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Daniel Smith Book

Daniel Smith Book

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THE ſeveral Authors that have credit for Muſic in this work, have generouſly relinquiſhed their *Copy Right* to the Publiſher.

Words to the Muſic are ſet in full under the Counter: Where the Muſic fuges, the firſt word of the lines are ſet under the other parts.

Gift of Mrs John [illegible]
March 8. 2006

PREFACE.

THE Editor in compiling the following Sheets of Muſic, has endeavoured to make a collection that will be uſeful and pleaſing.—Singing is not only a requiſite part of divine worſhip, but it is of great uſe to refine and ſoften the paſſions, and mould our thoughts into a ſacred devotion, and to beget harmony and uniformity of ſentiment in our Holy Religion.—It is matter of regret to the friends of Sacred Muſic that ſo little regard is paid to improvement in that uſeful and ſublime part of divine ſervice—Should meaſures be adopted whereby youth, at a ſuitable age may be taught the elements of vocal Muſic, the ſalutary effects would ſoon be manifeſt as a ſhining ornament to our ſocieties and worſhipping aſſemblies—Pſalmody makes impreſſions on the mind which lead to virtue, and at the ſame time diverts it from dangerous habits—It inſpires us with love to God, a zeal for his religious worſhip, and the inſtitutions of Chriſtianity.

WALLINGFORD, *September* 6, 1798.

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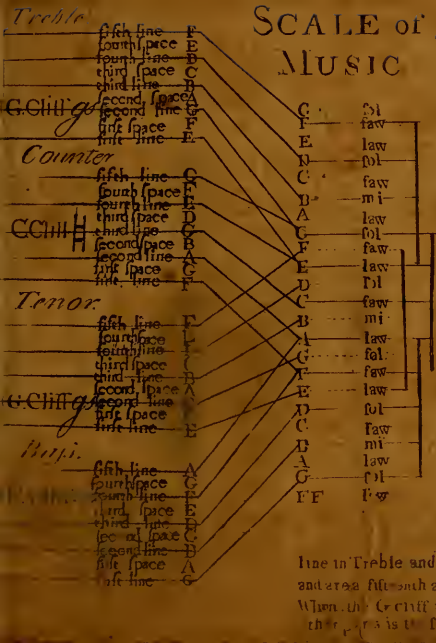
SCALE of MUSIC



Explanation.

The G cliff is placed on the second line in Treble, Counter and Tenor, which gives it the name of G.

The C cliff when used is placed on the third line in Counter, and gives it the name C.

The F cliff is placed on the forth line in Bass and gives it the name F.

The seven first letters of the alphabet are called the musical letters, they represent the lines and spaces where on music is written, and indicate so many distinct sounds, one above another, and are used in finding mi the master note, by beginning at the first line naming both lines and spaces by the letters upward.

The scale shows how the four parts of music are connected.

Observe that G the forth space in Bass, second line in Tenor, and first space in Counter, unite in one G at the right hand, consequently they are one sound, and are an eighth above G the first line in Bass. G the second line in Treble and the fifth line in Counter are a unison and are a fifteenth above G the first line in Bass.

When the G cliff is used in Counter its connection with the other parts is the [illegible] Tenor

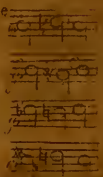
Rules to find the Mi

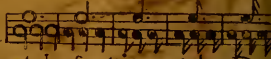
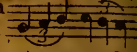
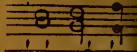
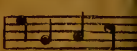
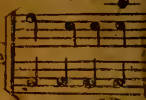
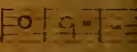
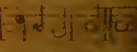
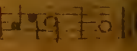
The natural place for mi is in . . . E
but if b be flat me is in . . . E
if B and E. mi is in . . . A
if B.E. and A. mi is in . . .
if B.E.A and D. mi is in . . .
if B.E.A.D and G. mi is in
if F be sharp mi is in . . .
if F and C. mi is in
if F.C and G. mi is in . . .
if F.C.G. and D. mi is in . . . D
if F.C.G.D and A. mi is in . . . A

The order of singing syllable above mi are faw sol law [illegible] law then mi
below mi law sol faw law [illegible] then mi again.

