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OR,

A NEW METHOD OF TEACHING

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ADVERTISEMENT.

As the Authors are well aware, that whatever has the appearance of novelty is, from this very circumstance, in danger of meeting with an unfavorable reception; they request nothing more than a critical observation of the certificate annexed, and an impartial examination of the method proposed, being willing to submit it to the merit of the performance to the determination of the candid and judicious. As the introduction of the four singing syllables, by characters, shewing at sight, the name of the notes, may perhaps be considered as subjecting those who are tought in this manner to difficulty in understanding other books, without this assistance—the authors would just observe, that if pupils are made acquainted with the principle here laid down, the objection will be found, by experience, more specious than solid. To this it might be added, that in the old way, there are not less than seven different ways of applying the four singing syllables to the lines and spaces, which is attended with great difficulty: But this difficulty is entirely removed upon the present plan; and we know of know objection to this plan, unless that it is not in use; which objection is no objection at all, or at least, cannot be decisive, as this would give currency to the entire rejection and exclusion of all improvements whatever. And as the novelty of a singing book rendered so easy, from its improvements, that any person of a tolerable voice might actually learn the art of psalmody without an instructor, if they could but obtain the sounds of the eight notes, which has lead its advocates to request a publication of the same. We have, therefore, the pleasure to inform the public, that since, subscriptions have been in circulation for this book, we have been honored with upwards of three thousand subscribers: In consequence of which we flatter ourselves, that this book will meet with a kind reception.

WILLIAM LITTLE,
WILLIAM SMITH.

Philadelphia, August 15th, 1798.

The Committee appointed by the URANIAN SOCIETY of Philadelphia, to examine a SINGING BOOK, entitled,

"THE EASY INSTRUCTOR," BY WILLIAM LITTLE,

REPORT....That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious collection of tunes: And from the improvement of having only four significant characters, indicating, at sight, the names of the notes, and a sliding rule for timing the same, this book is considered easier to be learned than any we have seen.

Were it possible to acquire the sound of the eight notes but by imitation, they verily believe they might be obtained by the help of this book even without an instructor.

The committe are of opinion, the Author merits the patronage and encouragement of all friends to Church Music:

Which is submitted,

EDWARD STAMMERS,
RICHARD T. LEECH.

PREFACE.

THE song of praise is an act of devotion so becoming, delightful and excellent, that we find it coeval with the sense of Deity authorized by the example of all nations, and universally received into the solemnities of public worship. Under the *Jewish Dispensation*, the Holy Spirit of God directed this expression of homage, as peculiarly becoming the *place where his honor dwelleth*. The book of *Psalms*, as the name itself imports, was adapted to the voice of song ; and the author of those invaluable odes well knew the sweetness, dignity, and animation that were hereby added to the sacred service of the temple. With what rapture do they describe its effects—with what fervor do they call upon their fellow worshippers to join in this delightful duty.—*It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou Most High. Praise ye the Lord for it is good to sing praises unto our God ; for it is pleasant, and praise is comely. O sing unto the Lord a new song—sing unto the Lord all the earth—sing unto the Lord—bless his name—shew forth his salvation from day to day.* Nor hath Christianity dispensed with religious song as an unmeaning ceremony, or an unprofitable sacrifice. It commands us to address the Father *in spirit and in truth ;* but it nevertheless enjoins those outward acknowledgments that fitly express and cherish the pious temper. Our blessed Lord was pleased to consecrate this act of worship by his own example, under circumstances the most effecting. He concluded the celebration of that supper, which was the memorial of his dying love, by an hymn of praise. And his apostles frequently exhorted to the observation of this duty ;—*Let the word of God dwell in you richly in all wisdom ; teaching and admonishing one another in psalms, and hymns, and spiritual songs ; singing with grace in your hearts unto the Lord.*

DIVINE song is undoubtedly the language of nature : It originates from our frame and constitution : Do lofty contemplations, elevated joy and fervor of affection, give beauty and dignity to language, and associate with the charms of poetry, by a kindred law which the Creator hath established—They pleasingly unite with strains of sweet and solemn harmony. And there are two principal views, in which music will appear to render eminent service to the sacrifice of praise :—In the first place, it suitably expresses the sentiments of devotion, and the sublime delight which religion is fitted to inspire. Joy is the natural effect of praise, and song the proper accompaniment of joy. *Is any merry* or glad *let him sing psalms ;* and singing is not only a general indication of delight, but expressive, also, of the prevailing sentiments and passions of the mind—it can accommodate itself to the various modifications of love and joy, the essence of a devotional temper—it hath lofty strains for the sublimity of admiration—plaintive accents, which become the tear of penitence and sorrow—it can adopt the humble plea of supplication, or swell the bolder notes of thanksgiving and triumph : Yet it hath been properly remarked, that the influence of song reaches only to the amiable and pleasing affections, and that it hath no expression for malignant and tormenting passions; the sorrow, therefore, to which it is attuned, should be mingled with hope —the penitence which it expresses, cheered with the sense of pardon, and the mournful scenes on which it sometimes dwells, irradiated with the glorious views and consolations of the gospel.

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 it further boasts a wondrous efficacy in leading to that peculiar temper which becomes the subject of praise, and is favorable to religious impression. It can strike the mind with solemnity and awe, or melt with tenderness and love—can animate with hope and gladness, or call forth the sensations of devout and affectionate sor-

rows ; even separate and unconnected, it can influence the various passions and movements of the soul ; but it naturally seeks an alliance, and must be joined with becoming sentiments and language, in order to produce its full and proper effect ; and never is its energy so conspicuous and delightful, as when consecrated to the service of religion, and employed in the courts of the living God—Here it displays its noblest use, and its brightest glory ; here alone it meets with theams that fill the capacity of an immortal mind, and claims its noblest powers and affections. What voice of song so honorable, so elevating and delightful ? To whom shall the breath ascend in melodious accents, if not to him who first inspired it ? Where shall admiration take her loftiest flight, but to the throne of the everlasting Jehovah ? Or what shall *awake our glory*, and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praise of redeeming love ? When the union of the heart and voice are thus happily arranged—when sublime subjects of praise are accompanied with expressive harmony, and the pleasure of genuine devotion heightened by the charms of singing, we participate of the most pure, rational, noble and exquisite enjoyments that human nature is capable of receiving :—The soul forgets the confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy : And it is worthy of remark, that the sacred writings delight to represent the heavenly felicity under this image : And though such language be allowed to be figurative—though *eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the things God hath prepared for them that love him ;* yet our most natural—our most just conceptions of the happiness of the heavenly world, is that which we have been describing, viz. sublime devotion accompanied with rapturous delight.

The human mind is not only capable of extensive knowledge, but is incapable of being entirely in a state of supineness : This thirst for happiness implanted in the human breast, must have some object for its pursuit ; therefore the Almighty has made us capable of enjoying pure and intellectual pleasures ; and we find if improvements are neglected among young people, their manners at once, verge towards heathenism. And since it is impracticable, for any, entirely to separate their children from meeting among young people, those who wish to promote civilization, will see the importance of bending the young mind to something that will ornament and refine society, even if they have a separate design in it. The funds of knowledge in the minds of most young people, are not sufficient to carry on a discourse to any considerable length ; therefore, we find that their evenings are often spent in a very simple manner, nothing more will be heard than insignificant jokes, and vulgarism seems to be the highest entertainment; but when they have tasted the more pure pleasures, such as flow from music, the young circle seems to look with contempt on the former manner in which they spent their time, which then seemed to hover them over the summit of bliss. 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 peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us *glad when we go into the house of the Lord.* It is also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers : But there seems to be something more in music to unite with our own experience and the wisdom of past ages. The early Christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed that where pleasure is the sole attention the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon places of worship, by any means that are not reprehensible ? Will not the most beneficial consequences probably ensue ?

Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion?—That they who come to sing may learn to pray—that they whose only wish it was to be entertained, may find themselves instructed and improved? Such is the happy tendency of well regulated song in the house of God; but alas! how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that "The worship in which we should most resemble the inhabitants of heaven, is the worst performed upon earth." His pious labors have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint; but in the manner there still remains a miserable defect.—Too often does a disgraceful silence prevail to the utter neglect of this duty—too often are dissonance and discord substituted for the charms of melody and harmony, and the singing performed in a way so carelessly and indecently, that as the same writer observes, "instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the strings of uneasiness within us." But is this owing to causes which cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess, that the fault rests not in a want of natural taste and abilities, nor of sufficient leisure, but in a great carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive, seems only to want regulation and method.

Time.

THE two first modes in Common Time have four beats in a bar, and may be performed in the following manner, viz. The first beat strike the end of the fingers on what you beat upon; the second beat, bring down the heel of the hand; the third beat, raise the hand half way up; the fourth beat, raise the hand clear up. The third and fourth modes of Common, and the first and second of Compound Time, have but two beats in a bar, and the best method we know of measuring time in these four modes, is by beating with the hand, saying one with it down, and two with up.

To arrive at an exactness in this mode of calculating, the learner may beat by the motion of a pendulum vibrating in a second, without paying any regard to the notes. For by this method he will become habituated to regularity and exact proportion.

Beating of time should be attended to before any attempt to sounding the notes is made. Counting and beating frequently while learning the rules, will be of great service. A large motion of the hand is best at first, but as soon as the learner can beat with accuracy, a small motion is sufficient.

To attain to exactness, it will be necessary that the learner should name and beat the time of notes in each bar, both of the eight notes and a number of the plain tunes in the different modes of time set to the eight notes in this performance, without sounding, until a perfect knowledge of their variety is obtained; After which, he may proceed to those that are more complex and difficult.

Having complied with these directions, the learner will acquire the time of the notes with much greater ease and exactness, than if his attention was directed to three things at once—the name, the time and the sound of the notes.

As much depends on a proper knowledge of time, I would recommend to teachers to make use of a sliding rule, or something that will cover the notes, so as to admit to the view of the pupil only such note or notes, as shall determine the first half of a bar at a time; by which means they will acquire exactness in beating, and give to each its due proportion.

This may be considered by some as a useless novelty, but we can assure them, from long experience, that the effect will convince them of its being worthy of attention, and much the quickest and easiest method to ascertain the exact time of the notes.

Of Managing the Voice.

IF directions, given by ancient and modern critics (for the modulating of the voice) to those who are desirous of excelling in public speaking are necessary, directions are particularly requisite to enable the student in music, to sing with grace and energy ; therefore,

1st. Above all things affectation should be guarded against—for whilst it is contrary to that humility which ever ought to characterise the devout worshiper, it must be an enemy to the natural ease which always distinguishes the judicious performance.

2d. Care should be taken to begin with a proper pitch of the voice, otherwise it is impossible to preserve the melodious connexion of the notes, or the harmony of the parts ; for if at the commencement of a tune the voice is too low, langor must prevail ; if too high, an unnatural endeavor to maintain a proportioned elevation throughout the whole performance.

3d. The articulation must be as distinct as the sound will possibly admit ; for in this, vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

4th. Though it is the opinion of most writers, that the learners should take the parts best adapted to their respective voices ; let them occasionally try the differnt parts ; not only because it makes them better acquainted with the nature and degrees of sounds, but because it has a tendency to improve the voice, to file off what is too rough, and what is too effeminate to render more energetic ; whereas monotony, is otherwise, apt to take place. By attending to this direction the evil will be greatly guarded against.

5th. Those who have but indifferent voices, will find great benefit, if after faithfully trying an easy tune themselves, they can get a good singer to sing with them ; and by attending to his performance they will instantly perceive a difference—the ear will soon experience a pleasing superiority, and the learner, at every succeeding effort, will find that his mechanical sensibility, if we may be allowed the expression, is greatly improved.

General Observations.

THE learner must endeavor to know the characters, with their time in the eight notes. Learning twenty or thirty of the plain tunes well by note, before he attempts to sing by word, after which he may sing them over by word.

In keeping time on the rests, or silent beats, I would recommend not to count the whole, and thus commit them to memory ; but to beat one bar at a time, and thus continue throughout the tune. This we find, is the most easy and accurate method of keeping time on the rests, particularly fuged tunes.

Teachers commit an imperceptible error in singing too much with their pupils, and in allowing them to unite in concert, before they can readily name and time the notes themselves, without assistance. If voices are ever so good there can be no music, were ignorance in these particular occasions frequent interruption. This mortifying circumstance has induced us to try this experiment of gaining fluency in naming the

notes, and an accuracy in keeping of time, before we sufferd our pupils to attempt to unite in the parts ; and the effect convinced us that it is the most effectual method to correct the error ; which we flatter ourselves all who make trial of, will find it to exceed their most sanguine expectations.

The high notes in all parts should be sung soft and clear, but not faint : The low notes full and bold, but not harsh. The best general rule of singing in concert is, for each individual to sing so soft as to hear distinctly the other parts. The practice of singing soft will be greatly to the advantage of the learner, not only from the opportunity it will give him of hearing and imitating his teacher, but it is the best, and most ready way of cultivating his own, and making it melodious.

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 as distinct and emphatical as possible.

When singing in concert, no one, except the teacher or leader, should attempt a solo which does not belong to the part which he is singing ; it destroys the very intent of the composition, and intimates to the audience, that the person or persons, to whom the solo particularly belongs, was inadequate to the performance.

All solos should be sung softer than the parts when moving together.

Notes tied with each other, should be sung softer than when one note answers to a syllable, and should be swelled in the throat, with the teeth and lips a little assunder, and sung if possible to one breath, which should be taken previously, at the beginning of each slur which is continued to any considerable length.

To obtain the true sounds of the intervals, the learner will find great advantage by repeating the sound over and over from the last notes he is attempting to sound, until he can obtain the sounds he would wish to retain : Proceeding in this manner, an indifferent voice may be greatly cultivated, when a hasty performance would not only be to no advantage, but discouraging indeed.

The Modes of Time expressed by Figures.

THE under figure shews into how may parts the semibreve is divided, and the upper figure shews how many of the same parts fill a bar. In the first mode of treble time, $\frac{3}{2}$, the upper figure shews that there are three notes contained in a bar ; the lower figure determines that they are minims, because two of them make a semibreve. Also, in the second mode, $\frac{3}{4}$, the upper figure shews you there are three notes contained in a bar ; the lower one that they are crotchets, because four of them will make one semibreve. And so all other modes, which are expressed by figures according to their marks.

Propriety in accenting is rather to be acquired by example than precept ; therefore, teachers ought to be exceedingly attentive to this particular : For much of the beauty and energy of music depends upon proper emphasis. To accent such notes as fall on accented syllables, or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent. There are several other graces, which have a pleasing effect when executed in an accurate manner ; but as they are entirely impracticable for learners, I pass their explanation.

Treble & Tenor.

G	sol
F	faw
E	law
D	sol
C	faw
B	Mi
A	law
G	sol
F	faw
E	law

This character, called the G cliff, is used in Treble & Tenor, and usually stands on the second line.

Counter.

G	sol
F	faw
E	law
D	sol
C	faw
B	Mi
A	law
G	sol
F	faw

This character, called the counter cliff, is used in Counter, & stands on the middle line.

Base.

A	law
G	sol
F	faw
E	law
D	sol
C	faw
B	Mi
A	law
G	sol

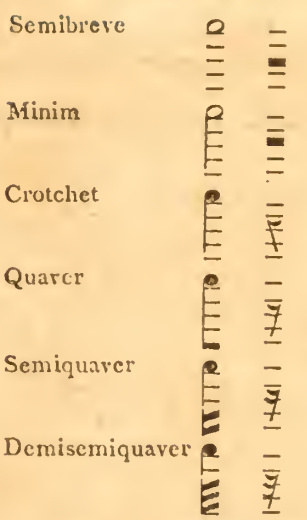
This character, called the Bass cliff, is used in Bass, and stands on the 4th line.

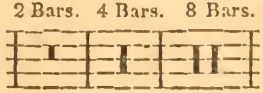
The first column shews the names of the lines and spaces—the second the names and order of the notes.

Round Square Diamond Triangle

A half note, represents the semitones between mi and faw and law and faw.

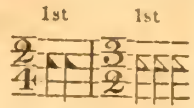
Notes. Rests.



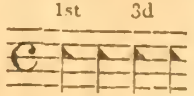


A semibreve rest fills a bar in all moods of time, the other rests are marks of silence, equal in time to the notes after which they are called.

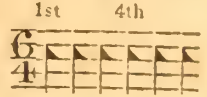
Accent is a certain force of sound which, when a bar consists of two or three equal parts, is on the first.



When of four it is on the first and third.



When of six it is on the first & fourth.



The natural place for Mi is in B,

But if B be flat Mi is in	. .	E	If F be sharp Mi is in . F
if B & E	. . . . .	A	If F & C C
if B E & A	. . . .	D	If F C & G . . . . G
if B E A & D	. . .	G	If F C G & D . . . D

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.

Brace { or ‖ — Shews how many parts are sung together.

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

Ledger line — Is added when notes ascend or descend beyond the stave.

Flat ♭ — Set before a note sinks it half a tone.

Sharp ♯ — Set before a note raises it half a tone.

Natural ♮ — Placed on each letter before made flat or sharp reduces the music to the natural scale.

Slur — Drawn over or under any number of notes shows they are all sung to one syllable.

Dot or point — At the right hand of a note adds to it half its length.

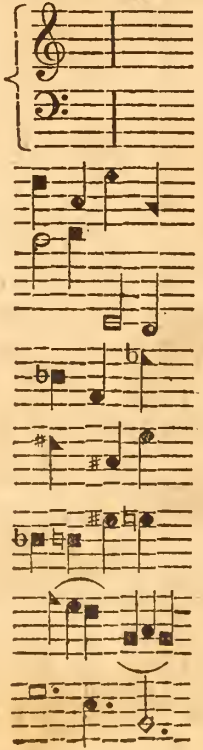


Figure 3 — Over or under any three notes shows that they are sung in the time of two.

Single Bar — Divides the time according to the measure note.

Double Bar — Shews when to repeat.

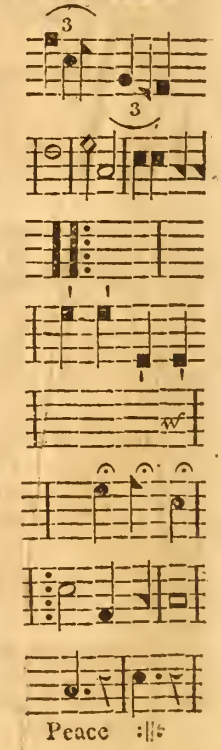
Staccato — Shews that the note thus marked must be sung in a very distinct manner.

Direct — At the end of a stave shows the place of the first note on the following stave.

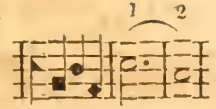
Hold — Notes thus marked are held beyond their usual time.

Repeat :S: or — Shews that the tune is repeated from it to the next double bar or close.

:‖: — Denotes a repetition of preceding words.



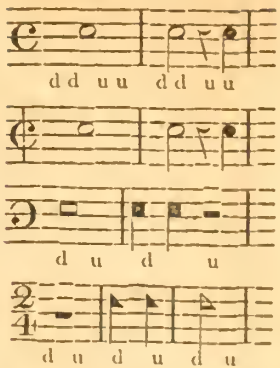
1 2 At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after; but if tied with a slur, both are sung after the repeat.



Close Shows the end of a tune.

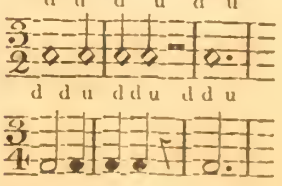
Common Time Moods.

First		Has a semibreve or its quantity in a measure, sung in the time of four seconds: four beats in a bar, two down and two up.
Second		Has the same measure note, and beat in the same manner, only half as quick again.
Third		Has the same measure note, and sung as quick again as the first: two beats in a bar, one down and one up.
Fourth		Has a minim in a measure, and beat as the third mood, only a third quicker.



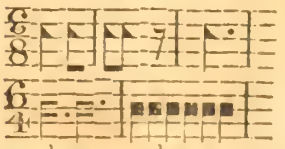
Triple Time Moods.

First		Contains three minims, or their quantity, in a measure, sung in the time of three seconds: two beats down and one up.
Second		Contains three crotchets in a measure, and beat in the same manner, only half as quick again.
Third		Contains three quavers in a measure, and beat as the second mood, only a third quicker.



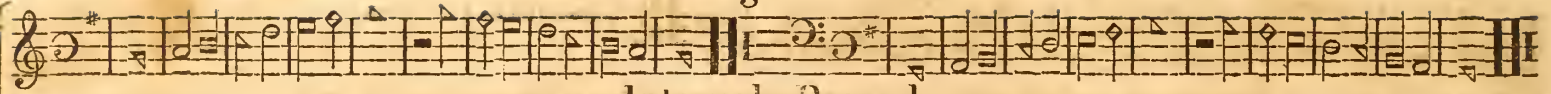
Compound Moods.

First		Contains six crotchets in a measure, sung in the time of two seconds: two beats, one down and one up.
Second		Contains six quavers in a measure, and beat as the first, only half as quick again.

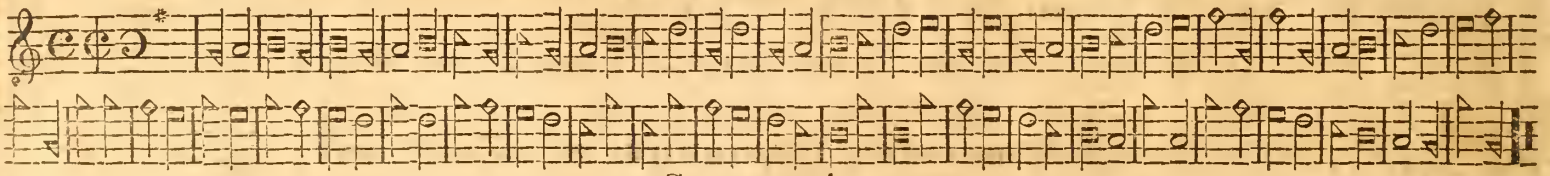


N. B. The hand falls at the beginning of every bar in all moods of time.

The Eight Notes.

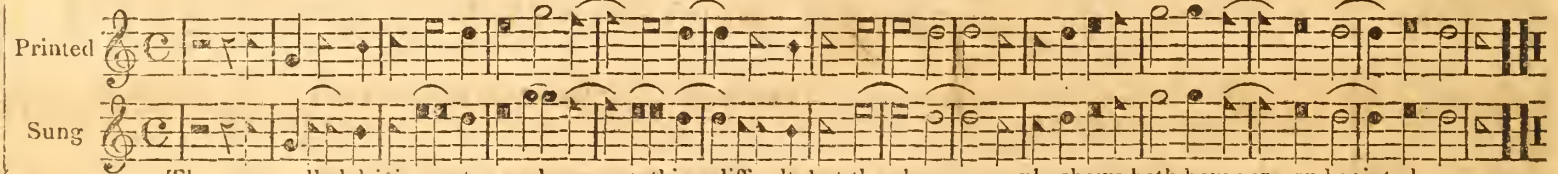


Intervals Proved.



Syncopation.

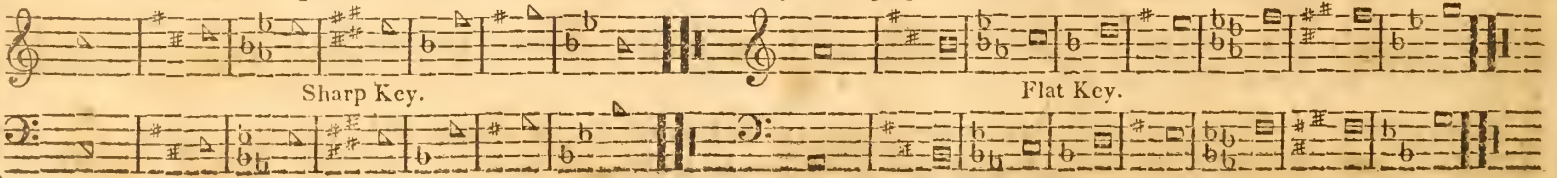
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

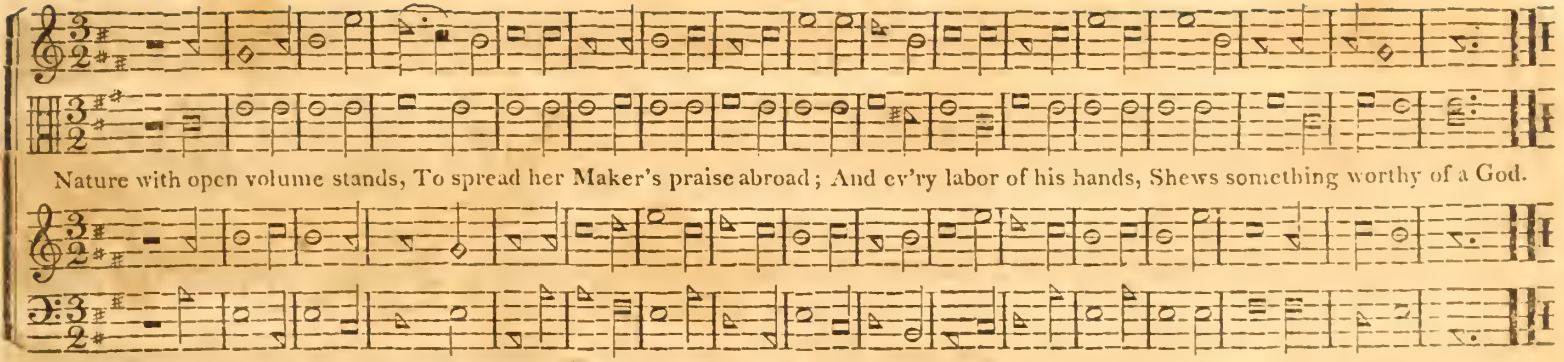


These are called driving notes, and are something difficult, but the above example shews both how sung and printed.

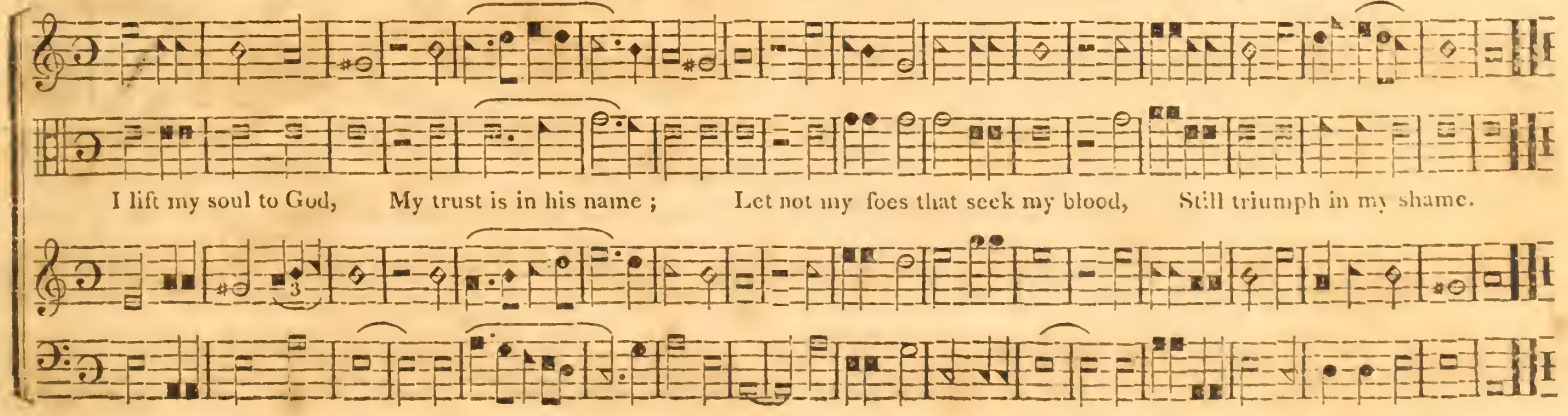
Scale of Flats and Sharps.

The following Scale shews the number of Flats and Sharps belonging to all the Flat and Sharp Keys commonly used.

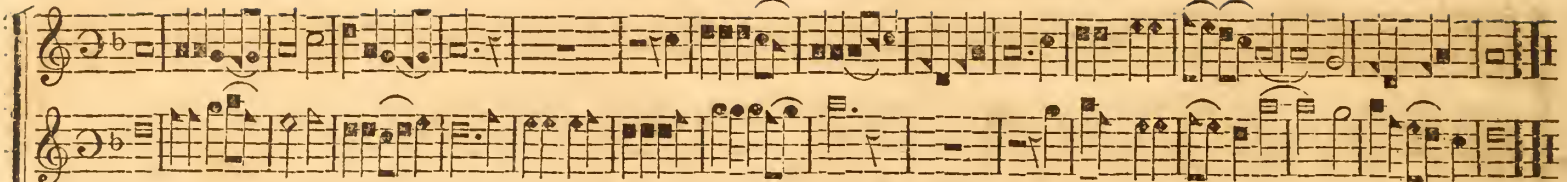




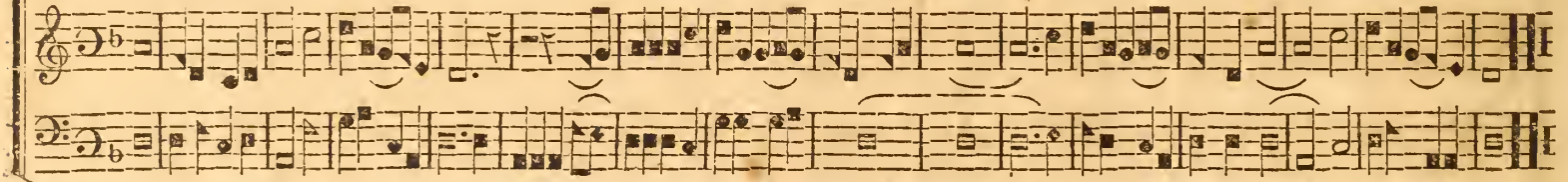
TWENTY-FIFTH. S. M. Flat Key on A.



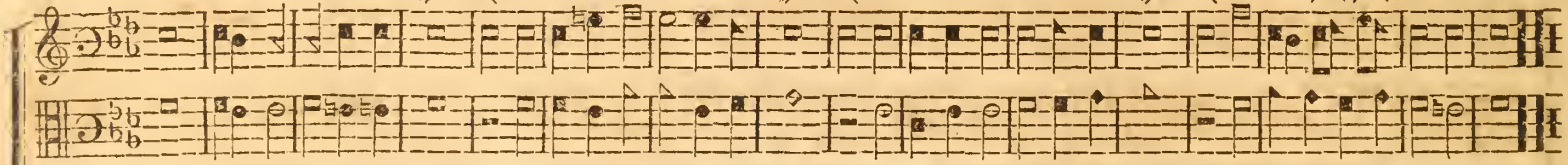
FLORIDA. S. M. Flat Key on D.



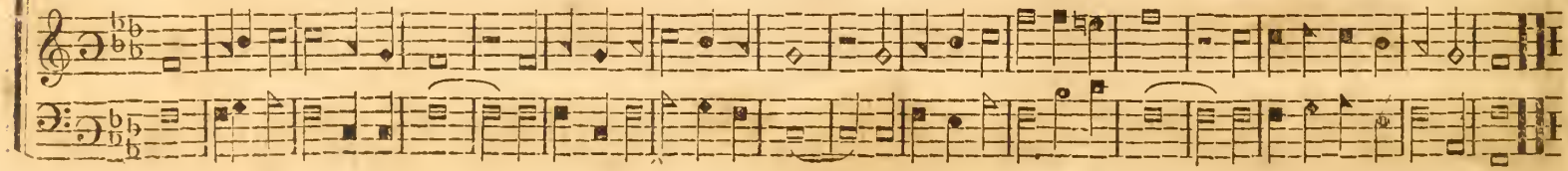
Let sinners take their course, And choose the road to death ; But in the worship of my God, I'll spend my daily breath. But in, &c.

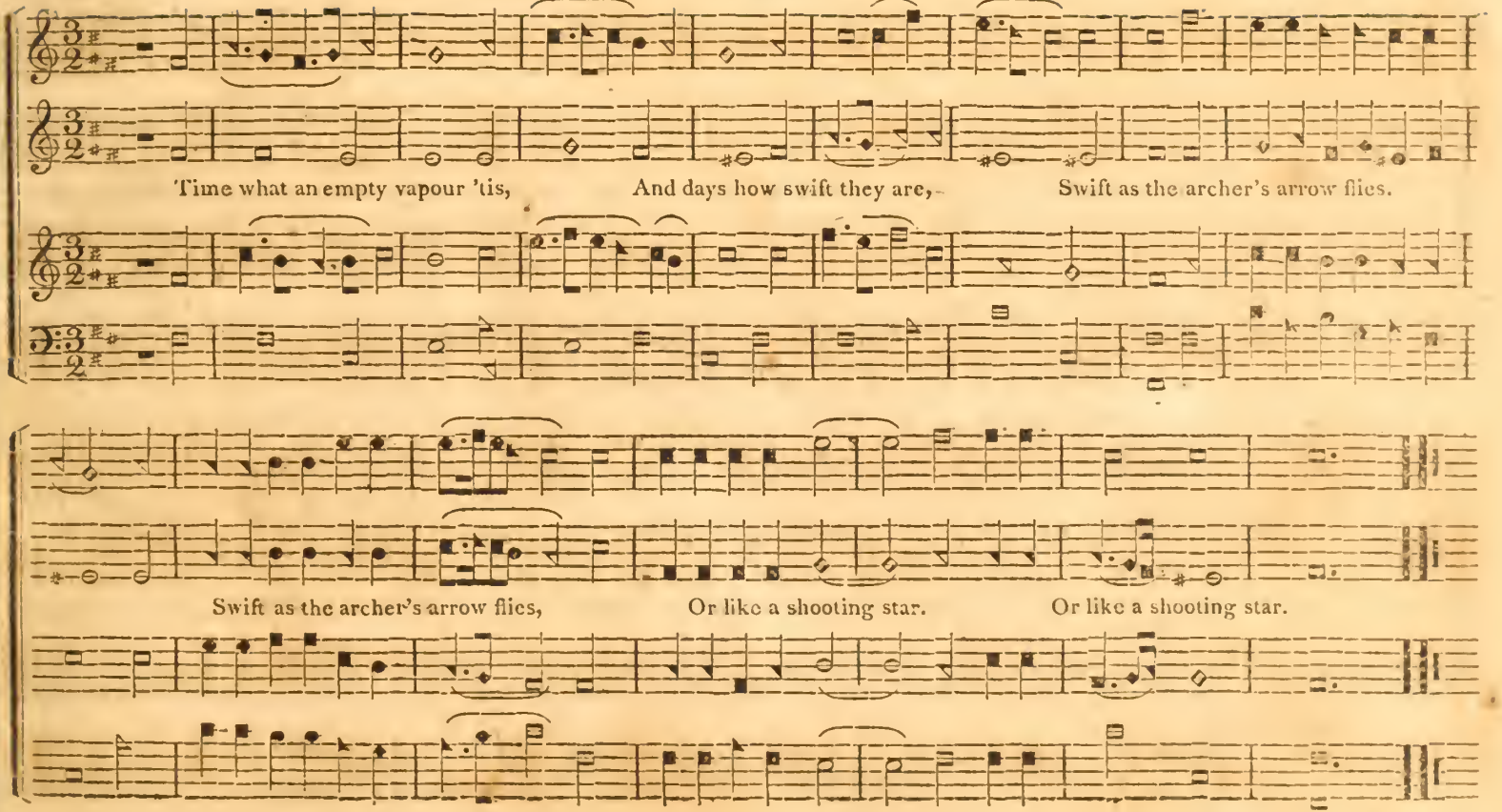


WINDHAM. L. M. Flat Key on F.

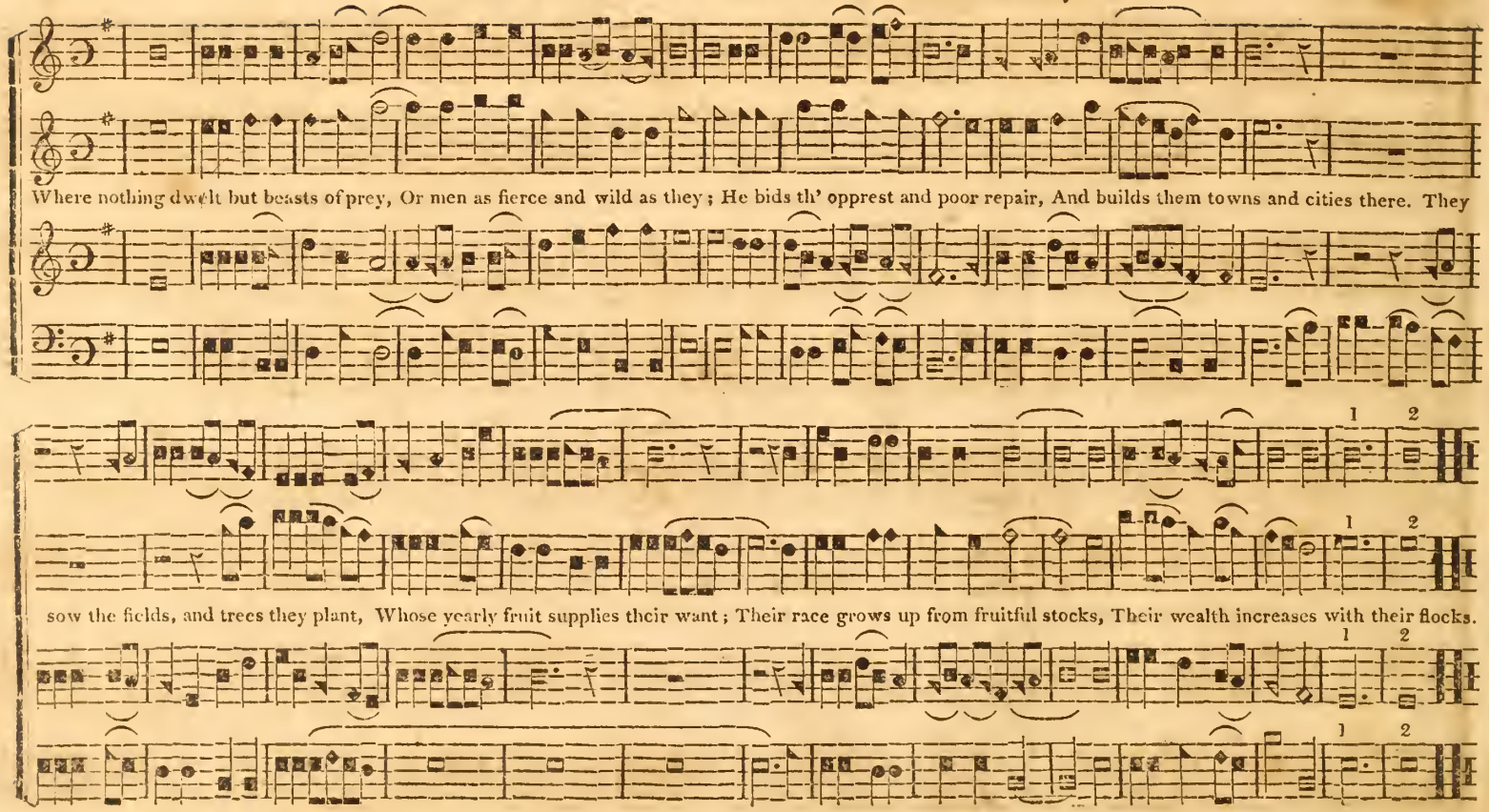


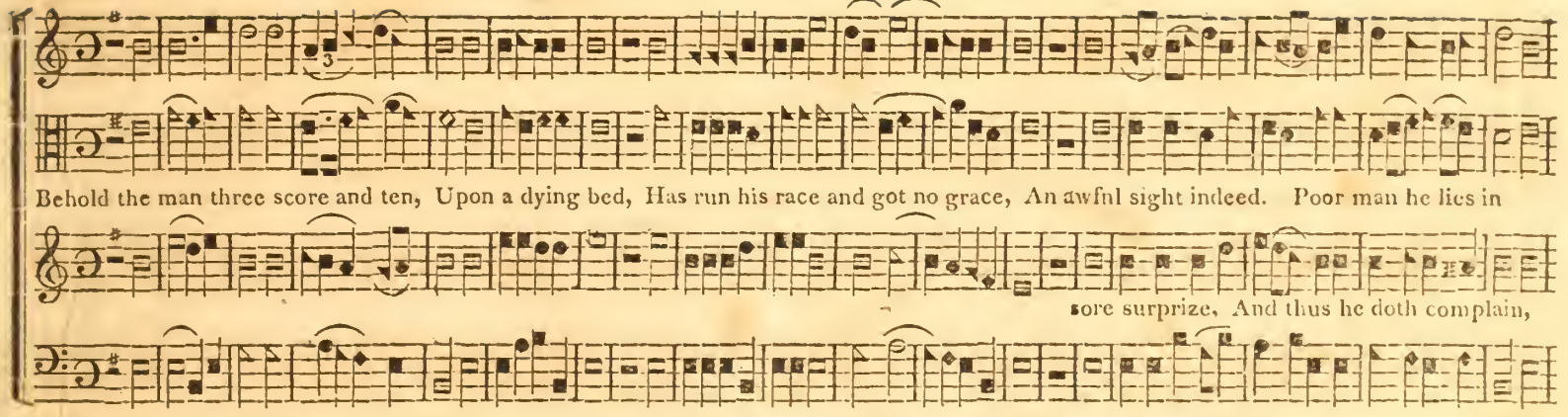
Broad is the road that leads to death, And thousands walk together there ; But wisdom shews a narrow path, With here and there a traveller.




Time what an empty vapour 'tis, And days how swift they are, Swift as the archer's arrow flies.
Swift as the archer's arrow flies, Or like a shooting star. Or like a shooting star.

WHITESTOWN. L. M. Flat Key on E.





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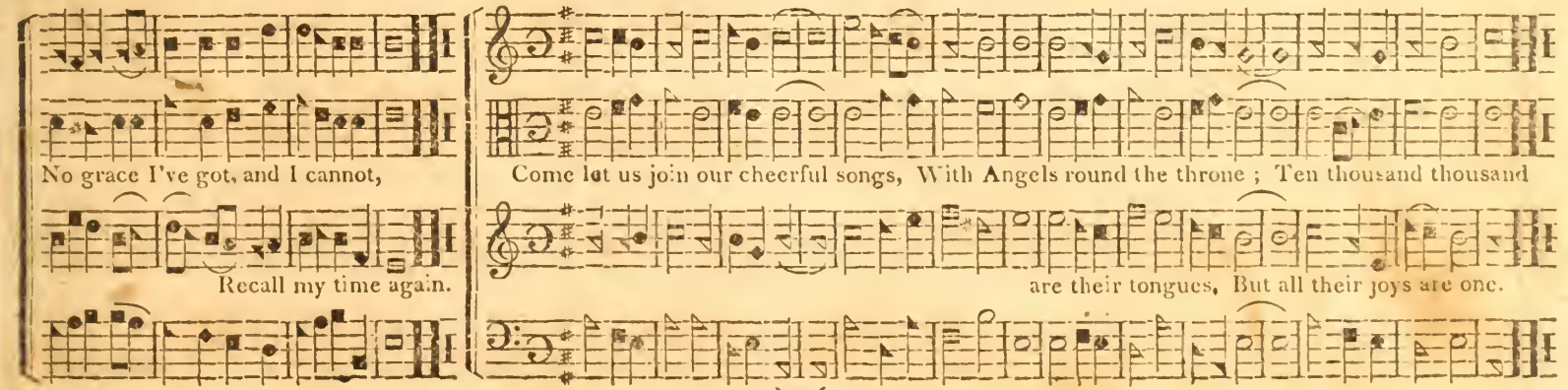
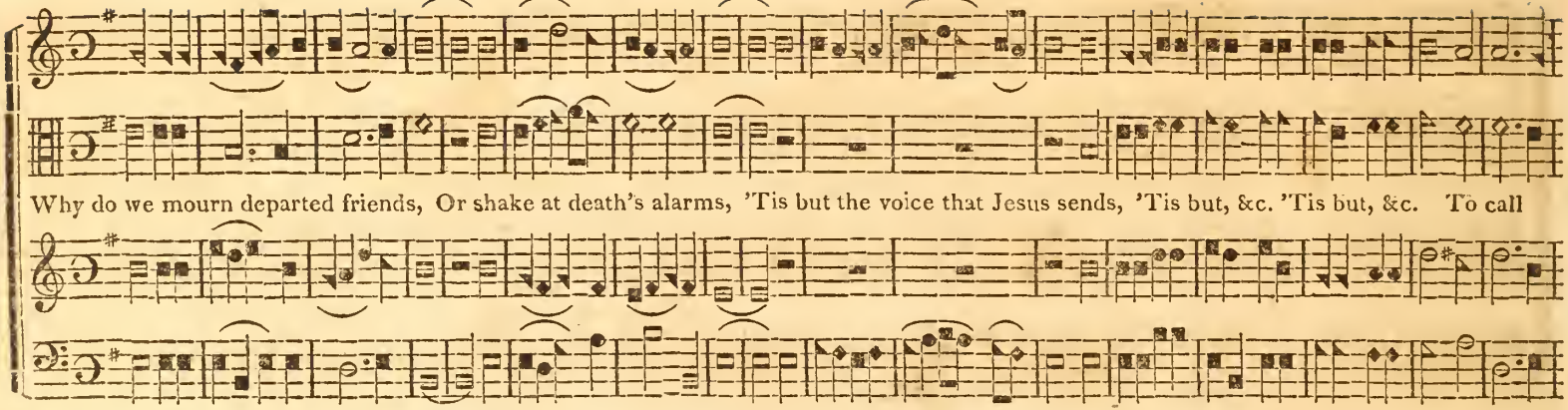
ROCHESTER. C. M. Sharp Key on A.



FUNERAL. C. M. Flat Key on E.



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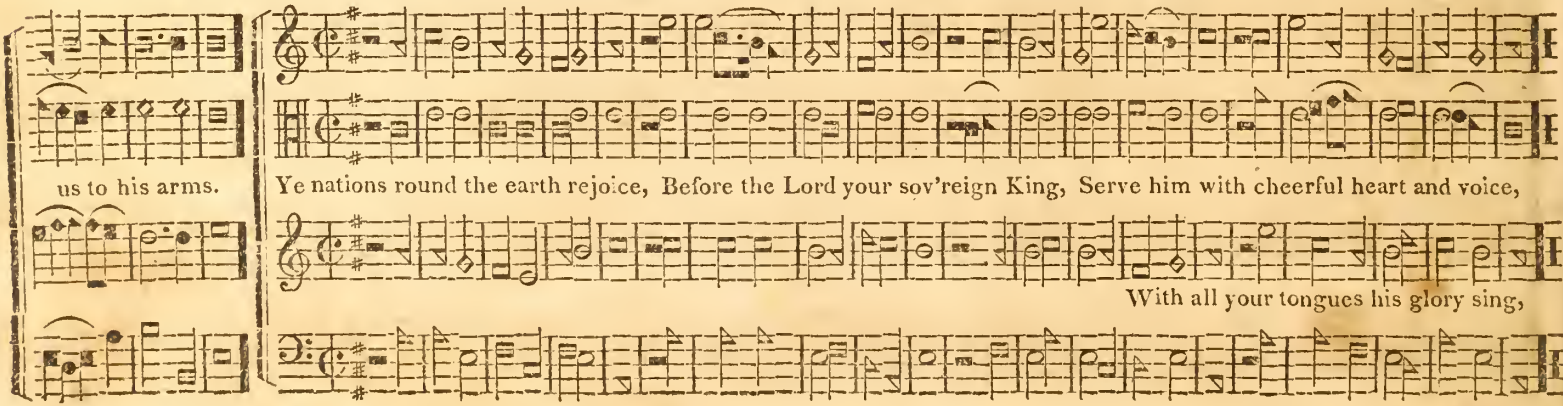
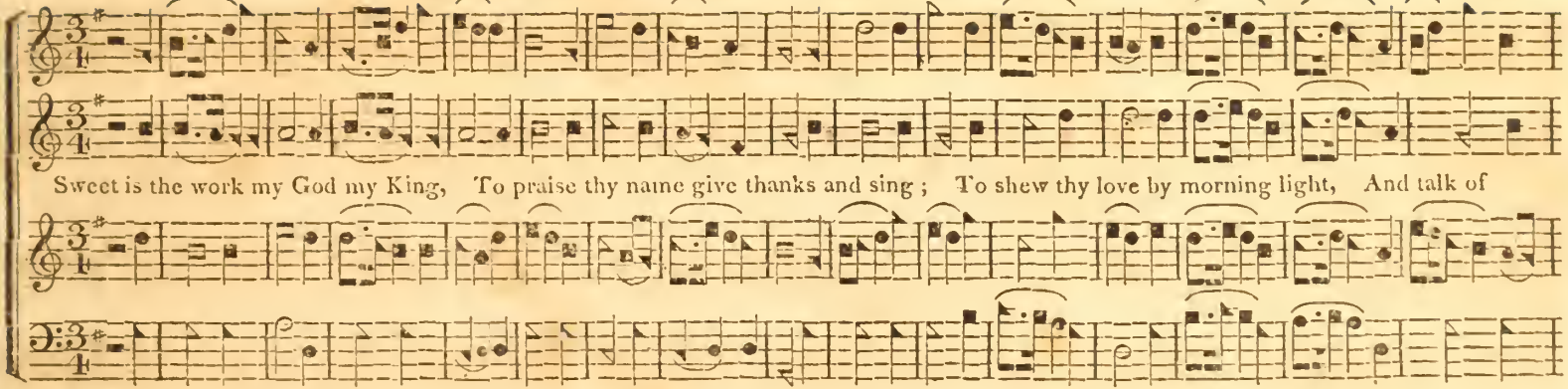
OLD HUNDRED. L. M. Sharp Key on A.





