

THE
KENTUCKY HARMONIST:

BEING

A Choice Selection of Sacred Music,

FROM THE

MOST EMINENT AND APPROVED AUTHORS IN THAT SCIENCE,

FOR THE USE OF

Christian Churches of every denomination, Singing Schools, and Private Societies:

TOGETHER WITH

AN EXPLANATION OF THE RULES AND PRINCIPLES OF COMPOSITION, AND RULES FOR LEARNERS.

FOURTH EDITION.

By SAMUEL L. METCALF, M. D.

CINCINNATI:

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1826.

The United States of America, District of Kentucky, set.

BE IT REMEMBERED, that on this first day of November, A. D. 1817, and in the forty-second year of independence, Samuel L. Metcalf, of the said District, hath deposited in this office the title of a book, the right whereof he claims as author and proprietor, in the word following to wit:

“The Kentucky Harmonist, being a choice selection of Sacred Music, from the most eminent and approved authors in that science, for the use of Christian Churches of every denomination, Singing Schools and Private Societies; together with an explanation of the rules and principles of composition, and rules for learners: by Samuel L. Metcalf;”

In conformity to the act of Congress of the United States, entitled “An act for the encouragement of learning by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned,” and also to “An act supplementary to an act entitled “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned,” and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

JOHN H. HANNA,
Clerk of the District of Kentucky.

PREFACE.

WITH sentiments of gratitude for the ample patronage with which his first efforts have been favored, the compiler offers to the publick another edition of the KENTUCKY HARMONIST, hoping it may, in some degree, contribute to the improvement of Sacred Harmony in the Western Country.

Several tunes of the first edition have, in this selection, been omitted, and such as are more substantial, and better adapted to the use of churches, substituted in their place. In making these alterations, we have gone as far, perhaps, as would be consistent with due regard to the progressive improvement of the publick taste.

One principal object of this selection, has been to check the present reigning passion for light and frivolous musick, and to inspire a taste for that sublime simplicity of expression which characterizes the melodies of the fifteenth and sixteenth centuries. Let it not be supposed that we are in the slightest degree partial to the modern complicated and fugueing musick, because a few such pieces have been introduced into this work. The respect due to public opinion, and the necessity of a suitable variety, have induced me to depart a little from my own taste. It is the solemn, the chaste, and the simple musick, which recommends itself to the lovers of classical harmony, and which alone is worthy of being practised in our churches. The most that we know about the musick of the ancients, is, that it was remarkable for its simplicity, and for the effect which it produced.*

Although I consider the fugue improper to be introduced into the harmony of the church, it may be used on many occasions with much propriety. The great difficulty attending these pieces, is, that by the too frequent repetition of their parts, they not only perplex those who sing, but also render the words almost unintelligible to those who listen.

Let me now hope, that with those whose taste for music is highly cultivated, the following juvenile performance may find a reasonable apology; as the only time which I have been enabled to devote to its preparation, was a Christmas recess from the duties of College,

THE AUTHOR.

*The reader may find some excellent observations on this subject, in a letter from Dr. Franklin to lord Kaimes. *2d volume Franklin's works.*

AN ESSAY

ON THE ORIGIN, NATURE, AND MORAL TENDENCY OF MUSICK.

The history of the first dawn of every science is, more or less, obscured by a cloud of fiction and mythological romance. The first inventor of harmony eludes our discovery from the same causes which leave us ignorant of those who first invented each particular science. The original inventors could only advance one step—their successors afterwards made more sensible improvements, and the first imperfect attempts in every art were lost in the more extensive and striking views to which they led. Thus the invention of musick is far from being due to any particular man, or to any nation exclusively. Some facts were at first discovered by accident; soon afterwards reflection and observation investigated others; and from thence philosophers were not slow in forming a body of science, which afterwards increased by degrees. To me it seems difficult to account for its origin, otherwise than by admitting its principles to be deeply implanted in the nature of man. If this idea be correct, it serves to show that there can be no error in placing the date of musick as coeval with the first existence of man. From the very commencement of society, there were occasions on which men assembled together for feasts, sacrifices, and public celebrations. At all of these, music and song made a principal part of their entertainment. The most just, and perhaps the most comprehensive definition, which has been given of poetry and music, is, that they are the language of passion, or of enlivened imagination, excited by the contemplation of objects, sublime and affecting in their nature. How could men behold the beauties and wonders of creation, such as the firmament of heaven—the boundless expanse of the ocean—the flash of lightning, followed by the bursting of thunder, the raging of the tempest, and the dashing of resounding waves,—without having their imaginations fired with enthusiastick admiration? How could rational beings contemplate the lustre of the rising and setting sun—the sparkling concave of the midnight sky—the mountain forest tossing and roaring to the storm, or warbling with all the melodies of a summer evening,—without bursting into rapturous effusions of poetry and song? Thus, if we trace the history of these two arts, we shall find that they began their career together, were prompted by the same occasions, united in the same character, and were never separated until civilization and national refinement had made considerable progress. The relation of musick to poetry is proved by its power of raising a variety of agreeable emotions in the mind, and from its never appearing to the best advantage but with poetry for its interpreter. The most ancient form of poetry with which we are acquainted, is the ode,—the peculiar characteristic of which is, that it was intended to be sung or accompanied with the lyre. Hence it receives the name of ode, which, in Greek, is the same with song or hymn. Of this kind of poetry the old testament is full. “It was under this form,” says Dr. Blair, “that the original bards poured fourth their enthusiastic strains, praised their gods and heroes, celebrated their victories, and lamented their misfortunes; and that it is from this circumstance, of the ode being originally united with musick, that we are to deduce the proper idea of lyrick poetry.”

As a proof of the high estimation in which musick and poetry were held by the ancients, nearly all their writings, of any considerable importance, have been handed down in verse. We are also informed that "the laws, moral instructions, the memoirs of illustrious characters, the theology and history of nations, were, in the first ages, sung by their bards to the sound of the lyre."

Here it may be proper to remark with what admirable precision the diversities of sound correspond to all the varieties of mental affection.—Different tones of musick produce different passions and sentiments in the human mind. Courage and the ardour of patriotism, for instance, are apt to be aroused by bold and animating tones of voice: joy and hilarity by those that are elevated and sprightly. Some there are which inspire love and a train of soft ideas; that melt the soul into pity and tenderness, and soothe it again to pleasure. There are also the soft and pensive strains of musick, which inspire with sorrow and melancholy of mind. Such "was the musick of Carryl," spoken of by Ossian, "like the memory of joys that are past, sweet and mournful to the soul." Musick may inspire devotion, compassion, tranquility, and many other agreeable emotions; but it has no expression for impiety, cruelty, hatred, or discontent, if not perverted from its original purity. Therefore it is an art truly noble, which can express only what is sublime and lovely in the mind of man. So exalted were the notions which some of the ancient philosophers and fathers entertained on this subject, that we find Plato, Philo, St. Augustine, and many others, strangely possessed with the sublime but hypothetical doctrine of the harmony of the spheres. They supposed that the regular and sweetly tuned motions of the heavenly globes, performing their respective revolutions with such immense velocity, and continually impelled by the atmosphere, must yield a set of sounds, which would form an admirable symphony or concert.

We come now to speak of the natural effects and moral tendency of musick. The effects of musick upon the mind, are chiefly two; to raise it above its ordinary state and fill it with high and enthusiastick emotions; or to soothe and melt it into gentle and pleasureable feelings. "Musick has naturally a great power over all men to prompt and facilitate certain emotions; insomuch that there are hardly any dispositions which we wish to raise in others, but certain sounds may be formed concordant to those dispositions, and tending to promote them." Such is the frame of our nature, that the different tones of musick excite emotions congenial with themselves.

But let it be observed, that though musick has the power of exciting all human affections, yet it never inspires any that are not of the virtuous and ennobling cast. "Hence," says the elegant and judicious Dr. Campbell, "it is friendly to every passion which forms the dignity and happiness of human kind. It sweetens the temper, refines and ennobs the mind, and elevates the powers of the soul to the contemplation of moral beauty." Such was the reputation of its beneficial effects, among the ancients, in softening the manners of rude and uncivilized nations, that we find Polybeus ascribing the humanity of the Arcadians to its influence, and the barbarity of their neighbours the Cynaethians, to their neglect of it. Nearly all the writings of the early poets are full of the fame and wonders of ancient musick. The Grecians boast of their Orpheus, who, by the melody of his strains soothed the savage beasts of the forest, and drew them after him by the sweetness of his lyre.* The most enlightened of the Greeks and Romans believed that certain bodily pains might be al-

**Mulcentem tigres, et agentem carmine quercus.*—*Virgil.*

leviated by certain sounds; and we have it on the best authority, that one species, at least, of madness, was once curable by melody.[†] Seneca also mentions of Mæcenas, "that having dragged out three sleepless years, through care and anxiety of mind, he was at last restored to health and tranquillity, by musick performed at a distance." And the modern records of pathology afford many instances of melancholy and madness, dying away before the sacred magick of sound. The famous Luther, who was sorely afflicted with depression of spirits, has left the following testimony in its favor:—"Next to Theology I give the highest place to musick, for thereby all anger is forgotten, also melancholy, and many tribulations and evil thoughts are driven away." Dr. Rush in his observations on the diseases of the mind, says, that plaintive tunes are more useful in the case of hypochondriasis, than such as are of a sprightly nature; and he relates a circumstance of his attending a citizen of Philadelphia, occasionally, in paroxysms of this disease, who informed him that he was cured of one of them by hearing *Old Hundred* sung in a country church. His disease, he said, instantly went off in a stream of tears.

Having mentioned some of the natural effects produced by musick, we shall now make a few observations relative to its propriety and use in the ordinances of religion. It is the tendency of sacred musick, under proper regulations, to remove the hindrances of our devotion, to cure the distraction of our thoughts, to banish weariness from our minds, and to promote purity of heart. "It adds solemnity to the public service, raises all the devout affections in the soul, and causes our duty to become our delight." Many Christians know, by happy experience, the wonderful effects of sacred musick, in elevating their souls to heavenly contemplation. That this is the employment of angels, and the just made perfect, is abundantly evident from many passages of scripture. Isaiah, speaking of the certainty of God's salvation, says, "the redeemed of the Lord shall return and come with singing unto Zion;" and St. John, in his vision of the blessed, exclaims, "I beheld, and lo, a great multitude, which no man could number, of all nations, and kindred, and people, and tongues, stood before the throne, and before the lamb clothed with white robes, and palms in their hands,—and cried with a loud voice, saying, salvation to our God who sitteth upon the throne, and unto the lamb." Rev. 7 chap., 9, 10. "I heard the voice of harpers, harping in heaven, saying alleluia—salvation, and glory, and honor, and power, unto the Lord our God." Rev. 19, 1. We would then exhort those who are young, whose minds are not yet darkened and depraved by vice and infidelity, to open their souls to the sweet and benign influence of religion. Let your views be expanded and your hearts elevated by the ennobling prospects of a blessed immortality; that you may be prepared to join the song of "the general assembly and church of the first born in heaven! Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests unto God and to his father; to him be glory and dominion for ever and ever."

[†]First book of Samuel, chap. XVI, verse 23.

DICTIONARY OF MUSICAL TERMS.

Adagio (or *Ado.*) slow.
Affettuoso, or *Con Affetto*, tenderly.
Allegretto, a little brisk.
Allegro, (or *Allo.*) brisk.
Allegro ma non troppo, brisk, but not too fast.
Alto, or *Altus*, the Contra Tenor.
Andante, distinct, exact.
Andantino, very exact and slow.
Amoroso, see *Affettuoso*.
Anthem, a portion of scripture set to music.
Bis signifies a repeat.
Cadences are closes in music, similar in effect to stops in reading.
Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.
Canon, a regular and exact fugue, in either the unison, fifth or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, then a third, in like manner, and so of the rest.
Canto, or *Cantus*, the treble.
Capella, a chapel or church, as *Alla Capella*, in church style.
Chorus, full, all the voices.
Con, as *Con Spirito*, with spirit.
Crescendo, (or *Cres.*) to swell the sound.

Con Lamento, in a melancholy style.
Da Capo, (or *D. C.*) to repeat and conclude with the first part.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, *Duetto*, for two voices or instruments.
Del Signo, (or *D. S.*) from the sign.
E, and, as *Moderato e Mastoso*; moderate and majestic.
Fagotto, the bassoon part.
Fine, the end of a piece or book.
Forte, (or *For.*) loud.
Fortissimo, (or *F. F.*) very loud.
Fuga, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.
Grazioso, gracefully, with taste.
Grave, the slowest time.
Larghetto, pretty slow.
Largo, *Lentement*, or *Lento*, very slow.
Ligature, a slur.
Mestoso, slow, firm and bold.
Moderato, moderately.
Mottetto, a kind of Latin anthem.
Mezzo, moderately, rather, as *Mezzo Forte*, moderately loud; *Mezzo Piano*, rather soft.
Organo, the organ part.
Piano, (or *Pia.*) soft.
Piu, Prefixed to another word, increases its force.

Poco, the contrary of *Piu*.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.
Pianissimo, (*Pianis* or *P. P.*) very soft.
Pomposo, in a grand or pompous style.
Recitative, a kind of musical recitation between speaking and singing.
Ritornello, see symphony.
Seconda, the second part.
Semi Chorus, half the voices.
Siciliano, a slow graceful movement in compound time.
Solo, for a single voice or instrument.
Soprano, the treble.
Spiritoso, or *Con Spirito*, with spirit.
Staccato, very distinct and pointed.
Sotto Voce, middling strength of voice.
Symphony, a passage for instruments.
Tempo, time; as *A Tempo*, or *Tempo Giusto*, in true time.
Trio, a piece in three parts.
Tempo di Marcia.
Tutto, when all join after a solo.
Thorough Bass, the instrumental bass, with figures for the organ.
Verse, one voice to a part.
Vivace, with life and spirit.
Volti Subito, turn over quick.

THE RUDIMENTS OF MUSICK.

ON THE INTERVALS IN MUSIC.

THE distance between any two notes, whether remote or immediate, is called an interval. These intervals are called tones, semitones, thirds, fifths, &c. which I will endeavour to explain in regular order. It is universally agreed by authors, in our day, that an octavo (or eighth of musick) contains five whole, and two semitones; that sounds naturally succeed each other in musick, ascending from the key note of the major mood to the second, a tone; from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth a tone; from the fifth to the sixth, a tone; from the sixth to the seventh, a tone; and from the 7th to the 8th, a semitone; but when reckoning from the key note of the minor mood, the semitones lie between the 2d and 3d, and 5th and 6th: wherefore this order of tones and semitones is called the Natural Scale of Musick.

THE GAMUT, OR GENERAL SCALE.

EXHIBITING THE CONNEXION AND PITCH OF THE SEVERAL PARTS TOGETHER.

TREBLE.

G 22

F-21

E*20

D-19

C 18

B*17

COUNTER

A 16

G-15

F 14

E*13

D 12

C-11

B*10

A-9

G-8

F-7

A 16

G-15

F 14

E*13

D 12

C-11

B*10

A-9

G-8

F-7

E*6

D-5

BASS.

C 4 natural key note of the major mood.

B*3

A 2 natural key of the minor mood.

G 1

TENOR.

G 15

F-14

E*13

D-12

C 11

B*10

A 9

G-8

F 7

E-6

The foregoing scale comprises three octaves, or 22 sounds. The F Clifff  used on the fourth line in the Bass, shows, that the line upon which it is placed is the 7th sound of the general scale. The first G Clifff  used on the second line in the Tenor, shows that the line upon which it is placed is the 8th sound of the general scale. The C Clifff  used on the third line of the Counter, shows that the line to which it belongs is the 11th sound of the general scale. The 2d G Clifff  placed on the second line of the treble, shows that the line to which it belongs is the 15th sound of the general scale. The figures show the corresponding sounds in the several parts. The stars show the natural place of the semitones.

By attending to the preceding scale, the order of tones and semitones will appear as above stated. Three octaves being more than any common voice can perform, we therefore assign the Bass to the gravest, and the Tenor to the highest voices of men; the Treble to females; the Counter to boys and the lowest voices of women. Two sounds, equally high, or equally low, however unequal their force, are said to be in unison one with the other. Consequently E on the lower line of the Treble staff is in unison with E on the fourth space in the Tenor; and E on the third space in the Bass is in Unison with E on the lower line in the Tenor, and an octave below E on the lower line in the Treble. (See the general scale.)

From any one letter in the general scale to another of the same name, the interval is an octave—thus: as—from B to B, D to D, E to E, &c. Agreeably to the F and G Cliffs used in the general scale, a note on any line or space in the Bass is a 6th below a note on a corresponding line or space in the Tenor, and a 13th below a note in the Treble occupying the same line or space. Suppose we place a note on D, middle line of the Bass, another on B, middle line of the Tenor, the interval will appear as just stated: and to find any other interval, count either ascending or descending as the case may require.

Air. EXAMPLE.

Firsto. 3d

Secondo.

Bass.

Octave. ditto 6th ditto 5th 4th 3d 2d unison octave double oct.

In the preceding example the notes in the air and second are in unison with each other. But by assigning the air to female voices, and the second to men's, an octave must be added to the notes in the second; because the voices of females are an octave more acute than the voices of men. In this case the interval between the bass and second in the first bar would be a 15th, or double octave; in the third bar, the note on B in the air, a 13th above D in the Bass, &c. It must be observed, likewise, that an octave and a second make a 9th; an octave and a third, make a tenth; an octave and a fourth, a 11th; an octave and a fifth, a twelfth; an octave and a sixth, a thirteenth; an octave and a seventh a fourteenth; two octaves, a fifteenth, &c. always including the first and last notes.

PRINCIPLES AND RULES OF COMPOSITION.

Composition is not only the art of composing an agreeable air, but also that of combining a great many airs in such a manner, that when heard at the same time, they may unite in producing an effect agreeable and delightful to the ear.* This is what we call *composing music in several parts*.

The following table exhibits a view of all the different intervals used in composition. Every tune is composed of imperfect as well as perfect chords; and some there are which admit with great propriety the occasional introduction of a dischord. The meaning of imperfect, is, that it wants a semitone of its perfection to what it does when it is perfect; for as the lesser, or imperfect third, includes but three half tones, the greater, or major third, includes four half tones.

*Those who are desirous of obtaining a more minute and extensive knowledge of music, than is to be acquired from these pages, are referred to M. Rousseau's very learned and philosophical treatise on that science.

TABLE OF CONCHORDS AND DISCHORDS.

semi-tones. 0 A unison.	1 Flat	2 Sharp	3 Flat	4 Sharp	5 Flat	6 Sharp	6 Flat	7 Sharp	8 Flat	9 Sharp	10 Flat	11 Sharp	12 An octave, or 8th
1st or most perfect chord	2d A dischord	2d A dischord	3d An imperfect chord	3d An imperfect chord	4th A dischord	4th Concinnous sound	5th Concinnous sound	5th Perfect chord	6th An imperfect chord	6th An imperfect chord	7th A dischord	7th A dischord	Perfect chord
Semi-tones. 0	1	2	3	4	5	6	6	7	8	9	10	11	12
Intervals or degrees.	2d.	2d.	3d.	3d.	4th.	4th.	5th.	5th.	6th.	6th.	7th.	7th.	8th.

By this table
it may be seen
that the inter-
vals called

perfect chords
imperfect chords
discords
concinnous sounds

contain

0, 7 or 12 semitones
3, 4, 8 or 9 do.
1, 2, 10 or 11 do.
6 semitones.

TERMS BY WHICH THE DIFFERENT INTERVALS IN THE TABLE ARE DENOMINATED.

A *minor second* is an interval of but one semitone. The interval between B and C, in the foregoing table, is a minor second.

A *major second* is an interval of one tone, as from C to D, or from *faw* to *sol*.

A *minor third* consists of one tone and a semitone; as from A to C, or from *law* to *faw*.

A *major third* consists of two whole tones; as from C to E, or from *faw* to *law*.

A *flat fourth* contains two tones and a semitone; as from C to F, or from *faw* to *faw*.

A *sharp fourth* contains three tones, and is called *triton* or the greater fourth. The interval between F and B is a sharp fourth.

A *flat fifth* contains two tones and two semitones. The interval from B to F is a flat fifth; it is the inversion of the sharp fourth.

A *perfect fifth* contains three tones and one semitone; as from C to G, or from *faw* to *sol*.

A *minor sixth* contains three tones and two semitones. The interval between B & G is a minor sixth.

A *major sixth* contains four tones and one semitone. The interval between C & A is a major sixth.

A *minor seventh* contains four tones and two semitones; as from A to G, or from *law* to *sol*.

A *major seventh* contains five tones and one semitone; as from C to B, or *faw* to *mi*.

The *octave* is composed of five tones and two semitones. The preceding intervals are counted ascending or upwards.

Note. It may be particularly remembered that the semitones always lie between *mi* and *faw*, and *law* and *faw*.

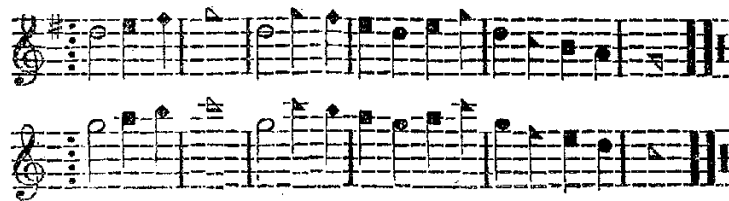
ON THE KEY NOTES IN MUSICK.

The last note in the Bass is the key note. It is the predominant tone, and contains the air of the tune. It is the first note above, or the next below *mi*. If it is above *mi*, it is a major or sharp key; if below *mi* it is a minor or flat key. The sharp key note is always *fa*, but the flat key note is always *law*. Tunes in the major key are expressive of the lively and cheerful passions; and those in the minor key are adapted to the mournful and the plaintive. In the major key every 3d, 6th, and 7th, is half a tone higher than in the minor, as will appear from the following SCALE, showing the difference of the two keys.

SHARP KEY.		FLAT KEY.	
12	8th	12	8th
11	7th	11	7th
10		10	
9	6th	9	6th
8		8	
7	5th	7	5th
6		6	
5	4th	5	4th
4	3rd	4	3rd
3		3	
2	2d	2	2d
1	1st	1	1st

The figures in the table show the intervals, as 3d, 6th, 7th, &c. The figures each side show the number of semitones.

Although C is the natural letter for the major key, and A that of the minor, it often becomes absolutely necessary to remove the key, which is done by the aid of flats and sharps. To prove the utility of removing the key, I will produce one example, which I think will suffice. Let the tune "Amherst" be written on key note C, instead of G, its proper key, and few voices would be able to perform it; thus the Tenor of Amherst on G, its proper key, from the repeat.



A SCALE OF NOTES AND THEIR PROPORTION.

	Sol	Law	Mi	Faw	Rests
Semibreves - -					
Minims - - -					
Crotchets - -					
Quavers - - -					
Semiquavers -					
Demisemiquavers					

Notes are marks of sounds. One semibreve is equal in time to two minims, four crotchets, eight quavers, sixteen semiquavers, thirty-two demisemiquavers. Rests are marks of silence, equal in time to the notes after which they are called, except the semibreve rest, which fills a bar in all moods of time.

RULES TO FIND THE MI.

If there is nether flat nor sharp at the beginning of a tune, Mi is in B	
If B be flat Mi is in E	If F be sharp Mi is in F
If B and E be flat Mi is in A	If F and C be sharp Mi is in C
If B, E and A be flat Mi is in D	If F, C and G be sharp Mi is in G
If B, E, A and D be flat Mi is in G	If F, C, G and D be sharp Mi is in D

MUSICAL CHARACTERS EXPLAINED.

This character is called the F Cliff, which heretofore has been used only in the Bass; but in this collection it will sometimes be found in the Counter, for the purpose of bringing the musick within the stave.

This character called the 1st G Cliff, is used in the Tenor, and sometimes in the Counter.

This character is called the C Cliff, and now only used in the Counter.

This character is called the 2d G Cliff, and belongs to the Treble or highest part of musick.

A Flat set before a note sinks it half a tone.

A Sharp set before a note raises it half a tone.

