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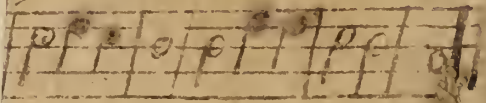
TUFTS COLLEGE.

From

March 29 '17
Page 25-64 (incl.)
H.A. Carr Geddes.

M. P. G.
V. Serard
to

Prof. Ritter,
1874

by Tenor


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T H E
AMERICAN SINGING BOOK ;
O R

A NEW AND EASY GUIDE TO THE ART OF
P S A L M O D Y.

Designed for the USE of SINGING-SCHOOLS in AMERICA.

Containing in a plain and familiar Manner, the RULES OF PSALMODY, together with a
NUMBER OF PSALM-TUNES, &c.

Composed by DANIEL READ, Philo-Musico.

SING YE PRAISES WITH UNDERSTANDING. *Psalms* XLVII, 7.

The SECOND EDITION, Corrected.

NEW-HAVEN : PRINTED FOR AND SOLD BY THE AUTHOR. M,DCC,LXXXVI.

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P R E F A C E.

THAT the singing of Psalms, Hymns, and Spiritual Songs, is a Duty incumbent upon all Denominations of Christians, is clearly evident from sacred Writ. This opinion is so prevalent among us, that to offer Arguments to support it, is unnecessary and superfluous.

Scripture also informs us, that all the Duties of the Christian Church should be performed with Decency and in Order; and Singing being an important Part of Divine Worship, claims particular Attention, and ought to be conducted with great Propriety. This, however, will be impracticable, unless the Rules of Psalmody are well understood, and closely adhered to. Hence the Necessity of Schools for the Instruction of Children and Youth, in this pleasing Art, and hence I have been induced to publish the Contents of the following Sheets, wherein I have endeavoured to lay down the Rules of Psalmody, in as plain and familiar a Manner as possible. I have also added a Number of Psalm-Tunes, &c. in all the Varieties of Keys, Modes of Time, &c. necessary to be taught in Schools, and in all the different Metres most commonly used in the worshipping Assemblies of America.

That this Book might be afforded at a low Price, I have not inserted a large Number of Tunes and Anthems, yet perhaps sufficient for the Use of common Singing-Schools.

That it may answer the End proposed, in being conducive to the Attainment of the Knowledge of Singing, is the sincere Wish of

42788

The AUTHOR.

To the TEACHERS of MUSIC in the
U N I T E D S T A T E S.

Gentlemen

THIS little Book is humbly presented for your candid Perusal and Acceptance. If at your Ear it should be judged unworthy your Patronage, let it suffer either Death or Banishment. It carries with it however one Request, a Request no one will presume to say is unreasonable: viz. That it may not be condemned without an impartial Examination and fair Trial. Not doubting your Inclinations to do it Justice, I submit it, and am happy in writing myself,

Gentlemen,

Your most obedient,

And very humble Servant,

The *Author.*

ADVERTISEMENT.

ALL Words set to Music in this Book, for which no Credit is given, were written by Dr. WATTS, and the Number of the Psalm or Hymn is commonly expressed over the Tune.

When the several Parts have Words different from each other, they are to be found under each Part; but when any Part has no Words directly under it, they are generally to be found between the Counter and Tenor.

The Author would esteem it as a peculiar Mark of Favour, if any Gentleman discovering Errors in this Book, would take the earliest Opportunity to give him Information.

CONCISE RULES &c.

LESSON I.

Treble & Tenor

G Cliff *ps*

Counter

C Cliff

Bass

F Cliff *ps*

Brace

Ledger line

Shows how many parts are sung together.

Is added when Notes ascend or descend beyond the staff.

LESSON II.

	Notes	Refts
Semibreves		
Minims		
Crotchets		
Quavers		
Semiquavers		
Demisemi quavers		

ONE

○ is equal to 2

◐ is equal to 2

● is equal to 2

◑ is equal to 2

◒ is equal to 2

◓ is equal to 2

A point of addition (.) makes a note half as long again.

A figure of diminution (3) reduces three notes of any kind to the time of two of the same kind.

LESSON III.

Flat ♭ Sinks a note half a tone.

Sharp ♯ Raises a note half a tone.

Natural ♮ Restores a note, before made flat or sharp to its primitive found.

6 Slur These 2 or more notes together which are sung to 1 syllable

Direct Shows the place of the succeeding note.

Bar Divides the time into equal parts.

Double bar Shows the end of a strain

Repeat :S: From the note over which it stands to the end of strain

Double ending 1.2 The 1st is sung before the 2^d after repeating.

Close || Shows the end of a tune.

L E S S O N I V

The natural place for mi is in... B

But if B be *b* mi is in... E

if B & E be *b* mi is in... A

if B E & A be *b* mi is in... D

if B E A & D be *b* mi is in... G

If F be *x* mi is in ... F

If F & C be *x* mi is in ... C

If F C & G be *x* mi is in ... G

If F C G & D be *x* mi is in ... D

Above mi, fa sol la fa sol la & then mi again

Below mi, la sol fa la sol fa & then mi again

L E S S O N V

Adagio C Has 4 beats in a bar. 1 Semibreve fills a bar.

Largo C Has 4 beats in a bar. 1 Semibreve fills a bar.

Allegro C Has 2 beats in a bar. 1 Semibreve fills a bar.

2-4 2 Has 2 beats in a bar. 2 4 1 Minim fills a bar.

3-2 3 Has 3 beats in a bar. 3 2 3 Minims fill a bar.

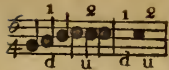
3-4 3 Has 3 beats in a bar. 3 4 3 Crotchets fill a bar.

3-8 3 Has 3 beats in a bar. 8 3 Quavers fill a bar.

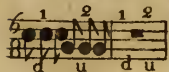
Triple Time, Moods, Currencies, Three Moods


Common or Natural Moods

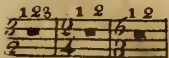
6-4 6
4 Has 2 beats in a bar,
6 crotchets fill a bar.



6-8 6
8 Has 2 beats in a bar,
6 quavers fill a bar.

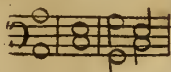


Bar Rest  Fills a bar in all moods
of time.

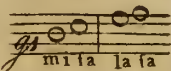


LESSON VI.

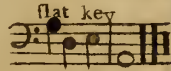
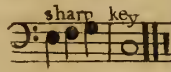
Choosing Notes are but one of them
fung with the same voice.




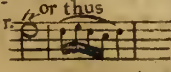
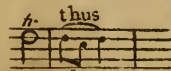
Semitones are between mi and fa
and between la and fa.




Key Note is the last note in the bass
and is always the note next above or
below mi, if above it is a sharp key, if
below it is a flat key,



Trill  The note over which
it is set should be sha-
ken in a grace-full manner.



Mark of distinction  Such notes should be
fung very distinct & emphatic.



A S C A L L E

Exhibiting the Connection of the four parts

The diagram illustrates the connection of four parts (Soprano, Alto, Tenor, Bass) across a scale. The staves from top to bottom are: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). Each staff contains a sequence of notes: Soprano (E, F, G, A, B, C, D, E, F), Alto (F, G, A, B, C, D, E, F, G), Tenor (G, A, B, C, D, E, F, G), and Bass (A, B, C, D, E, F, G, A). Lines connect the notes between staves to show the relationship between parts. On the right side, a vertical list of letters G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, F is shown, with lines connecting these letters to the notes on the staves.

8 AN OCTAVE

Contains 12 Semitones

KEYS.

Sharp Key. Flat Key.

G	8 th 12	* 7 th mi	
f * or g ♭	* 7 th 11		♭ 7 th fol
F	♭ 7 th 10	* 6 th la	
E	* 6 th 9		♭ 6 th fa
e ♭ or d *	♭ 6 th 8		fol la
D	6 th 7		fol la
c * or d ♭	* 4 th 6		fa fol
C	4 th 6	* 3 ^d la	
B	* 3 ^d 4		♭ 3 ^d fa
♭ ♭ or a *	♭ 3 ^d 8		fol mi
A	* 2 ^d 2		fol mi
g * or a ♭	♭ 2 ^d 1		Key fa Key la
G	unifon 0		

TRANSITION.

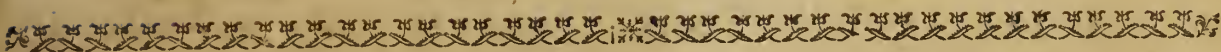
Two staves of musical notation. The first staff shows a sequence of notes: G, A, B, C, D, E, F, G. The second staff shows a more complex sequence of notes and rests, illustrating a transition between keys.

SYNCOPE & SYNCOPATION

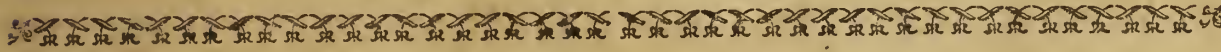
Eight examples of musical notation illustrating syncope and syncopation. Each example shows a sequence of notes with rhythmic markings above them. Example 1st shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2. Example 2^d shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2. Example 3^d shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2. Example 4th shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2. Example 5th shows a sequence of notes with rhythmic markings 1 2 | 3 1 | 2 3 | 1 2 | 3 1 | 2 3 | 1 2 | 3 1. Example 6th shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2. Example 7th shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2. Example 8th shows a sequence of notes with rhythmic markings 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2.

EIGHT NOTES.

A single staff of musical notation showing a sequence of eight notes: G, A, B, C, D, E, F, G. The notes are written in a sequence that illustrates the concept of eight notes.



A full and plain Explanation of the foregoing Rules.



Explanation of Lesson I. Page 5.

IN this lesson, which contains what is commonly called the Gamut, the five lines with their spaces marked with the letters A B C D &c. represent the five lines, and six spaces, whereon music is written, the spaces above and below being included: The letters are the names by which those lines and spaces are called. And although there are more than seven places which are named by those letters, yet there are but seven letters used. viz. A B C D E F & G, every eighth letter being the same, and it ought to be remembered that they always keep the same order, in which they are placed in the scale; viz. that wherever G is found, the next letter above it is always A, the next B, and so on, always observing to reckon both lines and spaces.

N. B. These five lines and six spaces are called a Stave.

When notes ascend above, or descend below the stave, a ledger line is added, whose name may be readily known by attending to the order of the letters: for if a ledger line be added above the stave in tenor or treble, where the upper space is named G, its name must undoubtedly be A, the space then next above it B, and if another ledger line were added above the first (as is sometimes the case) its name will be C, and so on. The same rule holds good with regard to the other parts. See the example.

Psalmody is generally composed in four parts, viz. Bass, Tenor, Counter, and Treble; their names, and the order in which they are placed, are shewn in the lesson, where they are linked together with a brace.

There are three cliffs commonly used on these four parts; the G cliff is used both in treble and tenor, and is placed on the second line from the bottom, which gives it the name G.

The C cliff is used in Counter, and is placed on the middle line, which gives it the name C.

The F cliff is used in Bass only, and is placed on the fourth line from the bottom, which gives it the name F.

