THE

COLUMBIAN HARMONIST,

No. 1

CONTAINING

First. A Plain and Concise Introduction to Psalmody fitly calculated for the use of SINGING SCHOOLS.

Second. A Choice Collection of New Psalm Tunes of American Composition

By DANIEL READ

Author of the American Singing Book

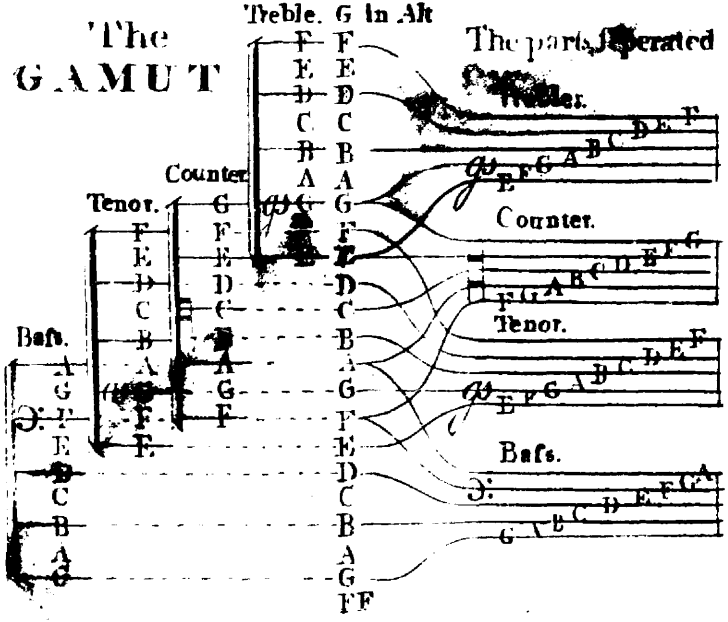
New Haven: Printed for & Sold by the Editor Sold also by the Principal Book-sellers in the United States

[Copy Right secured agreeable to the Statut

PREFACE.

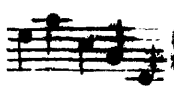
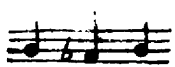
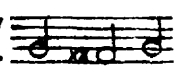
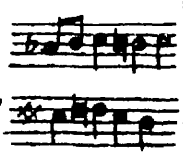
It has been the endeavour of the Editor to make the Columbian Harmonist *a useful Publication. If the introductory part is not sufficiently plain for those who have not the advantage of an able Instructor; they are requested to study the* American Singing Book, *or the* Childs Instructor in vocal Music.

A Plain and Concise INTRODUCTION to PSALMODY, fitly calculated for the use of Singing Schools.



The above SCALE exhibits at one view the situation of the four parts with regard to each other. G the fourth space in Bass is a unison with G the second line in Tenor and fifth space in Counter: and so of the other letters.

Characters.		Examples.
A Stave	Is the lines and spaces whereon musick is written	
The Musical Letters	F E D C B A G — Give names to the lines and spaces of a stave & indicate so many different sounds one above another.	*See the Gamut*
The F Cliff	Denotes that the line on which it stands is F. — It is used in Bass only.	
The G Cliff	Denotes that the line on which it stands is G. — It is used in Tenor and Treble.	
The C Cliff	Denotes that the line on which it stands is C. — It is used in Counter.	

Characters.		Examples.
A ledger Line	Is uſed when notes aſcend or deſcend beyond the ſtave.	
A Brace	Joins thoſe parts which move together.	
A Flat ♭	At the left hand of any note, ſinks it half a tone.	
A Sharp ✻	At the left hand of any note, raiſes it half a tone.	
A Natural ♮	At the left hand of any note influenced by a flat or ſharp, reſtores it to its primitive ſound. *	

* *Flats and Sharps when ſet on any of the letters juſt by the Cliff have influence on all notes ſtanding on ſuch letter until you come to a change of key or a cloſe, (except ſuch notes as are reſtored to their primitive ſound by a Naturals) and when ſo uſed are called governing Flats and Sharps.*

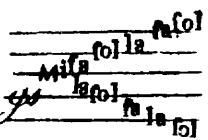
SOLFAING.

Examples.

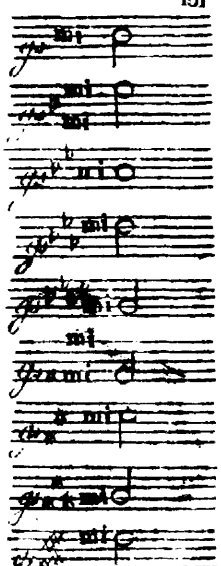
The names and order of the ſinging ſyllables are as follows Viz.

Aſcending, Mi fa ſol la fa ſol la mi &c*

Deſcending, Mi la ſol fa la ſol fa mi &c



The natural place for Mi is in	B
But if B be ♭ Mi is in	E
If B and E be ♭ Mi is in	A
If B E and A be ♭ Mi is in	D
If B E A and D be ♭ Mi is in	G
If F be ✻ Mi is in	F
If F and C be ✻ Mi is in	C
If F C and G be ✻ Mi is in	G
If F C G and D be ✻ Mi is in	D

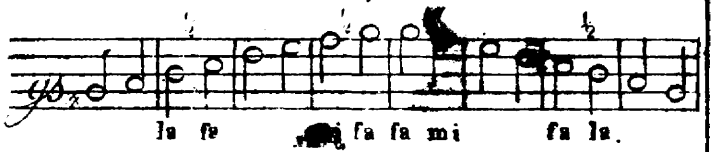


* *Theſe ſyllables are pronounced nearly as follows viz.* mee faw ſole lew.

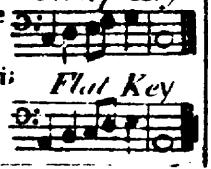
TONES and SEMITONES.

In every Octave there are five Tones and two Semitones. One semitone is between mi and fa and the other between la and fa.

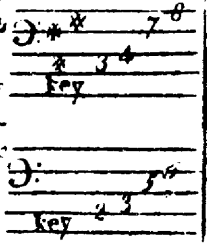
Example.



A Key Note is the last note in the Bass and is always on the letter next above or next below the place of the semitone; if above, it is a sharp key, if below, it is a flat key.*

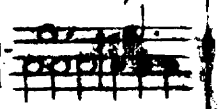
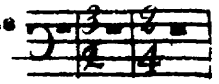


All music is composed in one or the other of these two keys. Their difference consists in the different situation of the semitones in the Octave of which the key note is the foundation. In a sharp key these semitones are between the 3d and 4th & between the 7th and 8th. In a flat key they are between the 2d and 3d and between the 5th and 6th

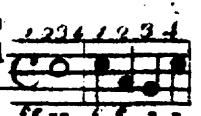
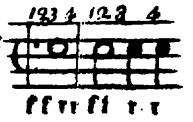
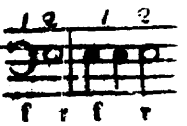
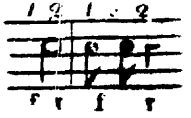


TIME.

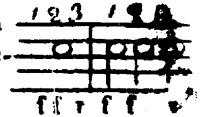
	Notes. Rests.	Examples
A Semibreve	Is the longest note and is equal to two minims	
A Minim	Is half a semibreve and is equal to two crotchets.	
A Crotchet	Is one fourth of a semibreve and is equal to two quavers.	
A Quaver	Is one eighth of a semibreve and is equal to two semiquavers.	
A Semiquaver	Is one sixteenth of a semibreve and is equal to two demisemiquavers.	
A Demisemiquaver	Is one thirty second part of a semibreve and is the shortest note.	

Characters.		Examples.
A Point of Addition	.	Makes a note half as long again. So a pointed semibreve is equal to three minims; &c 
A Figure of Diminution	3	Reduces three notes of any kind to the time of two of the same kind.
A Bar		Divides the time into equal parts, according to the different moods.
A Bar Rest	—	Fills a bar in all the moods of time. 

The Moods of Common Time.

Adagio	C	Is a slow movement with four beats in a bar and a semibreve for its measure note. * 
Largo	¢	Is a quicker movement with four beats in a bar and a semibreve for its measure note.. 
Allegro	ↄ	Is a flow movement with two beats in a bar and a semibreve for its measure note. 
2 from 4	2/4	Is a quick movement with two beats in a bar and a minim for its measure note. 

The Moods of Triple Time.

3 to 2	3/2	Is a slow movement with three beats in a bar and a pointed semibreve for its measure note. 

* *That note which of itself fills a bar in any mood of time is called the* measure note *of that mood and every bar must contain that or other notes or rests which make up the same quantity of time.*

* *The term* Allegro *implies quick; but as we beat flow beats in this mood I have called it a flow movement: the notes however are quicker than in either of the preceding moods.*

Characters.		Examples.
3 from 4	$\frac{3}{4}$	Is a quicker movement with three beats in a bar and a pointed minim for its measure note.
3 from 8	$\frac{3}{8}$	Is a very quick movement with three beats in a bar and a pointed crotchet for its measure note.

The Moods of Compound Time.

6 to 4	$\frac{6}{4}$	Is a slow movement with two beats in a bar and a pointed semibreve for its measure note.
6 from 8	$\frac{6}{8}$	Is a quicker movement with two beats in a bar and a pointed minim for its measure note. *

* *In common & compound time the first half of every bar is beat with a falling, and the other half with a rising hand; but in Triple time two thirds are beat falling & one third rising. The letters f. r. in the above examples show when the hand must fall and when rise.*

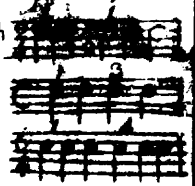
Characters.	Examples.
Choosing Notes	Are but one of them sung with the same voice.
A Slur	Ties such notes as are sung to one syllable.
A Double Bar	Shows the end of a strain
A Repeat :S:	Denotes that the following part of the strain. may be repeated. *
A Double ending 1 2	The first is sung before repeating and the second after, and when tied together both are sung the second time.
A Direct	Shows the place of the succeeding note.
A Close	Shows the end of a tune.

* *A row of dots across the stave, or a doted double bar are sometimes used to denote a repetition of the music. This character :S: denotes a repetition of words.*

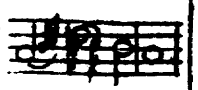
GRACES.

Examples.

Accent is a certain force of ſound, which when a bar conſiſts of two or three equal parts is on the firſt, when of four it is on the firſt and third, when of ſix it is on the firſt and fourth.

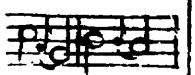


Tranſition is a graceful ſliding from one ſound to another, leaning on the intermediate ſounds

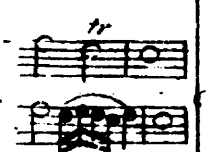


Characters.

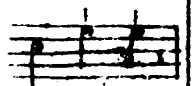
Apoggiaturas Show how to arrive gracefully to the note next following.



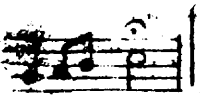
A Trill *tr* Implies a graceful ſhaking of the voice while ſounding the note over which it ſtands.



A Mark of diſtinction Implies a diſtinct pronunciation.



A Hold Implies a continuation of the ſound of a note beyond its proper time.

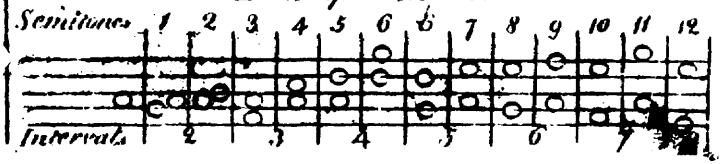


CONCORDS and DISCORDS.

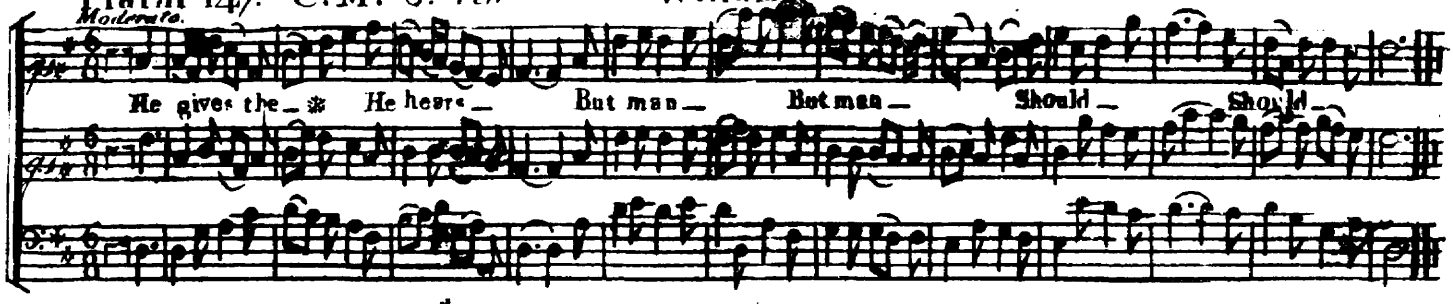
A Table of all the Intervals contained in an Octave, both Concords *and* Diſcords *by the number of ſemitones in each Interval.*

Number of Semitones	Name of the Interval.	
12	Octave or 8th.	A perfect Concord.
11	Major ſeventh	Diſcords.
10	Minor ſeventh	
9	Major ſixth	Imperfect Concords.
8	Minor ſixth	
7	Major fifth	A perfect Concord.
6	Minor fifth / Major fourth	A very imperfect Concord.
5	Minor fourth	A Diſcord.
4	Major third	Imperfect Concords.
3	Minor third	
2	Major ſecond	Diſcords.
1	Minor ſecond	
0	Uniſon	The moſt perfect Concord.

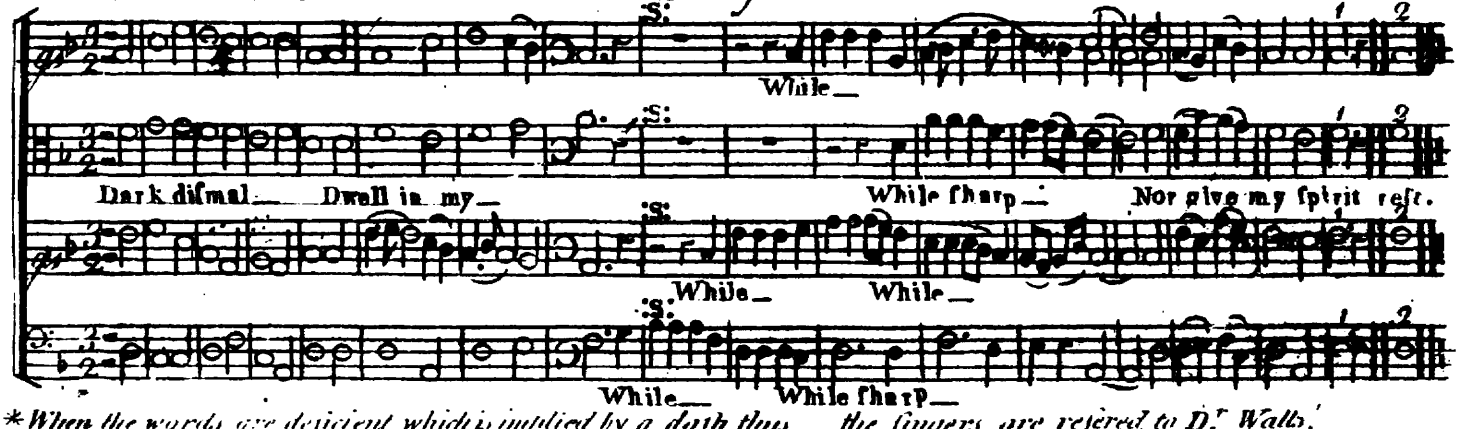
Example in Notes.



Psalm 147. C.M. 3d ver. Windsor.

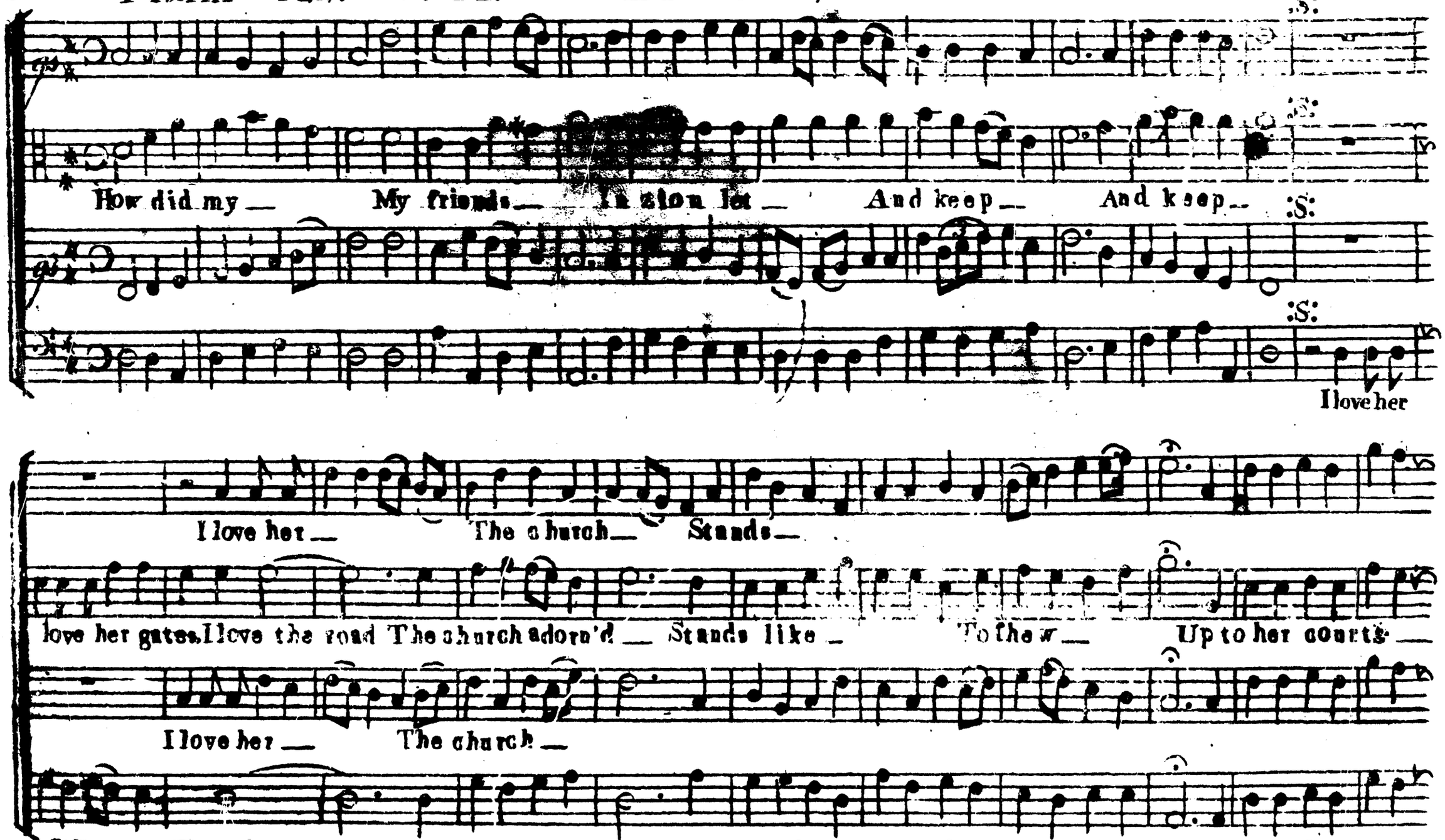


Psalm 102. C.M. 6th ver. Savoy.



*When the words are deficient which is implied by a dash thus_ the fingers are referred to Dr. Watts.

Psalm 122. C. M. Zion.



When this Tune is sung to a psalm of 5. 8. or 11 verses the two last may be sung to the repeating part of the tune When of 4. 7 or 10 the words of the last may be twice repeated in the repeating part of the tune.

