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# THE PSALMODY TEACHER.

A SIMPLE AND COMPREHENSIVE METHOD OF IMPARTING INSTRUCTION IN VOCAL MUSIC,  
Illustrated by the New Initial System of Notation.

No. 1.]

[A Series of Monthly Numbers, conducted by Gideon Wolaver and John B. Wallace. \$1 per Year.

## KEY TO THE INITIAL SYSTEM.

**NOTATION.**—The initial letters stand for the monosyllables of solmization; Thus, F, stands for Faw; S, for Sole; L, for Law; and M, for Mé. Comparative durations of sounds are shown by the different kinds of letters; as indicated by the following lines.

- ▲ large upright letter, two motions demand,
- ▲ large leaning letter one motion of hand,
- ▲ small upright letter a half-motion shorter;
- ▲ small leaning letter perform in a quarter, &c.

**TIME.**—The mode of time is expressed by fractional figures; the denominator gives the parts of a semibreve; the numerator shows how many of these syllables affixed.

parts are taken to fill a measure; thus,  $\frac{2}{2}$  indicates that two minims fill a measure;  $\frac{3}{2}$  that three minims fill a measure; and  $\frac{6}{4}$  that six crotchets fill a measure; or, their equivalents in other notes, or rests.

The velocity is shown by figures, over the beginning of the tunes, which give the required number of motions to be made per minute, by the pendulum and hand, while singing the tune.

**METRE.**—The figures placed after the names of the tunes show each, the number of syllables in a line of a stanza; with the signs of long and short syllables affixed.

## INTRODUCTION TO A NEW AND BETTER COURSE OF TEACHING.

It is generally considered to be a difficult thing for any one to learn to sing scientifically ; and that many people are entirely destitute of musical capacity, who can never be taught to sing. These unreasonable and unscriptural notions are common among the people ; the very people, who are all commanded to sing ; yes, the people of this so called enlightened age, consider their Creator to be a harder taskmaster than Pharaoh ; commanding them to do what he has not given them power to do ; For, though Pharaoh denied the children of Israel straw to make bricks, he allowed them to gather stubble. Many attempt to learn music, and make a failure. And as nature is not apt to err, it was demonstrated by some, long ago, that the fault must be in the systems of teaching ; So, attempts have been made to improve them. Many have thought the fault was in solmization, and so dispensed with it altogether. Some changed it from four monosyllables to seven.

Others supposed the fault to be in the staff, and discarded it. And it appears that more fancied the fault to be in the pendulum, and accordingly threw it away. Their motives might have all been good, but they were all too hasty ; like an unskillful Physician, administering the most powerful medicines, at random, without stopping to learn the nature and cause of disease ; of course his patient would be destroyed ; so, Psalmody is nearly destroyed. Some of its very best appendages are rejected. And many conflicting systems are destroying one another. For instance, THE CHRISTIAN PSALMIST is in three systems of notation, the round, the numeral, and the patent note. By close investigation we have discovered many errors, and plans to remove them. The following are some of the most injurious errors :—

1. The musical phraseology is unintelligible.
2. Instrumental rules are applied to vocal music.

## THE PSALMODY REFORMER.

3. The systems of teaching do not commence at the right place.  
4. The mode of progression is unnecessarily difficult.

5. The systems of notation are unnecessary difficult.

6. There are many superfluous modes of time.

7. The excellency of the pendulum time is overlocked.

8. The rules of prosody are erroneous.

1. PHRASEOLOGY. It is difficult if not impossible to impart a true knowledge of any thing without correct language.

### Explanations of technical Terms, with occasional Criticisms.

Music, Walker defines, to be the science of harmonical sounds ;

Music, is the production of melodious, or harmonious sounds.

Melody, a succession of pleasing intervals.

Harmony, two or more parts together, a succession of pleasing intervals.

Chord, the distance between two simultaneous sounds, either bottom, middle, or top. Part, a division of the harmony, either bottom, middle, or base ; this word is used in a twofold sense, which often leads to embarrassment ; it is used for a kind of voice ; also, for a part in harmony ; these two distinct ideas should not be expressed by the same word : base means bottom ; so, we use the word bottom for the lowest part in harmony ; and base for the lowest voice.

Psalmody, sacred vocal music. Semibreve, a note to be performed in half the time of a minim. Minim, a note to be performed in half the time of a crotchet. Crotchet, a note to be performed in half the time of a quaver. Quaver, a note to be performed in half the time of a sixteenth note. Octave, this word, without any variation, has two distinct ideas ; which makes it difficult to understand ; Walker did not understand it, he says it is an interval of eight sounds ; this is intelligible as a valley of eight hills, or a space of eight lines. Interval means the distance between two sounds ; the empty octave, or eighth, is an interval of seven degrees : the filled octave means seven seconds ascending, or the same descending.

2. Instrumental rules are applicable to vocal music. Vocal seven seconds ascending, or the same descending.

This is like trying to regulate the sun to suit atimepiece. Vocal instrumental, is artificial. Instrumental music is natural, and instrumental to vocal music ; this music is justly called an accompaniment to the voice and instrument, have each a different way of coming at the music ; yet this does not give the right idea, because music is not science ; its theory is a science ; Music is the production of figurative expression, it is only the representation of music.

Interval, the distance between two successive sounds.

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*refer chiefly to the accidentals.*

Many persons have been disengaged from learning to sing, by accidentals. We have discovered nature's laws in this respect, and have formed rules, accordingly, which shall be given elsewhere; but suffice it here to say that the accidentals in this work are not for the singer's use, but for the instrumental performer.

### 3. The systems of teaching do not commence at the right place.

All kinds of learning should have a starting point, and a regular gradation of advance. One of the first things a skilful teacher will do, is to ascertain the amount of his pupil's knowledge; and so, commence with him, where he finds him; and if the pupil knows nothing, the teacher will commence at the beginning. According to the present systems of teaching vocal music, when sounds are made repeatedly which the pupil cannot imitate nicely, he is condemned for having no musical talent; we have taught hundreds of this kind to sing well, by making the ear the starting-point instead of the voice. The ear rules the voice by the power of the organ of tune; which, when cultivated will bring the voice right, without any effort. He that can speak plainly, and cannot sing, has no deficiency in his voice; and if he can hear well, there is no deficiency in his ear, but the organ of tune lacks cultivation. This organ like its cephalic neighbors, cannot thrive without cultivation; and will become inactive if too long neglected. It would be unreasonable to suppose that this organ, which is a musical one, is more deficient naturally than others; while all people are highly commanded to exercise it.