If either of those cliffs were moved to another line, the letters in their order must all move with them; but this is not often the case, except in music set for the organ or harpsichord: it is therefore best for those who are learning to sing, to learn the names of the lines and spaces as they are marked in the lesson.

Explanation of Lesson II. Page 5.

TH E second lesson contains the six musical notes, together with their respective rests, and the proportion they bear to each other.

I. A semibreve is the longest note commonly used in psalmody, and is called the measure note, because the time of the others always bears a certain proportion to the time of the semibreve.

II. A minim is but half the length of a semibreve: viz. but half the time must be taken up in sounding a minim that is taken up in sounding a semibreve, when they are both in the same mood of time; so that if a semibreve be four seconds, a minim must be two, if a semibreve be two seconds, a minim must be one, &c.

III. A crotchet is but half the length of a minim, or one fourth of a semibreve.

IV. A quaver is but half the length of a crotchet, or one eighth of a semibreve.

V. A semiquaver is but half the length of a quaver, or one sixteenth of a semibreve.

VI. A demisemiquaver is but half the length of a semiquaver, or one thirty-second of a semibreve.

The rests are marks of silence, of the same length in time as the notes for which they stand, and wherever they occur, the performer should suspend his voice so long as he would have been sounding their respective notes, excepting the rest set to the semibreve, which may more properly be called a bar rest*.

* See Page 7, and 16.

These notes are sometimes quicker and sometimes slower, as will be shewn in treating of the moods of time; but they always bear the same proportion to each other, whatever the time may be, except when made longer by a point of addition, or shorter by a figure of diminution. A point of addition set at the right hand of any note, makes it half as long again; so that a pointed semibreve is equal to three minims, a pointed minim to three crotchets, a pointed crotchet to three quavers, &c. The figure 3 is called a figure of diminution, because when set over or under three notes of any kind, a third part of the time of each note is taken from it, and they are to be sung in the same time that two of the same notes should have been sung without the figure; so that three crotchets having the figure 3 directly over or under them, should be sung in the time of two crotchets, or one minim, which is the same thing, and likewise three quavers in the time of two, &c.

Explanation of Lesson III. Page 5.

THIS lesson contains sundry other characters of Music. *First*, A flat sinks a note half a tone, or in other words, an note having a flat at the left hand of it, is sounded half a tone lower than if the flat was not there, or if it is set upon either of the seven letters at the beginning of a slave, it has the same effect upon all notes which occur on that letter through the slave, unless otherwise directed by the intervention of sharps or naturals.

Second, A sharp is just the reverse of a flat. A note having a sharp at the left hand of it must be sounded half a tone higher than if the sharp was not there, or if it is set upon either of the seven letters at the beginning of a slave it has the same effect upon all notes which occur on that letter through the slave, unless otherwise directed by the intervention of flats or naturals.

Third, A natural when set at the left hand of any note influenced by a governing flat or sharp at the beginning of a slave, restores it to its primitive sound. Thus in the example annexed we find B made flat at the beginning, but the note which stands upon B must be sung just as if there had been no flat there, because it is restored by the natural at the left hand of it.

Fourth, Flats, sharps and naturals, when designed to affect particular notes only, are called accidental flats, sharps, &c. but flats and sharps, when set at the beginning of a slave are called ordinary flats and sharps, and have influence not only on the first letter in every part, but on the eighth above and below, which is always the same letter; as was shewn by the example annexed, when E the space next below the upper line in the tenor, then E the lower line is also considered as an E, &c. &c. Sharps, when so used, always set on the same letter in every part; so in the tune Norwalk, sharps are

Fourth, A slur ties or links any number of notes together which should be sung to one syllable, when sung in words, but not when sung by notes, except when two or more notes which stand together on one and the same letter are slurred, and then they should be sung as but one note.

N. B. In singing slurred notes in words great care should be taken to pronounce the words properly, for which purpose observe these directions; keep your lips and teeth asunder from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any kind of hitch or jolt (which is too often practised) and if possible don't stop to take breath until you have done; otherwise you break the slur and spoil the pronunciation.

Fifth, A direct is but of small use; it being only set at the end of a stave to shew the performer the place of the succeeding note in the next stave.

Sixth, A bar is used in music to divide the time into equal parts; so in the example annexed the first bar* contains one semibreve, the second two crotchets and one minim, which are just equal in time to a semibreve: and the third one semibreve rest. For a more particular account of bars see the explanation of lesson 5th.

Seventh, A double bar shews the end of a strain, and is often preceded by a repeat †.

Eighth, A repeat denotes a repetition of the music from the note over which it stands to the next double bar or close; or in other words, when you meet with a repeat (which always is or ought to be set over each part) you must pass on until you come to the next double bar or close, and then cast your eye immediately back to the repeat, and begin at the note which stands directly under it, and proceed on as before.

on F in bass, tenor, counter, and treble, and it is then properly said to be F sharp; and in the tune Westford, flats are set on B and E in every part, which is then said to be B and E flat. Governing flats and sharps are sometimes used in passing from one key to another in the middle of a stave; but then they are always set on the same letter in every part directly opposite to each other as at the beginning, by which means they may be distinguished from accidentals. Their use is then just the same as when set at the beginning of a stave. Naturals are also sometimes used in the same manner; as for instance, suppose a piece of music has any number of governing flats or sharps, the composer may at any time restore those letters on which they stand to their primitive sound, by placing naturals on them, and on every part directly opposite to each other. It perhaps the best way in passing from one key to another, may be to insert the clefs anew on each part, at which all influence of foregoing flats or sharps must be supposed to cease; and then the composer may add or omit flats or sharps as he pleases.

* The space included between two bars is frequently termed a bar. ——— † Double bars when preceded by repeats have sometimes dots placed on each side of them, to put the performer in mind of the repeat.

Note, A double ending is shewn by the figures 1, 2, which are set over a tune (as in the example annexed) with a double bar standing between them. These are never used except there be a repeat, and then after you have gone back from the double bar to the repeat, as directed above, you must the second time of performing the music omit the note or notes under figure 1, or between figure 1 and the double bar, and perform those under figure 2, except they are tyed together with a line, and then both must be performed the second time.

N. B. The note or notes under fig. 1 are called the first ending and the note or notes under fig. 2 are called the second ending.

Time, A close shews the end or conclusion of a piece of musick.

Explanation of Lesson. IV. Page 6.

THERE are but four syllables used as names for the notes in singing, viz. Mi, Fa, Sol, La, but the three last of them being repeated make up seven which answer to the seven letters; these names however are not confined to particular letters, but are moved from one place to another by the help of flats and sharps, which is called transposition, and is expressed as in the lesson. Three flats and three sharps are sufficient to transpose mi into either of the seven letters, and yet more are sometimes used, for reasons which will be shewn hereafter. Mi may be also transposed into any one of the letter by either flats or sharps alone, as follows

By F L A T S,		By S H A R P S.	
B	- - - - -	E	- - - - -
B and E	- - - - -	A	- - - - -
B E and A	- - - - -	D	- - - - -
If B E A and D	be flat mi is in	G	If F C G and D be sharp mi is in
B E A D and G	- - - - -	C	F C G D and A - - - - -
B E A D G and C	- - - - -	F	F C G D A and E - - - - -
B E A D G C and F	- - - - -	B	F C G D A E and B - - - - -

N. B. The natural place for mi is in B, and when all the letters are made either flat or sharp mi again retires to its native place.

The names of the notes always keep the same order, viz, mi, fa, sol, la, fa, sol, la, ascending, and the contrary, viz, mi, la, sol, fa, la, sol, fa, descending, and although the place of mi only, is shewn in the lesson, the others may be known by

observing their order, for let mi be in either of the letters the note next above it is fa, the next sol, the next la &c. and the next below it is la, the next sol, the next fa, &c. So when mi is in its natural place, B, all notes which stand on C must be called fa, because they are next above mi, and all that stand on A must be called la because next below mi; again if B is flat and consequently mi in E, then all notes which stand on F must be called fa, and all which stand on D must be called la, &c.

Learners should be careful, not only to call the notes by the right names, but to speak them plain and pronounce them properly. The letter a in the notes fa, and la, should be pronounced as in the words father*, lather, &c. The i, in mi, should be sounded short, or somewhat like ee, the o in sol should be sounded long as in soldier.

Explanation of Lesson V. Page 6.

THERE are nine different moods of time used in psalmody; four of them are called common time because they are measured by even numbers, as 2, 4, 8, &c. three are called triple time, because measured by threes, and the other two are called compound time because they are compounded of common and triple time.

Common Time Moods.

The first is called the adagio mood: has a semibreve for its measure note, every bar containing that or other notes or rests which amount to the same quantity of time; so in the example annexed the first bar is filled by a semibreve. the second by four crotchets, &c. And in order to give these notes or rests their proper time, a motion of the hand is necessary, which is called beating time. and every motion or swing of the hand is called a beat. This mood has four beats in each bar, which should be beat two down and two up in the following manner, viz. First, lightly strike the ends of your fingers, secondly, the heel of your hand, thirdly, raise your hand a little and shut it up†, fourthly, raise it still higher and throw it open at the same time, which compleats the bar. Every bar in this mood of time is performed in the same manner, each beat exactly in one second of time.

The second is called the largo mood; has also a semibreve for a measure note containing that or other notes or rests which amount to the same quantity of time in each bar. This has also four beats in a bar which should be performed in the same manner as in the Adagio, only a quarter quicker, viz. four beats in the time of three seconds.

* See M. Webster's Grammatival Institute, 1st part, 2d Edition, page 31.

† It is best to shut or partly shut the hand in the third motion to distinguish it from the fourth, otherwise they would be both alike.

The third is called the Allegro mood; has also a semibreve for a measure note containing that or other notes or rests which amount to the same quantity of time in each bar; has but two beats in a bar, which should be beat one down and the other up, allowing one second to each beat.

The fourth is called 2—4, or 2 from 4. This has a minim for a measure note, containing that or other notes or rests to the same amount in each bar; has but two beats in each bar which are beat one down and the other up. Four beats in this mood are performed in the same time as three in the Largo.

Triple Time Moods.

The first is called 3—2, or 3 to 2; has three minims or other notes or rests which make up the same quantity of time in each bar; has 3 beats in a bar the 2 first are beat down the other up, In beating this and the other two moods of triple time the motions should be made as follows, first, strike the ends of your fingers, secondly, the heel of your hand, and thirdly, raise your hand up, which finishes the bar. Each beat in this mood should be performed in one second of time.

The second is called 3--4, or 3 from 4; has three crotchets or other notes or rests which make up the same quantity of time in each bar; has three beats in each bar, the two first beat down and the other up. Each beat performed in the same time as in the Largo.

The third is called 3--8, or 3 from 8; has three quavers or other notes or rests which make the same quantity of time in each bar. This has also three beats in a bar, two beat down and the other up, as quick again as in 3—4.

Compound Moods.

The first is called 6--4, or 6 to 4; has six crotchets or other notes or rests which make up the same quantity of time in each bar; has two beats in a bar, the first beat down and the other up. One second of time to each beat,

The second is called 6--8, or 6 from 8; has six quavers or other notes or rests, which make up the same quantity of time in each bar; has two beats in a bar, the first down and the other up. A beat in this mood has the same time as in the Largo.