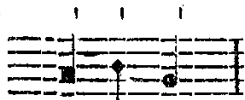
A Natural restores a note, before made flat or sharp, to its primitive sound.

A Dot or Point at the right of a note makes it half as long again.

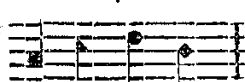
A figure 3 set over or under any three notes reduces them to the time of two.

Choosing Notes.

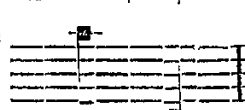
Mark of distinction, notes thus marked should be sung very distinct and emphatical.



A Stave — five lines with their spaces, whereon musick is written.



A Ledger line — is added when notes ascend above or descend below the stave.



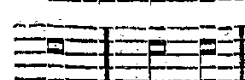
A Slur — shows what notes are sung to one syllable; but when the notes are tied at the bottom the slur is unnecessary.



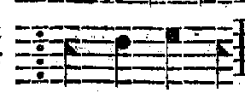
A Brace — shows how many parts are sung together.



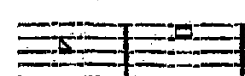
A Cleft Bar — divides the time into equal parts.



A Repeat — shows that the music between it and the following double bar or close is to be sung over again.



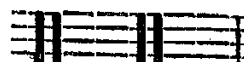
A Measure Note — is that which fills a bar.



A Double Bar

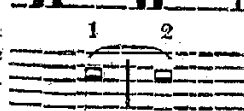


shows the end of a strain.



Figures 1 2

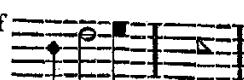
show that the note or notes under 1 are sung before the repeat, and those under 2 after; but if tied with a slur both are sung after the repeat.



Notes of Synco-pation



are those which are driven out of their proper order in the bar.



Ligature or tie



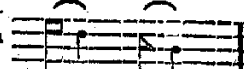
comprehends two or more notes on the same line or space with a slur over them; they must be sung as one continued sound.



Leaping notes



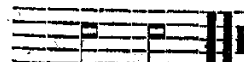
are small ones which have no duration but what is borrowed from those to which they are attached.



A Close



shows the end of a tune.



TIME.

There are three divisions of Time, viz. Common, Triple, and Compound, which are designated by characters.

COMMON TIME MOODS.

Adagio, or First

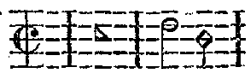


contains one semibreve or its quantity between each single bar, two accents and four beats; two down and two up, four seconds of time.

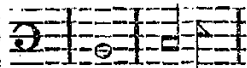


*The first and second moods of common time are sometimes performed with two beats to a measure.

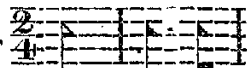
Largo contains one semibreve and four
or **Second** beats, three seconds.



Allegro, has the same measure note, and
or **Third** generally sung in the time of two
seconds, two beats in a bar, one
down and one up.*

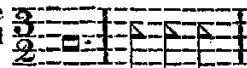


Fourth contains one minim, and two beats,
2 from 4 one second and a half.

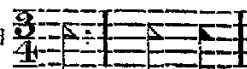


TRIPLE TIME MOODS.

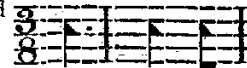
contains one pointed semibreve or
First 3 to 2 its quantity between each single
bar, and three beats, two down, and
one up, three seconds of time.



Second 3 from 4 contains one pointed minim, and
three beats, two seconds.

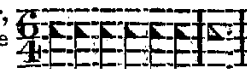


Third contains one pointed crotchet, and
3 from 8 three beats, one second and a half.

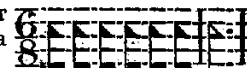


COMPOUND MOODS.

contains six crotchets in each bar,
First 6 to 4 and two beats, one down and one
up, two seconds.



contains six quavers in each bar
Second and two beats, one second and a
6 from 8 half.



N. B. The hand falls at the beginning of every bar in all moods of time.

*Many teachers of music have been governed entirely by the pendulum, notwithstanding the variety of the subjects. But this is a gross error, and discovers a want of taste. Whatever the operating mood may be, the subject should govern the time.

GENERAL OBSERVATIONS.

1. IT is of the utmost importance that the preceding rules should be perfectly understood by the pupil, previous to his undertaking to sing.

2. As soon as he has attained a thorough knowledge of the rules, he may proceed to learn a few plain tunes: but ought not to be suffered to sing by word until he has learned several tunes well by note.

3. Great care should be taken to cultivate soft singing, for those who sing within the natural compass of the voice retain the power of swelling (when the subject requires) to give force to particular sentiments.

4. Some teachers are in the habit of singing too long with their pupils, and allowing them to unite in concert, before they can readily name and time the notes themselves without assistance. It is better to sing nine or ten tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, than to skim over thirty or forty in a superficial manner, and at the end of a quarter of schooling perhaps few besides the teacher know a flat from a sharp keyed tune.

5. Good pronunciation is one of the most important points to be attended to. The most eligible rule that can be given, is to let every word be pronounced precisely according to the best rules of pronunciation, and distinctly, that what is sung may be perfectly understood by all present. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

6. When notes of the Tenor fall below those of the Bass, the Tenor should be sounded full and strong, and the Bass soft. The high notes in all parts should be sounded soft and clear, but not faint: the low notes full and bold, but not harsh. The best general rule in singing in concert is, for each individual to sing so soft as to hear distinctly the other parts.

7. When music is repeated, the sound should increase together with the emphasis; in tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit; in which case the pronunciation should be very distinct and emphatical.

THE RUDIMENTS OF MUSIC.

17

8. The solos should be sung softer than the parts when moving together.
9. All notes included by a slur, should be sung at one breath, if possible.
10. Care should be taken that all the parts begin upon their proper pitch.
11. Keeping time accurately is truly one of the most important points in singing; for unless it is attended to, the best composition will appear a mere jargon. Particular attention ought to be paid to the directory terms which are set over the music, such as Forte, Piano, Soft, Loud, &c. The effects produced by them (if conducted with judgment) are incalculable.
12. To produce good music, the proportion of the parts should be three on the Bass, one on the Tenor, one on the Counter, two on the Treble. Affectation and ostentatious parade in singing are very disgusting to every person of discernment. A graceful attitude, and a becoming behaviour, while performing sacred music, are what should ever be attended to; and a strict attention to the important truths written, that our performances may not only be acceptable to man, but to that God who is the author of harmony.

LESSONS FOR TUNING THE VOICE.

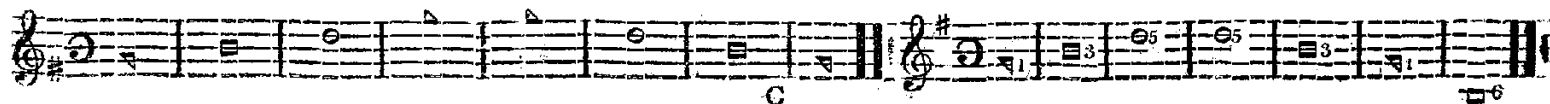


Common Chord, Minor Key.



The common chord, sharp key.

The sharp key of G, common chord, G, B, D.



AMHERST. P. M. Words by Tate & Brady.

W. Billings.

Ye boundless realms of joy, Exalt your Maker's name, Your voices raise ye cherubim and seraphim,

His praise your songs employ, Above the starry frame; to sing his praise.

ALESBURY. S. M. Psalm 23.

Chetham.

The Lord my shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want beside.

When God revealed his gracious name, And chang'd my mournful state, My raptur' seem'd a pleasing dream, The grace appear'd so great The world beheld the

Soft. *Loud.*

glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace. My tongue, &c.

When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost In wonder, love, and praise.

This musical score is for a hymn in common time (C. M.). It features four staves: a grand staff (treble and bass clefs) and two single staves (treble and bass clefs). The key signature has one flat (B-flat). The melody is primarily in the treble clef staves, with the bass clef staves providing harmonic support. The lyrics are written below the staves, with some words like 'lost' and 'In' appearing above the staff lines.

BROOKFIELD. L. M. Watt's Psalms, 51.

W. Billings.

Show pity, Lord, O Lord forgive, Let a re- penting sinner live, Are not thy mercies large and free, May not a sinner trust in thee.

This musical score is for a hymn in common time (L. M.). It features four staves: a grand staff (treble and bass clefs) and two single staves (treble and bass clefs). The key signature has one flat (B-flat). The melody is primarily in the treble clef staves, with the bass clef staves providing harmonic support. The lyrics are written below the staves, with some words like 're-pent' and 'sinner' appearing above the staff lines.

BUCKINGHAM. C. M. Watt's Psalms, 12.

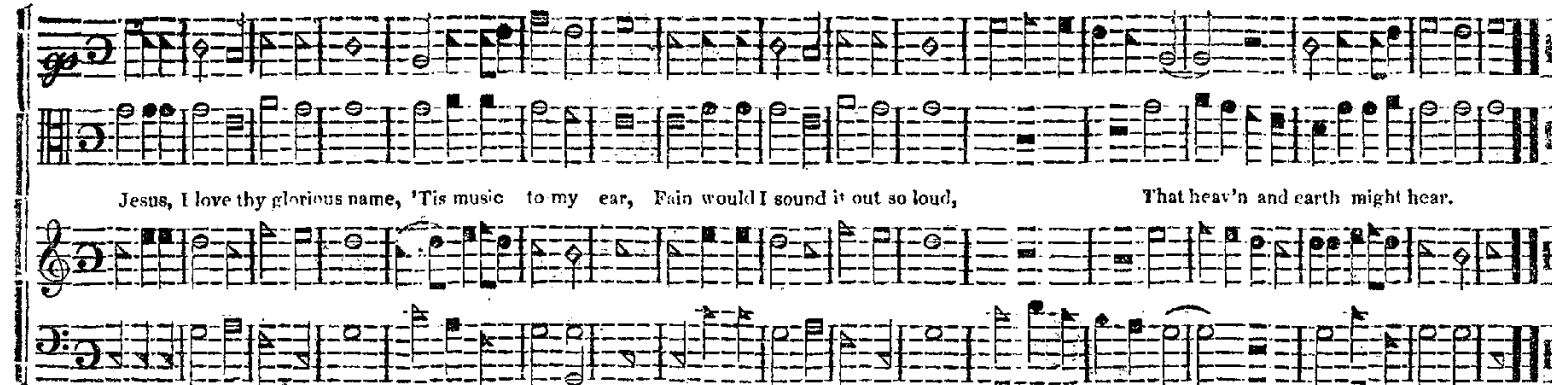
Williams. 21

Help, Lord, for men of virtue fail, Religion loses ground; The sons of violence prevail, And treacheries abound

MORETON. L. M.

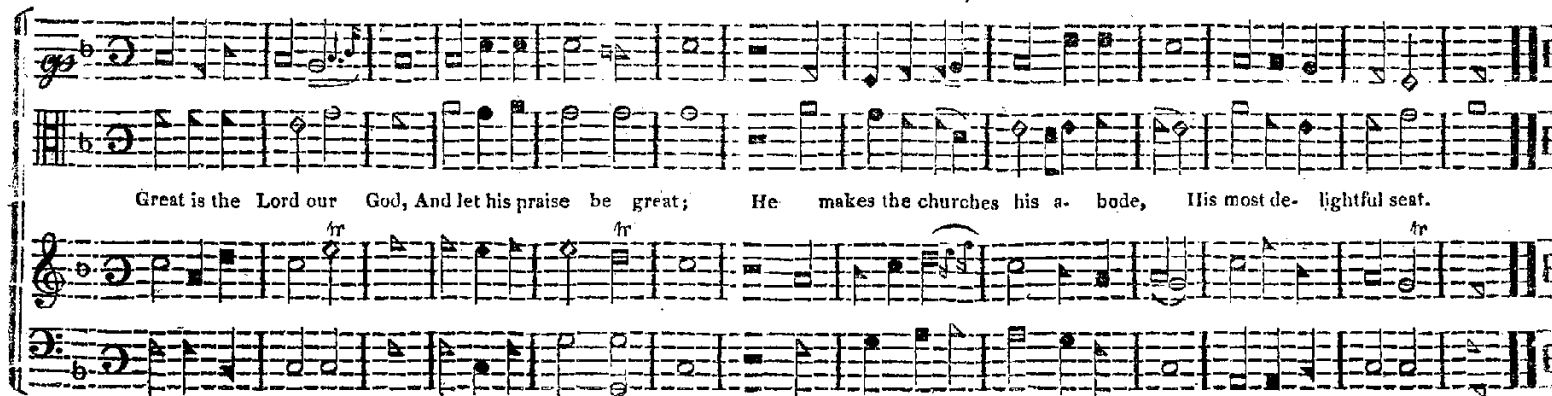
Knapp.

O may thy church, thy turtle dove, mournful, yet chaste, thy pity move, To birds of prey expose her not, Tho' poor, too dear to be forgot.



Jesus, I love thy glorious name, 'Tis music to my ear, Fain would I sound it out so loud, That heav'n and earth might hear.

DOVER. S. M. Watt's Psalms, 48.

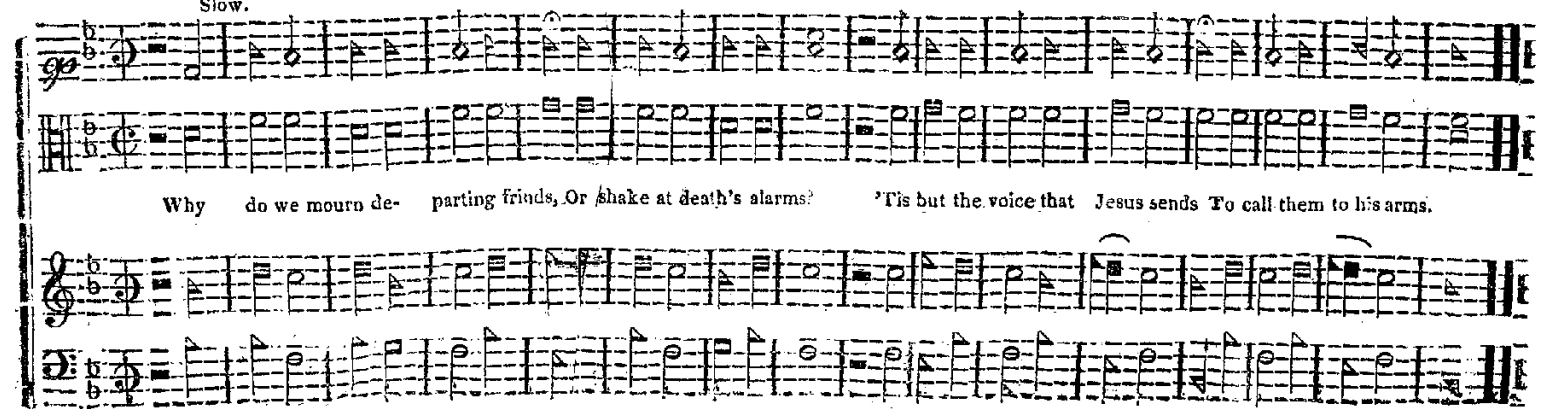
Williams.


Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.



Praise to God, im- mortal praise, For the love that crowns our days; Bount'ous source of ev'ry joy, Let thy praise our songs employ.

CANTERBURY. C. M. Hymn 3, Book 2.

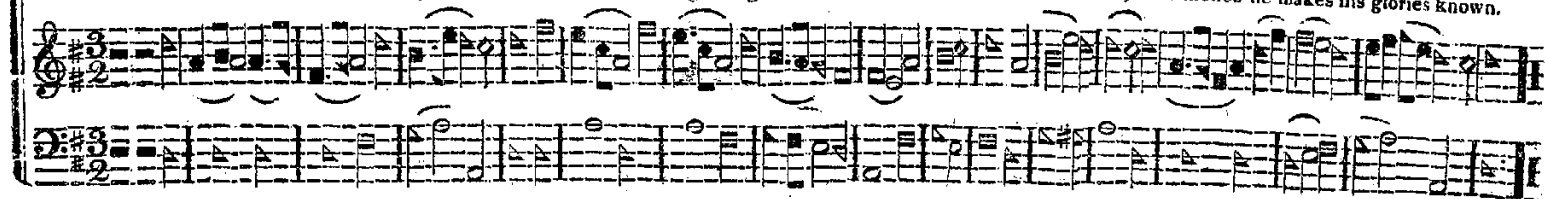
*Blacks.**Slow.*


Why do we mourn de- parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

CARMEL. L. M. : Watt's Psalms, 403.



The Lord how wond'rous are his ways, How firm his truth, how large his grace; He takes his mercies for his throne, And thence he makes his glories known.



GEORGIA. Watts' Hymns, 48. Book 2.



How vain are all things here be- low, How false and yet how fair! Earth pre- sents its poison too, And ev'ry sweet a snare.

PLEYEL'S HYMN. Belknap's Hymns.

Pleyel. 25

Very slow.

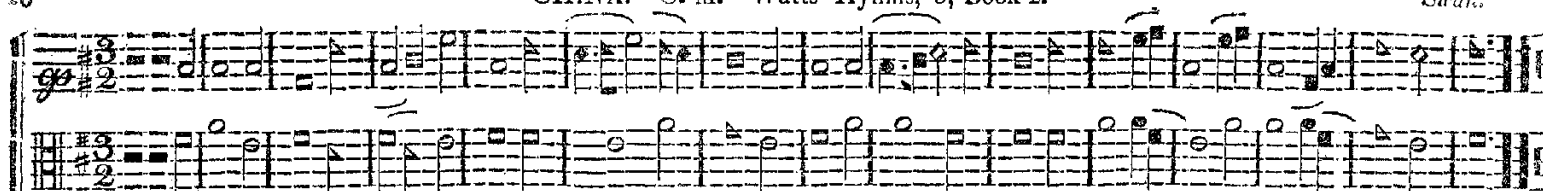
So faces the lovely blooming flow'r, Frail, smiling solace of an hour; So soon our transient comforts fly, And pleasure only blooms to die.

D

PENTONVILLE. S. M.

Lindley.

To bless thy cho- sen race, In mercy Lord in- cline, And cause the brightness of thy face, On all thy saints to shine.



Why do we mourn de- parting friends,? Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.



LITTLE MARLBORO. S. M. Psalm 90.

Williams.



Lord what a feeble piece is this our mortal frame, Our life how poor a trifle 'tis, That scarce deserves a name,



CASTLE-STREET. C. M. Watt's Psalms, 92.

Madan. 27

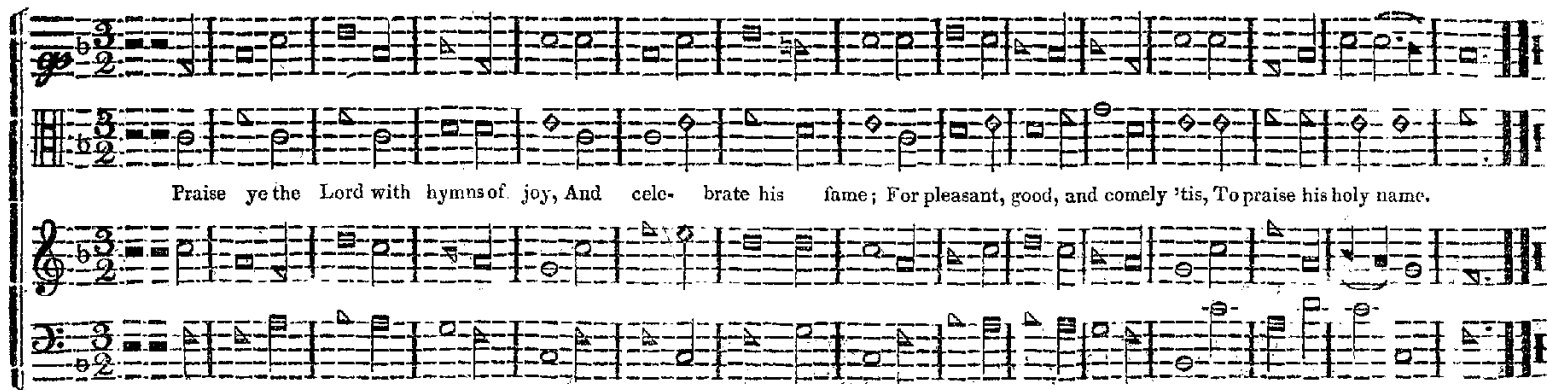
Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truths at night. And

Continued.

CONSOLATION. C. M. Watt's Hymn 6, Book 2.

Chapin.

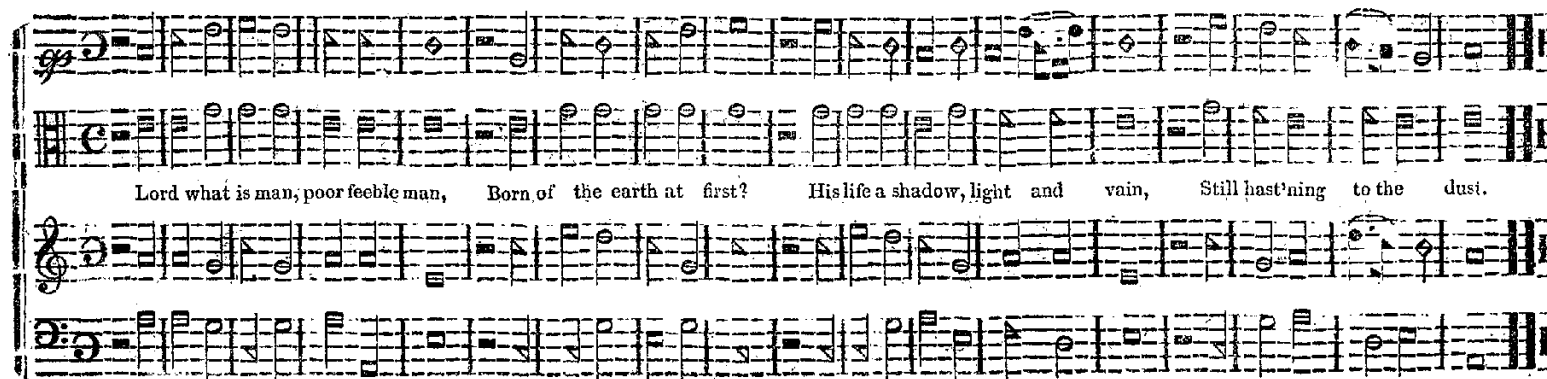
talk of all thy truths at night. Once more my soul the rising day Salutes thy waking eyes; Once more my voice thy tribute pay To him who rules the skies.



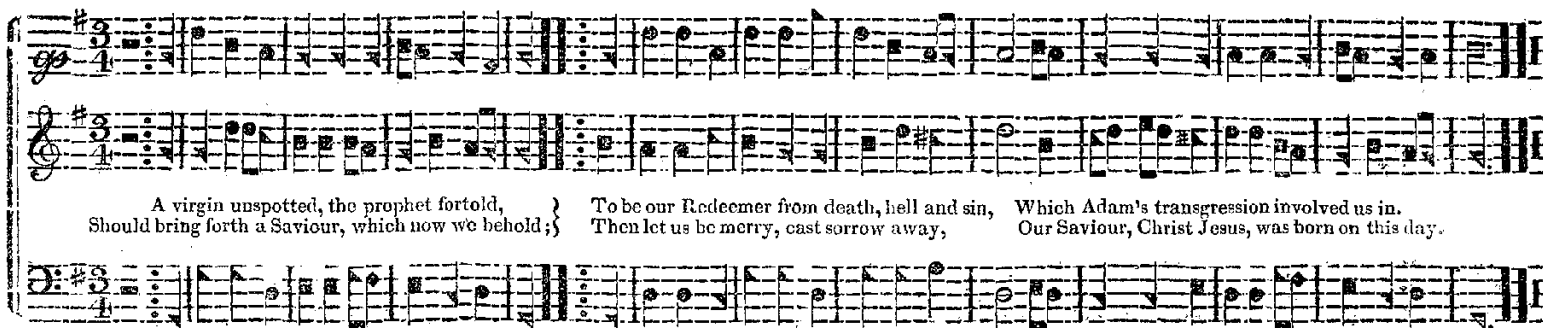
Praise ye the Lord with hymns of joy, And celebrate his fame; For pleasant, good, and comely 'tis, To praise his holy name.