Exam

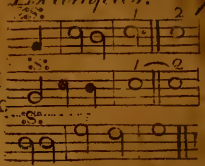
flat ♭ at the left of a note sinks it half a tone
sharp ♯ at the left of a note raises it half a tone
natural ♮ at the left of a note before made flat or sharp restores it to its primitive sound



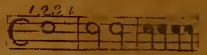
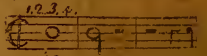
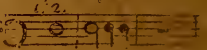
Notes. Rests.	Characters.	Explanations.	Examples.
Semibreves	Dot or point ·	at the right hand of a note makes it half as long again	
Minims	Figure 3	shows that the three notes are to be sung in the time of two of the same kind without.	
Crotchets	Choosing notes.	either may be sung, but not both by the same voice.	
Quavers	Mark of distinction '	shows that such notes are to be sung very distinct and emphatic.	
Semiquavers	Stave	five lines with their spaces where on music is written.	
Demisemi quavers	Ledger line —	is added when notes ascend more than a degree above, or descend more than a degree below the stave.	
	Brace	shows how many parts are sung together	
	Slur	ties two or more notes together which are sung to one syllable.	
	Single bar	divides the time into equal proportions.	
	Double bar	shows the end of a strain.	
	Close	shows the end of a tune.	

Notes are marks of sound. one semibreve is equal in time to two minims, or four crotchets, or eight quavers or sixteen semiquavers, or thirty two demisemiquavers.

Rests are marks of silence of the same length in time as the notes for which they stand.

Characters.		Explanations.	Examples.
Repeat,	:S:	Shows that the muſic between it and the following double bar or cloſe, is to be ſung over again. This ſhows that the note, or notes, under figure 1 is to be ſung before, and the note, or notes, un-der figure 2 when repeating; if ſlured together all are to be ſung when repeating.	
Figures,	1 2		

COMMON-TIME MOODS.

Firſt.	C	contains one ſemibreve, or its quantity, between each ſingle bar. and four beats, two down, and two up, four ſeconds of time.	
Second.	₵	contains one ſemibreve, and four beats, three ſeconds.	
Third.	☽	contains one ſemibreve and two beats, one down and one up, two ſeconds.	
Forth.	2/4	contains one minim and two beats one ſecond and an half	

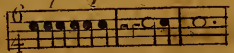
TRIPLE TIME MOODS.

First.	3/2	contains one pointed ſemibreve, or its quantity between each ſingle bar, and three beats, two down, and one up, three ſeconds of time.	
Second.	3/4	contains one pointed minim, and three beats, two ſeconds.	
Third.	3/8	contains one pointed crotchet, and three beats, one ſecond and an-half.	

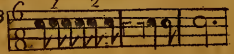
Charaders. Explanation. Examples.

COMPOUND MOODS.

First. $\frac{6}{4}$ Contains six crotchets in each bar, and two beats one down and one up two seconds.

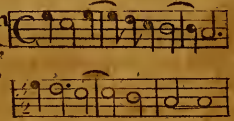


Second. $\frac{6}{8}$ Contains six quavers and two beats one second and an half.

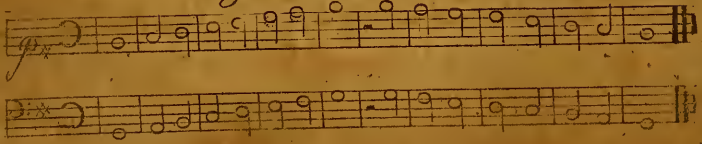


N.B. the hand falls at the beginning of a bar in all moods of time.

Notes of syncopation are those that are driven through or out of their proper order in the bar, which requires the hand to be put down or up while sounding.

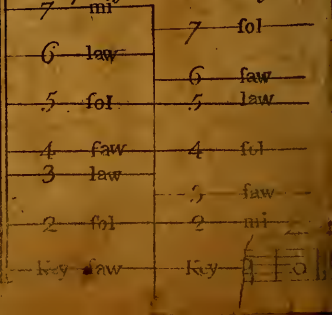


Eight Notes



Keys.

There are two natural Keys in music, C the sharp or major key, and A the flat or minor key. If the last note in the bass is the key note, which is the first above or below mi, if above it is a sharp key, if below it is a flat key; or if the last note of the bass is faw, it is a sharp key, if law, it is a flat key.



