

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

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P R E F A C E.

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 GAMUT

The parts separated

Treble. G in Alt

Counter.

Tenor.

Bass.

The parts separated

Treble.

Counter.

Tenor.

Bass.

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 first space in Counter: and so of the other letters.

Characters.

A Staff Is the lines and spaces whereon musick is written *Examples.*

The Musical Letters

F
E
D
C
B
A
G

Give names to the lines and spaces of a staff & 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.

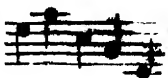
INTRODUCTION to PSALMODY.

Character.

Examples.

A Ledger Line

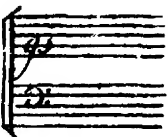
Is used when notes ascend or descend beyond the staff.



A Brace



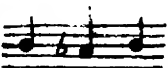
Joins those parts which move together.



A Flat



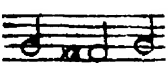
At the left hand of any note, sinks it half a tone.



A Sharp



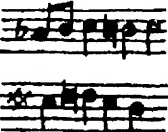
At the left hand of any note, raises it half a tone.



A Natural



At the left hand of any note influenced by a flat or sharp, restores it to its primitive sound. *



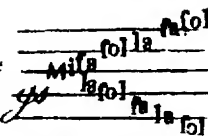
* Flats and Sharps when set on any of the letters just by the Cliff have influence on all notes standing on such letter until you come to a change of key or a close, (except such notes as are restored to their primitive sound by a Natural) and when joined are called governing flats and sharps.

SOLFAING.

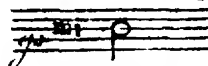
Examples.

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

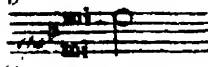
Ascending, Mi fa sol la fa sol la mi &c*
Descending, mi la sol fa la sol fa mi &c



The natural place for Mi is in -- B



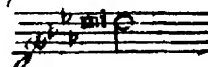
But if B be ♭ Mi is in -- E



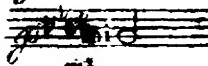
If B and E be ♭ Mi is in -- A



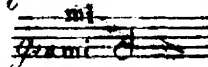
If B E and A be ♭ Mi is in -- D



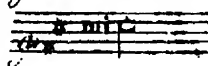
If B E A and D be ♭ Mi is in G



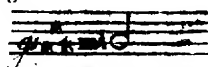
If F be * Mi is in -- F



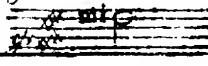
If F and C be * Mi is in -- C



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.

INTRODUCTION to PSALMODY.

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 musical staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (la), F4 (fa), F4 (fa), F4 (fa), E4 (mi), F4 (fa), G4 (la). The lyrics 'la fa fa fa mi fa la.' are written below the staff.

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

Two musical staves. The top staff is labeled 'Sharp Key' and shows a treble clef with a sharp sign (#) above the staff. The bottom staff is labeled 'Flat Key' and shows a treble clef with a flat sign (b) below the staff.

*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 3^d and 4th and between the 7th and 8th. In a flat key they are between the 2^d and 3^d and between the 5th and 6th.

Two musical staves. The top staff is labeled 'Sharp Key' and shows a treble clef with a sharp sign (#) above the staff. The bottom staff is labeled 'Flat Key' and shows a treble clef with a flat sign (b) below the staff. Both staves have numbers 1 through 8 written above the notes to indicate semitone positions.

TIME.

Notes. Rests.

Examples

A Semibreve

Is the longest note and is equal to two minims

A musical staff with a treble clef showing a single semibreve note (a whole note) on the second line.

A Minim

Is half a semibreve and is equal to two crotchets.

A musical staff with a treble clef showing a single minim note (a half note) on the second line.

A Crotchet

Is one fourth of a semibreve and is equal to two quavers.

A musical staff with a treble clef showing a single crotchet note (a quarter note) on the second line.

A Quaver

Is one eighth of a semibreve and is equal to two semiquavers.

A musical staff with a treble clef showing a single quaver note (an eighth note) on the second line.

A Semiquaver

Is one sixteenth of a semibreve and is equal to two demisemiquavers.

A musical staff with a treble clef showing a single semiquaver note (a sixteenth note) on the second line.

A Demisemiquaver

Is one thirty second part of a semibreve and is the shortest note.

A musical staff with a treble clef showing a single demisemiquaver note (a thirty-second note) on the second line.

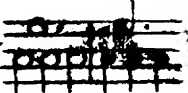
INTRODUCTION to PSALMODY.

Characters.

Examples.

A Point of Addition

Makes a note halt as long again. So a pointed semibreve is equal to three minims; &c



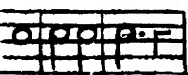
A Figure of Diminution

Reduces three notes of any kind to the time of two of the same kind.



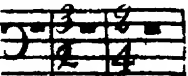
A Bar

Divides the time into equal parts, according to the different moods.



A Bar Rest

Fills a bar in all the moods of time.

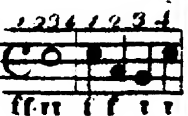


The Moods of Common Time.

Adagio

C

Is a slow movement with four beats in a bar and a semibreve for its measure note. *



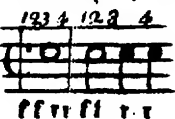
Characters.

Examples.

Adagio

C

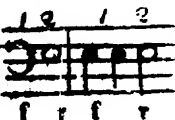
Is a quicker movement with four beats in a bar and a semibreve for its measure note..



Allegro

C

Is a slow 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 slow beats in this mood I have called it a slow movement: the notes however are quicker than in either of the preceding moods.

INTRODUCTION to PSALMODY.

Characters.

Examples.

3 from 4 3
4 4

Is a quicker movement with three beats in a bar and a pointed minim for its measure note. *ff r ff r*

3 from 8 3
8 8

Is a very quick movement with three beats in a bar and a pointed crotchet for its measure note. *ff r ff r*

The Moods of Compound Time.

6 to 4 6
4 4

Is a slow movement with two beats in a bar and a pointed semibreve for its measure note. *f r f r*

6 from 8 6
8 8

Is a quicker movement with two beats in a bar and a pointed minim for its measure note. * *f r f r*

* 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.

Chooing Notes Are but one of them sung with the same voice.

A slur Ties such notes as are sung as 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 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 Clofe Shows the end of a tune.

* A row of dots across the staff, or a dotted double bar are sometimes used to denote a repetition of the music. This character **||** denotes a repetition of words.

INTRODUCTION to PSALMODY.

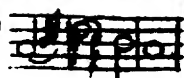
GRACES.

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.



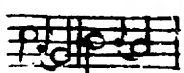
Transition is a graceful sliding from one sound to another, leaning on the intermediate sounds



Characters.

Apog iaturas

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.



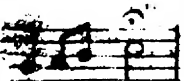
A Mark of distinction

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** with the number of semitones in each Interval.

Number of Semitones	Name of the Interval	Classification
12	Octave or 8 th	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	A very imperfect Concord.
	Major fourth	
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.

Semitones	1	2	3	4	5	6	7	8	9	10	11	12
Notes	C	D	E	F	G	A	B	C	D	E	F	G
Intervals		2	3	4	5	6	7	8	9	10	11	12

A Choice Collection of new Psalm Tunes.

Psalm 147. C. M. 3^d ver.
Moderato.

Windfor

He gives the * He hears _ But man _ Bot man _ Should _ Shoyld

Psalm 102. C. M. 6th ver.

Savoy.

