music and a number of airs adapted to the capacities of youth, and also suitable for Divine Worship.

N. B. Critics in music are requested to behold errors in this work with an eye of candor, considering that imperfections in the works of a tyro are not phenomena.

Bernardston, Oct. 4, 1803.

RUDIMENTS of VOCAL MUSIC.

LESSON I.

BASS GAMUT.

TENOR, TREBLE and COUNTER GAMUT.

The diagram shows two sets of four-line staves. The left set, labeled 'BASS GAMUT', has a C-clef on the second line. The notes are: F (bottom line), G (first space), A (second line), B (first space), C (second line), D (second space), E (third line), F (third space), G (fourth line), A (top line), B (above top line). The right set, labeled 'TENOR, TREBLE and COUNTER GAMUT', has a G-clef on the second line. The notes are: D (bottom line), E (first space), F (second line), G (second space), A (third line), B (third space), C (fourth line), D (fourth space), E (top line), F (above top line), G (above top line).

LESSON II.

Leading Note.

When there is neither *flats* nor *sharps* placed on the letters of the Staff at the beginning of a strain, the leading note *mi*, is in B :

But if B be depressed by a <i>flat</i> , <i>mi</i> is transposed to - - - - - E If B and E to - - - - - A If B, E and A to - - - - - D If B, E, A and D to - - - - - C	If a <i>sharp</i> be placed on F <i>mi</i> is on - - - - - F If on F and C in - - - - - C If on F, C and D in - - - - - D If on F, C, D and G in - - - - - G
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NOTE. The names of the notes above *mi* are *faw*, *fol*, *law*, *faw*, *fol*, *law*, twice, below *law*, *fol*, *faw*, *law*, *fol*, *faw*.

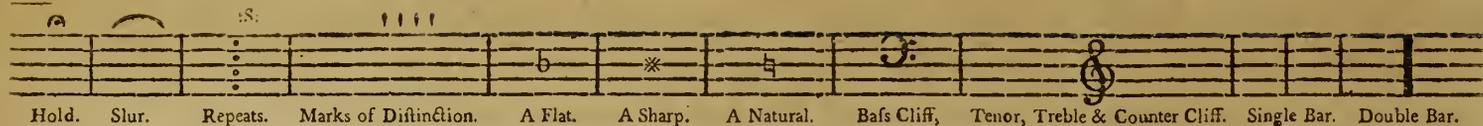
N. B. An octave contains twelve semitones, five whole tones and two half ones. The five whole tones being divided amount to ten semitones, and the two natural semitones being added amount to twelve. The semitones in the Major Mode are between the third and fourth, and seventh and eighth : But in the Minor Mode between the second and third, and fifth and sixth.

LESSON III.

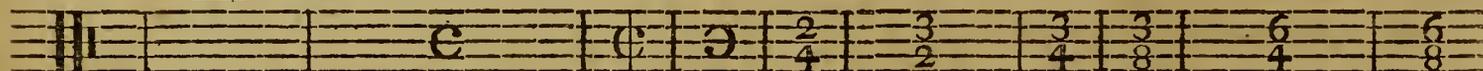
Musical Characters.

The diagram shows a single staff with eight measures of music. Each measure contains a different musical character: 1. A semibreve note. 2. A minims note with a rest. 3. A crotchets note with a rest. 4. A quaver note with a rest. 5. A semiquaver note with a rest. 6. A demisemiquaver note with a rest. 7. A point of addition (two notes beamed together). 8. A mark of diminution (a note with a '3' above it).

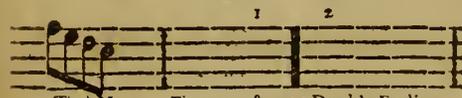
Semibreve & Rest. Minims & its Rest. Crotchets & Rest. Quaver & Rest. Semiquaver & Rest. Demisemiquaver & Rest. Point of Addition. Mark of Diminution.



