

Q. The Property of —
Joseph & Clara Garrison

James Humphrey Garrison

Dorchester, — — —

1794 — — —

28/

THE
Harmony of Maine :

BEING

An ORIGINAL COMPOSITION of PSALM and HYMN TUNES,

Of various METRES, suitable for DIVINE WORSHIP.

WITH A

Number of FUGING PIECES and ANTHEMS.

TOGETHER WITH

A CONCISE INTRODUCTION to the GROUNDS of MUSICK, and RULES for LEARNERS.

For the Use of SINGING SCHOOLS and MUSICAL SOCIETIES.

By S. BELCHER, of FARMINGTON, COUNTY of LINCOLN, DISTRICT of MAINE.

“Awake ! thou everlasting Lyre !
That once the mighty Pindar strung,
When wrapt with more than mortal fire,
The Gods of Greece he sung.”

“Awake ! arrest the rapid foot of time again
With liquid notes of joy, and pleasure's tow'ring strain.”

O praise ye the Lord, prepare your glad voice.—*Psalms exlix.*

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ERRATA.—*Harmony*, 18th page, 2d bar from the close, the pointed minim on G, in the Bass, should be on F.—*Hallowell*, 20th page, the last note in the 8th bar from the beginning, in the Tenor on G, a minim should be a crotchet; likewise the 6th bar from the close, in the 2d Tenor, there is one crotchet too many on F.—*Request*, 34th page, the last note in the upper staff of the page, in the Treble, a semibreve on B, should be on D; likewise in the 3d bar from the close, in the 2d Treble, the crotchet on E, should be a minim.—*Heroism*, 35th page, in the 4th bar from the close, there is one crotchet wanting on B, the last note in the bar, Bass.—*Plenitude*, 72d page, in the 10th bar from the beginning, in the Tenor, the third note in the bar, a quaver on E, should be on F.—*New Sharon*, 83d page, 3d bar from the close in the Tenor, the 2d note in the bar, a quaver on F, should be on E.

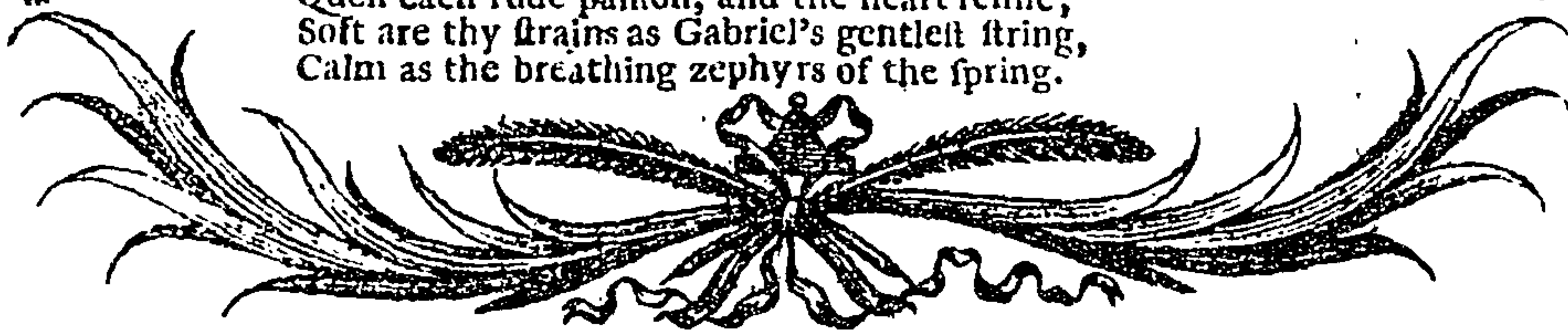




On MUSICK.

DOWN steers the BASS with grave majestic air,
 And up the TREBLE mounts with shrill career ;
 With softer sounds, in mild melodious maze,
 Warbling between, the TENOR gently plays :
 But if th' aspiring ALTUS join its force,
 See ! like the lark, it wings its tow'ring course ;
 Then rolls the rapture thro the air around,
 In the full magick melody of sound.

'Tis thine, sweet Power, to raise the thought sublime,
 Quell each rude passion, and the heart refine ;
 Soft are thy strains as Gabriel's gentlest string,
 Calm as the breathing zephyrs of the spring.



Schubert
 1822 A. 21, 1899
 4



P R E F A C E.

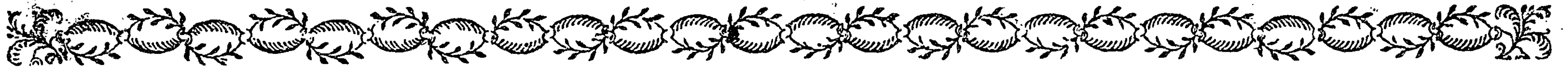
AS the encouragement of Arts and Sciences is beneficial to all countries, and especially where the settlement is new, the Author presumes that the propagation of Sacred Musick will answer a valuable purpose—that it will not only be a means of forming the people into Societies, but will be ornamental to civilization. He therefore presents the following WORK to the Public—not that he expects it would stand the test of rigid criticism; but as his design is to subserve the interest, and promote the innocent pleasures of the community, he hopes to meet the approbation and patronage of the candid judges of Musick.

He has aimed at originality in his composition, as much as possible—has set a number of easy and natural Airs, for the benefit of learners, and a variety of others, for the amusement of those who have made some proficiency. To please every one would be something new, and to please no one, would be as new. He hopes that no piece will be condemned without a fair trial.

Those who have encouraged this work by subscription are respectfully thanked. The utmost pains have been taken to render it correct, and the Author sincerely wishes that the purchasers may derive a sufficient advantage, as well as amusement from it, to make them adequate compensation for their expences. And as the primary and genuine intention of Psalm Singing is to praise the King of Heaven, he most earnestly wishes that as often as it is attempted, it may be attended to with a becoming decency and reverence.

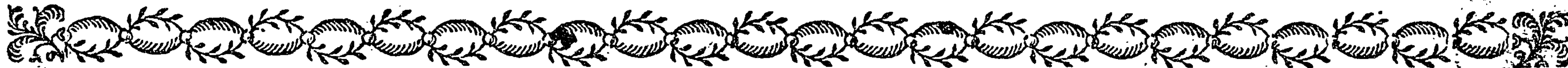
N. B. All Pieces set in Three Parts, have the Tenor on the upper Stave.

FARMINGTON, Nov. 1794.



MUSICAL TERMS.

ADAGIO.	Denotes the slowest movement ; and is the proper name of the first mood in common time.	Forte or for.	Full, loud, or strong.
Allegro.	Denotes a quick movement, and is the name of the third mood in common time.	Fortissimo, or fortis.	Louder than forte.
Andante.	Implies a moderate, equal and distinct manner of performing.	Grave.	Denotes a slow movement, between Adagio and Largo ; it requires also a solemn manner of singing.
Affettuoso.	Tender and affectionate.	Languissant.	In a languishing manner.
Crescendo.	This implies that the force of the voice must increase gradually till the strain is ended.	Measlo.	Passages which have this term placed over them must be performed slow and with majesty and grandeur.
Diminuendo, or dim.	Means the reverse of the foregoing, and is sometimes set in opposition to it ; when properly performed they make no trifling addition to the beauties of music.	Moderato.	Somewhat slower than the true time.
Duetto.	Two parts only.	Mezza piano.	Not so soft as piano.
Dacapo.	To conclude with the first strain.	Piano, or Pia.	Directs the performer to sing soft like an echo.
Divoto.	In a devout manner.	Pianissimo or pianis.	Very soft.
		Solo.	One part alone.
		Vivace.	In a lively, cheerful manner.
		Vigorofo.	With strength and firmness.



T H E

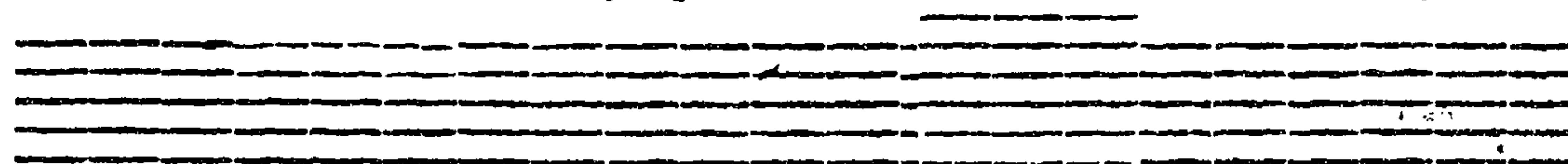
H A R M O N Y O F M A I N E.



An INTRODUCTION to the GROUNDS of MUSICK; and RULES for LEARNERS.

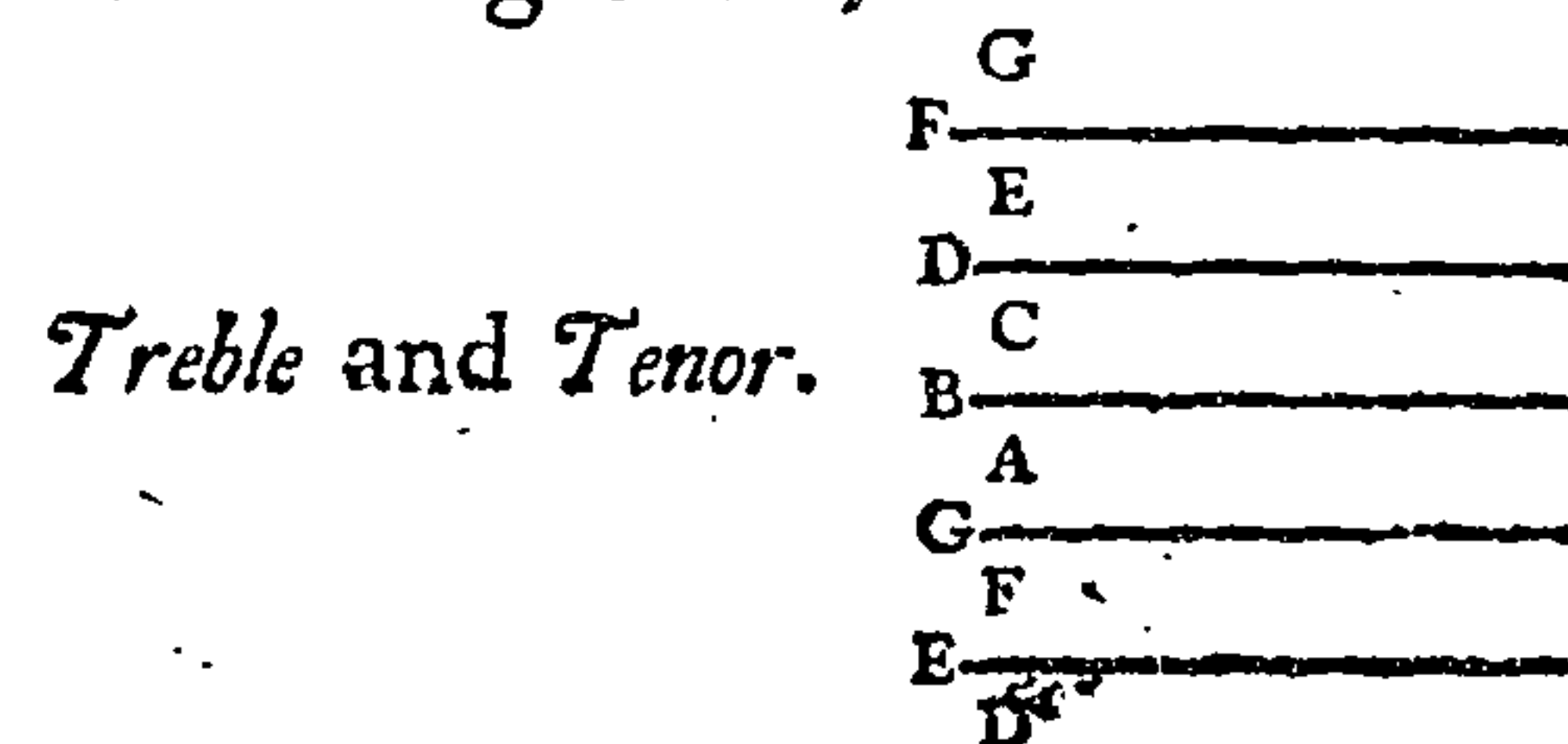
Of the SCALE of MUSICAL NOTES, commonly called the GAMUT.

MUSICK is written on five lines, which, including the spaces between them, and immediately above and below them, are called by musicians, a *stave*, and are thus placed,



It often happens that notes of musick ascend above, or descend below, these five lines, and then another line is occasionally added, and is called the *Ledger Line*. Notes on the upper ledger line, are called notes in *Alt*, and those on the lower ledger line, are called *Doubles*.

These lines and spaces are represented by the first seven letters of the alphabet, which are placed on the stave, according to the part of musick for which it is designed. The parts of church musick are commonly four, viz. *Treble*, *Counter*, *Tenor*, and *Bass*. The letters are placed on the *Treble* and *Tenor* stave in the following order,

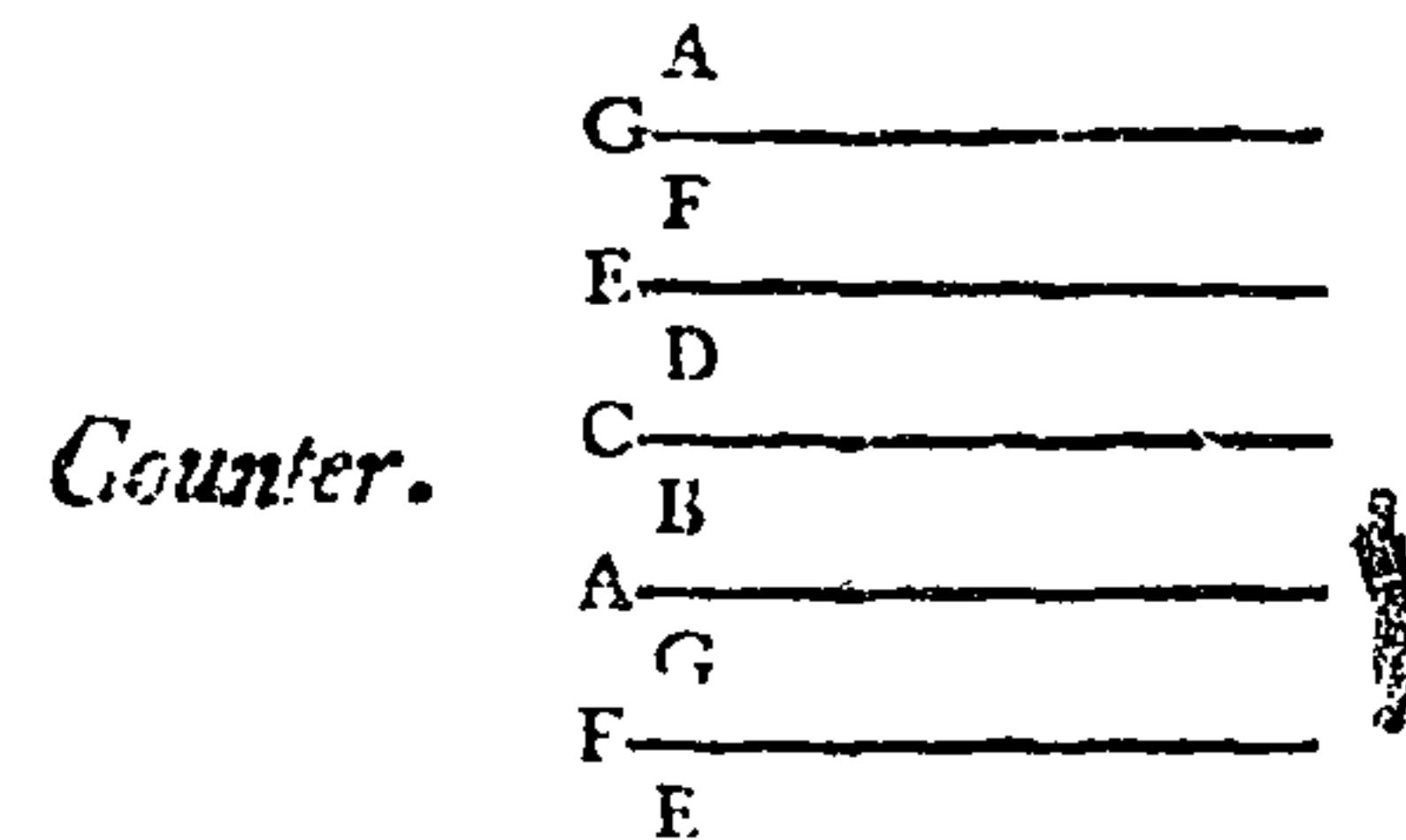


Every part of musick has, placed at the beginning of the stave, what is called a *Clef*, or a musical character which shews what part of the musick is on that stave—whether *Treble*, *Tenor*, *Counter*, or *Bass*.

The *Treble* and *Tenor* cliff is the same. It is always placed on G, the lower line but one in the *Treble* and *Tenor* stave, and is therefore called the *G Cliff*, and is thus marked,



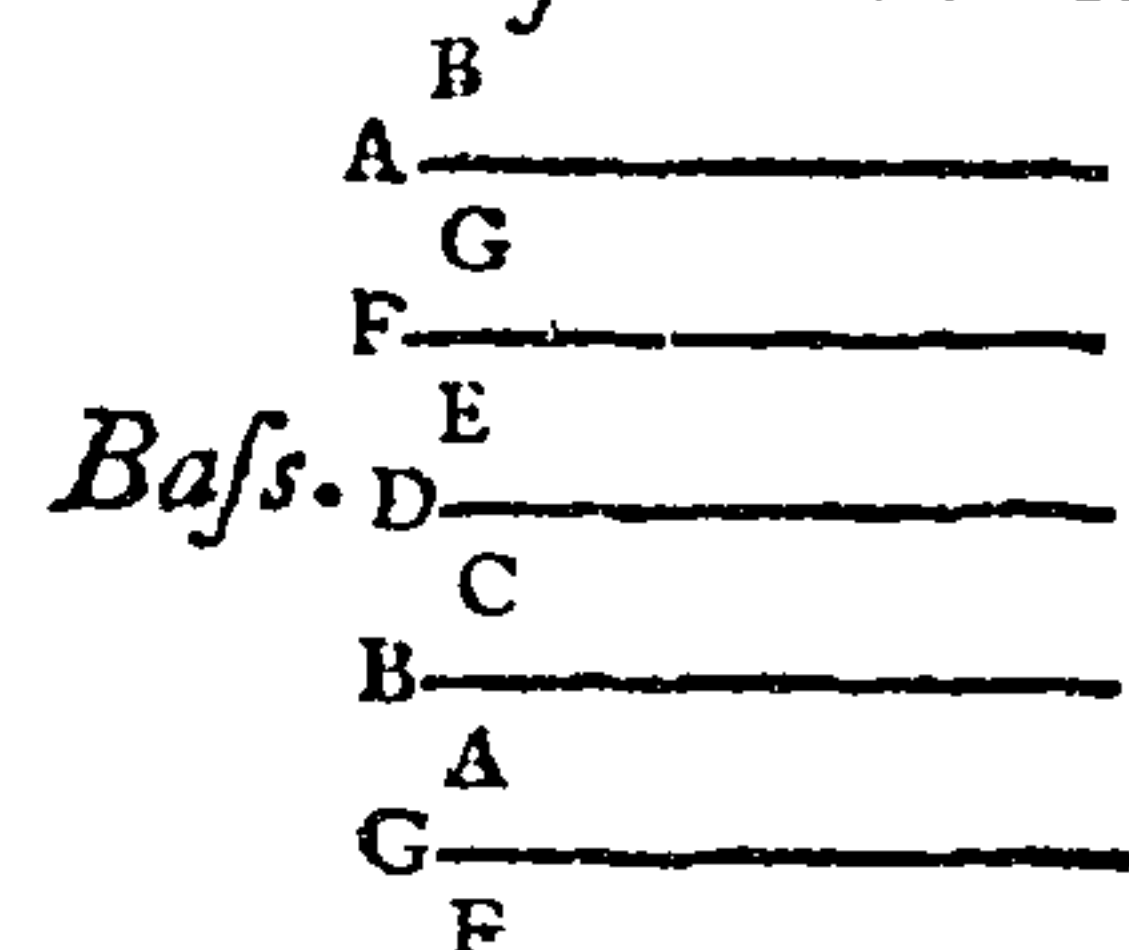
In *Counter* the letters on the stave are thus placed,



The *Counter* cliff, thus marked, is called the *C Cliff*, being always placed on that letter, which is the middle line of the *Counter* stave, and is now used only for this part of musick.



In *Bass* the seven letters are thus placed on the stave, viz.



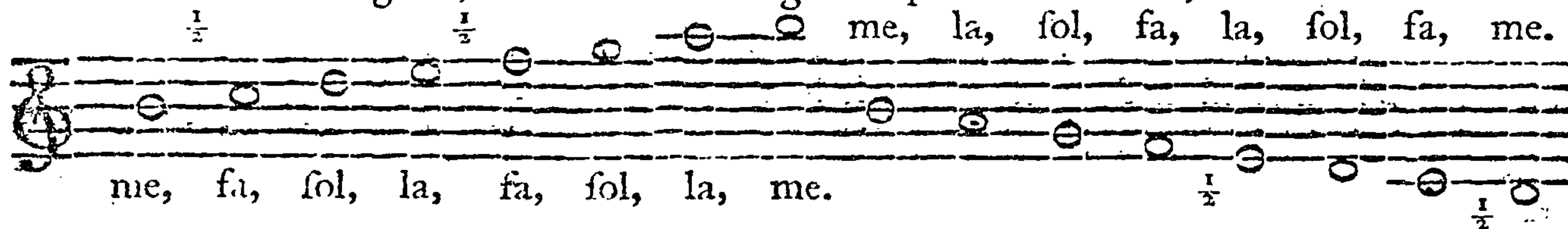
The third and last cliff is the *F Cliff*, used only in *Bass*, and always placed on F, the upper line but one in the *Bass* stave, and is thus marked,



If either of the cliffs be moved to another line or space, the letters in the order before placed, must all move with it ; but in modern compositions of musick, this seldom or ever happens.

Although there are more than seven places on the stave to be named by letters, yet there are but seven letters used, every eighth being the same repeated, and they always keep the same order ; wherever G is found, the next letter above is A, the next B, and so on, always reckoning both lines and spaces.

All notes of musick which represent sounds, are called, in founding of them, by four names only, viz. *Me, fa, sol, la*. * *Me*, is the leading note, and when that is found, the notes on the lines and spaces above are called *fa, sol, la, fa, sol, la* ; and those below *me, la, sol, fa, la, sol, fa* ; after which *me* will come again ; as in the following example of the *Treble*, or *Tenor*.