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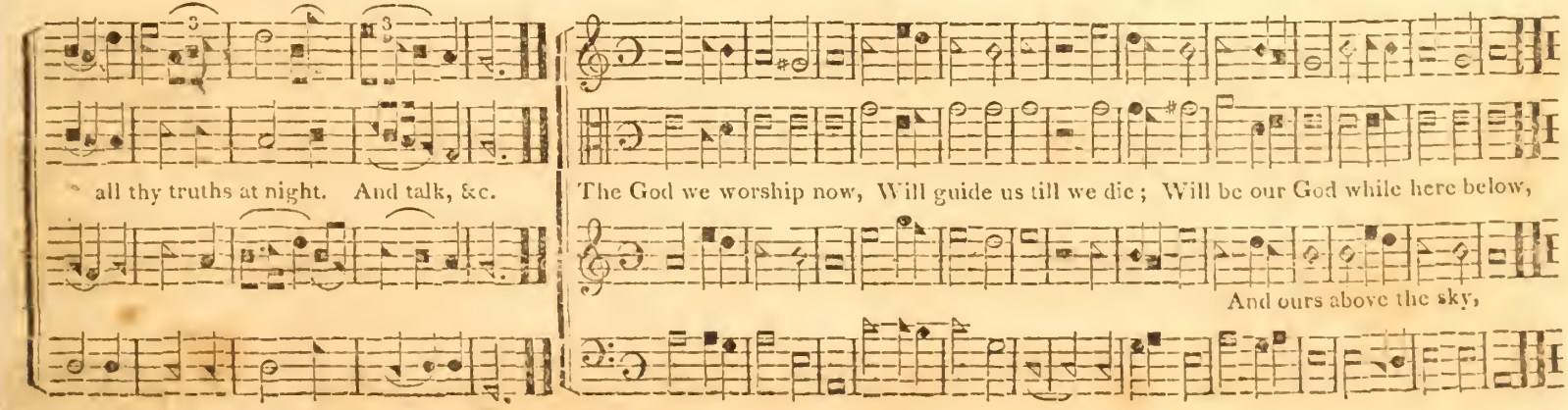
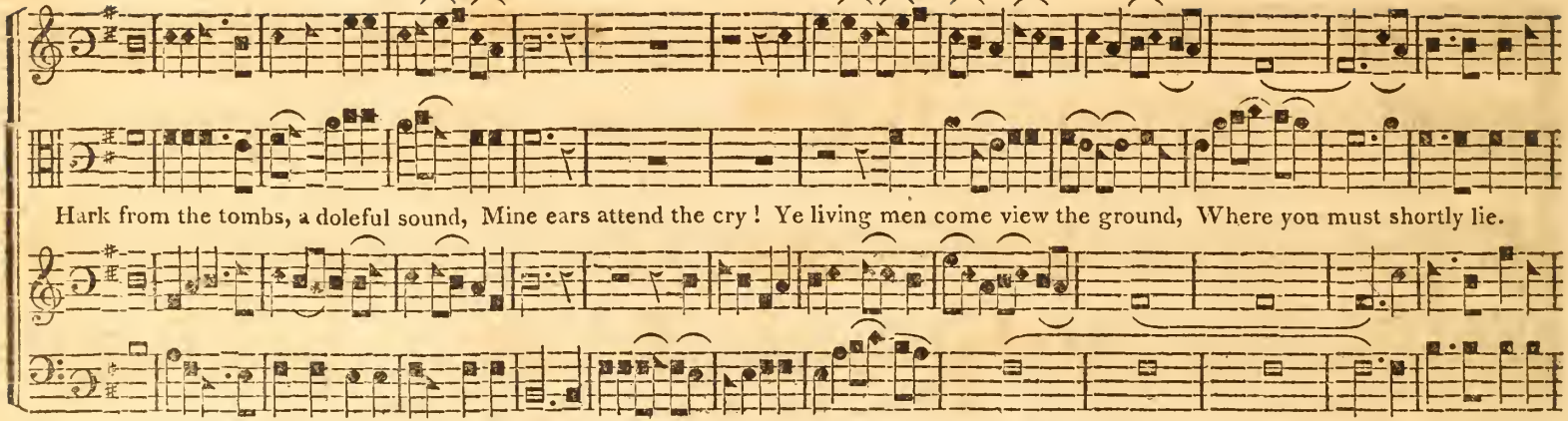
ALESBURY. S. M. Flat Key on A.



NEW-DURHAM. C. M. Flat Key on D.



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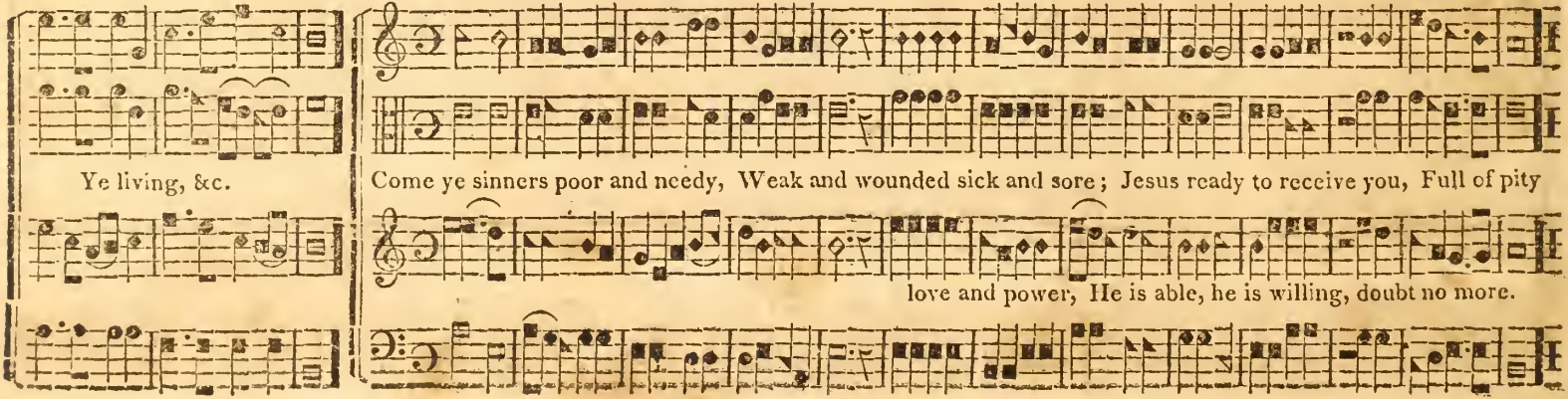
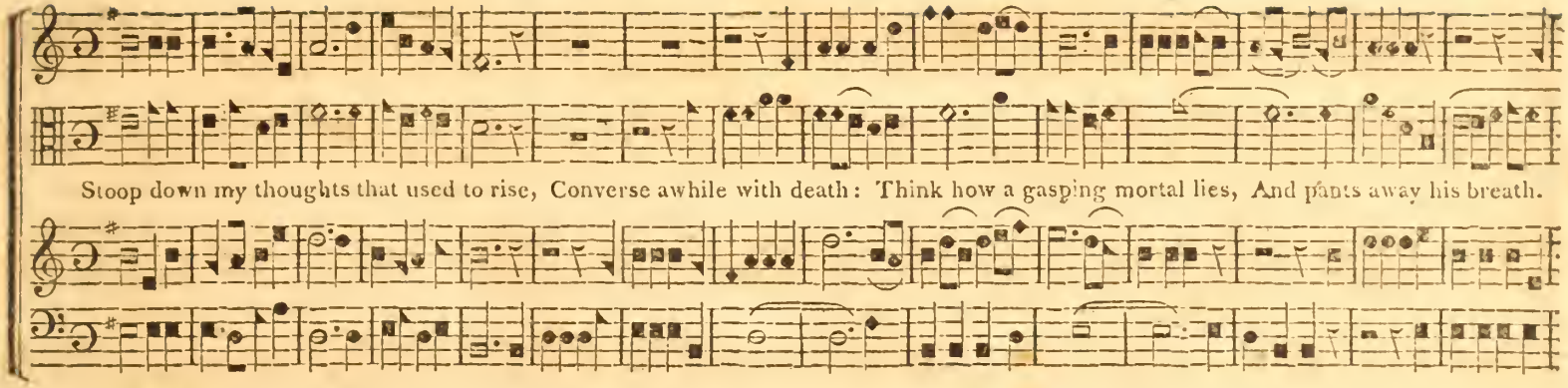
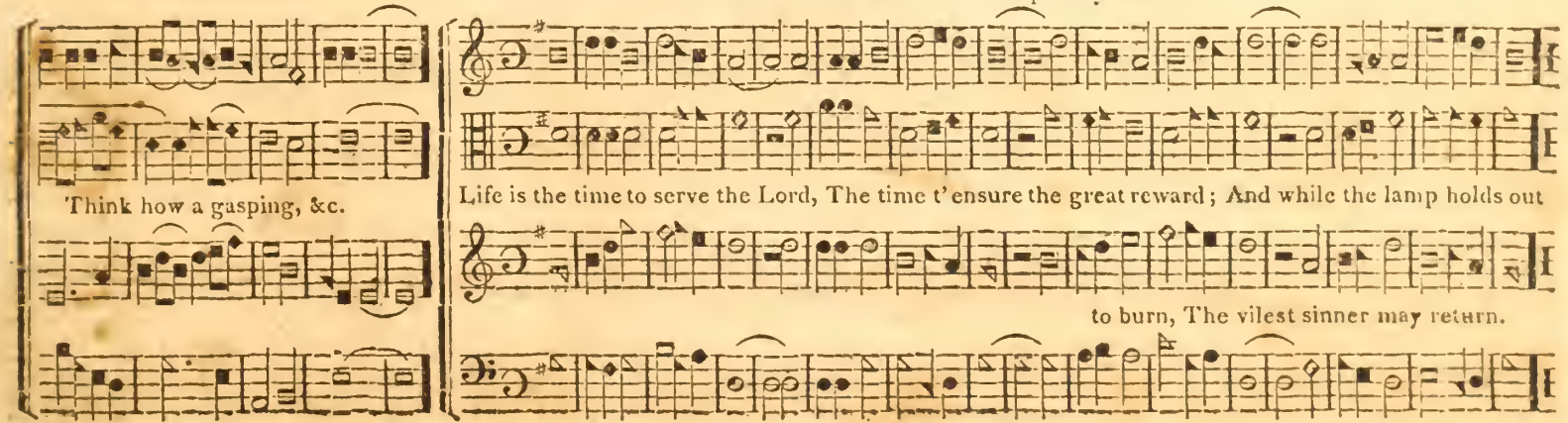
INVITATION. P. M. Flat Key on A.

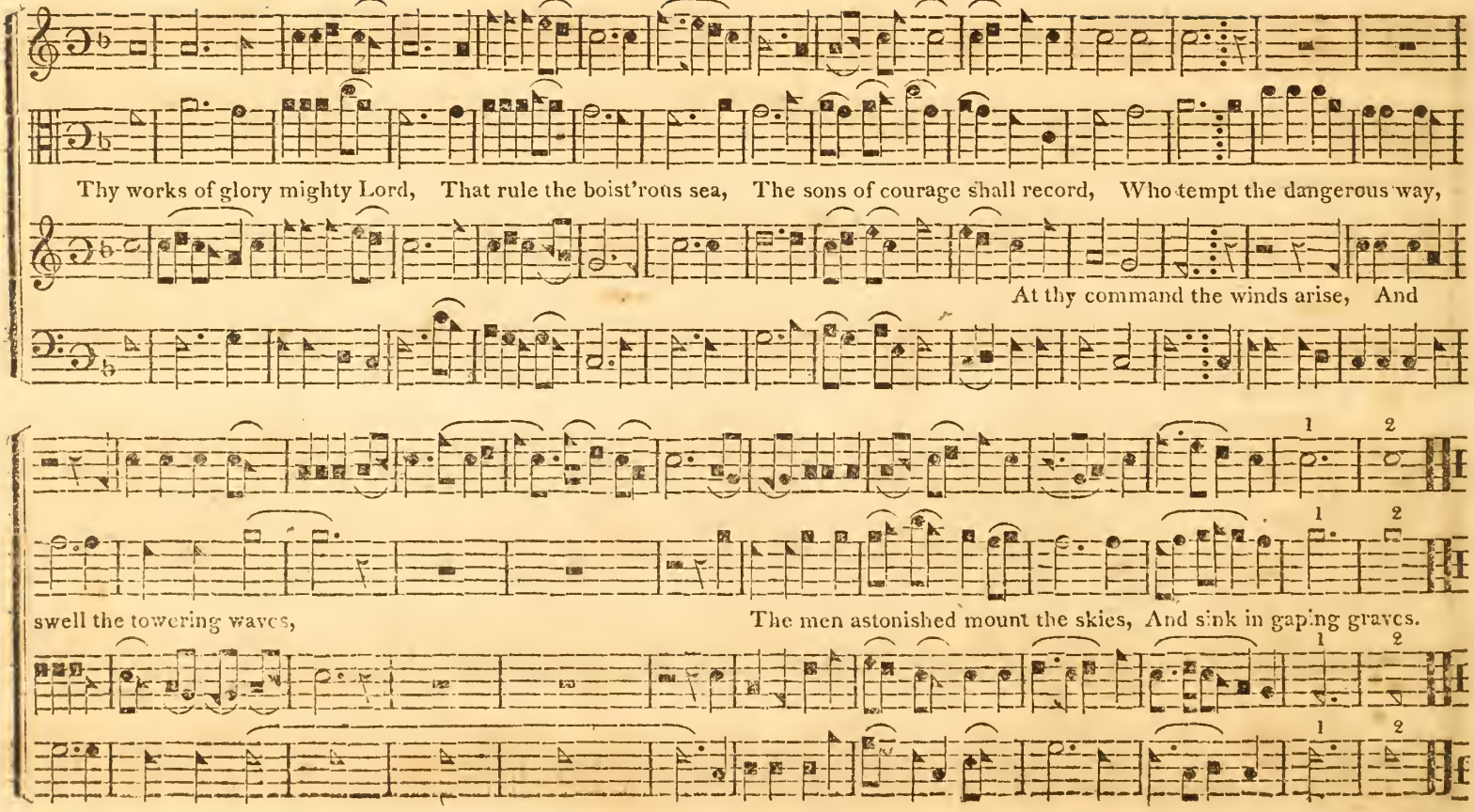


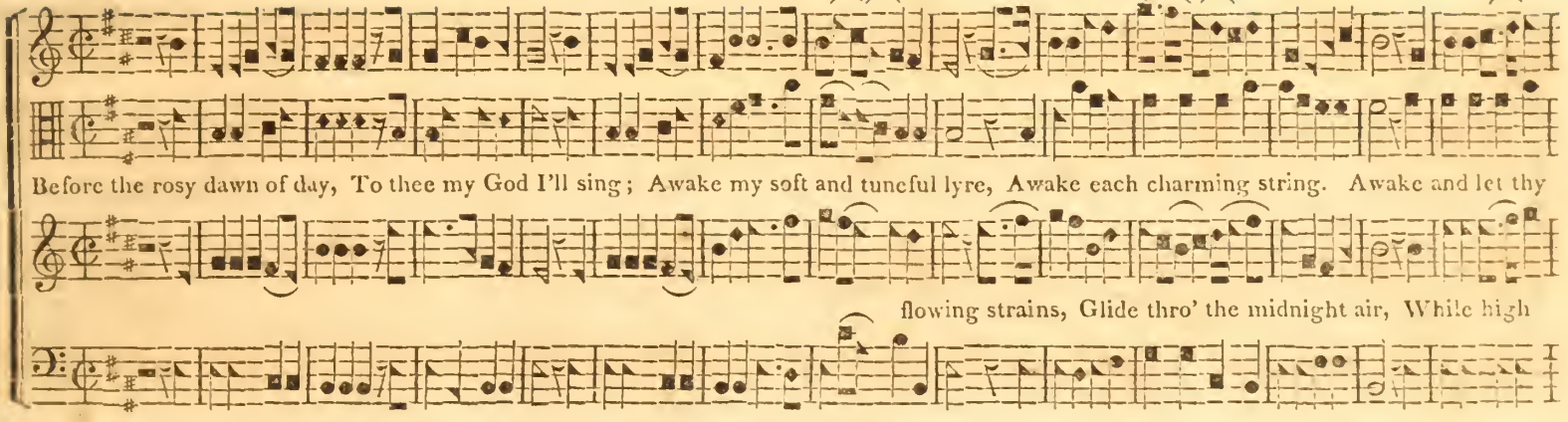


Continued. WELLS. L. M. Sharp Key on G.



OCEAN. C. M. Sharp Key on F.





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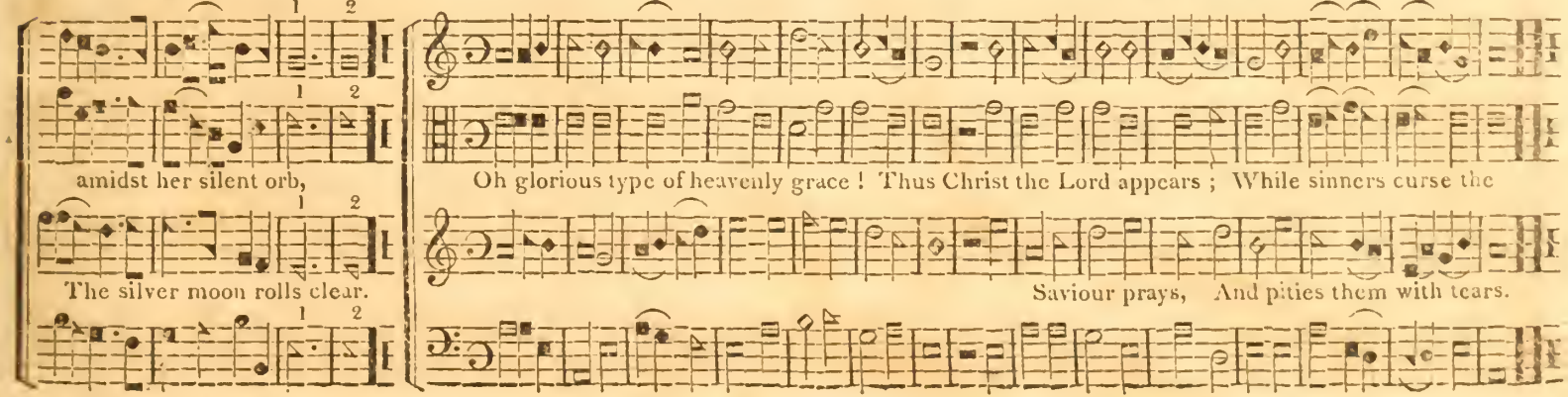
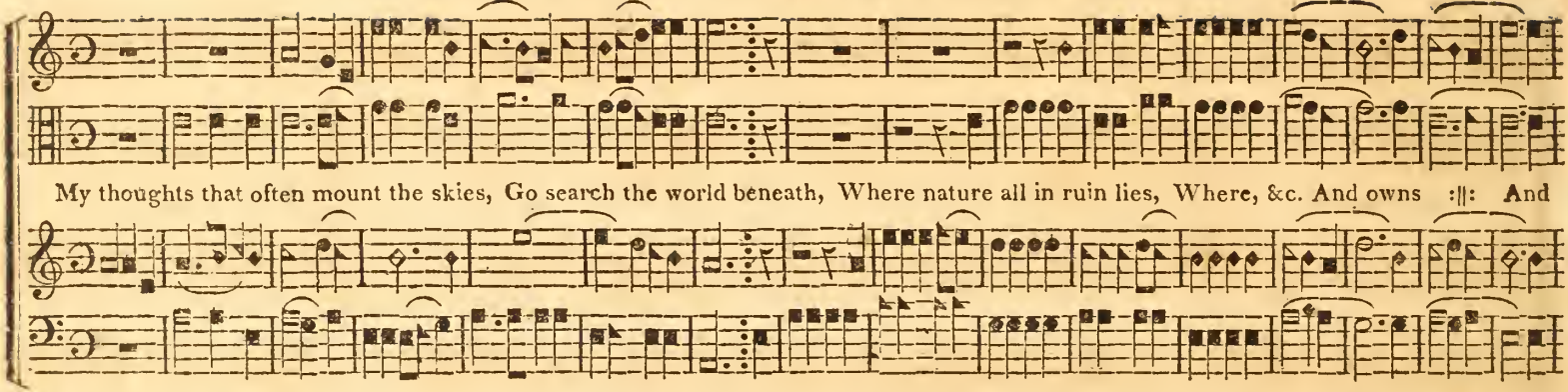
LEBANON. C. M. Flat Key on A.



CALVARY. C. M. Flat Key on A.



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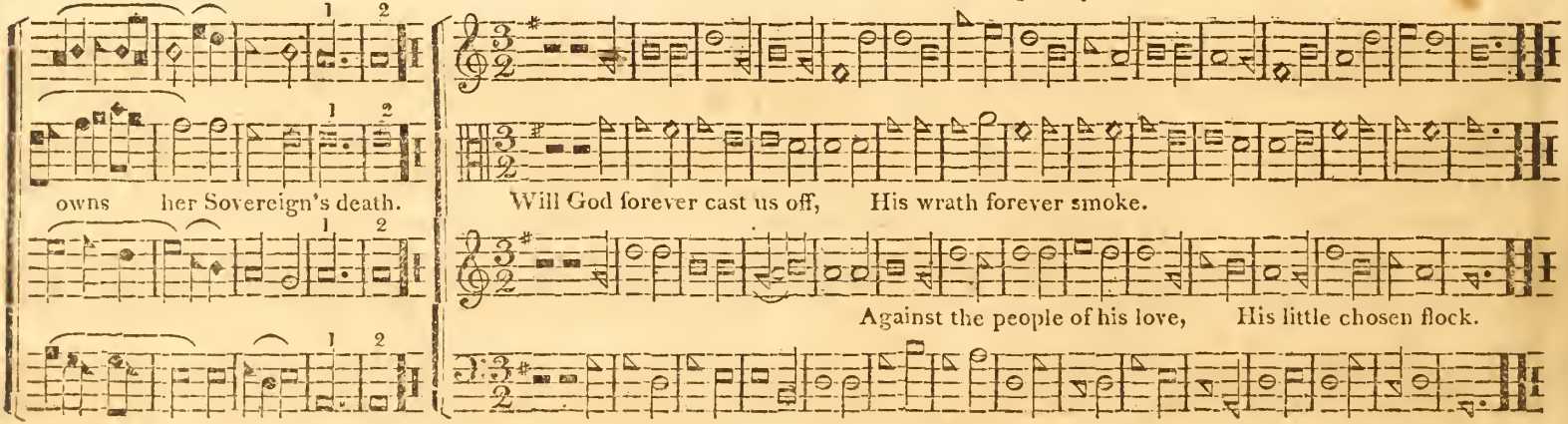
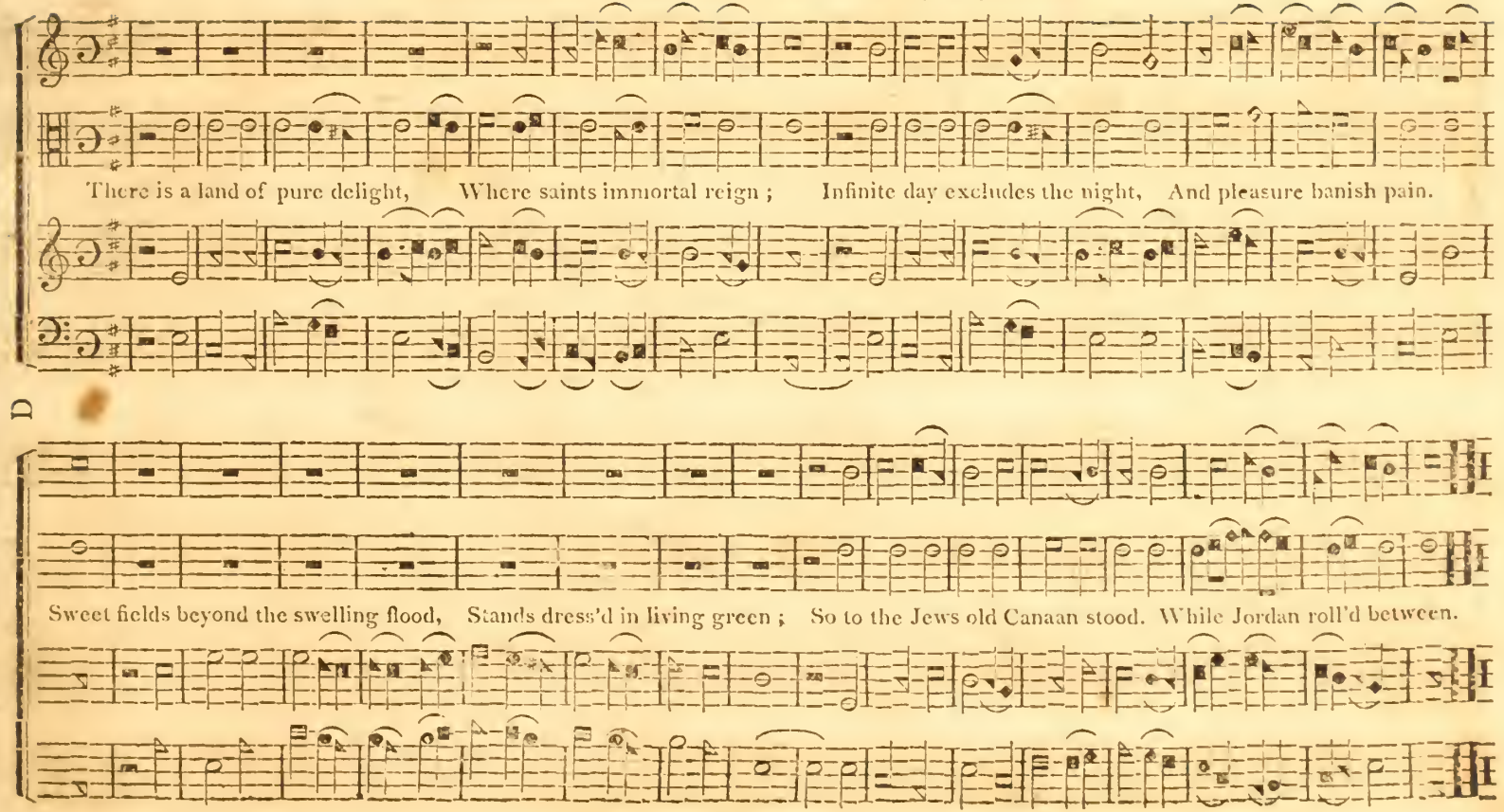
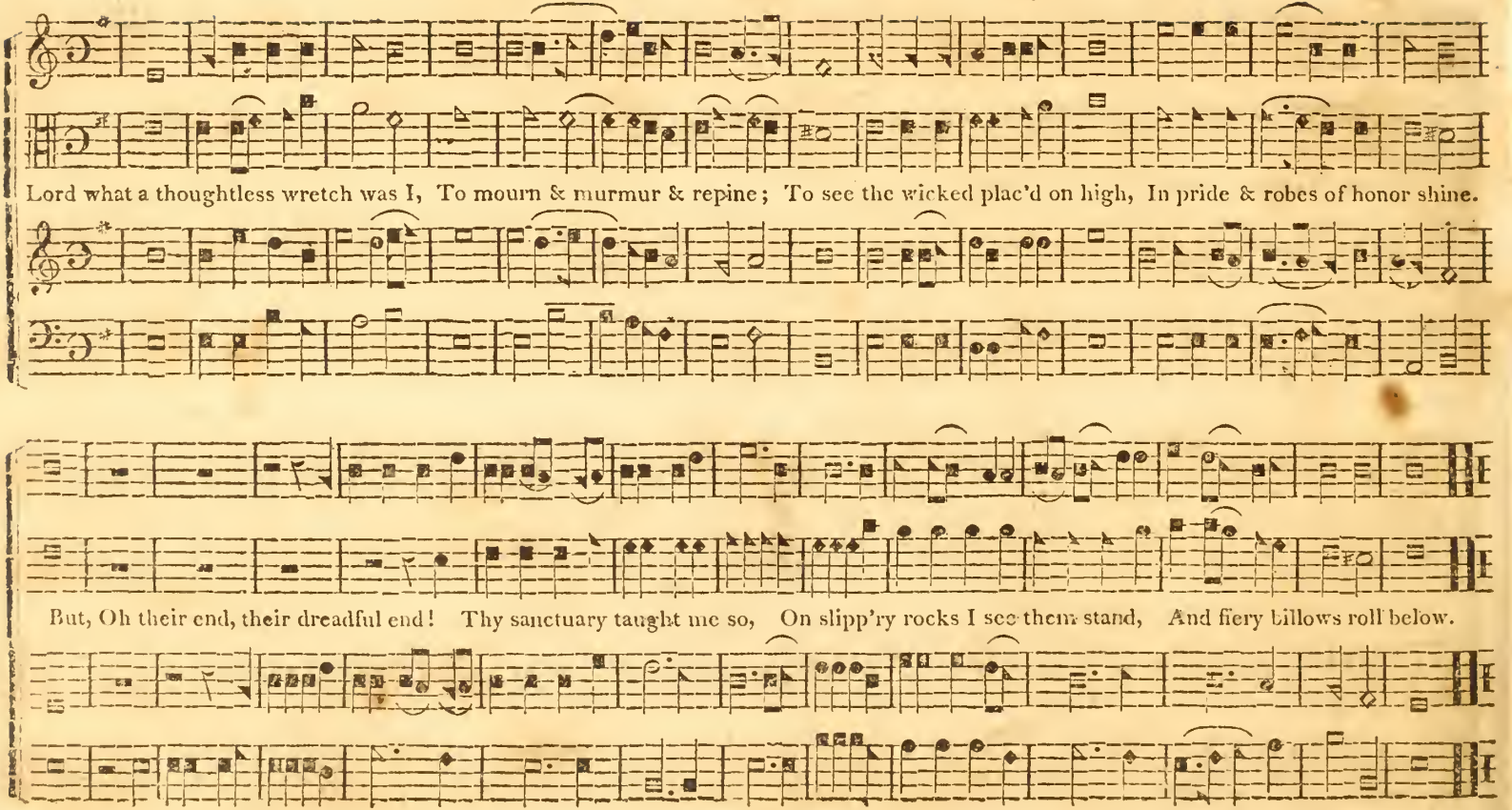
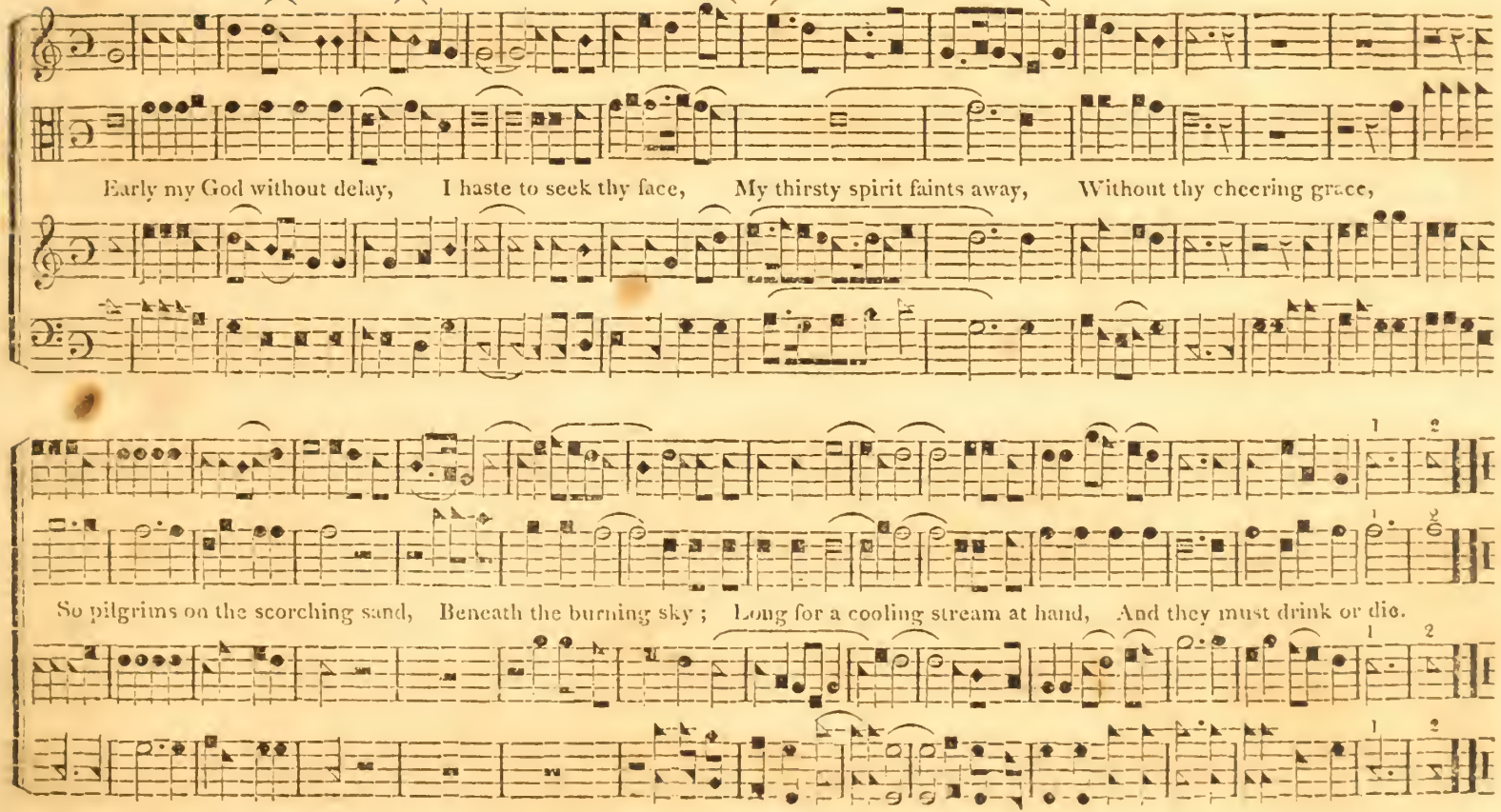
MEAR. C. M. Sharp Key on G.



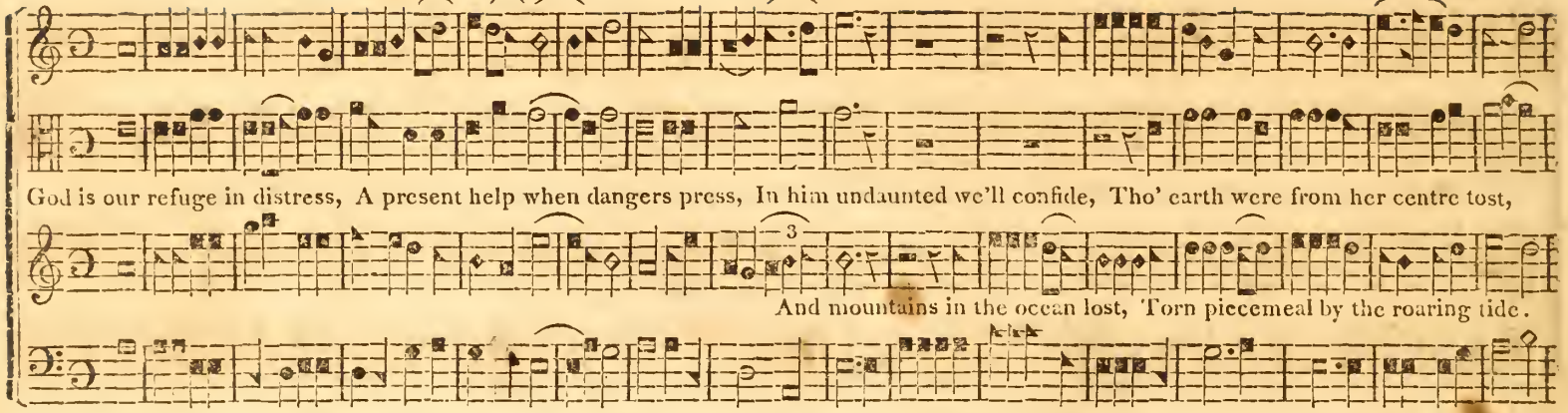

There is a land of pure delight, Where saints immortal reign ; Infinite day excludes the night, And pleasure banish pain.
D
Sweet fields beyond the swelling flood, Stands dress'd in living green ; So to the Jews old Canaan stood. While Jordan roll'd between.

GREENWICH. L. M. Flat Key on E.




Early my God without delay, I haste to seek thy face, My thirsty spirit faints away, Without thy cheering grace,
So pilgrims on the scorching sand, Beneath the burning sky ; Long for a cooling stream at hand, And they must drink or die.

GREENFIELD. P. M. Flat Key on A.



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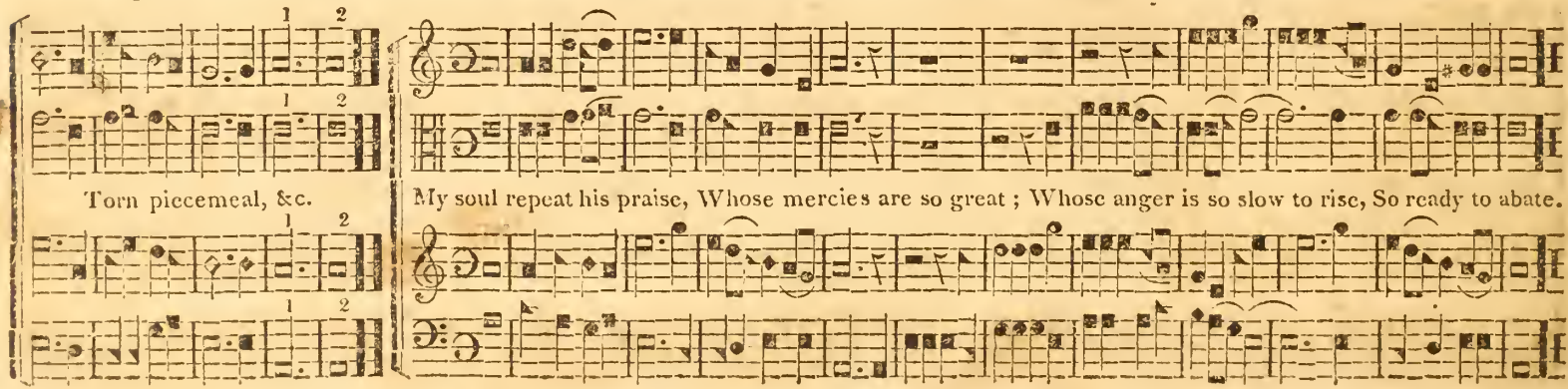
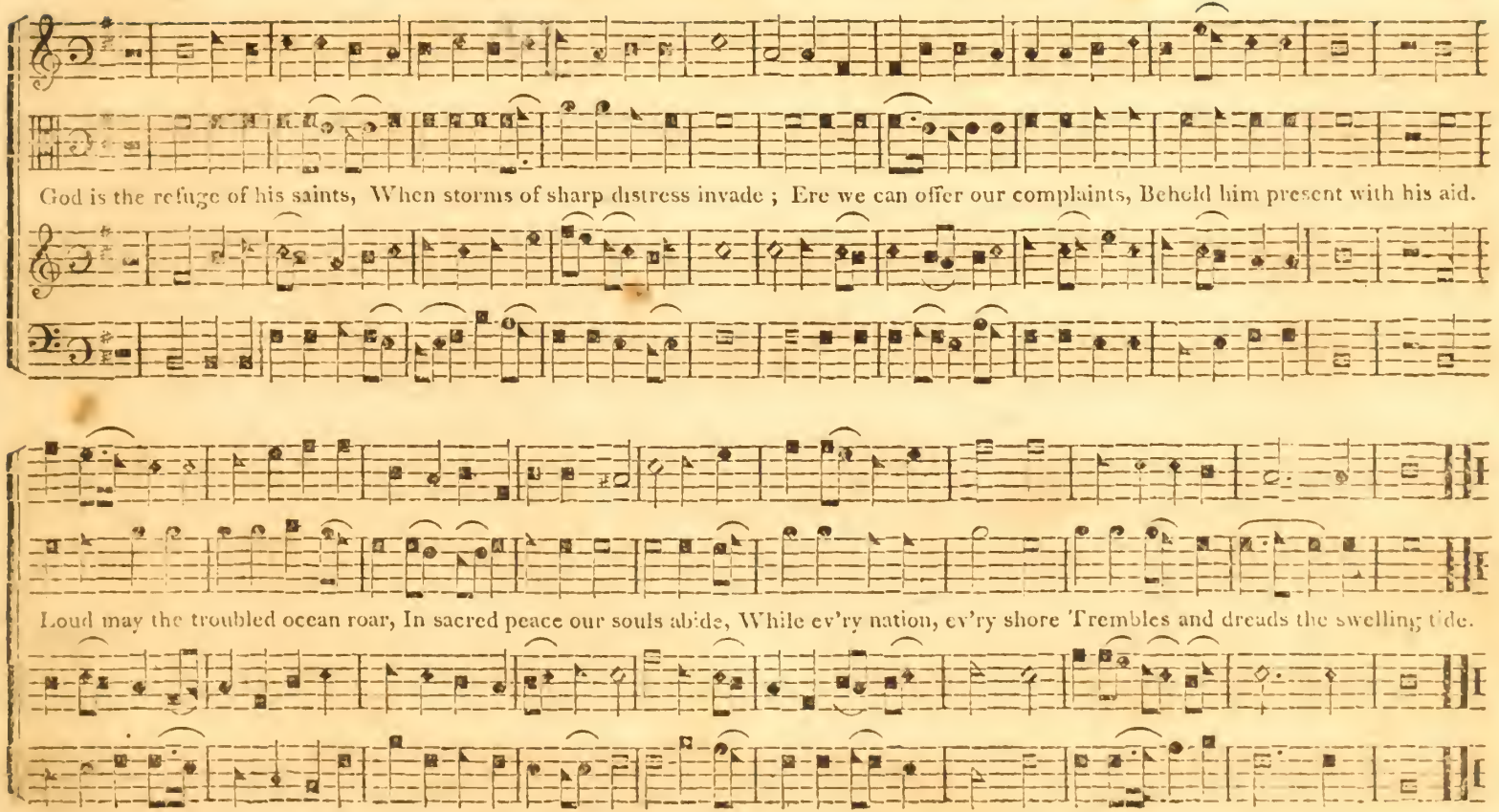
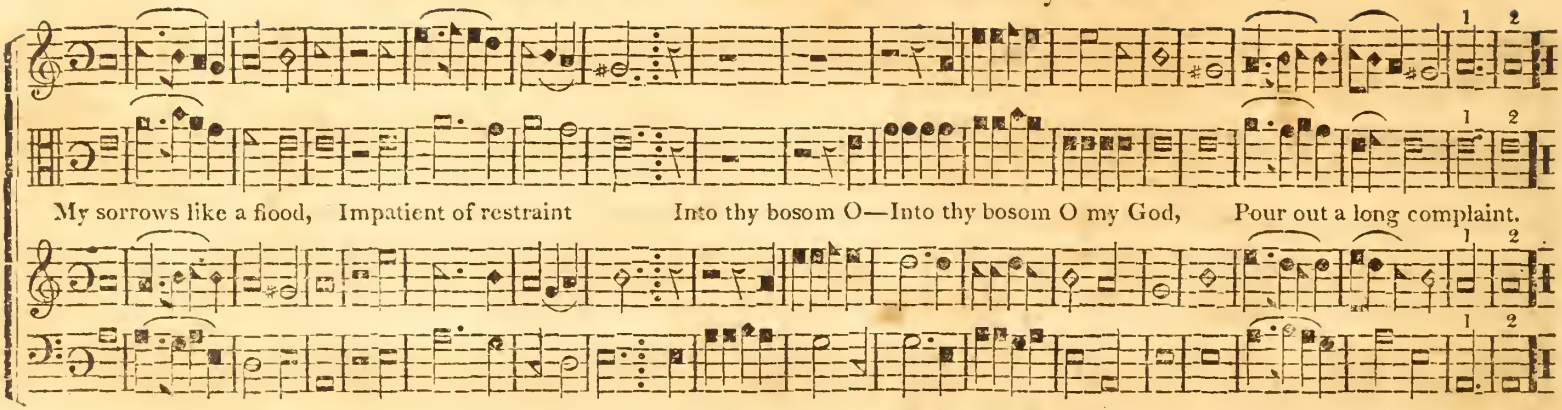
AMERICA. S. M. Flat Key on A.

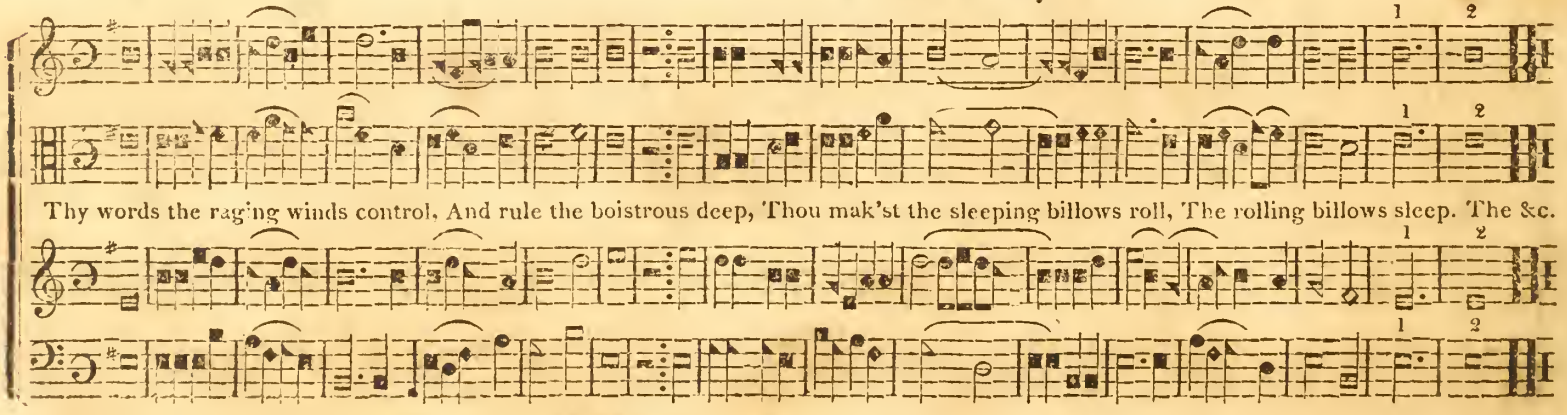


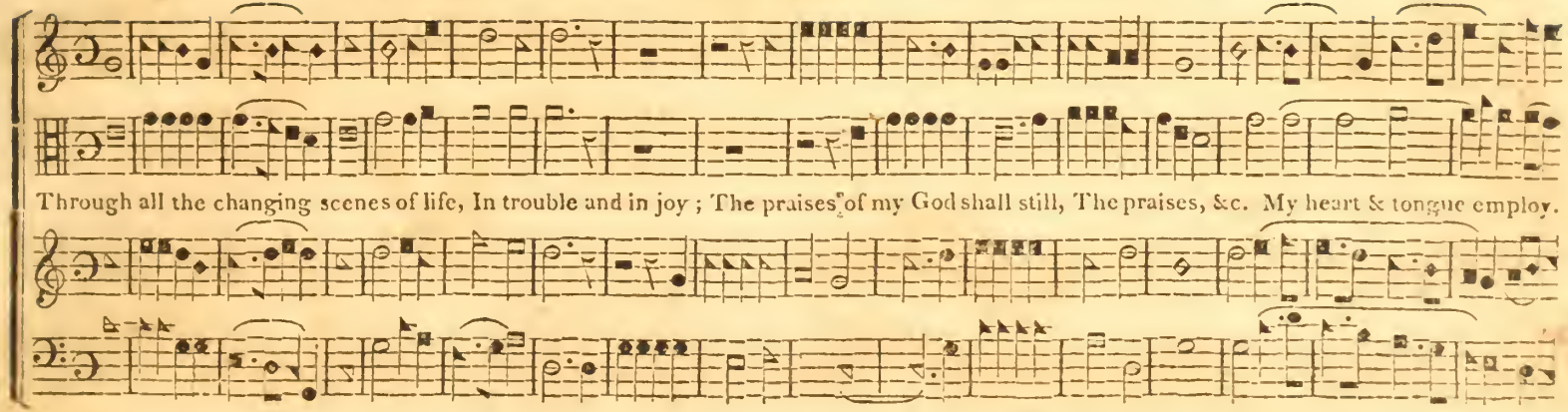

God is the refuge of his saints, When storms of sharp distress invade ; Ere we can offer our complaints, Behold him present with his aid.
Loud may the troubled ocean roar, In sacred peace our souls abide, While ev'ry nation, ev'ry shore Trembles and dreads the swelling tide.