4. The mode of progression is irregular. A person's knowledge is like a tree, which begins at the root, then rises and extends; and

As there are no other means of teaching, than by what is already known to the learner; so, it follows that every particle of latter knowledge, must be linked to the former; For example; When a child is learning to read, he is taught to proceed from the alphabet, to put two letters together; then to read short sentences of the simplest monosyllables, before he learns longer words. In this mode of procedure the greatest ends are accomplished; the child's understanding is exercised; his memory strengthened; and greatest of all, his courage is excited, when he knows that he can read. Progress depends much upon courage; without it nothing can be done. That this is the best method of teaching every thing, few, or perhaps none will deny. But how is the science of music taught? The scholar is required to perform the most difficult exercises, in both pitch and time, before he is allowed to attempt to sing a tune by note. Many of these lessons are much harder to perform than any tune. The system-makers could not have taken a more effectual way to baffle and discourage the learner, than that which they have taken. They have collected all the intervals, they could find, to put in the way of the learner; but luckily for him they did not find them all; if they had found them all, they would probably have fixed it so that no one would ever learn to sing by note; all that would sing at all, would sing like a parrot by note; as many now do. The difficulties of learning are so magnified, that numbers lose all their courage; and can never more be induced to attempt music. Scholars do not presume to be wise above what is written in musical books, they take for granted, that the fault must be in nature: the ideas are held out, that the musical capacities are rare; and

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music is as difficult to learn as the Greek or Latin language. One evil, if not removed, produces more : teachers found by experience in the Pestalozian System, that the student's patience would not last through the tedious process ; so they taught their scholars occasionally, to sing ditties, and light secular music, by ear, to keep up their courage ; thus they taught two pernicious errors at once. The teacher should at all times watch that no nonsensical trash enter his school of sacred music, and he should strive to prevent his scholars from singing by ear ; for when this habit is contracted, it will be very difficult to remove.

Our manner of progression in teaching we labor to make as regular as possible—from the most easy to the most difficult—that it may be in accordance with all kinds of proper teaching and common sense.

### INTRODUCTION.

All who are capable of talking, are capable of learning to sing, if they are properly taught when young. We will commence with the weakest capacity for music, (idiots excepted), and fix the course of teaching, so that the teacher may know how to commence with learners in all stages and abilities.

Sounds are varied four ways, viz. in pitch, time, quantity, and quality. Accordingly the theory may be divided into as many portions, and kept separately ; but there cannot be much practice without the union of them all. Time is the principal element in Music, but Quality is the first to be attended to, in teaching. Qualities of voices differ as much as people's countenances ; perhaps no two were ever alike. An acquaintance can often be recognized as with the low sound first, and sometimes with the high first, till he

well by the quality of his voice, as by the sight of his face. Though voices naturally differ so much, yet they can be changed so as to be greatly improved in quality. This must be done principally by imitation. It is therefore of great importance that the teacher's voice be of a pleasant quality. If the learner have a treble voice, it will be necessary for the teacher to raise his voice to the falsette, that it may be in unison with the learner's voice. A female teacher should be preferred for this part of the teaching. Some use an instrument produces sounds of a fine quality, which is desirable for tuning the voice. But it will be more apt to make mistakes than the voice, unless in the hands of a skillful performer ; and being destitute of articulation, cannot be recommended, except to accompany the teacher's voice.

The best way of tuning the voice is by attraction. The peculiar nature and great power of the organ of tune, when cultivated, is such as to incline the voice to produce unison or octave, with any sound that is louder than its own ; on the same principle that larger bodies attract smaller ones.

### COURSE OF TEACHING.

Learners should be taught separately, until they can sing the filled octave and beat time.

*The cultivation of the Organ of Tune, which is improperly called the cultivation of the Ear.—First process.* Let two sounds be made differing very much in pitch, and let the learner tell which of the two he thinks is the highest. Then let him be told whether his answer is right or not. This should be repeated ; sometimes with the low sound first, and sometimes with the high first, till he

## THE PSALMODY REFORMER.

can answer correctly every time. Next, let two sounds be made, the eye is one of the main organs for conveying intelligence to the mind. Hence 't' e indispensable utility of the staff, for it shows distinctly, the pitch<sup>t</sup> of every note. So to throw away the staff would differ less in pitch than the former; and let the learner be interrogated as before, until he can always give the right answer. Next let other sounds be made still nearer together,—and so on until he knows the difference between two sounds one degree apart.

**Second process.** Let the teacher produce a sound, and let the learner attempt to imitate it. If the learner cannot produce unison with the teacher, the teacher will raise or lower sound, higher or lower ; if so, the teacher will not baffle him, by striving to force his voice into unison with his own ; but will pro-

duce unison with him.

After sounding in unison a short time, the teacher will point to the second note sole, and sing it ; and when the learner can follow, or step with ease, the first three may be sung in rotation ascending and descending. When these three can be performed with facility, the fourth and fifth may be attempted. The teacher's voice will need to increase in loudness as it ascends, so as to attract the learner's contrasted. The teacher will ask the learner which is the concord and the best. He will also tell the learner which is the discord. This will need to be repeated until the learner can distinguish the perfect concord from the worst discord. The teacher will next proceed to other chords, and use them in the same manner. The learner may still keep his first pitch, till he voice, from the pitch which it had, to that which he wishes it to take. When the filled fifth is gained it will be necessary to practice it much both ascending and descending, before the remainder of the octave is attempted. It will generally be necessary to change the voice of the learner may not yet be capable of performing the whole octave together. To change the pitch of the tonic ; as the voice of the learner may not yet be perfect concord from a discord. The learner's organ of tune by this time will be sufficiently cultivated to begin to sing.

The next work to be done is to cultivate the voice. Visible notation should be used as soon as the learner begins to sing. At first every note should be pointed at, that he may always look at the right one. The Blackboard is very necessary in teaching vocal music, as well as other branches of education. The characters may be made larger on the blackboard than in books. And the larger the characters are, the greater impressions they will make upon the mind.

## THE PSALMODY REFORMER.

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nict to suit the learner's voice. He will soon discover the middle sound of the learner's voice. Then he may point at the dominant sole, and sing it in this middle sound, and lead the learner's voice up and down through the whole octave. The learner is now far enough advanced to begin with Time.

*Time.—To Beat Common and Compound Time.*—The elbow should rest against the side, the hand kept open, with the back of it up, and only the wrist joint allowed to bend. This will be sufficient for all, except teachers, who may bend the elbow joint instead of the wrist. There are two beats in a measure of these modes—the first down, the second up.

*To Beat Triple Time.*—First, let the ends of the fingers fall

(upon something). Second, let the heel of the hand fall. Third, raise the whole hand. Three beats in a measure : The first and

second Down ; the third Up.

### Explanations of Technical Terms, according to their Meanings in this Work.

Time, the proportion of the duration of sounds and rests ; the velocity of music.