The holy tribes repair; The son of_ The son_

The holy_ The ho_ly tribes repair; The son of_ And sits_ And sits_

The ho_ly_ The son of_ And sits_ The son_

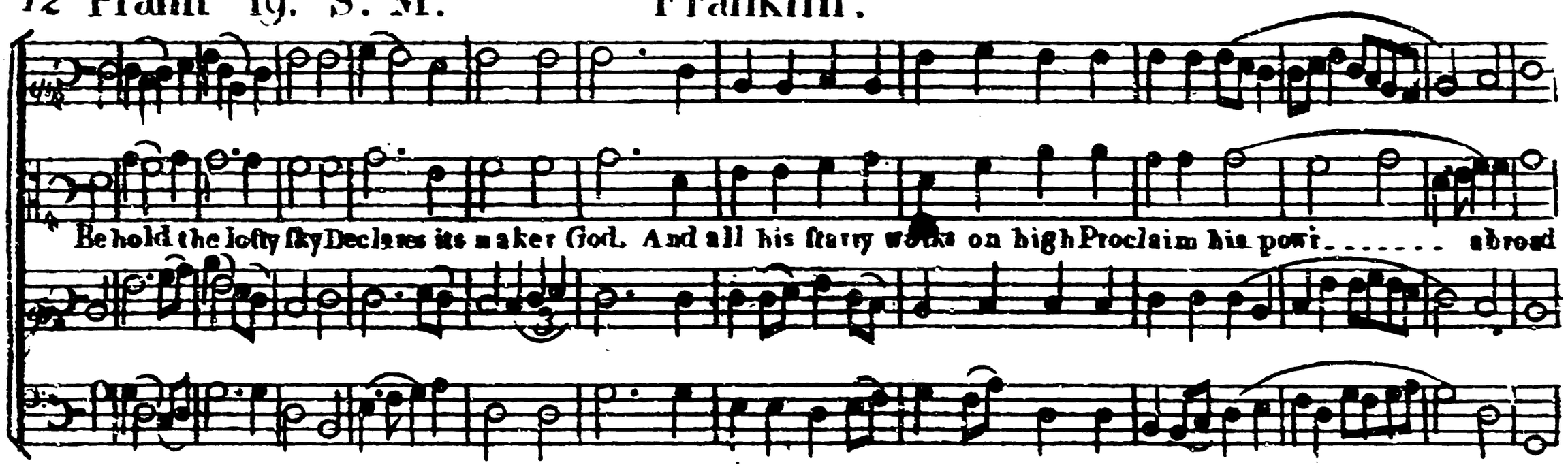
The holy_ The son of_ And sits_ sits in_ The son_

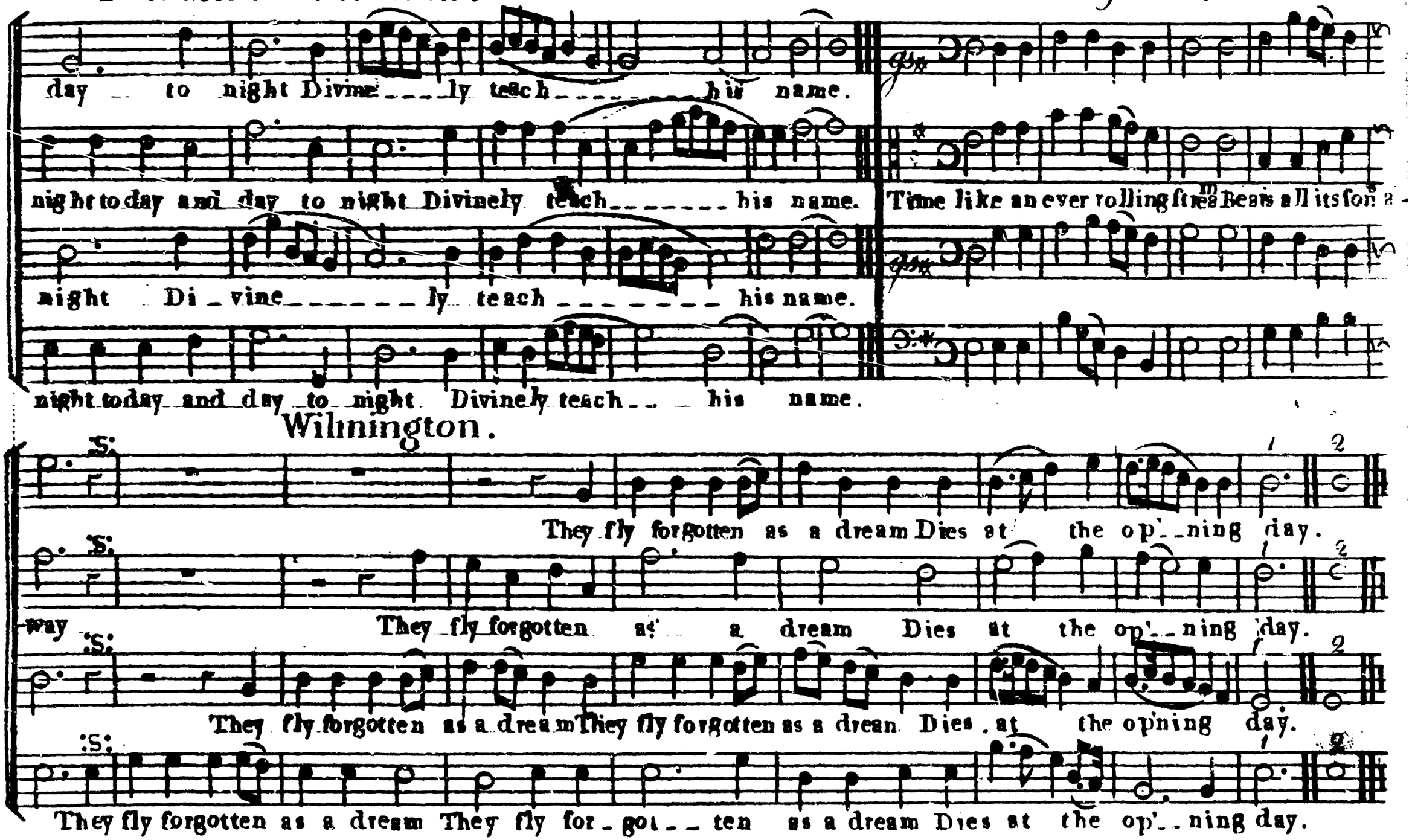
Psalm 14. C. M. 4.th ver. Depravity.

(loves his name.

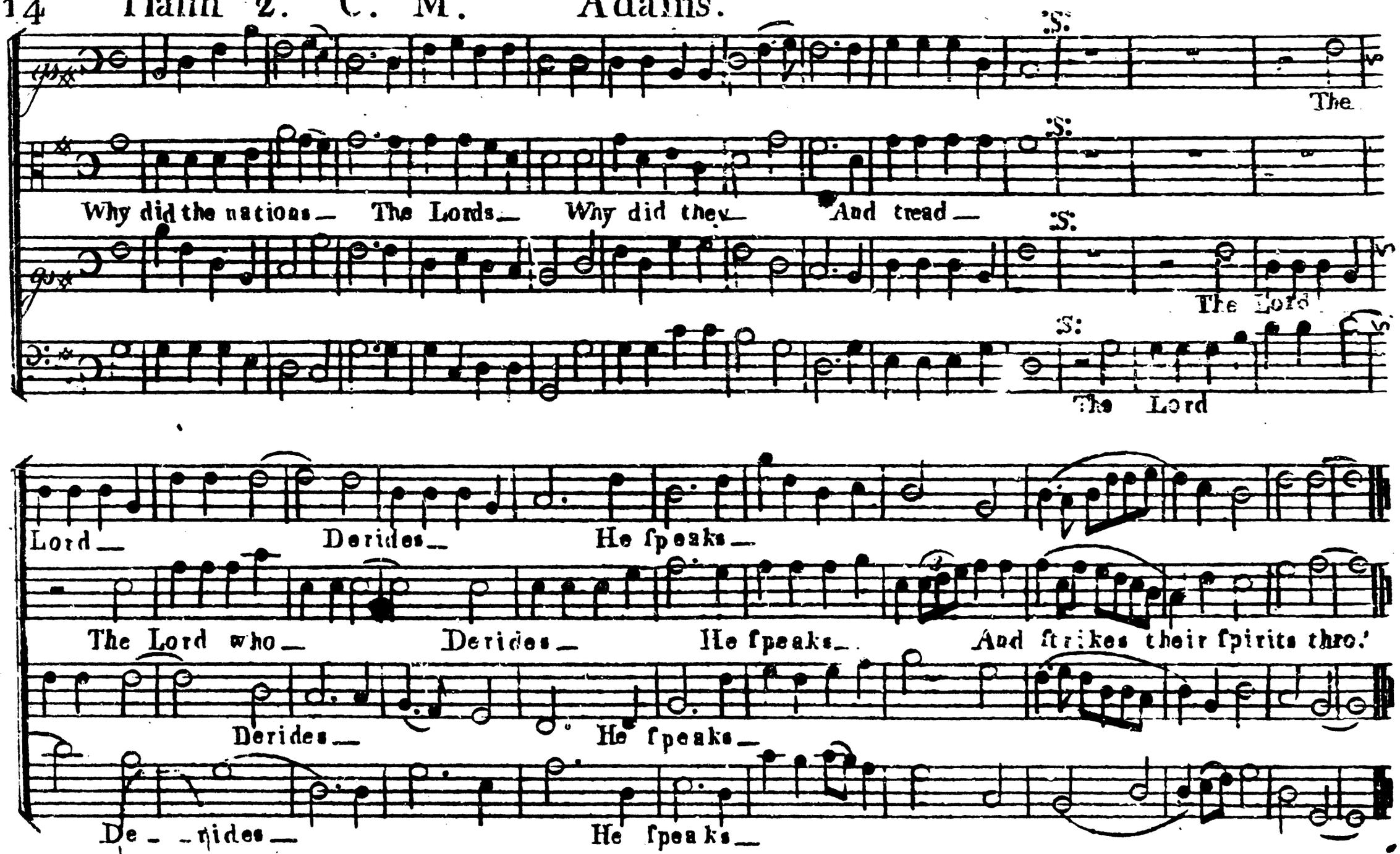
By nature all are gone astray; Their practice all the same: There's none that fears his makers hand There's none that

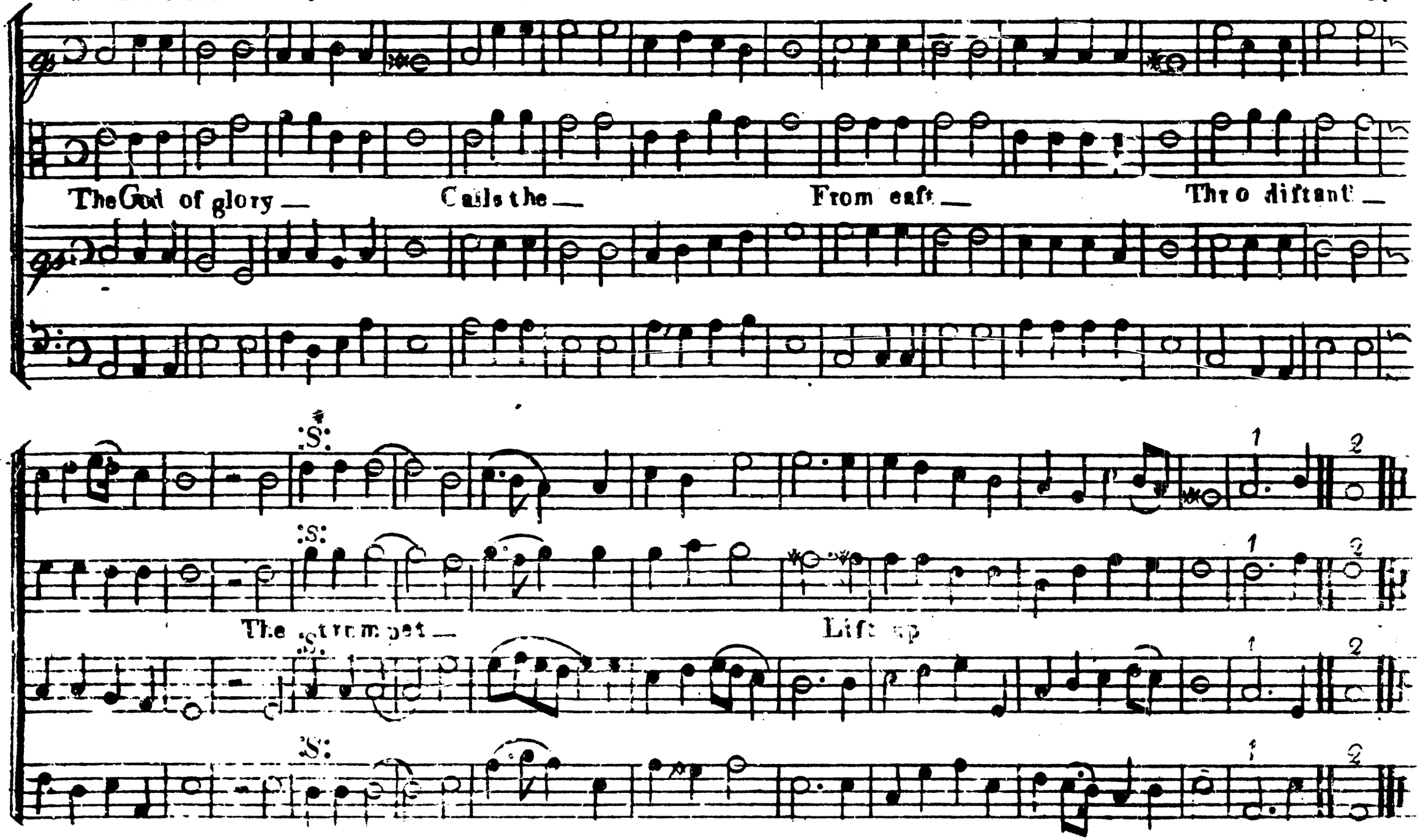
Pſalm 19. S. M. Franklin.



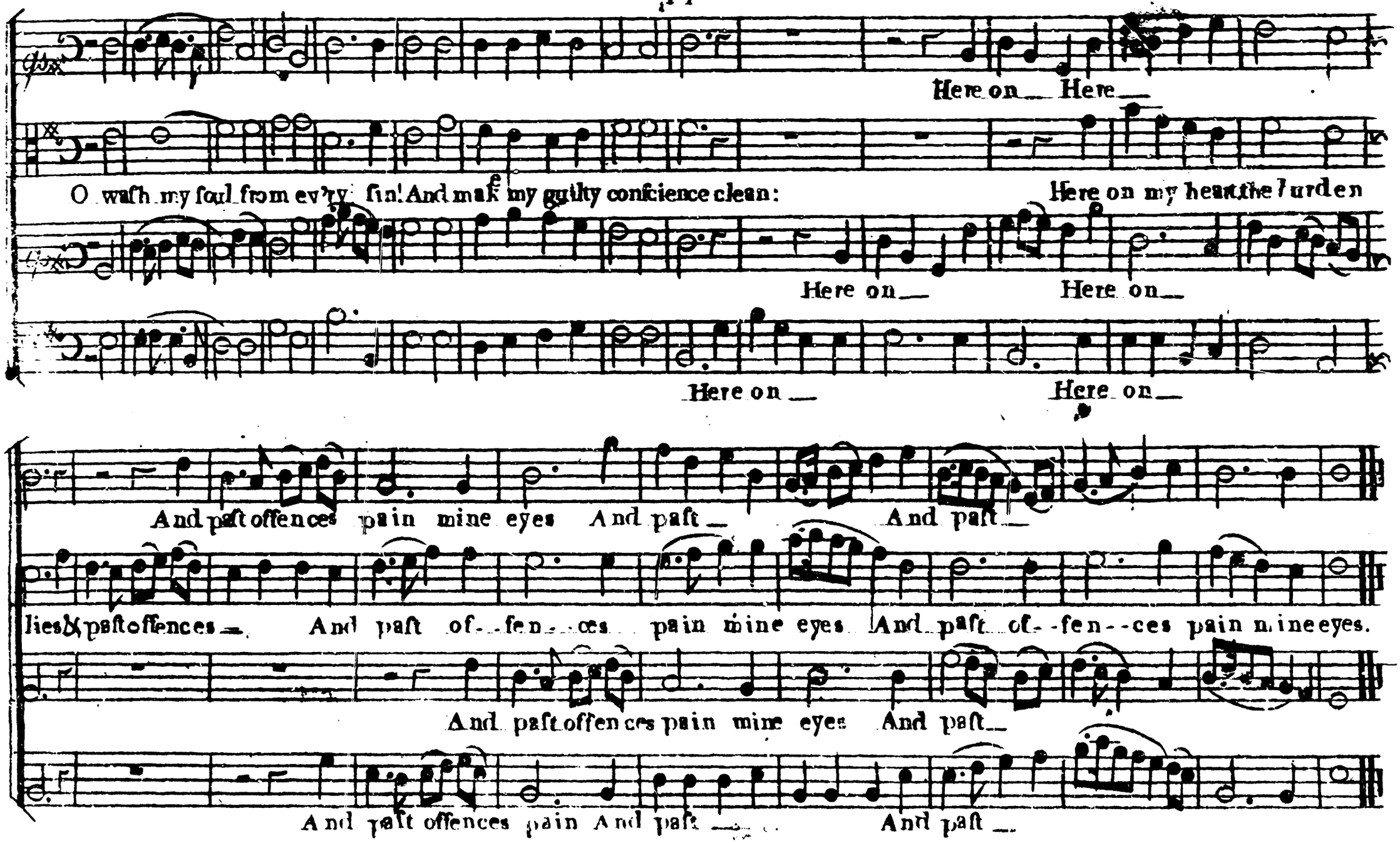

day to night Divine ly teach his name.
night to day and day to night Divinely teach his name.
Time like an ever rolling ſtream Beats all its ſons a-
night Di vine ly teach his name.
night today and day to night Divinely teach his name.
Wilmington.
They fly forgotten as a dream Dies at the op'ning day.
way They fly forgotten as a dream Dies at the op'ning day.
They fly forgotten as a dream They fly forgotten as a dream Dies at the op'ning day.
They fly forgotten as a dream They fly for got ten as a dream Dies at the op'ning day.

14 Pſalm 2. C. M. Adams.




The God of glory — Calls the — From east — Thro distant —
The trumpet — Lift up
1
2

Pſalm 51. L. M. 3 ver: Supplication.


Here on Here
O waſh my ſoul from ev'ry ſin! And make my guilty conſcience clean:
Here on my heart the burden
Here on Here on
Here on Here on
And paſt offences pain mine eyes And paſt And paſt
lies & paſt offences And paſt of-fen-ces pain mine eyes And paſt of-fen-ces pain mine eyes.
And paſt offences pain mine eyes And paſt
And paſt offences pain And paſt And paſt

I love the volumes of thy word: What light and joy those leaves afford To souls benighted & distreſt! Thy precepts guide my

doubtful way— Thy fear—

Thy precepts guide my doubtful way; Thy fear forbids my feet to ſtray; Thy promiſe leads my heart to reſt.

doubtful way— Thy fear—

Pſalm 5. C. M. Morning.

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.

S.

Up to_

S.

Up to the hills where Chriſt is gone To plead for all his ſaints To plead_

S.

Up to_ To plead_ Pre_

S.

Up to To plead_ Preſenting_

Presenting _ Our songs _

Presenting at his Fathers throne Our songs _ _ _ _ & our complaints

My refuge is the God of love Who[illegible] sees in -

senting _ Our songs _ Our songs _

Our songs _ Our songs _

Panton.

:S: Fly like _

:S:

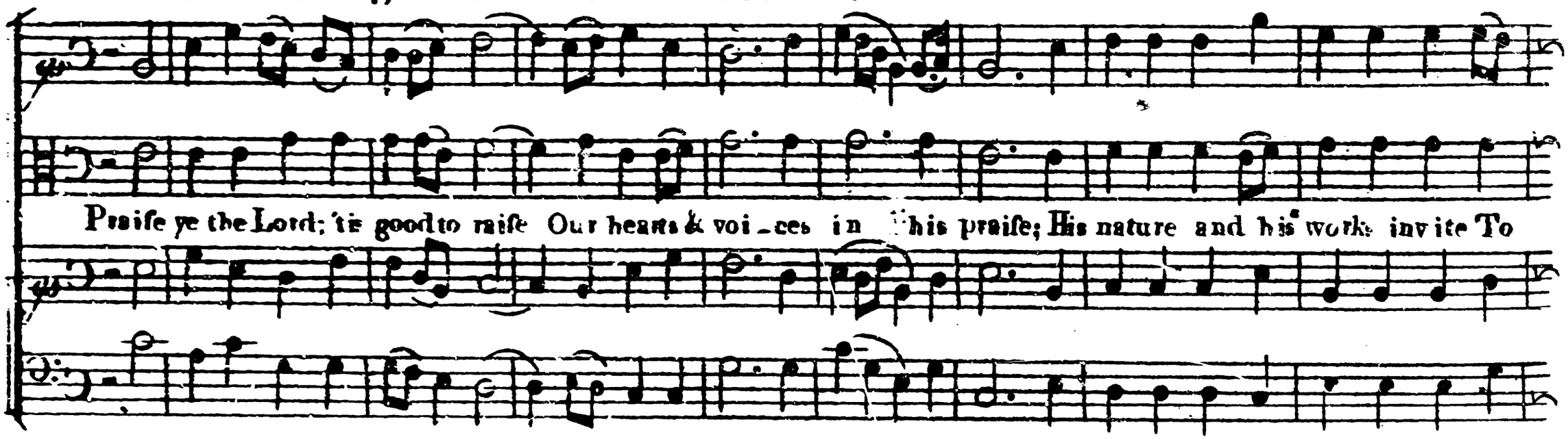
fult and cry :S: Fly like a tim'rous trembling dove, Fly like _ To distant woods or mountains fly.

