KENTUCKY HARMONIST,

BEING

A CHOICE SELECTION OF SACRED MUSIC,

FROM THE

MOST EMINENT AND APPROVED AUTHORS IN THAT SCIENCE,

FOR THE USE OF

Christian Churches of every denomination, Singing Schools, and Private Societies;

TOGETHER WITH

AN EXPLANATION OF THE RULES AND PRINCIPLES OF COMPOSITION, AND RULES FOR LEARNERS.

BY SAMUEL L. METCALF.

CINCINNATI:

PUBLISHED FOR THE AUTHOR.

MORGAN, LODGE AND CO. PRINTERS.

1818.

The United States of America, District of Kentucky, sct.

BE IT REMEMBERED, that on this first day of November, A. D. 1817, and in the forty-second year of our independence, Samuel L. Metcalf, of the said District, hath deposited in this office the title of a book, the right whereof he claims as author and proprietor, in the words following, to wit:

"The Kentucky Harmonist, being a choice selection of Sacred Music, from the most eminent and approved authors in that science, for the use of Christian Churches of every denomination, Singing Schools and Private Societies; together with an explanation of the rules and principles of composition, and rules for learners: by Samuel L. Metcalf."

In conformity to the act of Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned," and also to "An act supplementary to an act entitled "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned," and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints."

JOHN H. HANNA,
Clerk of the District of Kentucky.

PREFACE.

THE object of this selection is to supply the churches with a competent number of plain and solemn tunes, adapted to the spirit and design of worship. That such a compilation was needed, no person of piety and taste, who has been acquainted with the selections in common use, will deny.

It must be confessed that although most musical compilations contain many pieces of acknowledged merit, the airs of which, if performed with taste and judgment, are capable of inclining the soul to the most exalted and sacred adoration; it is equally certain that they likewise contain many which neither do credit to the authors nor service to the community; being generally considered improper for divine worship: consequently seldom used as such. But a number of the tunes introduced in this work have claim to originality, while the friends to modern composition will find themselves by no means neglected.

The compiler has endeavored to simplify this work, by beginning with the most plain and easy tunes, and advancing gradually towards the more difficult. It is as common to find the most difficult tunes at the commencement, as at the end of the book: and both the pupil and the teacher are perplexed by the continual change of the keys. To obviate this defect, the compiler has divided the work into three parts. The first commences with the easiest natural tunes, together with a few that are flatted and sharped. When the learner has thus been led in the easiest manner through a suitable variety of plain congregational tunes, and may be supposed capable of a higher effort, to excite him to this, the second and third parts are added, in which there are a number of admirable and more difficult pieces.

In conformity to his general plan of rendering the work easy, the adagio and largo modes of time have in most instances been relinquished, and the allegro substituted.

Without further remarks, I commit the book to the inspection of a candid and enlightened public; hoping it may in some degree merit their patronage.

AN ESSAY

On the origin, nature, and moral tendency of Music.

MUSIC has its foundation in the origin of man. He is formed with powers and capacities equally suited to invent and perform it; to understand and relish the eloquent expressions it carries to the heart. The charms of a good piece of music will excite the same delightful sensations among all nations on the face of the globe, however diversified as to language or manners. Many curious and even fabulous things have been said concerning its origin. Some are of opinion that man was led to the practice of vocal music, in imitation of the birds, as they sung their soft and melting strains in the forests around him. Kircher thinks with Diodorus, that the first idea of this art was obtained from the noise of the wind whistling through the hollows of reeds on the banks of the Nile.* To me it seems clear and decisive, that music has its origin in the emotions of the human mind, when much roused and agitated by the contemplation of grand and affecting objects. Struck with the beauties and wonders of nature, man would spontaneously vent the glowing affections of his mind in poetry and song. When the imagination was fired, and the mind strongly moved by extraordinary scenes, or interesting events; when the emotions of the soul became too big for common utterance; they burst into song and overflowed in strains of corresponding melody. This is the true source of poetry and music: they were both prompted by the same cause, generated by the same impulse, and blended in the same character. The sacred historian first introduces us to the father of shepherds, and the scenes and employments of a pastoral life. In a mild clime, under a clear sky, in the full view of the open volume of nature, under the covert of a grove by day, or contemplating the glowing canopy above by night, it was natural and instructive for shepherds, while watching their flocks, to open their ears to the harmonies of nature, and express their emotions of gratitude to the author

* Lucretius seems to unite both these opinions in the following lines:

'Twas long ere men had tri'd some humble lays,
And to wild airs attun'd their loose essays;
Intent they learn'd the music of the groves,
As plumy warblers sung their faithful loves,
And through cleft reeds, as dying winds resound,
To blow rude pipes th' exulting shepherds sound.

of their existence in a hymn of praise. Very early in the history of human kind, we find Jubal honored as the father of such as handle the harp and organ; and there can be no doubt but that instrumental music was posterior to that of the voice by a considerable length of time. Sublime and almost celestial we may well conceive were the anthems of innocent beings, when creation glowed before them in the unsullied lustre of its charms. Strains akin to those of seraphs echoed through the bowers of paradise, when man wore the image of his God, and nature had not languished at the sight of sin. The lapse of human nature, we may well suppose, introduced some change into the music of mortals. Until then, harmony had not shaped itself to the modulations of sorrow, nor learned to waft the sigh of the wretched. That which once breathed the sweet language of holy joy and exultation, has, since that mournful event, poured forth the melting strains of pity and grief. Music being no longer the sole companion of devotion and rapture, wept at the tomb of departed friends, roused the courage of the hero, animated the sufferer to patience, cheered the tent of the shepherd, and soothed the solitude of the languishing swain. And I wish, for the honor of humanity, I could say it had not been forced to speak the language of guilty passion, and serve at the altar of impure love. Happy should I be to draw a veil over the base prostitution, or blot the page that reveals the shame of our nature; but impartiality bids me say that music has been degraded to the vile purposes of folly, luxury and vice. And it is remarkable, that when devoted in this way, it assumes new appearances and effects, taking the cast of the criminal passions whence it sprung, and adding redoubled violence to vicious desires and habits.

But does not music make a part of celestial worship? Yes. With crowns of everlasting joy upon their heads, and palms of victory in their hands, the spirits of the just made perfect shout forth the exulting anthem, "Salvation to our God, who sitteth upon the throne, and unto the Lamb," while adoring seraphs answer in rapturous acclamations, "Blessing, and glory, and honor, and power, and might, be unto our God for ever and ever." Rev. vii, 9—13.

In this remarkable passage we have not only a representation of the church triumphant celebrating the praise of her Redeemer, but also of the church on earth taking up the joyful theme and imitating her jubilant strains; so that it is impossible for us to mistake our duty, when we have such illustrious models and so plain an example for our imitation.

In the second place, music not only decently expresses, but powerfully excites and improves the devout affections. It is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention; and hereby it happily composes and prepares the heart for the exercise of public worship. But besides the more immediate propriety and use of divine song in the ordinances of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to other parts of

public worship—it revives the attention—recruits the exhausted spirits, and begets a happy composure and tranquility. It is also peculiarly agreeable as a social act. I have often wondered to hear men of good sense and good nature profess a dislike to music, when at the same time they do not scruple to own that it has the most agreeable and improving influences over their minds: it seems to me an unhappy contradiction, that those persons should have an indifference for an art which raises in them such a variety of sublime pleasures. However, though some few by their own or the unreasonable prejudices of others, may be led into a distaste for those musical societies which are erected merely for entertainment; yet sure I may venture to say, that no one can have the least reason for disaffection to that solemn kind of melody which consists of the praises of our Creator.

It may be proper, before I quit the subject, to make a few reflections, which naturally suggest themselves upon a review of what has been said. The first observation I shall make is, that church music should be simple, and adapted to the matter of the psalm or hymn to which it is sung. If music want simplicity, it may gratify the ear, or agreeably agitate the fancy; but will never reach the heart, or make deep and pungent impressions. Nor is simplicity at all incompatible with that variety of modulation and expression which are necessary to move the several passions; so far from this, that it constitutes the very essence of the sublime and affecting in music. The present taste, which admires nothing so much as complex, elaborate and fantastic productions, is certainly false and vitiated in a high degree. We can scarcely hear a piece of music in the modern style without observing all the properties of language and all the charms and graces of poetry horribly mangled and disfigured: no attention is paid to emphasis or pronunciation; the ear is confused by a croud of different words or sentences assailing it at once.*

Again, I infer the necessity of acquiring so much knowledge of music as to be able to practise it with ease and propriety. Dr. Rush, in his Thoughts upon Female Education, says that "Vocal music should never be neglected in the education of a young lady in this country. Besides preparing her to join the part of public worship which consists in psalmody, it will enable her to sooth the cares of domestic life." He likewise observes that the exercise of the organs of the breast, by singing, contributes very much to defend them from those diseases to which our climate and other causes have of late exposed them. I will conclude this essay by observing, that moderate attention and application in an exercise so pleasing and attractive, will lead to a suitable proficiency in this happy art.

*The greater part of what are called fuging tunes, are notorious for the defects above mentioned, and are therefore unworthy of being admired or practised in the churches; not only because they want simplicity, and are difficult to be performed, but chiefly because they do not answer the design of psalmody, which is to inform and impress the mind. There is so much confusion in the management of these pieces, that the hearer cannot understand what is sung, and the singers themselves must have their attention very much divided. Though I would discountenance the fuge, yet observation convinces me that solos, such as Ninety-Fifth, with some others, may have a very fine effect.

DICTIONARY OF MUSICAL TERMS.

Adagio, (or *Ado.*) slow.
Affettuoso, or *Con Affetto*, tenderly.
Allegretto, a little brisk.
Allegro, (or *Allo.*) brisk.
Allegro ma non troppo, brisk, but not too fast.
Alto, or *Altus*, the Contra Tenor.
Andante, distinct, exact.
Andantino, very exact and slow.
Amoroso, see affettuoso.
Anthem, a portion of scripture set to music.
Bis, signifies a repeat.
Cadences are closes in music, similar in effect to stops in reading.
Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.
Canon, a regular and exact fuge, in either the unison, fifth, or eighth. In these pieces one singer begins alone and when he comes either to the end of his part, or to a repeat, if written on one stave, a second begins, then a third, in like manner, and so of the rest.
Canto, or *Cantus*, the treble.
Capella, a chapel or church, as *Alla Capella*, in church style.
Chorus, full, all the voices.
Con, as *Con Spirito*, with spirit.
Crescendo, (or *Cres.*) to swell the sound.
Con Lamento, in a melancholy style.
Da Capo, (or *D. C.*) to repeat and conclude with the first part.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, *Duetto*, for two voices or instruments.
Del Signo, (or *D. S.*) from the sign.
E, and, as *Moderato e Mæstoso*, moderate and majestic.
Fagotto, the bassoon part.
Fine, the end of a piece or book.
Forte, (or *For.*) loud.
Fortissimo, (or *F. F.*) very loud.
Fuga, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.
Grazioso, gracefully, with taste.
Grave, the slowest time.
Larghetto, pretty slow.
Largo, *Lentemente* or *Lento*, very slow.
Ligature, a slur.
Mæstoso, slow, firm and bold.
Moderato, moderately.
Motietto, a kind of Latin anthem.
Mezzo, moderately, rather, as *Mezzo Forte*, moderately loud; *Mezzo Piano*, rather soft.
Organo, the organ part.
Piano, (or *Pia.*) soft.
Piu, prefixed to another word, increases its force.
Poco, the contrary of Piu.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.
Pianissimo, (*Pianis*, or *P. P.*) very soft.
Pomposo, in a grand or pompous style.
Recitative, a kind of musical recitation between speaking and singing.
Ritornello, see symphony.
Seconda, the second part.
Semi Chorus, half the voices.
Siciliano, a slow graceful movement in compound time.
Solo, for a single voice or instrument.
Soprano, the treble.
Spiritoso, or *Con Spirito*, with spirit.
Stoccato, very distinct and pointed.
Sotto Voce, middling strength of voice.
Symphony, a passage for instruments.
Tempo, time; as *A Tempo*, or *Tempo Giusto*, in true time.
Trio, a piece in three parts.
Tempo di Marcia.
Tutto, when all join after a solo.
Thorough Bass, the instrumental bass, with figures for the organ.
Verse, one voice to a part.
Vivace, with life and spirit.
Volti Subito, turn over quick.

John Ba

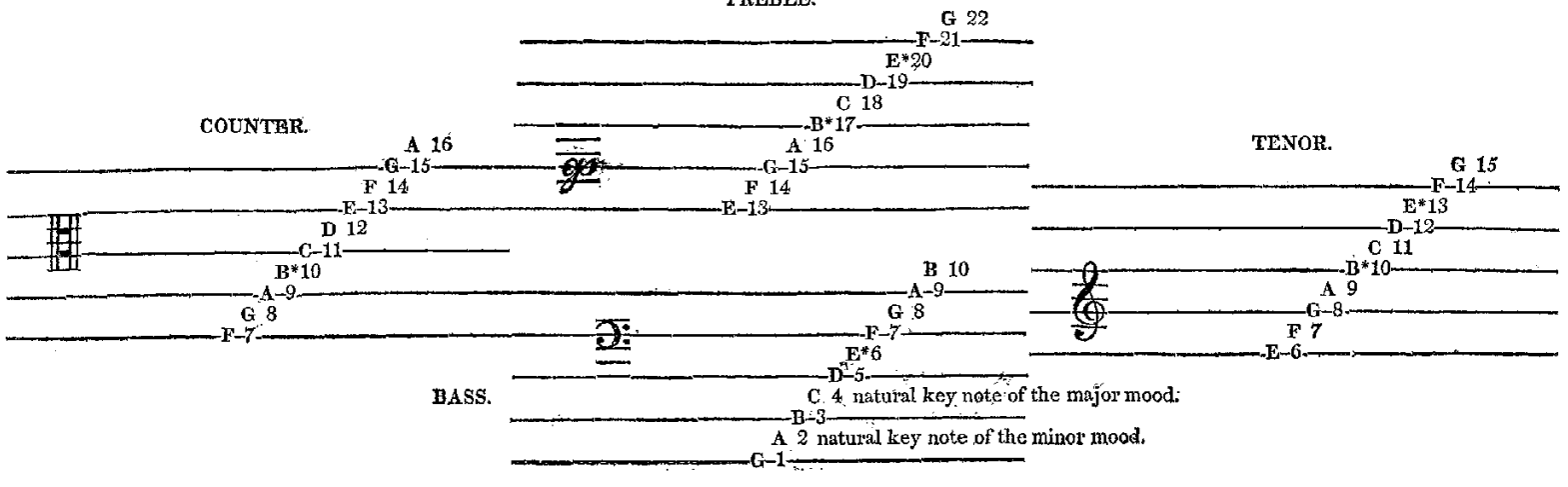
THE RUDIMENTS OF MUSIC.

ON THE INTERVALS IN MUSIC.

THE distance between any two notes, whether remote or immediate, is called an interval. These intervals are called tones, semitones, thirds, fifths, &c. which I will endeavor to explain in regular order. It is universally agreed by authors in our day, that an octave (or eighth of music) contains five whole and two semitones; that sounds naturally succeed each other in music, ascending from the key note of the major mood to the second, a tone; from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth, a tone; from the fifth to the sixth, atone; from the sixth to the seventh, a tone; and from the 7th to the 8th, a semitone; but when reckoning from the key note of the minor mood, the semitones lie between the 2d & 3d, and 5th & 6th: wherefore this order of tones and semitones is called the Natural Scale of Music.

THE GAMUT, OR GENERAL SCALE,

Exhibiting the connexion and pitch of the several parts together.

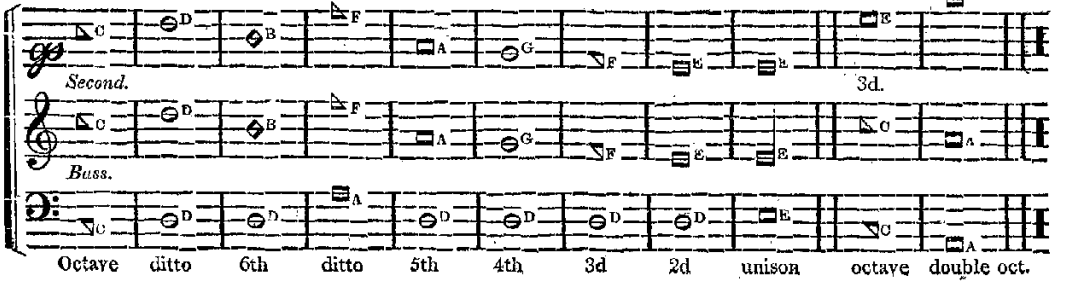


The foregoing scale comprises three octaves, or 22 sounds. The F Cliff used on the fourth line in the Bass, shows that the line upon which it is placed is the 7th sound of the general scale. The first G Cliff used on the second line in the Tenor, shows that the line upon which it is placed is the 8th sound of the general scale. The C Cliff used on the third line of the Counter, shows that the line to which it belongs is the 11th sound of the general scale. The second G Cliff placed on the second line of the Treble, shows that the line to which it belongs is the 15th sound of the general scale. The figures show the corresponding sounds in the several parts. The stars show the natural place of the semitones.

By attending to the preceding scale, the order of tones and semitones will appear as above stated. Three octaves (observes Mr. Adgate, and others) being more than any common voice can perform, we therefore assign the Bass to the gravest, and the Tenor to the highest voices of men; the Treble to females; the Counter to boys and the lowest voices of women. However, modern custom (and I think justly) assigns the air or leading part of the tune to females: but this does not destroy the scale, as the intervals between a woman and a man's voice is an octave; the former being an octave more acute than the latter. Two sounds equally high or equally low, however unequal in their force, are said to be in unison one with the other. Consequently E on the lower line of the Treble stave is in unison with E on the fourth line in the Tenor; and E on the third space in the Bass is in unison with E on the lower line in the Tenor, and an octave below E on the lower line in the Treble. ☞ See the general scale.

From any one letter in the general scale to another of the same name, the interval is an octave—thus: as from B to B, D to D, E to E, &c. Agreeably to the F and G Cliffs used in the general scale, a note on any line or space in the Bass is a 6th below a note on a corresponding line or space in the Tenor, and a 13th below a note in the treble occupying the same line or space. Suppose we place a note on D, middle line of the Bass, another on B, middle line of the Tenor, the interval will appear as just stated: and to find any other interval, count either ascending or descending, as the case may require.

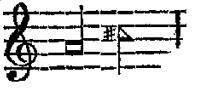
EXAMPLE.



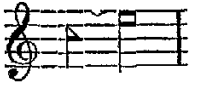
In the preceding example the notes in the air and second are in unison with each other. But by assigning the air to female voices, and the second to men's, an octave must be added to the notes in the air, (as previously observed of a woman's voice being an octave more acute than a man's) the interval then between the Bass and air in the first part would be a 15th, or double octave, in the third bar, the note on B in the air a 13th above D in the Bass, &c. It must be observed, likewise, that an octave and a second, make a 9th; an octave and a third, make a 10th; an octave and a fourth, a 11th; an octave and a fifth, a 12th; an octave and a sixth, a 13th; an octave and a seventh, a 14th; two octaves, a 15th, &c. always including the first and last notes.

TERMS BY WHICH THE DIFFERENT INTERVALS IN THE GAMUT ARE DENOMINATED.

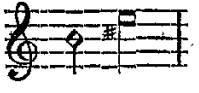
1 An interval composed of a tone and a semitone, as from law to faw, that is, from A to C, is called a minor 3d.



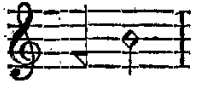
2 An interval composed of two full tones, as from faw to law, i. e. from C to E, is called a major third.



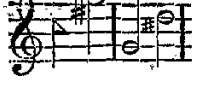
3 An interval composed of two tones and a semitone, as from mi to law, i. e. from B to E, is called a fourth.



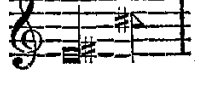
4 An interval composed of three full tones, as from faw to mi, i. e. from F to B, is called triton, or 4th redundant.



5 An interval composed of three tones and a semitone, as from faw to sol, i. e. from C to G, or from G to D, is called a fifth.



6 An interval composed of three tones and two semitones, as from law to faw, i. e. from E to C, is called a sixth minor.

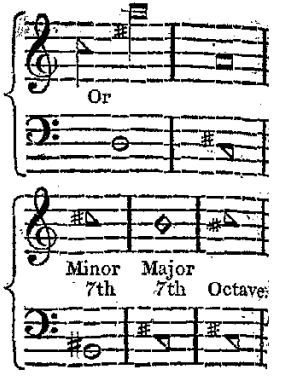


7 An interval composed of four tones and a semitone, as from faw to law, i. e. from C to A, is called a sixth major.

8 An interval composed of four tones and two semitones, as from sol to faw, i. e. from D to C, is called a seventh minor. [See in next example.]

9 An interval composed of five tones and a semitone, as from faw to mi, i. e. from C to B, is called a seventh major.

10 An interval composed of five tones and two semitones (as already observed) is called an octave. Example of the three last mentioned intervals.



The preceding intervals are counted ascending or upwards, and the sharp indicates the place and number of semitones in each example. *Note*—It may be particularly remembered that the semitones always lie between mi and faw, and law and faw.

OF HARMONY.

Having given an explanation of the different intervals contained in an octave, I proceed to show how they may be used to produce harmony. Harmony consists in the proportion of the distance of two or more sounds performed at the same instant of time, and mingling in a most pleasing manner to the ear. The notes which produce harmony, when sounded together, are called concords, and their intervals, consonant intervals. The notes which when sounded together produce a disagreeable sound to the ear, are called discords, and their intervals, dissonant intervals. There are but four concords in music, viz. unison, third, fifth and sixth, (their eights or octaves are also meant. The unison is called a perfect chord, 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 chords not being so full nor so agreeable to the ear 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 concords employed together in composition. N. B. The meaning of 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.

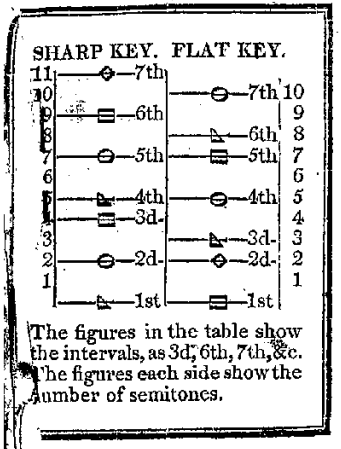
The discords are a second, a fourth, and a seventh, and their octaves; though sometimes the greater fourth comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. The following is an example of the several concords and discords, with their octaves under them.

	CONCORDS.				DISCORDS.		
Single chords	1.	3.	5.	6.	2.	4.	7.
Their octaves	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

Notwithstanding the 2d, 4th, 7th, 9th, &c. produce properly discords, yet they may be used to advantage in composition. Many authors seem partial to them. In the celebrated tune "Denmark," written by Dr. Madan, several dissonant chords may be found. However, whenever they are used, they should be immediately followed by a perfect chord.

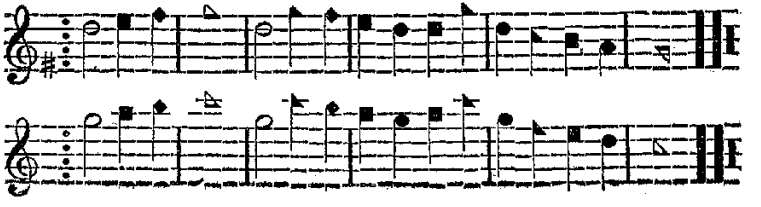
ON THE KEY NOTES IN MUSIC.

The last note in the Bass is the key note. It is the predominant tone, and contains the air of the tune. It is the first note above, or the next below mi. If it is above mi, it is a major, or sharp key; if below, it is a minor, or flat key. The sharp key note is always faw, but the flat key note is always law. Tunes in the major key are expressive of the lively and cheerful passions; and those in the minor key are adapted to the mournful and the plaintive. In the major key every 3d, 5th, and 7th, is half a tone higher than in the minor, as will appear from the following SCALE, showing the difference of the two keys.

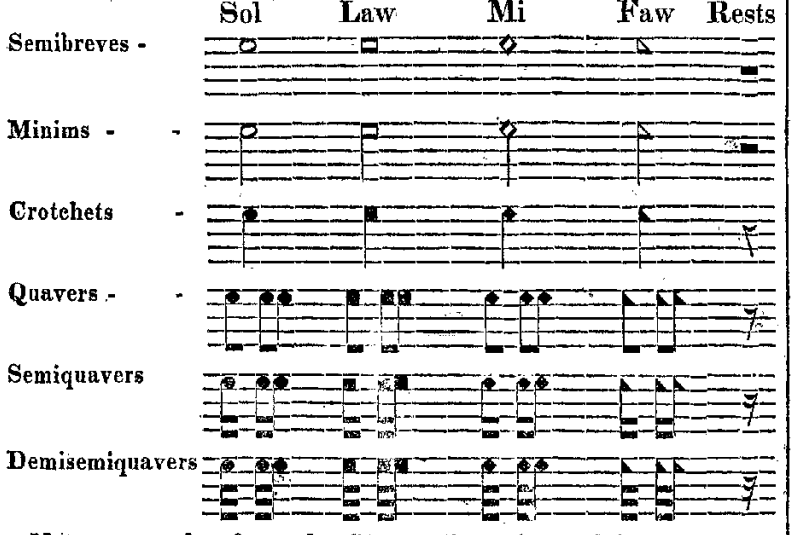


The figures in the table show the intervals, as 3d, 6th, 7th, &c. The figures each side show the number of semitones.

Although C is the natural letter for the major key, and A that of the minor, it often becomes absolutely necessary to remove the key, which is done by the aid of flats and sharps. To prove the utility of removing the key, I will produce one example, which I think will suffice. Let the tune "Amherst" be written on key note C, instead of G, its proper key, and few voices would be able to perform it: thus the Tenor of Amherst on G, its proper key, from the repeat.



A SCALE OF NOTES, AND THEIR PROPORTION.



Notes are marks of sound. One semibreve is equal in time to two minims, four crotchets, eight quavers, sixteen semiquavers, thirty-two demisemiquavers. Rests are marks of silence, equal in time to the notes after which they are called, except the semibreve rest, which fills a bar in all moods of time.

RULES TO FIND THE MI.

If there is neither flat nor sharp at the beginning of a tune, Mi is in B

If B be flat Mi is in	E	If F be sharp Mi is in	F
If B and E be flat Mi is in	A	If F and C be sharp Mi is in	C
If B, E and A be flat Mi is in	D	If F, C and G be sharp Mi is in	G
If B, E, A & D be flat Mi is in	G	If F, C, G & D be sharp Mi is in	D

MUSICAL CHARACTERS EXPLAINED.

This character is called the F Cliff, which heretofore has been used only in the Bass; but in this collection it will sometimes be found in the Counter, for the purpose of bringing the music within the stave.

This character called the 1st G Cliff, is used in the Tenor and sometimes in the Counter.

This character is called the C Cliff, and now only used in the Counter.

This character is called the 2d G Cliff, and belongs to the Treble, or highest part of music.

A Flat ♭ set before a note sinks it half a tone.

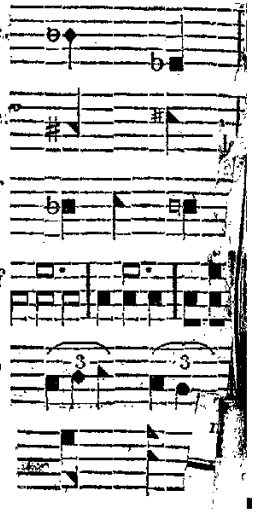
A Sharp ♯ set before a note raises it half a tone.

A Natural ♮ restores a note before made flat or sharp to its primitive sound.

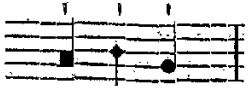
A Dot or Point . at the right of a note makes it half as long again.

A Figure 3 set over or under any three notes, reduces them to the time of two.

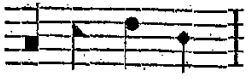
Choosing Notes either may be sung.



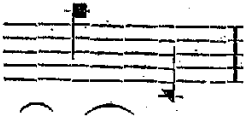
Mark of distinction — notes thus marked should be sung very distinct and emphatical.



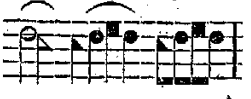
A Stave — five lines with their spaces, whereon music is written.



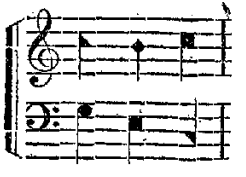
A Ledger line — is added when notes ascend above or descend below the stave.



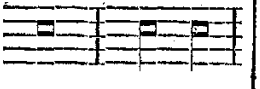
A Slur — shows what notes are sung to one syllable; but when the notes are tied at the bottom the slur is unnecessary.



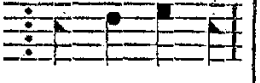
A Brace — shows how many parts are sung together.



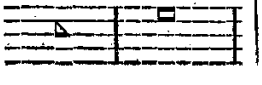
Single Bar — divides the time into equal parts.



A Repeat — shows that the music between it and the following double bar or close is to be sung over again.

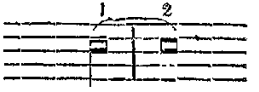


Measure Note — is that which fills a bar.

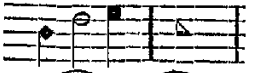


A Double Bar — shows the end of a strain.

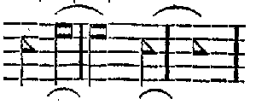
Figures 1 2 — show that the note or notes under 1 are sung before the repeat, & those under 2 after; but if tied with a slur both are sung after the repeat.



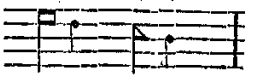
Notes of Syncopation — are those which are driven out of their proper order in the bar.



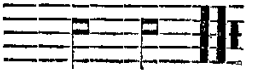
Ligature or tye — comprehends two or more notes on the same line or space with a slur over them; they must be sung as one continued sound.



Leaning Notes — are small ones which have no duration but what is borrowed from those to which they are attached.



A Close — shows the end of a tune.

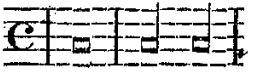


TIME.

There are three divisions of Time, viz. Common, Triple and Compound, which are designated by characters.

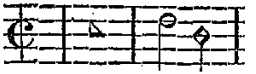
COMMON TIME MOODS.

Adagio, or First — contains one semibreve or its quantity between each single bar, two accents and four beats,* two down and two up, four seconds of time.

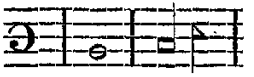


* The first and second moods of common time are sometimes performed with two beats to a measure.

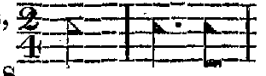
Largo, or Second — contains one semibreve and four beats, three seconds.



Allegro, or Third — has the same measure note, and generally sung in the time of two seconds, two beats in a bar, one down and one up.*

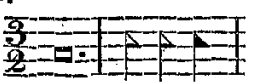


Fourth 2 from 4 — contains one minim, and two beats, one second and a half.

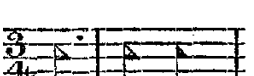


TRIPLE TIME MOODS.

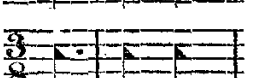
First 3 to 2 — contains one pointed semibreve or its quantity between each single bar, and three beats, two down and one up, three seconds of time.



Second 3 from 4 — contains one pointed minim, and three beats, two seconds.

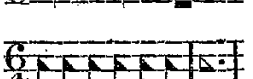


Third 3 from 8 — contains one pointed crotchet, and three beats, one second and a half.

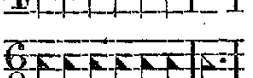


COMPOUND MOODS.

First 6 to 4 — contains six crotchets in each bar, and two beats, one down and one up, two seconds.



Second 6 from 8 — contains six quavers in each bar, and two beats, one second and a half.



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

* Many teachers of music have been governed entirely by the pendulum, notwithstanding the variety of the subjects. But this is a gross error, and discovers a want of taste. Whatever the operating mood may be, the subject should govern the time.

GENERAL OBSERVATIONS.

1. It is of the utmost importance that the preceeding rules should be perfectly understood by the pupil, previous to his undertaking to sing.

2. As soon as he has attained a thorough knowledge of the rules, he may proceed to learn a few plain tunes: but ought not to be suffered to sing by word until he has learned several tunes well by note.

3. Great care should be taken to cultivate soft singing, for those who sing within the natural compass of the voice retain the power of swelling (when the subject requires) to give force to particular sentiments.

4. Some teachers are in the habit of singing too long with their pupils, and allowing them to unite in concert before they can readily name and time the notes themselves without assistance. It is better to sing nine or ten tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, than to skim over thirty or forty in a superficial manner, and at the end of a quarter of schooling perhaps few besides the teacher know a flat from a sharp keyed tune.

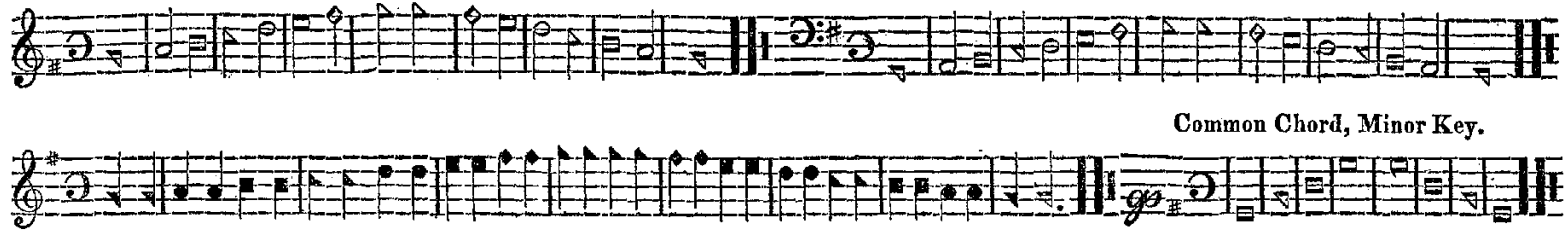
5. Good pronunciation is one of the most important points to be attended to. The most eligible rule that can be given, is, to let every word be pronounced precisely according to the best rules of pronunciation, and distinctly, that what is sung may be perfectly understood by all present. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

6. When notes of the Tenor fall below those of the Bass, the Tenor should be sounded full and strong, and the Bass soft. The high notes in all parts should be sounded soft and clear, but not faint: the low notes full and bold, but not harsh. The best general rule in singing in concert is, for each individual to sing so soft as to hear distinctly the other parts.

7. When music is repeated, the sound should increase together with the emphasis; in tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit, in which case the pronunciation should be very distinct and emph

8. The solos should be sung softer than the parts when moving together.
9. All notes included by a slur should be sung at one breath, if possible.
10. Care should be taken that all the parts begin upon their proper pitch.
11. Keeping time accurately is truly one of the most important points in singing; for unless it is attended to, the best composition will appear a mere jargon. Particular attention ought to be paid to the directory terms which are set over the music, such as Forte, Piano, Soft, Loud, &c. The effects produced by them (if conducted with judgment) are incalculable.
12. To produce good music, the proportion of the parts should be three on the Bass, one on the Tenor, one on the Counter, and two on the Treble. Affectation and ostentatious parade in singing are very disgusting to every person of discernment. A graceful attitude, and a becoming behaviour, while performing sacred music, are what should ever be attended to; and a strict attention to the important truths written, that our performances may not only be acceptable to man, but to that God who is the author of harmony.

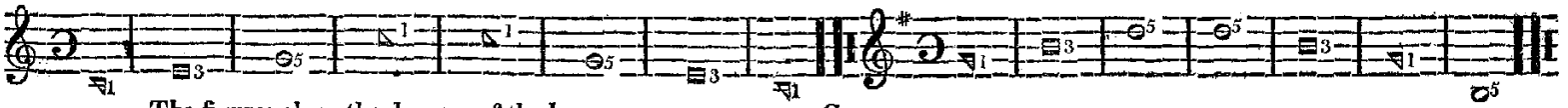
LESSONS FOR TUNING THE VOICE.



Common Chord, Minor Key.

The common chord taken upon the key note is C, E, G.

The sharp key of G common chord, G, B, D.

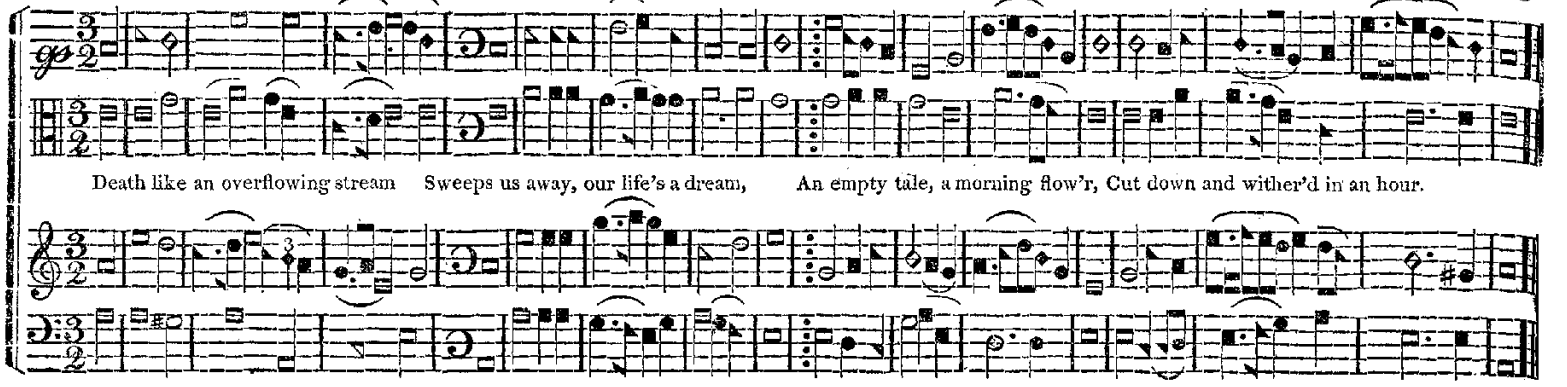


The figures show the degrees of the key.

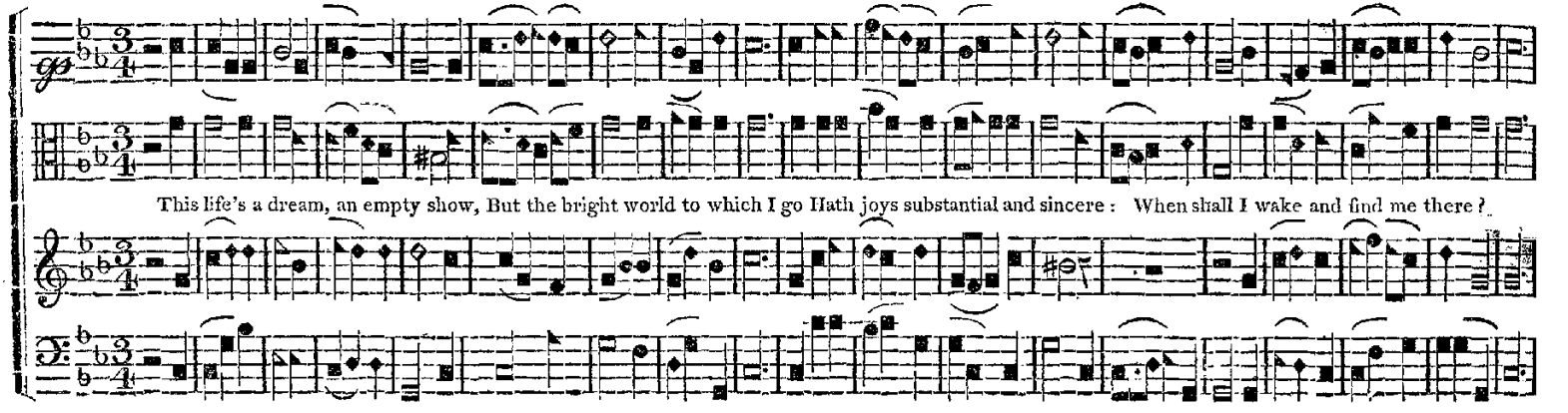
C

AMANDA. L. M. Watts' Psalms, 90.

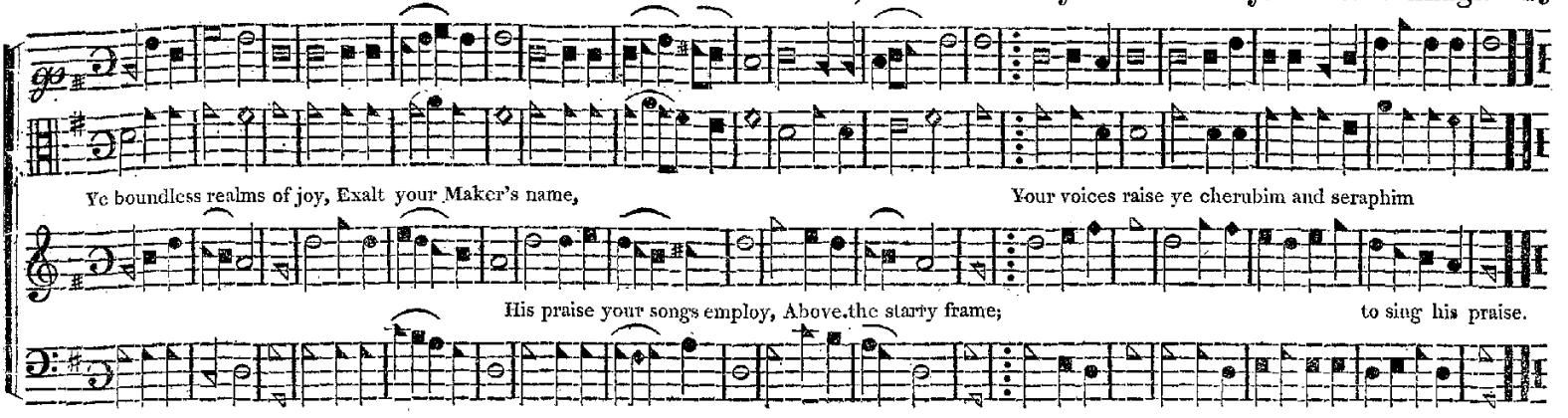
Morga



ALLSAINTS. L. M. Watts' Psalms, 17.

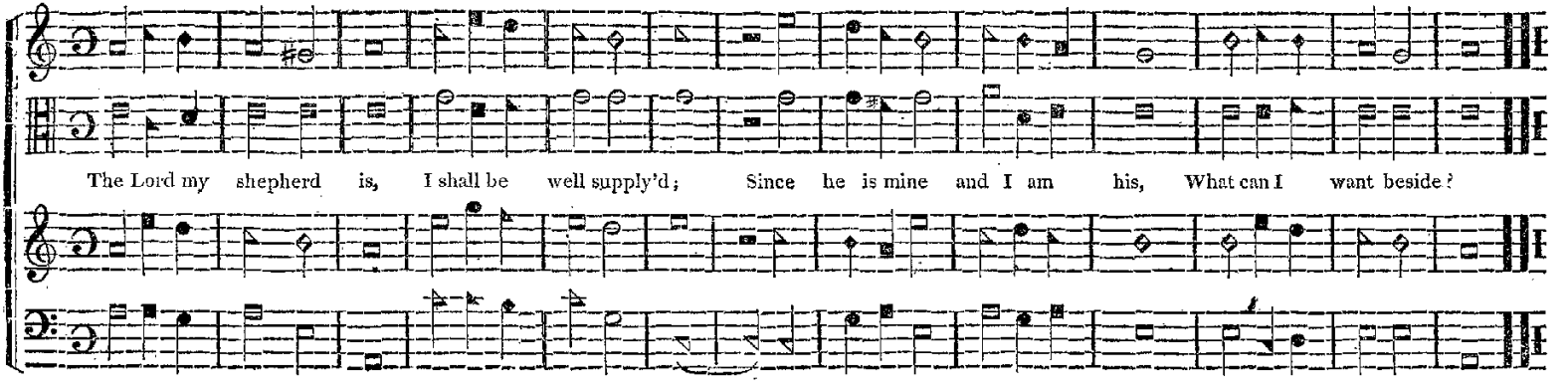


AMHERST. P. M. 6's, 4's. Words by Tate & Brady. W. Billings.

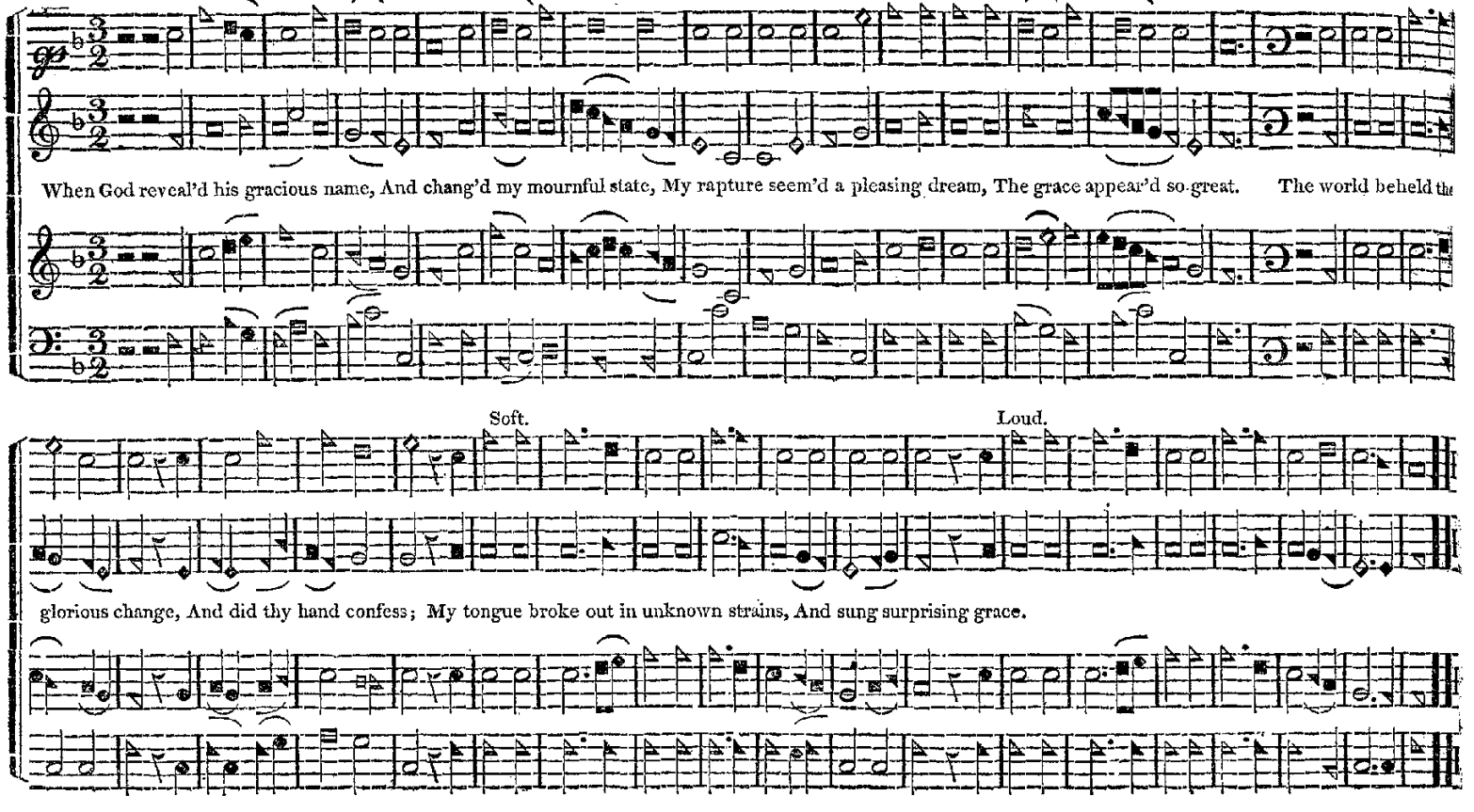


C 2

AYLESBURY. S. M. Psalm 23. Chetham.



ARCHDALE. C. M. Watts' Psalms, 126.



ABRIDGE. C. M.

When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost In wonder, love and praise.

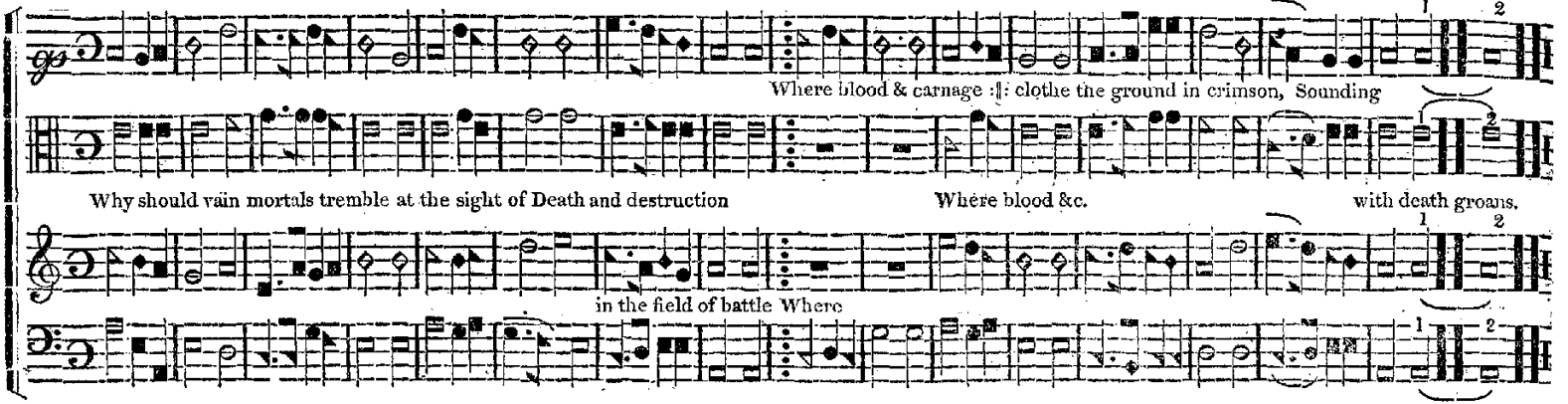
BROOKFIELD. L. M. Watts' Psalms, 51.

W. Billings.

Show pity Lord, O Lord forgive, Let a repenting rebel live; Are not thy mercies large and free, May not a sinner trust in thee?

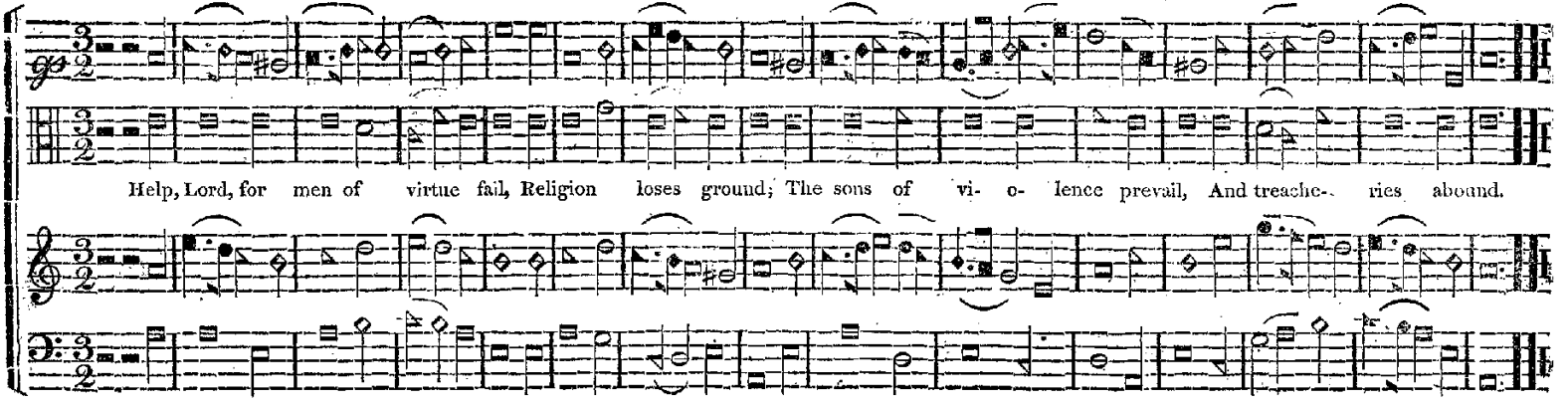
BUNKER HILL. AN ODE. 11 & 5.

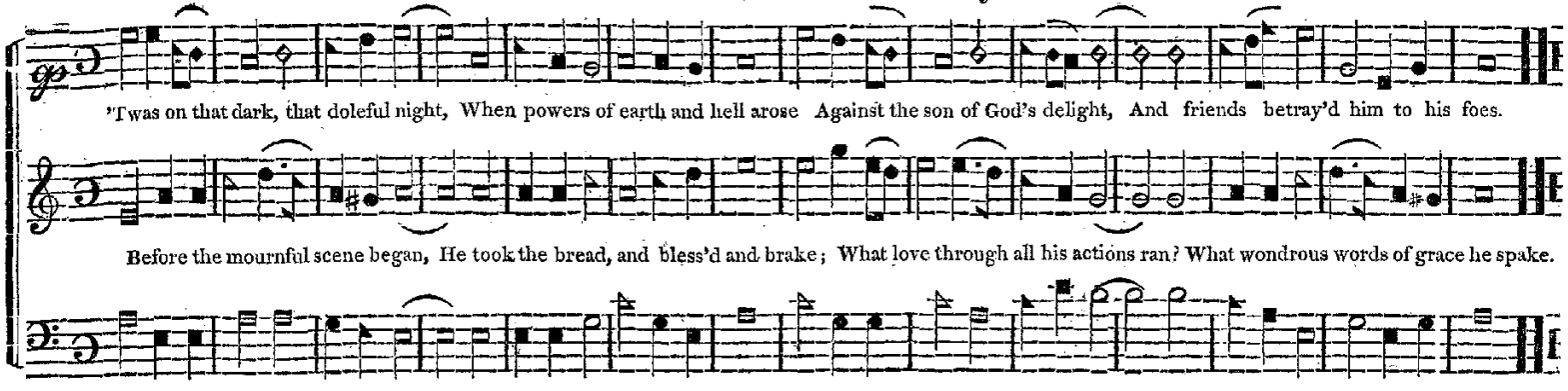
Words by N. Niles.



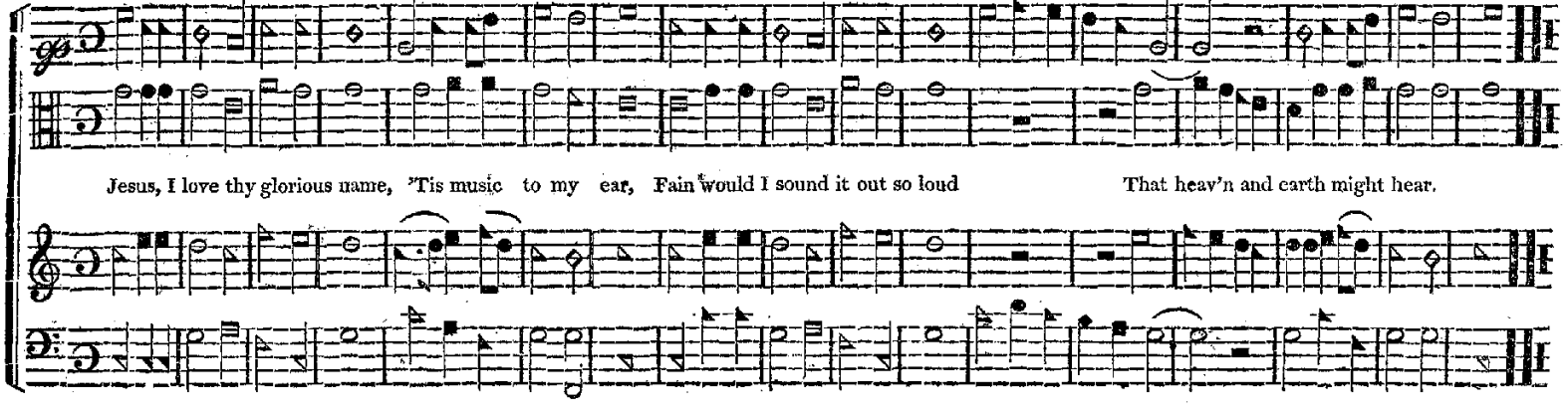
BUCKINGHAM. C. M. Watts' Psalms, 12.

Williams.