Common Time, binary, or equal time, expressed thus  $\frac{2}{2}$  to be performed two motions per measure.  $\frac{3}{3}$  to be performed three motions per Measure.

Compound, or Double Triple Time, expressed thus  $\frac{6}{4}$  to be performed two motions per measure. In all kinds of  $\frac{4}{4}$  Time the Dominant, the fourth place above the tonic, and the next in power principal accent fall on the beginning of each measure, and a secondary accent on the beginning of every rising beat.

Velocity, celerity, rate of speed ; expressed by figures placed over the beginning of a tune or strain.

Pendulum, a body suspended to motion the time by vibrating.

Da Capo, or D. C. Return to the beginning of the tune.

Measure, in music, the distance between one bar and the next.

Measure, in poetry, a foot, a metrical division of a line.

Space, the distance between one line and the next.

Place, a line or space on the staff; location where a note or sound may be situated.

Degree, the distance between one place and the next.

Pitch, the state of music, or of a sound, respecting its gravity, or acuteness. *v.* To produce the first sound of a tune.

First, a single sound.

Second, an interval, or chord of 1 degree.

Third, an interval, or chord of 2 degrees.

Fourth, an interval, or chord of 3 degrees.

Fifth, an interval, or chord of 4 degrees.

Sixth, an interval, or chord of 5 degrees.

Seventh, an interval, or chord of 6 degrees.

Eighth, an interval, or chord of 7 degrees, the empty octave.

Unison, two or more sounds alike in pitch.

Tonic, the most powerful place in the octave.

Supertonic, the first place above the tonic.

Mediant, the second place above the tonic ; the middle place between the tonic and dominant.

Subdominant, the third place above the tonic.

Time, the fourth place above the tonic, and the next in power to it.

Submediant, the fifth place above the tonic.

Subtonic, the sixth place above the tonic, and the first place below it.

## THE PSALMODY REFORMER.

Accidental, an accidental sharp, or natural, at the left side of a note, to show the instrumental performer that the sound must be elevated a semitone, to agree with the voice; the accidental also affects notes that immediately follow in unison.

Point, a dot at the right side of a note or rest, to make it half as long again.

Concord, a pleasing production of two simultaneous sounds.

Discord, a disagreeable union of sounds.

Tenor, the middle male voice.

Falsette, the artificial male voice.

Treble, the voice of females and boys.

Hold, an extra motion of time. Where the sign of it occurs, in or at the end of a triple time measure, it should be beaten as two common time measures. And where the sign occurs in or at the end of a common time measure, it should be performed as a triple time measure. The sign of a hold is placed over or under a note or rest, which requires a motion of time more than the measure will naturally contain. It is also used where an extra motion is required between notes, where it serves as a rest. It serves the purpose of a rest when placed over or under a bar.

Slur, a curved mark, to show how many notes are to be performed to a syllable, [when singing by word], where more than one is required.

Vocal, relating or belonging to the voice.

Notation, the act or practice of recording music by characters; signification, or representation of music.

Solmization, the application of monosyllables to the places of the octave; moveable by transposition.

Transposition, the changing of the pitch by flats or sharps.

Sound, that which can be heard; musical sound, a sound that can be associated with another, so as to produce a cord or interval.

Motion, one vibration of the pendulum; one movement or beat of the hand.

Beat, a motion of the hand to mark the time when singing.

Mode, form or manner.

Note, the sign or representation of a sound.

Rest, a character representing silence; a stop in music.

Tune, a series of musical notes, or sounds.

Metre, measure of verse.

Line, in poetry, a metrical division of a stanza.

Line in music, a constituent of the staff.

Stanza, a metrical division of a poem.

Staff, five horizontal parallel lines, with their spaces, for musical notation.

Bars, marks across the staff, or staves, to divide the time into equal portions, according to the accent.

Accent, that which makes one syllable louder than another.

Prosody, that which explains the nature of poetry.

Poetry, language in metre.

Voice, sound uttered by the mouth.

Triplet, three notes of one kind, accented on the first, and connected by a figure 3, to be performed in the time of 2. This is a fragment of compound time.

Repeat, a passage to be performed twice in succession.

Close, a character to show the end of a tune.

Solo, one part.

Duet, two parts.

Trios, three parts.

70.

## RESURRECTION. L. 8, 8, 8, 8. — —

49

M.

#**3** | S — L — F | S — S — L — F | S — S — L — F | S — S — L — F |

**2** | S — L — F | S — S — L — F | S — S — L — F | S — S — L — F |

**1** | S — L — F | S — S — L — F | S — S — L — F | S — S — L — F |

F. | S — L — F | S — S — L — F | S — S — L — F | S — S — L — F |

M.

#**3** | F — F — F | F — F — F | F — F — F | F — F — F |

**2** | F — F — F | F — F — F | F — F — F | F — F — F |

**1** | F — F — F | F — F — F | F — F — F | F — F — F |

F. | F — F — F | F — F — F | F — F — F | F — F — F |

B. When Christ appears, the living head, The sea and graves must yield their dead, The righteous shall be raised to bliss; The wicked to the dark abyss.

M.

#**3** | F — F — F | F — F — F | F — F — F | F — F — F |

**2** | F — F — F | F — F — F | F — F — F | F — F — F |

**1** | F — F — F | F — F — F | F — F — F | F — F — F |

F. | F — F — F | F — F — F | F — F — F | F — F — F |

70.

## ST. MARTIN'S. C. 8, 6, 8, 6. — —

Cheerful on A. (TRANSUR.)

M.

#**3** | P — L — S | L — S — F | L — S — F | L — S — F |

**2** | P — L — S | L — S — F | L — S — F | L — S — F |

**1** | P — L — S | L — S — F | L — S — F | L — S — F |

F. | P — L — S | L — S — F | L — S — F | L — S — F |

M.

#**3** | S — F — L — F | S — F — L — F | S — F — L — F | S — F — L — F |

**2** | S — F — L — F | S — F — L — F | S — F — L — F | S — F — L — F |

**1** | S — F — L — F | S — F — L — F | S — F — L — F | S — F — L — F |

F. | S — F — L — F | S — F — L — F | S — F — L — F | S — F — L — F |

M.

#**3** | S — F — M — F | S — S — F — M — F | S — S — F — M — F | S — S — F — M — F |

**2** | S — F — M — F | S — S — F — M — F | S — S — F — M — F | S — S — F — M — F |

**1** | S — F — M — F | S — S — F — M — F | S — S — F — M — F | S — S — F — M — F |

F. | S — F — M — F | S — S — F — M — F | S — S — F — M — F | S — S — F — M — F |

M.

