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M. 447.45

THE  
COLUMBIAN HARMONIST,

N<sup>o</sup> 2

C O N T A I N I N G

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

*Second. A Choice Collection of Sacred Music for Public and Social Worship.*

By DANIEL READ

*Author of the American Singing Book*

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

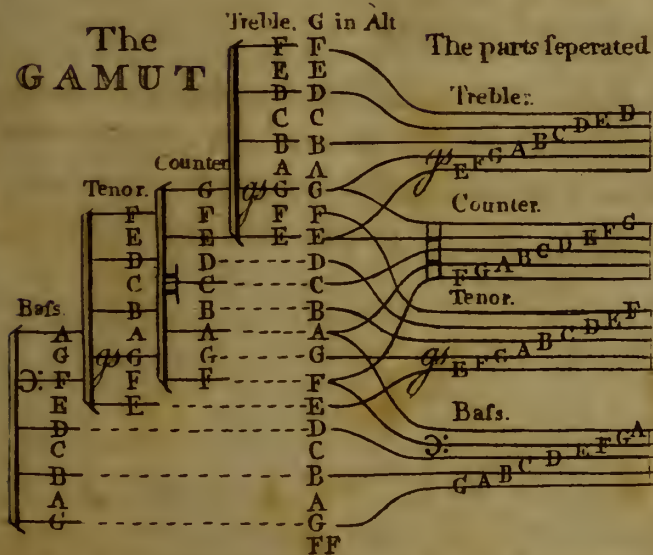
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P R E F A C E.

*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.*

200 - 2nd St. New York, N.Y.  
Apr 10 1840

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



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

## Characters.

## Examples.

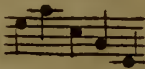
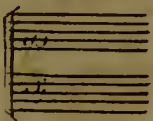


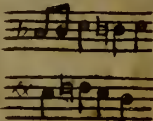
**A Staff** is the lines and spaces whereon musick is written

**The Musical Letters**   
 F  
E  
D  
C  
B  
A  
G  
 Give names to the lines and spaces of a 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.

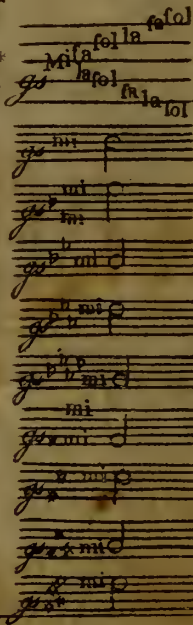
<i>Characters.</i>	<i>Examples.</i>
A Ledger Line — Is used when notes ascend or descend beyond the staff.	
A Brace { Joins those parts which move together.	
A Flat b At the left hand of any note, sinks it half a tone.	
A Sharp * At the left hand of any note, raises it half a tone.	
A Natural ♯ At the 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 clef. (except such notes as are restored to their primitive sound by a Natural.) and when so used are called governing flats and sharps.

## SOLFAING.

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

*Examples.*


Examples of solfaing syllables on a staff with various accidentals and clefs:

- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol
- Mi fa sol la fa sol

\* These syllables are pronounced nearly as follows viz. mee faw fole laa.



# 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 Key Note is the last note in the Staff 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. \*

*Sharp Key*

*Flat Key*

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

## TIME.

Notes. Rests.

*Examples*

A Semibreve

is the longest note and is equal to two minims

A Minim

is half a semibreve and is equal to two crotchets.

A Crotchet

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

A Quaver

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

A Semiquaver

is one sixteenth of a semibreve and is equal to two demi-semiquavers.

A Demisemi-quaver

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

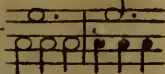
## INTRODUCTION to PSALMODY.

## Characters.

## Examples.

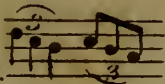
A Point of Addition

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



A Figure of Diminution

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



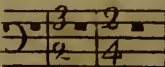
A Bar

Divides the time into equal parts, according to the different mood



A Bar Rest

Fills a bar in all the moods of time.

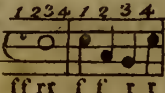


## The Moods of Common Time.

Adagio

C

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



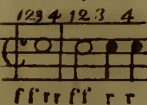
## Characters.