N. B. The figures in the examples placed over the bars shew the number of beats in each bar, and the letters placed under the bars shew how they must be beat, viz. the letter d, shews when the hand must go down, and the letter u, when it must rise up.

The bar rest is properly so called because it is allowed to fill a bar in all moods of time.

Observe here, that the hand falls at the beginning and rises at the end of every bar in all moods of time,

That in the Adagio and Largo moods a semibreve is four beats, a minim two, a crotchet one, a quaver half &c.

That in the Allegro and 3--2 moods, a semibreve is two beats a crotchet half, &c.

That in the 2--4, 3--4, 3--8, and 6--8, moods, a semibreve cannot be used, because it will more than fill a bar.

That in 2--4 and 3--4, a minim is two beats a crotchet one, a quaver half, &c.

That in 3--8, where a minim can't be used a crotchet is two beats, a quaver one, &c.

That in 6--4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6--3, a pointed crotchet is one beat, three quaver at a beat, &c.

Observe also. ——— That in those moods of time when are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shews how many of that kind of notes equal a semibreve; so in the mood marked $\frac{3}{2}$ the upper figure being 3 shews that three notes of some kind fill a bar in that mood, and the under figure 2, shews that two of them are equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time. The same rule holds good with regard to the other moods marked with figures.

The performing the several moods in their proper time, is a matter which ought to be attended to: and yet fingers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so near alike that the difference is scarcely perceptible. This in many pieces especially in such as change from one mood to another, entirely frustrates the design of the composer and ruins the music. Others again sing all moods too slow: this is so common that many who pretend to be good singers will scarcely do otherwise an error. It is generally most prevalent in those companies where the spirit of music is on the decline, and the singers grown dull and indifferent about singing; they will then drag on heavily through a piece of music and render it not only a burden to themselves but disagreeable to all who hear them. On the other hand some may sing too fast; this error is sometimes found in persons who are possessed of too great a share of emulation. To enable you to sing and young teachers of music to avoid all these errors and to give each mood its proper time I have added the following directions.

Take a leaden ball, the size whereof is hard to find; about an inch in diameter, and as sup: G is used it by a small tight cord in such a manner as that it may swing each way without friction, and for the purpose of measuring time, let the length of the cord from the center of the ball to the pin or nail from which it is suspended be as follows.

For the Adagio, Allegro, 3--2 and 6--4 moods $22 \frac{1}{2}$ inches.

For the Largo, 3--4 and 6--8 moods ————— $22 \frac{1}{2}$ —————

For 2--4 ————— $22 \frac{1}{2}$ —————

For 3--8 ————— $5 \frac{1}{2}$ —————

Then for every swing or vibration of the ball, i. e. every time it crosses the perpendicular line or place of its natural situation when at rest, count one beat, and for the different moods of time according to the different lengths of the cord as expressed above. * This is to eny a way of ascertaining the true time for each mood, it is presumed no one who designs to be a singer will think it too much trouble to make trial of it.

These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow &c. being placed over the tune or anthem, in which case no certain rules can be given, the following general directions however may not be amiss.

When the term slow occurs, let the music be performed about one sixth slower than the true time, and when the term very slow occurs, about as much slower still, and contrary for the terms quick and very quick.

Explanation of Lesson VI, Page 7.

Of Chusing Notes.

WHEN notes are set directly over each other on the same stave they are called chusing notes, and either of them may be sung, or both if there be voices enough, but never but one with the same voice, because the bars are always full without reckoning the time of both. See the example.

When the notes are set at an eighth below the common bass, they are called the ground bass; and when there are a sufficient number of voices upon the bass as well as on the other parts good singers may sound the eighth below, when the notes are not set, except when the tenor is below the bass; provided they can sound the notes musically, and without making any disagreeable leaps. These ground notes when properly sounded are truly majestic.

N. B. When rests are placed directly over each other, the time of both is to be reckoned.

* Authors generally agree that the Adagio, Allegro, and 3—2 moods should be performed in the time of seconds, but they differ as to what regard to the other moods; for some say that the 2—4 mood must be beat as fast again as the Allegro, others say only a third quicker. It was therefore impossible for me to lay down any certain rules for each mood, without differing from one or the other of these. I have therefore laid down the rules as conformably to the common custom as I possibly could, and although in some of the moods, I was under the necessity of differing from some authors, yet at the same time I held it as an indispensable duty, to sing all pieces of music composed by those authors exactly according to their rules.

Of Tones and Semitones.

There are said to be but seven sounds in nature, every eighth being in effect the same. These seven sounds are represented by the seven letters of the gamut. The distances or intervals between these sounds are not all equal, two of them, viz. between B and C and between E and F being but half the distance as between the others; these two are called semitones, the others whole tones. And, although this is the natural situation of the semitones, yet their situation is altered at pleasure by flats and sharps; thus when B is made flat it makes a whole tone between B and C and leaves but half a tone between A and B; so when F is sharp it makes a whole tone between E and F and but half a tone between F and G. These semitones are nevertheless always found between mi and fa and between la and fa.*

Every eighth or octave contains twelve semitones; viz. the five whole tones being divided into semitones, and the two natural semitones make up twelve. See the example page 8th.

In this scale of semitones, the lower line G is made the foundation from which the others are reckoned, and is there-

* Hence appears the ground or reason of transposition, for if you observe you will find in raising the notes, there are two whole tones between the semitones mi fa and la fa, and three whole tones between the semitones la fa and mi fa; so between the natural semitones B C and E F ascending are two whole tones, but between E F and B C are three whole tones, therefore when the semitones remain in their natural situation, the semitone mi fa suits to B C; but when B is made flat and the semitone is between A and B instead of B and C then there are three whole tones between that semitone and the next above, viz. E F and therefore mi must be removed to E, because there is but two whole tones in ascending from the semitone E F to the semitone which is between A and B. So if a other flat be added on E it brings the semitone E F one degree lower, then of consequence there is but two whole tones, in ascending from A B to DE; therefore mi must then take place in A, and if a flat be added on A it operates in a similar manner. Sharps, though the reverse of flats, yet they by altering the situation of the semitones, cause the mi to move from one place to another. Thus when a sharp is set on F it opens the semitone E F, and makes a new one between F and G, then there is but two whole tones in ascending from F G to B C, therefore the mi must then be in F. *S. S.* Observe here, that flats are always added upon the letter where mi is, and by opening the semitone between mi and fa, cause it to take place under the other semitone which was between la and fa. On the contrary, sharps are added on the upper note of the semitone la fa, and by opening the semitone and making a new one in the next place above, bring the mi to that very letter where the sharp is added.

fore called a unison, because one and the same sound is a unison. The right hand column of figures shews the number of semitones between G at the bottom and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G you will find G sharp or A flat*, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next is B flat or A sharp, which is a flat third, containing three semitones; the next is B, which is a sharp third, containing four semitones; the next is C, which is a fourth, containing five semitones. &c. &c. The flat second, third, sixth, and seventh are called lesser seconds, thirds &c. and the sharp second, third, fourth, sixth and seventh are called greater seconds, thirds, &c, which is the common distinction, and the greater always contains a semitone more than the lesser.

N. B. These eighth is never greater or lesser, but always the same, containing just twelve semitones; for if it contained one semitone less, it would be called a greater seventh, if a semitone more, it would be a lesser ninth, which is the octave of a lesser second. The fifth also always contains just seven semitones, for if it contained one less, it would be the same with the greater fourth †.

Of Keys.

In all pieces of music there is one principal or governing tone on which all the others seem to depend, which is therefore called the key of the music. Now in order to find the key of the tune, observe the last note of the Bass, which always is or ought to be on the key; then all notes which stand on the same letter in either part of the tune are said to be on the key, so that if the last note of the bass stand on A, then all the notes which stand on A in any part of the tune are said to stand on the key.

A key is always either flat or sharp: A flat key is always found in the place next below mi, and a sharp key in the place next above mi; so if the mi is in its natural place, B, and the last note of the base stand on A, it is a flat key.

* G sharp and A flat are one and the same, because from A to G is but one tone, and when G is raised half a tone and A flat half a tone, they must certainly meet half way; the same is true of the other whole tones; but it is improper to sharp B or E, unless the letters next above are first made sharp, because B sharp is the same with C natural, and E sharp is the same with F natural; so it is improper to flat C or F, unless the letters next below are first made flat, because C flat is the same with B natural, and F flat is the same with E natural.

† It is granted a lesser fifth is found in one tune, viz. in ascending from B to F, but then it is exactly the same as the greater fourth, containing just the same number of semitones.

but if on C, it is a sharp key. These are called the two natural keys, because the mi is then in its natural place, but when they are found in any of the other letters, they are then called artificial keys, although they are in fact the same, only on different letters.

The difference between these two keys is occasioned by the different situation of the semitones, as may be seen in the example of keys page 5th, in which the two key notes are supposed to be even, as on the bottom line; then the second above is also even, but the third in the sharp key is half a tone higher than in the flat key, because from mi to fa is a semitone, and from sol to la is a whole tone, so likewise the sixth and seventh in the sharp key are half a tone higher than in the flat key.

N. B. Flat keys are most suitable for mournful and melancholy subjects, and sharp keys for gay and chearful subjects,

Of Trills and Marks of Distinction.

A Trill denotes that the note over which it stands is to be shaken in an easy and graceful manner, something after the manner shewn in the examples. Learners should sing all notes plain until they have arrived to some degree of perfection in the art of music, and even then should be exceedingly careful, and not (as some do) shake notes to pieces which should be sung plain. The practice of shaking pointed notes promiscuously is very erroneous.

Such notes as have the mark of distinction placed over them should be sung as distinctly as possible, and with some degree of emphasis.

END of the Sixth LESSON.

EXPLANATION of the SCALE,

Exhibiting the Connection of the Four Parts, Page 7th.

THIS scale shews the order of the four parts and their situation with regard to each other, for the lines and spaces which unite in one and the same letter at the right hand of the scale are always unisons; for instance, A the upper line in the bass, A the space next below the middle line in the tenor, and A the second line from the bottom in the counter, all unite in one single A at the right hand, therefore they are unisons, and must be sounded even.

By

By this scale also may be learned how to give each part of a tune its proper pitch from the key note: Suppose, for instance, you would pitch the tune Newark, in which the bass begins on C which is the key of the tune, the tenor on C, the counter on G, and the treble on E; then turn to the scale, and after having found the letters on each part, trace them all out to the right hand, and count the distance of the three upper parts from the bass, and you will find the tenor is an eighth, the counter a twelfth, and the treble a seventeenth. A good pitch-pipe is a very useful instrument for pitching tunes, especially for young singers, for by fixing the letter on which is the key of the tune at the end of the pipe, and blowing, you have the true sound thereof, and then by help of the scale you will be able to give each part its proper pitch from the key; but then if a flat or sharp is set on the letter on which the key is, you must also make it flat or sharp accordingly. Hence appears the propriety of using more than three flats or sharps in transposition*: for suppose you should have a sharp key in A, the *ra* which must then be in G may be brought there by making B, C and G sharp, and the sound for the *ra* will be natural, but if the composer thinks the tune will then be half a tone too high, he will return *ra* to G by making B, C, A and D flat, and his key though still in A, will be half a tone lower, because A is made flat, and it is always the case when more than three flats or sharps are used, the key of the tune is half a tone lower or higher than it had been brought to the same letter by the contrary character.