COLESHILL. C. M. Watts' Psalms; 144.

Kirby.

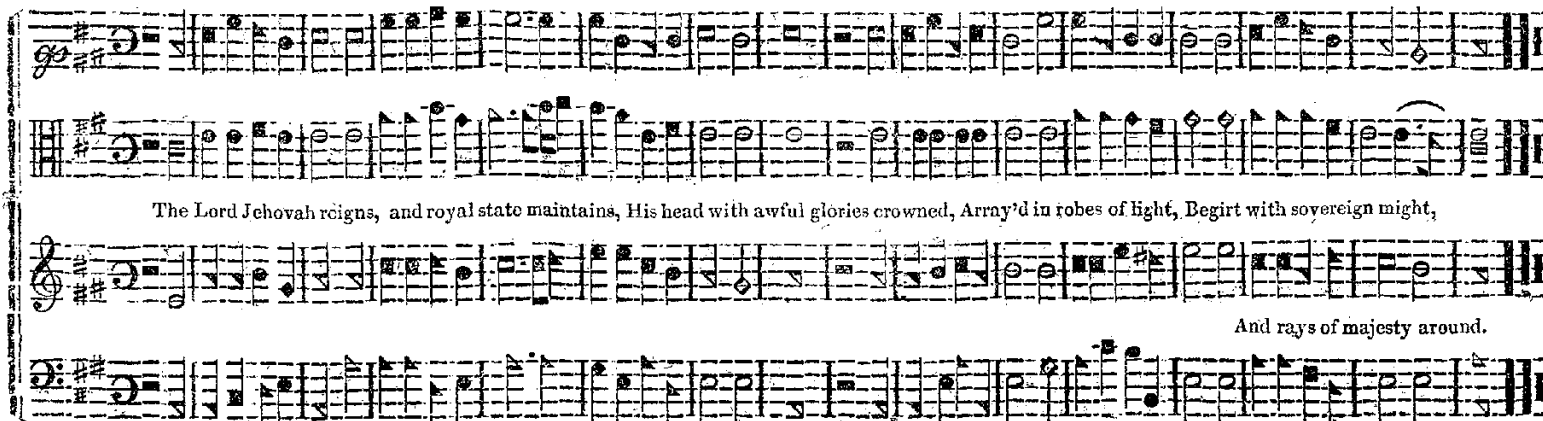


Lord what is man; poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.



A virgin unspotted, the prophet fortold,
Should bring forth a Saviour, which now we behold; } To be our Redeemer from death, hell and sin,
Then let us be merry, cast sorrow away, Which Adam's transgression involved us in.
Our Saviour, Christ Jesus, was born on this day.

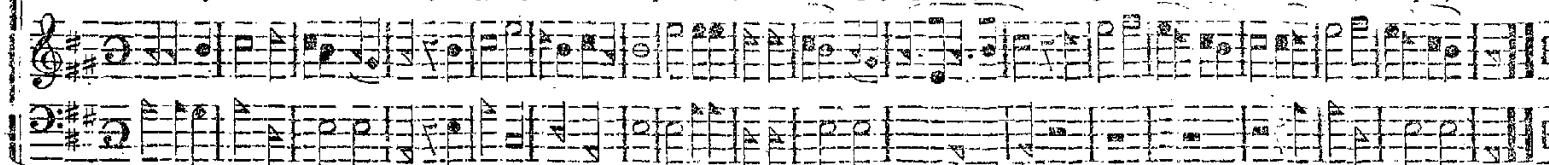
DALSTON. 6s, 8s. Watt's Psalms, 9S.

Williams.


The Lord Jehovah reigns, and royal state maintains, His head with awful glories crowned, Array'd in robes of light, Begirt with sovereign might,
And rays of majesty around.

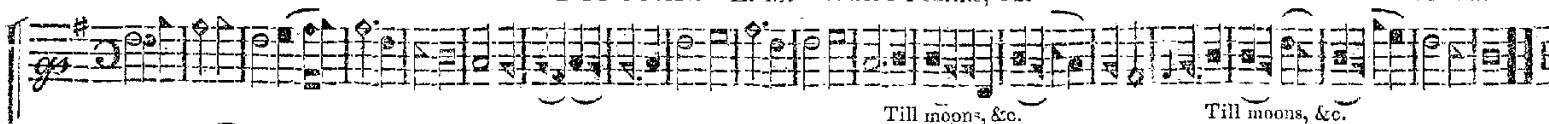


With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame, Wilt put, &c.



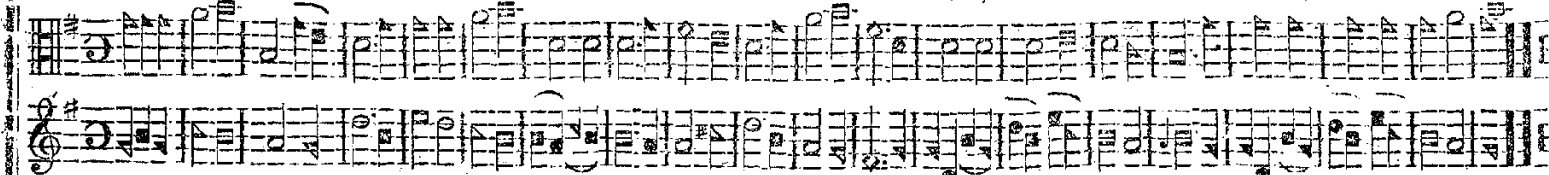
DUNSTAN. L. M. Watt's Psalms, 92.

Madan.



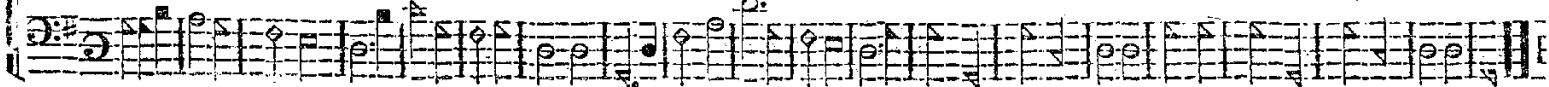
Till moons, &c.

Till moons, &c.

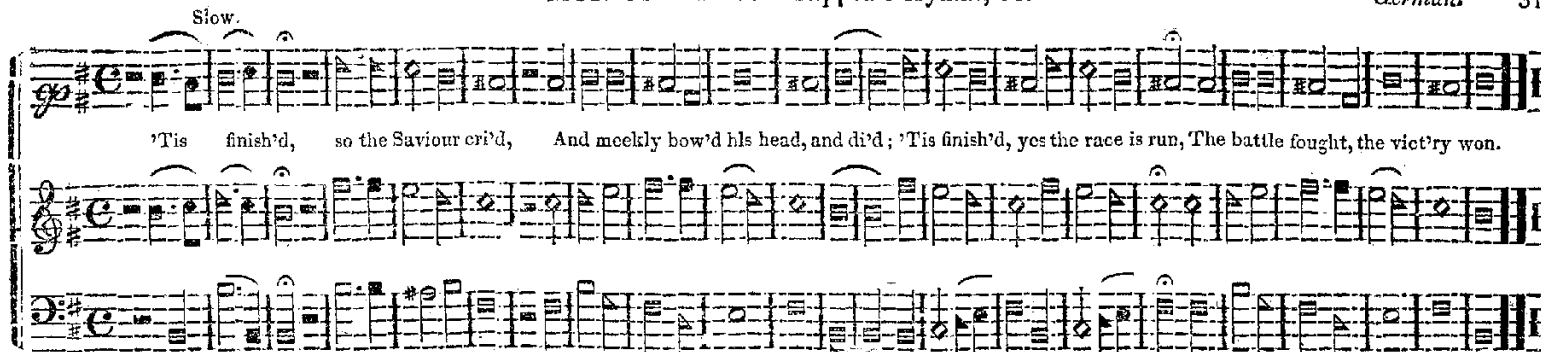


Jesus shall reign where'er the sun Does his successive journeys run, His kingdom stretch from shore to shore,

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

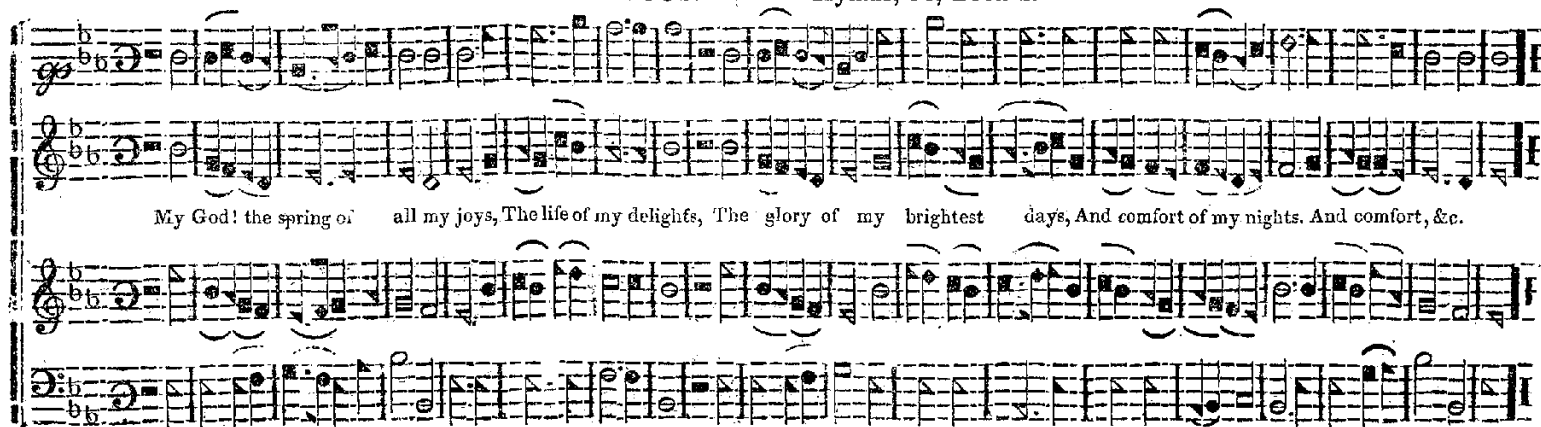


Slow.



'Tis finish'd, so the Saviour cri'd, And meekly bow'd his head, and di'd; 'Tis finish'd, yes the race is run, The battle fought, the vict'ry won.

DAMASCUS. Watts' Hymns, 54, Book 2.

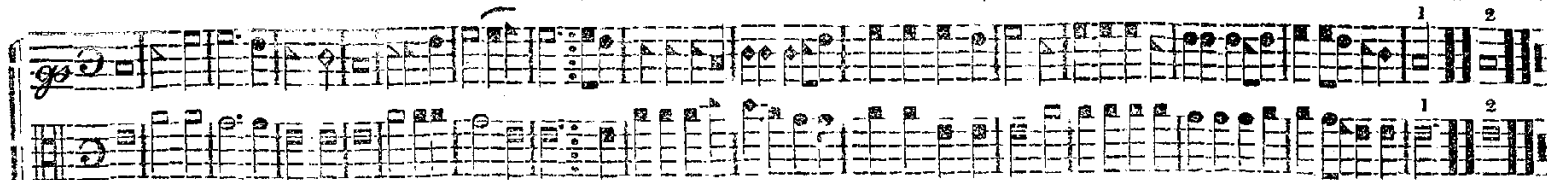


My God! the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights. And comfort, &c.

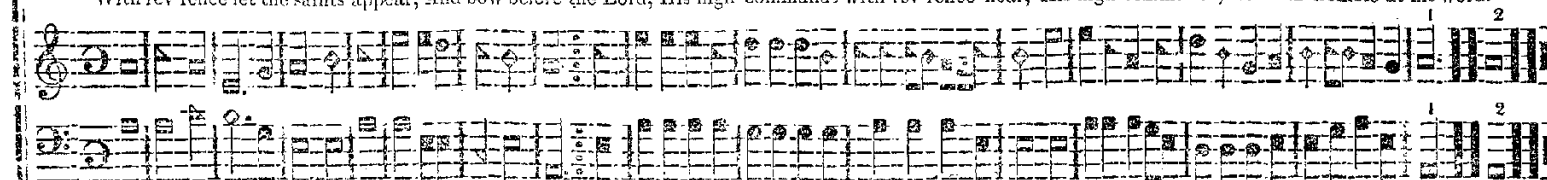
Very slow.

Before the rosy dawn of day, To thee my God I'll sing; Awake my soft and tuneful lyre, Awake each charming string. A-

wake and let thy flowing strains Glide through the midnight air, While high a- midst her silent orb, The silver moon rolls clear.



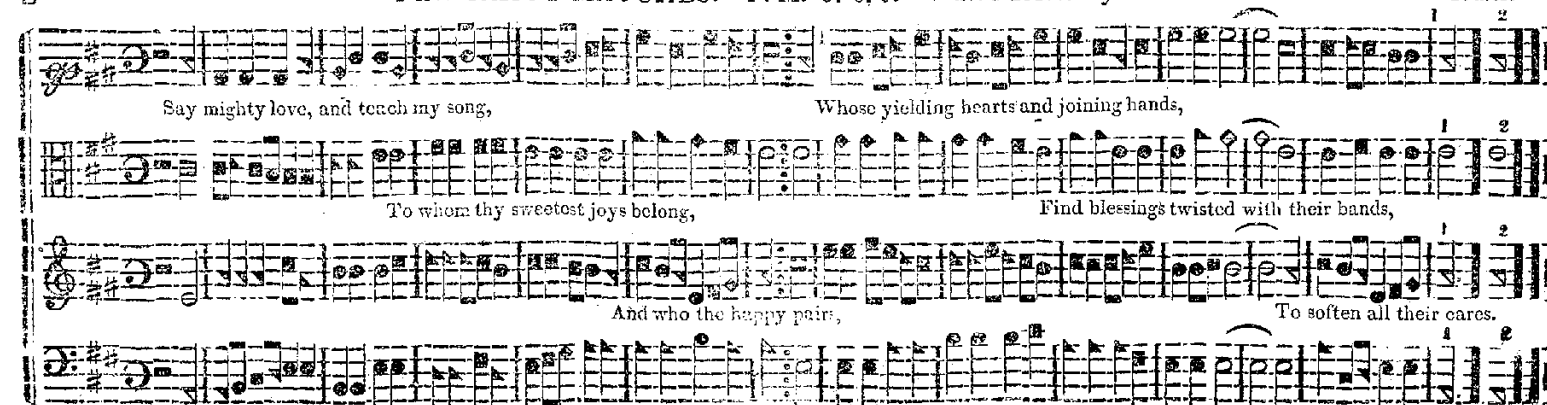
With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, His high commands, &c. And tremble at his word.

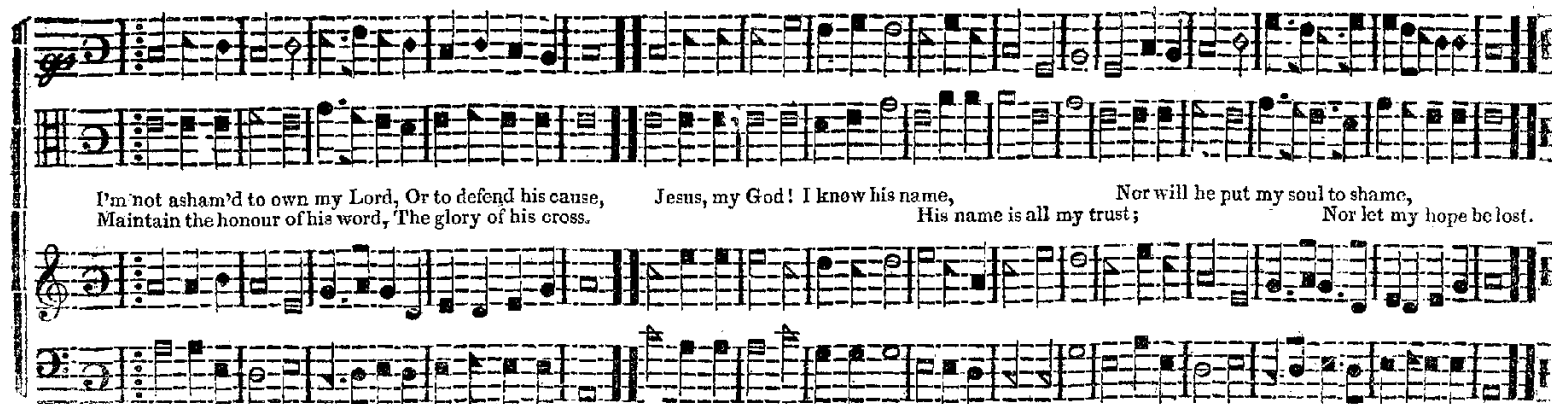


E

FEW HAPPY MATCHES. P. M. or 8. 6. Watt's Horæ Lyrica.

Crane.

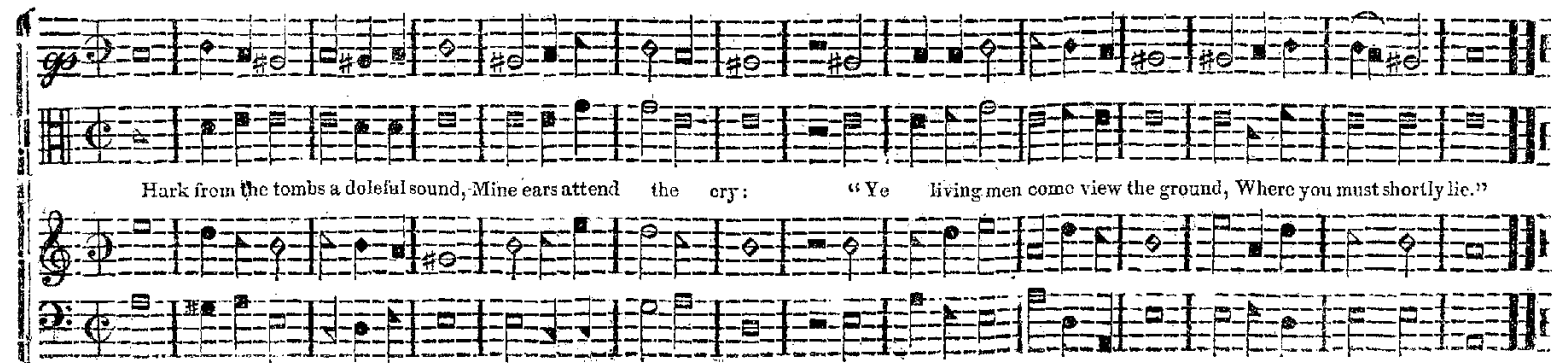




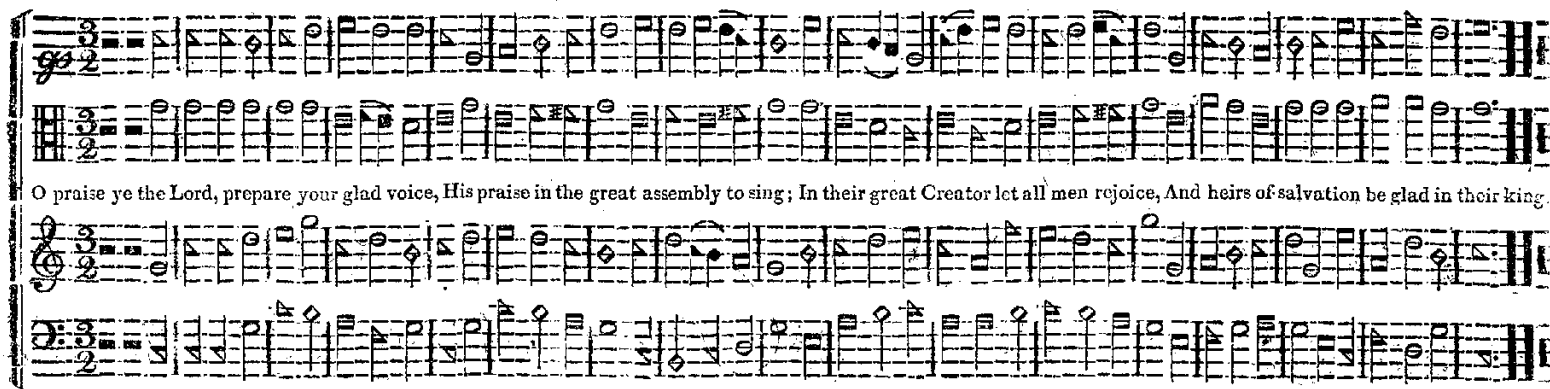
I'm not asham'd to own my Lord, Or to defend his cause, Jesus, my God! I know his name, Nor will he put my soul to shame,
 Maintain the honour of his word, The glory of his cross. His name is all my trust; Nor let my hope be lost.

FUNERAL THOUGHT. C. M. Watts' Hymns, 63, Book 2.

J. Smith.



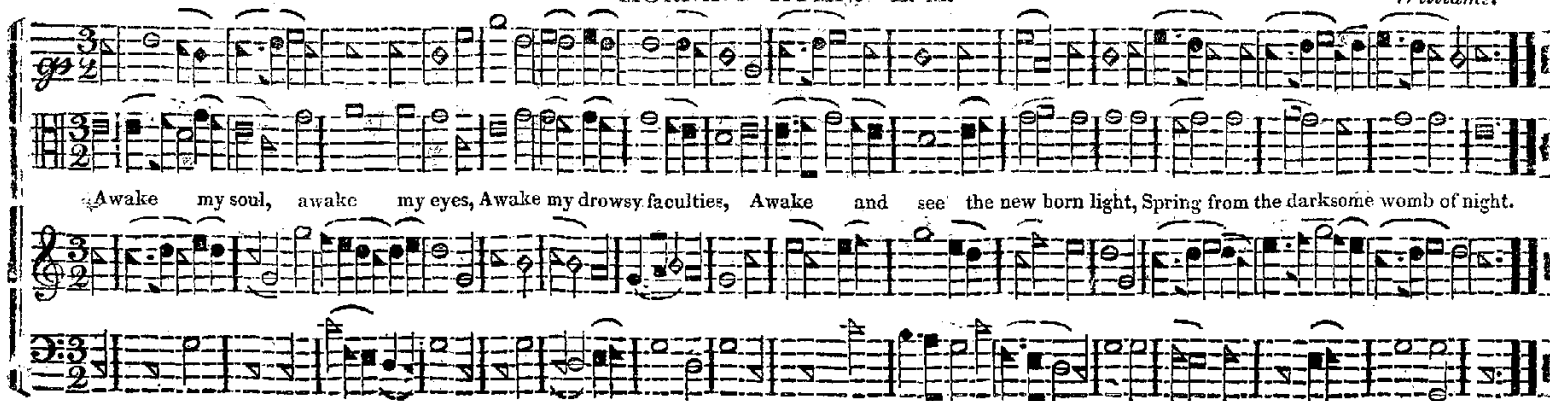
Hark from the tombs a doleful sound, Mine ears attend the cry: "Ye living men come view the ground, Where you must shortly lie."



O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their king.

MORNING HYMN, L. M.

Williams.



Awake my soul, awake my eyes, Awake my drowsy faculties, Awake and see the new born light, Spring from the darksome womb of night.

HOTHAM. 7s. Rippon, 305.

Madan.

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

'Till the storm of life is past; Safe into thy haven guide, O receive, O receive, O receive my soul at last.

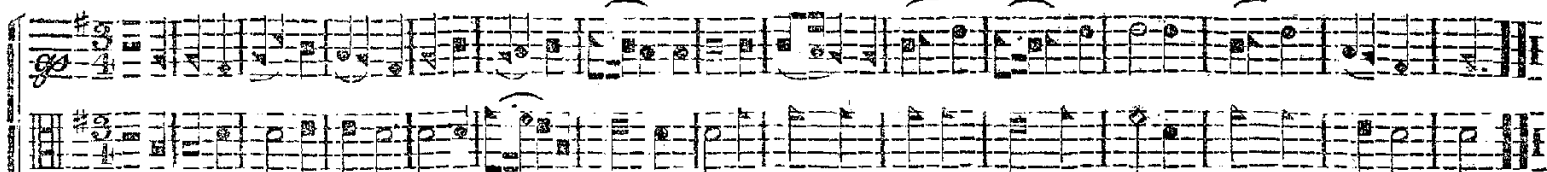
HEAVENLY SPARK. P. M.