## Examples.

Largo

C

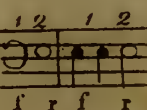
Is a quicker movement with four beats in a bar and a semibreve for its measure note..



Allegro

C)

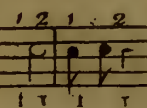
Is a slow \* movement with two beats in a bar and a semibreve for its measure note.



2 from 4

2/4

Is a quick movement with two beats in a bar and a minim for its measure note.

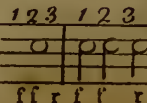


## The Moods of Triple Time.

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.

*Charaders.*

*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.

1 2 3 1 2 3

f f r f f 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.

1 2 3 1 2 3

f f r f f 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.

1 2 1 2

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. \*

1 2 1 2

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.

*Charaders.*

*Examples.*

**Chooſing Notes** ○ ○

Are but one of them ſung with the ſame voice.

**A Slur** (

Ties ſuch notes as are ſung to one ſyllable.

**A Double Bar** ||

Shows the end of a ſtrain.

**A Repeat** :S:

Denote that the following part of the ſtrain, may be repeated. \*

**A Double ending** 1 2

The firſt is ſung before repeating and the ſecond after, and when tied together both are ſung the ſecond time.

**A Direct** v

Shows the place of the ſucceeding note.

**A Cloſe** |||

Shows the end of a tune.

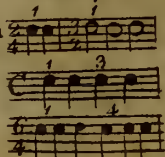
\* A row of dots acroſs the ſtave, or a dotted double bar are ſometimes uſed to denote a repetition of the muſic. This charader ||: denotes a repetition of words.

# INTRODUCTION to PSALMODY.

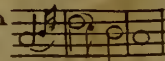
## GRACES.

### 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.



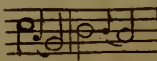
**Transition** is a graceful sliding from one sound to another, leaning on the intermediate sounds.



### Characters.

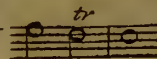
**Apoggiaturas**

Show how to arrive gracefully to the note next following.



**A Trill** *tr*

Implies a graceful shaking of the voice while sounding the note over which it stands.



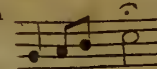
**A Mark of distinction**

Implies a distinct pronunciation.



**A Hold** *◌*

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



## CONCORDS and DISCORDS.

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

Number of Semitones.	Names of the Intervals.	
12	Octave or 8 <sup>th</sup>	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
Intervals	2	3	4	5	6	7	8	9	10	11	12	

*The COLUMBIAN HARMONIST, N<sup>o</sup> 2.*

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*A Choice Collection of Sacred Music; &c.*

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.

The musical score consists of four staves. The first two staves are for the Wind instrument (Windfor.) and the last two are for the Organ (C. M.). The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and repeat signs. The lyrics are written below the second and third staves.

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

Detailed description: This is a musical score for the hymn 'Newport'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal line. The piece concludes with a double bar line.

## Calvary. C. M.

Down to the gulph of black despair; My tho'ts —  
 And while I listen'd to your song, My tho'ts — Go—  
 Your streams had e'en convey'd me there. My tho'ts that often mount the skies Go search  
 My tho'ts — Go—

Detailed description: This is a musical score for the hymn 'Calvary'. It is divided into two systems, each with two staves (vocal and piano). The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal line. The piece concludes with a double bar line.

Calvary Continued

Where nature all in ruin lies  
 the world beneath      Where - Where -      And was her foreign death, And sons - - -  
 Where -      Where -      And sons -

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 & meet My soul (that) stretch her wings in haste Fly fearless thro' death's iron gate Nor feel the terror

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

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

This system contains the next four staves of music. The lyrics are written below the second staff, with some words appearing above the notes.



All Saints Continued.

1 2  
I lean - And breathe And - And -  
lean my head While - And breathe and breathe my life out sweetly the e.  
While - I lean - And -  
While - I lean - And breathe and breathe -

Stafford.