Of Transition.

I HAVE given an example of transition page 8, in which the little notes flavoured to the minor must not be considered as adding anything to the time, the *ras* being full without them, but only as notes to lead the voice from one sound to another, and a *ra* should at all times be sounded as much softer as they are smaller. Transition is nothing but gracefully sliding from one character, and if performed well it renders the melody more agreeable than to pass abruptly from one note to another; but singers should be exceedingly careful to deviate as little as possible from the true sound of the note, because in singing it is not only necessary to make records where the composer directed design to have any, and then perhaps the composition will be defined because the performers are faulty.

SYNCOPE or SYNEPATION, Page 8.

COMETS have been written in music similar to the *ra* in the same manner as syncope, which are characters for pointing out the proper time for the *ra* to be sung, and the following gives a number of examples, and

* See the explanation of *ra* on page 10.

and in order to make the matter as plain as possible, have divided off the beats by a small stroke and set the figure 1 over the first beat in the bar, the figure 2 over the second, &c.

In the first example, the time being Allegro, a minim is placed between two crotchets, therefore the first crotchet and half the minim must be sung to the first beat, & the other half of the minim with the other crotchet to the second beat.

In the second example the time being the same, the bar is filled with a crotchet and a pointed minim; therefore the crotchet and half the minim must be sung to the first beat, and the other half of the minim with the point of addition makes the second beat. The other examples are different, but what has been said in explanation of the two first is sufficient to give any person, who has any right notion of keeping time, an idea of performing them.

Of the Eight Notes, Page 8.

I HAVE made F sharp in this example of the eight notes, by which means they both begin and end on the proper key without going beyond the compass of the staff. The sounds of these can never be learned from the book alone, but but if they are ever learnt it must be by the assistance of a master or some other person to sound them in the ears of every pupil, for I know of no way to give a person who is unacquainted with music, an idea of the exact difference or space between two sounds without sounding them to him, any more than I do to give a blind man an idea of colours.

General Directions for Learners.

IT is necessary for all those who wish to attain to the art of singing, that they first get a good knowledge of the six lessons, laid down in page 5, &c. Indeed it may be proper for any one, while learning the rules, to endeavour to cultivate his voice, having a master to instruct him; but it is as inconsistent for one to attempt singing any tune, till acquainted with the rules, as for a child ignorant of the alphabet to think of reading the bible with propriety. Some, I am sensible, who are unacquainted with the rules, have, by hearing others, learnt to sing a tune nearly right; so a child unable to read a single word may by observation joined with a strong memory, repeat several pages from an author; but as the latter cannot justly be called a reader; so neither can the former justly claim the title of singer.

After acquiring a good understanding of the rules, the learner may proceed to some plain tune, or the eight notes, if the master directs, but should not attempt to sing any tune in words till he has first perfectly learnt it by note.

The method of singing in a soft and easy manner is very advantageous to learners; it gives them an opportunity of hearing

hearing the master's voice and imitating him, it is the best way to cultivate their own, and sometimes causes those voices which are harsh and unpleasant to become musical.

Great care should be taken to give every note its proper sound; to strike a note but one quarter of a tone from its true sound destroys the harmony. Young fingers are apt to strike notes too flat; and when this is the case, the music will be dull and insipid.

When a tune is well learnt by note it may be sung in words and every word must not only be pronounced according to the best rules of grammar, but spoken plain and distinct. Singers often fail in this point, by which means half the beauty of the music is lost, the words not being understood.

There are several graces very ornamental in music, when used with propriety, three of which have been already mentioned, viz. the trill, mark of distinction and, transition. Another is called accent, which is a certain force of voice upon particular notes. Authors generally say that in common time where the bar is divided into two parts the accent should be on the first, where it is divided into four parts, it should be on the third; in triple time it should be on the first beat in every bar; and in compound time on the first beat in each bar. Doubtless this is the best general rule that can possibly be given for the accent in music, and yet perhaps it is not best for singers to confine themselves strictly to this rule, because it sometimes renders the music unpleasing, on account of its disagreeing with the words. The music should always conform to the words rather than the words to the music, and to accent a note which falls on an unaccented syllable, because it stands in an accented part of a bar, is making the words conform to the music. Let singers therefore pay some attention to the words which they sing, and endeavour to accent such notes as fall on accented syllables and emphatical words; particularly such words as strong, loud, noise, &c. should be sung with a strong voice, and such words as small, mild, weak, &c. with a smaller voice.

Notwithstanding all that has been or can be said with regard to graces, the best way is to sing with ease and freedom, and without confining yourself to any certain rules for gracing music, any further than can be adopted in a natural and easy manner, there being nothing forced or unnatural in good music.—Every singer should sing that part which is most suitable to his voice, which case learners should submit to the judgement of the master. Care should be taken, in singing companies, to have the parts properly proportioned; one half the strength of voices should be upon the solo, the other half divided upon the other parts.—A solo should generally be sung softer, and a chorus which follows a solo louder than the rest of the music. When the words soft, &c. are placed over music some regard should be paid to them. When words are repeated

peated in music, the strength of the voices should increase every time they are repeated, and when music is repeated it may be well to sing it louder the second time than the first. Low notes in the bass should generally be sounded full, and the high notes in any part, not full, but clear. In fuging music the strength of the voices should increase as the parts fall in, and the pronunciation in such cases should be very distinct and emphatic.

Beating time is a matter too often neglected in schools, except the master takes particular care to have it performed, and yet it is a matter of no small consequence, for when one part or one voice gets behind or before the others, it makes a compleat jargon, and this will most generally be the case when beating time is not well attended to; but if properly performed it is almost impossible that this should happen.

More might have been added by way of direction, &c. but lest it should swell this book beyond its proper limits, the rest must be left to the discretion of the master.

Norwalk.

117 Psalm.

C.M.

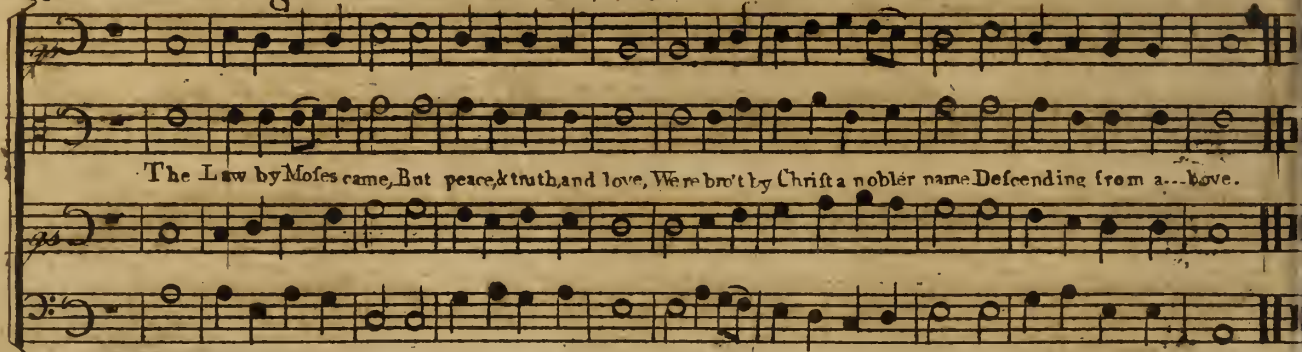
25

O all ye nations praise the Lord, Each with a different tongue: In ev'ry language learn his word, And let his name be

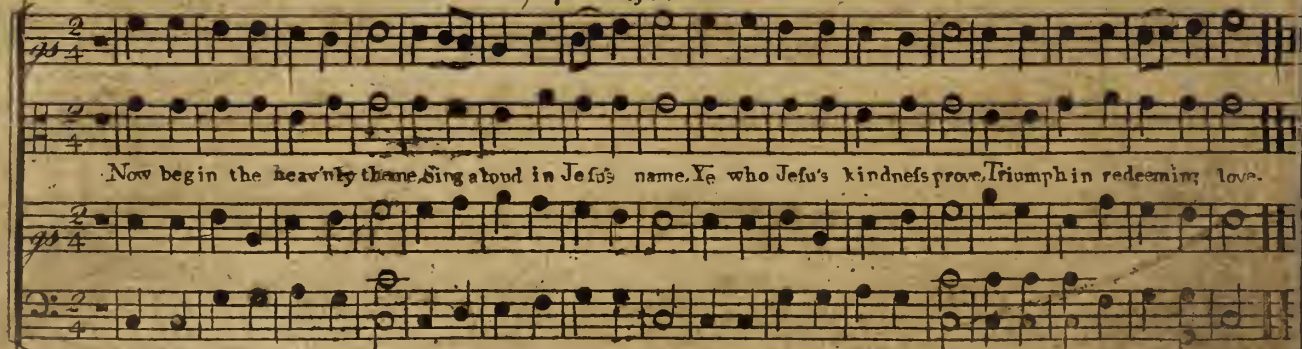
Zoar.

48th Psalm 2^d part S.M.

Ear as thy name is known, The world declares thy praise, Thy saints O Lord before thy throne Their songs of honour raise,



The Law by Moses came, But peace, & truth, and love, Were bro't by Christ a nobler name Descending from a...bove.

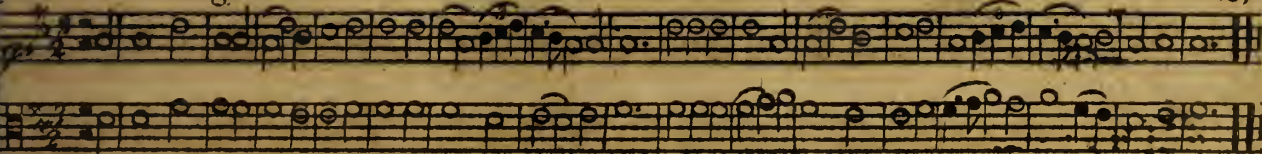


Now begin the heav'nly theme, Sing aloud in Jesus' name, Ye who Jesus' kindness prove, Triumph in redeeming love.

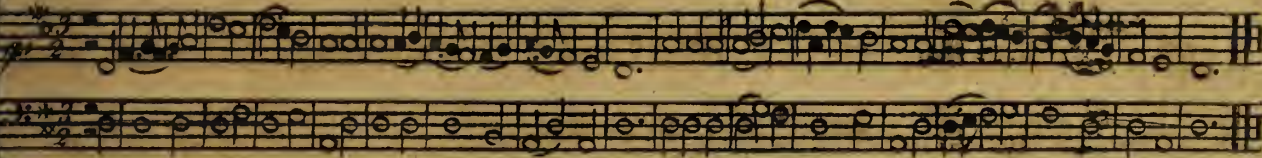
Benington.

124th Psalm.