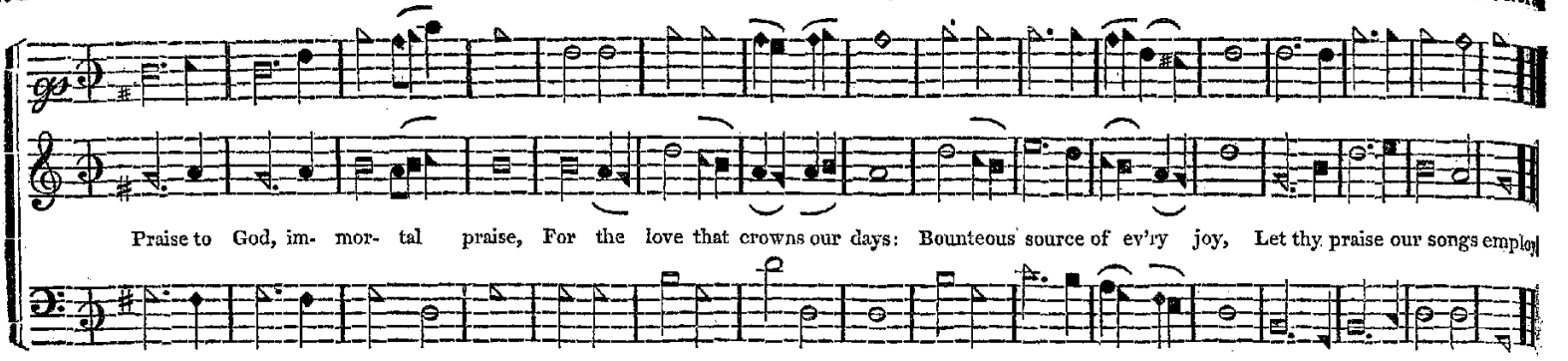




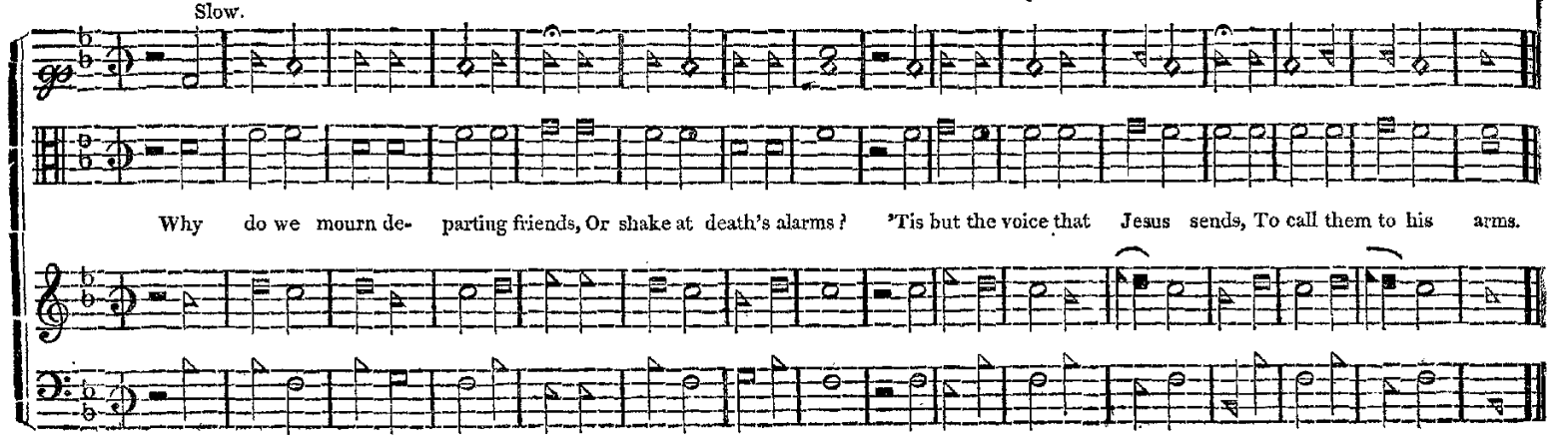
CAMBRIDGE. C. M. Rippon's H. 173. Dr. Randall.



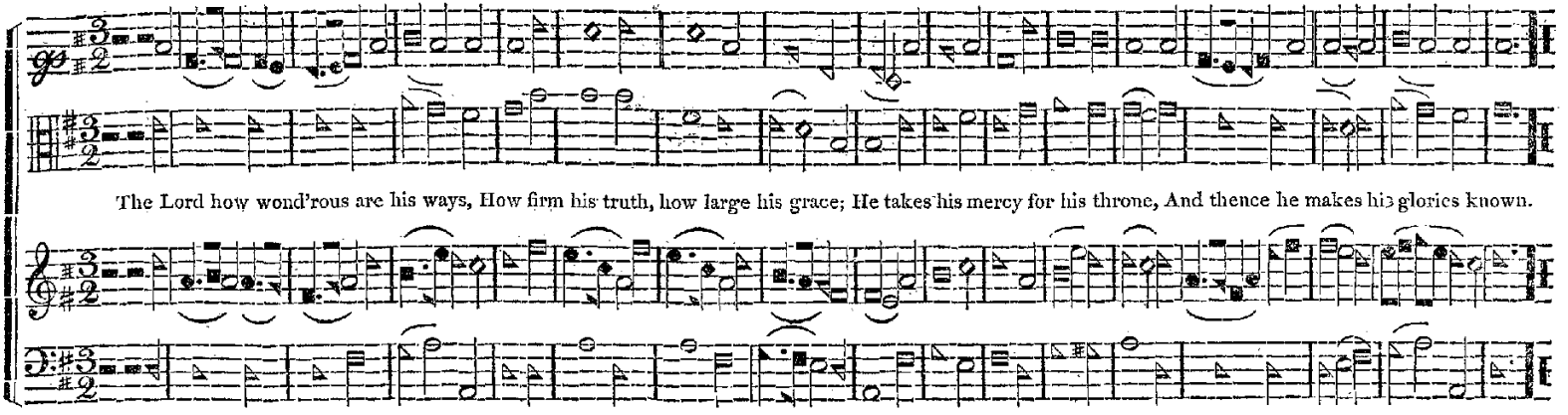
COOKHAM. 7's.



CANTERBURY. C. M. Hymn 3. Book 2.

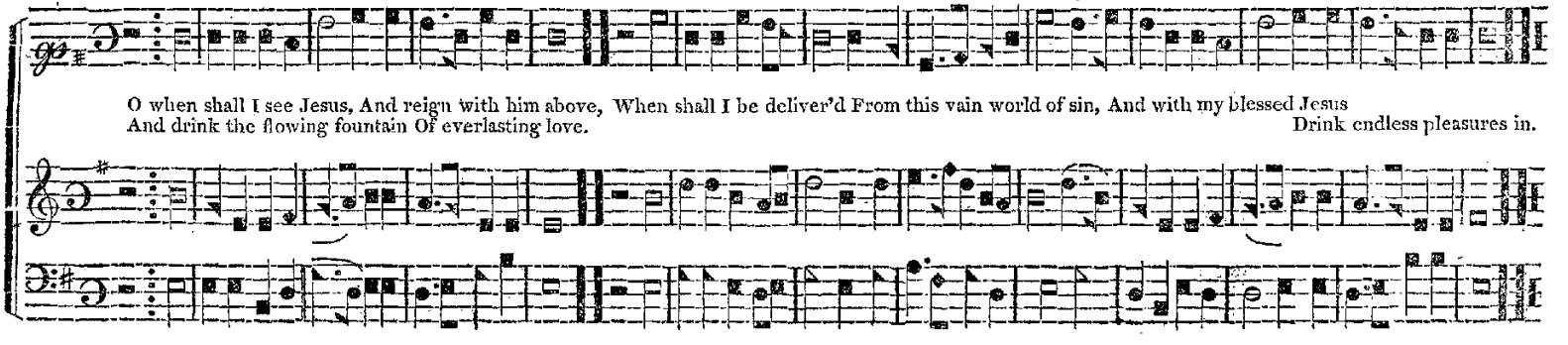


CARMEL. L. M. Watts' Psalms, 403.

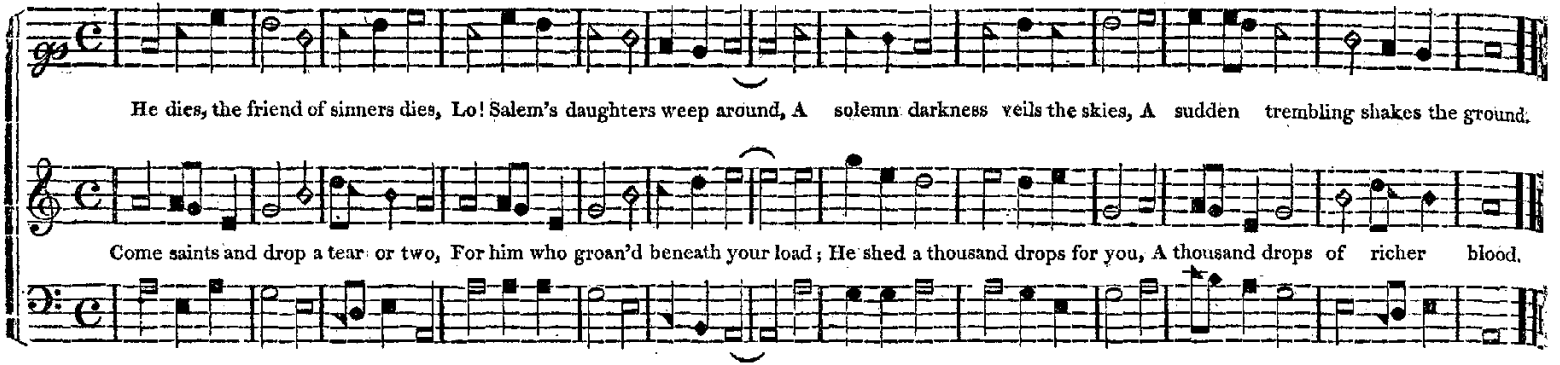


D

CONQUERING SOLDIER. P. M.

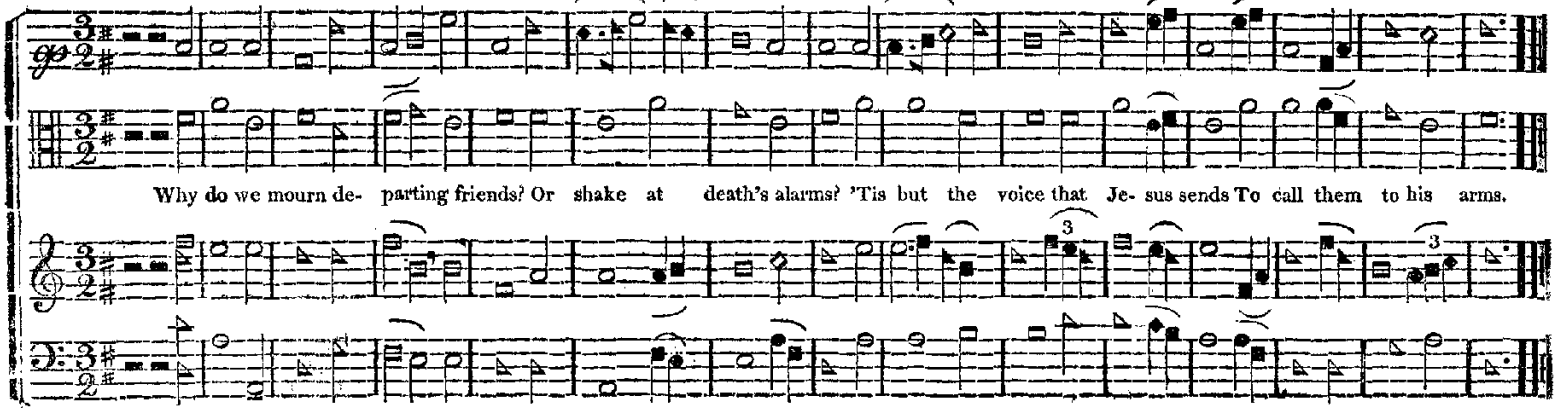


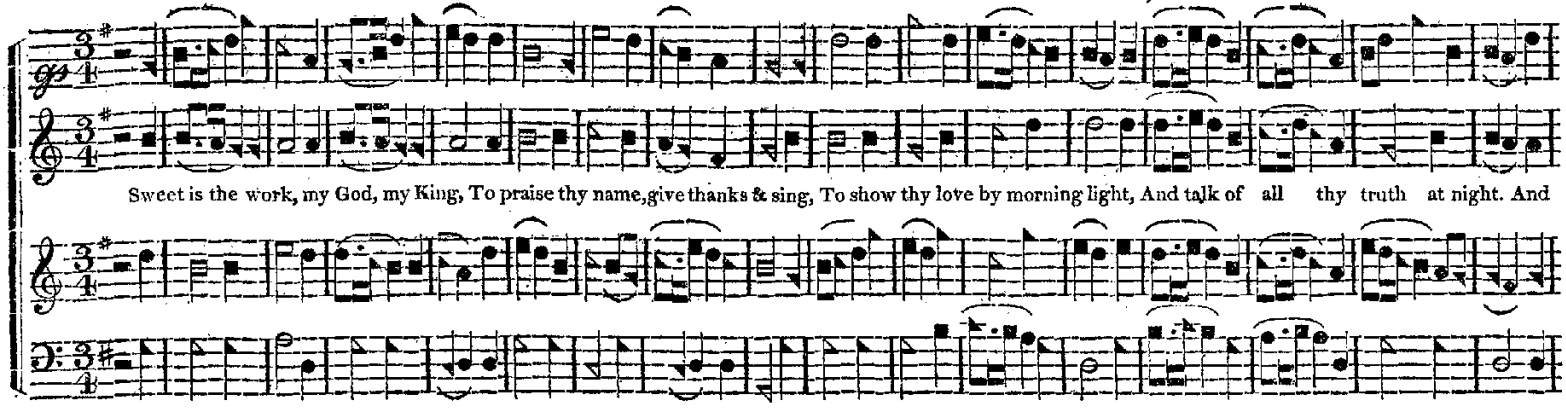
CHESTER NEW. L. M.



CHINA. C. M. Watts' H. 3. Book 2.

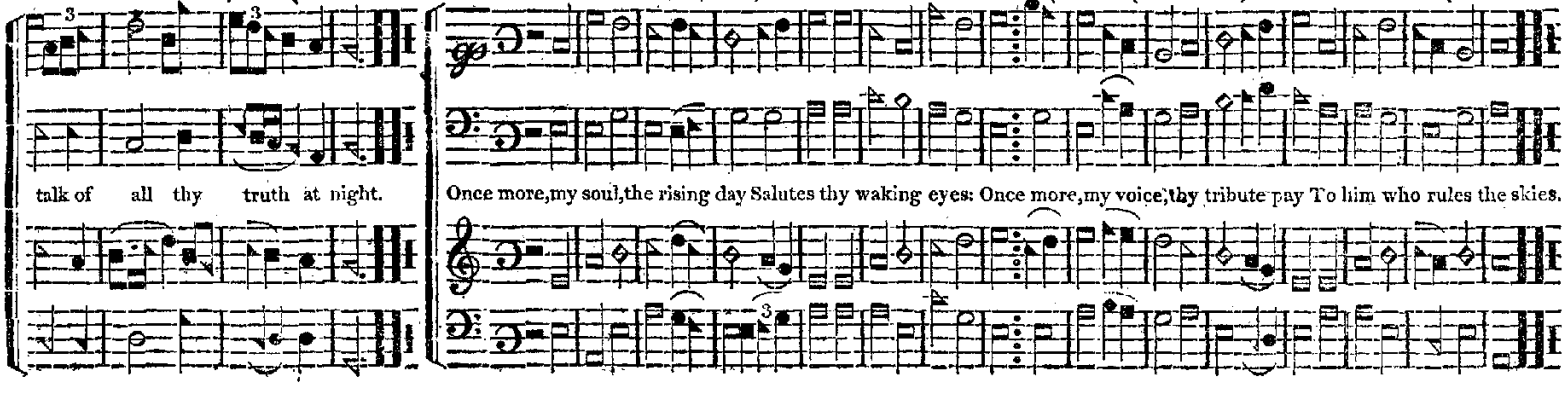
Swan





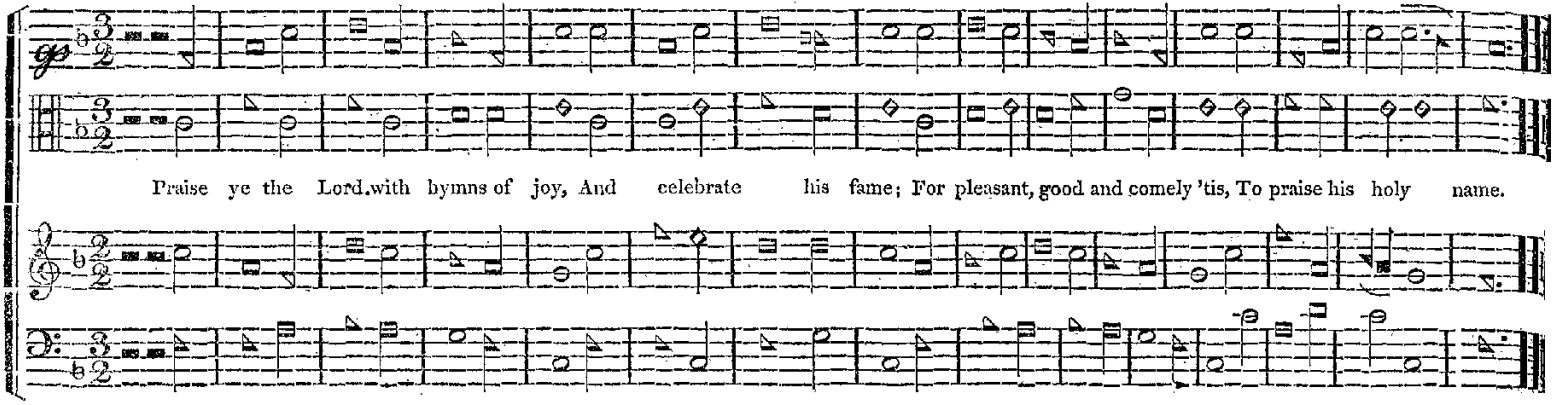
D 2 Continued.

CONSOLATION. C. M. Watts' H. 6, Book 2. Chapin.



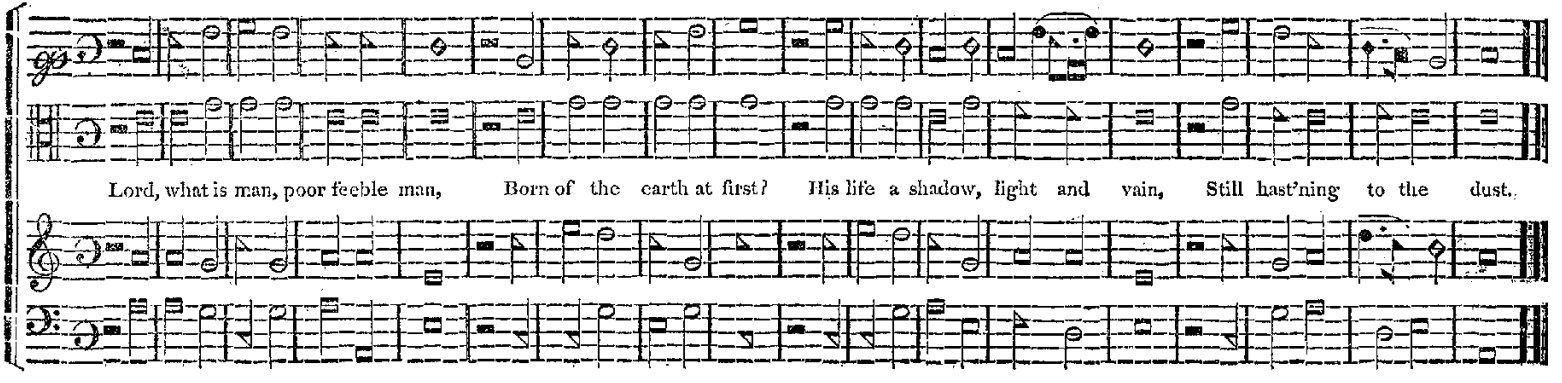
COMMUNION. C. M.

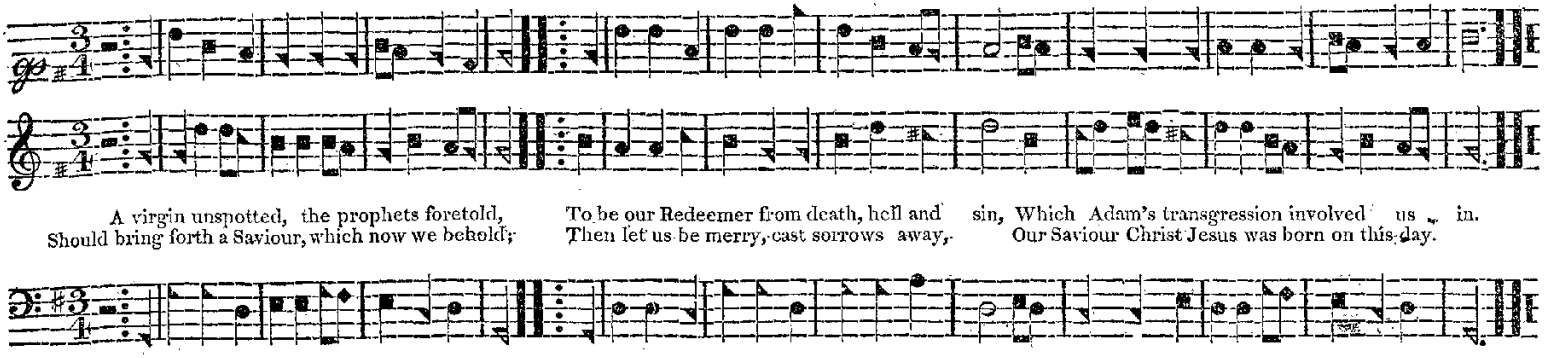
Weall



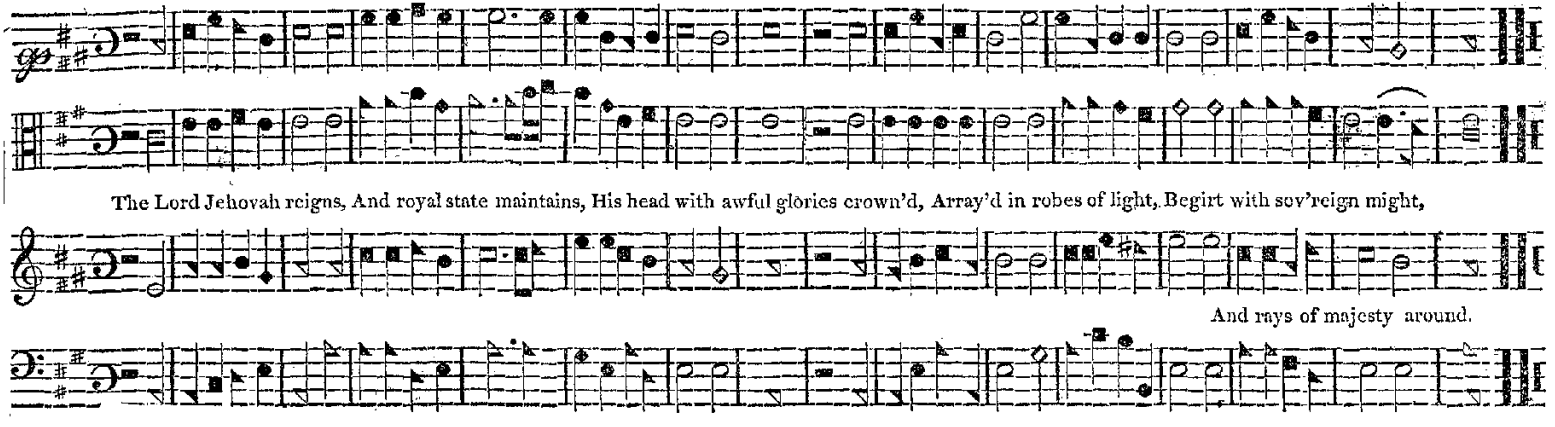
COLESHILL. C. M. Watts' Psalms, 144.

Kirby

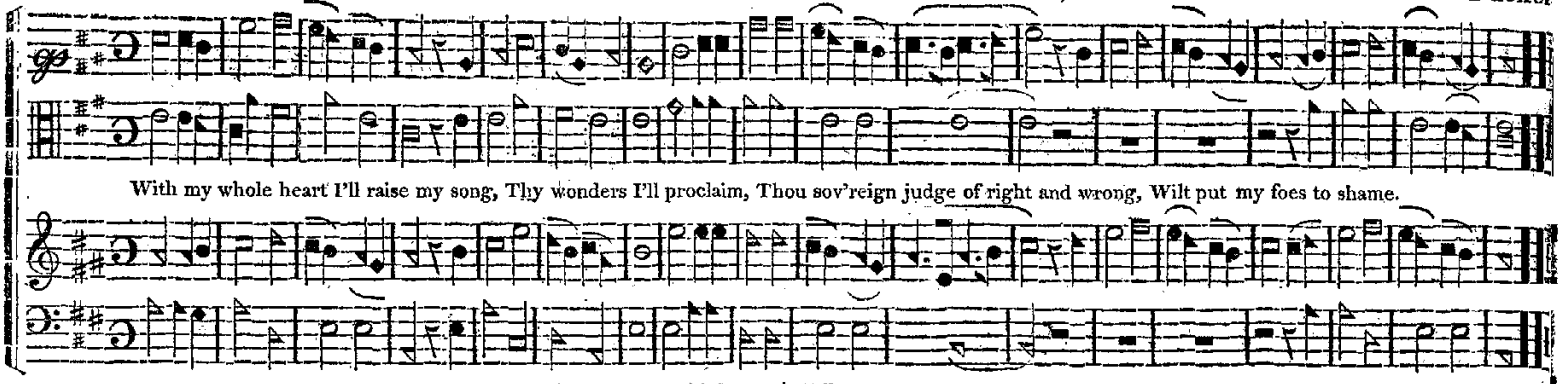




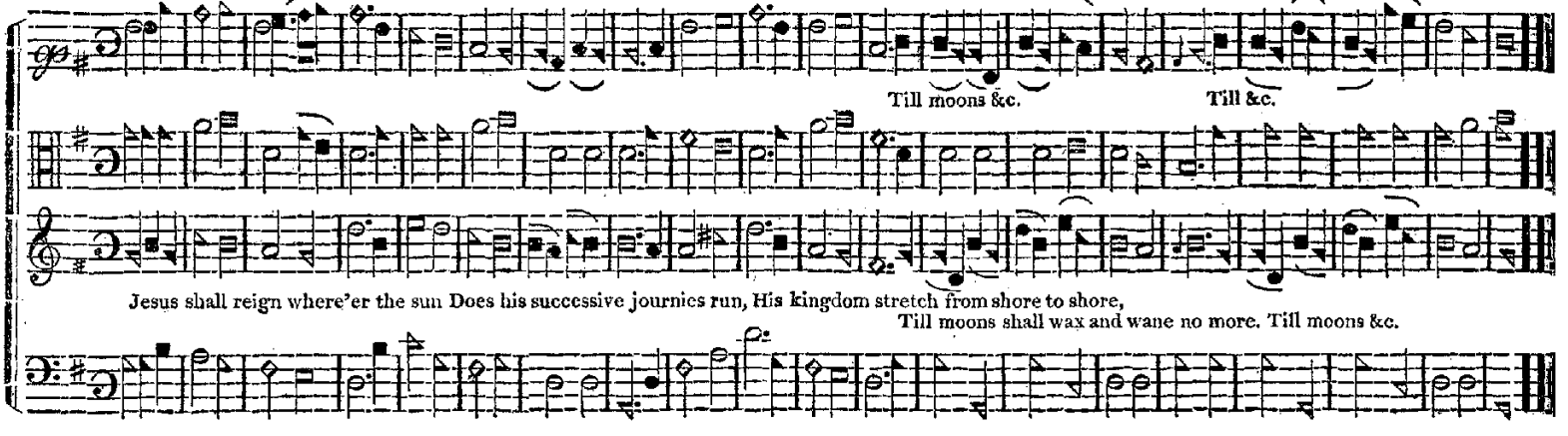
DALSTON. P. M. 6's, 8's. Watts' Psalms, 93. Williams.



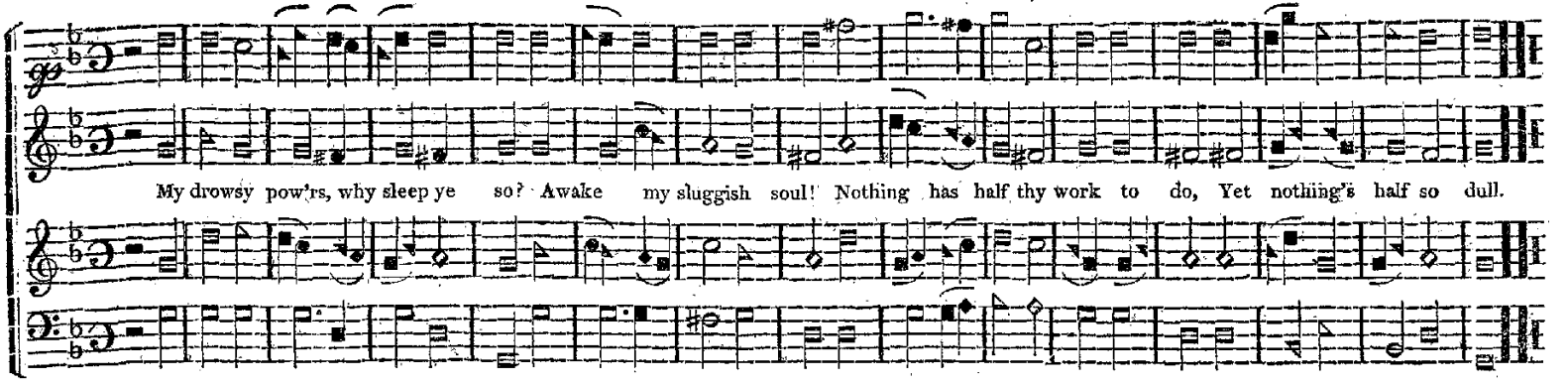
DEVISES. C. M. Watts' Psalms, 9. J. Tucker



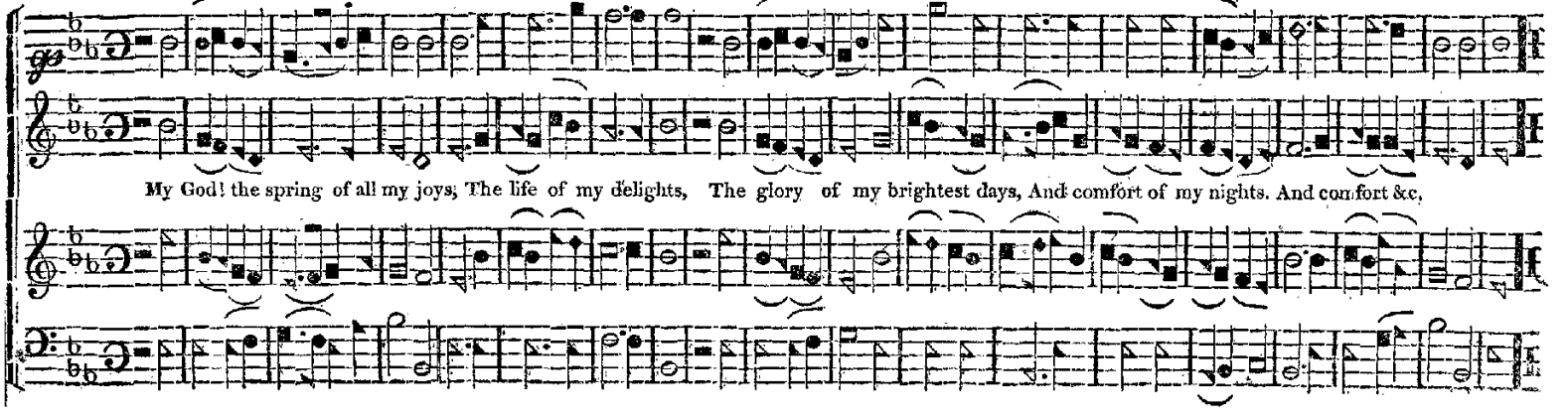
DUNSTAN. L. M. Watts' Psalms, 92. Dr. Madan

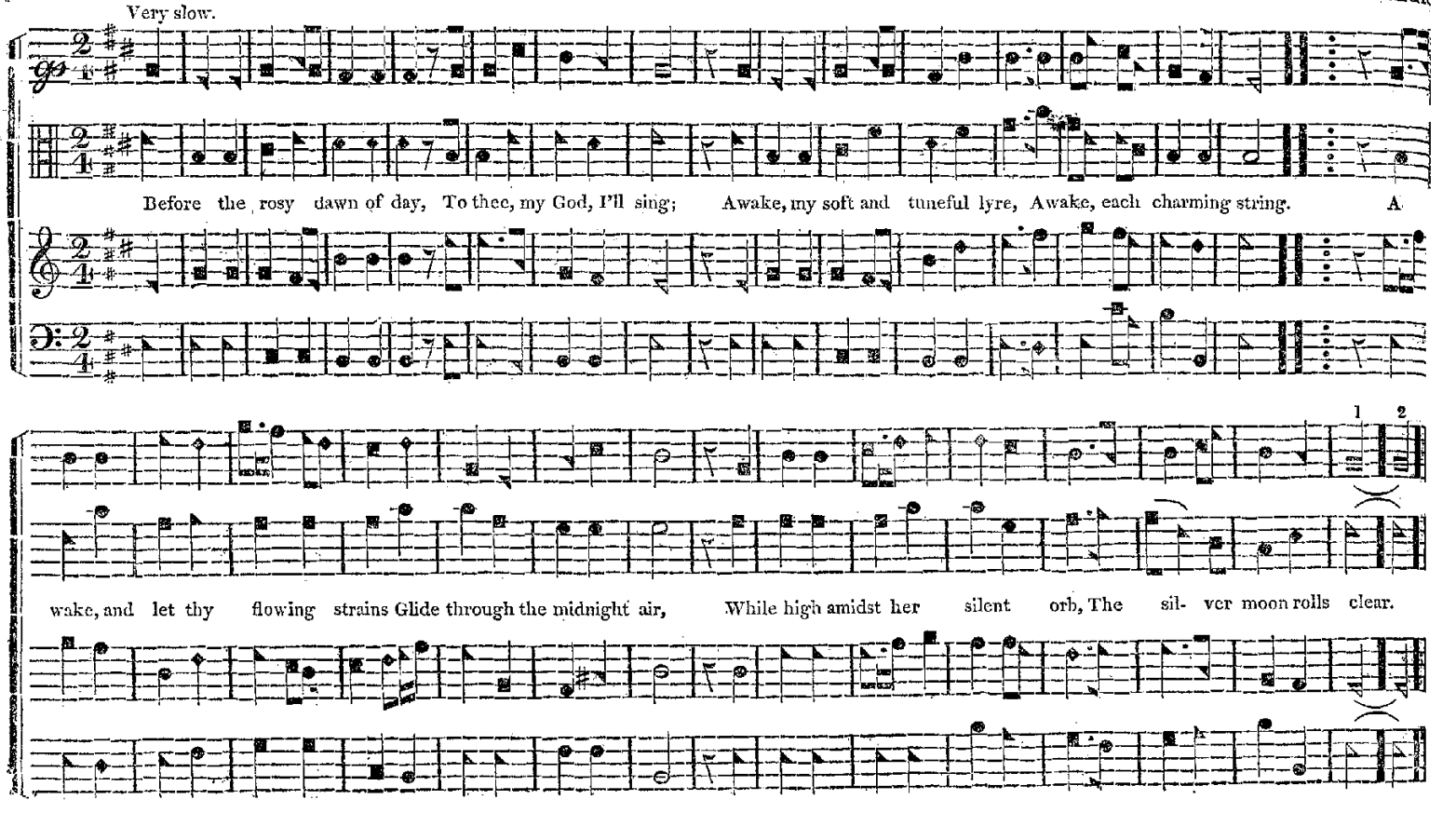


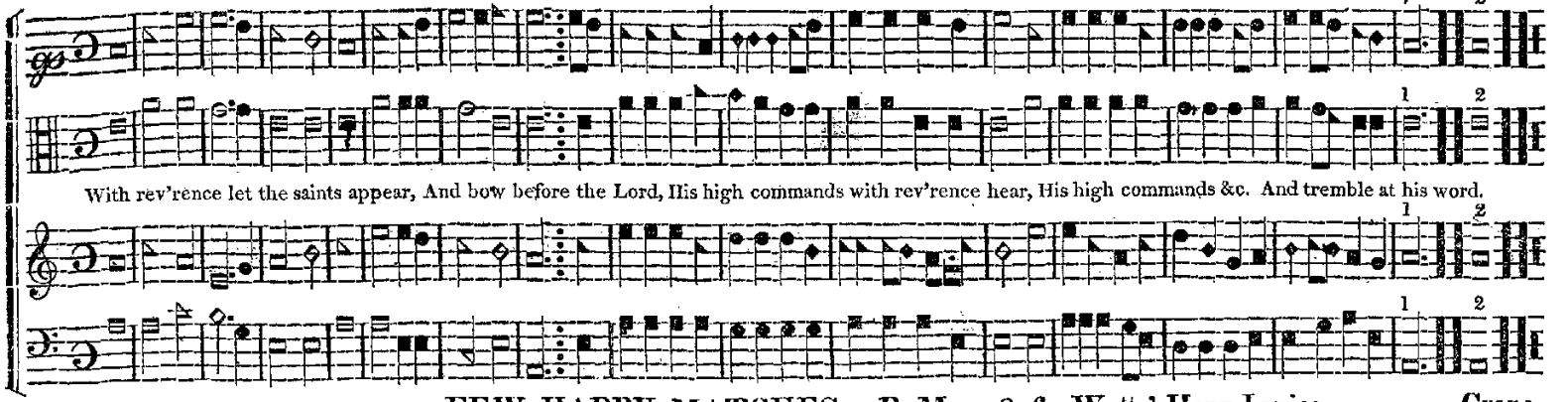
DUMAH. C. M. Watts' H. 25, Book 2.



DAMASCUS. C. M. Watts' H. 54, Book 2.

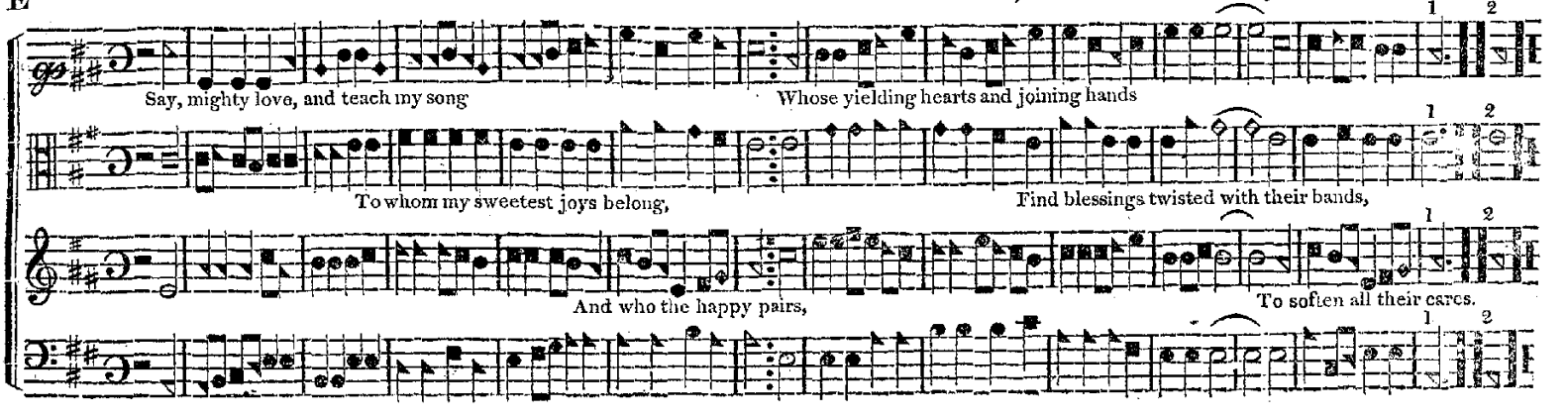



Very slow.
Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string. A
1 2
wake, and let thy flowing strains Glide through the midnight air, While high amidst her silent orb, The sil- ver moon rolls clear.

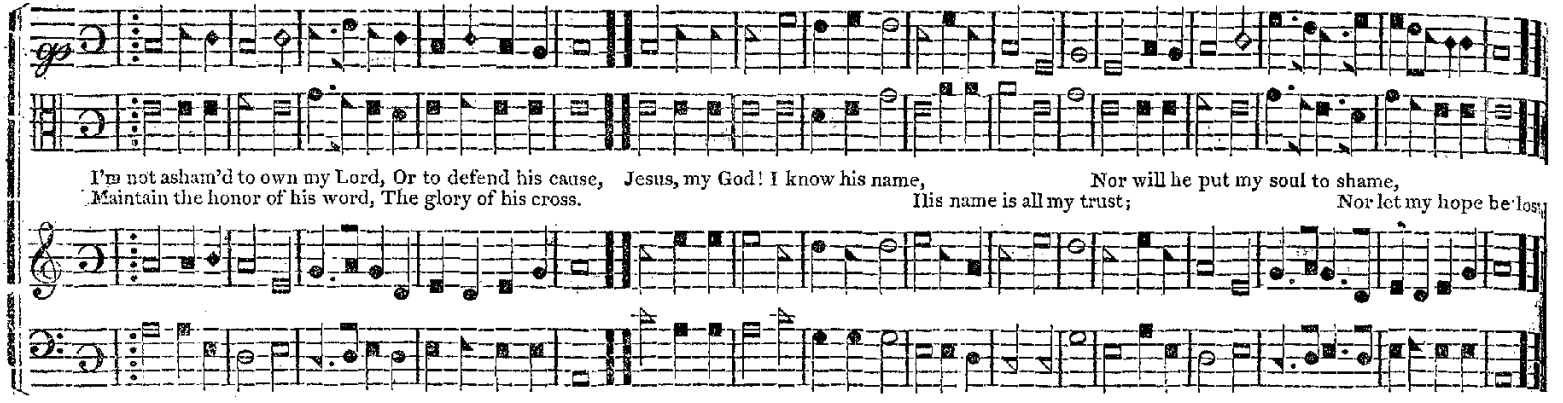


E

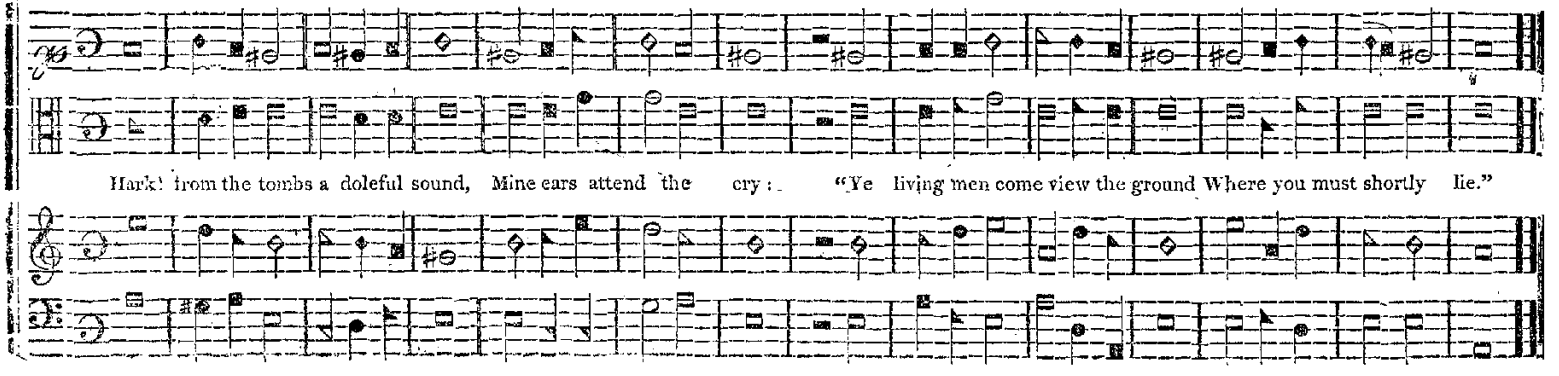
FEW HAPPY MATCHES. P. M. or 8, 6. Watts' Horæ Lyrica. Crane.

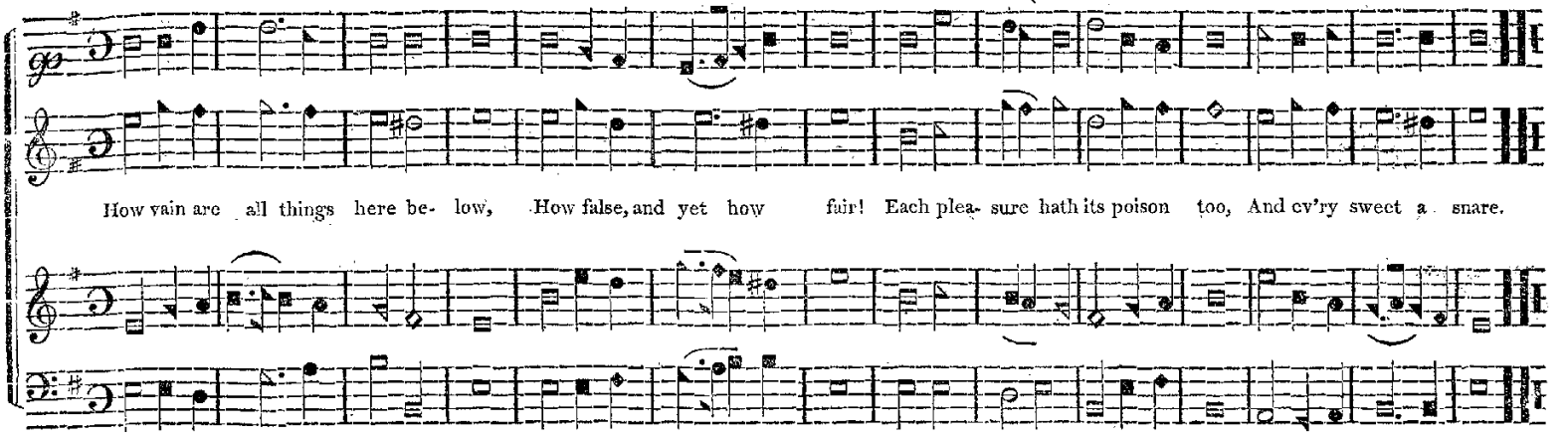


FIDUCIA. C. M. Watts' Hymns, 103. Book 1. J. Robertson



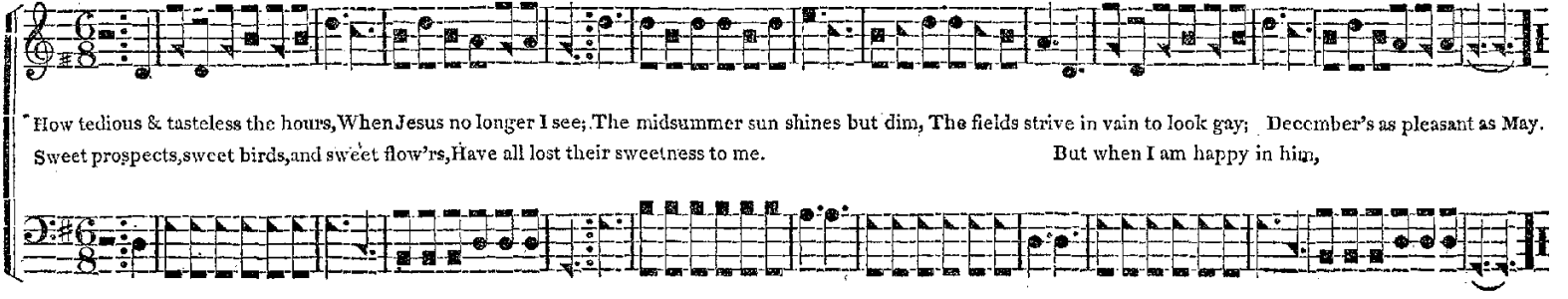
FUNERAL THOUGHT. C. M. Watts' Hymns, 63. Book 2. J. Smith





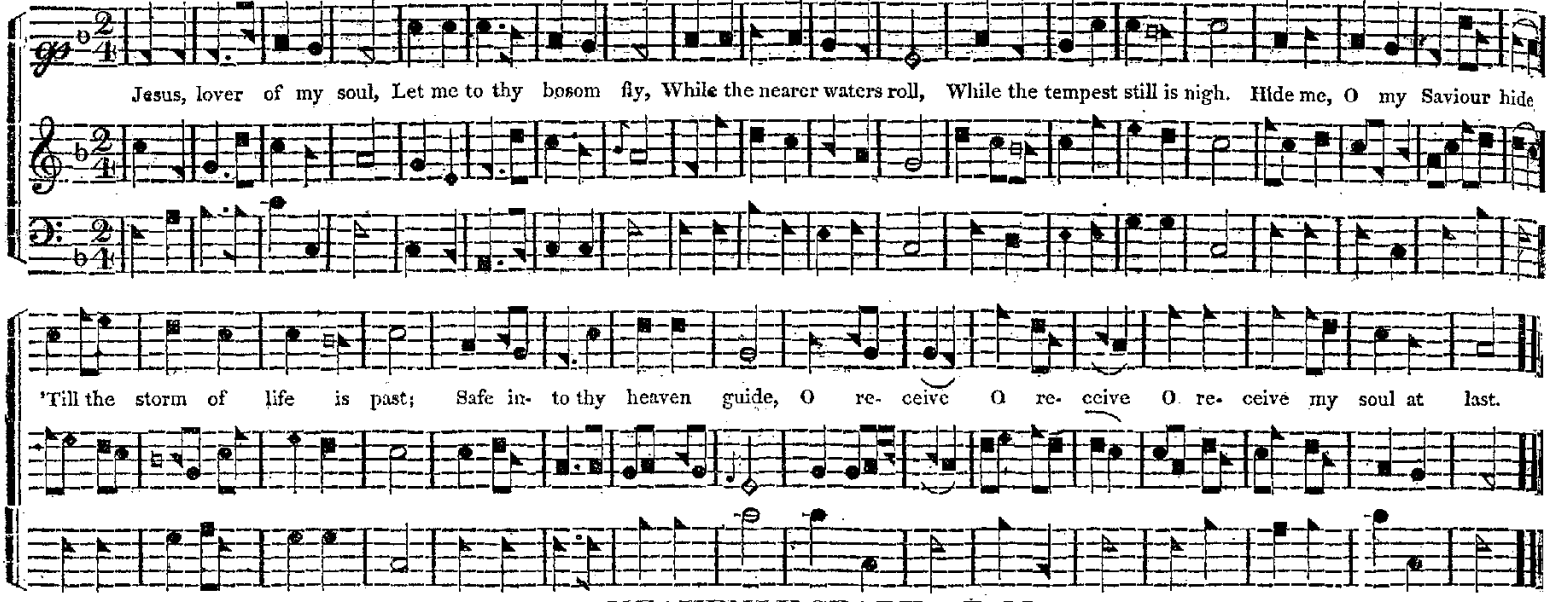
E 2

GREENFIELDS. P. M.

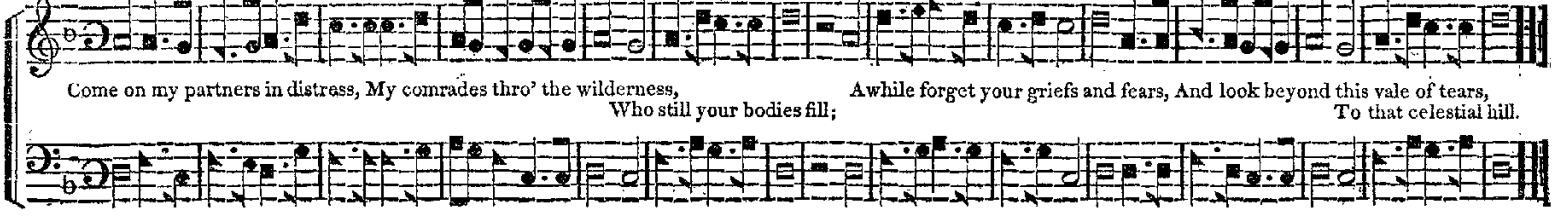


HOTHAM. 7's. Rippon 305.

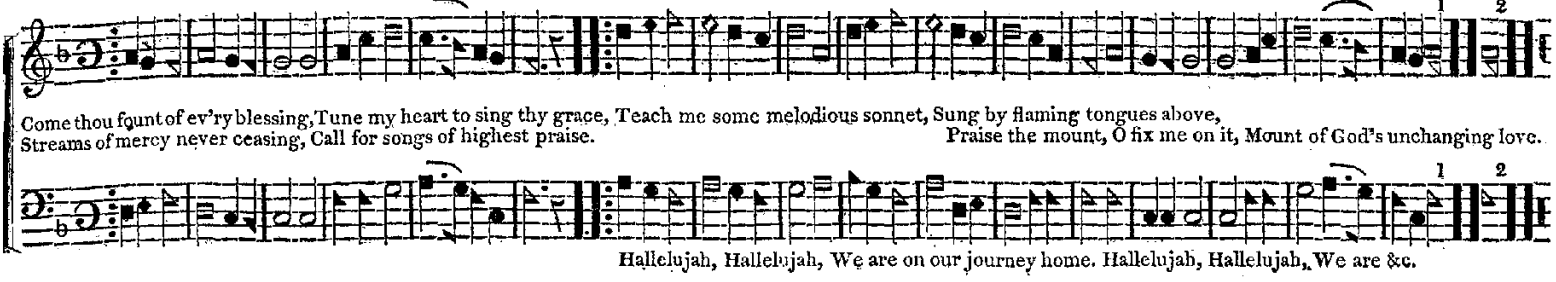
Madan



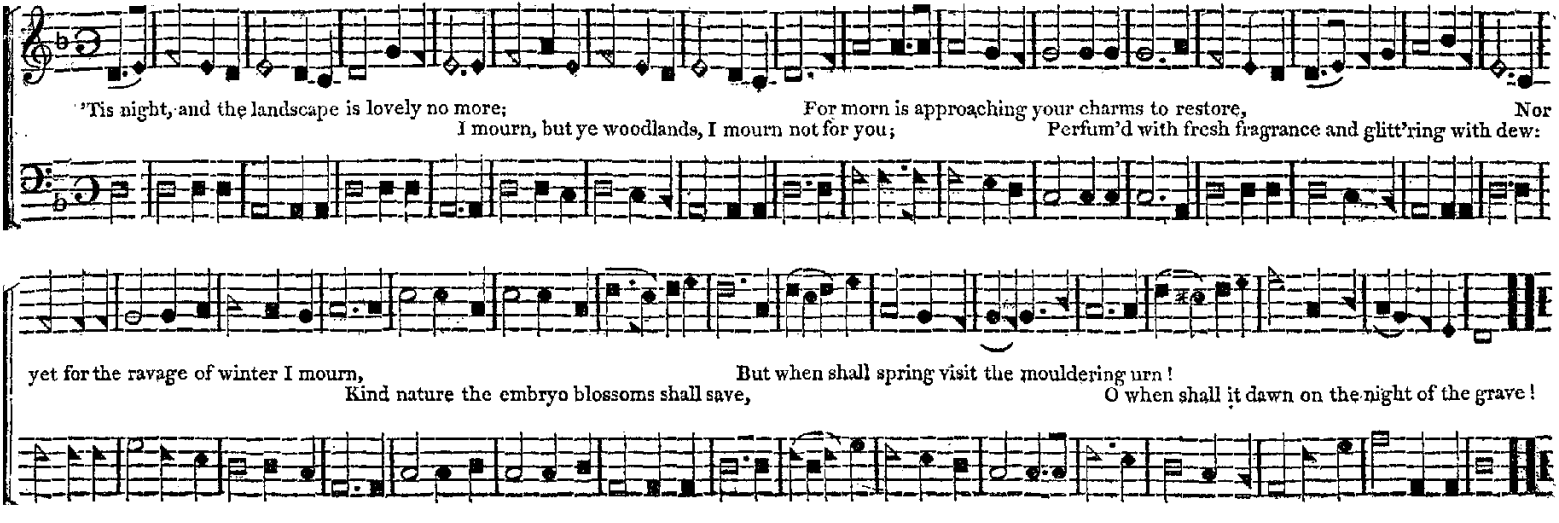
HEAVENLY SPARK. P. M.



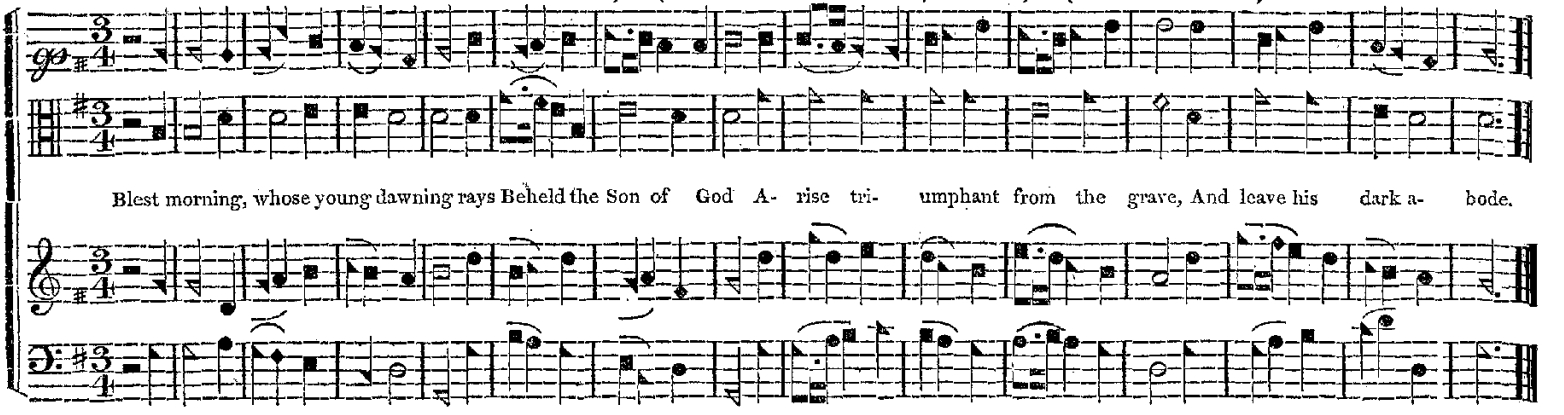
HALLELUJAH. 8 and 7.