#**3** | F — S — F | F — S — F | F — S — F | F — S — F |

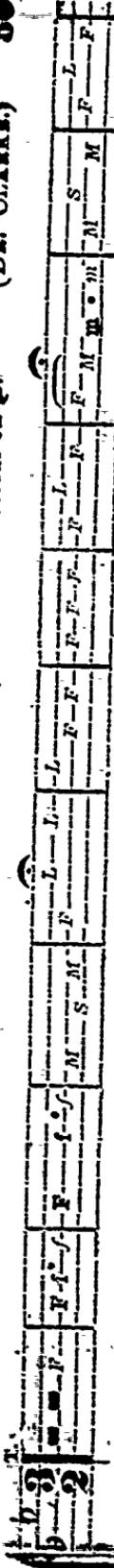
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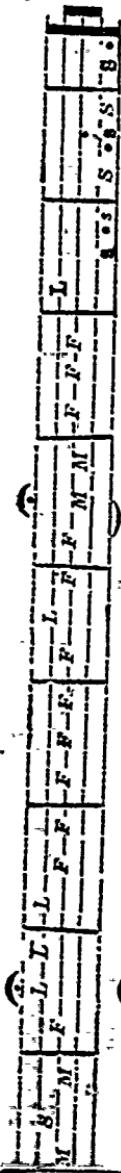
F. | F — S — F | F — S — F | F — S — F | F — S — F |

B. In ev'ry joy that crowns my days, In ev'ry pain I bear, My heart shall find delight in praise, Or get relief in prayer.

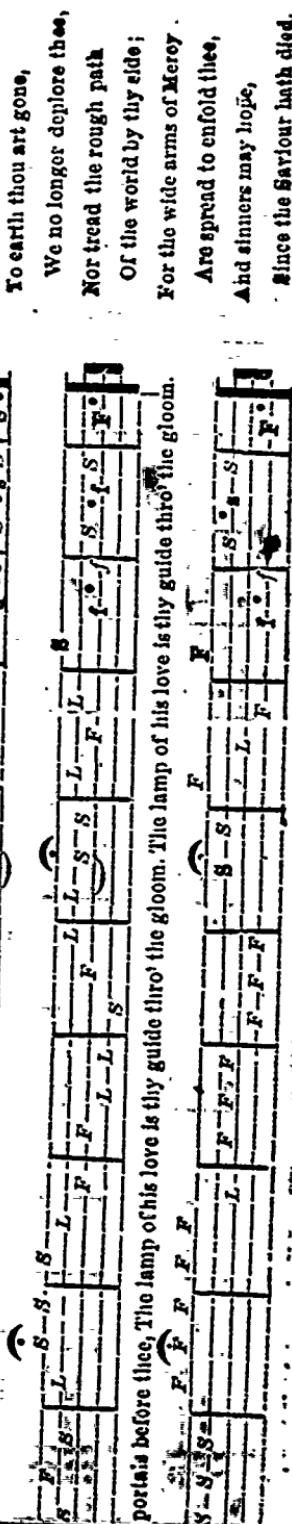
SCOTLAND. 12. 11. 18. 11. Cheerful on P. (Dr. Clarke) 50



To earth thou art gone, but we will not deplore thee, Tho' sorrows and darkness encompass the tomb, For the Saviour has pass'd thro' the



VERSE SECOND.



To earth thou art gone,

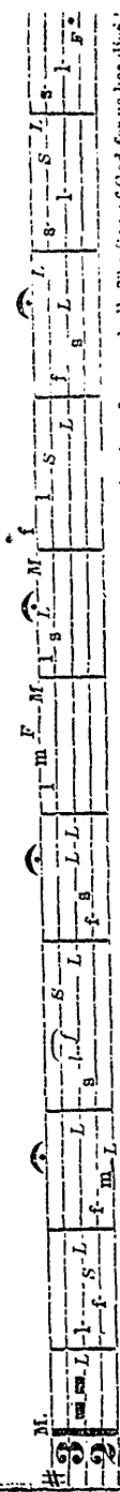
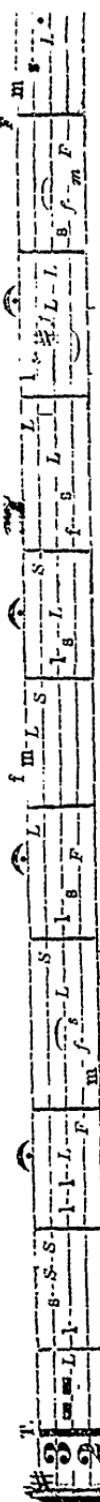
We no longer deplore thee,  
Nor tread the rough path

Of the world by thy side ;  
For the wide arms of Mercy

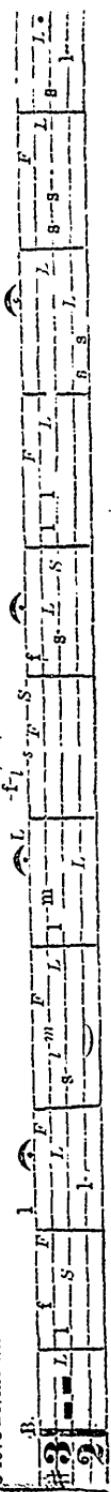
Are spread to enfold thee,  
And sinners may hope,

Since the Saviour hath died.

FREDERICTON. L. P. 8, 8, 8, 8. — —

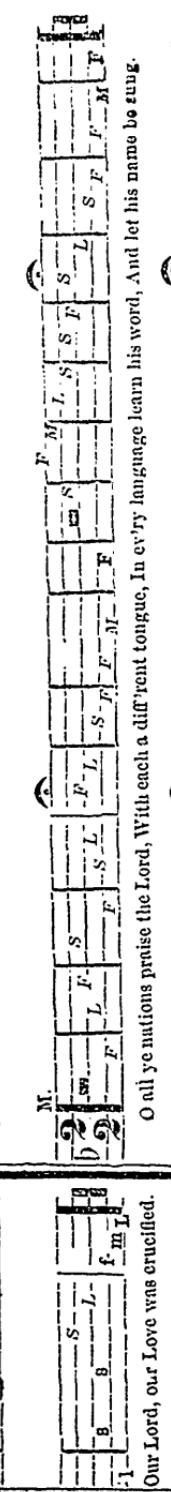
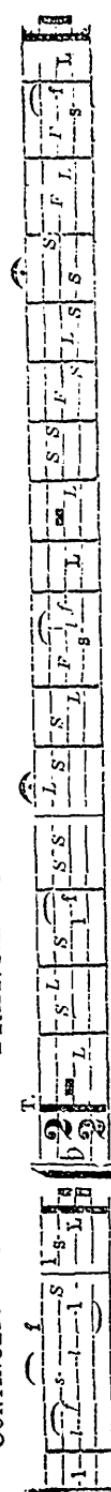


O love Divine what hast thou done? Thou hast redeem'd us from the fall! The Father's well beloved Son Has borne the sins of one and all; The Son of God for us has die!