L. M.



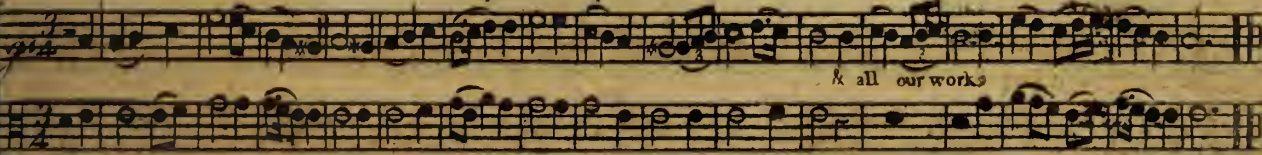
Had not the Lord may Israel say, Had not γ Lord maintaind our side, When men γ make our lives a pray Rose like γ swelling of γ tide.



Eastham.

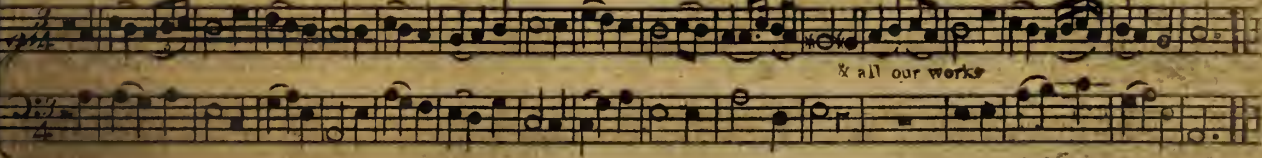
42^d Pf 4th verse.

C. M.



& all our works

Th^e with a mournfull pleasure now I think on ancient days, Then to thine house γ ld numbers γ & all our works was praise.



& all our works

Enfield.

84th Psalm 2^d part 2^d verse.

L. M.

Not tents &c - Should -

Might I enjoy my meanest place With in thy house O God of grace Not tents of ease nor thrones of powt Should tempt my feet to leave thy door

Not tents &c - Should - Should

Not tents &c - Should - Should -

Naples.

82^d Hymn 1st Book.

L. M.

Shall mortal - more -

Shall my vile race of flesh & blood Contend with their Creator God Shall mortal worms presume to be more holy wise or just than he.

Shall mortal - more - more -

Shall mortal - more - more -

Mortality.

90th Psalm 6th ver.

L. M.

Sopr

The first system of music for 'Mortality' consists of two staves. The top staff is a vocal line in C major, 4/4 time, with a soprano clef. The bottom staff is a piano accompaniment in the same key and time, with a bass clef. The music begins with a treble clef and a key signature of one flat (B-flat).

Death like an overflowing stream Sweeps us a way; our life's a stream; An empty tale; a morning flower cut down and wither'd in an hour.

The second system of music continues the vocal and piano parts from the first system. It features the same two-staff format with vocal and piano lines.

Warren.

26th Hymn 2^d Book.

C. M.

The first system of music for 'Warren' consists of two staves. The top staff is a vocal line in C major, 4/4 time, with a soprano clef. The bottom staff is a piano accompaniment in the same key and time, with a bass clef. The music begins with a treble clef and a key signature of one flat (B-flat).

Stoop down, my thro' use to rise, converse awhile wth death. Think how gasping mortal lies, and pants and pants away his breath.

The second system of music continues the vocal and piano parts from the first system. It features the same two-staff format with vocal and piano lines.

How

Thee we adore eternal name, And humbly own to thee,

How feeble is our

How feeble is our mor--tal

feeble is our mortal frame How feeble is our-

How feeble is our mortal frame our mortal frame What dy...ing worms are we.

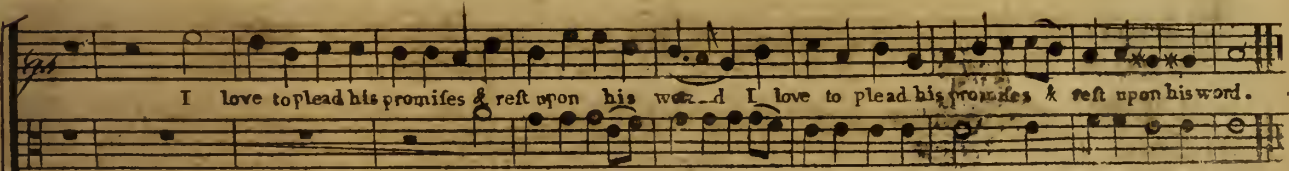
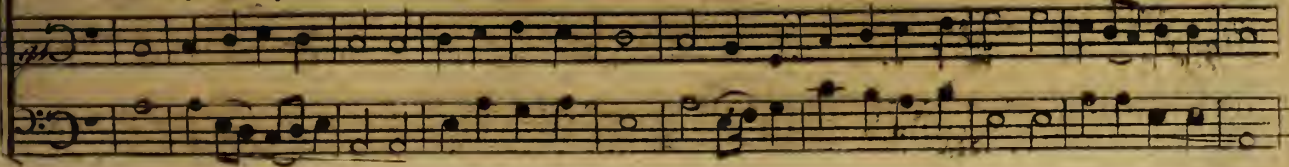
mortal frame How feeble is our-

frame How fee...ble is our-

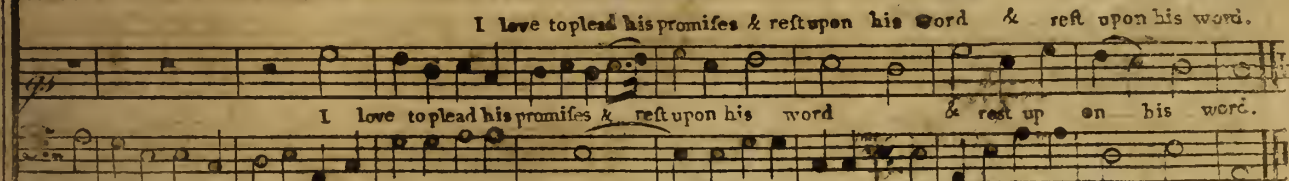
frame How fee...ble is our-



My eyes and my desire Are ever to the Lord; I love to plead his promises, And rest upon his word.

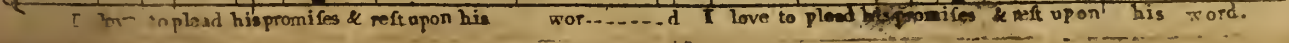


I love to plead his promises & rest upon his word I love to plead his promises & rest upon his word.

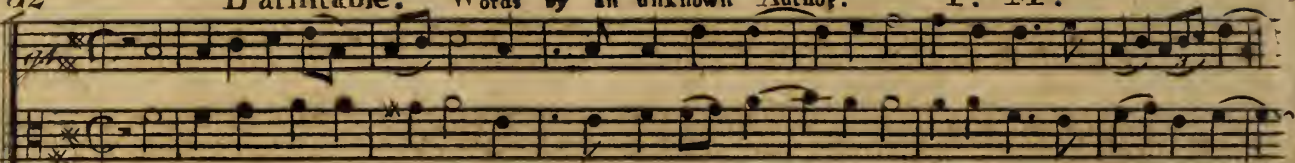


I love to plead his promises & rest upon his word & rest upon his word.

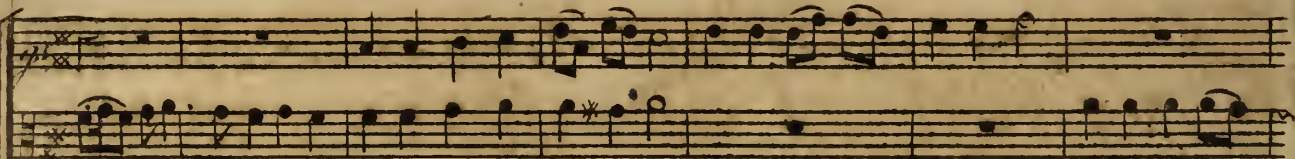
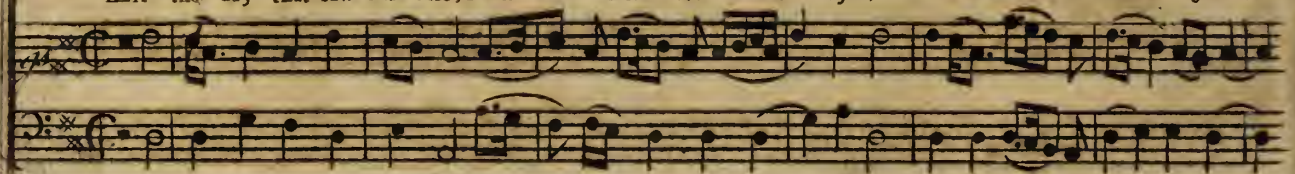
I love to plead his promises & rest upon his word & rest upon his word.



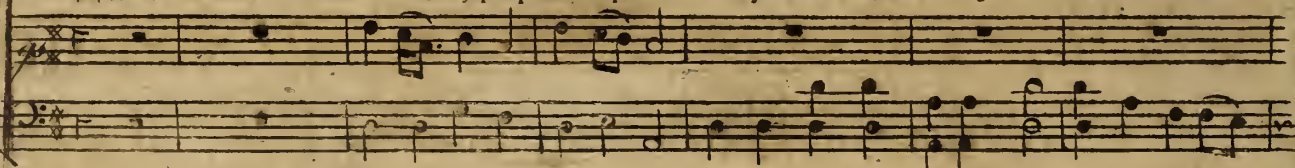
I love to plead his promises & rest upon his word I love to plead his promises & rest upon his word.



Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ awhile to mortals given,



Reascends his native heav'n: There the pompous triumph waits. Lift your heads eternal gates, Wide unfold the



radiant scene,

Take $\frac{5}{4}$ king of glory in, Take the king of glo-ry in.

Take $\frac{5}{4}$ king of glo-ry in.

Take $\frac{5}{4}$ king of glo-ry in.
Winter.

147 P.C. 5^{th} ver.

C. M.

His hoary frost, his fleecy snow, Defends & clothe the ground; The liquid streams forbare to flow, In icy fetters bound.

Join all y^e glorious names Of wisdom love, & pow^r That ever mortals knew, y^e Angels ever bore; All

All are to mean to

All are to mean to speak his worth All

All are too mean to speak his worth too mean &c.

are too mean to speak his worth to speak his worth All are too mean to speak his worth too mean to set my Saviour forth.

speak his worth too mean to set my Saviour forth All are too mean to speak his worth too mean &c.

are too mean &c too mean to set my Saviour forth All are too mean to speak his worth too mean to set too mean &c.

How pleasant tis to see Kindreds and friends agree, Each in their proper station move. :S:

And
And each fulfill their

And each fulfill their part With sympathizing heart &c

And each fulfill their part With symp---pa-----thizing heart In all the cares of life and love

each fulfill their part With sympathizing heart In all the cares of life and love In &c

part with sympathizing heart In all the cares of life and love In &c

Fidelity.

130th Psalm, 7th & 8th verses.

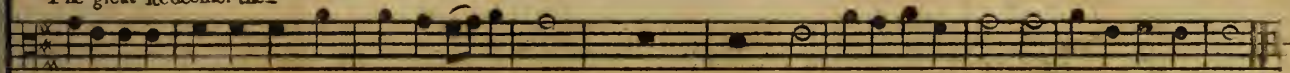
C. M.