MISCELLANEOUS OBSERVATIONS.

IN order to become adepts in the art of Pſalmody, it is eſſential that the learner begin at the firſt principles, as it is for one that wiſhes to obtain accuracy in reading, to begin with the alphabet.—Singing, like other Arts, is attainable only, ſtep by ſtep; therefore that you may ariſe from the A. B. C. of the art to plain tunes, and from thence to the moſt complex muſic, the method to be obſerved is as follows,

Endeavor to get a thorough knowledge of the four preceding pages, as your future progreſs depends entirely on your firſt ſetting out. At proper intervals, while attending to the rules, the learner may be-

gin to cultivate the voice, by raiſing and falling the eight Notes, with the aid of an Inſtructor.§ When the learner has acquired a competent knowledge of the ground work of Muſic, he may begin to acquaint himſelf with written Muſic, by chooſing ſome plain Tune, on the natural Key, and not forſake it, until he can perform it with accuracy. Thus proceeding thro' the ſeveral gradations, he may arrive at the ſummit.

OF FORMING AND TUNING THE VOICE.

IT is neceſſary in order to produce melody, that the voice be round, ſmooth and pliant; therefore avoid any extreme that would render it otherwiſe, as ſinging very loud on high notes, will inevitably break the voice, and yield a harſh and unpleaſing ſound.

§ A perſon unacquainted with the eight Notes, (even a natural ſinger) is as totally incapable of learning them without aſſiſtance, as a child is the alphabet; becauſe they cannot diſtinguiſh the diſtance between tones; and eſpecially the ſmall diſtance of ſemitones.

To perform melodiously, the learner must so mould and cultivate the voice, that where numbers are performing in concert, there may on each part, (as nearly as possible) appear to be but one uniform voice; the nearer it approaches to this, the nearer perfection will be the harmony. Instead of a confused jargon, it will be like the smooth vibrations of the viol, and the soft breathings of the flute: on the contrary, asperity of voice, entirely destroys harmony, and bears a nearer resemblance to the brayings of an ass, than to refined singing. Yet how hard a precept it is to inculcate, that soft singing is the most melodious, when numbers are so prejudiced in favor of their own voices, and have such invincible fondness for being heard above the rest of the Choir, that they will strain their voices to such an enormous pitch, as to completely transgress all rules of decency! Such performance is more like the hootings of the midnight bird, than real music.

Of PRONUNCIATION.

GOOD Pronunciation is a principal ornament in singing, let it be therefore as distinct as possible, endeavoring to avoid, articulating near the end of the tongue, as it renders the sounds flat and insipid; but let the pronunciation be round and full; consequently the sound will be more in the throat, which is the most essential organ of sound, and from whence it hath its origin. Confine yourself to strict grammatical rules, which is the only way to obviate errors.

ORDINATION HYMN, *for the Tune Jeruſalem.*

CHRIST'S *Commiſſion to preach the* GOSPEL. *St.* Matth. *Chap.* 10.

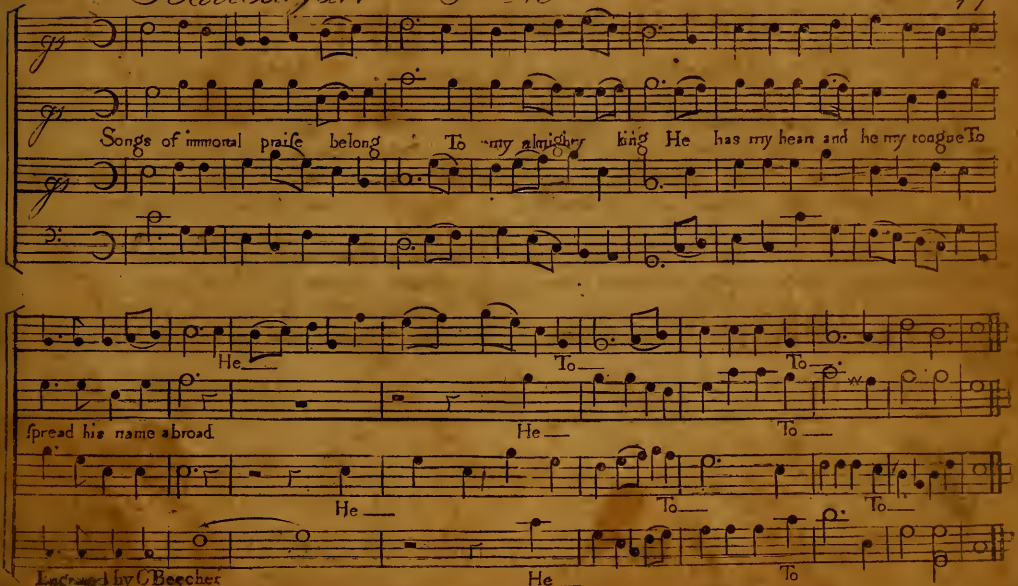
1 GO forth ye Heralds, in my Name,
ſweetly the Goſpel trumpet ſound,
The glorious Jubilee proclaim,
where'er the human race is found.