CONTINUED. 60. FRENCH. C. 8, 6, 8, 6. — —

(RAVENCROFT).



O all ye nations praise the Lord, With each a diff'rent tongue, In ev'ry language learn his word, And let his name be sung.



Our Lord, our Love was crucified.

**FREE GRACE. P. 5,7,5,7,12,12, and Chorus. — — — and — — —\* Cheerful on G. 52**

M.

#	3	S	P	L	S	S	S	S	S	S	S	S
1	—	—	—	—	—	—	—	—	—	—	—	—
2	—	—	—	—	—	—	—	—	—	—	—	—

M.

#	3	L	I	S	I	S	S	I	F	I	S	S
1	—	—	—	—	—	—	—	—	—	—	—	—
2	—	—	—	—	—	—	—	—	—	—	—	—

The voice of free grace cries escape to the mountain; For Adam's lost race Christ has open'd a fountain, For sin and transgression, And ev'ry pe-

P.

#	3	L	I	S	F	F	F	F	S	F	F	F
1	—	—	—	—	—	—	—	—	—	—	—	—
2	—	—	—	—	—	—	—	—	—	—	—	—

F.

#	3	S	L	S	S	S	S	S	L	S	S	S
1	—	—	—	—	—	—	—	—	—	—	—	—
2	—	—	—	—	—	—	—	—	—	—	—	—

F.

#	3	S	L	S	S	S	S	S	L	S	S	S
1	—	—	—	—	—	—	—	—	—	—	—	—
2	—	—	—	—	—	—	—	—	—	—	—	—

F.

#	3	S	F	F	F	F	F	F	S	F	F	F
1	—	—	—	—	—	—	—	—	—	—	—	—
2	—	—	—	—	—	—	—	—	—	—	—	—

lution: His blood flows most freely, In streams of salvation. Hallelujah to the Lamb Who has purchas'd our pardon; We'll praise him again, When we pass over Jordan.  
\*The second and fourth lines of this metre are Anapaests, the remaining lines are Amphibrace except the Chorus which is of irregular construction.

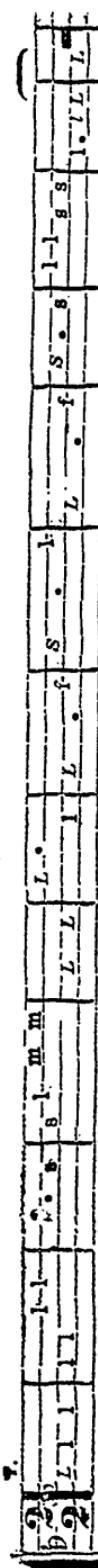
## MORNING. C. 8, 6, 8, 6. ~ ~

M.

D.

## MONTAGUE. L. 8. 8. 8. 8.

## Plaintive on D. ♪



If I had tongues of Greeks and Jews, And nobler speech than Angels use, If love be absent I am found, Like noisy brass, an empty sound.  
If I had tongues of Greeks and Jews, And nobler speech than Angels use, If love be absent I am found, Like noisy brass, an empty sound.

Musical notation for the second section of the song 'Montague'. The staff consists of five horizontal lines. The notes are represented by vertical dashes of varying lengths. The rhythm is indicated by a common time signature. The melody starts with a long dash followed by a short dash, then a short dash followed by a long dash, and so on. The vocal line is supported by a harmonic line below it.

And tho' endued with prophecy, And secrets all were known to me; And faith the mountains to remove; I still am nothing without love,  
And tho' endued with prophecy, And secrets all were known to me; And faith the mountains to remove; I still am nothing without love,

Musical notation for the third section of the song 'Montague'. The staff consists of five horizontal lines. The notes are represented by vertical dashes of varying lengths. The rhythm is indicated by a common time signature. The melody starts with a long dash followed by a short dash, then a short dash followed by a long dash, and so on. The vocal line is supported by a harmonic line below it.

## MORTALITY. C. 8, 6, 8, 6. — —

# 2 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

# 2 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

# 2 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

Remember

M | 1 - | N - o - g - | 1 - | F - | 1 - | L - o - 2 - |

# 3 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

# 2 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

Behold thy waiting servant, Lord, Devoted to thy fear;

Remember and confirm thy word, For all my

B | 1 - | F - g - | 1 - | f - | 1 - | S - 1 - | 1 - | f - |

# 3 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

# 2 | L - I - I | 1 - 0 - s | f - | S - o - s | 1 - I - I | 8 - f - | M - + \* |

Remember

1 - 1 - 1 - 1 | S - o - g - | 1 - 1 - 1 - | S - 1 - | 1 - | F - L - | 1 - 1 - L - | L -

1 - 1 - 1 - 1 | S - o - g - | 1 - 1 - 1 - | S - 1 - | 1 - | F - L - | 1 - 1 - L - | L -

1 - 1 - 1 - 1 | S - o - g - | 1 - 1 - 1 - | S - 1 - | 1 - | F - L - | 1 - 1 - L - | L -

For all

L - m | L - 2 - s - f - | 1 - 1 - 1 - | S - g - | 1 - | F - L - | 1 - 1 - L - | L -

S - J - | L - 1 - s - g - | 1 - 1 - 1 - | S - g - | 1 - | F - L - | 1 - 1 - L - | L -

I - 1 - 1 - | L - 1 - s - g - | 1 - 1 - 1 - | S - g - | 1 - | F - L - | 1 - 1 - L - | L -

For &amp;c.

L - | L - 1 - | 1 - | S - L - |

L - | L - 1 - | 1 - | S - L - |

L - | L - 1 - | 1 - | S - L - |

my hopes are there, For &amp;c.

Remember

F - | F - 1 - | 1 - | S - L - |

F - | F - 1 - | 1 - | S - L - |

F - | F - 1 - | 1 - | S - L - |

## MARTYRS' TOMBS.

12, ~ 12, ~ 11, ~ 12. x 2,

Plaintive on F.

B Those heralds of glory in Jesus are sleeping, Who went with glad tidings to barbarous men ; But alas ! they were slain, and their kindreds left weeping, The

last trump shall wake all those martyrs again. Tho' none have surviv'd to report the sad story, To greet happy kindreds and visit their homes ; But have died for the

-L-

CONTINUED.

72. GALLEE. 6, 6, 8, 6, 6, 8. — Cheerful on F. 57

M.

T.

B.