Then in the Lord let Israel trust Let Israel seek his face; The lord is good as well as just, And plenteous

is his grace. There's full redemption at his throne For sinners long enslav'd; The great Re
The great Redeemer is his
The great Redeemer is his son;

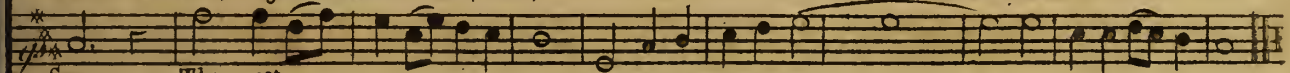


The great Redeemer the_



deemer is his son, The great Redeemer is his Son;

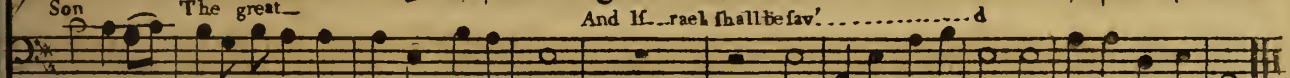
And Israel shall be sav'd & Israel shall be sav'd.



Son

The great_

And Is...rael shall be sav'.....d



The great Redeemer The_

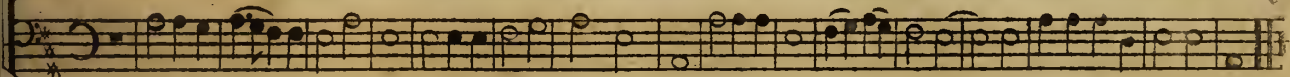
Sabbath.

99^d Psalm, 1st part

L. M.



Sweet is the work my God my King To praise thy name give thanks & sing to the v thy love by morning light, And talk of all: thy truth & right.



Far from my thots, vain World begone let my religious hours alone Fain would my eyes my Saviour see I wait a visit

Lord from thee Fain would my eyes my Saviour see I wait a visit lord from thee. My heart grows warm with holy fire. And

:S:

:S:

kindred with a pure desire; Come my dear, Jesus, from a - bove And feed my soul with heav'nly love. Blest, Jesus what de-

:S:

:S:

1 2

1 2

licious fare How sweet thy entertainments are Never did Angels tast a - bove Re deem ing grace and dying love.

2

1 2

Your pi-ous

Awake ye faints: to praise your King your sweetest passions raise, Your pious pleasure, while you

Your pious pleasure, while you sing Increasing pleasure, while you sing Increasing with the praise Your pious pleasure, while you sing Increasing with the praise.

Your pious pleasure, while you sing Increasing with the praise, In... creaf... ing... with the praise. sing increasing with the prai... se Your pious pleasure while you sing Increasing with the praise.

with the prai... Your pious pleasure while you sing Increaf... ing

Let tyrants shake their iron rod, And slav'ry clank her galling chains We fear them not, we

New England's God . New England's God—

trust in God,

New England's God for ever reigns New England's God for ever reigns.

New England's God for ever reigns,

New England's God—

New England's God for ever reigns, New England's God—

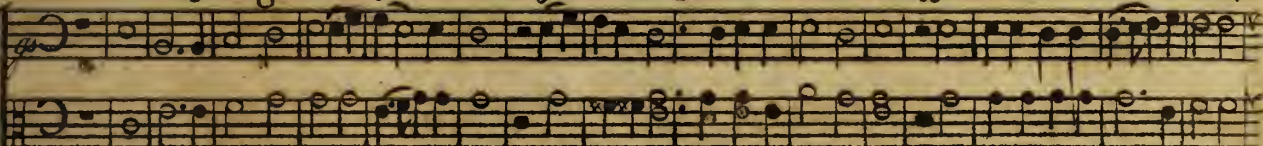
The God of glory sends his summons forth, calls y^e south nations, & wakes the north, From east to west, y^e sovereign orders spread thro distant

The trumpet —
 worlds and regions of the dead. The trumpet sound—s; hell trembles, heavn rejoices, Lift up your heads, ye saints with ch^{er}tal voices
 The trumpet —

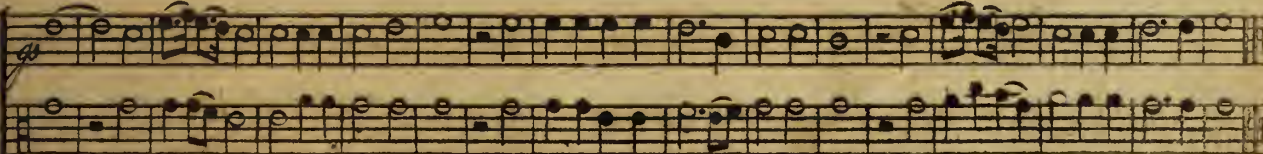
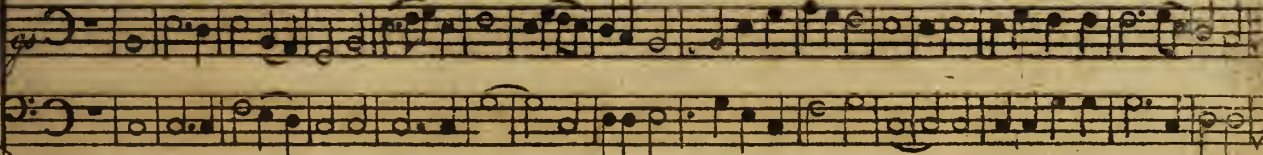
Judgment.

50th Psalm 2^d ver. new 8th Metre.

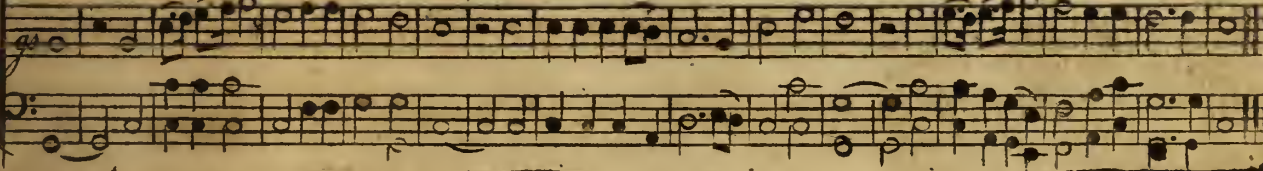
43



Be hold the Judge descends, his guardless night, Tempest & fire Attend him downy sky: Heav^{near} earth and hell draw ^{near} all things,



come To hear his justice and the sinners doom. But gather first my saints the Judge commands Bring them & angels from their distant



Calvary.

Death and Eternity. Lyric Poem. S. C. M.

My thro's that often mount the skies, Go —

My thro's that often mount the skies, Go search (Go search the world beneath. Where

My thro's that often mount the skies Go search... Where nature all in

My thro's that often mount the skies, Go search world go — Where nature all in ruin lies where

Where —

nature all where nature all in ru-in lies And own... s and own... s and own... s her sov'reign death.

ruin lies where

nature all in ruin lies in —

From vain desires and
 My soul lies cleaving to the dust; Lord give me life divine; From vain desires and ev'ry
 From vain desires and ev'ry lust
 From vain desires and ev'ry lust From

every lust from - Turn off these eyes of mine -
 lust From vain desires and ev'ry lust Turn off these eyes of mine.
 From - Turn off these eyes of mine.
 vain desires from - Turn off these eyes of mine, turn -

Think, mighty God, on feeble man; How few his hours bow thort his span; Short from the cradle to the grave.

Who can secure his vi-tal breath Against the bold demands of death, with skill to fly or powr'to save?

Ripton.

112th Psalm.115th

Metre.

47

That man is blest, who stands in awe Of God, and loves his sacred law: His seed on earth shall be renown'd;

His house a seat of wealth shall be, An unexhausted tre-su--ry, And with suc-cess-ive hon-ours crown'd.

The first two staves of the hymn are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes, with some rests. The first staff ends with a double bar line and a repeat sign.

When God reveal'd his gracious name, And chang'd my mournful state,

The third and fourth staves continue the melody. The third staff ends with a double bar line and a repeat sign. The fourth staff continues the melody and ends with a double bar line and a repeat sign.

My raptures

My rapture seem'd a pleasing dream The

The fifth and sixth staves continue the melody. The fifth staff ends with a double bar line and a repeat sign. The sixth staff continues the melody and ends with a double bar line and a repeat sign.

My rapture seem'd a pleasing dream The grace appear'd so great -

My rapture seem'd a pleasing dream, The grace appear'd so great.

The seventh and eighth staves continue the melody. The seventh staff ends with a double bar line and a repeat sign. The eighth staff continues the melody and ends with a double bar line and a repeat sign.

seem'd a pleasing dream The grace appear'd so great -

grace appear'd so great - My rapture seem'd a pleasing dream -

See what a living stone The builders did refuse, Yet

Yet God hath built his

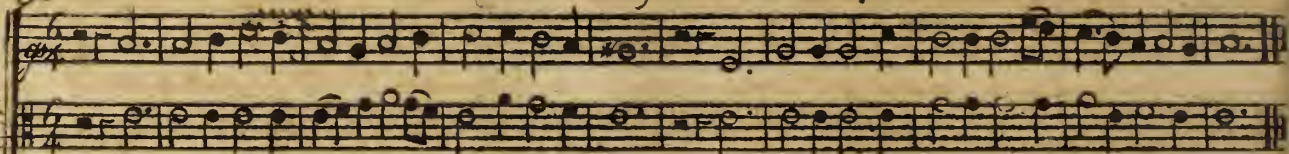
Yet God hath built his Church their

Yet God hath built his Church—

God hath built his Church— h there-on. In spi-rit of envious jews.

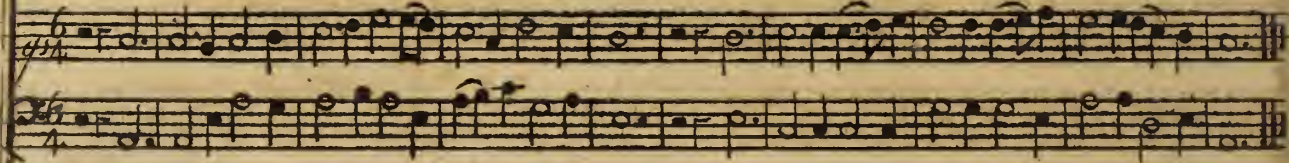
Church Yet God hath built his church—

son Yet God hath built his Church—



O that the lord would guide my ways To keep his statutes still!

O that my God would grant me grace To know & do his will.

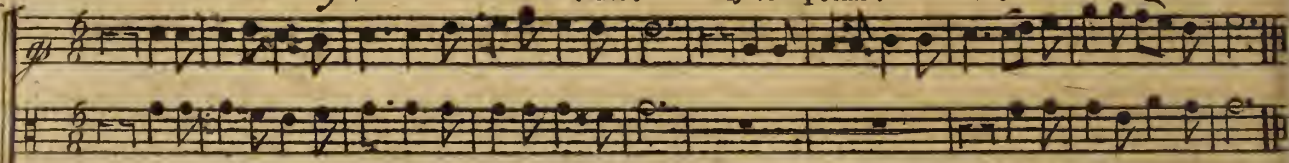


Amboy.