:S: Fly like _

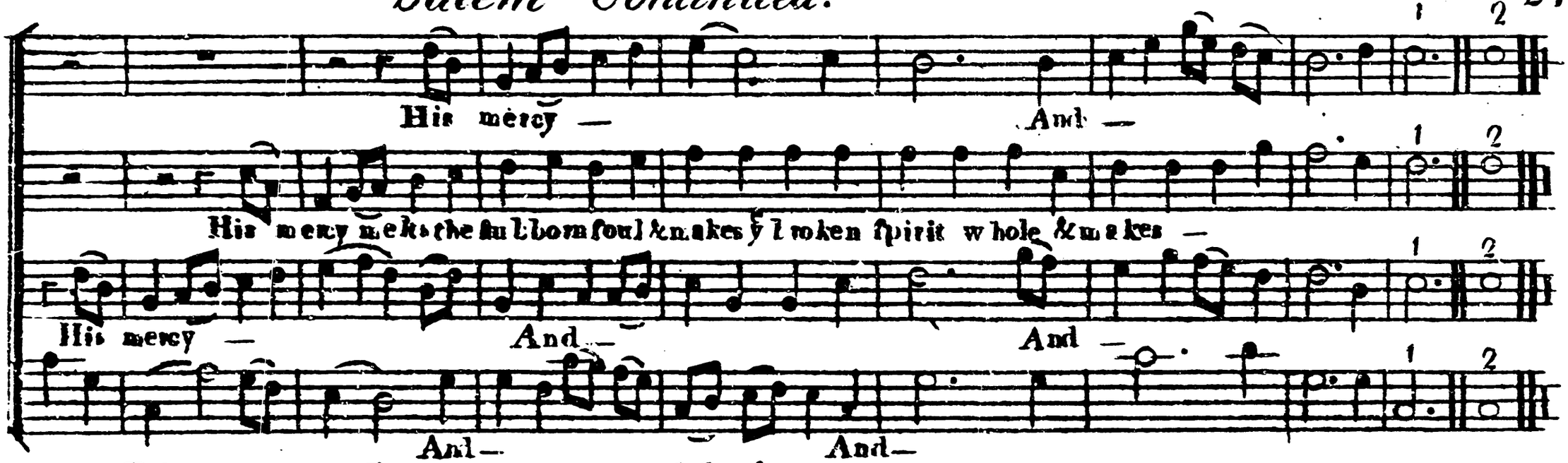
:S:

Fly like _

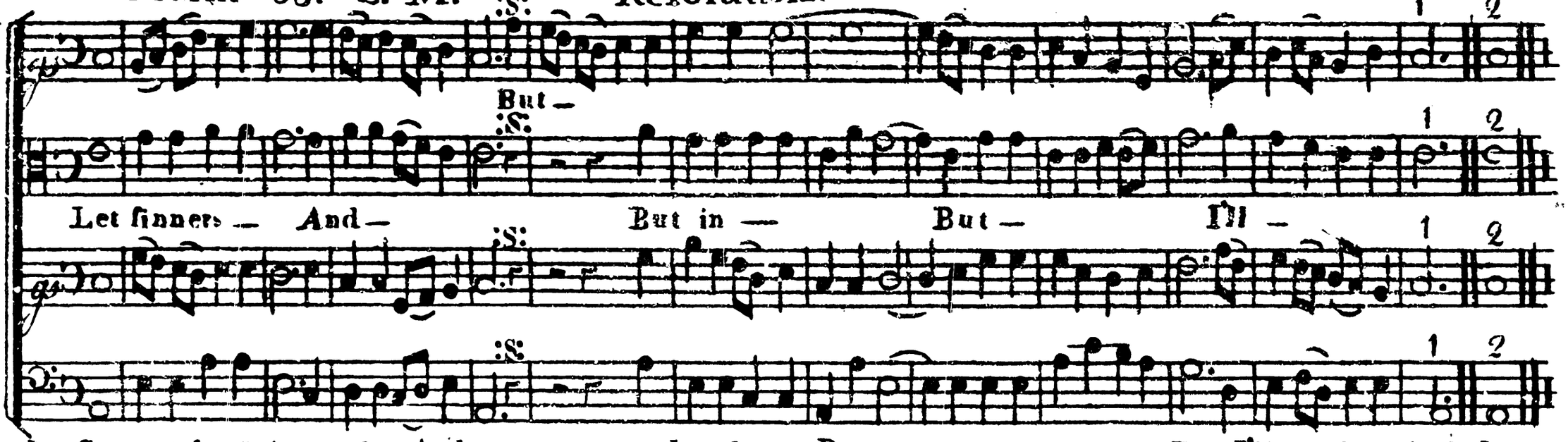
Pſalm 147. L. M. Salem.



Salem Continued.



Pſalm 55. S. M. Reſolution.



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

Pſalm 89. L. M. Corinth.

Muſt death _

Lord while we ſee whole nations die, Our fleſh & ſenſe repine and cry, Muſt

Muſt death _

Muſt death _

reign Or haſt _

death forever rage and reign Or haſt thou made mankind in vain Or haſt thou _

reign Or haſt _

Or haſt _

The God of glory_ Calls_ From_ Thro'_

hell_ heav'n_ Lift up_

The trumpet_ hell_ Lift up_ Lift up_

heav'n_ Lift up_

hell_ hell Lift up_ Lift up_

24 Psalm 90. L.M. Florilla. *To the Memory of Miss H. Mills.*

Hymn. 72. 2d Book. Bethel.

Till the_ In the cold prison_ Till the_

In the cold prison of a tomb
The dead Redeemer lay,

'Till the revolving skies had brought
The third, the appointed day.

Pia.

How pleaſant 'tis to ſee Kindred and friends agree, And each ful-

Each in their proper ſtation move,

For. *Pia.* *For.*

fil their part With ſympathyzing heart, In all the cares of life and love. In all

Pia. For.

Who shall the Lords elect condemn? Tis God that justifies their souls, And mercy, like a mighty stream O'er all

their sins divinely rolls _ _ _ _ _ _ O'er all _ Who shall adjudge the saints to hell? Tis X that

Behold—

ſuffer'd in their ſtead; And the ſalvation to fulfill Behold him riſing from the dead Behold—

Behold—

Pſalm 4. C. M. Veſpers.

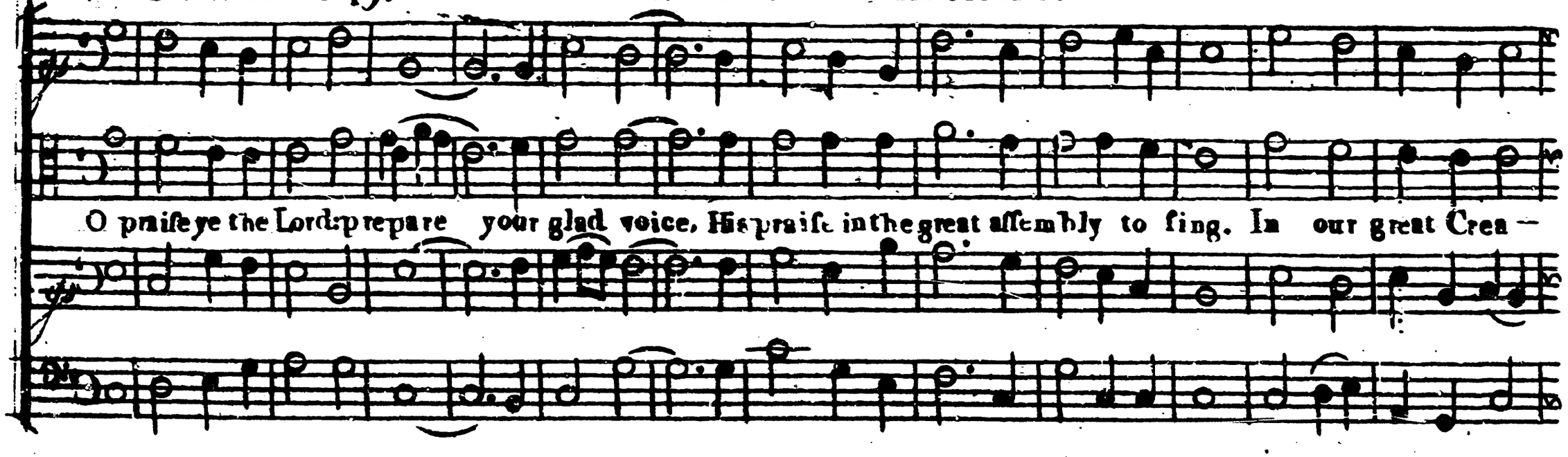
Ifear— Ifear—

Lord thou— Ifear— Nor— Nor—

I fear— Ifear—

Ifear— Ifear—

28 Pſalm 149. P. M. B.&T. Golzenna.



Pſalm 89. C. M. Portland.

Yet (ſaith the Lord) if Davids race,—

Their ſins I'll viſit—

Psalm 19. P. M. Firmament.

Pia.

Great God, the heav'n's well order'd frame Dec - re: the glories of thy name: There thy rich works

For. Sv.

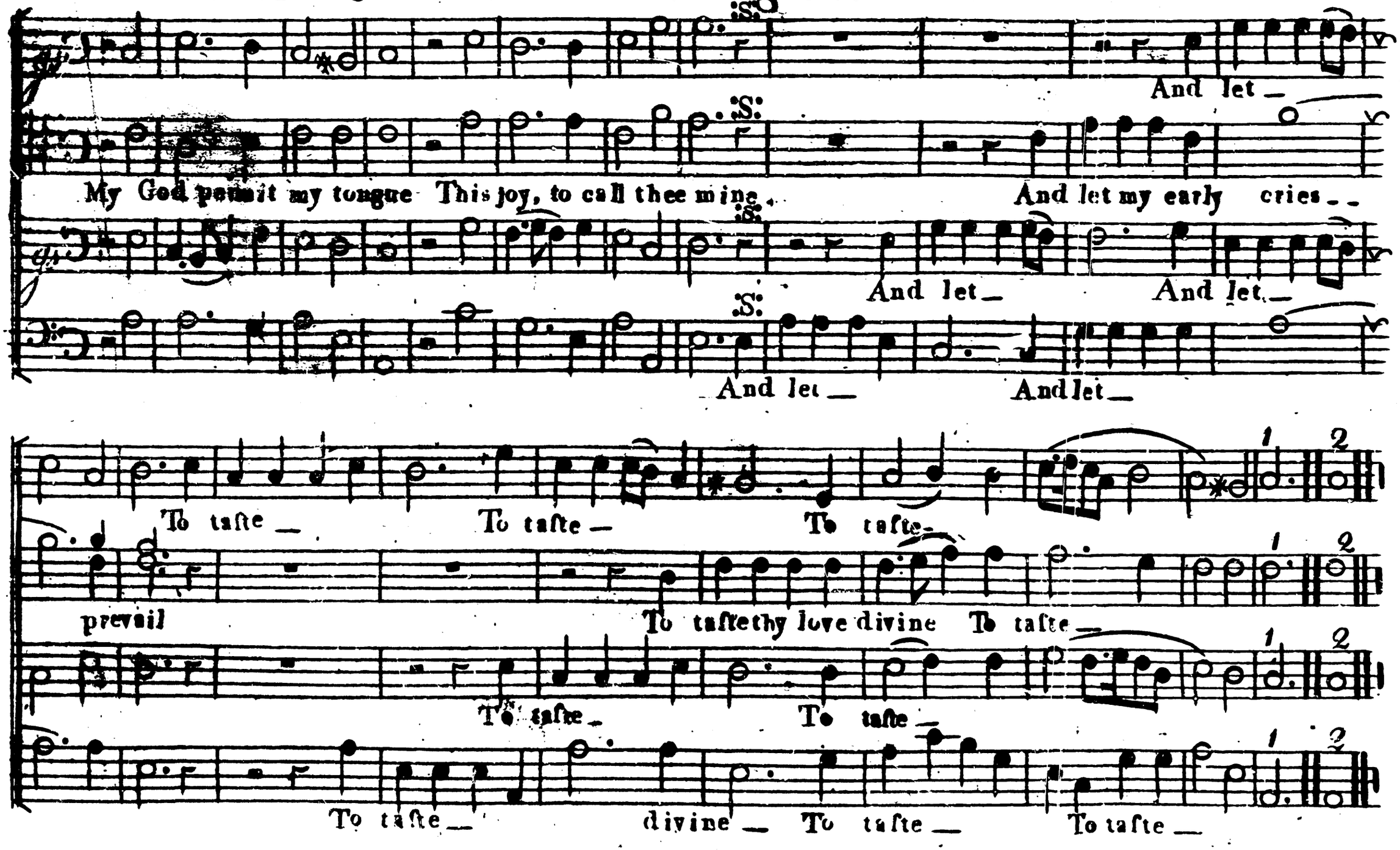
of wonder shine; A thousand, A thousand starry beauties there

A thouſand rad'ant marks appear Of bound__leſs pow'r and ſkill divine, Of boundleſs pow'r and

Sy.

ſkill divine, Of boundleſs pow'r and ſkill divine.

Pſalm 63. S. M. Religion.



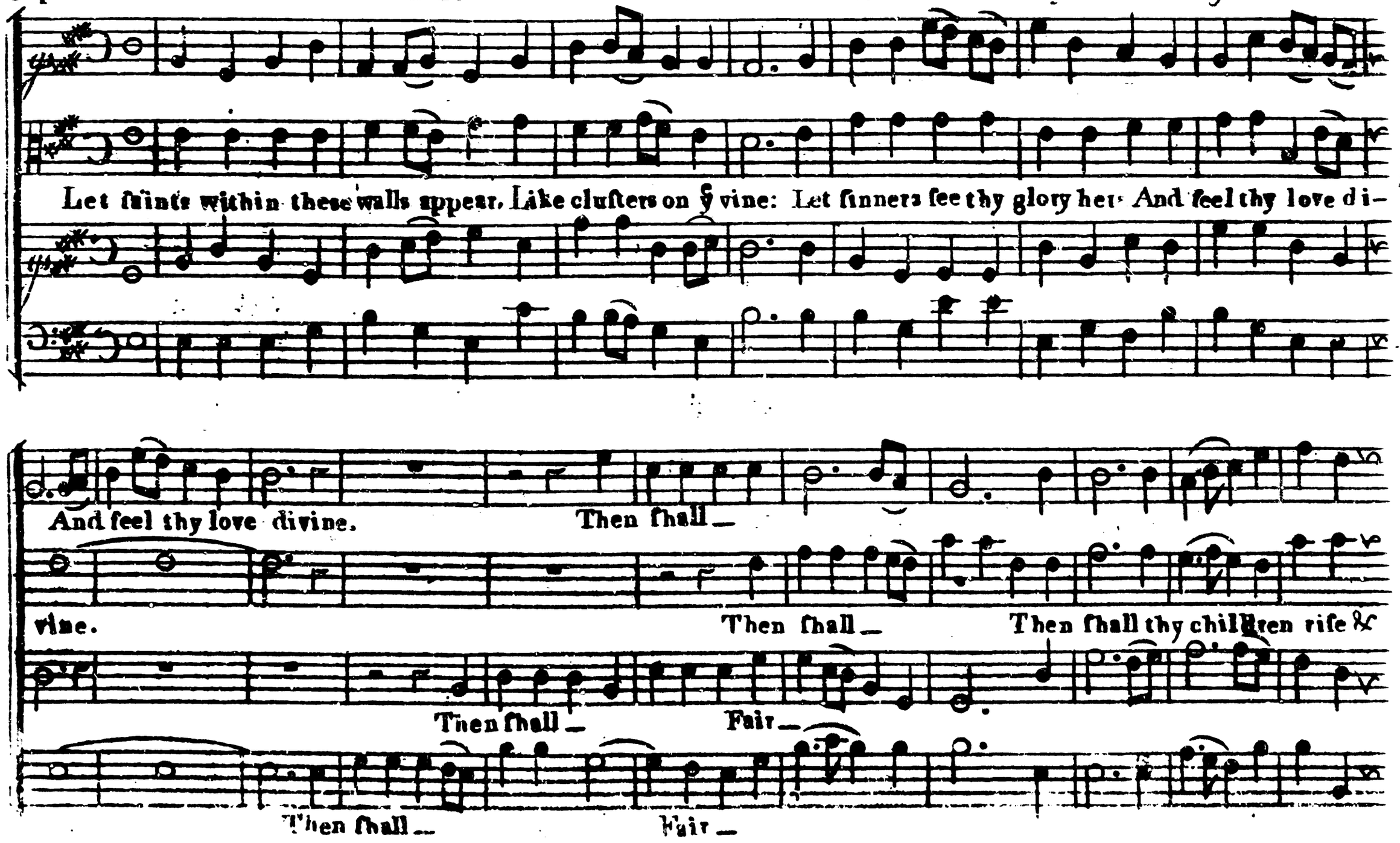
The Lord my ſhepherd is I ſhall be well ſupply'd Since he is mine & I am his What can I want beſide? He

He leads me to the place Where heav'nly _ Where heav'nly _ Where liv ing _

He leads _

C. M. Ordination.

Words by Mrs. Caſwell.


Let ſaints within these walls appear, Like cluſters on ye vine: Let ſinners ſee thy glory her And feel thy love di-
And feel thy love divine. Then ſhall _
vine. Then ſhall _ Then ſhall thy children riſe &c
Then ſhall _ Fair _
Then ſhall _ Fair _

shine, Fair as the morning ray; Then in melodious anthems join And hail a brighter day. a brighter day.

Psalm 36. S. M. 6th mo: Troy.

Deep — Deep —

His truth — Deep — Deep — His anger —

Deep — Deep —

Deep — His anger — Deep —

Pſalm 130. C. M. Camden.

Out of the deeps of long diſtreſs, The borders of deſpair, I ſent my cries to ſeek thy grace, My groans to

Pſalm. 11. L. M.

My groans_ move thine ear. My groan_ My refuge is the God of love; Why do my foes in_

My groans_

Refuge.

:S: Fly like — To — To — 1 2

:S: Fly like a tim'rous trembling dove To — To distant woods or mountains fly

:S: Fly like To — To — 1 2

:S: Fly like — To — To — 1 2

Psalm 41. L. M. Sympathy.

Whose — Whose —

Blest is the man — And — Whose — Feels —

Whose — Whose —

Whose —

Stoop down my tho'ts that uſe to riſe,] Think how a gaſping mortal lies,]

Converſe awhile with death:] And pants away his breath.

His_

His_ His_

His_

His quiv'ring lip hangs feeble down Then ſpeechleſs with a doleful groan

His pulſes faint and few He bids the world adieu

Sinners awake betimes ye fools be wise;] Change your vain tho'ts your crooked works amend

Awake before this dreadful morning rise:]

Fly to the Saviour make the Judge your friend;] Your Trembling souls and he deliv'rer near

Left like a lion, his last vengeance tear]

INDEX.

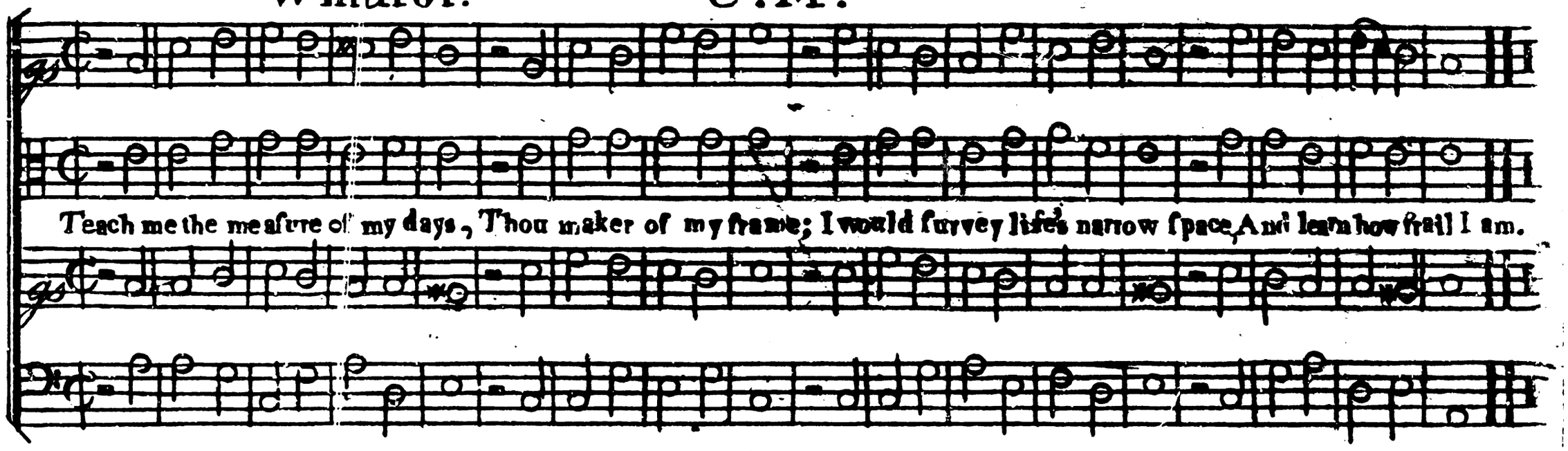
Tunes.	*Page.*	*Authors.*
Adams	14	
Bethel	24	Coan.
Camden	36	
Corinth	22	Coan.
Depravity	11	
Epiphonema	39	Coan.
Eternity	38	R. Munson.
Firmament	30	
Florilla	24	Caswell.
Franklin	12	Atwell.
Friendship	25	
Golzema	28	Peck.
Guilford	17	Coan.
Morning	18	
Mount Sinai	23	Caswell.
Ordination	34	Caswell.
Paxton	10	Coan.
Portland	29	Canfield.
Princeton	33	J. Munson.
Refuge	37	
Religion	32	
Resolution	21	Coan.
Salem	20	Atwell.
Savoy	9	Canfield.
Summons	15	Camp.
Suplication	16	
Sympathy	37	W. Read.
Triumph	26	
Troy	35	Peck.
Vespers	27	
Wilmington	13	Canfield.
Windsor	9	
Zion	10	D. Read.

Engraved for the Editor by A. Doolittle 1793

The COLUMBIAN HARMONIST, No. 2.

A Choice Collection of Sacred Muſic; &c.

Windſor. C.M.



42

Newport. L. M.

I send the joys of earth away, False as the smooth deceitful sea,

Away ye tempters of the mind; And empty as the whistling wind.

Your streams wafted me along

Calvary. C. M.

Down to the gulph of black despair;

And while I listen'd to your song,

Your streams had e'en convey'd me there.

My tho'ts —

My tho'ts —

Go—

My tho'ts that often mount the skies Go search

My

Go—

Where nature all in ruin lies

the world beneath Where — Where — And owns her sov'reign death, And owns — —

Where — Where — And owns —

Where — Where — in ruin —

Victory. C. M.

Now shall my head be lifted high Above my foes around, round Within —

And songs of joy and victory Within thy temple sound. sound. sound Within —

Within —

All Saints. L.M.

O if the Lord would come & meet My soul shou'd stretch her wings in haste Fly fearless thro' death's iron gate Nor feel the terrors

as she past. Jesus can make a dying bed Feel soft as downy pillows are While on his breast I

S. Jesus — While

S. Jesus —

S. Jesus —

S. Jesus —

All Saints Continued.

I lean — And breathe And — And —

lean my head While — And breathe and breathe my life out sweetly there.

While — I lean — And —

While — I lean — And breathe and breathe —

Stafford. S.M.

Yet

See what a living stone The builders did refuse; Yet God hath built his church thereon, In spite of envious Jews.

Yet

Yet Yet

46 Ocean. C M

Thy works of glory, mighty Lord, The sons of courage shall record, And

Thy wonders in the deep, Who trade in floating ships. At thy —

At thy —

swell the tow'ring waves; The men astonish'd mount the skies And sink in gaping graves.

Sherburne. C. M.