In *Counter* and *Bass*, after finding *me*, the other notes are named in the same order.

* Be careful to speak the notes plain. *Me* is commonly wrote *mi*, but I have called it *me* through the whole of this Introduction, as it is so sounded. Sound *fa*, as in *father* ; *la*, as in *lath* ; and *sol*, as in *soldier*.

I would here beg leave to observe, that the reason and origin of using figures at the beginning of the stave to denote the time, seems to be almost lost, and they are called three to two, or three from two, 3 to 4—3 from 8, &c. without seeming any thing more than arbitrary characters, to denote a quicker or slower time. I think it may be of some use to explain this matter.

At first the notes, instead of the names of *semibreve, minim, crotchet*, &c. were called by the names of *numbers*, denoting their relative quantities or lengths. Thus a *semibreve* being called one, a *minim* was called 2, a *crotchet* 4, a *quaver* 8, *semiquaver* 16, &c. And $\frac{3}{2}$, means three minims in a bar, $\frac{3}{4}$, three crotchets ; $\frac{3}{8}$, three quavers ; $\frac{6}{4}$, six crotchets ; $\frac{6}{8}$, six quavers in a bar ;—and in common time, $\frac{2}{4}$, means two crotchets : And so of several other times which are now little used ; as, $\frac{1}{2}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, the upper figure denoting the number of notes in a bar, and the lower figure, the name, or what kind of notes they are. (For the various modes of time see page ten.)

There are said to be but *seven* natural sounds, every eighth found being the same, and is called an *Octave* ; therefore these sounds are represented by only *seven* letters. The sounds are called in musick *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps ; therefore observe, that The *natural* place for *me*, is, in all parts of musick, on that line or space of the staff which is called B :

But if B be flat, \flat <i>me</i> is in	- - - - - E	If F be sharp \sharp <i>me</i> is in	- - - - - F
B \flat and E \flat it is in	- - - - - A	F \sharp and C \sharp it is in	- - - - - C
B \flat E \flat and A \flat it is in	- - - - - D	F \sharp C \sharp and G \sharp it is in	- - - - - G
B \flat E \flat A \flat and D \flat it is in	- - - - - G	F \sharp C \sharp G \sharp and D \sharp it is in	- - - - - D







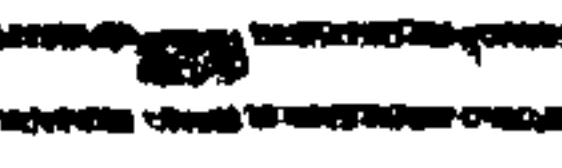
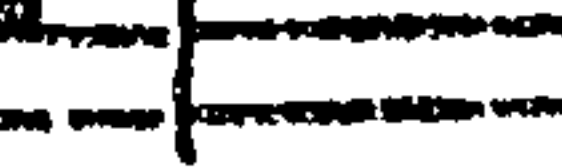




As in the following example, *viz.*

<i>Me</i> in its Natural \flat Place.	<i>Me</i> , transposed by \flat Flats.				<i>Me</i> , transposed by Sharps.			
Tenor, or Treble.	B \flat flat, <i>Me</i> in E.	B & E flat, <i>Me</i> in A.	B, E & A flat, <i>Me</i> in D.	B, E, A and D flat, <i>Me</i> in G.	F sharp \sharp <i>Me</i> in F.	F & C sharp, <i>Me</i> in C.	F, C & G sharp, <i>Me</i> in G.	F, C, G and D sharp, <i>Me</i> in D.
Counter. <i>Me.</i>								
Bass. <i>Me.</i>								
<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>	<i>Me.</i>

When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between F and G. The reason of this is the alteration of *me* ; for, find *me* where you will, the notes *above*, are called as before observed, *fa, sol, la*, &c. and *below*, *la, sol, fa*, &c. and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

A distinction should always be made between the two sounds of *B-me* and *C-fa*: Many are apt to strike *B-me* as high as *C-fa* in sharp keyed tunes, which injures the composition.

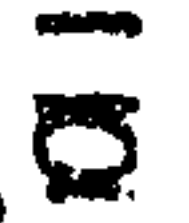

The NAMES and MEASURES of the NOTES used in MUSICK, with their RESTS.


	1.	2.	3.	4.	5.	6.
	<i>Semibreve.</i>	<i>Minim.</i>	<i>Crotchet.</i>	<i>Quaver.</i>	<i>Semiquaver.</i>	<i>Demisemiquaver.</i>
	1 Bar.	$\frac{1}{2}$ Bar.	$\frac{1}{3}$ Bar.	$\frac{1}{8}$ Bar.	$\frac{1}{16}$ Bar.	$\frac{1}{32}$ Bar.
NOTES.						
RESTS.						

The following SCALE will shew at one View the *Proportion* one Note bears to another.

EXPLANATION of the SCALE.

THIS Scale comprehends the six musical *notes*, with their rests, and the proportion they bear to each other.

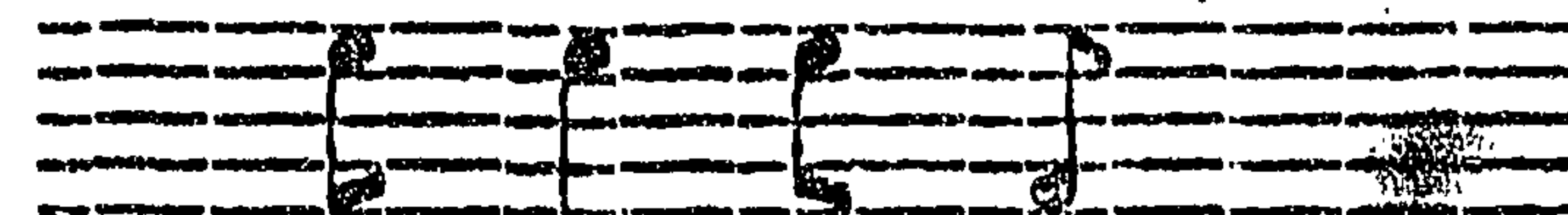
1. The *Semibreve*,  is now the longest note used in musick, though anciently it was the  shortest. It is the measure note, and guideth all others.



2. The *Minim*,  is but half the length of the semibreve, and has a tail to it.

3. The *Crotchet*,  is but half the length of the minim, and has a black head.

4. The *Quaver*,  is but half the length of the crotchet, having one turn to its tail,  which is crooked, sometimes one way and some-

times another, as thus,



5. The *semiquaver*,  is half the length of the quaver, having *two* turns to its tail, which turns  are crooked as variously as that of the quaver.



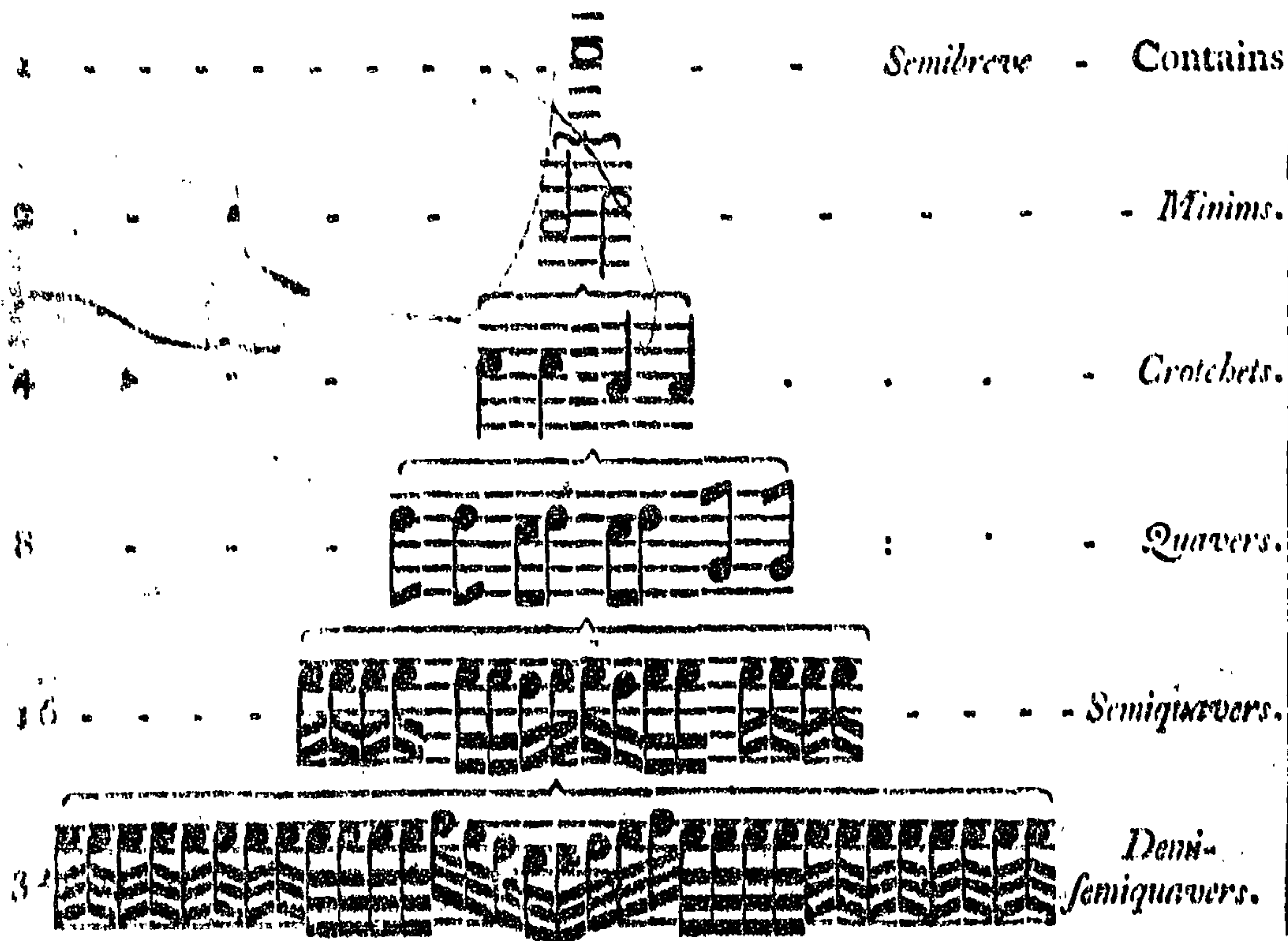
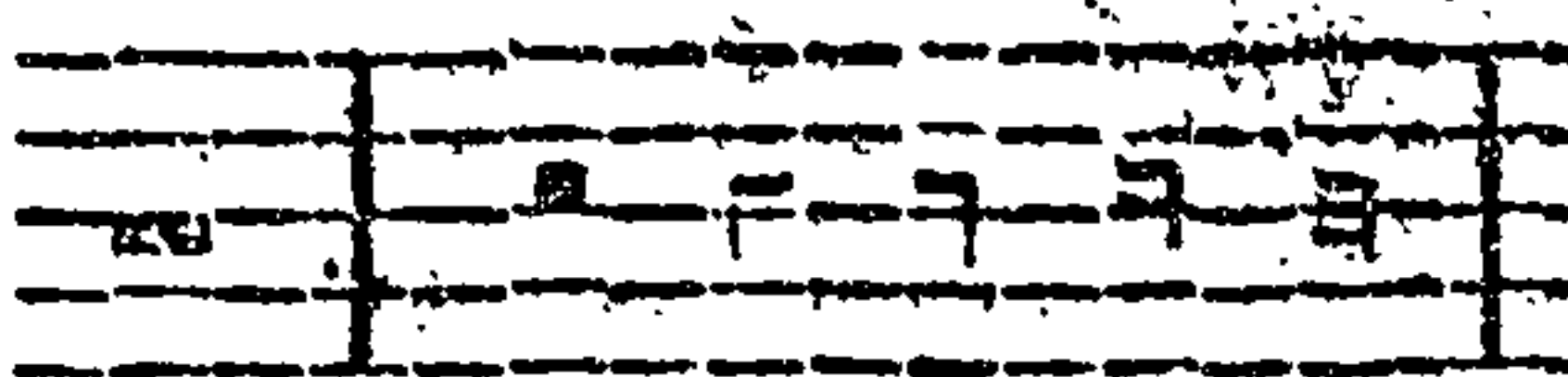
6. The *Demisemiquaver*,  is half the length of the semiquaver, and has three turns to its tail,  crooked like those of the semiquaver.

Diagram illustrating the proportion of notes in a scale:

- Semibreve* - Contains
- Minims*.
- Crotchets*.
- Quavers*.
- Semiquavers*.
- Demisemiquavers*.



These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be. All





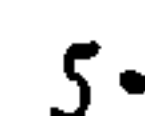

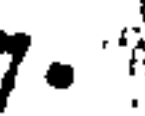







All *Rests*  are notes of silence, which signify that you must rest, or keep silent, so long time as it takes to sound the notes they represent: Excepting the *Semibreve Rest*, which is called the *Bar Rest*, always filling a bar, let the mood of time be what it may.

Rests also help to fill bars at the beginning and end of tunes.

Besides these rests there are others, made use of in instrumental musick, which are as follow,

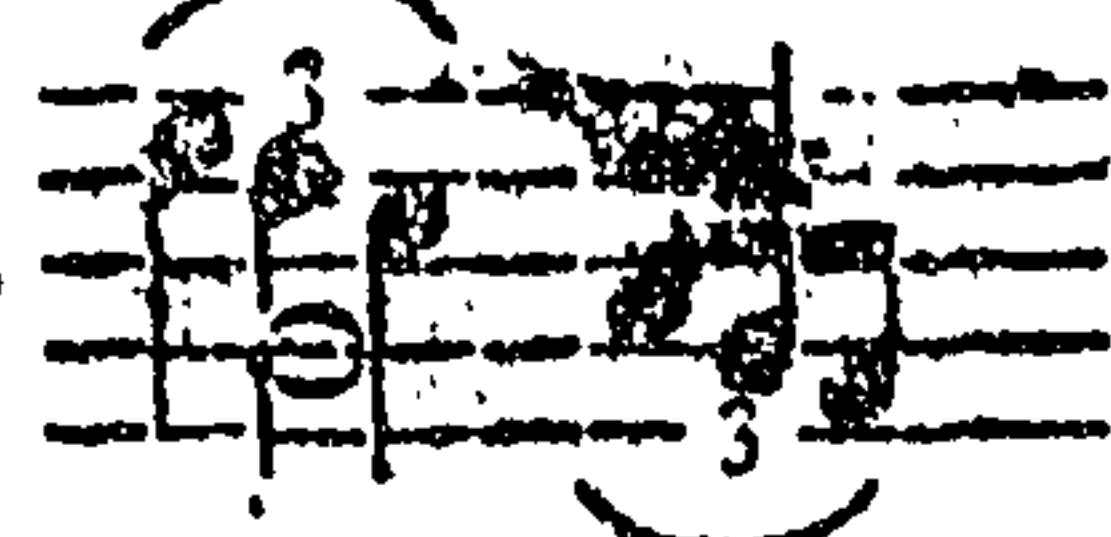


Of other CHARACTERS used in MUSICK, and their USES.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.
													
Point of Addition.	Point of Diminution.	Flat.	Sharp.	Natural.	Slur.	Direct.	Bar.	Double Bar.	Repeat.	Shake, or Trill.	Double Ending.	Notes of Distinction.	Close.

1. **T**HE *Point of Addition*, set at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is set to a semibreve, it is as long as three minims, &c. as for example,

2. A *Figure of 3*, or *Diminution*, set over or under any three notes, shews that they must be reduced to the time of *two* notes of the same kind, as for example,



which shews that when this figure is set over *three* crotchets, they must be sung in the time of *one* minim, and *three* quavers, with this figure, in the time of *one* crotchet.

3. A *Flat* \flat is a mark of *Depression*, and causeth any note before which it is placed to be sounded *half a tone lower* than if the flat was not there; and when a flat is set at the beginning of a stave, it has the influence of *flattening* all such notes as happen to be on that line or space through the whole strain, unless regulated by the intervention of sharps, or naturals, which answer only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

4. A *Sharp* \sharp is a mark of *Elevation*, just the reverse of the flat, and raises all the notes before which it is placed, *half a tone higher*: If set at the beginning of a stave, it sharpens, or raises every note on that line or space throughout the strain, except contradicted by flats or naturals.

5. A *Natural* \natural is a mark of *Restoration*, which being set before any note, that was made flat, or sharp, at the beginning of a stave, restores it to its former natural tone, as for example,



Here you may see that B is made flat at the beginning of a stave, but the note which stands on B must be sung as if there had been no flat there, because it is restored by the *Natural* placed before it.

6. A *Slur* or *Tie*, links any number of notes together which should be sung to *one* syllable, * as for example,



7. A *Direct*, \curvearrowright is placed only at the end of lines, to direct the performer to the place of the first note, in the next line.

8. A *Bar* I is used to divide the music according to the measure of a note, into equal parts.

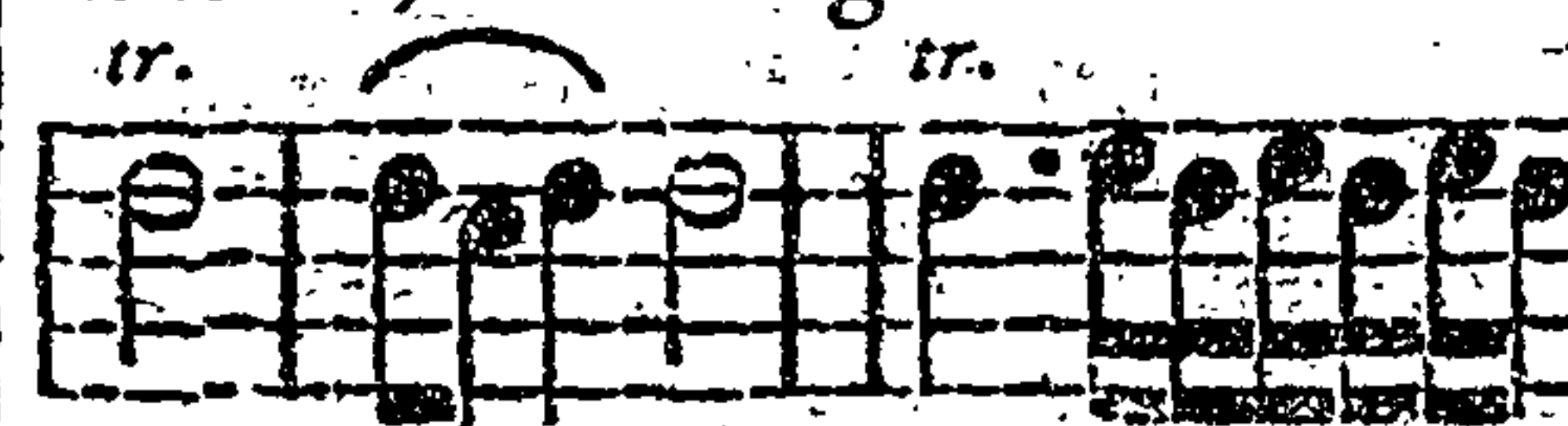
9. A *Double Bar* II shews the end of a strain, and in modern music, is commonly preceded by a *Repeat*.

10. A *Repeat* :S: shews that a *part* of the tune is to be sung *twice*, beginning the second time of singing, at the note over which it is placed, and ending at the next *Double Bar*, or *Close*: Therefore having sung that part once you must immediately sing it again.

11. A *Shake*, *tr.* or *Trill*, is or ought to be placed over any note that

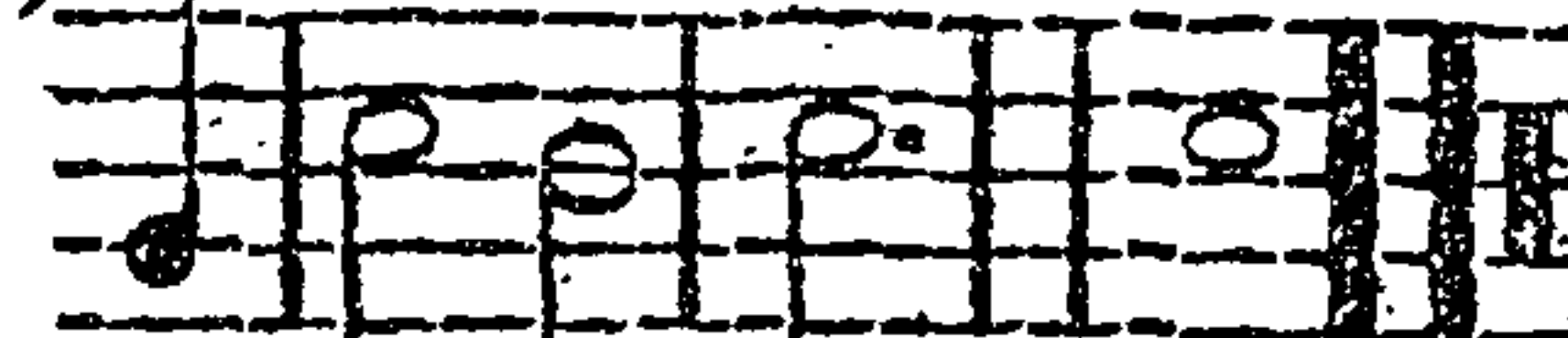
* In singing flurred notes in words, great care should be taken to pronounce the words properly, for which purpose observe these directions: Keep your lips and teeth asunder from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any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

that is, or ought to be shaken, something like the following:

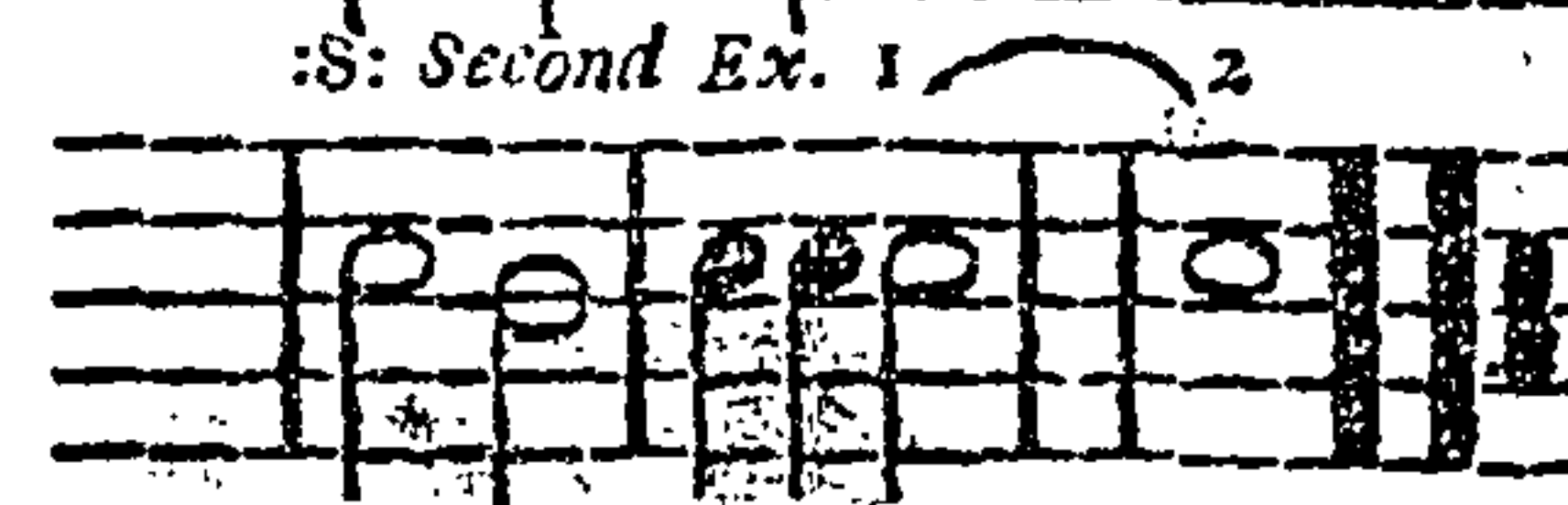


This is called one of the graces in music; but unless it is well done, it had better be unattempted by the performer, and sung plain. Notes may sometimes be *graced*, but not *disgraced*. Observe that a note cannot be shaken without breaking of it to pieces, as in the example: See the minim marked with a *tr.* and the example how to perform it.