True Echoes.

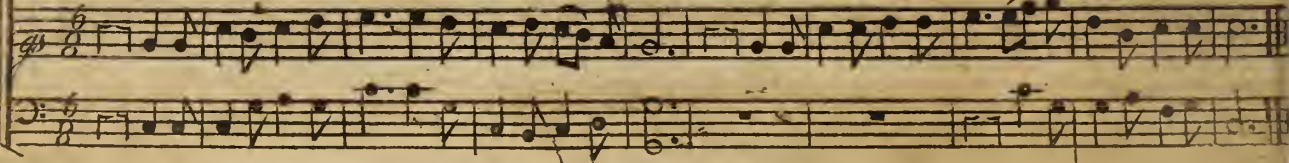
lyrick poems.

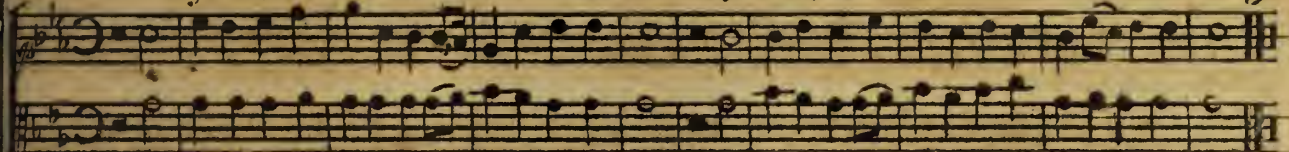
P. M.



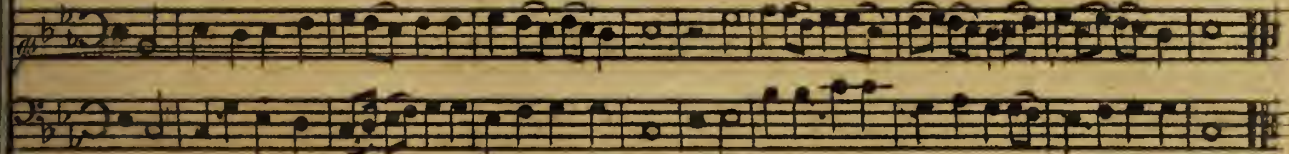
I am not concern'd to know What to morrow - fate will do:

'Tis enough that I can say, I've posess'd myself to day.





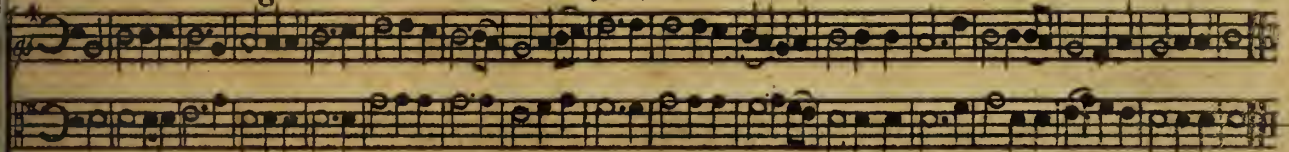
Laugh ye prophets & swell & burst with bold impety; Yet shall live for ever curs'd. And seek in vain to die.



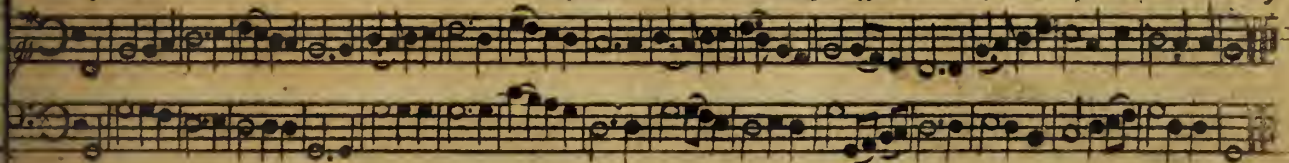
Burlington.

Hymn. M^r. G Whitfield.

P. M.



Disciples of christ ye friends of the lamb Attend & assist in singing his name Eternal thanksgiving to him shall pay The glory living as we do shall say



When man grows bold in sin, My heart within me cries, "He
 "He hath no faith of
 "He hath no faith of God with

"He hath -
 hath no faith He hath no faith of God with-in, Nor fear before his eyes."
 God He hath -
 in. He hath -

Sherburne.

C: M. Words by an unknown Author.

First musical staff with lyrics: "The angel of the Lord came down" (partially visible at the end of the line).

Second musical staff with lyrics: "The angel of the Lord came down" (partially visible at the end of the line).

While shepherds watch their flocks by night All seated on the ground; The angel of the Lord came down And glory

Third musical staff with lyrics: "The angel of the Lord came down And glory shone around And" (partially visible at the end of the line).

Fourth musical staff with lyrics: "The angel of the Lord came down And glory shone around And" (partially visible at the end of the line).

The angel of the Lord came down And glo...ry shone around And

Fifth musical staff with lyrics: "glo...ry shone around And glo...ry shone around. The angel of the Lord came down And glory shone around." (partially visible at the end of the line).

Sixth musical staff with lyrics: "shone around And glo.....ry shone around The angel of the Lord came down And glory shone around..." (partially visible at the end of the line).

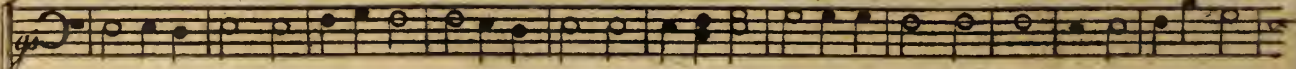
shone around And glo.....ry shone around The angel of the Lord came down And glory shone around...

Seventh musical staff with lyrics: "glo...ry shone around The angel of the Lord came down And glory shone around And glory shone around..." (partially visible at the end of the line).

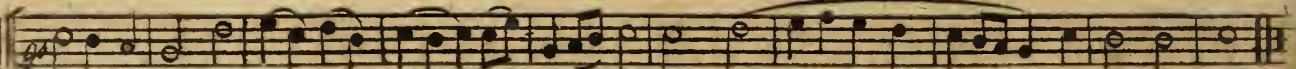
glo...ry shone around The angel of the Lord came down And glory shone around And glory shone around...

Eighth musical staff with lyrics: "glo.....ry shone around The angel of the Lord came down And glory shone around..." (partially visible at the end of the line).

glo.....ry shone around The angel of the Lord came down And glory shone around...



Say, mighty love, and teach my song, To whom thy sweetest joys belong. And who the happy pairs, Whose yielding hearts



and joining hands, Find blessings twi... ed with their bands, To sof... ten all their cares.

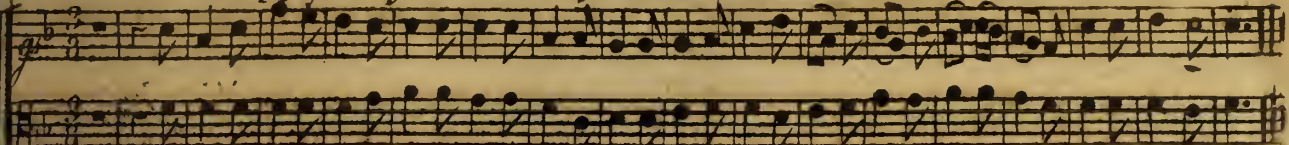


To soften all their care... To soften -

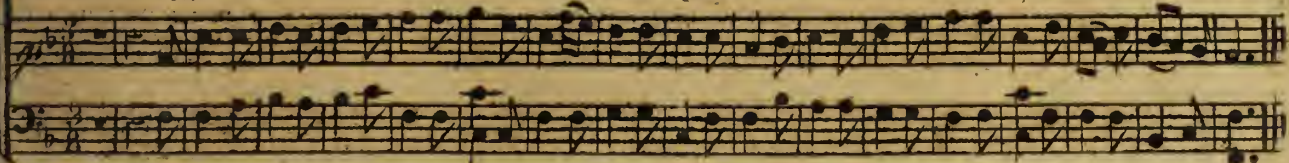
Happy City.

144th Psalm 3^d part.

L.M.



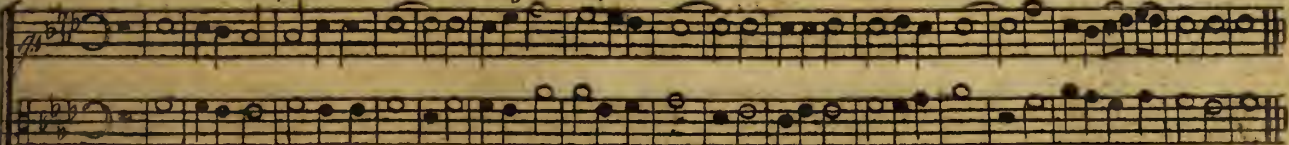
Happy the City, where their sons Like pillars round a palace set, And daughters bright as polished stones Give strength & beauty to the state.



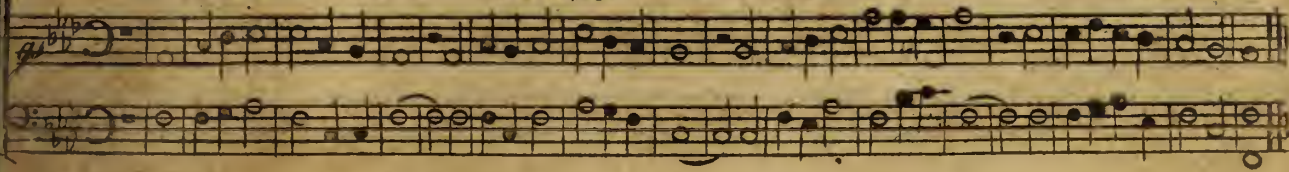
Windham.

158th Hymn 2^d Book.

L. M.



Broad is the road that leads to death, And the sands together there; But wisdom shews a narrow path, With hearts there's a traveller.



Victory.

27th

Pfalm. 1st part 6th ver.

C. M.

57

sound within within
 sound. sound. sound.
 sound. sound. within
 sound. within

Now shall my head be lifted high Above my foes around, And songs of joy and victory Within thy temples sound.

Derby.

84th Pfalm.

148th Metre.

(How pleasant and how fair) (thy earthly temples are) (With worm desires to see my God.
 Lord of the worlds above) (The dwellings of thy love) (To thine abode my heart aspires)

'Twas in a vale where Officers grow, By mur'm'ring streams we told our woe, And mingled all our cares:

Friendship sat pleas'd Friendship sat pleas'd in both our eyes, in both the weep-ing

Friendship sat pleas'd sat pleas'd

:S: 1 2
 And drop..... And drop And drop -
 Dews a-rise, :S: And dro...p And dro...p al-ter-nate Tears. 1 2
 And dro...p And dro...p And dro...p

Albany. 56th Hymn. 2^d Book. C. M.

No. I shall envy them no more Who grow profainly great, Tho' they increase their golden store And rise to wond'rous height

Must I for e... ver -

How long wilt thou forge... t me, lord? Must I for e ver mourn? How long wilt

Must I for e... ver -

How long wilt thou How long

How long wilt thou withdraw from me

How long wilt thou withdraw from me? O! never never never never never to re - - -

thou with... draw from me? O! never never to re... turn O never to re... turn

wilt thou with... draw from me? O! never never to re... turn O never never never O never never

How long wilt thou withdraw from me? O! never never to re... turn O never never never O

turn. O never to re...turn O ne-ver to re-turn re...turn O ne...ver to return.