NORWICH. S. M. Flat Key on A.

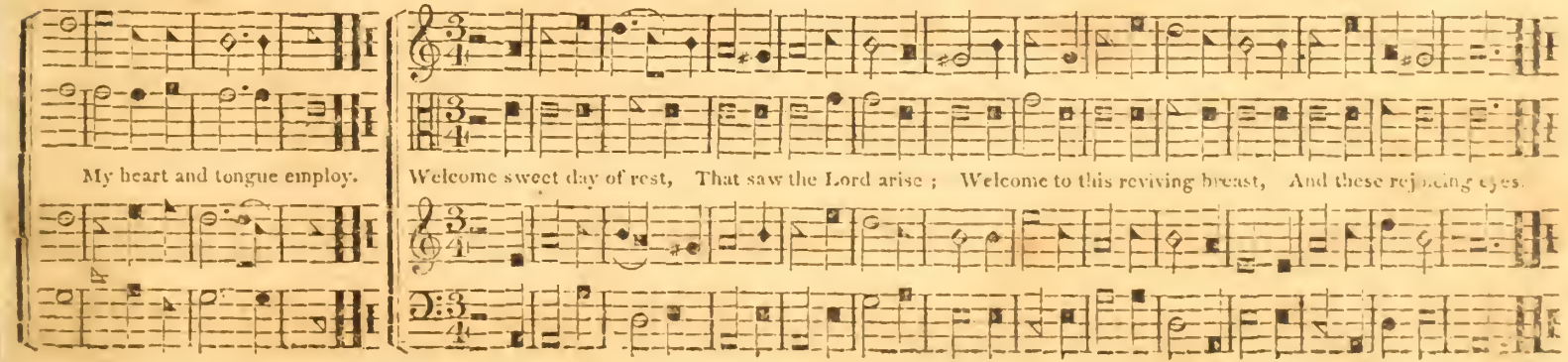


VIRGINIA. C. M. Flat Key on A.

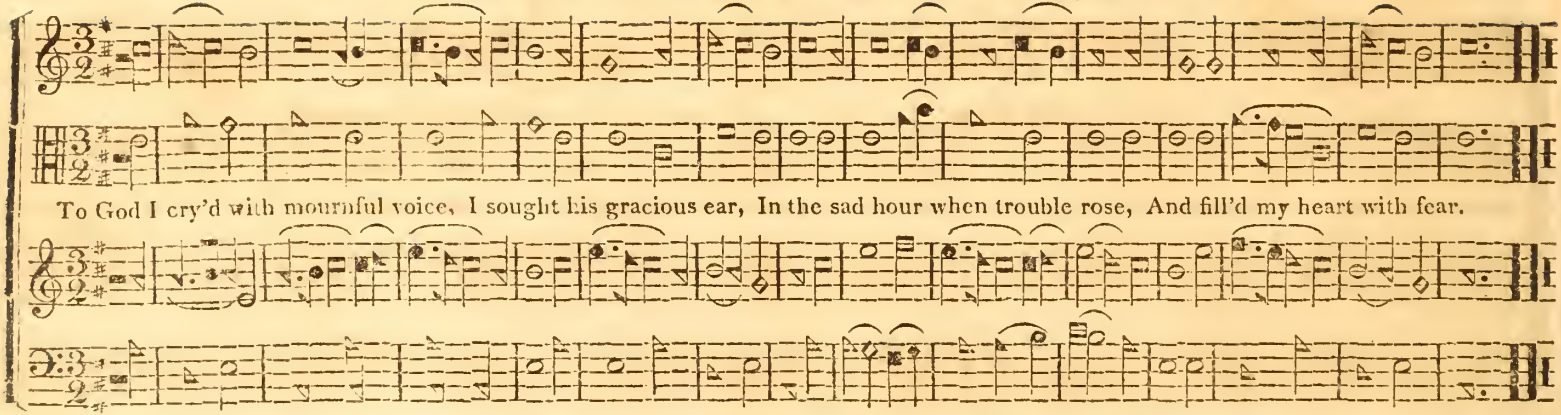




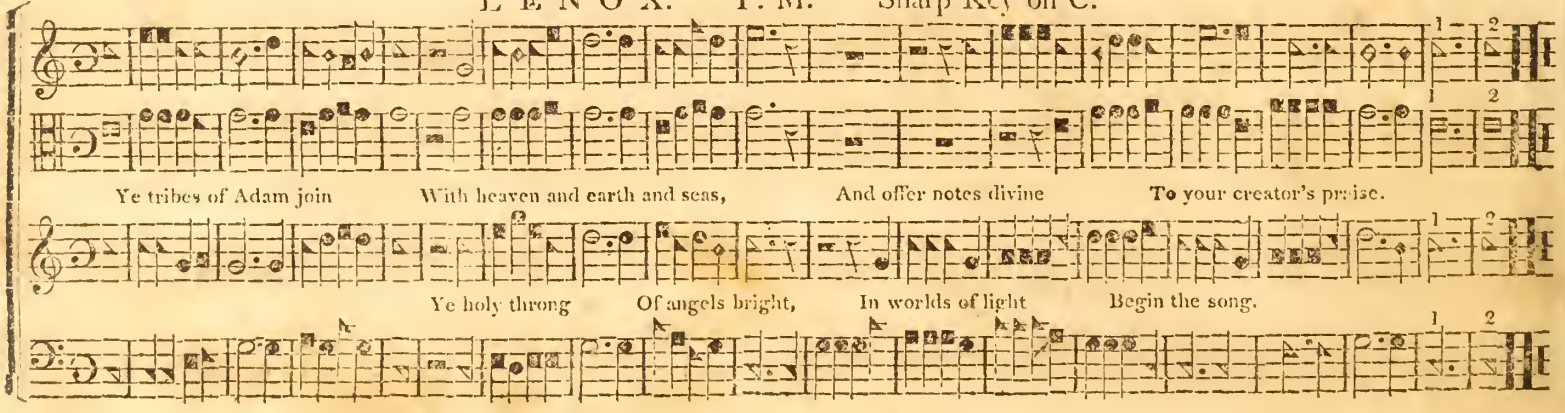
Continued. LITTLE-MARLBOROUGH. S. M. Flat Key on A.

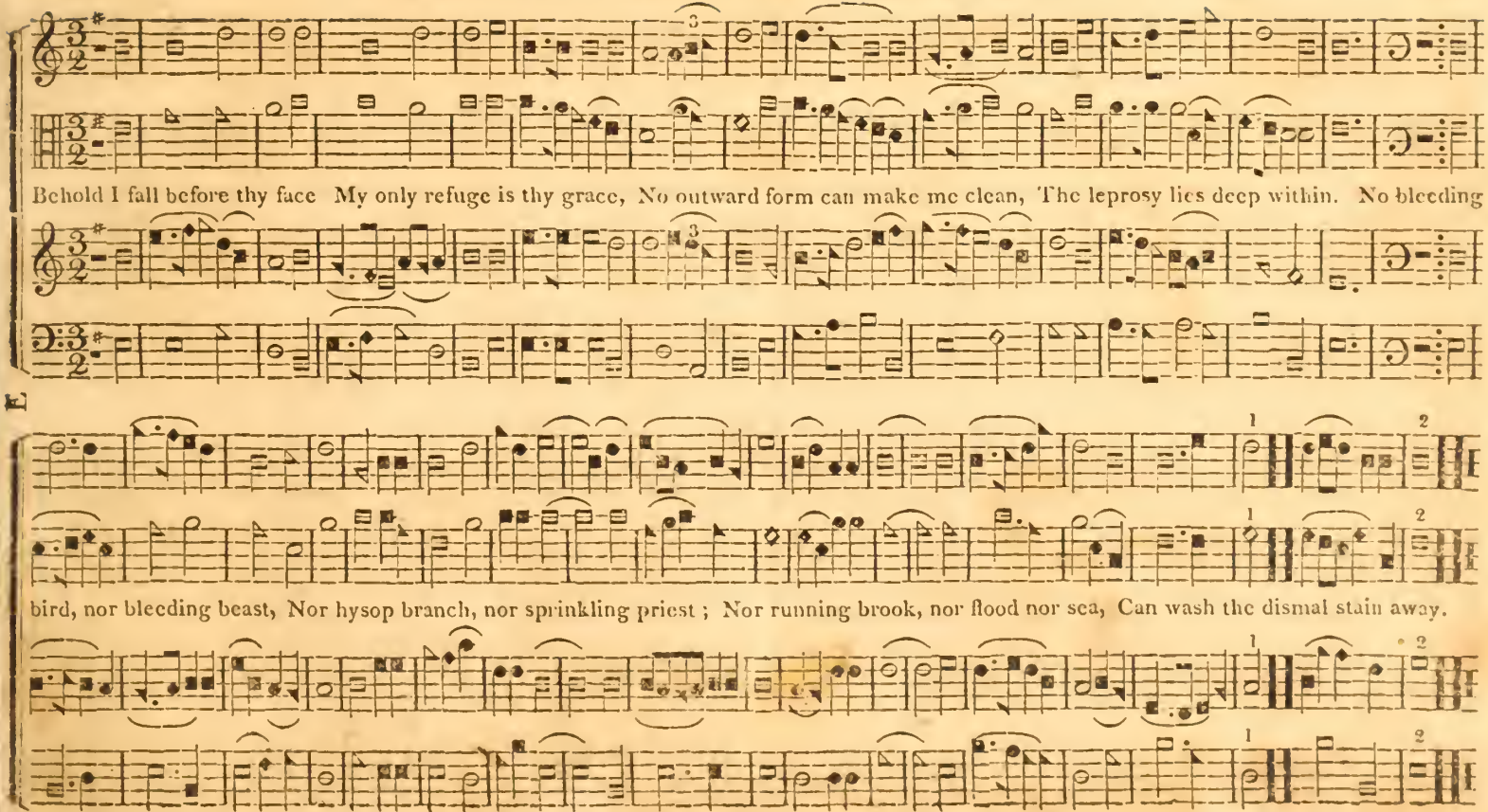


St. MARTINS. C. M. Sharp Key on A.

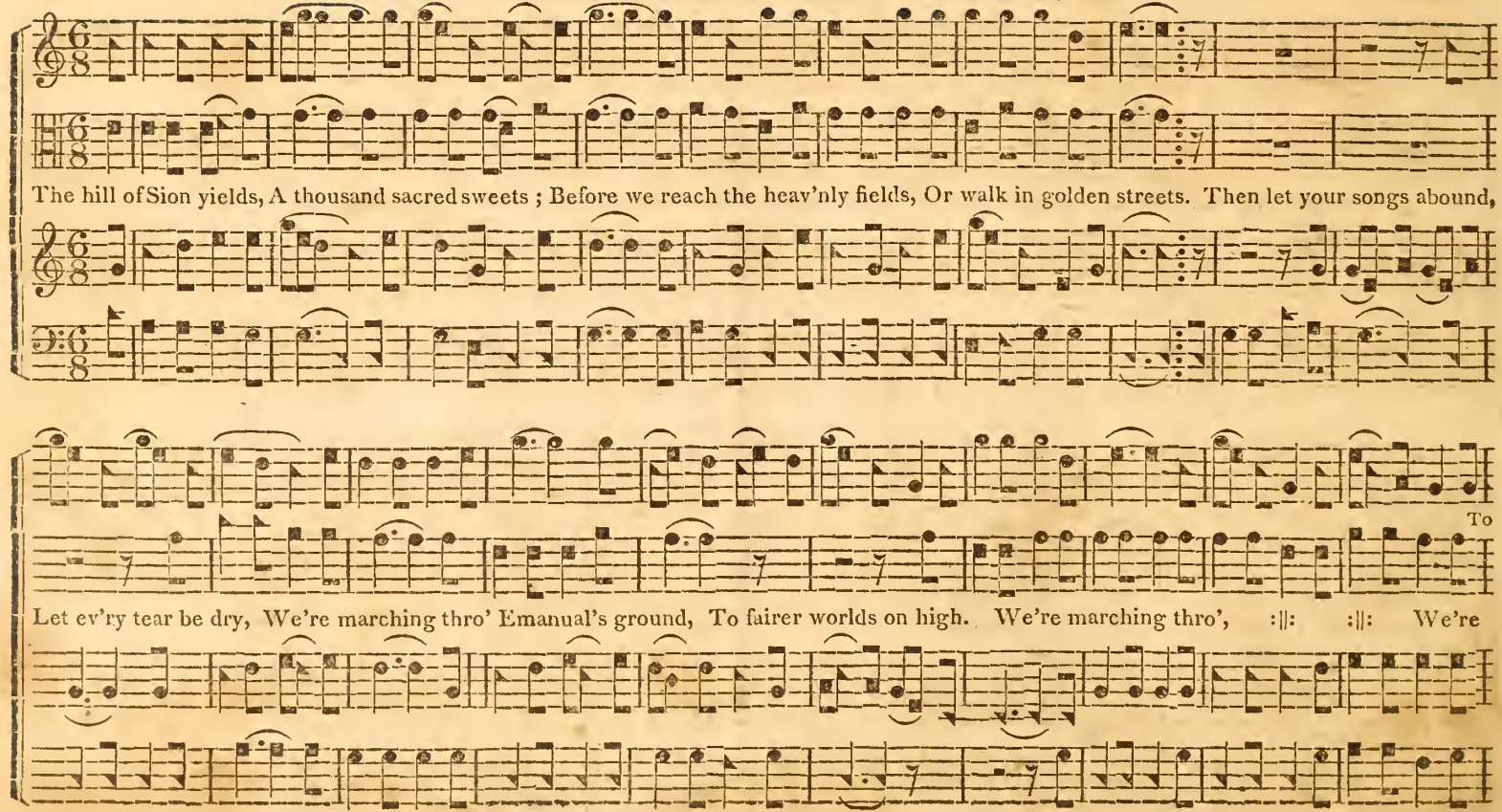


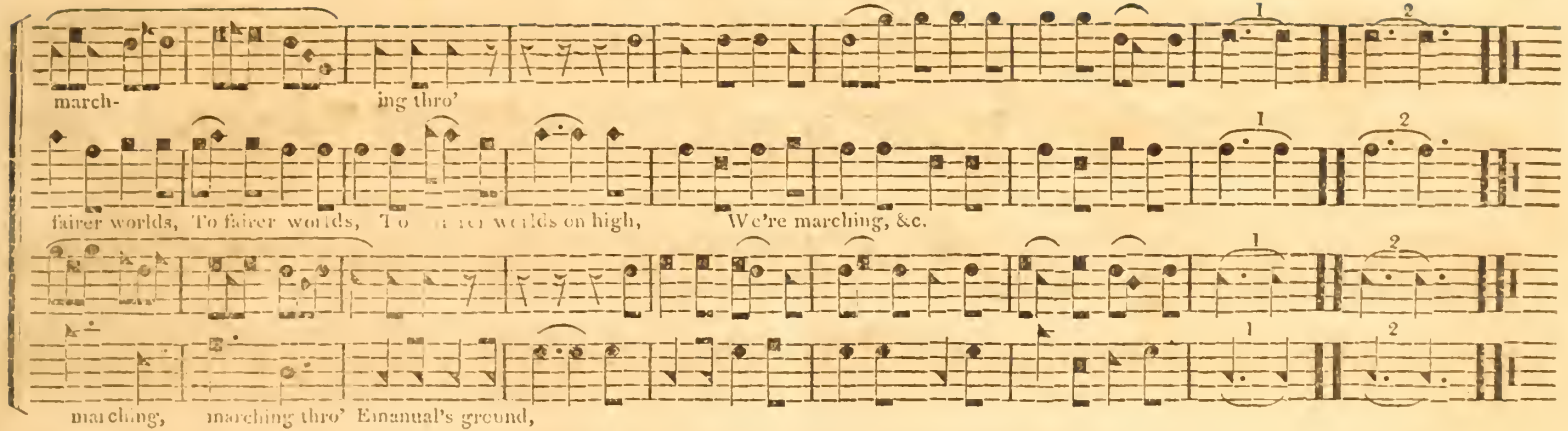
LENOX. P. M. Sharp Key on C.



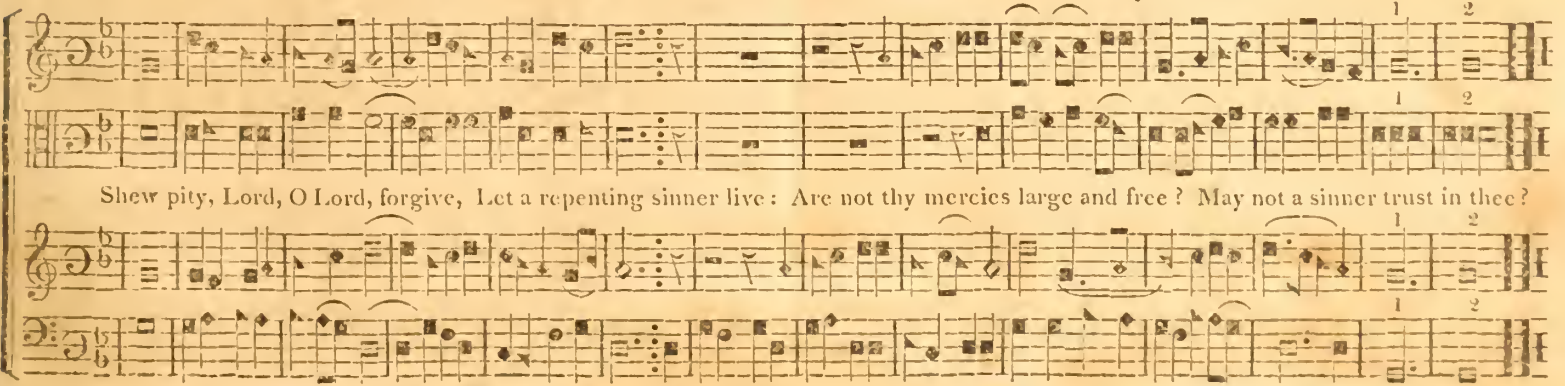

Behold I fall before thy face My only refuge is thy grace, No outward form can make me clean, The leprosy lies deep within. No bleeding
E
bird, nor bleeding beast, Nor hysop branch, nor sprinkling priest ; Nor running brook, nor flood nor sea, Can wash the dismal stain away.

MOUNT-SION. S. M. Sharp Key on A.

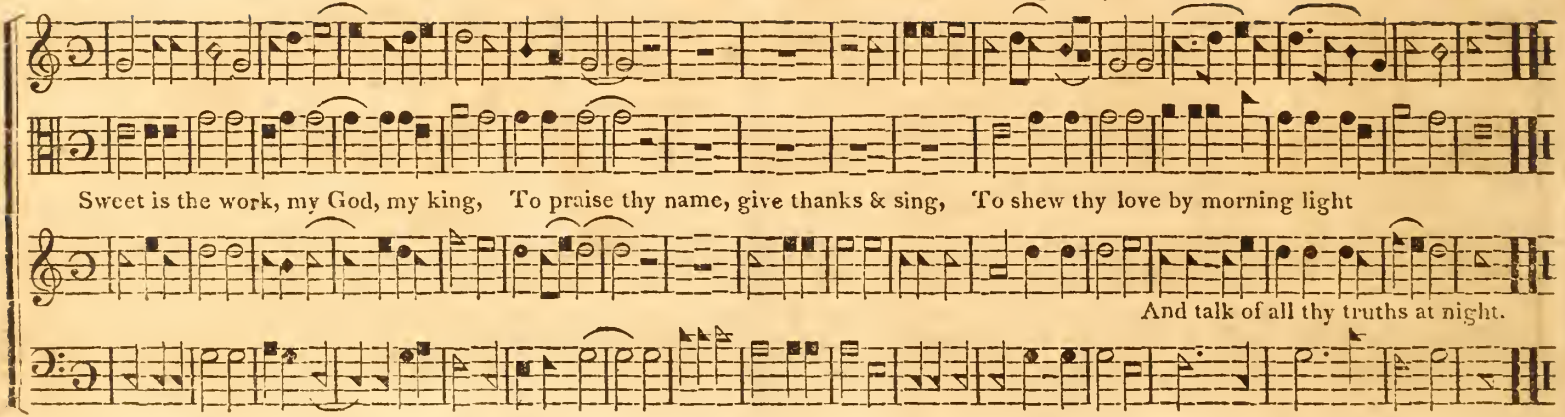




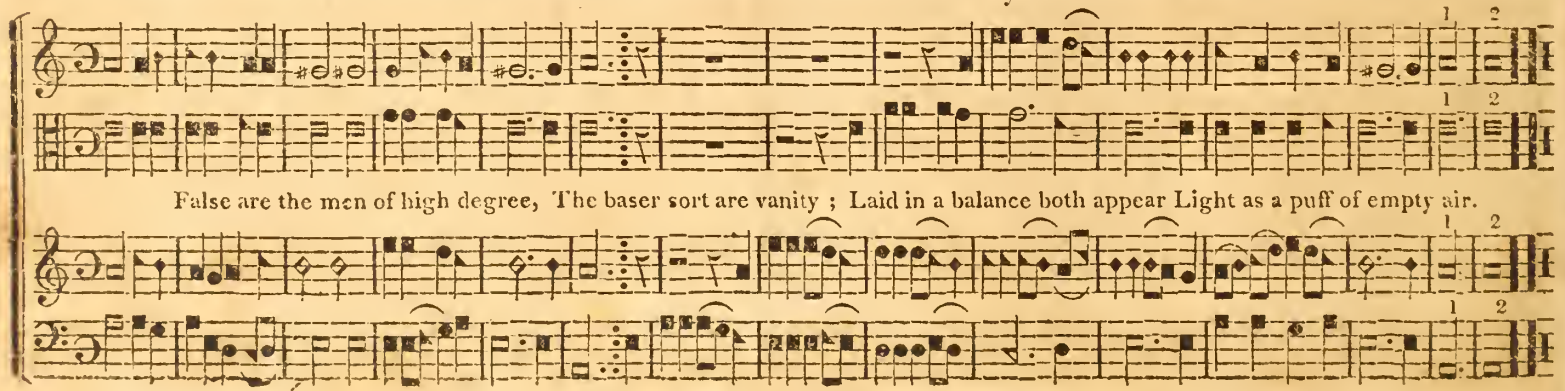
WILLIAMSTOWN. L. M. Flat Key on G.

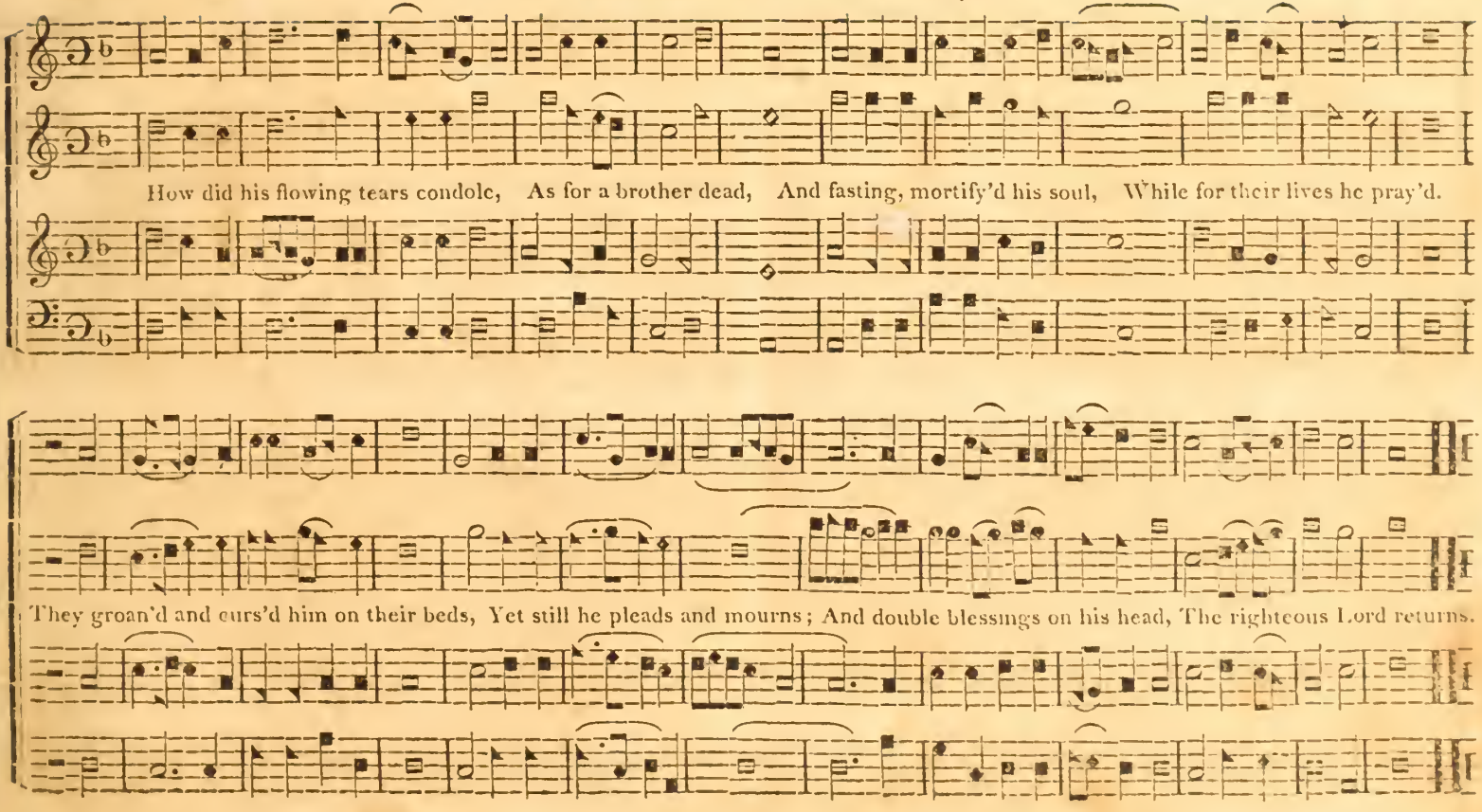


BRIDGEWATER. L. M. Sharp Key on C.

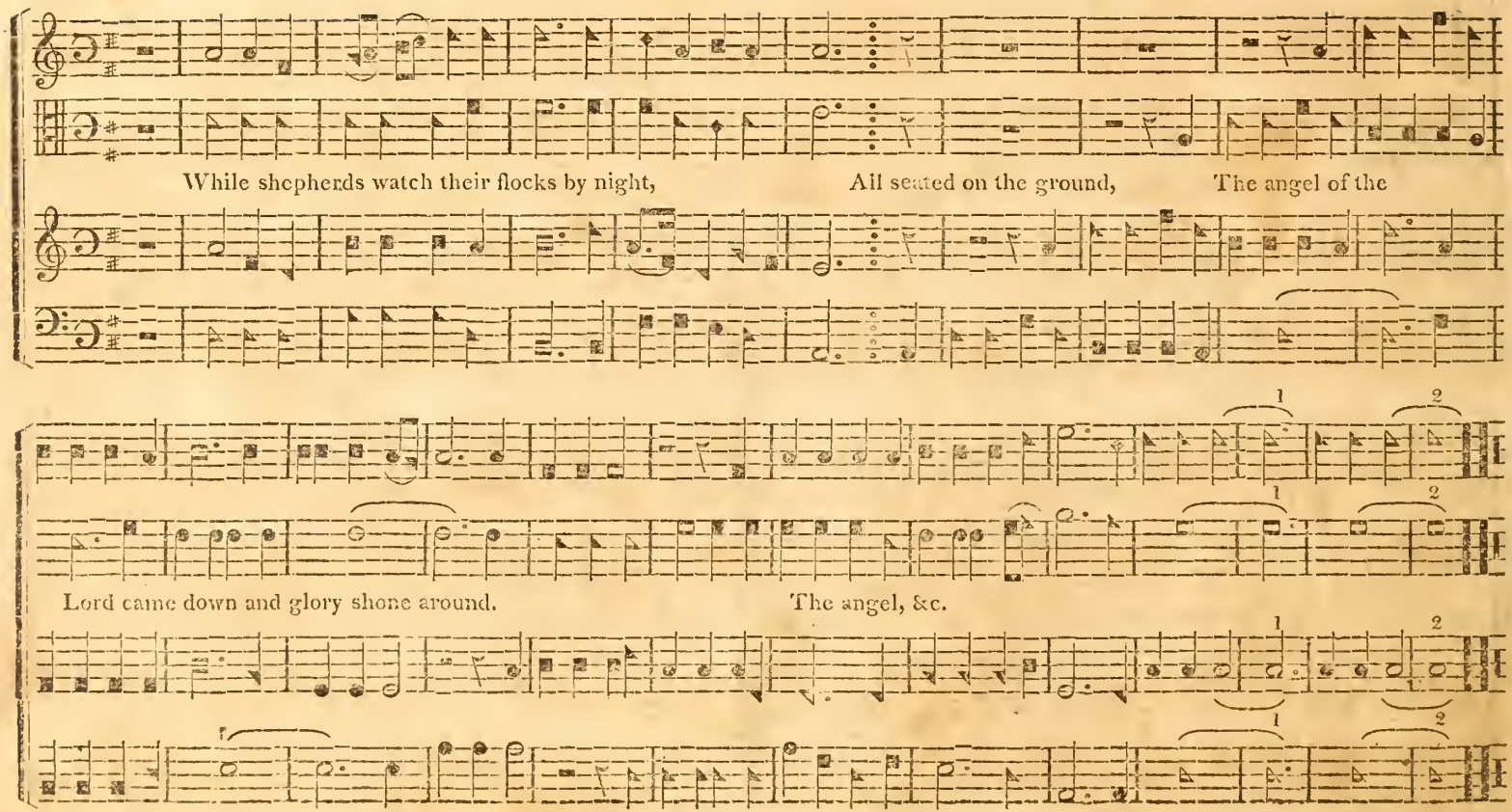


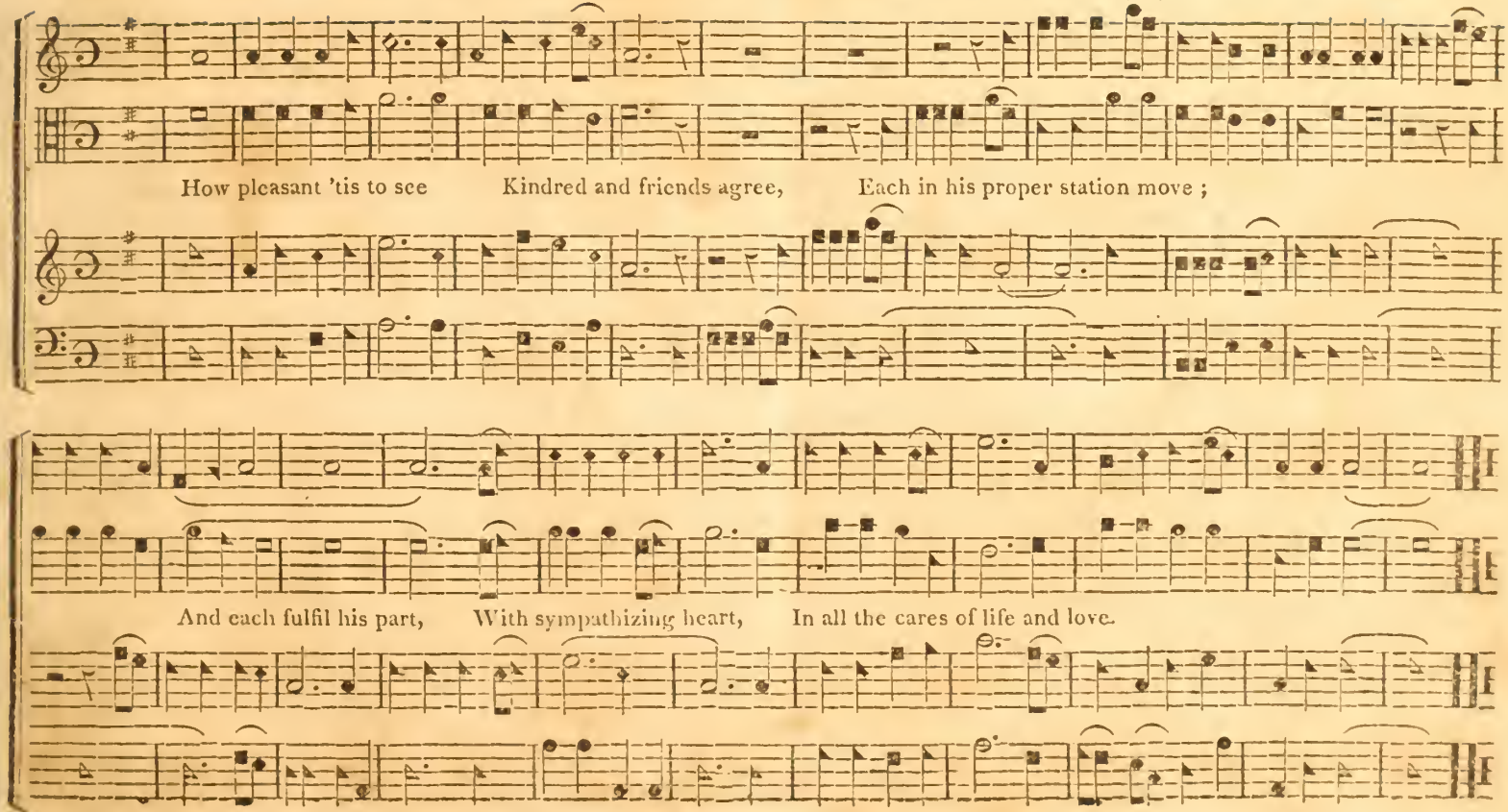
RUSSIA. L. M. Flat Key on A.



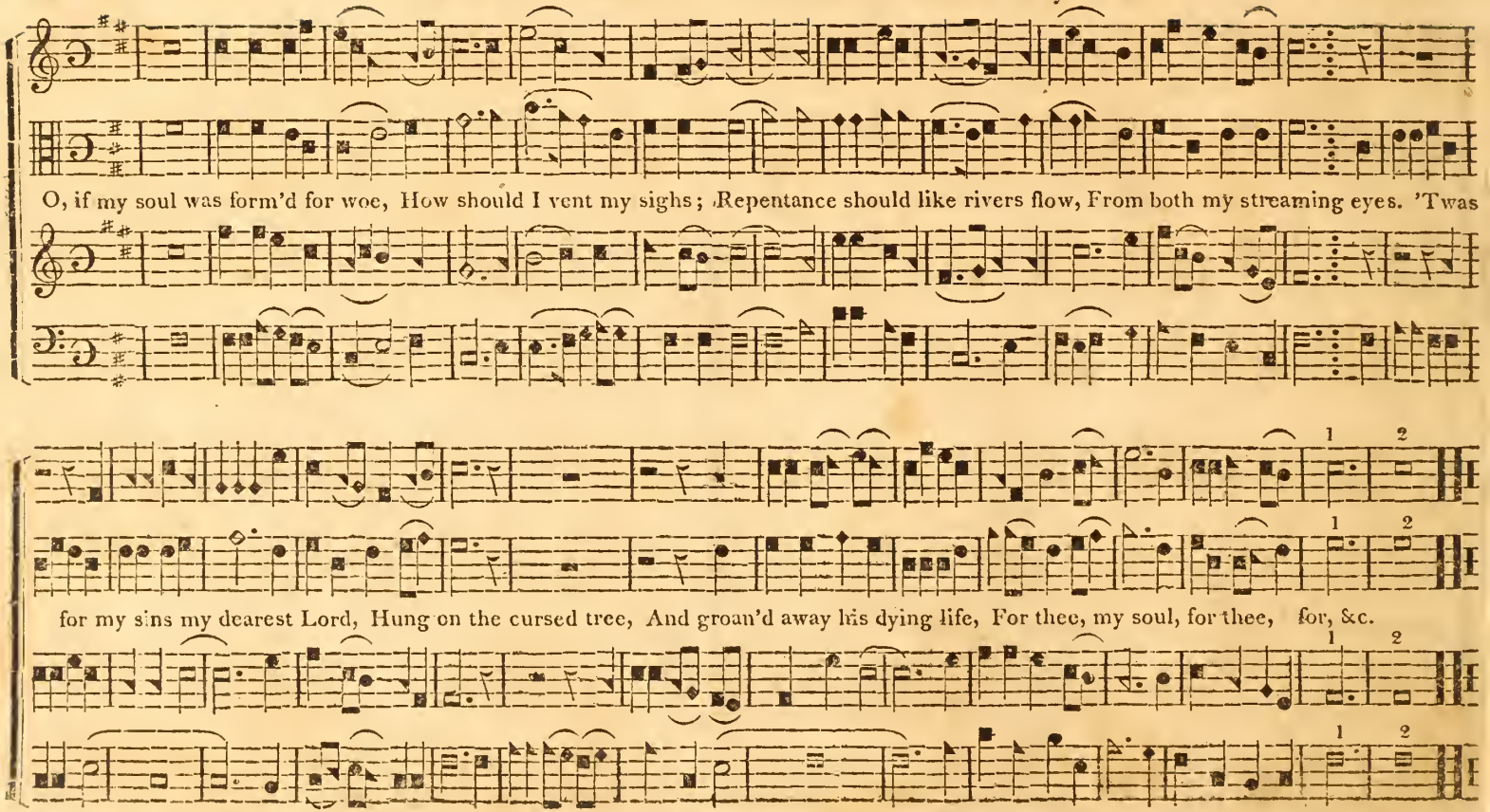

How did his flowing tears condole, As for a brother dead, And fasting, mortify'd his soul, While for their lives he pray'd.
They groan'd and curs'd him on their beds, Yet still he pleads and mourns; And double blessings on his head, The righteous Lord returns.

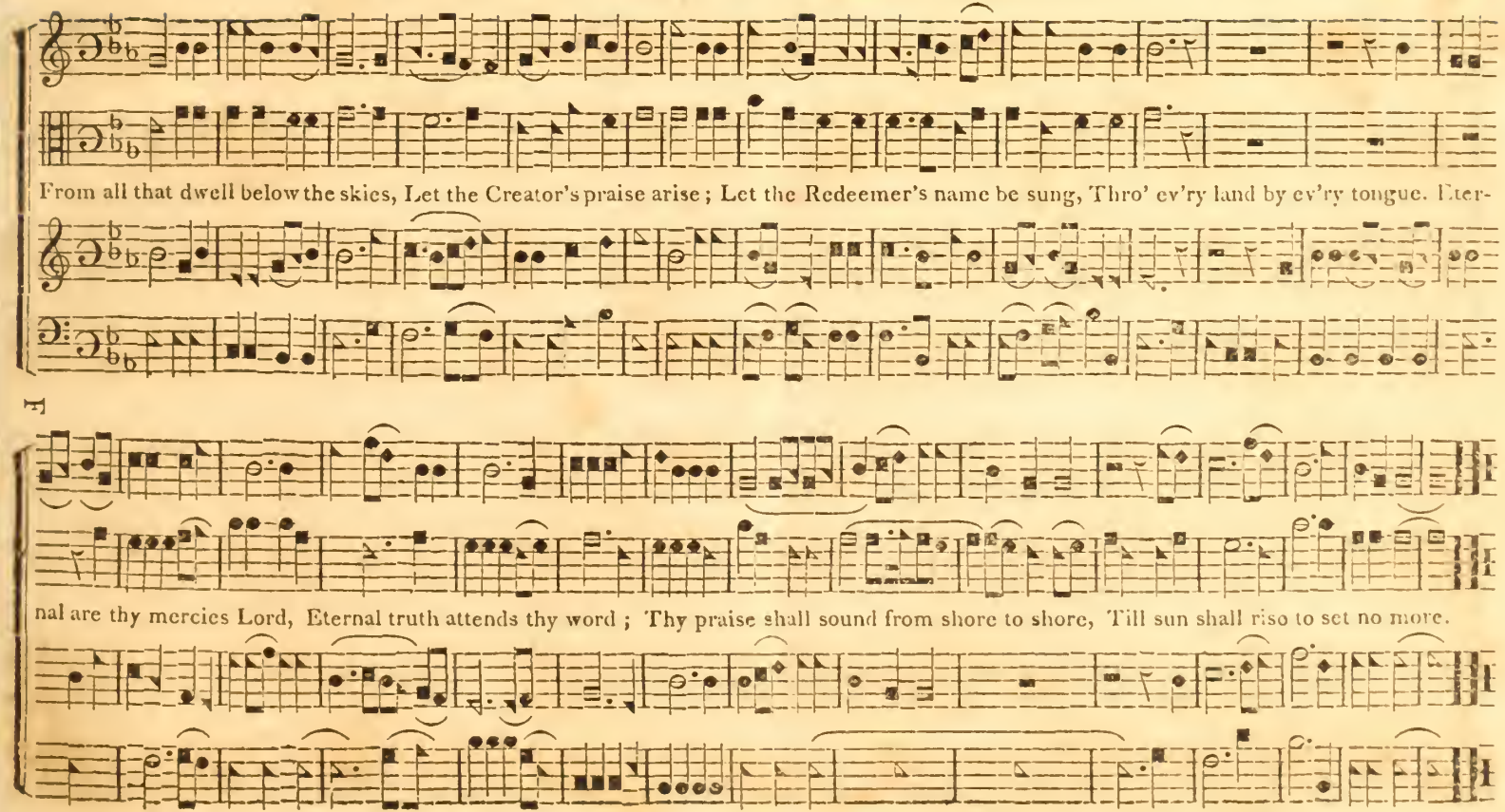
SHERBURNE. C. M. Sharp Key on D.



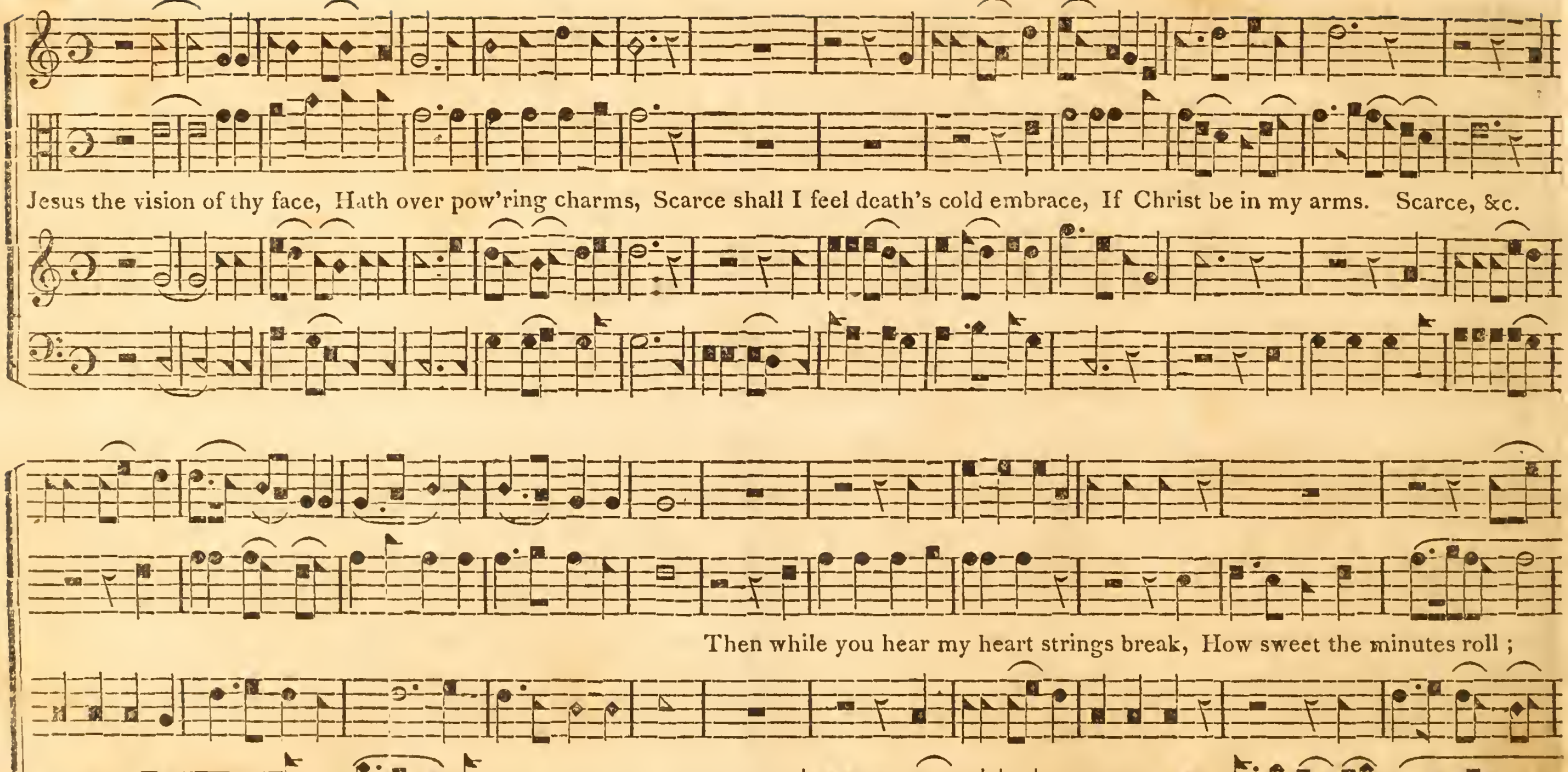

How pleasant 'tis to see Kindred and friends agree, Each in his proper station move ;
And each fulfil his part, With sympathizing heart, In all the cares of life and love.

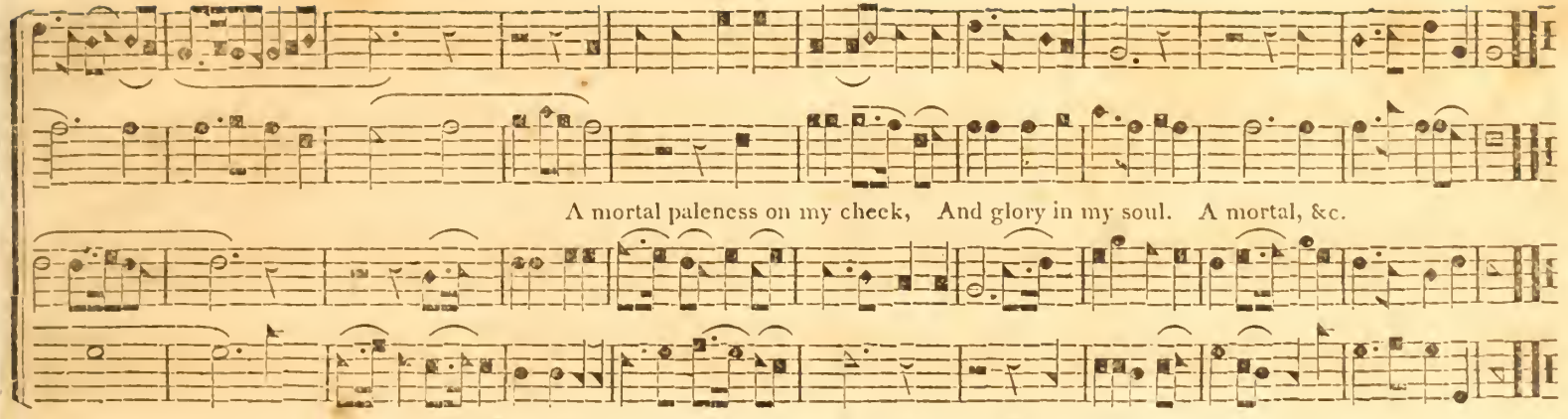
REPENTANCE. C. M. Flat Key on F.