S. M.

1 2  
Yet  
See what a living stone The builders did refuse; Yet God hath built his church thereon, In spite of envious Jews.  
Yet  
Yet

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

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

While the shepherds watch their flocks by night, The angel of the Lord came down - And - The -  
 All seized on the ground; The angel - And glory shone around The -  
 The angel - The -  
 The angel - And - The -

Wells.

L. M.

When Isra'l freed from Pharaoh's hand, Left the proud tyrant and his land,  
 The tribes with cheerful homage own Their king and Judah was his throne.  
 And -

This life's a dream, an empty flow; 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 slumber -  
 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 -

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

Songs of immortal praise &c.

He has - To -

He has - To spread -

He has -

Detailed description: This block contains the first musical system. It consists of four staves. The top staff is the vocal line with lyrics 'He has - To -'. The second staff is the piano accompaniment. The third and fourth staves are additional parts, possibly for a second voice or instrument. The music is in common time (C.M.) and features various rhythmic patterns including eighth and sixteenth notes.

Lenox

Pf. 148<sup>th</sup>

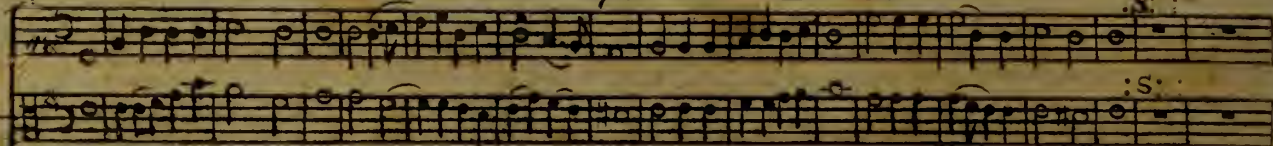
P. M.

Ye tribes of Adam join &c.

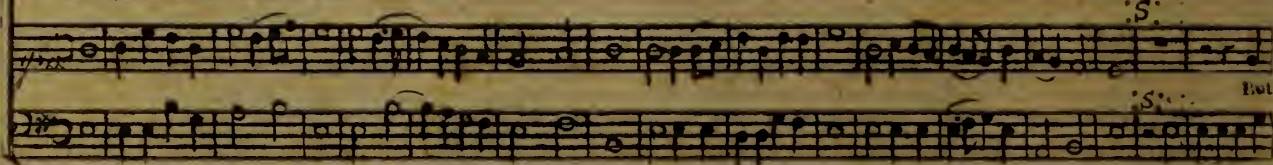
Ye holy -

Ye holy -

Detailed description: This block contains the second musical system. It consists of four staves. The top staff is the vocal line with lyrics 'Ye tribes of Adam join &c.'. The second staff is the piano accompaniment. The third and fourth staves are additional parts. The music is in common time (P.M.) and features various rhythmic patterns including eighth and sixteenth notes.

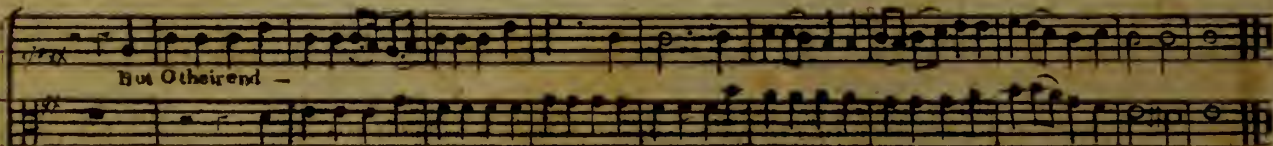


Lord what a thoughtless wretch was I &c.



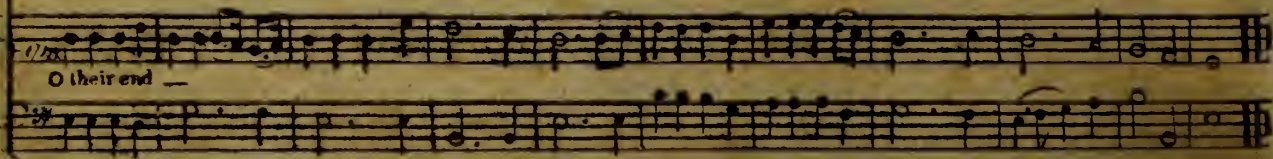
but

but O their end



but O their end -

but O their end their dreadful end &c.



