

MUSICAL PRIMER:

CONTAINING

THE RULES OF PSALMODY,

NEWLY REVISED AND IMPROVED.

Together with a number of Practical Lessons and Plain Tunes,

DESIGNED EXPRESSLY FOR THE USE OF LEARNERS.

BY ANDREW LAW.

THIRD EDITION.—PRINTED UPON THE AUTHOR'S NEW PLAN.

PHILADELPHIA:

PRINTED FOR THE AUTHOR, BY ANDERSON & MEEHAN, No. 59, LOCUST-STREET.

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Miss M. S. Lyman

ADVERTISEMENT.

June 27, 1883

A Book, that might be obtained with little expense, and be suitable for learners at their first setting out, has been frequently called for. Such an one is the following. The rules, comprised in it, are explained with the utmost conciseness and simplicity. If the learner, upon perusing them and practising upon the additional lessons, and tunes, finds that he is like to succeed as a singer, he may safely venture to purchase other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE NEW PLAN COMPARED WITH THE OLD.

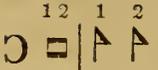
The new plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines, and spaces; here are three parts to every character, the note, the line, and the space, and all of them gain no advantage over the one simple note, in the new plan. The staff must include a ledger line above and below, making seven lines and seven spaces for each part; the two parts bass and treble together, making at least twenty-eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty-eight, or one hundred and ninety-six. The comparative view is, then, as seven to a hundred and ninety-six, or as one to twenty-eight. The advantages which are gained by the new plan are, then, very great, and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

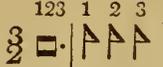
The same objection might have been made against the art of Printing when it was first invented; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is for ever; or we must suppose that improvements are in universal use before they are invented or introduced.

TIMES.

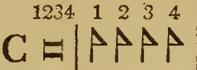
COMMON TIME.

Marked  Is measured by one semibreve; has two beats, one down and one up. 

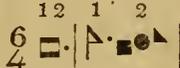
TRIPLE TIME.

Marked  Is measured by a dotted semibreve; has three beats, two down and one up. 

DOUBLE COMMON TIME.

Marked  Is measured by one breve; has four beats, two down and two up. 

COMPOUND COMMON TIME.

Marked  Is measured by a dotted semibreve; has two beats, one down and one up. 

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

FIRST LESSON.

5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5

Sing without the beat.

SECOND LESSON.

One beat to each note.

Musical notation for the first two lessons, showing notes and rests on a staff.

THIRD LESSON.

Two notes to each beat.

FOURTH LESSON.

Three notes to each beat.

Musical notation for the last two lessons, showing notes and rests on a staff.

MODES.

Rules to find the mi.

Names.	Length of a beat.	Sharp, #.	Flat, b.
Very slow	A second and a half.	When there is neither sharp nor flat at the beginning of a tune, mi is in B	
Slow	A second and a quarter.	One 	mi is in F 
Moderate	A second.	Two 	mi is in C 
Cheerful	Seven eighths.	Three 	mi is in G 
Lively	Two thirds.	Four 	mi is in D 
Quick	Five eighths.	One 	mi is in E
Very quick	Half a second.	Two 	mi is in A
		Three 	mi is in D
		Four 	mi is in G.

MARKS OF DISTINCTION.

 
 These notes are sung in a pointed and distinct manner.

Sharp  Raises a note half a tone.
 Flat  Sinks a note half a tone.
 Natural  Restores a note to its primitive sound.

SCALE OF SHARP KEYS.

RULES. The last note of the Bass is the key note, which is the first above or below the \diamond ; if above, it is a sharp key; if below, a flat key. In every key there are seven degrees of sound, which are marked by these characters, to wit, $\diamond \square \circ \triangle$ and the $\square \circ \triangle$ with a dot over or under each of them, and these degrees are counted ascending. The eighth to each degree, is the same character, has the same name and is the same degree of the key.

In every sharp key, the \square is the first degree of the key; the \circ is the second degree; the \triangle is the third degree; the \square , with the dot, is the fourth degree; the \circ , with the dot, is the fifth degree; the \triangle , with the dot, is the sixth degree; the \diamond is the seventh degree. The eighth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will sound them both ways at first.

The figures show the degrees of the Key.

Scale of Degrees.	Common Chord.	Common Chord.	Common Chord.
1 2 3 4 5 6 7 1	1 5 3 1 1 3 5 1	1 3 5 5 3 1 5	1 3 5 5 3 1 1
{ \square \circ \triangle \square \circ \triangle \diamond \square	\square \circ \triangle \square \square \triangle \circ \square	\square \triangle \circ \circ \triangle \square \circ	\square \triangle \circ \circ \triangle \square \circ

FIFTH LESSON.

SIXTH LESSON.

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EIGHTH LESSON.

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Moderate.

DEERFIELD. L. M.

G⁴

The heavens declare thy glory Lord; In every star thy goodness shines; But when our eyes behold thy word, We read thy name in fairer lines.

G⁴

G⁴

F⁴

Cheerful.

GUILFORD. C. M.

G⁴

My never ceasing song shall show The mercies of the Lord; And make succeeding ages know How faithful is his word.

G⁴

G⁴

F⁴

B

10 Moderate.

WOODBIDGE. S. M.

Ye humble souls rejoice, And cheerful praises sing; Wake all your har - mony of voice, For Jesus is your king.

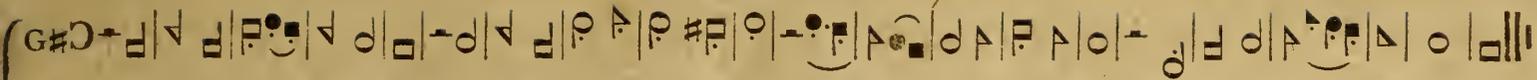
Cheerful.

DOVER. C. M.

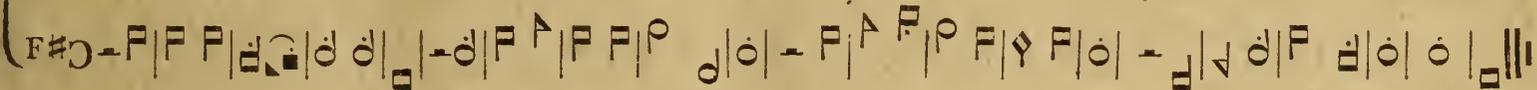
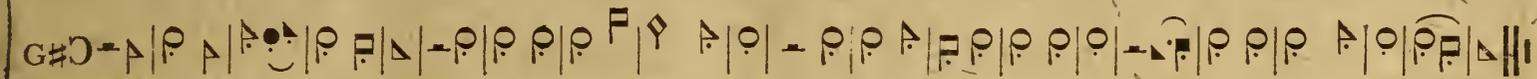
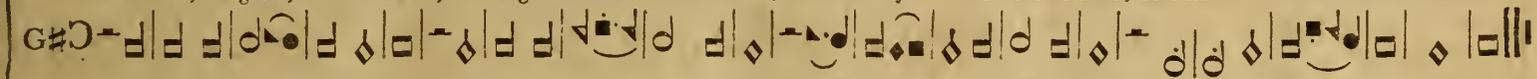
My shepherd will supply my need, Je - ho - vah is his name; In pastures fresh he makes me feed Beside the living stream.

Cheerful.

CARLISLE. L. M.



To God, the great, the everbless'd, Let songs of honour be address'd; His mercy firm for - ever stands; Give him the thanks his love demands.

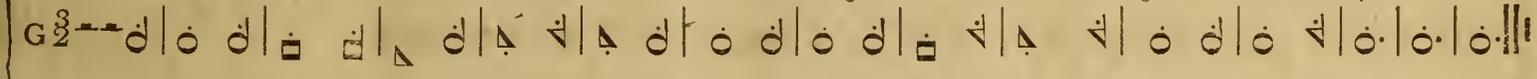


Cheerful.