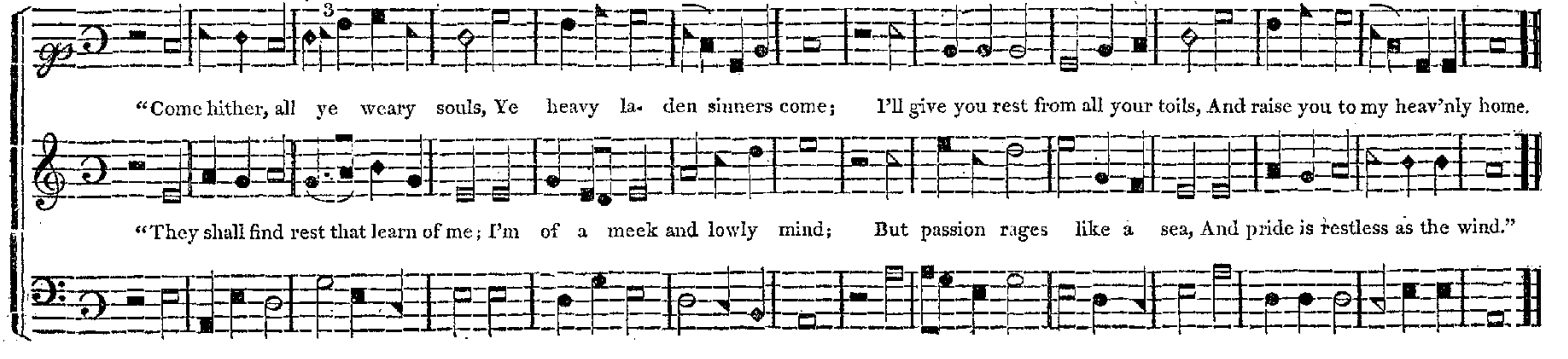
HERMIT. 11's.



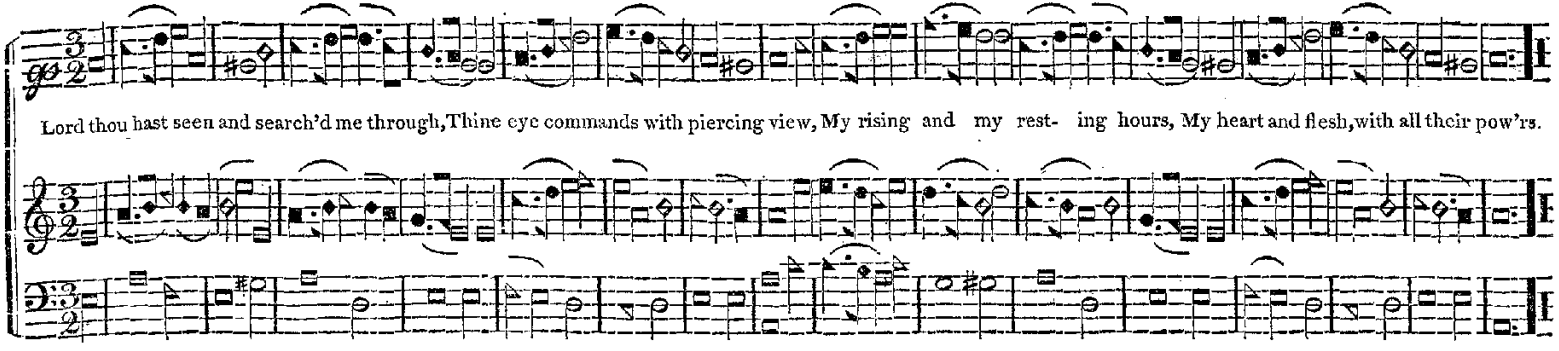
IRISH. C. M. Watts' Hymns, 72, Book 2.



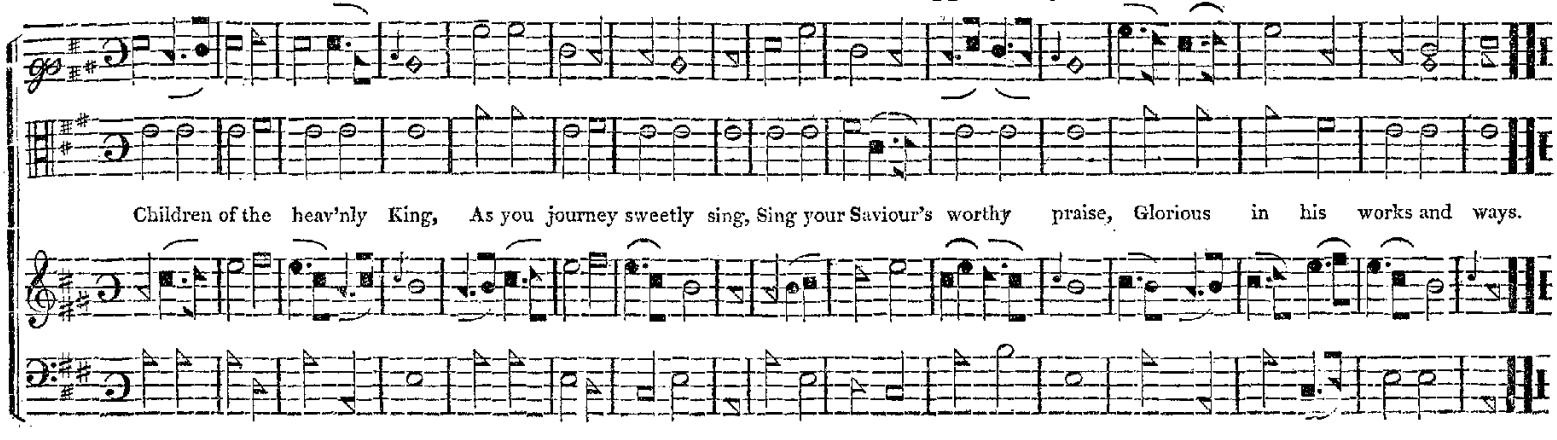
INVITATION. L. M. Watts' Hymns 127, Book 1.

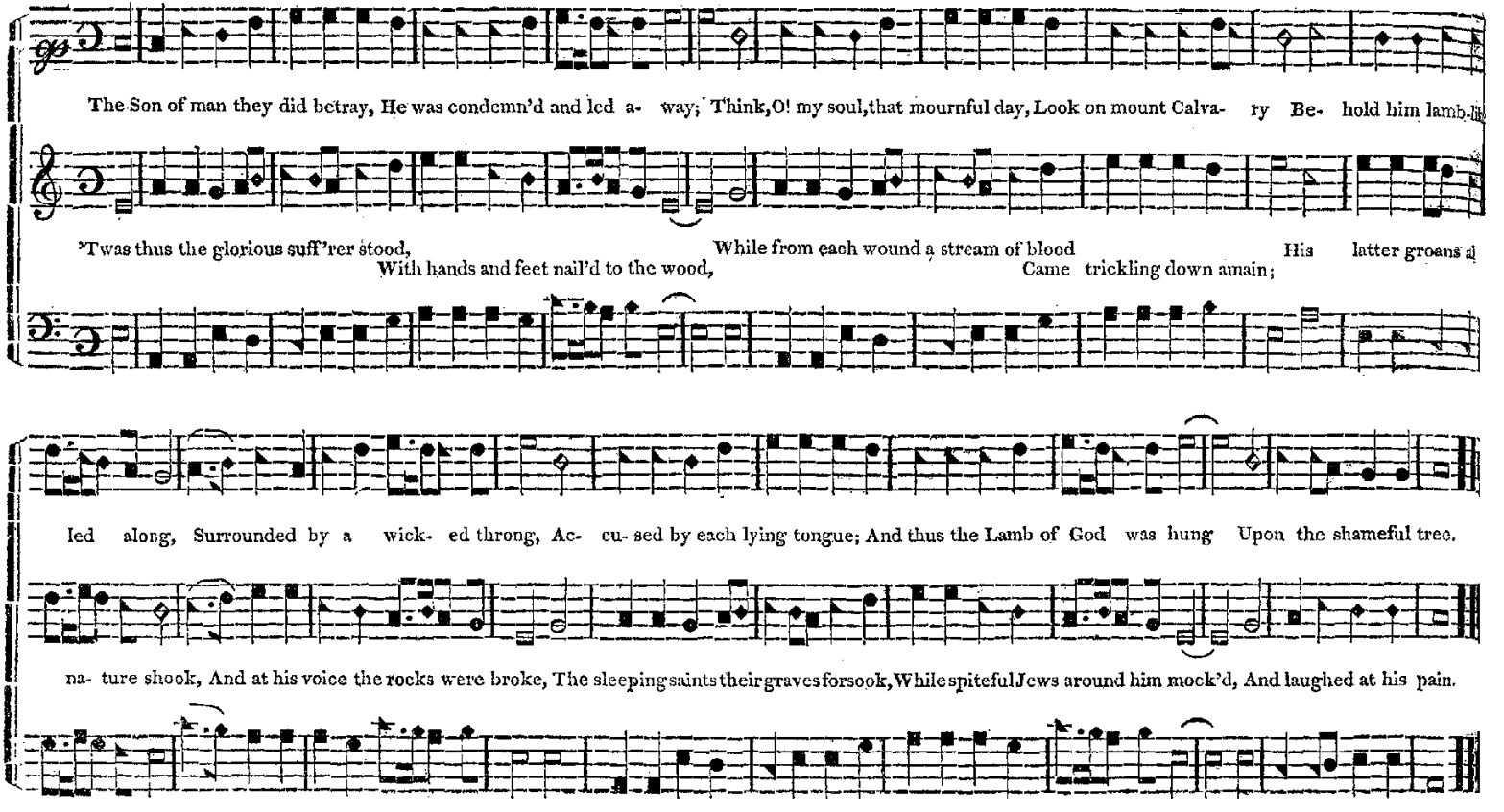


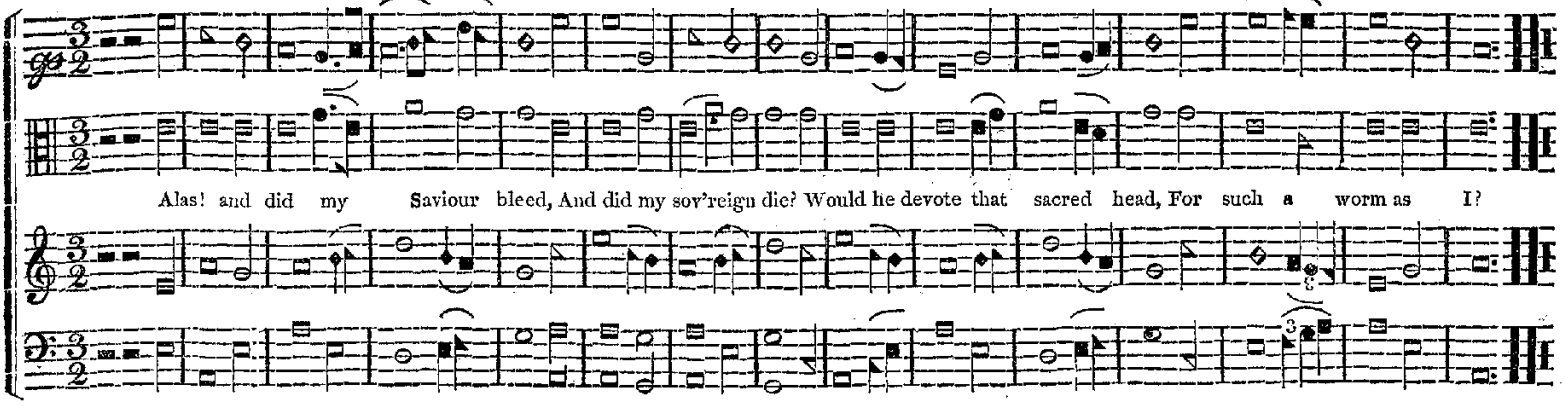
KINGSBRIDGE. L. M. Watts' Psalms 139.



KINGSWOOD. 7's. Rippon's Hymns 240. J. Peck.

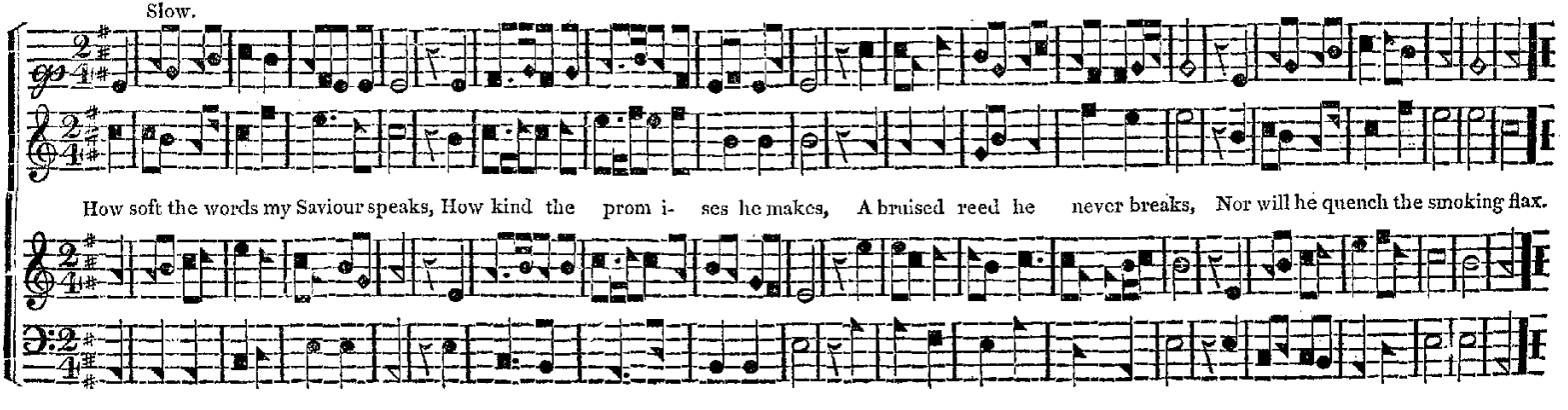



The Son of man they did betray, He was condemn'd and led a- way; Think, O! my soul, that mournful day, Look on mount Calva- ry Be- hold him lamb-li
'Twas thus the glorious suff'rer stood, While from each wound a stream of blood His latter groans a
With hands and feet nail'd to the wood, Came trickling down amain;
led along, Surrounded by a wick- ed throng, Ac- cu- sed by each lying tongue; And thus the Lamb of God was hung Upon the shameful tree.
na- ture shook, And at his voice the rocks were broke, The sleeping saints their graves forsook, While spiteful Jews around him mock'd, And laughed at his pain.

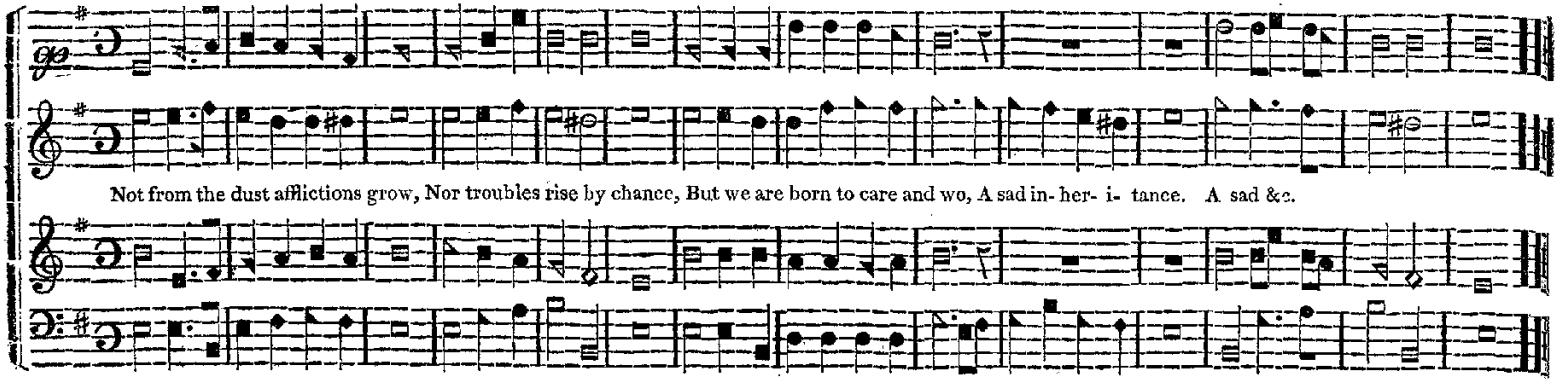


F

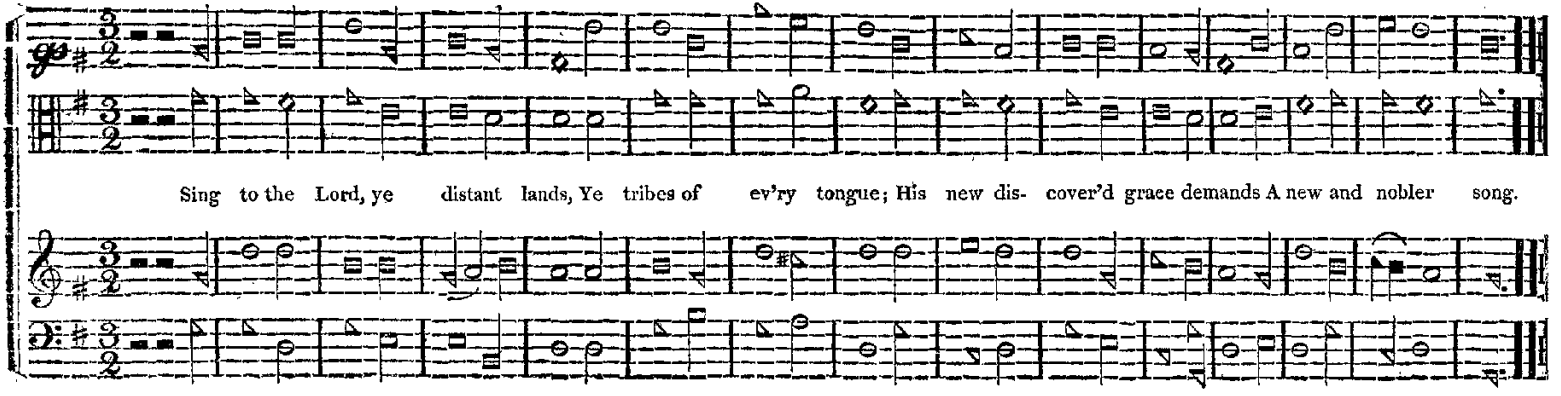
LITCHFIELD. L. M.

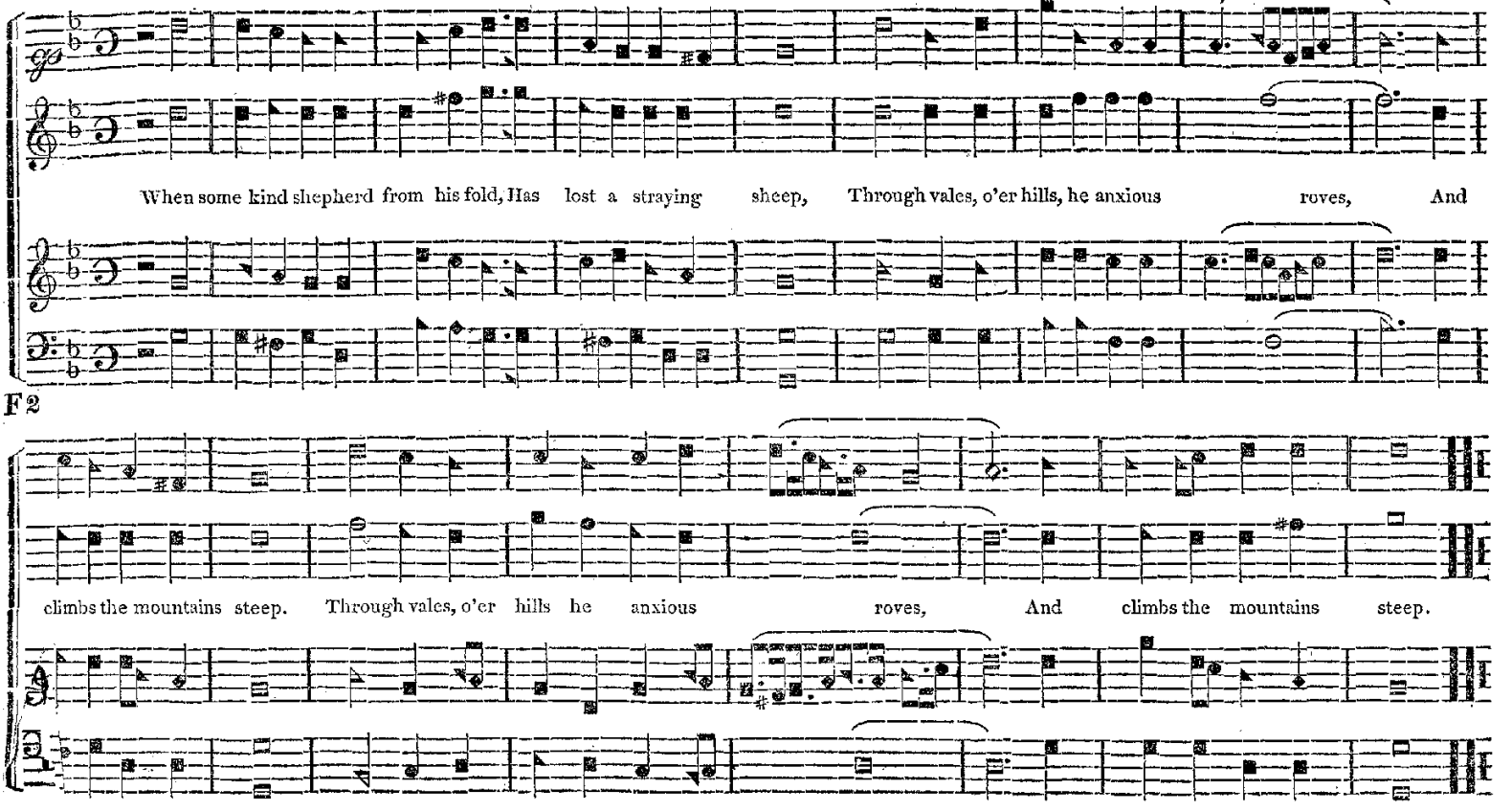


MACEDONIA. C. M.



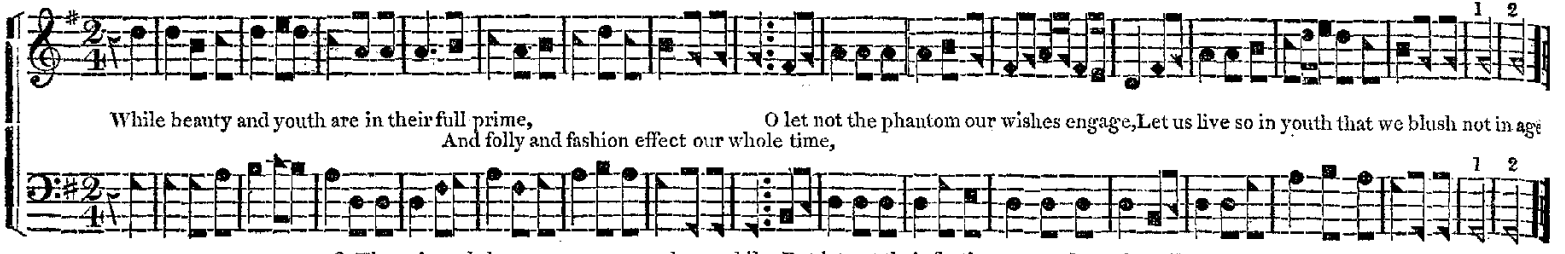
MEAR. C. M. Watts' Psalms 96.




When some kind shepherd from his fold, Has lost a straying sheep, Through vales, o'er hills, he anxious roves, And
F 2
climbs the mountains steep. Through vales, o'er hills he anxious roves, And climbs the mountains steep.

MORALITY. Duetto.

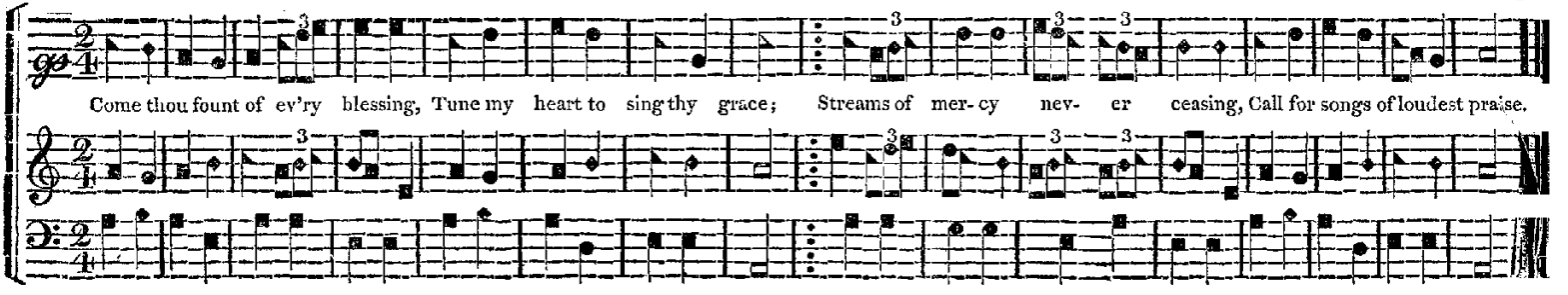
Slow.



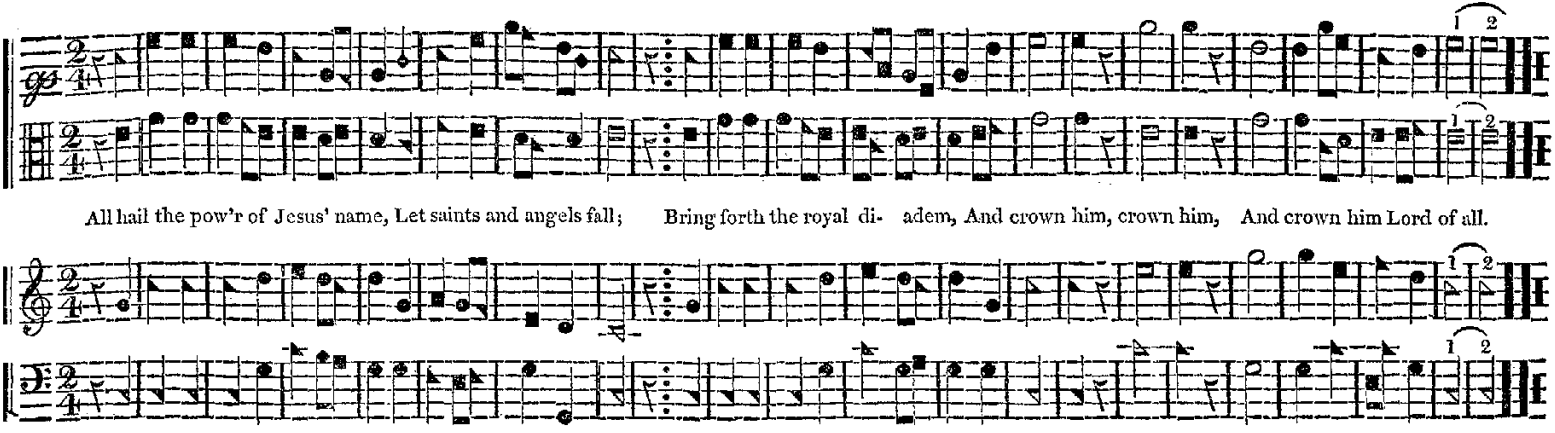
2 The vain and the young may attend us awhile, But let not their flatt'ry our prudence beguile;
Let us covet those charms that shall never decay, Nor listen to all that deceivers can say.
3 I sigh not for beauty, nor languish for wealth, But grant me, kind providence, virtue and health;
Then richer than kings, and far happier than they, My days shall pass swiftly and sweetly away.
4 For when age steals on me and youth is no more, And the moralist Time shakes his glass at my door,
What pleasure in beauty or in wealth can I find? My beauty, my wealth, is a sweet peace of mind.
5 That peace I'll preserve it as pure as twas giv'n, Shall last in my bosom an earnest of heav'n;
For virtue and wisdom can warm the cold scene, And sixty can flourish as gay as sixteen.
6 And when I the burden of life shall have borne, And death with his scythe shall cut the ripe corn,
Reascend to my God without murmur or sigh, I'll bless the kind summons and lie down and die.

MONMOUTH. 8, 7. 8, 7.

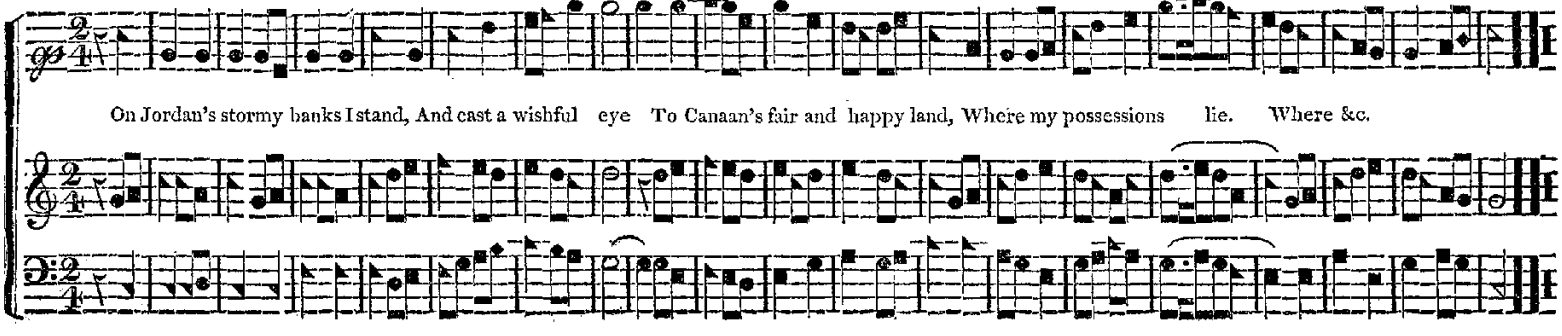
Chapin

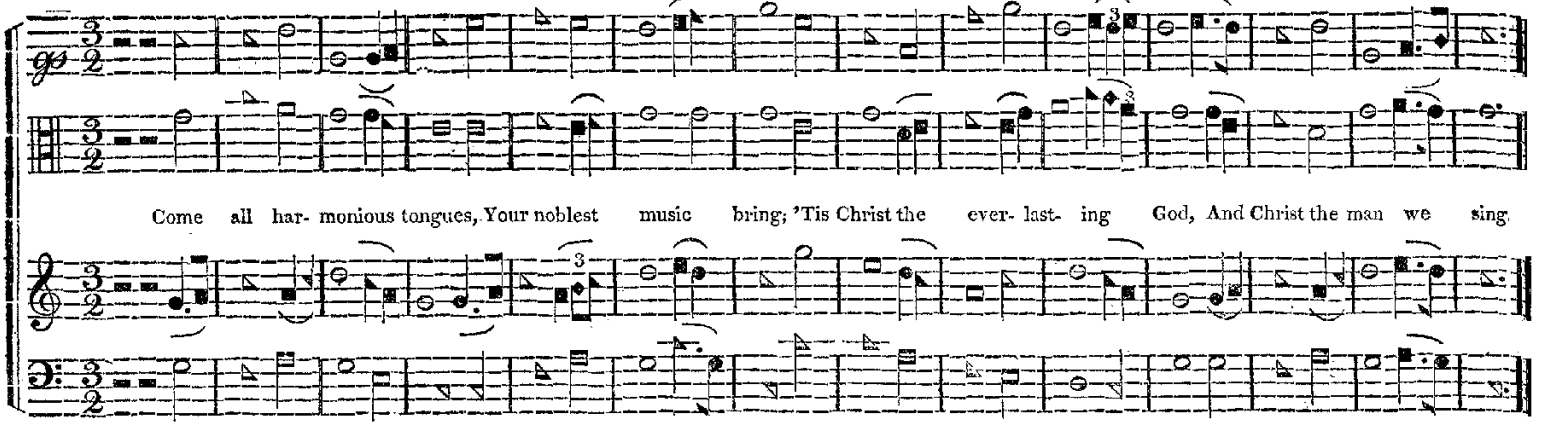


MOUNT VERNON. C. M.

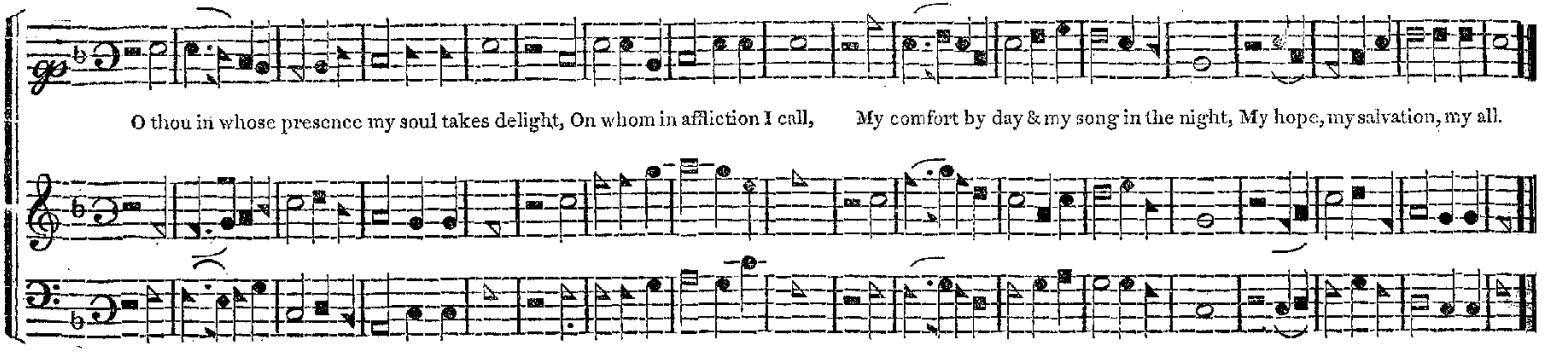


NEW CANAAN. C. M.

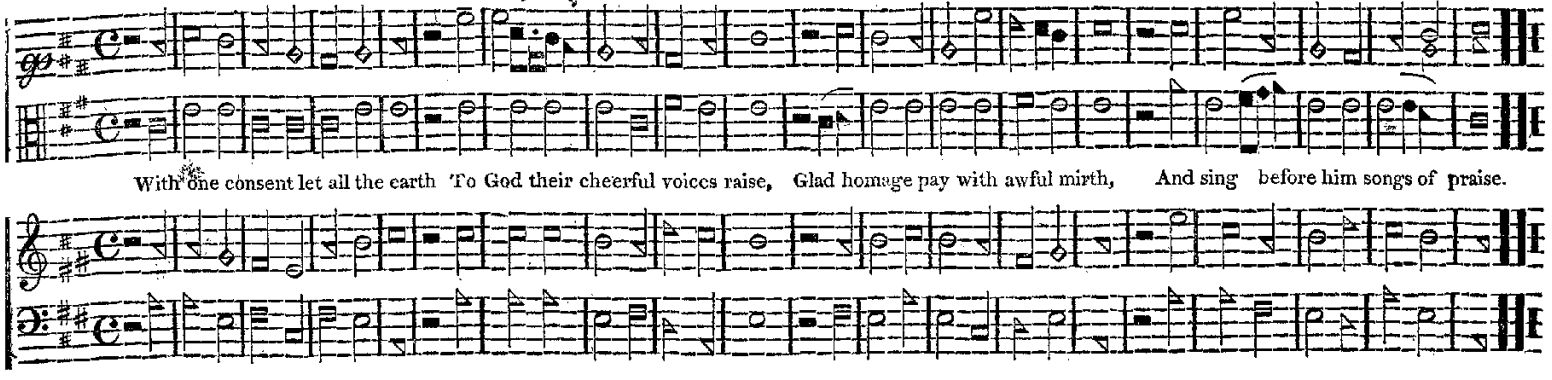



Come all har- monious tongues, Your noblest music bring; 'Tis Christ the ever- last- ing God, And Christ the man we sing.

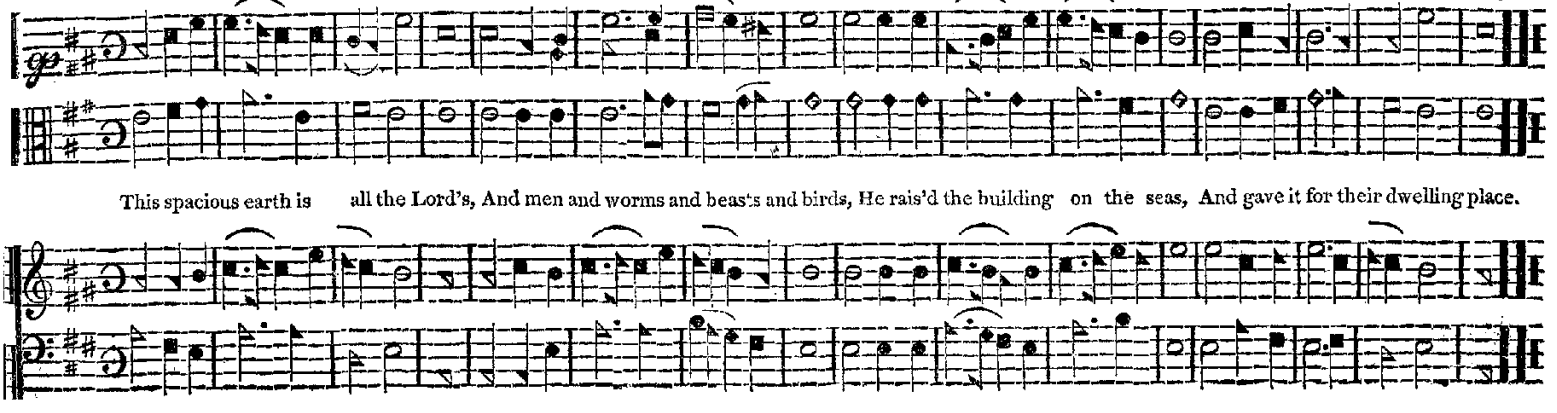
NEW SALEM. P. M.


O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day & my song in the night, My hope, my salvation, my all.

OLD HUNDRED. L. M. Martin Luther or Dr. Dowland.

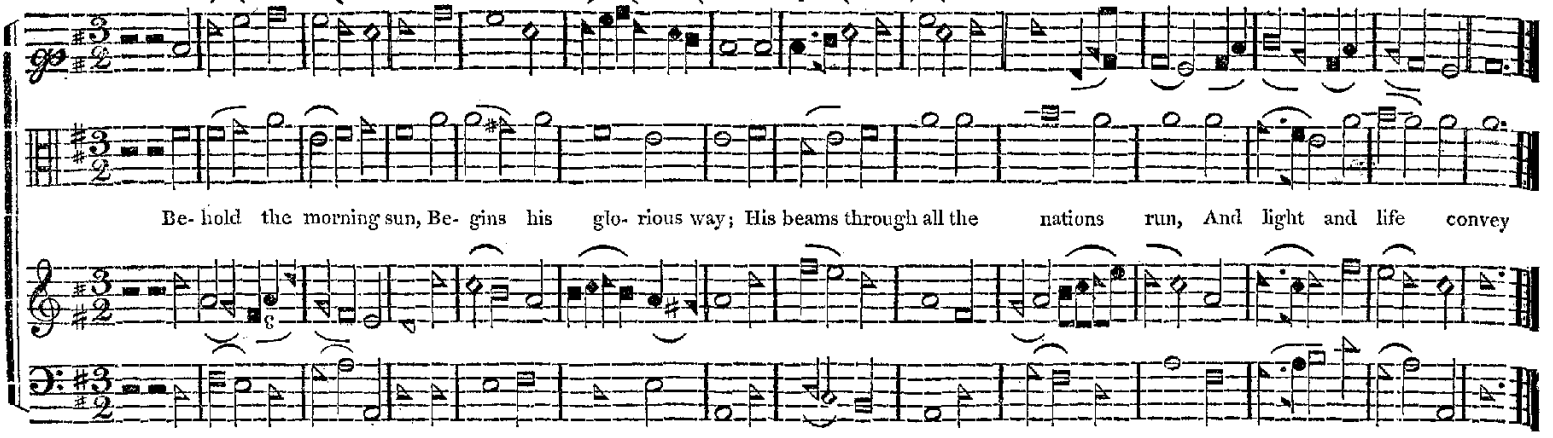


PARIS. L. M. Watts' Psalms 24. Billings.

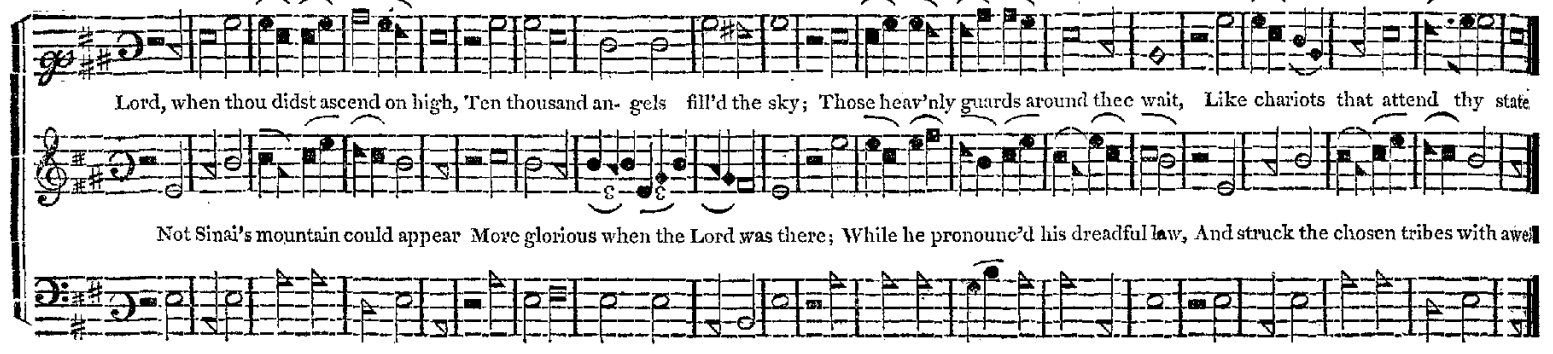


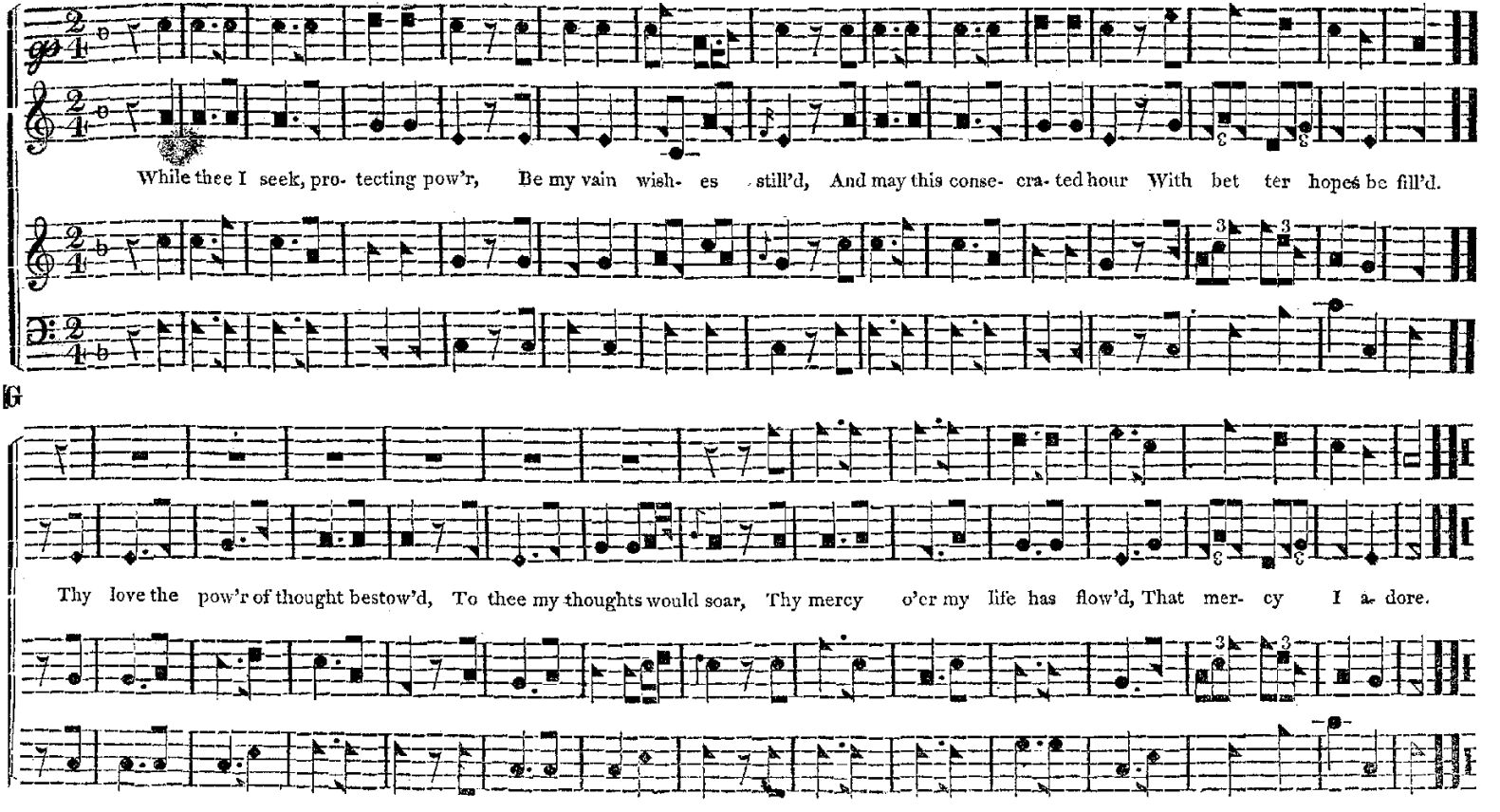
PECKHAM. S. M. Watts' Psalms, 19.

J. Smith

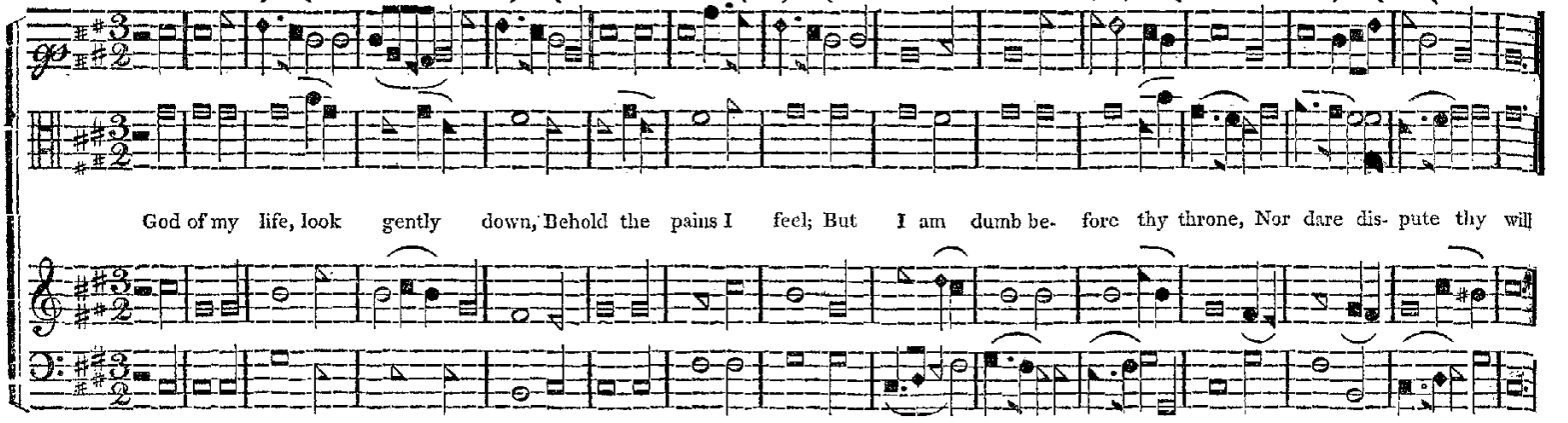


PORTUGAL. L. M. Watts' Psalms 68.

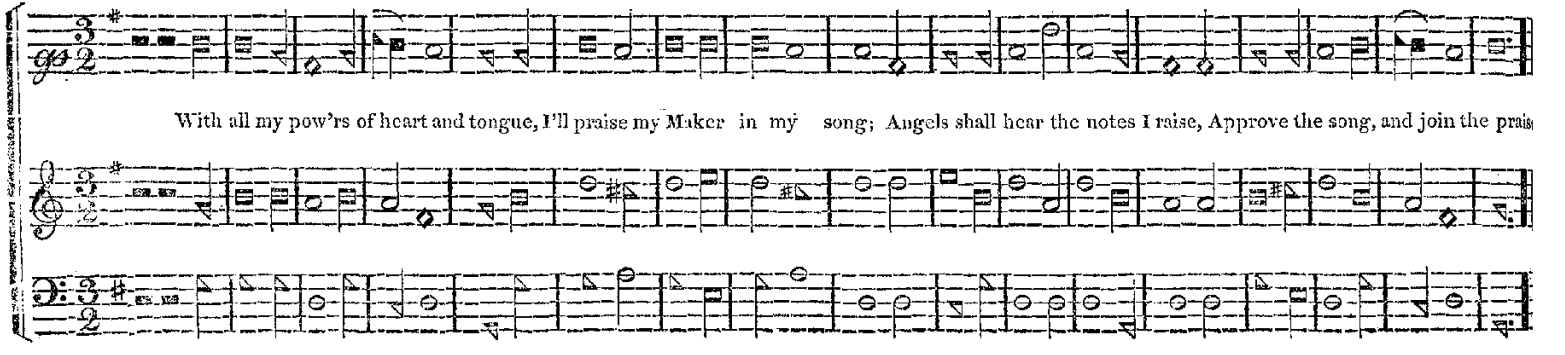


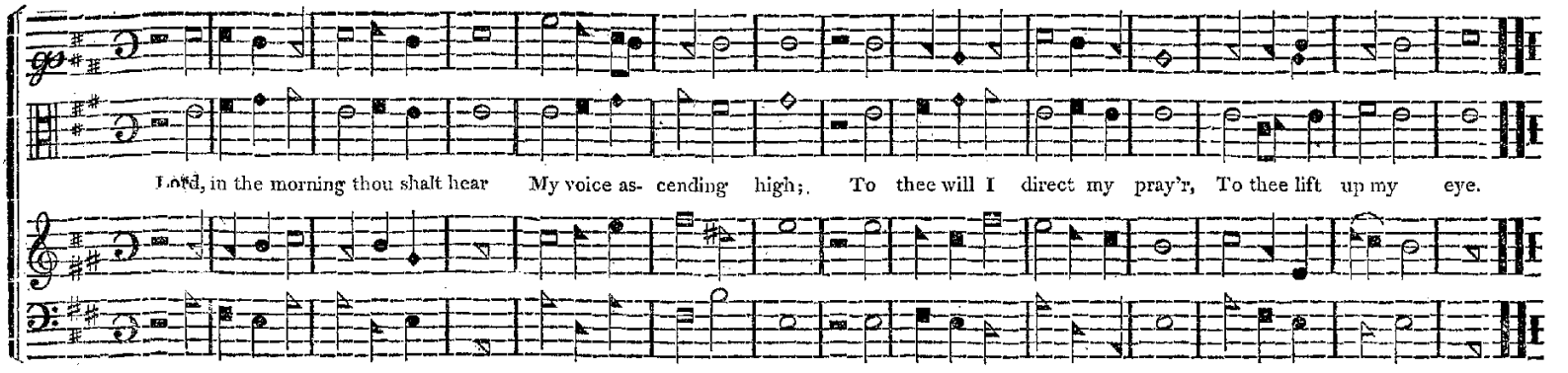

While thee I seek, pro- tecting pow'r, Be my vain wish- es still'd, And may this conse- cra- ted hour With bet ter hopes be fill'd.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer- cy I a- dore.

POLAND. C. M.

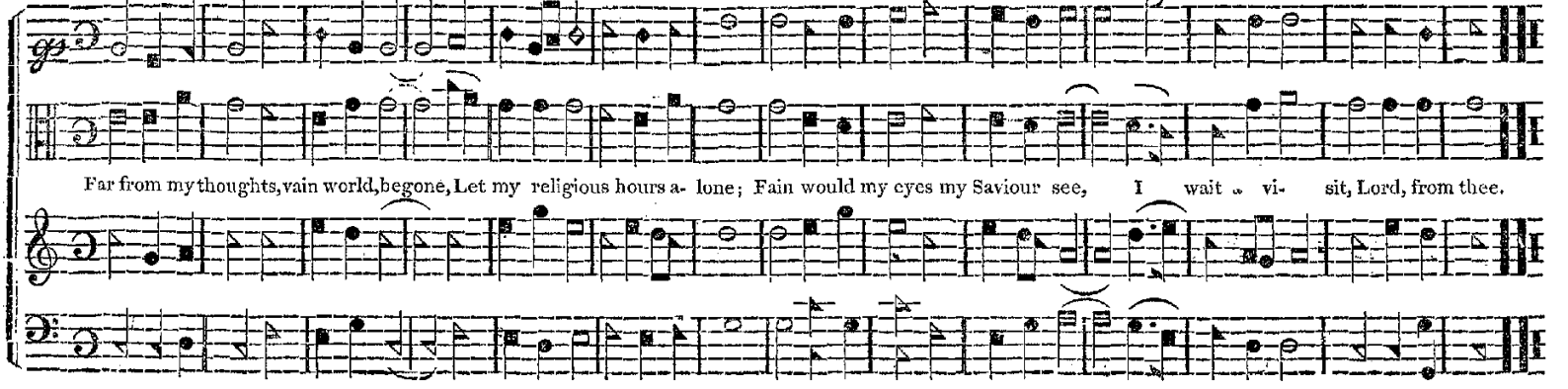


QUERCY. L. M.

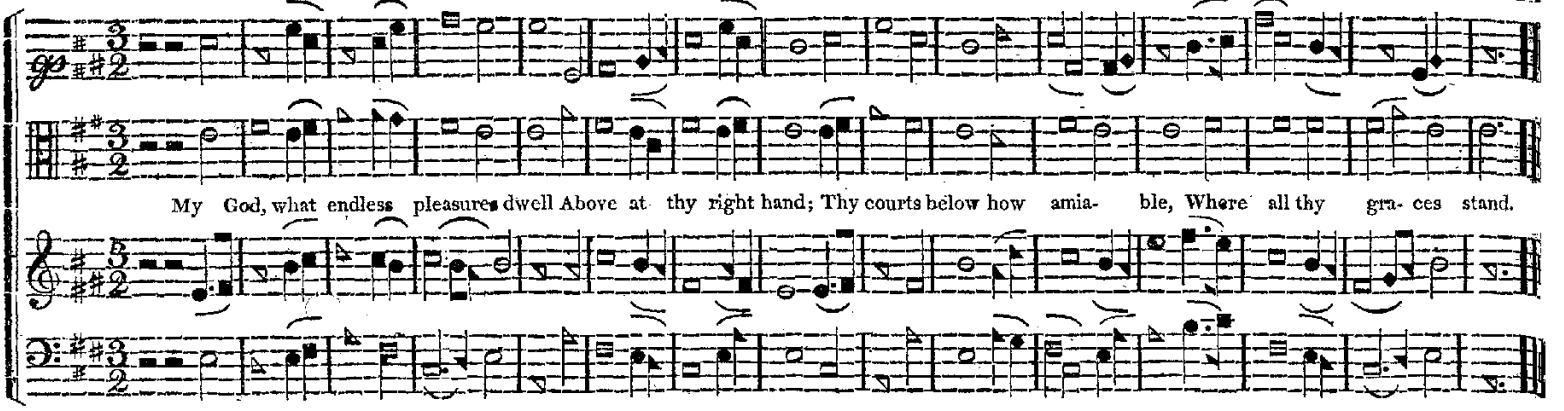




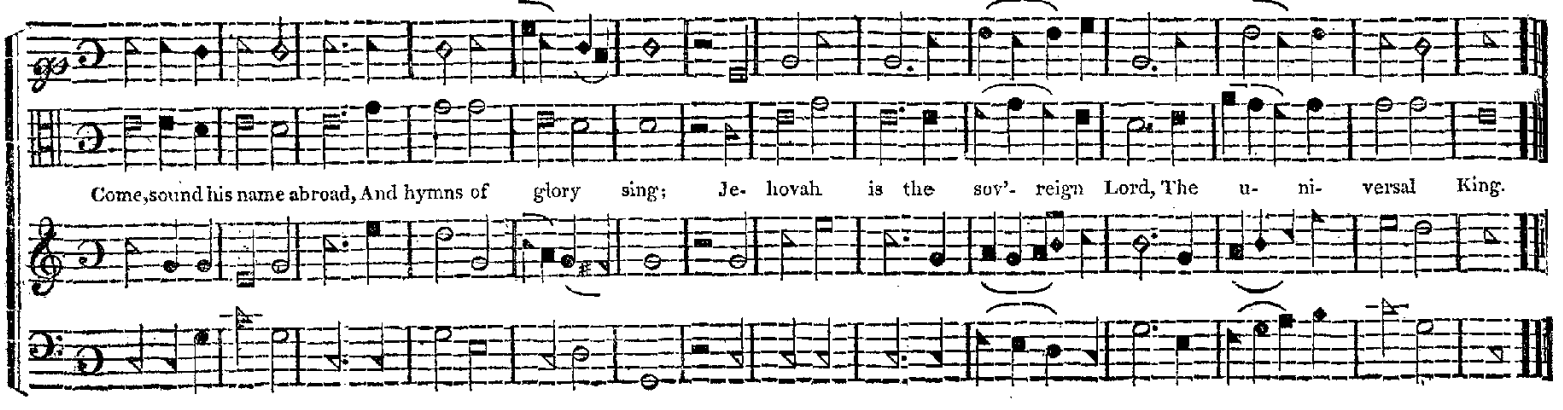
ROCKBRIDGE. L. M. Watts' Hymns 15, Book 2. A. Chapin.