My heart and voice I raise, To spread Messiah's praises. *Messi - ah's*

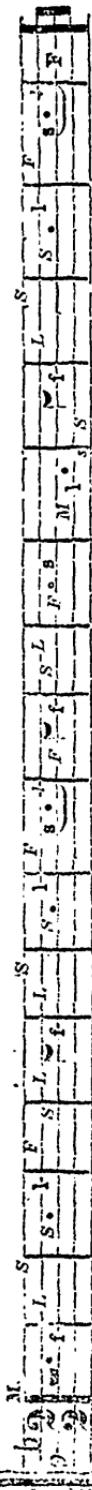
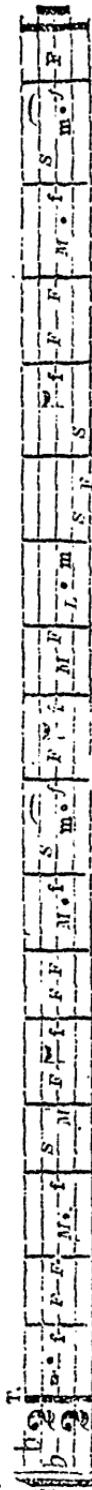
truth of their Master in glory, Their bodies forsaken in wilderness tombs.

F.

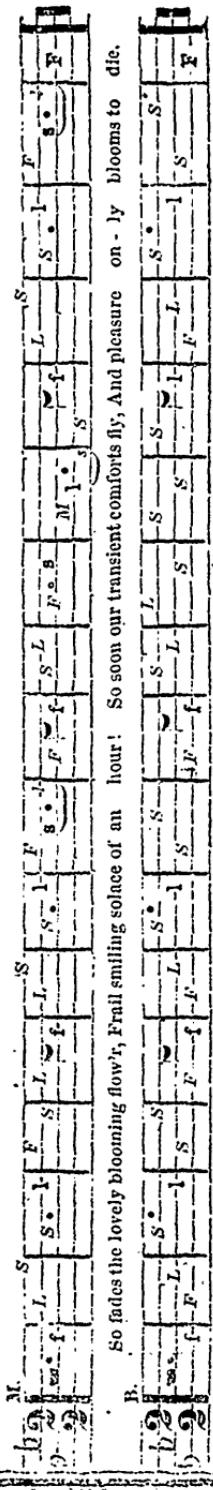
M.

-S-

praise let all repeat, The universal Lord, By whose Almighty word, Cre - a - tion rose in form complete.

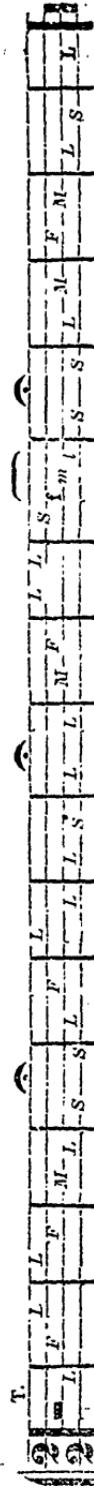


So fades the lovely blooming flow'r; Frail smiling solace of an hour! So soon our transient comforts fly; And pleasure on - ly blooms to die,

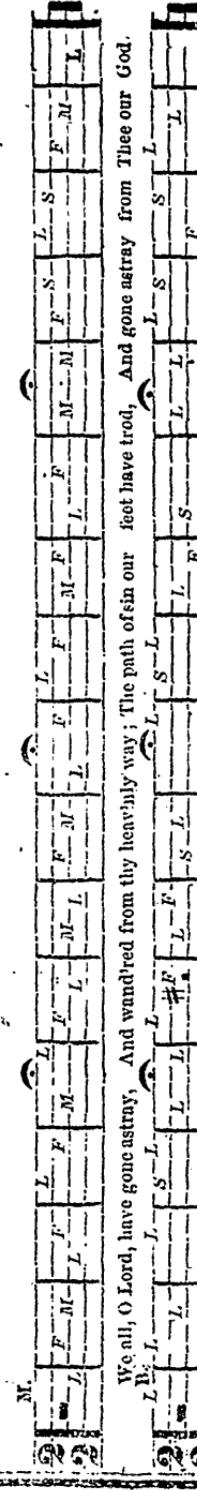


## 60.

## GROTON. L. 8, 8, 8, 8. —

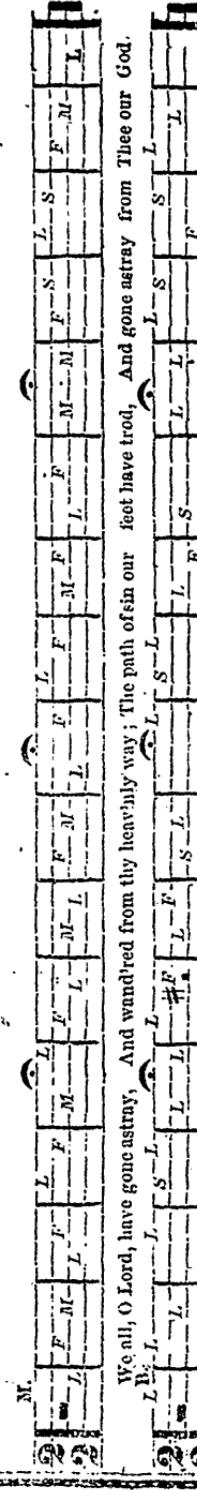


## Plaintive on A.



We all, O Lord, have gone astray; And wandered from thy heavenly way;

The path of sin our feet have trod, And gone astray from Thee our God.



\* German Hymn, like Josiah, Martyrdom, &c. is in the Cheerful Mode, according to rule; yet there is so much solemnity in it, that it admits of plaintive words.

## VICTORY. C. 8, 6, 8, 6. — —

(READ.) 59

My head shall now be lifted high,  
Above my foes a-round;

With songs of joy and gladness,

With

Within thy temple sound.

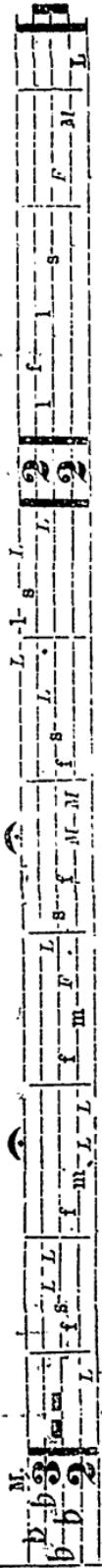
Within thy temple sound.

Within thy temple sound.

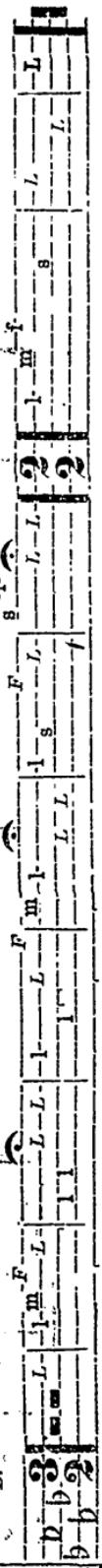
Within thy temple sound.