HEAVENLY SPARK. P. M.



Come on my partners in distress, My comrades thro' the wilderness, Awhile forget your griefs and fears, And look beyond this vale of tears,
 Who still your bodies fill; To that celestial hill.

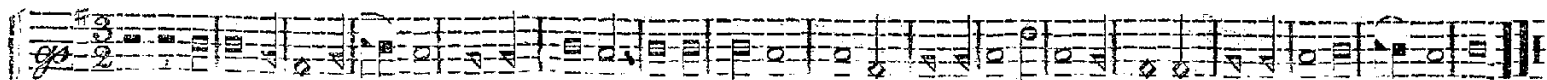




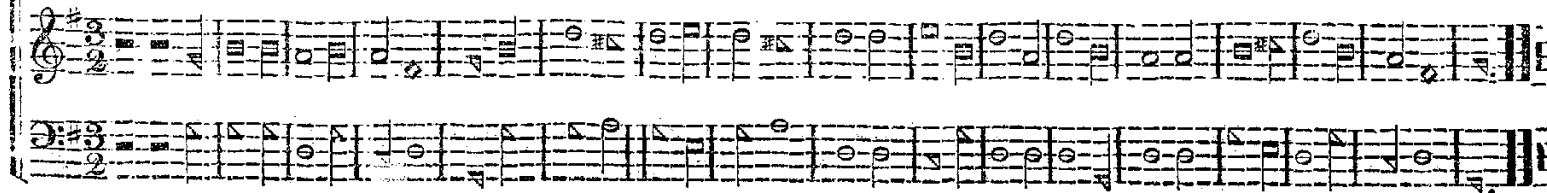
Blest morning, whose young dawning rays Beheld the Son of God A- rise tri umphant from the grave, And leave his dark abode.



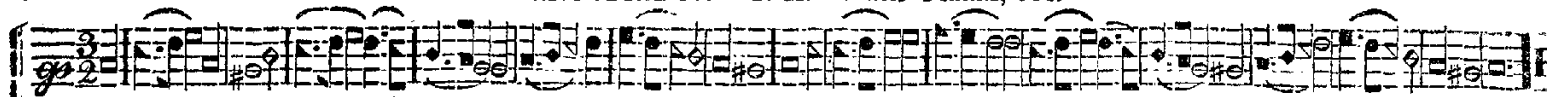
QUERCY. L. M.



With all my pow'rs of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise



KINGSBRIDGE. C. M. Watts' Psalms, 144.



Lord thou hast seen and searched me through, Thine eye commands with piercing view, My rising and my resting hours, My heart of flesh with all their powers.

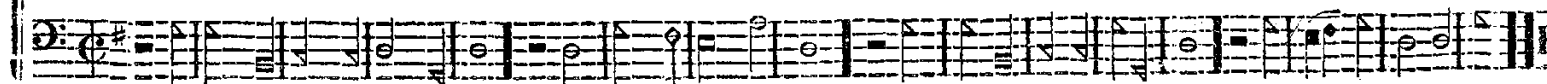


YORK. C. M.

J. Milton



Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And strengthens all the rest.



Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ awhile to mortals giv'n. Reascends his native

heav'n, There the pompous triumph waits, Lift your heads eternal gates, Wide-unfold the radiant scene, Take the king of glory in.

Slow

My trust is in my heav'nly friend, My hope in thee my God: Rise and my helpless life defend From those who seek my blood.

LITCHFIELD. L. M.

Slow.

How soft the words my Saviour speaks; How kind the promises he makes; A bruised reed he never breaks, Nor will he quench the smoking flax.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands A new and nobler song.

This musical score is for the hymn 'MEAR. C. M. Watts' Psalms, 96.' It is written in G major (one sharp) and 3/2 time. The score consists of four staves: a grand staff (treble and bass clefs) and two single staves (treble and bass clefs). The melody is primarily in the treble clef staves. The lyrics are: 'Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands A new and nobler song.'

BANGOR. C. M. Watts' Psalms, 14.

Tansur's Coll.

Slow.
Fools, in their hearts, believe and say, That all religion's vain, There is no God that reigns on high, Or minds th'affairs of men.

This musical score is for the hymn 'BANGOR. C. M. Watts' Psalms, 14.' It is marked 'Slow.' and is written in B-flat major (two flats) and 3/2 time. The score consists of four staves: a grand staff (treble and bass clefs) and two single staves (treble and bass clefs). The melody is primarily in the treble clef staves. The lyrics are: 'Fools, in their hearts, believe and say, That all religion's vain, There is no God that reigns on high, Or minds th'affairs of men.'

Lo, what a glorious sight ap- pears To our be- lieving eyes! To our be- lieving eyes!

The earth and seas are past a- way, And the old rolling skies, And the old rolling skies.

MOUNT VERNON. C. M.

Johnson. 43

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, And crown him Lord of all.

NEWMARK. C. M. . Watts' Hymns, 34. Book 2.

Bull.

Come holy spirit, heav'nly dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love In this cold heart of ours.

Come, all harmonious tongues, Your noblest music bring; 'Tis Christ, the ever-lasting God, And Christ the man we sing.

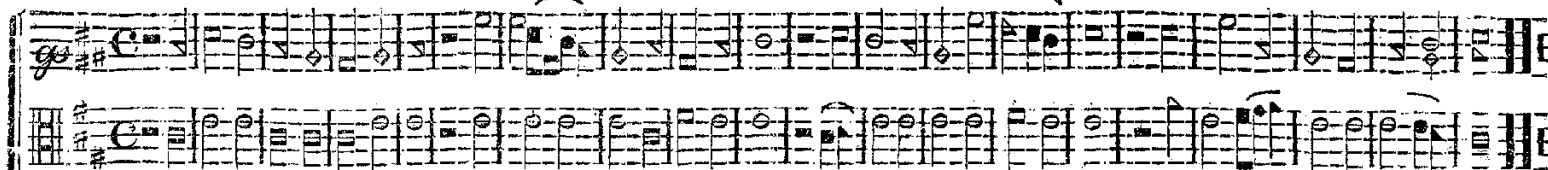
PUTNEY. L. M. Watts' Psalms, 89.

Williams.

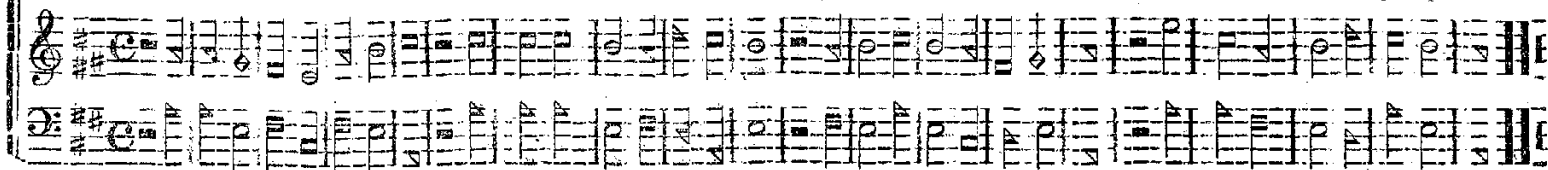
Remember Lord, our mortal state, How frail our life, how short the date; Where is the man that draws his breath, Safe from disease, Secure from death.

OLD HUNDRED. L. M.

Martin Luther, or Dr. Dowland. 45



With one consent let all the earth, To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.



PARIS. L. M. Watt's Psalms, 24.

Billings.



This spacious earth is all the Lord's, And men, and worms, and beasts, and birds, He rais'd the buildings on the seas, And gave it for their dwelling place.

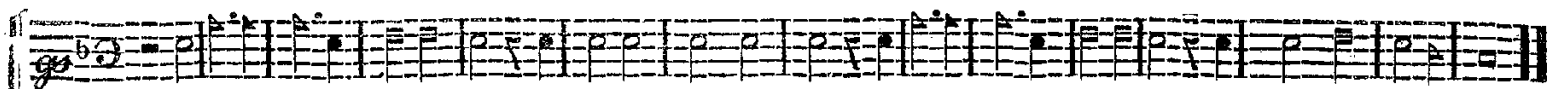


Behold the morning sun, Begins his glorious way; His beams through all the nations run, And light and life convey.

PORTUGAL. L. M. Watts' Psalms, 68.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

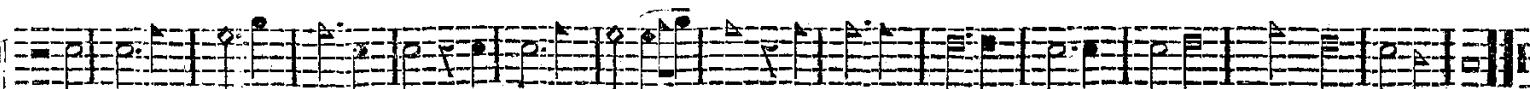
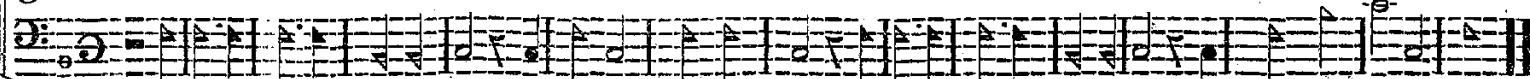
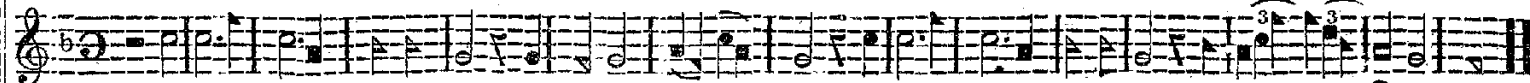
Not Sinai's mountain could appear More glorious when the Lord was there; While he pronounced his dreadful law, And struck the chosen tribe with awe.



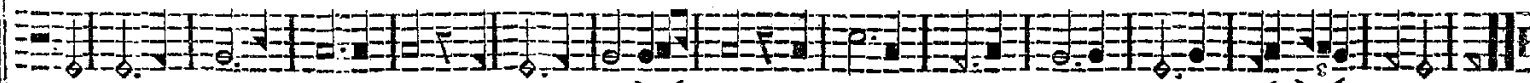
1. Begin the high celestial strain, My ravish'd soul and sing A solemn hymn of grateful praise, To heav'ns Al- mighty King.



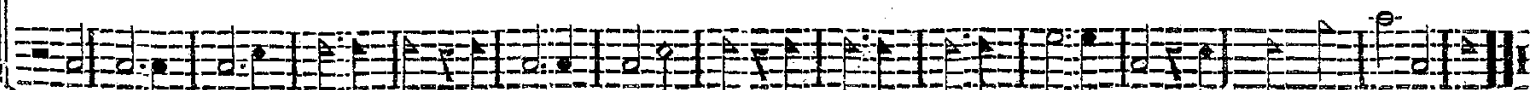
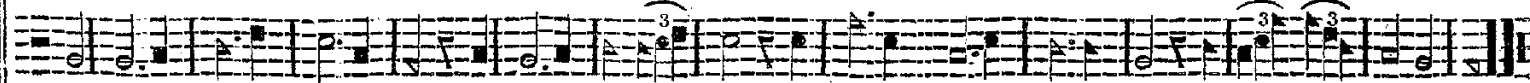
3. Bear it ye winds on all your wings, To distant climes a- way, And round the wide extended world, The lofty theme convey.



2. Ye curling fountains, as ye roll Your silver waves a- long, Whisper to all your verdant shores The subject of my song.

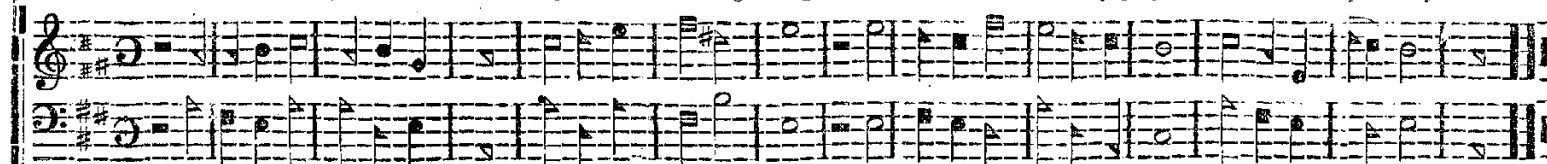


3. While we with sacred rapture fill'd, The blest Crea- tor sing, And chant our conse- crated lays To heav'ns e- ternal King.



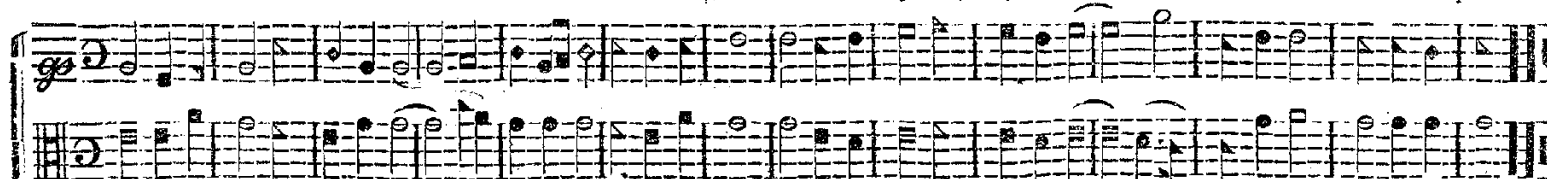


Lord in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.



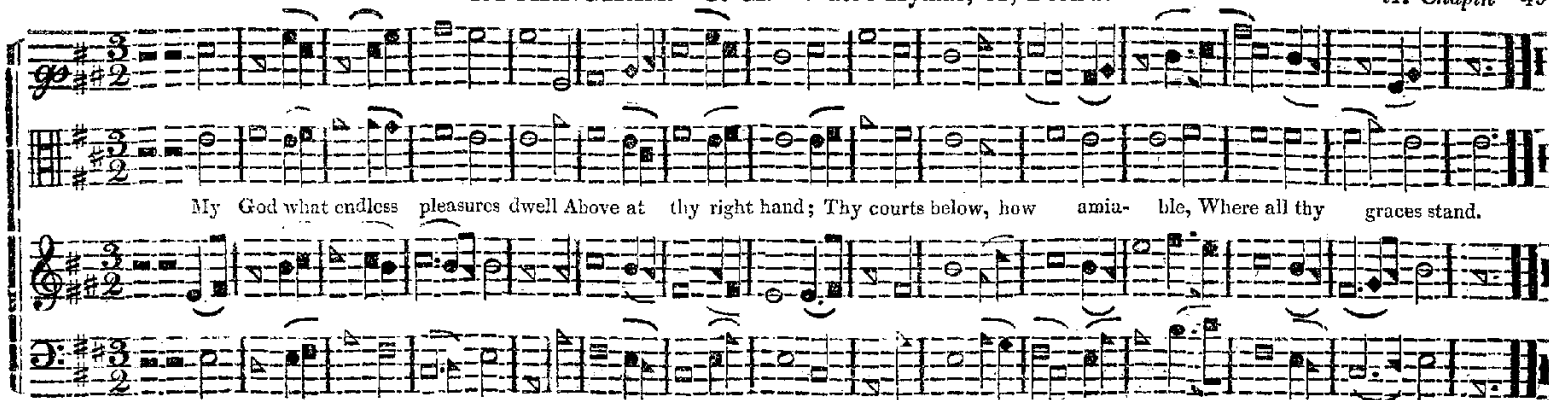
ROCKBRIDGE. L. M. Watts' Hymns, 15, Book 2.

A. Chapin.



Far from my thoughts, vain world, begone, Let my religious hours alone; Fain would my eyes my Saviour see, I wait a visit Lord from thee.

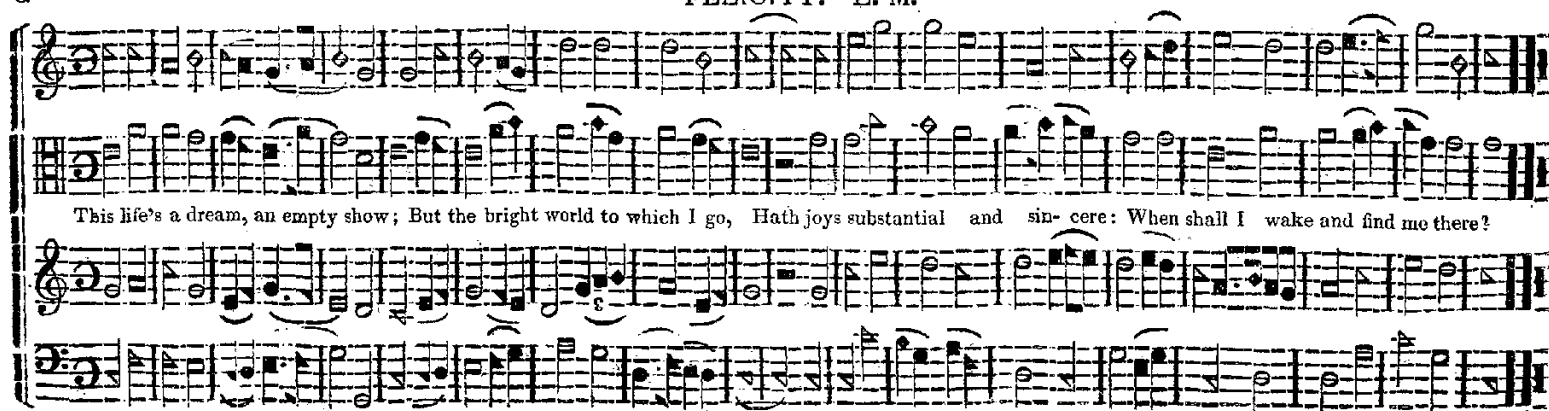




My God what endless pleasures dwell Above at thy right hand; Thy courts below, how amiable, Where all thy graces stand.

G

FELICITY. L. M.



This life's a dream, an empty show; But the bright world to which I go, Hath joys substantial and sincere: When shall I wake and find me there?

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and phrasing slurs. The lyrics are printed below the staves.

Come sound his praise abroad, And hymns of glory sing; Je- hovah is the sov'reign Lord, The u- ni- versal King.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The music continues from the first system. The lyrics are printed below the staves.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, ||: ||: ||: Praise ye the Lord

SUFFIELD. C. M. Watts' Psalms, 39.

King. 51

Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn now frail I am.

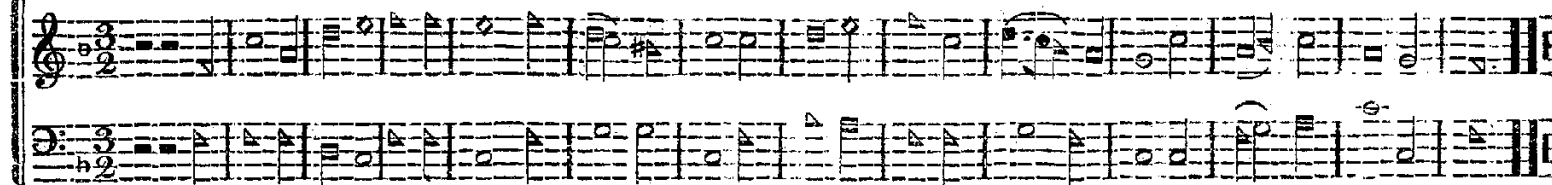
NEW-YORK. C. M. Watts' Psalms, 4.

Dr. Arne.

Lord thou wilt hear me when I pray, I am forever thine, I fear before thee all the day, Nor would I dare to sin.

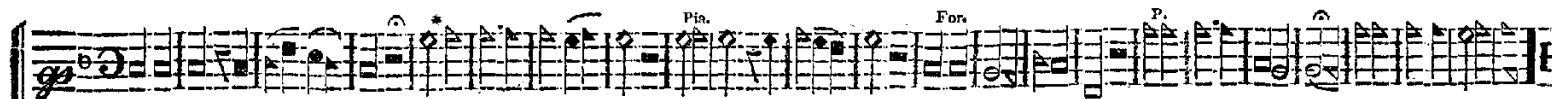


Maker and sov'reign Lord, Of heaven and earth and seas, Thy provi- dence confirms thy word, And answers thy deceses.



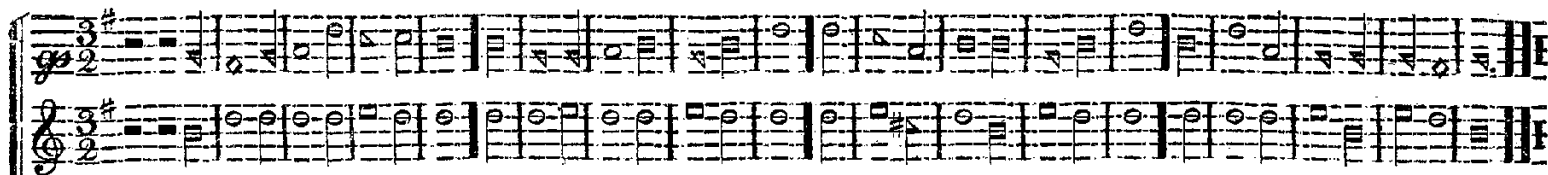
TURIN. 7s.

Dr. Madan.

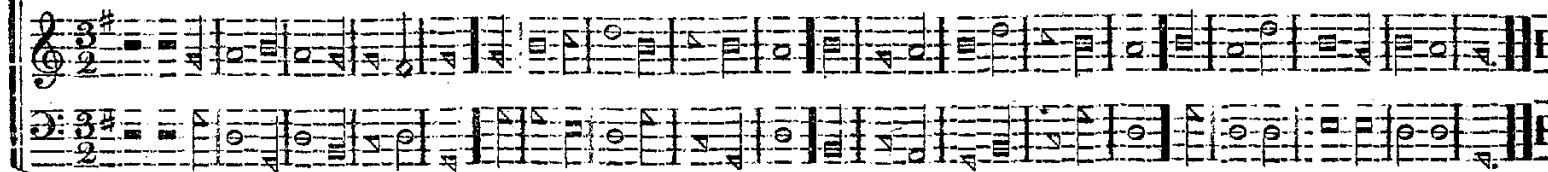


Son of God, thy blessing grant, Still supply my ev'ry want, Tree of life, thy influence shed, With thy sap my spirit feed. With, &c. With, &c.

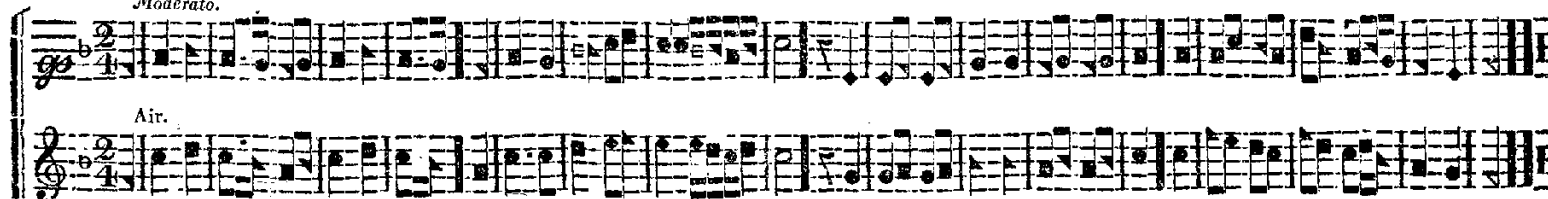




Life is the time to serve the Lord, The time to insure the great reward, And while the lamp holds out to burn The vilest sinner may return.



SICILIAN MARINER'S HYMN. L. M.

*Italian.**Moderato.**Air.*

O turn, great ruler of the skies! Turn from my sins thy searching eyes! My mind from ev'ry fear release, And sooth my troubled thoughts to peace.