BATH. S. M.



How beauteous are their feet Who stand on Zion's hill! Who bring sal - vation on their tongues, And words of peace reveal!



Lo, what an en - - ter - taining sight Those friendly brethren prove, Whose cheerful hearts in bands unite Of har - mony and love.

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef. The third staff is the tenor line, starting with a C-clef. The fourth staff is the bass line, starting with an F-clef. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Moderat e.

SUFFOLK, C. M.

Awake my soul, to sound his praise, Awake my harp to sing; Join all my powers the song to raise, And morning incense bring.

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef. The third staff is the tenor line, starting with a C-clef. The fourth staff is the bass line, starting with an F-clef. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Moderate.

NAMURE. C. M.

Awake, my heart, a - rise my tongue, Prepare a tuneful voice: In God, the life of all my joys, Aloud will I rejoice.

Moderate.

HEBRON. C. M.

Sweet is the mem'ry of thy grace, My God, my heavenly King; Let age to age thy righteousness In songs of Glory sing.

TENESSEE. C. M.

Musical score for 'TENESSEE. C. M.' in G major, 3/8 time. The score consists of four staves. The first staff is the vocal line with lyrics: 'Let children hear the mighty deeds, Which God perform'd of old; Which in our younger years we saw, And which our fathers told.' The second and third staves are for the right and left hands of the piano, respectively. The fourth staff is the basso continuo line. The key signature has one sharp (F#) and the time signature is 3/8.

Moderate.

BRAINTREE. C. M.

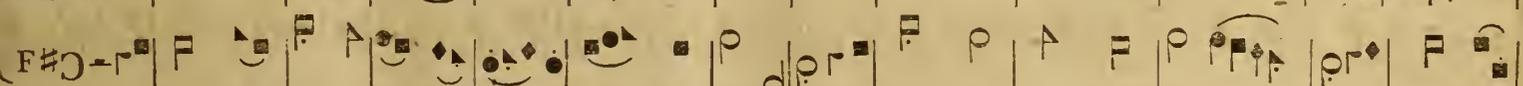
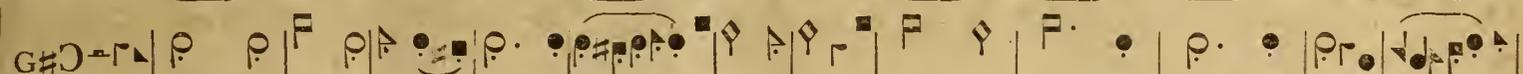
Musical score for 'BRAINTREE. C. M.' in G major, 3/8 time. The score consists of four staves. The first staff is the vocal line with lyrics: 'I'll bless the Lord from day to day; How good are all his ways; Ye hum - ble souls that use to pray, Come help my lips to praise.' The second and third staves are for the right and left hands of the piano, respectively. The fourth staff is the basso continuo line. The key signature has one sharp (F#) and the time signature is 3/8.

Moderate.

STAFFORD. C. M.

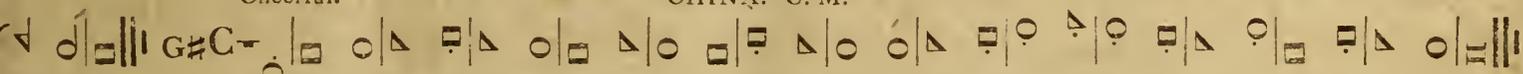


Let eve - - ry mortal ear at - tend, And eve - - ry heart rejoice; The trum - pet of the gos - - pel sounds With an in-

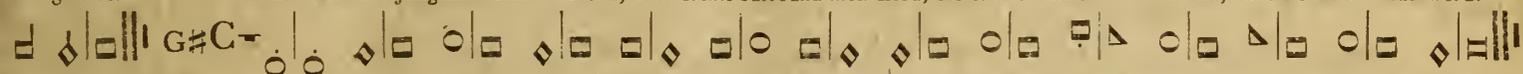


Cheerful.

CHINA. C. M.



When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word.



SUPPLEMENT
TO THE
MUSICAL PRIMER,

CONTAINING
A VARIETY OF PLAIN AND SIMPLE TUNES.

BY ANDREW LAW.

PRINTED UPON THE AUTHOR'S NEW PLAN.

PHILADELPHIA :

PRINTED FOR THE AUTHOR, BY ROBERT & WILLIAM CARR, No. 51, SANSOM STREET.

DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the fourteenth day of August, in the thirty-sixth Year of the Independence of the UNITED STATES OF AMERICA, ANDREW LAW, of the said District, hath deposited in this Office the Title of a Book, the right whereof he claims as Author, in the words following, to wit:

Supplement to the Musical Primer, containing a Variety of Plain and Simple Tunes. By ANDREW LAW. Printed upon the Author's new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, intituled, "An Act for the Encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also to an act entitled, "An act supplementary to an act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

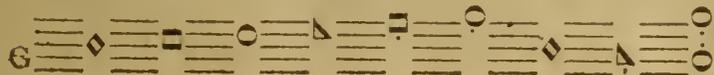
D. CALDWELL,
Clerk of the District of Pennsylvania.

COMPARATIVE VIEW OF THE PLAN, WITH AND WITHOUT LINES.

THIS plan of notation is supposed by some, to be imperfect without the lines; and that if they were added to the characters, no doubt would remain respecting the sounds of the notes. If those who doubt of the utility of the plan, will examine the following statement, and the comparative view, fairly and candidly, they may, perhaps, think differently, and be disposed to give the plan a trial.

The statement is this. That the plan of notation, consisting of seven characters without lines, is more perfect and complete than it can be by the addition of lines, or of any other marks whatever. Each of these characters is, of itself, a complete character; and the seven, form a scale which is adequate to all the purposes of notation. These characters perfectly and absolutely denote every sound of the scale of music, and that more clearly and with greater perspicuity, than any system that has ever been formed. The following example may illustrate the fact now stated.

Example.



The \diamond which stands against the third line, is as perfect as the line, and as perfect as it would be were the line running through it; and it shows what is the true sound of that note as clearly as any character whatever. The \square which stands against the third space, represents the sound of that space, and shows that the note is a semitone higher than the \diamond ; and the difference of these two notes is marked perfectly by these characters. The \circ which stands against the fourth line, shows that the sound is a whole tone above the \square , and a semitone and tone above the \diamond . The \triangle which stands against the fourth space, shows that the sound is a whole tone above the \circ , and two whole tones above the \square . The \square with a dot over or under it, which stands against the fifth line, shows that the sound is a semitone above the \triangle . The \circ with the dot which stands against the fifth space, shows that the sound is a whole tone above the \square with the dot. In descending from the \diamond , the \triangle with the dot which stands against the second space, shows that the sound is a whole tone below the \diamond . The \circ with the dot which stands against the second line, shows that the sound is a whole tone below the \triangle with the dot, two whole tones below the \diamond , and an eighth below the same note which stands against the fifth space.

These characters follow each other in the same ratio. If the \diamond be

fixed on any one of the seven sounds of the diatonic scale, whatever line or space it may be, the succession of characters will never vary from the example given above.

This scale of seven characters is applicable to all the parts of music; the bass, the tenor, the counter and the treble. It is also applicable to all the different keys in music. These seven characters denote the seven degrees of sound; every octave is the same, in every part and in every key. One scale of seven comprehends the whole of the system. But if the lines be added, there must be two scales for the parts, one for the bass and one for the other parts; and there are seven different keys, which require a different scale for each of them. These together make fourteen scales; and each of these scales consists of fourteen degrees; for they must extend to a ledger line above and below.