**WINDHAM.** L. 8, 8, 8. — —

50. Plaintive on F. (READ). 60

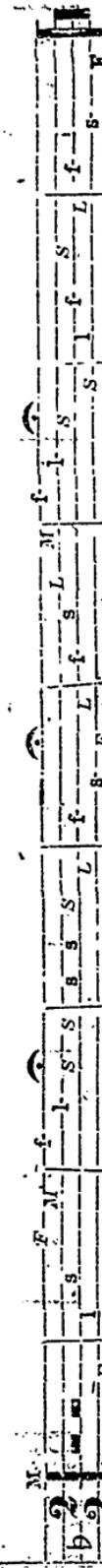
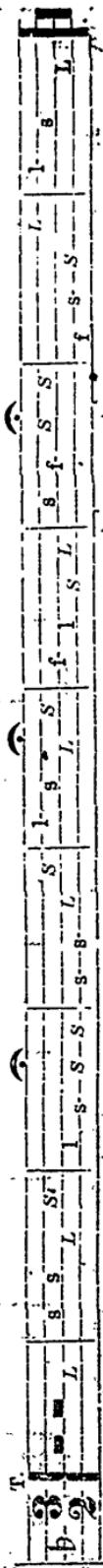


When thinking of the wondrous cross, On which the Prince of Glory died, My richest gain I count but loss;  
And pour contempt on all my pride.



**WELLS.** L. 8, 8, 8. — —

(HOLD RAYD).



Come sinners to the Gospel feast, Let ev'ry soul be Jesus' guest; There need not one be left behind, For God has bidden all mankind.



**HIDING PLACE. L. 8, 8, 8, 8.**

T.  
2 | L | I - m | 1 - 1 | m | 1 - 1 | f - M | 1 - M |  
2 | L | 1 - m | 1 - 1 | m | 1 - 1 | f - M | 1 - M |

M.  
2 | L | 1 - m | 1 - 1 | m | 1 - 1 | f - M | 1 - M |  
2 | L | 1 - m | 1 - 1 | m | 1 - 1 | f - M | 1 - M |

B.  
2 | L | 1 - s | 1 - 1 | 1 - m | 1 - 1 | f - L | 1 - L |  
2 | L | 1 - s | 1 - 1 | 1 - m | 1 - 1 | f - L | 1 - L |

**Hill sovereign love, that first began The scheme to rescue fallen man;**

Hill matchless free eternal grace, That gave my soul a hiding place.

**Cheerful on G.**

T.  
#6 | S - 1 | S - S - S | L - 1 - F | S - S - S | L - 1 - S | S - S - S | L - 1 - S |  
4 | S - 1 | S - 1 - S | F - 1 | S - 1 - S | F - 1 | S - 1 - S | F - 1 |

M.  
#6 | S - 1 | S - 1 - L | S - 1 - S | S - 1 - S | S - 1 - S | S - 1 - S | S - 1 - S |  
4 | S - 1 | S - 1 - S | F - 1 | S - 1 - S | F - 1 | S - 1 - S | F - 1 |

**Come saints and sinners hear us tell, The wonders of Emmanuel, He saves us from a burning hell, And takes our souls with him to dwell, And gives us heavenly union.**

B.  
#6 | S - 1 | F - 1 | S - 1 | F - 1 | S - 1 | F - 1 | S - 1 |  
4 | S - 1 | F - 1 | S - 1 | F - 1 | S - 1 | F - 1 | S - 1 |

HARVEST. 11, 11, 11, 11. — — — — —

Plaintive, on C.

62

M.	D	B	3	L	L	S	F	L	N	S	F	F
			2									
			1									

M.	D	B	3	L	S	L	F	L	N	S	F	F
			2									
			1									

M.	D	B	3	L	S	L	F	L	N	S	F	F
			2									
			1									

The fields are all white, and the harvest is near, The reapers now with their sharp sickles appear, To reap down the

M.	D	B	3	L	S	L	F	L	N	S	F	F
			2									
			1									

M.	D	B	3	L	S	L	F	L	N	S	F	F
			2									
			1									

M.	D	B	3	L	S	L	F	L	N	S	F	F
			2									
			1									

S	I	I	L	F	S	F	m	L	M	F	F	S
			I									
			1									

wheat and to har - vest it safe, While tares are consum'd as the refuse, or chaff.

## LIVONIA. 8, 8, 8, 8.

Plaintive, on E. 63

1. Think, mighty God, on feeble man! How small his life! How short the span! Between the cradle and the grave;

2. Can man secure his vital breath?

Can man secure &amp;c.

1. Can man secure his vital breath, Against the bold demands of death;

2. Can man secure his vital breath, With skill to fly or power to save;

## LISBON. S. 6, 6, 6, 6, —

Cheerful, on B. 64

T.

S.

Let songs of endless praise, From ev'ry nation rise;

Let all the lands their tribute raise, to God who rules

the skies.

O keep my soul from death, Nor put my hope to shame;

For I have placed my only trust For I have placed my name. In my &amp;c.

O keep my soul from death, Nor put my hope to shame;

For I have placed my only trust For I have placed my name. In my &amp;c.

O keep my soul from death, Nor put my hope to shame;

For I have placed my only trust For I have placed my name. In my &amp;c.

## LEWISTON. S. 6, 6, 6, 6, —

Plaintive, on E.

T.

M.

In my &amp;c.

M.

For I have placed &amp;c.

In my &amp;c.

## EXHORTATION. L. 3 8 8 8

Plaintive on A. 65

T.

M.

B.

Amidst &c.

Amidst a thousand &amp;c.

L.

F.

Amidst a thousand thoughts I rove, Forgetful of my highest love.

R.

Amidst a thousand thoughts I rove, Forgetful of my highest love.

Amidst a thousand &amp;c.

M.

T.

B.

With songs of honor sounding loud, Address the Lord on high: Upon the winds he spreads a cloud, And waters veil the sky. And waters veil the

He sends & c. And makes & c. And waters & c.

F.

S.

F.

He makes the grass the mountains crown, He makes, & c. And coin in valley's view. And corn & c.

sky. He sends his showers of blessings down, To cheer the plains below. He makes the

## DIAFLORIA. 8, 7, 8, 7, x 2. — —

F.  
G 3 | S - f. M | f. B |  
F 2 | S - 1 | S - 1 | S - 1 |

M.  
G 3 | f. f. m. L | f. f. m. L | f. f. m. L |  
F 2 | f. f. m. L | f. f. m. L | f. f. m. L |

F.  
G 3 | f. f. m. L | f. f. m. L | f. f. m. L |  
F 2 | f. f. m. L | f. f. m. L | f. f. m. L |

M.  
G 3 | f. f. m. L | f. f. m. L | f. f. m. L |  
F 2 | f. f. m. L | f. f. m. L | f. f. m. L |

Humble souls who seek salvation, Thro' the Lamb's redeeming blood,  
Hear the voice of revelation, Tread the path that Jesus trod.  
In the whole of your behaviour, Own him as your sovereign guide;

B.