Dark dismal _ Dwell in my _ While _ While sharp _ Nor give my spirit rest.
While _ While _

* When the words are deficient which is implied by a dash thus _ the fingers are referred to D.^r Walks!

Pfalm 122. C. M. Zion.

How did my — My friends — In zion let — And keep — And keep — :S:

I love her

I love her — The church — Stands —

I love her gates. I love the road The church adorn'd — Stands like — To the w — Up to her courts —

I love her — The church —

*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.*

Zion Continued.

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. 4th ver. Depravity.

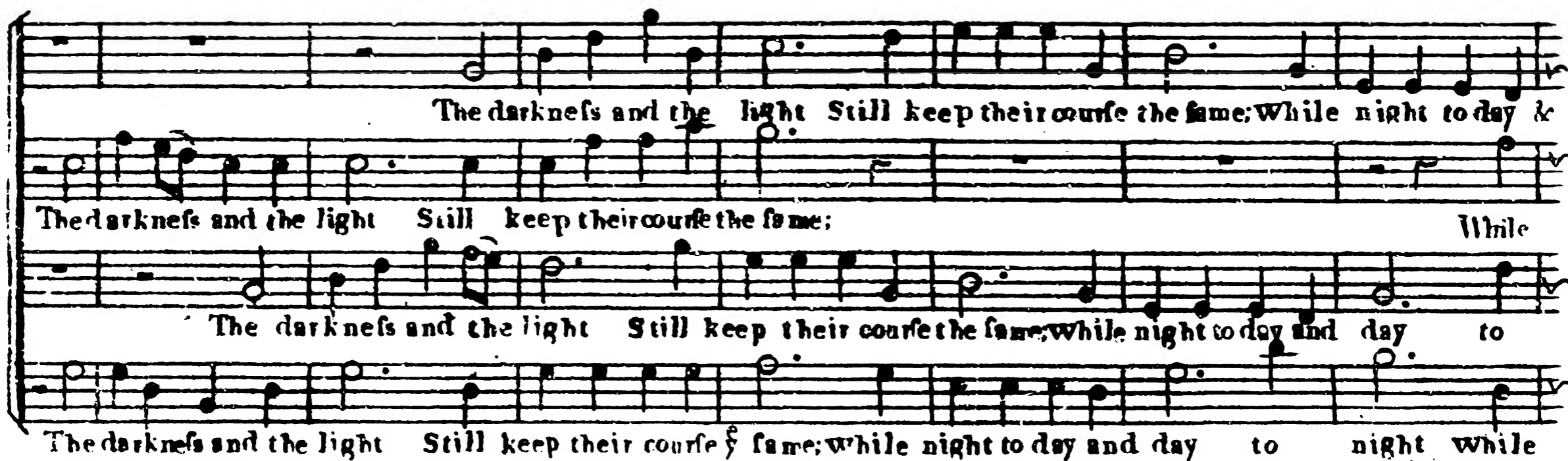
(loves his name.)
 By nature all are gone astray; Their practice all the same: There's none that fears his makers hand There's none that

12 Psalm 19. S. M.

Franklin.



Be hold the lofty sky Declares its maker God. And all his stary works on high Proclaim his powi abroad



The darkness and the light Still keep their course the same; While night to day &
The darkness and the light Still keep their course the same; While
The darkness and the light Still keep their course the same; While night to day and day to
The darkness and the light Still keep their course & same; while night to day and day to night while

Franklin Continued.

Pfalm 90. C.M.

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 Bears all its son 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.

Psalm 2. C. M. Adams.

The
 Why did the nations - The Lords - Why did they - And tread -
 The Lord

Lord - Derides - He speaks -
 The Lord who - Derides - He speaks - And strikes their spirits thro!
 Derides - He speaks -
 De - rides - He speaks -

● Psalm 50. P. M. Sunmons.

The God of glory — Calls the — From east — Tho distant —

This system contains four staves of music. The first two staves are vocal parts, and the last two are instrumental accompaniment. The lyrics are written below the first two staves.

The trumpet — Lift up

This system contains four staves of music. The first two staves are vocal parts, and the last two are instrumental accompaniment. The lyrics are written below the first two staves. The instrumental parts include first and second endings, indicated by the numbers 1 and 2.

Pfalm 51. L. M. 3 ver. Supplication.

Here on — Here —

O wash my soul from ev'ry sin! And mak' 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 —

Pfalm 19. P. M. Guilford.

I love the volumes of thy word: What light and joy those leaves afford To souls benighted & distressed! Thy precept 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 —

Psalms 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.

Up to —
 Up to the hill where Christ is gone To plead for all his saints To plead —
 Up to — To plead — Pie —
 Up to To plead — Presenting —

Morning Continued.

Psalms 11. L. M. 19

Presenting — Our songs —

Presenting at his Father's throne Our songs — & our complaints. My refuge is the God of love Who does not see in —

Presenting — Our songs — Our songs —

Our songs — Our songs —

Panton.

Fly like —

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

Fly like —

Fly like —

Praise ye the Lord; 'tis good to raise Our hearts & voi - ces in His praise; His nature and his works invite To

The Lord -
 make this du - ty our delight The Lord: build up Jerusalem And gathers nations to his name - - -
 The Lord - His mercy

Salem Continued.

His mercy — And —

His mercy makes the dull born soul & makes y broken spirit whole & makes —

His mercy — And — And —

And — And —

Pfalm 55. S. M. Resolution.

But —

Let sinners — And — But in — But — Ill —

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

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 mad mankind in vain Or hast thou -

reign Or hast -

Or hast -

Pfalm 50. P. M. Mount Sinai.

The God of glory — Calls — From — Thro' —

This system contains four staves of musical notation. The first staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a final piano accompaniment staff. The lyrics are positioned between the vocal staves.

hell — heav'n — Lift up —

The trumpet — hell — Lift up — Lift up —

hell — hell — Lift up — Lift up —

This system contains four staves of musical notation. The lyrics are positioned between the vocal staves. The first staff begins with the word 'hell' and continues with 'heav'n' and 'Lift up'. The second staff begins with 'The trumpet' and continues with 'hell', 'Lift up', and 'Lift up'. The third staff begins with 'hell' and continues with 'hell', 'Lift up', and 'Lift up'.

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

Musical score for Psalm 90, L.M. Florilla. To the Memory of Miss H. Mills. It consists of four staves of music in a 3/2 time signature with a key signature of one flat (B-flat).

Hymn. 72. 2^d Book.

Bethel.

Musical score for Hymn 72, 2nd Book, Bethel. It consists of four staves of music in a 3/2 time signature with a key signature of one flat (B-flat). The lyrics are written below the staves.

In the cold prison —

Till the —

Till the —

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

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

Pfalm 139. P. M. Friendship.

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 sympathizing heart, In all the cares of life and love. In all -

Piu

For:

Who shall the Lord's 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


Triumph Continued.

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

Pfalm 4. C. M. Vespers.

I fear - I fear -
Lord thou - I fear - Nor - Nor -
I fear - I fear -
I fear - I fear -

28 Psalm 149. P. M. B. & T. Golzenna.



O praise the Lord: prepare your glad voice, His praise in the great assembly to sing. In our great Crea -



And chil - - - - - dren of -
tor let Isra' l rejoice, And children of Zi - on, And children of Zion, be glad in their king.
And chil - - - - - dren of

Pfalm 89. C. M. Portland.