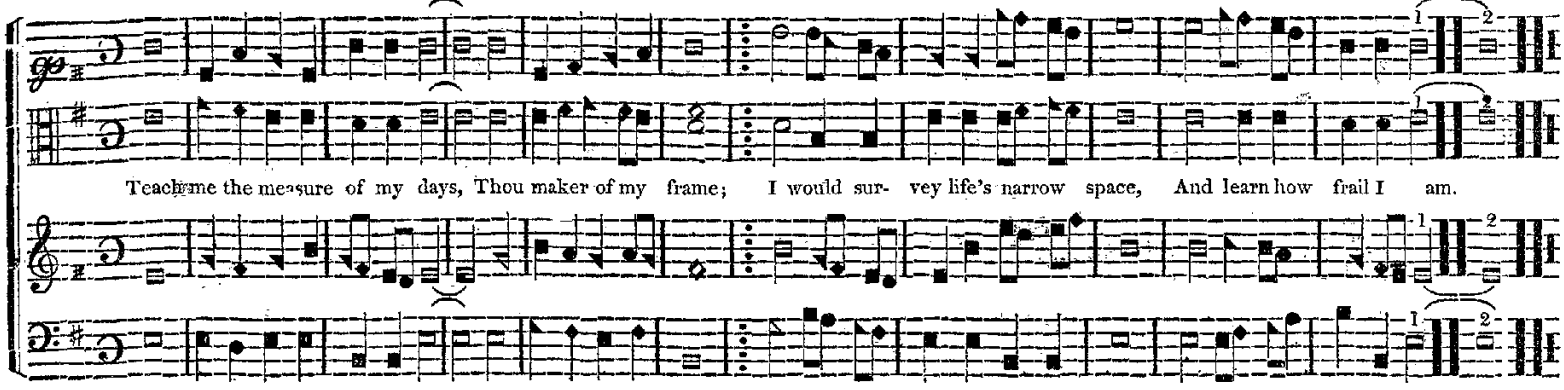
ROCKINGHAM. C. M. Watts' Hymns 42, Book 2. A. Chapp



SILVER STREET. S. M. Watts' Psalms 95. Smit

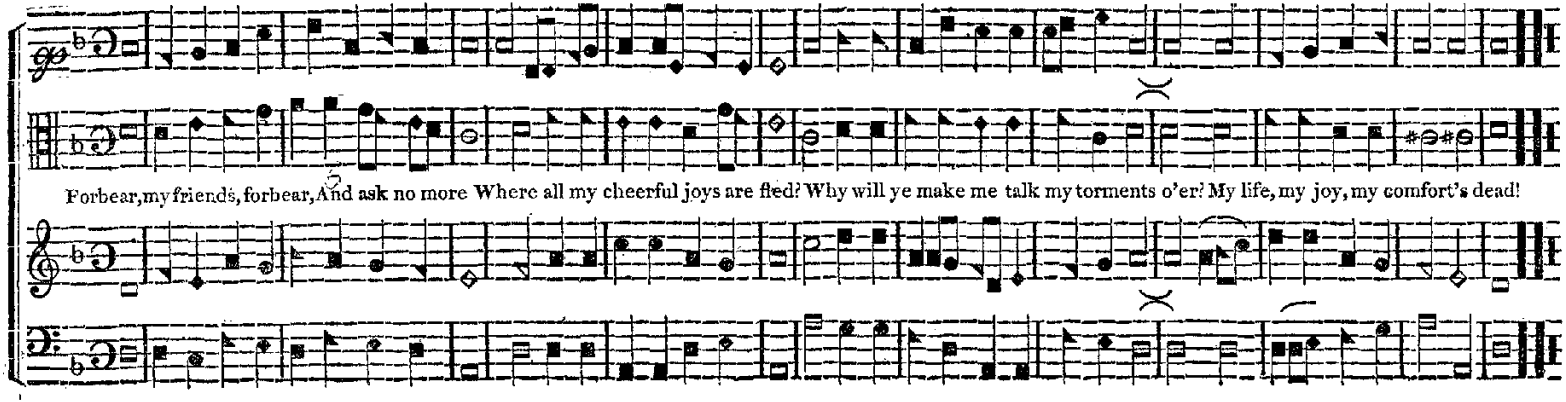


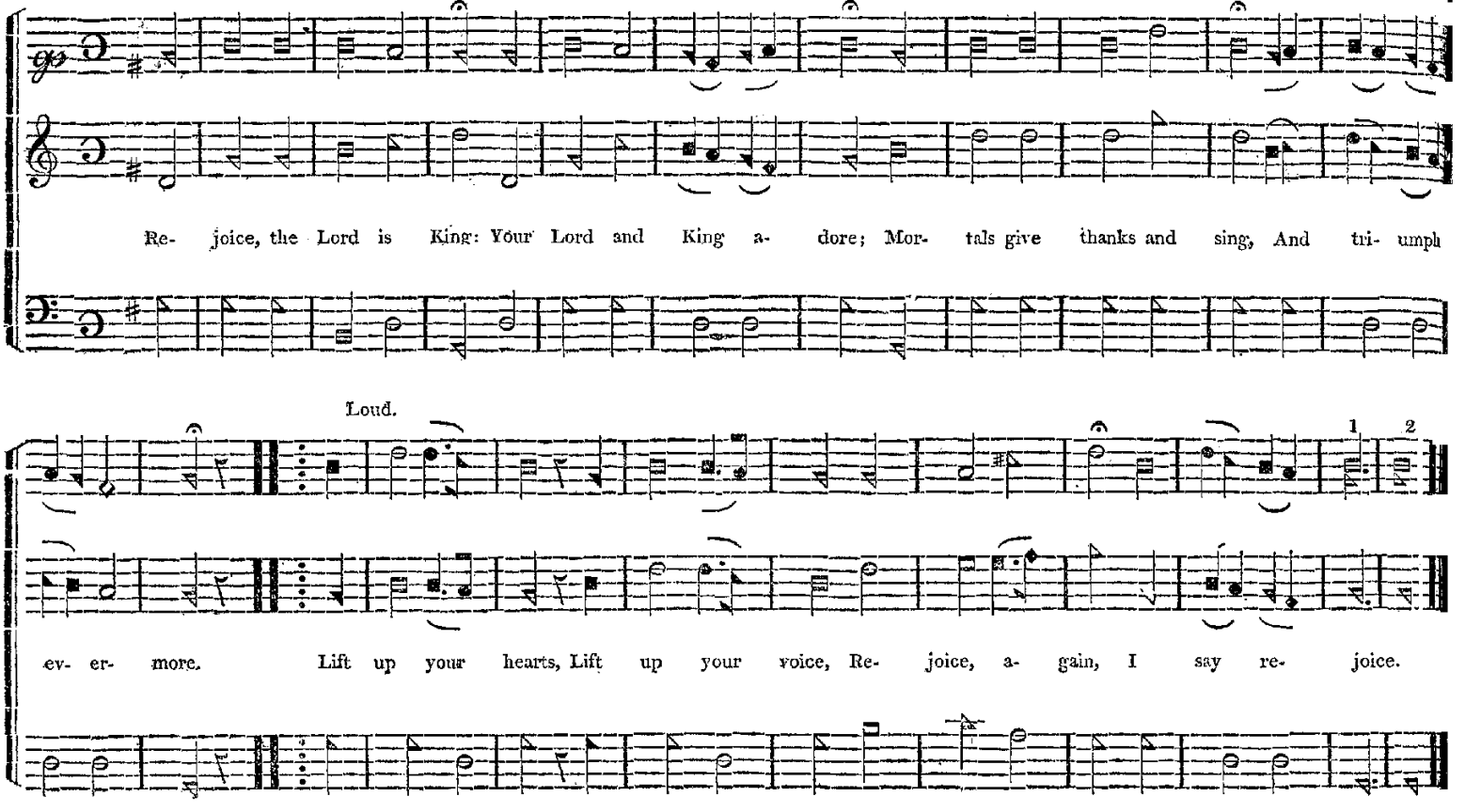
SUFFIELD. C. M. Watts' Psalms 39.

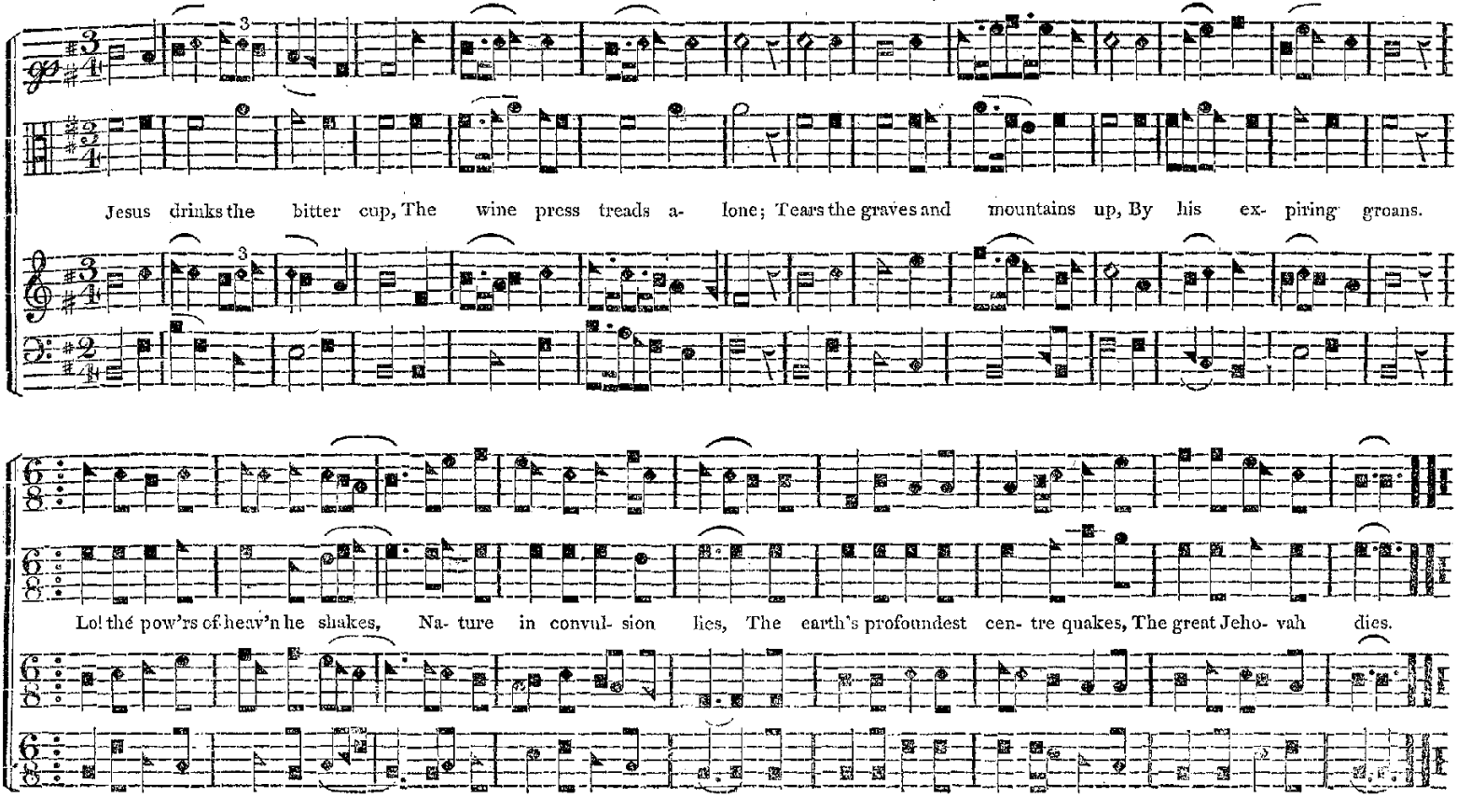


SOPHRONIA. P. M. or 8 and 10. Dr. Watts.

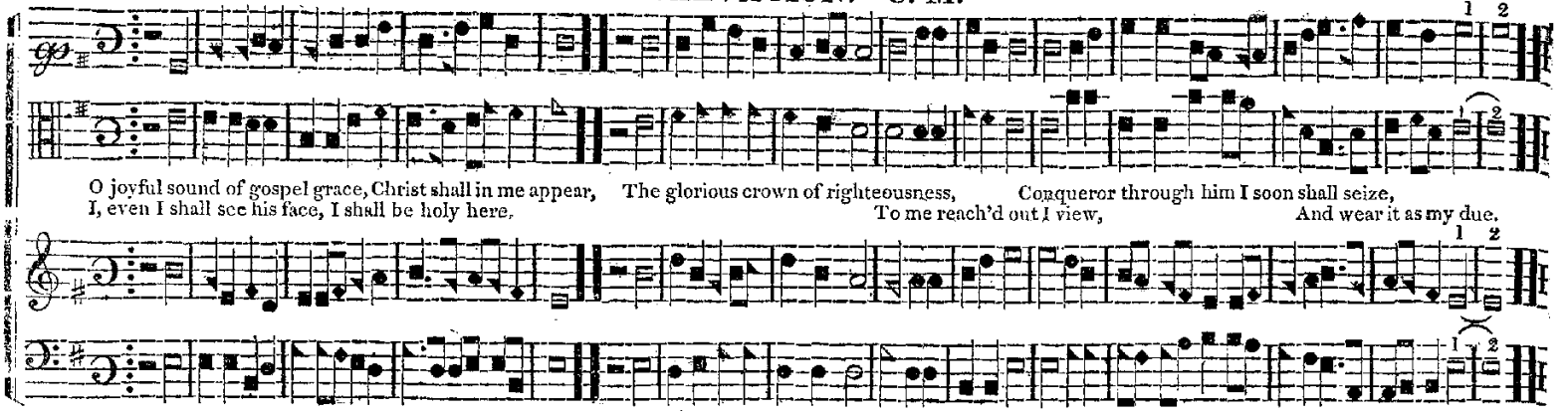
King.




Re- joice, the Lord is King: Your Lord and King a- dore; Mor- tals give thanks and sing, And tri- umph
Loud.
1
2
ev- er- more. Lift up your hearts, Lift up your voice, Re- joice, a- gain, I say re- joice.

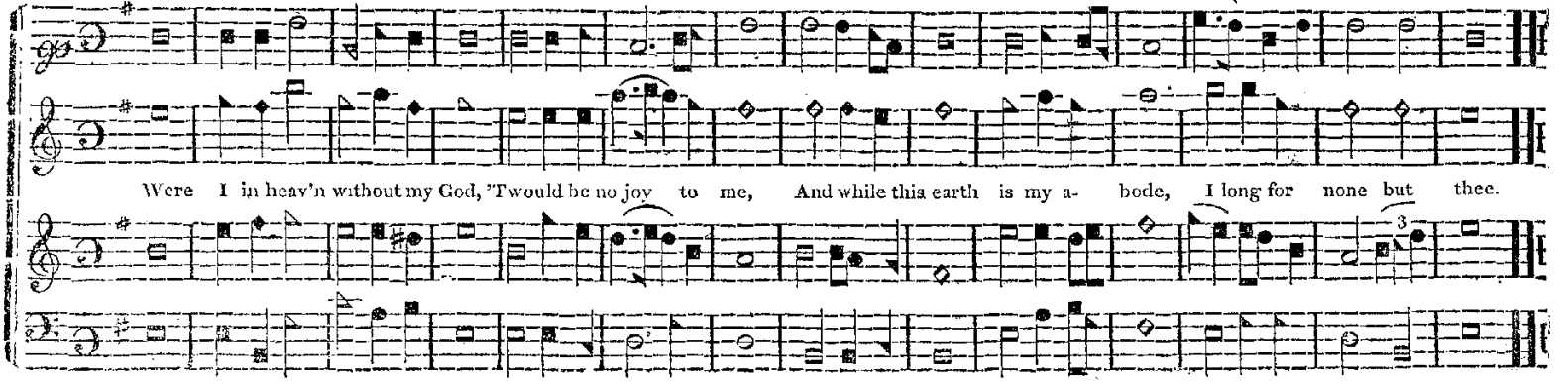

Jesus drinks the bitter cup, The wine press treads a- lone; Tears the graves and mountains up, By his ex- piring groans.
Lo! the pow'rs of heav'n he shakes, Na- ture in convul- sion lies, The earth's profoundest cen- tre quakes, The great Jeho- vah dies.

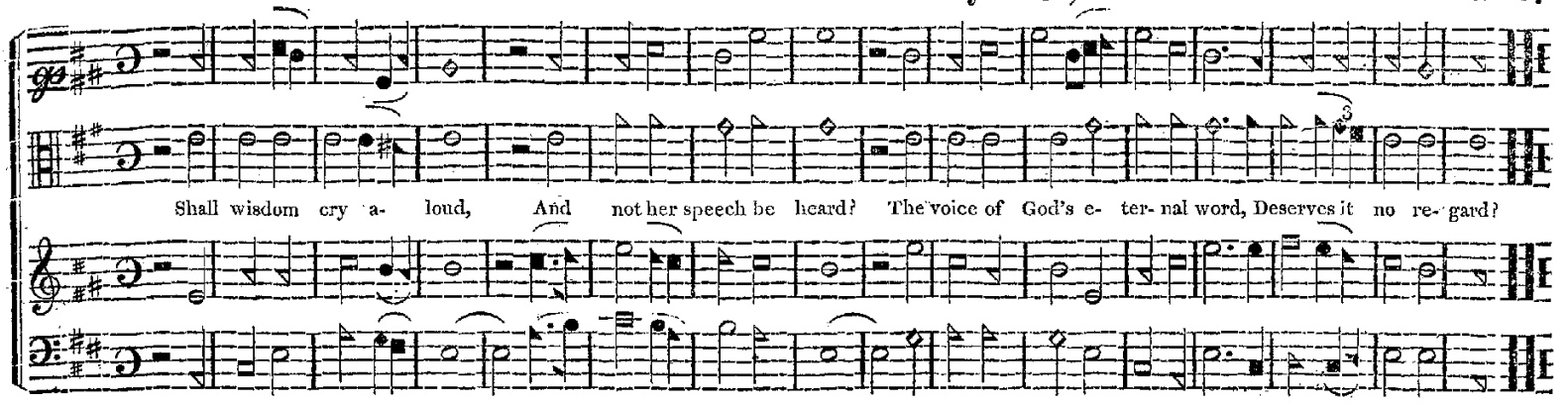
SALVATION. C. M.



SILVER SPRING. C. M.

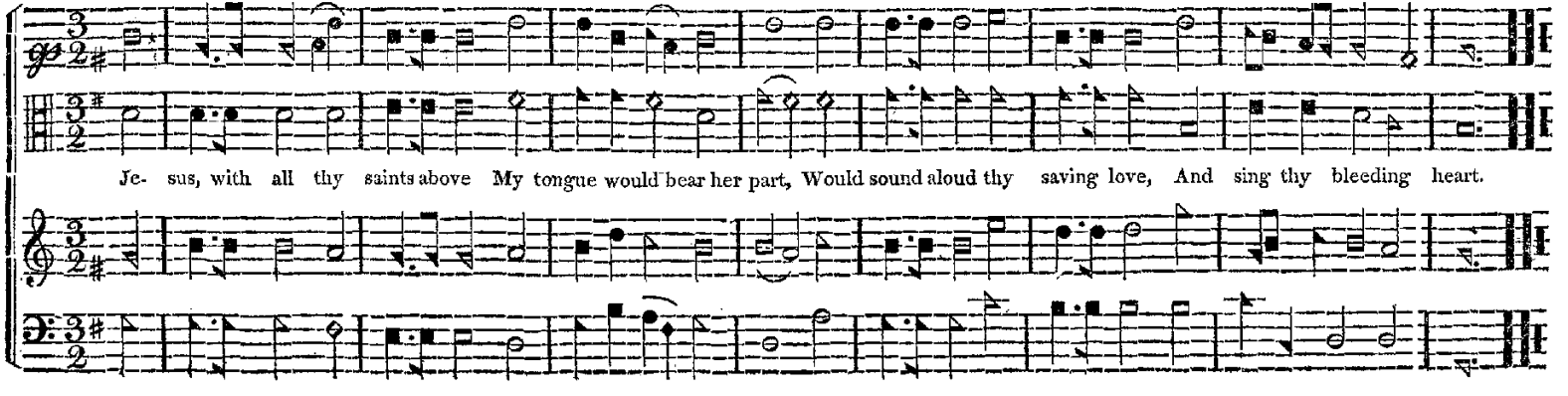
Morgan.



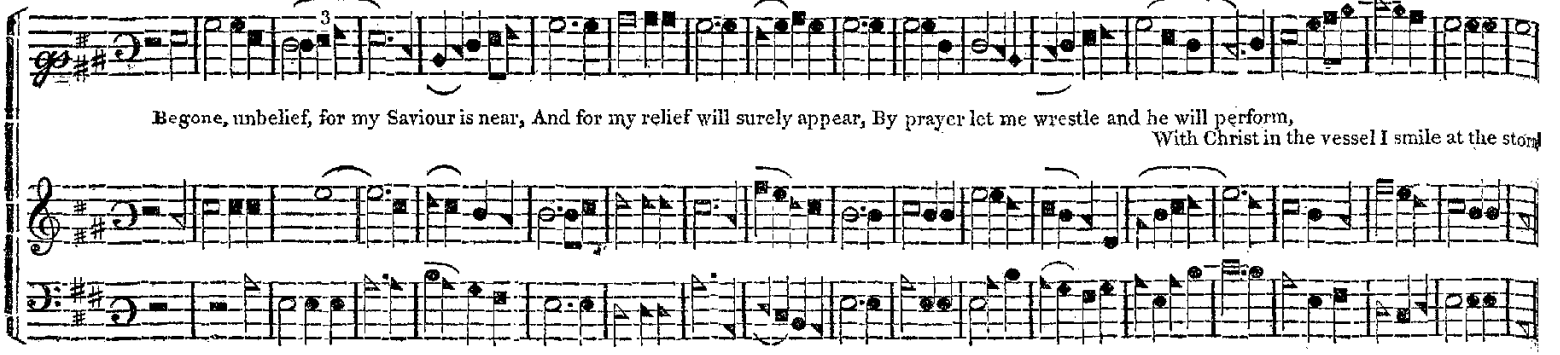


H

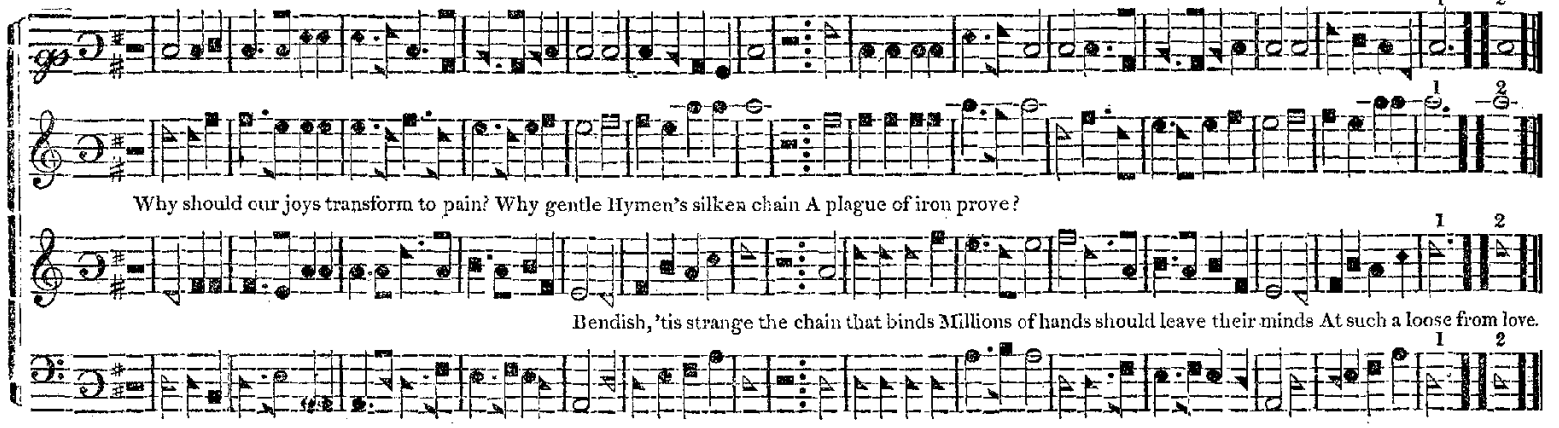
SICILY. C. M. Watts' Hymns 29, Book 2. Dr. Arno.



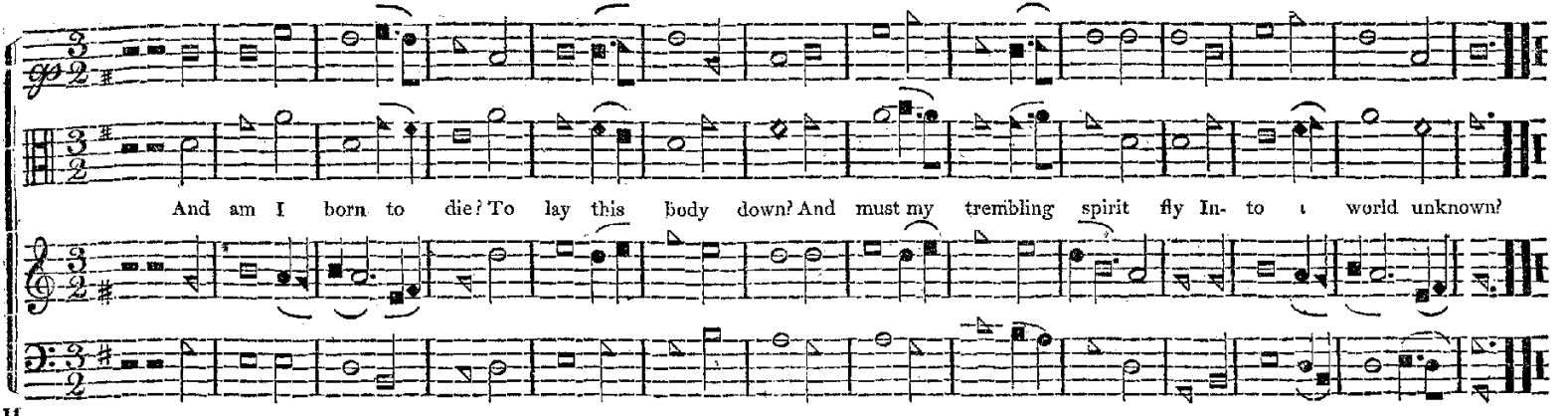
TRIUMPH. 5, 5, 5, 5, 5, 6, 5, 6. Rippon 290. Hamilto



THE INDIAN PHILOSOPHER. P. M. Watts' Lyric Poems.

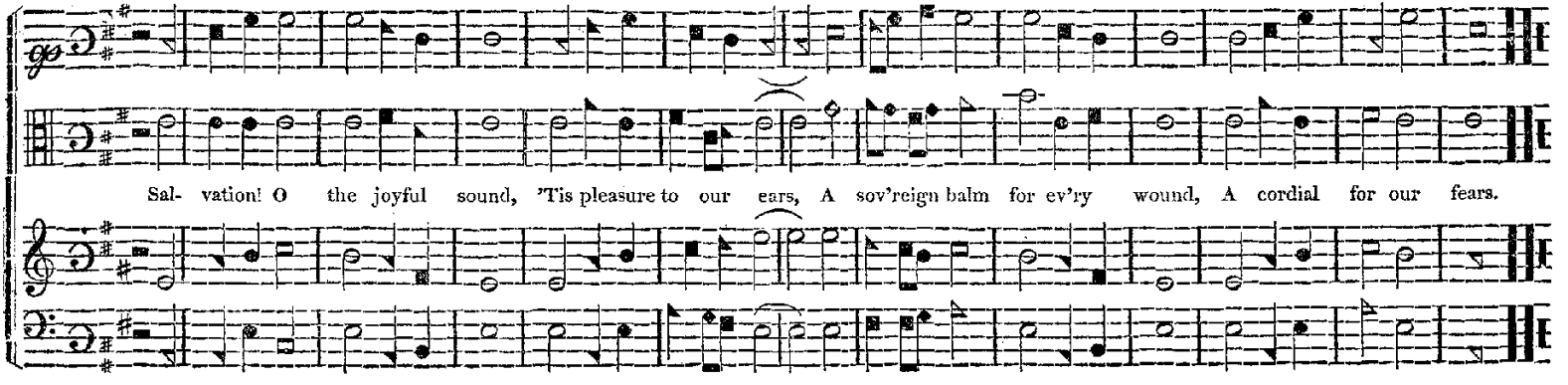


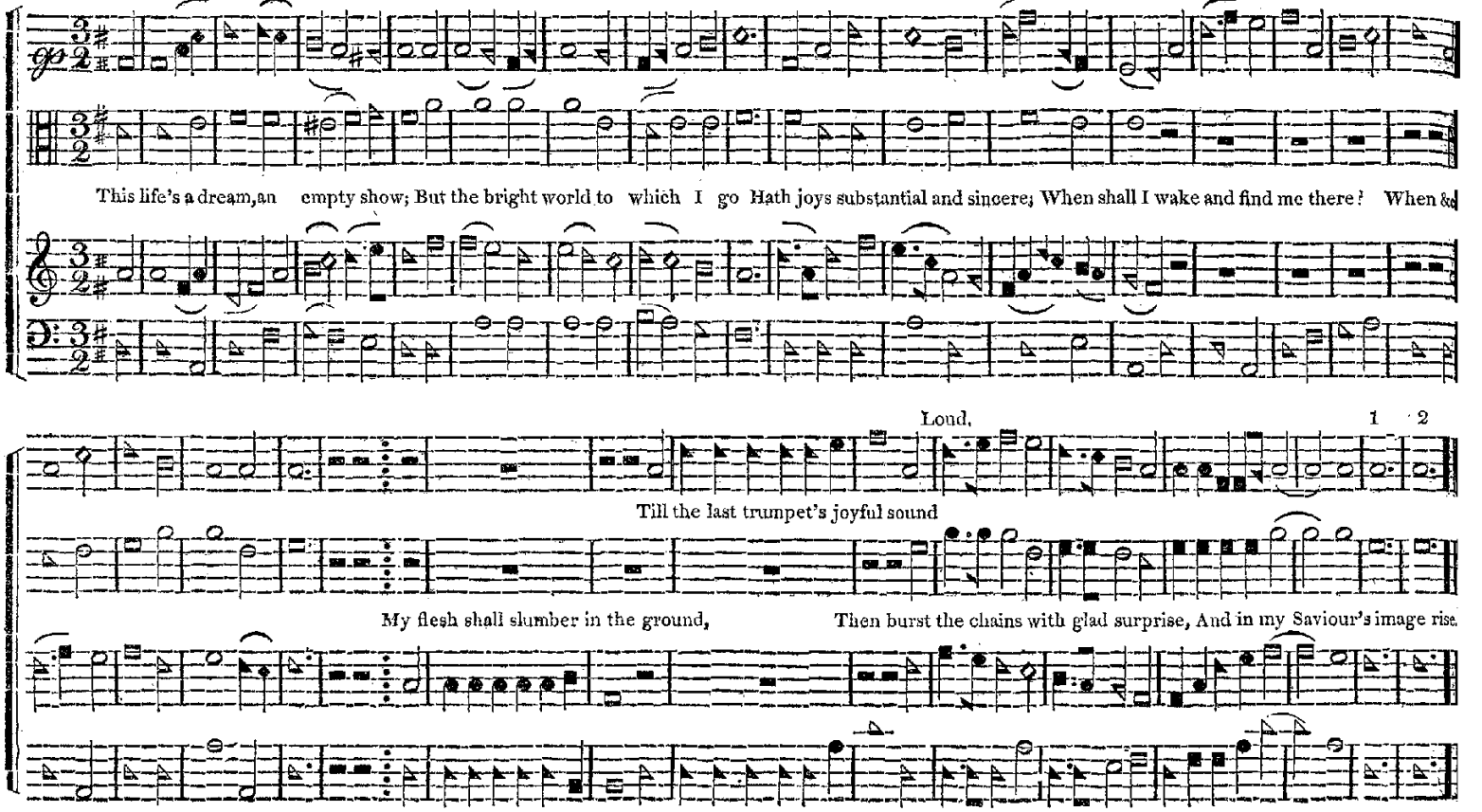
THIRTIETH. S. M.



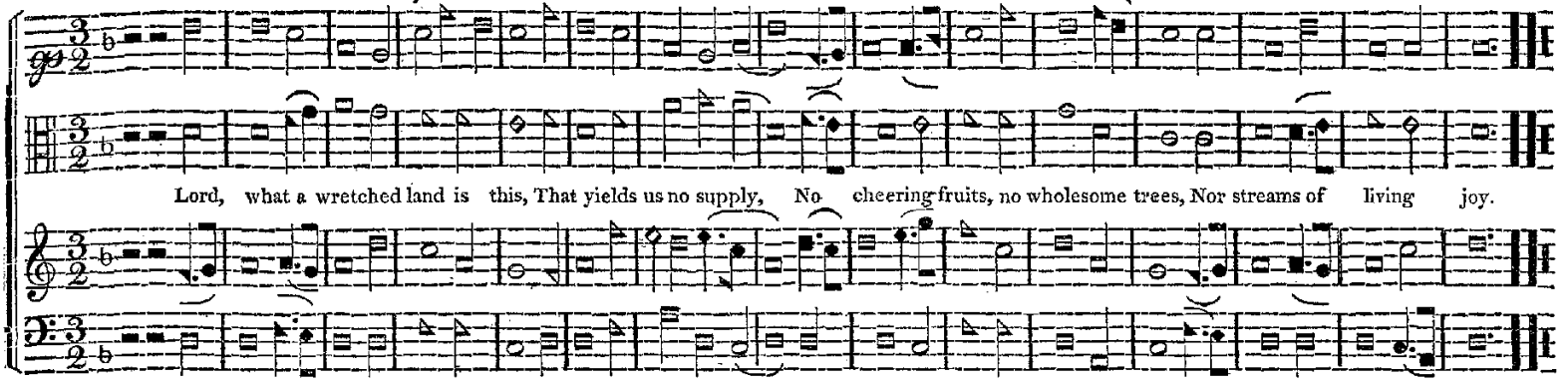
H
2

TWENTY-FOURTH C. M. Watts' Hymns 88, Book 2.

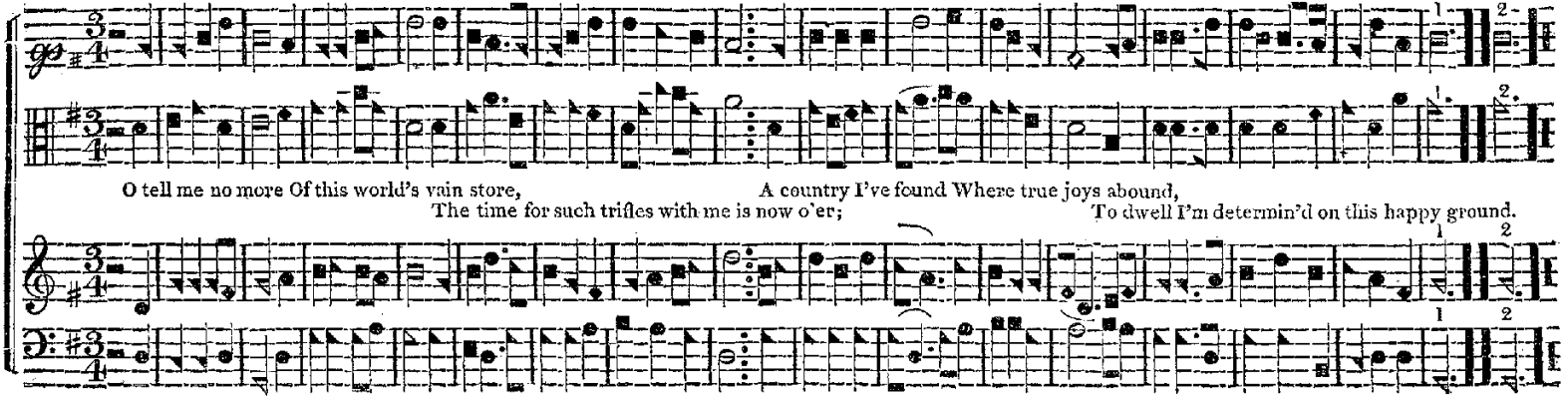



This life's a dream, an empty show; But the bright world to which I go Hath joys substantial and sincere; When shall I wake and find me there? When &c
Loud.
1 2
Till the last trumpet's joyful sound
My flesh shall slumber in the ground,
Then burst the chains with glad surprise, And in my Saviour's image rise.

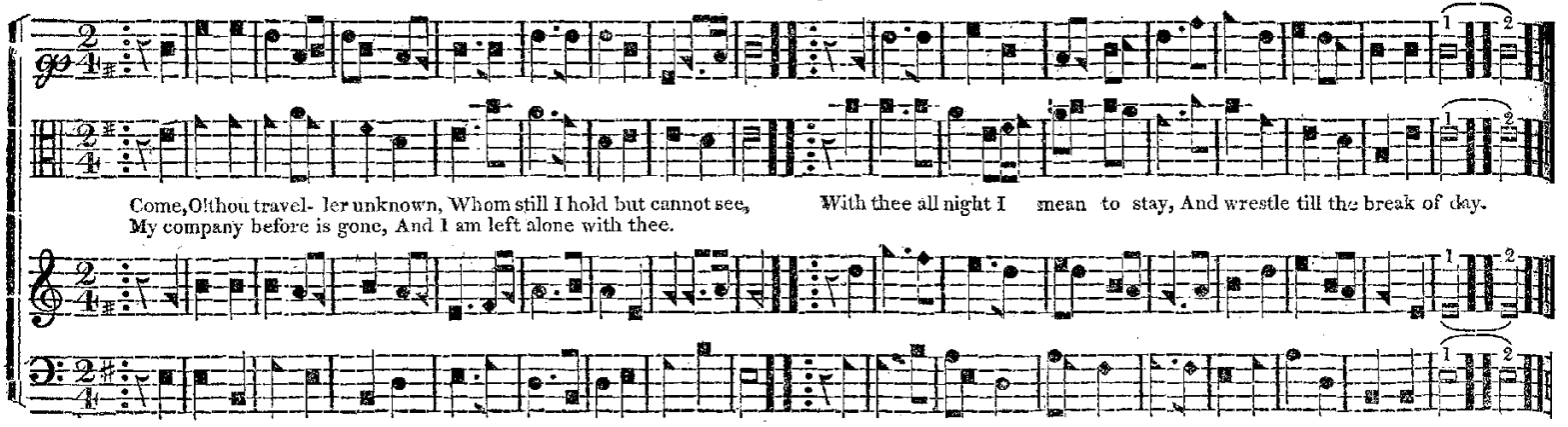
TRIBULATION. C. M. Watts' Hymns 53, Book 2.



UNITIA. P. M. or 5's & 11's. Methodist Hymns. Chapin.

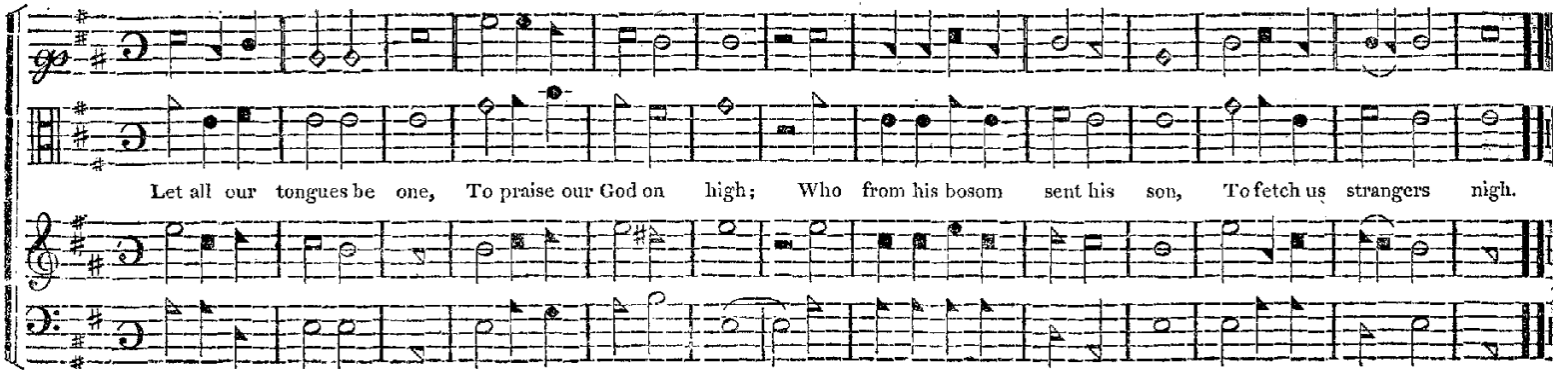


VERNON. L. M. Watts' Hymns 16. Second Part. Book 2.

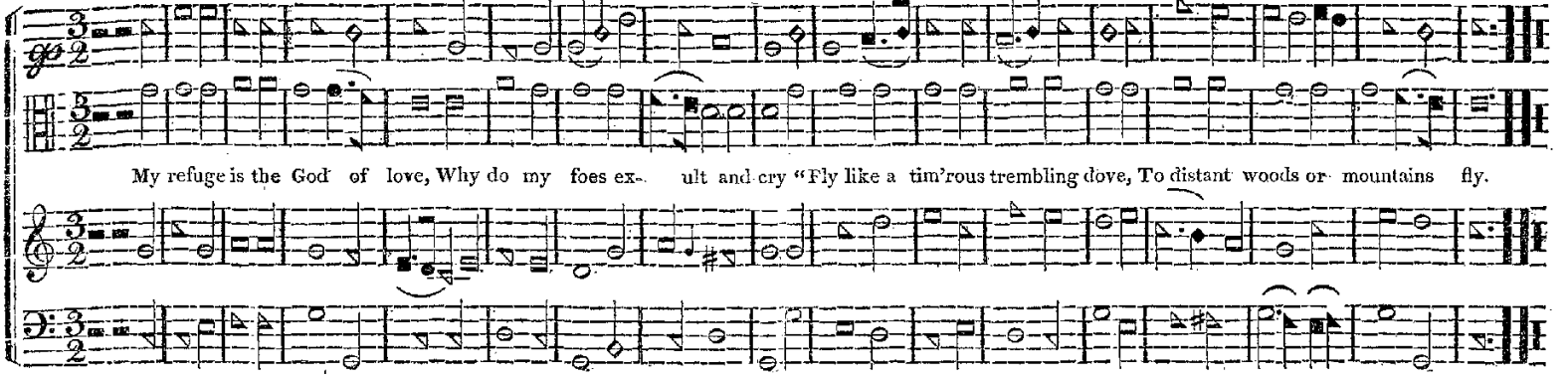


WARREN. S. M.

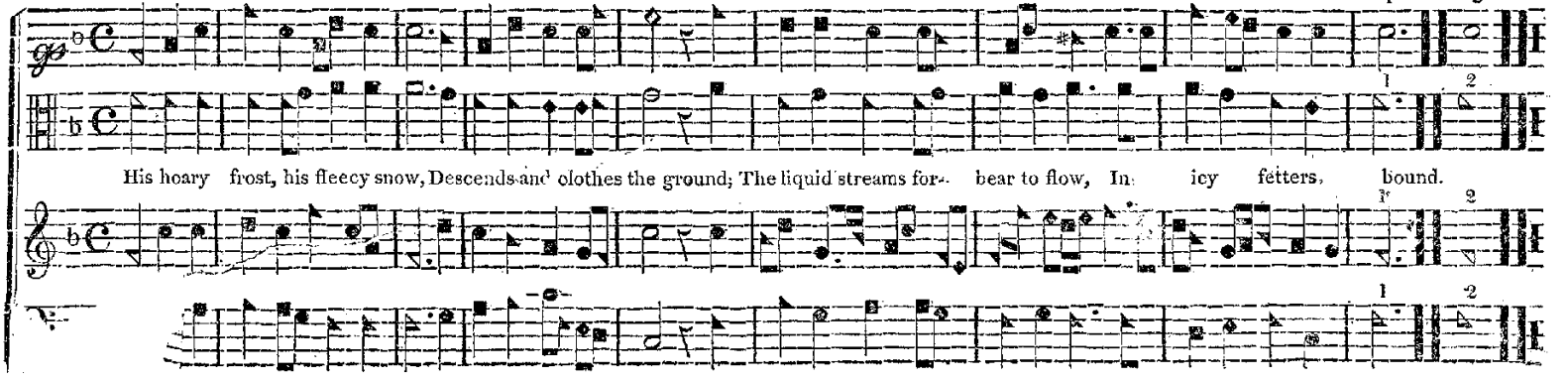
Lane.



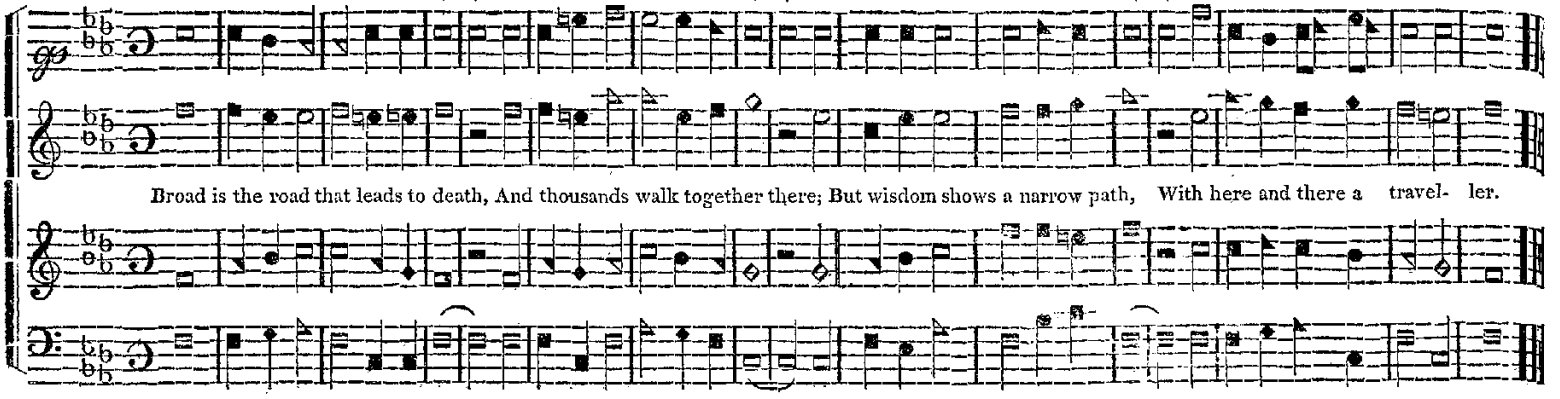
WINCHESTER. L. M. Watts' Psalms 11. Williams.



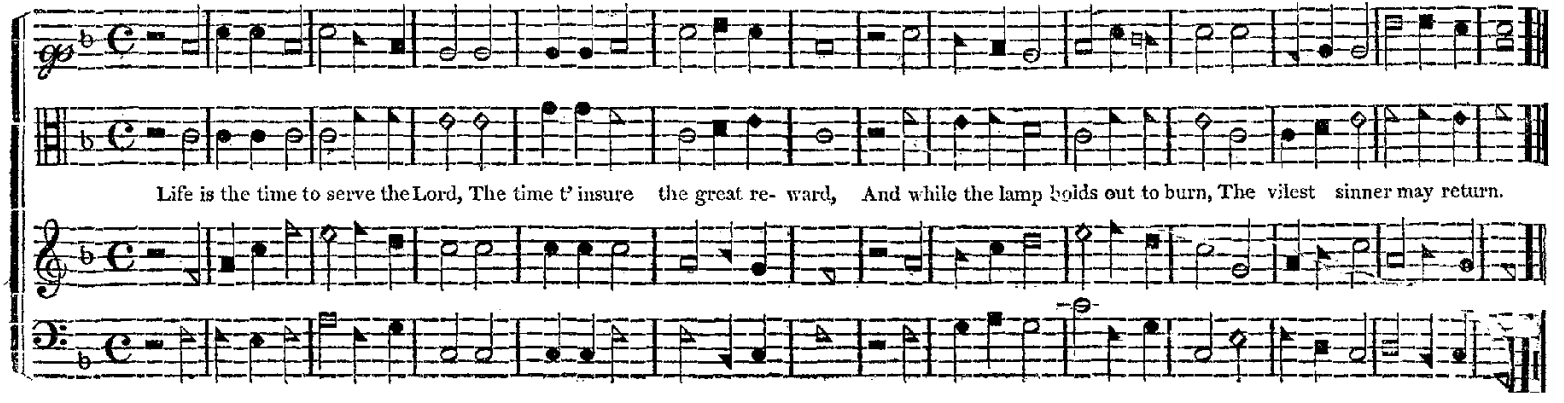
WINTER. C. M. Watts' Psalms 147. D. Reed.



WINDHAM. L. M. Watts' Hymns 158, Book 2. D. Reed

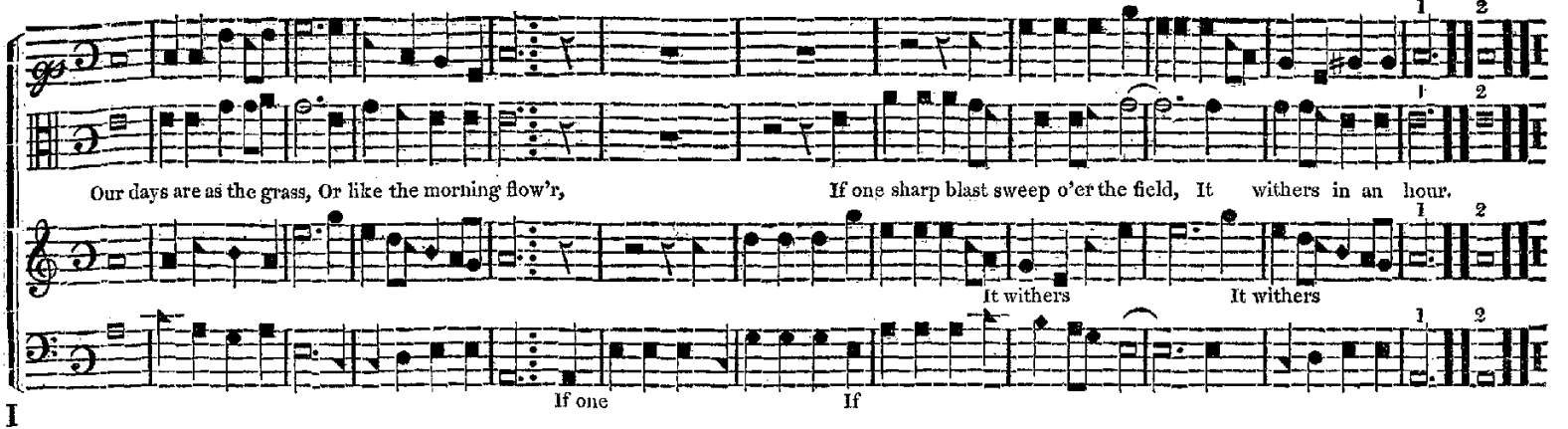


WELLS. L. M. Watts' Hymns 88, Book 1. Holdray



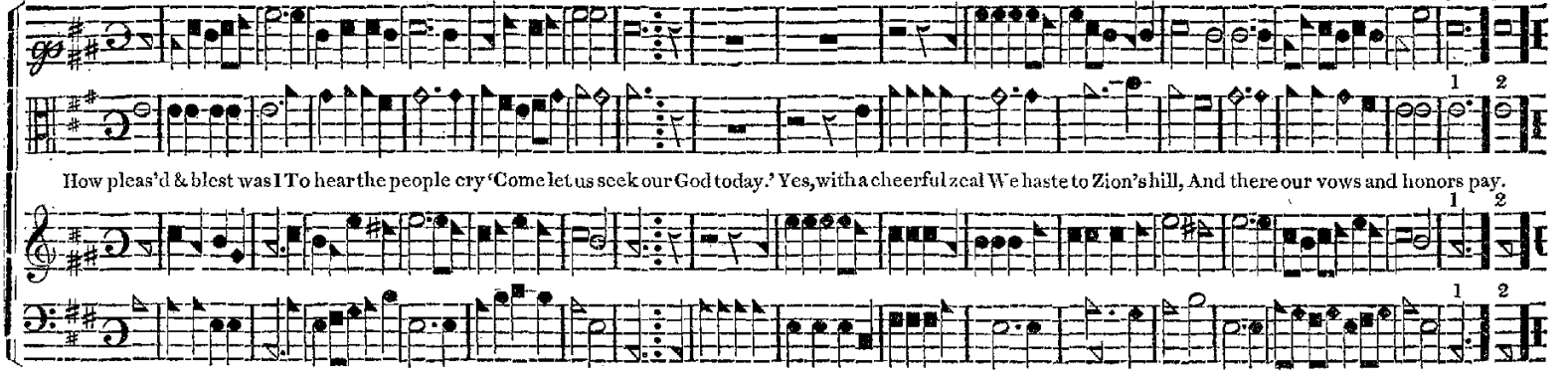
PART II.

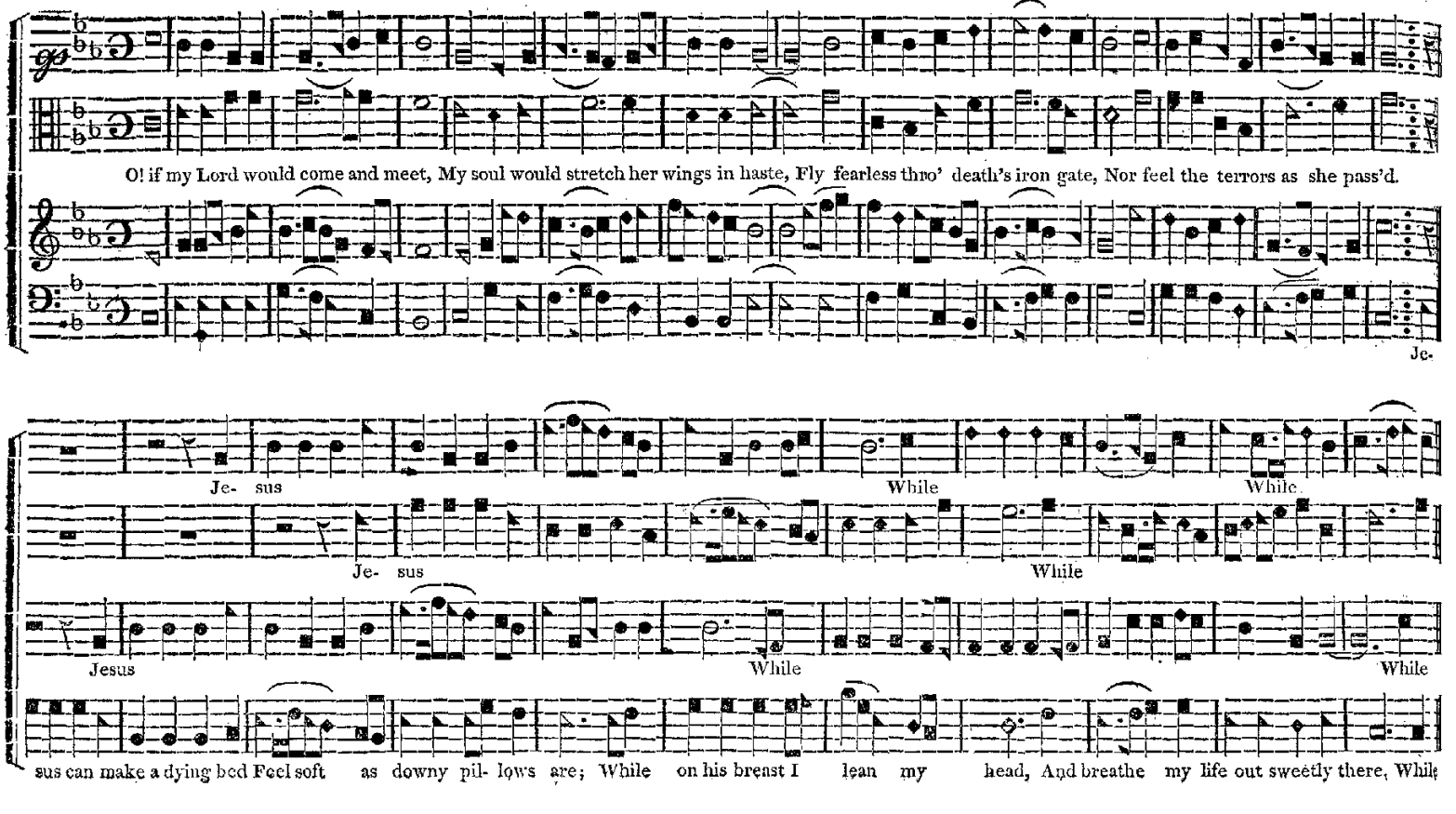
AMERICA. S. M. Watts' Psalms 103. Wetmore.