2 The joyful news to all impart,
and teach them where ſalvation lies;
With care bind up the broken heart,
and wipe the tears from weeping eyes.

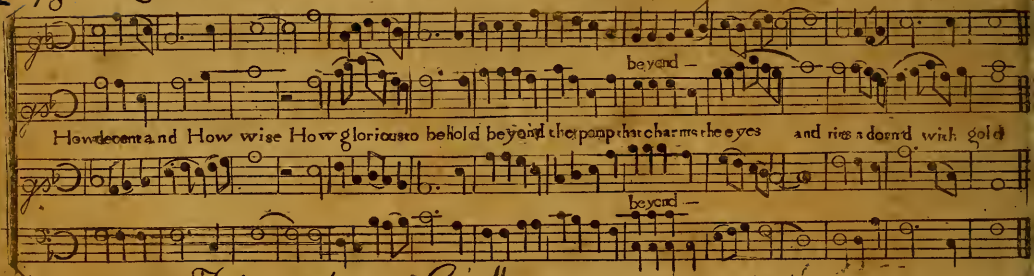
3 Be wiſe as ſerpents where you go,
but harmleſs as the peaceful dove,
And let your heav'n-taught conduct ſhow
that ye're commiſſion'd from above.

4 Freely from me ye have receiv'd,
freely, in love, to others give;
Thus ſhall your doctrines be believ'd,
and, by your labours, ſinners live.

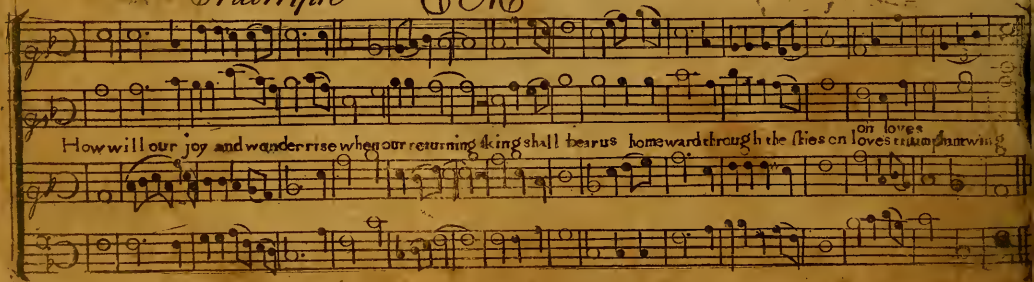
Hallelujah C.M.