Yet (saith the Lord) if Davids race,—

The first system of musical notation consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics "Yet (saith the Lord) if Davids race,—" are written across the second and third staves.

Their sin: I'll visit —

The second system of musical notation also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics "Their sin: I'll visit —" are written across the second and third staves.

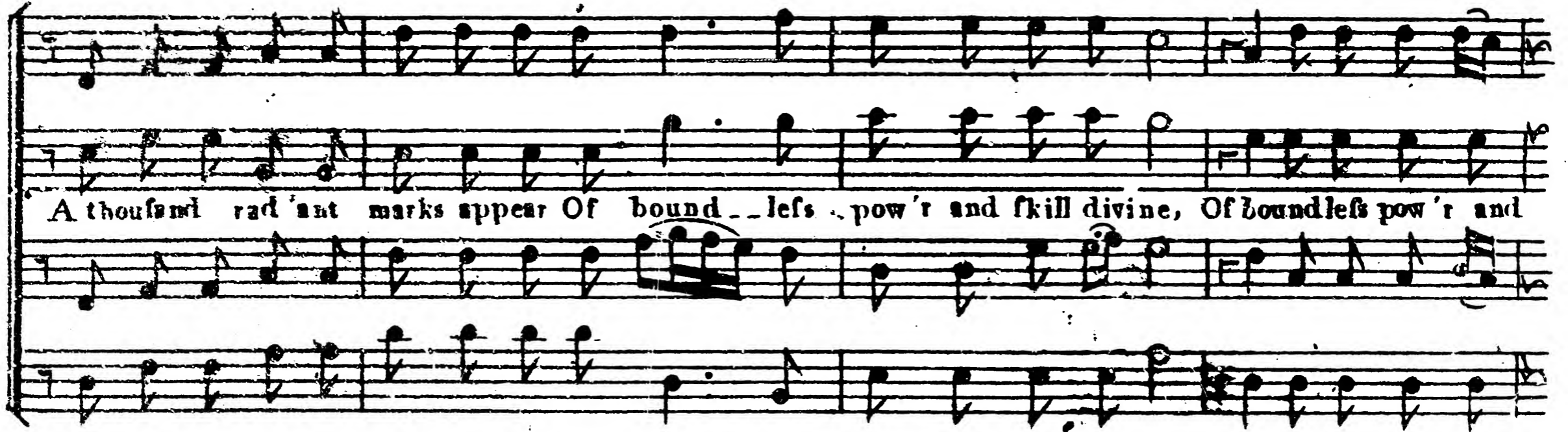
Great God, the heav'n's well order'd frame
 Declare the glories of thy name: There thy rich works

For.

Sr.

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

Firmament Continued.



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



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

Pfalm 63. S. M. Religion.

My God permit my tongue This joy, to call thee mine. And let my early cries.

And let — And let —

And let — And let —

To taste — To taste — To taste —

prevail To taste thy love divine To taste —

To taste — To taste —

To taste — divine — To taste — To taste —

Pfalm 23. S. M. Princeton.

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

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written across the two middle staves.

H

He leads me to the place Where heav'nly — Where heav'nly — Where living —

He leads —

This system contains the next four staves of music. The lyrics continue across the two middle staves. The word 'He' is written above the first staff, and 'He leads' is written above the bottom staff.

Let saints within these walls appear, Like clusters on y vine: Let sinners see thy glory here: And feel thy love di-

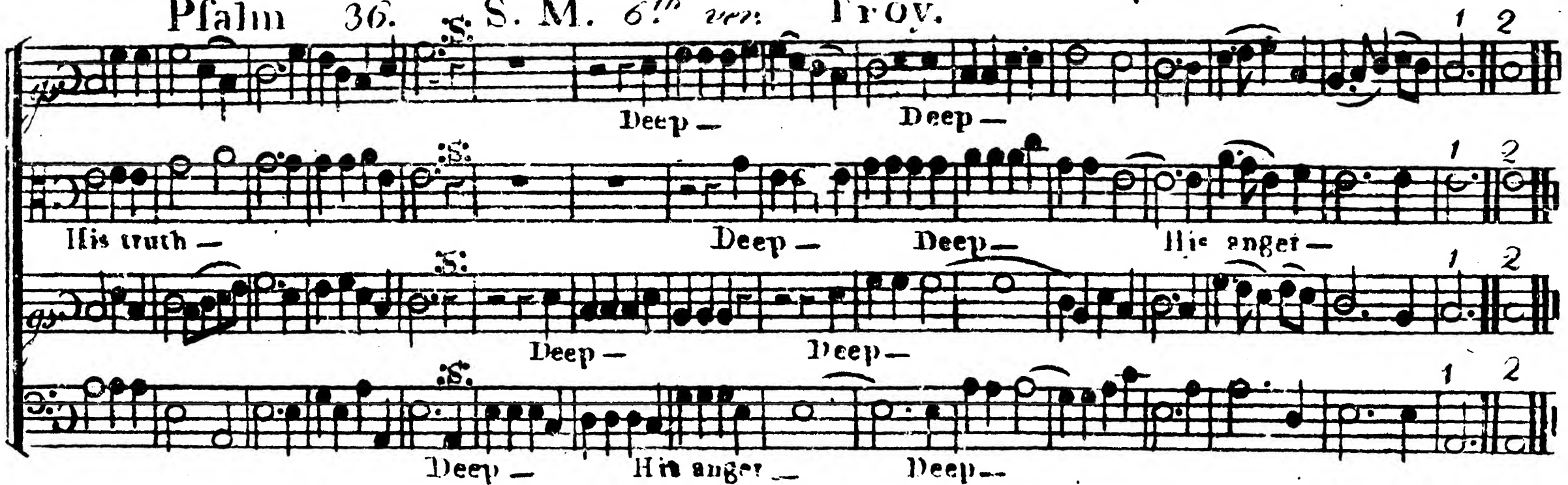
And feel thy love divine. Then shall —
 vine. Then shall — Then shall thy children rise &
 Then shall — Fair —
 Then shall — Fair —

Ordination Continued.



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

Pfalm 36. S. M. 6th ver. Troy.



Deep - Deep -
His truth - Deep - Deep - His anger -
Deep - Deep -
Deep - His anger - Deep -

Pfalm 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

Pfalm. 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.

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

Psalm 41. L. M. Sympathy.

Whole — Whole —
 Blest is the man — And — Whole — Feels —
 Whole — Whole —
 Whole —

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 quiv'ring lip hangs feeble down Then speechless with a doleful groan
 His wulst, faint and few He bids the world adieu.

Pfalm 50. P.M. 9th ver. Epiphonema.



Sinners awake betimes ye fools be wise:]

Change your vain: tho'ts your crooked works amend



Awake before this dreadful morning rise:)

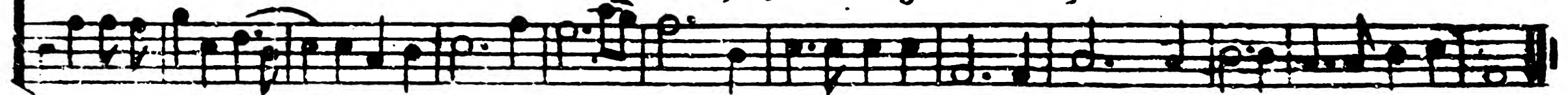


Fly to the Saviour make the Judge your friend;)

Your Trembling soule and no deliverance



Left like a lion, his last vengeance tear]



I N D E X.