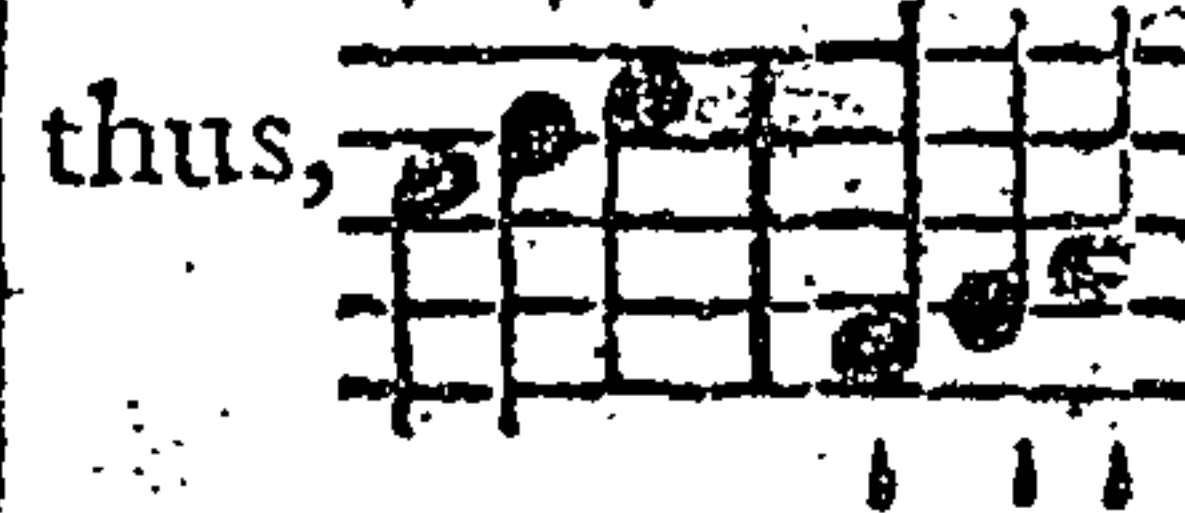
12. A *Double Ending*, shewn by the figures 1 2 set over notes at the close of a tune, when there is a repeat, thus, :S: First Example. 1 2



informs the finger, that the note under figure 1, is sung *before* the repeat, and the note under 2 must be sung the *second* time, omitting the note under figure 1. But if the notes are tied, as in the second example, then *both* notes are sung the *second* time.



13. Such notes as have *Marks of Distinction* placed over or under them, should be sounded very distinct, and with some emphasis,

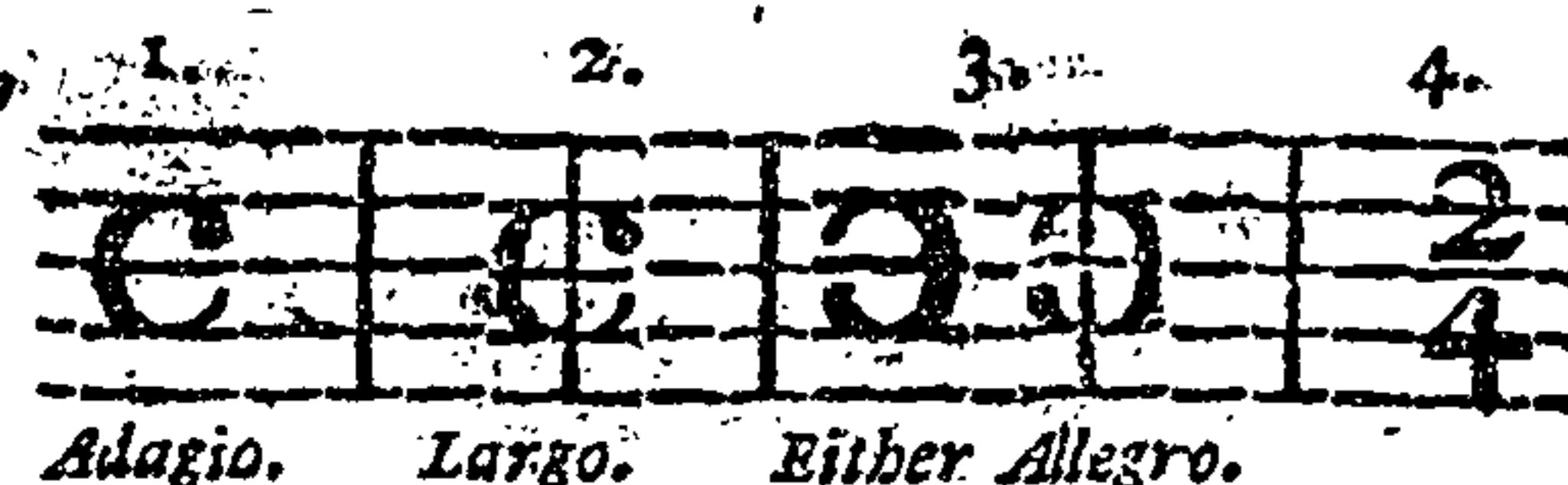


14. A *Close*, III is two, three, or four bars together, which shew the tune to be ended.

Of the various MOODS of TIME used in PSALMODY.

NINE different Moods of Time are now used in Psalmody, four of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or strains, viz.

These four are called common time, because they are measured by even numbers, as 2, 4, 8, &c. *Adagio*, denotes a very slow movement: It has a semibreve for its measure note; every bar containing that or other notes or rests amounting to the same quantity of time; so in the example following, a semibreve fills the *first* bar; the *second* bar is filled by four crotchets; the *third* bar by a semibreve rest. In order to give these notes and rests their proper regular time,



time, a motion of the hand is necessary, which is calling *Beating of Time* ; every motion or swing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which should be beaten *two* down, and *two* up, in the following manner,

First, lightly strike the ends of your fingers : *Secondly*, the heel of your hand : *Thirdly*, raise your hand a little, and shut it partly up : *Fourthly*, raise it still higher, and throw it open at the same time ; which completes the bar. It is best to distinguish the third motion from the fourth, by shutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat should be exactly one second of time.

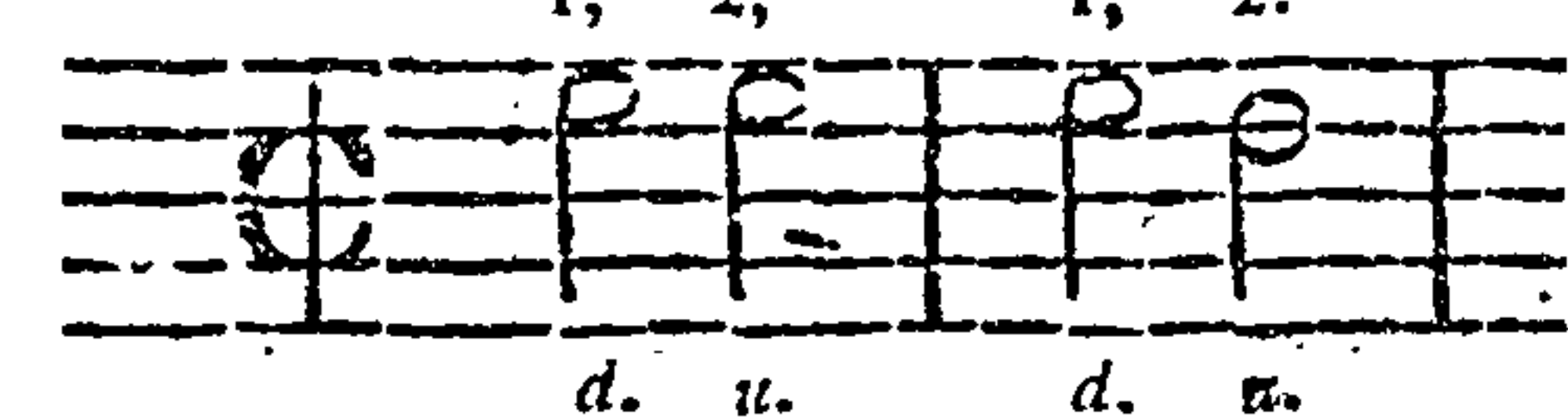
Largo, the *second* mood in common time, has likewise a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar. This also has *four* beats to a bar, performed in the same manner as in *Adagio*, only one quarter quicker, or *four beats* in the time of *three seconds*.

Largo. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.



Where the music, in *Largo*, consists chiefly of minims, sometimes but *two* beats are given to a bar.

1, 2, 1, 2.




Allegro, the *third* common time mood, has also a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar ; but has only *two* beats to a bar, which are *one* down, and *one* up, allowing one second to each beat, as in the example.

Allegro. 1, 2. 1, 2. 1, 2.



The *fourth* common time mood, 2, 4, or 2 *fours*, has a *minim* for its measure note, and notes or rests to that amount in each bar ; it has also *two* beats to a bar, *one* down, and *one* up. *Four* beats in this time, are performed as quick as *three* in *Largo*, when four beats are given to *that* mood of time. (See note at the bottom of page 6th.)

1, 2. 1, 2. 1, 2.



The next moods of time in order, are called *Triple Time* moods, of which there are *three*, viz. 3 *Twos* ; 3 *Fours* ; and 3 *Eights*. They are called *Triple*, because they are measured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers ; *two* of which must be sung with the hand down, and *one* up. The marks of triple time are thus set at the beginning of staves,

The *first*, 3 *Twos*, contains *three* minims, or *one* pointed semibreve, or other notes which measure equal to them, in a bar ; which are sung in the time of *three* seconds, *two* beats down, and *one* up, as in the example.

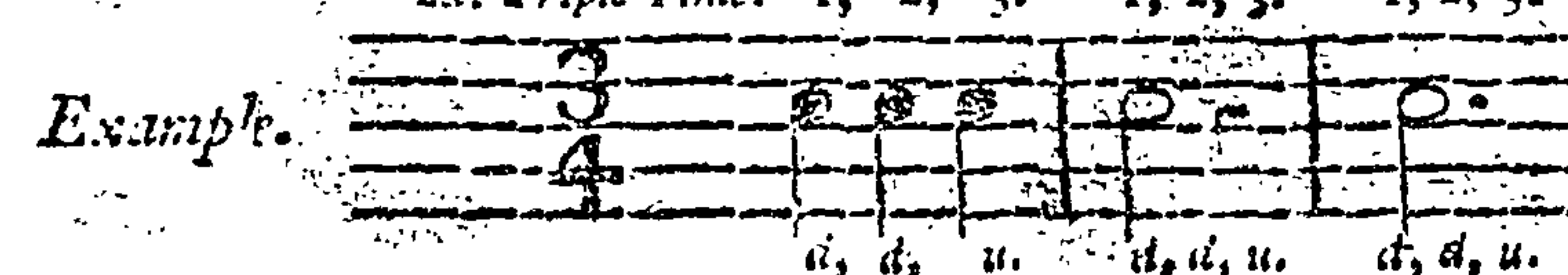
1st. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.



N. B. A minim in 3 *Twos* is performed in the same time as a crotchet in the first mood of common time.

The *second* mood of triple time, 3 *fours*, contains *three* crotchets, or other notes or rests equivalent, in a bar, which has *three* beats, *two* down, and the other up, one half quicker than the first triple time mood : A crotchet in this time is equal to a crotchet in the second mood of common time.

2d. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.



The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar ; has also *three* beats to a bar, but they are performed as quick again as in the mood last mentioned.

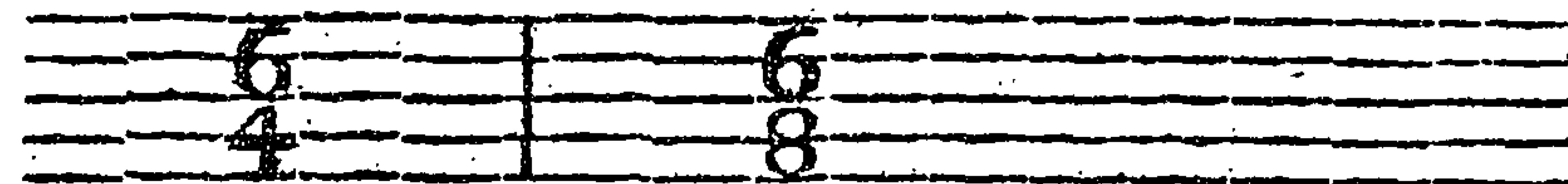
3d. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.



The

The two remaining moods are called *Compound Moods* ; being compounded of common and triple measure ; of common, as the bar is divided equally, the fall being equal to the rise ; and of triple, as each half of the bar is threefold.

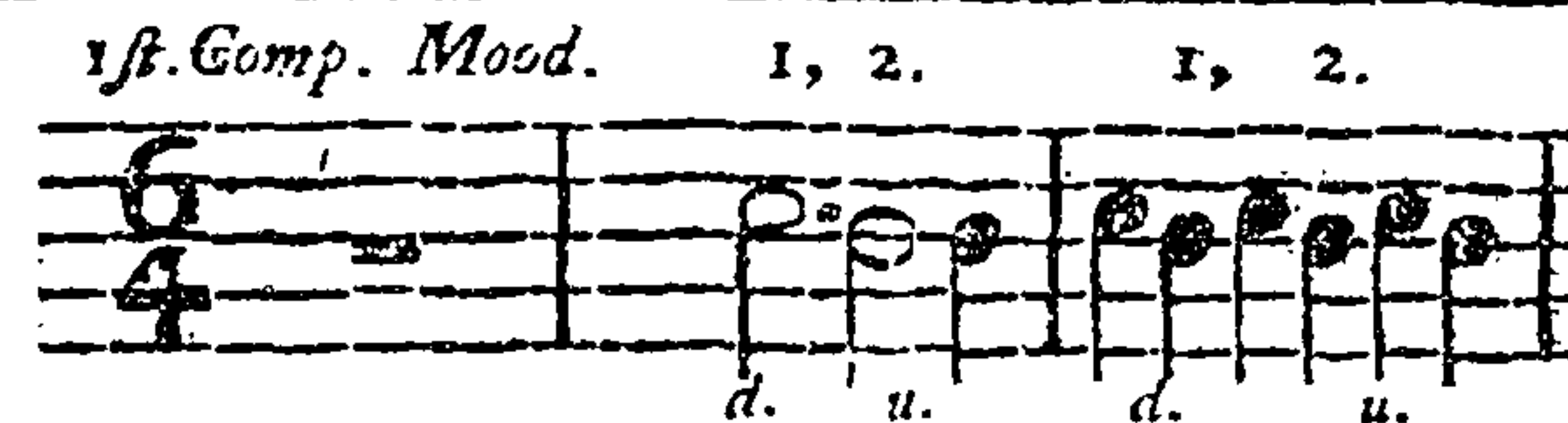
The two compound moods are distinguished, at the beginning of staves, thus,



The first, 6 Fours, contains six crotchets in a bar, or other notes or rests equivalent, which are sung in the time of two seconds, and by two equal beats, one down and one up, as in the example following :



The second compound mood, contains six quavers in a bar ; has also two beats to a bar, one down and one up. A beat in this mood has the same time as the second in common time, called *Largo*.*



Of

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

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

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

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

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

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

That in 3, 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

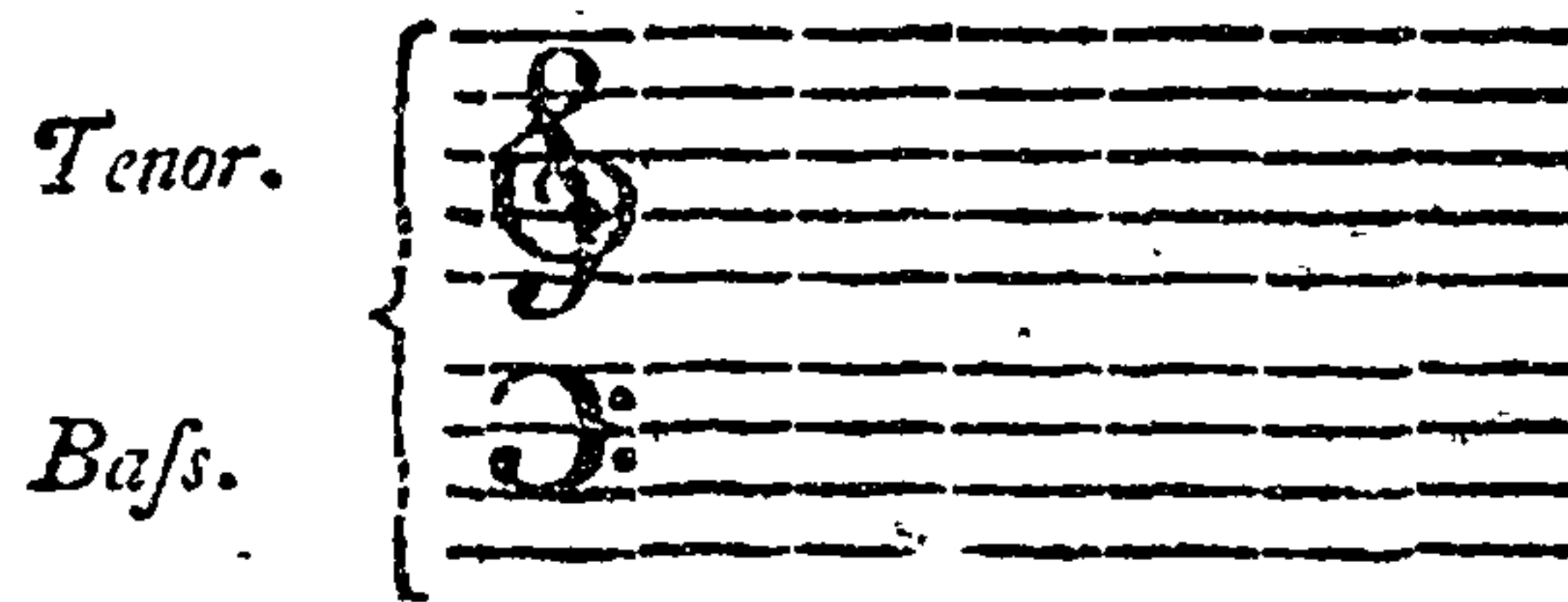
That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

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

The performing the several moods in their proper time, is a matter which should be well attended to : And yet singers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so nearly alike that the difference is scarcely perceptible. This, in many pieces, especially in such as change from one mood to another, entirely frustrates the design of the composer, and ruins the musick. Others again will sing all moods too slow : This is so common that many persons who profess to be good singers will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of musick is upon the decline, and the singers grown dull and indifferent about singing ; they will then drag on heavily through a piece of musick, and render it not only a burden to themselves, but disagreeable to all who hear them. On the other hand, some may err by beating time too fast ; this error is sometimes found in persons who are possessed of too great a share

of

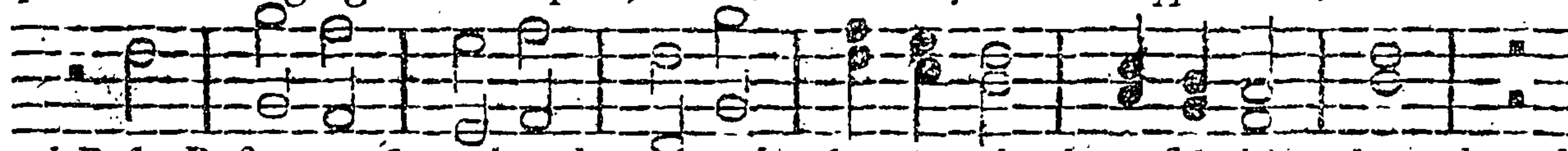


THE several parts of a piece of musick, which are sung together, are shewn by a *Brace*, placed at the beginning of the staves, as in the example. If *two* parts only are sung together, the brace, or *two* perpendicular lines, enclose the two staves; and if three parts are sung together, then the brace is extended to enclose *three*, and so of *four*.

Of CHUSING NOTES.

NOTES are often set immediately over each other in the same staff and bar, only *one* of which is to be sounded by the same person; the finger may sound which of them he pleases: If two persons are singing the same part, one of them may take the *upper* note, and the other the *lower* note.

Example of chusing Notes.



Notes set an *eighth* below the *common Bass*, are called *Ground Bass*. Rests are often placed over each other, the time of *both* is to be reckoned.

Of the several CONCORDS and DISCORDS, both perfect and imperfect. [From Tanfure's Royal Mel.]

THERE are but four *Concords* in musick, viz. *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are also meant.) The *Unison* is called a *perfect cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect*, if the composer pleases.—The *Third* and *Sixth*, are called *imperfect*; their *cords* not being so full, nor so sweet as the *perfect*: But in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain places, when the *Fifth* is left out; so in effect, there are but three *concord*s, employed together, in *composition*.

N. B. The meaning of the word *Imperfect*, signifies, that it wants a *semitone* of its *perfection*, to what it does when it is perfect; for, as the *lesser*, or *imperfect Third*, includes but three *half tones*; the *greater* or *major Third*, includes four *half tones*, &c.

of ostentation. To enable young singers and young teachers of musick to avoid all these errors, and to give each mood its proper time, I have added the following directions. Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as well as any: Suspend it by a small tight cord in such a manner as that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended be as follows:

For the Adagio, Allegro, 3, 2 and 6, 4 moods, $39\frac{2}{10}$ Inches.