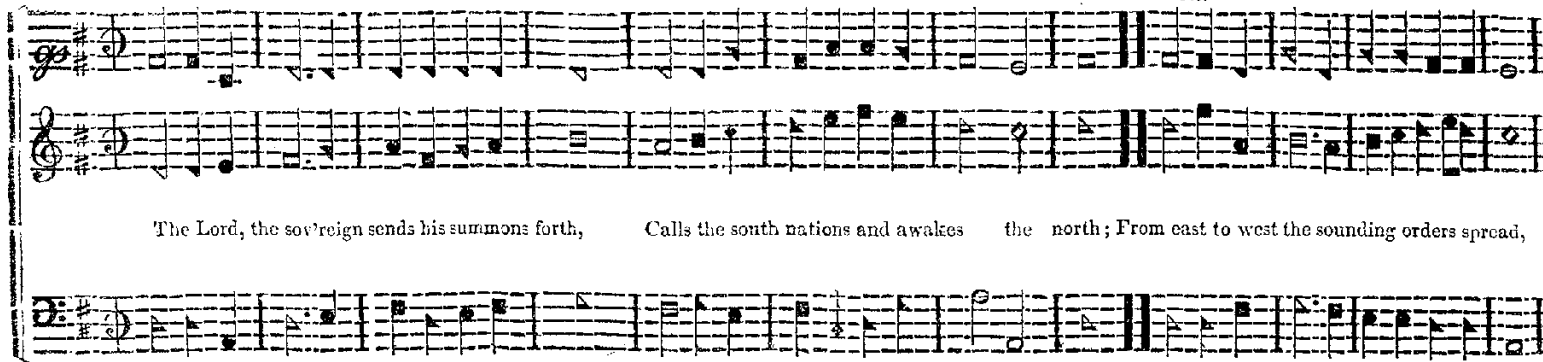
Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard.

SICILY. C. M. Watts' Hymns, 29, Book 2.

Dr. Arnold.

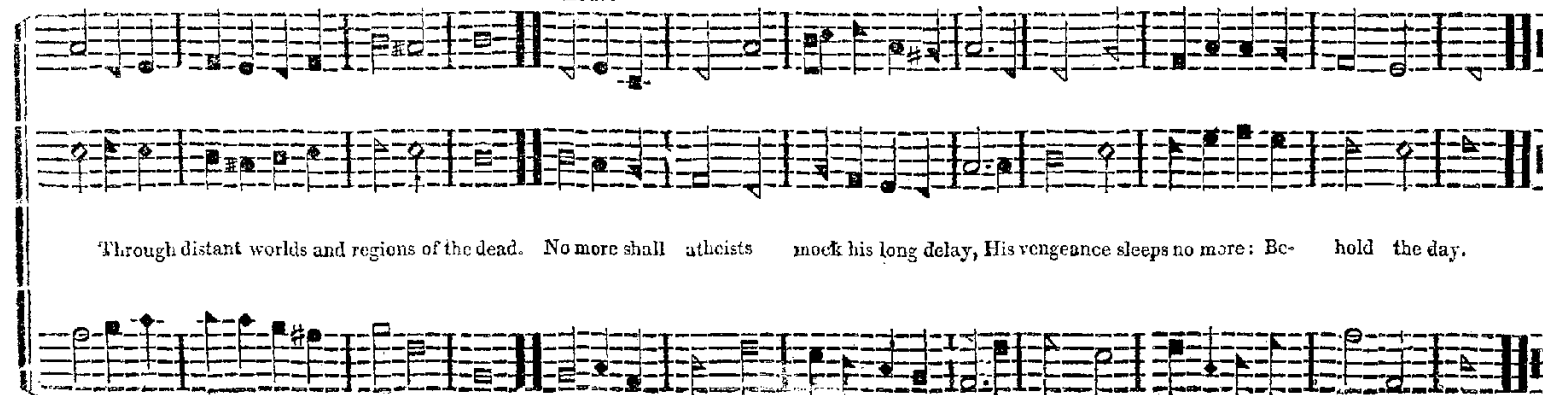
Je- sus with all thy saints above My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

Soft.



The Lord, the sov'reign sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread,

Loud.



Through distant worlds and regions of the dead. No more shall athicists mock his long delay, His vengeance sleeps no more: Be- hold the day.

THIRTIETH. S. M.

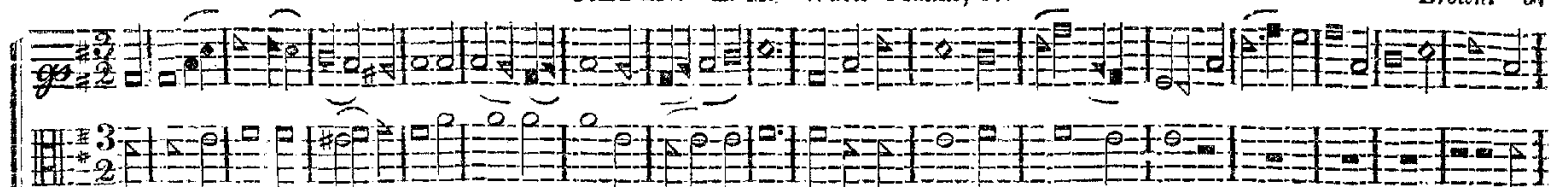
And am I born to die? To lay this body down? And must my trembling spirit fly in- to a world unknown.

This musical score is for a hymn in 3/2 time, featuring a soprano, alto, tenor, and bass part. The lyrics are: "And am I born to die? To lay this body down? And must my trembling spirit fly in- to a world unknown." The melody is written in G major and consists of 16 measures.

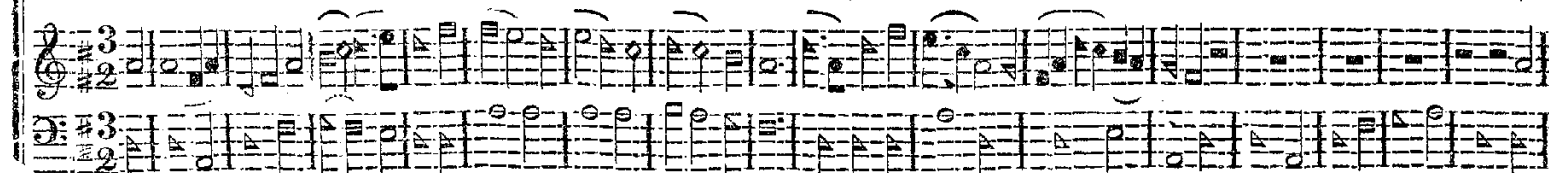
TWENTY-FOURTH. C. M. Watts' Hymns, 88. Book 2.

Sal- vation! O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm for ev'ry wound, A cordial for our fears.

This musical score is for a hymn in 3/4 time, featuring a soprano, alto, tenor, and bass part. The lyrics are: "Sal- vation! O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm for ev'ry wound, A cordial for our fears." The melody is written in G major and consists of 16 measures.

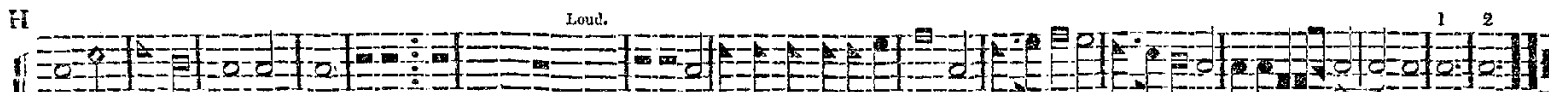


This life's a dream, an empty show, But the bright world to which I go, Hath joys substantial and sincere, When shall I wake and find me there? When,

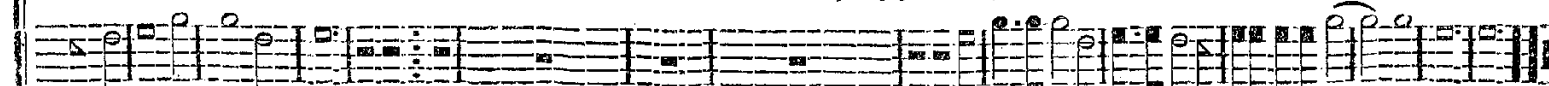


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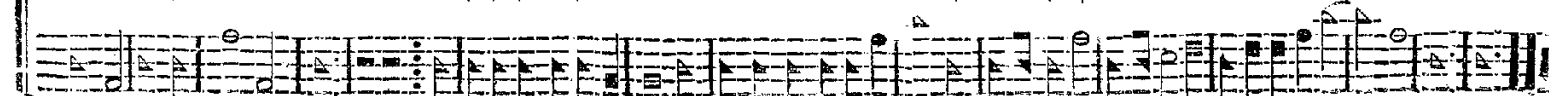
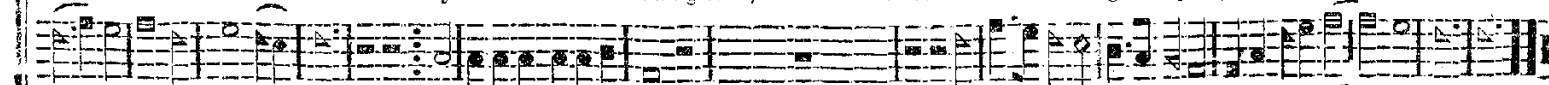
Loud.



Till the last trumpet's joyful sound,



My flesh shall slumber in the ground, Then burst the chains with glad surprise, And in my Saviour's image rise.



TRIBULATION. C. M. Watts' Hymns 53, Book 2.

Lord, what a wretched land is this, That yields us no supply, No cheering fruits, no wholesome trees, Nor streams of living joy.

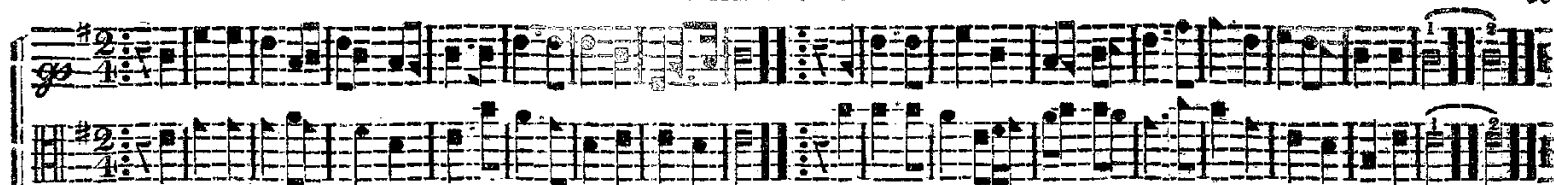
FRENCH. C. M.

Slow.

The holy triumphs of my soul, Shall hallow itself outbrave, Leave dull mortality behind, And fly beyond the grave.

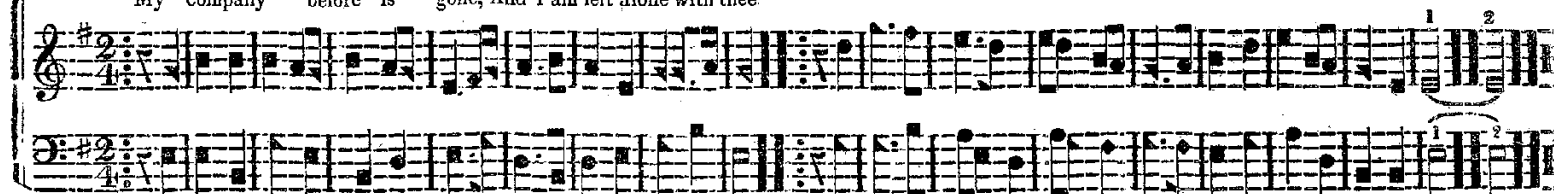
VERNON. L. M.

59



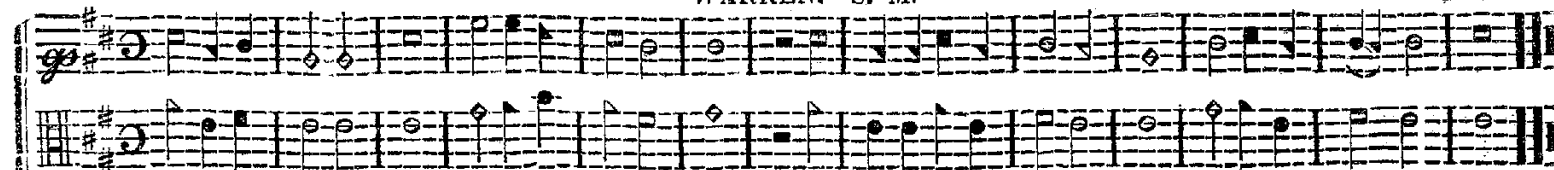
Come, O! thou traveller unknown, Whom still I hold, but cannot see,
My company before is gone, And I am left alone with thee

With thee all night I mean to stay, And wrestle till the break of day.

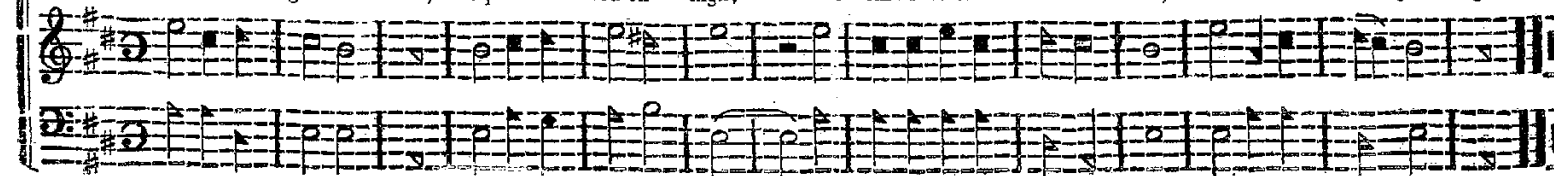


WARREN. S. M.

Lane.



Let all our tongues be one, To praise our God on high; Who from his bosom sent his son, To fetch us strangers nigh.



WINCHESTER. L. M. Watts' Psalms, 11.

Williams.

My refuge is the God of love, Why do my foes ex- ult and cry, "Fly like a tim'rous, trembling dove, To distant woods or mountains fly."

WINTER. S. M. Watts' Psalms, 147.

Smith.

His hoary frost, his fleecy snow, Descends and clothes the ground; The liquid streams for- bear to flow, In icy fetters bound.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

Life is the time to serve the Lord, the time to insure the great reward, And while the lamp holds out to burn, The vilest sinner may return.

CHARLESTON. P. M. Watts' Psalms, 147.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style with many half and whole notes. The lyrics are written below the second staff.

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers;

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

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

BEREA. C. M.

63

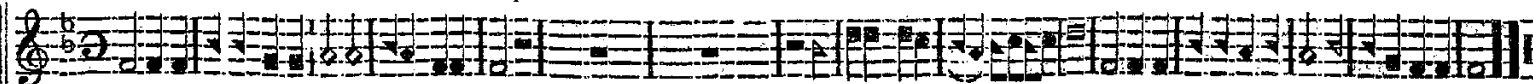
Moderate.

Soft.

Loud.

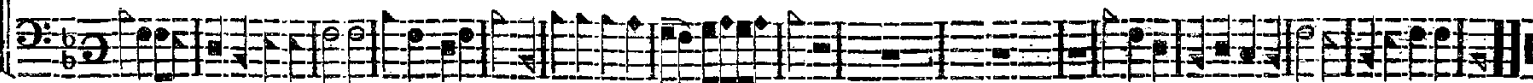
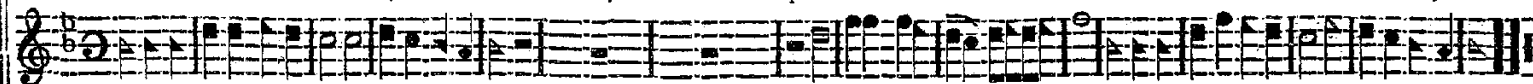


Spread the sweet accent far around.



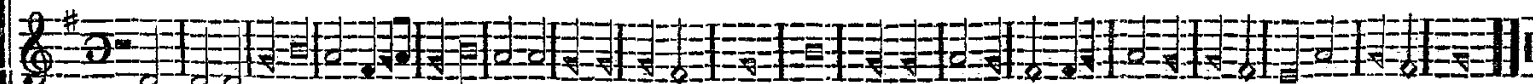
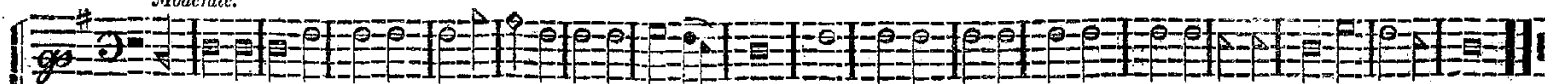
Grace! how melodious is the sound; What music to our ear;

Spread the sweet accent far around, Spread, &c. That earth & heav'n may hear.

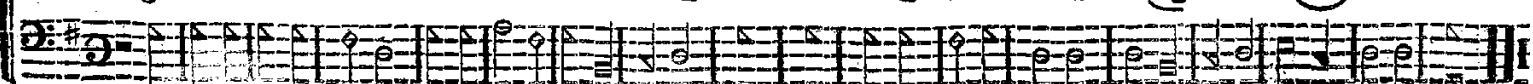
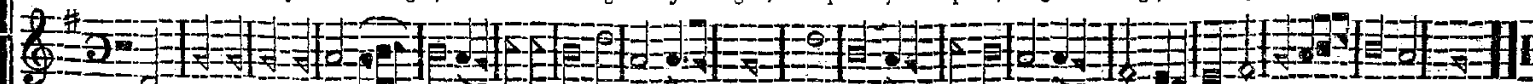


EVENING HYMN. L. M.

Moderate.



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



AMERICA. *M. Watt's Psalms, 103.**Wetmore.*

Our days are as the grass, Or like the morning flow'r, If one sharp blast sweep o'er the field it withers in an hour. It withers It withers If one If

AMITY. P. M. or 6s and 8s. Watts' Psalms, 122.

Reed.

How pleas'd & blest was I To hear the people cry 'Come let us seek our God to-day.' Yes, with a cheerful zeal We haste to zion's hill, And there our vows and honors pay'

God of my life, whose bounteous care First gave me power to move, How shall my grateful heart declare The wonder of thy love,

The first system of the musical score for 'Newport, C. M.' consists of four staves. The top two staves are for the vocal melody, with the lyrics written below them. The bottom two staves are for the organ accompaniment. The music is in G major and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century hymnals, with a focus on the vocal melody and a simple organ accompaniment.

Thee will I honor, For I stand The product of thy skill; The wonders of thy forming hand, My admiration fill.

The second system of the musical score for 'Newport, C. M.' consists of four staves. The top two staves are for the vocal melody, with the lyrics written below them. The bottom two staves are for the organ accompaniment. The music is in G major and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century hymnals, with a focus on the vocal melody and a simple organ accompaniment.

Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

ST. MARTINS. C. M.

Tansur's Coll.

O thou to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou! How glorious is thy name.

Air.

O come thou wounded Lamb of God! Come wash us in thy cleansing blood;

Give us to know thy love, then pain is sweet, and life or death is gain,

BABYLONIAN CAPTIVITY. P. M.

Dare.

While Zion's fall, &c.

Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends, her children

While Zion's fall, &c. mingled with the dead.

BRIDGETOWN. S. M.

Dare.

Heav'n with

Grace! 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall resound, And all the earth shall hear, And, &c.

Heav'n with the echo shall resound,

TAMWORTH. 8 & 7.

C. Lockhart. 69

Pomposo.

Pia.

For.

Guide me, O thou great Je- hovah, Pilgrim through this barren land: I am weak, but thou art

Pia.

For.

mighty, Hold me in thy pow'ful hand; Bread of Heav'n, Bread of Heav'n, Feed me, till I want no more.

And make a joyful noise; Let Israel hear his voice.

Air.

Sing to the Lord aloud, Sing to the Lord aloud, And make a joyful noise, God is our strength, our Saviour God,

CONCORD. L. M. Watts' Hymns, 30. Book 2.

Holden.

The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

NANTWICH. L. M.

Dr. Madan. 73

Thus saith the high and holy One, I sit up- on my holy throne My name is God, I

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The music is written in a simple, hymn-like style.

Soft. Loud.

dwel on high, Dwell in my own e- ter- ni- ty. Dwell, &c.

The second system of the musical score continues the hymn. It features a vocal line with lyrics and piano accompaniment. The tempo/dynamics markings 'Soft.' and 'Loud.' are placed above the vocal line. The music concludes with a double bar line and repeat dots.

DAVID'S LAMENTATION.

David the king was grieved and moved, He went to his chamber, his chamber and wept; And as he went, he wept and said, O my son,

Would to God I had died For thee O Absalom, my son, my son.

DELIGHT. P. M. or 6s and 8s.

Coan. 73



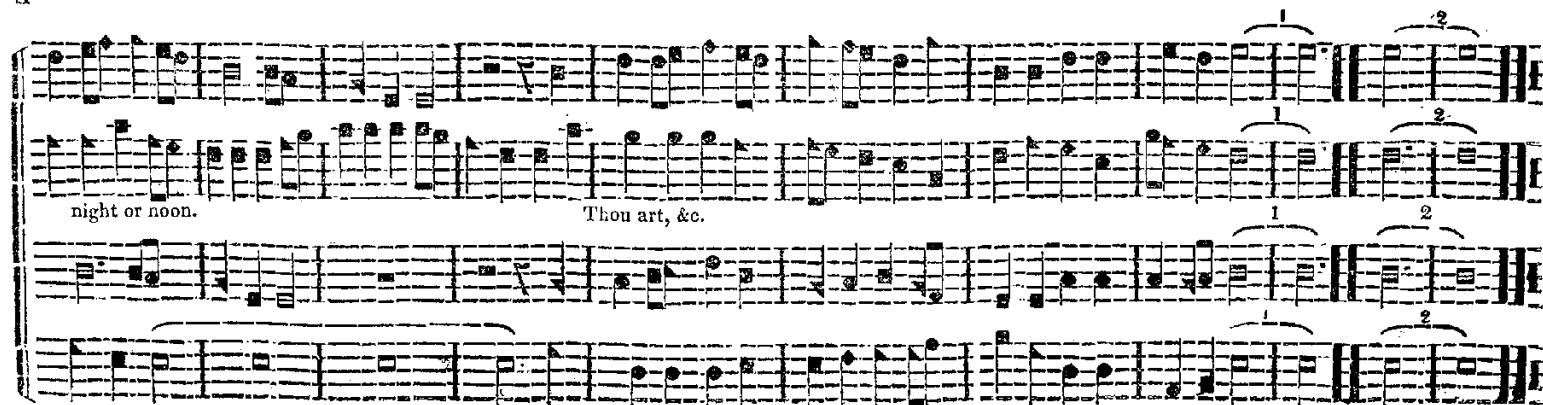
No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there.

Thou

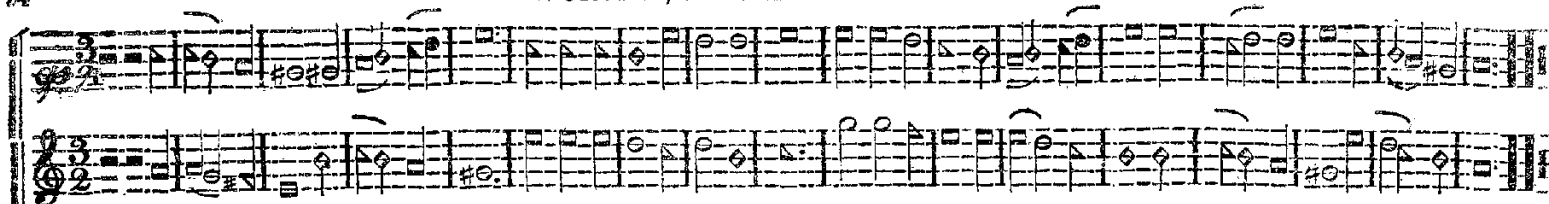


Thou art my sun and thou my shade, To guard my head by

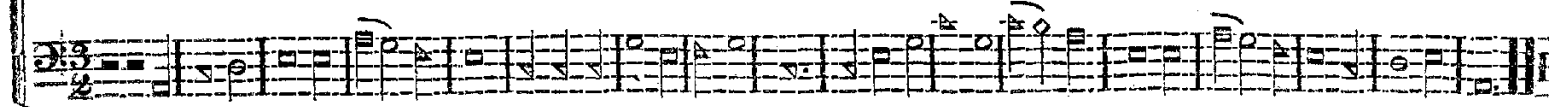
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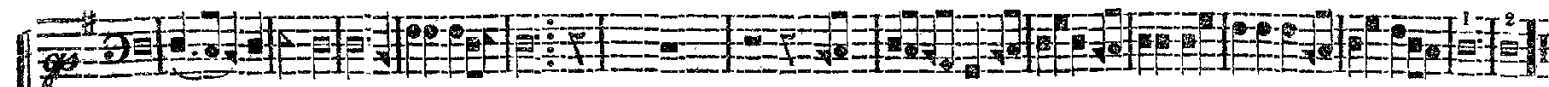
WORSHIP, or EVENING HYMN. L. M.



Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities: Welcome, sweet sleep, that driv'st away The toils and follies of the day.



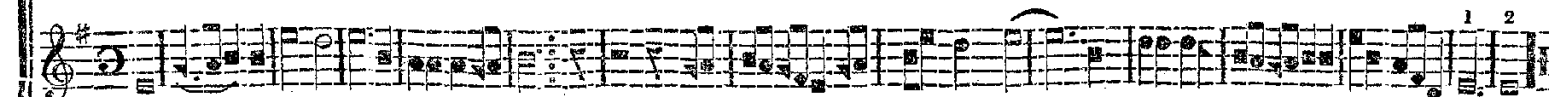
EVENING SHADE. S. M.



The day is past and gone, The evening shades appear;

O! may we all remember well, O! &c.

The night of death is near.

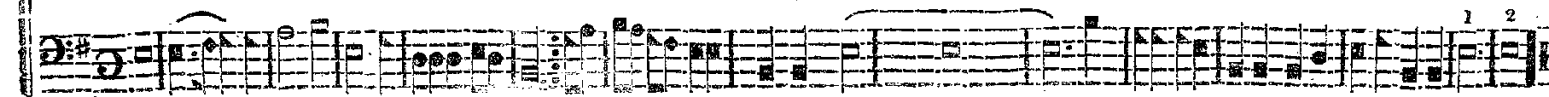


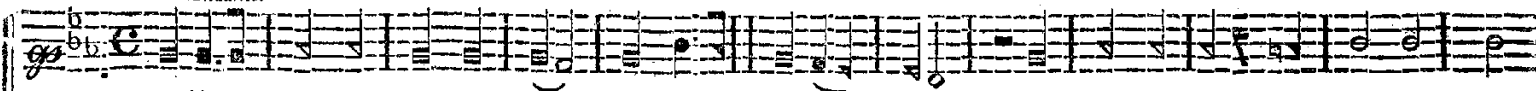
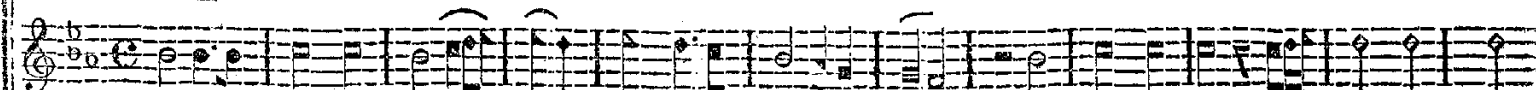
We lay our garments by, Upon our beds to rest;

So death will soon disrobe us all,

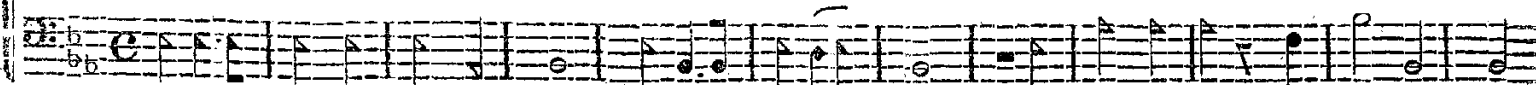
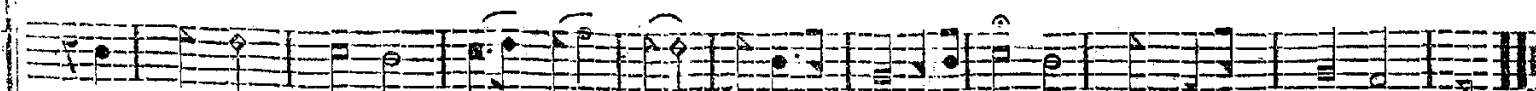
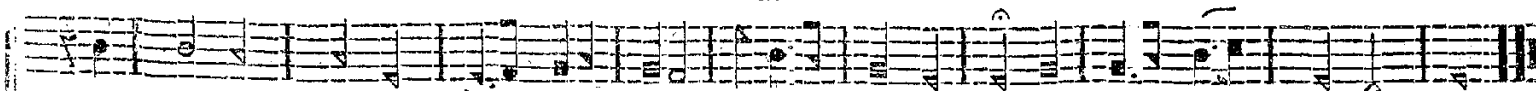
So death, &c.

Of what we here possess.



Andante.*Air.*

There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd be- neath that flood,

*Pia.**For.*

And sinners plung'd be- neath that flood Lose all their guilty stains, Lose all their guilty stains.



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

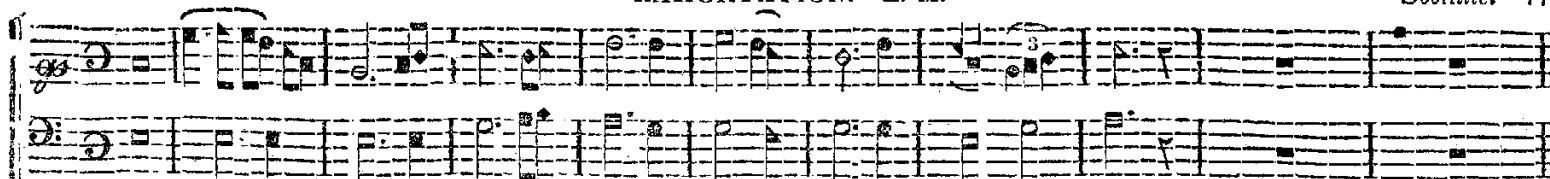
FLORIDA. S. M.

Whetmore.

Let sinners take their course, And choose the road to death; But in the worship of my God, I'll spend my latest breath. But, &c.

EXHORTATION. L. M.

Doolittle. 77



Now in the heat of youthful blood, Re- member your cre- a- tor God; Behold the months come hast'ning on When



you shall say my joys are gone. When, &c.

When, &c.



God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,

Tho' earth were from her centre toss'd, And

Tho'

Torn

mountains in the o- cean lost, Torn piecemeal by the roaring tide. Torn, &c.

All ye that pass by, To Je- sus draw nigh; To you is it nothing That Jesus should die?

ARMLEY. L. M.

Stay thou in- sulted spirit stay, Though I have done thee such despite, Nor cast the sinner quite away, Nor take thine ever- lasting fight.

MANSFIELD. S. M.

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

AMSTERDAM. 7, 6, 7.

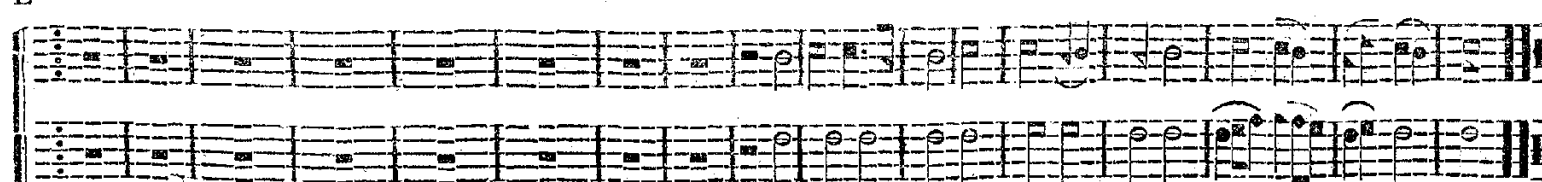
Rise my soul and stretch thy wings, Thy fuller portion trace; Sun and moon and stars decay, Rise my soul and haste away,
 Rise from transitory things, Towards heav'n thy native place; Time shall soon this earth remove, To seats prepared above.

JORDAN. C. M.

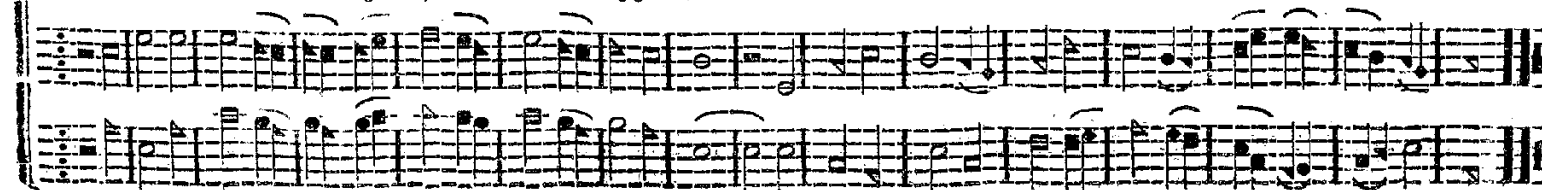
W. Billings. 81



There is a land of pure delight, Where saints im- mortal reign; In- finite day excludes the night, And pleasures banish pain.



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



NEW SALEM. P. M.

O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day, & my song in the night, My hope, my salvation, my all.

This musical score is for the hymn 'NEW SALEM. P. M.' It consists of three staves. The top staff is the vocal melody in G major (one sharp) and common time. The middle and bottom staves are for piano accompaniment, with the bottom staff featuring a more active bass line. The lyrics are written below the vocal staff.

LIBERTY. C. M.

Of tyranny we mourn, Behold

No more beneath th' oppressive hand Behold the smiling land, Behold, &c. That freedom calls her own.

That freedom calls her own, Behold

This musical score is for the hymn 'LIBERTY. C. M.' It consists of three staves. The top staff is the vocal melody in G major (one sharp) and common time. The middle and bottom staves are for piano accompaniment. The lyrics are written below the vocal staff, with some lines spanning across multiple staves.

The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast The dark-ness of the sky.

And on

Full royal-ly he rode And on the wings of mighty winds Came flying all abroad.

On cherubs and on seraphim

ASHLEY. C. M.

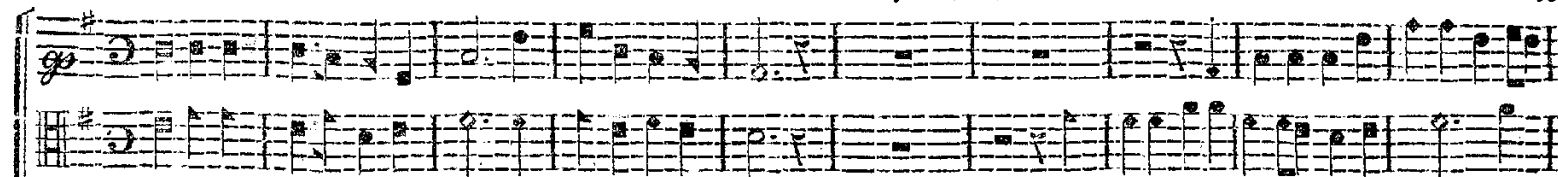
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The melody is primarily in the upper staves, with accompaniment in the lower staves. The lyrics are written below the second staff.

To our Redeemer's glorious name, Awake the sacred song; O may his love (im-mortal flame) Tune ev'ry heart and tongue.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

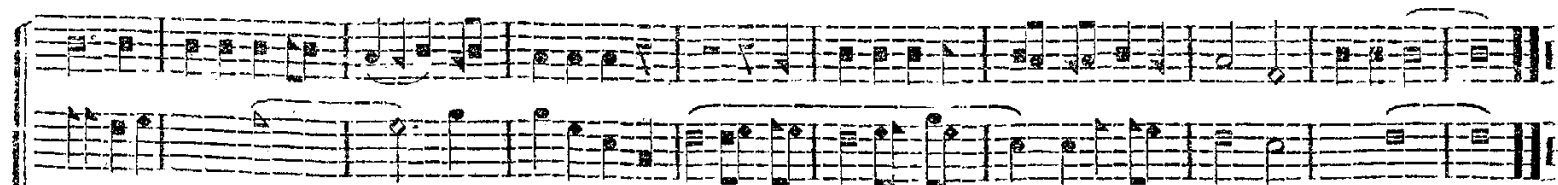
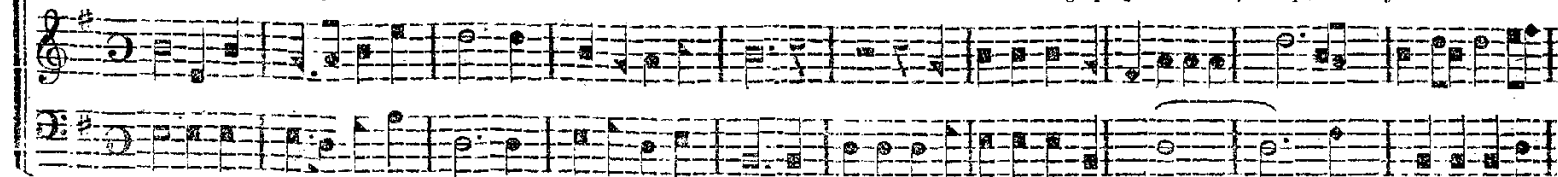
Glory, honor, praise and power, Be unto the Lamb forever, Jesus Christ is our Redeemer; Halle-lujah, halle-lujah, hallelujah, praise the Lord.

Halle-lujah, &c.



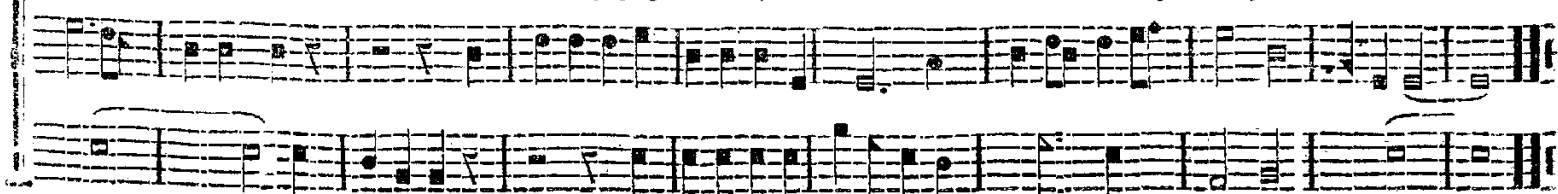
Stoop down my thoughts that used to rise, Converse awhile with death;

Think how a gasping mortal lies, And pants away his breath.



Think how a gasping mortal lies,

And pants away his breath.



EASTON. C. M.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

NORTH SALEM. C. M. Watts' Hymns, 61, Book 2.

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

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

NEW-JERUSALEM. C. M.

Ingalls. 87

The

From the third heav'n where God resides,

That holy, happy place, The New-Jerusalem comes down, Adorn'd with shining grace.

The

The A-dorn'd with shining grace.

Let ev'ry creature join to praise th' eternal God, Ye heav'nly hosts the song be- gin, And sound his name abroad.

Ye Ye

Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

And moon with paler rays, Ye starry lights, &c.

Thou sun with golden beams.

1 2

1 2

1 2

O come loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our Salvation's rock we praise.

M

NINETY FIFTH. C. M.

Collon.

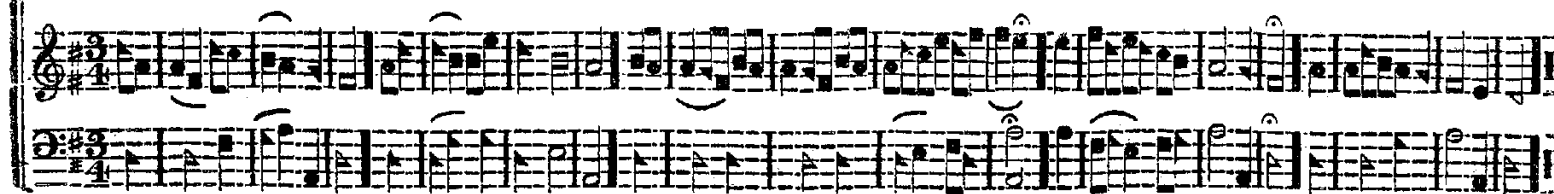
When I can read my title clear, To mansions in the skies, I bid farewell to ev'ry fear, And wipe my weeping eyes.

I bid I bid

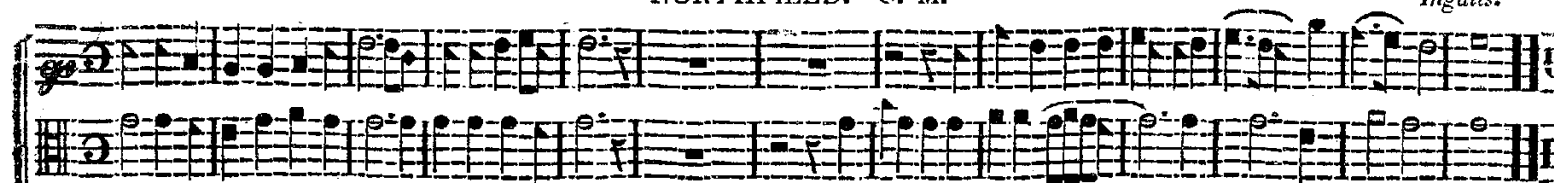
ELYSIUM. S. M.

W. Arnold.

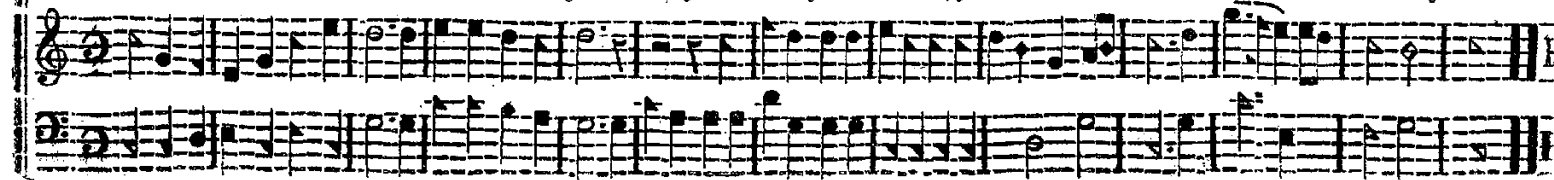
On the fair heav'nly hills, The saints are blest above, Where joy like morning dew distils, And all the air is love, And all the air is love.



NORTHFIELD. C. M.

Ingalls.

How long, dear Saviour, O how long, Shall this bright hour delay? Fly swifter round, ye wheels of time, And bring the welcome day.



Thy works of glory, mighty Lord, That rules the boist'rous sea, The sons of courage shall record, That tempt the dang'rous way. At thy commands the winds arise, And

swells, And swells The men astonish'd mount the skies, And sink in gaping graves.

The tow'ring wa- ves.

Alto.*

The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Or walk the golden streets. Then

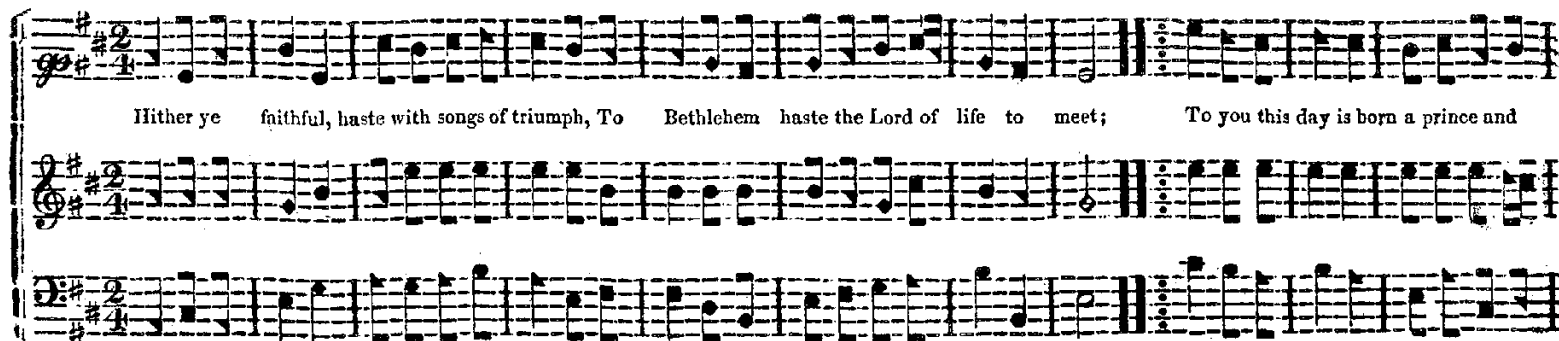
let our songs a- bound, And ev'ry tear be dry;

Then let our songs a- bound, And ev'ry tear be dry; We're marching thro' Immanuel's ground, To fairer worlds on high.

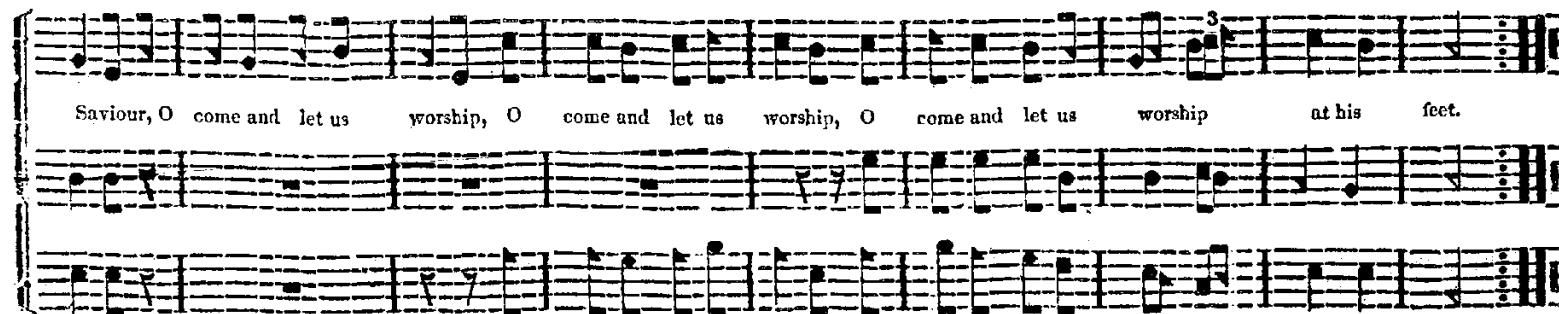
let our songs a- bound, And ev'ry tear be dry;

Then let, &c. And, &c. We're, &c.

* This part, which is properly a Counter Tenor, is best suited to the voices of men.



Hither ye faithful, haste with songs of triumph, To Bethlehem haste the Lord of life to meet; To you this day is born a prince and



Saviour, O come and let us worship, O come and let us worship, O come and let us worship at his feet.

O Jesus for such wond'rous condescension,
Our praises and rev'rence are an off'ring mete;
Now is the word made flesh, and dwells among us;
O come and let us worship at his feet.

Shout his Almighty name ye choirs of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest;
O come and let us whorship at his feet.

REPENTANCE. C. M.

O if my soul was form'd for woe, How would I vent my sighs; Repentance should like rivers flow, From both my streaming eyes. 'Twas

for my sins my dearest Lord Hung on the cursed tree, And groan'd away his dying life, For thee my soul for thee. For thee, &c.

False are the men of high degree, The baser sort are vanity; Laid in a balance both appear Light as a puff of empty air.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics: "False are the men of high degree, The baser sort are vanity; Laid in a balance both appear Light as a puff of empty air." The second system continues the melody and accompaniment without lyrics.

SUTTON. C. M.

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

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics: "Save me, O God, the swelling floods, Break in upon my soul; I sink, and sorrows o'er my head, Like mighty waters roll." The second system continues the melody and accompaniment without lyrics.

Songs of immortal praise belong To my almighty God, He nas my heart, and he my tongue, To spread his name abroad.