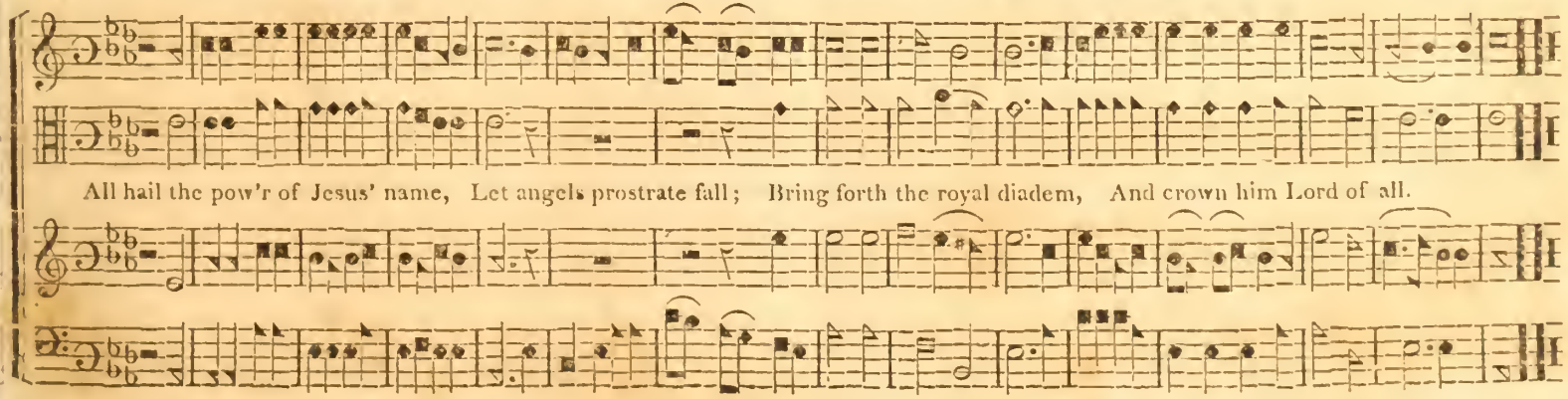

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry tongue. Eter-
nal are thy mercies Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till sun shall riso to set no more.

GRAFTON. C. M. Sharp Key on C.

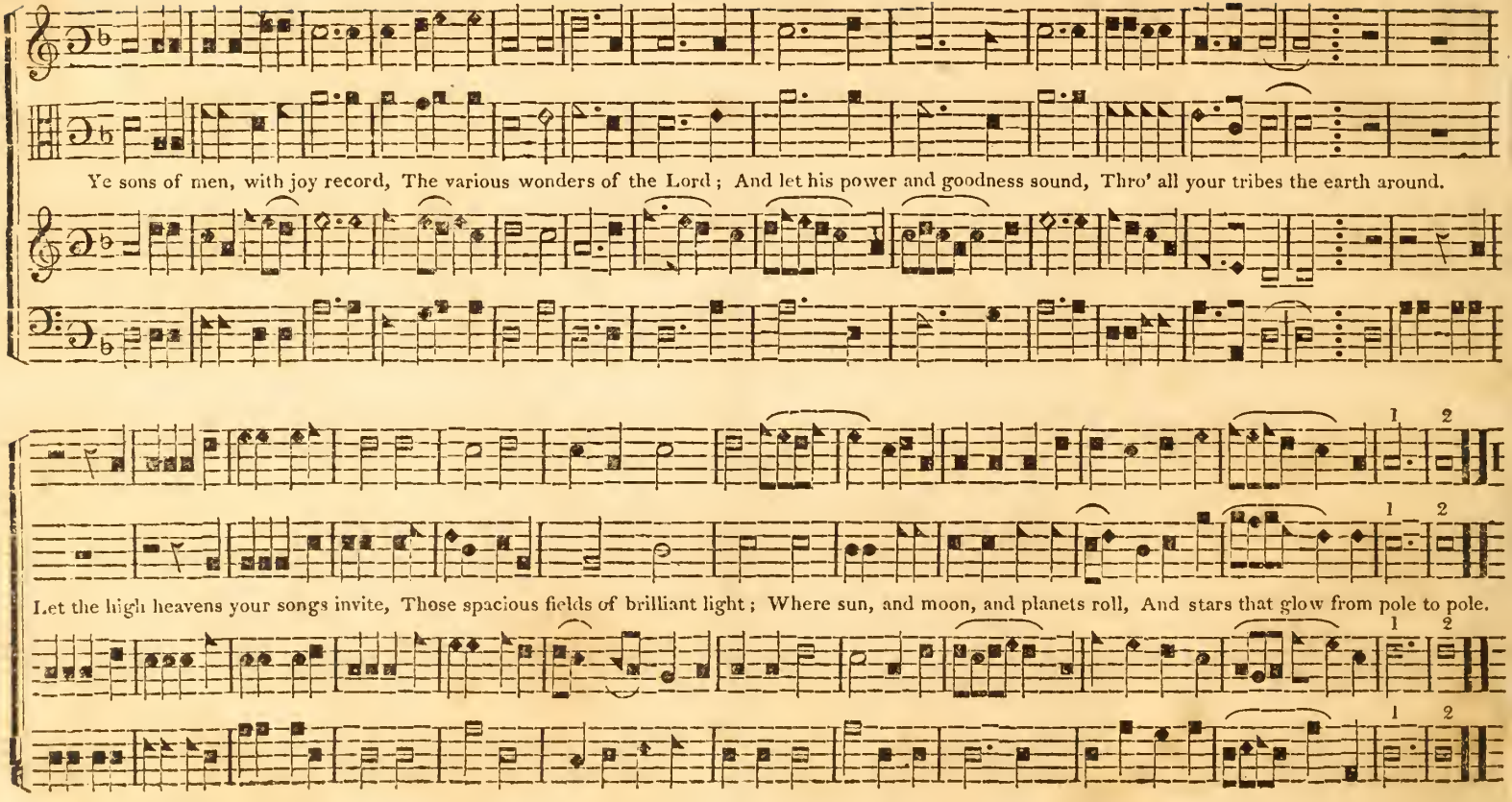


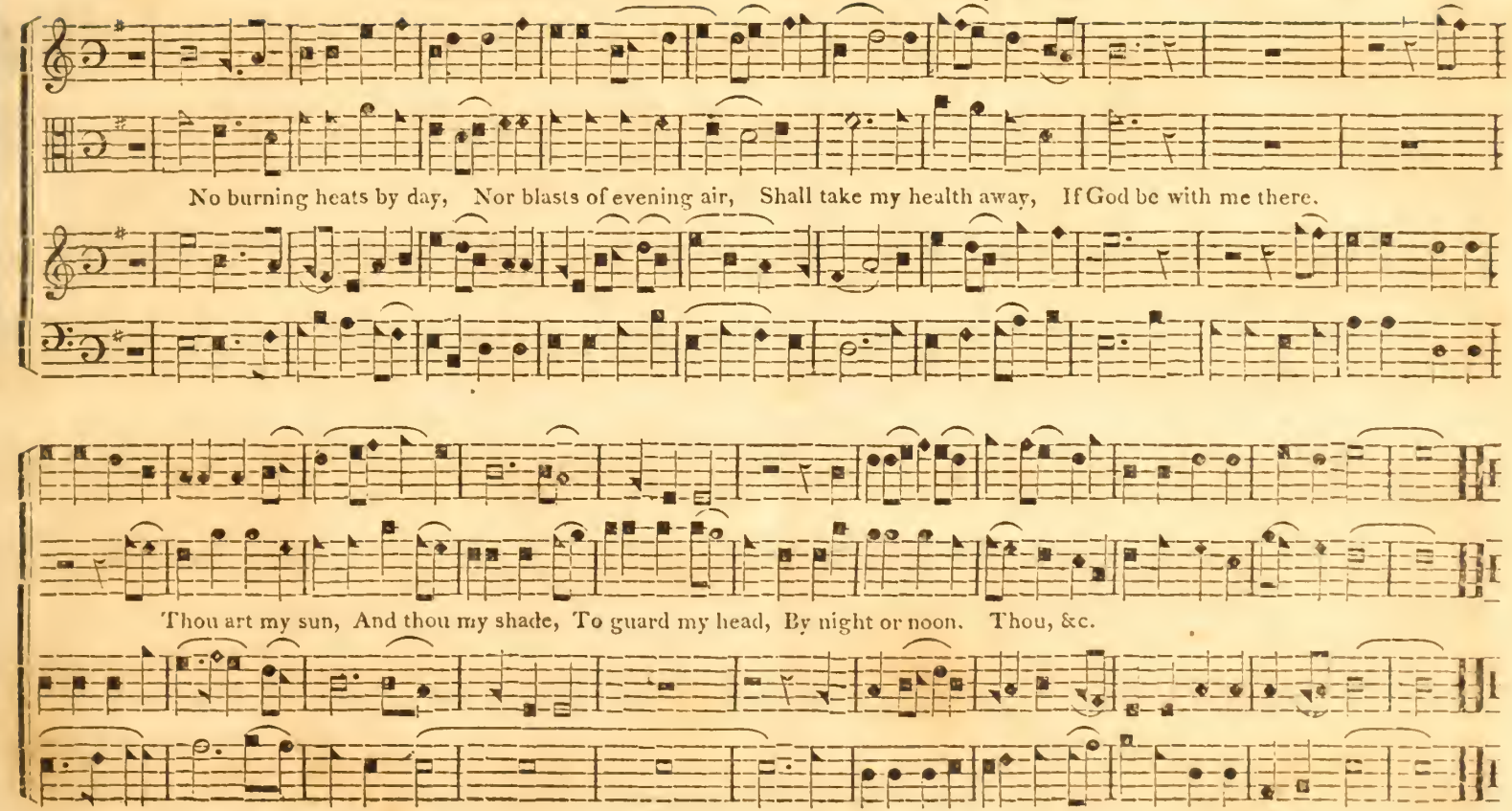


CORONATION. C. M. Sharp Key on A.

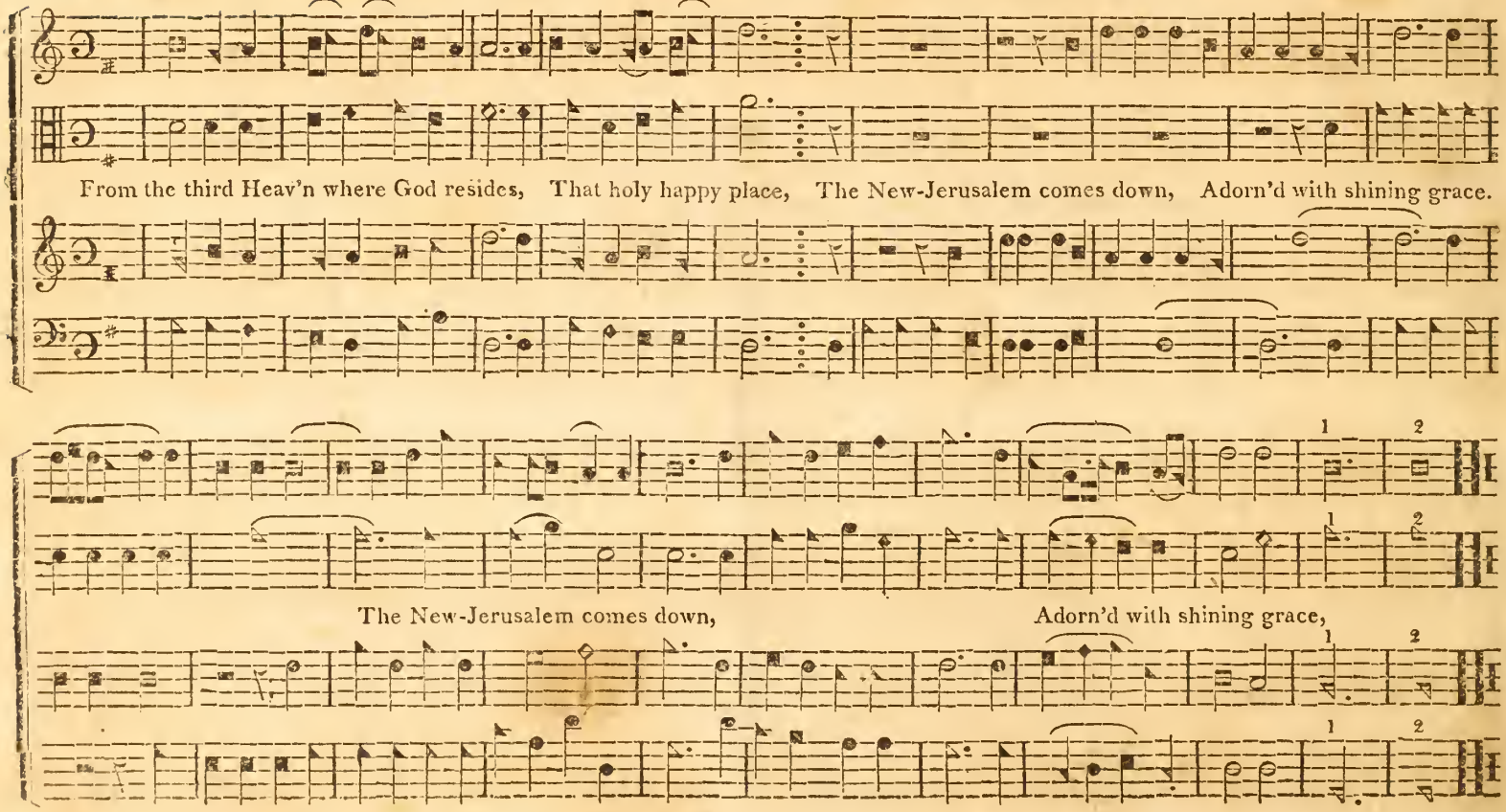


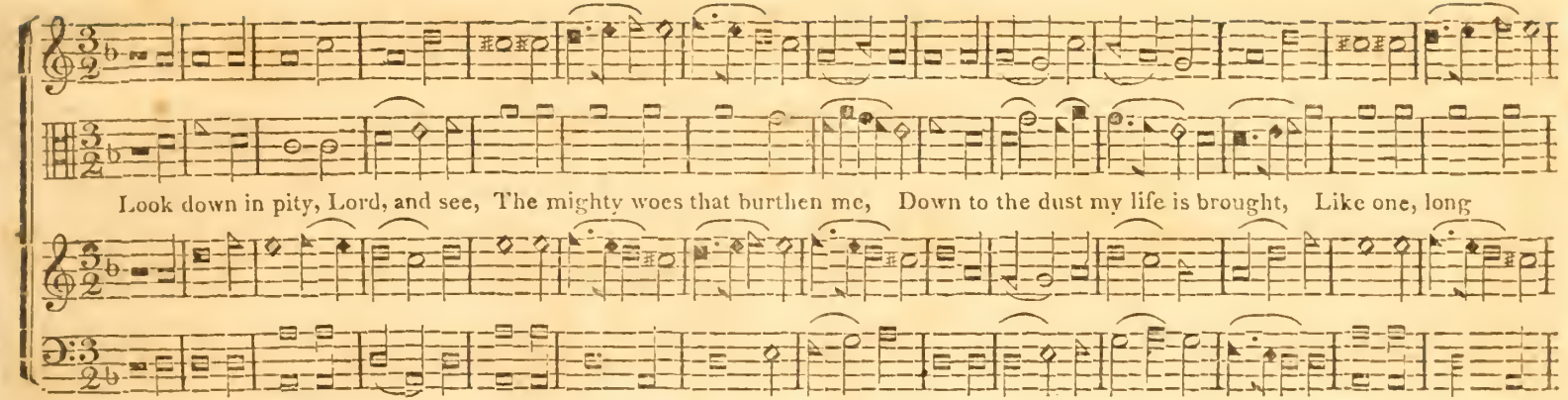
MONTAGUE. L. M. Flat Key on D.




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

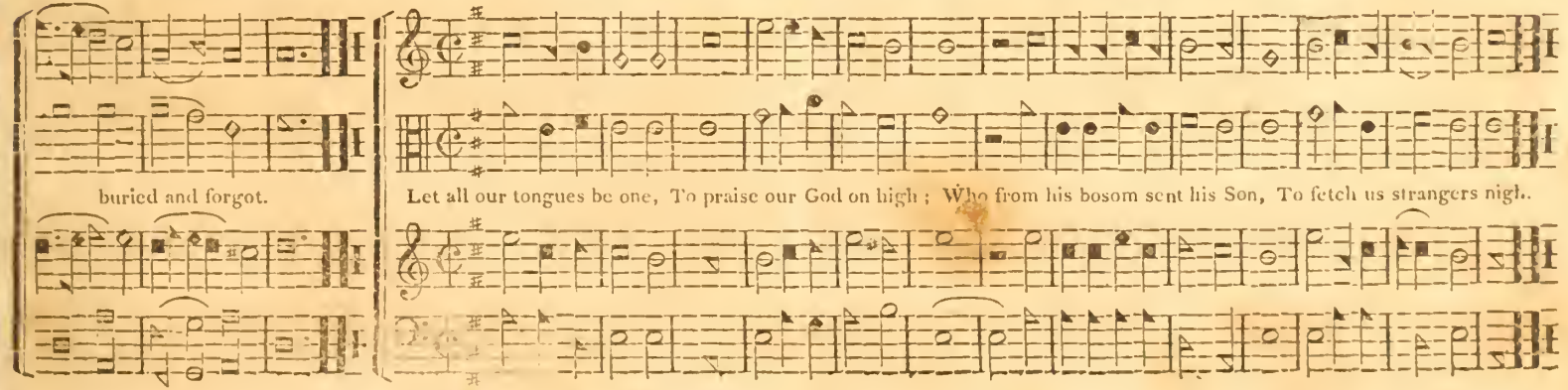
NEW-JERUSALEM. C. M. Sharp Key on G.



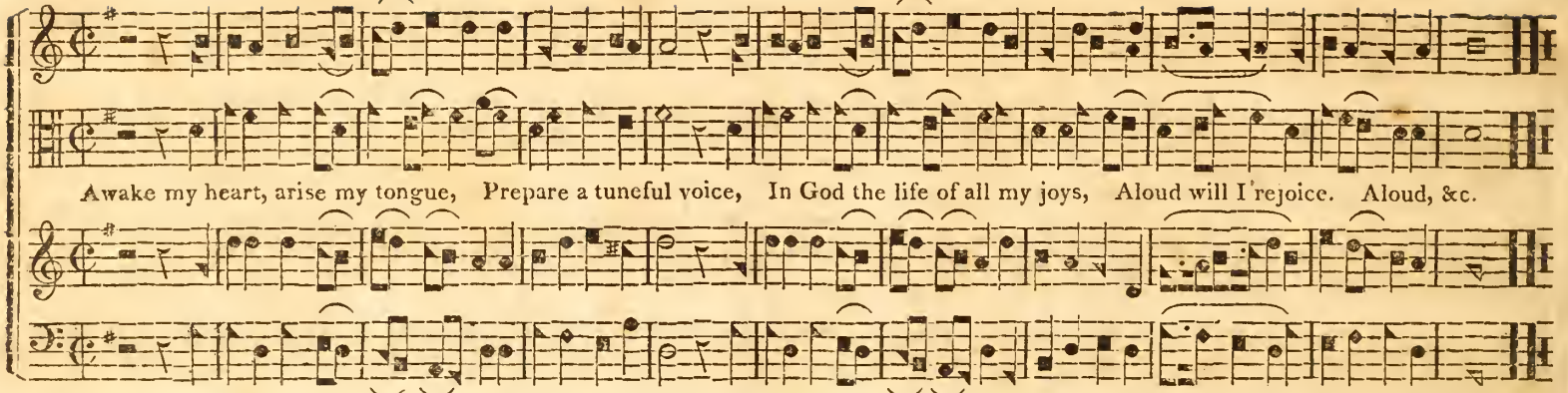


Continued.

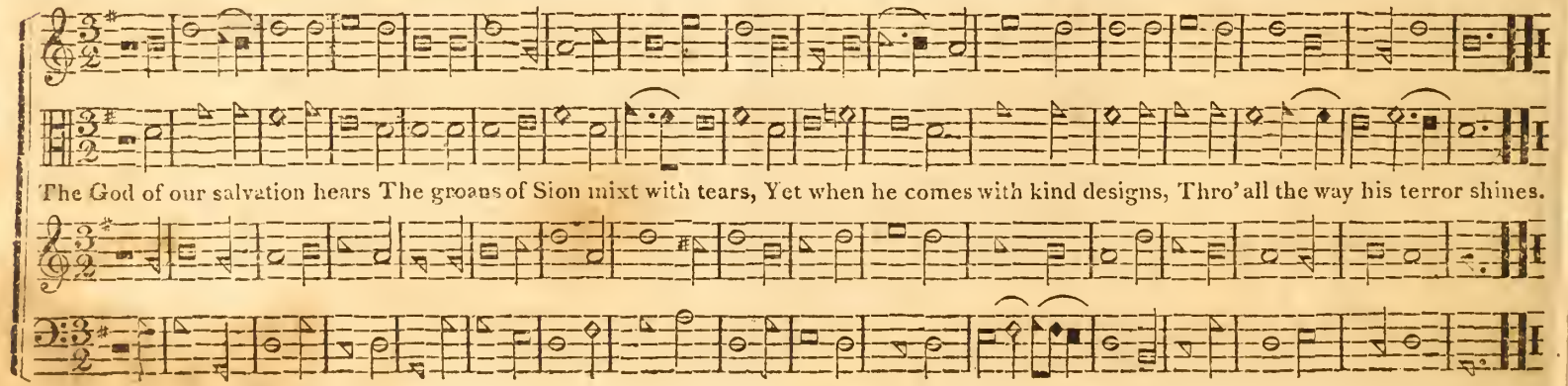
WARREN. S. M. Sharp Key on A.

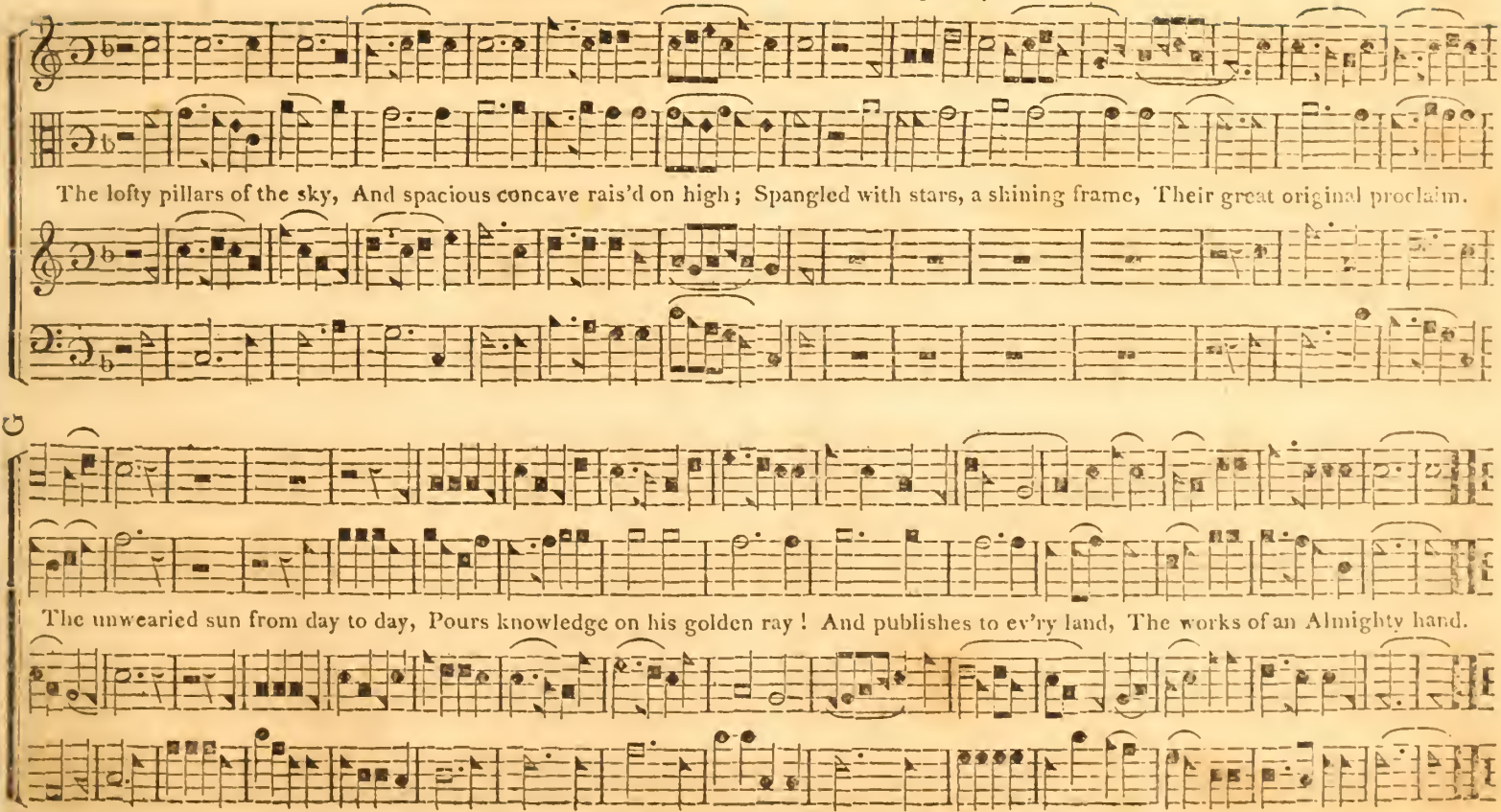


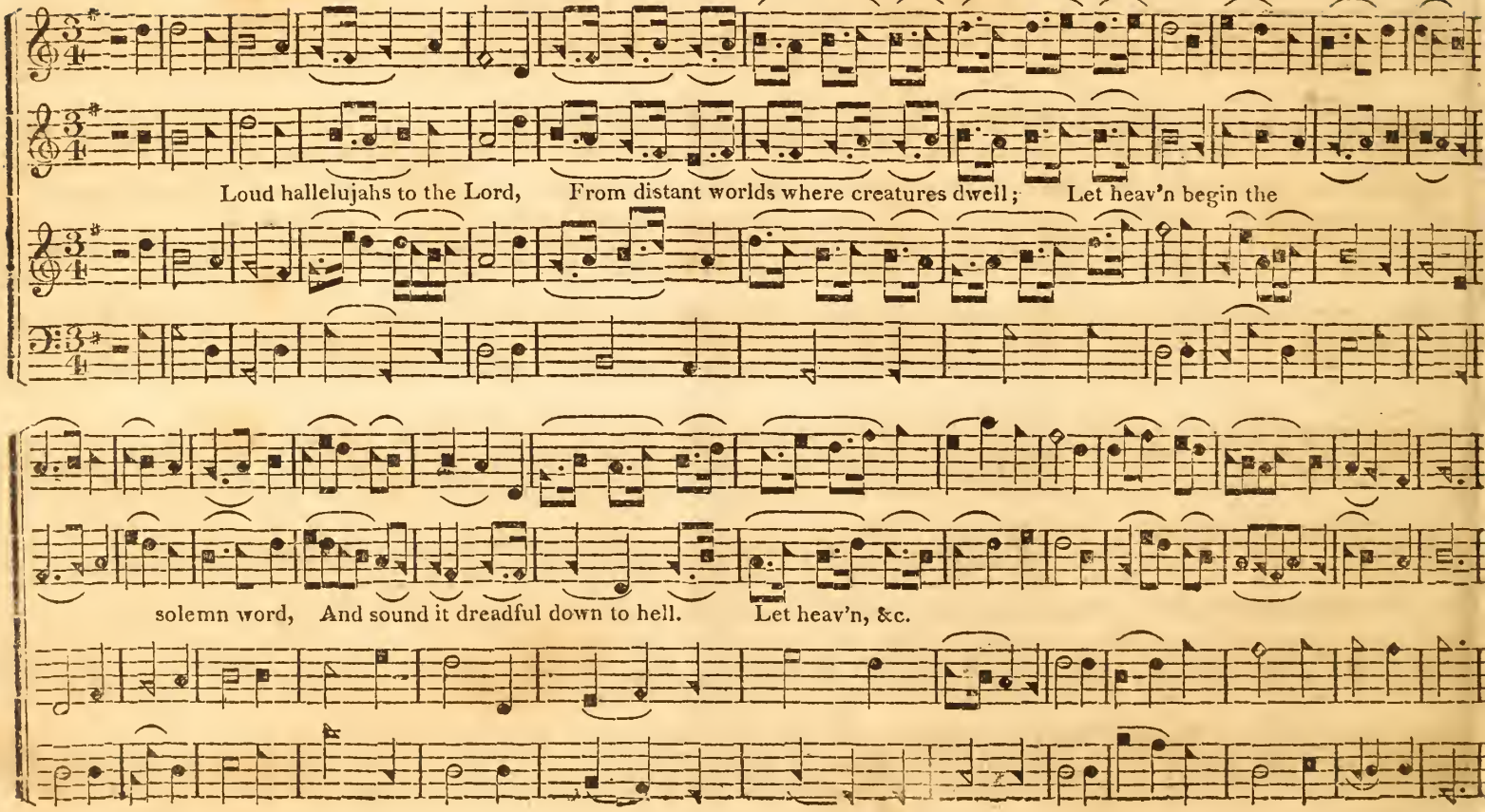
B R A Y. C. M. Sharp Key on C.

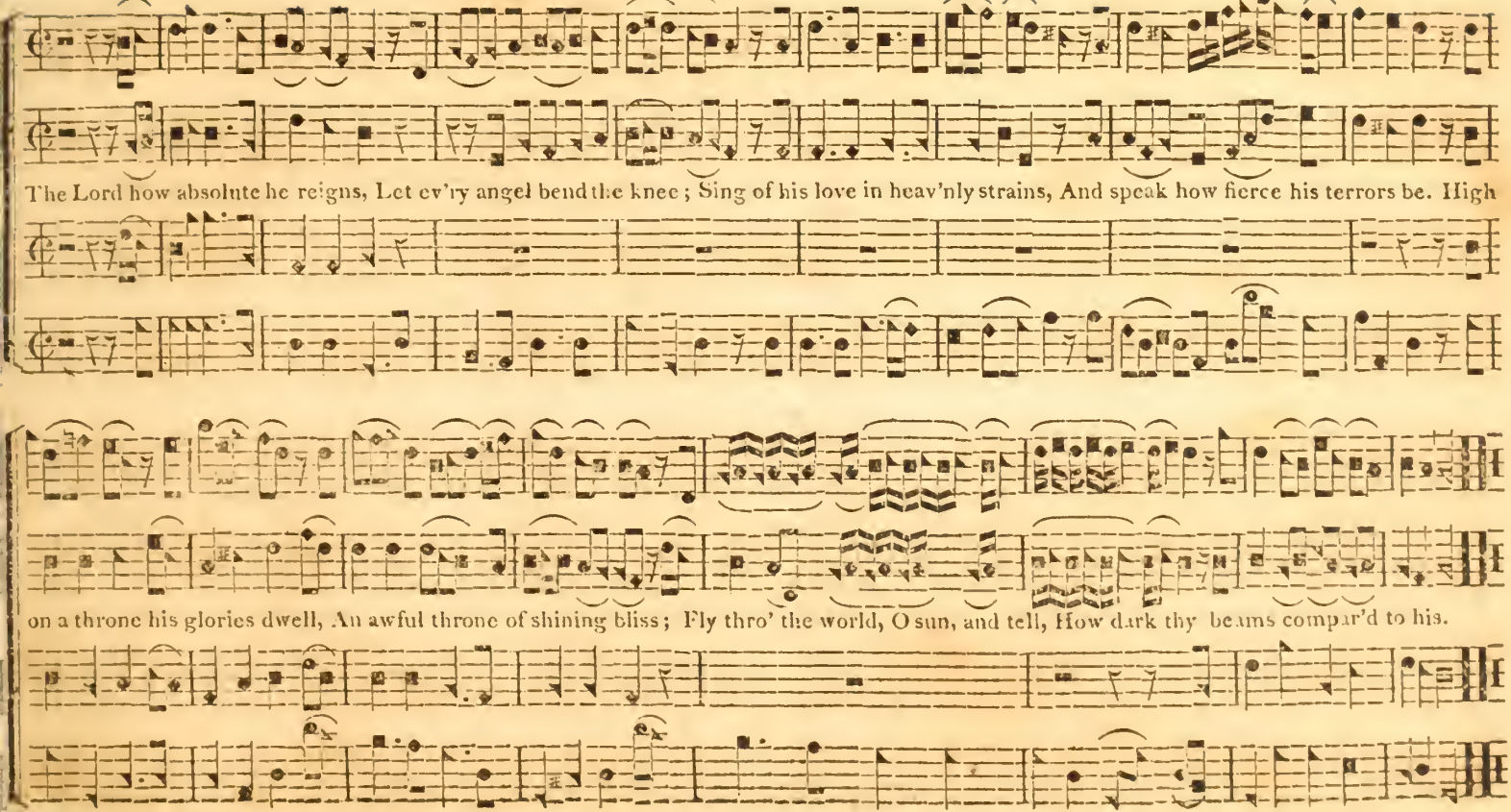


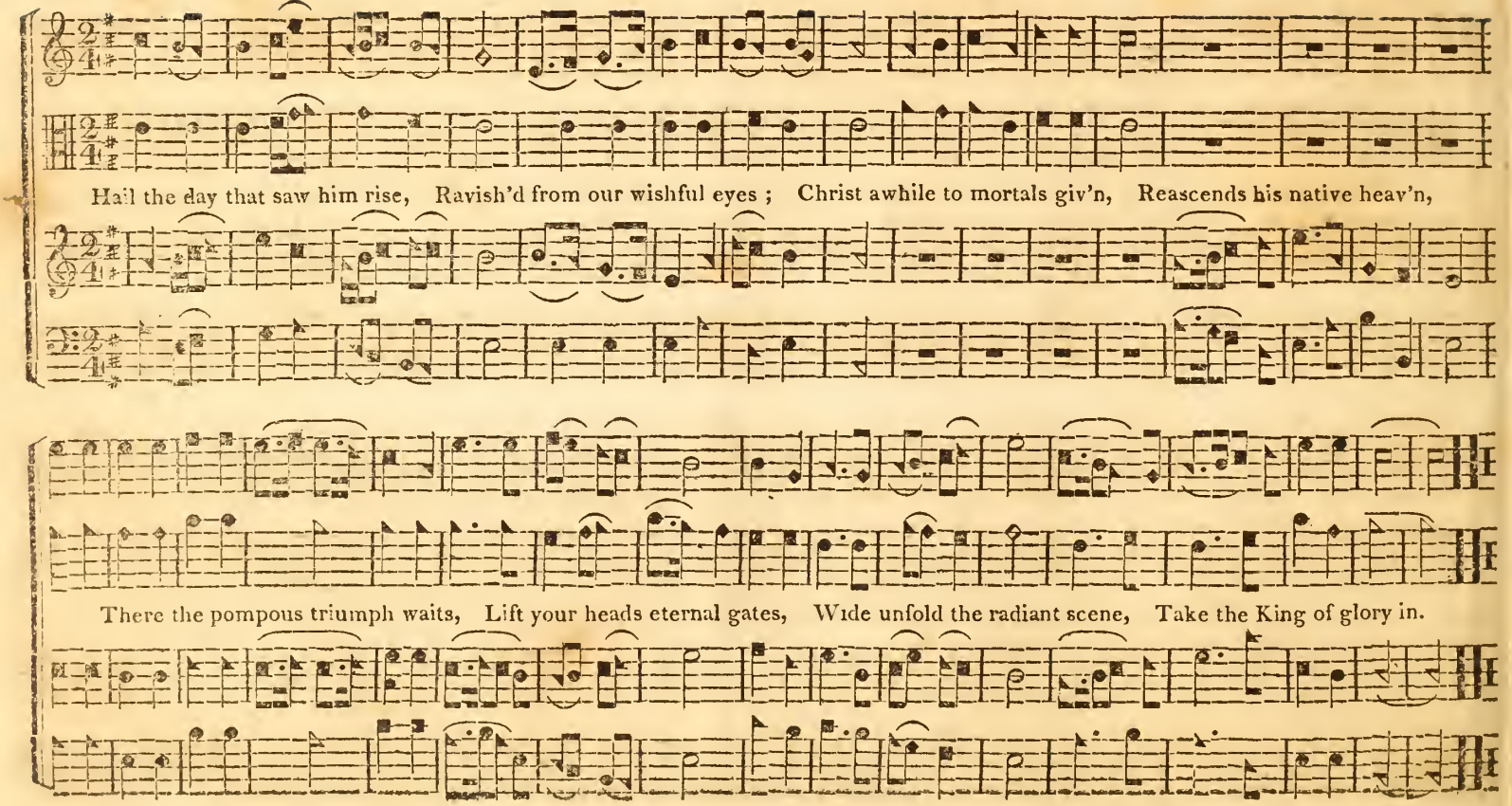
A N G E L S' H Y M N. L. M. Sharp Key on G.

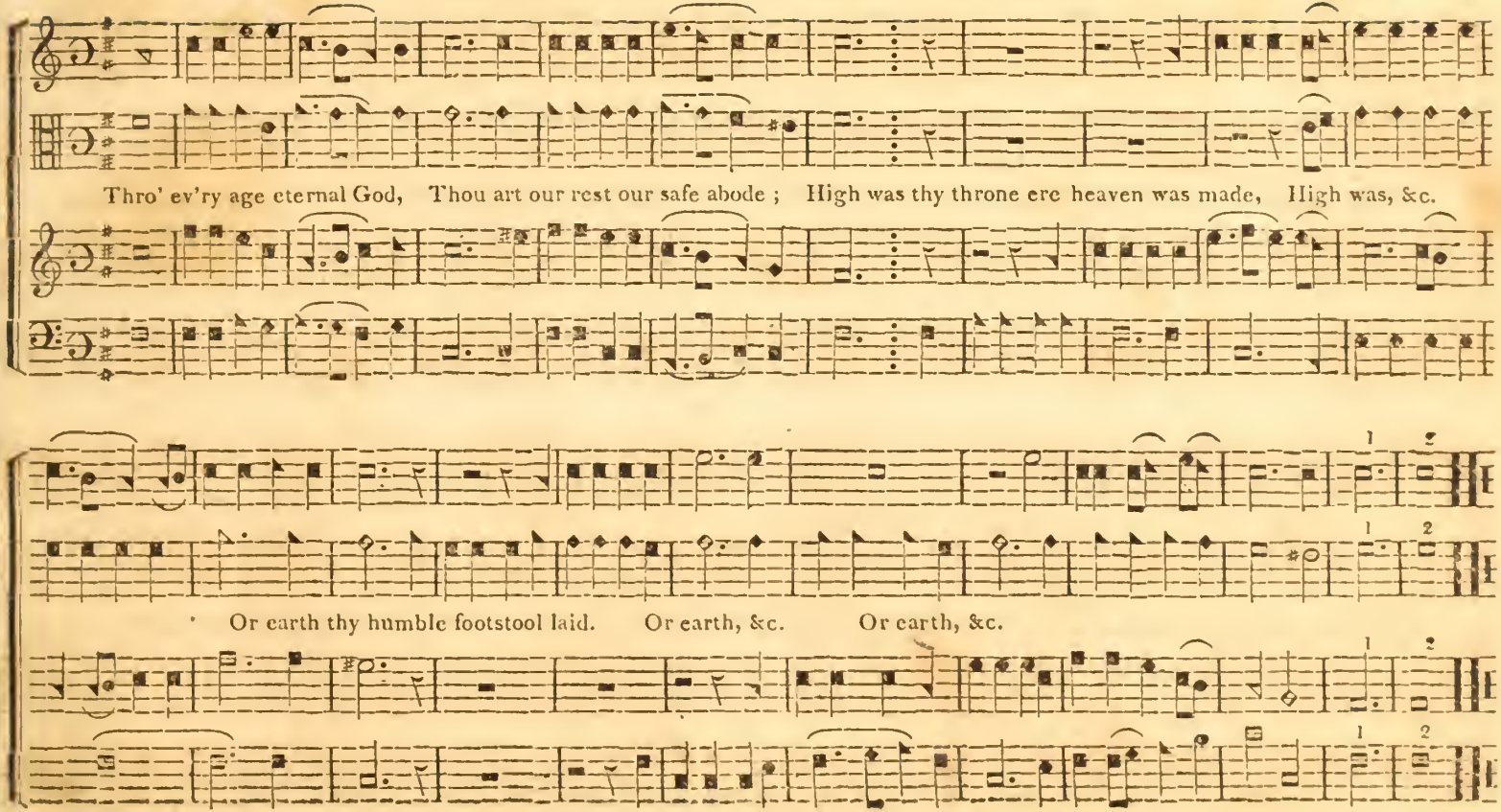



The lofty pillars of the sky, And spacious concave rais'd on high; Spangled with stars, a shining frame, Their great original proclaim.
The unwearied sun from day to day, Pours knowledge on his golden ray! And publishes to ev'ry land, The works of an Almighty hand.

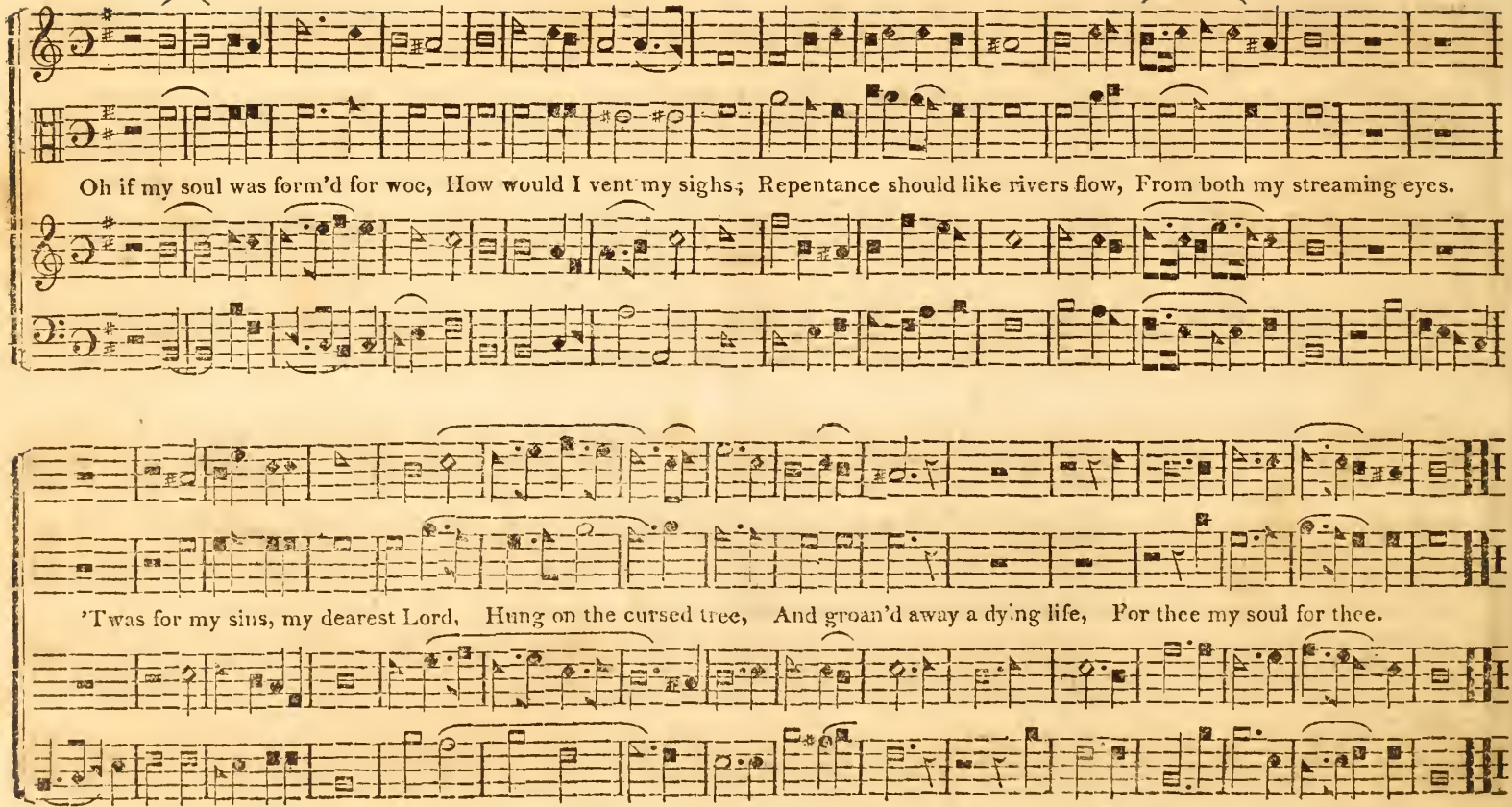

Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the
solemn word, And sound it dreadful down to hell. Let heav'n, &c.

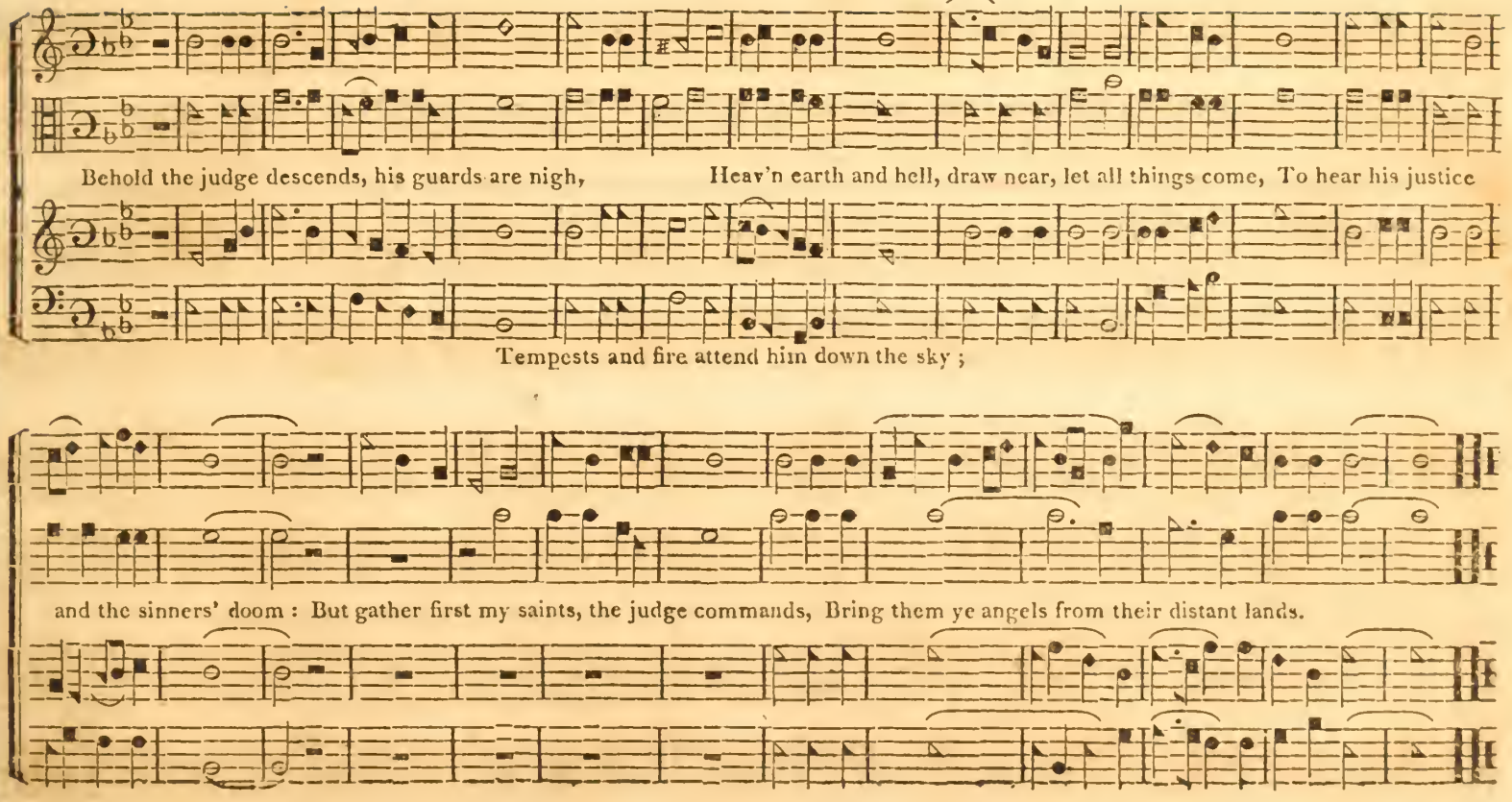

The Lord how absolute he reigns, Let ev'ry angel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his terrors be. High
on a throne his glories dwell, An awful throne of shining bliss; Fly thro' the world, O sun, and tell, How dark thy beams compar'd to his.