For the Largo, 3, 4 and 6, 8 moods, $22\frac{1}{10}$ —

For 2, 4 — $12\frac{4}{10}$ —

For 3, 8 — $5\frac{1}{10}$ —

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

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

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

The *Discords*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *greater Fourth* comes very near to the *found* of an *imperfect cord*, it being the same in *ratio* as the *minor Fifth*. But I will set you

An Example of the several *CONCORDS* and *DISCORDS*, with their *OCTAVES* under them.

CONCORDS. *DISCORDS.*
Single Cords—1. 3. 5. 6. 2. 4. 7.

Their *Octaves*, or *Eighths*—

8	10	12	13	9	11	14
15	17	19	20	16	18	21
22	24	26	27	23	25	28

&c.

N. B. That if a *voice*, or *instrument*, could reach to ten thousand *Octaves*, they are all counted as one, in nature.

Every *Eighth*, or *Octave*, contains *twelve* semitones, the *five whole* tones being divided into *semitones*, and the two *natural* semitones, make the twelve. As in the following example.

An *OCTAVE* contains 12
Semitones.

G	8 th	12
f [×] or g ^b	7 th	11
F	7 th	10
E	6 th	9
e ^b or d [×]	6 th	8
D	5 th	7
c [×] or d ^b	4 th	6
C	4 th	5
B	3 ^d	4
b ^b or a [×]	3 ^d	3
A	2 ^d	2
g [×] or a ^b	2 ^d	1
G	unison.	0

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

Of the KEYS used in Musick.

IN Musick there are only two *natural*, or primitive Keys; one of which is cheerful, and called *sharp*; the other melancholy, and called *flat*. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, no tune can rightly be formed on any other than *natural* keys. Flats and sharps placed at the beginning of staves transpose B-me, the centre and master note, together with all the rest in their order, and by forming what are called *artificial keys*, bring the same effect as the two natural keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of the staves, is, to bring them within the compass of the voice. The last note in the Bass is the *key note*, and is immediately *above*, or *below* me; if above, it is a sharp key; and if below, it is a flat key; or in plainer terms—all tunes are either on a *sharp* or a *flat* key; if the last note of the Bass, or *key note* is named *fa*, then it is a sharp key; but if it is named *la* then it is a flat key. The *key note* can never properly be *me*, or *so!*. The reason why one tune is on a sharp, lively key, and another on a flat, melancholy one, is that every third, sixth and seventh, in the sharp key, is half a tone higher than in the flat key. See the following example of the two keys. A

A, the natural FLAT Key.

Tenor. *La. fa.*

Bass. *La. la.*

la.

A. Key.

C, the natural SHARP Key.

Tenor. *Fa. la.*

Bass. *Fa. fa.*

fa.

C. Key.

Of LEADING NOTES.

THE Appogiatura, or leading note, serves for the arriving more gracefully to the following note, either rising or falling, and must be dwelt on according to the length of the note it is made of; sometimes it is used as a preparation to a trill, and is expressed by an intermediate note, or notes: As for example.

N. B. Observe the *little notes* are not reckoned in time, and are only to be softly touched, or sounded.

Of TRANSITION.

THE *little notes* slurred to the minims must not be considered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another: But fingers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.

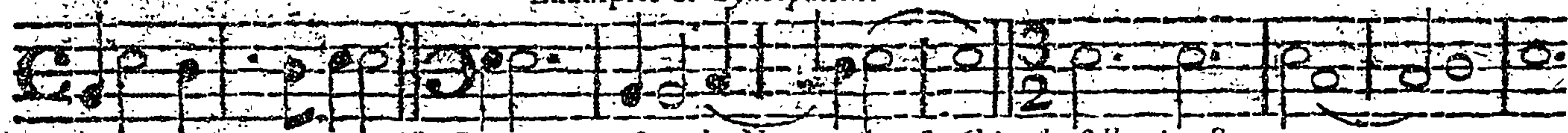
“N. B. Transition, as well as trills, had better be omitted than badly performed.”

Of SYNCOPATION.

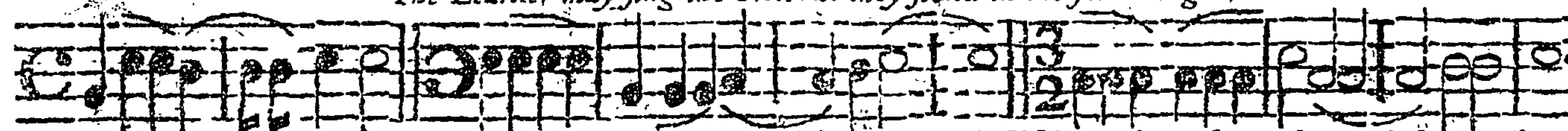
NOTES of Syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while such notes are sounding. One or two examples follow, which, with the help of the master, will soon be understood by the young fingers of tolerable capacities.

Examples

Examples of Syncopation.



The Learner may sing the Notes as they stand in the following Slave.



Great care must be taken to give every note its true and distinct sound, and to observe the semitones between *me* and *fa*, and *la* and *fa* in ascending; and also between *fa* and *la*, and *fa* and *me*, descending. After having learned to sound the following notes well, they may begin to practise on plain and easy musick.



CONCLUSION.

THIS part of the work will be concluded with some observations on singing, and general directions to learners, which are as follows, viz.

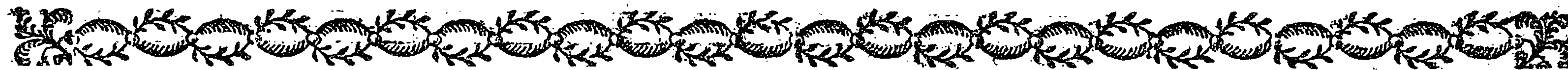
“When a tune is well learnt by note it may be sung in words, and every word should not only be pronounced according to the best rules of grammar, but spoken plain and distinct. Singers often fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

“Notwithstanding all that has been said or can be said with regard to graces, the best way is to sing with ease and freedom, and without confining yourself to any certain rules for gracing musick, any further than can be adapted in a natural and easy manner, there being nothing forced or unnatural in good musick.—Every singer should sing that part which is most suitable to his voice, in which case learners should submit to the judgment of their master. Care should be taken, in singing companies, to have the parts properly proportioned; one half the strength of the voices should be upon the bass, the other half divided upon the other parts.—A solo should generally be sung softer, and a chorus which follows a solo, louder than the rest of the musick. When the words soft, loud, &c. are placed over the musick, some regard should be paid to them. When words are repeated in musick, the strength of the voices should increase every time they are repeated, and when the musick is repeated it may be well to sing it louder the second time than the first. Low notes in the bass should generally be sounded full, and the high notes in any part, not full, but clear. In singing musick the strength of the voices should increase as the parts fall in, and the pronunciation in such cases should be very distinct and emphatical.”

THE

Of the sounding the EIGHT NOTES.

THOSE learners of psalmody, who make themselves sufficiently acquainted with the knowledge of the Gamut, and first principles of vocal music, may proceed to tune their voices by the following notes.



T H E

H A R M O N Y O F M A I N E.

*Alpha.* C. M.

Major,

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

C

Majesty. C. M.

Behold the glories of the Lamb, Amidst his father's throne! Prepare, &c. Pre -

Prepare, &c.

Prepare new honours for his

Prepare new honours for his name, And songs before unknown.

pare new honours for his na - - - me, And songs before unknown.

name, Prepare new honours for his name, And songs before unknown.

name, Prepare new honours for his name, And songs before unknown.

Come let us join our chearful songs, With angels round the throne. Ten thousand thousand

Ten thousand thousand are their tongues But

Ten thousand thousand are their tongues, But all their joys

thousand thousand are their tongues, But all their joys are one. Ten, &c.

are their tongues, But all their joys are one. But all their joys, all their joys are one.

all their joys are one. Ten thousand, &c.

ne. Ten thousand, &c.

Creation. L. M.

The spacious firmament on high, With all the blue ethereal sky, And spangl'd heavens a shining frame, Their great ori-gi-nal proclaim.

Hallowell. S. M. :S:

O let thy God and King, Thy sweetest tho'ts employ ; Thy children shall his honours sing, In palaces of
Thy children shall, &c. jo

Hallowell. Continued.

21

Thy, &c, joy, In palaces of joy.

jo - - - y. Thy children shall his honours sing In palaces of joy.

y, Thy children shall, &c. jo - - - y, In, &c.

Advent. C. M.

The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast The dark -

Advent. Continued.

On Cherubs and on Cherubims full royally he rode.

rk - nefs of the sky. On Cherubs and on Cherubims, full royally he rode. And on the wings of

mighty wind came fly - ing, fly - ing fly - ing all abroad.

I'll praise my Maker with my breath, And when my voice is lost in death; Praise shall employ my nobler pow'rs; My

My days of praise shall

My days of praise shall ne'er be


My days of praise shall ne'er be past, While life and tho't and being last, Or, &c.

days of praise shall ne'er be past, While life and tho't and be - ing last, Or immor - tal - i - ty endure.

ne'er be past, My days of praise shall ne'er be past, While life and tho't and being last, Or, &c.

past, While life and tho't and being last,

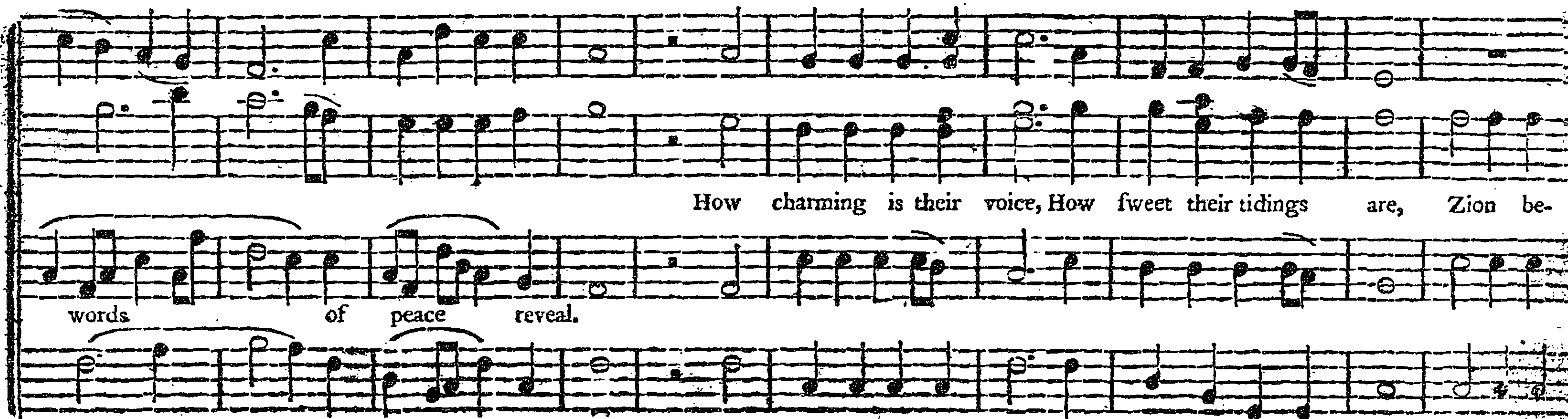
St. Paul's. S. M.



How beaut'ous, &c.

How beaut'ous are their feet, Who stand on Zion's hill; Who bring sal - vation on their tongues, And

:S:



How charming is their voice, How sweet their tidings are, Zion be-

words of peace reveal.

St. Paul's. Continued.

Fortissimo.

25

Zion behold thy Saviour king, he reigns, he reigns, &c.

hold thy Saviour king, He reigns and triumphs here.

thy Saviour king, he reigns he reigns,

king, thy Saviour king, He reigns, &c.

The Dawn. L. M.

Au - ro - ra veils her rosy face, When brighter Phebus takes her place, So glad will grace re-

D

The Dawn. Continued. Moderato.

figu her room To glory in the heav'nly home. So glad will grace resign her room,

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The second staff is a bass clef. The lyrics are written below the staves, with some words underlined. The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. There are also some triplets indicated by a '3' over a group of notes.

So glad, &c.

To glory, to glo ry

To glory, to glory, glory, glory, in the heav'nly home.

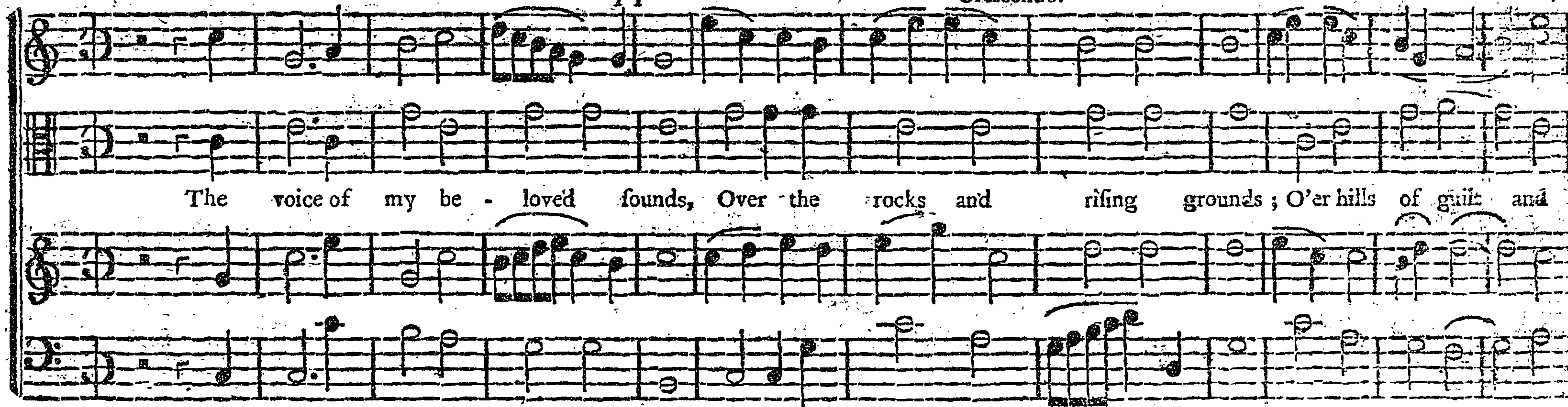
To glory, to glo ry,

To glory. to glory, to glory, glory, glory.

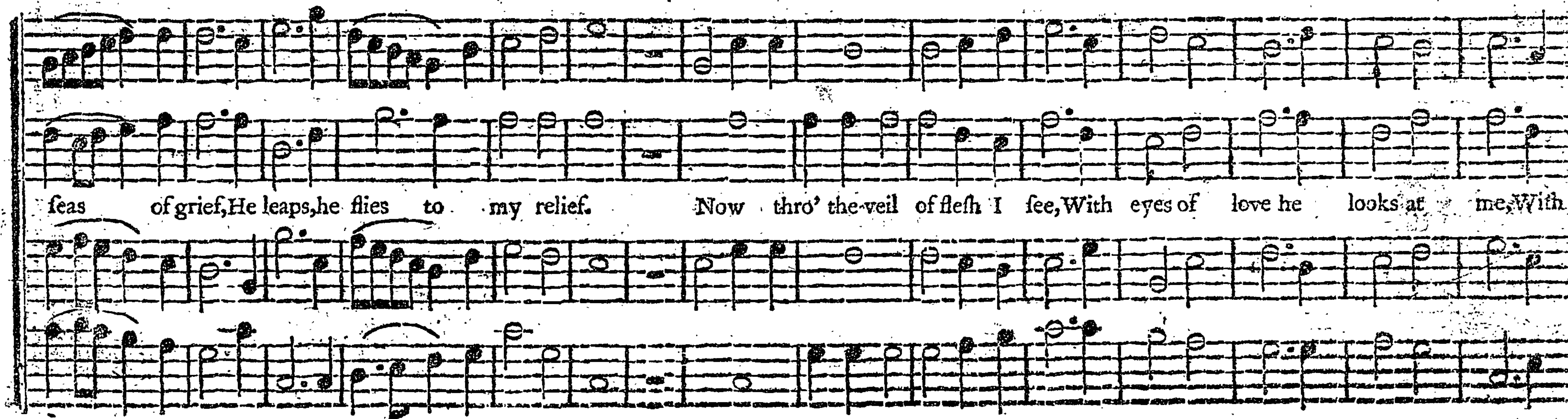
This system contains the next two staves of music. The first staff is a treble clef and the second is a bass clef. The lyrics are written below the staves. The music continues with similar note values and rests. The system ends with a double bar line.

Appearance. L. M. Crescendo.

27



The voice of my be - loved founts, Over the rocks and rising grounds ; O'er hills of guilt and



feas of grief, He leaps, he flies to my relief. Now thro' the veil of flesh I see, With eyes of love he looks at me, With

Appearance. Continued.

Now in the gospel's clearest glass, He shows the beauties
 eyes of love he looks at me. Now in the gospel's clearest glass, He shows the beauties of his fa - -

Now in the gospel's clearest glass, He shows the beauties of his face, the beauties, the
 Now, &c. the beauties, the beauties,

of his face, the beauties, the beau - ties, the beau - ties of his face.
 ce, the beauties of his face.

beau - ties, the beau - ties, the beau - ties of his face.
 the beauties the beauties,



Touch'd by the sun the lustre fades and weeps itself away And

When snows descend and robe the fields, In winters bright array, Touch'd by the sun the lustre fades And

Touch'd by the sun the lustre fades And

Touch'd by the sun the lustre fades, touch'd by the sun the lustre

Diminuendo.



weeps, and weeps itself a way and weeps, and weeps, &c.

weeps itself away, and weeps itself a way, and weeps itself away, and weeps itself a way.

weeps itself away and weeps weeps, weeps &c.

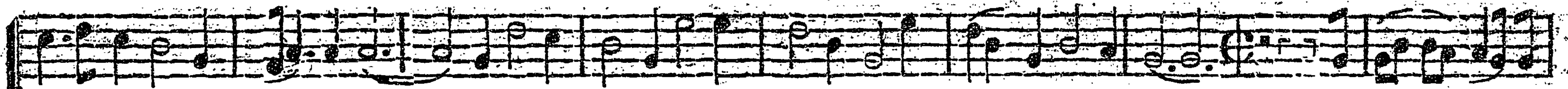
fades And weeps itself away And weeps, weeps, weeps, &c.

Child of the summer, charming rose, No longer in confinement lie; Arise! to light thy form disclose,

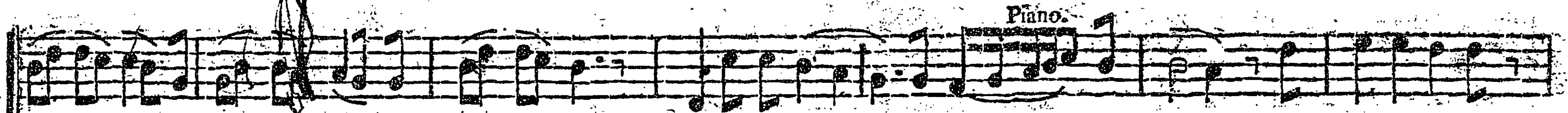
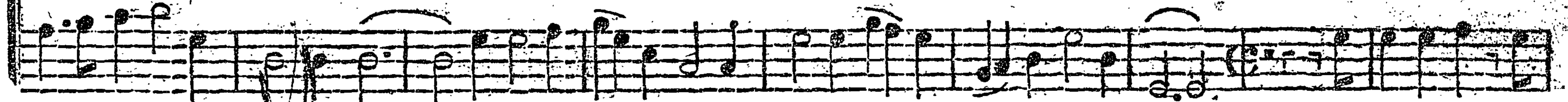
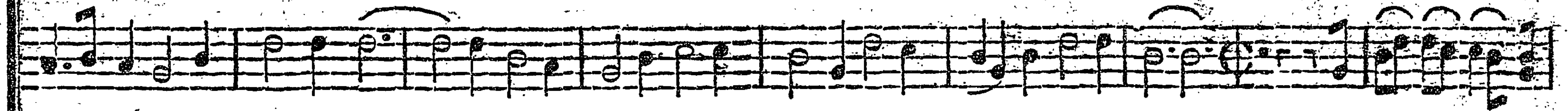
Rival the spangles of the sky, rival the spangles, the spangles of the sky. The rains are gone, the storms are o'er,
Rival the spangles of the sky, rival the spangles of the sky.
Rival, &c.

Invitation. Continued.

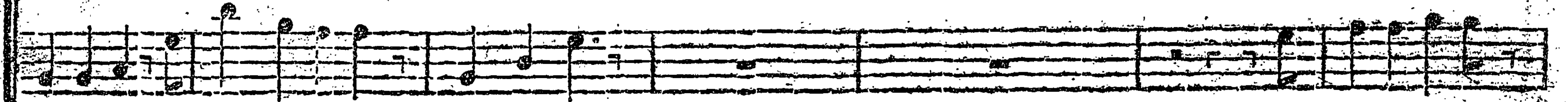
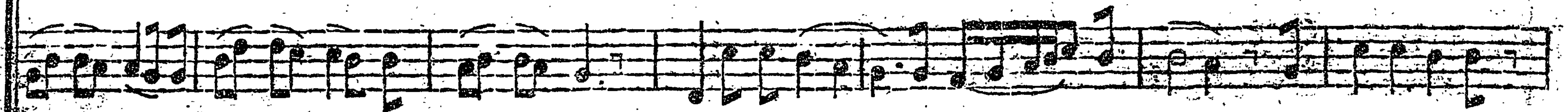
31



Winter retires to make the way, Come then thou sweetly blushing flow'r, Come lovely stranger come away. The sun is drest in



beaming smiles, To give thy beauties to the day, Young zephyrs wait with gent - lest gales, To fan thy bosom,



*Pianissimo.**Invitation. Continued.*

fan thy bosom, to fan thy bosom as they play, to fan thy bosom as they play.

Chester. L. M.

How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rule imparts, To keep the conscience clean.

The Request. L. M.

33

Crescendo.

Diminuendo.

The first system of the musical score consists of four staves. The top staff is a treble clef, and the bottom three are bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble staff, with supporting parts in the bass staves. The tempo/mood is marked 'Crescendo' at the beginning and 'Diminuendo' at the end.

Give me, O Lord, a soul so high, Whose vast dimensions reach the sky; That comprehends within its thought, The whole con-

Affettuoso.

The second system of the musical score consists of four staves. The top staff is a treble clef, and the bottom three are bass clefs. The music continues from the first system. The tempo/mood is marked 'Affettuoso'. The melody is primarily in the treble staff, with supporting parts in the bass staves.

tents of good and naught. And let it be as good as great, Its highest throne: a mercy seat; Dissolving like a show'r on earth, To give ten thousand

E

The Request. Continued.