While shepherdswatch their flocks by night, The angel of the Lord came down — And — The —

All seated on the ground; The angel — And glory shone around The —

The angel —

The —

The angel — And — The —

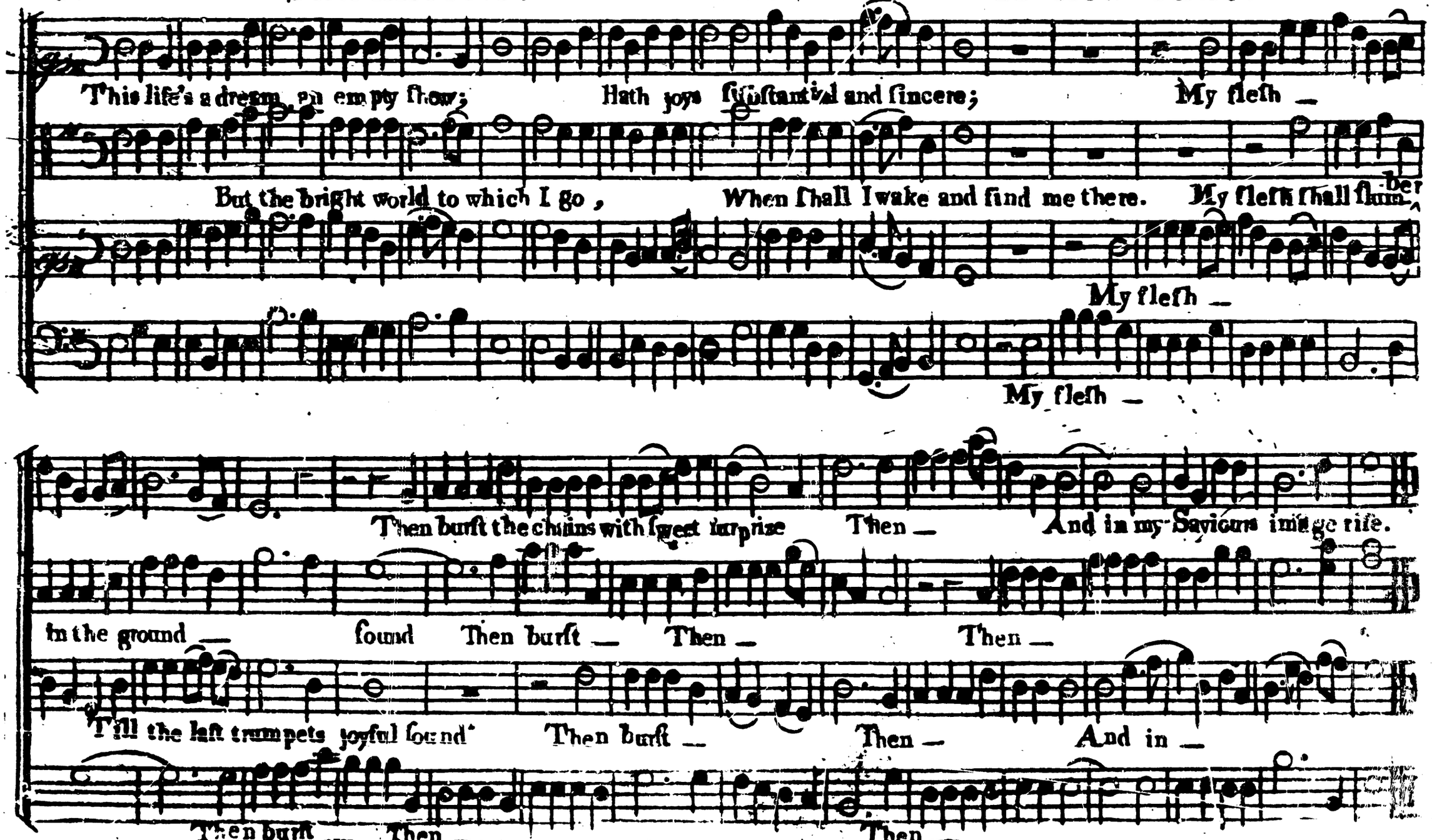
Wells. L.M.

When Isra'l freed from Pharaoh's hand, Left the proud tyrant and his land,

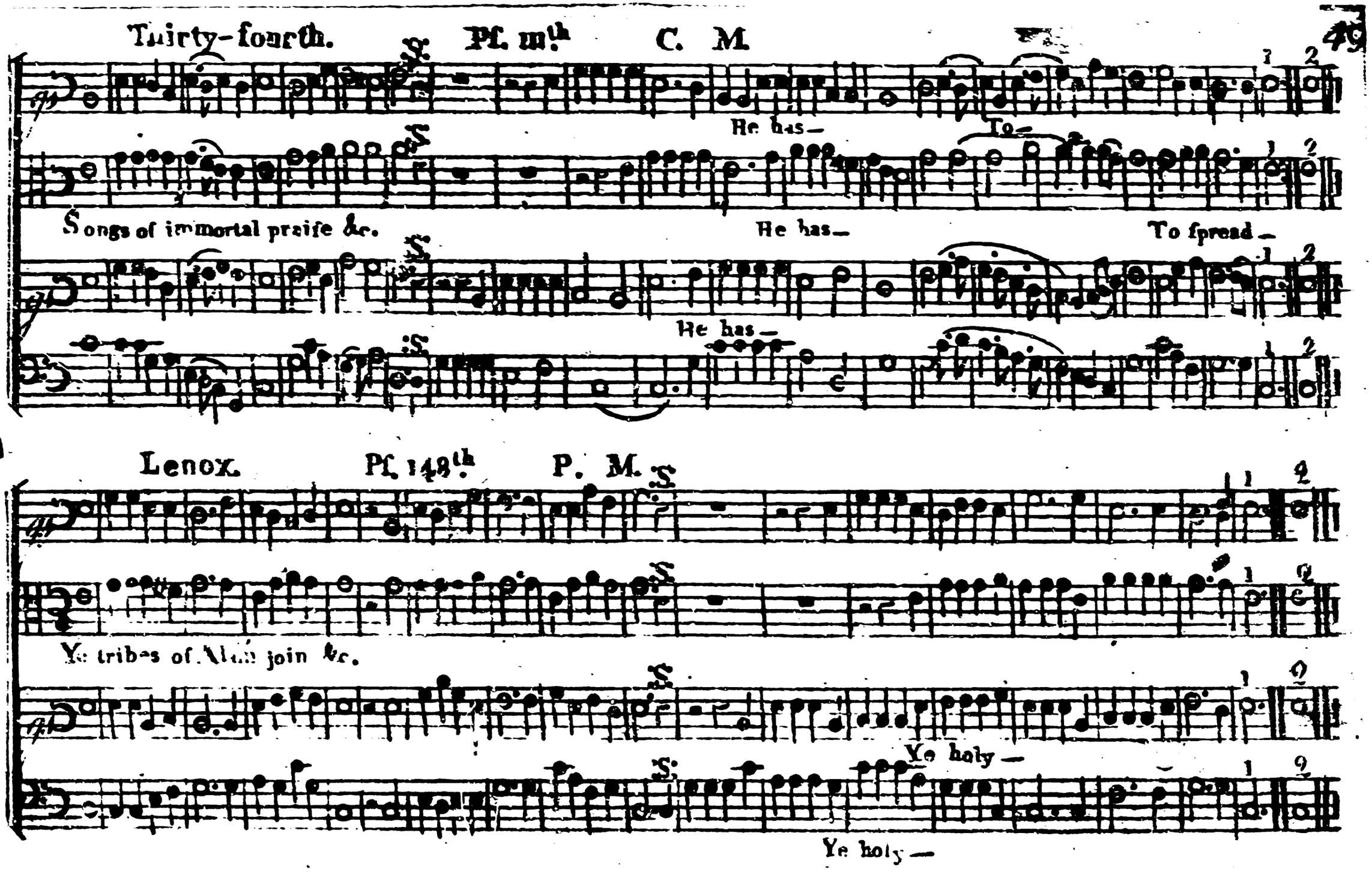
The tribes with chearful homage own Their king and Judah was his throne.

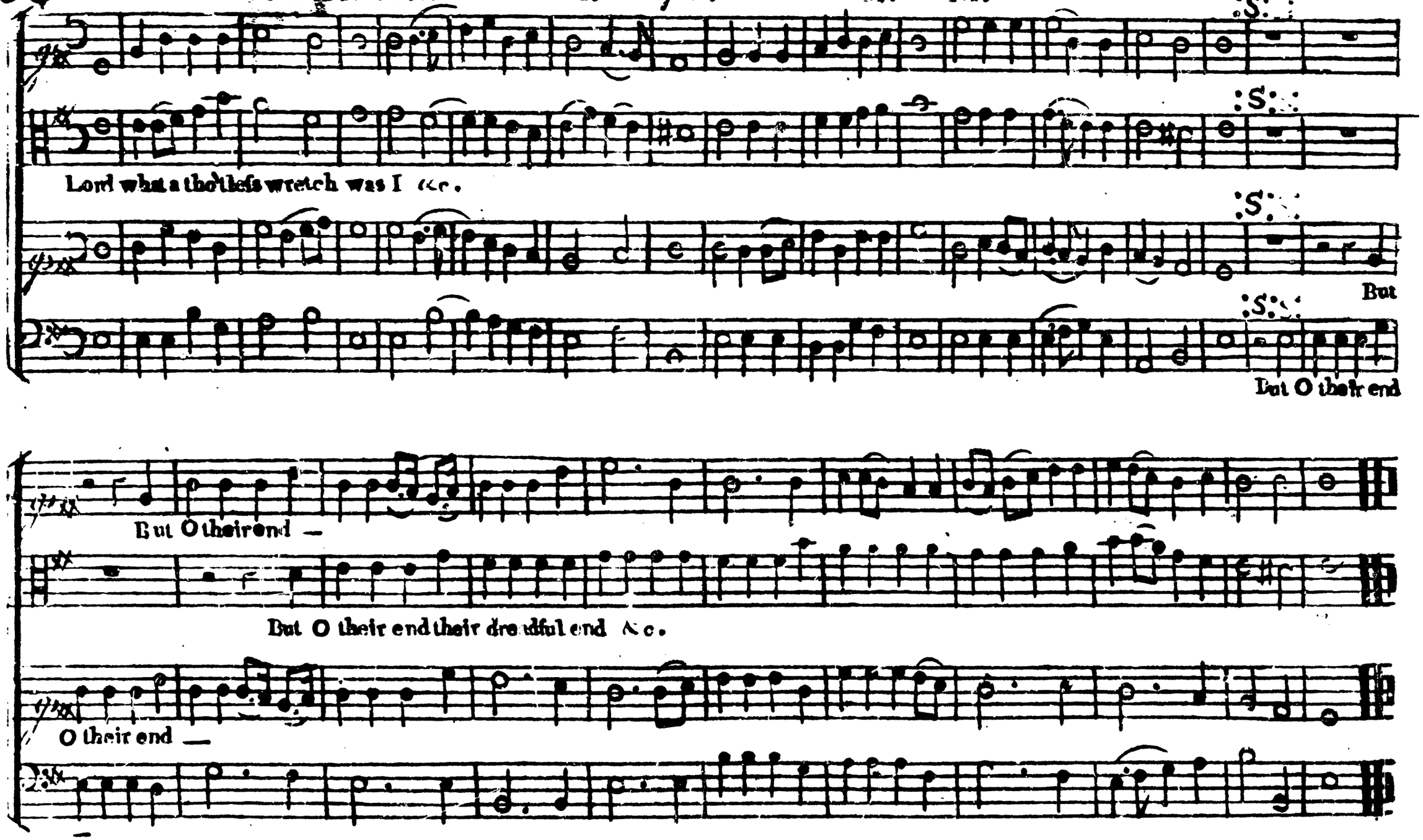
And —

Smithfield. L. M. A new Tune.



N.B. For the Psalms refered to in the following pages see Dr Watts' Imitation of the Psalms of David.


Thirty-fourth. Ps. mth C. M.
He has— To—
Songs of immortal praise &c. He has— To spread—
He has—
Lenox. Ps. 148th P. M.
Ye tribes of Alan join &c.
Ye holy—
Ye holy—


Lord what a tho'tless wretch was I &c.
But
But O their end
But O their end —
But O their end their dreadful end &c.
O their end —

Majesty. Ps. 147th C. M.

With songs and heroes sounding loud &c.

He

To chear the plains below — He makes the grass &c.

Sends —

52

Boston. Pf. 98th C. M.

Joy to the world the Lord is come &c.

Plymouth. Pf. 4th C. M.

Lord thou wilt hear me &c.

Stratford. Ps. 50th L. M.

The Lord — The Lord — Let —

The Lord — Let hypocrites attend & fear at.... tend and fear Who —

The Lord — Let — Who —

The Lord — Let — Who —

Who place — who — But — But —

place — who — But — But make —

who — But — But —

who — But — But —

54

Bridgewater. Pt. 17th L. M.

When —

Lord I am thine but thou wilt prove &c.

When men of spite &c.

When —

They —

When —

They —

Virginia. Pt. 89th 4th ver. C. M.

Thy words the raging wind controul &c.

The rolling —

Briſtol. Pſ. 148th L. M.

Slow

Let heavn begin the ſo - lenn ward

Loud hallelujahs to the Lord From diſtant worlds where creatures dwell And found it dreadful down to

hell The Lord how abſolute &c.

The Lord — The Lord — and —

The Lord — and —

Montague. Pf. 80th. 5.th & 6.th verses. L. M.

Hast thou not plante, with thy hands &c.

How

How did —

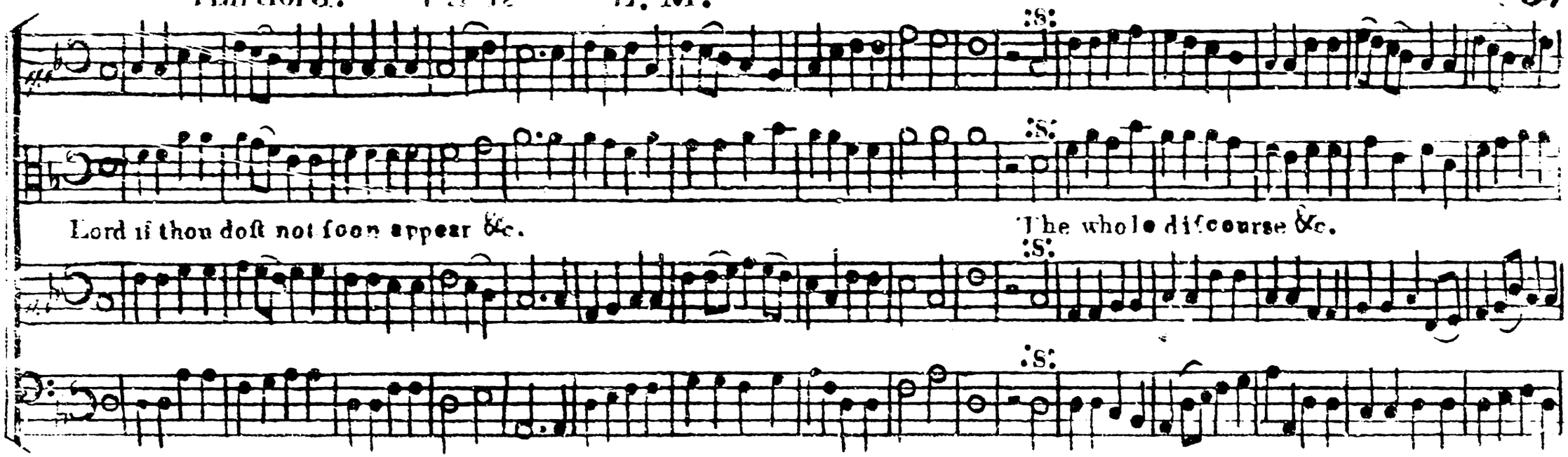
How did —

did —

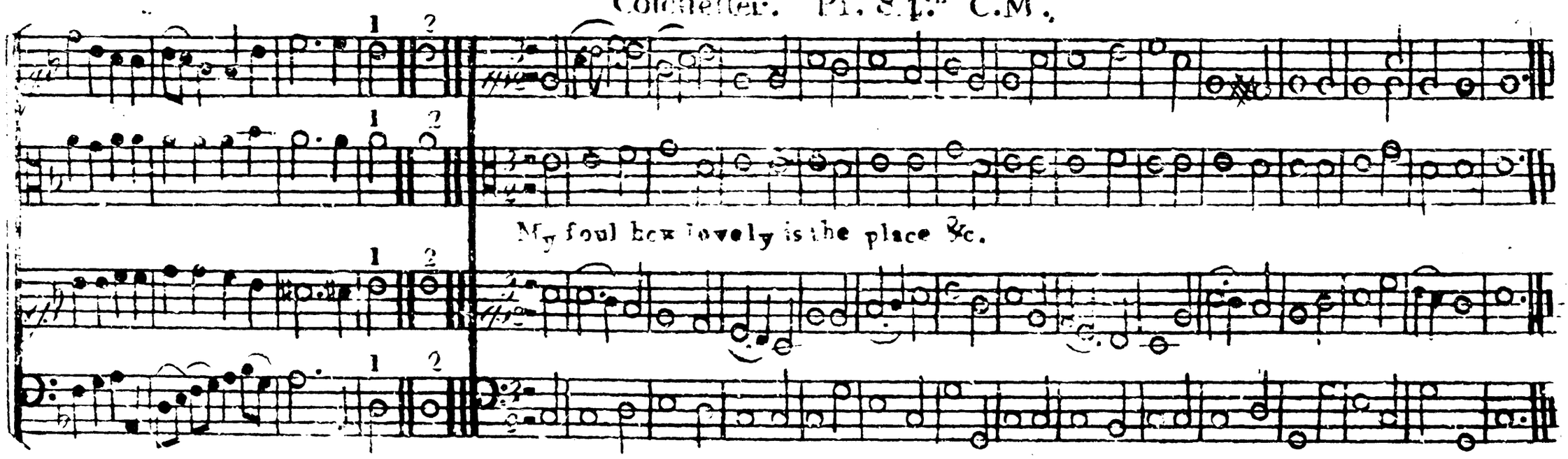
Thy —

Thy —

Hartford. Pt. 12th L. M.



Colcheſter. Pt. 84th C.M.



Milford. Pt. 118th C. M.

Hoſanna — Hoſanna — :S: The —

Hoſanna in the higheſt higheſt ſtrain &c. :S: The higheſt

Hoſanna — Hoſanna — :S: The — The —

Hoſanna — Hoſanna — :S: The — The —

Providence.

Shall — Shall — Shall — 1 2

Shall — Shall — give him nobler praiſe Deep in our hearts let us record &c.

Shall — Shall —

Shall — Shall

Pf. 69.th L. M.

Behold — To — To —

Behold the rif_ _ ing billows roll _ _ _ _ _ _ _ To — To overwhelm his holy soul.

Behold — To — To —

Behold — To — To —

Norfolk. Pf. 90.th 2d. verse :S: S. M. 1 2

'Tis — 'Tis —

Alafs the brittle clay &c. 'Tis mouldring back to duft.

'Tis —

'Tis —

60 Maryland. Pt. 90th S. M.

:S: Our — That

:S: Lord what a feeble peice &c. Our life how poor —

:S: Our —

:S: Our —

Third. Pt. 89th C. M.

That — :S: With — with —

That fearce — :S: With reverence — the saints — And bow —

That — :S: With — with — with — His

With — with — :S: His —

His — His — And — and — and —

His high commands — His — And tremble — and —

His — And — and — and —

His — His — And — and — and —

Russia. Pt. 62d. L. M.