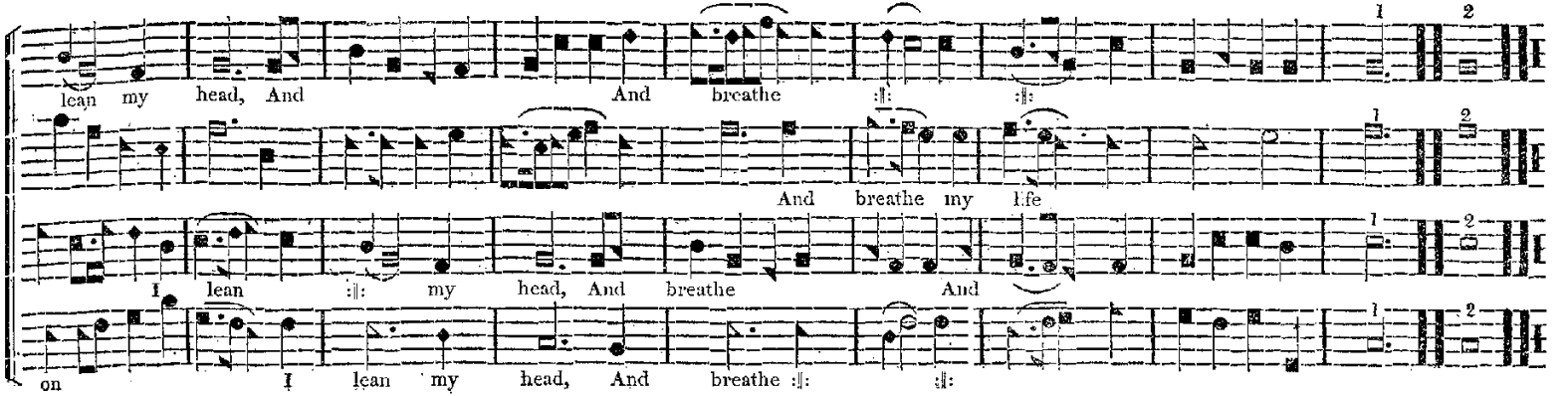


I
2

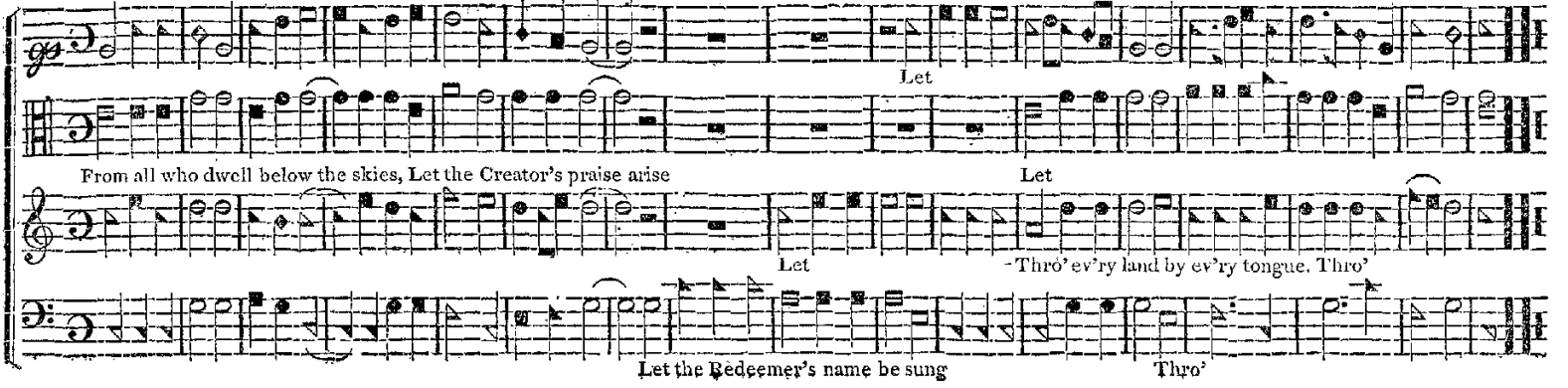
AMITY. P. M. or 6's & 8's. Watts' Psalms 122. Reed.



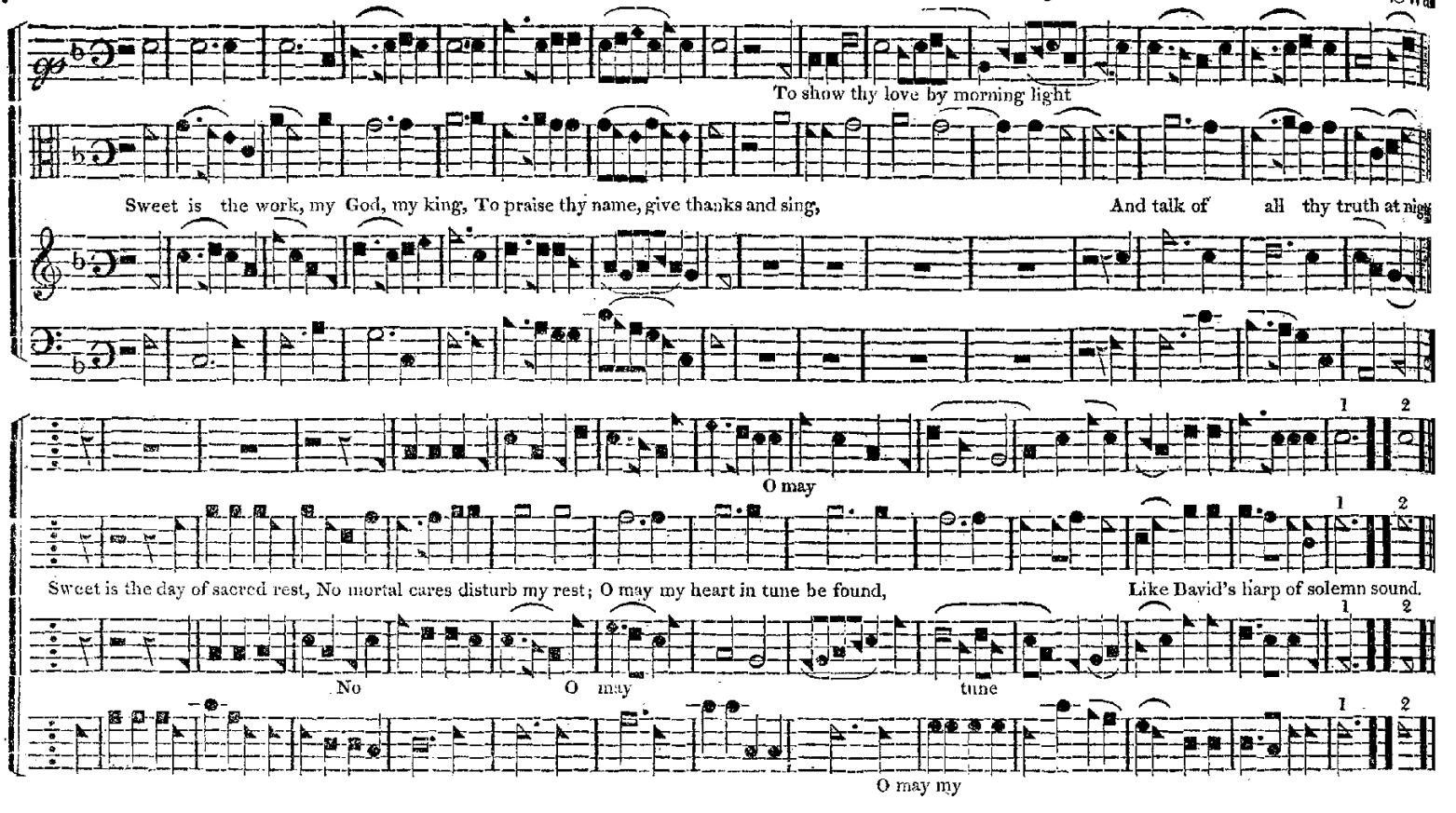

O! if my Lord would come and meet, My soul would stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the terrors as she pass'd.
Je-
Je- sus
While
While
Je- sus
While
Jesus
While
While
sus can make a dying bed Feel soft as downy pil- lows are; While on his breast I lean my head, And breathe my life out sweetly there, While



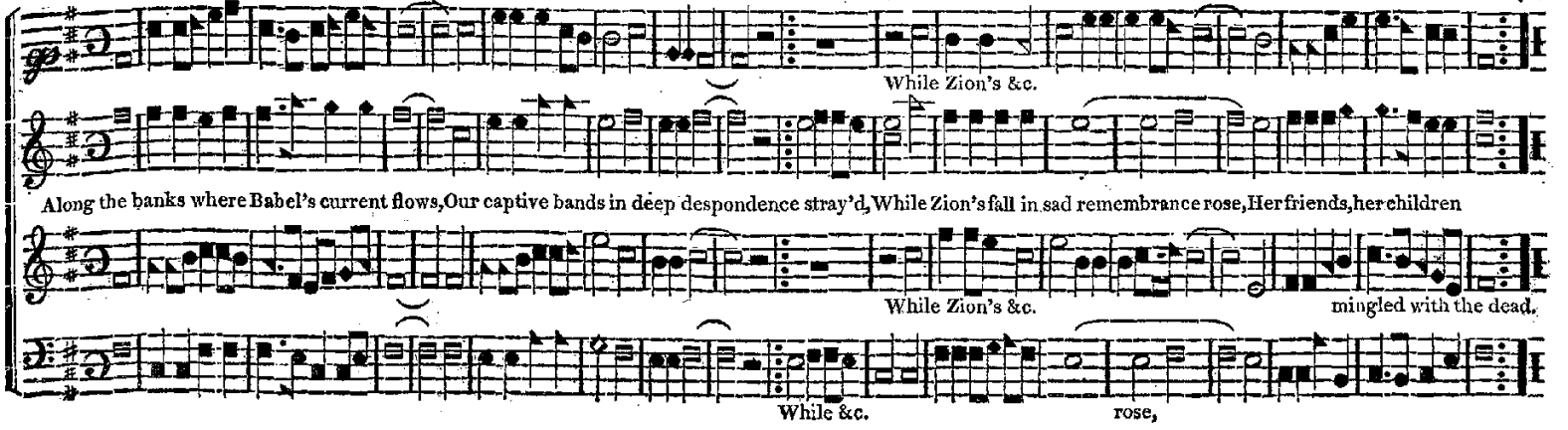
BRIDGEWATER. L. M. Watts' Psalms 117. Edson.



BRISTOL. L. M. Watts' Psalms 92.

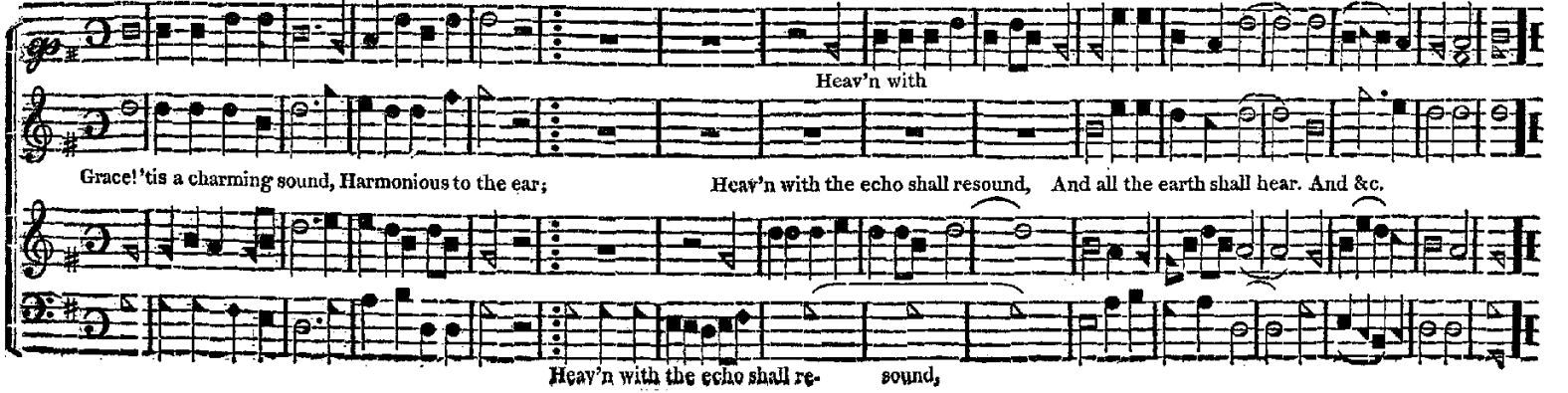


BABYLONIAN CAPTIVITY. P. M.

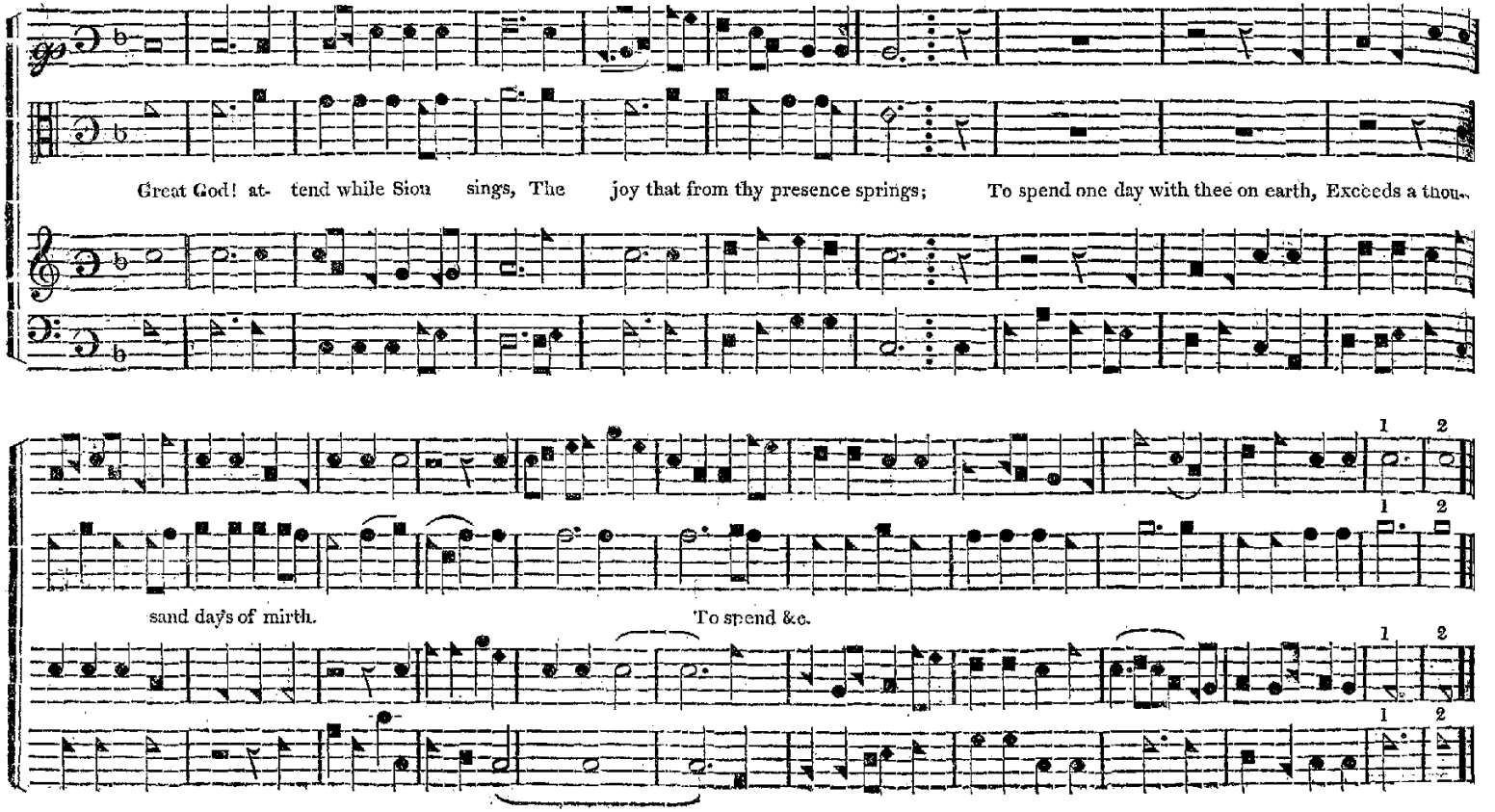


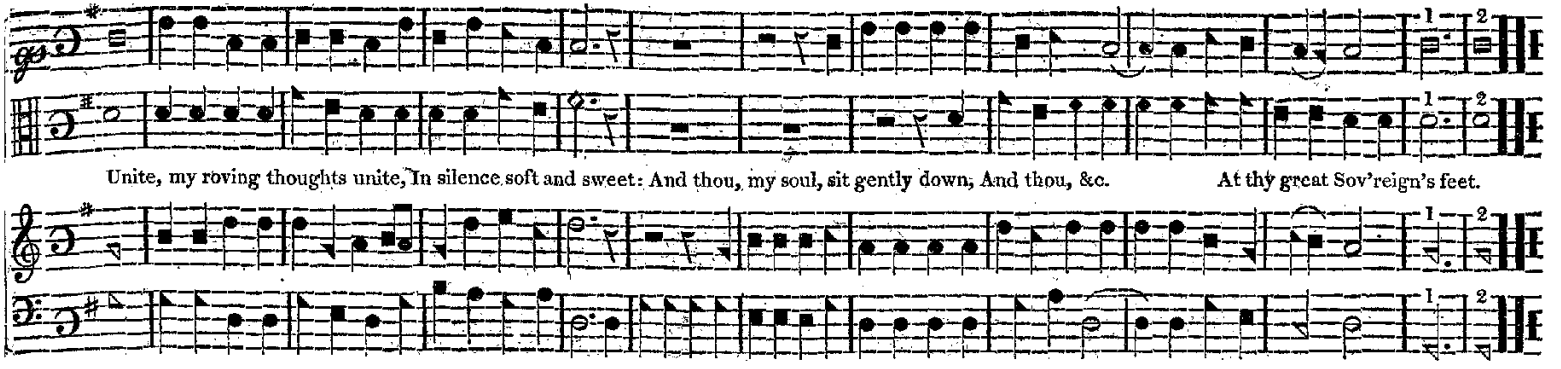
BRIDGETOWN. S. M.

Dare.

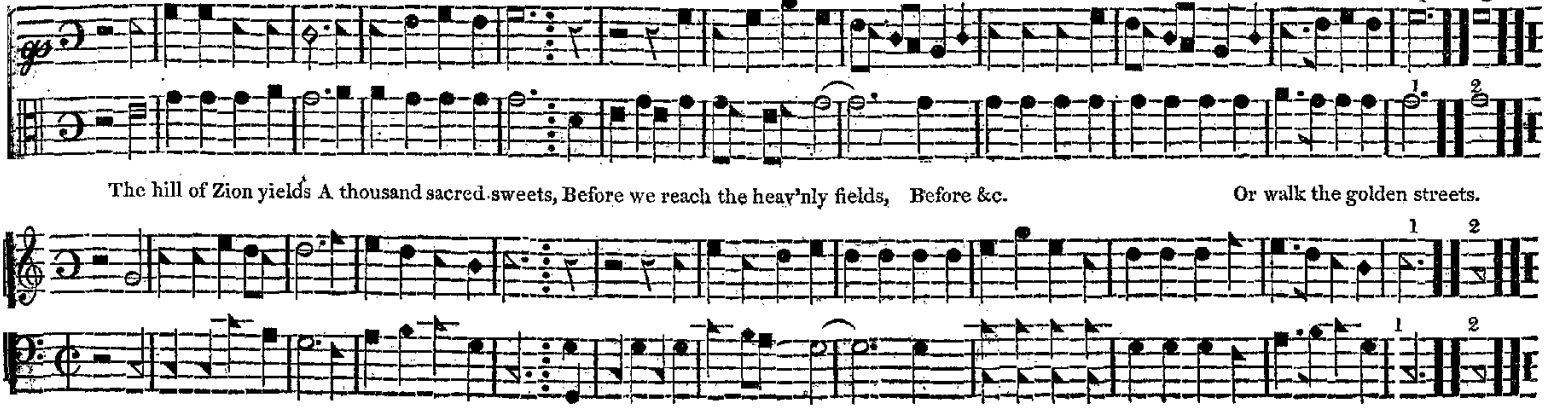


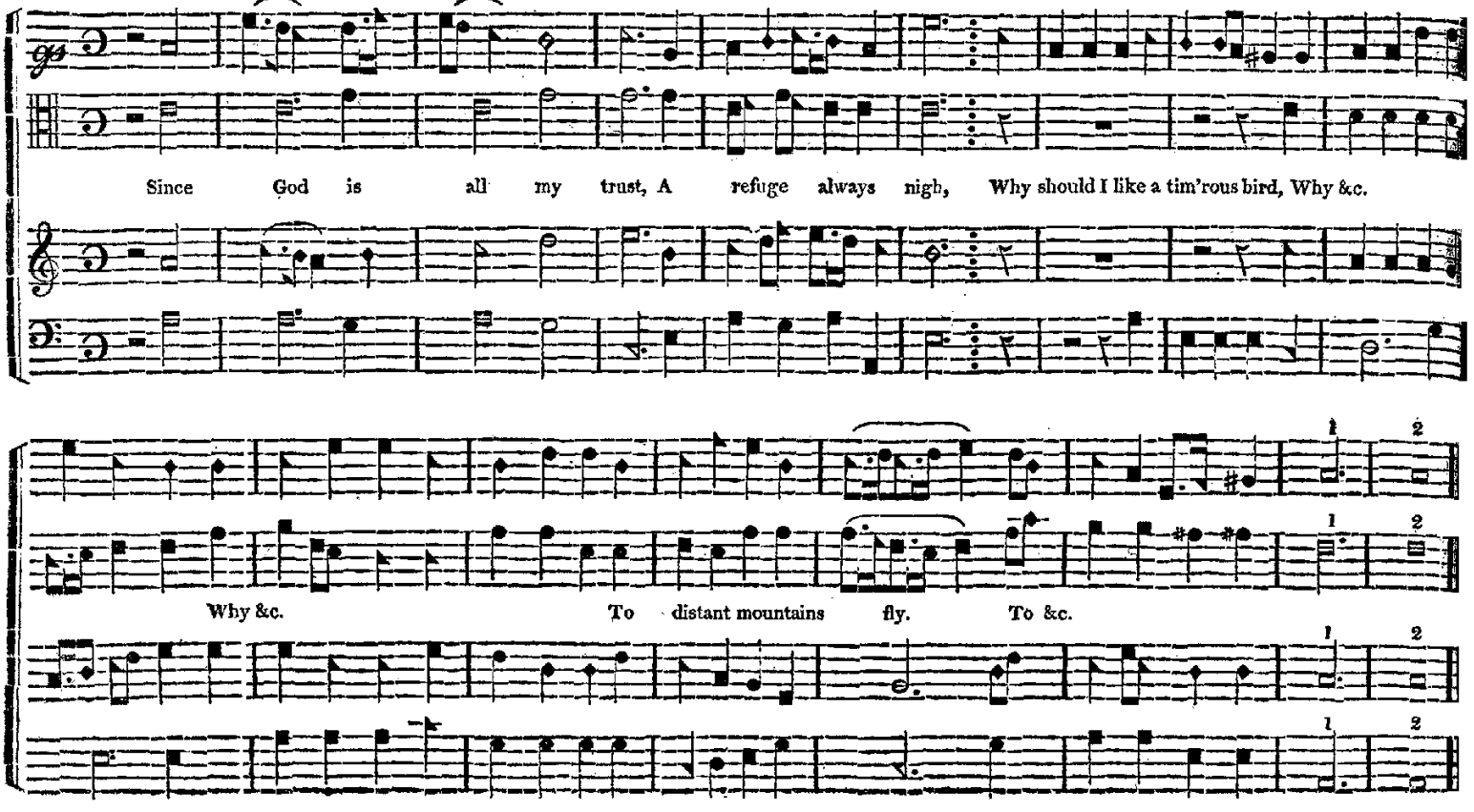
BALLSTOWN. L. M.

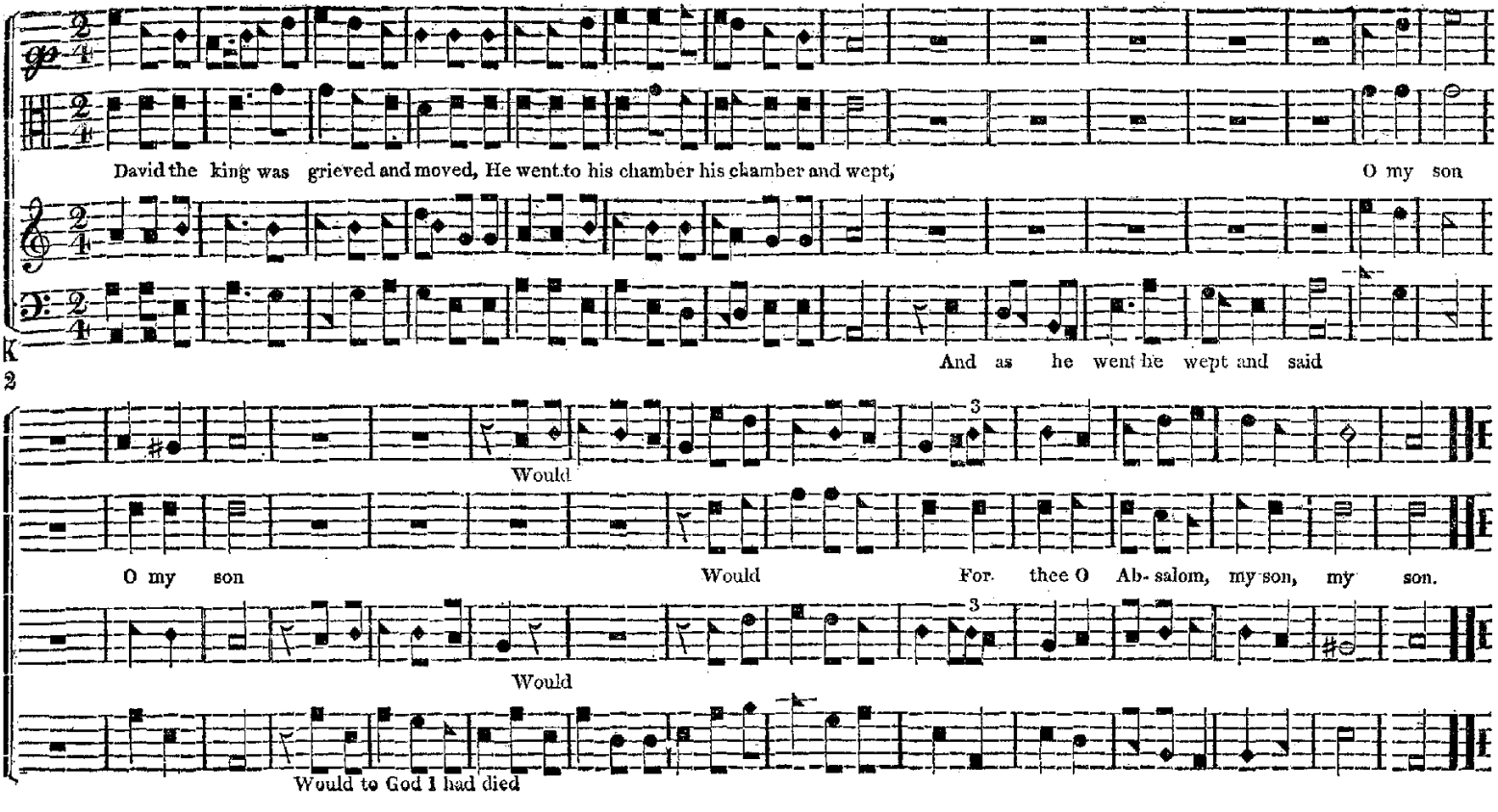


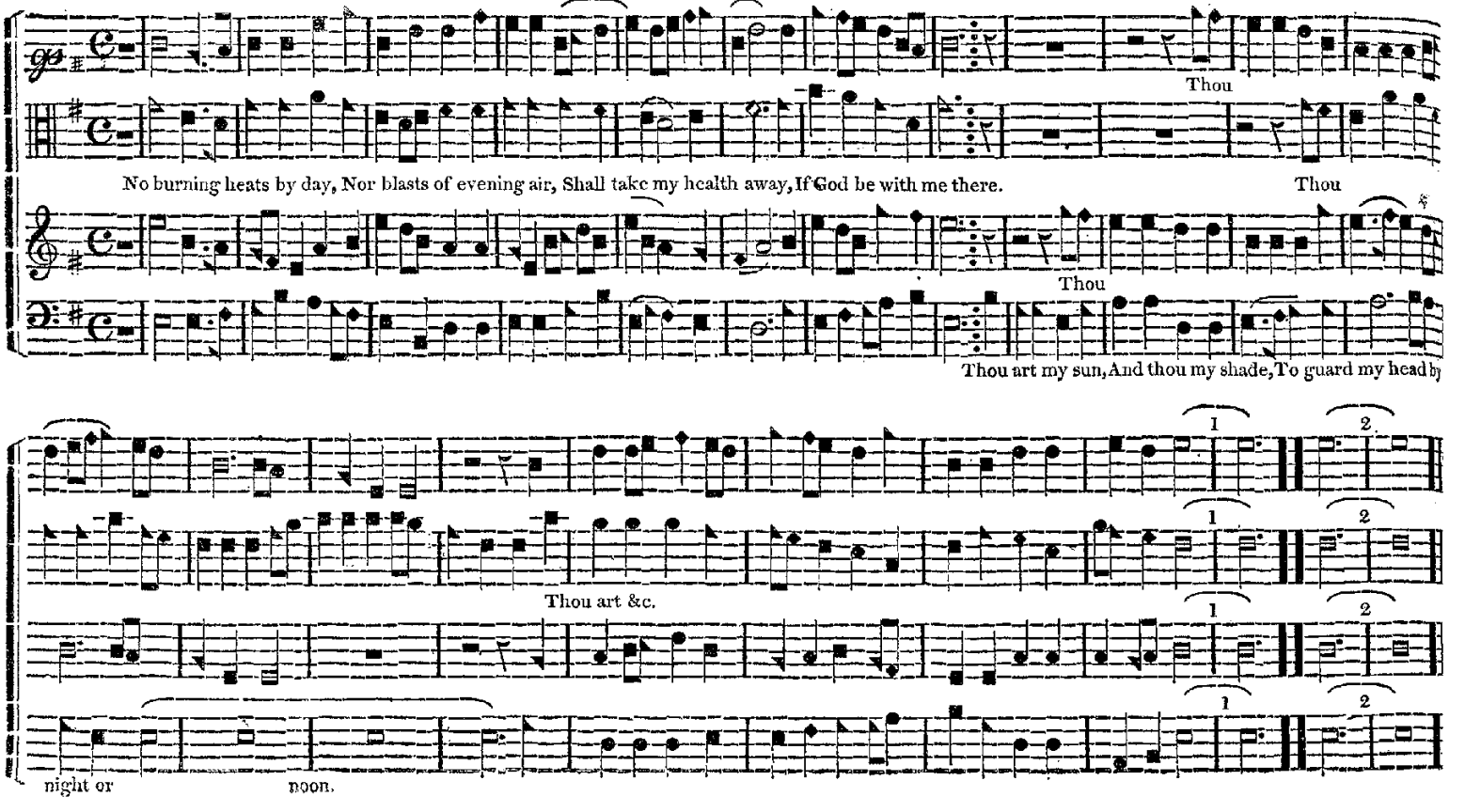


CONCORD. S. M. Watts' Hymns 30, Book 2. Holden.

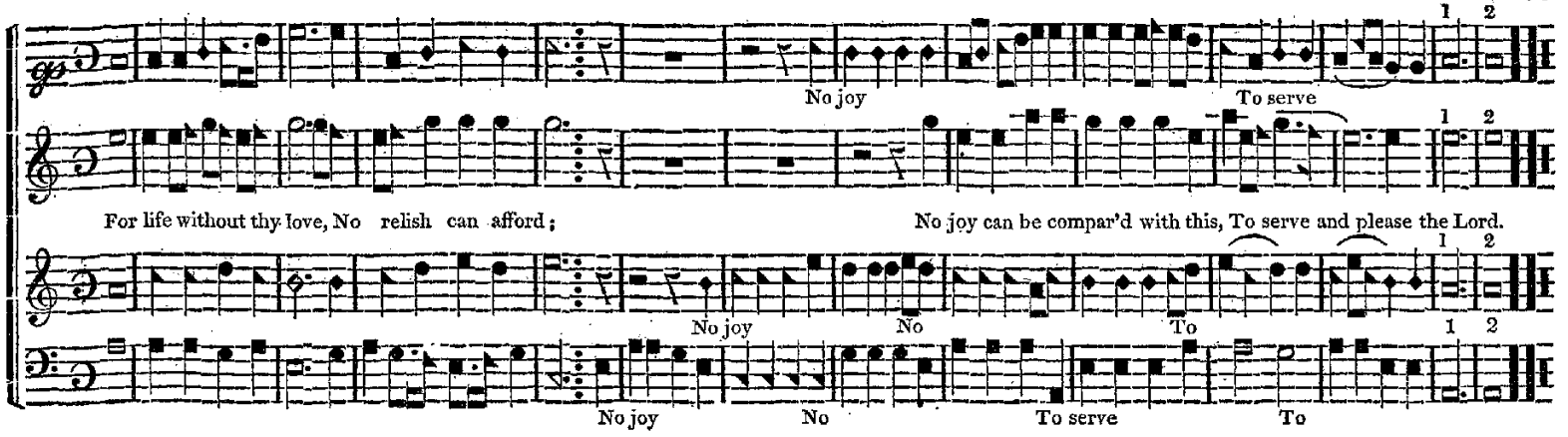



Since God is all my trust, A refuge always nigh, Why should I like a tim'rous bird, Why &c.
Why &c. To distant mountains fly. To &c.

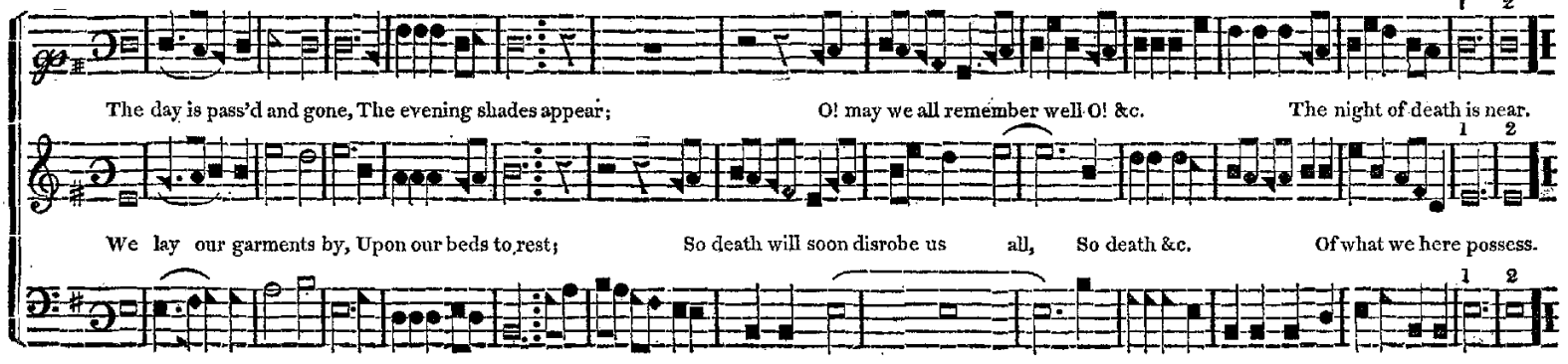

David the king was grieved and moved, He went to his chamber his chamber and wept,
O my son
And as he went he wept and said
Would
O my son
Would
For thee O Ab- salom, my son, my son.
Would
Would to God I had died


Thou
No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there.
Thou
Thou
Thou art my sun, And thou my shade, To guard my head by
1
2
Thou art &c.
night or
noon.

DAUPHIN. S. M.

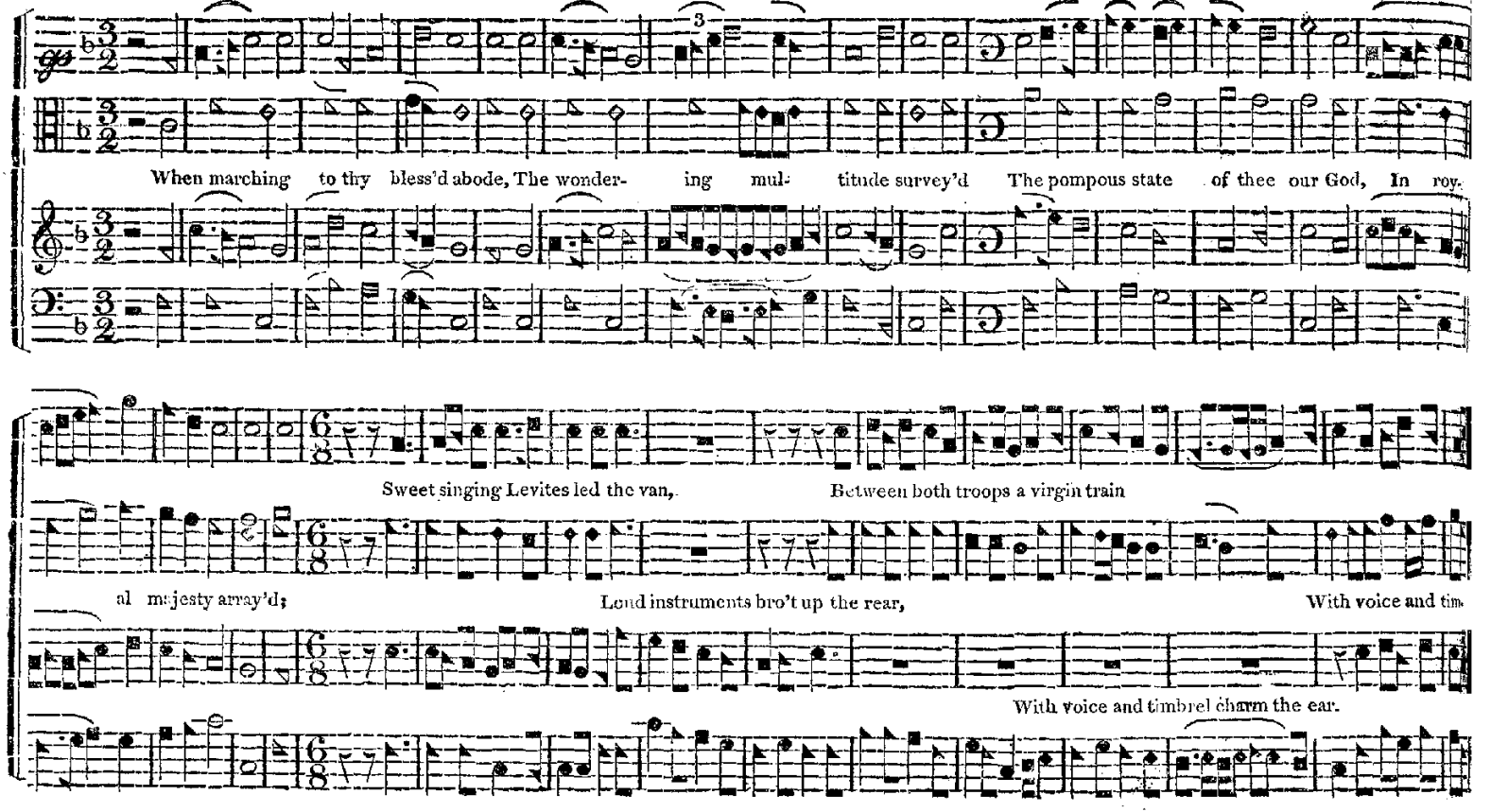


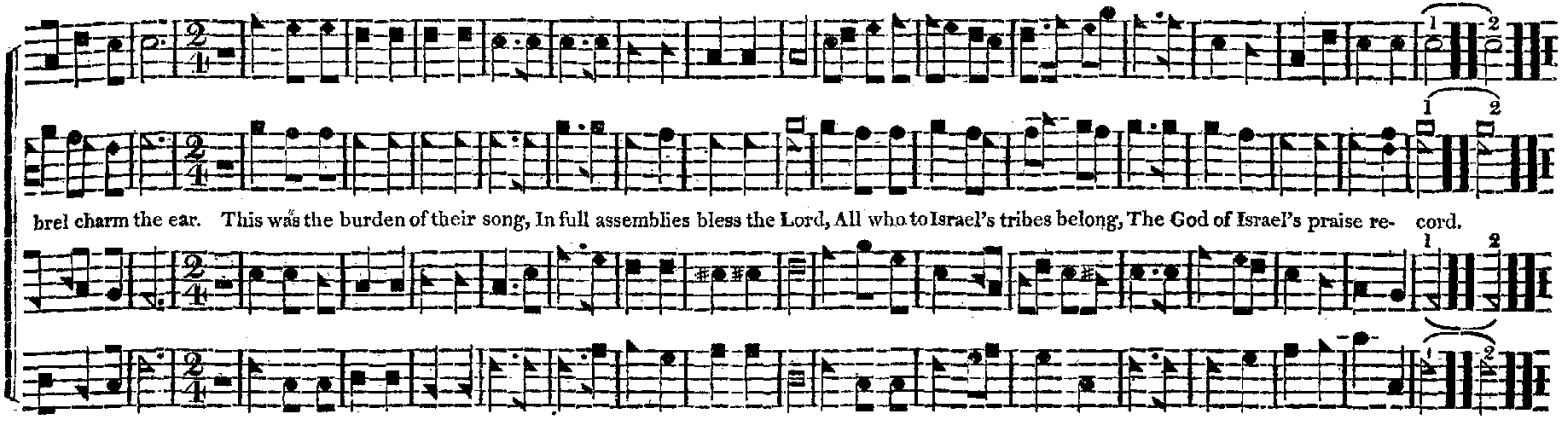
EVENING SHADE. S. M.



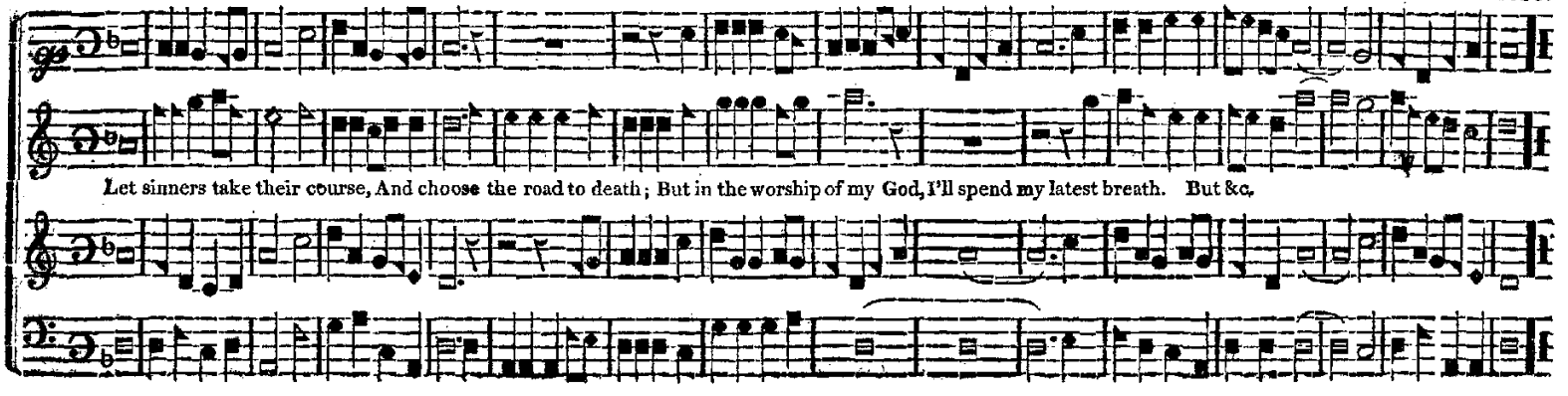
EASTFORD. L. M.

French

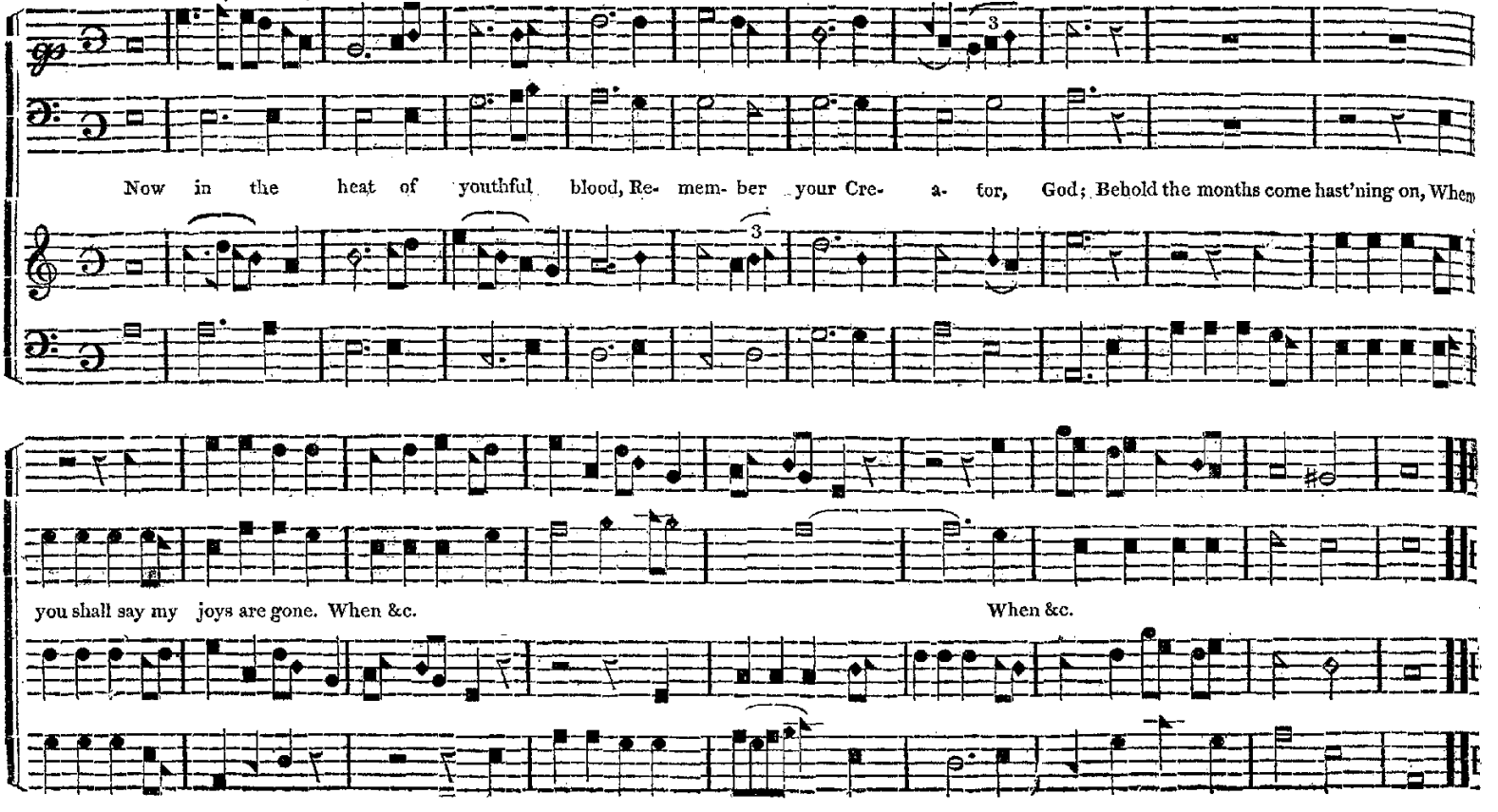


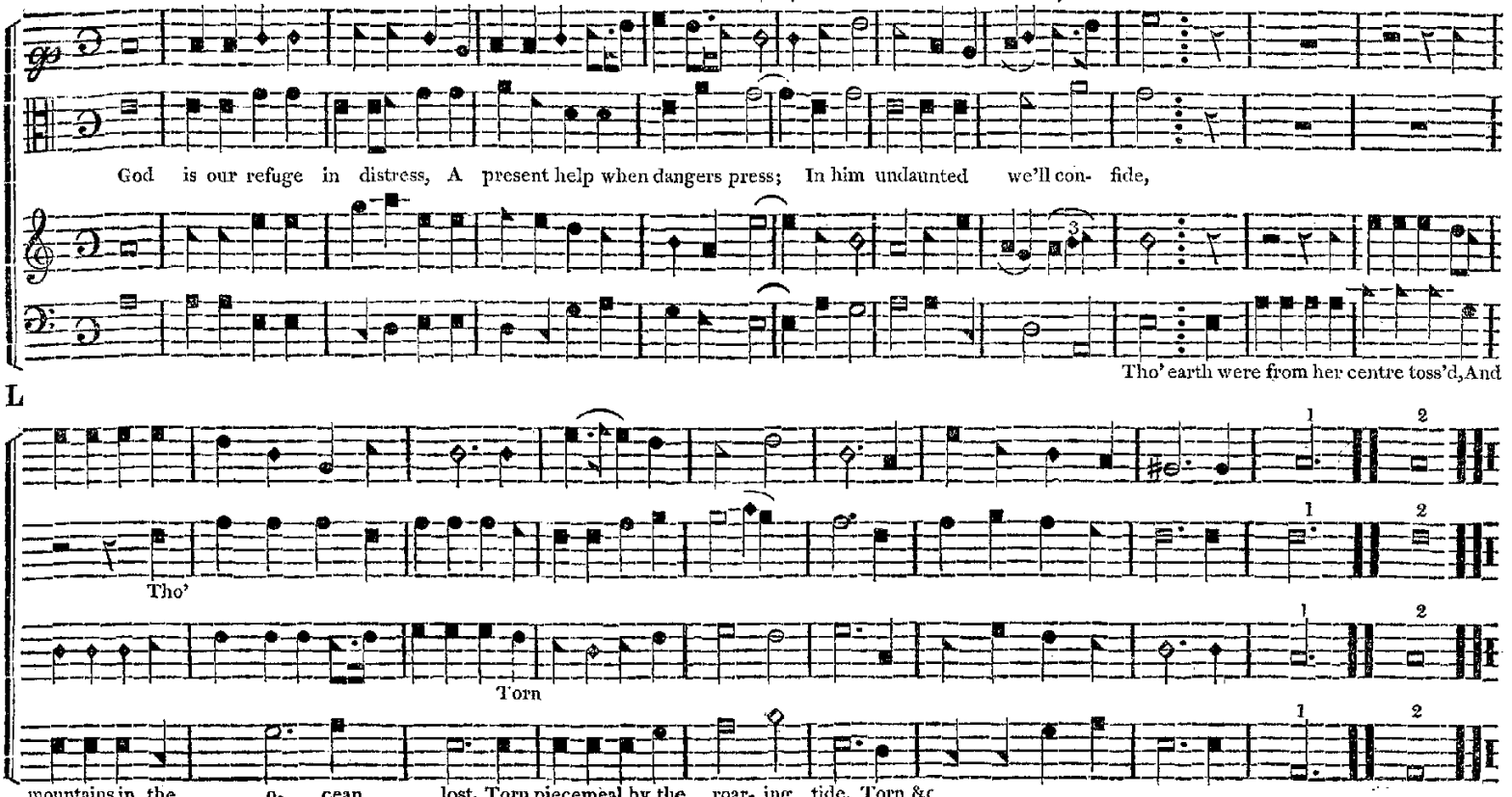


FLORIDA. S. M. Whetmore.



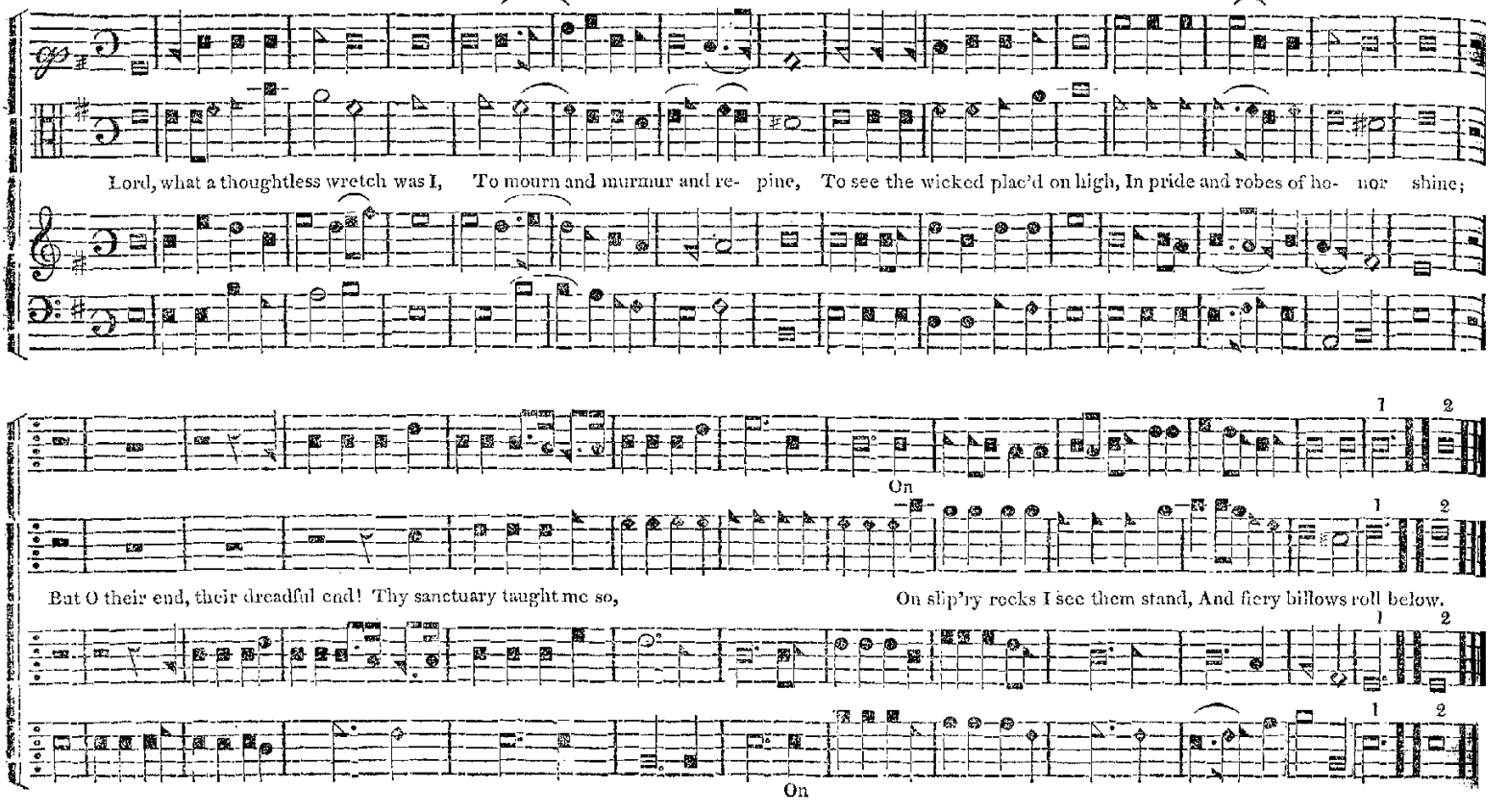
EXHORTATION. L. M.

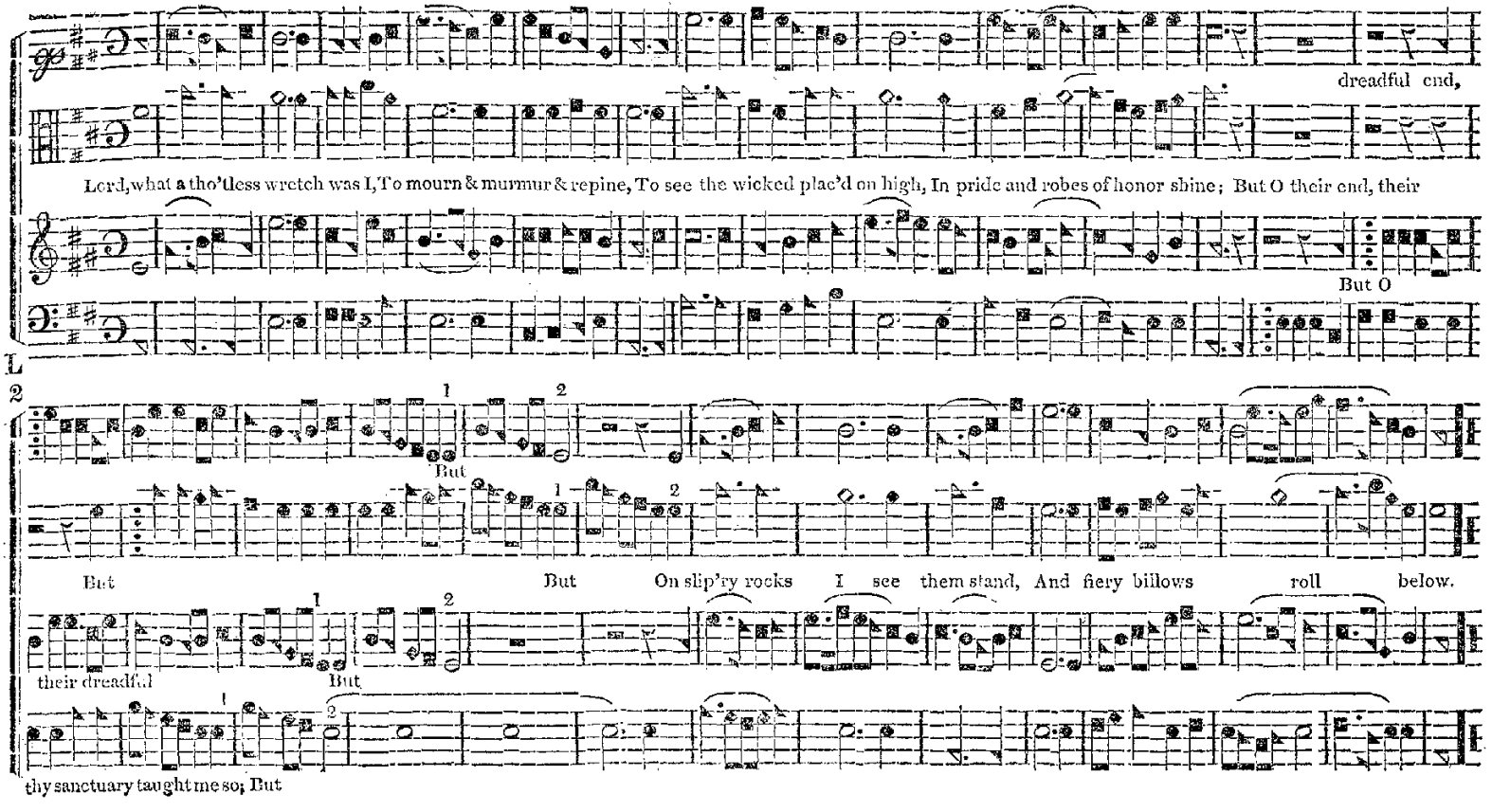



God is our refuge in distress, A present help when dangers press; In him undaunted we'll con- fide,
Tho' earth were from her centre toss'd, And
L
Tho'
Torn
mountains in the o- cean lost, Torn piecemeal by the roar- ing tide. Torn &c

GREENWICH. L. M.