Hold. Slur. Repeats. Marks of Distinction. A Flat. A Sharp. A Natural. Bass Cliff, Tenor, Treble & Counter Cliff. Single Bar. Double Bar.



Clofe. Ledger Lines. First Mood of Common Time. 2d do. 3d do. 4th do. 1st of Triple Time. 2d. 3d. 1st of Compound. 2d.



Tied Notes. Figures 1 & 2 or Double Ending.



Staff.

Brace.

An Explanation of Musical Characters.

A Semibreve is the longest note used in music. A Minim is half as long as the Semibreve. A Crotchet a fourth part as long. A Quaver an eighth part. A Semiquaver a sixteenth part, and a Demisemiquaver a thirty-second part as long. Rests are characters of silence: when they are used in a tune the performer must remain silent as long as he would have been sounding their notes. The Point of Addition adds to the found of the note to which it is subjoined half of its primitive length. The Mark of Diminution reduces the notes over which it is placed to the time of two of the same specie. A Hold gives the performer liberty to found the note over which it is placed beyond its usual length. The Slur and tied notes direct the performer to sing as many notes to one syllable as the slur or tie contains. Marks of Distinction direct to perform the notes emphatically over which they are placed. A Repeat directs to perform a strain twice. A Sharp raises the note before which it is placed one twelfth of an octave. A flat depresses a note in the same proportion. A natural restores a note affected by either a flat or sharp to its primitive place. A Brace shows how many parts move together. Cliffs distinguish the parts. When the figures 1 and 2 occur at the end of a strain, the note or notes under figure 1 must be sung the first time performing the strain: but left unsung the second time, unless a slur be drawn over the double bar. A single Bar is used to divide notes according to the measurement of time. A double Bar is used at a period or the end of a strain. A Clofe is used at the conclusion of a tune. The Ledger Line is used when notes ascend or descend beyond the limits of the staff. A staff is five lines and their spaces on which letters or notes are placed to shew the height or depth of sound.

C is characteristic of the first mood of common time, C with a single bar drawn across it, of the second, C inverted of the third, and 2-4 of the fourth. 3-2 of the first of triple. 3-4 of the second and 3-8 of the third. 6-4 of the first of compound and 6-8 of the second.

On BEATING TIME.

There are four beats in a bar in the first mood of common time, two falling and two rising and each beat requires a second of time, beat in the following manner, first let the ends of your fingers fall, secondly the heel of your hand, thirdly shut your hand lastly throw it open. The second is beaten in the same manner, but its movement is a third faster. The third mood of common time has two beats in a bar one falling the other rising, a second of time is allowed to each beat. The fourth mood of common time has two beats in a bar, beaten like the third mood, but its movement is a third faster. The three first moods of common time have a semibreve for their measure note, but the last mood has a minim. There are three beats in a bar in all the moods of triple time, two falling and one rising, performed in the following manner, first the end of the fingers fall, second the heel of the hand, third raise the hand. The first mood of triple time has a pointed semibreve for its measure note, it requires a second of time to each beat. The second has a pointed minim for its measure

note, beaten and sung a third faster than the first. The third has a pointed crotchet for its measure note beaten and sung a third faster than the second mood of triple time. There are two beats in a bar in both moods of compound time, beaten like the third and fourth moods of common time. The first mood has a pointed semibreve for its measure note two seconds of time are given to a bar. The second has a pointed minim for its measure note, performed a third faster than the first mood.

A C C E N T.

Accent in music is the swelling of the voice on the notes of a tune or syllables of the poetry according to the rules of Prosody.

N. B. See the rules of poetry in Mr. Perry's Dictionary.

E M P H A S I S.

Emphasis is unnecessary save in singing by word, when we must observe the same rules as in reading.

P R O N U N C I A T I O N.

In singing pronounce according to the best rules of the English language. Many who pronounce well in speaking are apt to pronounce badly when singing on account of not placing the organs of the voice in proper positions.