O their end -

Majesty. Pf. 147<sup>th</sup> C. M.

With songs and honours sounding loud &c.

It

To cheer the plains below —

He makes the grass &c.

Musical score for the hymn "Boston." It consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in common time (C. M.) and features a simple, melodic line with a steady accompaniment.

Joy to the world the Lord is come &c.

Plymouth. Pf. 4<sup>th</sup> C. M.

Musical score for the hymn "Plymouth." It consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in common time (C. M.) and features a simple, melodic line with a steady accompaniment.

Lord thou wilt bear me &c.



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 -

## Bridge water.

S: Pf.

17<sup>th</sup>

L. M.

When —

Lord I am thine but thou wilt prove &c.

When men of spite &c.

When — They —

When — They —

Detailed description: This is a four-staff musical score for the hymn 'Bridge water'. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in common time (C) and features a simple melody with a 2-measure phrase at the end of each line. The lyrics are: 'When — Lord I am thine but thou wilt prove &c. When men of spite &c. When — They — When — They —'. The score includes first and second endings for the final phrase of each line.

## Virginia.

Pf. 89<sup>th</sup>4<sup>th</sup> ver.

C. M.

They words the raging wind controul &c.

The rolling —

Detailed description: This is a four-staff musical score for the hymn 'Virginia'. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in common time (C) and features a simple melody with a 2-measure phrase at the end of each line. The lyrics are: 'They words the raging wind controul &c. The rolling —'. The score includes first and second endings for the final phrase of each line.

Slow

Let heavn begin the so... let us word

Loud hallelujahs to the Lord From distant <sup>worlds</sup> where creatures dwell

And found it dreadful down to

The Lord -

hell The Lord how absolute &c.

The Lord - and -

The Lord - and -

Haſt thou not plante<sup>d</sup> with thy hands &c.

How did -

How did -

How did -

did -

by -

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

This musical score is for the hymn 'Hartford'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature (C) and a key signature of one sharp (F#). 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. Pf. 84<sup>th</sup> C.M.

My soul how lovely is the place &c.

This musical score is for the hymn 'Colchester'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature (C) and a key signature of one sharp (F#). 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 —

Behold — To — To —

Behold the ris- ing billows roll — — — — — To — To overwhelm <sup>high</sup> holy soul.

Behold — To — To —

Behold — To — To —

Norfolk. Pf. 90<sup>th</sup> 2<sup>d</sup> verse S. M.

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

'Tis — 'Tis —

'Tis — 'Tis —

'Tis —

Our — That

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

Our — Our —

Our — Our —

Third. Pf. 80<sup>th</sup> C. M.

That — With — with —

That scarce — With reverence — the saints — And bow —

That — With — with — with — His

With — with — His —



His — His — And — and — and —

His high commands — His — And tremble — and —

His — And — and — and —

His — His — And — and — and —

Russia. Pr. 62<sup>d</sup>. L. M.

Laid —

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 - - - -

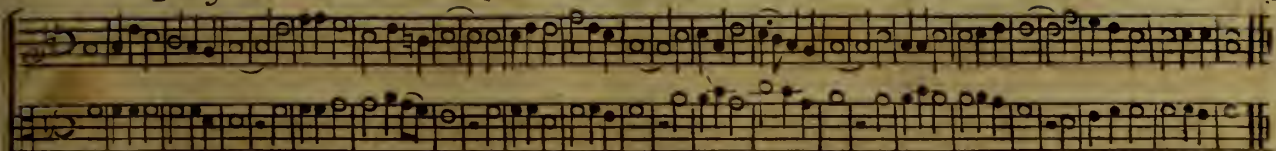
Detailed description: This is a four-staff musical score for a hymn. The top staff is the vocal line, followed by three instrumental staves (likely for organ or piano). The lyrics are written below the staves. The music is in common time (C.M.). There are repeat signs and first/second endings indicated by '1' and '2' above the notes.