The intervals of every octave are the same in all systems. This is a law of nature which cannot be changed. But the method of expressing

this same ratio of sounds, is different, in the different systems. The plan of no lines, denotes this same ratio of every octave by the same set of characters. Whereas, the system of lines denotes the same ratio of every different octave by a different set of lines and spaces.

The plan of no lines has one scale of seven characters. The plan of lines has fourteen scales of fourteen characters each. When the one scale of seven characters is learned, all the octaves of all the parts, and of all the keys are learned. But on the plan of lines, when one scale of fourteen characters is learned, there are still thirteen scales of equal extent, remaining unlearned. The comparative difference, is then as seven to one hundred and ninety six, or as one to twenty eight.

It is submitted to all who will examine fairly, to say, which must be the most laborious for the learner, seven, or one hundred and ninety six; and the most difficult to be retained in memory when learned.

The following is the Scale of seven characters according to the new plan.

Diatonic Scale.— <i>Ascending.</i>							Common Chord.					Diatonic Scale.— <i>Descending.</i>											
1	2	3	4	5	6	7	1	5	3	1	1	3	5	1	1	7	6	5	4	3	2	1	
□	○	△	◻	◊	◡	◢	□	○	△	◻	◊	◡	◢	◣	□	◊	◡	◢	◣	◤	◥	◦	◧

A VIEW OF THE NEW PLAN OF PRINTING MUSIC, AND OF THE NEW METHOD OF TEACHING THE ART OF SINGING.

THE Plan and Method exhibited, are different from any that have yet appeared. The principal objects of this plan and of this method, are to lessen the burden of the learner; to facilitate the performance, or practice of Music; and to promote a general improvement in the praises of our God and Redeemer.

Music printed without the lines, is more simple than it can be on lines and spaces; because the lines and spaces increase the number of the parts which compose the characters, and render them more indistinct, and more difficult to be retained in the memory. This plan will assist both the learner and the performer, in ascertaining the true sounds of the notes in instances where the old method cannot afford any aid for that purpose.

The Music is taught in this method by the degrees of the key, and the common chord taken upon the key note, or first degree of the key. Lessons of these are given in the scale of rules. There are only two keys in music, the sharp, or major key; and the flat, or minor key. There are also only two common chords taken upon the key note, or first degree of the key; one for the sharp key, and one for the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably; and whenever the key be shifted from one letter to another, the characters and the common chord are shifted with the key; and retain, upon the key note, the same order of characters, of names and of arrangement of notes and semitones. Hence, this method marks, with certainty, the intervals, or distances of the sounds. The places of the tones and semitones, the major and minor seconds, thirds and fourths are always in view. The semitones lie between the diamond and the square, and the quarter of a diamond and the square with a dot over or under it. The diamond has a semitone above it, and three notes below the distance of a whole tone; the quarter of a diamond without the dot, has a semitone above, and two notes below of a whole tone; the square without the dot has a semitone below, and two notes above of a whole tone; the square with the dot has a semitone below, and three notes above of a whole tone; the quarter of a diamond with the dot has a whole tone above and below; the round with and with-

out the dot has a whole tone above and below. Those who learn from this system can perform with confidence and firmness. Hence, when any two notes are placed at the distance of a second, a third or a fourth, it will instantly appear from the sight of the characters, whether the interval be a major or minor second, third or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces, whether these intervals be major, or minor, only by referring back to the cliffs; but in this method it is visible in every bar.

This similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tuition, and the consumption of time necessarily employed in learning the Art. By this method, children will soon learn to read music as easily as they read other books. And those who practise upon this method, will find the burden of the performer greatly alleviated, and they will be able to sing any part that is within the compass of their voices.

The following are testimonials in favor of the new method of noting and printing Music. The Rev. WILLIAM STAUGHTON, D. D. Rev. B. ALLISON, D. D. Rev. JOHN MCCLASKEY, Rev. RICHARD SNEATH, Rev. WILLIAM COLBERT, G. K. JACKSON, Mus. Doct. Professor HUBBARD, Captain JOHN HENRY, and JONATHAN H. HUBBARD, Esquire, are gentlemen of high respectability in Literature, and of a fine taste in the Art of Music. Their opinions of the system will add great weight in support of the plan. They are, therefore, here presented to the public.

The preceding statement of the numerous advantages which result from Mr. Law's new mode of writing and teaching sacred music, we believe to be correct. The angular appearance of some of the characters Mr. Law has selected, may not at first strike the eye so agreeably as the round ones in common use, but, when the pupil, as by a charm, finds himself suddenly introduced into the knowledge of music.

and in possession of Ideas which have been acquired, before the present happy invention, only by a series of tedious labour, he will feel himself impelled to respect the talents of Mr. Law, and, as a testimony of his gratitude, to assist in procuring him a deserved retribution in the circulation of his work.

Teachers of Psalmody in the United States and other parts of the world, are requested to investigate and patronise it. They will find its principles easily attained, and in the use of it, their toil diminished and their success increased.

We cordially wish the work an universal circulation.

W. STAUGHTON.
B. ALLISON.

The Committee appointed by the Conference to take into consideration Mr. Law's new method of noting and teaching vocal music, *Report,*

First. It is their opinion that the said method is an improvement; and that learners will obtain the knowledge of vocal music and the art of singing, sooner and easier therefrom than from the old method.

Secondly. The Committee do hereby recommend the said method, and the books containing the same, to the use of those who may be disposed to learn Sacred Music.

JOHN MCCLASKEY.
RICHARD SNEATH. } Committee.
WILLIAM COLBERT. }

Philadelphia, April 10th, 1807.

SIR,

The Italian Solnization formed by Guido into Hexachords and Tetrachords, with the art of reducing all Music to the Natural Major and Minor Keys by the use of Transposition Cliffs, is very difficult to students in general, also the French Solnization (though a great improvement on the Italian) is possessed of the same labour of Transposition. The time and study it will take learners to be well acquainted with the seven Cliffs, viz. the Soprano, Mezzo-Soprano, Contra-Tenor, Tenor, Tenor Bass, Bass and Treble, is *very materially* lessened by your new and ingenious plan of Notation, being an important discovery for the expediting of Practical Psalmody.—With wishing your plan the success it merits,

I am Sir, with much respect,
Your humble Servant,

REV. ANDREW LAW.

G. K. JACKSON.

DARTMOUTH COLLEGE, 2d November, 1805

To all whom it may concern,

This may certify, that I have carefully perused Mr. ANDREW LAW'S new method of noting and printing Music, and feel confident that it is much preferable to the common practice of printing on lines and spaces, for Church Music. I likewise feel confident that his method very much diminishes the task of learning read Music by note. The method in which he has arranged the different parts tunes, though considered by some as an innovation, is perfectly agreeable to the practice of Handel, Arne, Boyce, Purcel, Arnold, Madan, and all the great European masters.

JOHN HUBBARD,
Mathematical and Natural Philosophy Professor

WINDSOR, November 8th, 1805

SIR,

I tender you my best thanks, for the copy of your "*Art of Singing*;" and I am much flattered with the assurance that my opinion of your system, would be pleasing to you. I can only say, that, I shall rejoice in every opportunity of giving my testimony to your merit, as the *Inventor of the best and most summary mode of obtaining a knowledge of vocal Music.*

I am aware that envy, prejudice, a barbarous taste, and the obstinacy of the vulgar, will place obstructions in the way of your laudable endeavours, to introduce Music as a science, and the compositions of the great masters, into our church and religious assemblies:—but it will be some consolation to reflect, that, you shall share the fate of all those who first attempt to improve the human species, in whatever either useful or ornamental. The thunders of the Vatican did not deter Gallilæo from teaching that the earth was spherical; nor the murmurs of the Sorbonne, interrupt the useful labours of La Fontaine; nor will you, I trust, be discouraged by the difficulties, which will certainly yield to time, and the prevalence of correct formation.