A VOCABULARY of Technical Words Used in the *VOCAL HARMONY*.

AFFETUOSO, Affectionately, delicate, &c.

AIR, The leading part.

MAESTOSO, Majestically, with full tones.

MODERATO, Slowly, a third slower than the usual time.

MEZZA, With natural force of the voice.

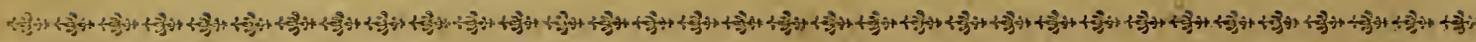
CRESCENDO, Increase the sound.

FORTE, Loud.

PIANO, Soft.

VIVACE, Sprightly, brisk, a third faster than the usual time.

SOLO, One part alone.



T H E
V O C A L H A R M O N Y.



Rapture. C. M.

Ten thousand, &c.

Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one.

Ten thousand, &c. But But

Social Felicity. P. M.

AIR.

How pleasant 'tis to see, Kindred & friends agree, Each in their proper station move, And each fulfil their part, With sympathizing heart, In all the cares of life and love.

The musical score for 'Social Felicity' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and a key signature of one flat (B-flat). The lyrics are printed below the first two staves. The score includes various musical notations such as notes, rests, and ornaments.

Littleton. S. M.

AIR. Moderato.

How heavy is the night, Which hangs upon our eyes, Till Christ with his reviving light, Over our souls a - rise.

The musical score for 'Littleton' consists of three staves. The top staff is for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and a key signature of one flat (B-flat). The lyrics are printed below the first staff. The score includes various musical notations such as notes, rests, and ornaments.

Torrington. P. M.

AIR. Pia. Crescendo.

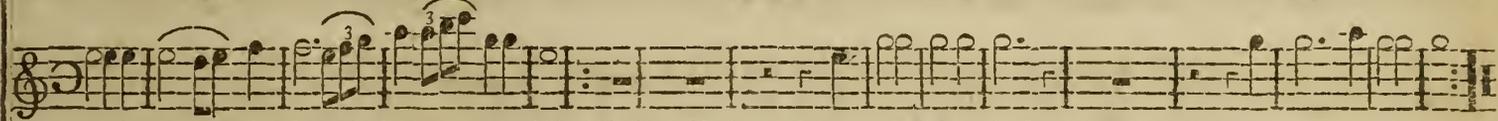
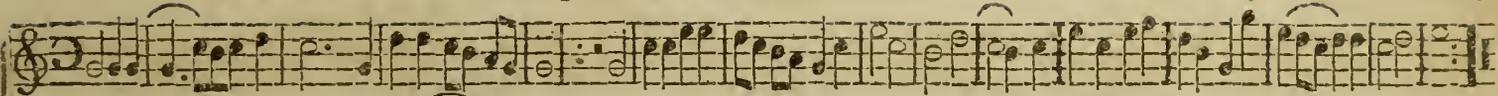
Hark; what celestial notes! What melody we hear! Soft on the morn it floats, And fills the ravish'd ear.

Detailed description: This system contains the first three staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, starting with a half rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a half rest followed by a quarter note G2, then a series of eighth and sixteenth notes. The lyrics are placed between the middle and bottom staves.

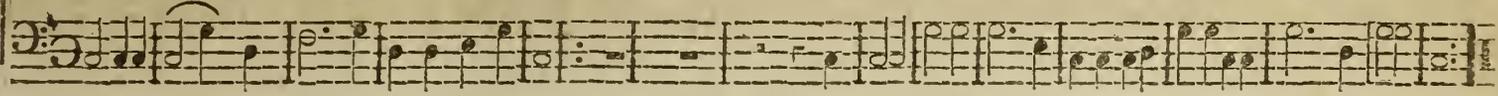
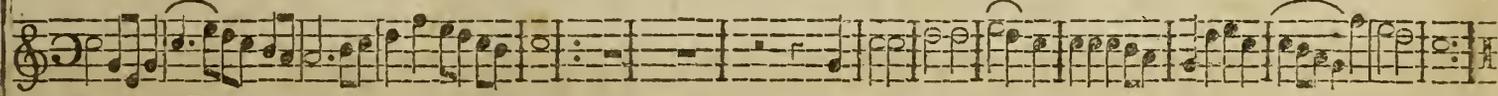
The tunc-ful shell, The golden lyre, And vocal choir, The concert swell.