:S:

Laid —

:S:

Falfe are the men of high degree &c. Laid in the balance — Light as a puff —

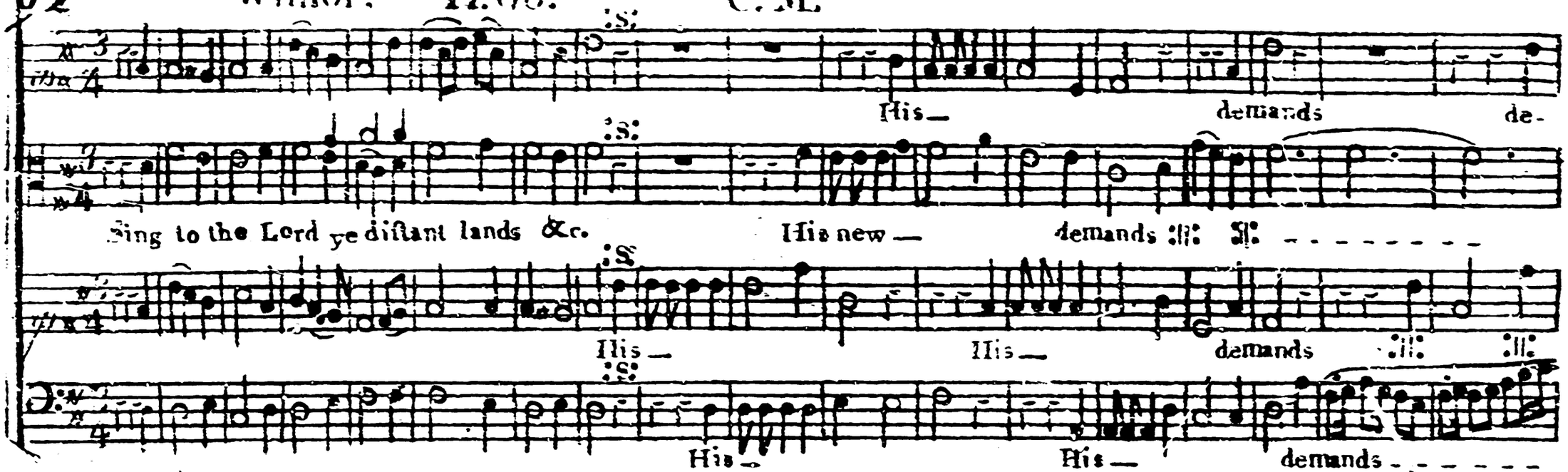
:S:

Laid —

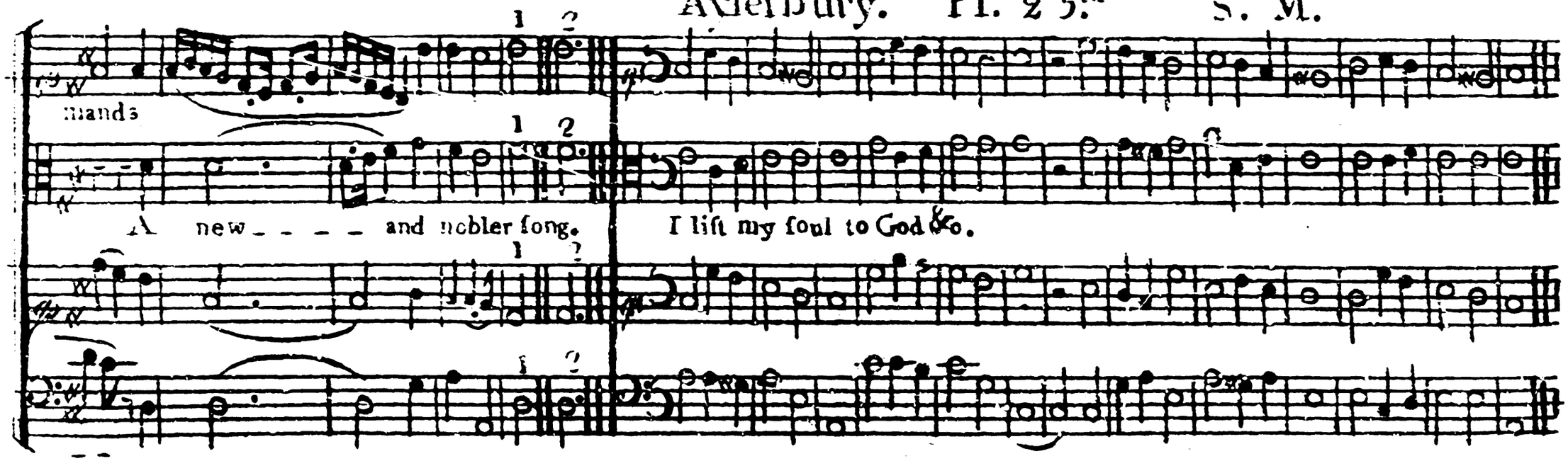
:S:

Laid —

Winsor. Ps. 66th C. M.


Sing to the Lord ye distant lands &c.
His — demands de-
His new — demands
His — His — demands
His — His — demands

Aylesbury. Ps. 25th S. M.


mands
A new — — — — and nobler song.
I list my soul to God &c.

Forty-sixth. Pt. 146th P. M.

I'll praise my maker with my breath &c.

Invitation. Pt. 89th C. M.

Blest are the souls that hear and know &c. Peace shall attend — And —

64 Greenfield. Pt. 89.th P. M.

Who —

Think mighty God on feeble man &c. Who can fecure —

Who — With —

Who — With —

Norwich. Pt. 36.th 5.th Verfe S. M.

His —

But there's a dreadful God &c. His His — Shall one great day appear.

His — His —

His —

Mear. C. M.

Lo what an entertaining ſight Thoſe friendly brethren prove,
Whoſe cheerful hearts in bands unite, Of harmony and love.

Wantage. C. M. 65

Oh what is feeble dying man,
Or all his ſinful race,

Bath. L. M.

That God ſhould make it his concern
To viſit him with grace!

My God, my King, thy various praiſe Shall fill the remnant of my days;
Thy grace employ my humble tongue Till death and glory raiſe the ſong.

66. Naples. L. M.

Shall _

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

Shall _ More _

Shall _ More _

Lisbon. S. M.

Welcome _

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

Welcome _ And _

Welcome _ And

Like fruitful showers of rain That water all the plain, Such streams of pleasure roll Thro' every friendly soul,

Descending from the neighbouring hills; Where love like heavenly dew distils.

Such —

Such — Where —

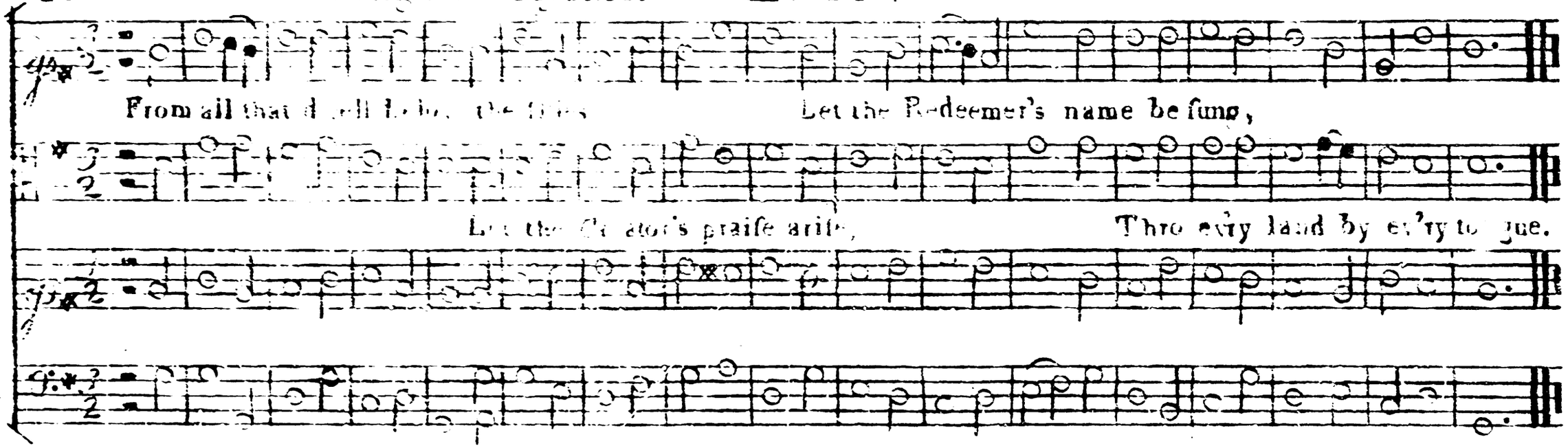
Littleton.

Lo he cometh countless trumpets Blow before the bloody sign,

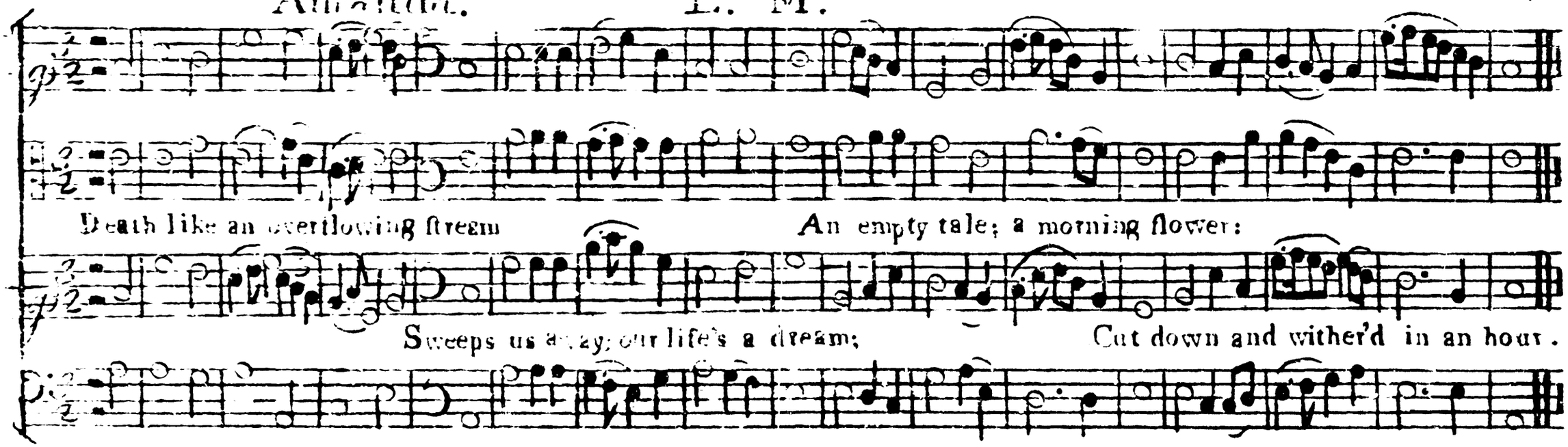
Midst ten thousand saints and angels See the crucified Divine!

Hallelujah !!! !!! Welcome welcome, bleeding Lamb.

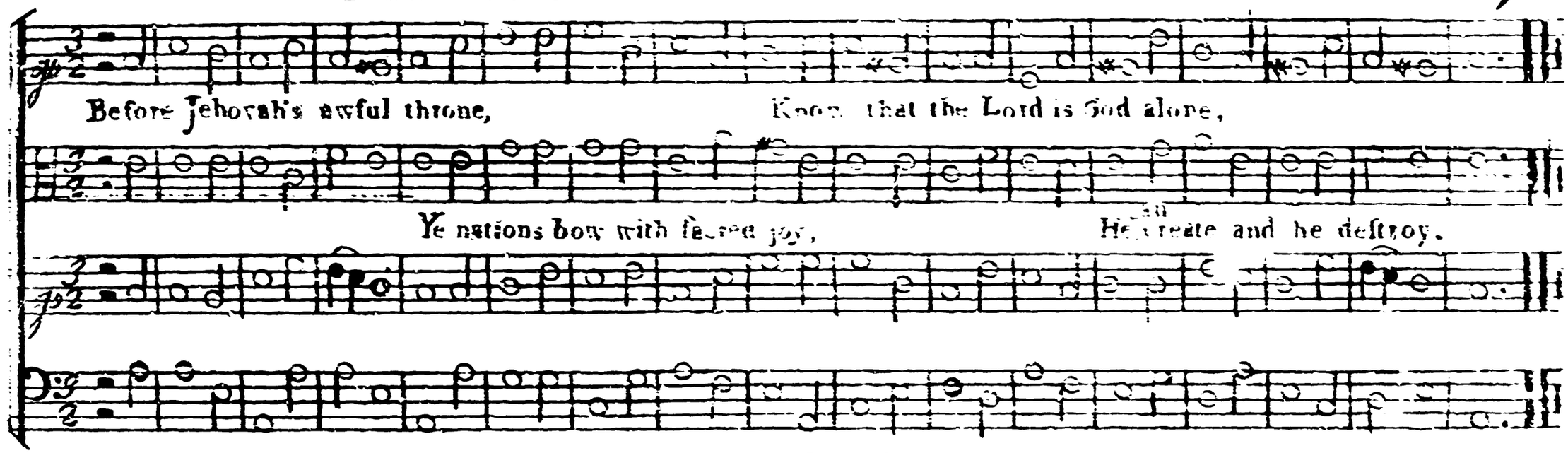
Angels Hymn. L. M.



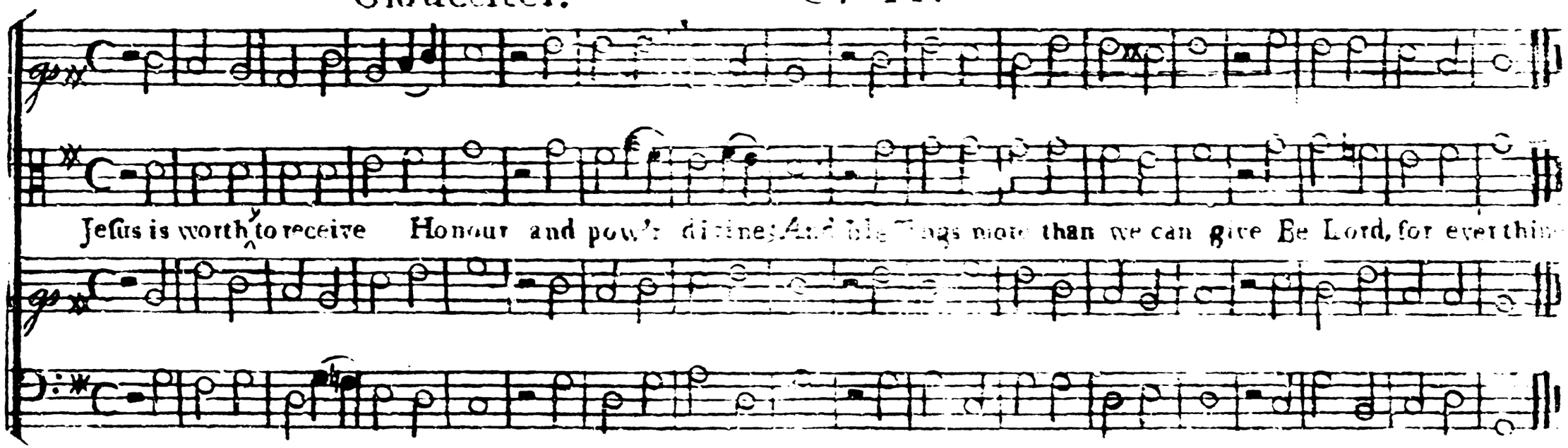
Amanda. L. M.



New Hundredth. L. M.



Gloucester. C. M.



Change —

Sinners awake betimes ye fools be wise, Change —

Awake before this dreadful morning rise Change your vain thoughts your crooked works amend,

Change —

Fly to the saviour make the judge your friend. Then join ye saints, wake ev'ry cheerful passion When Christ returns he comes for your salvation.

Old Hundredth. L. M.

Ye nations round the earth, rejoice Serve him with cheerful heart and voice

Before the Lord your sovreign King; With all your tongues his glory sing.

Winter. L. M.

His hoary frost his fleecy snow Descend and clothe the ground The liquid streams forbare to flow In icy fetters bound.

The INDEX. to No 2

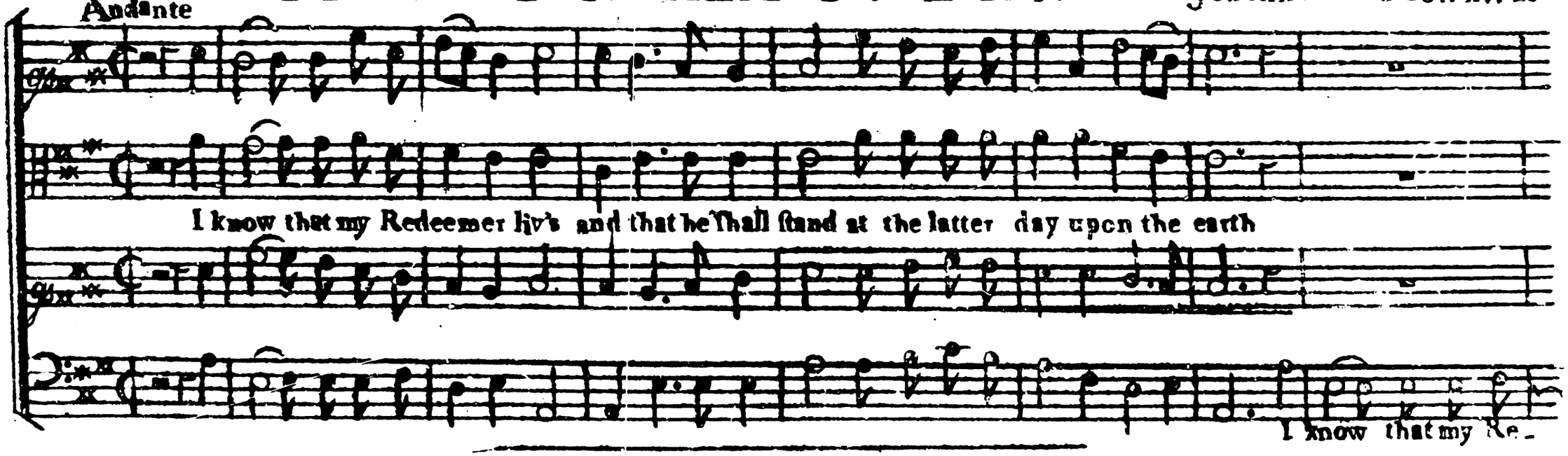
Tunes.	Page.
Admonition	70
All Saints	44
Amanda	68
Angels Hymn	68
Aylesbury	62
Bath	65
Boston	52
Bridgewater	54
Briſtol	55
Calvary	42
Colcheſter	57
Fortyſixth	63
Glouceſter	69
Greenfield	64
Greenwich	50
Hamilton	67
Hartford	57
Invitation	63
Lenox	49
Lifbon	66
Littleton	67
Majeſty	51
Maryland	60
Mear	65
Milford	58
Montague	56
Naples	66
New Hundredth	69
Newport	42
Norfolk	59
Norwich	64
Ocean	46
Old Hundredth	71
Plymouth	52
Providence	58
Ruſſia	61
Sherburne	47
Smithfield	48
Stafford	45
Third	60
Thirty fourth	49
Victory	48
Virginia	54
Wantage	65
Wells	47
Windſor	41
Winſor	62
Winter	71
Stratford	53

The COLUMBIAN HARMONIST No. III.

CONTAINING

A Collection of Anthems and Set-Pieces of Music chiefly new.

A New ANTHEM for Easter. Job xix. 1 Cor. xv. 20



New Haven: Published according to Act of Congress by D. READ Author of the American Singing Book

Easter Anthem Continued.

I know that my Redeemer liv's and that he ſhall ſtand at the latter day - - - - - -

he ſhall ſtand

he ſhall ſtand he ſhall ſtand

deemer liv's and that he ſhall ſtand he ſhall ſtand he ſhall ſtand he ſhall ſtand

at the latter day upon the earth he ſhall ſtand at the latter day at the latter day upon the earth

he ſhall ſtand he ſhall ſtand he ſhall ſtand he ſhall ſtand

he ſhall ſtand he ſhall ſtand at the latter day upon the earth I know that my Re-

at the latter day upon the earth he ſhall ſtand he ſhall ſtand he ſhall ſtand - - - -

he ſhall ſtand at the latter day upon the earth

up on the earth - - - - he ſhall ſtand up-on the earth and tho' worms deſtroy this body

deemer liv's and that he ſhall ſtand at the latter day upon the earth

up-on the- - earth - - - - he ſhall ſtand up-on the earth yet

All.o Pia.

yet in my fleſh

ſhall I ſee God For now is Chriſt riſen

yet in my fleſh For now is Chriſt riſen

in my fleſh yet in my fleſh For now is Chriſt riſen

Easter Anthem Continued.

Mod.° For. Pia. All.° For.

Hallelujah

from the dead and become the first fruits of them that slept Hallelujah for now is Christ risen for

Hallelujah

Mod.° Pia. S. All.°

Hallelujah

S.

now is Christ risen from the dead and become the first fruits of them that slept S. for

S.

Hallelujah Hallelujah

For. Ad.o Forti.o

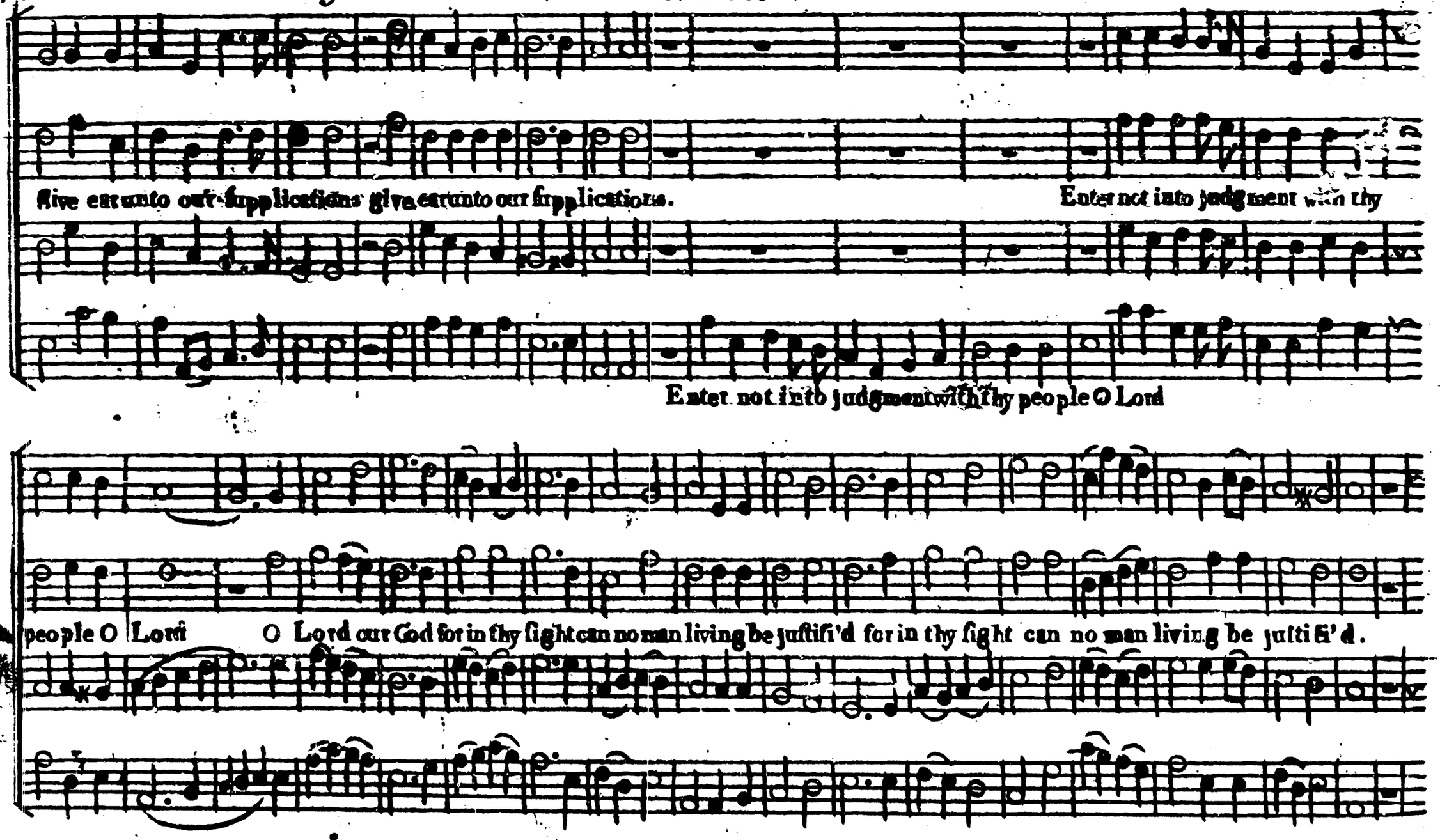
now is Christ risen for now is Christ risen from the dead and become the first fruits of them that slept. slept.