<i>Tunes.</i>	<i>Page.</i>	<i>Authors.</i>	<i>Tunes.</i>	<i>Page.</i>	<i>Authors.</i>
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Mount Sinai	23	Caswell.	Windsor	9	
Ordination	34	Caswell.	Zion	10	D. Read.
Panton	10	Coan.			

(41)

The COLUMBIAN HARMONIST, N^o. 2.

A Choice Collection of Sacred Music; &c.

H

Windfor.

C.M.

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

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 were floating 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 —
 My tho'ts that often mount the skies Go search
 My — Go —

Calvary Continued

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

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

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

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

Ocean.

C M

Thy works of glory, mighty Lord, The sons of courage shall record, At thy command the winds arise,
 Thy wonders in the deep, Who trade in floating things. At thy —

At thy —
 swell the towering waves; The men astonish'd mount the skies And sink in gaping graves.

Sherburne.

C. M.

47

While shepherds watch 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'el freed from Pharaoh's hand, Left the proud tyrant and his land,
The tribes with cheerful homage own Their king an' Jrdah was his throne.
And...

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

Then burst the chains with sweet surprize Then — And in my Saviours image rise.
 In the ground — found Then burst — Then — Then —
 Till the last trumpets joyful sound Then burst — Then — And in —
 Then burst — Then — Then —

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

Thirty-fourth.

Pl. 11th

C. M

He has — To —

Songs of immortal praise &c. He has — To spread —

He has —

Detailed description: This block contains a three-staff musical score for the hymn 'Thirty-fourth'. The top staff is the vocal line with lyrics 'He has — To —'. The middle staff is the piano accompaniment with lyrics 'Songs of immortal praise &c. He has — To spread —'. The bottom staff is the bass line with lyrics 'He has —'. The music is in common time (C.M.) and features various musical notations including notes, rests, and dynamic markings.

Lenox.

Pl. 148th

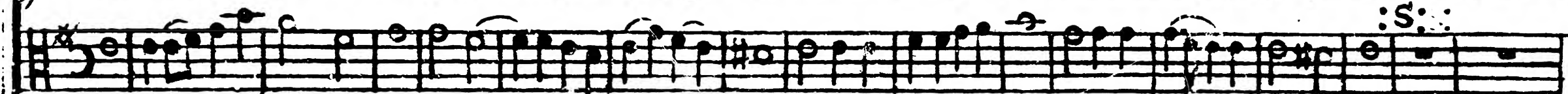
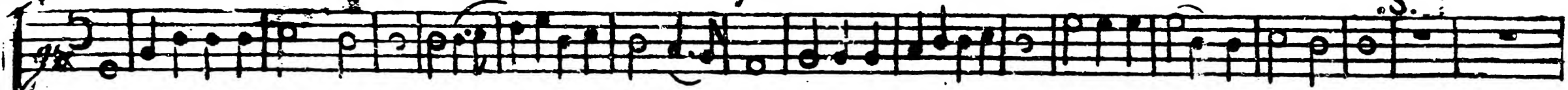
P. M. S.

Ye tribes of Man join &c.

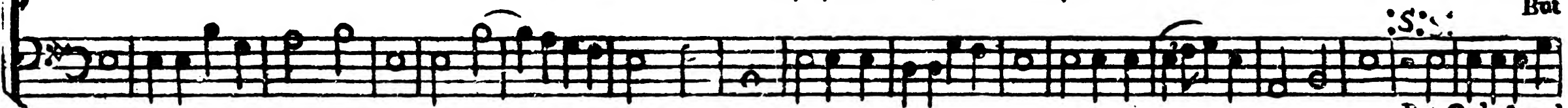
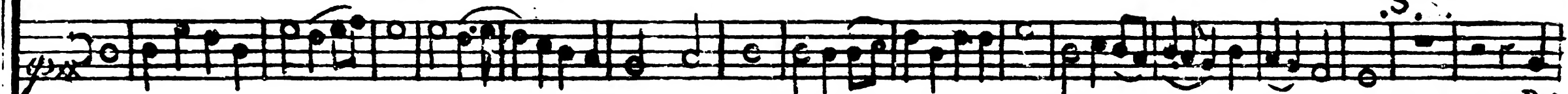
Ye holy —

Ye holy —

Detailed description: This block contains a three-staff musical score for the hymn 'Lenox'. The top staff is the vocal line with lyrics 'Ye tribes of Man join &c.'. The middle staff is the piano accompaniment with lyrics 'Ye holy —'. The bottom staff is the bass line with lyrics 'Ye holy —'. The music is in common time (P.M.S.) and features various musical notations including notes, rests, and dynamic markings.



Lord what a worthless wretch was I &c.



But

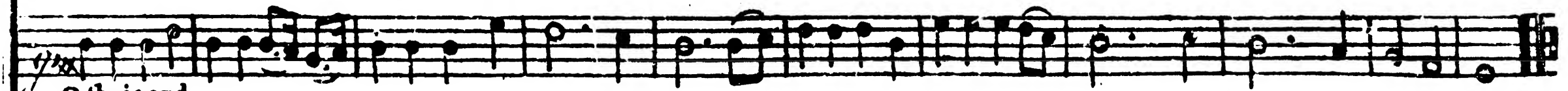
But O their end



But O their end —



But O their end their dreadful end &c.



O their end —



Majesty Pt. 147th C. M.

With songs and horns sounding loud &c.

He

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

lands —

52

Boston.

Pf. 98th

C. M.

Joy to the world the Lord is come &c.

This musical score consists of four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, rhythmic style. The second staff is the right-hand piano accompaniment, also in treble clef, with a key signature of one flat and a common time signature. The third staff is the left-hand piano accompaniment, in bass clef, with a key signature of one flat and a common time signature. The fourth staff is a continuation of the left-hand accompaniment. The lyrics 'Joy to the world the Lord is come &c.' are written below the second staff.

Plymouth.

Pf. 4th

C. M.

Lord thou wilt hear me &c.

This musical score consists of four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, rhythmic style. The second staff is the right-hand piano accompaniment, also in treble clef, with a key signature of one flat and a common time signature. The third staff is the left-hand piano accompaniment, in bass clef, with a key signature of one flat and a common time signature. The fourth staff is a continuation of the left-hand accompaniment. The lyrics 'Lord thou wilt hear me &c.' are written below the second staff.

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

Bridge water.

Pl. 17th

L. M.

When —

Lord I am thine but thou wilt prove &c.

When men of spite &c.

When —

They —

When —

They —

Detailed description: This block contains the musical score for the hymn 'Bridge water'. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'When —', 'Lord I am thine but thou wilt prove &c.', 'When men of spite &c.', 'When —', 'They —', 'When —', and 'They —'. The music is in common time (C) and features a simple, melodic line with a piano accompaniment of eighth and sixteenth notes. There are two endings at the end of the piece, marked with '1' and '2'.

Virginia.

Pl. 89th

4th ver.

C. M.

Thy words the raging wind controul &c.

The rolling —

Detailed description: This block contains the musical score for the hymn 'Virginia'. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'Thy words the raging wind controul &c.' and 'The rolling —'. The music is in common time (C) and features a simple, melodic line with a piano accompaniment of eighth and sixteenth notes. There are two endings at the end of the piece, marked with '1' and '2'.

Slow

Let heav'n begin the so - lemn word

Loud hallelujahs to the Lord From distant ^{worlds} where creatures dwell

And sound it dreadful down to

The Lord -

hell The Lord how absolute &c.