He To spread

To spread He has

He He

He has my To To

1 2 1 2 1 2

Behold the judge descends, his guards are nigh, Heav'n, earth and hell draw near, let all things come, To hear his justice, Tempests and fire attend him down the sky.

N

and the sinner's doom: But gather first my saints the judge commands, Bring them, ye angels, from their distant lands.

WILLIAMSTOWN. L. M.

May not
Show pity, Lord, O Lord forgive, Let a repenting rebel live: Are not thy mercies large and free? May not a sinner trust in thee.

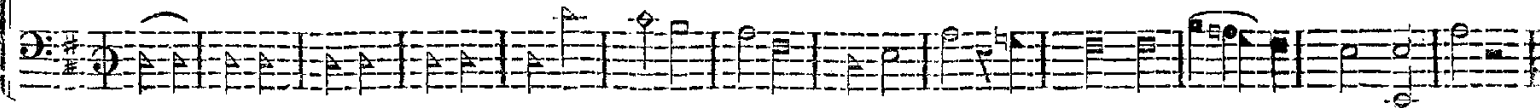
WHITESTOWN. C. M.

Williams.

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



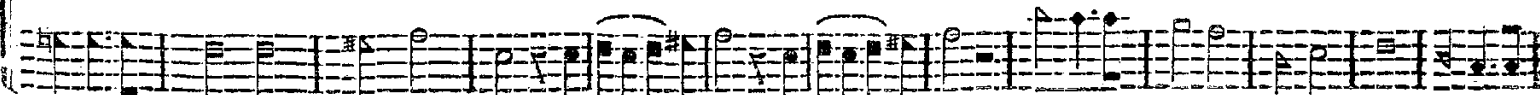
Our Lord is risen from the dead, Our Jesus has gone up on high: The pow'rs of hell are captive led,



Dragg'd to the portals of the sky, The pow'rs, &c.

Dragg'd &c,

Dragg'd &c.



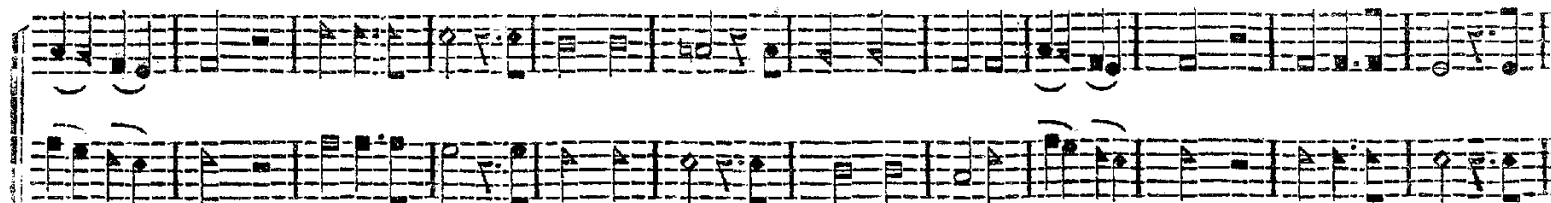
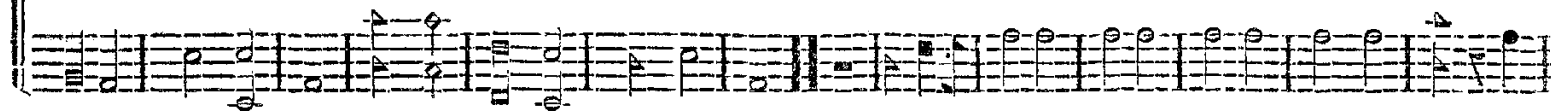
CHESHUNT, Continued.

Sym.

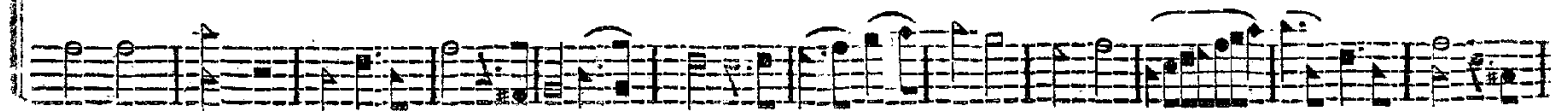
Loud.



There his triumphal chariot waits, And angels chant the

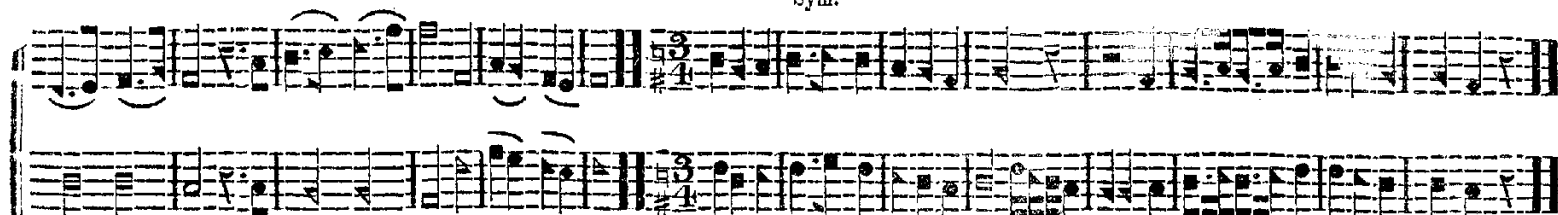


solemn lay, Lift up your heads, ye heav'nly gates, Ye everlasting doors give way. Lift up, &c.

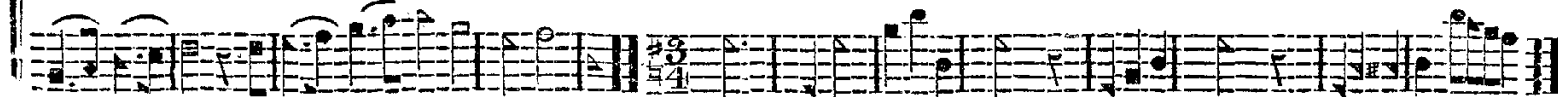


CHESHUNT, Continued. Sym.

101



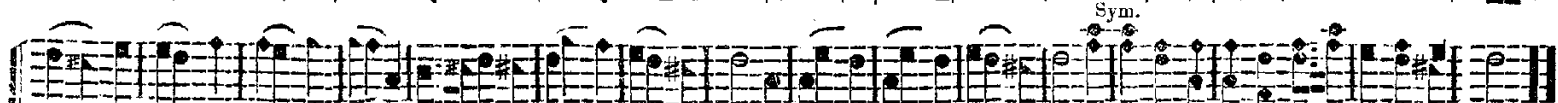
Ye everlasting, &c.



SOLO.



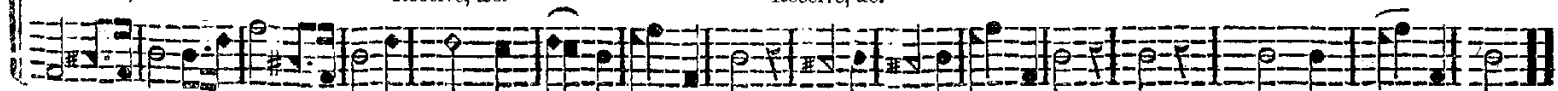
Loose all your bars of massy light, And wide unfold th' ethereal scene; he claims these mansions as his right, Receive the King of Glory in. He



claims, &c.

Receive, &c.

Receive, &c.



CHESHUNT, Continued.

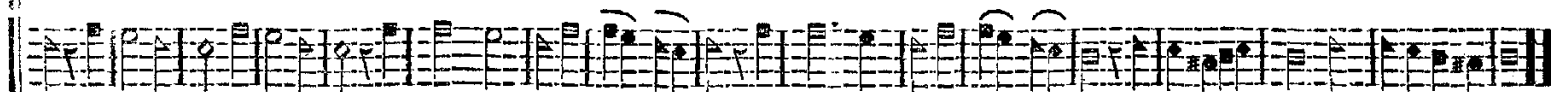
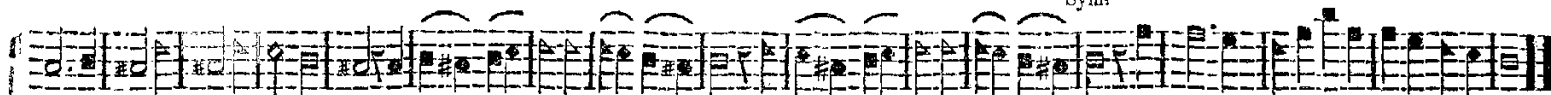
Loose all your bars of massy light, And wide unfold th' eth- erial scene; He claims these mansions as his right, Receive the King of glory

in. He claims, &c. Rec eive, &c. Receive, &c.

Loud.

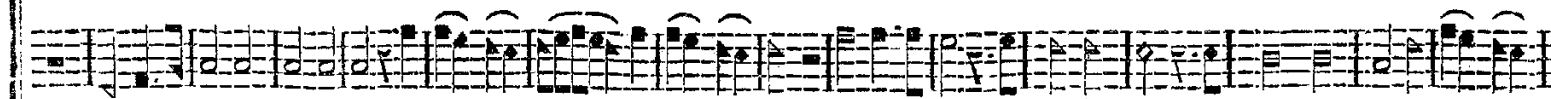
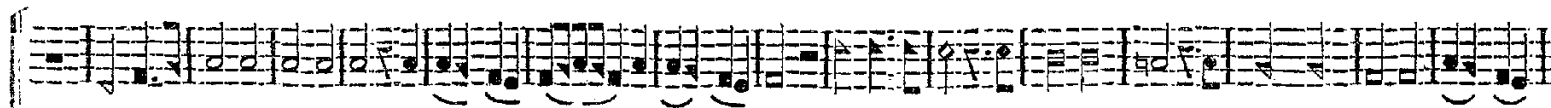
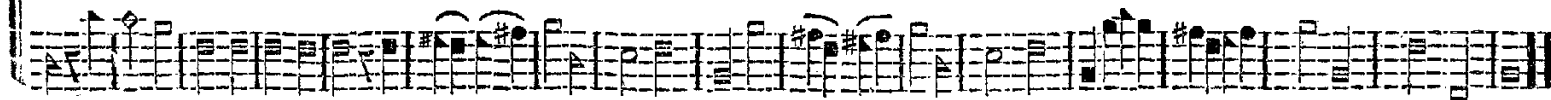
Who is this King of glory, who, who? Who is this King of glory, who? The Lord who all his foes o'ercame, The world, sin, death, and hell o'er-

Sym.

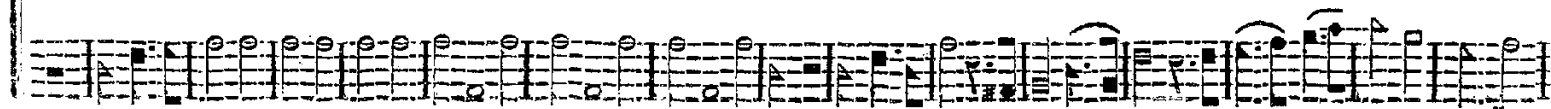


threw, And Jesus is the conqueror's name. And Jesus, &c.

And Jesus, &c.



Lo! his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye heav'nly gates, Ye ever- lasting doors give



CHESHUNT, Continued.

way, Lift up, &c. Ye everlasting, &c. Who is this King of glory, who, who, who?

Who is this King of glory, who? The Lord of glorious pow'r possessed, The king of saints and angels too, God over all forev- er blest, God over

CHESHUNT, Continued.

105

all for- ever blest. God, &c. God over all, for- ev- er blest, for- ev- er blest.

The musical score consists of three staves. The first two staves are for vocal parts, with lyrics underneath. The third staff is for piano accompaniment. The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings.

O

DENMARK. L. M.

Dr. Madan.

Before Je- hovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone; He can create and he destroy.

The musical score consists of three staves. The first staff is for the vocal melody, with lyrics underneath. The second and third staves are for piano accompaniment. The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings.

DENMARK, Continued.

Soft.

He can create and he destroy. His sov'reign pow'r without our aid, Made us of clay and form'd us men: And when like wand'ring sheep we

Loud.

Soft.

stray'd, He brought us to his fold again. He, &c. We'll crowd thy gates with thankful songs, High as the heavens our

DENMARK, Continued.

107

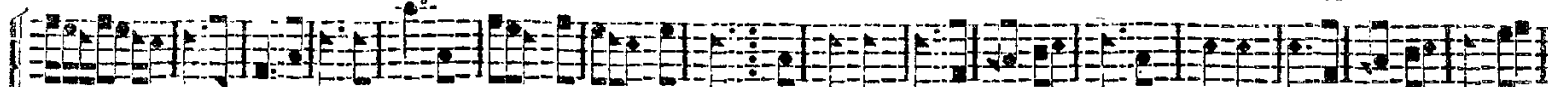
Loud.

Soft.

Loud.

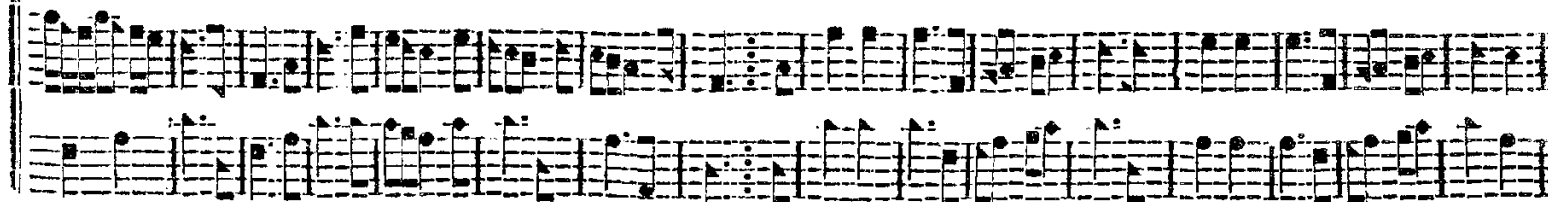
Soft.

Loud.

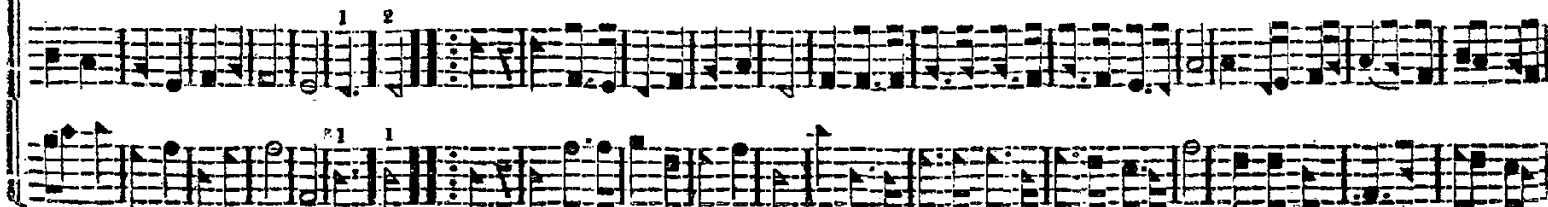


voices raise; And earth, and earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise. Shall, &c.

Shall



fill, Shall fill thy courts with sounding praise. Wide, wide as the world is thy command, vast as eternity, eter- nity thy love; Firm as a rock thy truth must



DENMARK, Continued.

stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.

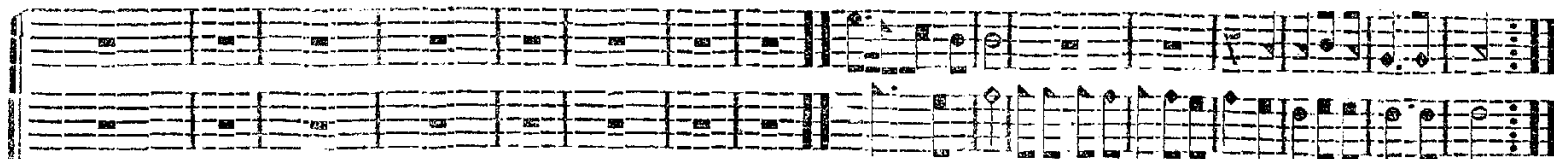
EASTER ANTHEM.

Billings.

The Lord is ris'n indeed! Halle- lujah! The Lord is ris'n indeed! Halle- lu- jah!

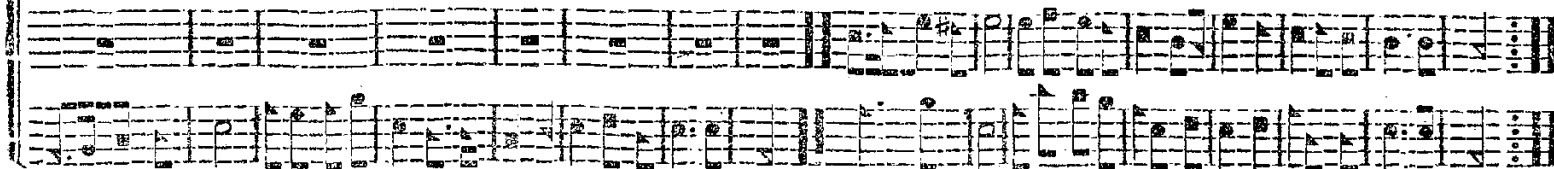
EASTER ANTHEM, Continued.

109



Now is Christ ris'n from the dead, And become the first fruits of them that slept.

Now is Christ, &c.



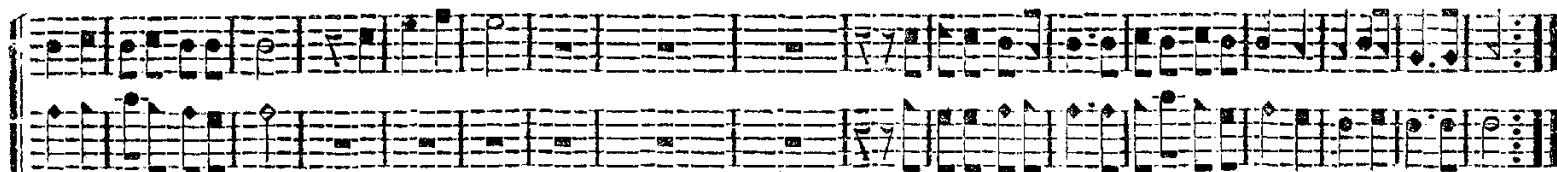
Hallelujah, Hallelujah, Halle- lu- jah, And did he rise?

And did he rise?

did he rise? Hear it ye



EASTER ANTHEM, Continued.



nations, hear it, O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! Ho, &c. He burst, &c. And triumph'd o'er the grave!

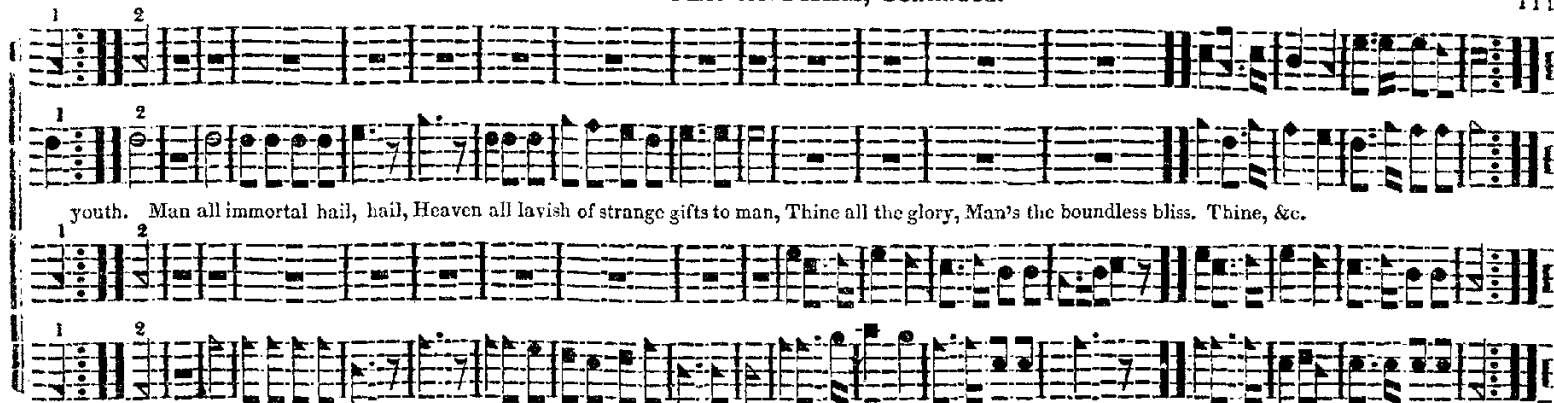


Then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant pass'd the chrystal ports of light, And seiz'd eternal



EASTER ANTHEM, Continued.

111



1 2

1 2

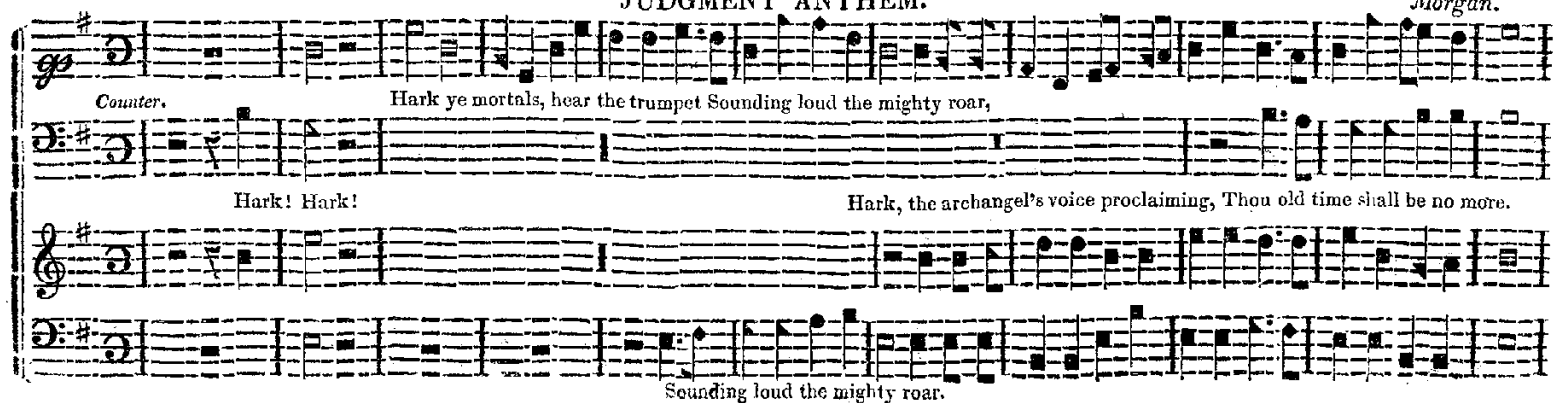
youth. Man all immortal hail, hail, Heaven all lavish of strange gifts to man, Thine all the glory, Man's the boundless bliss. Thine, &c.

1 2

1 2

JUDGMENT ANTHEM.

Morgan.



Counter. Hark ye mortals, hear the trumpet Sounding loud the mighty roar,

Hark! Hark! Hark, the archangel's voice proclaiming, Thou old time shall be no more.

Sounding loud the mighty roar.

JUDGMENT ANTHEM, Continued.

See the purple banner flying,

His loud trumpet, his loud trumpet

Hear the judgment chariot roll

rends the tombs, ye dead awake.

ro- ll, cloud,

ll. roll. Hear the sound of Christ victorious, Lo he breaks thro' yonder

JUDGMENT ANTHEM, Continued.

115

Is that he who d'ed on Calv'ry, That was pierc'd with the

Midst ten thousand, :: :: :: saints and angels see the cru- ci- fi- ed shine.