Hail the day that saw him rise, Ravish'd from our wishful eyes ; Christ awhile to mortals giv'n, Reascends his native heav'n,
There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radiant scene, Take the King of glory in.

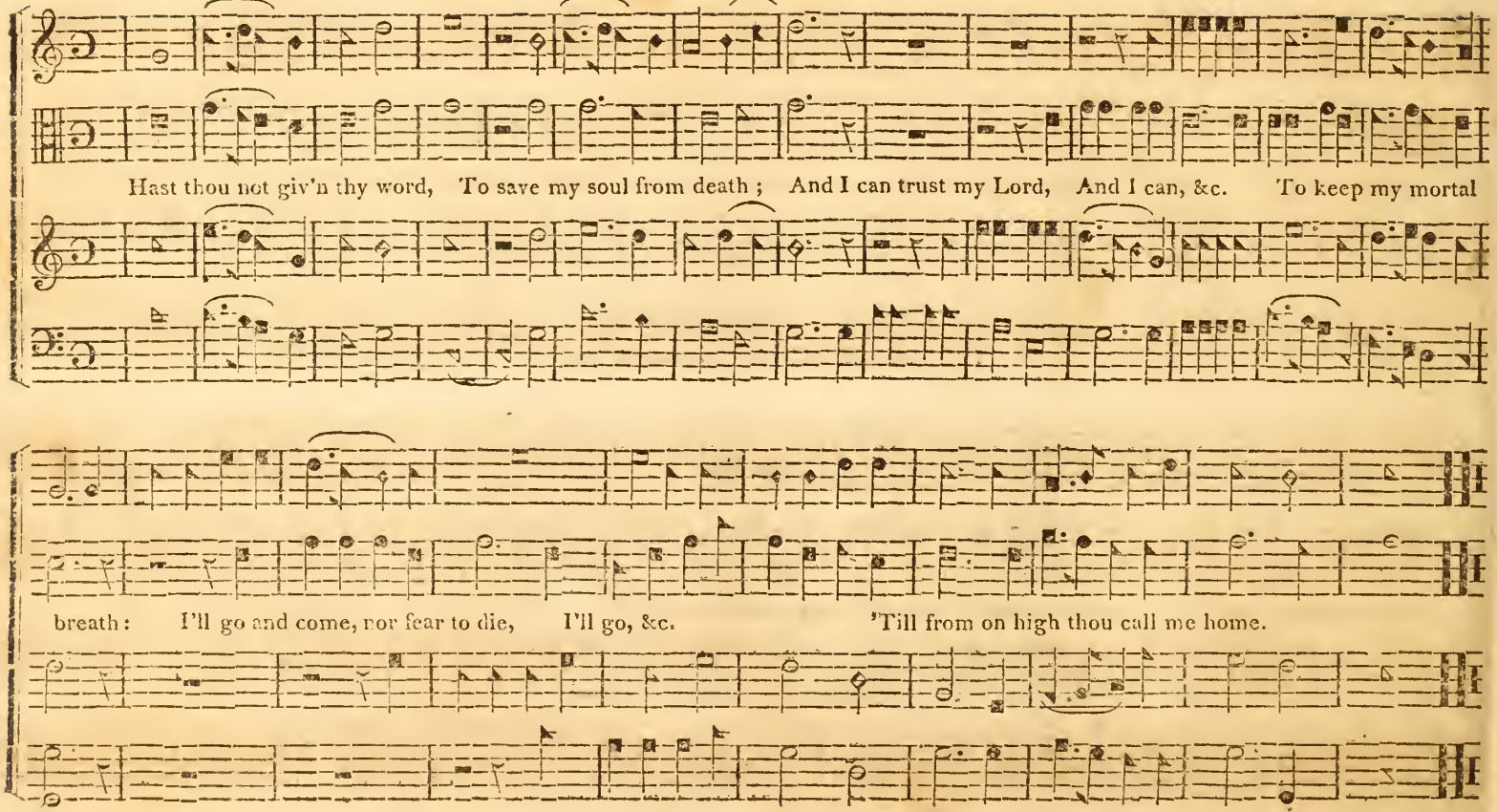

Thro' ev'ry age eternal God, Thou art our rest our safe abode ; High was thy throne ere heaven was made, High was, &c.
Or earth thy humble footstool laid. Or earth, &c. Or earth, &c.

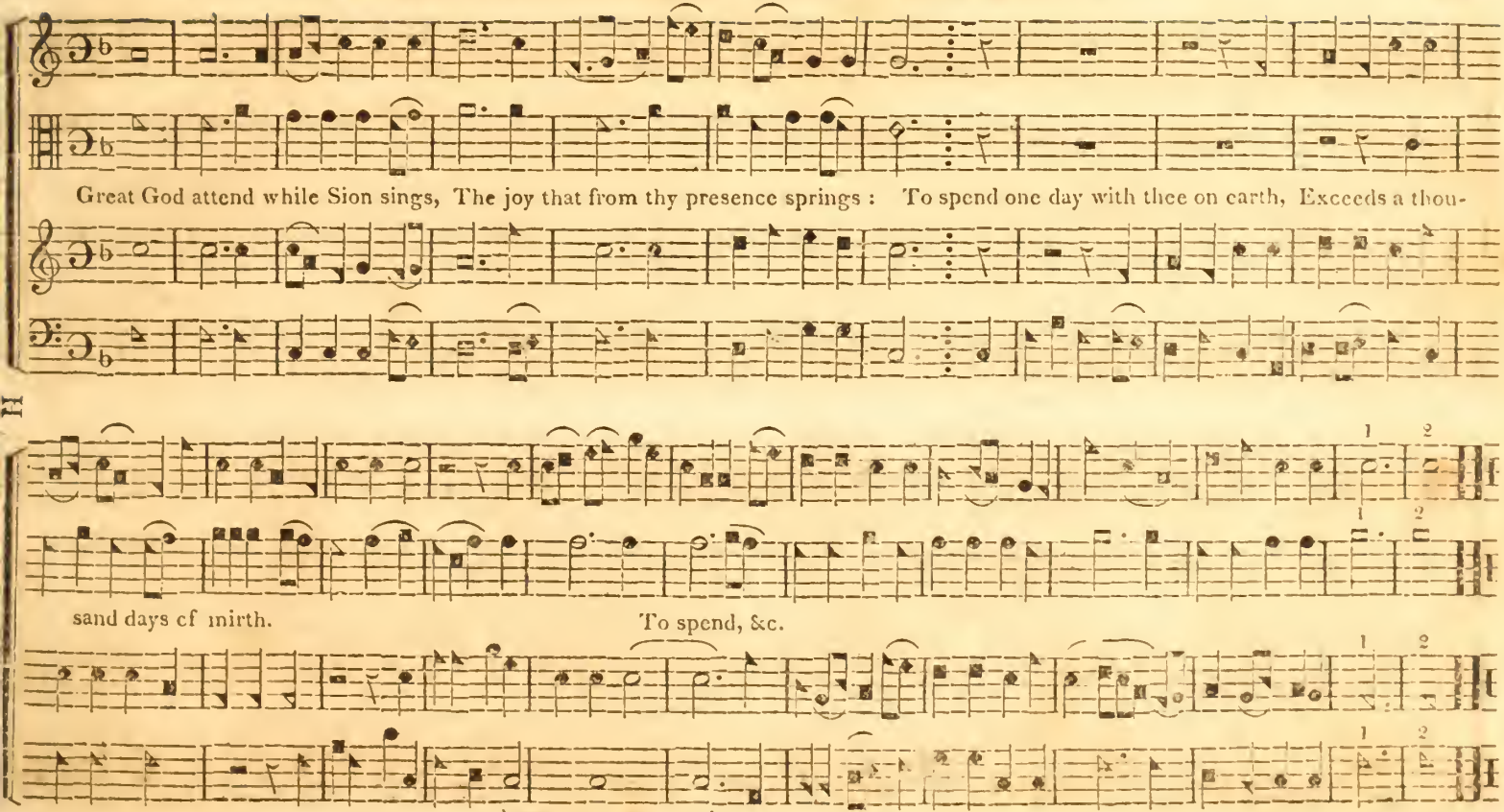
WALPOLE. C. M. Flat Key on B.




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

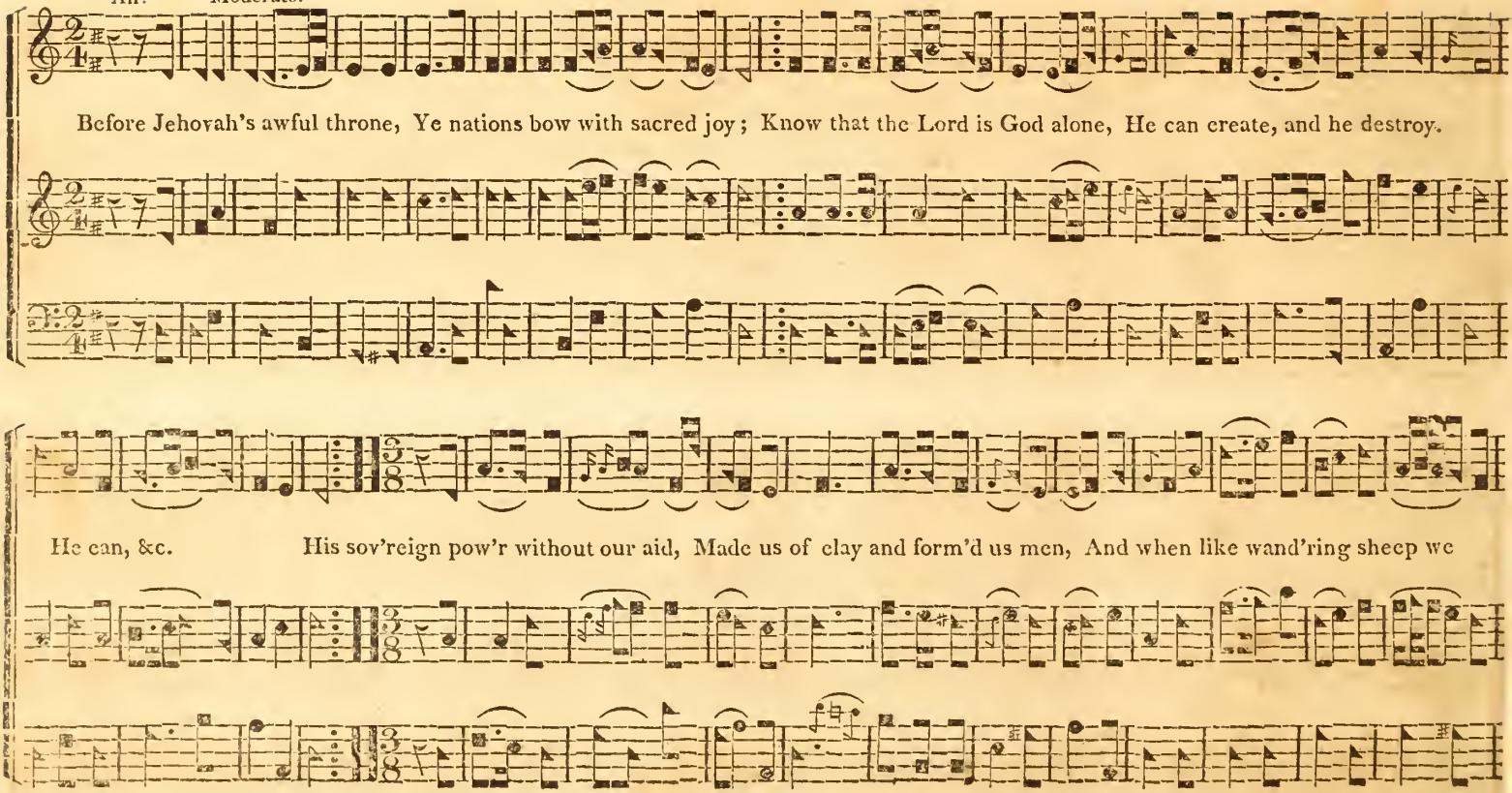
HUNDRED & THIRTY-SIXTH. P. M. Sharp Key on C.

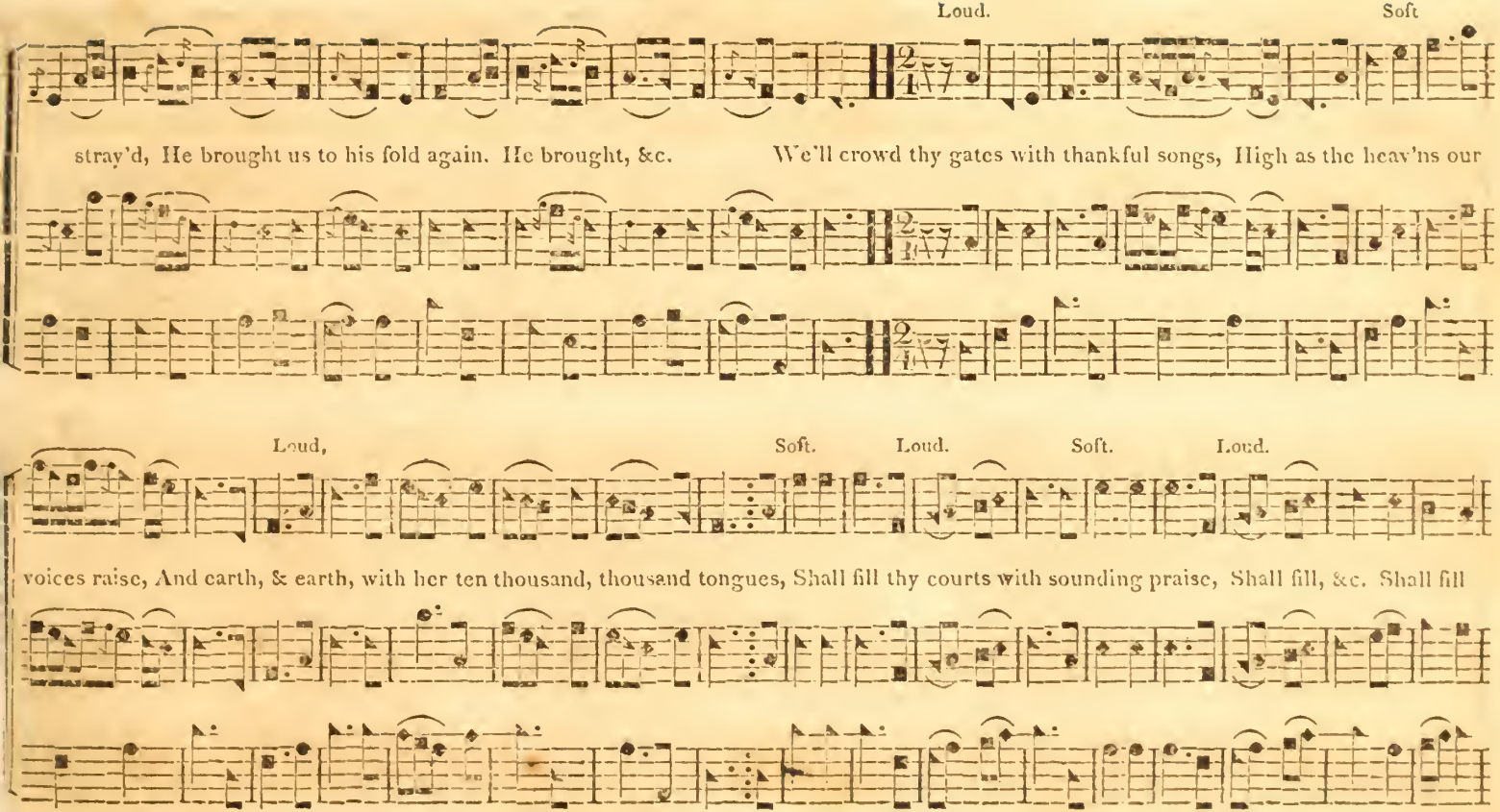


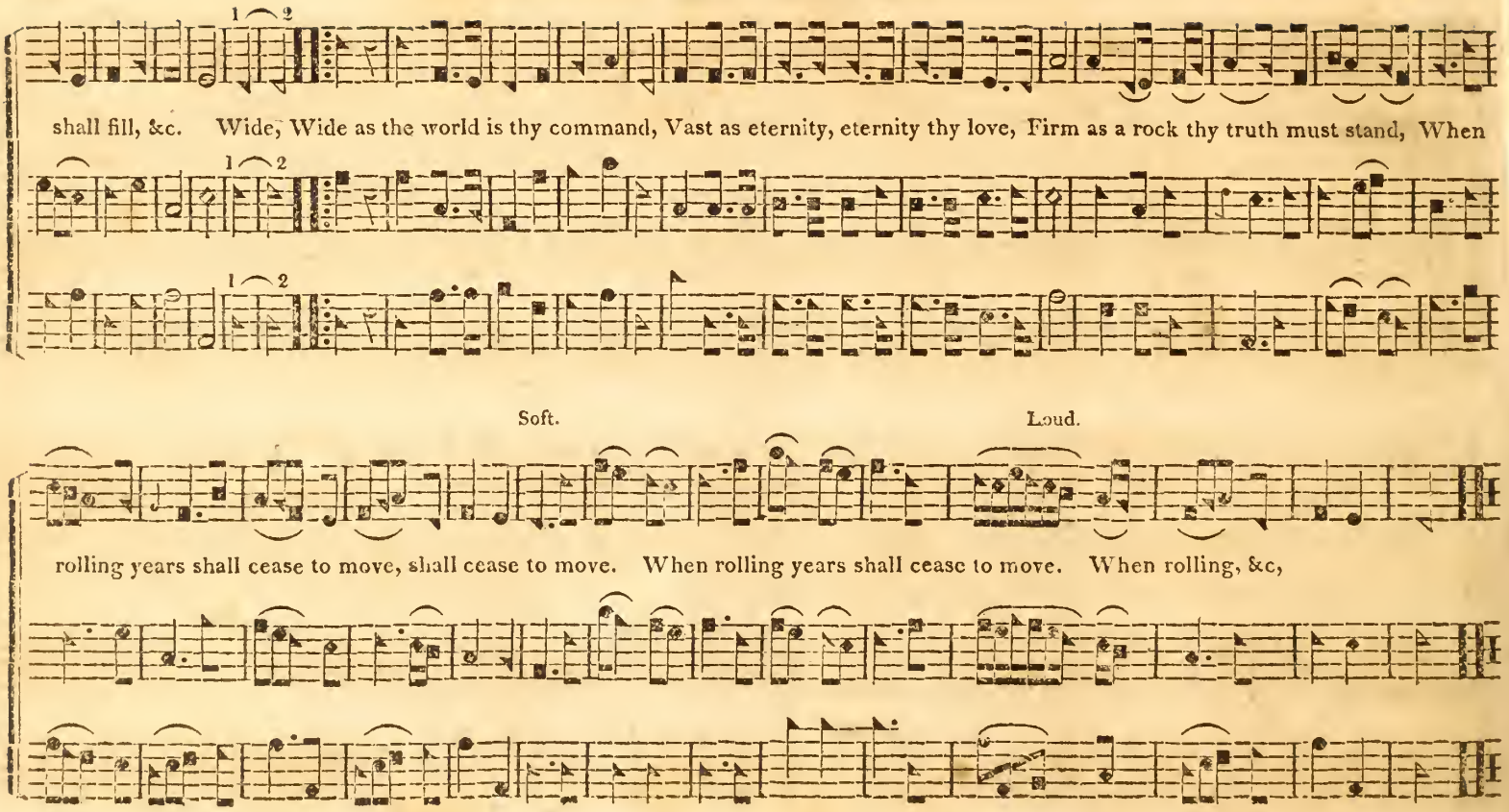

Great God attend while Sion sings, The joy that from thy presence springs : To spend one day with thee on earth, Exceeds a thou-
sand days of mirth.
To spend, &c.

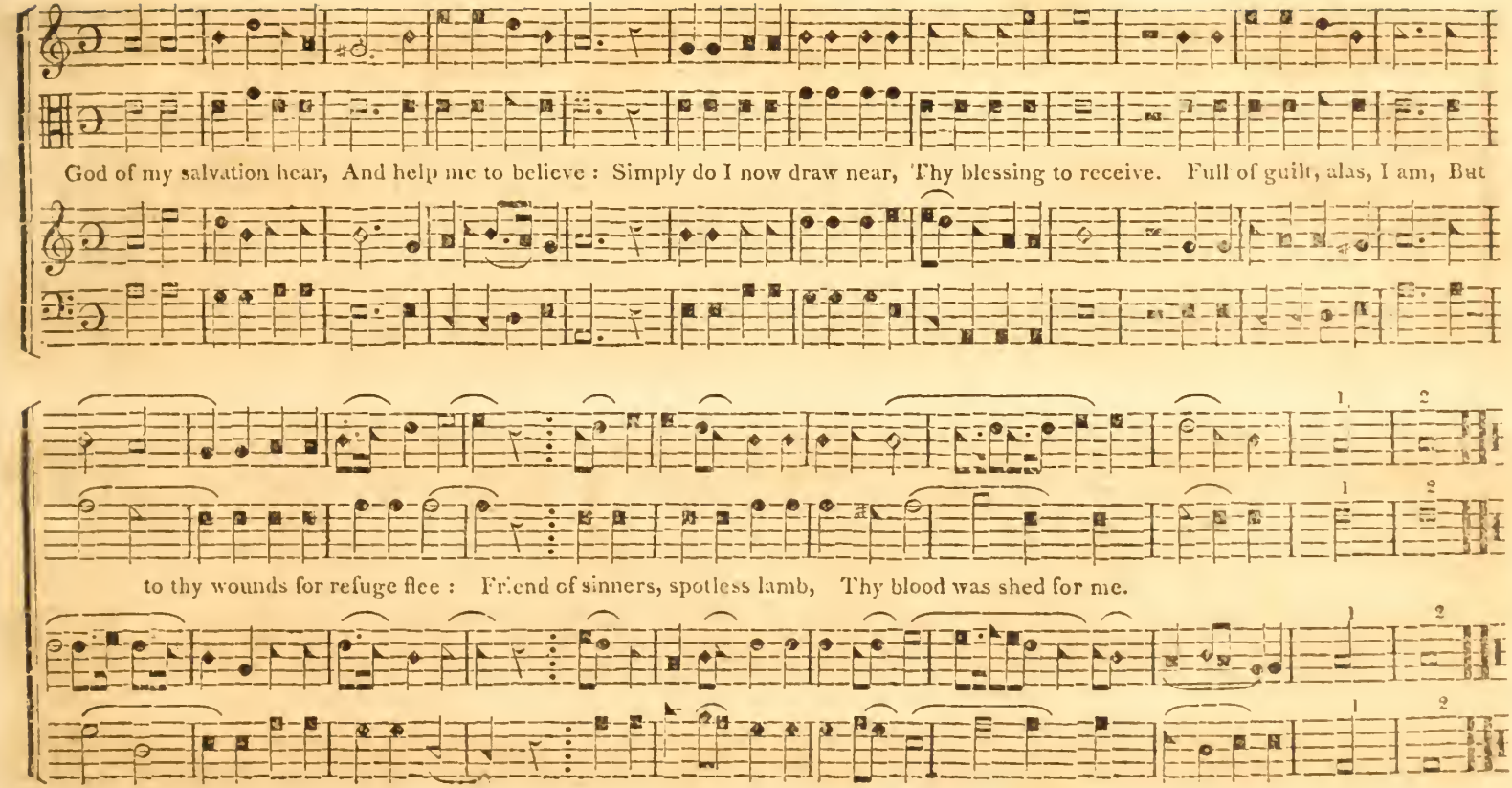
DENMARK. L. M. Sharp Key on D.

Air. Moderato.

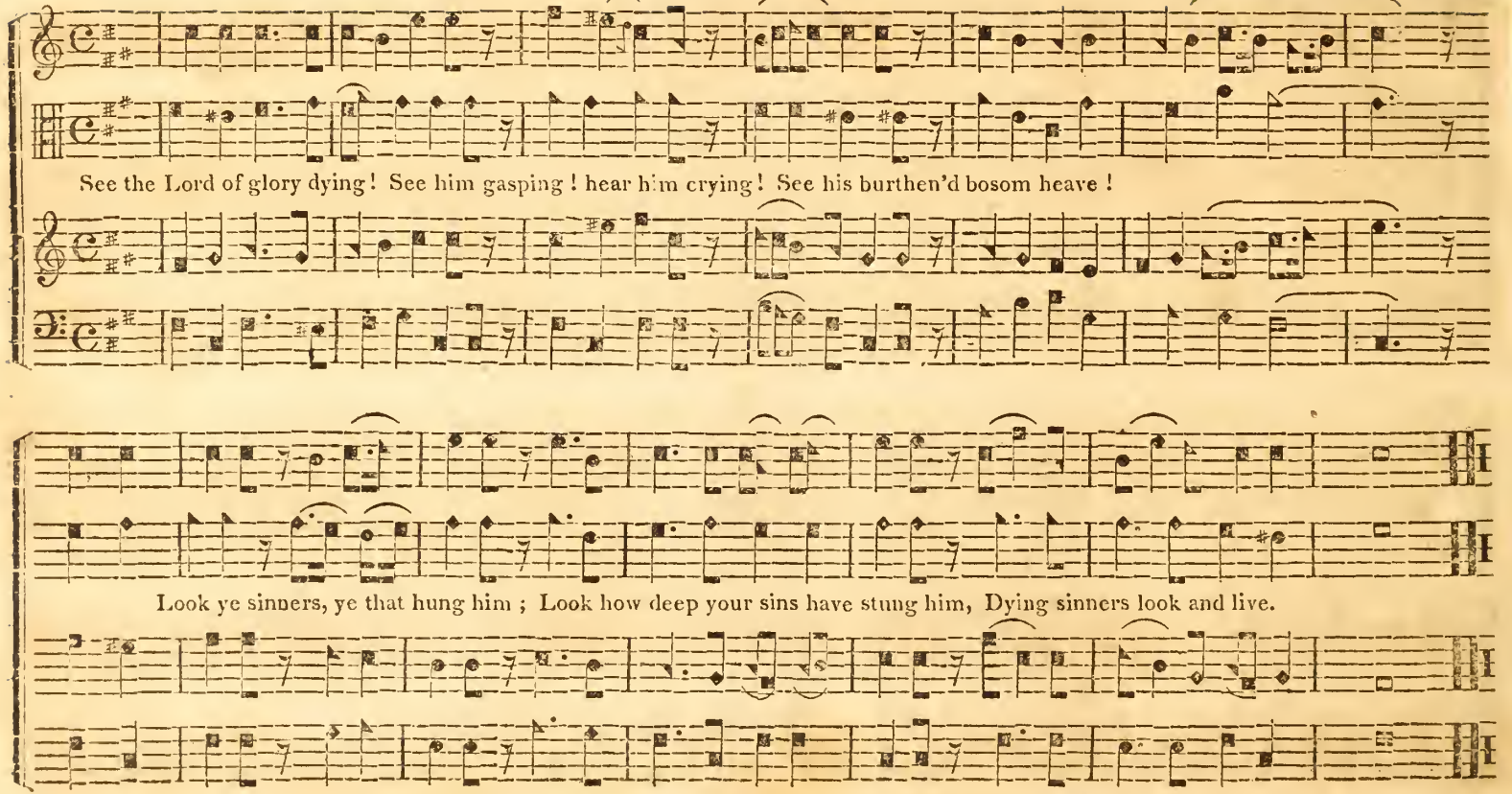


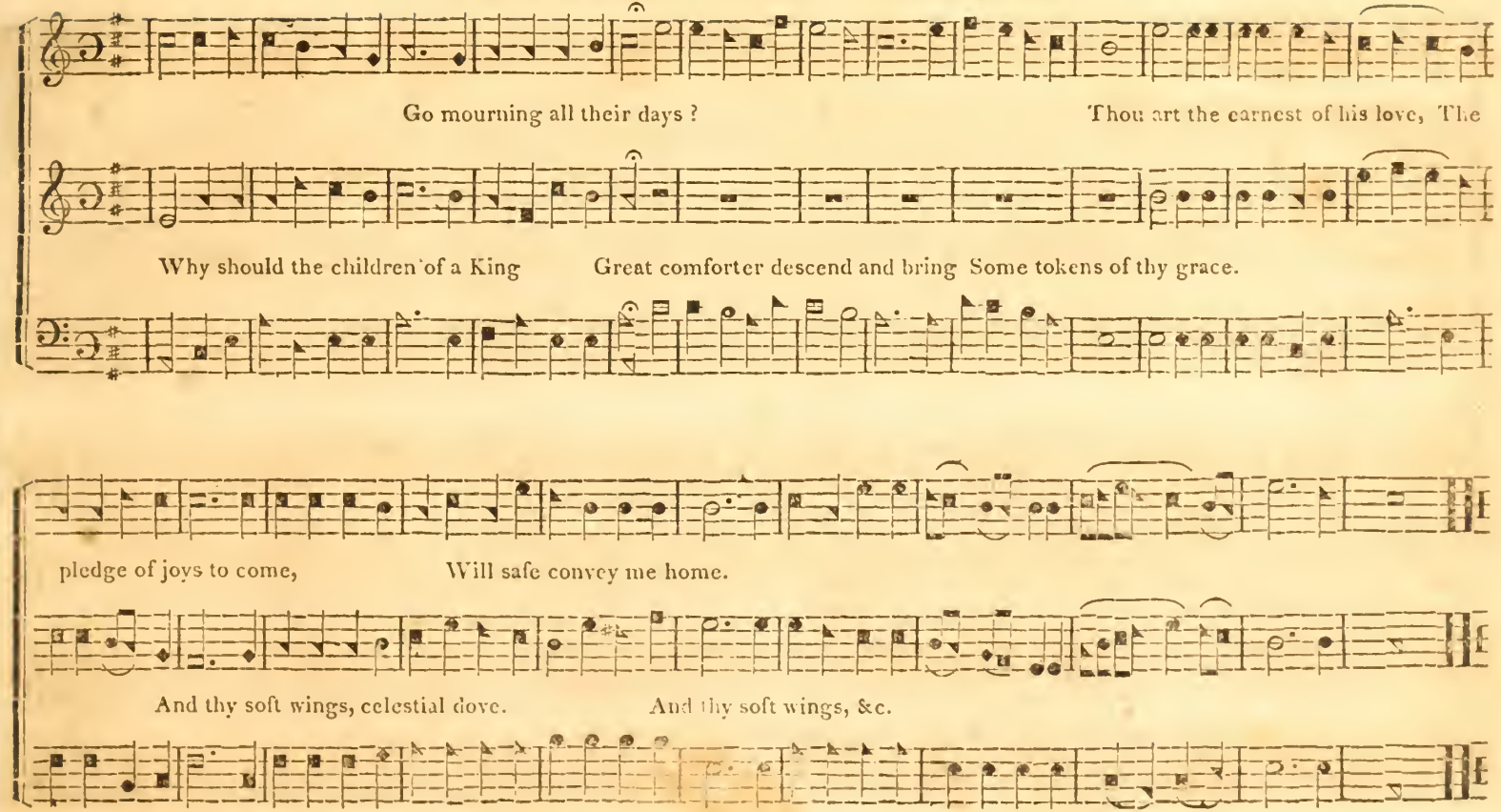

Loud.
Soft
stray'd, He brought us to his fold again. He brought, &c.
We'll crowd thy gates with thankful songs, High as the heav'ns our
Loud,
Soft.
Loud.
Soft.
Loud.
voices raise, And earth, & earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill, &c. Shall fill

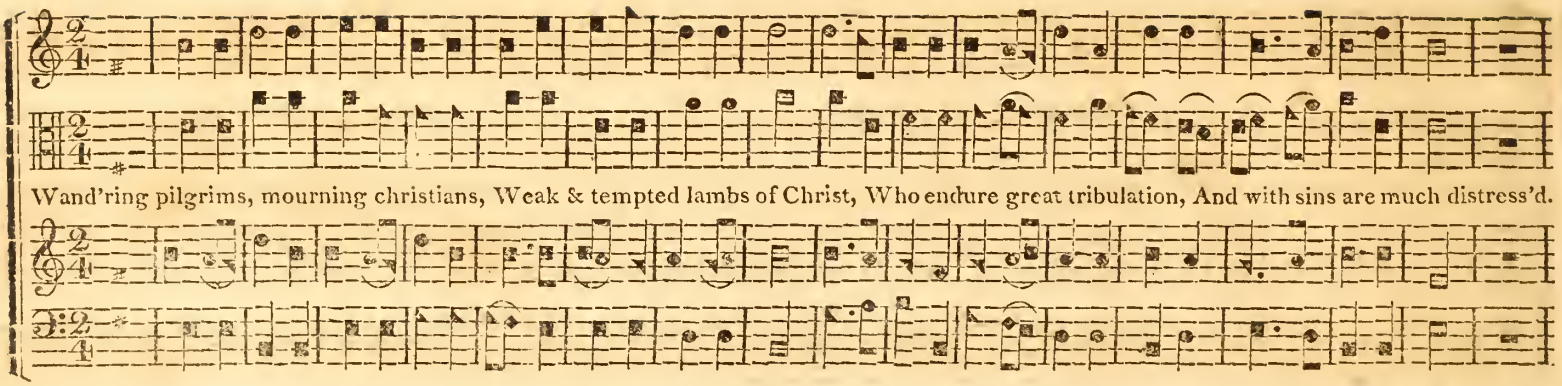

1 2
shall fill, &c. Wide, Wide as the world is thy command, Vast as eternity, eternity thy love, Firm as a rock thy truth must stand, When
1 2
1 2
Soft.
Loud.
rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c,

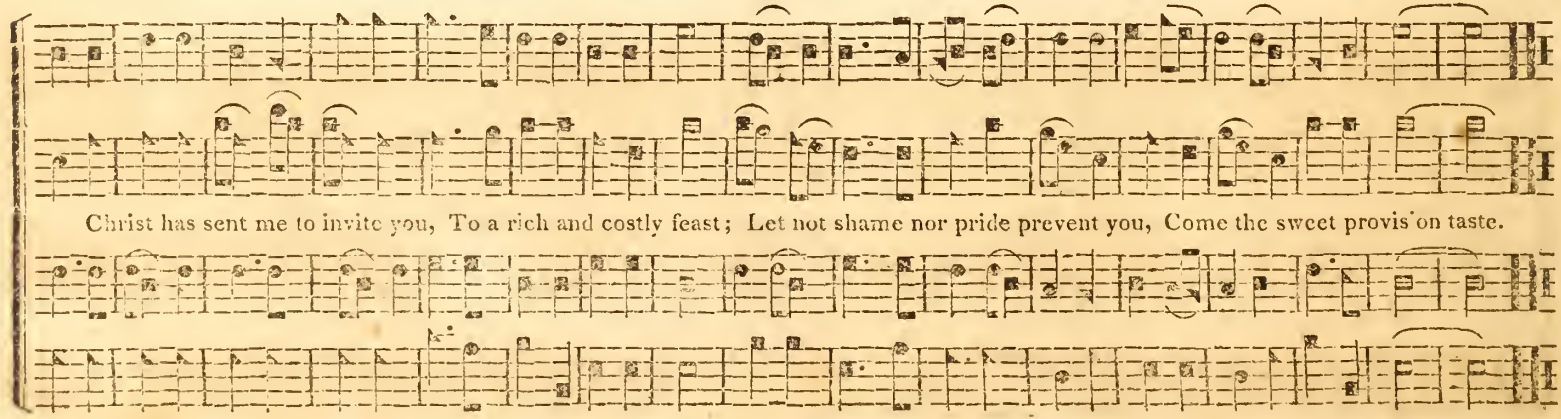

God of my salvation hear, And help me to believe : Simply do I now draw near, Thy blessing to receive. Full of guilt, alas, I am, But
to thy wounds for refuge flee : Friend of sinners, spotless lamb, Thy blood was shed for me.

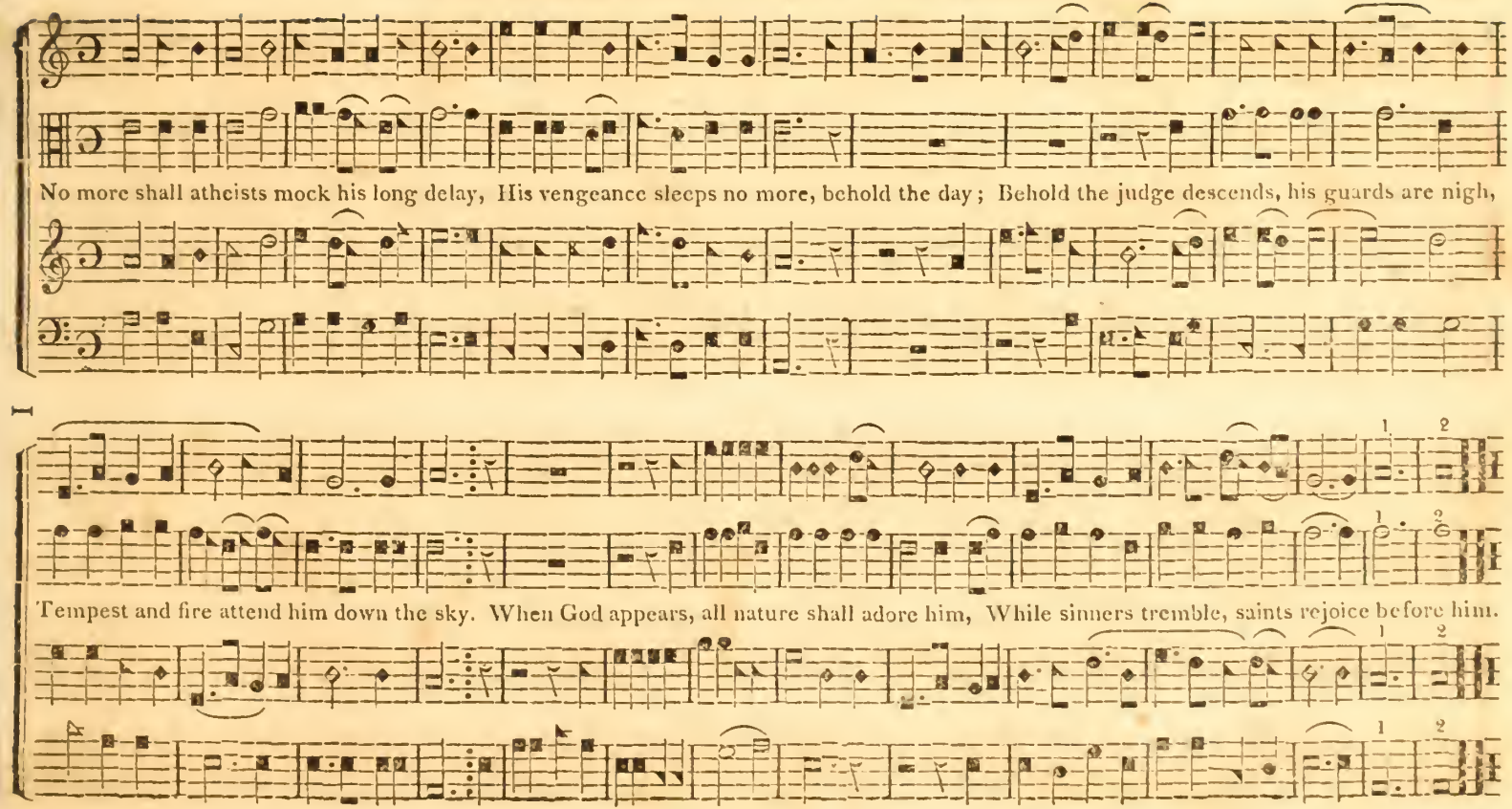
LENA. P. M. Flat Key on F.

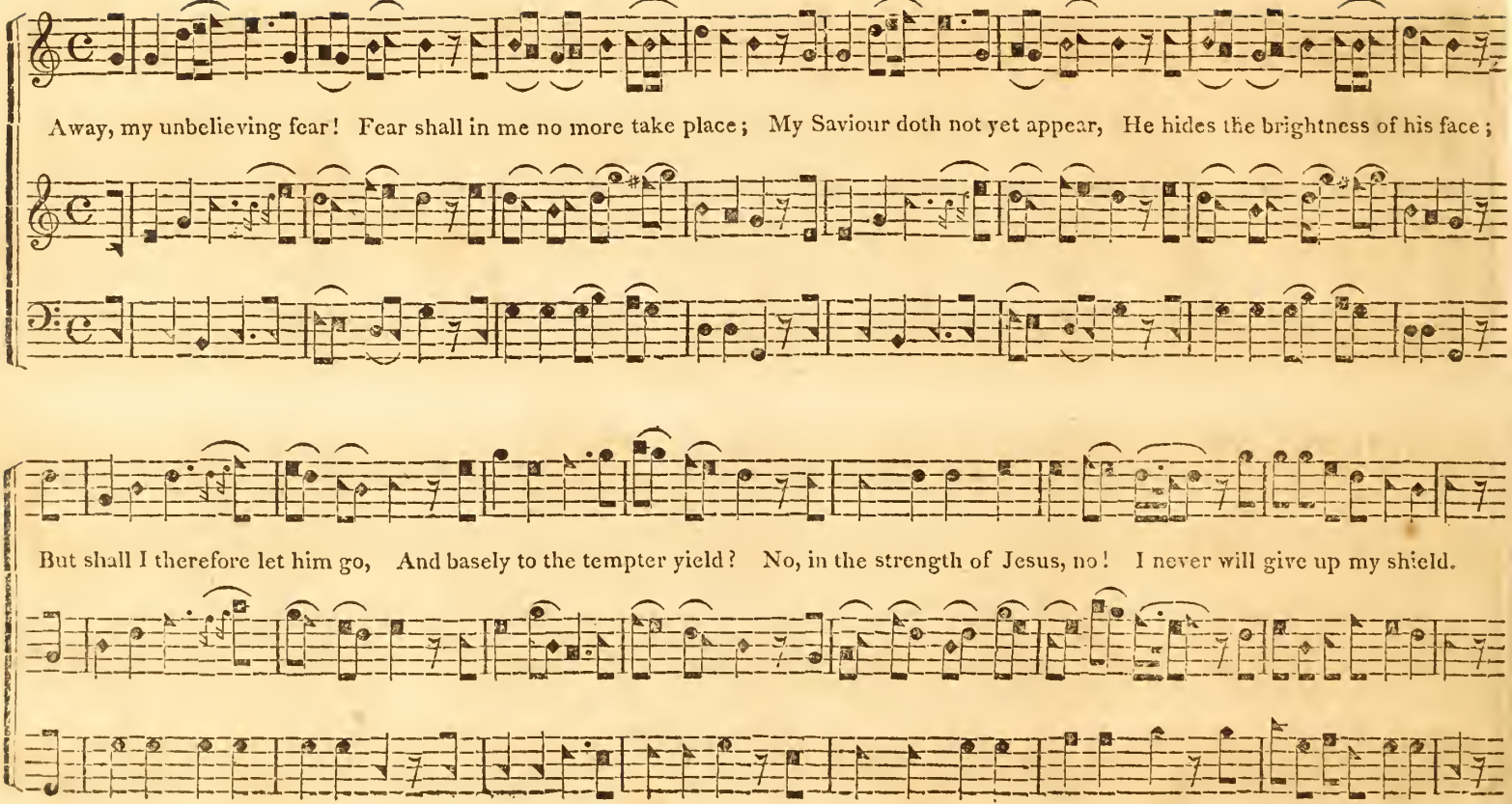


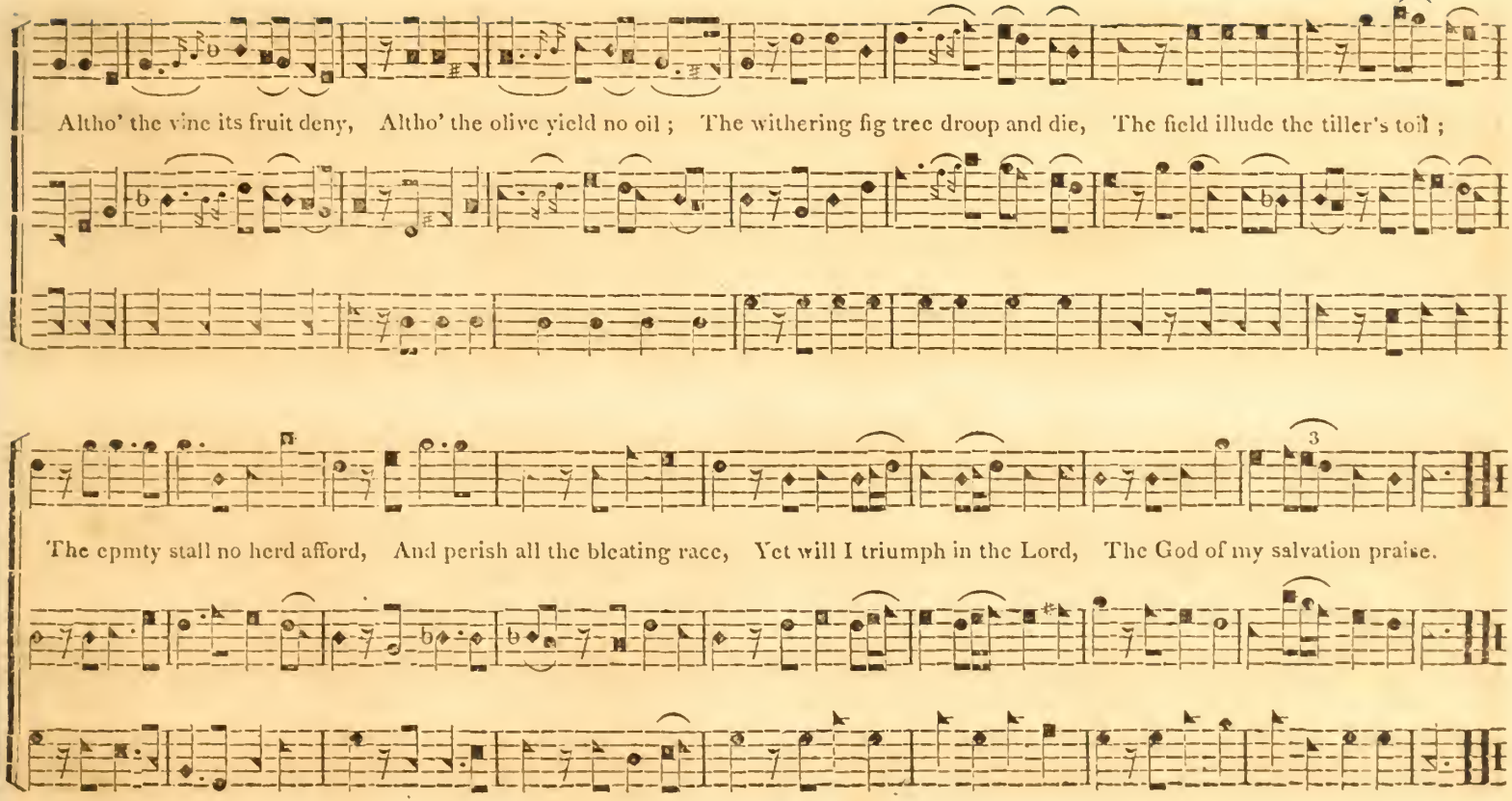

Go mourning all their days ?
Thou art the earnest of his love, The
Why should the children of a King
Great comforter descend and bring Some tokens of thy grace.
pledge of joys to come,
Will safe convey me home.
And thy soft wings, celestial dove.
And thy soft wings, &c.