I am, Sir, with much respect and esteem,
Your most humble Servant,
JOHN HENRY.

Reverend Mr. LAW.

WINDSOR, VERMONT, November 12th, 1805.

DEAR SIR,
Having attentively examined your new method of printing and teaching vocal music, it has my entire approbation; and every departure from the old mode I deem a useful improvement.

The tunes contained in your three several parts form a collection of sacred harmony, decidedly preferable to any heretofore published in America, and appear to be well calculated to correct the public taste, and, what is of more importance, to do the cause of virtue and religion.

I am, Dear Sir,

Your very obliged Servant,

JONATHAN H. HUBBARD.

J. ANDREW LAW.

The Subscribers having learned the Art of Music, by the Rev. Andrew Law's new system, can state from experience, that they have found a previous study of it, of the utmost importance in gaining a knowledge of vocal music, written or printed with the old notes on lines and spaces. Considering the simplicity of this system, when compared with the old method, and reflecting on the difficulties attending the study of that method, which, from a previous knowledge of this system, are rendered mere trifles; we do not hesitate to declare, that such a course is to be preferred by all who wish to gain a knowledge of the art of music in a short time.

MICHAEL SNIDER.

CHARLES A. ERDMANN

GEO. SNIDER.

Philadelphia, June 13th, 1811.

RONDO, (*Ital.*) RONDEAU, (*French.*)—A composition, vocal or instrumental, generally consisting of three strains, the first of which is in the original key, while each of the others is so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain. This construction is an inherent and indispensable quality in the Rondo, since it takes its name from the circumstance of the melody going round, after both the second and third strain, to the first strain, with which it finally closes. In the vocal Rondo considerable discernment is requisite in the choice of proper words. The lines of the first strain should be complete in themselves, while those of each of the other strains, should not only rise out of them, but, like the music, lead to them again.

DR. BUSBY.

MONS. ROUSSEAU, in the close of his definition of the Rondeau, observes:

“Every time that a sentiment expressed in the first branch, brings with it a reflection which enforces it, and places it in the second; every time that a description of the condition of him who speaks, filling the first branch, clears a comparison in the second; every time that an affirmation in the first branch contains its proof, and its confirmation in the second; lastly, every time that the first branch contains the proposition of doing a thing, and the second the reason of the proposition: in these different cases, and in others similar, the Rondeau is always well placed.”

ADVERTISEMENT.

The first and second Parts of the Art of Singing are comprised in the Harmonic Companion, which is a volume of 120 pages. It contains the rules of Psalmody, one hundred and forty five Psalm and Hymn tunes; which are adapted to all the different metres now in use: and eight set pieces.

The third Part of the Art of Singing, or Musical Magazine, the first and second numbers, are printed with seven characters. This volume of one hundred and twenty eight pages contains a large variety of Anthems and Set Pieces. The two volumes may be bound together.

The music is selected from the most eminent masters, and is published upon the most correct principles of the art, and according to the original design of the authors.

OBSERVATIONS.

This Supplement is designed for the aid of the Pupil, who has made himself master of the Primer; that he may move on gradually towards the more elevated and sublime compositions of Music. Let him remember, that simplicity is the ground work of sublimity. That long practice upon simple and plain music is the most sure guide to the summit of perfection. Let him remember also, that a restless disposition while treading the necessary steps, plunges many into the depths of despondency; and they never arrive to that happy point, where music soothes and delights the soul.

Moderate.

WHITTON. C. M.

Blest morning, whose young dawning rays Beheld our ris-ing God; That saw him tri-umph o'er the dust, And leave his last a-

Moderate.

LUZERNE. C. M.

bode, Hear what the Lord in vision said, And made his mercy known; Sinners, behold your help is laid On my Al-mighty Son.

Moderate.

BRIDGETOWN. S. M.

Soft.

Loud.

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

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef. The third staff is the tenor line, starting with a C-clef. The fourth staff is the bass line, starting with an F-clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Moderate.

SUNBURY. L. M.

Show pi - ty, Lord, O Lord, forgive; Let a repent - ing re - bel live; Are not thy mercies large and free? May not a sin - ner trust in thee?

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef. The third staff is the tenor line, starting with a C-clef. The fourth staff is the bass line, starting with an F-clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

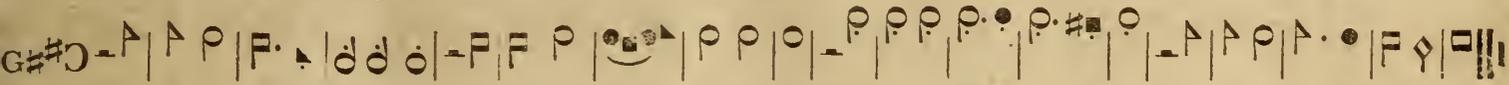
Moderate.

MARIETTA. L. M.

29



Let Zion praise the mighty God, And make his honors known abroad; For sweet the joy, our songs to raise, And glorious is the work of praise.

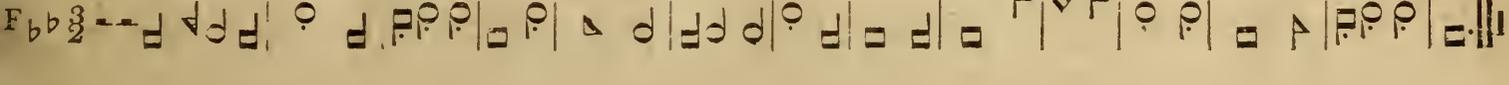
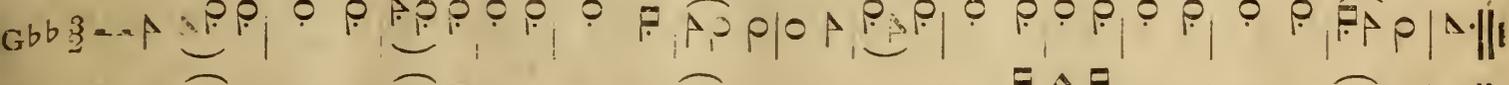
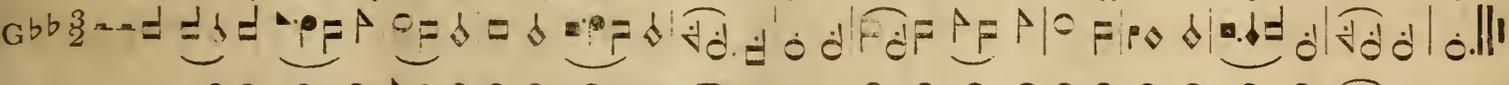


Cheerful.

WILLOWGROVE. C. M.



How did my heart rejoice to hear My friends de-vout-ly say, In Zi-on let us all appear, and keep the solemn day.



Moderate.

BELLEFONT. L. M.

From age to age exalt his name; God and his grace are still the same; He fills the hungry soul with food, And feeds the poor with ev'ry good.

Moderate.

STANDISH. C. M.

To God I made my sorrows known, From God I sought relief; In long complaints before his throne I pour'd out all my grief.

RONDEAU. C. M.

1. Sweet is the mem'ry of thy grace, My God, my heavenly King; Sweet is the mem'ry

3. With longing eyes thy creatures wait On thee for dai - ly food; Sweet is the mem'ry

5. Creatures, with all their end - less race, Thy power and praise proclaim, Sweet is the mem'ry

of thy grace, Let age to age thy righteous - ness In songs of glo - ry sing. Sweet is the mem'ry of thy grace.

of thy grace, Thy lib' - ral hand provides their meat, And fills their mouths with good. Sweet is the mem'ry of thy grace.

of thy grace, But saints that taste thy richer grace, Delight to bless thy name. Sweet is the mem'ry of thy grace.