G 3 | S - S | S - S | S - S |  
F 2 | L - L | L - L | L - L |

M.  
G 3 | f. f. | f. f. | f. f. |  
F 2 | f. f. | f. f. | f. f. |

## DEFLURY. 8, 8, 8, 8, x 2. — —

T.  
G 6 | S • F • | S • F • | S • F • |  
F 4 | f. f. | f. f. | f. f. |

M.  
G 6 | S • F • | S • F • | S • F • |  
F 4 | f. f. | f. f. | f. f. |

Come all you who see yourselves lost, And feel yourselves burdened with sin,  
Draw near while with terror you're lost, Obey and your peace shall begin.

Here's pardon, here's grace, yes and more, Here's glory eternal at last.  
B.

T.  
G 6 | f. s. | f. s. | f. s. |  
F 4 | f. f. | f. f. | f. f. |

M.  
G 6 | f. s. | f. s. | f. s. |  
F 4 | f. f. | f. f. | f. f. |

## Plaintive on A.

## Cheerful on A.

T.  
G 6 | S • f. S | S • f. S | S • f. S |  
F 4 | f. f. | f. f. | f. f. |

M.  
G 6 | S • f. S | S • f. S | S • f. S |  
F 4 | f. f. | f. f. | f. f. |

He riches has ever in store, And treasures that never can waste.

He riches has ever in store, And treasures that never can waste.  
B.

T.  
G 6 | f. s. | f. s. | f. s. |  
F 4 | f. f. | f. f. | f. f. |

M.  
G 6 | f. s. | f. s. | f. s. |  
F 4 | f. f. | f. f. | f. f. |

## EXHORTATION. C. 8, 6, 8, 6. — Cheerful on F. (Treble and). 68

T.

**F** **S** | **S** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

**M.**

**F** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

**F** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

**F** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

B.

Belold the sure founda<sup>t</sup>ion stone, Which God

**f** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

**f** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

To build our heart'ly

**f** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

**f** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

To build &amp;c. \* And his eternal praise.

**f** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

**f** | **2** | **1** | **1 - 8 - 1 - f - 7 -** | **S - 6 - 3 -**

build our heavenly hopes upon, And his eternal praise.

## MOUNTAIN'S TOP. 8, 7, 8, 7, 4, 7, x 2. —

69  
Cheerful, on F.

**M.**

G	S	f	S <sup>3</sup> f, 1	S <sup>3</sup> f							
b	S	S	S	S	S	S	S	S	S	S	S
b	1	L	1	1	1	1	1	1	1	1	1
b	4	f	S	L	L	L	L	L	L	L	L

**B.**

G	S	L	S	L	S	L	S	L	S	L	S
b	1	L	1	L	1	L	1	L	1	L	1
b	4	f	S	L	1	S	L	1	S	L	1
b	4	f	S	L	1	S	L	1	S	L	1

Come you sinners, poor and needy, Wretched and wounded, sick and sore; Jesus ready stands to save you, Full of pity, love and pow'r; He is able, He is able, He is a swifling—doubt no more.

**B.**

G	F	f	F	F	F	F	F	F	F	F	F
b	1	F	F	F	F	F	F	F	F	F	F
b	4	f	S	L	S	L	S	L	S	L	S
b	4	f	S	L	S	L	S	L	S	L	S

Come you weary laden, Bruised and mangled by the fall; If you tarry till you're better, You will never come at all. Not the righteous—Not the righteous—Sinners (Jesus came to call).

**B.**

G	F	f	F	F	F	F	F	F	F	F	F
b	1	F	F	F	F	F	F	F	F	F	F
b	4	f	S	L	S	L	S	L	S	L	S
b	4	f	S	L	S	L	S	L	S	L	S

60.

## MISSIONARY HYMN. 7, 6, 7, 6, 7, 6. — —

Cheerful on X.

70

M.

M.

From Greenland's joy mountains, From India's coral strand, Where Africa's sunny fountain rolls down their golden sand, From many'n ancient river, From many a palmy plain,  
[They call us to de-

M.

## MATCHES. 8, 8, 6, 8, 8, 6. — — Cheerful on A.

M.

M.

O brightest hope of perfect love, It lifts me up to things above, It bears on eagles' wings; It gives my hungry soul a taste, And  
B.

M.

Higer Their land from error's chain.  
B.

CONTINUED.

59. NEW JERUSALEM. C. 8, 6, 8, 6. — Cheerful on G. (In GULLS) 71

Musical staff showing measures 1 through 4 of the hymn. The key signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth note patterns. The lyrics are:

S - f - s - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -

The New &c.

Musical staff showing measures 5 through 8 of the hymn. The key signature is common time (indicated by 'C'). The melody continues with eighth and sixteenth note patterns. The lyrics are:

L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -

makes me for a moment feast With Christ, the King of kings.

Musical staff showing measures 9 through 12 of the hymn. The key signature is common time (indicated by 'C'). The melody continues with eighth and sixteenth note patterns. The lyrics are:

L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -

B.

Musical staff showing measures 13 through 16 of the hymn. The key signature is common time (indicated by 'C'). The melody continues with eighth and sixteenth note patterns. The lyrics are:

L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -

The New &c.

Musical staff showing measures 17 through 20 of the hymn. The key signature is common time (indicated by 'C'). The melody continues with eighth and sixteenth note patterns. The lyrics are:

L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -

From heav'n above, where God resides, That holy happy place, The New Jerusalem comes down, A-

Musical staff showing measures 21 through 24 of the hymn. The key signature is common time (indicated by 'C'). The melody continues with eighth and sixteenth note patterns. The lyrics are:

L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -  
L - f - L - f - L - f - L - f -

The New &c.

Ador'd &c.

Ador'd with shining grace, The New Jerusalem comes down, Ador'd with shining grace, Ador'd with shining grace,

**NEW DURHAM.** C. 8, 6, 8, 6. — — Plaintive on A. (AUSTIN). 72

M.

1. 2. 3. 4. 5. 6. 7. 8.

Now vain are all things here below, How false and yet how fair.  
Each pleasure hath its poison too, And ev'ry sweet a snare.

## 54.

**NORTFIELD.** C. 8, 6, 8, 6. — —

Cheerful on C.

M.

1. 2. 3. 4. 5. 6. 7. 8.

Let all the lands with shouts of joy, To God their voices raise;  
Sing psalms in honor to his name, And spread his sounding praise.  
And spread &c.  
ev'ry sweet a snare.