A new ANTHEM for Fast Day. Ps. cxliii and li.

Ad.o

Hear our pray'r O Lord our God hear our pray'r O Lord our God hear our pray'r O Lord our God O Lord our God

Fast Anthem Continued.



O Lord we have ſinned againſt thee

O Lord we have ſinned againſt thee our ſins are exceeding great and have reached unto y^e very heav'ns and

O Lord we have ſinned againſt thee

O Lord

cry for vengeance

Hear our pray'r O Lord give ear unto our ſupplications give ear unto our ſupplications.

yet for thy mercy's ſake

Savannah. A Hymn for Easter.

First Treble

Second Treble

Jesus Christ is risn to day Hal - - - le - - lu - - jah Our triumphant holy day Hal - - - - le - - lu - - jah

Hymns of praise let us sing Hal - Unto Christ our heav'nly king Hal -

But the pains which he endur'd Hal - Our salvation has procur'd Hallelujah

Who so lately on the cross Hal - - - - le - - - lu - jah Suf - fer'd to redeem our loss Hal - - - - - le - - lu - - jah.

Who endur'd the cross and grave Hal - Sin - ners to redeem and save Hal -

Now he reigns above the sky Hal - Where th' angels ever cry Hal -

A CHRISTMAS ANTHEM.

Sy. Treble Pia.

Andante

There were shepherds abiding in y fields keeping watch over their flocks by ni't

And lo the angel of the Lord came upon y and the glo - - - ry of the Lord shone round about them

And the angel said unto them

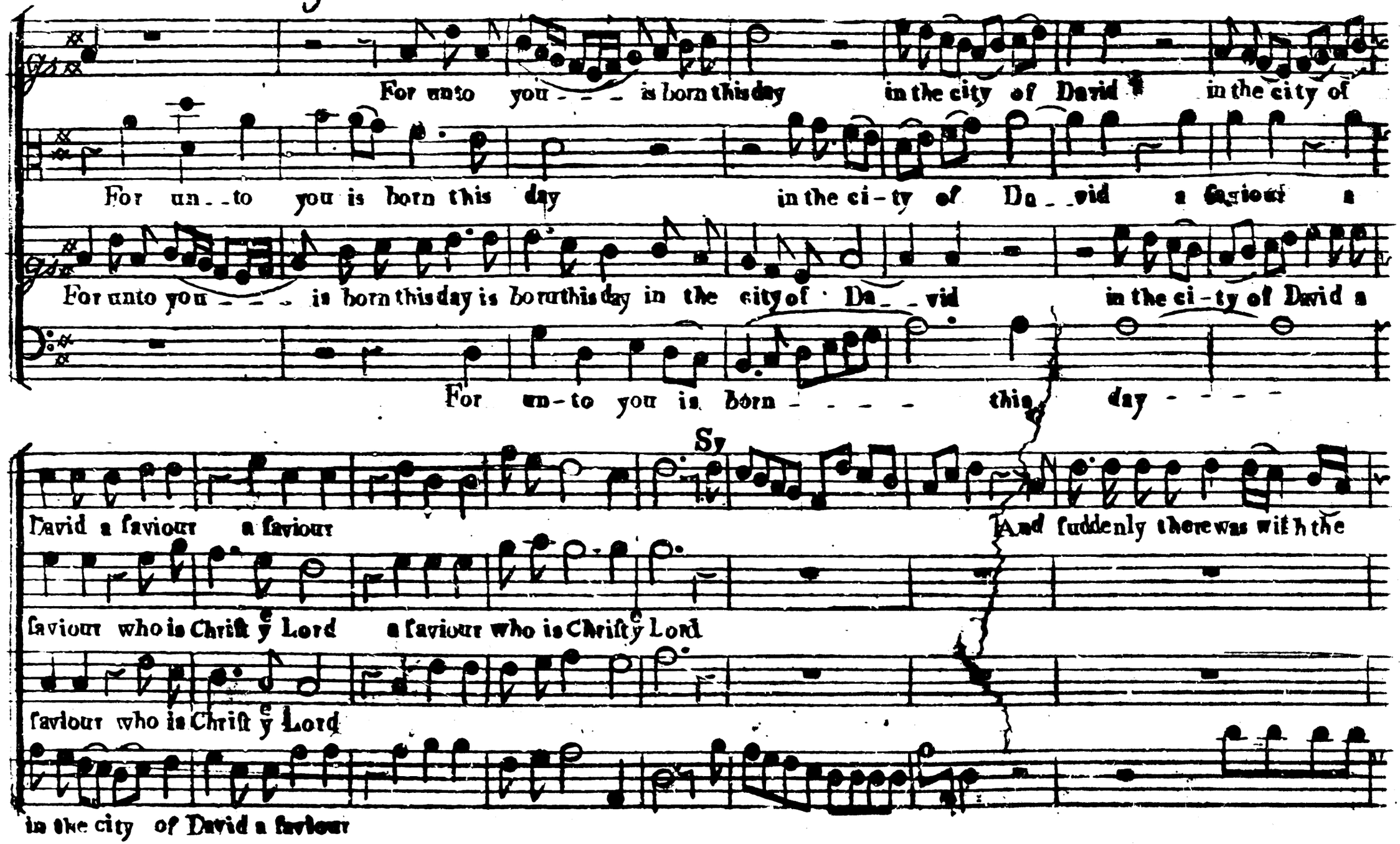
Sy.

Moderato

Behold! behold! behold I bring you glad tidings, glad tidings of great joy which shall be to all people

NB. A Minim marked thus 𝅗𝅥 must be performed like quavers.

Christmas Anthem Continued.



Angio

angel a multitude of the heav'nly host praif_ _ing God and saying

Glory to God glory to God in the . high-est

Sy. Via.

Sy

glory to God glory to God glory to God in the highest

and peace on earth

Christmas Anthem · Continued

Sy. Pia.

goodwill towards men towards men goodwill

and peace on earth goodwill towards men towardsmen goodwill towards men towards

goodwill towards men towards men goodwill towards

goodwill towards men good will towards men

Sy Sy

towards men towards men

men goodwill towards men glory to God glory to God in the higheſt and peace on earth

men good will towards men

good will towards men

Sy. Pia.

goodwill goodwill goodwill goodwill towards

goodwill towards men to wards men goodwill goodwill goodwill good-

good will towards men towards men

goodwill

Sy.

men goodwill tow - wards men

will towards men good will tow - wards men

will towards men good will tow - wards men

to wards men good will tow - wards men

Hamſhire. For Good Friday.

Grave.

On my —

He dies! He dies! the heav'nly lover dies! The tidings ſtrike a doleful ſound

On my poor

On my poor heartſtrings

a doleful ſound

By

heartſtrings deep he lies In the cold arms of the ground

Come ſaints and drop a tear or two For him who

A thousand drops :||: :||:

groan'd beneath your load He shed a thousand drops for you A thousand drops :||: :||: :||:

A thousand drops :||: :||:

A thousand drops :||: :||: :||:

Sy[illegible] Affettuoso

:||:

- - - of richer blood Here's love and grief beyond degree The God of Glory

:||:

Hamſhire Continued.

Pianiſ.o

(Allegro ma non Preſto.) But lo what ſudden joys I ſee Jeſus the dead

dies for men:

But lo what ſudden joys I ſee Jeſus dead revives again, but

But lo what ſudden joys what ſudden joys I ſee Jeſus the dead

But lo what ſudden joys what ſudden joys I ſee Jeſus the dead

Animato

lo what ſudden joys I ſee Jeſus the dead revives again.

O be joyful be joyful be joyful O be joyful be joyful in the

O be joyful be joyful be joy - - - - ful in the

O be joyful be joyful O be joyful be joyful be joyful in the Lord be joyful in the

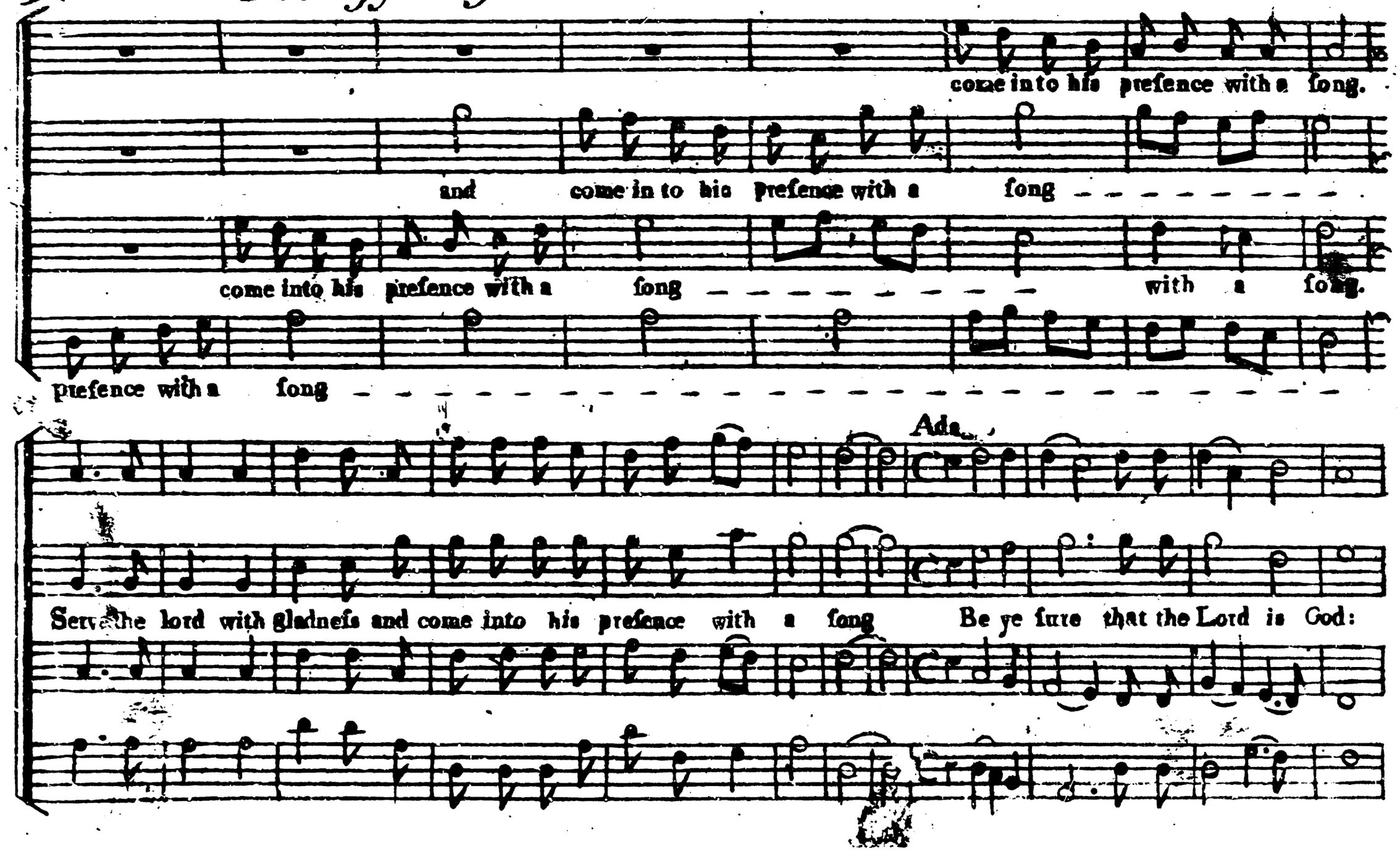
O be joyfull be joyful be joyful be joyful be joyful be joy - - - ful in the

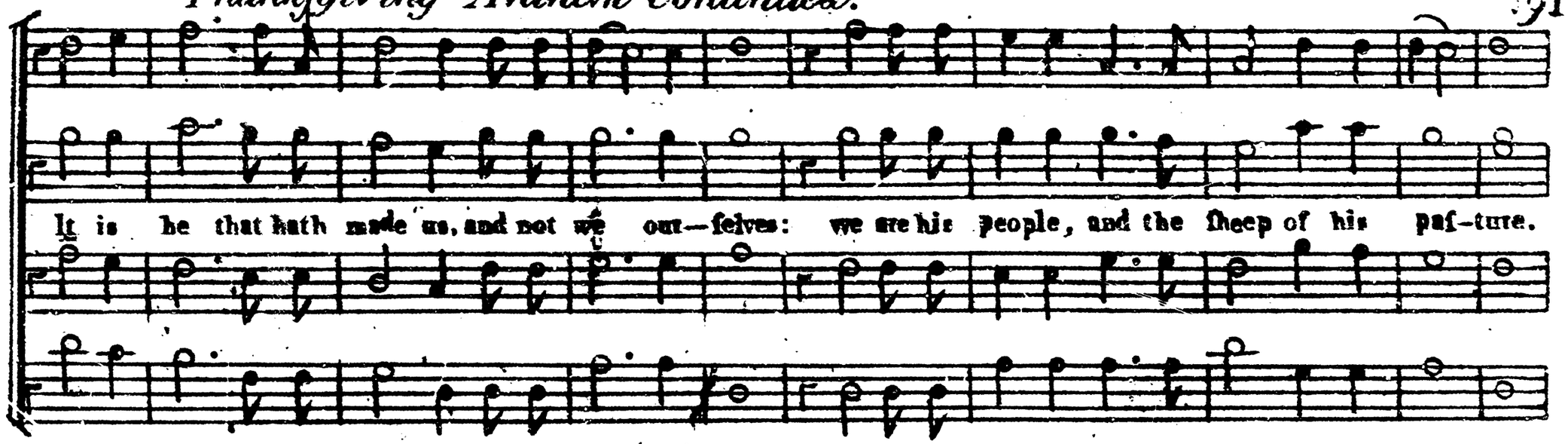
Sy.

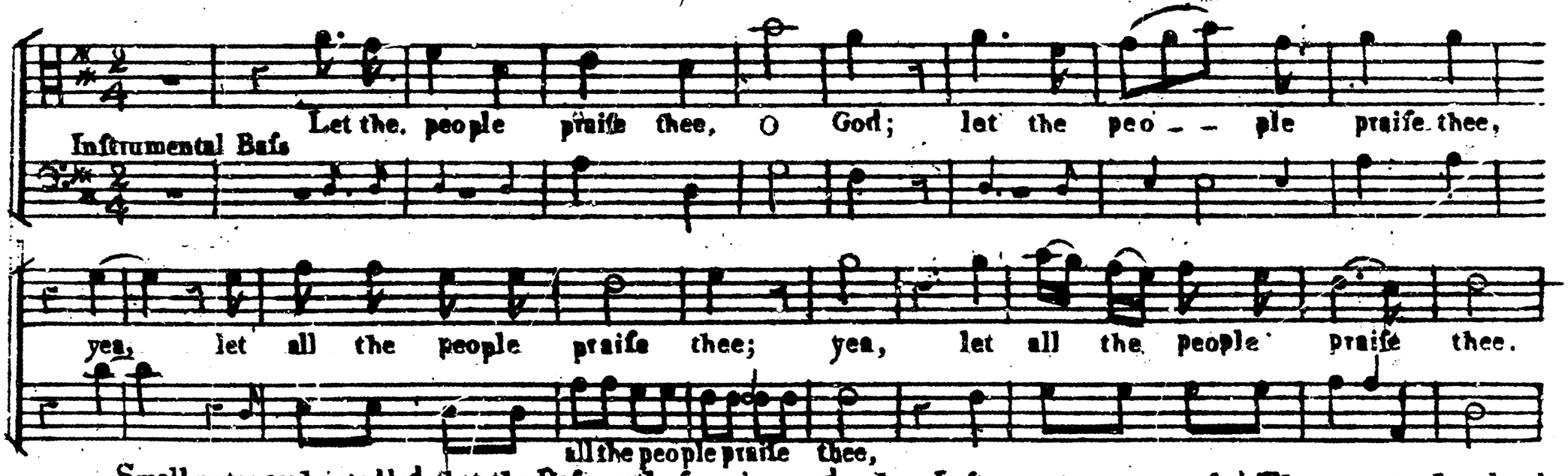
Serve the Lord with gladneſs; and come into his preſence with a ſong.

Lord, all ye lands.

and come into his


come into his presence with a song.
and come in to his presence with a song
come into his presence with a song with a song.
presence with a song
Ada.
Serve the lord with gladness and come into his presence with a song Be ye sure that the Lord is God:





Small notes are here added that the Baſs may be ſung in words when Inſtruments are not uſed. They are not to be played.

for his

Bleſſed be the Lord God of our ſalvation, who dai-ly loadeth us with his beniſits,

for his mercy is

for his mercy his mercy is

mercy is ev - - - - - - er - - laſt - - ing his mercy is mercy is ev-er laſt ing - his

for his mer-cy is ev - - - - - er-laſt - - ing ever - - laſt - - - - ing ever-laſting his mercy his

ev - - - - - - er - - laſt - - - - - ing his mercy his mercy is ev - - er - - laſt - - ing

ev - - er - - - laſt - - - - ing ever-laſt - - - - ing ever-laſt - - - ing

Ad°

mercy is ev - - - - - - - et - - lasting everlasting.

mercy is ev-et - - last - - - - - - - - - - ing. Amen a-men a-men a-men a-men.

his mer-cy is ev - - - - - et last ing.

ev-et - - - last - - - - - - ing.

Denmark.

:S:

:S:

Before Jehovah's awful throne, Ye nations bow with sacred joy: Know that the Lord is God alone, He can cre-

:S:

Denmark Continued.

ate and he de-ſtroy he can cre-ate 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 ſtray'd, He brot us to his fold again, he brot us to his fold again.

For. Pia. For.

We'll croud thy gates with thankful songs, High as the heavn's our voi _ _ ces raise; And earth & earth with her ten thousand

S. Pia. For. Pia. For. 1 2

S. 1 2

thousand tongues Shall fill thy courts with sounding praise shall fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise.

S. 1 2

Wide wide as the world is thy command: Vaſt as eternity eternity thy love: Firm as a rock thy truth muſt ſtand When rolling

Pia. Pia. For.

years ſhall ceaſe to move ſhall ceaſe to move, when rolling years ſhall ceaſe to move when roll - - - ing years ſhall ceaſe to move.

An ANTHEM from Rev. V

Pia. For.

who is worthy

And I saw a mighty angel proclaiming with a loud voice who is worthy to open the book & to loose the

Affet?

seals thereof: And I wept & I wept be-

And no man in heav'n or earth was able to open the book neither to look thereon.

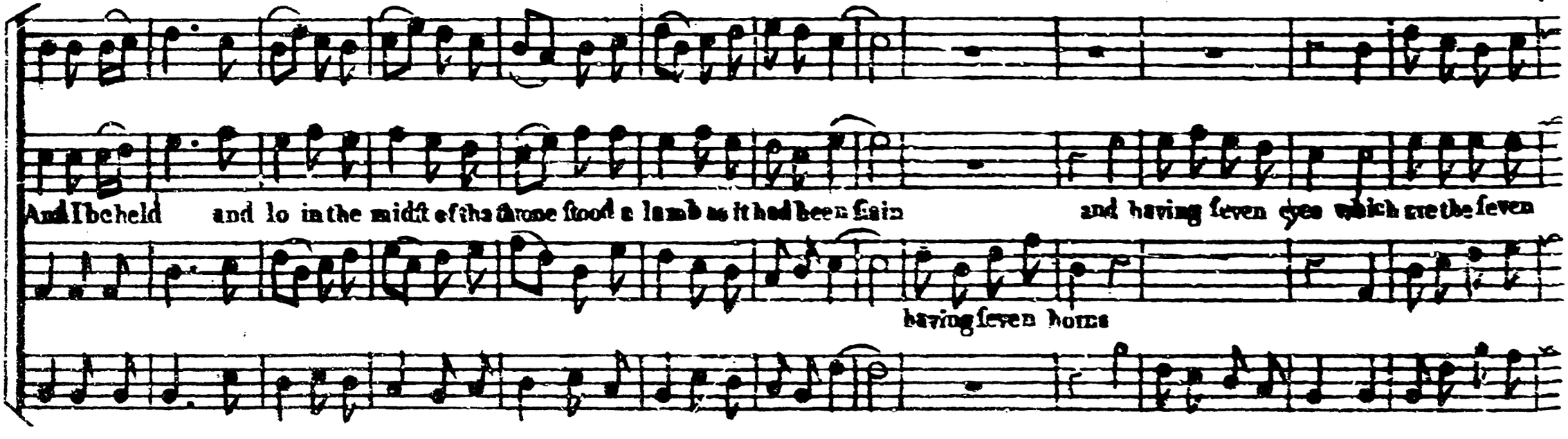
cauſe no man was found worthy to open the book neither to look thereon

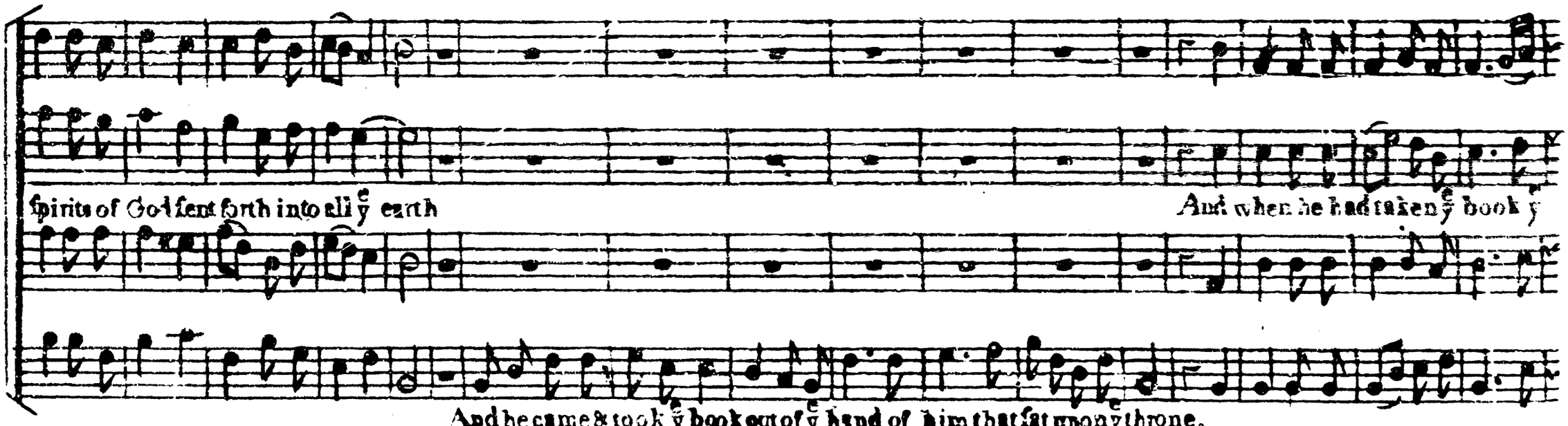
And one of the angels ſaid unto me weep not

weep not for behold the lion of ye tribe of Judah the root of David

hath prevailed to open the book

and to looſe the ſeven ſeals thereof.