1. Joy to the world! the Lord is come! Let earth receive her King, Let earth receive her King. Let every heart prepare him

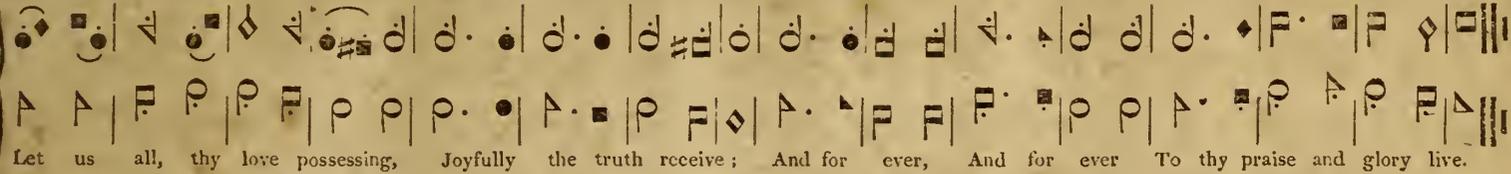
2. Joy to the earth, the Saviour re gns! Let men their songs employ, Let men their songs employ; While fields and floods, rocks, hills and

Moderate.

HAMPOLE. Pec. M.

room, Let every heart prepare him room, And heaven and nature sing. 1. Come, thou soul transporting Spirit, Bless the sower and the seed;

plains, while fields and floods, rocks, hills and plains, Repeat the sounding joy. 2. O may all enjoy the blessing, Which thy word's design'd to give;

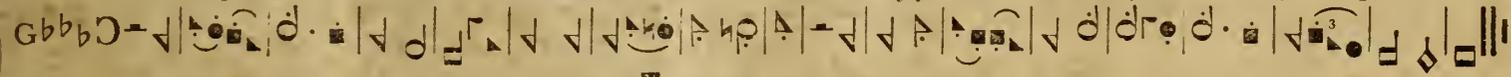


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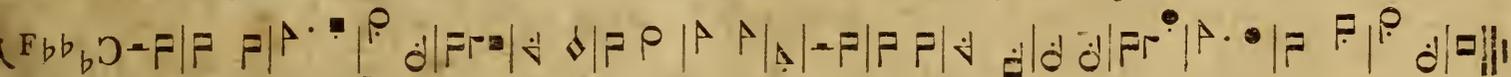
PALESTINE. L. M.



1. When the great Builder arched the skies, And formed all nature with a word; The joyful cherubs tuned his praise, And every bending throne adored.



7 Then to thy throne victorious king, Then to thy throne our shouts shall rise, Thine everlasting arm we sing; For sin the monster bleeds and dies.



1. Grace! 'tis a charming sound, Harmonious to the ear! Heaven with the echo shall resound,

Heaven with the echo shall re-

2. Grace first contriv'd the way To save re - bel - lious man; And all the steps that grace display Which drew the wond'rous plan.
 4. Grace led my roving feet To tread the heavenly road; And new supplies, each hour, I meet While pressing on to God.
 6. Grace all the work shall crown, Through ever - last - ing days; It lays in heaven the topmost stone, And well deserves the praise.

Heaven with the echo shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

sound, the echo shall resound,



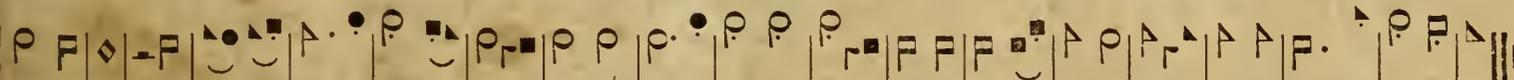
Ye that delight to serve the Lord, The honors of his name record, His sacred name for ever bless, His sacred name for



1. Praise ye the Lord, my heart shall join In work so pleasant, so divine; Now while the flesh is mine abode, And when my soul as-



ever bless; Where'er the circling sun displays His rising beams, or setting rays, Let lands and seas his power confess, Let lands and seas his power confess.



cends to God. 2. Praise shall employ my noblest powers, While immortality endures; My days of praise shall ne'er be past, While life, and thought, and being last.



1. Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mer - cy, ne - ver ceasing,

3. Oh! to grace how great a debt - or Daily I'm constrain'd to be! Let thy grace, now, like a fet - ter,

Call for songs of loudest praise. Teach me some me - lodious sonnet, Sung by flaming tongues above; Praise the mount, praise the mount,

Bind my wand'ring heart to thee! Prone to wander, Lord I feel it, Prone to leave the God I love; Here's my heart, here's my heart,

Praise the mount, Oh! fix us on it, Mount of God's unchanging love!

1. Give to our God in - mortal praise;

here's my heart, O take and seal it, Seal it for thy courts above.

2 Give to the Lord of lords renown,

Soft.

Loud.

Mercy and truth are all his ways; Wonders of grace to God belong, Repeat his mercies in your song, Repeat his mercies in your song.

The King of kings with glory crown; His mercies ever shall endure, When lords and kings are known no more, When lords and kings are known no more.



Come now, my soul, direct thine eyes Thro' yonder veil, th' e - thereal skies, See what blest spirits do above; Where, wrapt in splendours



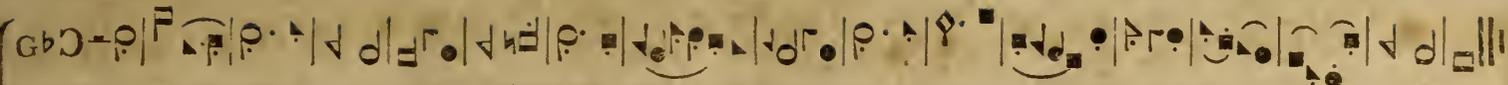
here unknown, Prostrate they worship round the throne, And glow with everlasting love, And glow with everlasting love, And glow with everlasting love.



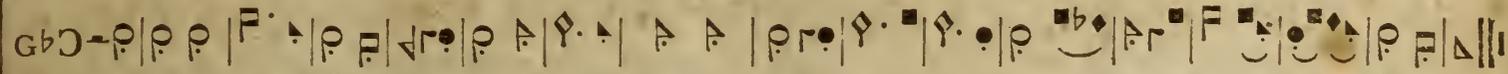
Moderate.

BATAVIA. L. M.

By M. Snider, of Philadelphia.



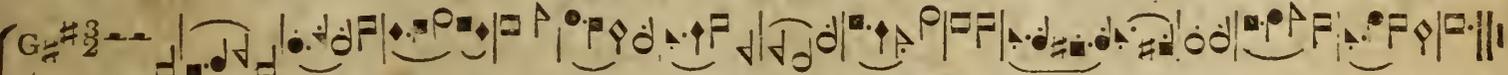
My God, my king, thy various praise Shall fill the remnant of my days ; Thy grace employ my humble tongue, Till death and glory raise the song.



Cheerful.

PALERMO. C. M.

By M. Snider.



Long as I live I'll bless thy name, My king, my God of love, My work and joy shall be the same, In the bright world above.





1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode, to thine a-



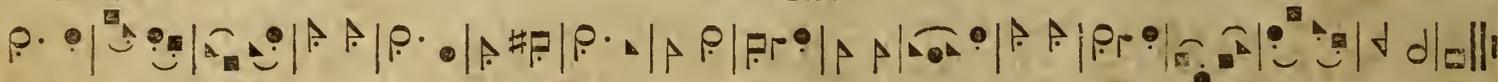
7. The Lord his people loves; His hand no good withholds From those his heart approves From pure and pious souls. Thrice happy he, thrice happy



Loud.

Soft.

Loud.



bode, to thine abode My heart aspires, With warm desires. To see my God, with warm desires. to see my God, with warm desires to see my God.



he, thrice happy he, O God of hosts, Whose spirit trusts Alone in thee, whose spirit trusts alone in thee, whose spirit trusts a one in thee!