Aylesbury. Pf. 25<sup>th</sup> S. M.

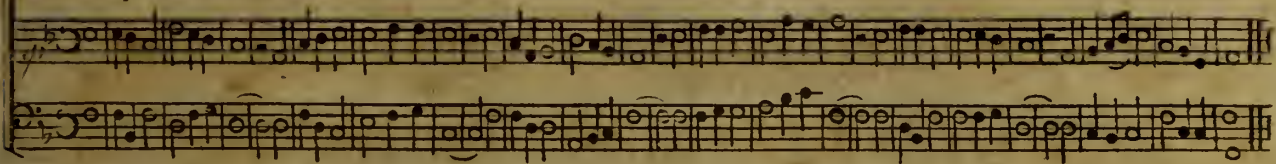
mands

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

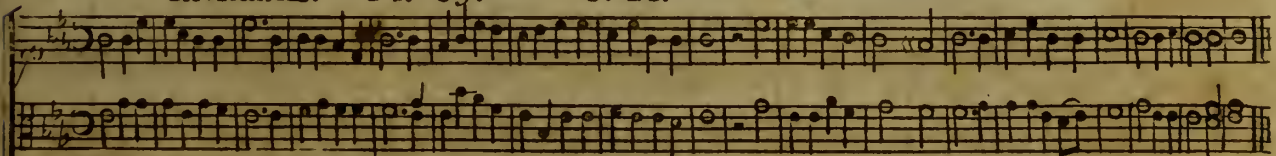
Detailed description: This is a four-staff musical score for a hymn. The top staff is the vocal line, followed by three instrumental staves. The lyrics are written below the staves. The music is in simple time (S.M.). There are first and second endings indicated by '1' and '2' above the notes.



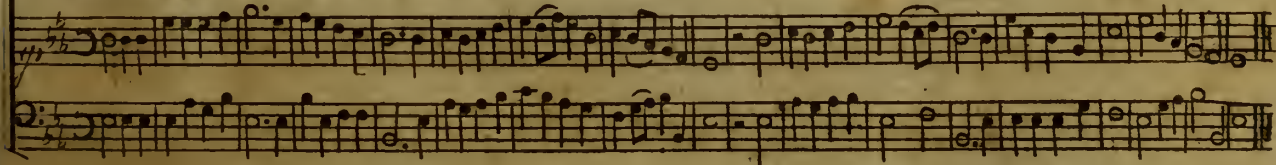
I'll praise my maker with my breath &c.



Invitation. Pf. 89<sup>th</sup> C. M.



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



Who -  
Think mighty God on feeble than &c. Who can secure -  
Who - With -

Norwich. Pf. 36<sup>th</sup> 5<sup>th</sup> Verse S. M.

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

Meas.

C. M.

Wantage. C. M. 65

Musical score for 'Wantage' in Common Time (C. M.). The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are written below the notes. The music features a treble clef and a 2/2 time signature. The first system has a key signature of one sharp (F#) and the second system has a key signature of one flat (Bb). The lyrics are: 'Lo what an entertaining sight Those friendly brethren prove, Oh what is feeble dying man, Whose cheerful hearts in bands unite, Of harmony and love. Or all his sinful race,'

Bath.

L. M.

Musical score for 'Bath' in Long Measure (L. M.). The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are written below the notes. The music features a treble clef and a 2/2 time signature. The first system has a key signature of one sharp (F#) and the second system has a key signature of one flat (Bb). The lyrics are: 'That God should make it his concern My God my King thy various praise Shall fill the remnant of my days; To visit him with grace! Thy grace employ my humble tongue Till death and glory raise the song.'

Naples.

:S: L. M.

Shall —

Shall —

Shall —

More —

Shall —

More —

1 2

1 2

1 2

1 2

1 2

1 2

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

Lisbon.

:S: S. M.

Welcome —

Welcome —

Welcome —

And —

Welcome —

And —

1 2

1 2

1 2

1 2

1 2

1 2

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

Like fruitful showers of rain That wet all the plain,      Such streams of pleasure roll Thro' ev'ry friendly soul,

Descending from the neighbouring hills;      Where love like heav'nly dew distills.