Wand'ring pilgrims, mourning christians, Weak & tempted lambs of Christ, Who endure great tribulation, And with sins are much distress'd.

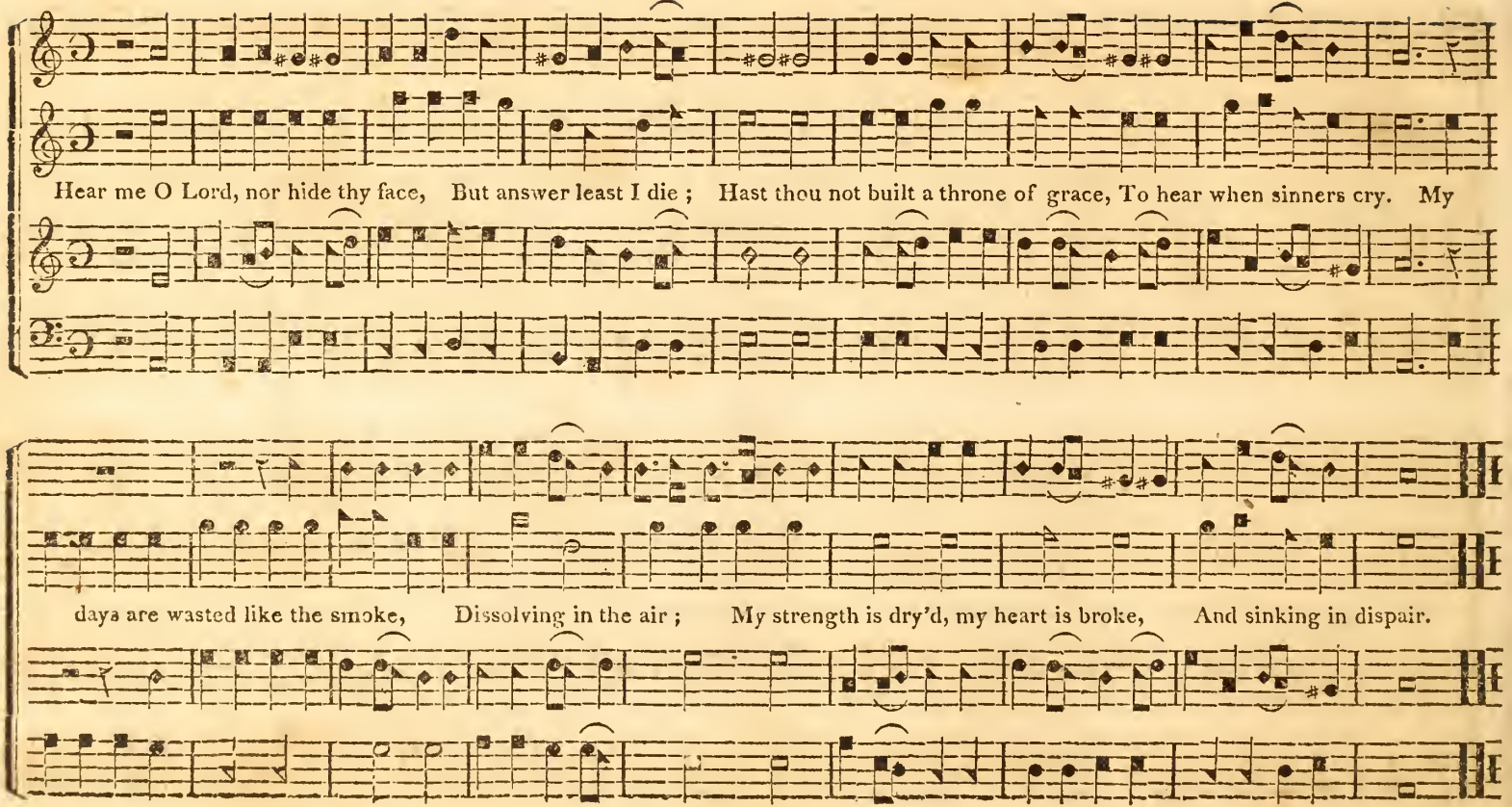

Christ has sent me to invite you, To a rich and costly feast; Let not shame nor pride prevent you, Come the sweet provis'on taste.

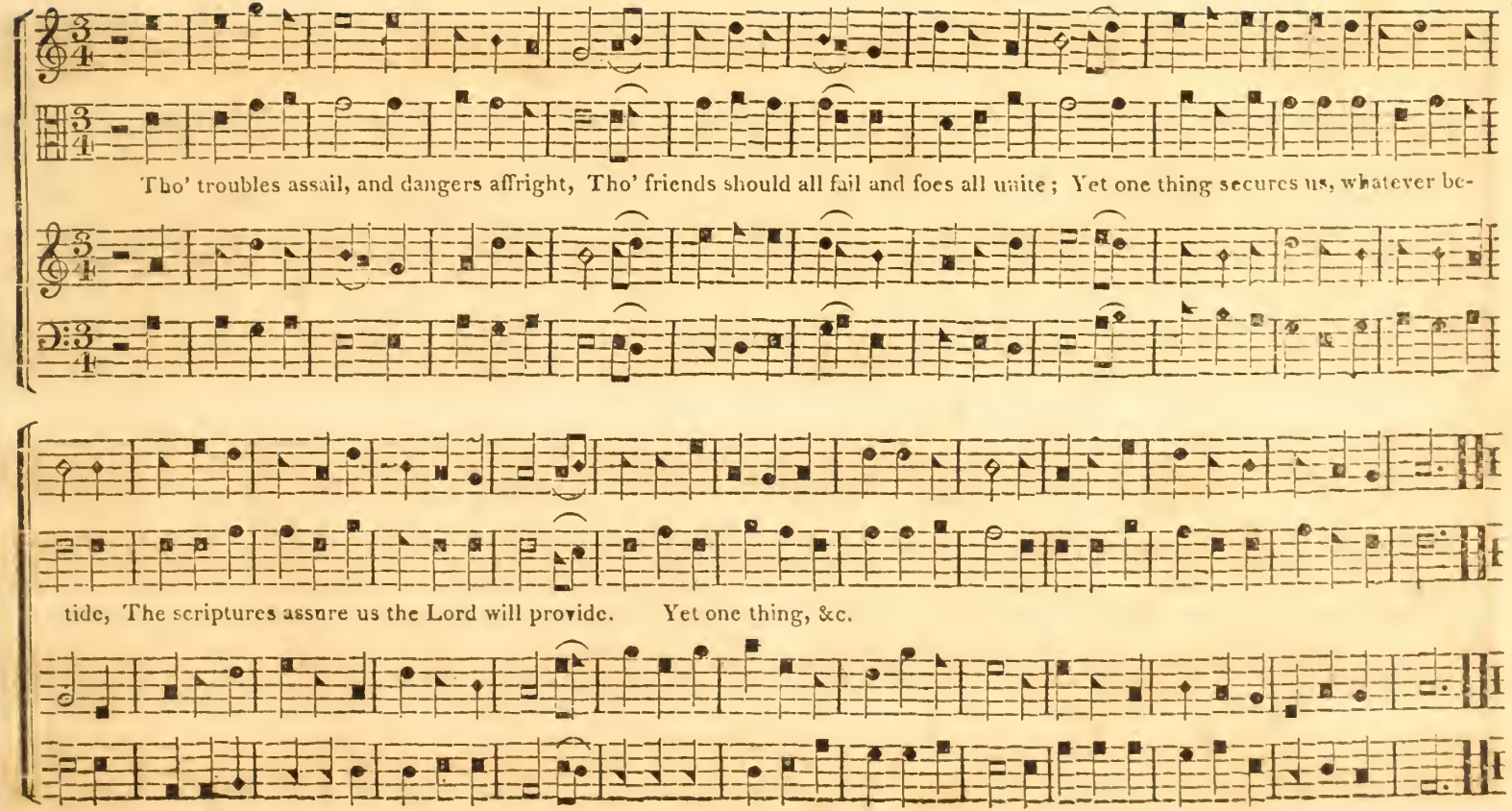

No more shall atheists mock his long delay, His vengeance sleeps no more, behold the day; Behold the judge descends, his guards are nigh,
Tempest and fire attend him down the sky. When God appears, all nature shall adore him, While sinners tremble, saints rejoice before him.


Away, my unbelieving fear! Fear shall in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face;
But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield.

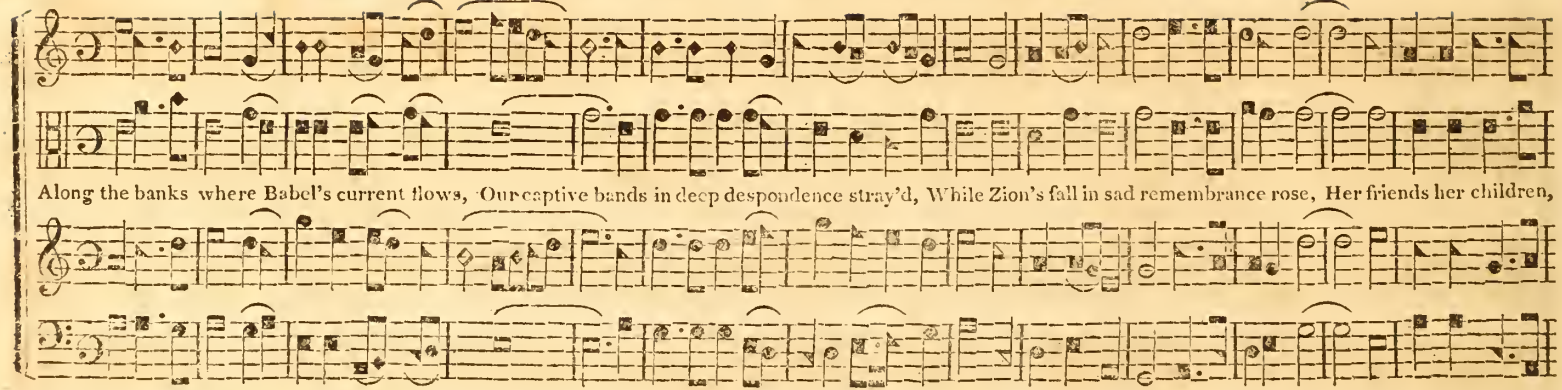

Altho' the vine its fruit deny, Altho' the olive yield no oil ; The withering fig tree droop and die, The field illude the tiller's toil ;
The epmty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.

BERNE. C. M. Flat Key on A.




Tho' troubles assail, and dangers affright, Tho' friends should all fail and foes all unite; Yet one thing secures us, whatever be-
tide, The scriptures assure us the Lord will provide. Yet one thing, &c.

BABEL. P. M. Flat Key on A



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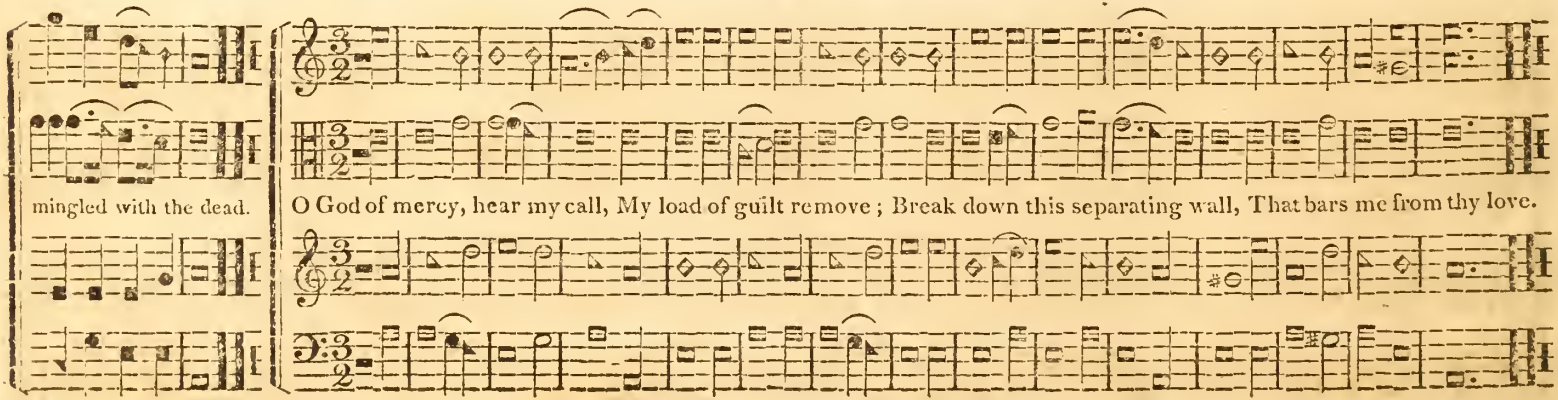
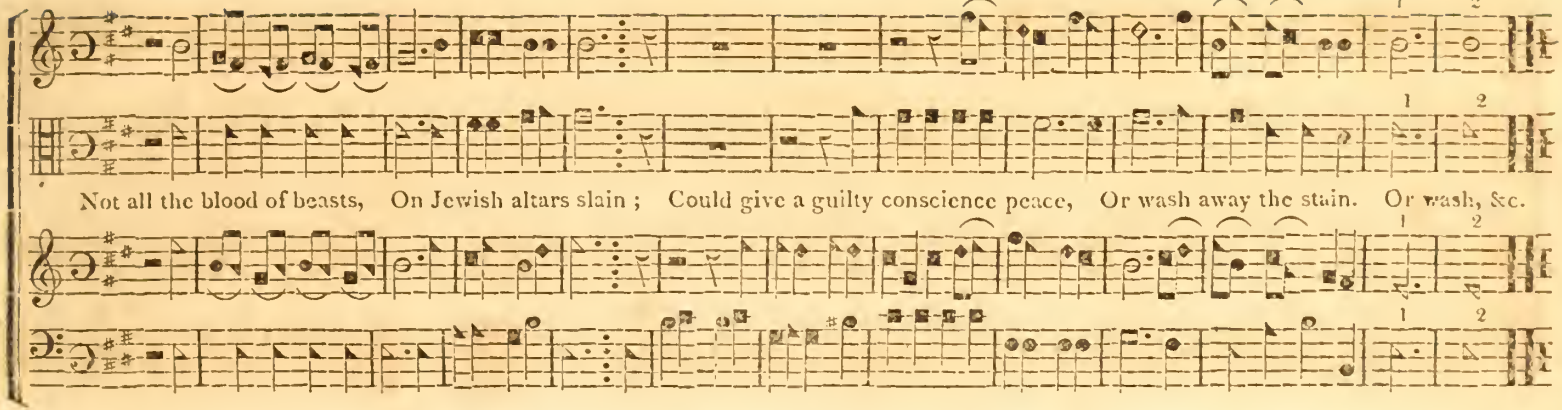
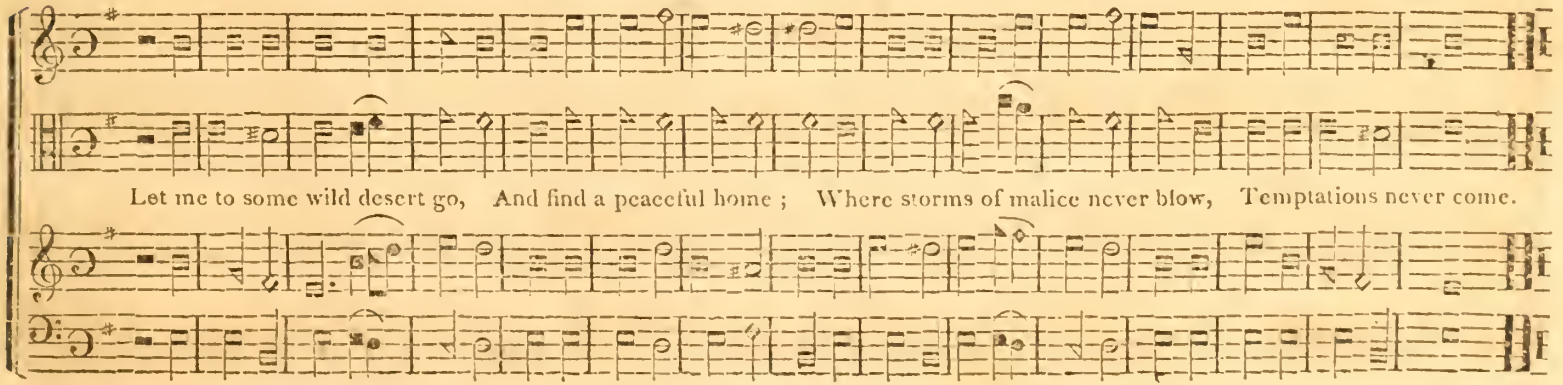
PLYMOUTH. C. M. Flat Key on A.



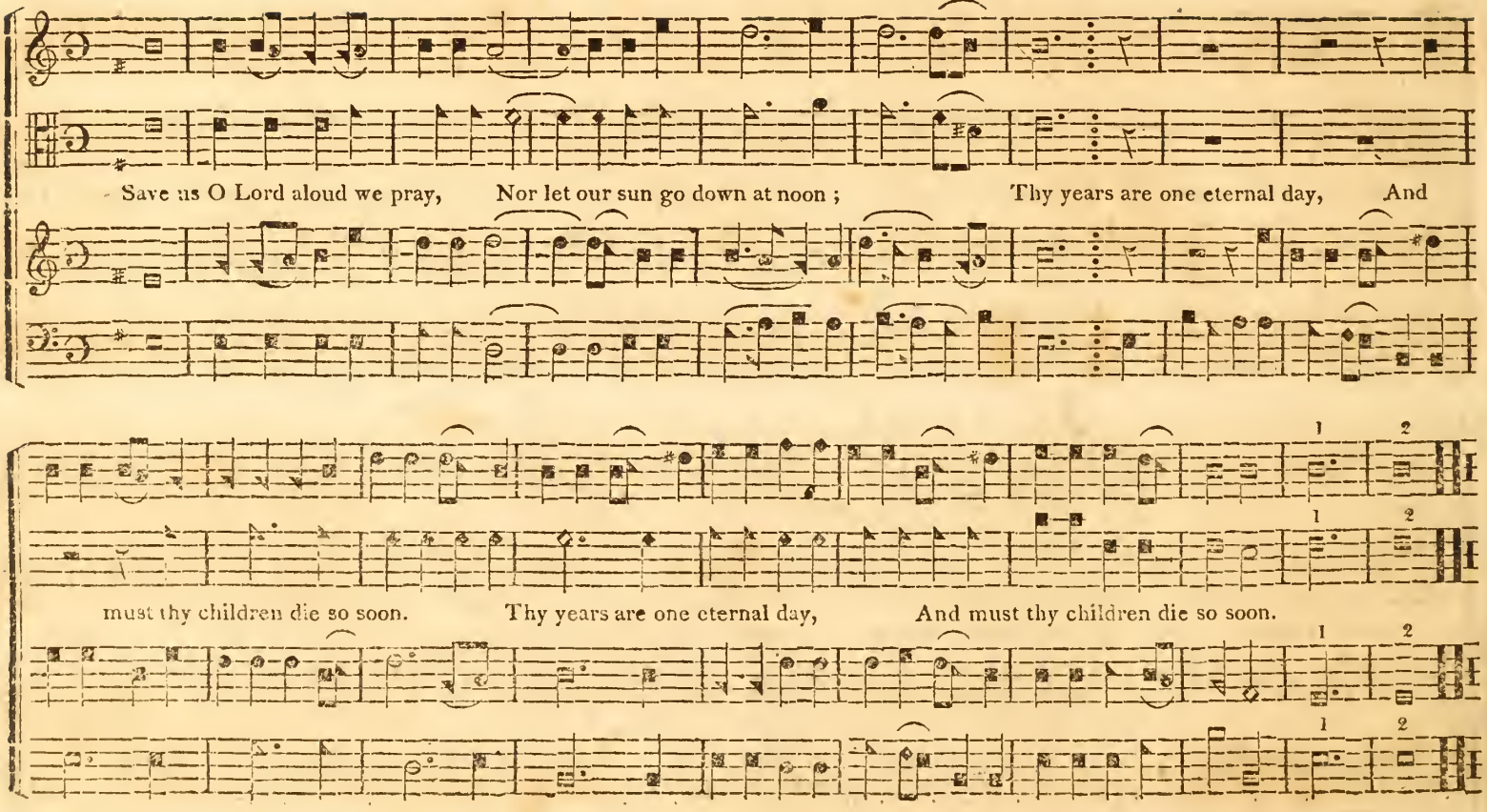
BRENTWOOD. S. M. Sharp Key on E.

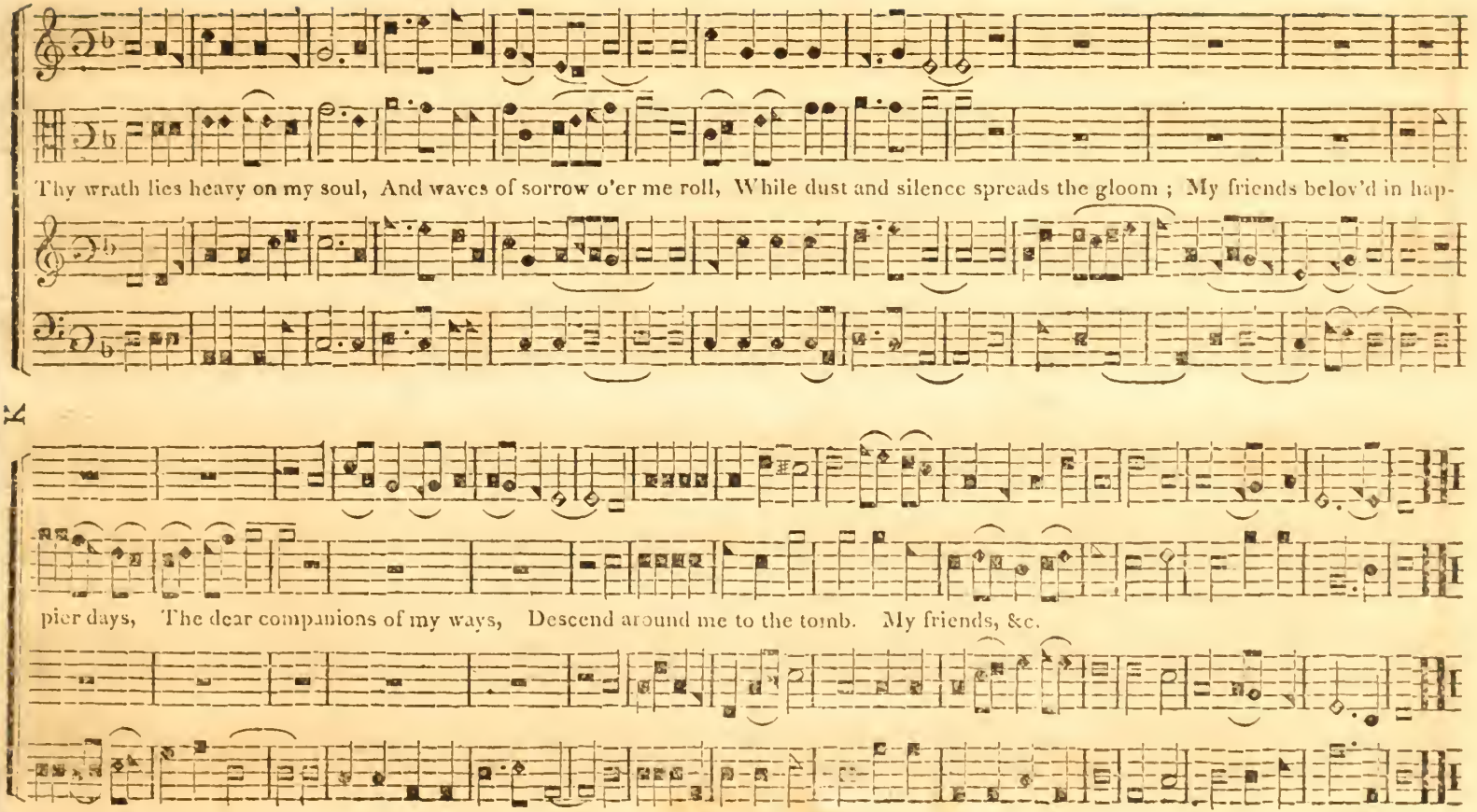


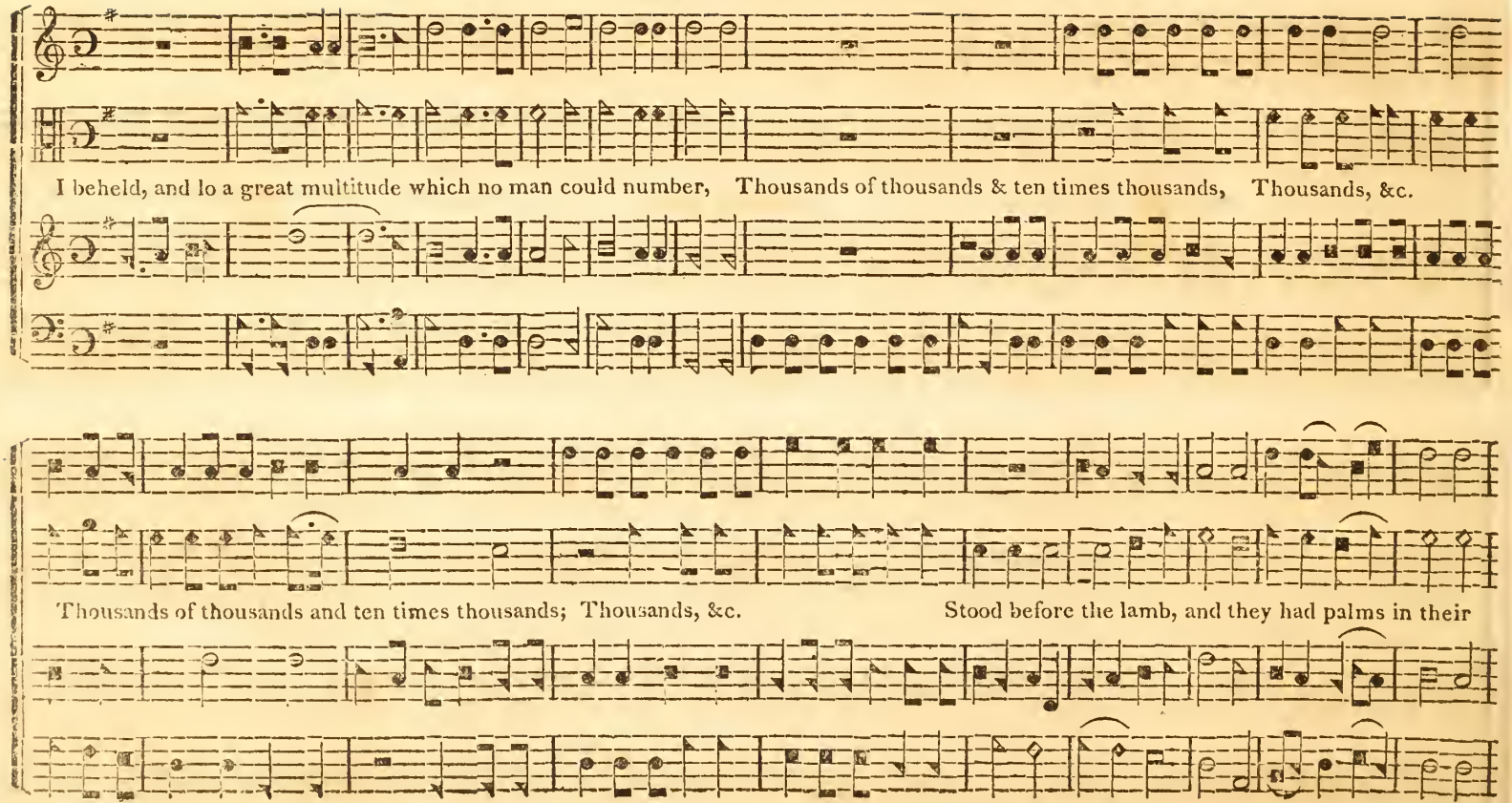
BANGOR. C. M. Flat Key on E.

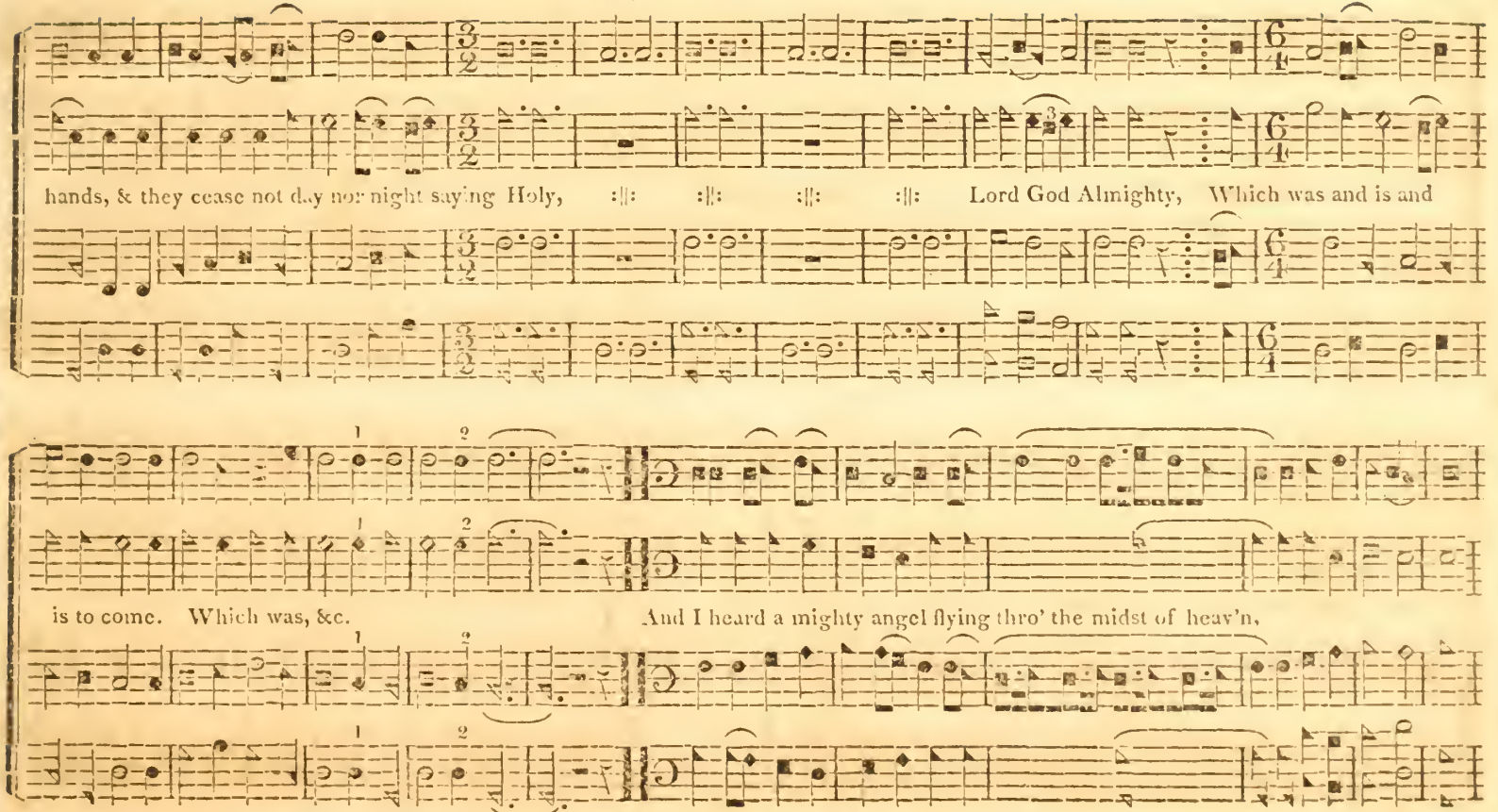


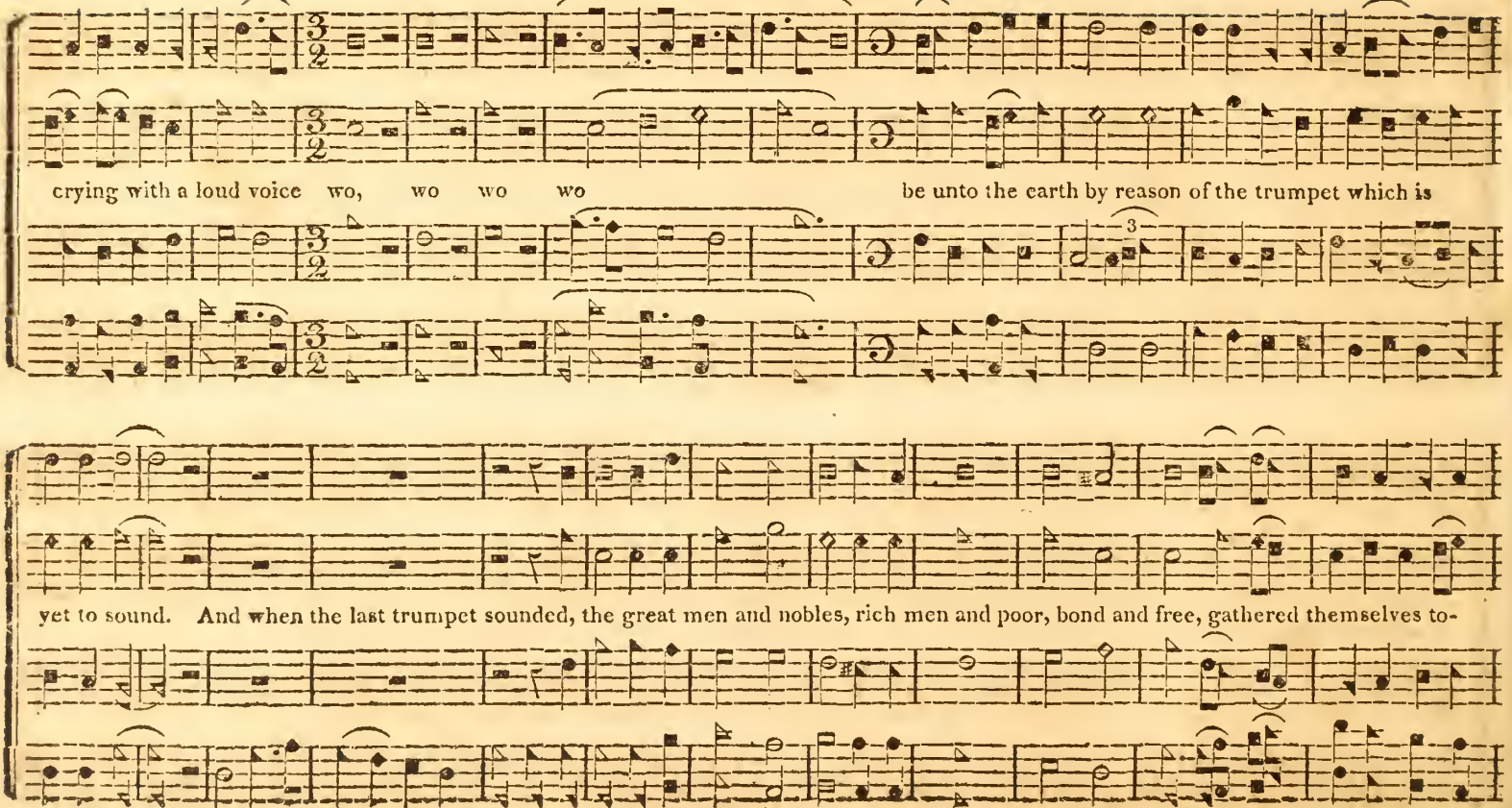
COMPLAINT. L. M. Flat Key on E.

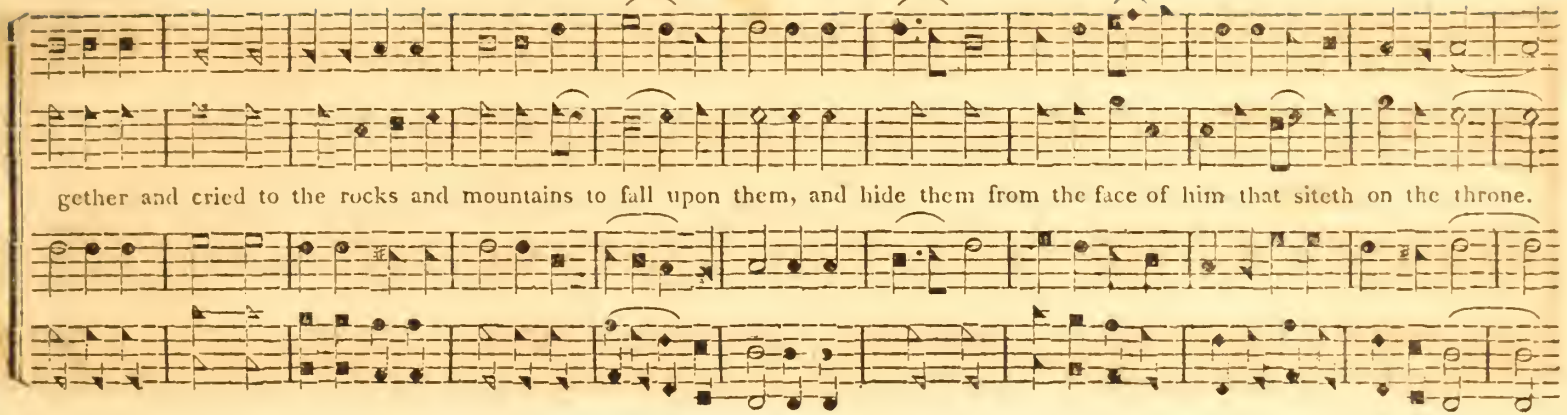


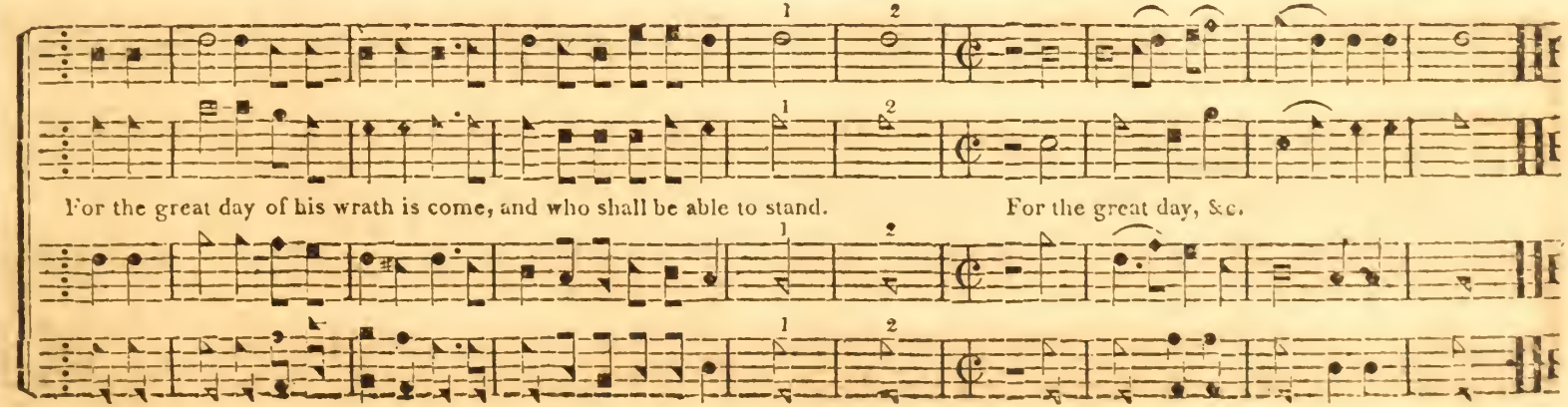

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spreads the gloom ; My friends belov'd in hap-
K
pier days, The dear companions of my ways, Descend around me to the tomb. My friends, &c.

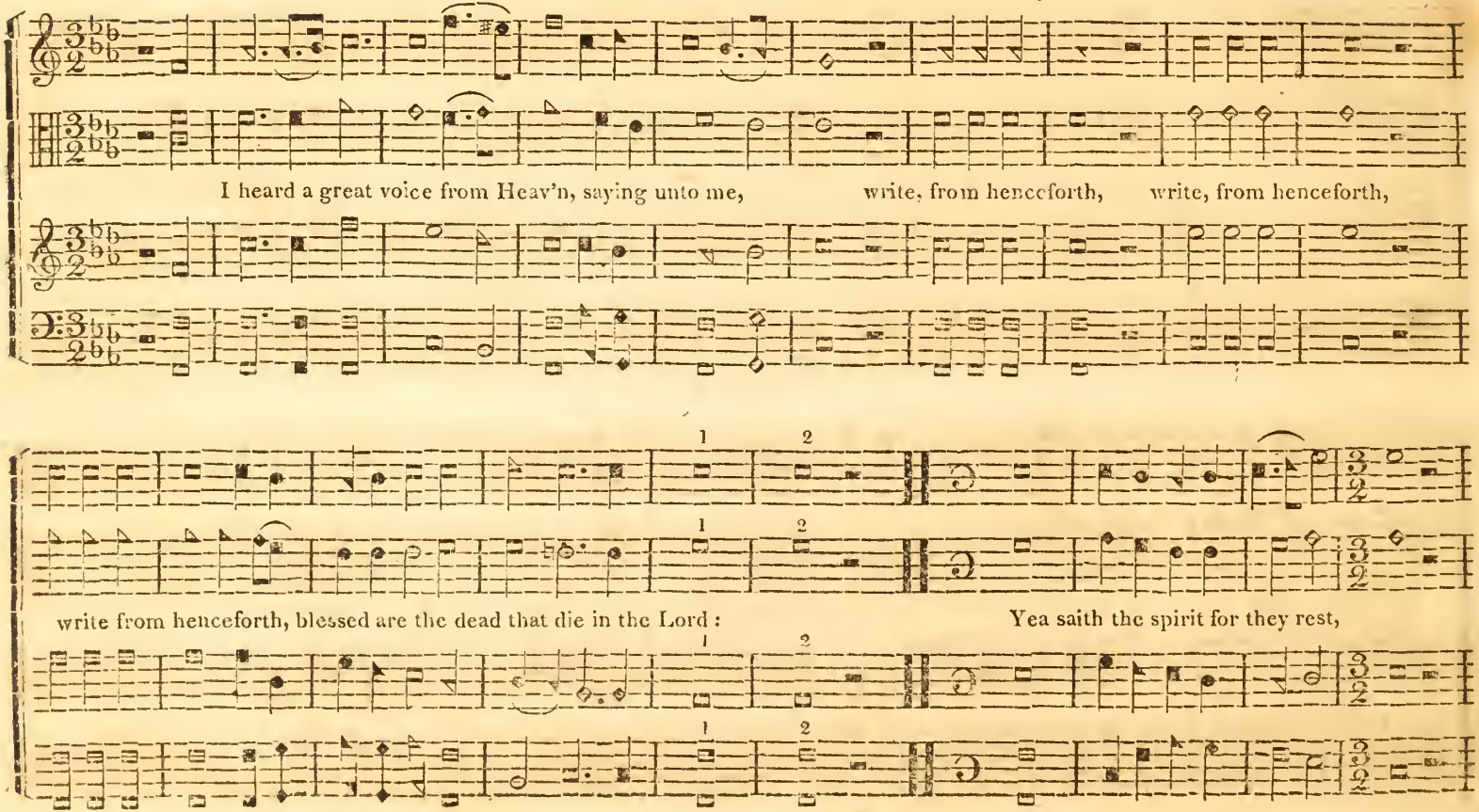

I beheld, and lo a great multitude which no man could number, Thousands of thousands & ten times thousands, Thousands, &c.
Thousands of thousands and ten times thousands; Thousands, &c.
Stood before the lamb, and they had palms in their

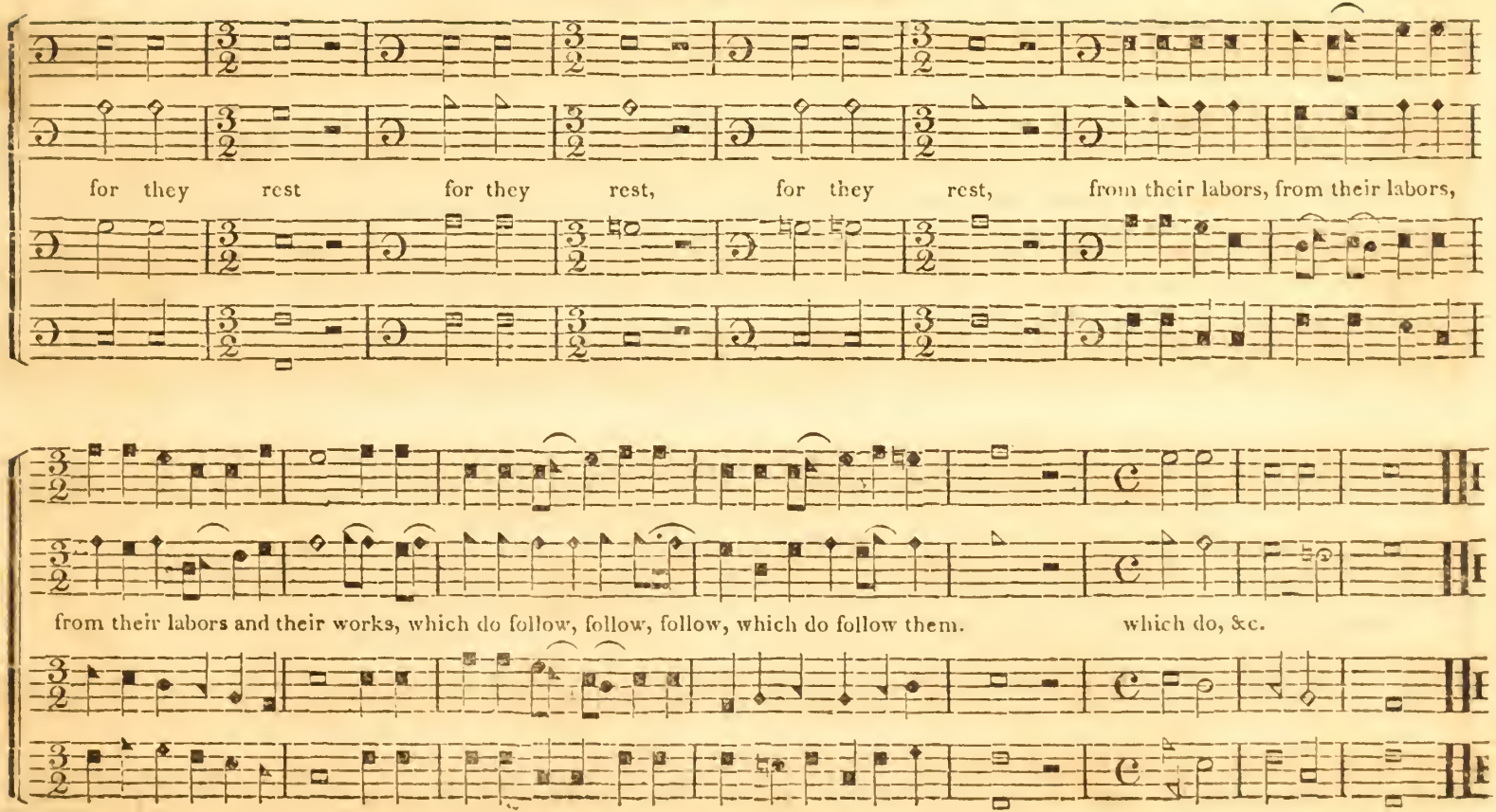

hands, & they cease not day nor night saying Holy, :||: :||: :||: :||: Lord God Almighty, Which was and is and
is to come. Which was, &c.
And I heard a mighty angel flying thro' the midst of heav'n,


crying with a loud voice wo, wo wo wo be unto the earth by reason of the trumpet which is
yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gathered themselves to-

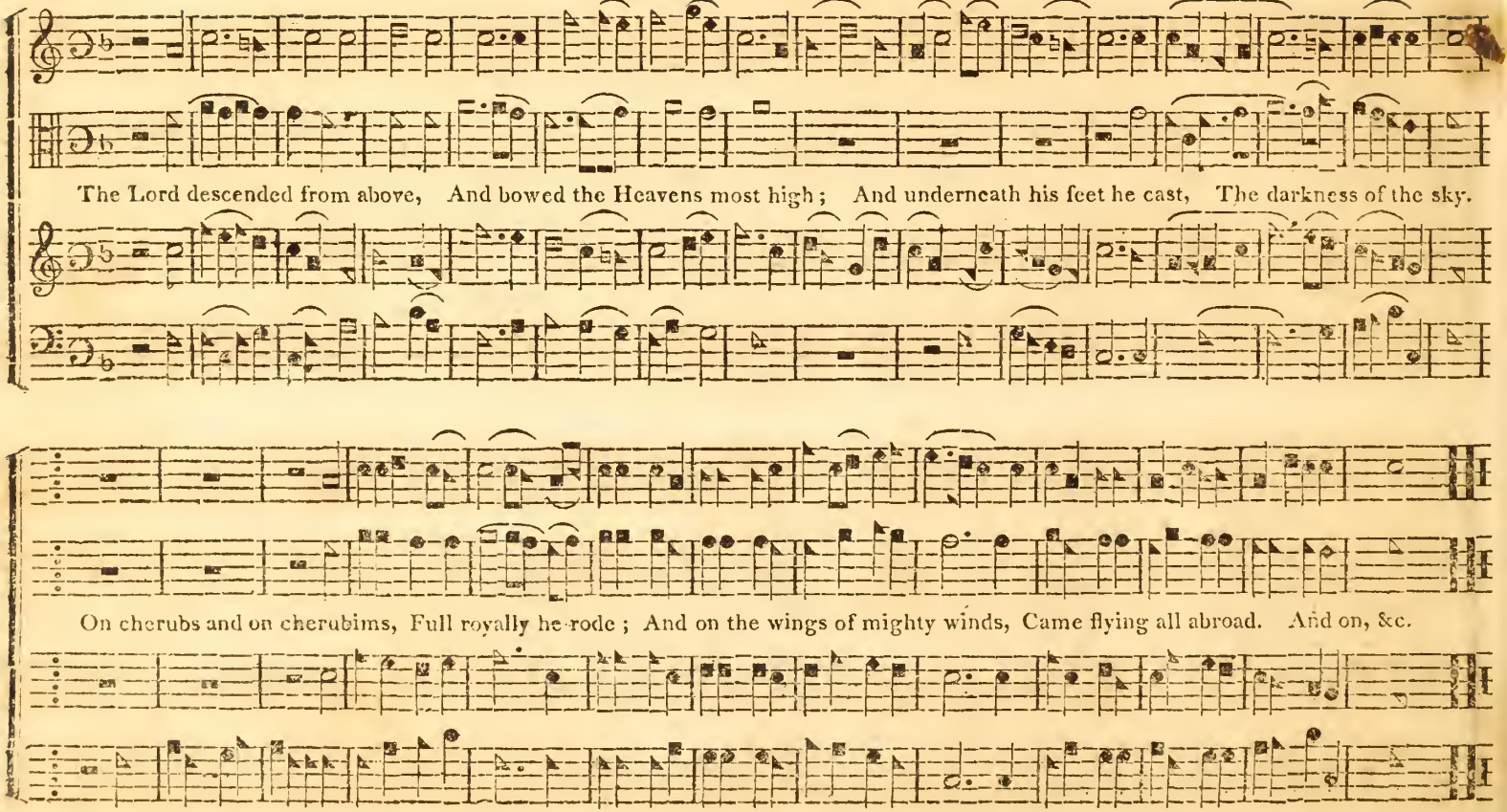

gether and cried to the rocks and mountains to fall upon them, and hide them from the face of him that siteth on the throne.