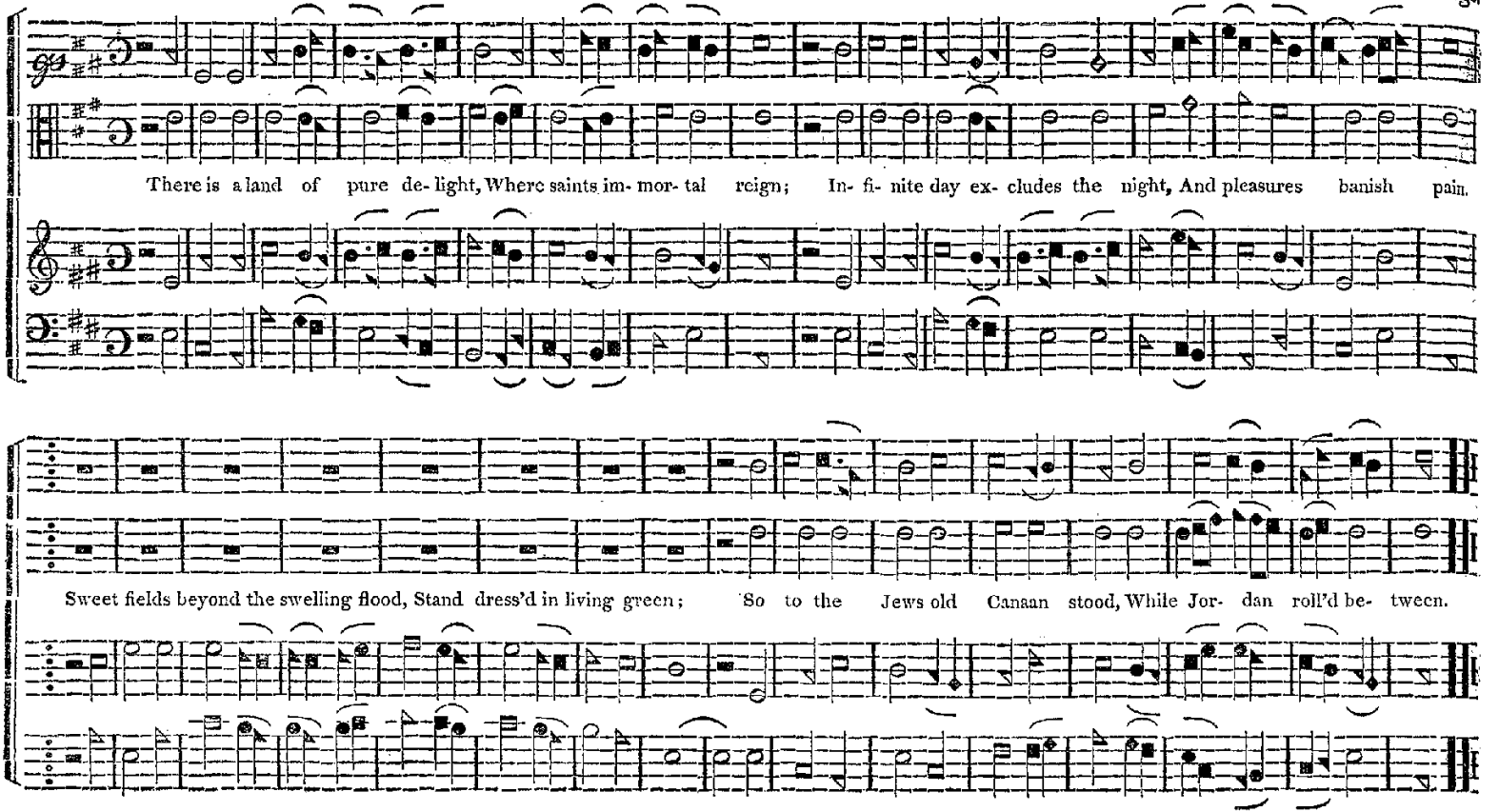
D. Reed



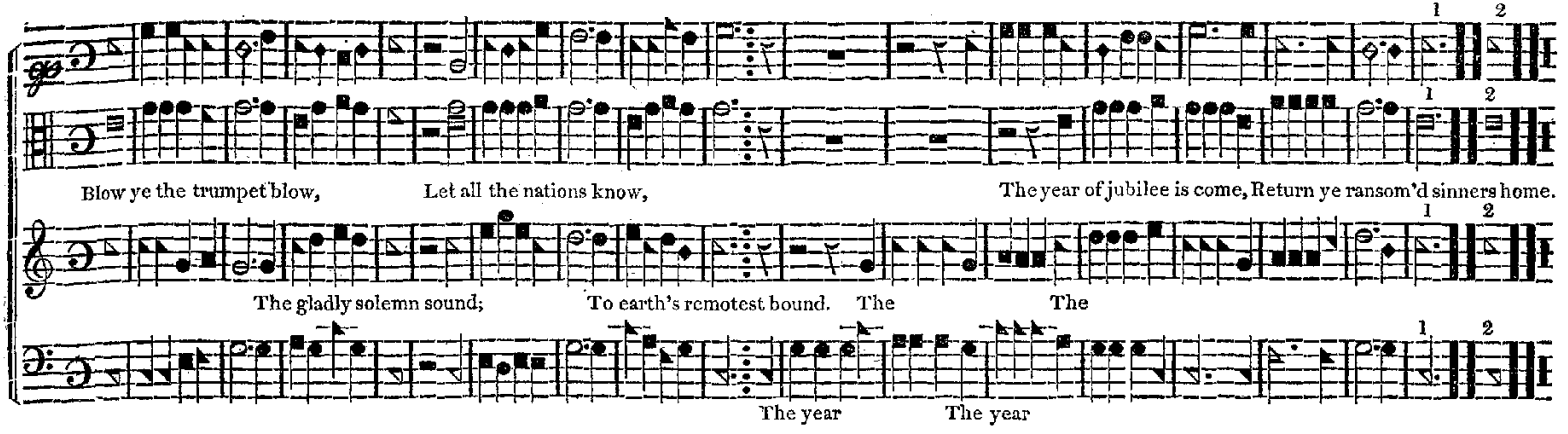

dreadful end,
Lord, what a tho'tless wretch was I, To mourn & murmur & repine, To see the wicked plac'd on high, In pride and robes of honor shine; But O their end, their
But O
L
2
But
But
But
But
On slip'ry rocks I see them stand, And fiery billows roll below.
their dreadful
But
thy sanctuary taught me so; But

JORDAN. C. M.

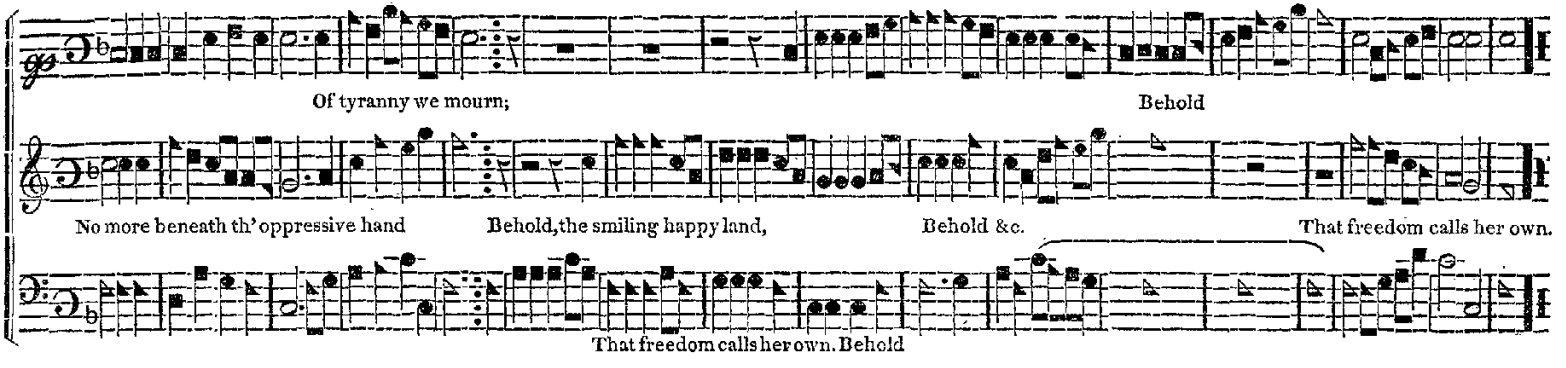
W. Billings.

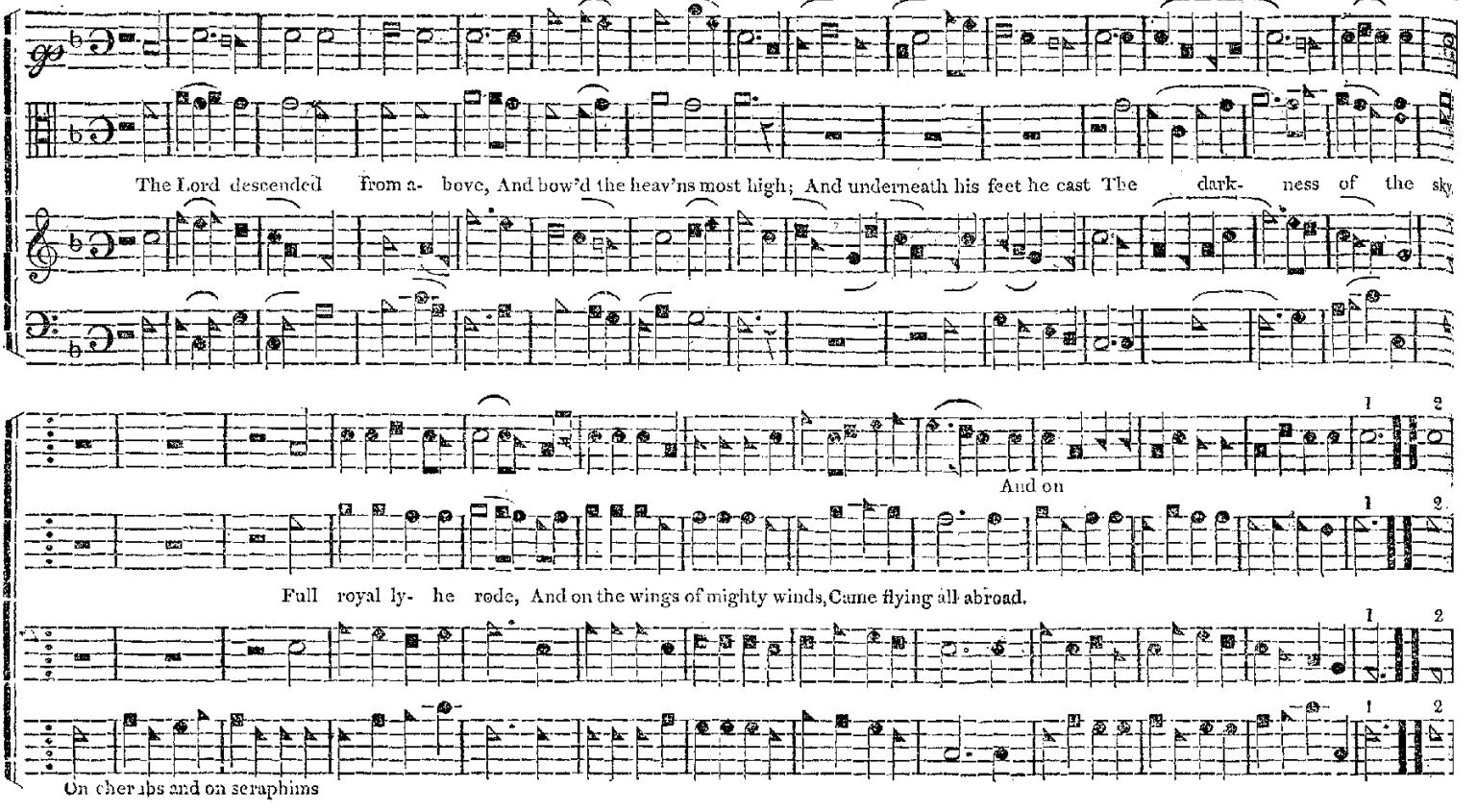


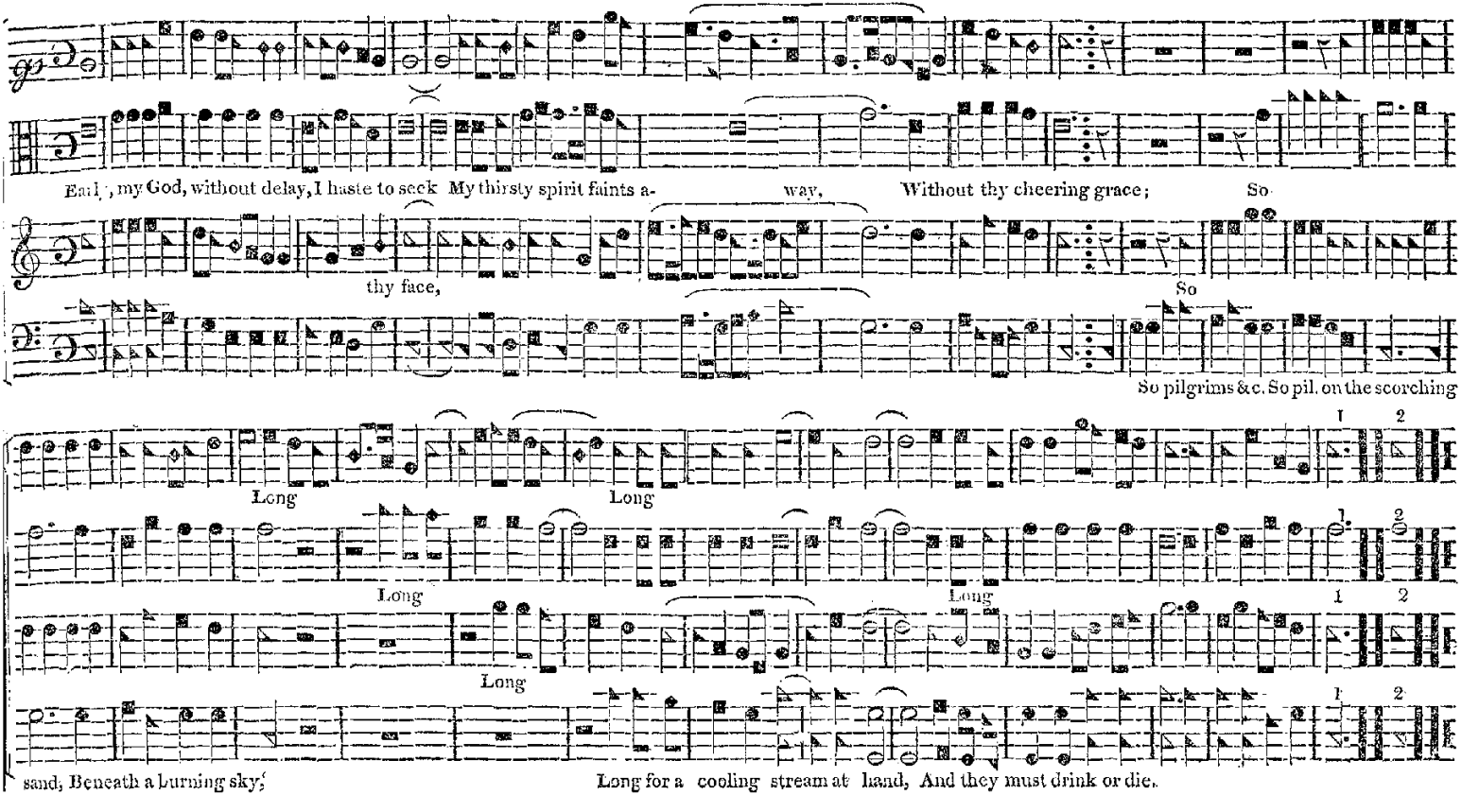
LENOX. P. M. 6's, 4's.

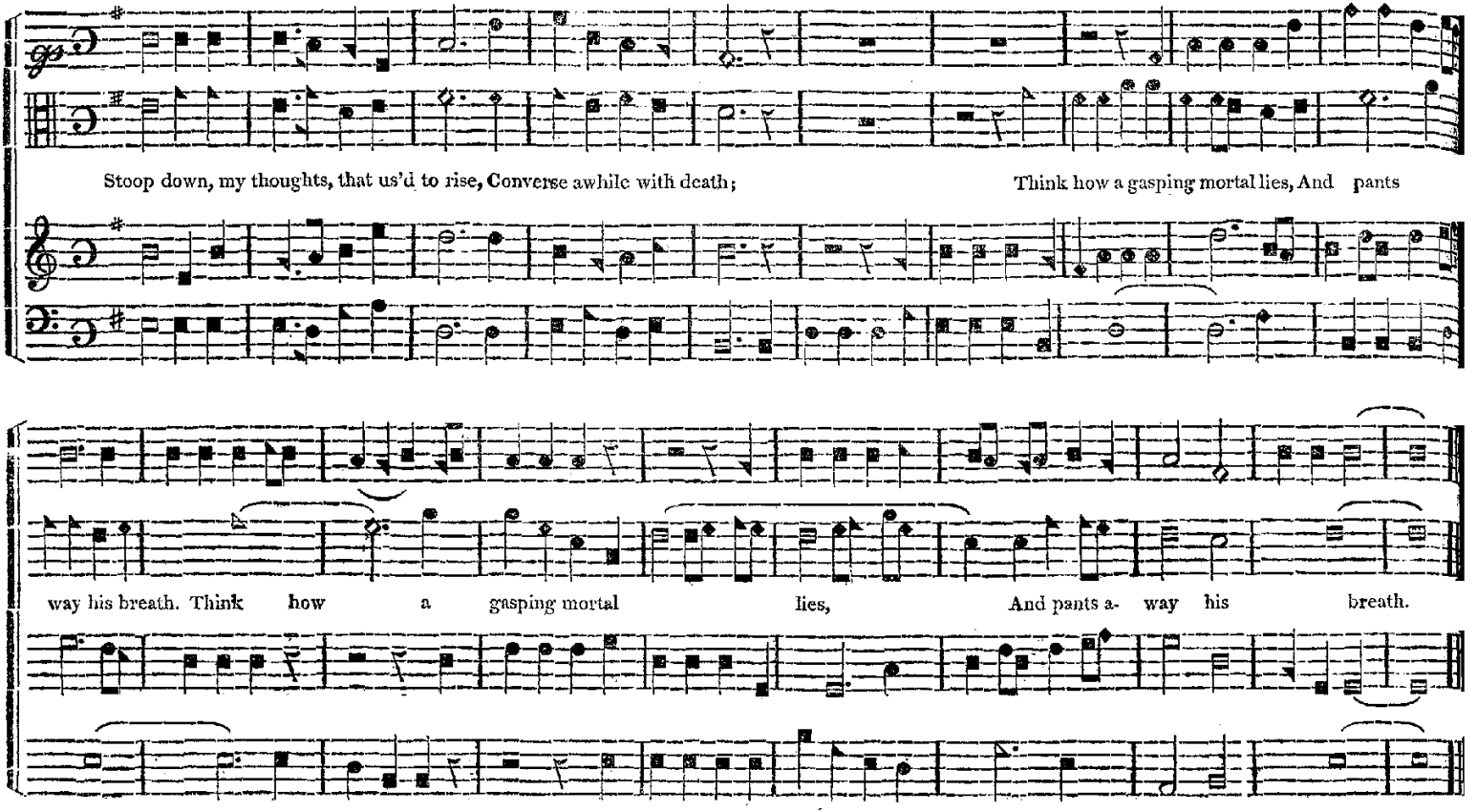


LIBERTY. C. M.

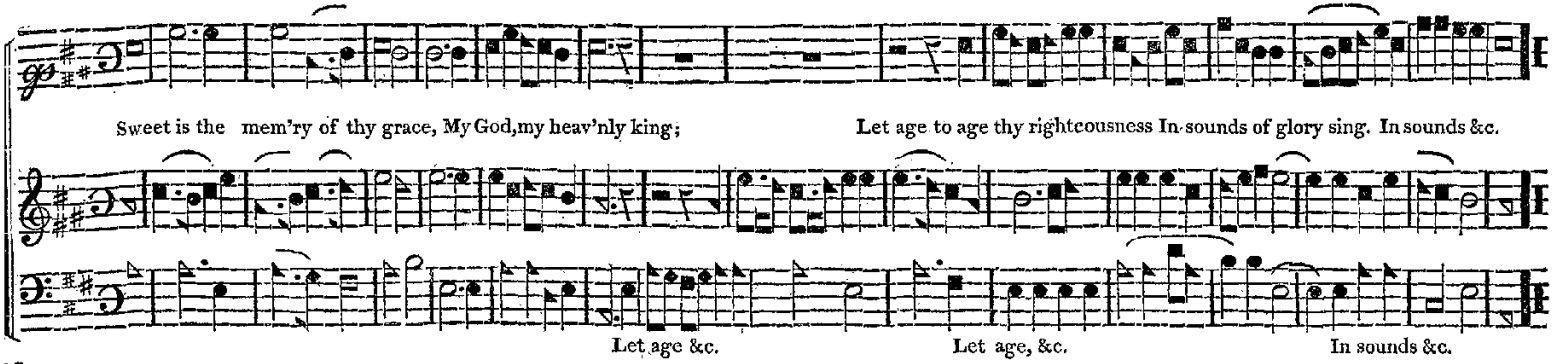



The Lord descended from a- bove, And bow'd the heav'ns most high; And underneath his feet he cast The dark- ness of the sky.
And on
Full royal ly- he rode, And on the wings of mighty winds, Came flying all abroad.
On cherubs and on seraphims


Earl', my God, without delay, I haste to seek My thirsty spirit faints a- way, Without thy cheering grace; So
thy face,
So
So pilgrims &c. So pil. on the scorching
Long
Long
Long
Long
Long
1 2
sand, Beneath a burning sky;
Long for a cooling stream at hand, And they must drink or die.

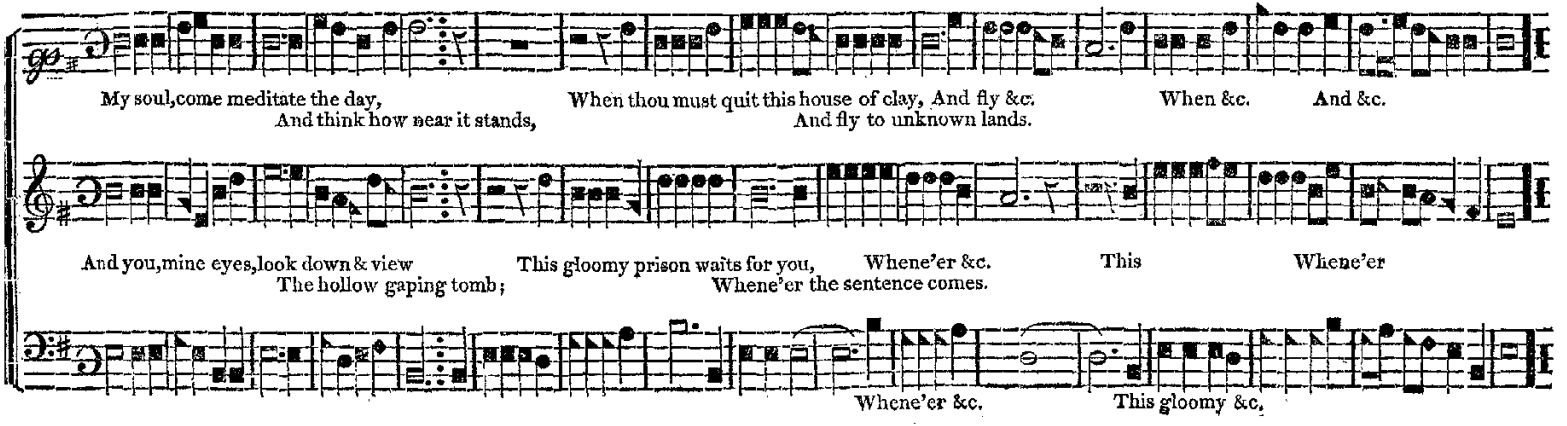

Stoop down, my thoughts, that us'd to rise, Converse awhile with death;
Think how a gasping mortal lies, And pants
way his breath. Think how a gasping mortal lies, And pants a- way his breath.

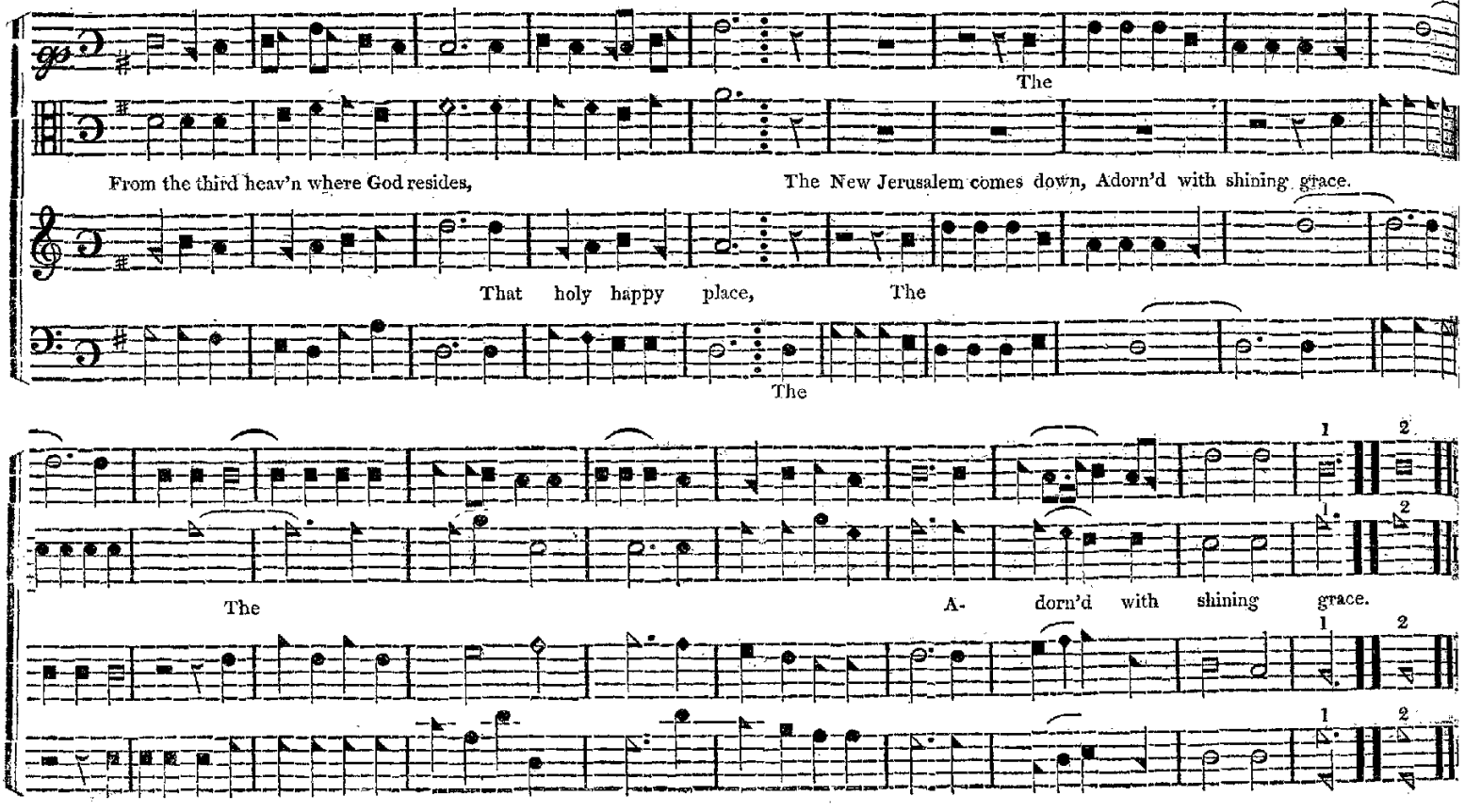
MELODY. C. M. Watts' Psalms 145.

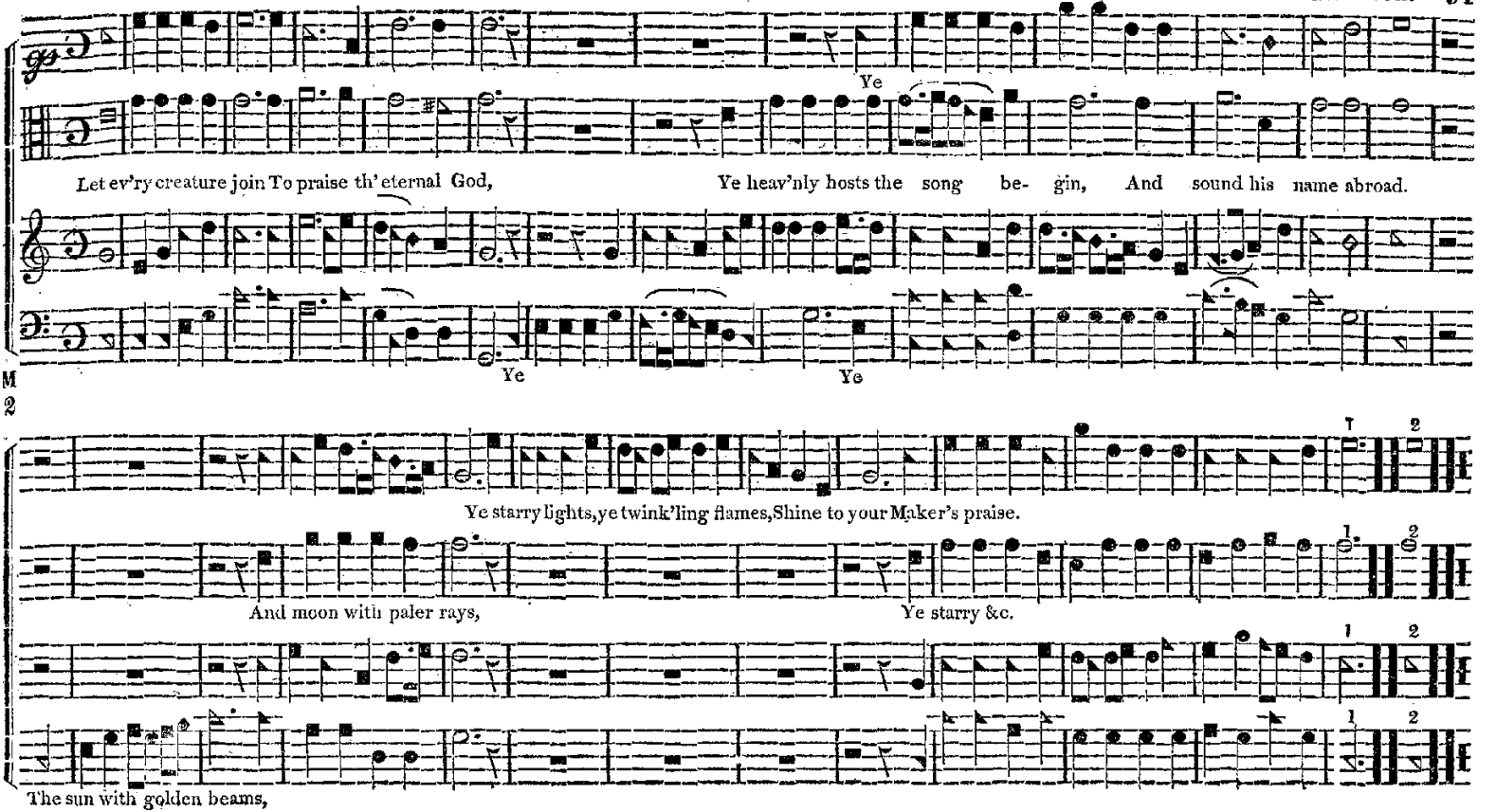


M

NORTH SALEM. C. M. Watts' Hymns 61, Book 2.

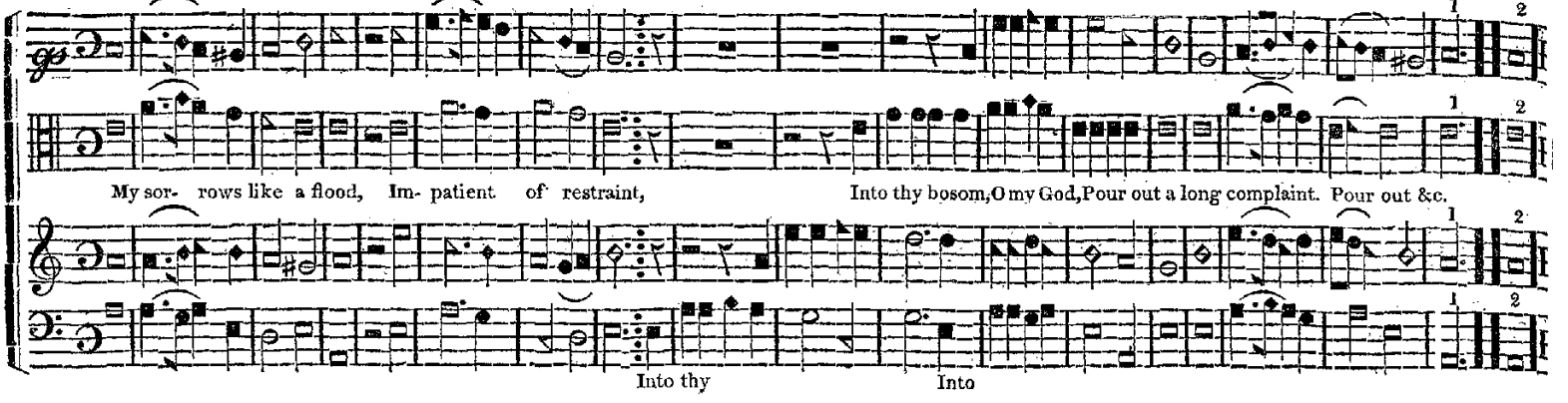



The
From the third heav'n where God resides,
The New Jerusalem comes down, Adorn'd with shining grace.
That holy happy place,
The
The
1
2
The
A- dorn'd with shining grace.
1
2
1
2


Ye
Let ev'ry creature join To praise th' eternal God,
Ye heav'nly hosts the song be- gin, And sound his name abroad.
Ye
Ye
M
2
Ye starry lights, ye twink'ling flames, Shine to your Maker's praise.
And moon with paler rays,
Ye starry &c.
The sun with golden beams,

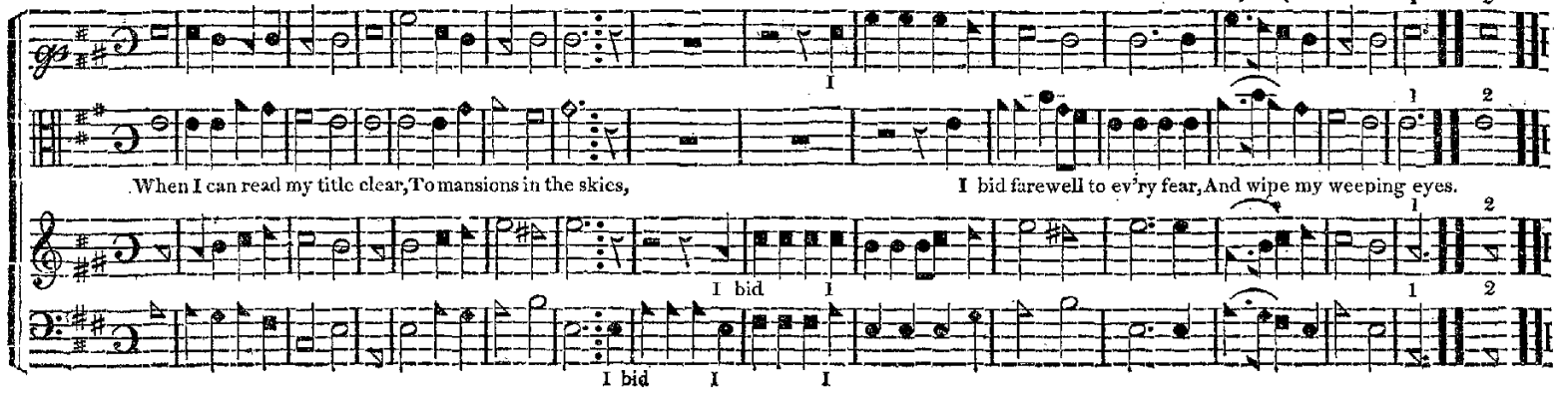
NORWICH. S. M.

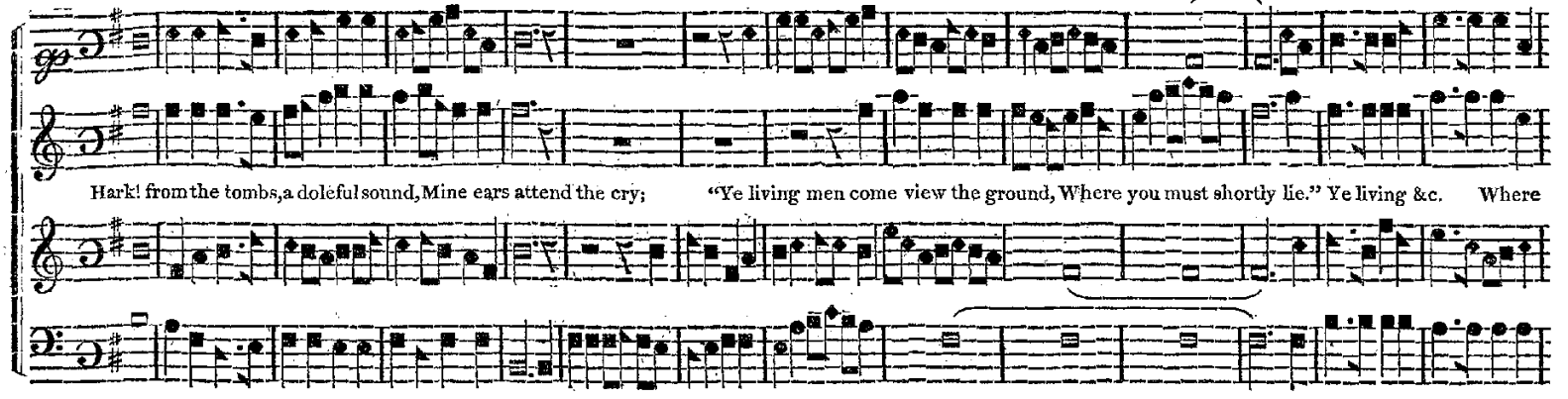
Kibbard.



NINETY-FIFTH. C. M.

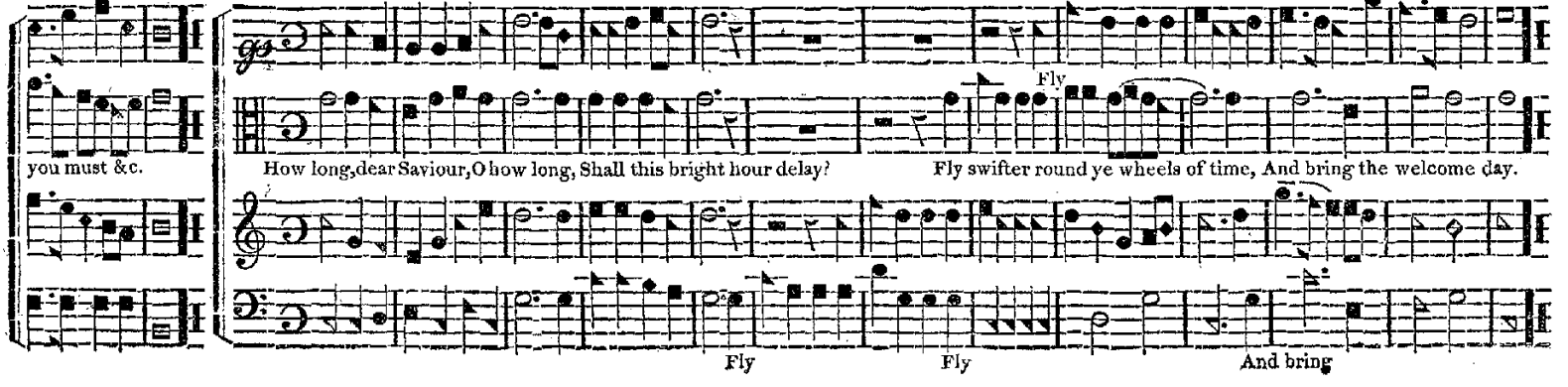
Colton.

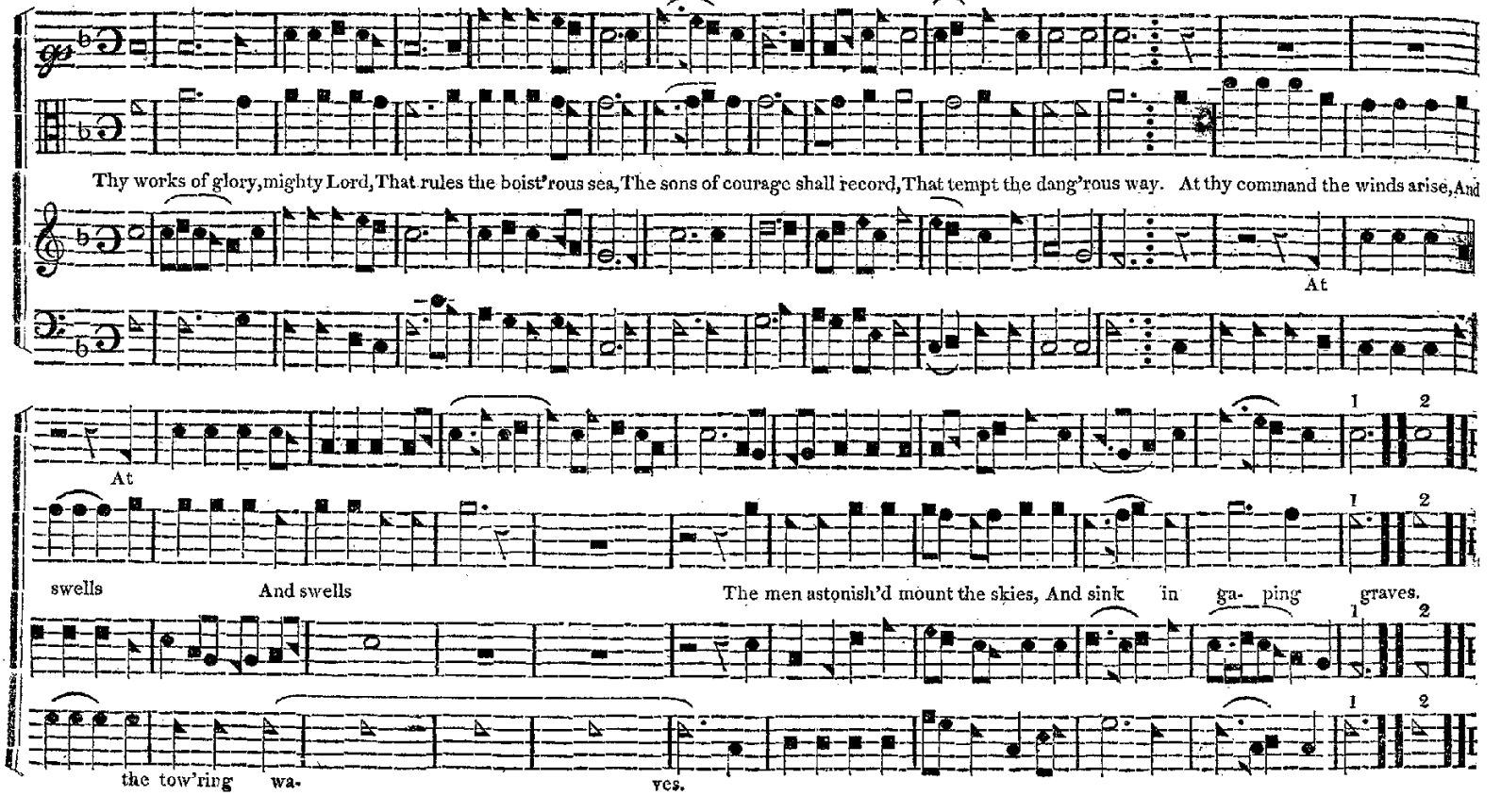


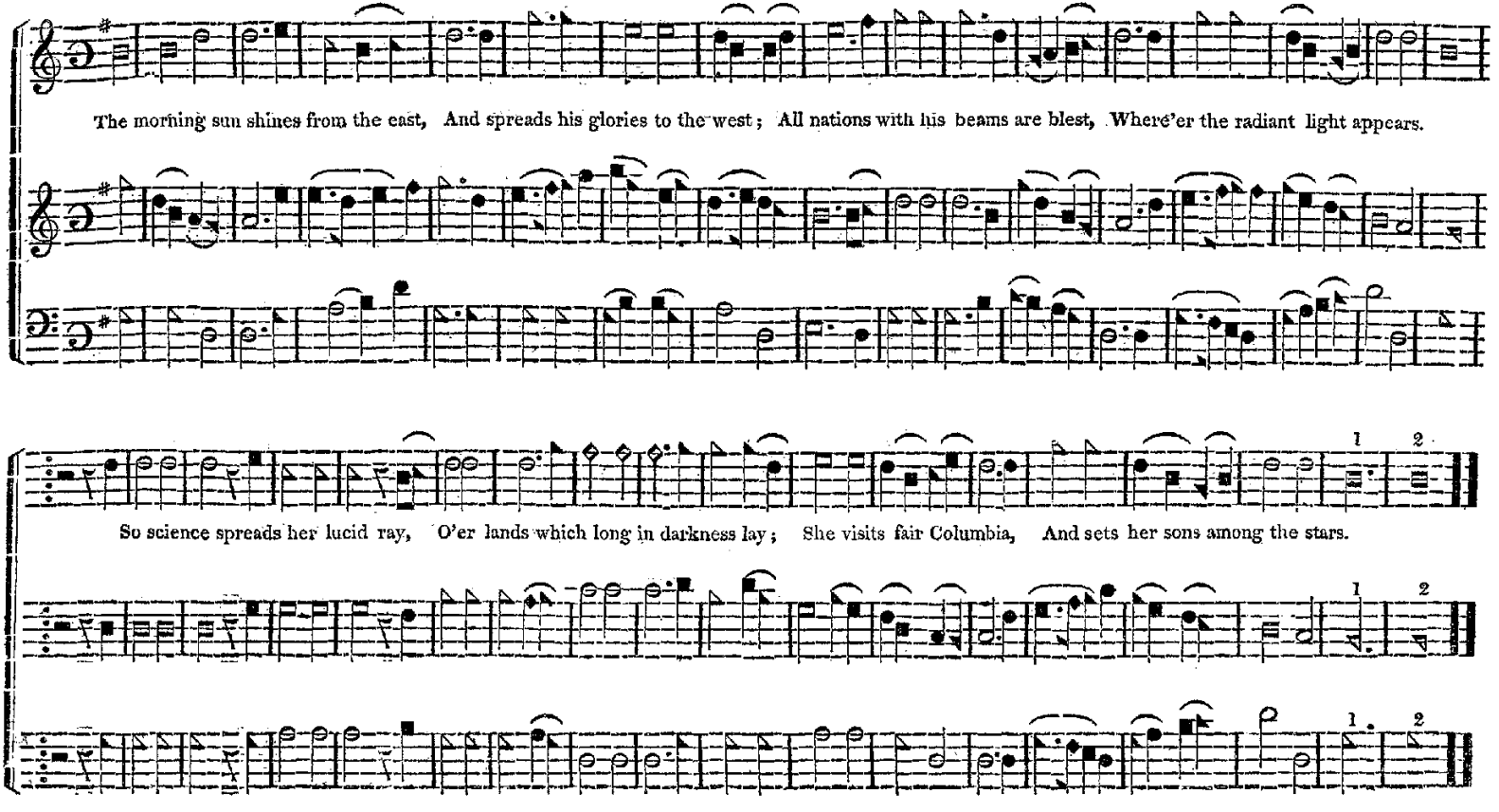


NORTHFIELD. C. M.

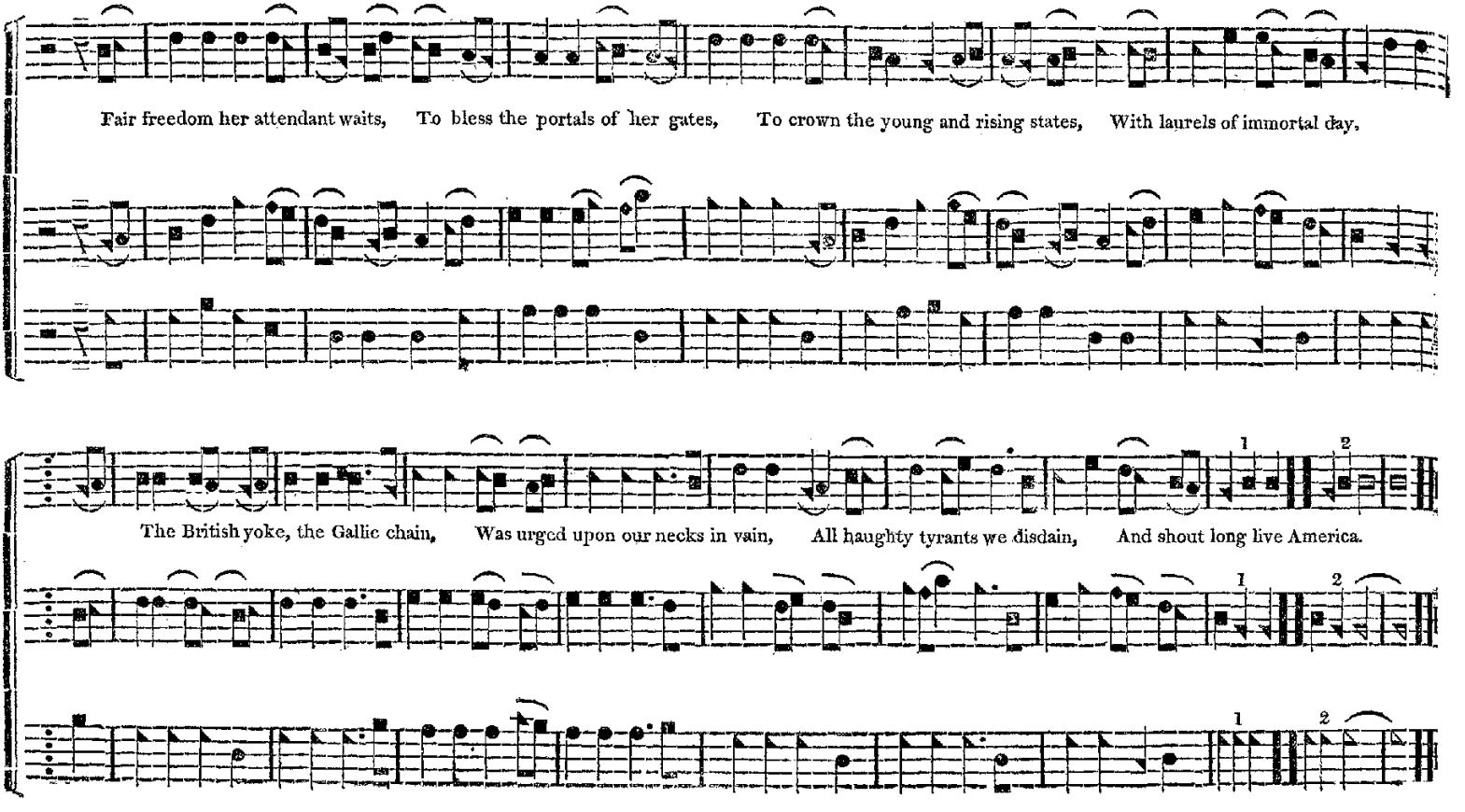
Ingalls.

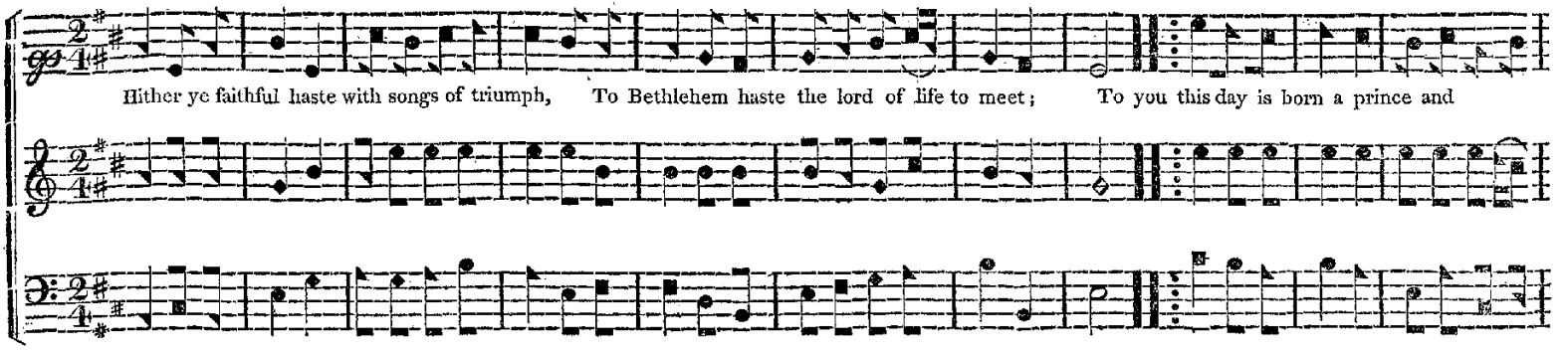



Thy works of glory, mighty Lord, That rules the boist'rous sea, The sons of courage shall record, That tempt the dang'rous way. At thy command the winds arise, And
At
At
1 2
swells
And swells
The men astonish'd mount the skies, And sink in ga- ping graves.
the tow'ring wa-
ves.

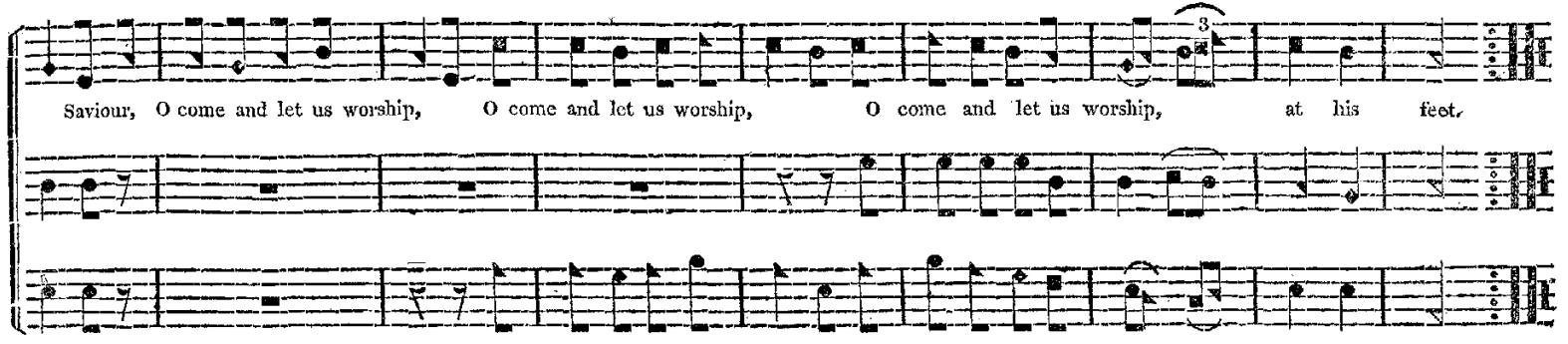

The morning sun shines from the east, And spreads his glories to the west; All nations with his beams are blest, Where'er the radiant light appears.
So science spreads her lucid ray, O'er lands which long in darkness lay; She visits fair Columbia, And sets her sons among the stars.

ODE ON SCIENCE, Continued.