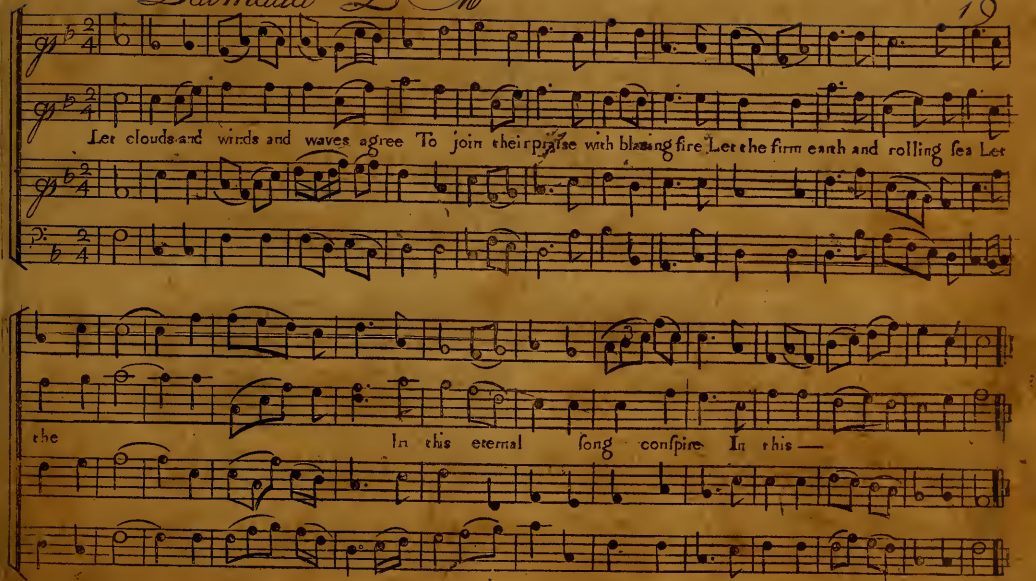


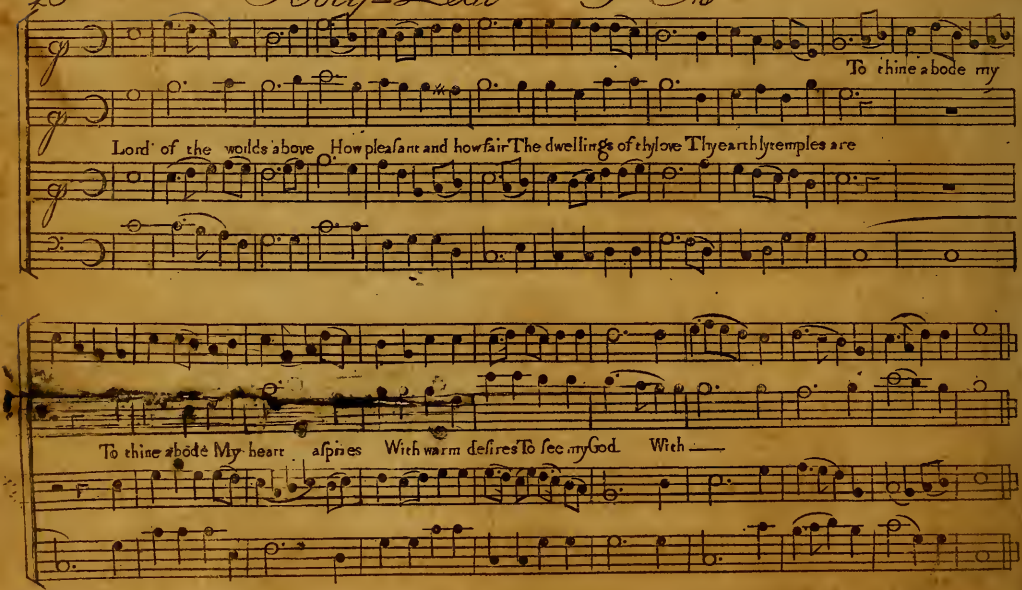
Canaan C M



Triumph C M




Let clouds and winds and waves agree To join their praise with blazing fire Let the firm earth and rolling sea Let
the
In this eternal song conspire In this


To thine abode my
Lord of the worlds above How pleasant and how fair The dwellings of thy love Thy earthly temples are
To thine abode My heart aspires With warm desires To see my God With