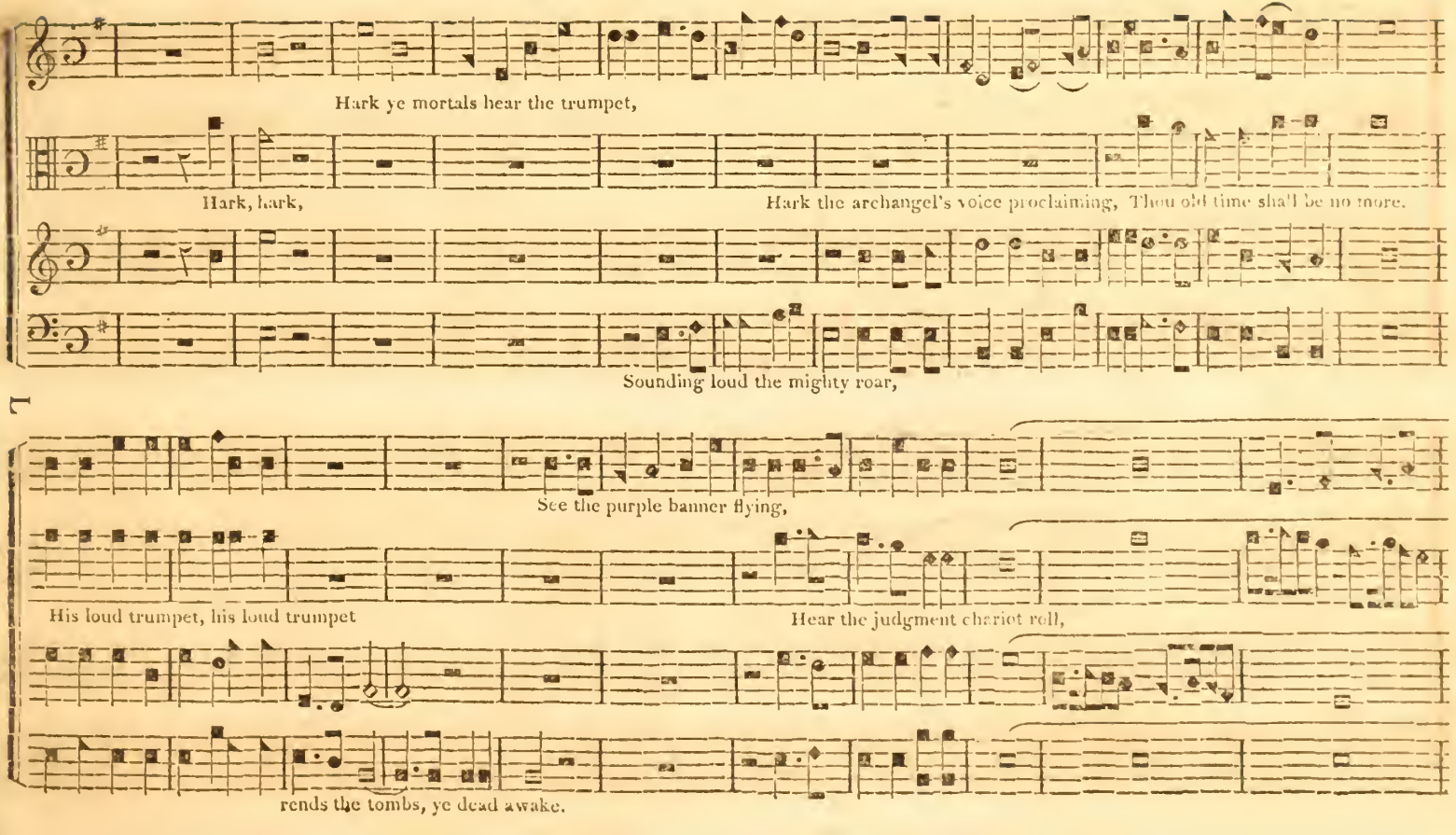

For the great day of his wrath is come, and who shall be able to stand.
For the great day, &c.

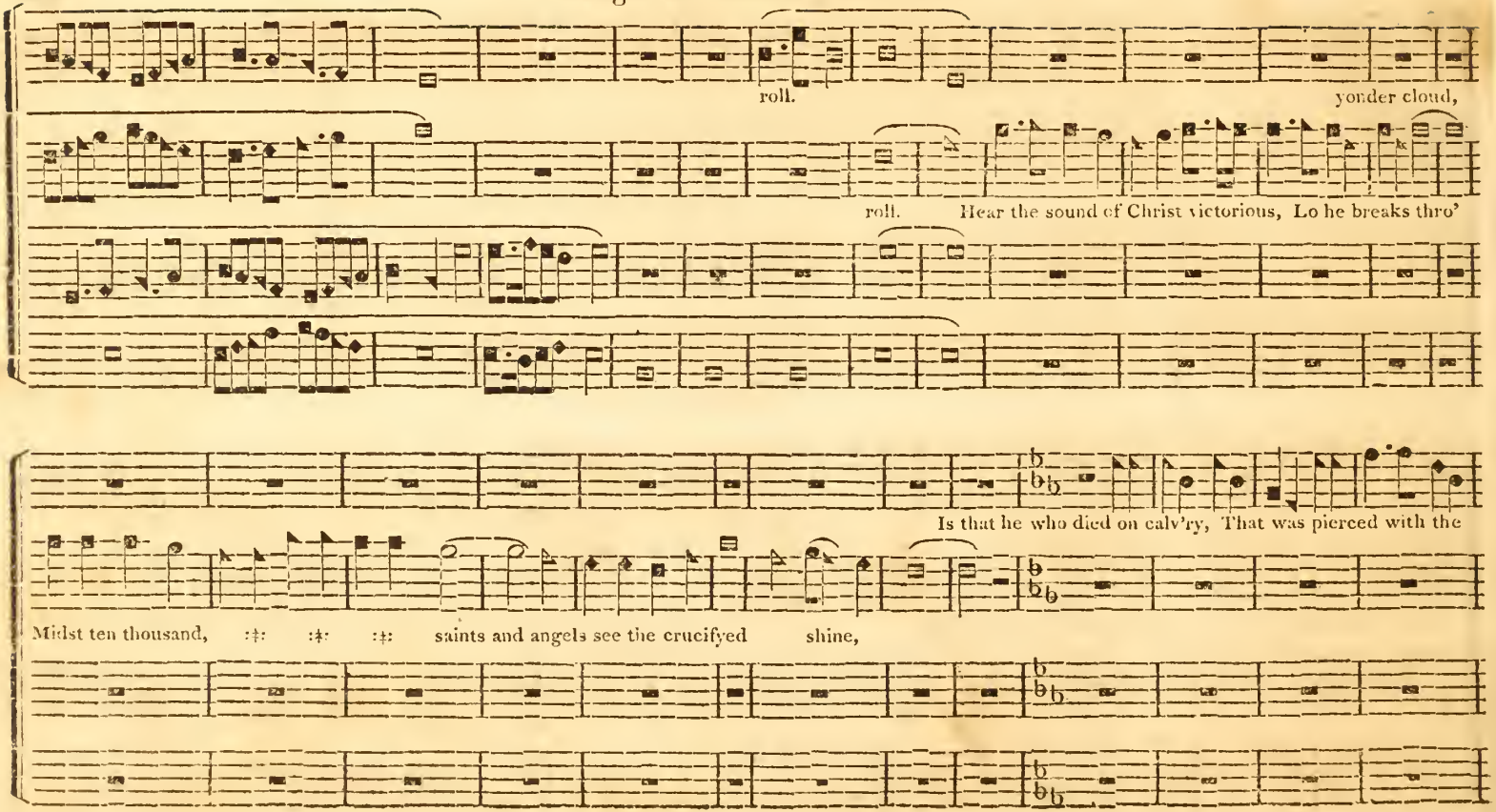

I heard a great voice from Heav'n, saying unto me, write, from henceforth, write, from henceforth,
write from henceforth, blessed are the dead that die in the Lord :
Yea saith the spirit for they rest,

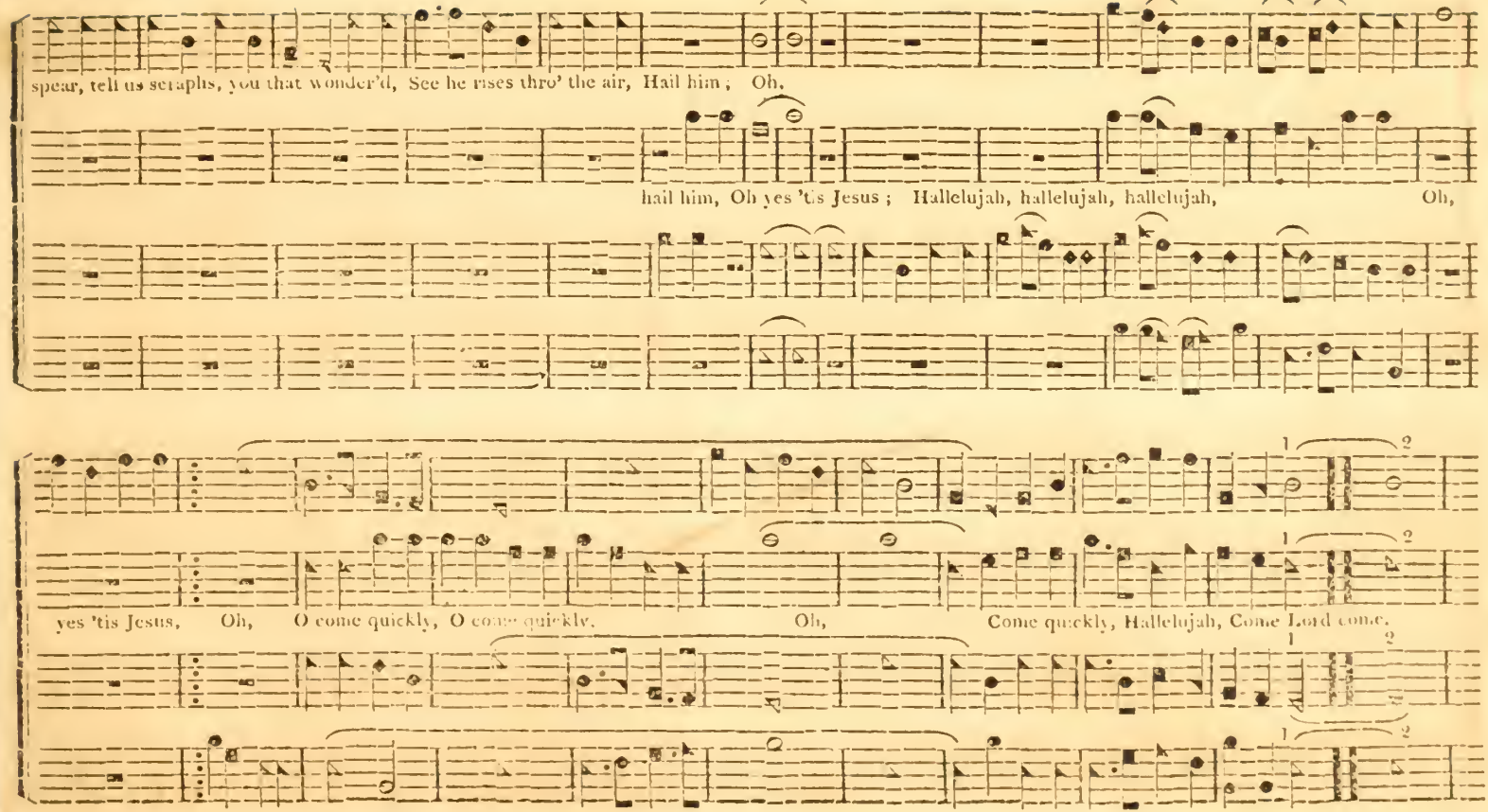

for they rest for they rest, for they rest, from their labors, from their labors,
from their labors and their works, which do follow, follow, follow, which do follow them. which do, &c.

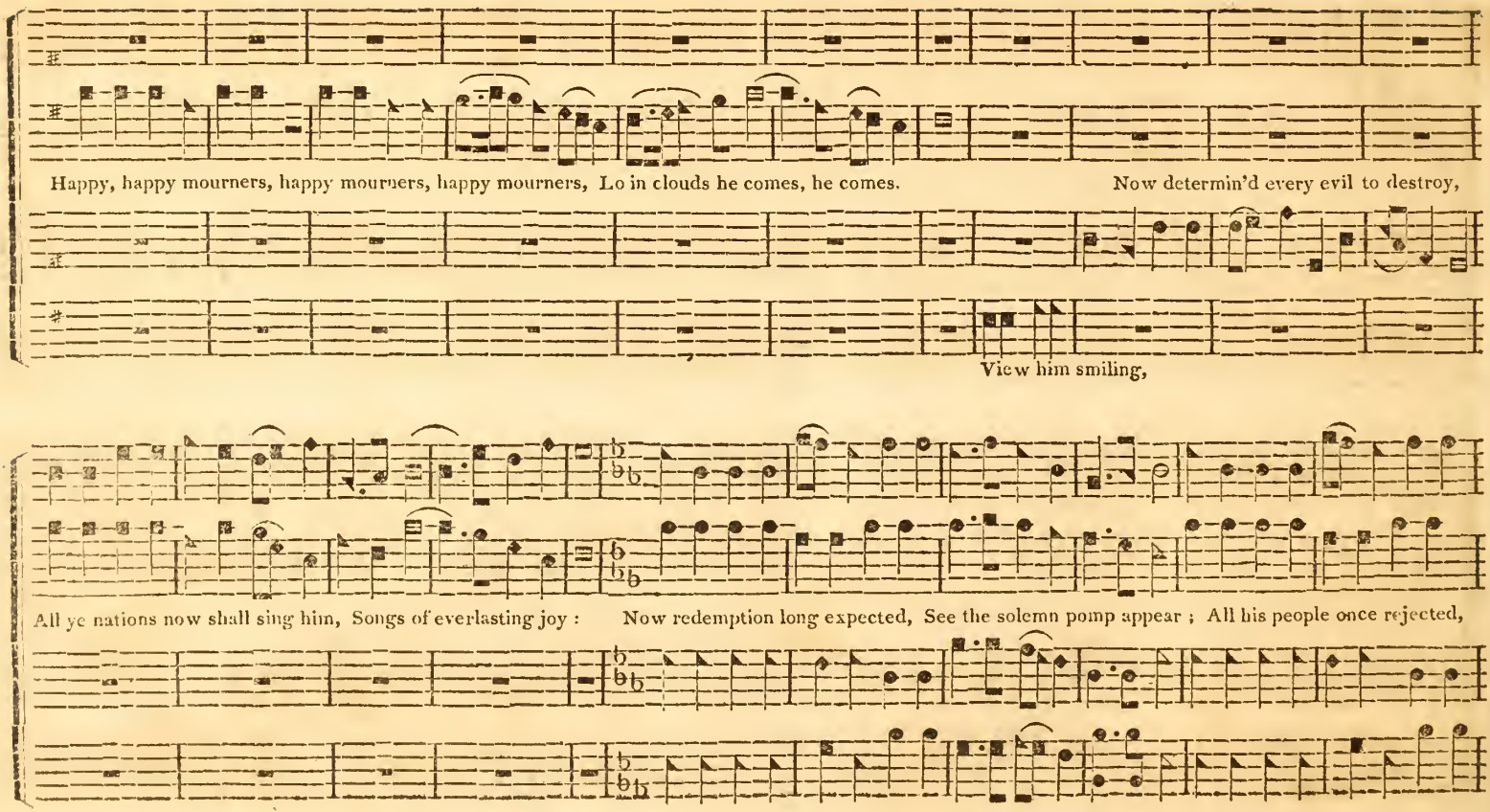
MAJESTY. C. M. Sharp Key on F.

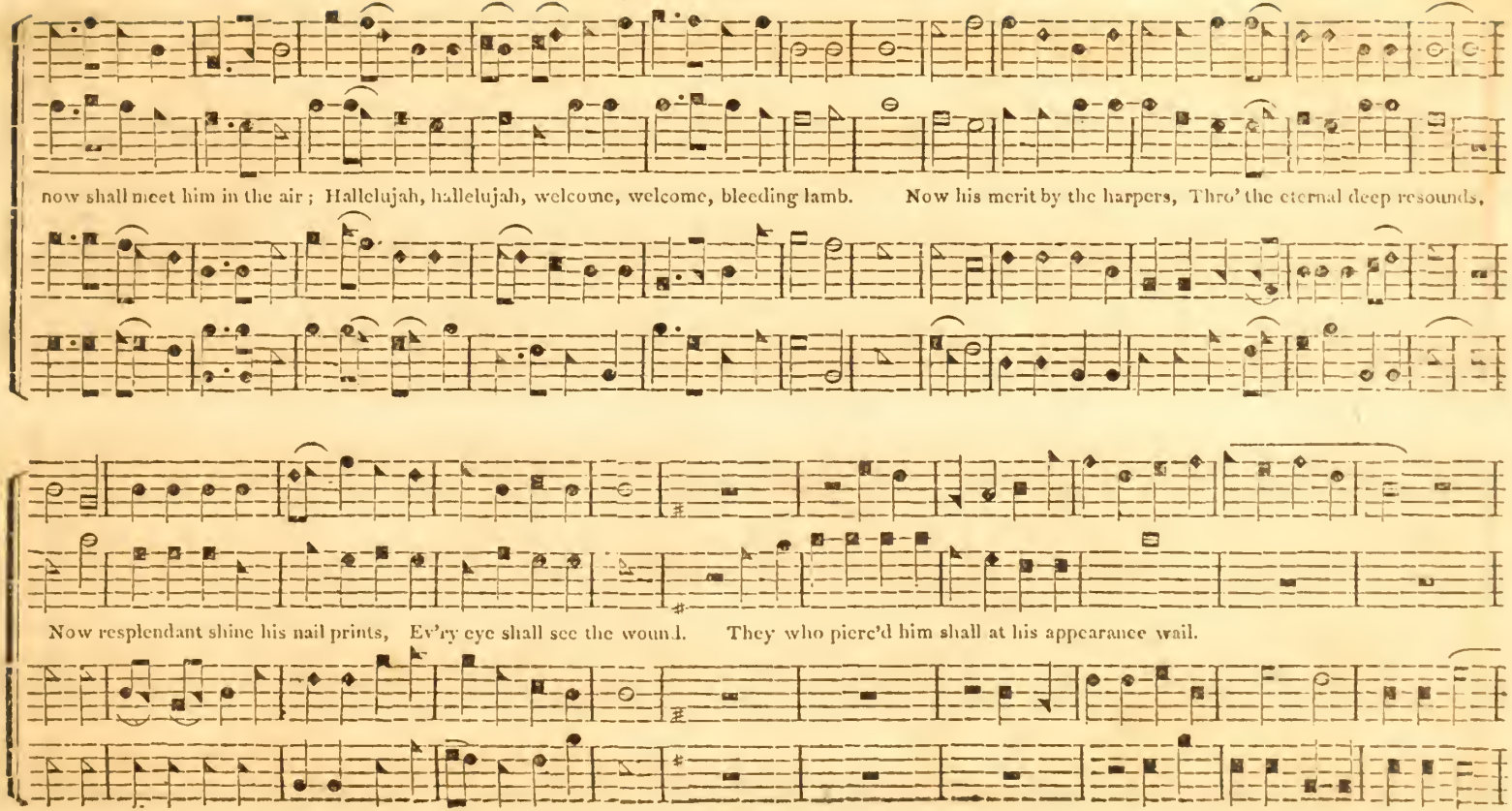


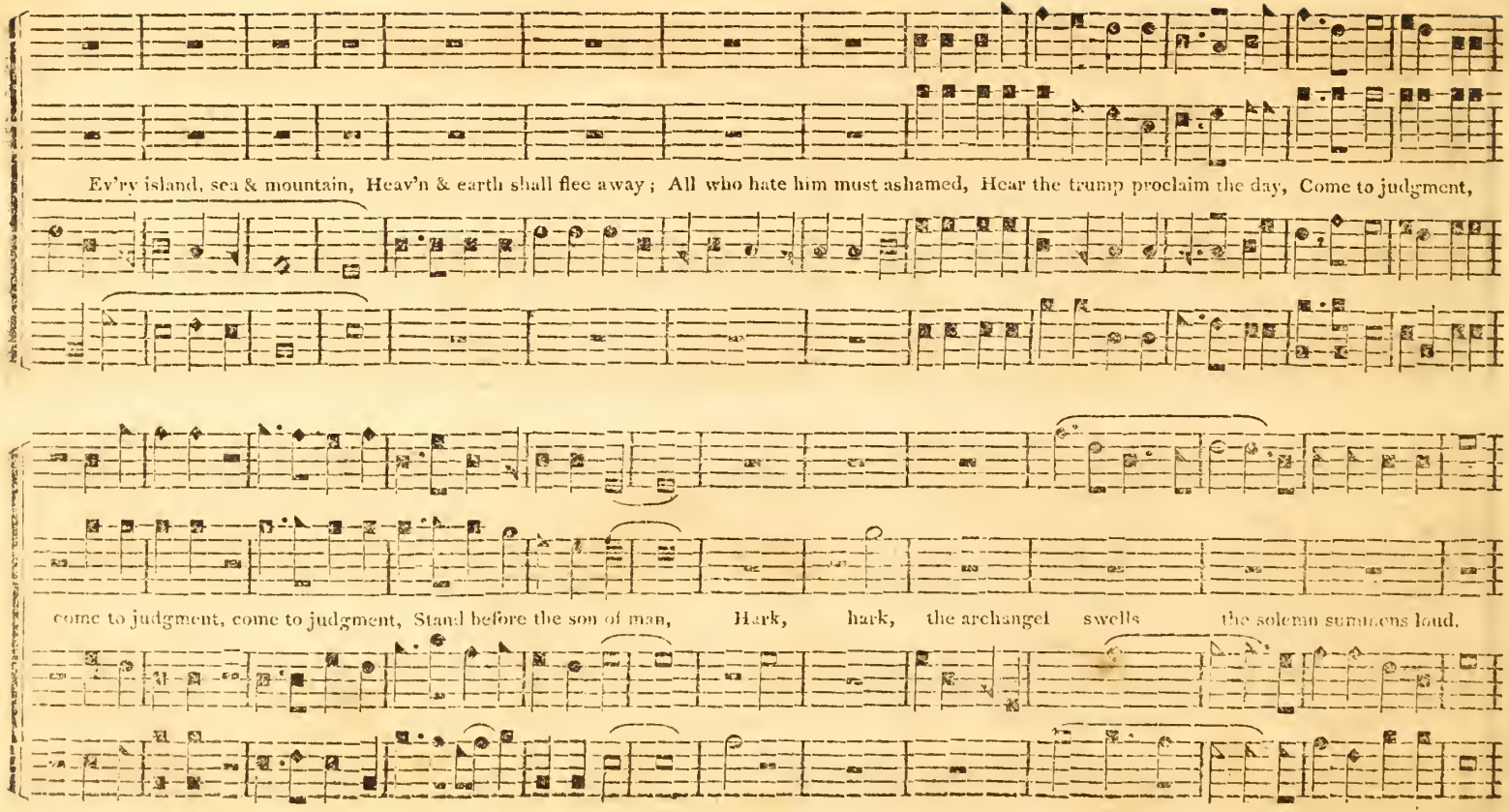

Hark ye mortals hear the trumpet,
Hark, hark,
Hark the archangel's voice proclaiming, Thou old time shall be no more.
Sounding loud the mighty roar,
See the purple banner flying,
His loud trumpet, his loud trumpet
Hear the judgment chariot roll,
rends the tombs, ye dead awake.

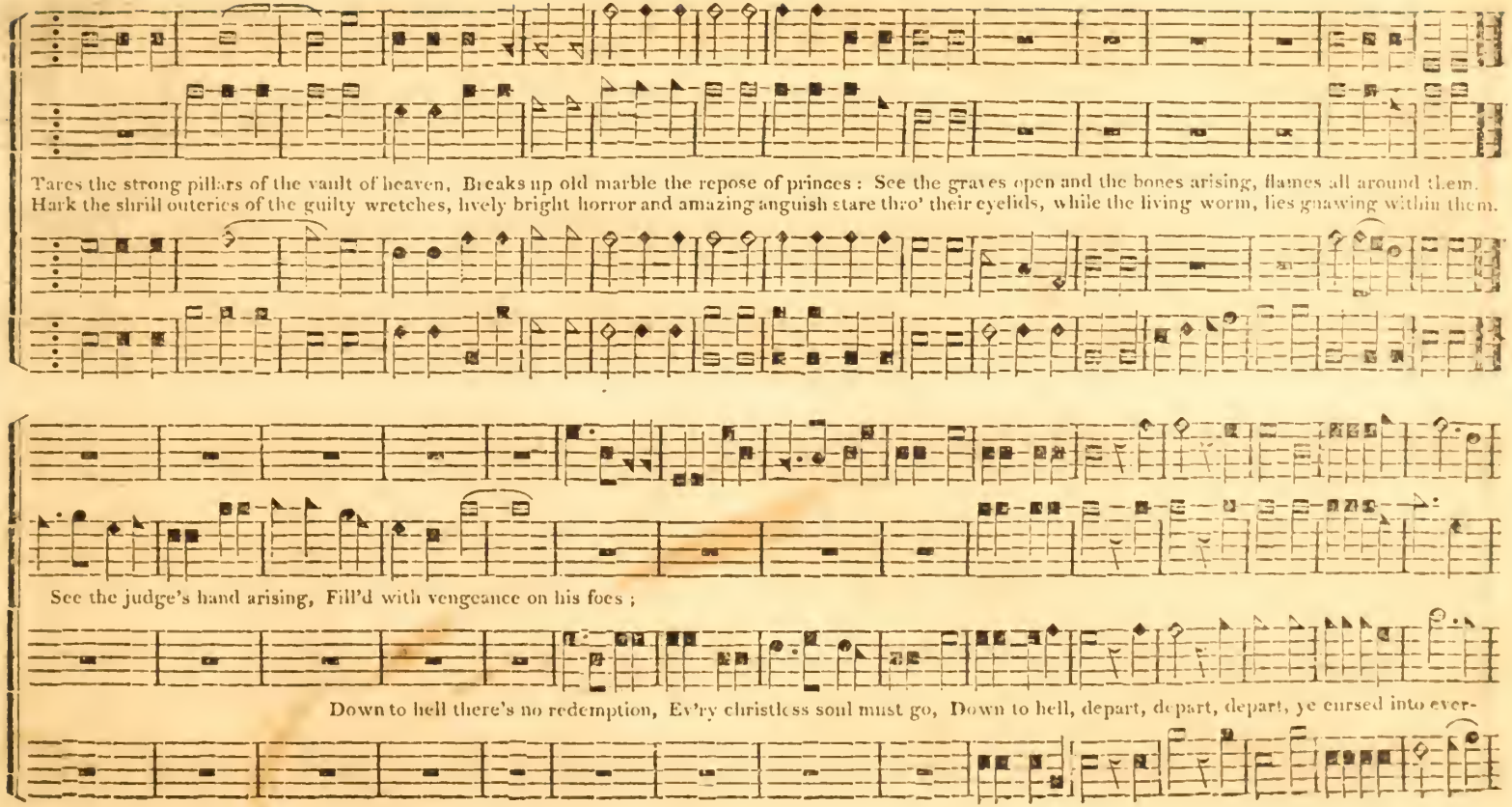

roll.
yonder cloud,
roll.
Hear the sound of Christ victorious, Lo he breaks thro'
Is that he who died on calv'ry, That was pierced with the
Midst ten thousand, saints and angels see the crucifyed shine,

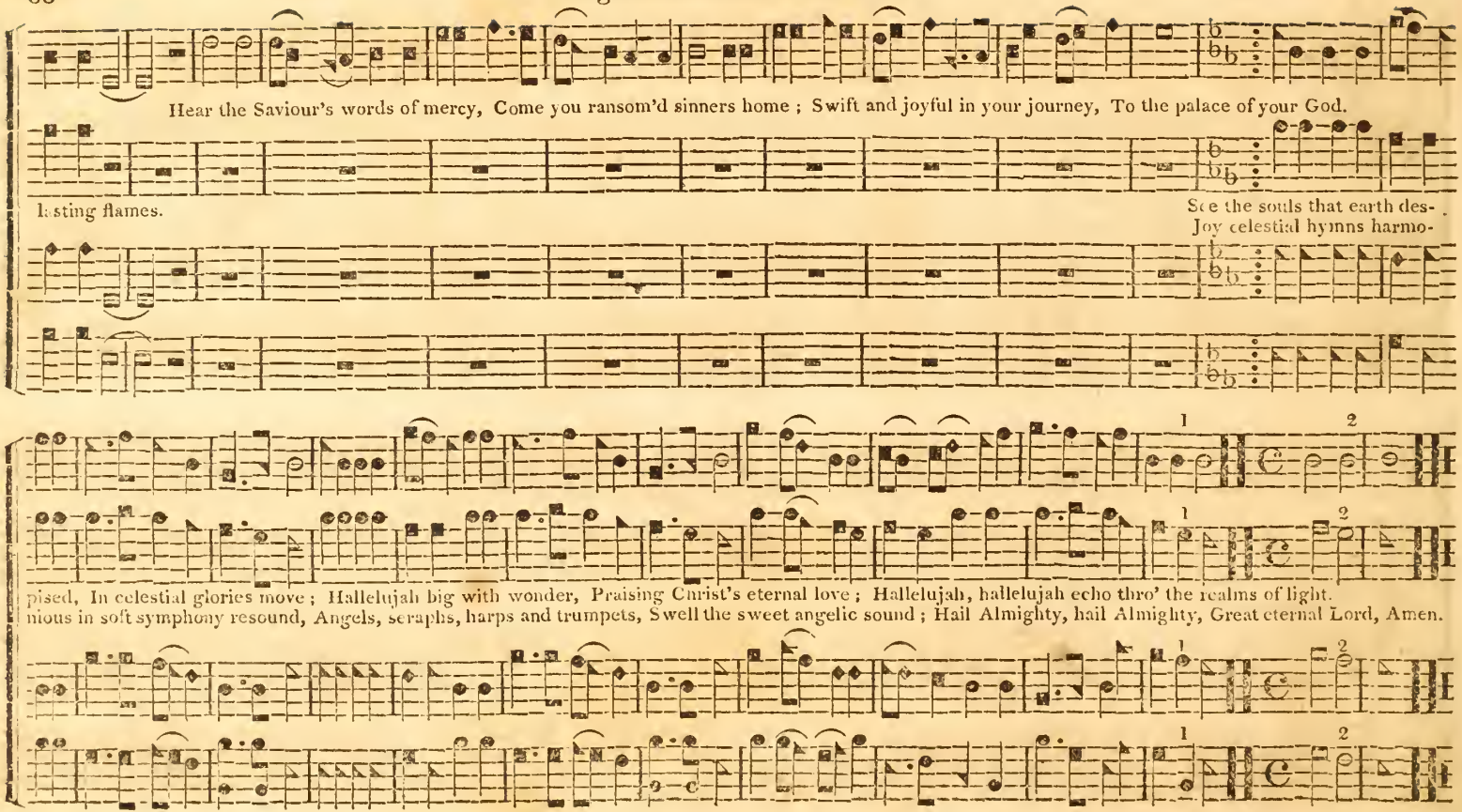

spear, tell us seraphs, you that wonder'd, See he rises thro' the air, Hail him; Oh,
hail him, Oh yes 'tis Jesus; Hallelujah, hallelujah, hallelujah, Oh,
yes 'tis Jesus, Oh, O come quickly, O come quickly, Oh, Come quickly, Hallelujah, Come Lord come,

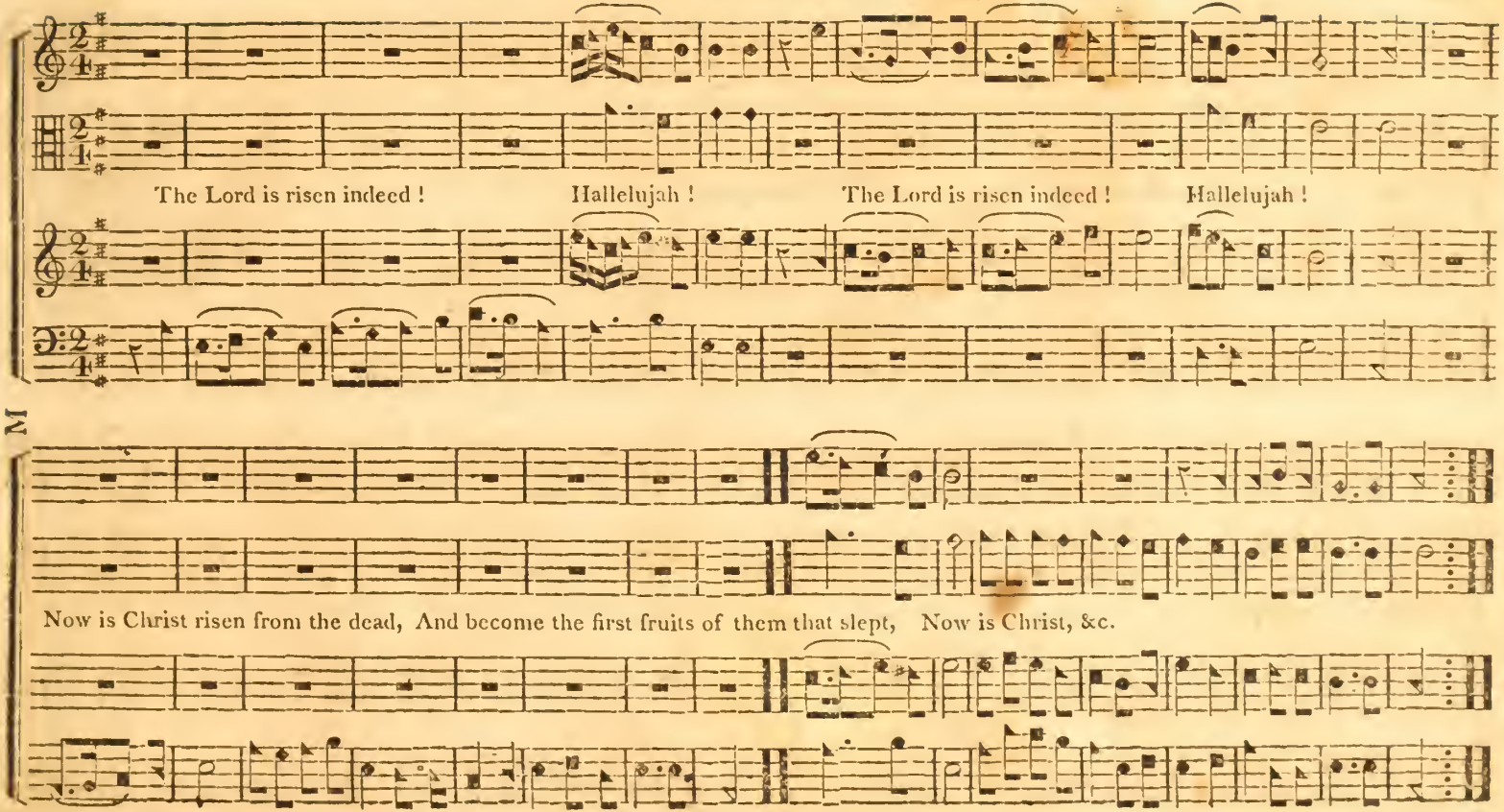

Happy, happy mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes.
Now determin'd every evil to destroy,
View him smiling,
All ye nations now shall sing him, Songs of everlasting joy :
Now redemption long expected, See the solemn pomp appear ; All his people once rejected,

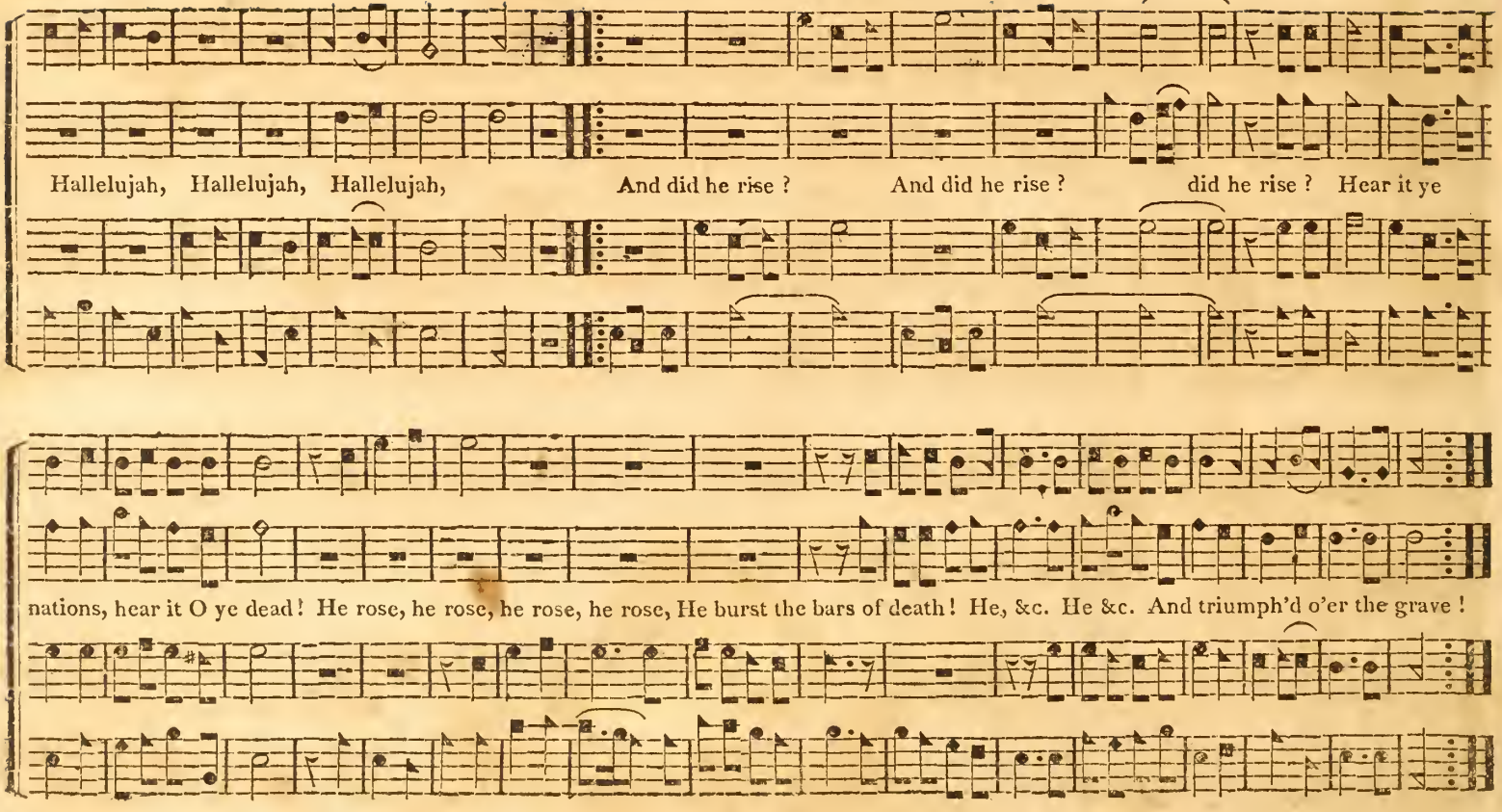

now shall meet him in the air ; Hallelujah, hallelujah, welcome, welcome, bleeding lamb. Now his merit by the harpers, Thro' the eternal deep resounds,
Now resplendant shine his nail prints, Ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail.

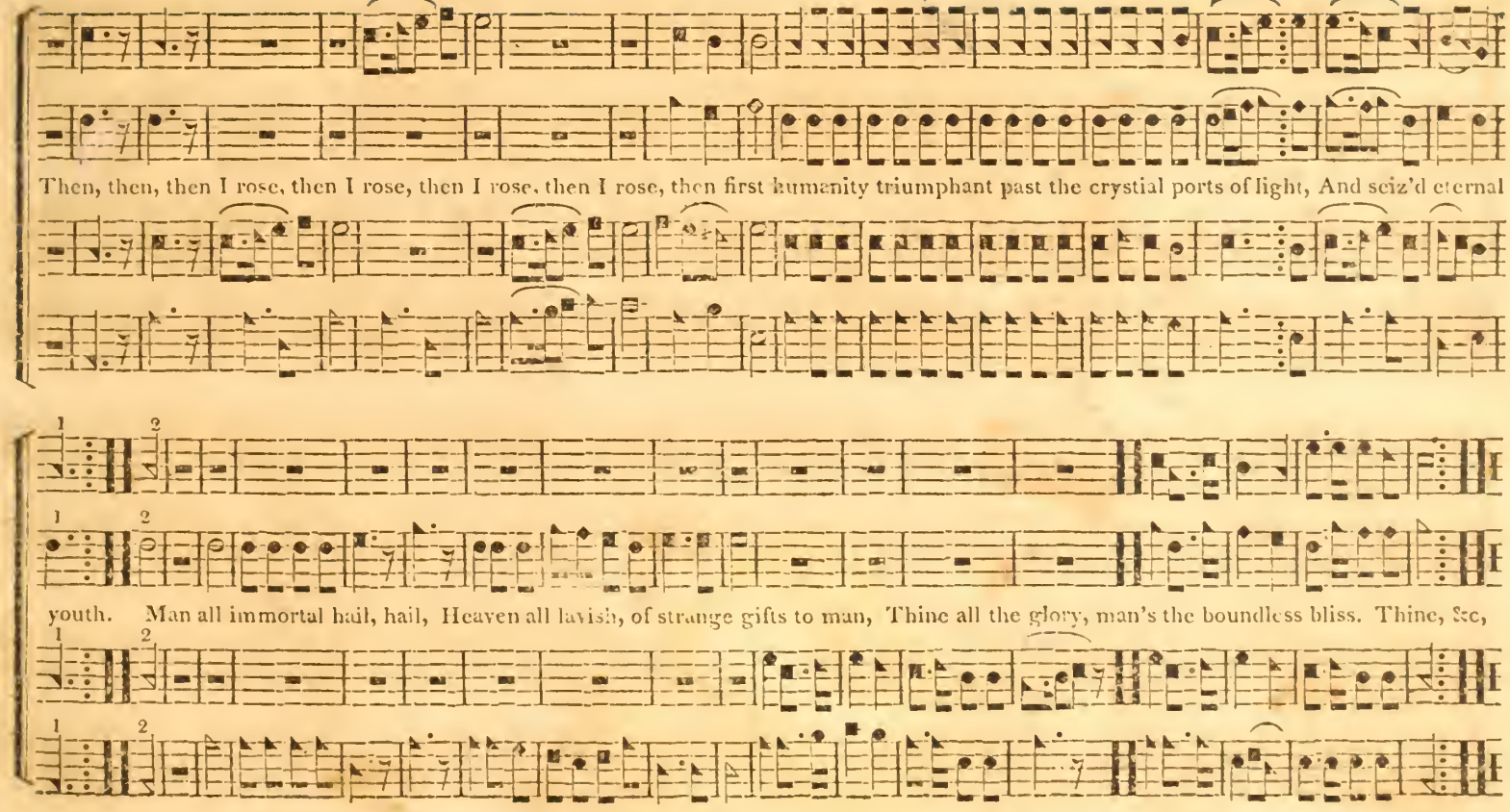

Ev'ry island, sea & mountain, Heav'n & earth shall flee away; All who hate him must ashamed, Hear the trump proclaim the day, Come to judgment,
come to judgment, come to judgment, Stand before the son of man, Hark, hark, the archangel swells the solemn summons loud.