Detailed description: This system contains the next three staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes with slurs and a triplet of eighth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a series of eighth and sixteenth notes with slurs and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a series of eighth and sixteenth notes with slurs. The lyrics are placed between the middle and bottom staves.

Guilford. S. M.

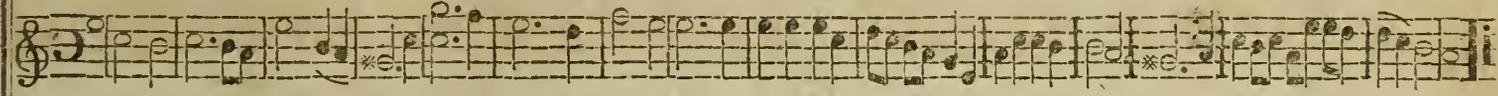
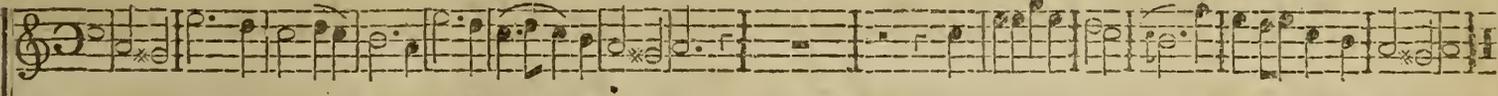


How beautiful are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, And words of peace reveal. Who bring, &c.

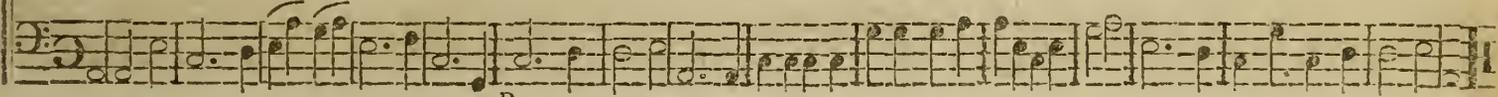


Wilbraham. L. M.

AIR.



O if my Loed would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the terrors as she pass'd, Nor feel, &c.



B

Vernon. P. M.

AIR.

Lift your voice and thankful sing, Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end.

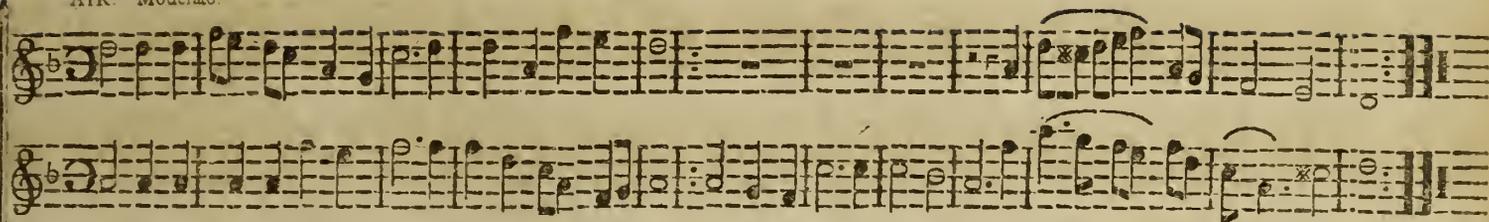
Detroit. S. M.

AIR. MODERATO.