Entreaty P M

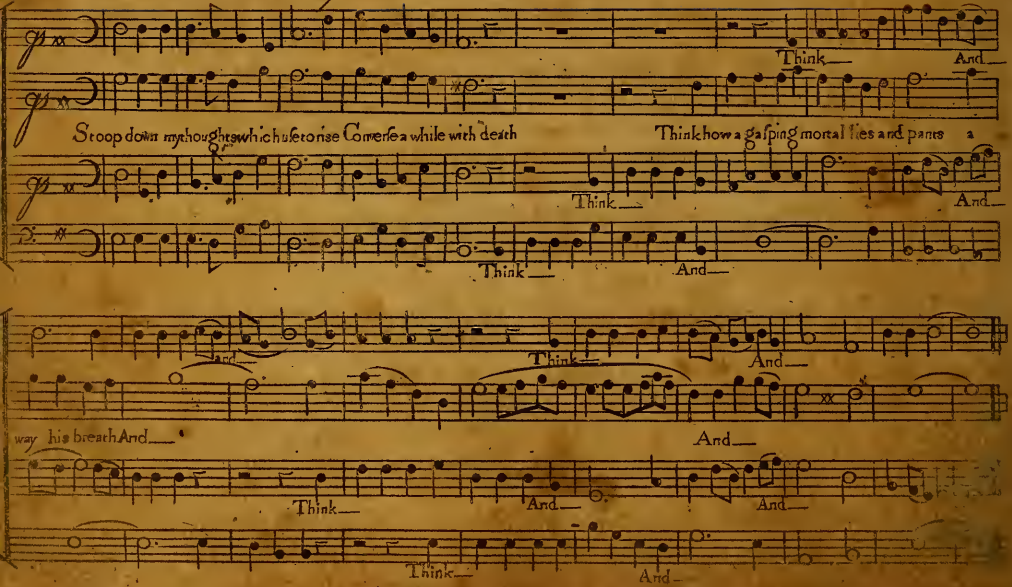
21

Think mighty God on feeble man How few his hours how short his span Short from the cradle to the grave

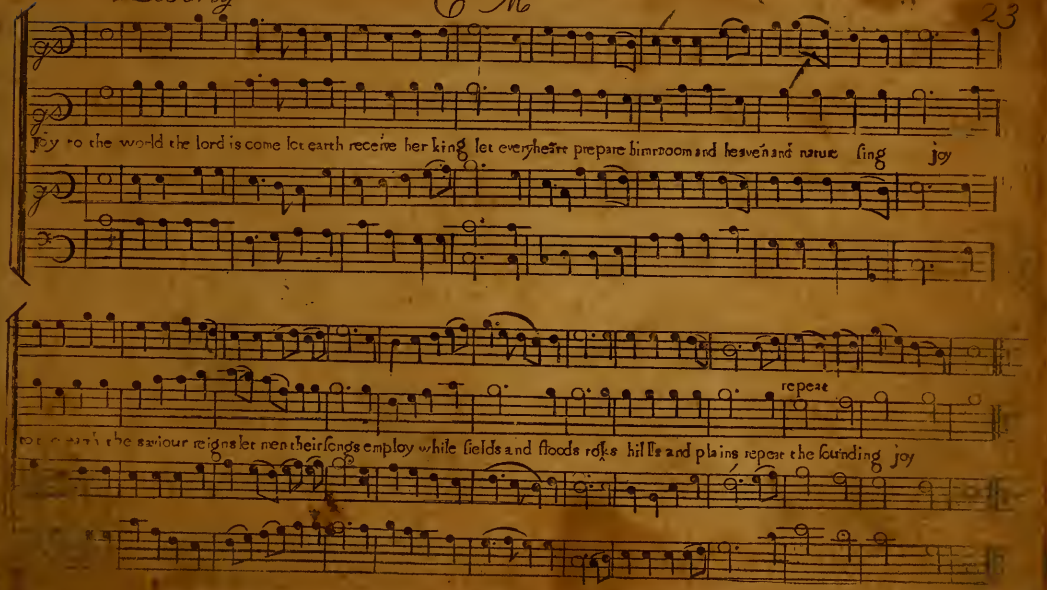
Who

Who —

Who can secure his vital breath Against the bold demands of death With skill to fly or power to save


Think— And—
Stoop down my thoughts that use to rise Converse a while with death
Think how a gasping mortal lies and pants a
Think— And—
Think— And—
And— Think— And—
way his breath And— And—
Think— And— And—
Think— And—