Such —

Such —      Where —

Detailed description: This is a musical score for the hymn 'Hamilton'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The lyrics are written below the notes. The second staff continues the melody. The third staff has some lyrics written below it, including 'Such —' and 'Where —'. The music is written in a style typical of 18th-century hymnals.

## Littleton.

Lo he cometh countless trumpets Blow before the bloody sign,

Midst ten thousand saints and angels See the crucified shine!

Hallelujah !!! Welcome welcome, bleeding Lamb.

Detailed description: This is a musical score for the hymn 'Littleton'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The lyrics are written below the notes. The second staff continues the melody. The third staff has some lyrics written below it, including 'Hallelujah !!! Welcome welcome, bleeding Lamb.'. The music is written in a style typical of 18th-century hymnals.

## 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.

The musical score consists of four staves. The first staff is the vocal line, marked 'p' and '3/2'. The second staff is the piano accompaniment, marked 'p' and '3/2'. The third and fourth staves are the bass line, marked 'p' and '3/2'. The lyrics are printed below the vocal staff.

## 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.

The musical score consists of four staves. The first staff is the vocal line, marked 'p' and '3/2'. The second staff is the piano accompaniment, marked 'p' and '3/2'. The third and fourth staves are the bass line, marked 'p' and '3/2'. The lyrics are printed below the vocal staff.



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

This musical score is for the hymn 'New Hundredth'. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo marking is 'Andante' (And). The lyrics are: 'Before Jehovah's awful throne, Know that the Lord is God alone, Ye nations bow with sacred joy, He can create and he destroy.'

## 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.

This musical score is for the hymn 'Gloucester'. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is 'Andante' (And). The lyrics are: 'Jesus is worth to receive Honour and pow'r divine; And blessings more than we can give Be Lord, for ever thine.'

Winners awake betimes ye fools be wile,

Awake before this dreadful morning rife

Change your vain thot' your crooked works amend,

Change -

Fly to the saviour make the Judge your friend. Then join ye saints, wake ev'ry cheerful passion

When Christ returns he comes for your salvation.

Old Hundredth.

L. M.

79

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

The image shows a four-staff musical score for the hymn 'Old Hundredth'. The first two staves are for the vocal line, with lyrics written below. The third and fourth staves are for the piano accompaniment. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

Winter.

L. M.

His hoary frost his sleecy snow Descend and clothe the ground  
 The liquid streams forLare toflow In icy fetters bound.

The image shows a four-staff musical score for the hymn 'Winter'. The first two staves are for the vocal line, with lyrics written below. The third and fourth staves are for the piano accompaniment. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The **I N D E X.** to N<sup>o</sup> 2

<i>Tunes.</i>	<i>Page.</i>	<i>Tunes.</i>	<i>Page.</i>	<i>Tunes.</i>	<i>Page.</i>
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Bath	65	Maryland	60	Third	69
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Bridgewater	54	Milford	58	Victory	43
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Gloucester	69	Norfolk	59	Winfor	62
Greenfield	64	Norwich	64	Winter	71
Greenwich	50	Ocean	46	Stratford	53
Hamilton	67	Old Hundredth	71		
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ADDITIONAL MUSIC.

Friendship. P. M.

Thy wraith lies heavy on my soul                      While dust and silence spread the gloom  
And waves of sorrows o'er me roll                      My friends beloved in happier days

Descend around me to the tomb  
The dear companions of my ways                      my friends &c.

Newburgh. S. M.

by A. Munson

Let ev'ry creature join To praise th' eternal God. Ye heav'nly hosts the song begin & sound his name abroad.

Ye

Ye

Ye stary lights ye twinkling flames Shine to your makers praise

And moon with paler rays Ye stary

The sun with golden beams

Dominion. . L.M.