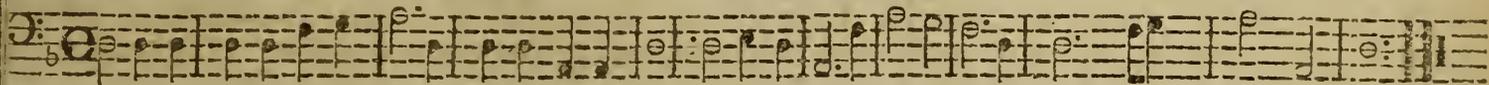
Did Christ for sinners weep, And shall our cheeks be dry? Let floods of pen-i-tential grief, Burst forth from ev'ry eye. Burst, &c.

Dejection. C. M.

AIR. Moderato.

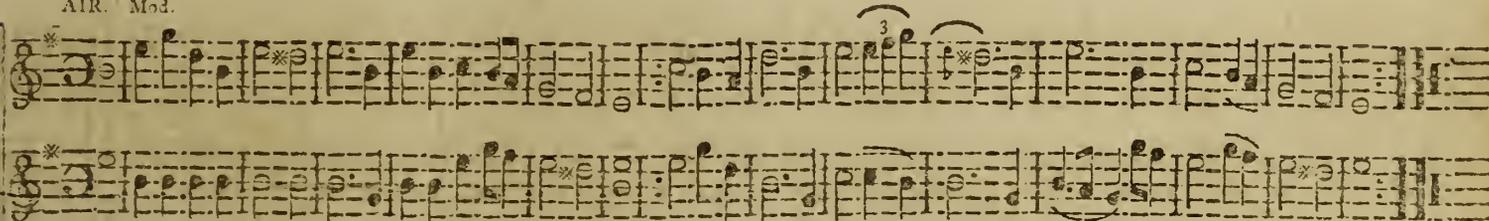


As on some lonely building's top, The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve alone.

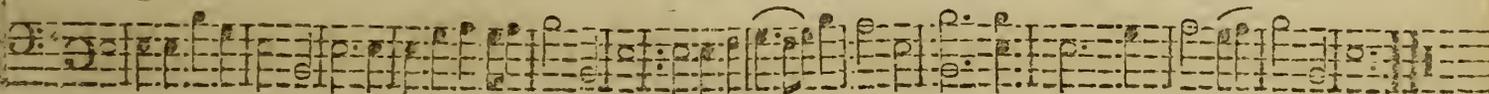


Dracut. L. M.

AIR. Mod.



Spare us, O Lord, aloud we cry, Nor let our sun go down at noon, Thy years are one e - ter - nal day, And must thy children die so soon.



Bernardston. P. M.

Maestoso.

Blow ye the trumpet blow, The gladly soleran found, Let all the nations know To earth's remotest bound.

AIR.

The musical score for the first section consists of two systems of staves. The first system has two staves (treble and bass clef). The second system also has two staves. The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Vivace.

The year of Ju - bi - lee is come, Re - turn ye ranfom'd sinners home, Re - turn ye ranfom'd sinners home.

The musical score for the second section consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Chesterfield. L. M.

The first system of musical notation for 'Chesterfield' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a common key signature (one flat) and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Mortals can you refrain your tongues, When nature all around you sings, O for a shout from old and young, From humble swains & lofty kings, From, &c.

The second system of musical notation for 'Chesterfield' continues the piece with two staves. It includes a triplet of eighth notes in the upper staff and continues with various rhythmic patterns and dynamics.

Greenville. C. M.

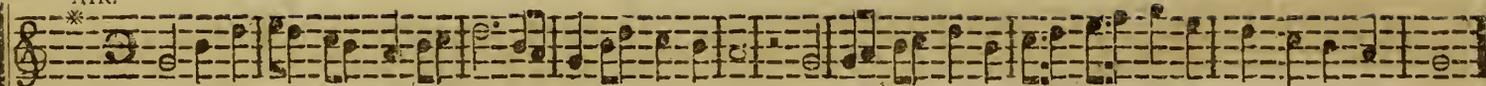
AIR.