1. Begin, my soul th' exalted lay, Let each enraptur'd thought obey, And praise th' Almighty's name, And praise th' Almighty's name ;

5. Let man, by noblest passions swajed, The feeling heart, the thoughtful head, In heavenly praise employ, In heavenly praise employ ;

Lo ! heaven, and earth, and seas, and skies, In one melodious concert rise To swell th' inspiring theme, To swell th' inspiring theme.

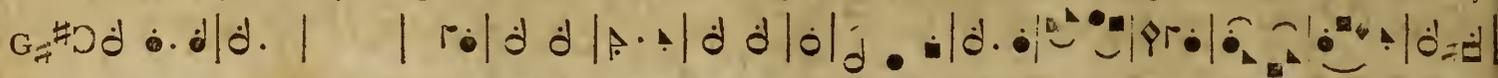
Spread his tremendous name around, Till heaven's broad arch ring back the sound, The general burst of joy, The general burst of joy.

Soft.

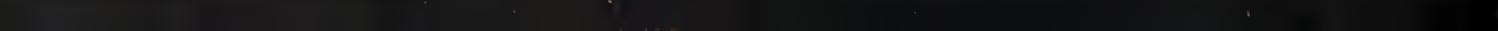
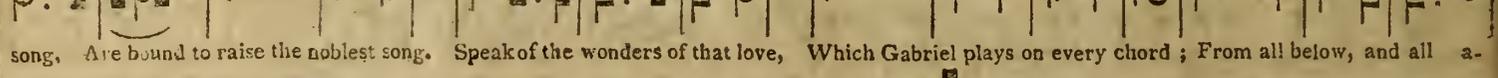
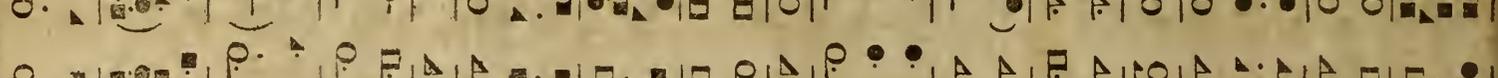
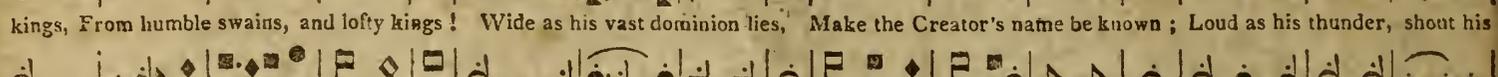
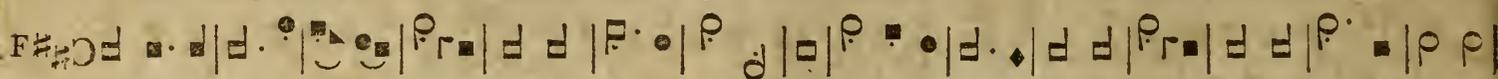
Loud.



9. Mortals, can you refrain your tongue. When nature all around you sings? O for a shout from old and young From humble swains and lofty



11. Jehovah! 'tis a glorious word! O may it dwell on every tongue! But saints, who best have known the Lord, Are bound to raise the noblest



Moderate.

BREMEN. L. M.

By M. Snider.

45

praise And sound it lofty as his throne. And sound it lofty as his throne. 1 With all my pow'rs of heart and tongue, I'll praise my Maker in my

bove, Loud hallelujahs to the Lord, Loud hallelujahs to the Lord! 2. Angels, that make thy church their care, Shall witness my devotion

Soft.

Loud.

song, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise, Approve the song, and join the praise.

there, Shall witness my devotion there, While holy zeal directs my eyes, To thy fair temple in the skies, To thy fair temple in the skies.

'Twas for our sake, eternal God, Thy Son sustain'd that heavy load Of base reproach and sore disgrace, And shame defil'd his sacred head

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a key signature of two flats (Bb and Eb). The second staff is a piano accompaniment, also in two flats. The third and fourth staves are further piano accompaniment parts, with the third staff starting with a treble clef and the fourth with a bass clef. The music is in a moderate tempo and features various rhythmic patterns and melodic lines.

Cheerful.

DEVIZES. C. M.

Soft.

Loud.

How wondrous great, how glorious bright Must our Creator be ! Who dwells amidst the dazzling light Of vast infinity, Of vast infinity !

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment, also in one sharp. The third and fourth staves are further piano accompaniment parts, with the third staff starting with a treble clef and the fourth with a bass clef. The music is in a cheerful tempo and features various rhythmic patterns and melodic lines.

Moderate.

ASAPH. C. M. Soft.

Loud.

47

1. With songs and honors sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the sky.

7 He sends his word, and melts the snow, The fields no longer moan; He calls the warmer gales to blow And bids the Spring return.

Soft.

Loud.

He sends his show'rs of blessing down To cheer the plains below; He makes the grass he makes the grass he mountains crown, And corn in valleys grow.

The changing wind, the flying cloud, Obey his mighty word; With songs and honors, songs and honors sounding loud, Praise ye the sov'reign Lord.

1. Guide me, O thou great Je - - hovah! Pilgrim through this barren land; I am weak, but thou art

2. Op - en Lord, the chrystal fountain, Whence the healing streams do flow; Let the fiery, cloudy

3. When I tread the verge of Jordan, Bid my anxious fears subside; Death of death, and hell's des-

Soft. Loud.

mighty, Hold me in thy powerful hand; Bread of heaven, Bread of heaven, Feed me till I want no more.

pillar Lead me all my journey through; Strong de - liverer, Strong de - - liverer, Be thou still my strength and shield.

truction, Land me safe on Canaan's side; Songs of praises, Songs of praises I will ever give to thee.

Moderate.

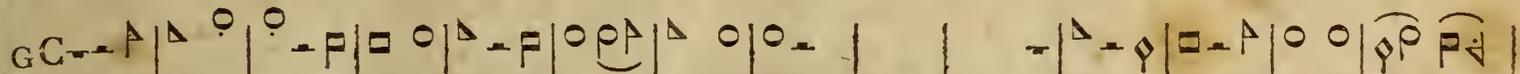
DONCASTER. C. M. Unisons.

Soft.

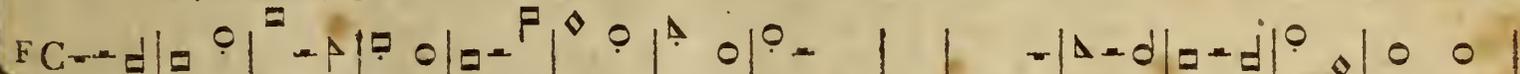
GC 

1. Erect your heads, e - ter - nal gates ; Unfold, to en - - ter - tain The King of glory. See ! he comes, With his ce - les - - tial

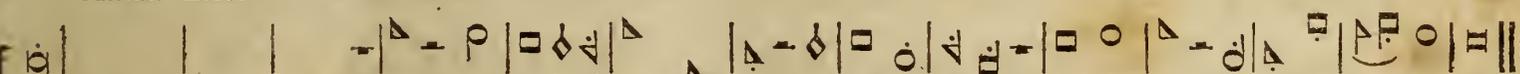
GC 

GC 

2. Erect your heads, ye gates ; unfold In state to en - - ter - tain, The King of glory. See ! he comes, With all his shin - - ing

FC 

Unisons. Loud.



train. Who is the King of glo - ry ? Who ? The Lord for strength renown'd ; In battle mighty ; o'er his foes E - - ter - nal vic - - tor crown'd.





train. Who is the King of glo - ry ? Who ? The Lord of hosts re - nown'd ; Of glo - ry he a - - - lone is King, Who is with glo - ry crown'd.