The Lord - and -

The Lord - and -

Hast thou not plante^d with thy hands &c.

How

How did —

How did —

How did —

did —

Thy —

Thy —

Hartford. Pt. 12th L. M.

Lord if thou dost not soon appear &c. The whole discourse &c.

This musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C.M.). The lyrics are: "Lord if thou dost not soon appear &c." and "The whole discourse &c." There are repeat signs with first and second endings indicated by "1" and "2" above the notes.

Colchester. Pt. 8. 1st C.M.

My soul how lovely is the place &c.

This musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C.M.). The lyrics are: "My soul how lovely is the place &c." There are repeat signs with first and second endings indicated by "1" and "2" above the notes.

Hofanna — Hofanna — The —

Hofanna in the highest highest strain &c. The highest

Hofanna — Hofanna — The — The —

Hofanna — Hofanna — The — The —

Providence.

Shall — Shall — Shall —

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

Shall — Shall —

Shall — Shall

Pf. 69th L. M.

Behold - To - To -

Behold the ris- ing billows roll - - - - - To - To overwhelm his holy soul.

Behold - To - To -

Behold - To - To -

Norfolk. Pf. 90th 2^d verse S. M.

Tis - Tis -

Alas the brittle clay &c. Tis mouldring back to dust.

Tis - Tis -

Tis -

Our — That
 Lord what a feeble price &c. Our life how poor —
 Our —
 Our — Our —

Third. Pt. 80th C. M.

That — With — with —
 That grace — With reverence — the saints — And how —
 That — With — with — with — His
 With — with — His —

His — His — And — and — and —

His high commands — His — And tremble — and —

His — His — And — and — and —

His — His — And — and — and —

Russia. Pf. 62^d L. M.

Laid —

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

Laid —

Laid —

His — demands de-

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

His — His — demands :||: :||: - - - - -

His — His — demands - - - - -

Andesbury.

Pt. 2 5th

S. M.

mands

1 2

1 2

A new — — — — — and nobler song.

I lift my soul to God &c.

1 2

1 2

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

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

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics 'I'll praise my maker with my breath &c.' are written below the second staff. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

Invitation. PL. 89th C. M.

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

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics 'Blest are the souls that hear and know &c. Peace shall attend — And —' are written below the second staff. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

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

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

Meas. C. M.

Wantage. C. M. 65

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

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 & just than he.

Shall _ More _

Detailed description: This block contains the musical score for the hymn 'Naples'. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written across the second and third staves. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The score includes first and second endings for the final phrase.

Lisbon.

S. M.

Welcome _

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

Welcome _ And _

Detailed description: This block contains the musical score for the hymn 'Lisbon'. It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written across the second and third staves. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The score includes first and second endings for the final phrase.

Hamilton.

P. M.

A new Tune.

Like fruitful showers of rain That cover all the plain, Such streams of pleasure roll Thro' every friendly soul,
 Descending from the neighbouring hills; Where low like beautiful dew ditties.
 Such — When —

Littleton.

Lo he cometh Loudest trumpet blown before the bloody sign,
 Midst ten thousand saints and angels See the crucified shine!
 Hallelujah !!! Welcome welcome, bleeding Lamb.

Angels Hymn. L. M.

From all that dwell below the skies
Let the Redeemer's name be sung,
Let the Creator's praise arise,
Thro' ev'ry land by ev'ry tongue.

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 3/2 time and features a melody of eighth and sixteenth notes with a piano accompaniment of chords and moving lines.

Amanda. L. M.

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

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 3/2 time and features a melody of eighth and sixteenth notes with a piano accompaniment of chords and moving lines.

New Hundredth.

I. M.

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

The musical score for 'New Hundredth' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 3/2 time and features a melody with various note values and rests.

Gloucester.

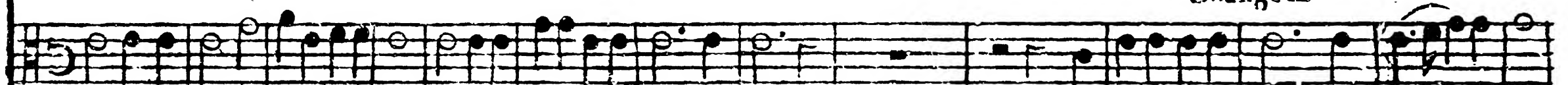
C. M.

Jesus is worth to receive Honour and pow'r divine; And blessings more than we can give Be Lord, for ever thine.

The musical score for 'Gloucester' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in common time (C.M.) and features a melody with various note values and rests.

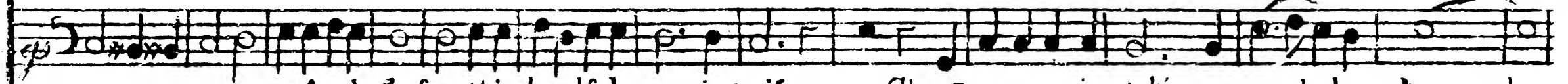


Change —



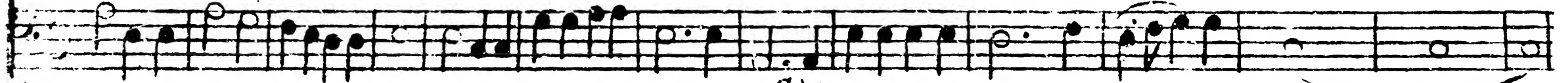
Winners awake betimes ye fools be wile,

Change —



Awake before this dreadful morning rise

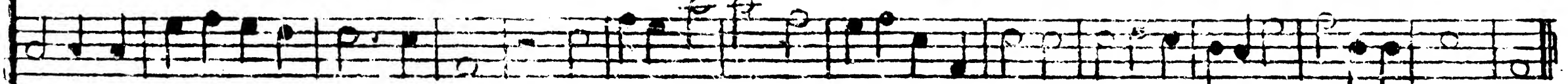
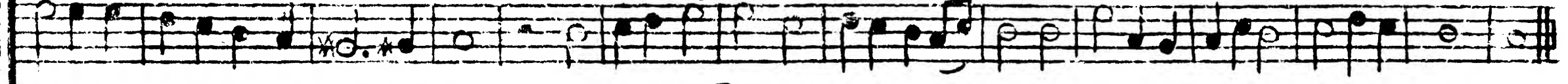
Change your pain thro' your crooked works amend,



Change —



First the favour 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.

71

Ye nations round the earth, rejoice
Serve him with cheerful heart and voice
Before the Lord your foreign King;
With all your tongues his glory sing.

The image shows a four-staff musical score for the hymn 'Old Hundredth'. The first staff is the vocal line, followed by three instrumental staves. The lyrics are printed below the vocal staff. The music is in common time (C) and features a simple, hymn-like melody.

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 image shows a four-staff musical score for the hymn 'Winter'. The first staff is the vocal line, followed by three instrumental staves. The lyrics are printed below the vocal staff. The music is in common time (C) and features a simple, hymn-like melody.

T
I
N
D
E
X.
to N^o 2

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The COLUMBIAN HARMONIST N^o. III.

C O N T A I N I N G

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

K

A New ANTHEM for Easter.

Job xix.

1 Cor. xv. 20

Andante

The musical score consists of four staves. The top staff is the vocal line, followed by three instrumental accompaniment staves. The lyrics are written below the vocal staff. The tempo is marked 'Andante'.

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

I know that my Re-

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

Easter Anthem Continued.