Andante.

Mestofo.

feeds a birth, Which hangs on flow'rs, and tender plants, Sucks not their sweets, but feeds their wants. So let my talent in full flood,

The first system of the musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The tempo is marked 'Andante.' and the time signature is common time (C). The key signature has one flat (B-flat). The lyrics are written below the vocal staves.

pour forth in streams for others good; And at the last, O Lord restore, My soul to joy for ever - more.

The second system of the musical score also consists of four staves. It continues the vocal melody and piano accompaniment from the first system. The tempo is marked 'Mestofo.' and the time signature is common time (C). The key signature has one flat (B-flat). The lyrics are written below the vocal staves. The system ends with a double bar line and repeat signs.

Heroism. L. M.

35

Affetuoso.

Why should vain mortals, Tremble at the sight of Death and destruction, In the field of battle,

Where blood and carnage,

Where blood and carnage, Clothe the ground in crimson, Sounding,

Where blood and carnage, Clothe the ground in crimson, Sounding, founding, Sounding with death groans.

carnage, Clothe the ground in crimson, Sounding, founding, founding,

Clothe the ground in crimson, Sounding, founding, founding, founding,

Peaceful and lowly in their native foil, They neither know to spin, nor care to toil;

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, aligned with the notes.

Yet with confess'd magni-ficence de-ride. Our mean attire, and impotence of pride.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, aligned with the notes.

Fiftieth Psalm Tune. P. M.

37

Grave.



The God of glory sends his summons forth, Calls the south nations, and awakes the north ; From east to west the sov'reign orders spread, Thro' distant



worlds and regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye faints, with cheerful voices.



While shepherds watch'd their flocks by night, All seated on the ground; The angel of the Lord came down, And glo - - - ry shone a-

And glo - - - ry, glo - - - ry, glo - - - ry,

round. And glo - - - ry, glo - - - ry, glo - - - ry, glory shone around.

And glo - - - ry, glo - - - ry, glo - - - ry,

Vigorecfo.

Blow ye the trumpet blow, blow ye the trumpet blow,
 Blow, &c. Blow, &c. The gladly solemn sound, Let all the nations know, To earth's remotest
 Blow ye the trumpet blow, Blow, &c.
 Blow, &c. Blow, &c.

Fortissimo.

The year of Jubilee is come, Return, &c.
 sound, The year, &c. Return, return ye ransom'd sinners home.
 The year, &c. Return, return,
 The year of jubilee is come, Return, return, return,

Let all the just to God, with joy, Their cheerful voices raise; For well the righteous it becomes To

Piano.

Let harps, &c.

sing glad songs of praise.

Let harps, and psalteries, and lutes, In joyful concert

Let harps, &c.

In joyful, joyful concert

Let harps, and psalteries, and lutes, In joyful concert meet. In joyful concert

Forte, Lincoln. Continued.

41

meet: And new made songs of loud ap - - - - - plause, The har - mo - ny complete.

meet:

Conversion.

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

When God reveal'd his gracious name, And chang'd my mournful state, My, &c. my, &c.

My, &c. my, &c.

My rapture seem'd a pleasing dream, &c.

F

Content.

Musical score for the song "Content." The score is written for three staves (treble, alto, and bass clefs) in 2/4 time. The melody is in G major, indicated by one sharp (F#). The lyrics are: "I am not concern'd to know, What to-morrow's fate will do. 'Tis enough that I can say, 'I've possess'd myself to day." The score includes various musical notations such as notes, rests, and bar lines. There are first and second endings marked at the end of the piece.

I am not concern'd to know, What to-morrow's fate will do. 'Tis enough that I can say, 'I've possess'd myself to day.

Reflection.

Musical score for the song "Reflection." The score is written for three staves (treble, alto, and bass clefs) in 2/4 time. The melody is in B-flat major, indicated by two flats (Bb and Eb). The lyrics are: "Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on." The score includes various musical notations such as notes, rests, and bar lines.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on.

Reflection. Continued.

43

Grave.

high, In pride, and robes of honor shine! But O their end, Their dreadful end! Thy sanc-tu-a-ry taught me so:

On slipp'ry rocks I see them stand, And fi' - - - ry billows roll be - low.

Protection.

Though earth were from her centre tost, And

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide. Though earth were from her

Though earth, &c.

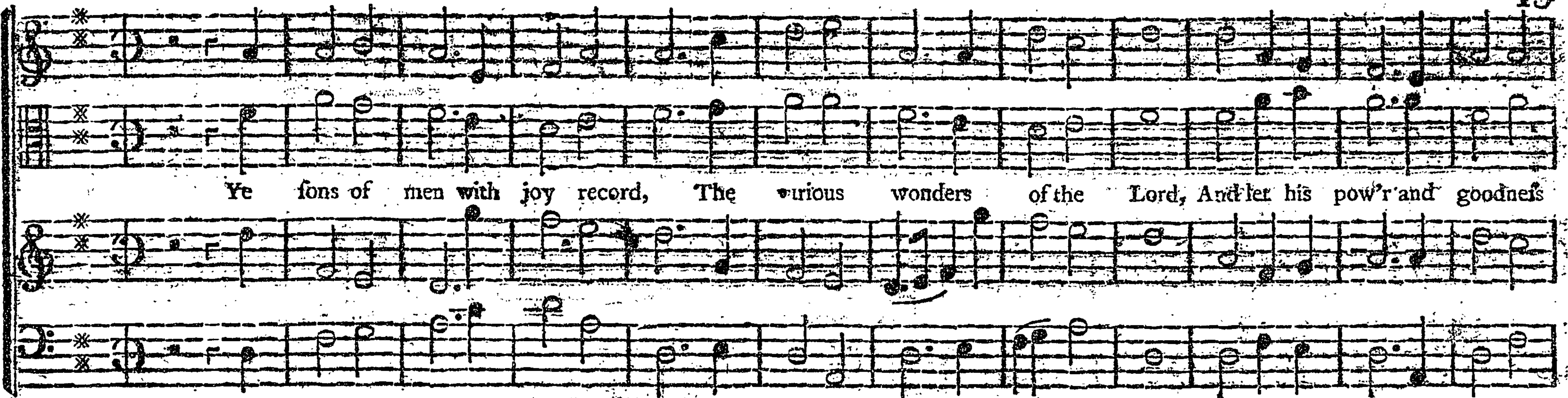
Though earth, &c.

mountains in the ocean lost, Torn peacemeal by the roaring tide,

centre tost, And mountains in the ocean lost, Torn peacemeal by the roaring tide, Torn peacemeal by the roaring tide.

Admiration. L. M.

45



Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and goodness



Let the high heav'ns, &c.

found, Thro' all your tribes the world around. Let the high heav'ns, &c. Where

Let the high heav'ns, &c.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light,

Admiration. Continued.

fun and moon and planets roll, And stars that glow from pole to

This system consists of four staves of music. The first staff contains a complex melodic line with many beamed eighth and sixteenth notes. The second staff features a simpler melody with half and whole notes. The third and fourth staves provide a harmonic accompaniment with a steady eighth-note bass line and a more active upper line. The lyrics are written below the second staff.

pole, Where fun and moon, &c.

This system also consists of four staves. The first staff continues the melodic line from the first system. The second staff has a melody with some rests. The third and fourth staves continue the accompaniment. The lyrics are written below the second staff. The system concludes with a double bar line.

Friendship.

47

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble clefs with the same key signature and time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are written below the second staff.

How pleasant 'tis to see, Kindred and friends agree, Each in their proper station move, And each ful-

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble clefs with the same key signature and time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are written below the second staff. The system ends with a double bar line and a repeat sign.

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

Then jointly all the harpers round, In mind unite with solemn sound : And strokes upon the highest string, Made

all the heav'nly arches ring. And strokes, &c. And strokes, &c. And strokes upon the highest string,

Forc.

Rapture. Continued.

49

And strokes, &c.

strokes upon the highest string, Made all the heav'nly arches ring.

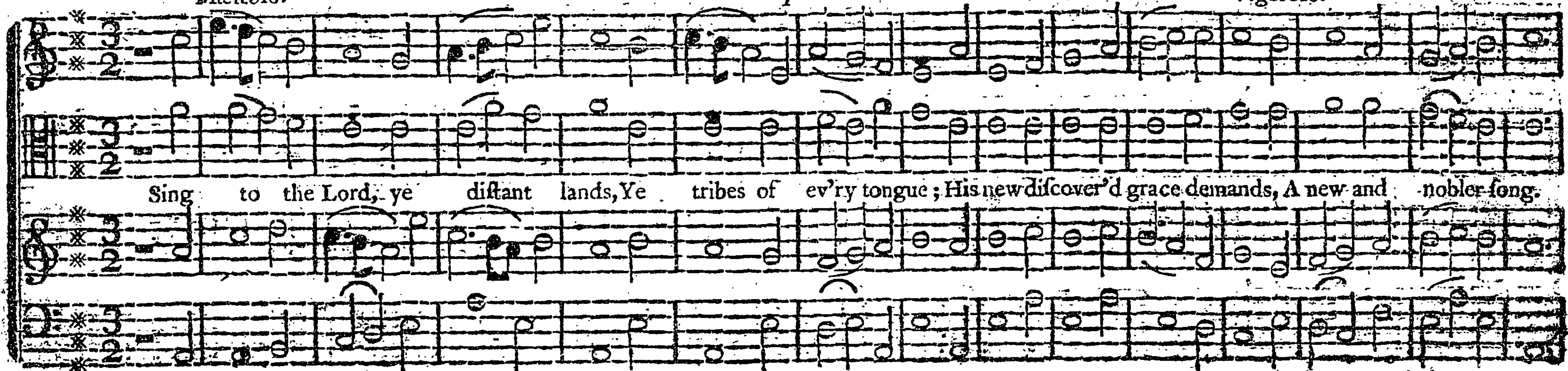


Mæstoso.

Winthrop. C. M.

Vigorofo.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song.



Say to the, &c.

Say to the, &c.

God's own almighty son; His

Say, &c.

His pow'r the sinking

Say to the nations, Jesus reigns, Say to the, &c.

And grace furrounds his throne.

world sustains, His pow'r the sinking world sustains,

His pow'r, &c.

Union. C. M.

51

With thy, &c. shall raise, shall

Our states, O Lord, with songs of praise, Shall in thy strength rejoice, With thy salvation crown'd shall

With thy salvation crown'd, shall raise, shall

raise, cheerful voice, to, &c.

raise, To heav'n their cheerful voice, their cheerful, cheerful, cheerful voice.

To heav'n their, &c.

An Anthem of Praise. Psalm 100th.

Andante.

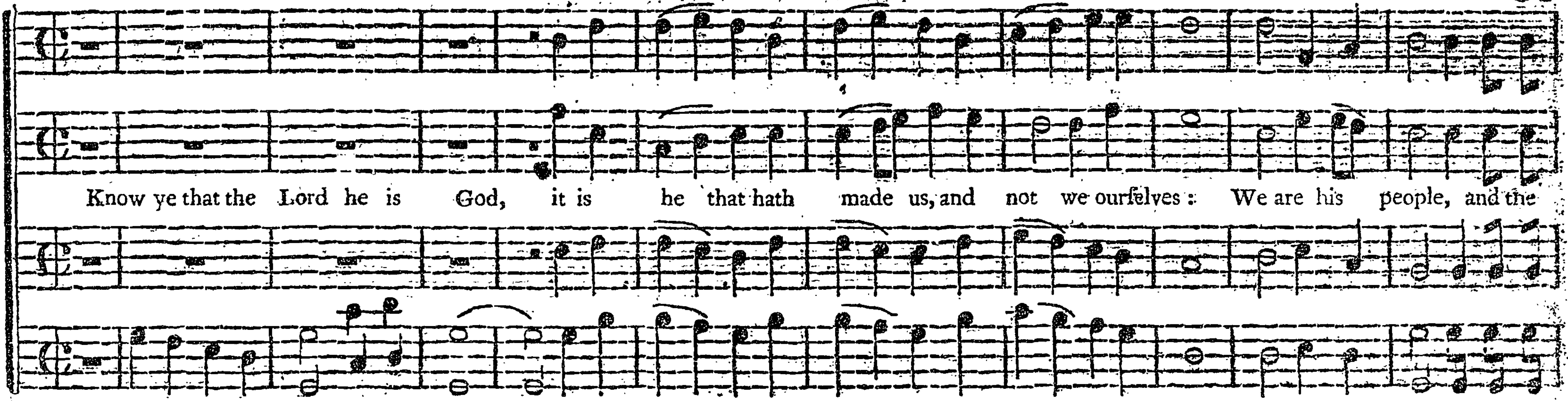
Make a joyful noise, Make a joyful noise, Make a joyful noise unto the Lord,

all ye lands. Serve the Lord with gladness Serve the Lord with gladness: Come before his presence with singing.

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'Andante.' The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staves. The piano part features a steady accompaniment with some melodic lines marked with asterisks.

Anthem. Continued.

53



Know ye that the Lord he is God, it is he that hath made us, and not we ourselves: We are his people, and the



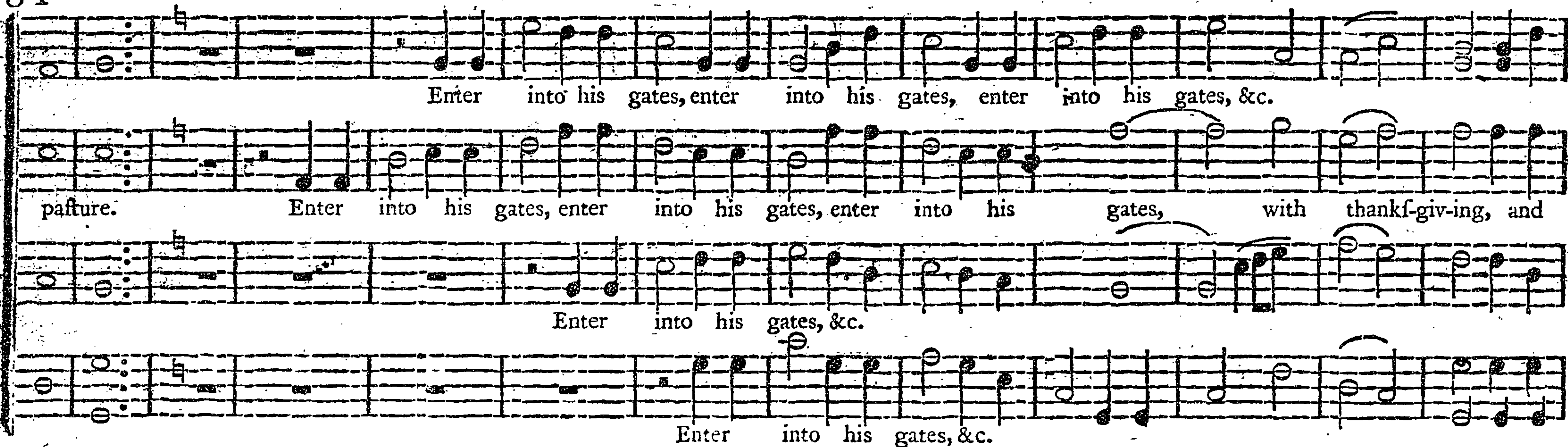
We are his people, &c.

sheep of his pasture. We are his people, his people, we are his people and the sheep of his

We are his people, his people, his people, &c.

We are his people, his people, his people, &c.

Anthem. Continued.



Enter into his gates, enter into his gates, enter into his gates, &c.

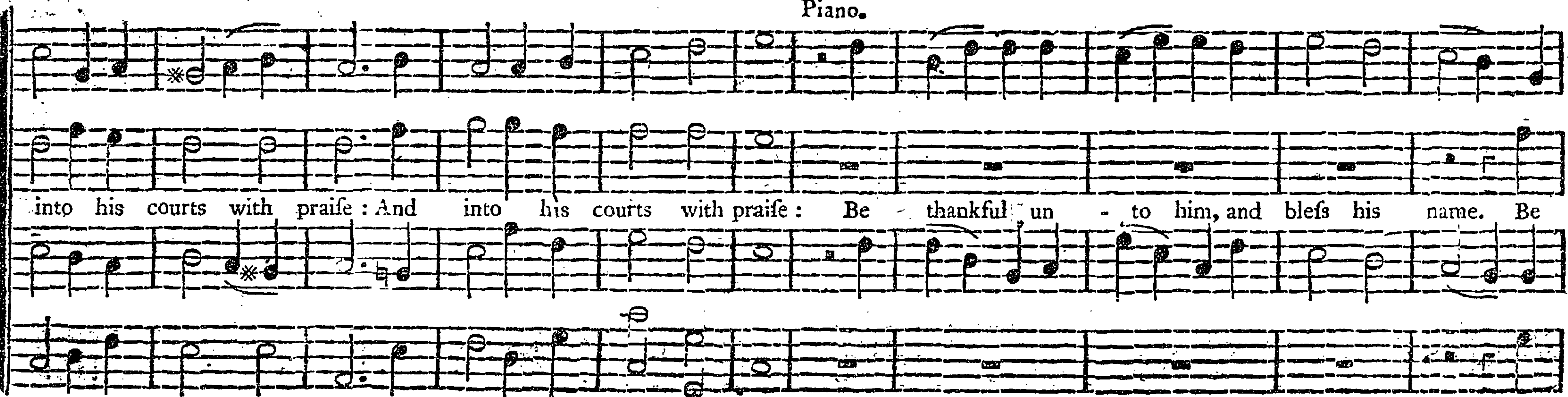
pasture. Enter into his gates, enter into his gates, enter into his gates, with thank-giv-ing, and

Enter into his gates, &c.

Enter into his gates, &c.

This block contains four staves of musical notation for a vocal part. The lyrics are written below the notes. The first staff begins with 'Enter into his gates, enter into his gates, enter into his gates, &c.' The second staff begins with 'pasture. Enter into his gates, enter into his gates, enter into his gates, with thank-giv-ing, and' and continues across the third and fourth staves with 'Enter into his gates, &c.' and 'Enter into his gates, &c.' respectively. The notation includes various note values, rests, and phrasing slurs.

Piano.



into his courts with praise : And into his courts with praise : Be thankful un - to him, and blefs his name. Be

This block contains three staves of musical notation for a piano accompaniment. The lyrics are written below the notes. The first staff begins with 'into his courts with praise : And into his courts with praise : Be thankful un - to him, and blefs his name. Be'. The notation includes various note values, rests, and phrasing slurs.

Anthem, Continued.

55

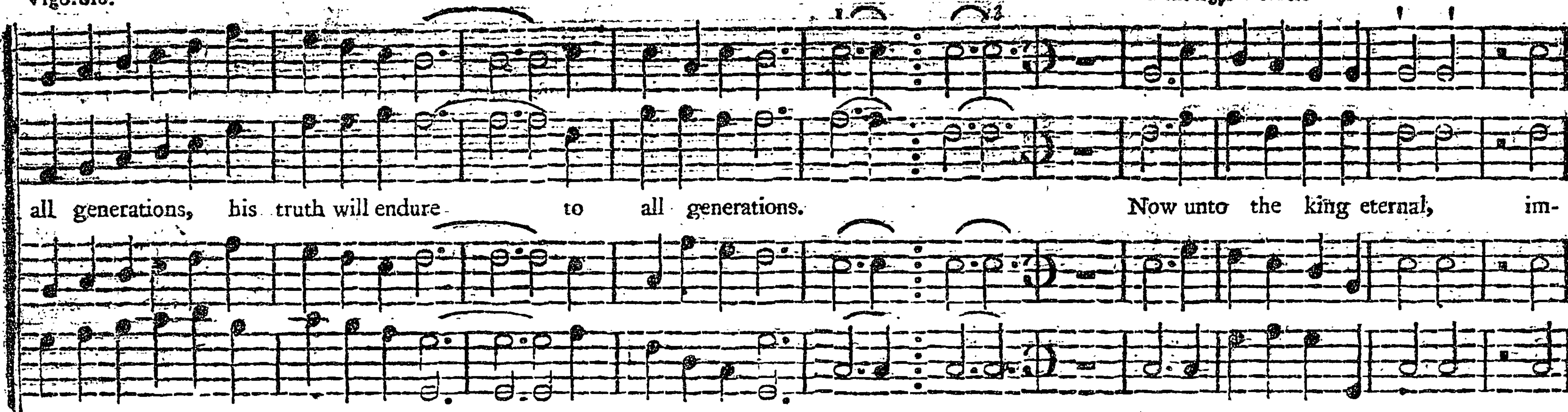
Piano Duetto.

For Jehovah is full of goodness, and his mercy is everlasting, For Je-
thankful unto him, and blest his name,
For Jehovah is full of goodness, and his mercy is ever-

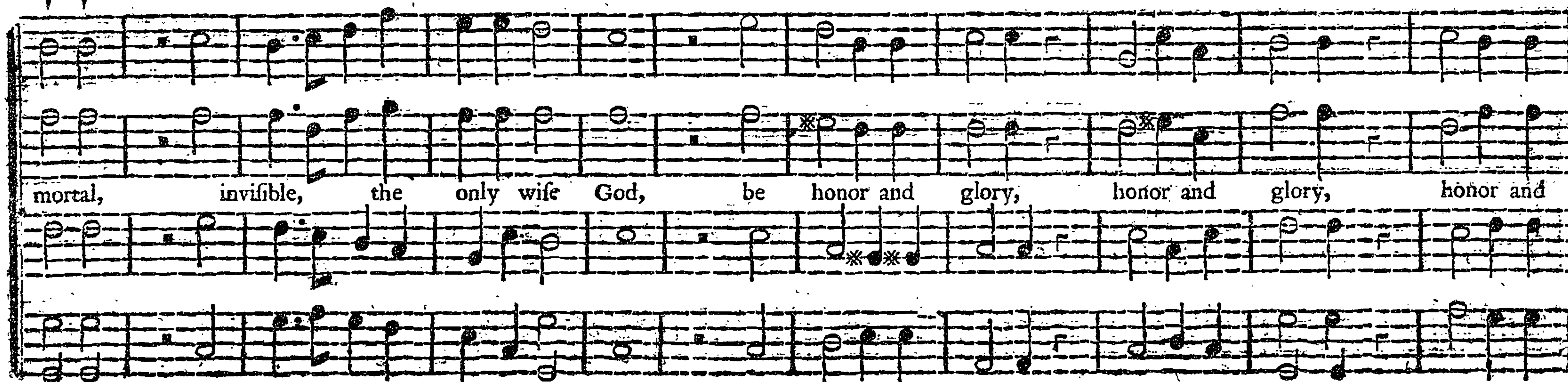
hovah is full of goodness, and his mercy is ever, ever, ever - last - ing,
And his truth will endure to -
lasting, For Jehovah is full of goodness, and his mercy is ever - last - ing.