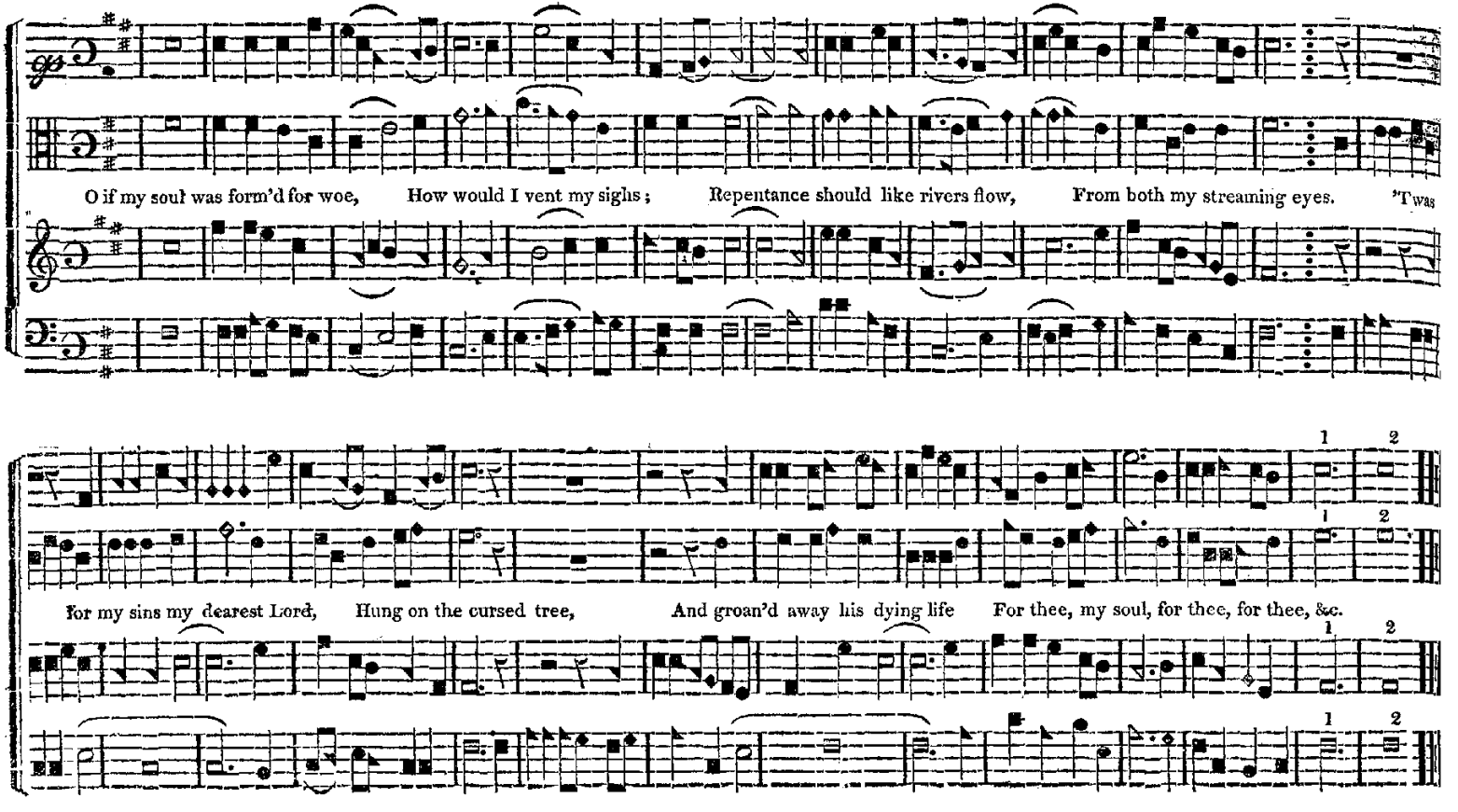
N



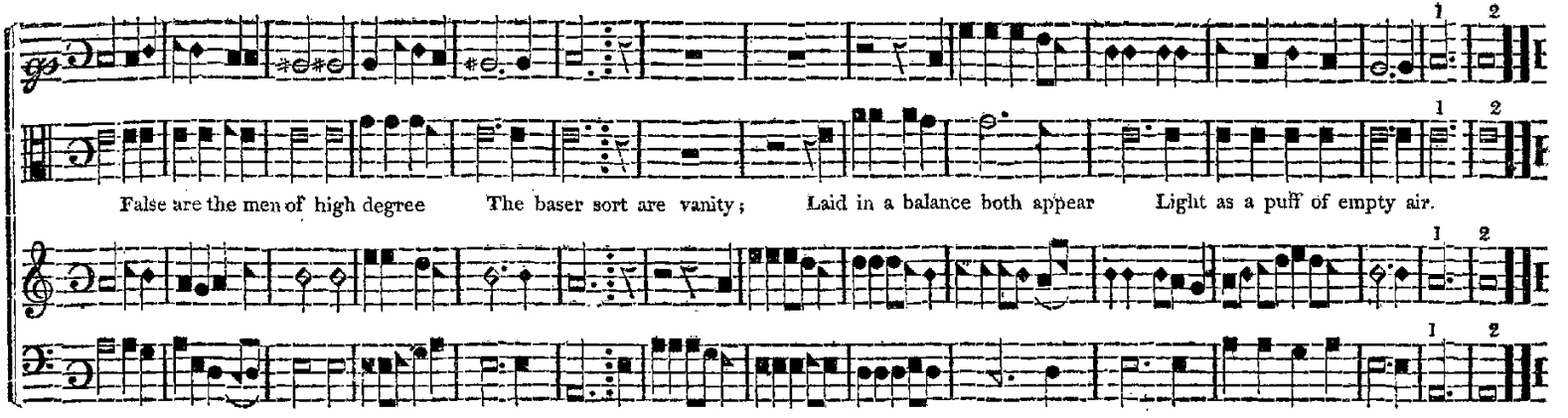
O Jesus for such wond'rous condescension,
Our praises and rev'rence are an offering meet;
Now is the word made flesh, and dwells among us;
O come and let us worship at his feet.

Shout his Almighty name ye choirs of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest;
O come and let us worship at his feet.

REPENTANCE. C. M.

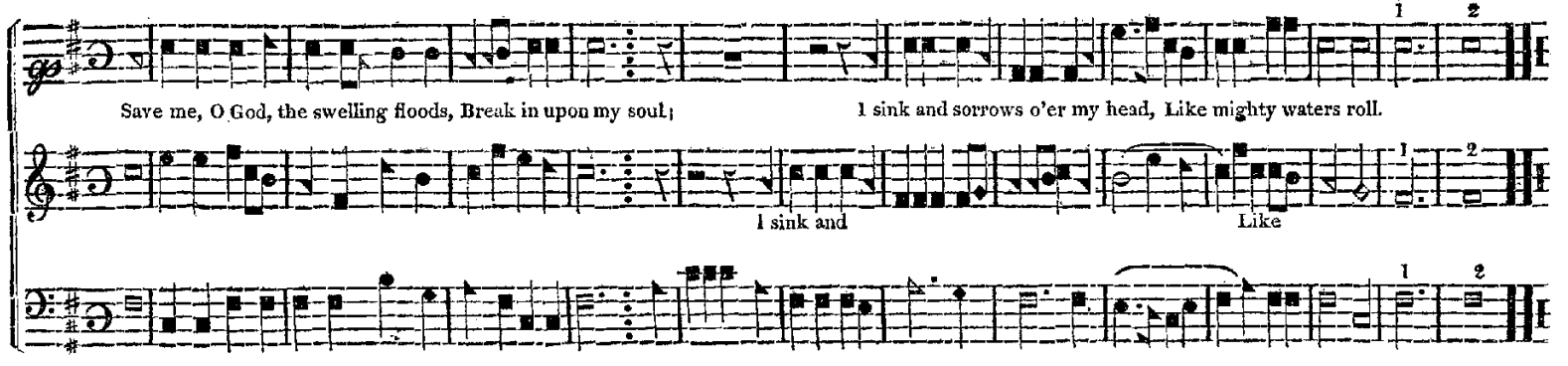


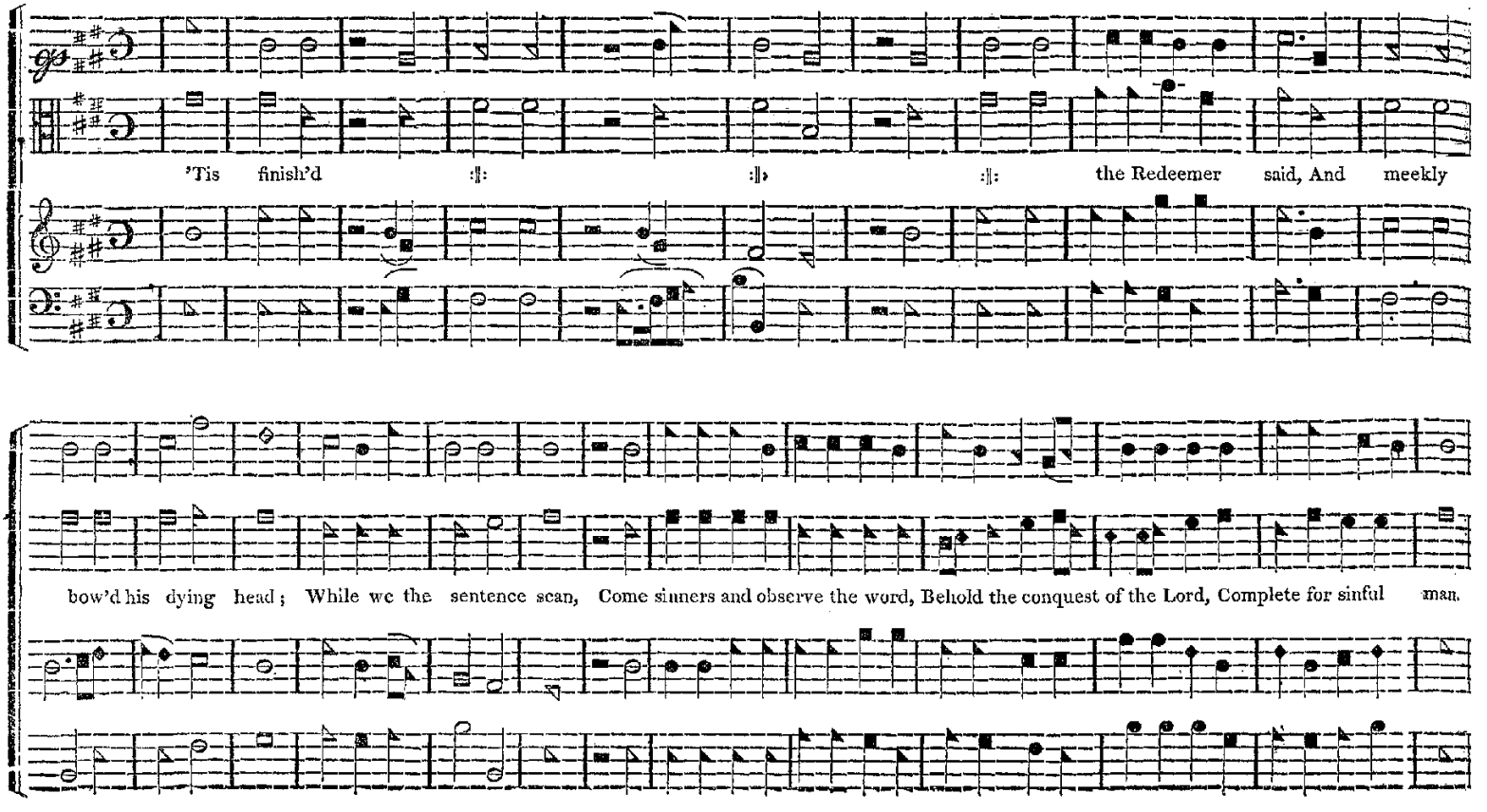
RUSSIA. L. M.

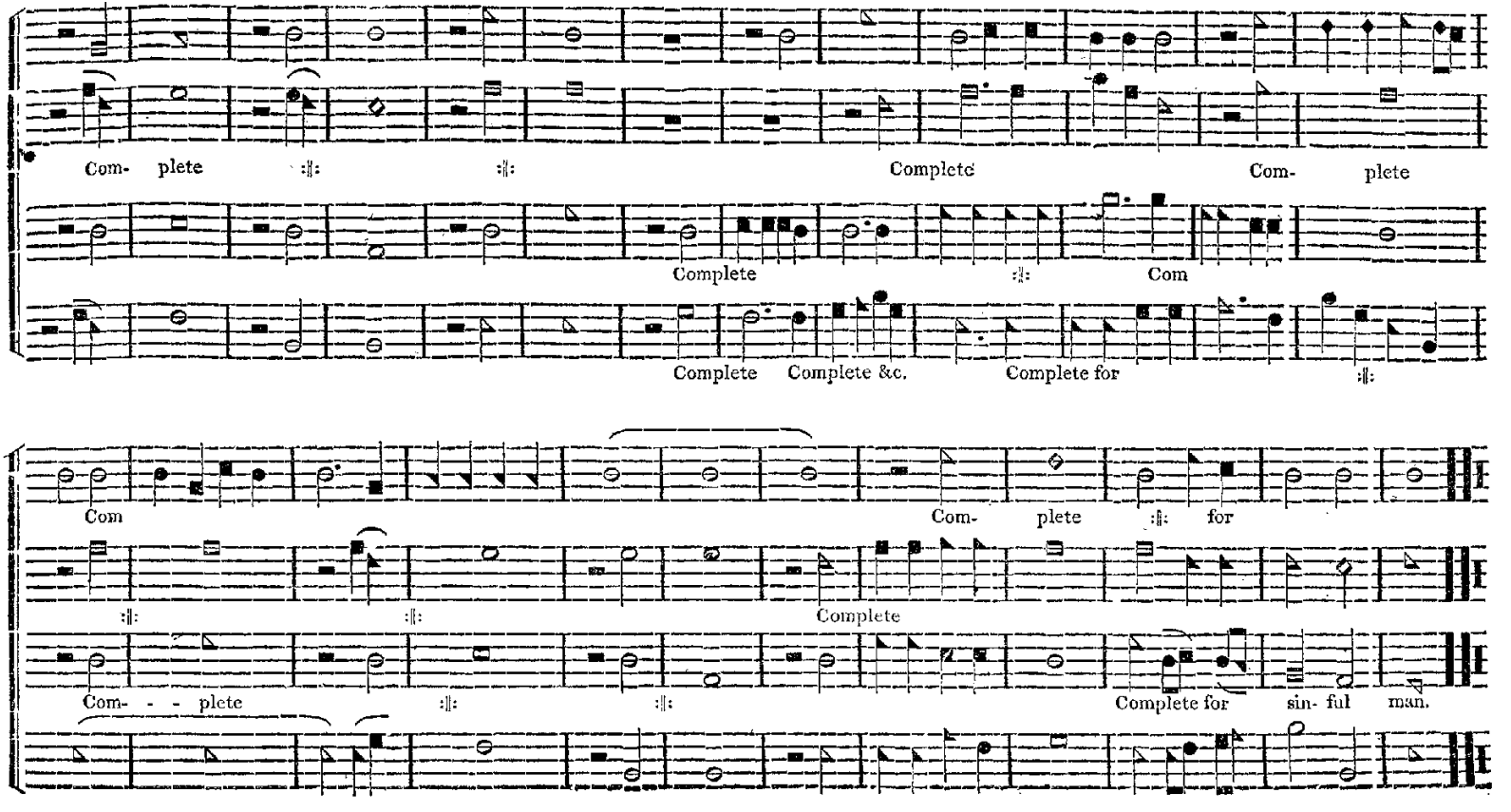


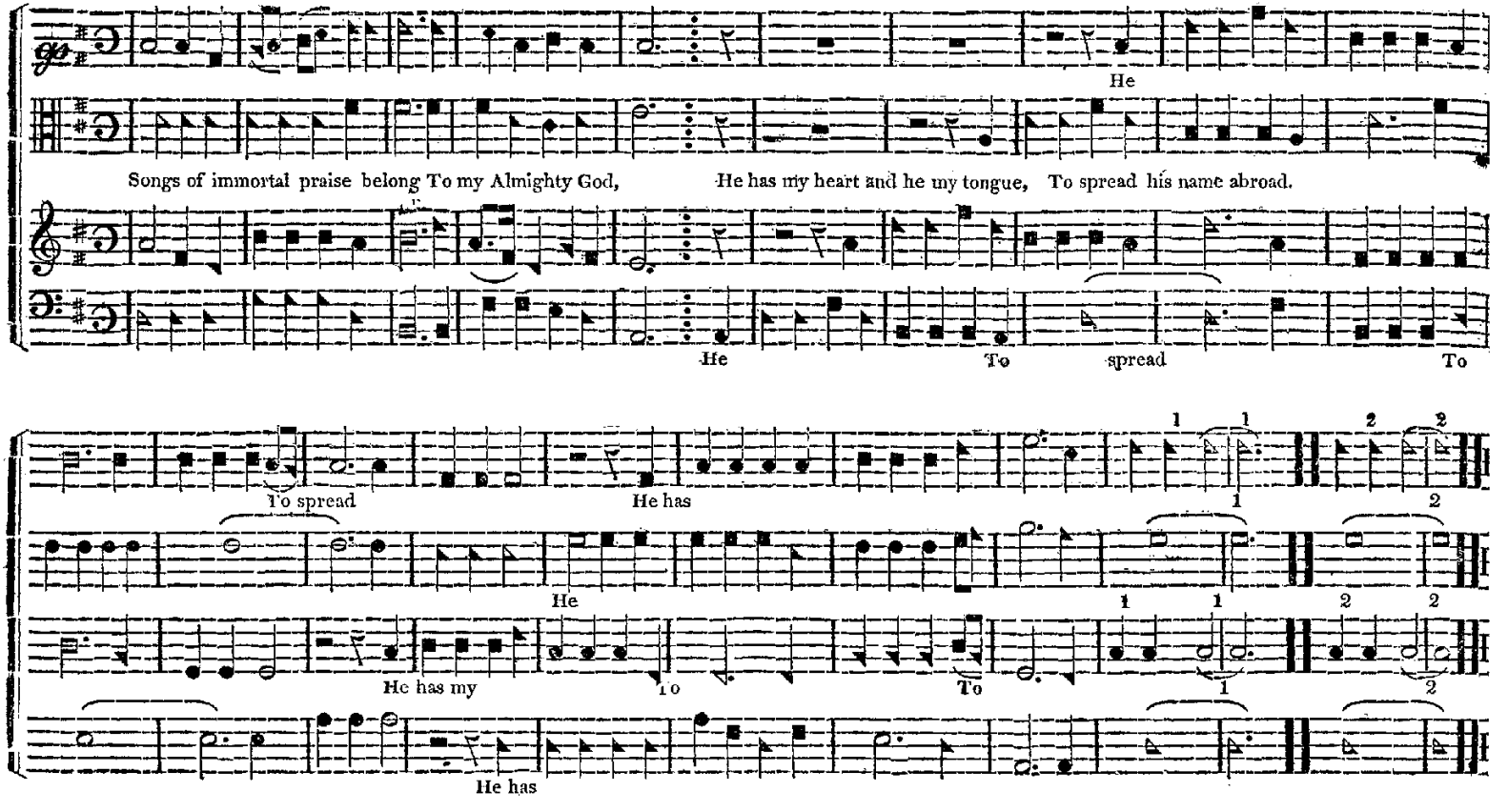
N 2

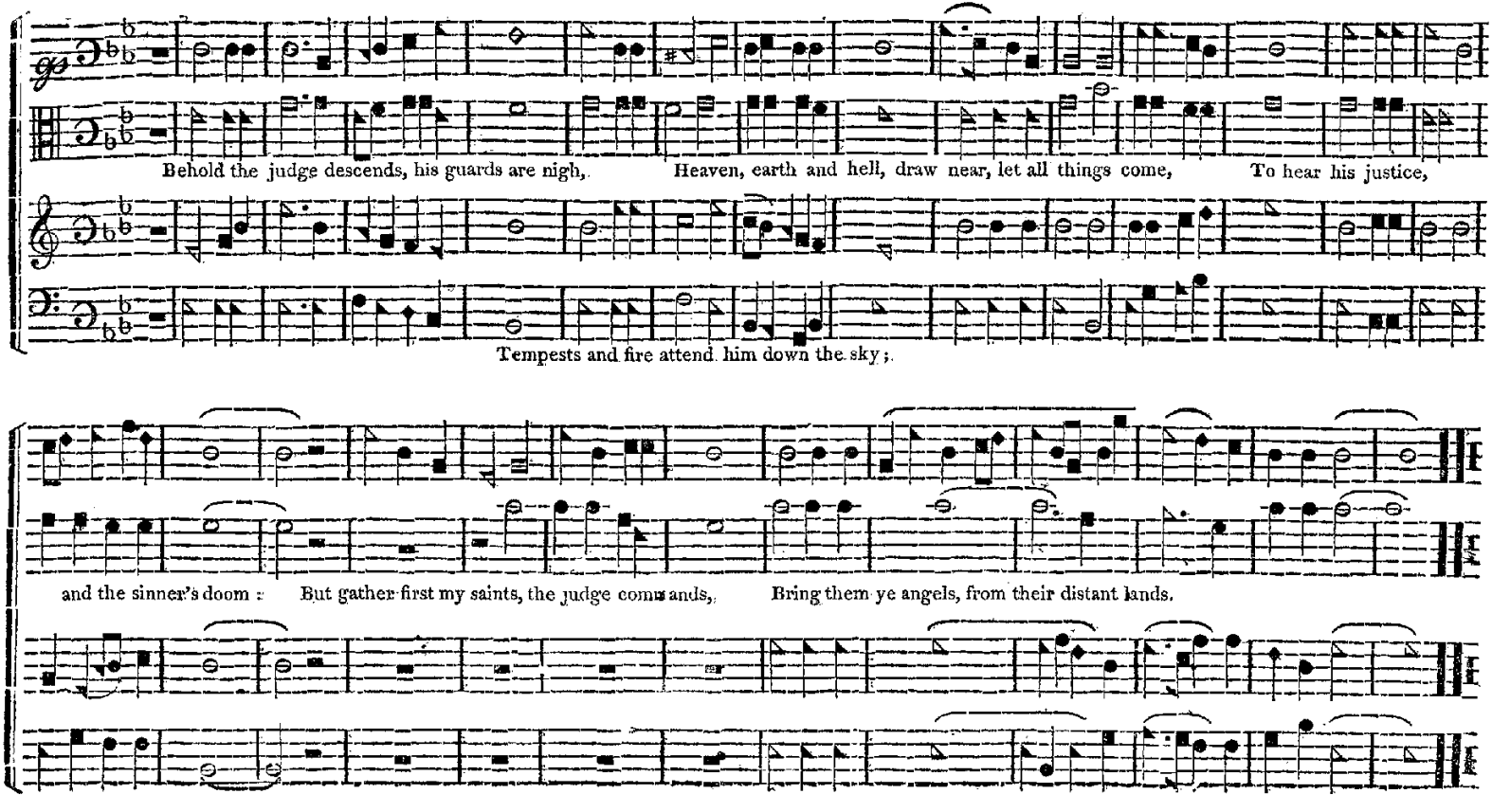
SUTTON. C. M.




'Tis finish'd :‖: :‖: :‖: the Redeemer said, And meekly
bow'd his dying head; While we the sentence scan, Come sinners and observe the word, Behold the conquest of the Lord, Complete for sinful man.

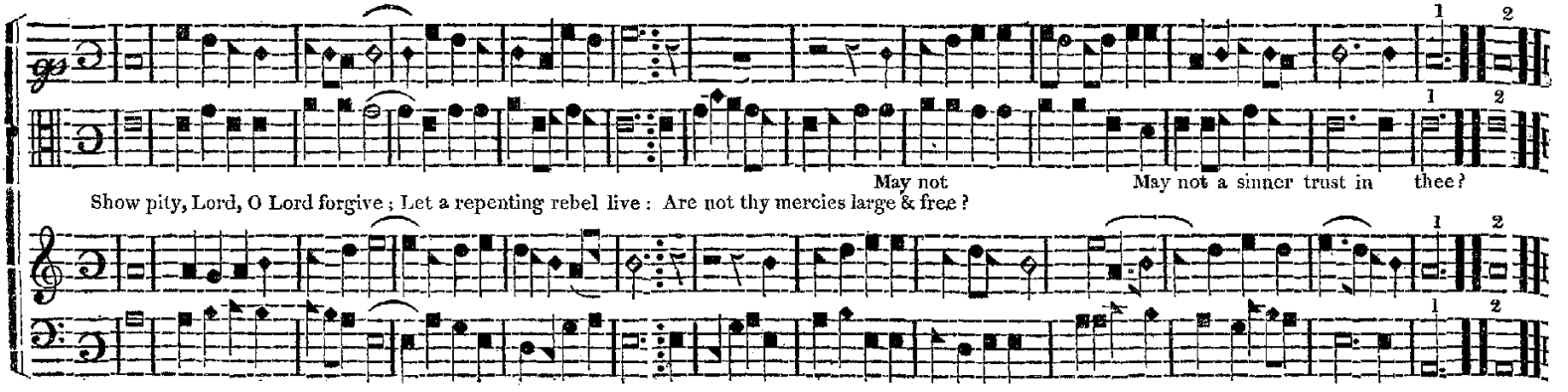

Com- plete
Complete
Com- plete
Complete
Com
Complete
Complete &c.
Complete for
Com
Com- plete for
Complete
Com- - - plete
Complete for
sin- ful
man.


He
Songs of immortal praise belong To my Almighty God, He has my heart and he my tongue, To spread his name abroad.
He
To
spread
To
To spread
He has
He
He has my
To
To
He has


Behold the judge descends, his guards are nigh, Heaven, earth and hell, draw near, let all things come, To hear his justice,
Tempests and fire attend him down the sky;
and the sinner's doom: But gather first my saints, the judge commands, Bring them ye angels, from their distant lands.

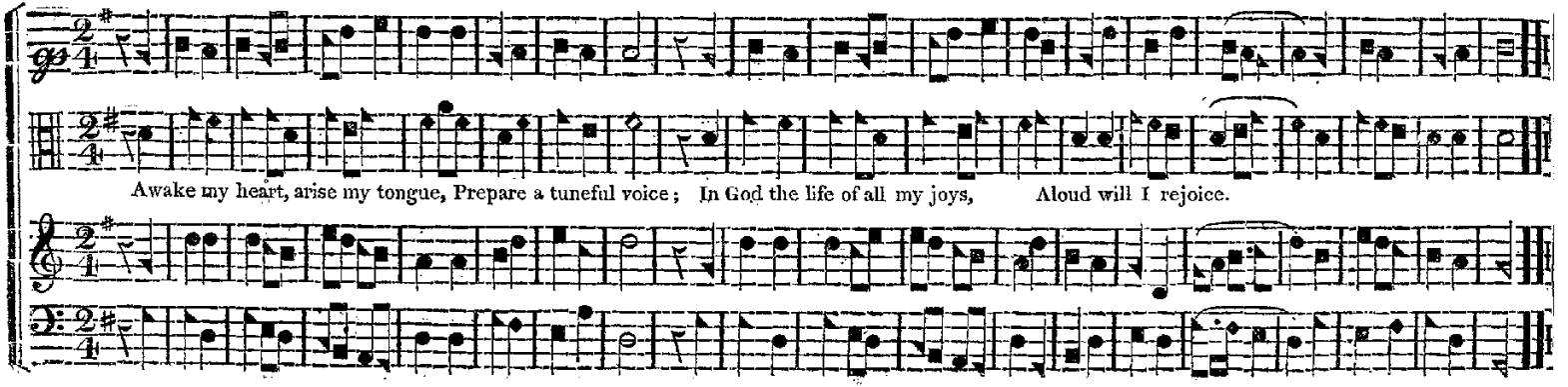
WILLIAMSTOWN. L. M.

Brown.



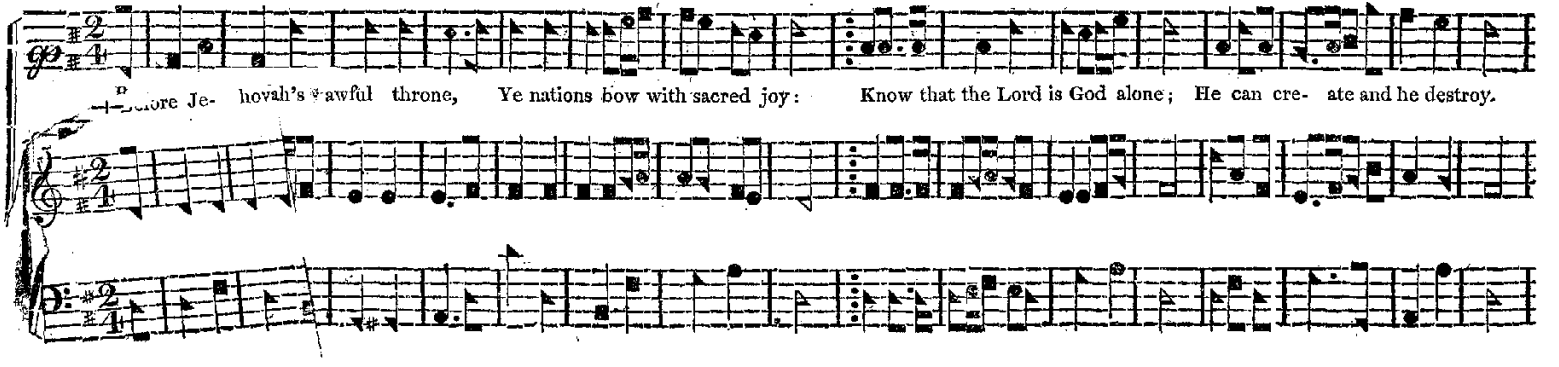
WHITESTOWN. C. M.

Williams.

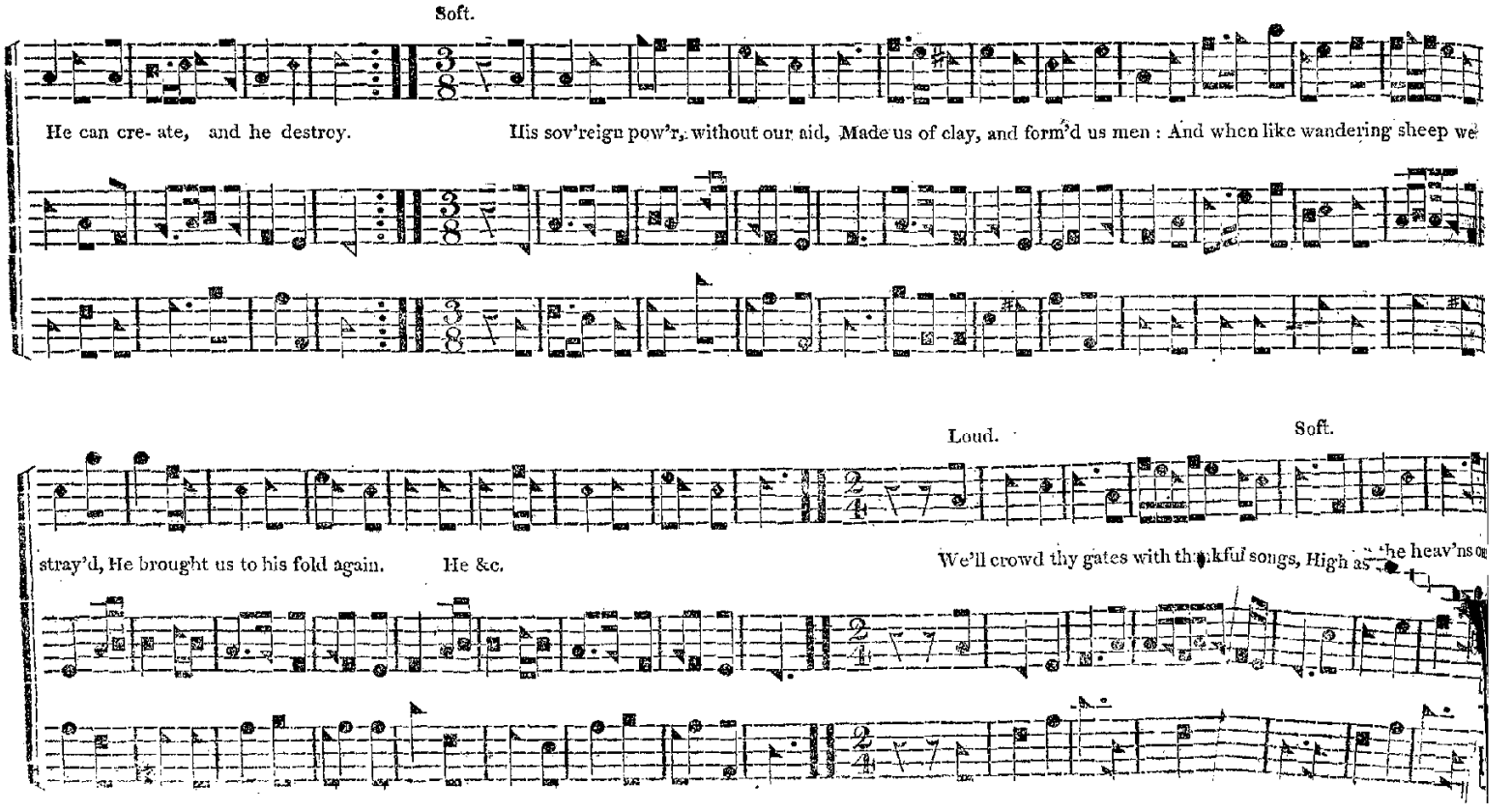


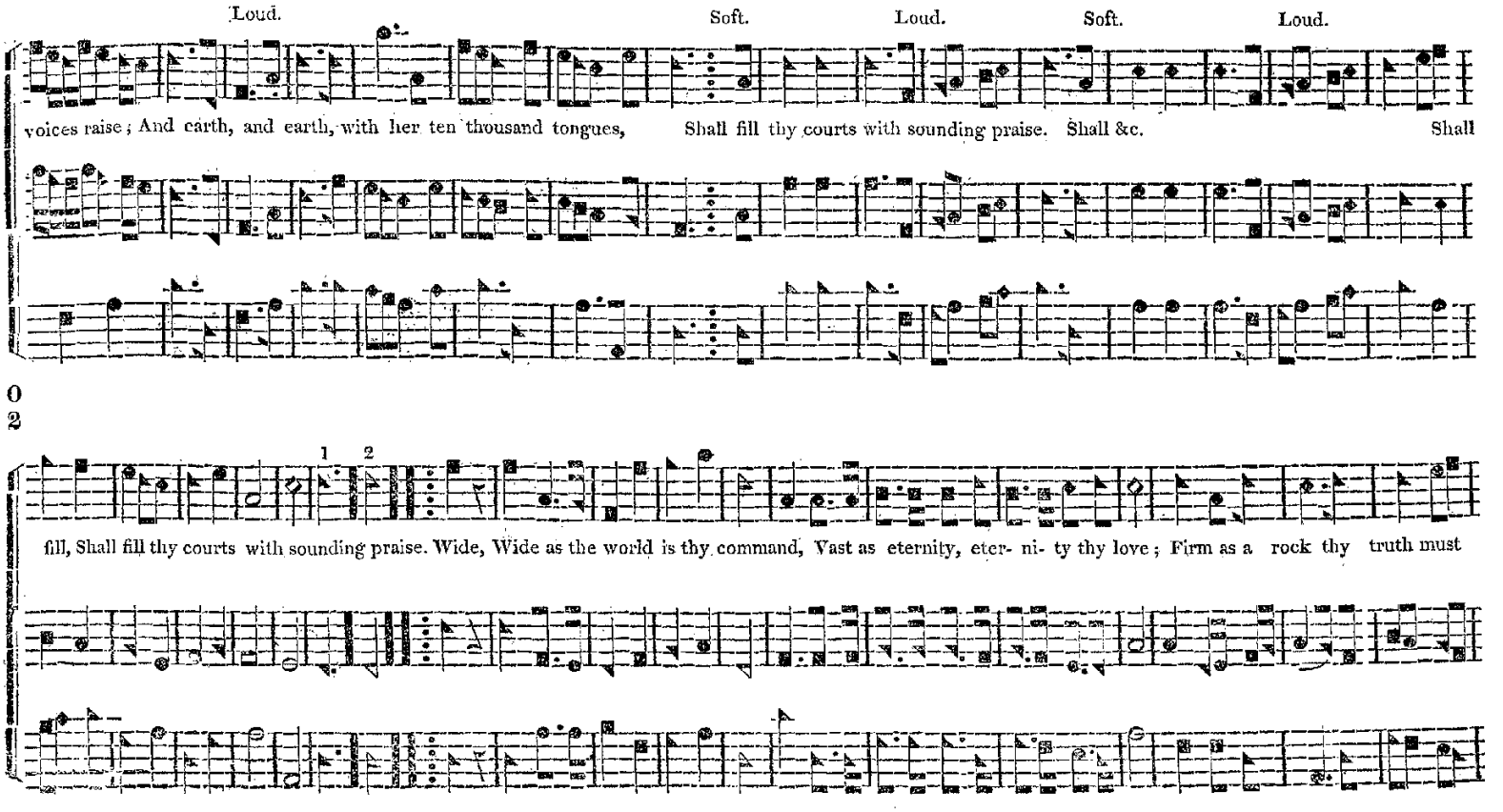
PART III.

DENMARK. L. M. **Dr. Madan.**

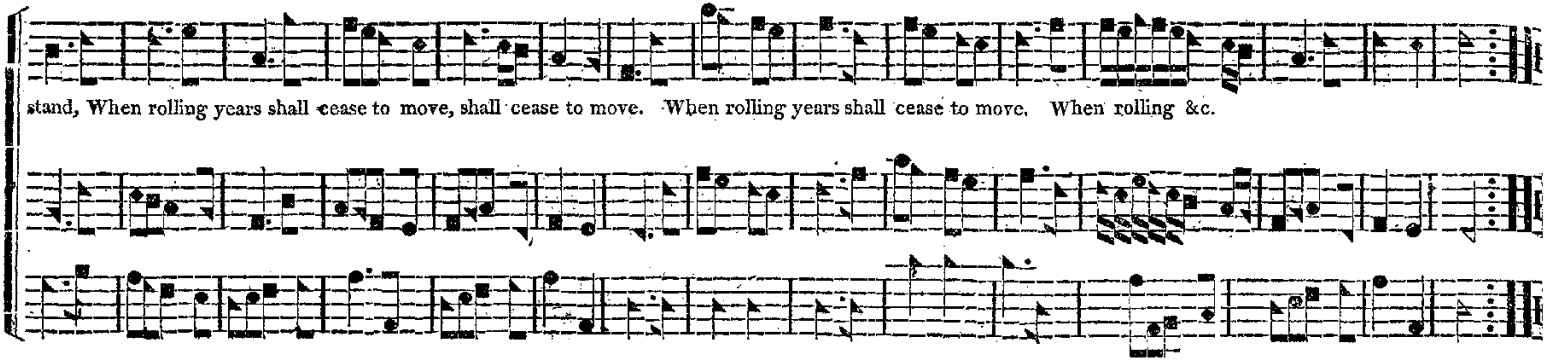


DENMARK, Continued.



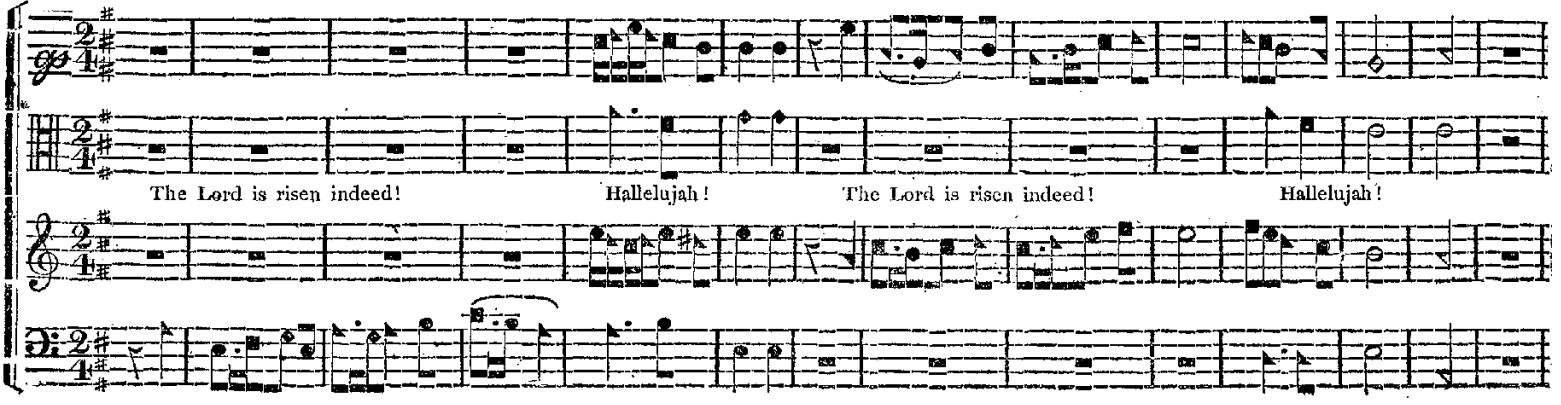

Loud.
Soft.
Loud.
Soft.
Loud.
voices raise; And earth, and earth, with her ten thousand tongues, Shall fill thy courts with sounding praise. Shall &c. Shall
0
2
1 2
fill, Shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as eternity, eter- ni- ty thy love; Firm as a rock thy truth must

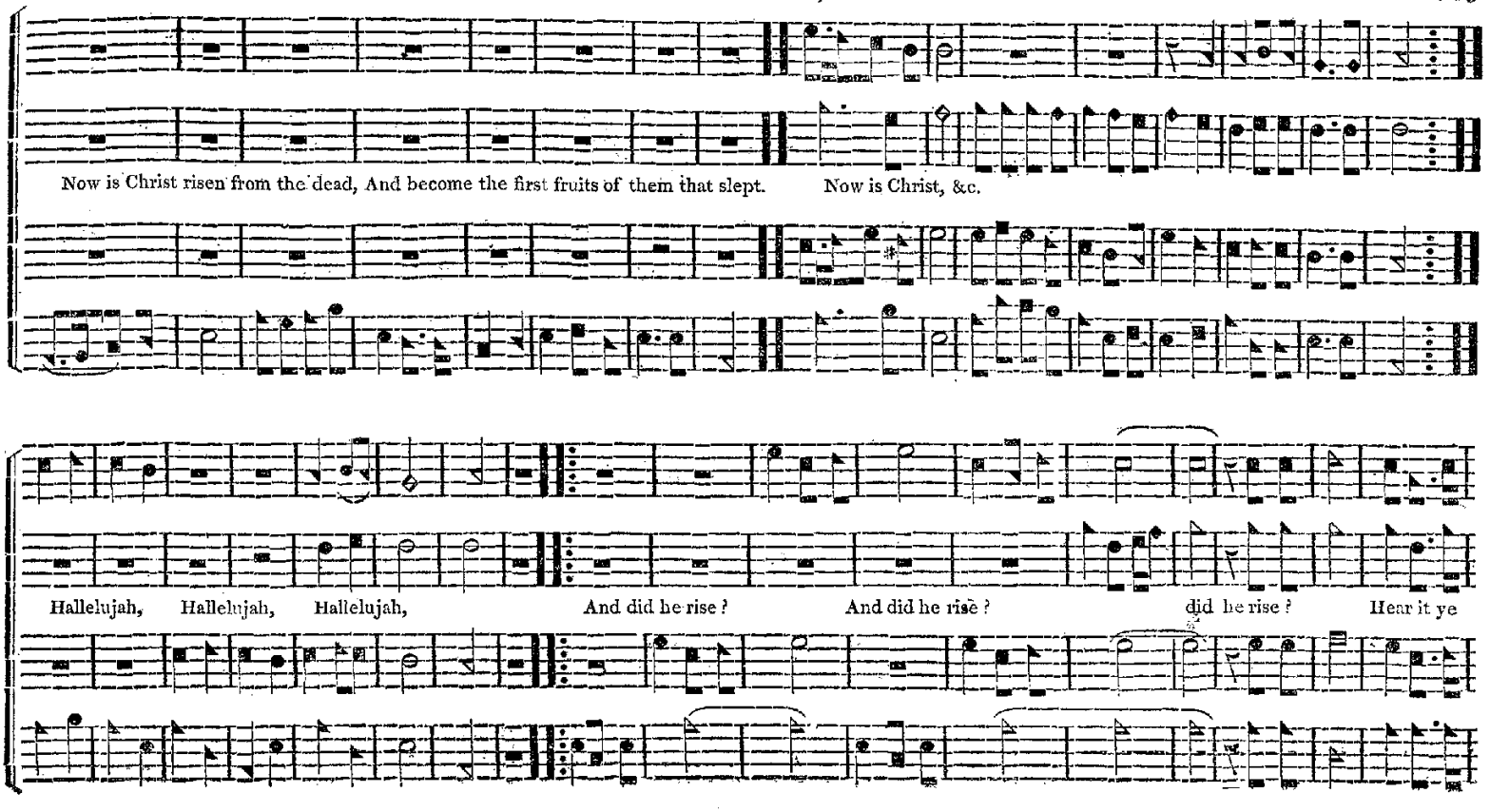
DENMARK. Continued.

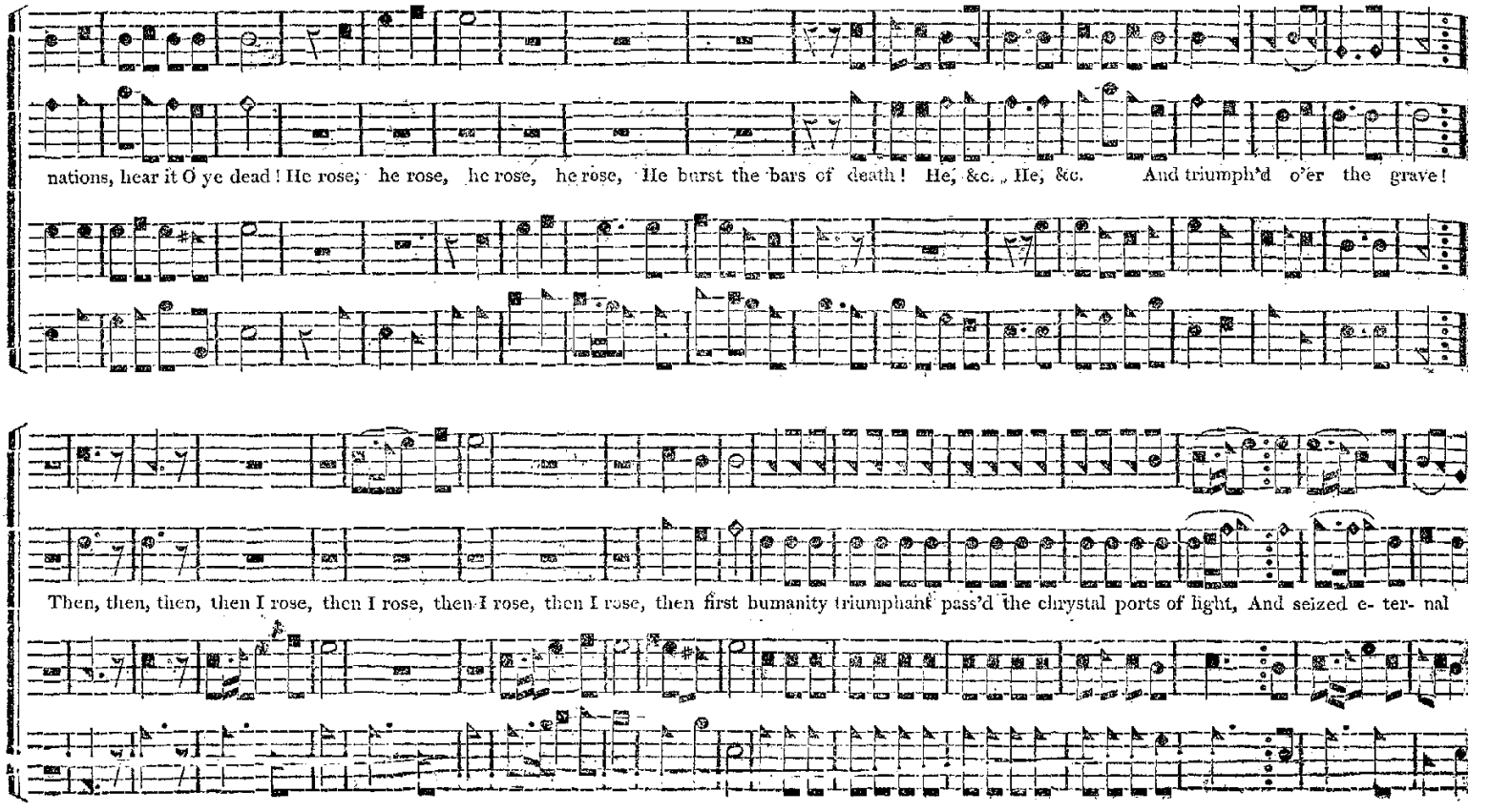


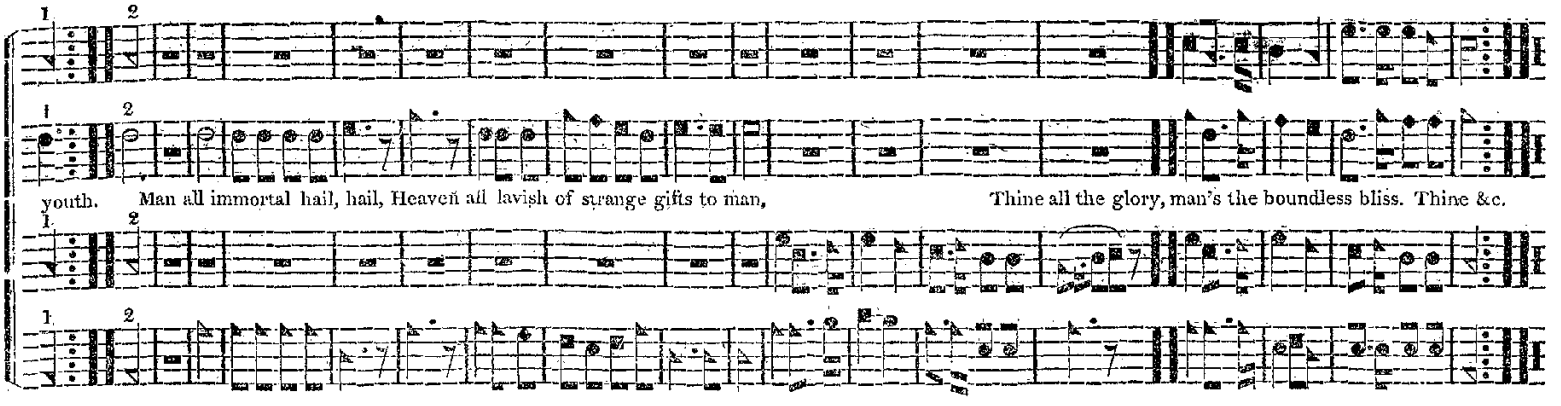
EASTER ANTHEM.

Billings.



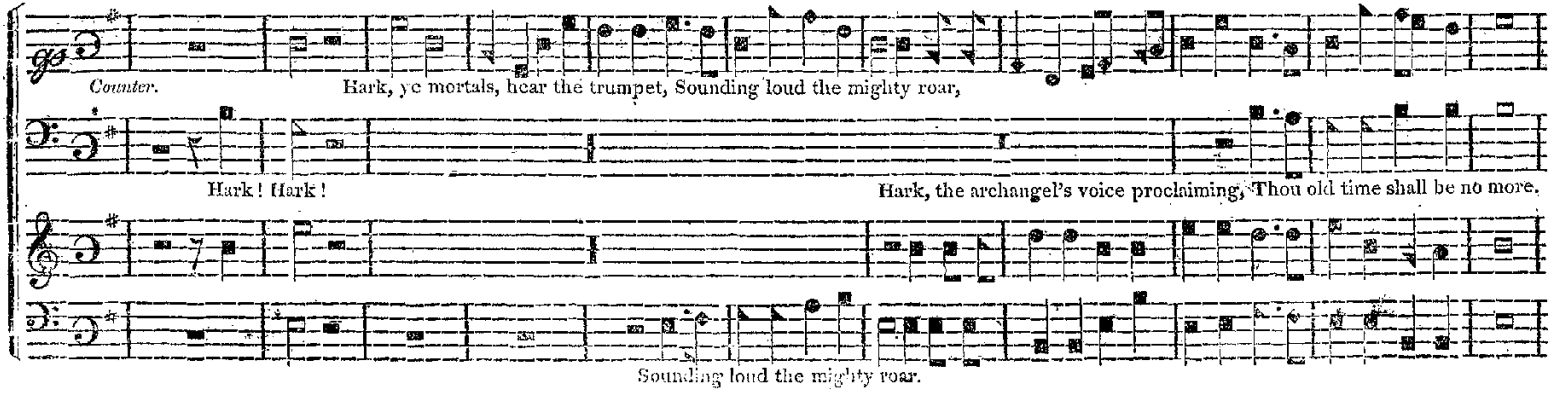

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ, &c.
Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye

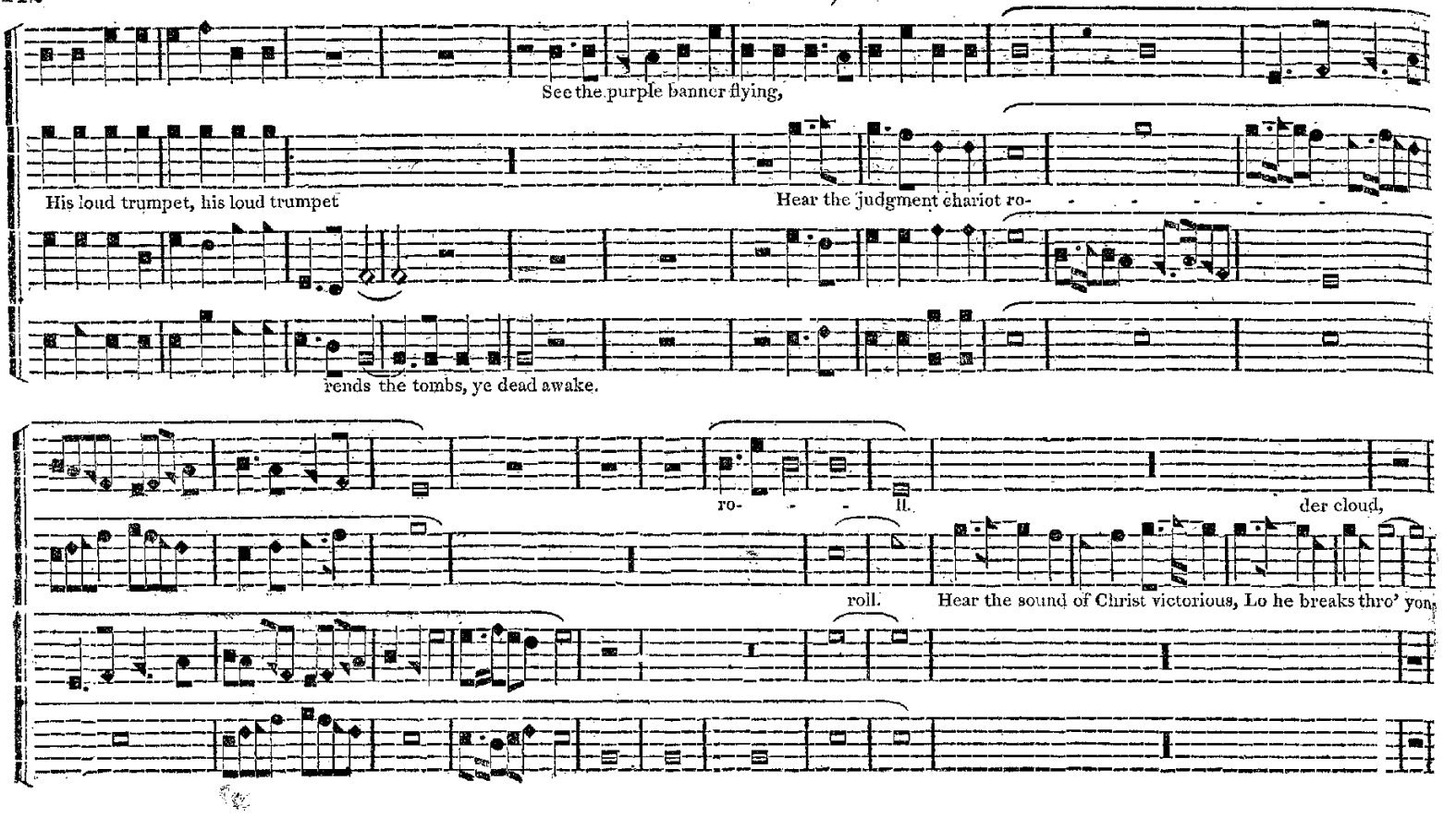

nations, hear it O ye dead! He rose; he rose, he rose, he rose, He burst the bars of death! He, &c. He, &c. And triumph'd o'er the grave!
Then, then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant pass'd the chrystal ports of light, And seized e- ter- nal

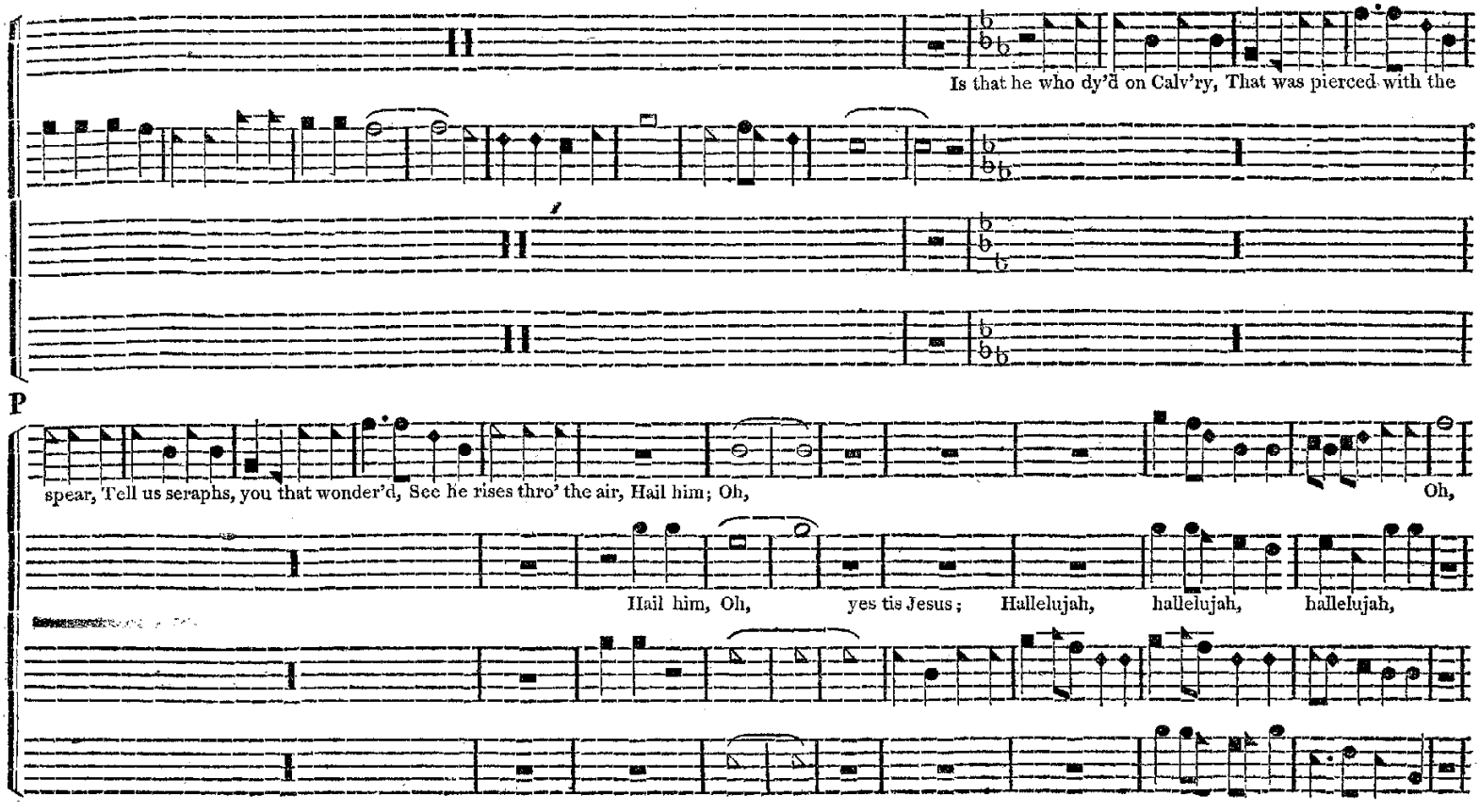


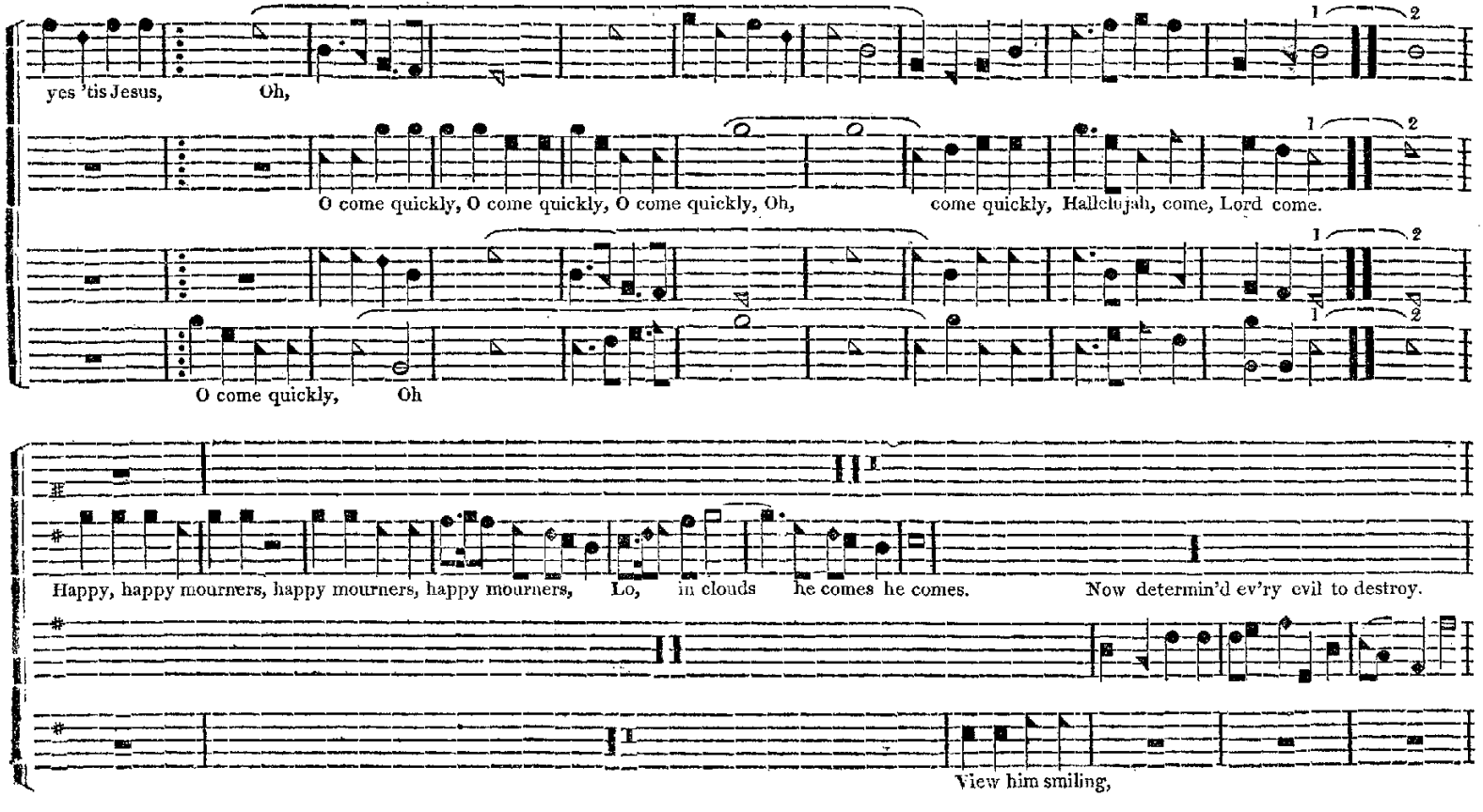
JUDGMENT ANTHEM.