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
decease 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^o

For.

Pia.

All^o For.

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

Hallelujah

Mod^o

Pia.

S:

All^o

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

Hallelujah

Hallelujah

Hallelujah

Easter Anthem Concluded

For. *Ad. Feril.*

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.

Pf. cxliii and li.

Ad.

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.

Give ear unto our supplications give ear unto our supplications. Enter not into judgment with thy

Enter not into judgment with thy people O Lord

people O Lord O Lord our God for in thy sight can no man living be justifi'd for in thy sight can no man living be justifi'd.

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 very heav'ns and

O Lord we have sinned against thee

O Lord

This system contains four staves of musical notation. The first staff begins with the lyrics 'O Lord we have sinned against thee'. The second staff continues with 'O Lord we have sinned against thee our sins are exceeding great and have reached unto very heav'ns and'. The third staff repeats 'O Lord we have sinned against thee'. The fourth staff begins with 'O Lord'.

cy for vengeance

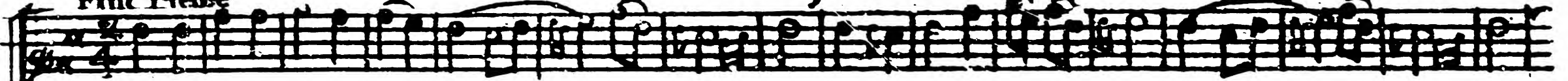
Hear our pray'r O Lord give ear unto our supplications give ear unto our supplications.

yet for thy mercy's sake

This system contains four staves of musical notation. The first staff begins with the lyrics 'cy for vengeance'. The second staff continues with 'Hear our pray'r O Lord give ear unto our supplications give ear unto our supplications.'. The third staff repeats 'yet for thy mercy's sake'. The fourth staff continues the musical notation.

Savannah. A Hymn for Easter.

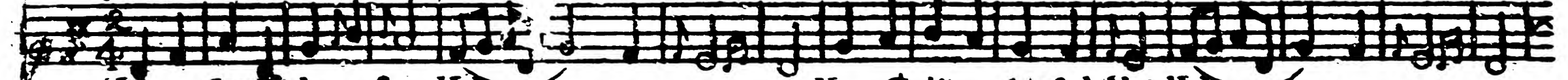
First Treble



Second Treble



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



Hymns of praise let us sing Hal - - - Unto Christ our heavenly king Hal - - -



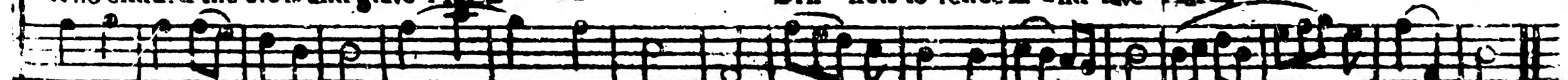
But the pains which he endur'd Hal - - - Our salvation has procur'd Hallelujah



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 the angels e - - - ver cry Hal - - -

A CHRISTMAS ANTHEM.

Sy

Treble Pa.

Andante

There were shepherds abiding in y fields keeping watch over their flocks by ni's

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

Moderato

Sy.

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.

For unto you - - - is born this day in the city of David in the city of

For un-to you is born this day in the ci-ty of Da-vid a saviour a

For unto you - - - is born this day is born this day in the city of Da-vid in the ci-ty of David a

For un-to you is born - - - this day - - -

David a saviour a saviour *Sf* And suddenly there was with the

saviour who is Christ y Lord a saviour who is Christ y Lord

saviour who is Christ y Lord

in the city of David a saviour

Christmas Anthem Continued.

Adagio

angel a multitude of the heav'nly host prais- ing God and saying

Glory to God glory to God in the high- est

Sy. Pia.

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 towards men goodwill towards men towards
 goodwill towards men towards men goodwill towards
 goodwill towards men good will towards men

- towards men towards men Sy
 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

Christmas Anthem Continued.

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 towards men
 will towards men good will towards men
 will towards men good will towards men
 to wards men good will towards men

Hamshire. For Good Friday.

Grave.

On my —

He dies! He dies! the heavenly lover dies! The tidings strike a doleful sound

On my poor heartstrings

a doleful sound

heartstrings deep he lies In the cold arms of the ground

Come saints and drop a tear or two For him who

Hamshire Continued

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 | | | | | *Affettuoso*

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

Hamshire Continued.

Andante

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

Allegro

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

A new ANTHEM for Thanksgiving.

Pf. c. & lxxvii.

89

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

Thanksgiving Anthem Continued.

come into his presence with a song.

and come in to his presence with a song

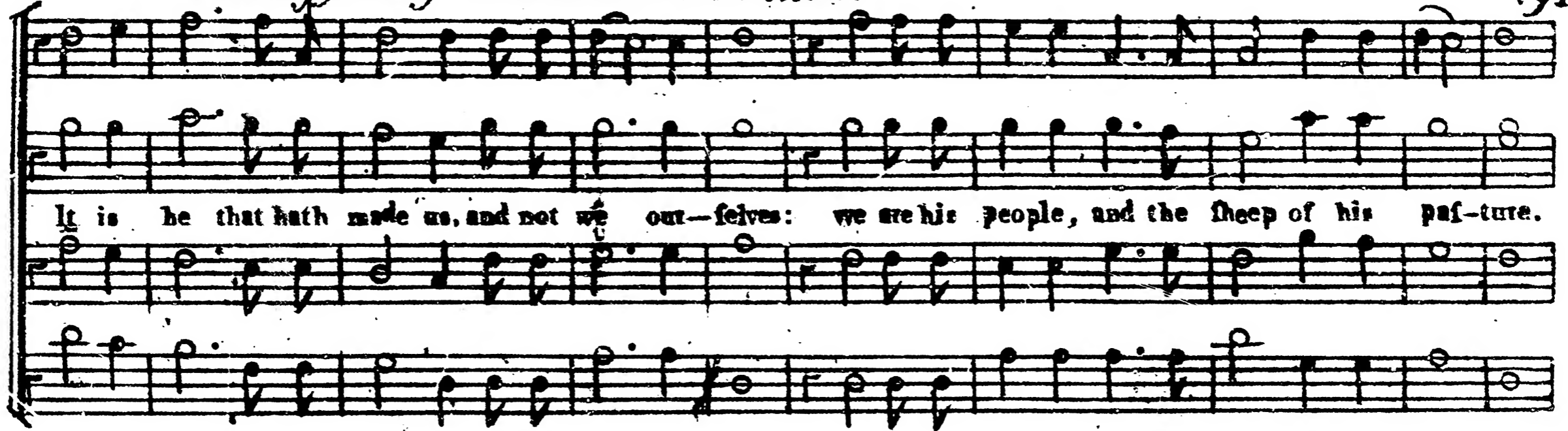
come into his presence with a song with a song.

presence with a song

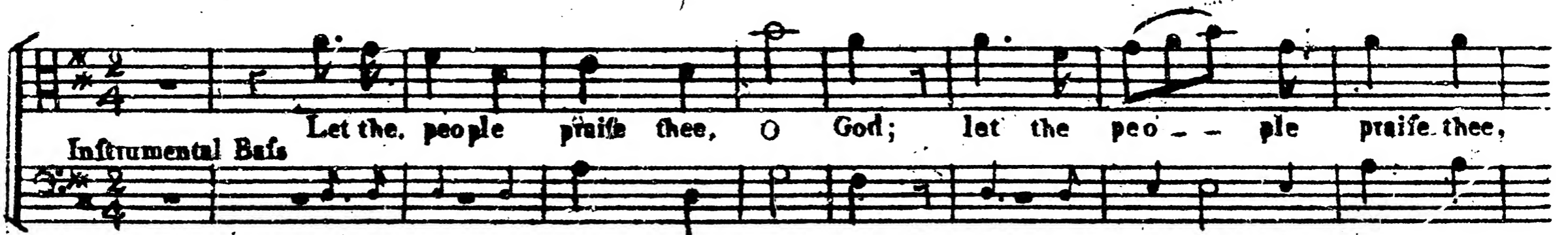
Ad.