Vigorefo.

Doxology. Divoto.



all generations, his truth will endure to all generations. Now unto the king eternal, im-



mortal, invisible, the only wise God, be honor and glory, honor and glory, honor and

Anthem. Continued.

57

Encore.

glory, Thro' Jesus Christ, both now and ever, and ever, and ever, and ever amen.

Handsel. L. M.

Jesus shall reign where e'er the sun, Does his successive journeys

Handſel. Continued.

Handwritten musical score for 'Handſel. Continued.' The score is written on three staves. The first staff contains the lyrics: 'run ; His kingdom stretch from ſhore to ſhore, 'Till moons ſhall wax and wane no more.' The second staff has a '3' above it, indicating a triplet. The third staff continues the melody. The music is written in a simple, handwritten style with various note values and rests.

run ; His kingdom stretch from ſhore to ſhore, 'Till moons ſhall wax and wane no more.

Divoto.

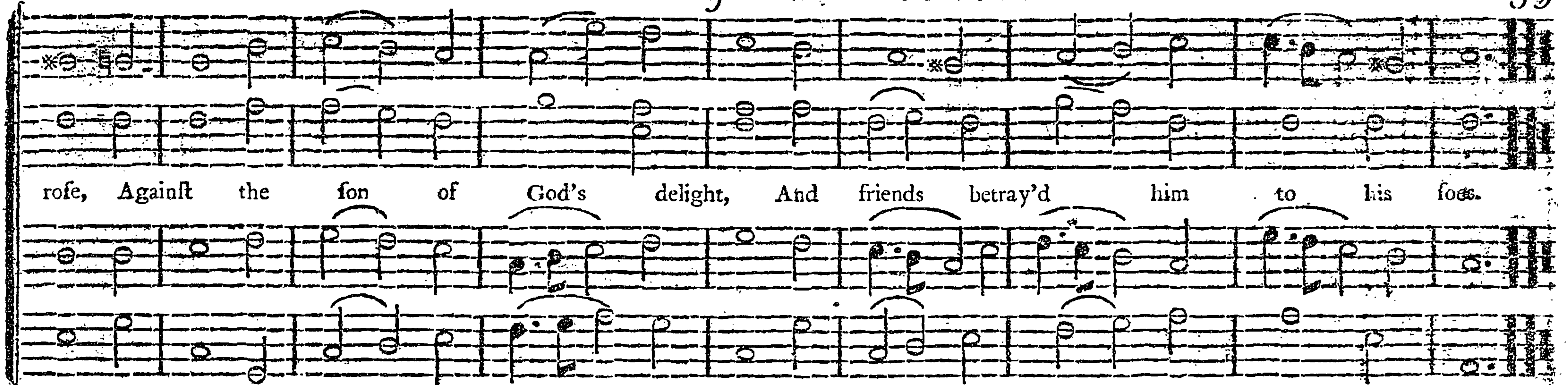
Gethſemane. L. M.

Handwritten musical score for 'Gethſemane. L. M.' The score is written on three staves. The first staff contains the lyrics: ''Twas on that dark, that doleful night, Whea pow'rs. of earth and hell a-'. The second staff has a '3' above it, indicating a triplet. The third staff continues the melody. The music is written in a simple, handwritten style with various note values and rests.

'Twas on that dark, that doleful night, Whea pow'rs. of earth and hell a-

Gethsemane. Continued.

59



rose, Against the son of God's delight, And friends betray'd him to his foes.

St. Mark's. S. M.



And must this body die, This mortal frame decay : And must these active limbs of mine Lie

St. Mark's. Continued.

mine Lie mould'ring in the clay,

limbs of mine Lie mould'ring in the clay, And must these active limbs of mine Lie mould'ring in the clay.

mould'ring in the clay,

clay, Lie mould'ring in the clay,

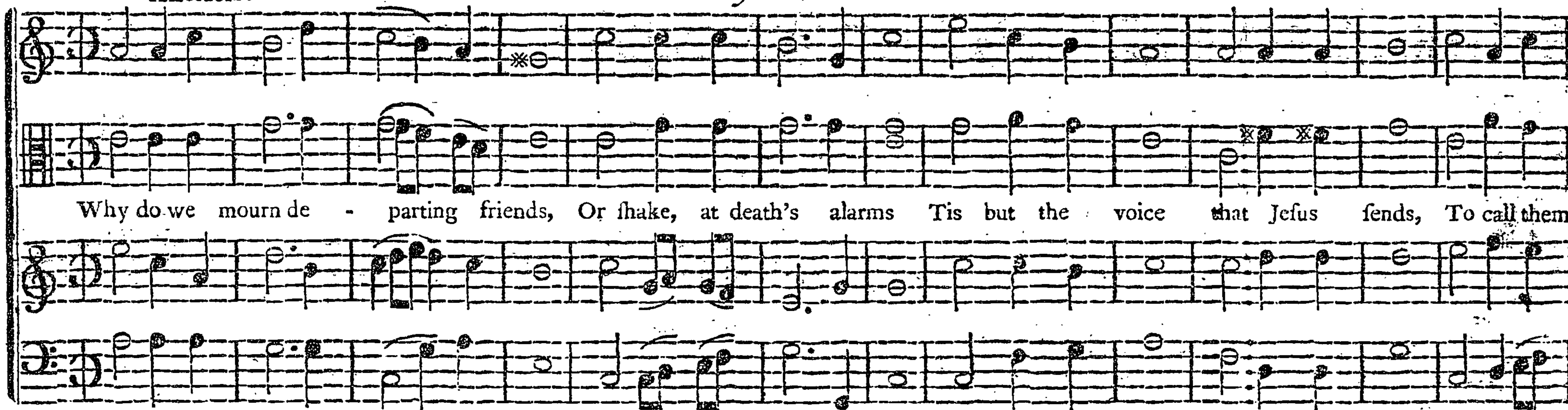
St. Luke's. C. M.

Return, O God of love return, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face.

Affettuoso.

Funeral Hymn. C. M.

61



Why do we mourn de - parting friends, Or shake, at death's alarms 'Tis but the voice that Jesus sends, To call them

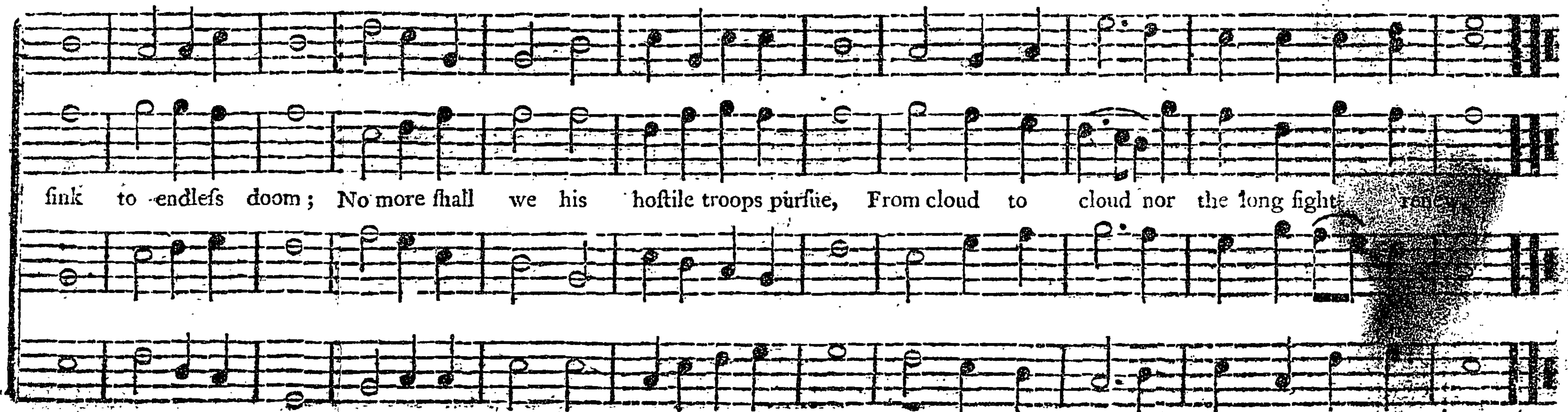


to his arms. To call them to his arms, 'Tis but the voice that Jesus sends, To call them to his arms.



The welcome news, Thro' ev'ry Angel's breast fresh raptures shall diffuse. The day is come, When Satan with his pow'r shall

This system contains the first four staves of the musical score. The first two staves are for the vocal melody and a piano accompaniment. The third and fourth staves continue the vocal melody. The lyrics are written below the staves.



sink to endless doom; No more shall we his hostile troops pursue, From cloud to cloud nor the long fight renew.

This system contains the next four staves of the musical score. The first two staves are for the vocal melody and a piano accompaniment. The third and fourth staves continue the vocal melody. The lyrics are written below the staves.

Spring.

63

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second staff.

The scatt' - red clouds are fled: at last, The rain - is gone, the

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second staff.

winter's past, The lovely vernal flow'rs ap - pear, The feather'd choir, de -

Andante.

Pia.

Spring.

Continued.

light our ear. Now in sweetly pensive moan, coos the turtle dove alone.

The first system consists of four staves of music in 2/4 time. The melody is written on the top staff, with lyrics underneath. The music is in a key with one flat (B-flat). The tempo is marked 'Andante.' and the dynamics are 'Pia.' (Piano). The lyrics are: 'light our ear. Now in sweetly pensive moan, coos the turtle dove alone.'

Pianissimo.

Moderato.

Co - - os, coos the turtle dove alone.

The second system consists of four staves of music in 2/4 time. The melody is written on the top staff, with lyrics underneath. The music is in a key with one flat (B-flat). The tempo is marked 'Moderato.' and the dynamics are 'Pianissimo.' The lyrics are: 'Co - - os, coos the turtle dove alone.'

Behold the hosts of hell, How cruel is their hate; A -

The first system of the musical score consists of four staves. The top staff is in treble clef with a 2/2 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef. The lyrics are written below the second staff. The music features various note values, rests, and accidentals, with some notes marked with an asterisk.

gainst my life they rise and join, Their fu - ry with de - ceit.

The second system of the musical score also consists of four staves. The top staff is in treble clef. The second staff is in bass clef. The third and fourth staves are in treble clef. The lyrics are written below the second staff. The music continues with various note values, rests, and accidentals, ending with a double bar line.

Some seraph lend your heav'nly tongue, Some, &c.

Some seraph lend your heav'nly, heav'nly tongue, And

Some seraph lend your heav'nly tongue, Some seraph lend your heav'nly, heav'nly tongue,

Crescendo. Some seraph lend your heav'nly tongue, Some seraph lend your Dimin. heav'nly tongue,

That I may raise, &c.

harps of golden string. That I may raise a lofty song, that I may raise a lofty song, To our eternal King.

That I may raise, &c.

That, &c.

'Twas from thy hand, my God, I came, A work of such a cur'ous frame.

The first system of the musical score consists of four staves. The top staff is in treble clef, the second in alto clef, the third in treble clef, and the fourth in bass clef. The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are also some decorative symbols, such as asterisks, above certain notes.

In me thy fearful wonders shine, And each pro - claims thy will divine.

The second system of the musical score also consists of four staves, with the same clef arrangement as the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves. The music continues with various note values and rests, maintaining the same time signature and key signature as the first system.

An Anthem for Easter.

Angels roll the rock away, Den of death resign thy prey; See the Sav'our quit the tomb,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, clear style with notes and rests. The lyrics are printed below the staves.

Crescendo.

Glowing with immortal bloom. Shout, shout ye seraphs, Gabr'el raise Fame's e - ternal trump of

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, clear style with notes and rests. The lyrics are printed below the staves.

Anthem. Continued.

69

Forte.

Pia.

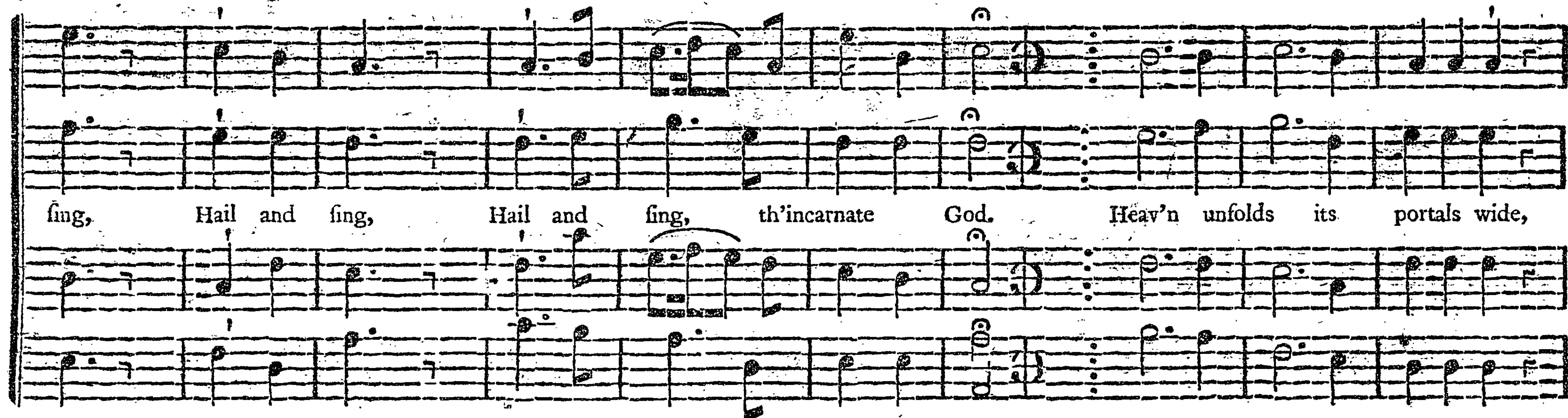
praise, Let the earth's remotest bound, Echo to the blissful sound. Saints of

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in 6/4 time. The lyrics are: "praise, Let the earth's remotest bound, Echo to the blissful sound. Saints of". The tempo/mood markings "Forte." and "Pia." are at the top.

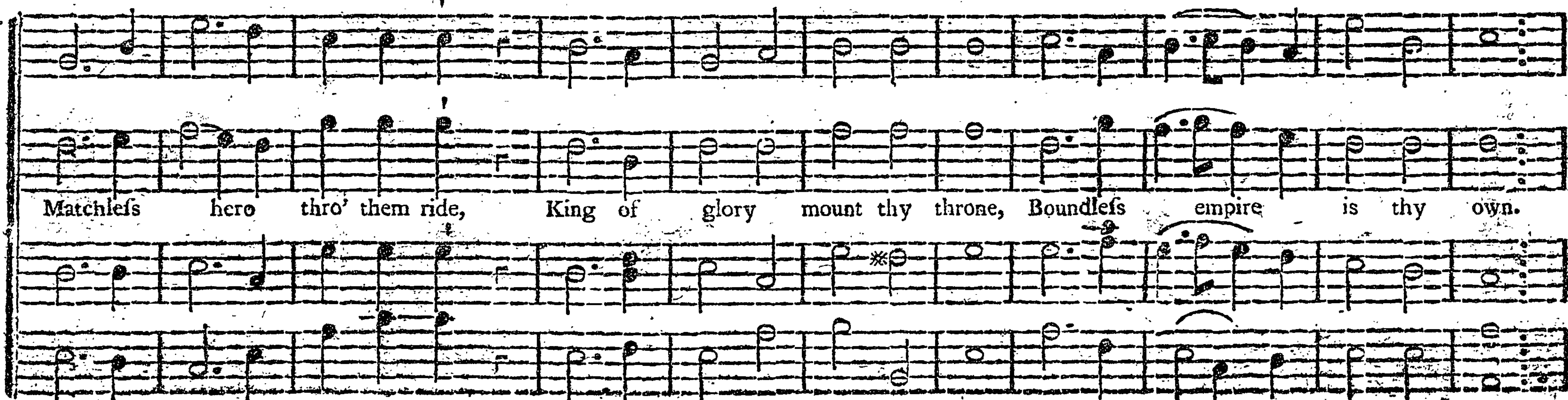
God lift up your eyes, See the conqu'rer scale the skies, Troops of angels on the road, Hail and

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in 6/4 time. The lyrics are: "God lift up your eyes, See the conqu'rer scale the skies, Troops of angels on the road, Hail and". The tempo/mood markings "Forte." and "Pia." are at the top.

Anthem. Continued.



sing, Hail and sing, Hail and sing, th'incarnate God. Heav'n unfolds its portals wide,



Matchless hero thro' them ride, King of glory mount thy throne, Boundless empire is thy own.

Anthem. Continued.

71

Hal-le - lu jah, halle - lujah, halle - lujah a - men.

Halle - lujah, halle - lujah, halle - lujah a - men and a - men. Halle-

Hallelujah, Halle-

Halle - lujah amen, Hallelujah, hallelujah, halle-

Mæsto.

Halle - lujah, praise the Lord,

lujah, Halle - lujah, praise the Lord, Halle - lujah, Praise the Lord, a - men, and amen.

lujah, Halle - lujah, &c.

lujah, &c.

Array'd in beauteous green, The hills and vallies shine; And man and beast are fed, By providence di-

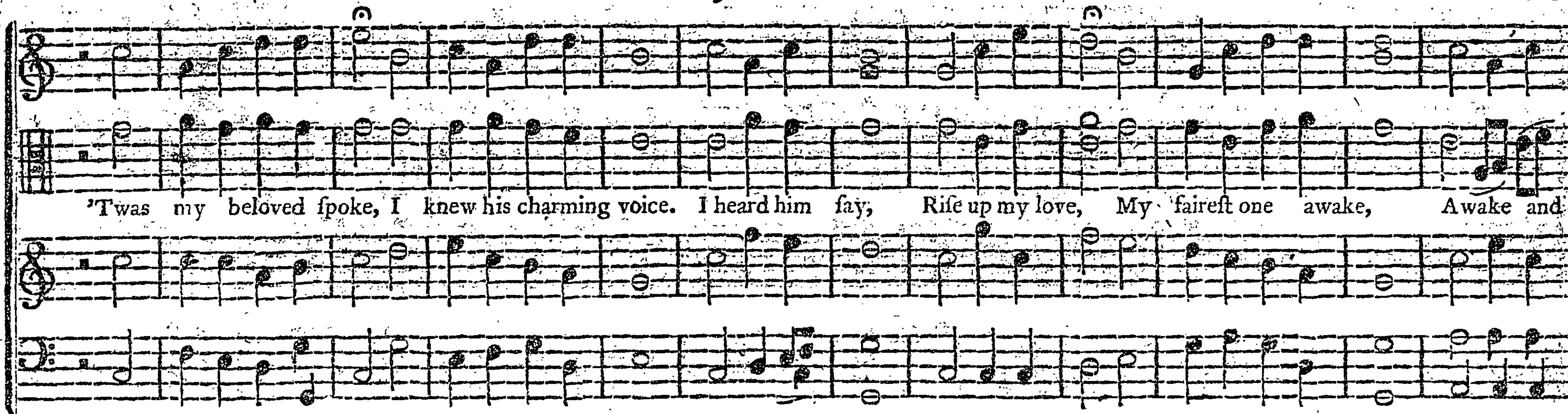
This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The lyrics are written below the second and third staves.

vine. The harvest bows his golden ears, The cop'ous feed of future years.

The harvest, &c. the harvest bows, &c.

The harvest bows his golden ears, the harvest bows his golden ears, The cop'ous feed of future years.

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The lyrics are written below the staves. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end.



'Twas my beloved spoke, I knew his charming voice. I heard him say, Rise up my love, My fairest one awake, Awake and



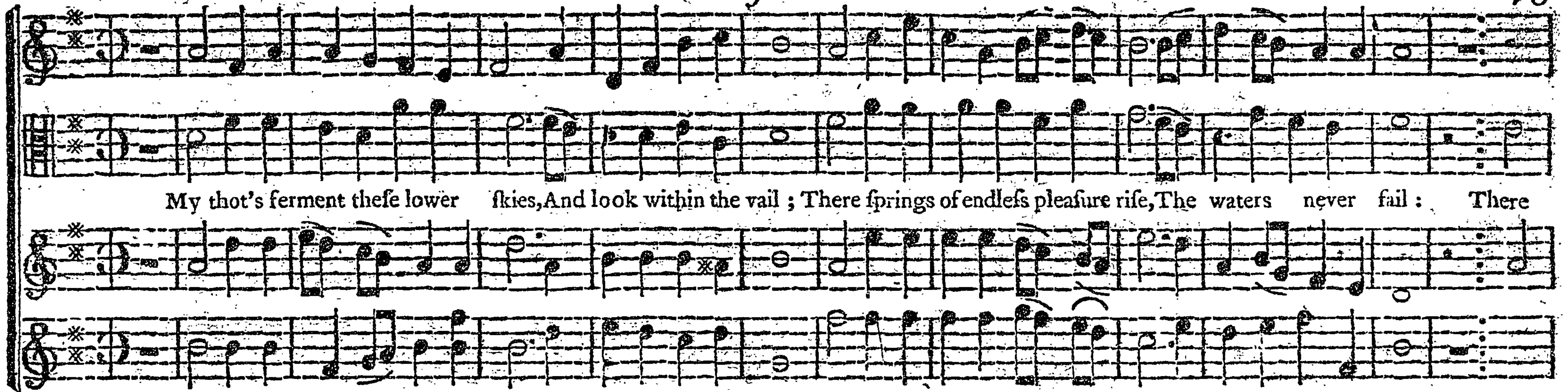
come a - way. Rise up my love, My fairest one, awake, Awake and come away.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third and fourth staves are in treble clef. The lyrics are written below the second staff.