The first system of musical notation for 'Greenville' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music is in a common key signature (one flat) and features a slower tempo with a focus on half and quarter notes.

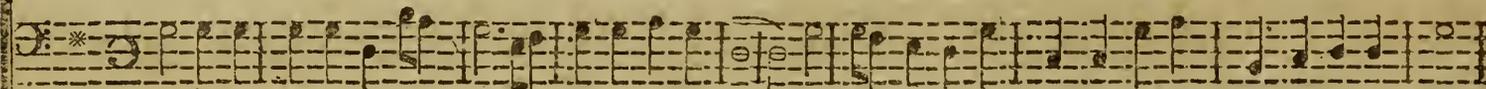
Oh! if my soul were form'd for woe, How would I vent my sighs, Repentance should like riv - ers flow, From both my streaming eyes.

The second system of musical notation for 'Greenville' continues the piece with two staves. It maintains the 3/2 time signature and common key signature, featuring a variety of note values and rests.

AIR.

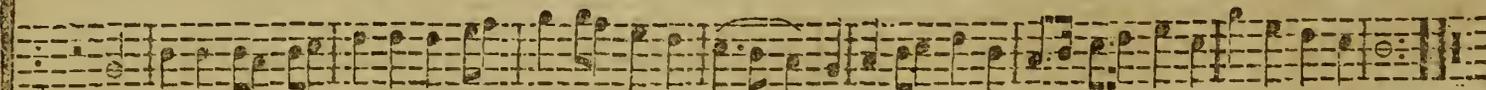
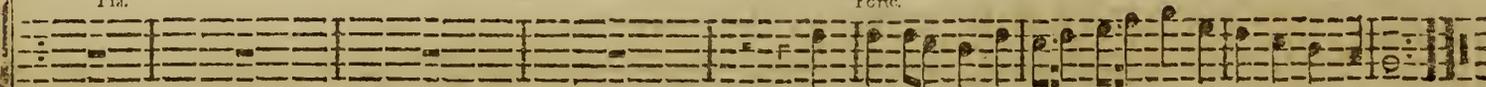


There is a land of pure delight, Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain,

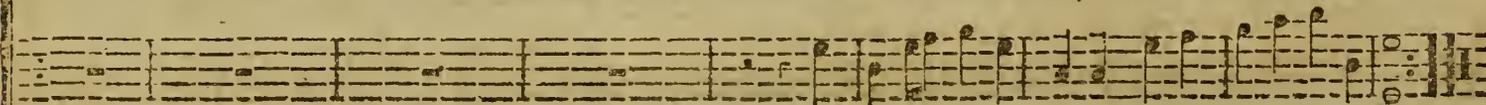


Pia.

Forte.



Sweet fields beyond the swelling flood, Stand dress'd in living green, So to the Jews old Canaan flood, While Jordan roll'd between.

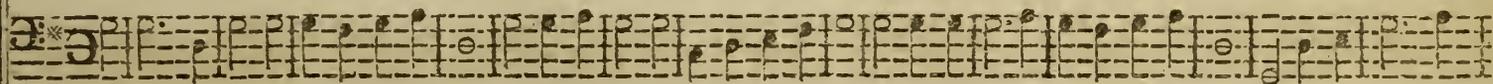


Monticello. P. M.

AIR. *Maestoso.*

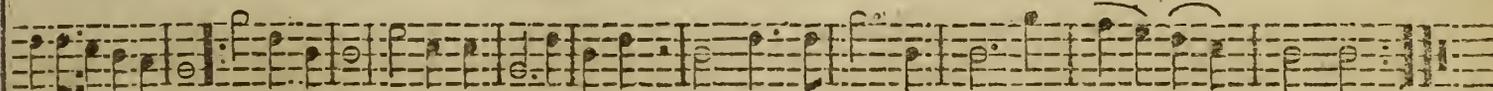
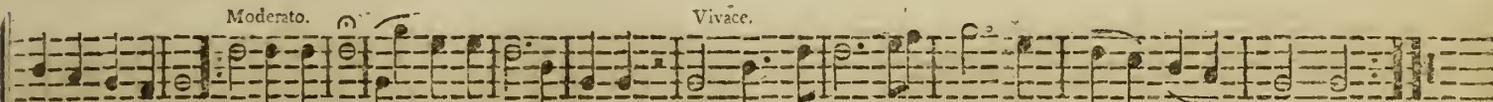