And I beheld and lo in the midst of the throne stood a lamb as it had been slain
and having seven eyes which are the seven
having seven horns


spirits of God sent forth into all ye earth
And when he had taken ye book y
And he came & took ye book out of ye hand of him that sat upon y throne.

Anthem from Rev. Continued

The angels were mute & they listened with wonder,

four & twenty elders fell down before ye lamb.

the angels were

the angels were mute & in tacitness did wonder,

mute & ye saints they did shout did shout _ _ did shout & sing Worthy ye lamb :||: ye lamb that was slain:

for he hath re -

for he hath redeemed us

we shall reign . . . . we shall reign

redeemed us to God & hath made us kings & priests & we shall reign upon the earth we shall reign we shall reign . . .

deemed us we shall reign we shall reign

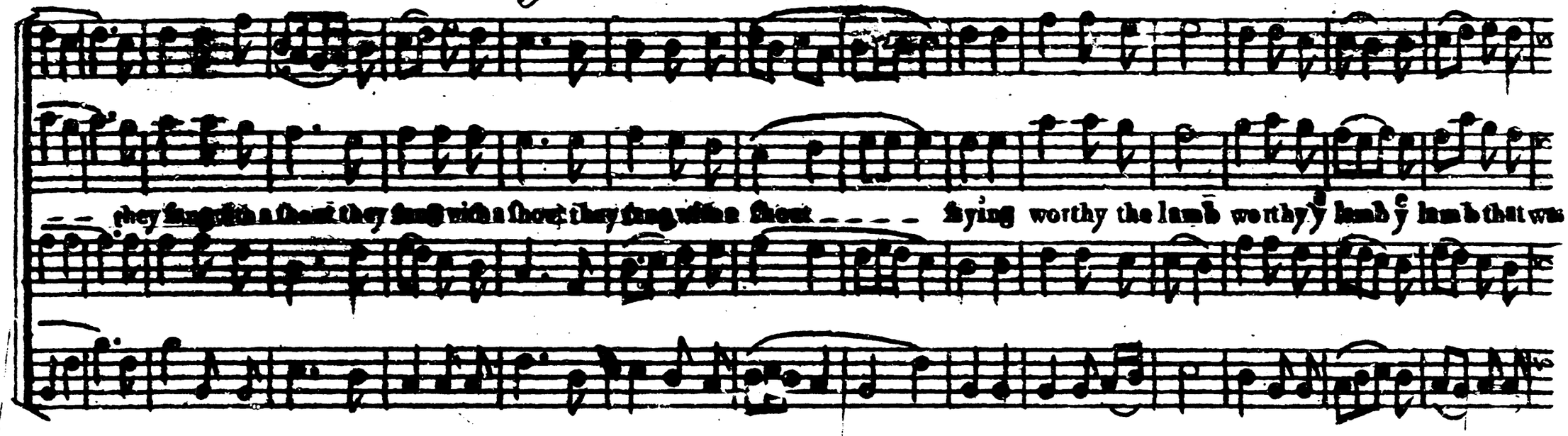
we shall reign upon the earth we shall reign

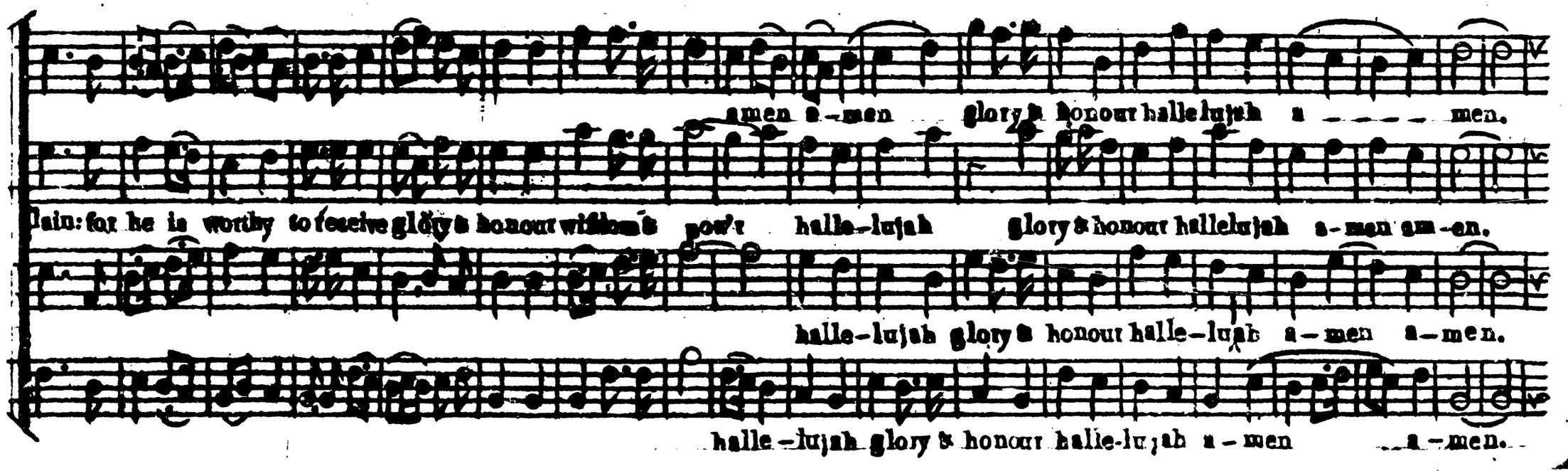
we shall reign upon the earth

we shall &c. Then ỹ whole multitude of saints & angels united their voices & sung with a short . . . .

we shall reign up__on the earth.

we shall


they sung with a loud voice they sung with a loud voice they sung with a loud voice ---- saying worthy the lamb worthy y lamb y lamb that was


amen a-men glory & honour hallelujah a ---- men.
slain: for he is worthy to receive glory & honour wisdom & pow'r halle-lujah glory & honour hallelujah a-men am-en.
halle-lujah glory & honour halle-lujah a-men a-men.
halle-lujah glory & honour halle-lujah a-men a-men.

amen halle__lujah glo-ry & honour

Holy holy holy Lord God almighty just & true are all thy ways O thou king of saints hallelujah a-men glory & honour hal-

halle__lujah glory & honour halle-

halle-lujah glory & honour halle-lujah

glory & honour a__men

le-lu-jah amen amen Worthy the lamb worthy the lamb worthy the lamb that was slain for he is worthy for he is worthy

lujah a-men a-men

a-men__ a__men

Anthem from Rev. Continued.

amen a-men glory & honour halle-lujah a - - - - - men.

to receive glory & honour wisdom & pow'r - - halle-lujah glory & honour halle-lujah amen & a-men. And again they

halle-lujah glory & honour halle-lujah a-men a-men.

halle-lujah glory & honour halle-lujah a-men - - a - - men.

amen a-men glory & honour a - - - - - men a - - men.

said hallelujah hallelujah a-men halle-lu-jah glory & honour amen amen amen a - - - men.

glory & honour hal-le-lu-jah a - - - - - men & a - - men.

halle-lujah glory & honour a - - - - - men - - a - - men.

Adagio

Hark! from the tombs a doleful ſound My ears at-tend the cry, Ye living men, come view the

Prin-ces, this clay muſt be your bed, In ſpite of all your tow'rs; The tall, the wiſe, the rev'rend

Great God, is this our cer-tain doom? And are we ſtill ſecure! Still walking downwards to the

Grant us the pow'rs of quickning grace, To fit our ſouls to fly: Then, when we drop this dying

Sy.

ground Where you muſt ſhortly lie. Where you muſt ſhort-ly lie.

head Muſt lie as low as ours. Muſt lie as low as ours.

tomb, And yet pre-pare no more! And yet prepare no more!

fleſh We'll riſe a bove the ſky. We'll riſe a-bove the ſky.

A new Funeral ANTHEM. Eccl. vii. &c.

Grave

It is better to go to the house of mourning than to the house of feasting

for that is the end of all flesh

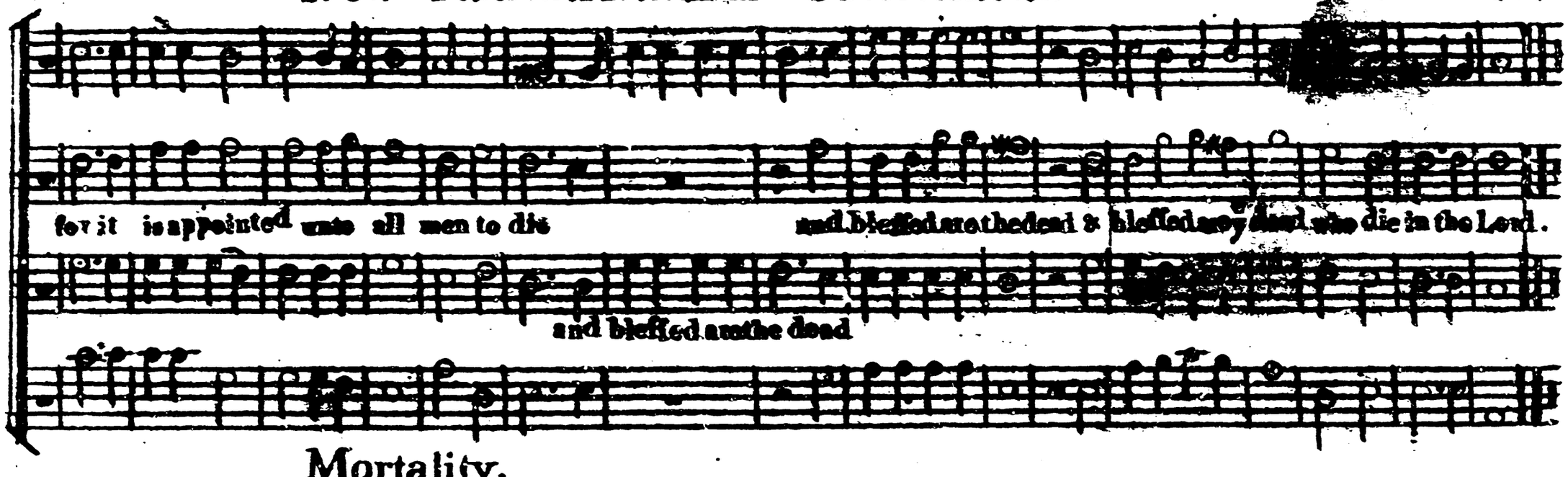
S.

S.

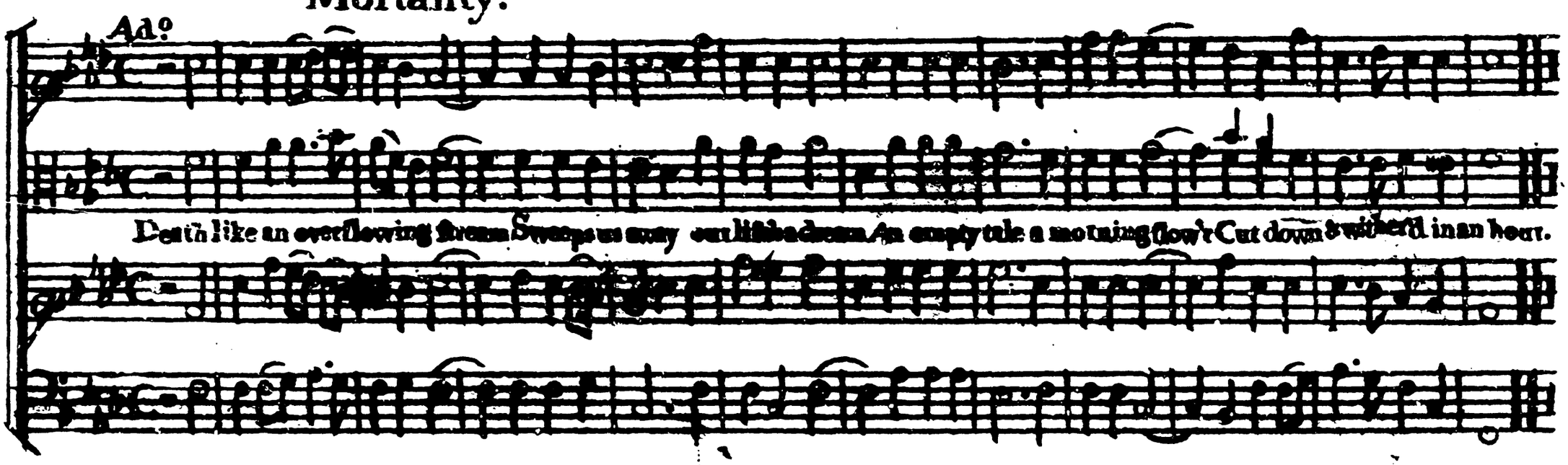
for that is the end for that is the end for that is the end of all flesh. For it is appointed unto all men to die

S.

S.


for it is appointed unto all men to die
and blessed are the dead & blessed are they dead who die in the Lord.
and blessed are the dead

Mortality.


Adᵒ
Death like an overflowing stream Sweeps us away our life's a dream An empty tale a morning flow'r Cut down & wither'd in an hour.

Grave

Since by man came death, ſince by man came death. by man came alſo the Reſurrection of the dead, by man came alſo the

Grave

reſurrec — tion of the dead, by man came alſo the reſurrec — tion of the dead. For as in A-dam all die,

for as in Adam all die - - even ſo in Chriſt ſhall all be made alive, even ſo in Chriſt ſhall all be made a

live even ſo in Chriſt ſhall all - - ſo in Chriſt ſhall all be made a- live, ev'n ſo in Chriſt ſhall all ſhall all be made alive.

ſhall all - - - - - - - - - - be made a live

A Funeral ANTHEM.

Rev. xiv.

I heard a great voice from heav'n saying unto me, write from henceforth, write from henceforth,

write from henceforth, blessed are the dead who die in the Lord. Yea saith the Spirit, for they

rest, for they rest, for they rest, for they rest, from their labours [illegible] from their labours,

and their works which do follow follow follow follow which do follow follow them. which do fol--low them.

INDEX to N° III.

Anthems &c.	*Page*
Christmas Anthem	81
Cypress	103
Denmark	23
Easter Anthem	73
Fast do.	77
Funeral do.	110
Funeral Anthem new	106
Hamshire	86
Mortality	107
Resurrection Anthem	108
Revelations, Anthem from	97
Savanah	80
Thanksgiving Anthem	89

*Explanation of some of the Terms used in Music.**

Adagio or Ad°.—very slow.
Affetuoso or Affet°.—tenderly.
Allegretto—moderately brisk.
Allegro or All°.—quick.
Allegro ma non Presto—quick but not too fast.
Andante—distinctly & exactly
Andantino—slower than Andante.
Animato—with animation.
Chorus—all parts full.
Crecendo—increasing in sound.
Dacapo or D.C.—conclude with the first strain.
Dolce—sweet.
Divoto—divoutly.
Diminuendo—diminishing in sound.
Forte For. or F.—loud.
Fortissimo or Fortif°.—very loud.
Grazioso—graceful.
Grave or Gravissimo—slow & solemn.
Lamentatoso—slow & mournful.
Maestuso—grand, majestic.
Moderato or Mod°.—moderately.
Piano Pia. or P.—soft.
Pianissimo or Pianif°.—very soft
Presto—very quick.
Recitative or Recit.—a stile of music which resembles speaking.
Solo—one part alone.
Symphony or Sy.—Instrumental music.
Tasto Solo or T. S.—play no cords.
Tutti or Tut.—full harmony.
Tempo Ordinario—ordinary time.
Verse—one singer to each part
Vivace, gay quick & lively.
Vivacissimo—very quick & lively.
Vigoroso—with life & vigour.
Voice Solo—a single voice.
Voluntary an extempore piece.

* The reason of these Terms being used in music is because they belong to the Science and are understood by well Instructed musicians of every language.