Hail! everlasting spring, Celestial fountain hail! Thy streams salvation bring, Thy

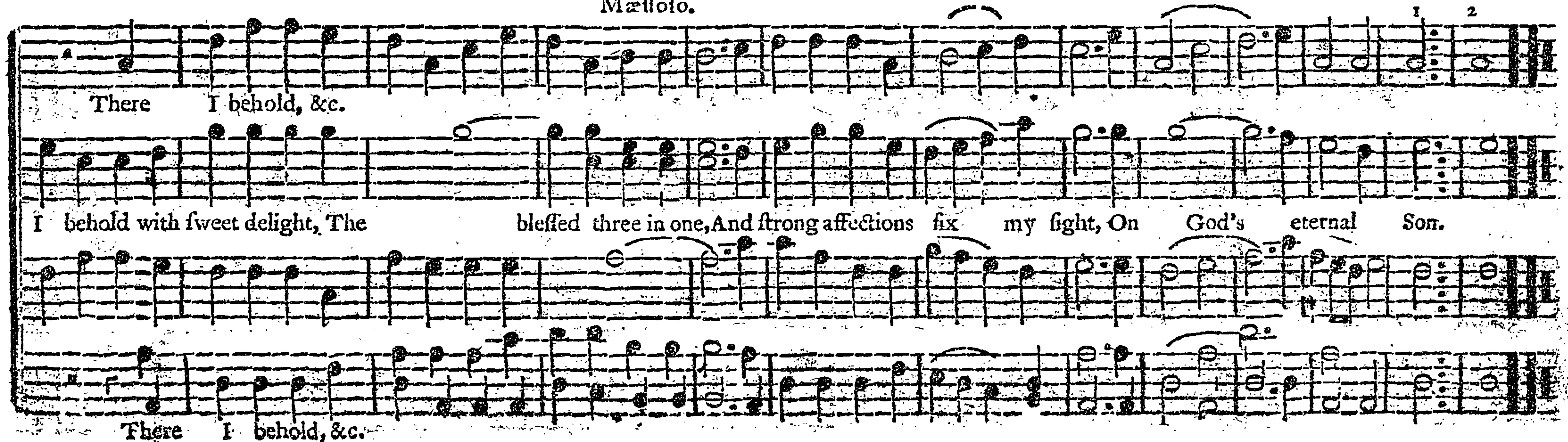
The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third and fourth staves are in treble clef. The lyrics are written below the second staff.

waters never fail; Still they endure, And still they flow, For all our woe A sov'reign cure.



My thot's ferment these lower skies, And look within the veil ; There springs of endless pleasure rise, The waters never fail : There

Mæstoso.



There I behold, &c.

I behold with sweet delight, The blessed three in one, And strong affections fix my sight, On God's eternal Son.

There I behold, &c.

*Funeral Anthem.**Languissant.*

Farewell, farewell, a sad and long farewell, To this pale clay whose

The first system of the musical score consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in a slow, languid tempo, with a key signature of one flat (B-flat). The lyrics are written below the third staff.

Grave.

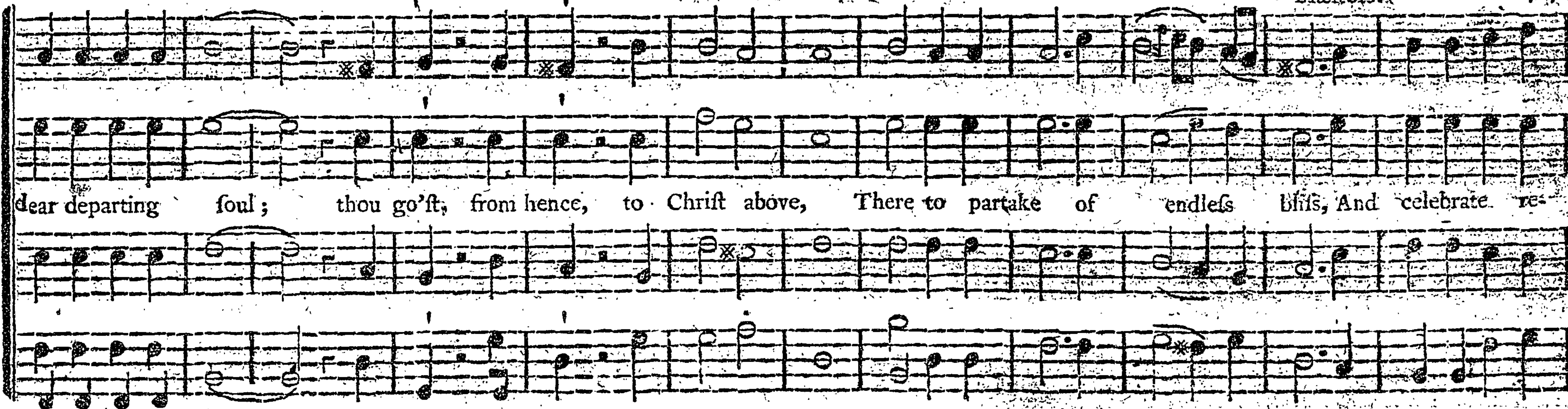
life is fled, Resign it back to kindred dust; 'Till the last trump awake the dead. Adieu! thou

The second system of the musical score consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in a slow, grave tempo, with a key signature of one flat (B-flat). The lyrics are written below the third staff.

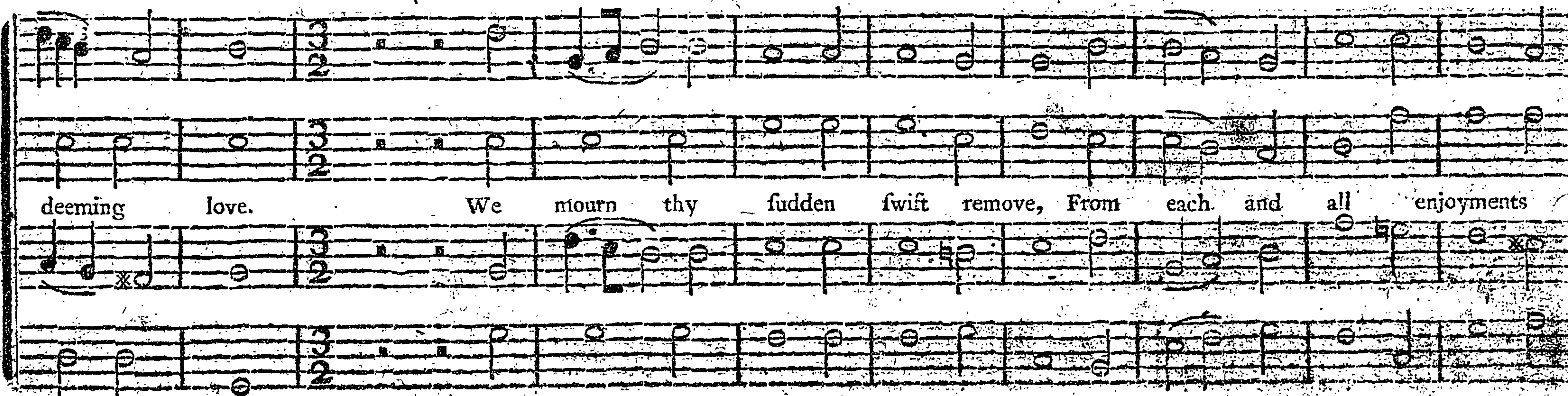
Anthem. Continued.

Masfoso.

77



dear departing soul; thou go'st, from hence, to Christ above, There to partake of endless bliss, And celebrate re-



deeming love. We mourn thy sudden swift remove, From each and all enjoyments

Moderato.

Anthem. Continued.

here: When Christ commands we must obey, Without a murmur or a tear, Sub-

Crescendo.

mitting to his sov'reign will, Let us be silent and a - dore, The God, who

Anthem. Continued.

79

Diminuendo.

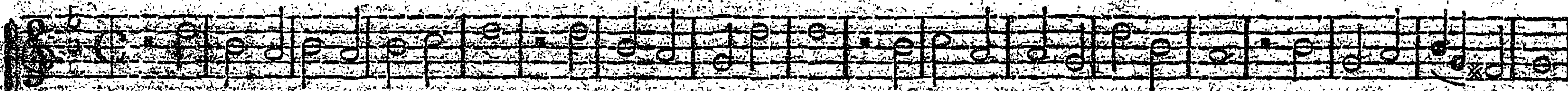
Grave.

hath created all, And all shall rule for ever more. For ever - more.

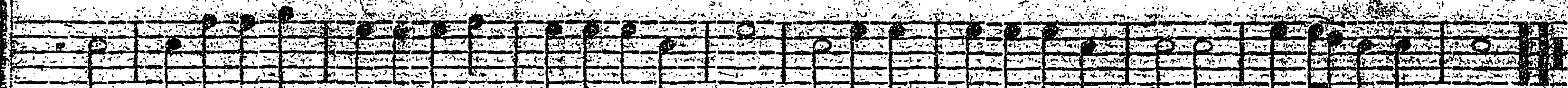
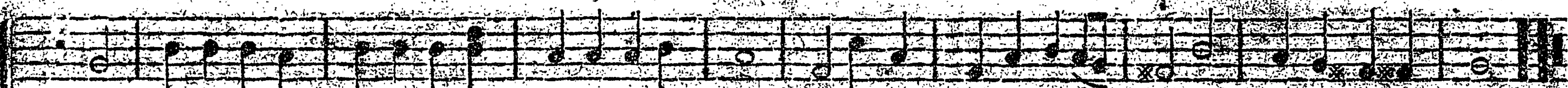
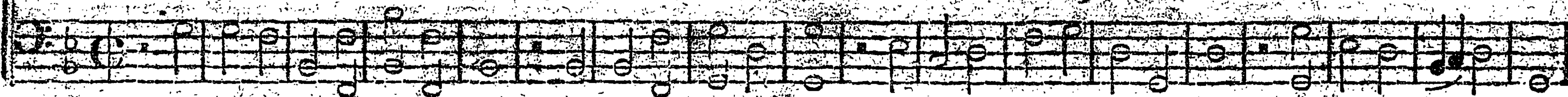
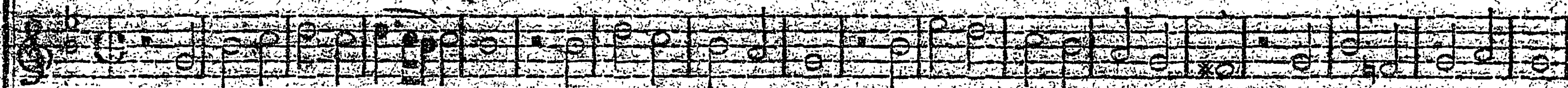
Sublimity. S. M.

Behold the lofty sky, Declares its maker God, And all the starry works on high, Proclaim his pow'r abroad.

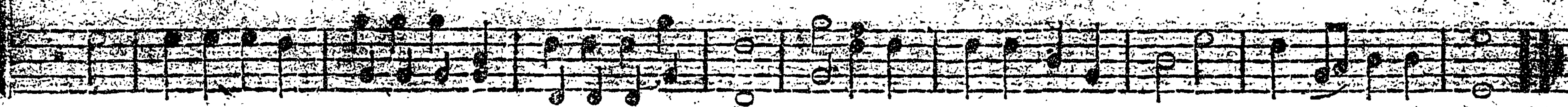
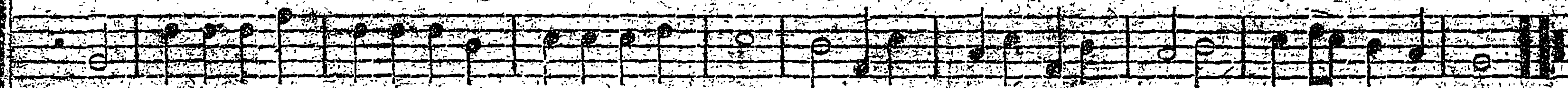
Lamentation. C. M.



No songs of triumph now be sung, Cease all your sprightly airs, Let sorrow silence ev'ry tongue, And joy dissolve to tears.



If at this fight we don't repent, What other fight can move? Ungrateful shall we not relent, And pay him love with love.



Sovereignty. P. M.

81

☞ This tune may be sung as L. M. by slurring the three first crotchets in the last bar but one of each line.

The first system of music consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third and fourth staves are also treble clefs with a key signature of one flat. The melody is written across these staves, with lyrics placed below the second staff.

All things from nothing, to their sov'reign Lord, Obedient rose, at

The second system of music consists of four staves, continuing the melody from the first system. The lyrics are placed below the second staff.

his commanding word, Fair in his eye the whole creation stood, He saw the building and pronounc'd it good.

When such as we attempt to sing, The praises of our heav'nly king, His mercies rise so fast in view,

His, &c.

His, &c.

theme is ever ever new.

His, &c.

That still the theme is ever new, the theme is ever new.

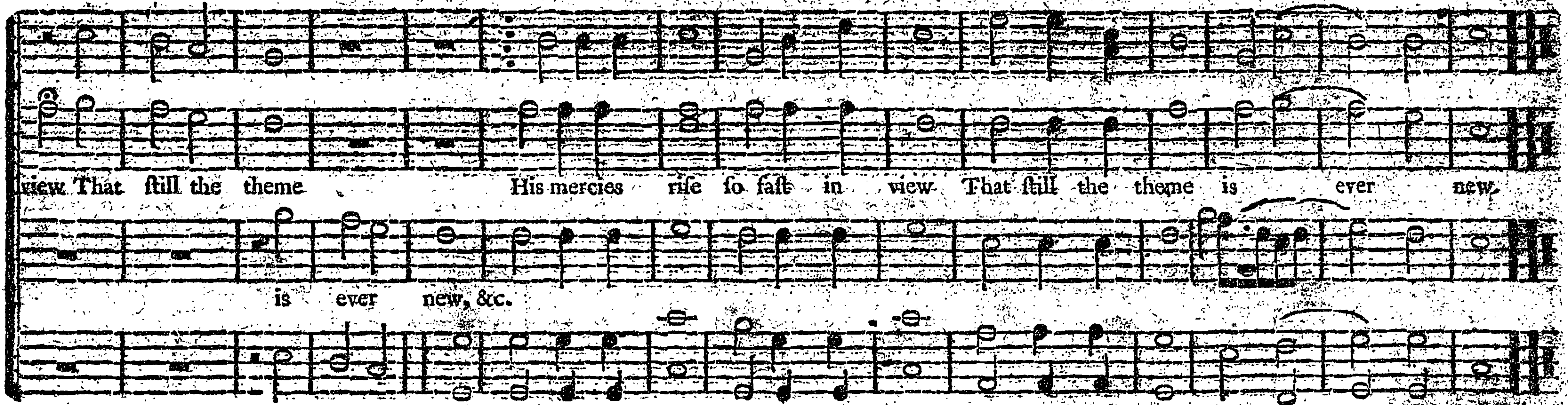
His mercies rise so fast in

His, &c.

theme, the theme is ever, ever new. His mercies rise so fast in view,

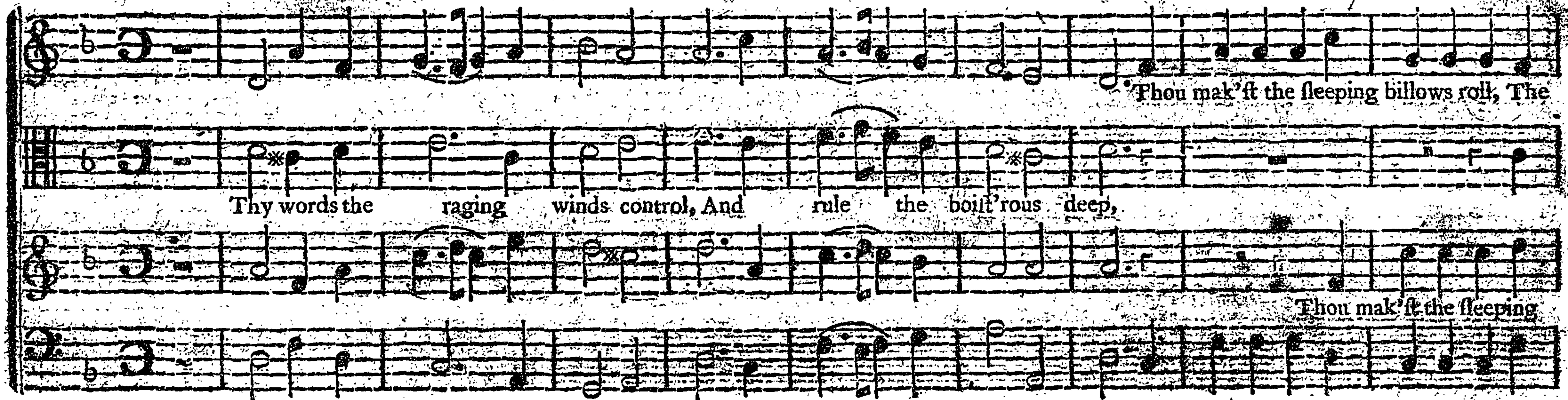
New Sharon. Continued.

83



view That still the theme His mercies rise so fast in view That still the theme is ever new
is ever new, &c.

Ocean. L. M.



Thou mak'st the sleeping billows roll, The
Thy words the raging winds control, And rule the boil'rous deep,
Thou mak'st the sleeping

Ocean. Continued.

roll - - - ing billows sleep, The roll - - - ing, &c.

mak' it the sleeping billows roll, the roll - - - ing billows sleep, the rolling billows sleep.

billows roll, the roll - - - ing billows sleep, the roll - - - ing, &c.

roll - - - ing billows sleep, the roll - - - ing roll - - - ing, &c.

The Power of Musick.

Words by Stoddard.

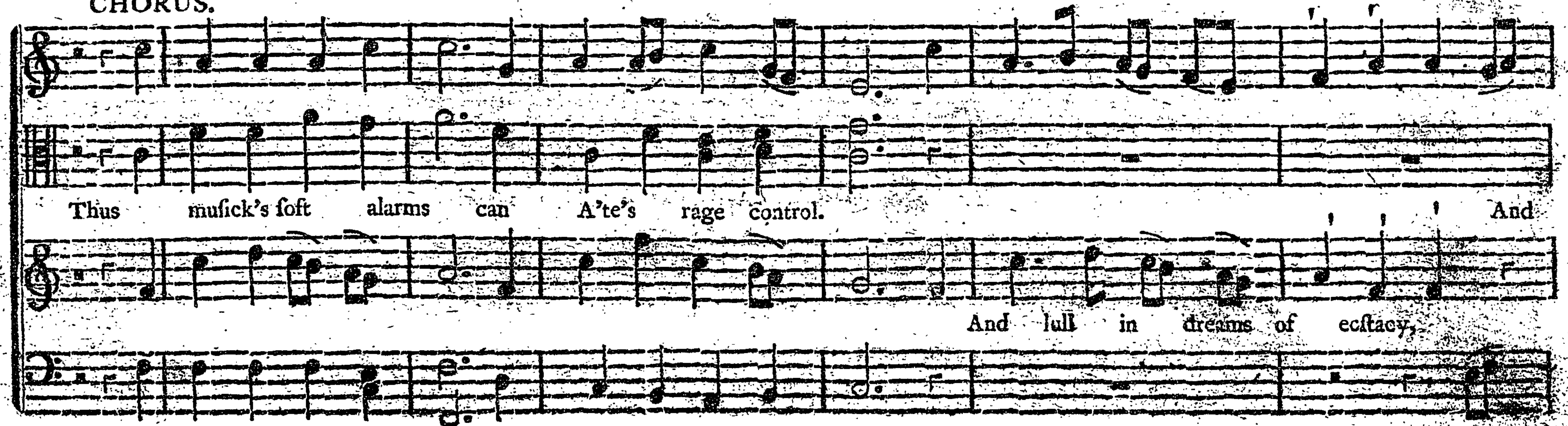
Hark! some soft swell, pants on the ev'ning breeze, The ocean smoothes, and stills the



rustling trees; 'Tis Pindar's harp, 'Tis Pindar's harp, in more than Pythian strain, Now strung to charm with song each mental pain.



CHORUS.



Thus musick's soft alarms can A'te's rage control.

And

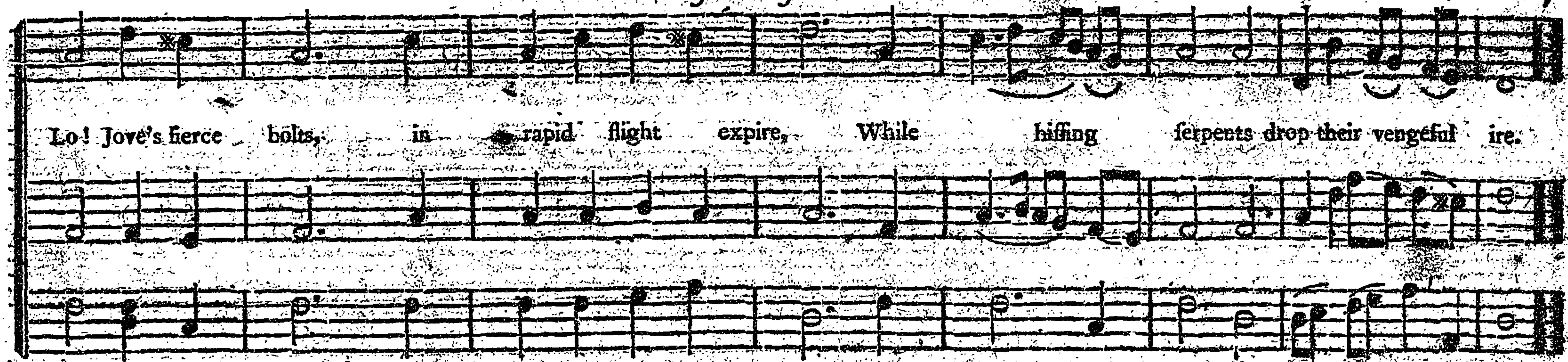
And lull in dreams of ecstasy,

The Power of Musick. Continued.

lull in dreams of ecstasy, And lull in dreams of ecstasy the tortur'd soul.



Revolting at the sound, the savage fights, And friendship sparkles in the tyger's eyes :



Lo! Jove's fierce bolts, in rapid flight expire, While hissing serpents drop their vengeful ire.

CHORUS.



Thus music's soft alarms can A'te's rage control. And
And lull in dreams of ecstasy

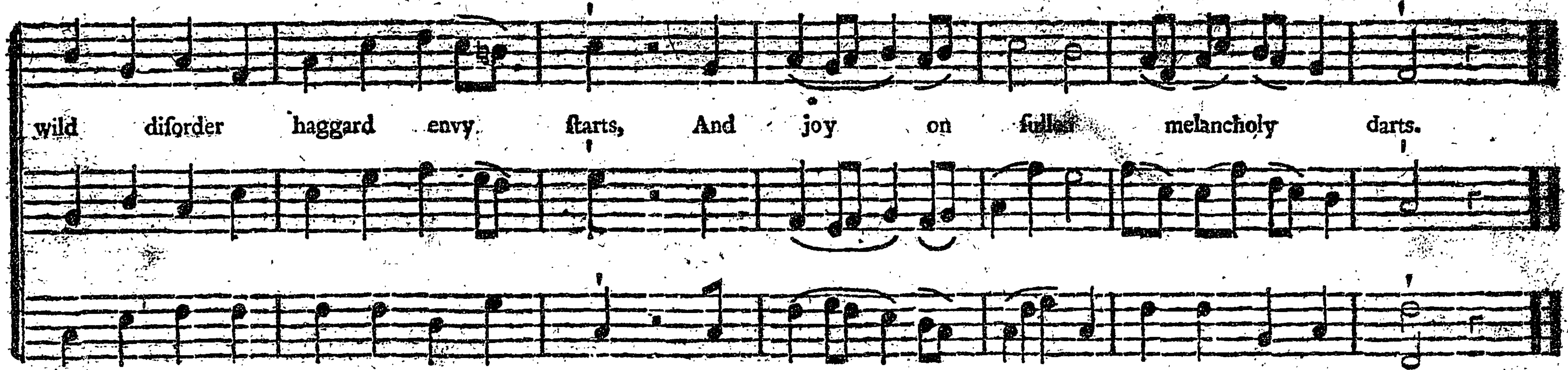
The Power of Music. Continued.



lull in dreams of ecstasy, And lull in dreams of ecstasy the tortur'd soul.