The God of glory sends his summons forth, Calls the fouth nations aud awakes the north, From east to west his sov'reign orders spread, Through distant worlds and



Moderato.

Vivace.

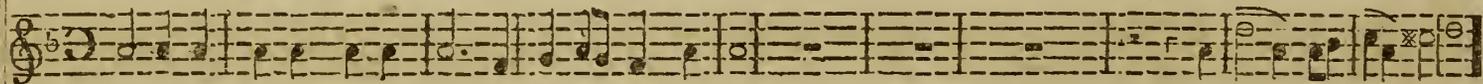
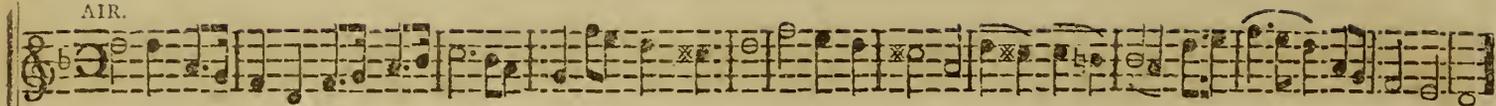


regions of the dead. The trumpet sounds, hell trembles heav'n rejoices, Lift up your heads ye fairs with cheerful voices.

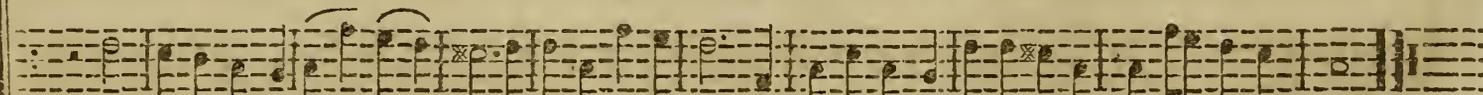
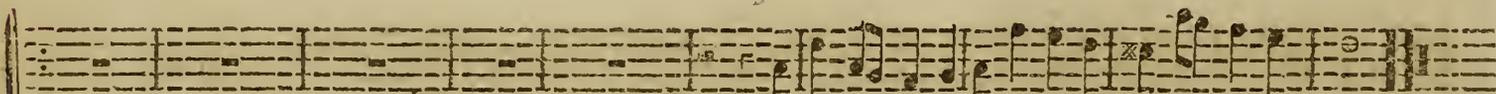


Chelmsford. C. M.

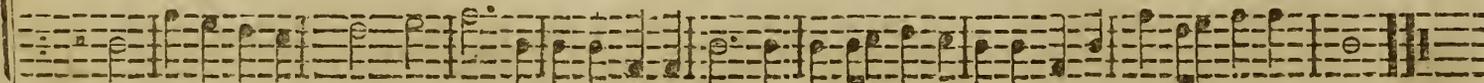
AIR.



How vain are all things here below, How false and yet how fair; Each pleasure has its poison too, And ev'ry sweet a snare.



The brightest things below the skies, Give but a flattering light, We should suspect some danger nigh, Where we enjoy delight



Dedication Anthem.

AIR.

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

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

Mez. Maestoso

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

Treble Solo. Aff. tuoto.

Here will I meet the hungry poor, And fill their souls with living bread, Sinners who wait before my door, With sweet provisions shall be fed.

AIR. Forte.

Mez.

Girded with truth and cloth'd with grace, My priests my ministers shall shine, Not Aaron in his costly dress, Made an appearance so divine.