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

His - from -  
 His - Till moon -  
 wax & wane no more His -  
 His

# Mortality.

C. M.

When —  
Ye sons of pride that hate the just And trample on the poor When —  
When death has bro't you down to dust Your pomp shall  
When —

Your pomp — When —  
When death — has bro't you down to dust — Your pomp shall rise no more.  
rise no more Your — When —  
Your pomp — — — — — When —



# An ANTHEM for Easter.

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

The Lord is ris'n indeed

Now is Christ risen from the

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with a treble clef and a 2/4 time signature. The second staff is a vocal line with a soprano clef and a 2/4 time signature. The third staff is a vocal line with a treble clef and a 2/4 time signature. The fourth staff is a vocal line with a bass clef and a 2/4 time signature. The lyrics are written below the staves, with some words appearing on multiple staves.

:S:

:S:

Now is Christ risen from the dead & become the first fruits of them that slept

dead & become the first fruits of them that slept

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with a treble clef and a 2/4 time signature. The second staff is a vocal line with a soprano clef and a 2/4 time signature. The third staff is a vocal line with a treble clef and a 2/4 time signature. The fourth staff is a vocal line with a bass clef and a 2/4 time signature. The lyrics are written below the staves, with some words appearing on multiple staves.

*Easter Anthem Continued.*

Hallelujah :S: And did he rise and did he rise  
Hallelujah :S: And did he rise did he rise  
Hallelujah :S: And did he rise and did he rise  
And did he rise and did he rise

He rose he rose He burst the bars of death  
Hear O ye nations hear it O ye dead He  
He rose, he rose he burst the bars of death

# Easter Anthem Continued.

burst the bars of death & triumph'd o'er the grave Then, then, then I rose then I rose then I rose then I rose

This system consists of four staves of music. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The lyrics are: "burst the bars of death & triumph'd o'er the grave Then, then, then I rose then I rose then I rose then I rose". There are repeat signs and first/second endings in the music.

then first humanity triumphant past y' chrysal ports of light & seiz'd eternal youth Man all immortal hail, hail.

This system consists of four staves of music. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The lyrics are: "then first humanity triumphant past y' chrysal ports of light & seiz'd eternal youth Man all immortal hail, hail.". There are repeat signs and first/second endings in the music.

*Easter Anthem Concluded.*

heaven all lavish of strange gifts to man, :S:

Thine all the glory mans the boundless bliss :S:

Thine all the glory mans the boundless bliss :S:

*Devotion.* :S: L. M.

Sweet is the day of facted rest No mortal cates shall feize my breast O may my heart in tune be found like Davids harp of 1 2

O may — like — 1 2

O may — like — (solemn found. 1 2

O may — like —

Handwritten text at the top of the page, possibly a title or page number, which is mostly illegible due to fading and bleed-through.

The page contains approximately 12 horizontal staves of musical notation. Each staff consists of five lines. The notation is extremely faint and difficult to discern, appearing as light grey or brownish marks. There are also some faint handwritten notes or markings scattered across the page, particularly in the upper half. The paper is aged and shows signs of wear, including discoloration and some dark spots.

Montgomery Pf 63 C M

Handwritten musical score for 'Montgomery' by Pf 63, C M. The score is written on two systems of four staves each. The first system begins with a treble clef, a common time signature, and a 'g' dynamic marking. The second system begins with a treble clef, a common time signature, and a 'p' dynamic marking. The notation includes various note values, rests, and slurs. There are some handwritten annotations, including 'S:' in the second system.

A handwritten musical score consisting of four staves. The notation includes various note values, rests, and slurs. The first two staves are in treble clef, and the last two are in bass clef. The piece concludes with two endings, labeled '1' and '2', each marked with a repeat sign. The paper is aged and shows some staining.

Five empty musical staves, consisting of five horizontal lines each, positioned below the first system of music. They are completely blank and unruled.

This section of the manuscript contains four staves of handwritten musical notation. The notation is dense and somewhat faded, featuring various note heads, stems, and beams. The notes are arranged in a way that suggests a complex melodic or harmonic structure. The ink is dark, and the paper shows signs of age and wear.

This section of the manuscript consists of four blank musical staves. The staves are evenly spaced and extend across the width of the page. There is no notation or text on these staves, suggesting they were either left blank or the notation was so faint as to be illegible.