Tares the strong pillars of the vault of heaven, Breaks up old marble the repose of princes: See the graves open and the bones arising, flames all around them.
Hark the shrill outeries of the guilty wretches, lively bright horror and 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-

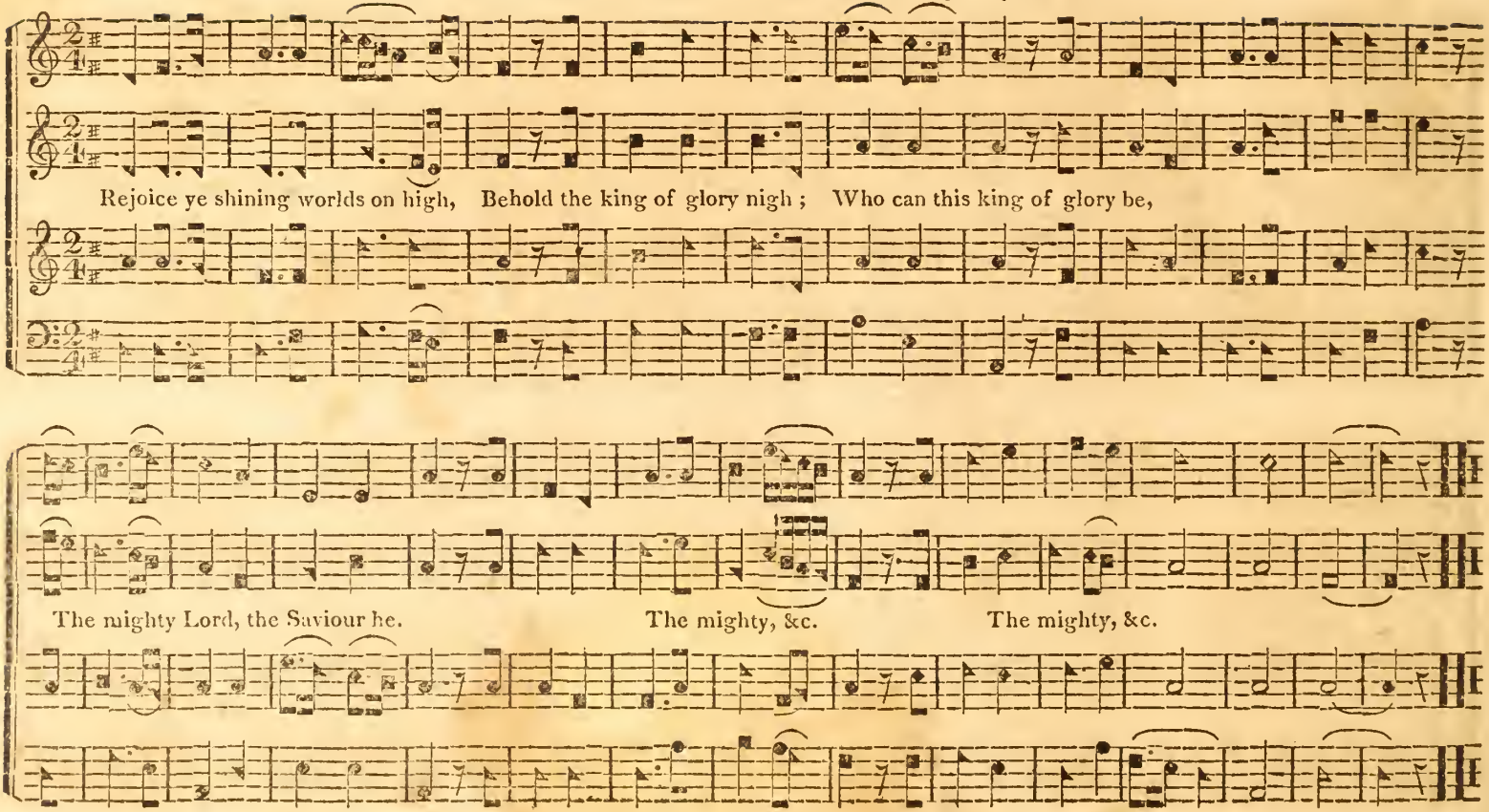

Hear the Saviour's words of mercy, Come you ransom'd sinners home ; Swift and joyful in your journey, To the palace of your God.
lasting flames.
See the souls that earth des-
Joy celestial hymns harmo-
pised, In celestial glories move ; Hallelujah big with wonder, Praising Christ's eternal love ; Hallelujah, hallelujah echo thro' the realms of light.
nious in soft symphony resound, Angels, seraphs, harps and trumpets, Swell the sweet angelic sound ; Hail Almighty, hail Almighty, Great eternal Lord, Amen.

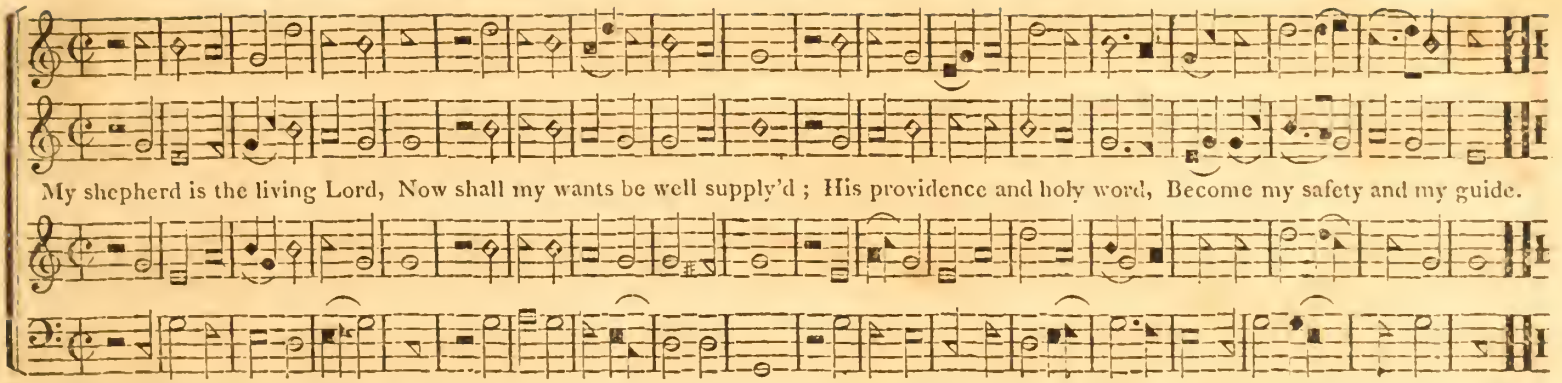

The Lord is risen indeed ! Hallelujah ! The Lord is risen indeed ! Hallelujah !
M
Now is Christ risen from the dead, And become the first fruits of them that slept, Now is Christ, &c.


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 !

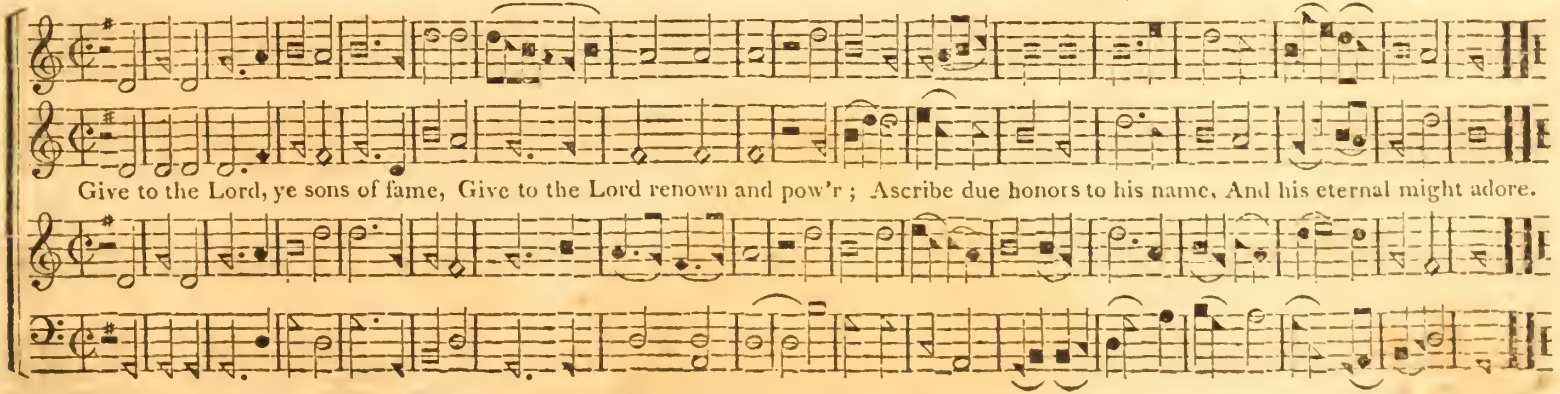

Then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant past the crystial ports of light, And seiz'd eternal
youth. Man all immortal hail, hail, Heaven all lavish, of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine, &c,

PIERMONT. L. M. Sharp Key on D.

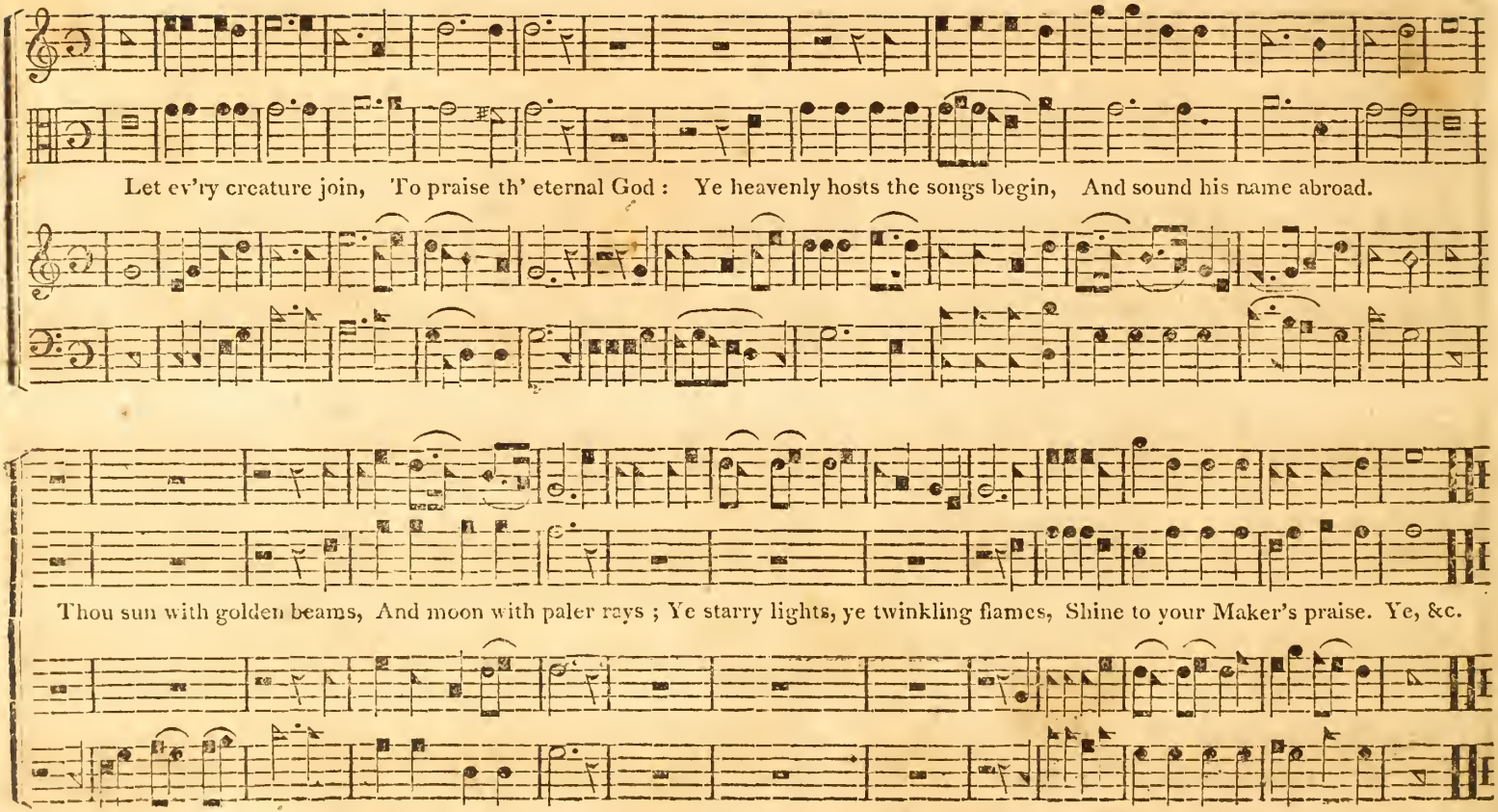


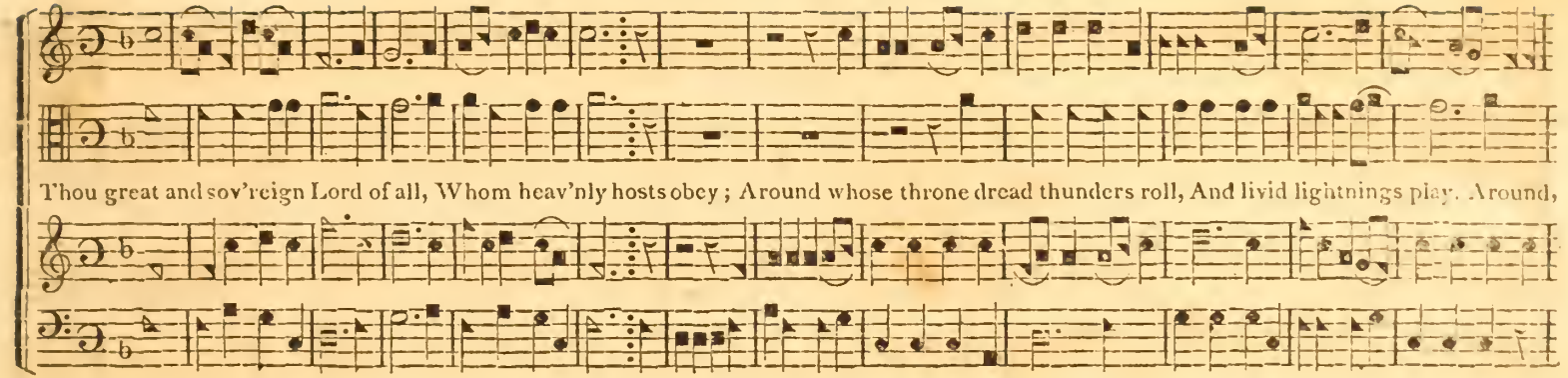


TWENTY-NINTH PSALM. L. M. Sharp Key on G.

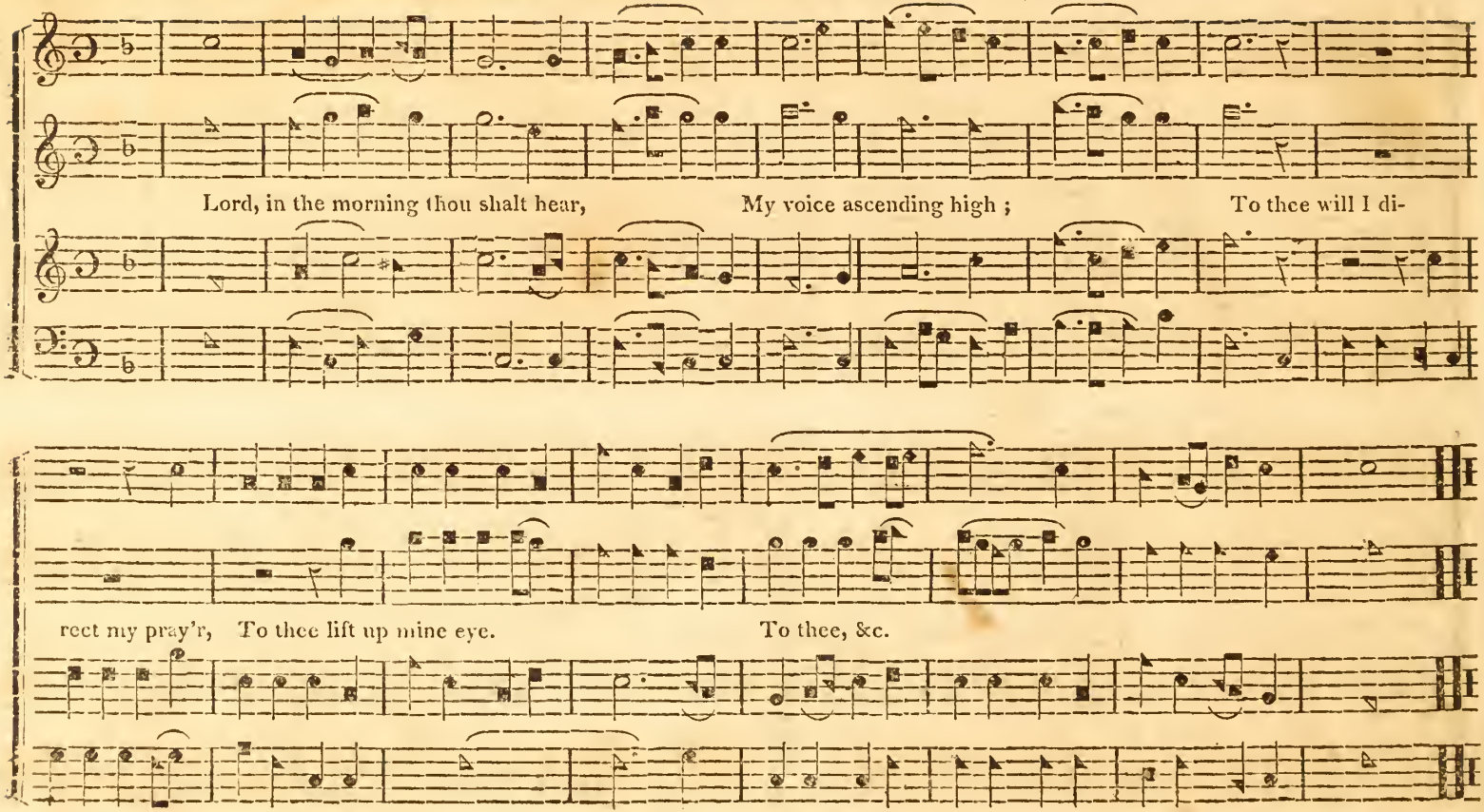


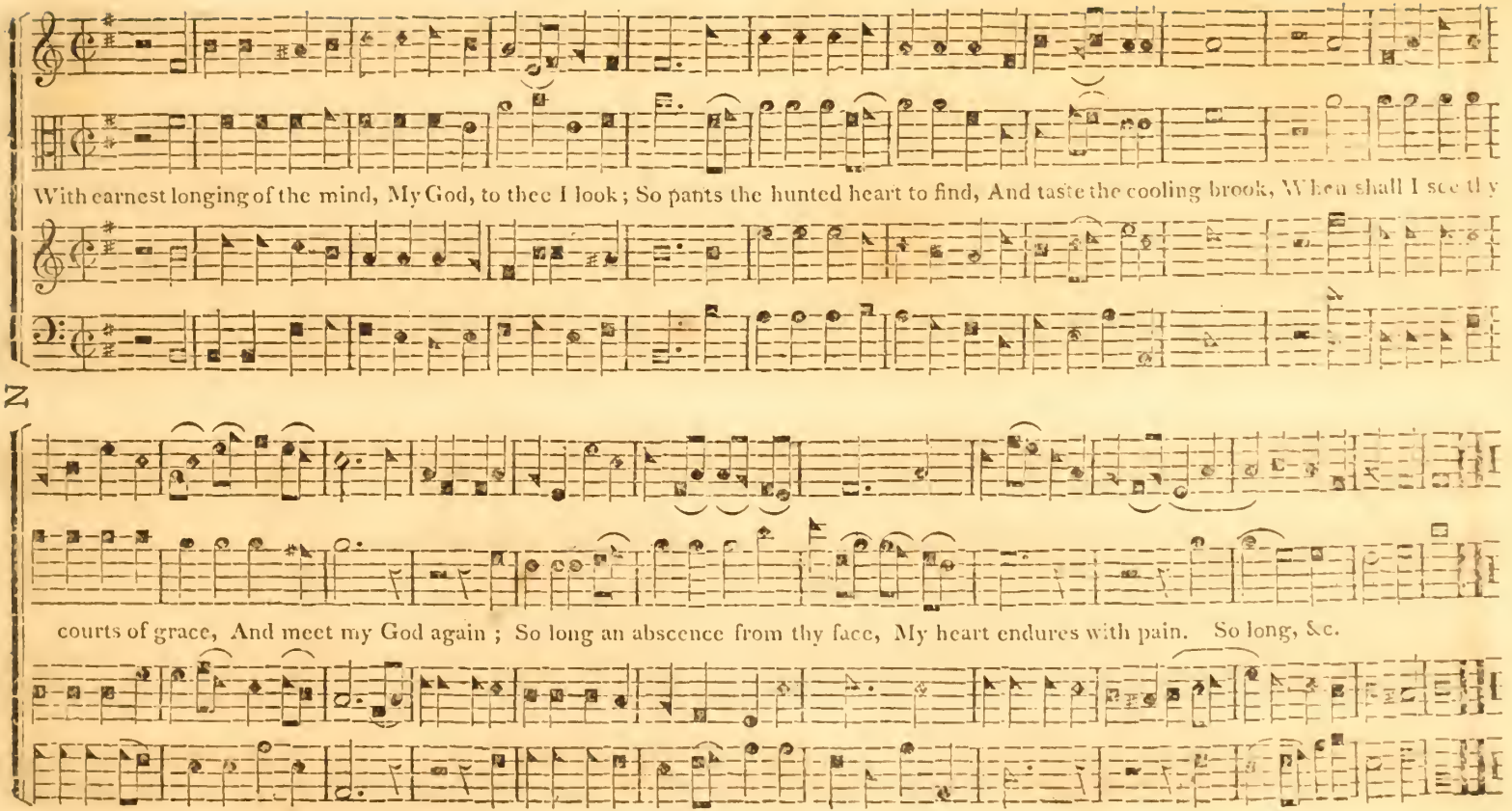
NEWBURGH. S. M. Sharp Key on C.

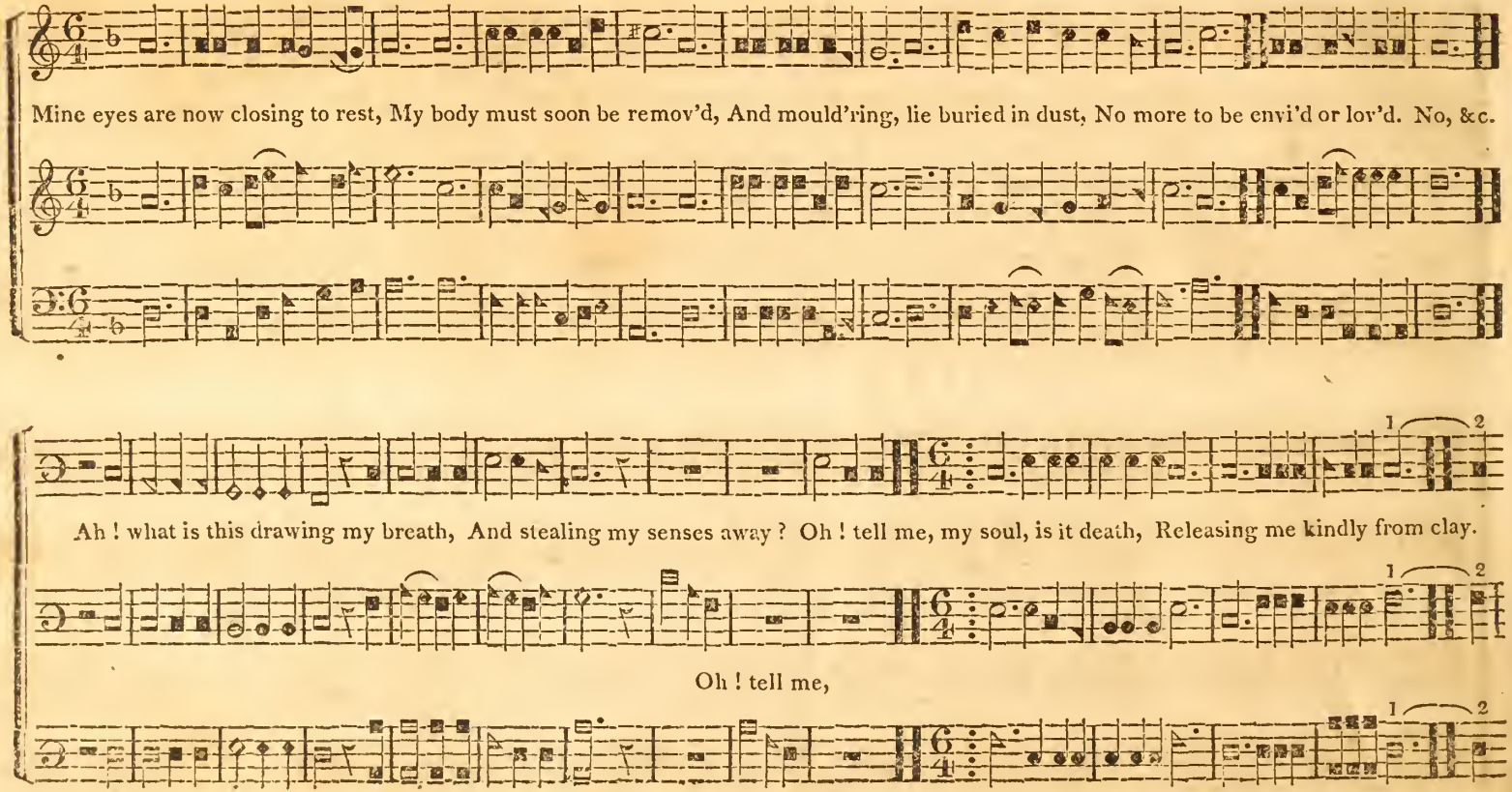


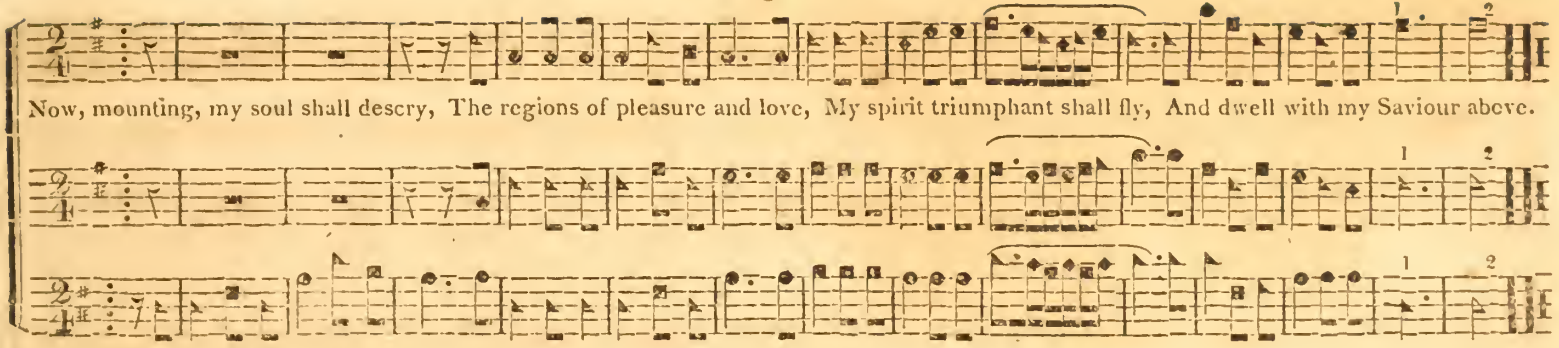

Thou great and sov'reign Lord of all, Whom heav'nly hosts obey; Around whose throne dread thunders roll, And livid lightnings play. Around,
1 2
&c. Around, &c.
Around, &c.
1 2
1 2

EXHORTATION. C. M. Sharp Key on F.

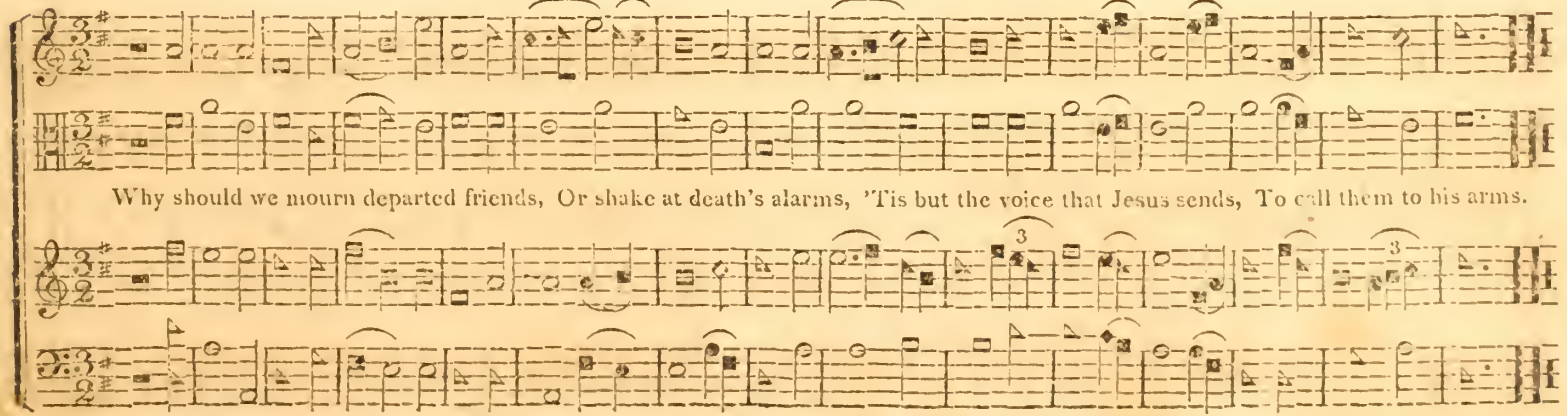



With earnest longing of the mind, My God, to thee I look; So pants the hunted heart to find, And taste the cooling brook, When shall I see thy
courts of grace, And meet my God again; So long an absence from thy face, My heart endures with pain. So long, &c.

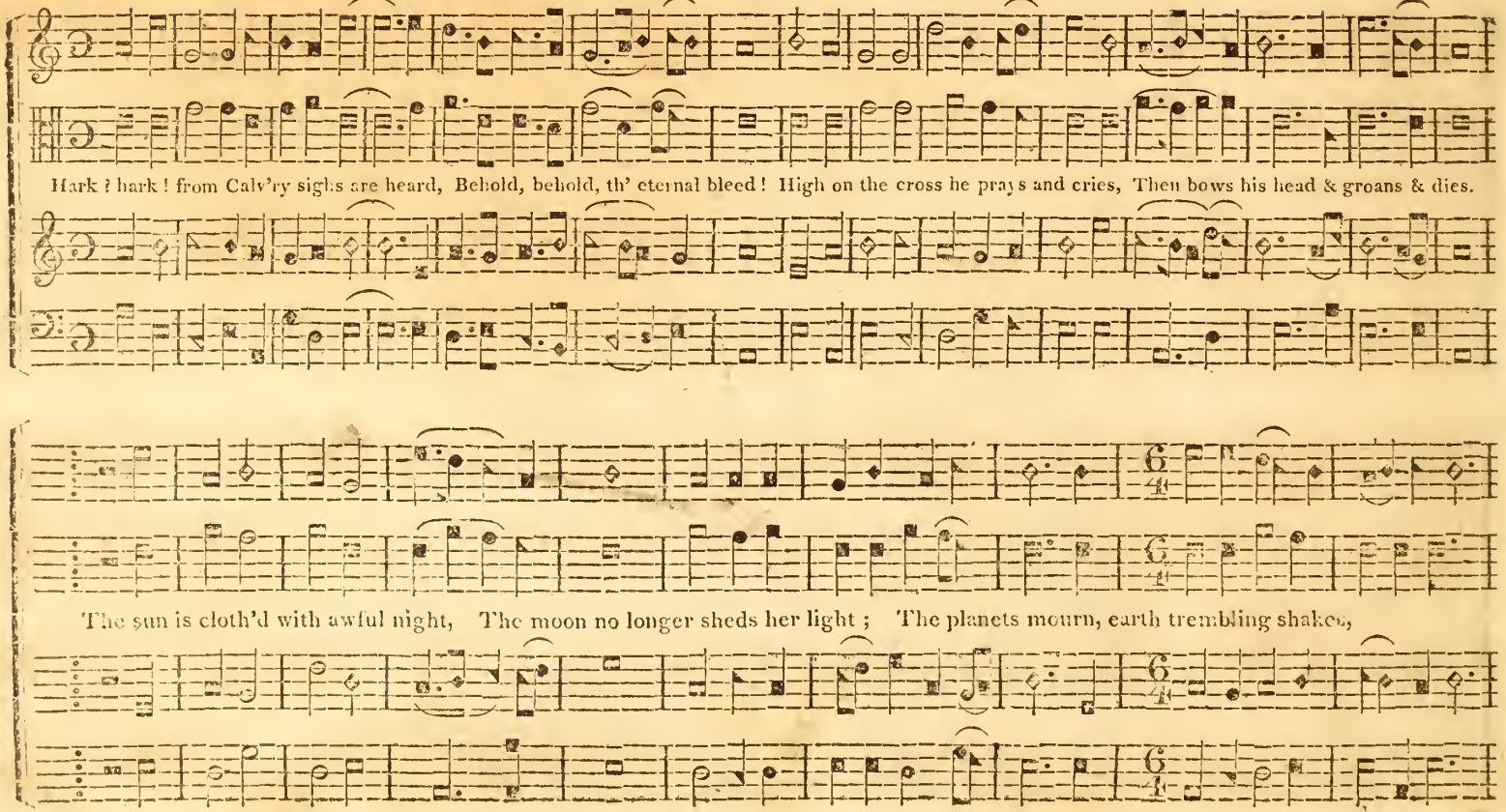

Mine eyes are now closing to rest, My body must soon be remov'd, And mould'ring, lie buried in dust, No more to be envi'd or lov'd. No, &c.
1 2
Ah ! what is this drawing my breath, And stealing my senses away ? Oh ! tell me, my soul, is it death, Releasing me kindly from clay.
1 2
Oh ! tell me,
1 2

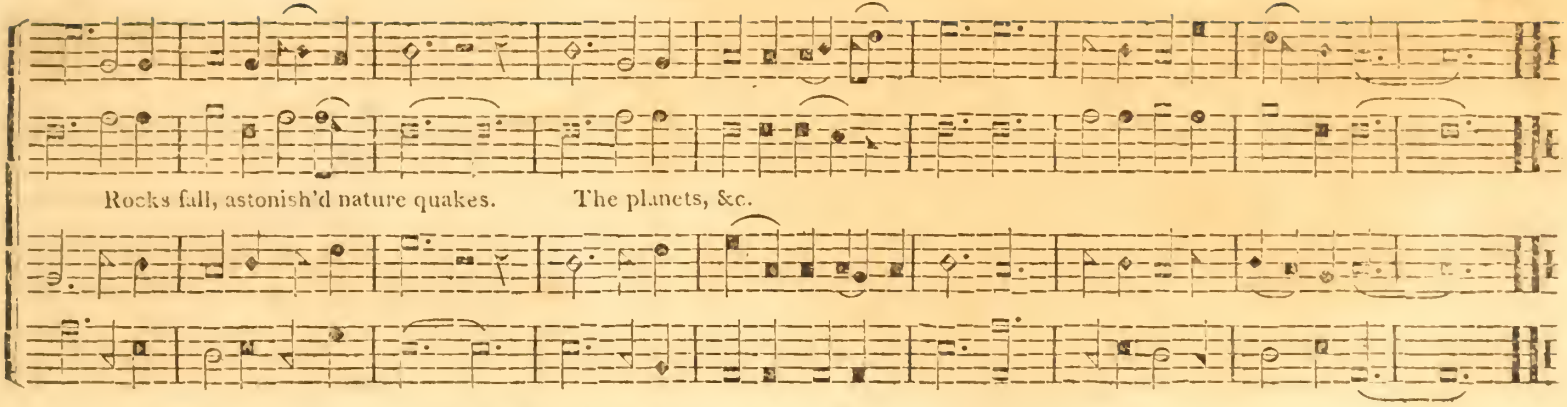


C H I N A. C. M. Sharp Key on D.

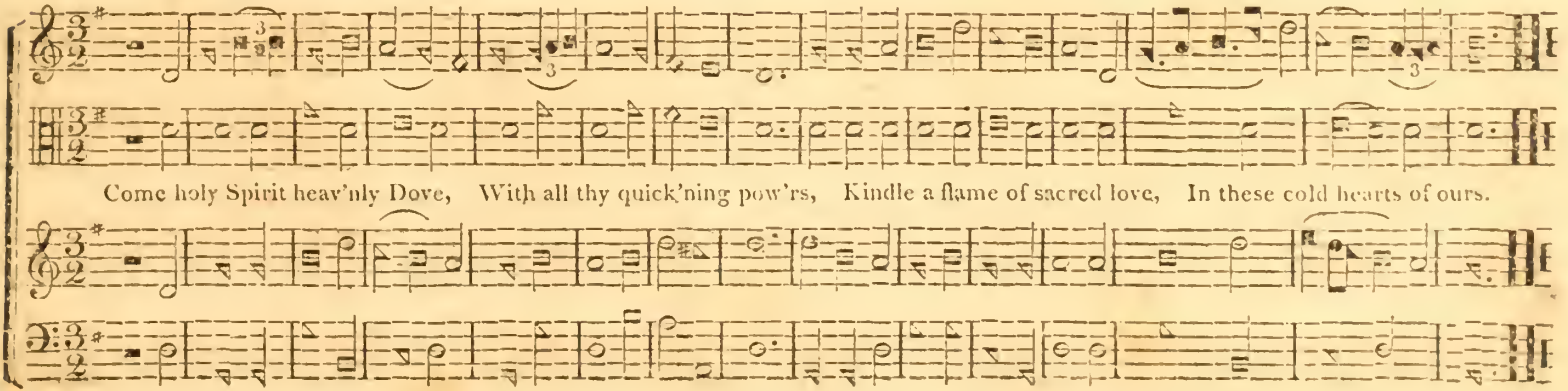


CRUCIFIXION. L. M. Flat Key on A.

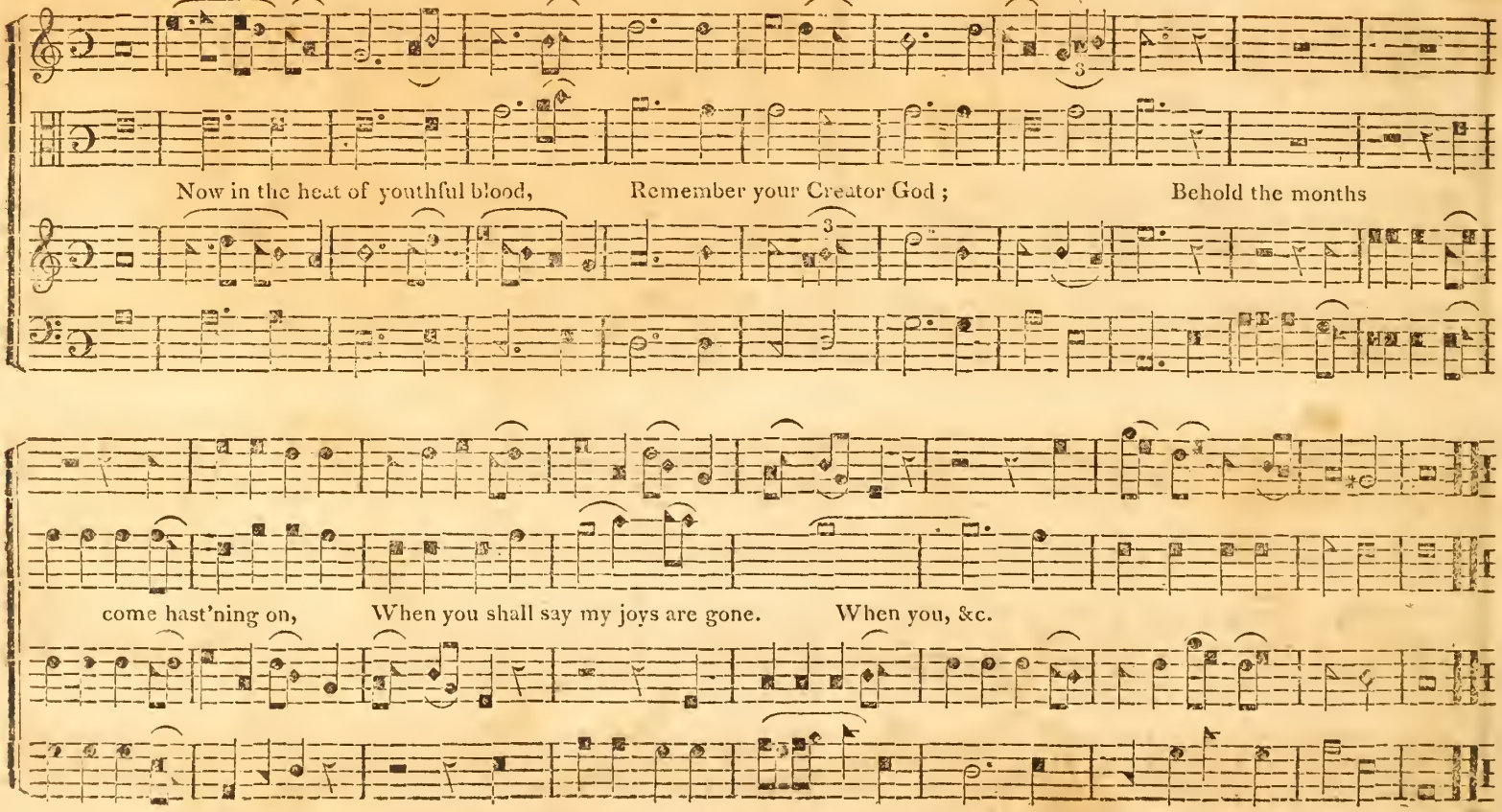


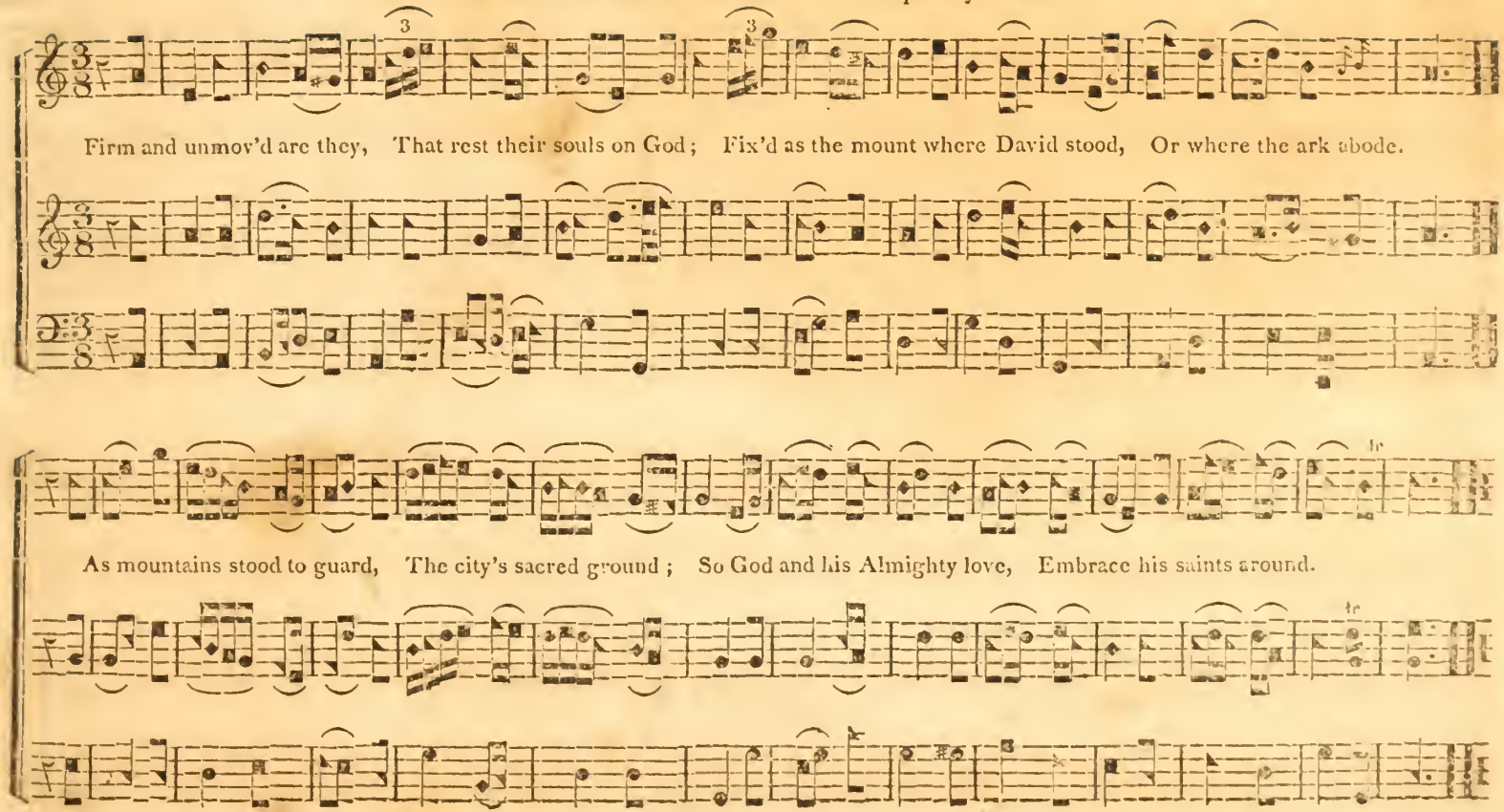
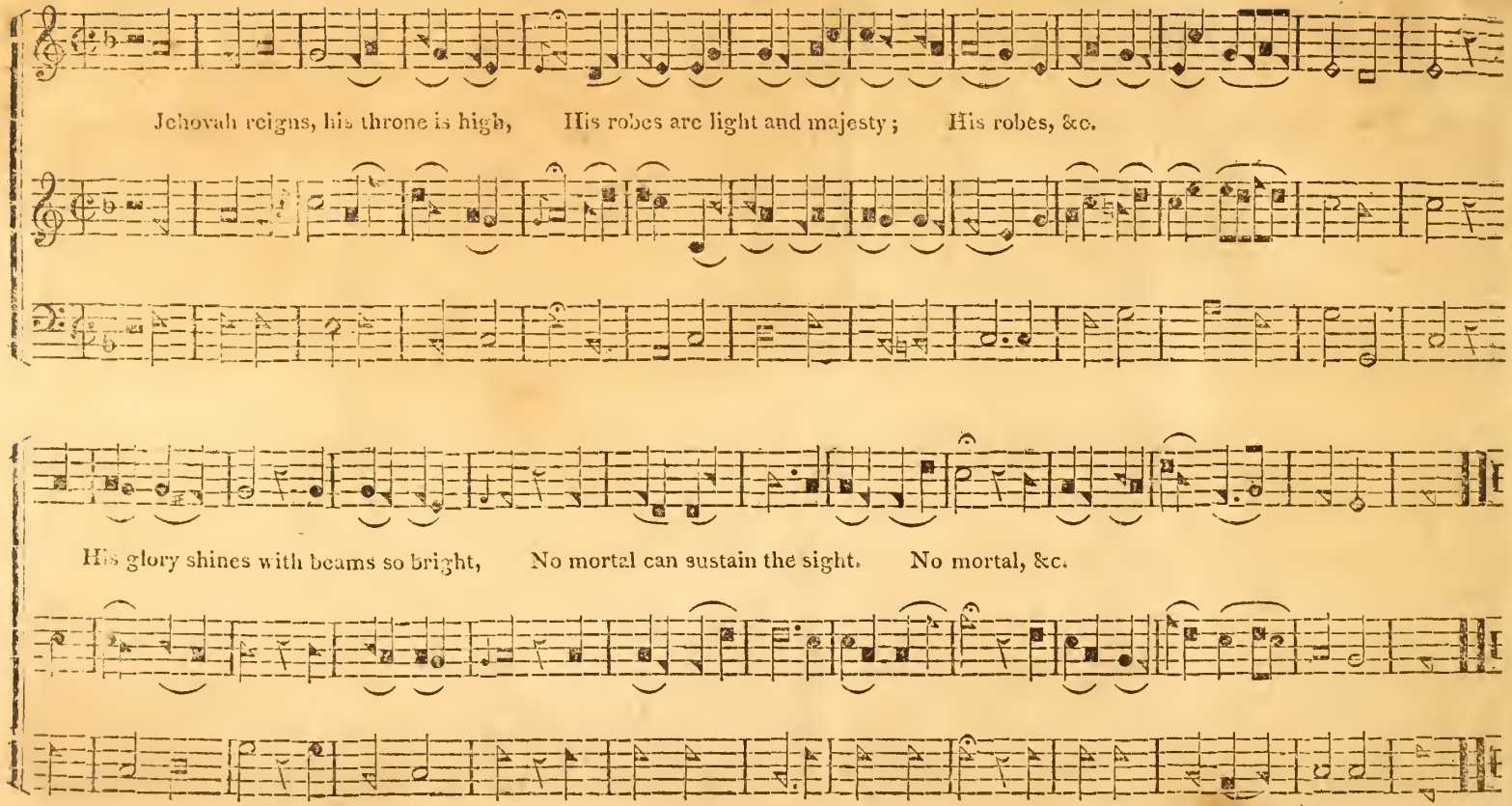


NEWMARK. C. M. Sharp Key on G.



EXHORTATION. L. M. Flat Key on A.




Firm and unmov'd are they, That rest their souls on God; Fix'd as the mount where David stood, Or where the ark abode.
As mountains stood to guard, The city's sacred ground; So God and his Almighty love, Embrace his saints around.

MARTIN'S LANE. L. M. Sharp Key on F.