Pale sorrows die, alternate passions move, Awakes despair, or softens into love; In



wild disorder haggard envy starts, And joy on fuller melancholy darts.

CHORUS. Mezza piano.

Piano.



Thus musick's soft alarms can A'te's rage control. And
And lull in dreams of ecstasy,

The Power of Music. Continued.

*Pianissimo.**Crescendo.**Diminuendo.*

lull in dreams of ecstasy, And lull in dreams of ecstasy the tortur'd soul.

Reedfield. S. M.

Hosanna to the King Of David's royal blood, Bless him ye saints; He comes to bring Salvation from your God.



Thy mercies Lord, shall be my song, My song on them shall ever dwell.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of B-flat major (two flats) and common time (C). The melody is written in the top staff, with the lyrics 'Thy mercies Lord, shall be my song, My song on them shall ever dwell.' written below it. The middle and bottom staves provide harmonic accompaniment.



To ages yet unborn, my tongue Thy never failing truth shall tell.

The second system of the musical score also consists of three staves in the same key and time signature as the first. The melody continues in the top staff, with the lyrics 'To ages yet unborn, my tongue Thy never failing truth shall tell.' written below it. The middle and bottom staves continue the harmonic accompaniment, ending with a double bar line.

Farmington. P. M.

Come my beloved haste away, Come my beloved haste away, haste, haste,
 Come my beloved haste a - way, Come my beloved, haste,
 Come, &c.
 Come, &c.
 Fly like a, &c.
 haste away, Cut short the hours of thy delay; Fly like a youthful hart or roe, Over the hills where
 Fly like, &c.
 Fly like, &c. Fly, &c.

Farmington. Continued.

93

Over the hills, &c. Fly, &c.

spices grow, Fly like a youthful hart or roe, Over the hills where spices grow.

Over, &c. Fly, &c.

Over the, &c. Fly, &c.

Crescendo.

Moderato.


Sunday. C. M. Dim.

Cres.

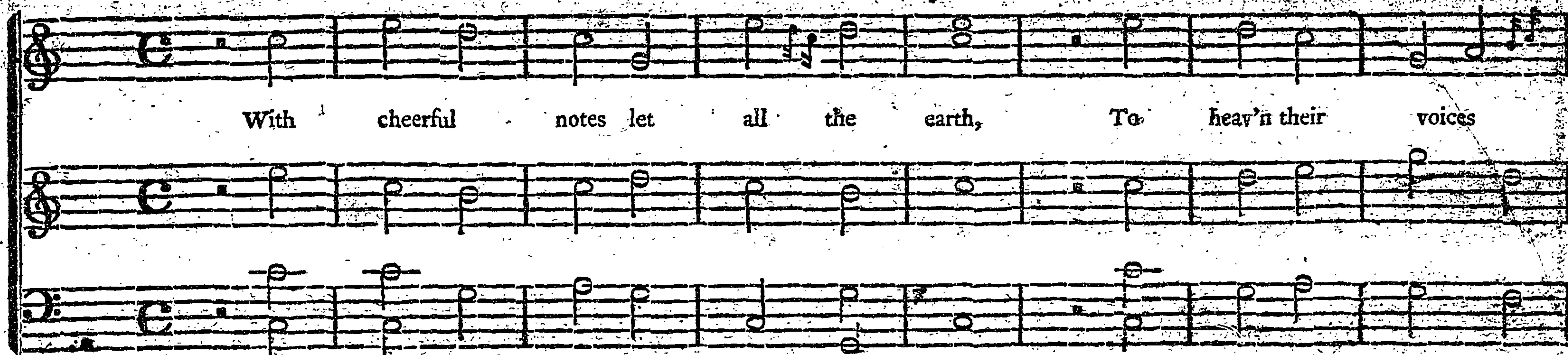
Arise, arise! the Lord arose, On this triumphant day; Your souls to piety disclose, Arise to bless and pray.



Not to our names, thou only just and true, Not to our worthless names is glory due : Thy pow'r and grace, thy truth and justice claim,



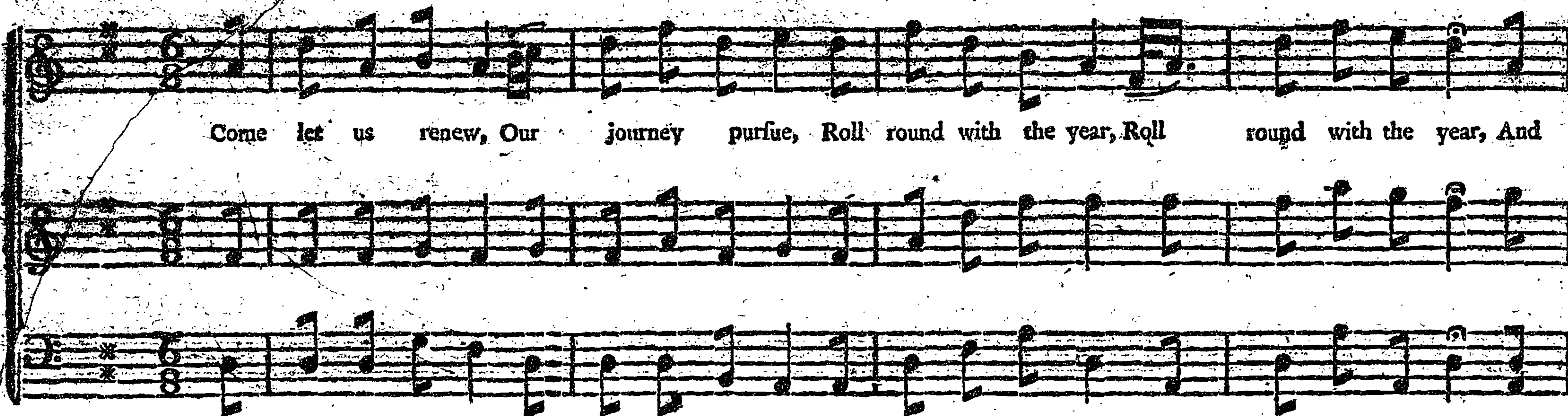
Immortal honors to thy sov'reign name. Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, and where's your God?



With cheerful notes let all the earth, To heav'n their voices



raise. Let all inspir'd with godly mirth, Sing solemn hymns of praise.

Transmigration.

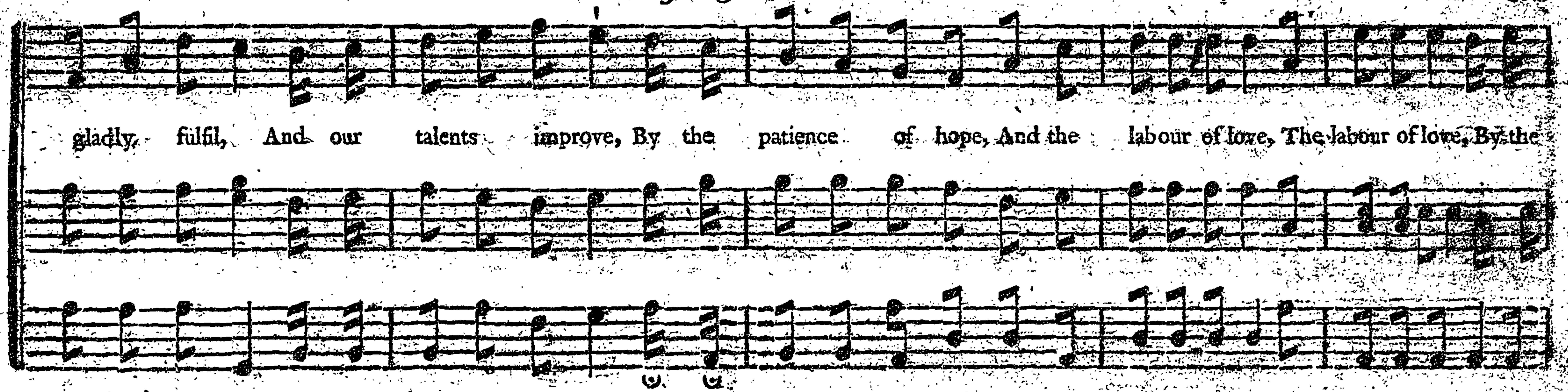
Three staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second and third staves are in bass clef. The music consists of eighth and sixteenth notes, with some rests.

Come let us renew, Our journey pursue, Roll round with the year, Roll round with the year, And



Three staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second and third staves are in bass clef. The music consists of eighth and sixteenth notes, with some rests. There are first and second endings marked with '1' and '2' above the notes.

never stand still, Till our master appear. And never stand still Till our master appear. His adorable will, Let us



gladly fulfil, And our talents improve, By the patience of hope, And the labour of love, The labour of love, By the



patience of hope, And the labour of love, Our life is a dream, Our time as a stream. Chorus

Transmigration. Continued.

Swiftly away, Glides swiftly away, And the fugitive moment refuses to stay: The

The first system of musical notation consists of three staves. The top staff contains the melody with lyrics underneath. The middle and bottom staves provide harmonic accompaniment. The melody begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some measures containing rests. There are two 'x' marks above the melody line, one above the word 'And' and one above the word 'stay'.

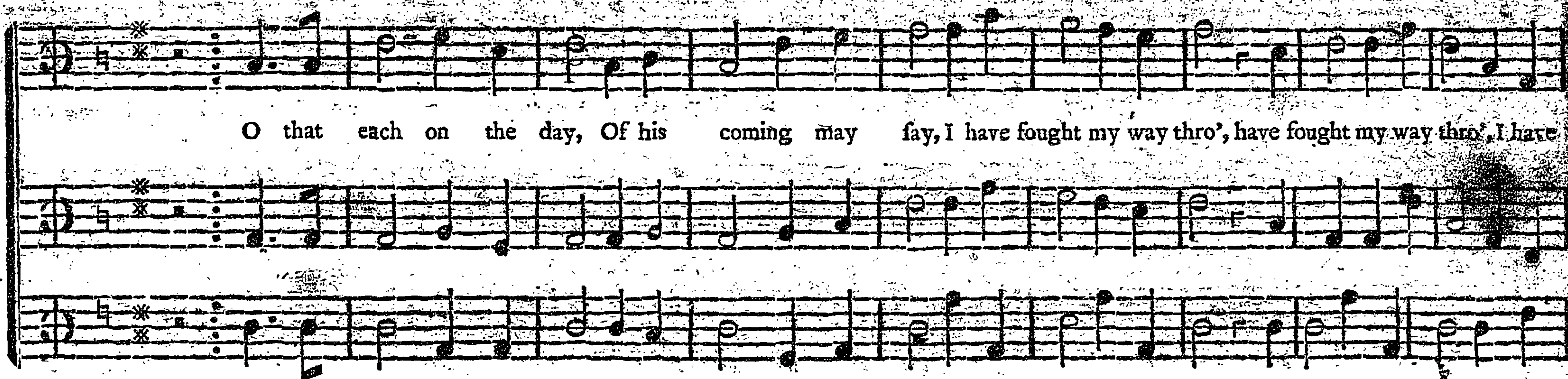
arrow is flown, The moment is gone, The millennial year, rushes on to our view, And eternity's here, eternity's here.

The second system of musical notation also consists of three staves. The top staff continues the melody with lyrics underneath. The middle and bottom staves continue the harmonic accompaniment. The melody continues with eighth and sixteenth notes, ending with a double bar line. There are three 'x' marks above the melody line, one above the word 'The' and two above the word 'eternity's'.

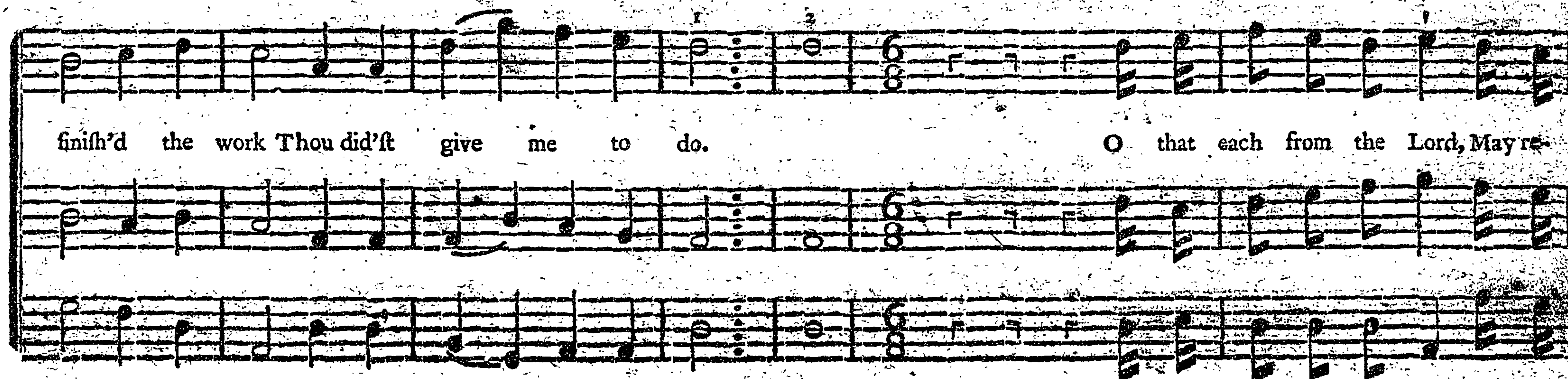
Transmigration. Continued.

99

ALLEGRO.



O that each on the day, Of his coming may say, I have fought my way thro', have fought my way thro', I have



finish'd the work Thou did'st give me to do. O that each from the Lord, May re-

Transmigration. Continued.

ceive the glad word, Well and faithfully done, Well and faithfully done, Enter into my joy, And sit down on

The first system of music consists of three staves. The top staff contains a vocal melody with various note values and rests. The bottom two staves provide harmonic accompaniment with chords and moving lines. The lyrics are printed below the first staff.

Pia. *Forte.*

my throne, Enter into my joy, And sit down on my throne, Enter into my joy, And sit down on my throne.

The second system of music also consists of three staves. It begins with a piano (*Pia.*) marking and ends with a forte (*Forte.*) marking. The musical notation continues with vocal and instrumental parts. The lyrics are printed below the first staff.

Captivity. L. M.

101

When we our weary limbs to rest, Sat down by proud Lubrate's stream, We wept with doleful tho'ts oppress'd, And Zion was our mournful theme.

The first system of the musical score consists of four staves. The top staff is a treble clef melody line. The second staff is an alto clef accompaniment line. The third staff is a treble clef melody line. The fourth staff is a bass clef accompaniment line. The lyrics are written below the second and third staves.

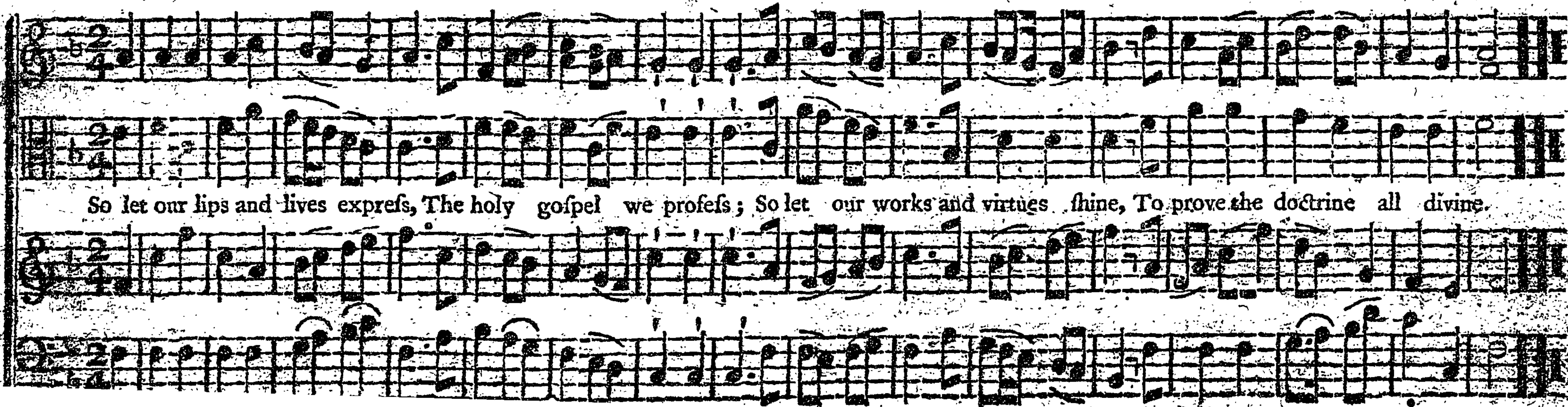
Our harps that when with joy we sung, Were wont their tuneful notes to bear, With silent strings neglected hung, On willow trees that wither'd there.

The second system of the musical score consists of four staves. The top staff is a treble clef melody line. The second staff is an alto clef accompaniment line. The third staff is a treble clef melody line. The fourth staff is a bass clef accompaniment line. The lyrics are written below the second and third staves.

Cumberland. L. M.

He reigns; the Lord the Saviour reigns! Praise him in evangelic strains, Let the whole earth in songs rejoice, And distant islands join their voice.

This musical score is for the hymn 'Cumberland' in Long Meter (L. M.). It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

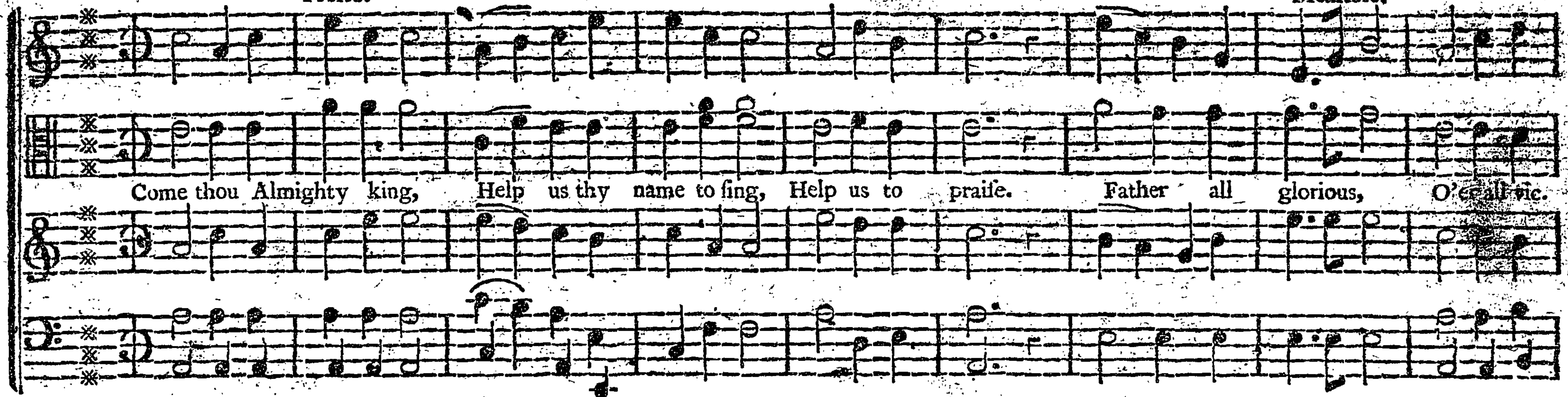
York. L. M.

So let our lips and lives express, The holy gospel we profess; So let our works and virtues shine, To prove the doctrine all divine.

This musical score is for the hymn 'York' in Long Meter (L. M.). It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the second and third staves.

Presto.

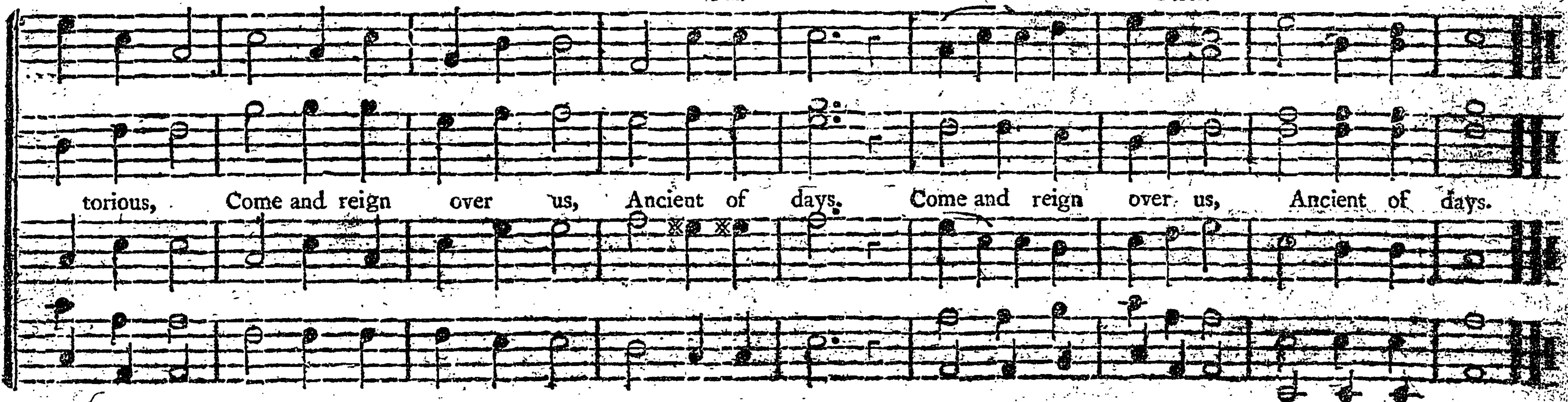
Measlo.



Come thou Almighty king, Help us thy name to sing, Help us to praise. Father all glorious, O'ceal vic.

Pia.

Forte.



torious, Come and reign over us, Ancient of days. Come and reign over us, Ancient of days.

Source Citation: "The harmony of Maine: being an original composition of psalm and hymn tunes, of various metres, suitable for Divine worship. With a number of futing pieces and anthems. Together with a concise introduction to the grounds of musick, and rules for learners. For the use of singing schools and musical societies. By S. Belcher, of Farmington, County of Lincoln, District of Maine. [Seven lines of quotations in two columns] Published according to act of Congress." Printed, typographically, at Boston, --1794. Eighteenth Century Collections Online. Gale. Newcastle University. 28 Aug. 2009
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