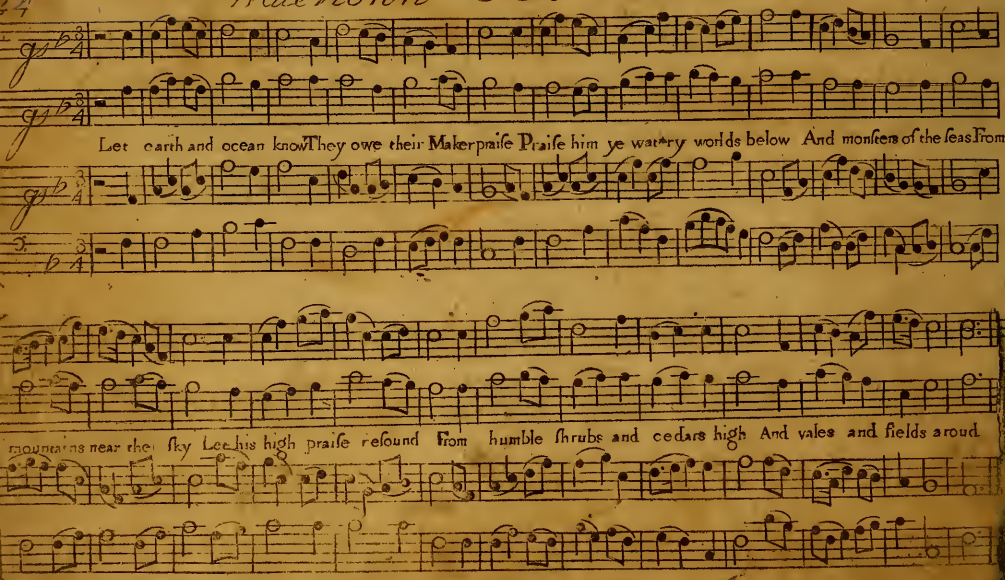
Liberty C M

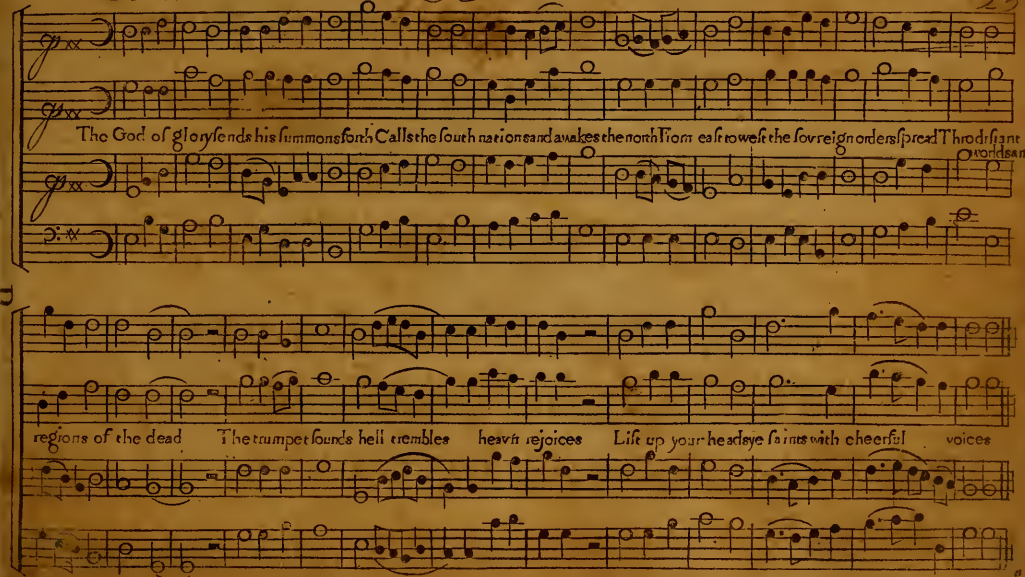

joy to the world the lord is come let earth receive her king let everyheart prepare him room and heaven and nature sing joy
repeat
repeat the saviour reigns let men their songs employ while fields and floods rocks hills and plains repeat the sounding joy