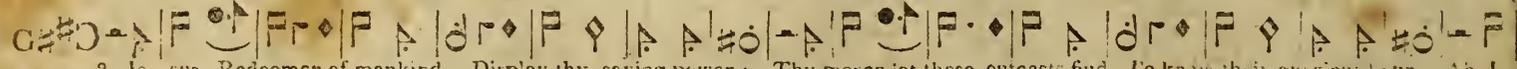




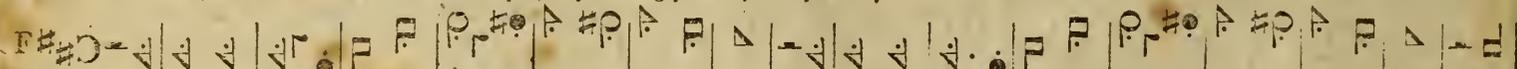
1. Ah! woe is me, constrain'd to dwell, Among the sons of night. Poor sinners dropping into hell Who hate the gospel light. Wild



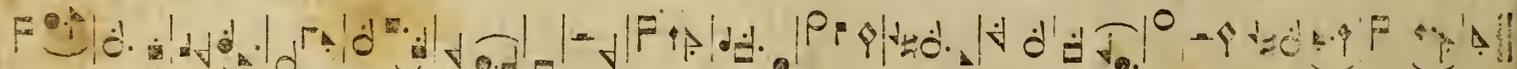
2. Yet here alas! in pain I live, Where satan holds his seat; And day by day for those I grieve Who will to sin submit With



3. Je - sus, Redeemer of mankind, Display thy saving power; Thy mercy let these outcasts find To know their gracious hour Ah!



4. Open their eyes and ears to see Thy cross, to hear thy cries. Sinner, thy Saviour weeps for thee For thee he weeps and dies. All



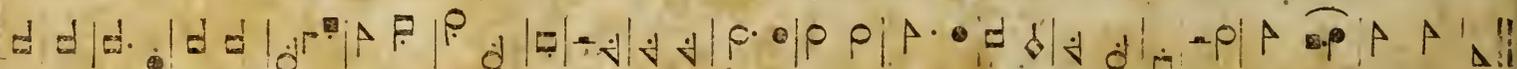
as the untam'd Arab's race, Who from their Saviour fly; And trample on his pard'ning grace, And all his threats defy. And all his threats defy.



gushing eyes their deeds I see, Shut up in Sodom I, And ask with him who ransom'd me, Why will ye sin and die. Why will ye sin and die?



give them, Lord, a longer space; Nor suddenly consume, But let them take the proffer'd grace And flee the wrath to come And flee the wrath to come.



the day long he meekly stands, His rebels to receive; And shows his wounds, and spreads his hands, And bids you turn and live, And bids you turn and live.

Moderate.

BLENDON. L. M.

G⁴ A³ W³ 3/4

1. Jesus, my all, to heaven is gone, He whom I fix my hopes upon; His track I see, and I'll pur-sue The narrow way, till him I view.

G⁴ A³ W³ 3/4

G⁴ A³ W³ 3/4

2. The way the holy prophets went. The road that leads from banishment, The king's highway of holiness I'll go, for all his paths are peace.

F⁴ W³ 3/4

Moderate.

MADRID. L. M.

G² b² C¹ 4/4

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

G² b² C¹ 4/4

G² b² C¹ 4/4

F² b² C¹ 4/4

CROWLE. C. M.

My heart and flesh cry out for Thee, While far from thine abode; When shall I tread thy courts and see, My Saviour, and my God?

The musical score for 'CROWLE. C. M.' consists of four staves. The first two staves are for the vocal line, starting with a treble clef and a common time signature. The third and fourth staves are for the keyboard accompaniment, starting with a bass clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Cheerful.

HAMPTON. C. M.

Oh that the Lord would guide my ways To keep his statutes still; Oh that my God would grant me grace To know and do his will!

The musical score for 'HAMPTON. C. M.' consists of four staves. The first two staves are for the vocal line, starting with a treble clef and a common time signature. The third and fourth staves are for the keyboard accompaniment, starting with a bass clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Moderate.

CHELSEA. C. M.

53



1. With joy we med - i - tate the grace Of our high priest above; His heart is made of tenderness, His bowels melt with love.



2. Touch'd with a sympathy with - - in, He knows our feeble frame; He knows what sore temptations mean, For he hath felt the same.

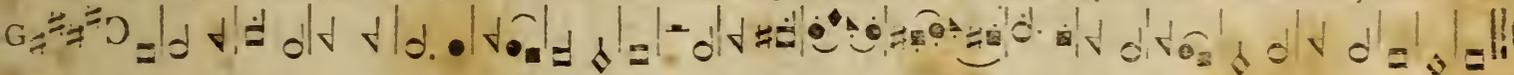


Moderate.

BERKSHIRE. C. M.



The Lord of glory is my light, And my salvation too! God is my strength; nor will I fear What all my foes can do, What all my foes can do.



AYLESBURY. S. M.

3. De-part from me, accurs'd, To ev-er-last-ing flame, For reb-el an-gels first prepar'd, Where mercy nev-er came.

4. How will my heart endure The terrors of that day, When earth and heaven, before his face, Astonish'd shrink away?

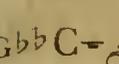
Cheerful.

PRINCETON. S. M.

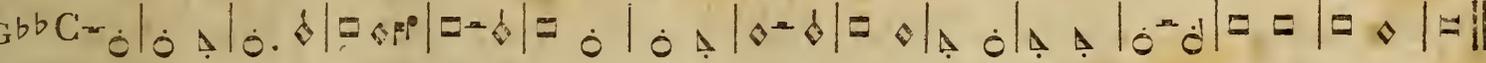
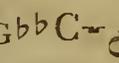
The God Je-ho-vah reigns, Let all the na-tions fear; Let sinners trem-ble at his throne, And saints be hum-bie there.

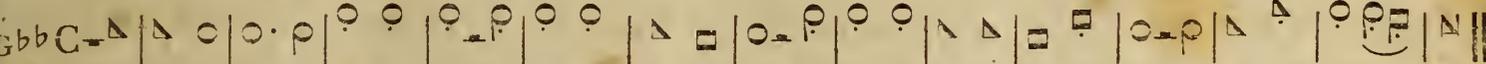
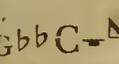
Cheerful.

CYPRUS. C. M.

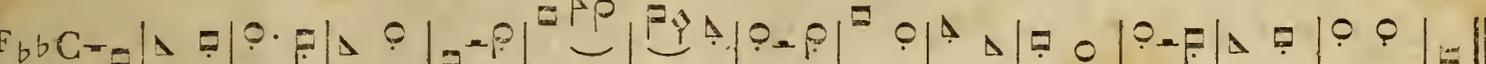
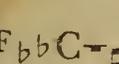
G^bb C⁻ |  | 

1. Lord, I have made thy word my choice. My lasting her it - age ; Then shall my noblest pow'rs re joice. My warmest thoughts engage.

G^bb C⁻ |  | 

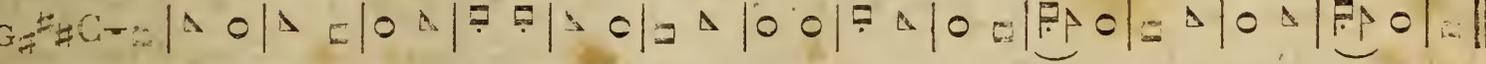
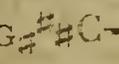
G^bb C⁻ |  | 

2 I'll read the hist - ries of thy love, And keep thy laws in sight, While through the promises I rove With ever fresh de - light.

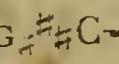
F^bb C⁻ |  | 

Moderate.

CANTERBURY. C. M.