Concluded.

Forte. Mez. Forte.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The saints unable to contain their inward joys shall shout and sing, shout, shout, shout and sing, The Son of David Here shall reign, And Zion

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains the eighth-note accompaniment.

Forte. Symphony.

The third system shows the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The vocal line continues with a melodic phrase.

triumph, And Zion triumph, And Zion triumph in her King.

The fourth system is the final system on the page. It features the vocal line and piano accompaniment, concluding with a final cadence. The piano part includes a triplet of eighth notes in the right hand.

Sunderland. S. M.

AIR.

Musical score for "Sunderland. S. M." consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign Lord, The universal King. The, &c." The score includes various musical notations such as notes, rests, and ornaments.

Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign Lord, The universal King. The, &c.

Sterling. P. M.

AIR. Moderato.

Musical score for "Sterling. P. M." consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "As blooming plants which decorate the spring, Are often blighted by untimely frost, So cruel fate oft cuts life's slender string, And sanguine hopes of bliss terrene are lost." The score includes various musical notations such as notes, rests, and ornaments.

As blooming plants which decorate the spring, Are often blighted by untimely frost, So cruel fate oft cuts life's slender string, And sanguine hopes of bliss terrene are lost.

Thanksgiving Anthem.

AIR.

Pia.

Forte.

From all who dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Through ev'ry land by

ev'ry tongue.

Eternal are thy mercies Lord, Eternal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise & for no more

Concluded.

Pia. Pia. Forte. Symphony.

Hal-le - lu - jah,
Hal-le - lu - jah, Glory, ill: ill: ill: Lord be thine.

Doxology.

AIR. Moderato.

Now unto the King Eternal, Immortal, Invifible, the only wife God, Be honor and glory dominion and pow'r, through Jefus Chrift forever, Amen.

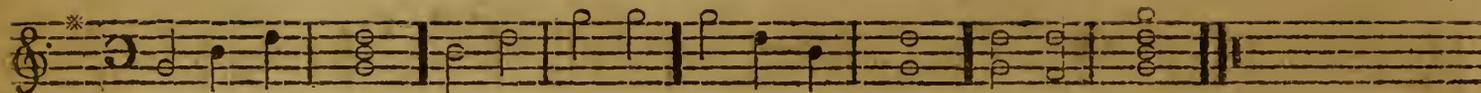
Ceasless Praise. P. M. . . .

AIR.

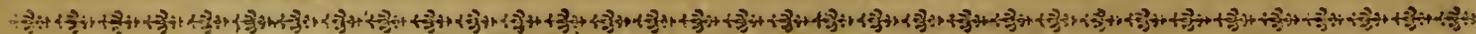
I'll praise my Maker with my breath, And when my voice is lost in death, Prife shall employ my nobler pow'rs; My days of praise shall

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

A Canon, Four in One.



Glory to God in the highest, Peace and good will towards men.



I N D E X.

Bernardstown,	P. M. Maj. Mode.	12	Gill,	C. M. Maj. M.	14
Chesterfield,	L. M. Maj. M.	13	Littleton,	S. M. Min. M.	7
Chelmsford,	C. M. Min. M.	16	Monticello,	P. M. Maj. M.	15
Ceasless Praise,	P. M. Maj. M.	23	Rapture,	C. M. Maj. M.	6
Detroit,	S. M. Min. M.	10	Social Felicity,	P. M. Maj. M.	7
Dejection,	C. M. Min. M.	11	Sterling,	P. M. Min. M.	20
Dracut,	L. M. Min. M.	11	Sunderland,	S. M. Maj. M.	20
Dedication Anthem,		17	Torrington,	P. M. Maj. M.	8
Doxology,		22	Thanksgiving Anthem,		21
Guilford,	C. M. Maj. M.	9	Vernon,	P. M. Maj. M.	10
Greenville,	C. M. Min. M.	13	Wilbraham.	L. M. Min. M.	9