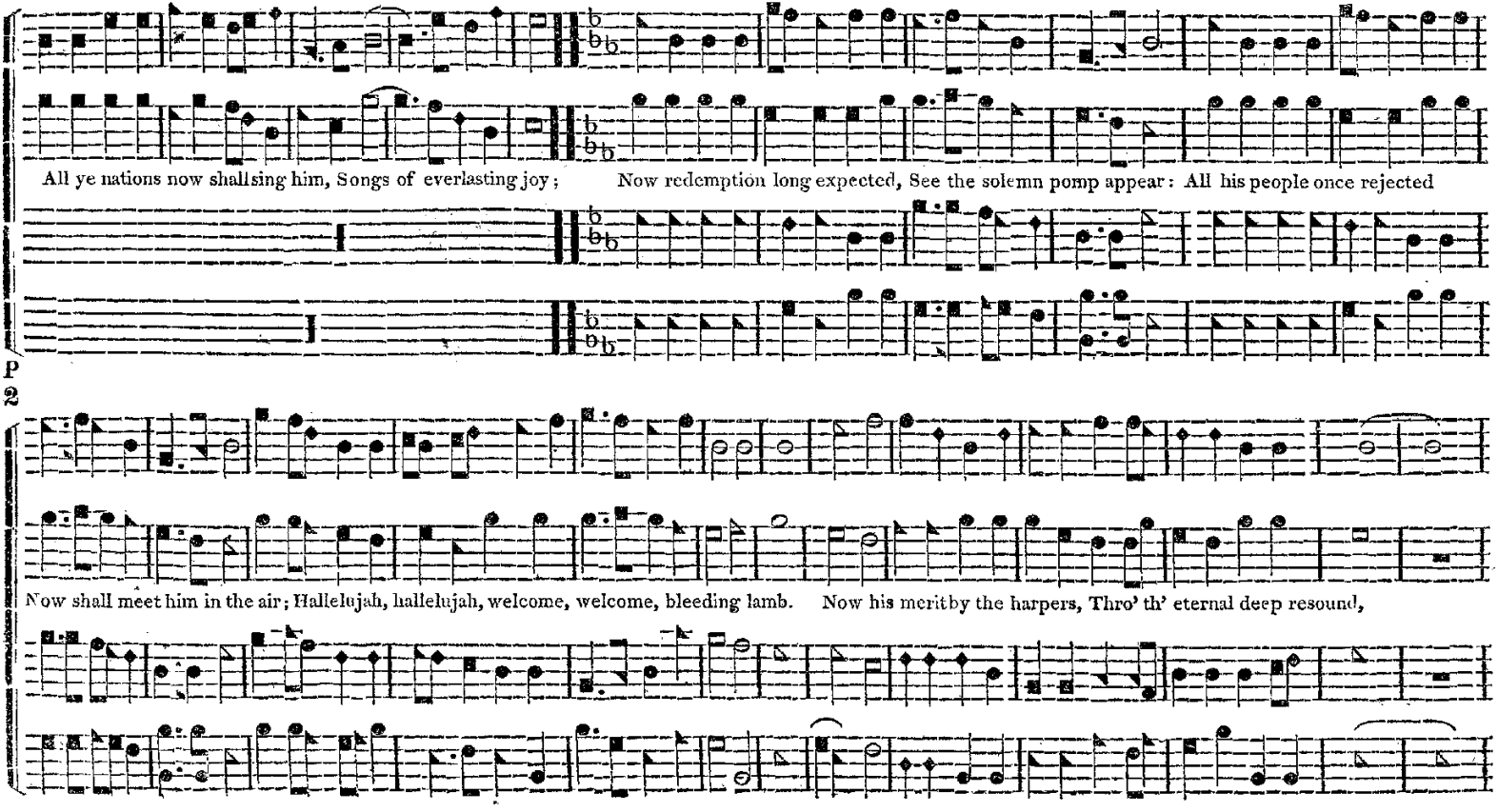
Morgan.

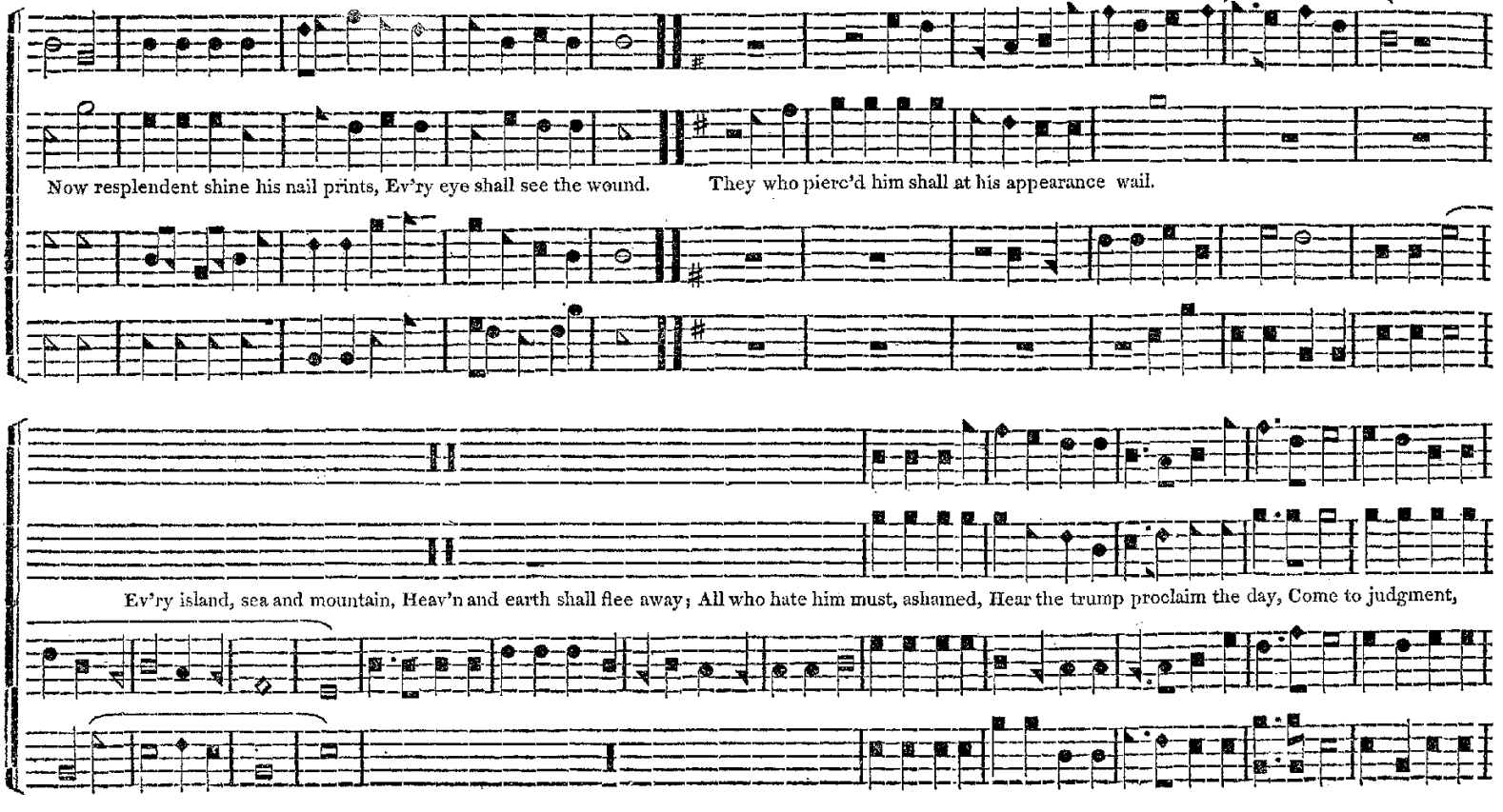


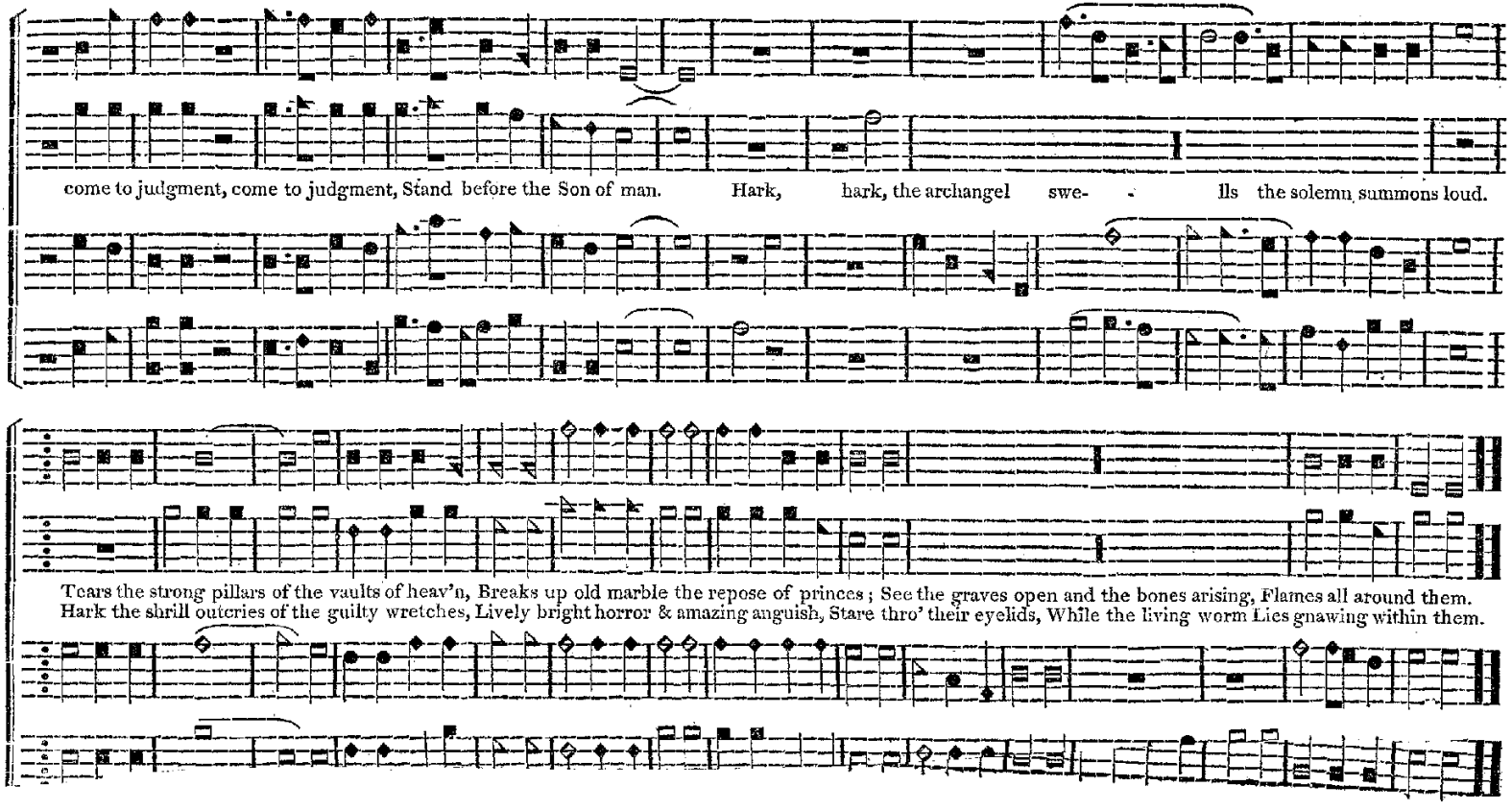

See the purple banner flying,
His loud trumpet, his loud trumpet
Hear the judgment chariot ro-
rends the tombs, ye dead awake.
ro- ll.
der cloud,
roll.
Hear the sound of Christ victorious, Lo he breaks thro' yon

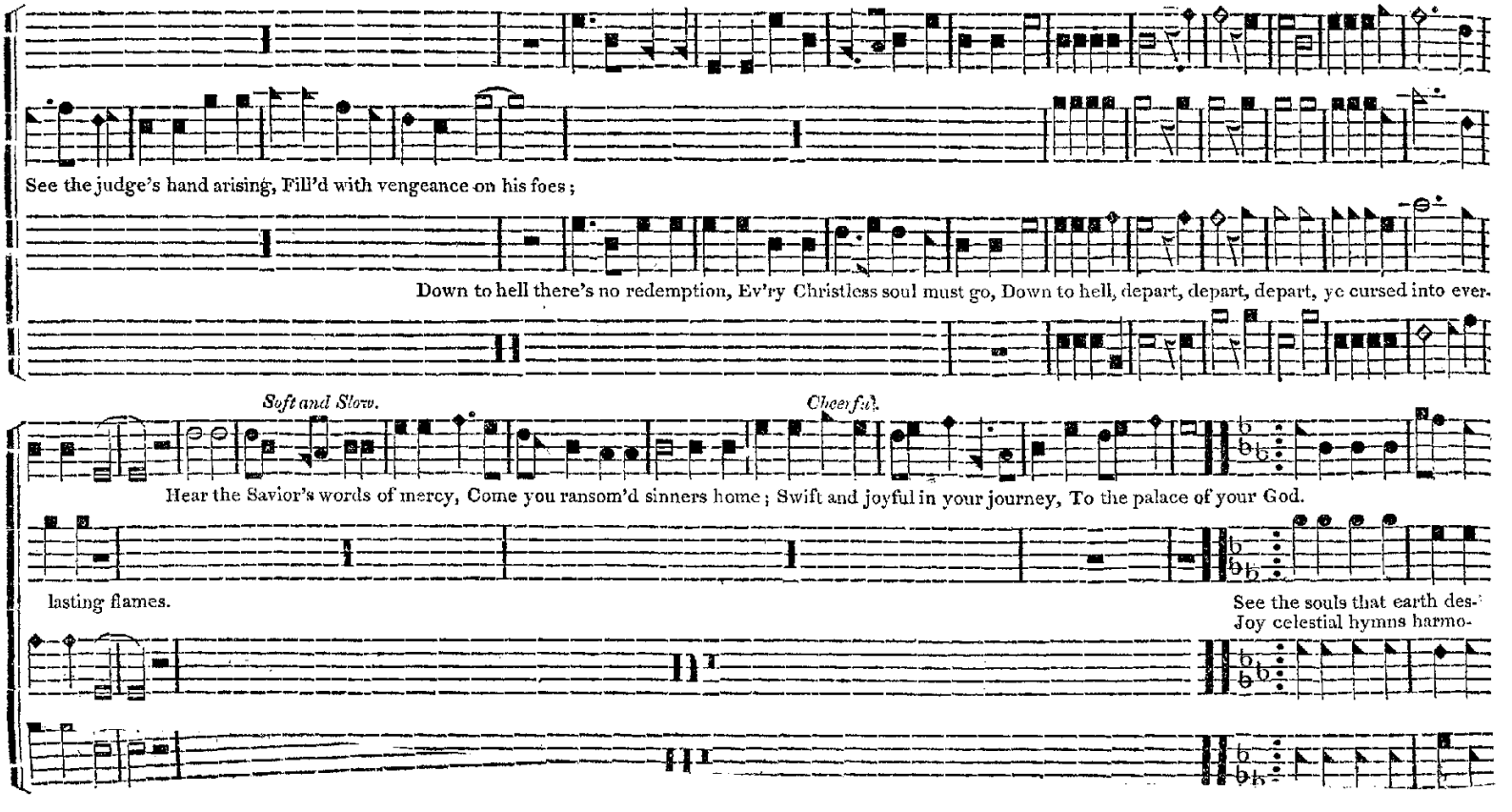

Is that he who dy'd on Calv'ry, That was pierced with the
P
spear, Tell us seraphs, you that wonder'd, See he rises thro' the air, Hail him; Oh,
Oh,
Hail him, Oh, yes tis Jesus; Hallelujah, hallelujah, hallelujah,

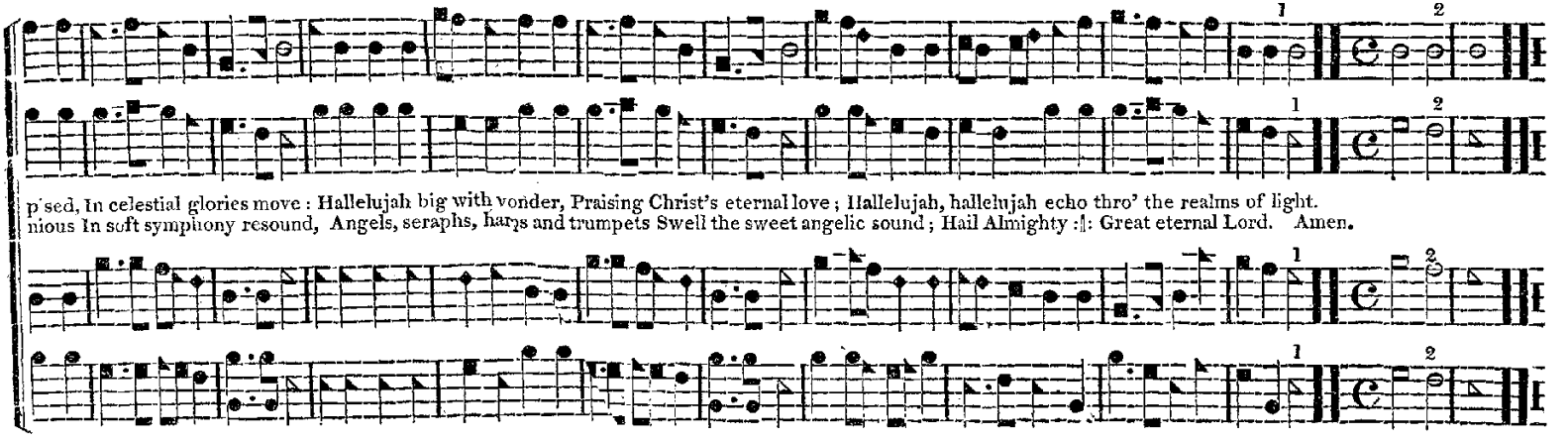

yes 'tis Jesus, Oh,
O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come, Lord come.
O come quickly, Oh
Happy, happy mourners, happy mourners, happy mourners, Lo, in clouds he comes he comes. Now determin'd ev'ry evil to destroy.
View him smiling,


All ye nations now shall sing him, Songs of everlasting joy; Now redemption long expected, See the solemn pomp appear: All his people once rejected
P
2
Now shall meet him in the air; Hallelujah, hallelujah, welcome, welcome, bleeding lamb. Now his merit by the harpers, Thro' th' eternal deep resound,

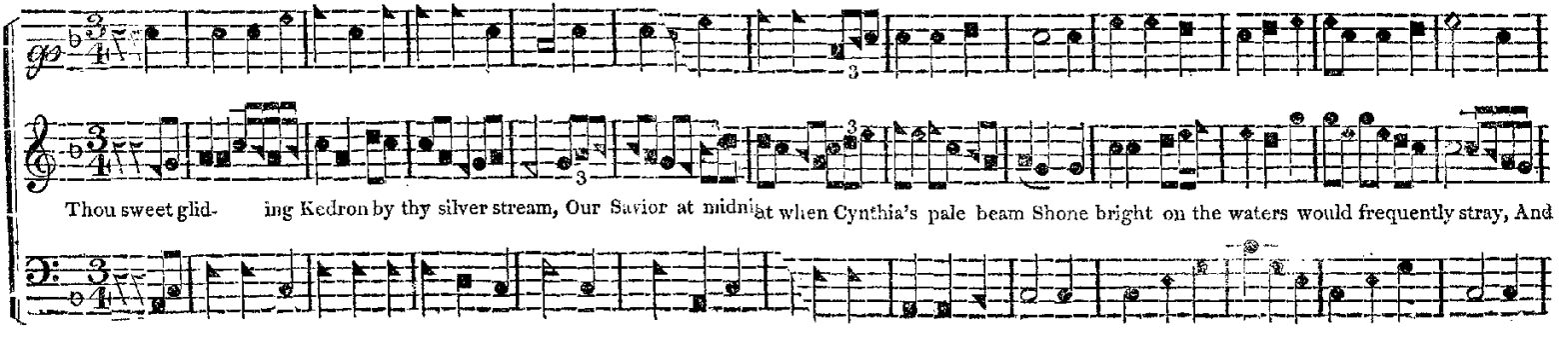

Now resplendent shine his nail prints, Ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail.
Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him must, ashamed, Hear the trump proclaim the day, Come to judgment,


come to judgment, come to judgment, Stand before the Son of man. Hark, hark, the archangel swe- - lls the solemn summons loud.
Tears the strong pillars of the vaults of heav'n, Breaks up old marble the repose of princes; See the graves open and the bones arising, Flames all around them.
Hark the shrill outcries of the guilty wretches, Lively bright horror & amazing anguish, Stare thro' their eyelids, While the living worm Lies gnawing within them.


See the judge's hand arising, Fill'd with vengeance on his foes;
Down to hell there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart, ye cursed into ever.
Soft and Slow.
Cheerful.
Hear the Savior's words of mercy, Come you ransom'd sinners home; Swift and joyful in your journey, To the palace of your God.
lasting flames.
See the souls that earth des-
Joy celestial hymns harmo-

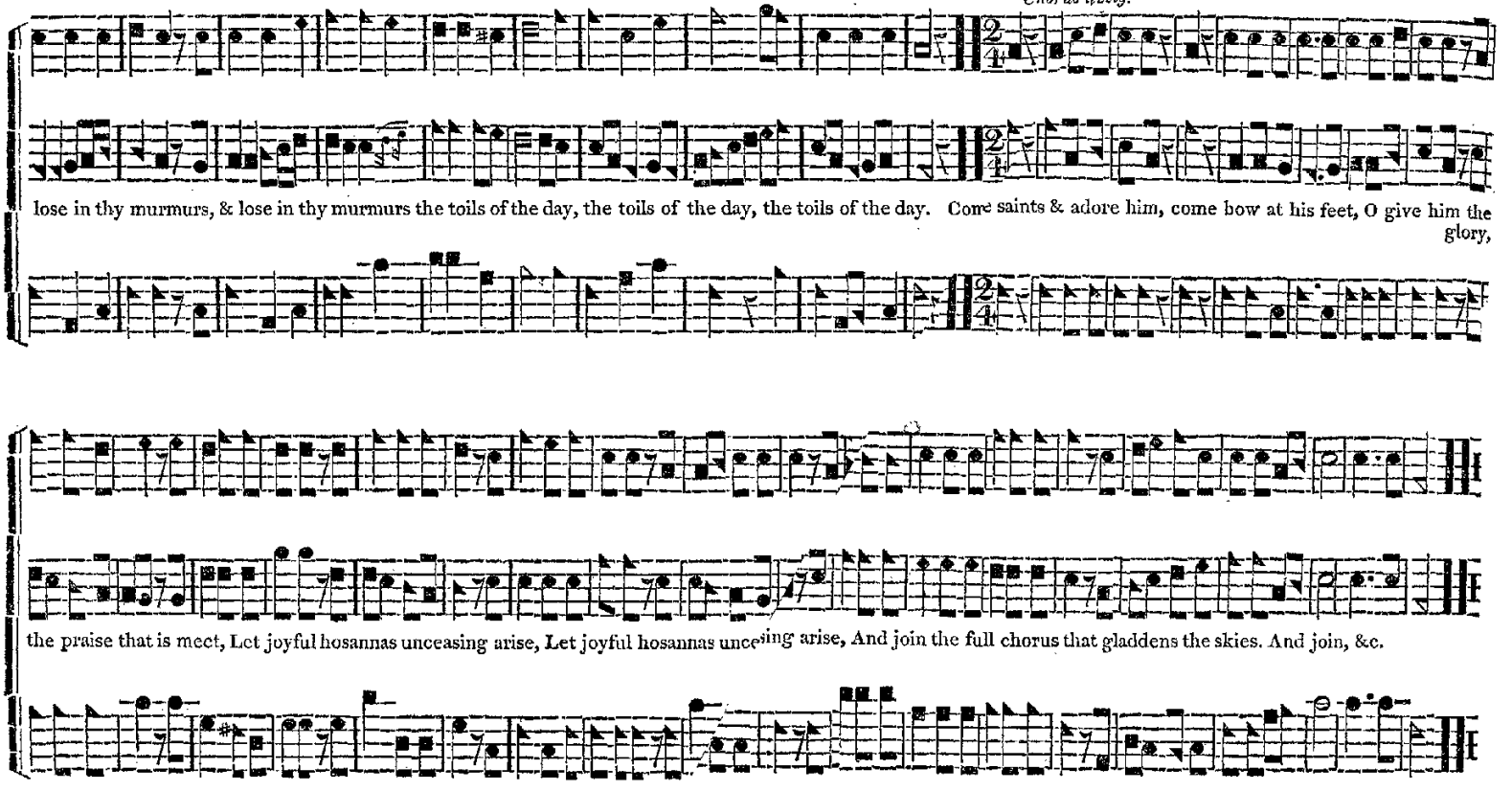

p'sed, In celestial glories move : Hallelujah big with vonder, Praising Christ's eternal love ; Hallelujah, hallelujah echo thro' the realms of light.
nious In soft symphony resound, Angels, seraphs, harps and trumpets Swell the sweet angelic sound ; Hail Almighty :‖: Great eternal Lord. Amen.

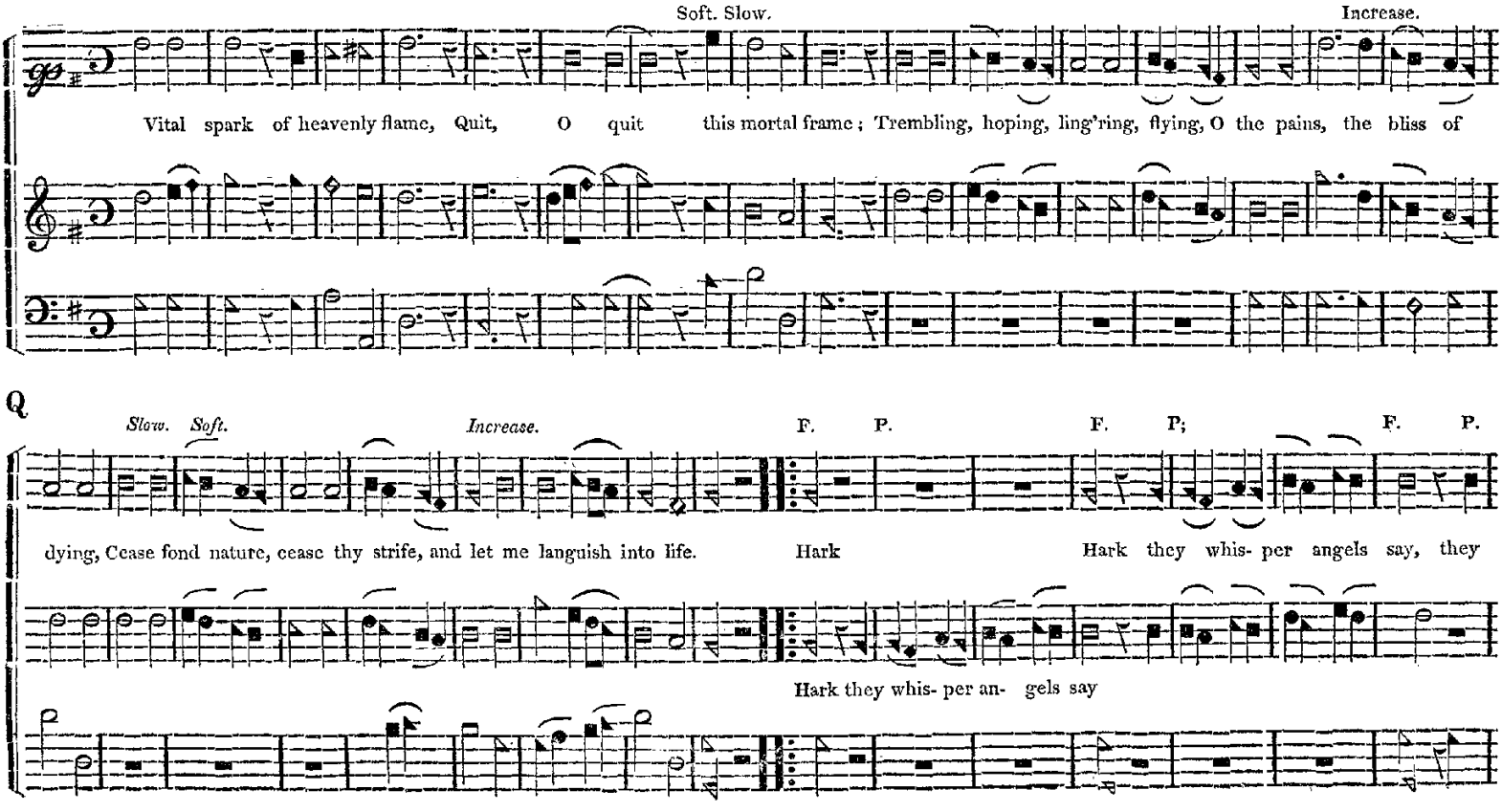
KEDRON.

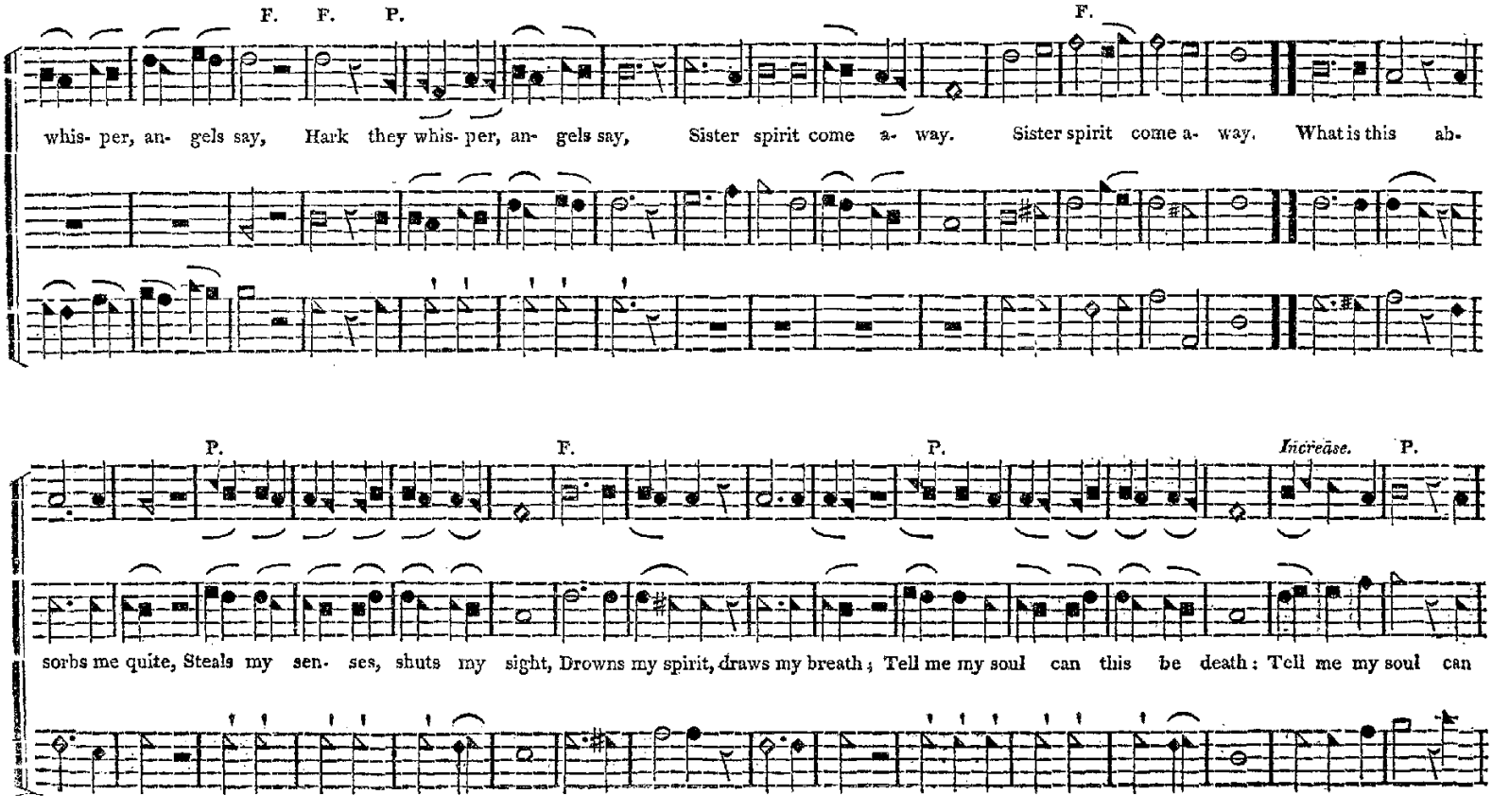

Thou sweet glid- ing Kedron by thy silver stream, Our Savior at midni at when Cynthia's pale beam Shone bright on the waters would frequently stray, And

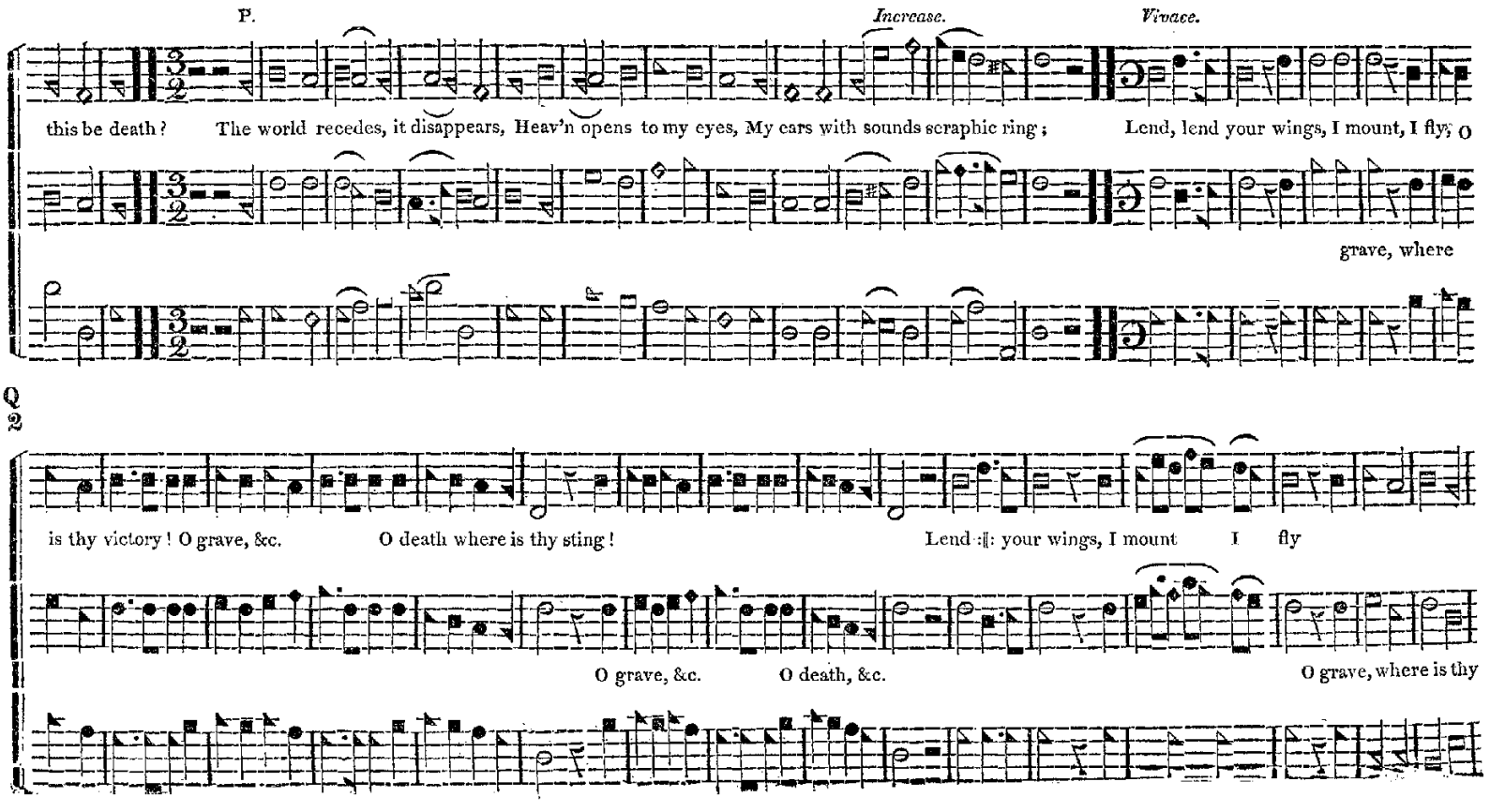
KEDRON. Continued.

Chorus lively.

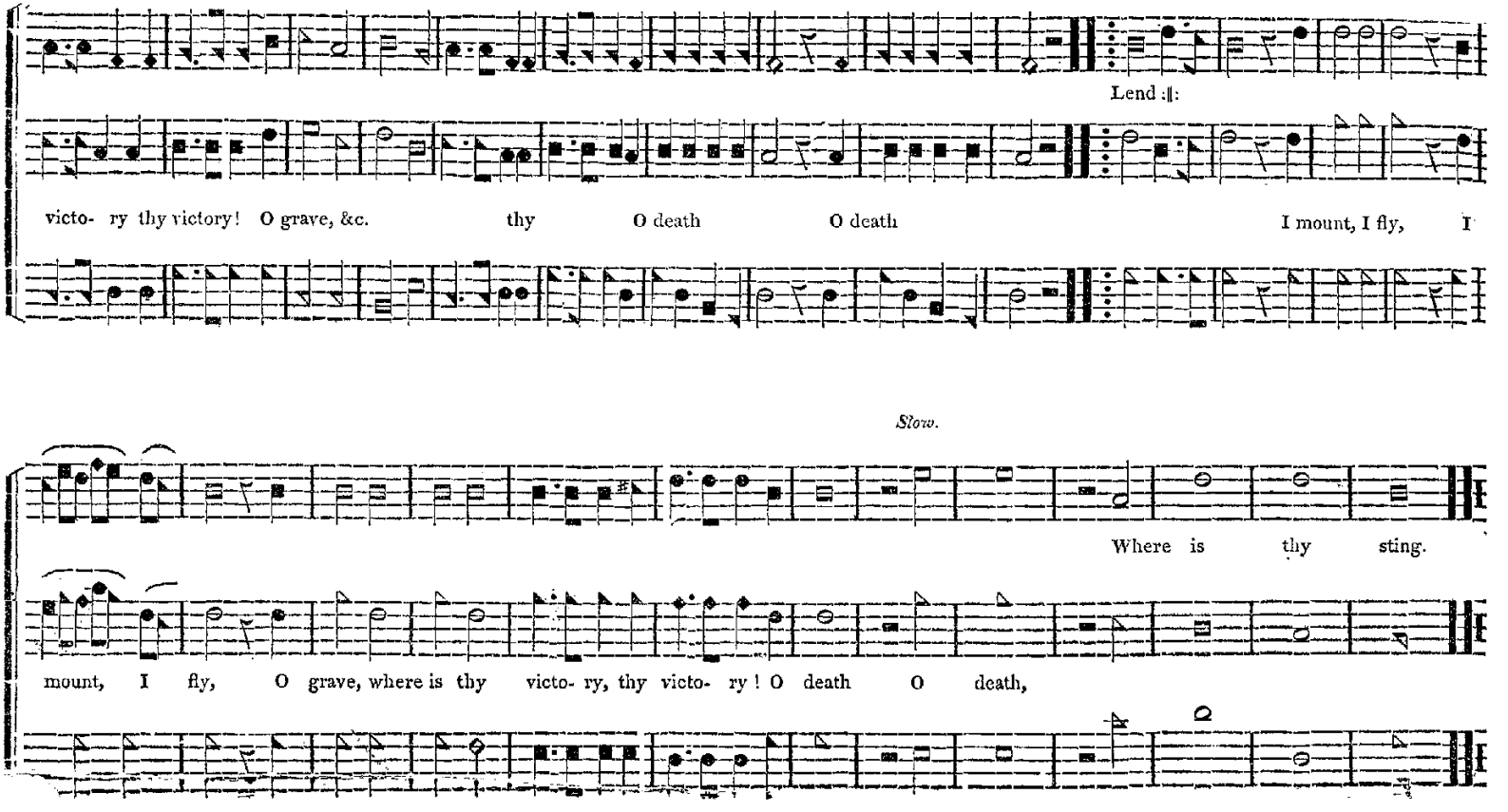


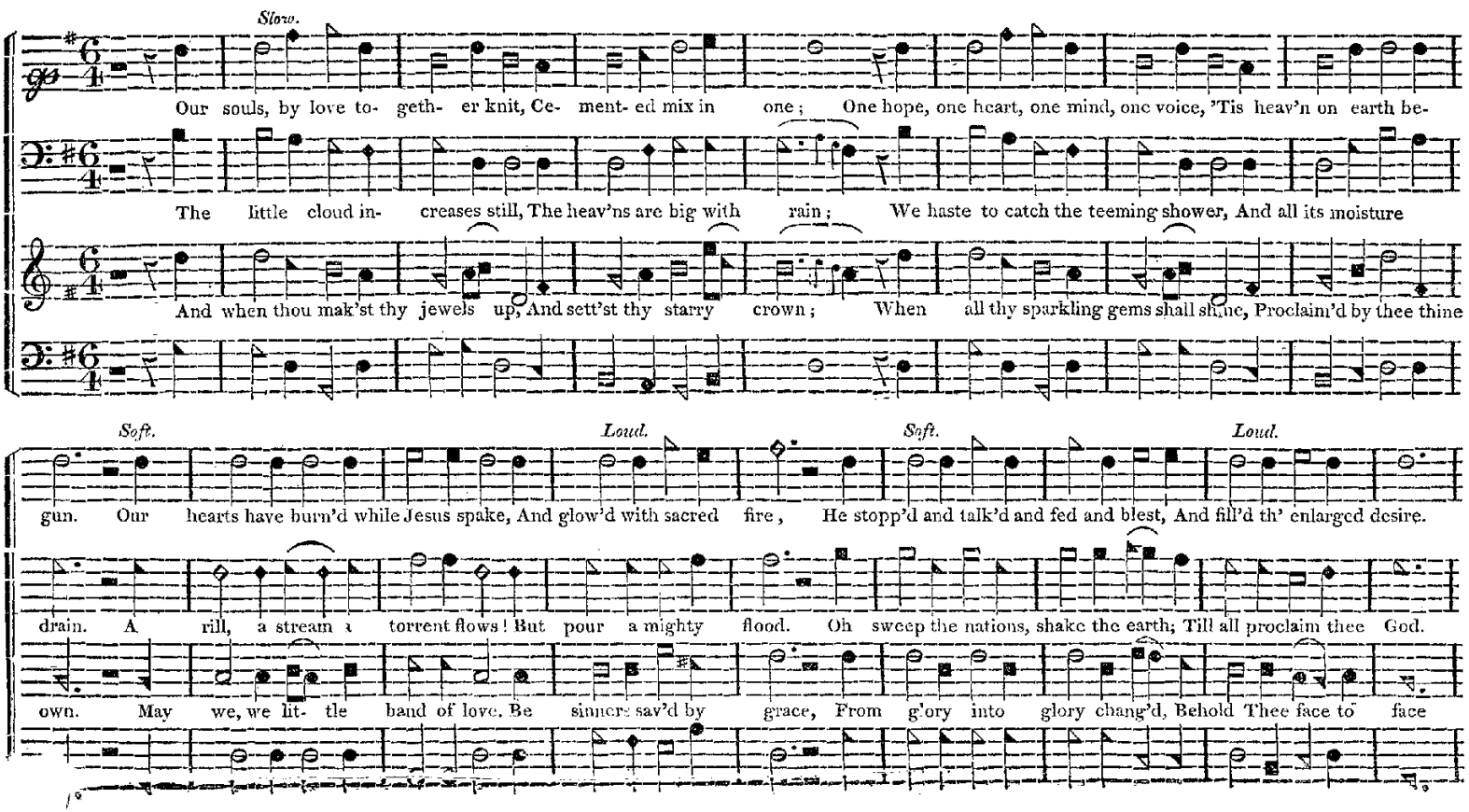

Soft. Slow.
Increase.
Vital spark of heavenly flame, Quit, O quit this mortal frame; Trembling, hoping, ling'ring, flying, O the pains, the bliss of
Q
Slow. Soft.
Increase.
F. P.
F. P;
F. P.
dying, Cease fond nature, cease thy strife, and let me languish into life.
Hark
Hark they whis- per angels say, they
Hark they whis- per an- gels say


F. F. P.
F.
whis- per, an- gels say, Hark they whis- per, an- gels say, Sister spirit come a- way. Sister spirit come a- way. What is this ab-
P. F. P. Increase. P.
sorbs me quite, Steals my sen- ses, shuts my sight, Drowns my spirit, draws my breath; Tell me my soul can this be death: Tell me my soul can


P.
Increase.
Vivace.
this be death? The world recedes, it disappears, Heav'n opens to my eyes, My ears with sounds seraphic ring; Lend, lend your wings, I mount, I fly; O
grave, where
is thy victory! O grave, &c.
O death where is thy sting!
Lend :‖: your wings, I mount I fly
O grave, &c.
O death, &c.
O grave, where is thy

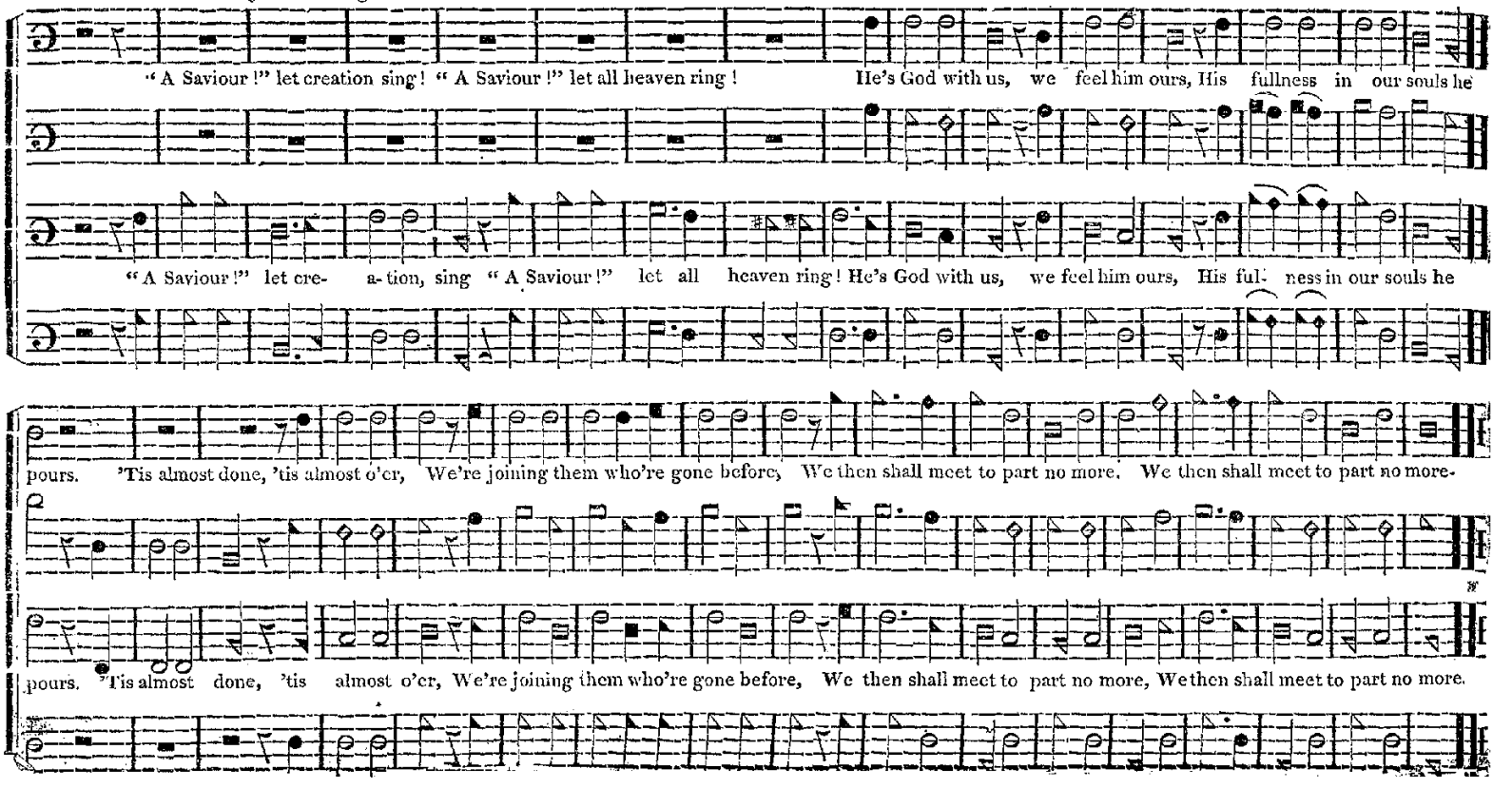
NEWYORK ANTHEM, Continued.



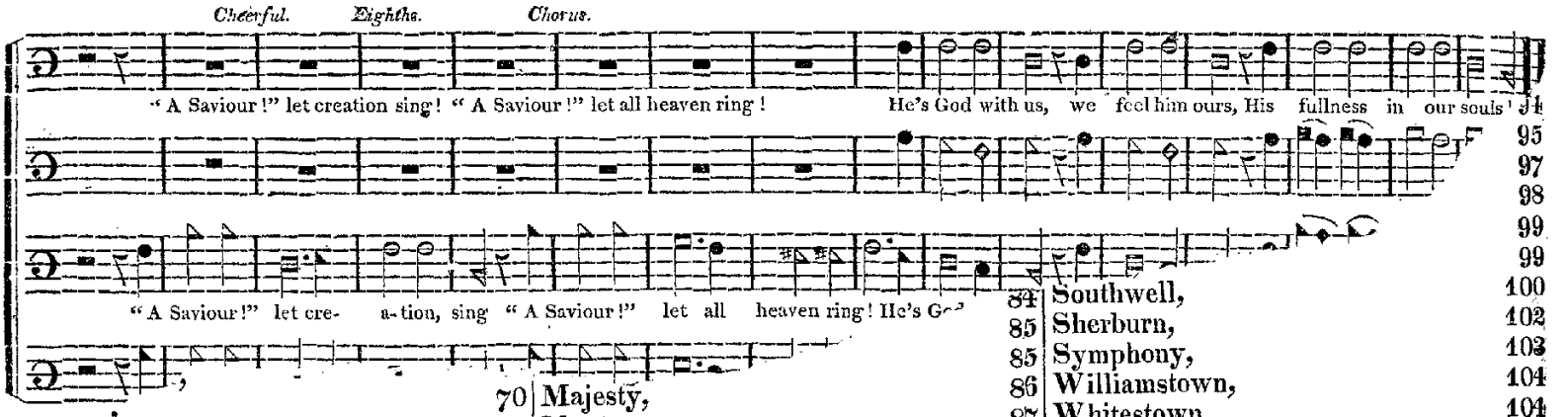

Slow.
Our souls, by love to- geth- er knit, Ce- ment- ed mix in one; One hope, one heart, one mind, one voice, 'Tis heav'n on earth be-
The little cloud in- creases still, The heav'ns are big with rain; We haste to catch the teeming shower, And all its moisture
And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine
Soft.
Loud.
Soft.
Loud.
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire, He stopp'd and talk'd and fed and blest, And fill'd th' enlarged desire.
drain. A rill, a stream a torrent flows! But pour a mighty flood. Oh sweep the nations, shake the earth; Till all proclaim thee God.
own. May we, we lit- tle band of love. Be sinners sav'd by grace, From g'ory into glory chang'd, Behold Thee face to face

WASHINGTON, Continued.

Cheerful. *Eighths.* *Chorus.*



A
All
Amhers
Aylesbu
Archdale,
Abridge,
Brookfield,
Bunkerhill,
Buckingham,
Burbon,
Cambridge,
Cookham,
Canterbury,
Carmel,
Conquering Soldier,
Chester New,
China,
Castle Street,
Consolation,
Communion,
Coleshill,
Christmas Hymn,
Calston,
Devises,
Dunstan,
Dumah,
Holma
Heavenly Spa
Hallelujah,
Hermit,
Irish,
Invitation,
Kingsbridge,
Kingswood,
Lamentation,
Liberty Hall,
Litchfield,
Macedonia,
Mear,
Mountain,
Mortality,
Monmouth,
Mount Vernon,
New Canaan,
Ninety Third,
Rockingham,
Silver Street,
Suffield,
Sophronia,
St. Lawrence,
Springfield,
Salvation,
Silver Spring,
St. Thomas,
Sicily,
Triumph,
The Indian Philosopher,
Thirtieth,
Twenty-fourth,
Tilden,
Tribulation,
Unitia,



	Babylonian Captivity,	70
	Bridgetown,	71
	Ballstown,	71
	Canaan,	72
	Concord,	73
	Content,	73
	David's Lamentation,	74
	Delight,	75
	Majesty,	76
	Montgomery,	77
	Mortality,	78
	Melody,	79
	North Salem,	80
	New Jerusalem,	81
	Newburgh,	82
	Norwich,	83
	Ninety-fifth,	84
	Southwell,	85
	Sherburn,	85
	Symphony,	86
	Williamstown,	87
	Whitestown,	88
	PART THIRD.	
	Denmark,	89
	Easter Anthem,	89
	Judgment Anthem,	90
	Kedron,	91
	New York Anthem,	92
	Washington,	92
		94
		95
		97
		98
		99
		99
		100
		102
		103
		104
		104
		105
		108
		111
		119
		121
		125

☞ Notwithstanding great care has been taken to have this work correct, some errors may have escaped notice; but should any be discovered they will be particularly attended to before another edition is printed. It is hoped however, and believed, that errors of this kind are few and not very material.