G^A C⁻ |  | 

Un sha - ken as the sacred hill, And firm as mountains be, Firm as a rock the soul shall rest, That leans O Lord on thee.

G^A C⁻ |  | 

G^A C⁻ |  | 

F^A C⁻ |  | 

G 

1. Praise the Lord, who reigns above, And keeps his courts below; Praise the ho - ly God of love, And all his goodness show.

G 

2. Pub - lish, spread to all around The great Immanuel's name; Let the trumpet's martial scound Him Lord of hosts proclaim;

G 

3. Him, in whom they move and live, Let every creature sing; Glory to their maker give, And homage to their king.

F 



Praise him for his no - ble deeds, Praise him for his matchless power; Him, from whom all good proceeds, Let earth and heaven adore.



Praise him every tune - ful string, All the reach of heavenly art; All the powers of mu - sic bring, The music of the heart.



Hallow'd be his name beneath, As in heaven, on earth ador'd; Praise the Lord, in every breath, Let all things praise the Lord.



G^bC⁺ Great is the Lord, his works of might Demand our noblest songs; Let his assembled saints unite Their harmony of tongues.

G^bC⁺

G^bC⁺

F^bC⁺

Cheerful. MONTROSE, or DAVID'S. C. M. Ravenscroft.

G^bC⁺ Great is the mercy of the Lord, He gives his children food: And ever mindful of his word, He makes his promise good.

G^bC⁺

G^cb⁻

F^bC⁺ H

From thee, my God, my joys shall rise,
 And run eternal rounds,
 Beyond the limits of the skies,
 And all created bounds.

Cheerful.

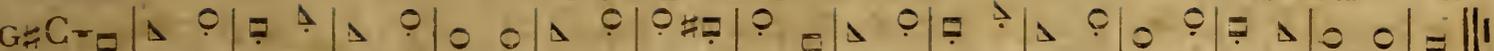
FRENCH, OR DUNDEE. C. M.

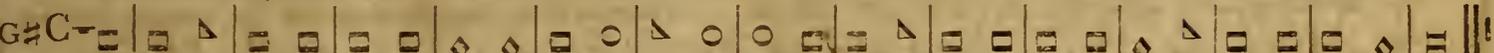
The holy triumphs of my soul
 Shall death itself outbrave,
 Leave dull mortality behind,
 And fly beyond the grave.

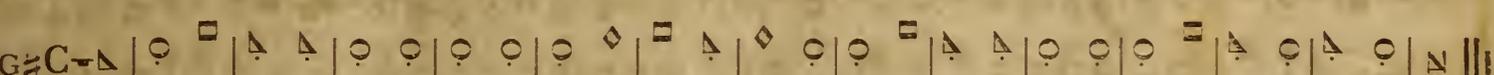
Moderate.

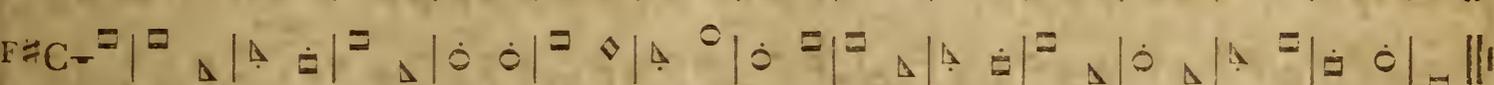
Y O R K. C. M.

John Milton.

G⁴C¹  To heaven I lift my waiting eyes, There all my hopes are laid; The Lord who built the earth and skies, Is my perpetual aid.

G³C¹  To heaven I lift my waiting eyes, There all my hopes are laid; The Lord who built the earth and skies, Is my perpetual aid.

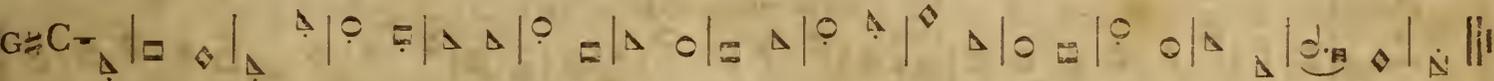
G²C¹  To heaven I lift my waiting eyes, There all my hopes are laid; The Lord who built the earth and skies, Is my perpetual aid.

F⁴C¹  To heaven I lift my waiting eyes, There all my hopes are laid; The Lord who built the earth and skies, Is my perpetual aid.

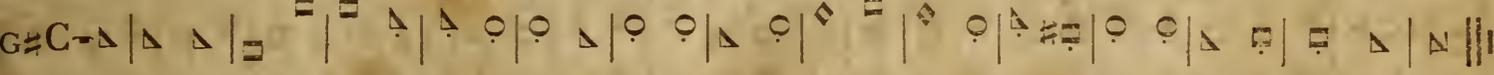
Moderate.

D U M F R I E S, o r M A R Y ' S. C. M.

Rathiel.

G⁴C¹  How short and hasty is our life! How vast our soul's affairs! Yet senseless mortals vainly strive Is lavish out their years.

G³C¹  How short and hasty is our life! How vast our soul's affairs! Yet senseless mortals vainly strive Is lavish out their years.

G²C¹  How short and hasty is our life! How vast our soul's affairs! Yet senseless mortals vainly strive Is lavish out their years.

F⁴C¹  How short and hasty is our life! How vast our soul's affairs! Yet senseless mortals vainly strive Is lavish out their years.

My God, my portion, and my love, My everlasting all, I've none but thee in heaven above, Or on this earthly ball, Or on this earthly ball.

Cheerful.

NEW WINDSOR. C. M.

My God, how cheerful is the sound! How pleasant to repeat! Well may that heart with pleasure bound, Where God hath fix'd his seat.

GC-
 My spirit looks to God alone, My rock and refuge is his throne; In all my fears, in all my straits, My soul on his salvation waits.

GC-
 GC-
 FC-

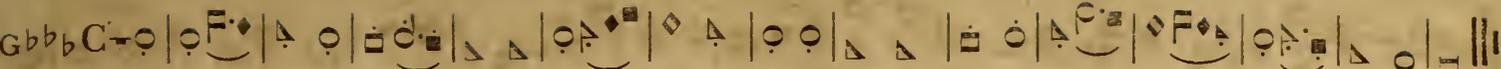
Moderate.

MANTUA. S. M.

Dr. Howard.

GC-
 From lowest depths of woe, To God I send my cry, Lord, hear my supplicating voice, And graciously reply.

GC-
 GC-
 FC-

G[♭]bb[♭]C⁺  ||

We bless the prophet of the Lord, That comes with truth and grace: Jesus, thy spirit and thy word, Shall lead us in thy ways.

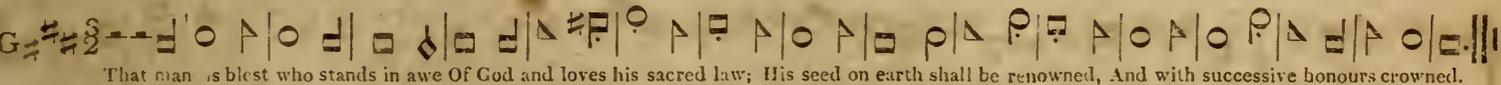
G[♭]bb[♭]C⁺  ||

G[♭]bb[♭]C⁺  ||

F[♭]bb[♭]C⁺  ||

Moderate.

BATH. L. M.

G[♯]  ||

That man is blest who stands in awe Of God and loves his sacred law; His seed on earth shall be renowned, And with successive honours crowned.

G[♯]  ||

G[♯]  ||

F[♯]  ||

Come, happy souls, approach your God, With new melodious songs, Come, render to Almighty grace, The tribute of your tongues.

Moderate.

KENT. L. M.

George Green.

Let the old heathens tune their song, Of great Diana and of Jove; But the sweet theme that moves my tongue, Is my Redeemer and his love.