O never to re...turn O ne...ver ne...ver ne...ver to return.

ne-ver O never never never to re...turn O never never never ne...ver to return.

never never never O never never ne...ver to re...turn O never never never to return.

Lisbon. 14th Hymn 2^d Book. S. M.

Welcome -

Welcome sweet day of rest, That saw the lord arise; Welcome to this reviving breast And these rejoicing eyes.

Welcome -

Welcome - And these - Wel-

Arise, Arise, Arise, my gracious God, And make wicked flee; They are but thy chaff and stubble To driv..... e

thy faints to thee. Be hold, the finner, dies! His haugh ty words are vain: Here in this life his pleasure lies, & all

beyond is pain, is pain And all beyond is pain. Then let his pride advance, & boast of all his store; The Lord is my in-

My soul can wish no more.

he ri- tance. My soul can wish no more. no more.

no more. my soul can wish no more.

To God the Father, God the Son, And God the Spirit three in one, Be honor, praise, and glory giv'n By all on earth and all in Heav'n.

Be honour praise & glo-ry glo-ry glory glory giv'n By all-

Be honour praise & glory glory giv'n Be honor praise & glory giv'n By all &c

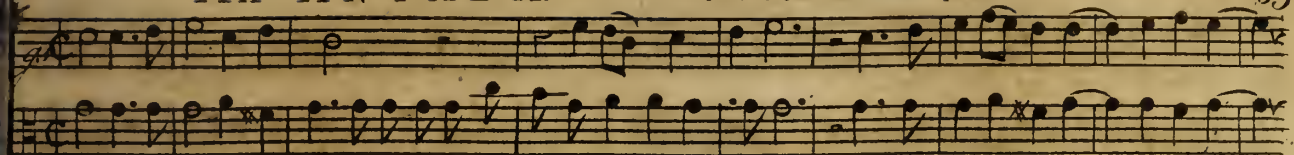
Be honour praise & glory honor praise & glo-ry glory Be honor praise-

Be honour praise & glo-ry hono- praise & glory honor praise &c Be honor praise-

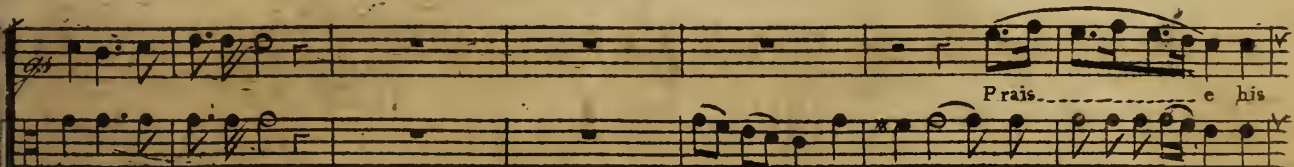
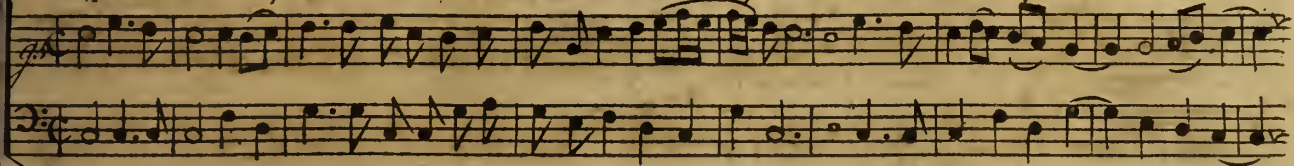
An ANTHEM.

Words from the 103^d psalm.

65

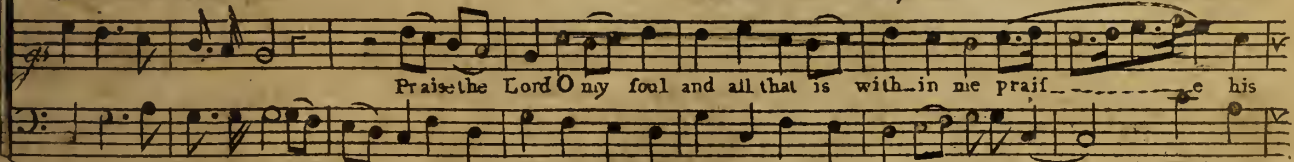


O praise the Lord O my soul and all that is within me praise his ho-ly name. Praise the Lord O my soul and for-ge-t

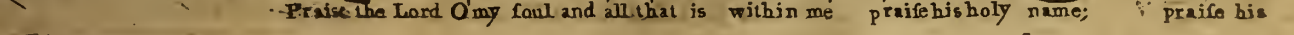


not all his be-ni-fits.

Praise the Lord O my soul and all that is within me



Praise the Lord O my soul and all that is with-in me prais- e his



Praise the Lord O my soul and all that is within me praise his holy name; praise his

holy name; praise his holy name. his be...

praise his ho.....ly name. O my soul and forget not all his be...ne-fits forget not all his

ho.....ly name. Praise the Lord be...

ho.....ly name. his be...

ne-fits: Who for...giv-eth all thy sins and hea...eth and hea...

be ne fits: Who for...giv-eth all thy sins and healeth all thy sicknesses and

ne-fits Who for...giv-eth all thy sins and healeth all thy sicknesses and healeth all thy

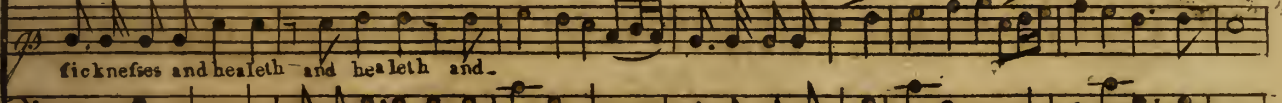
ne-fits Who for giveth all thy sins and heal-eth healeth all thy sicknesses who forgiveth all thy



-leth and healeth and healeth-and-



hea----- leth all thy sicknesses and healeth ellthy sicknesses and heal----- eth all thv sicknesses



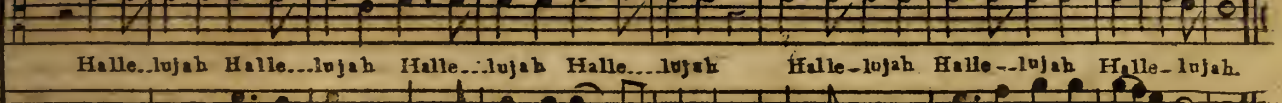
sicknesses and healeth and healeth and-



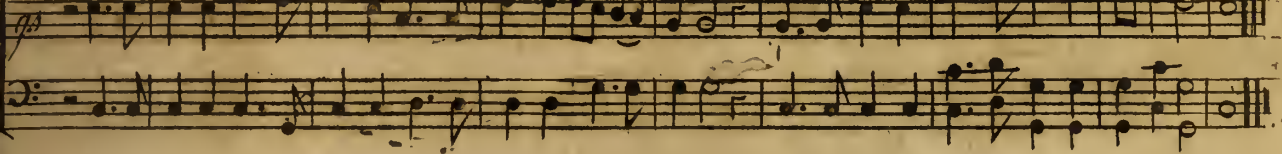
fins and healeth all thy sicknesses and healeth healethhealeth-



Halle..lujah Halle...lujah Halle...lujah Halle...lujah



Halle-lujah Halle-lujah Halle-lujah



Halle-lujah Halle-lujah Halle-lujah

An ANTHEM.

Words by D^r Byles.

Down steers the Bass with grave majestic air, And up the Treble mounts with shrill career, With softer sounds, in mild me-

the Tenor gently plays,
 lodious maze, Warbling between warbling be...tween the Tenor gently plays: warbling between the

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment. Both staves feature dynamic markings such as 'p' and 'f'.

Tenor gently plays: But if th' aspiring Altus joins its force, See like the lark it wings its towering course;

The second system of music continues the composition with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values, rests, and dynamic markings.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values, rests, and dynamic markings.

Thro' harmony's sublimest sphere it flies, And to angelic accents seems to rise From the bold

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values, rests, and dynamic markings.

soft

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a 'p' (piano) dynamic marking and a 'V' (crescendo) marking. The music features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also some rests and longer note values.

height it hails the echoing Bass, which swe...lls to meet, and mix in close embrace. Tho' distant systems

The second system of music continues from the first. It also consists of two staves (treble and bass clefs). The notation is similar to the first system, with various note values and rests. The dynamics and markings are consistent with the previous system.

The third system of music continues the piece. It features two staves (treble and bass clefs) with musical notation including notes, rests, and dynamic markings. The text 'And sympa-' is written above the end of the system.

all the parts divide, With musicks chords the distant notes are ty'd; And sympathetic strains encha...

The fourth and final system of music on this page. It consists of two staves (treble and bass clefs). The notation includes notes, rests, and dynamic markings. The text 'And sympathetic strains enchanting' is written below the end of the system.

And sympathetic strains enchanting winde their

* *f*
 the tick strains encha... ing winde their rest-les race their rest-les race till all the parts are join'd till

* *f*
 win... de their rest... les, race their restles race their restles race till all the parts are join'd till

* *f*
 chan... ing win... de their rest-les race their restles race till all the parts are join'd till

* *f*
 restles race their restles race till all the parts are join... d their restles race till all the parts are join'd till

* *f*
 Then ro... lls the rapture thro the air a...

* *f*
 all the parts are join'd. Then ro... lls the

* *f*
 Then ro... lls the rapture thro the air a round

* *f*
 Then ro... lls the rapture thro the air a round Then ro... lls the

*
 ♩
 -rou-----nd then roll--s the rapture then roll-----s the rapture thro' the air a round in
 ♩
 rapture thro' the air a-----round in sweet enchanting melody of sound in sweet enchanting melody of
 *
 ♩
 then roll-----s the rapture thro' the air a-----round then roll-----s the rapture thro' the
 ♩
 rapture thro' the air around in sweet enchanting melody of sound then roll-----s the rapture thro' the

*
 ♩
 sweet enchanting melody in
 ♩
 sound-----d in sweet enchanting melody of sound in sweet enchanting melo--dy of sound.
 *
 ♩
 air a-----round in
 ♩
 air a-----round in

I N D E X.

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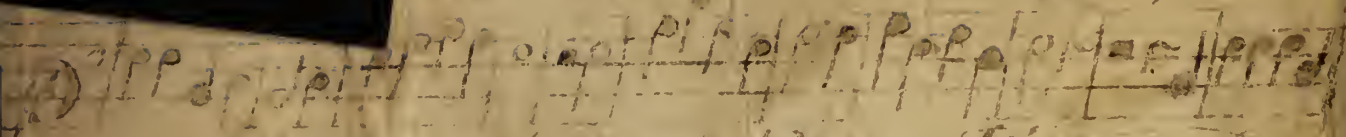
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NO. 14 1912

5
Tune

:57



ye trill of daa. See