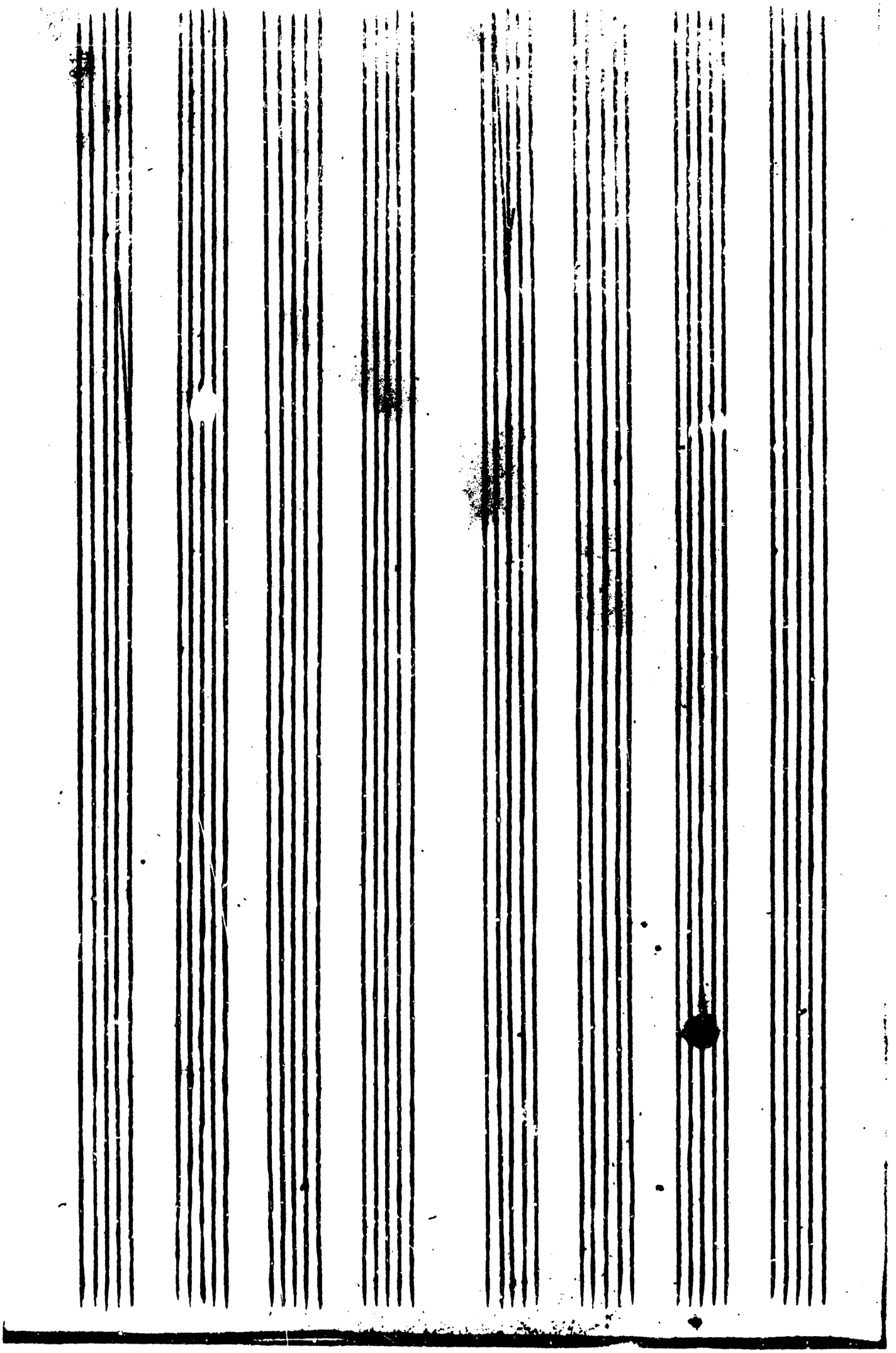
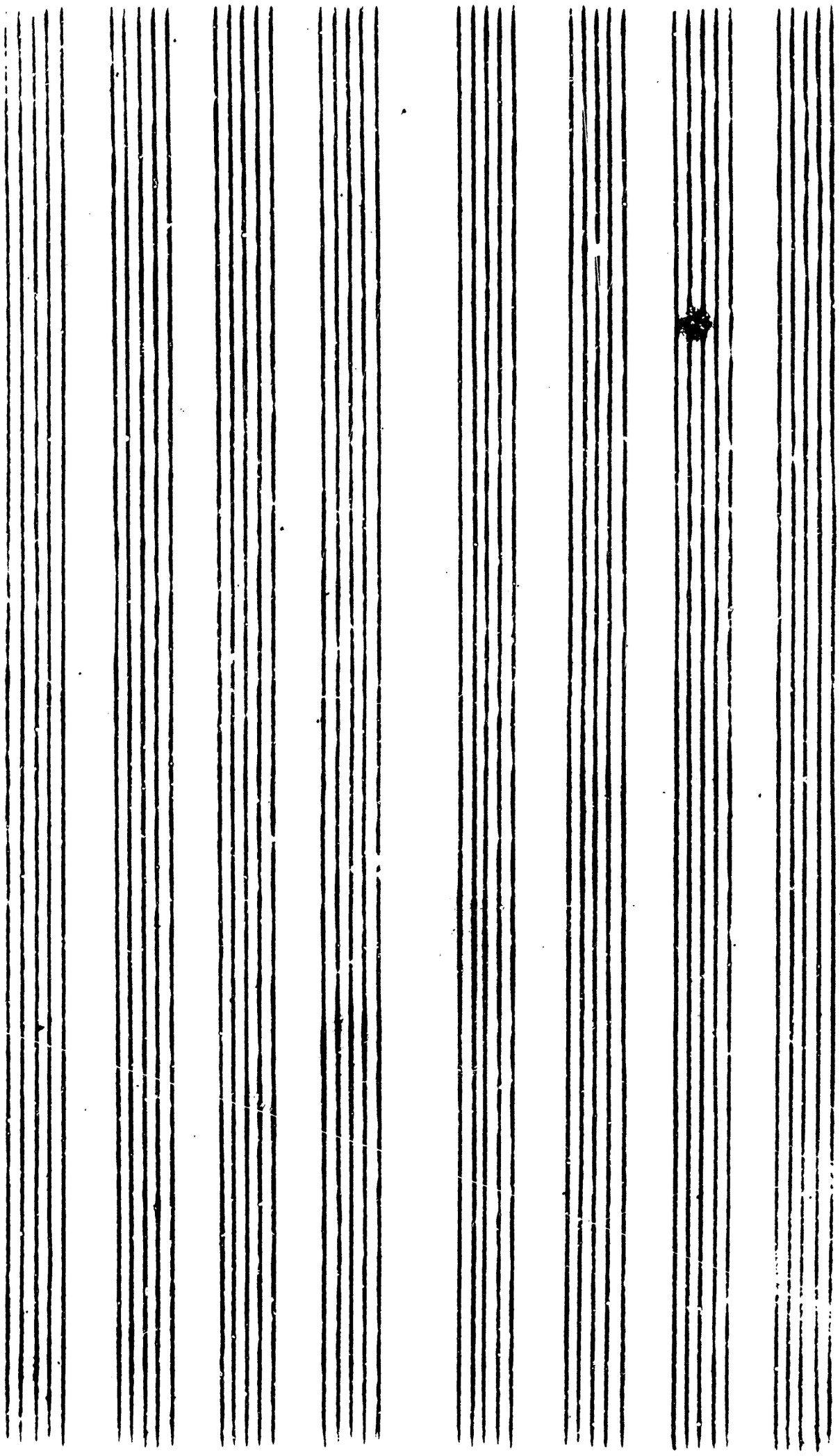
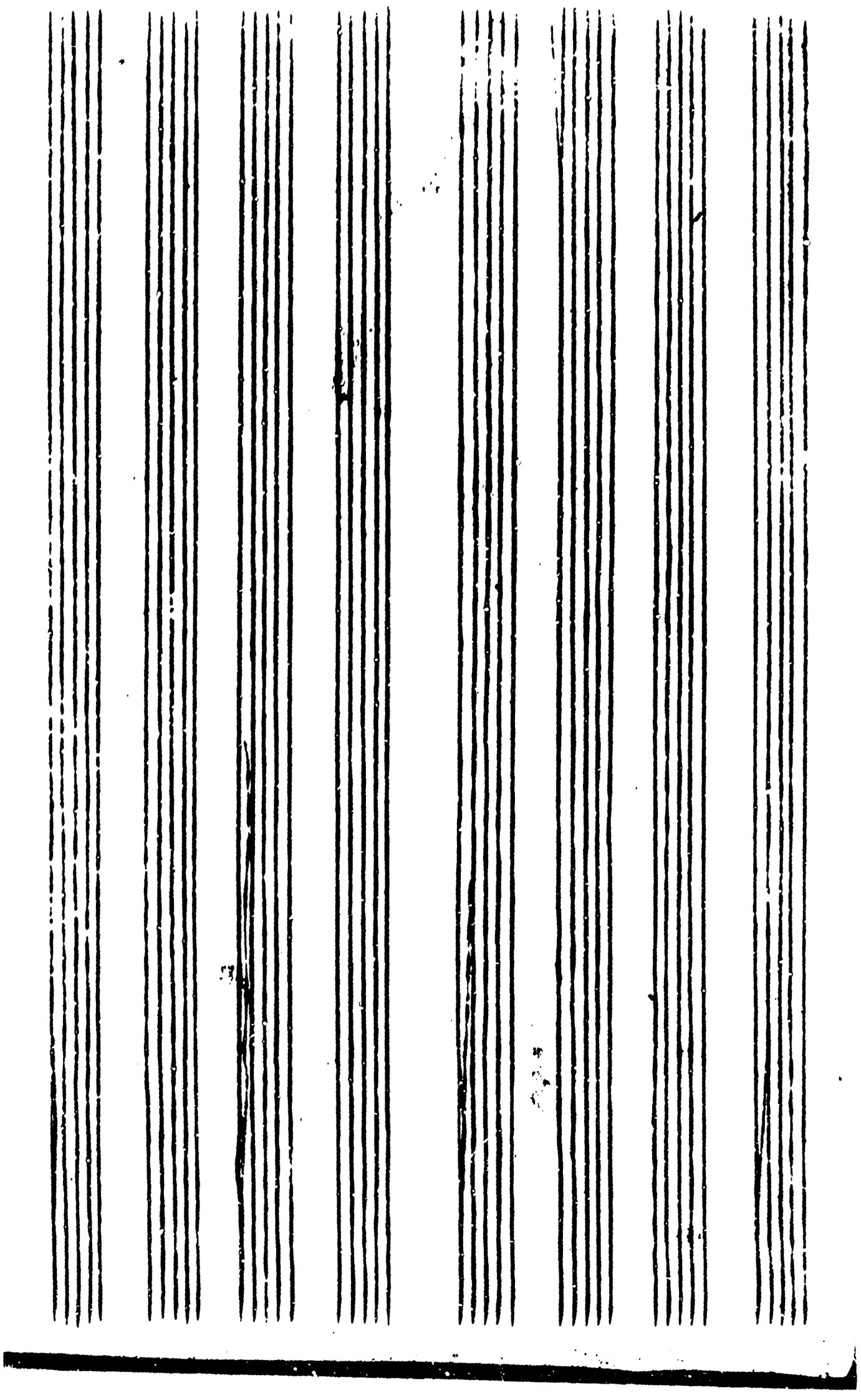
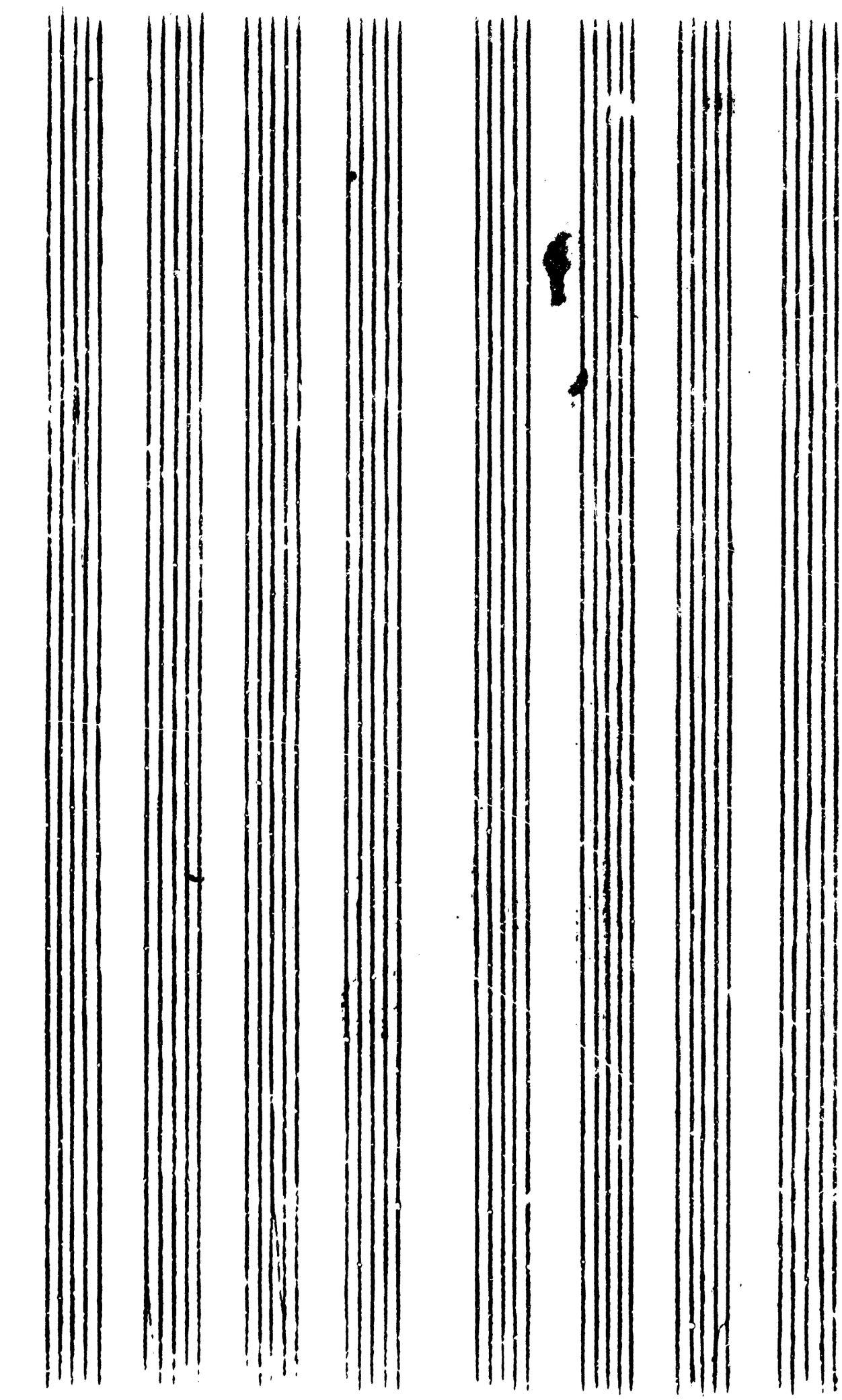
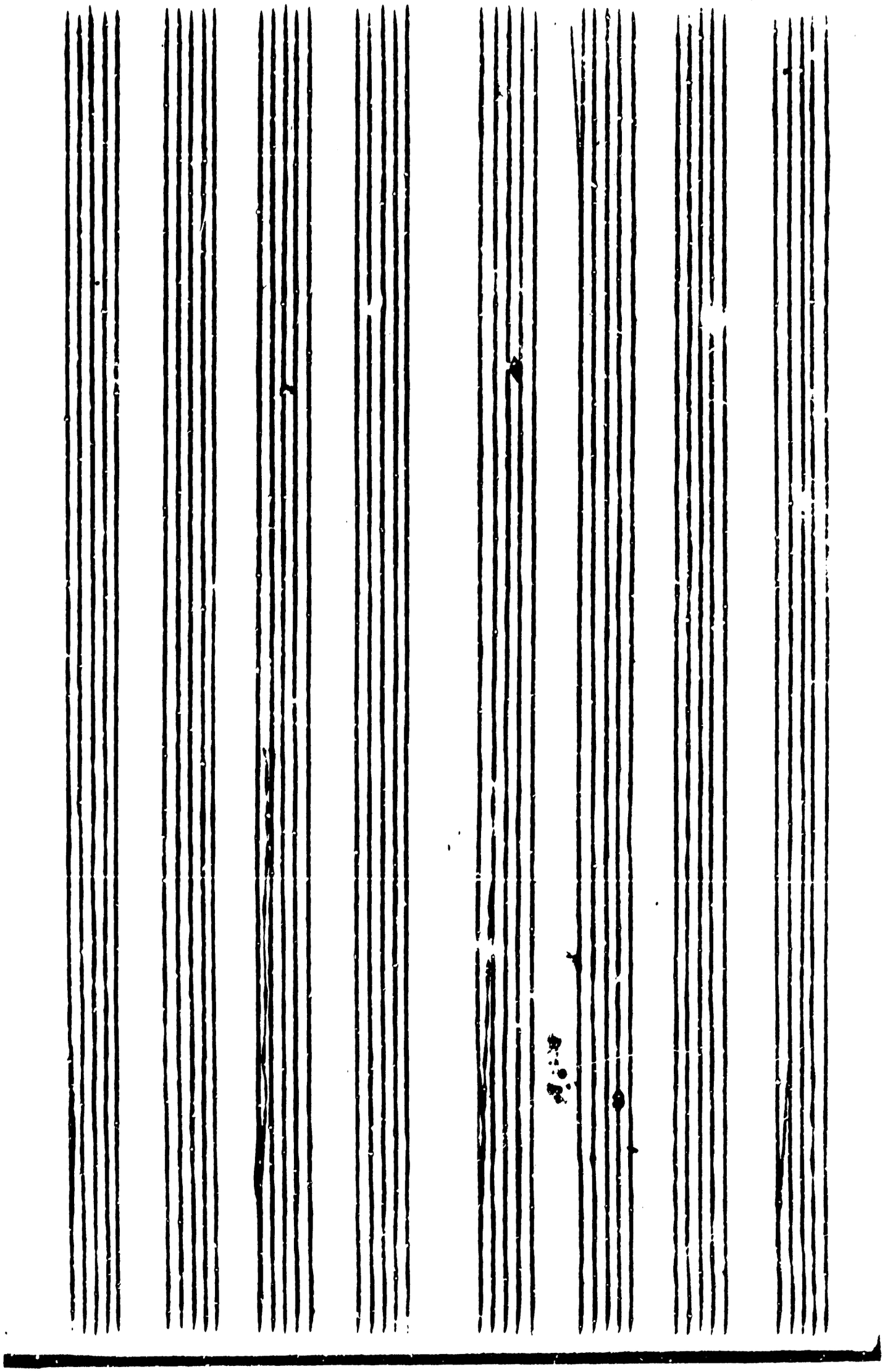
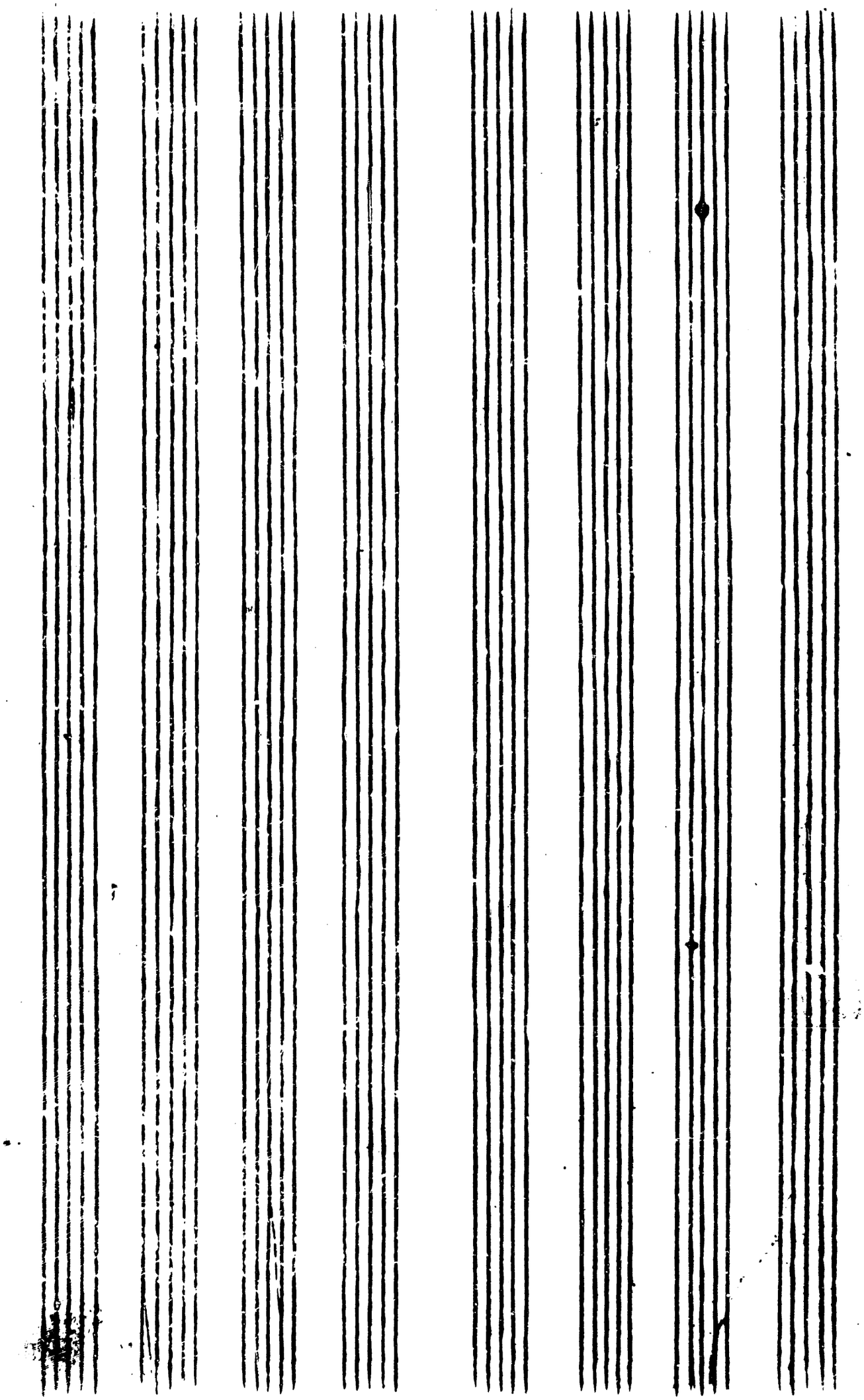
A GENERAL INDEX

TO THE MUSIC IN THE THREE NUMBERS OF THE COLUMBIAN H[illegible]

WITH THE NAMES OF THE AUTHORS.

Name.	*Page.*	*Author.*
ADAMS,	14	Read.
Admonition,	70	ditto.
Ailfaints,	44	Hall.
Amanda,	68	Morgan.
Angels Hymn,	68	unknown.
Aylefbury,	62	Williams.
Bath,	65	ditto.
Bethel,	24	Coan.
Boſton,	52	Billings.
Bridgewater,	54	Edſon.
Briſtol,	55	Swan.
Calvary,	42	Read.
Camden,	36	ditto.
Chriſtmas Anthem,	81	Handel. *(chiefly)*
Colcheſter,	57	Williams.
Corinth,	22	Coan.
Cypreſs,	105	Read.
Denmark,	93	Madan.
Depravity	11	Read.
Eaſter Anthem,	73	ditto.
Epiphonema,	39	Coan.
Eternity,	[illegible]8	Munſon.
Faſt Anthem,	77	Read.
Firmament,	30	ditto.
Florilla,	24	Caſwell.
Forty ſixth,	63	Bull.
Franklin,	12	Atwell.
Friendſhip,	25	Read.
Funeral Anthem,	110	Billings.
Funeral do. new,	106	Read.
Glouceſter,	69	unknown.
Golzanna,	28	Peck.
Greenfield,	64	Edſon.
Greenwich,	50	Read.
Guilford,	17	Coan.
Hamilton,	67	Read.
Hamſhire,	86	ditto.
Hartford,	57	Carpenter.
Invitation,	63	ditto.
Lenox,	49	Edſon.
Liſbon,	66	Read.
Littleton,	67	Williams.

GENERAL INDEX, &c.

Name.	Page.	Author.
[illegible]	51	Billings.
[illegible]	60	ditto.
[illegible]	65	unknown.
[illegible]rd,	58	Stephenson.
[illegible]ontague,	56	Swan.
Morning,	18	Read.
Mortality,	107	ditto.
Mount Sinai,	23	Caswell.
Naples,	66	Read.
New 100th,	69	unknown.
Newport,	42	Read.
Norfolk,	59	Brownson.
Norwich,	64	unknown.
Ocean,	46	Smith.
Old 100th,	71	unknown.
Ordination,	34	Caswell.
Panton,	19	Coan.
Plymouth,	52	unknown.
Portland,	29	Canfield.
Princeton,	33	Munson.
Providence,	58	Read.
Refuge,	37	ditto.
Religion,	22	ditto.
Resolution,	21	Coan.
Resurrection Anthem,	108	Handel.
Revelation do.	97	Lillings.
Rufus,	62	Read.

Name.	Page.	Author.
Salem,	20	Atwell.
Savannah,	80	Williams.
Savoy,	9	Canfield.
Sherburne,	47	Read.
Smithfield,	48	ditto.
Stafford,	45	ditto.
Stratford,	53	ditto.
Summons,	15	Camp.
Supplication,	16	Read.
Sympathy,	3[illegible]	Read.
Thanksgiving Anthem,	89	Read.
Third,	60	Stephenson.
Thirty-fourth,	49	ditto.
Triumph,	26	Read.
Troy,	35	Peck.
Vespers,	27	Read.
Victory,	43	ditto.
Virginia,	54	Brownson.
Wantage,	65	unknown.
Wells,	47	Williams.
Wilmington,	13	Canfield.
Windsor,	9	Read.
Windsor,	41	unknown.
Winsor,	62	Read.
Winter,	71	ditto.
Zion,	10	ditto.