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

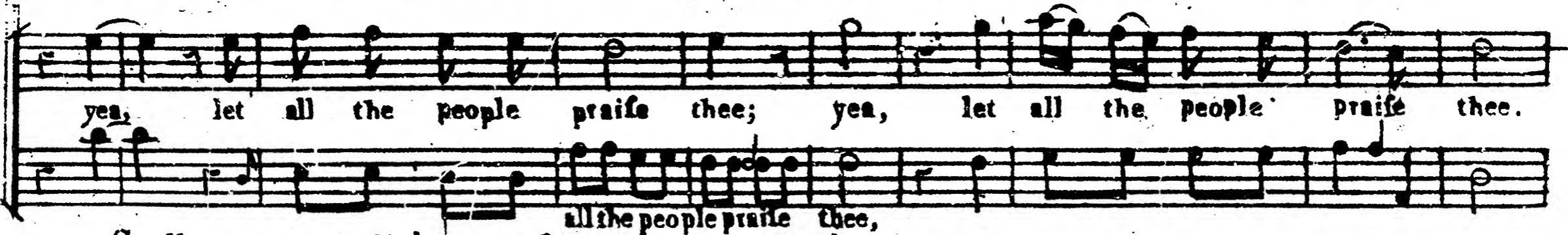
Thanksgiving Anthem Continued.



It is he that hath made us, and not we our-selves: we are his people, and the sheep of his pas-ture.



Instrumental Bass Let the people praise thee, O God; let the peo - - ple praise thee,



yea, let all the people praise thee; yea, let all the people praise thee.

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

Thanksgiving Anthem Continued.

for his

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

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 - last ing 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

Thanksgiving Anthem Concluded.

Ad^o 93

mercy is ev - er - - - et - - - last ing everlast ing.

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

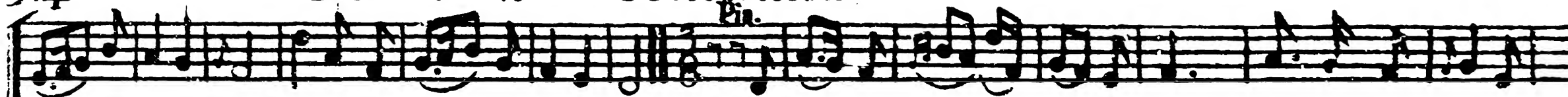
his mer - cy is ev - - - et last ing.

ev - er - - - last - - - ing.

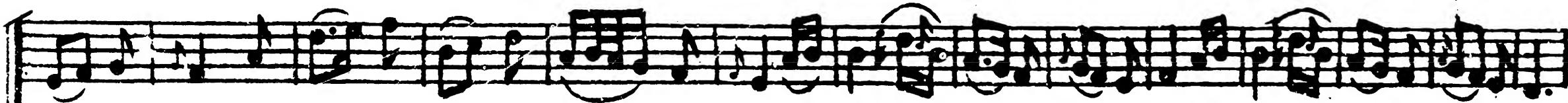
Denmark.

Before Jeho - vah's aw - ful throne, Ye na - tions bow with sac - red joy: Know that the Lord is God alone, He can cre -

Denmark Continued.



ate and he de-stroy he can cre-ate and he de-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 bro't us to his fold again, he bro't us to his fold again.



Denmark Continued.

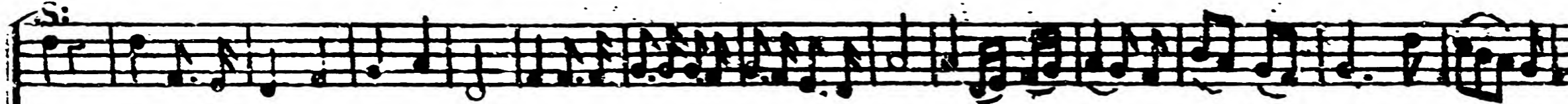
For. *Pia.* For.

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

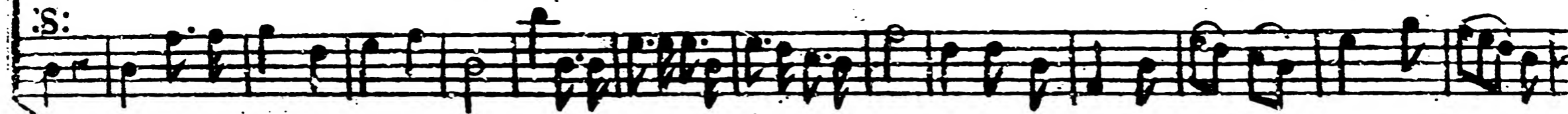
S. Pia. For. *Pia.* For.

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.

Denmark Continued



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



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

Fig. 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

seals thereof: And I wept & I wept

Affet^o

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

Anthem from Rev. Continued.

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 y^e tribe of Judah the root - - of David

hath prevailed to open the book

and to loose the seven seals thereof.

Anthem from Rev. Continued.

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 y^e earth And when he had taken y^e book y^e
And he came & took y^e book out of y^e hand of him that sat upon y^e throne.

Anthem from Rev. Continued

The angels were mute & they listened with wonder,
 four & twenty elders fell down before y^e lamb. the angels were
 the angels were mute & in taciturness did wonder,

mute & y^e saints they did shout did shout - - did shout & sing Worthy y^e lamb :||: y^e lamb that was slain:
 for he hath re -
 for he hath redeemed us

Anthem from Rev. Continued.

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

redeemed 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 y whole multitude of saints & angels united their voices & sang with a shout

we shall reign up on the earth.

we shall

Anthem from Rev. Continued.

they sing with a shout they sing with a shout they sing with a shout - - - saying worthy the lamb worthy lamb y lamb that was

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

tain: for he is worthy to receive glory & honour without end 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.