P

spear, Tell us sefaphs, you that wonder'd, See he rises through the air, Hail him, Oh,

Hail him, oh, yes, 'tis Jesus, Hallelujah, hallelujah, hellelujah,

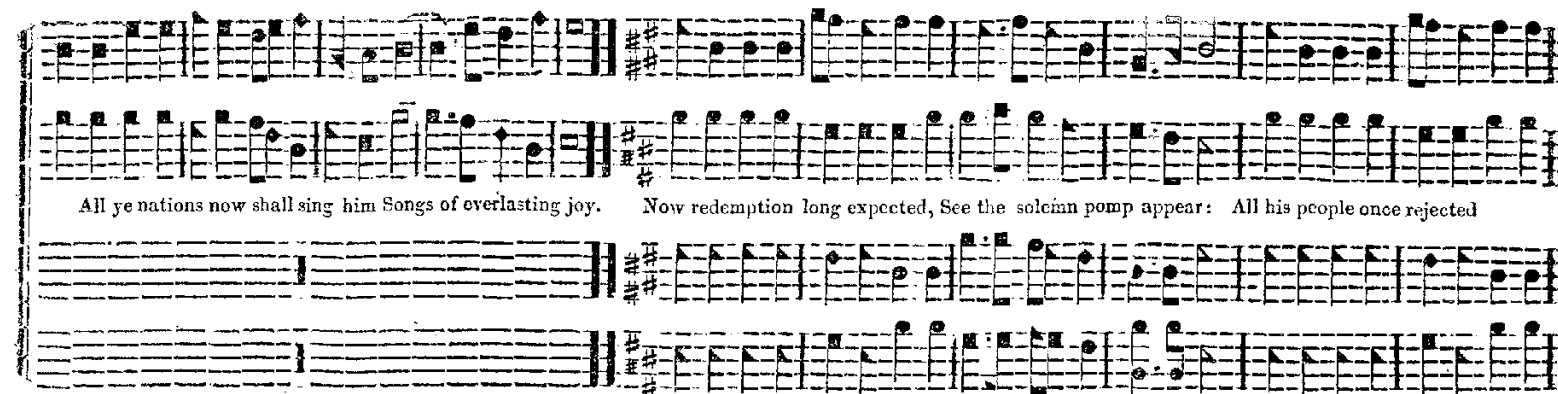
JUDGMENT ANTHEM, Continued.

yes 'tis Jesus, Oh,

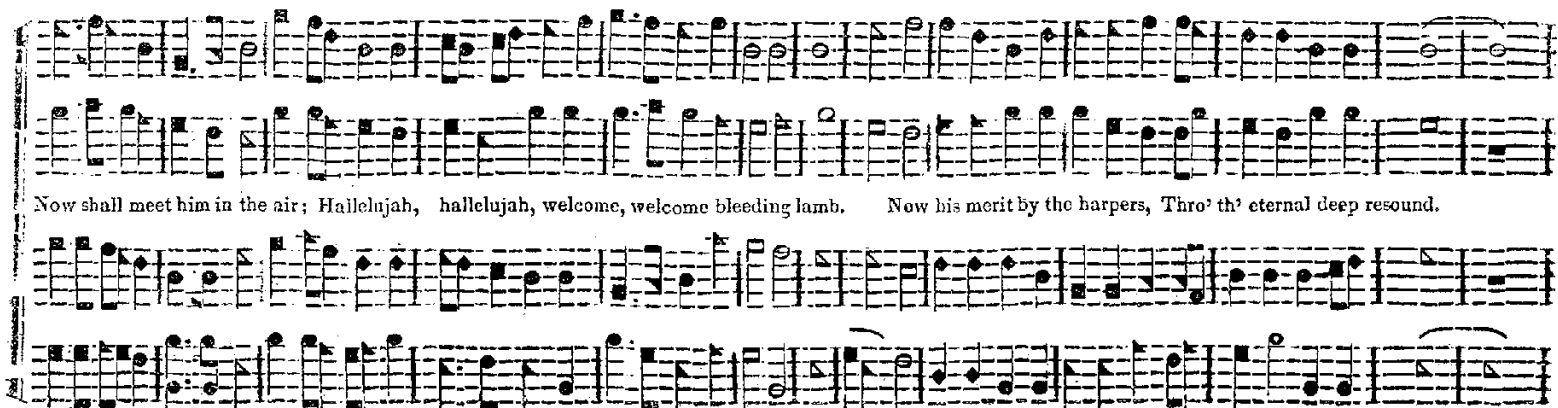
O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come Lord come.

Happy, happy mourners, happy mourners, happy mourners, Lo! in clouds he comes, he comes. Now determin'd ev'ry evil to destroy.

View him smiling,

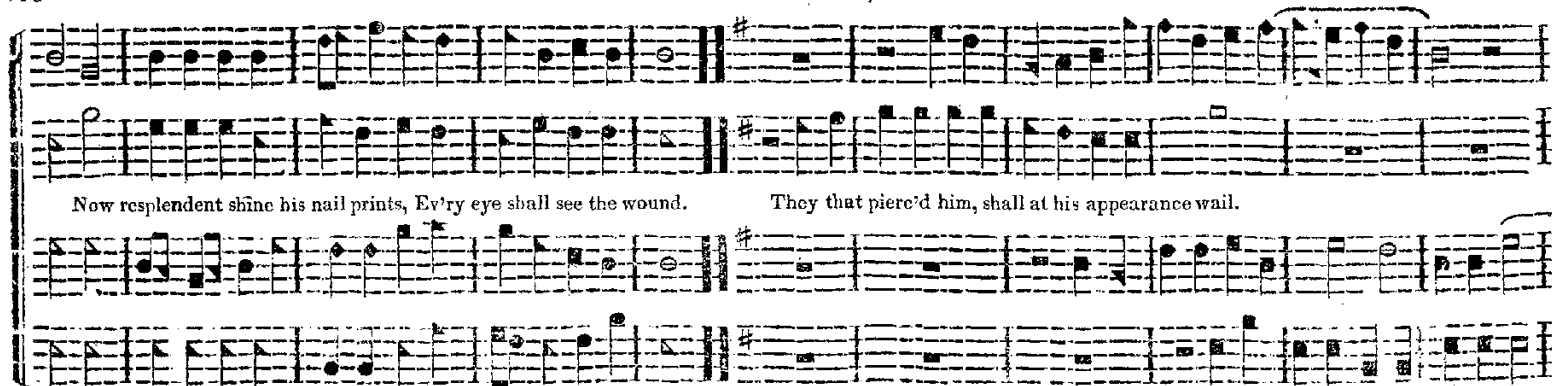


All ye nations now shall sing him Songs of everlasting joy. Now redemption long expected, See the solemn pomp appear: All his people once rejected

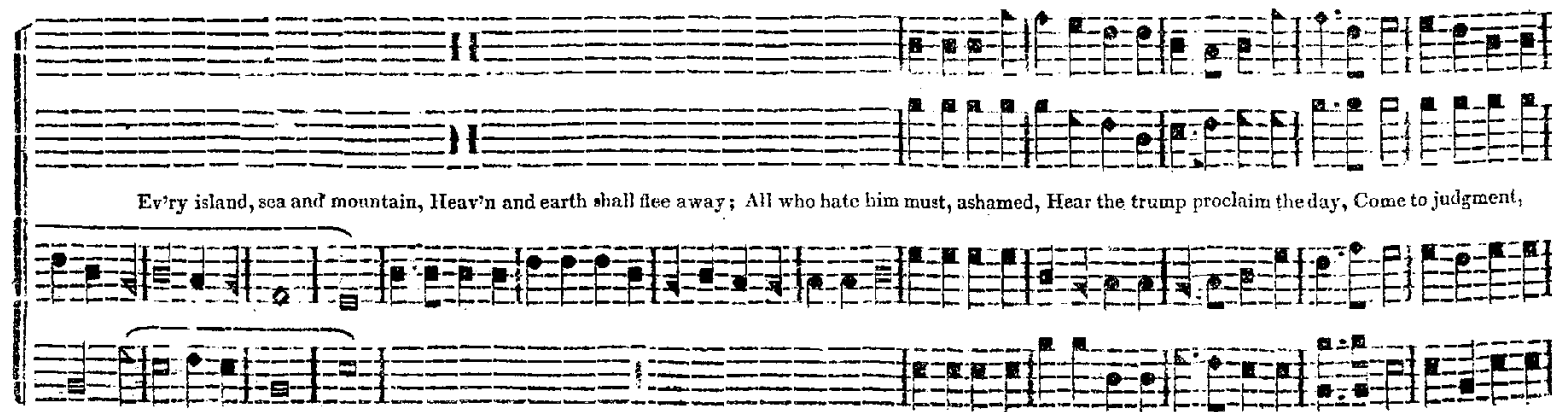


Now shall meet him in the air; Hallelujah, hallelujah, welcome, welcome bleeding lamb. Now his merit by the harpers, Thro' th' eternal deep resound.

JUDGMENT ANTHEM, Continued.



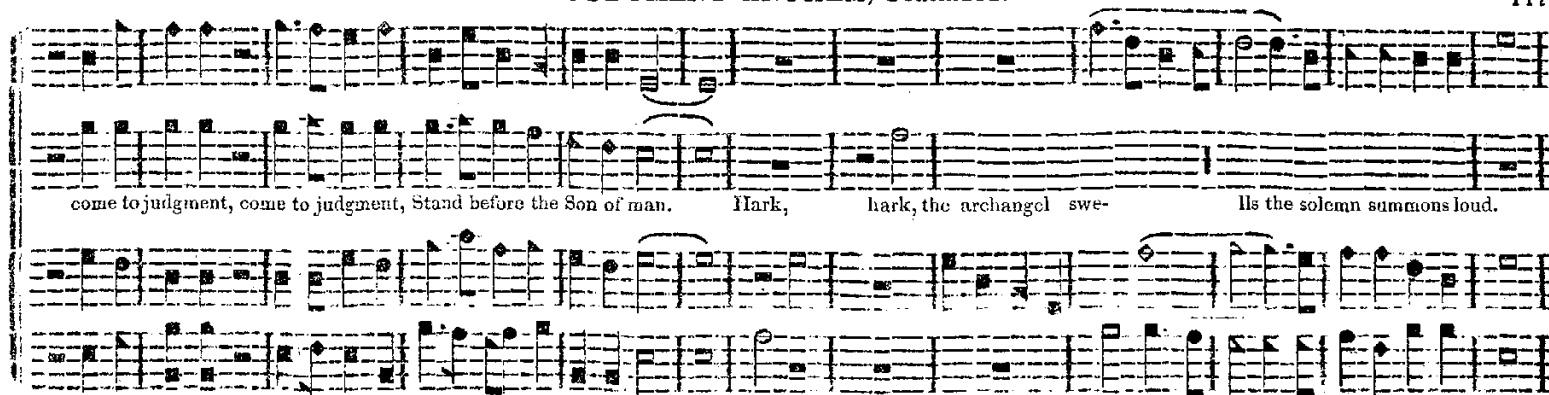
Now resplendent shine his nail prints, Ev'ry eye shall see the wound. They that pierc'd him, shall at his appearance wail.



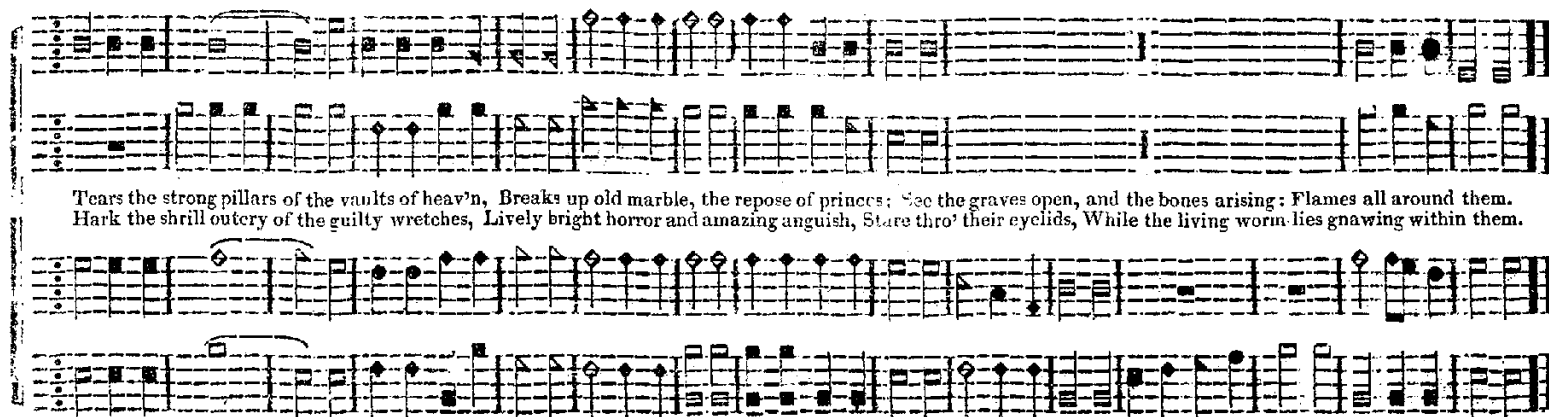
Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him must, ashamed, Hear the trump proclaim the day, Come to judgment,

JUDGMENT ANTHEM, Continued.

117



come to judgment, come to judgment, Stand before the Son of man. Hark, hark, the archangel sweeps the solemn summons loud.



Tears the strong pillars of the vaults of heav'n, Breaks up old marble, the repose of princes; See the graves open, and the bones arising: Flames all around them. Hark the shrill outcry of the guilty wretches, Lively bright horror and amazing anguish, Stare thro' their eyelids, While the living worm lies gnawing within them.

JUDGMENT ANTHEM, Continued.

See the judge's hand arising, Fill'd with vengeance on his foes;
Down to hell, there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart, ye curs'd into ever-

Soft and slow. *Cheerful*

Hear the Saviour's words of mercy, Come ye ransom'd sinners home, Swift and joyful in your journey, To the palace of your God.
lasting flames. See the souls that earth des- Joy celestial, hymns har-

JUDGMENT ANTHEM, Continued.

119



pired, In celestial glories move: Hallelujah, big with wonder, Praising Christ's eternal love; Hallelujah, hallelujah, echo through the realms of light.
monious, In soft symphony resound, Angels, seraphs, harps, and trumpets Swell the sweet angelic sound; Hail Almighty, :||: Great eternal Lord, Amen.



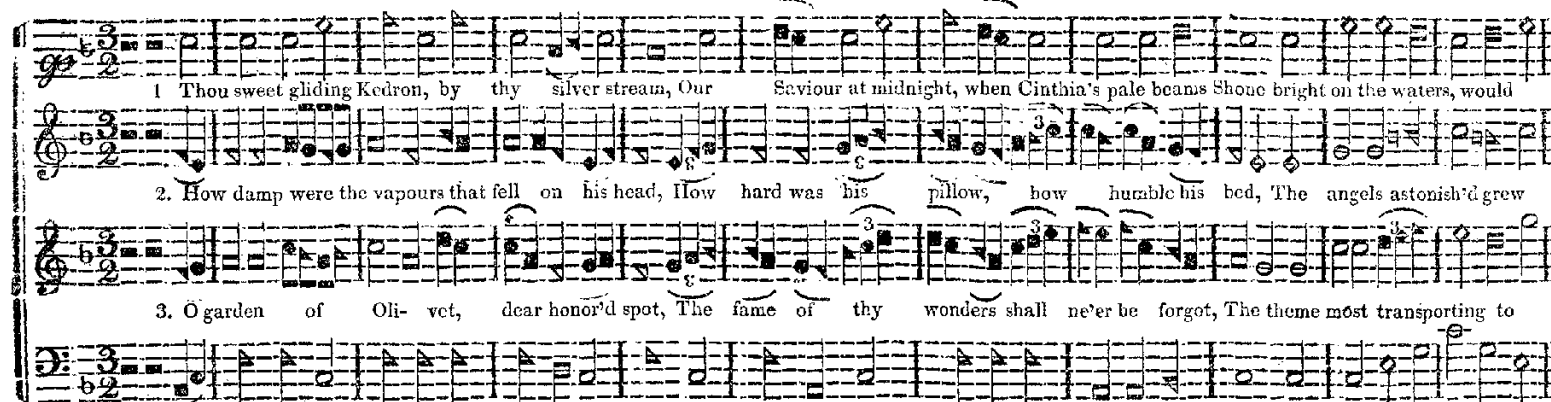
GREENFIELDS. P. M.



How tedious and tasteless the hours,	The midsummer sun shines but dim,	But when I am happy in Him,
When Jesus no longer I see;	The fields strive in vain to look gay,	December's as pleasant as May.
Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness to me.		



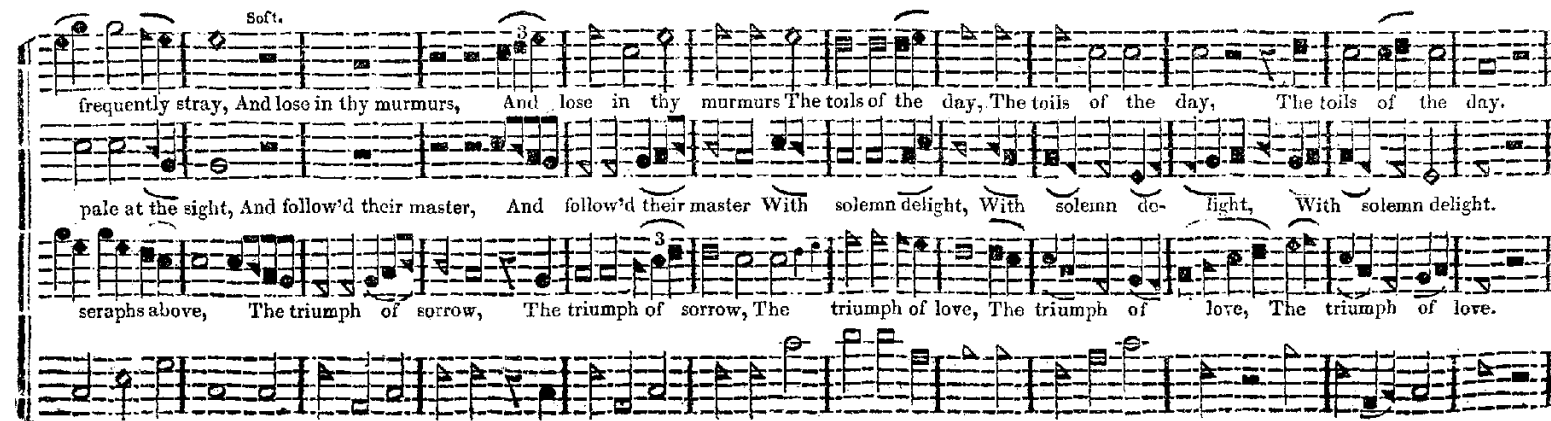
KEDRON.



1. Thou sweet gliding Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beams Shone bright on the waters, would

2. How damp were the vapours that fell on his head, How hard was his pillow, how humble his bed, The angels astonish'd grew

3. O garden of Oli- vet, dear honor'd spot, The fame of thy wonders shall ne'er be forgot, The theme most transporting to



Soft.

frequently stray, And lose in thy murmurs, And lose in thy murmurs The toils of the day, The toils of the day, The toils of the day.

pale at the sight, And follow'd their master, And follow'd their master With solemn delight, With solemn de- light, With solemn delight.

seraphs above, The triumph of sorrow, The triumph of sorrow, The triumph of love, The triumph of love, The triumph of love.

KEDRON, Continued.

121

Cheerful.

Chorus.

Soft.

Loud.

Come saints and adore him, come, bow at his feet, O give him the glory, the praise that is mete; Let joyful hosannas, unceasing a-

rise, Let joyful hosannas, unceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

NEW-YORK ANTHEM.

Soft. Slow.

Increase,

Vital spark of heav'nly flame, Quit, O quit this mortal frame; Trembling, hoping, ling'ring, flying, O the pain, the bliss of

Slow. Soft

Increase.

F. P.

F. P.

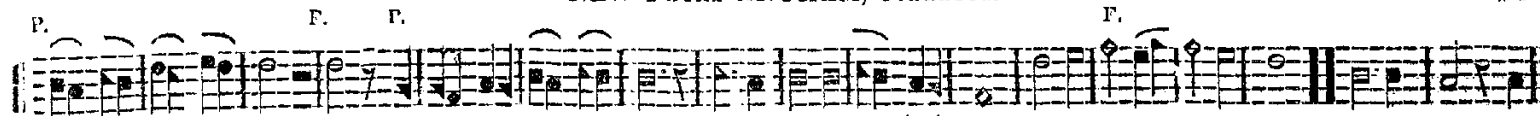
F. P.

dying, Cease fond nature cease thy strife, and let me languish into life. Hark, Hark, they whisper angels say, they

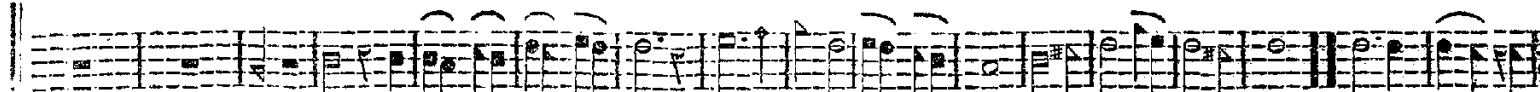
Hark, Hark,

NEW-YORK ANTHEM, Continued.

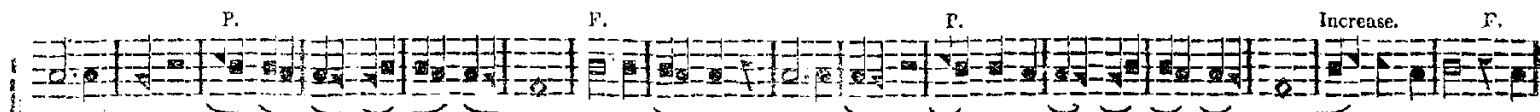
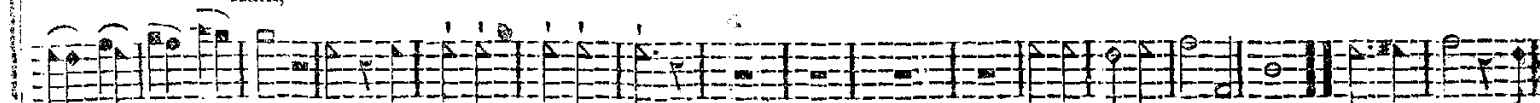
123



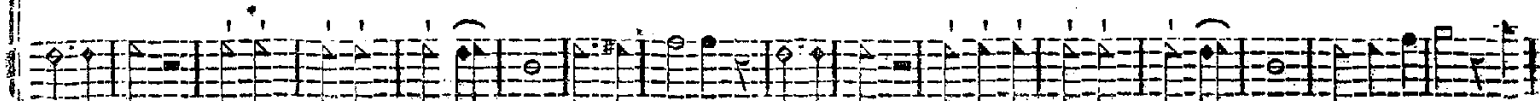
whisper, angels say, Hark they whisper, angels say, Sister spirit come away. Sister spirit come away. What is this ab-



Hark,



sorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me my soul can this be death: Tell me my soul can



NEW-YORK ANTHEM, Continued.

P.

Increase.

Vivace.

this be death? The world recedes it disappears, Heav'n opens to my eyes, My ears with sounds seraphic ring; Lend, lend your wings, I mount, I fly, O

grave where

is thy victory! O grave, &c. O death weere is thy sting! Lend, ¶: your wings, I mount, I fly,

O grave, &c. O death, &c. O grave where is thy

Lend, ::

victory, thy victory! O grave, &c. thy victory, O death O death I mount, I fly, I

Slow.

Where is thy sting

mount I fly, O grave, where is thy victory, thy victory! O death, O death,

Slow.

Our souls by love to- gether knit, Co- mented mix in one; One hope, one heart, one mind, one voice, 'Tis hena'n on earth be-

The little cloud in- creases still, The heav'n's are big with rain; We haste to catch the teeming show'r, And all its moisture

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

Soft.

Loud.

Soft.

Loud.

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

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

own. May we, we little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Be- hold thee face to face.

WASHINGTON, Continued.

137

Cheerful. Eighth. Chorus.

He's God with us, we feel him ours, His fulness in our souls he pours.

"A Saviour," let crea- tion sing, "A Saviour," let a'l heaven ring! He's God with us, we feel him ours, His fulness in our souls he

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

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

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