Anthem from Rev. Continued.

amen halle - lujah glory & honour
 Holy holy holy Lord God almighty just & true are all thy ways O thou king of kings halle lujah amen glory & honour hal-
 halle - lujah glory & honour halle-
 halle-lujah glory & honour halle-lujah

glory & honour amen
 le-lu-jah amen amen Worthy the lamb worthy the lamb worthy lamb the lamb that was slain for he is worthy for he is worthy
 lujah a-men a-men
 a - men a - men

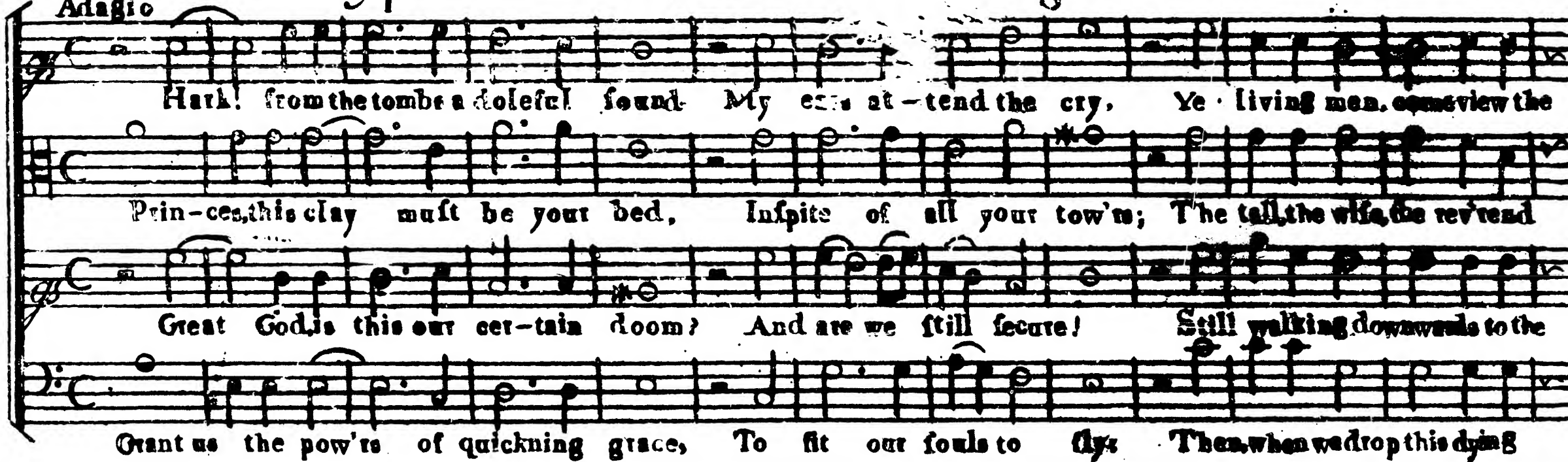
Anthem from Rev. Continued.

amen a - men glory & honour halle-lujah a - - - - men.
 to receive glory & honour with a 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.

Cypress. A Funeral Thought.

Adagio



Hark! from the tomb a doleful sound. My ears at-tend the cry. Ye living men, con-suew the
Prin-ces, this clay must be your bed, In spite of all your tow'ns; The tall, the wise, the re-v'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



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 prepara no more!
flesh We'll rise a bove the sky. We'll rise a-bove the sky.

A new Funeral ANTHEM.

Eccl. vii. 2c.

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

for that is the end of all flesh

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

New Funeral Anthem Concluded.

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

Mortality.

Ad^o

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

ANTHEM on the Resurrection. Rom. xv.

Handel

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

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

Resurrection Anthem Concluded.

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' a 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. You faith the Spirit, for they

Funeral Anthem Continued.

rest, for they rest, for they rest, for they rest, from their labours from their labours from their labours,

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

The musical score consists of ten staves. The first three staves contain the first line of lyrics. The next three staves contain the second line of lyrics. The final four staves contain the third line of lyrics. The music is written in a single system with a key signature of one flat and a time signature of 3/2. The lyrics are printed below the corresponding staves.

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<i>Anthems &c.</i>	<i>Page</i>		
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Fast do. -----	77	Revolutions, Anthem from -----	27
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*Explanation of some of the Terms used in Music.**

Adagio or Ad^o — very slow.
 Affettuoso or Affet^o — tenderly.
 Allegretto — moderately brisk.
 Allegro or All^o — quick.
 Allegro ma non Presto — quick but not too fast.
 Andante — distinctly & exactly.
 Andantino — slower than Andante.
 Animato — with animation.
 Chorus — all parts full.
 Crescendo — increasing in sound.
 Da capo or D. C. — conclude with the first strain.

De'ce — sweet.
 Divoto — devoutly.
 Diminuendo — diminishing in sound.
 Forte For. or F. — loud.
 Fortissimo or Fortif^o — very loud.
 Gracioso — graceful.
 Grave or Gravissimo — slow & solemn.
 Lamentoso — slow & mournful.
 Maestoso — grand, majestic.
 Moderato or Mod^o — moderately.
 Piano Pia. or P. — soft.
 Pianissimo or Pianif^o — very soft.
 Presto — very quick.

Recitativo 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.
 Tempe Ordinario — ordinary time.
 Verso — one finger to each part.
 Vivace, gay quick & lively.
 Vivacissimo — very quick & lively.
 Vigoroso — with life & vigour.
 Voice Solo — a single voice.
 Voluntary or. 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 G E N E R A L I N D E X

TO THE MUSIC IN THE THREE NUMBERS OF THE COLUMBIAN HARMONIC

WITH THE NAMES OF THE AUTHORS.

Name.	Page.	Author.
A DAMS,	14	Read.
Admonition, - .	70	ditto.
Ailfaints, - -	44	Hall.
Amanda, - -	63	Morgan.
Angels Hymn, - -	65	unknown.
Aylesbury, - -	62	Williams.
Bark, - -	65	ditto.
Bethel, - -	24	Coan.
Boston, - -	52	Billings.
Bridgewater, - -	54	Edson.
Bristol, - -	55	Swan.
Calvary, - -	42	Read.
Camden, - -	36	ditto.
Christmas Anthem, - -	81	Handel. <i>(chiefly)</i>
Colchester, - -	57	Williams.
Corinth, - -	22	Coan.
Cyprius, - -	105	Read.
Denmark, - -	93	Madan.
Depravity - -	11	Read.
Easter Anthem, - -	73	ditto.
Epiphonema, - .	39	Coan.

Name.	Page.	Author.
Eternity, - -	8	Munson.
Fair Anthem, - -	77	Read.
Firmament, - -	30	ditto.
Florida, - -	24	Caswell.
Forty sixth, - -	63	Bull.
Franklin, - -	12	Atwell.
Friendship, - -	25	Read.
Funeral Anthem, - -	110	Billings.
Funeral do. new, - -	106	Read.
Gloucester, - -	69	unknown.
Golconda, - -	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.

	Page.	Author.
	51	Billings.
	60	ditto.
	65	unknown.
	58	Stephenson.
	56	Swan.
	18	Read.
	107	ditto.
	23	Caswell.
	66	Read.
	69	unknown.
	42	Read.
	59	Brownson.
	64	unknown.
	46	Smith.
	71	unknown.
	34	Caswell.
	19	Coan.
	52	unknown.
	29	Canfield.
	53	Munson.
	58	Read.
	57	ditto.
	52	ditto.
	21	Coan.
	128	Lancel.
	97	Lilley.
	61	Read.

Name.	Page.	Author.
Salem,	20	Atwell.
Savannah,	80	Williams.
Savoy,	9	Canfield.
Sherburne,	47	Read.
Smithfield,	48	ditto.
Stamford,	45	ditto.
Stratford,	53	ditto.
Sumners,	15	Comp.
Supplication,	16	Read.
Sympathy,	38	Read.
Thanksgiving Anthem,	89	Read.
Third,	60	Stephenson.
Thirty-fourth,	49	ditto.
Triumph,	25	Read.
Troy,	35	Peck.
Vessers,	27	Read.
Victory,	43	ditto.
Virginia,	54	Brownson.
Wantage,	65	unknown.
Wells,	47	Williams.
Wilmington,	13	Canfield.
Windsor,	9	Read.
Windsor,	41	unknown.
Windsor,	62	Read.
Windsor,	71	ditto.
Winter,	20	ditto.
Zion,		