Watertown S M

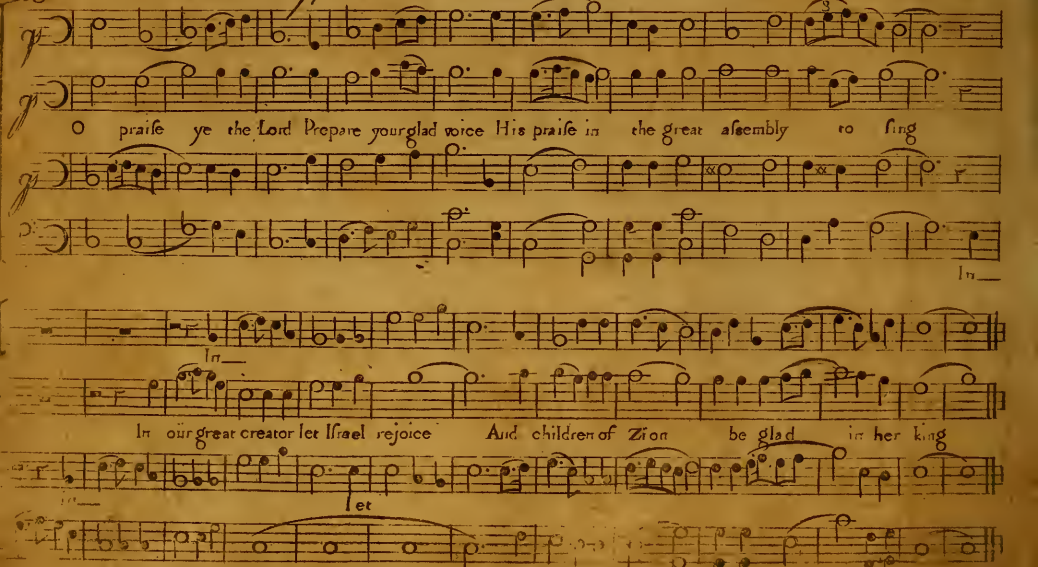
Let earth and ocean know They owe their Maker praise Praise him ye watery worlds below And monsters of the seas From

mountains near the sky Let his high praise resound From humble shrubs and cedars high And vales and fields aroud

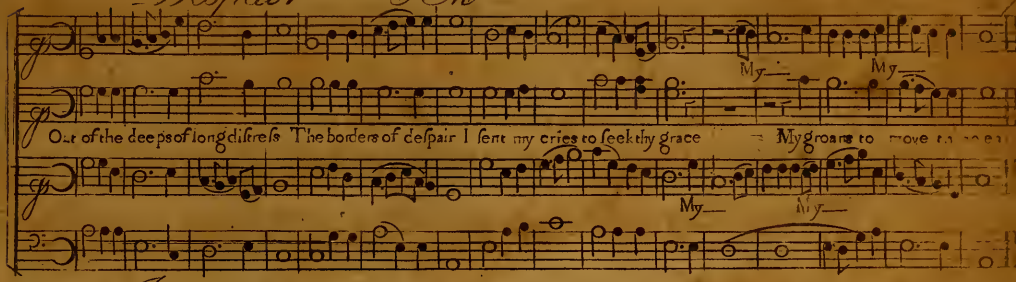



The God of glory sends his summons forth Calls the south nations and awakes the north From east to west the sovreign orders spread Through distant worlds and
regions of the dead The trumpet sounds hell trembles heavn rejoices Lift up your heads ye saints with cheerful voices

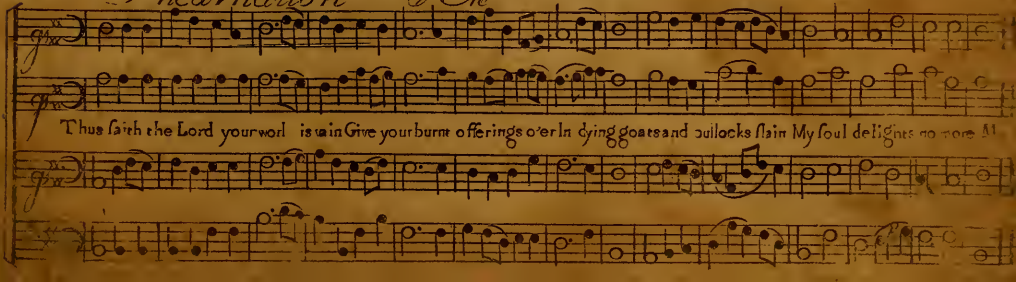
Wallingford P M



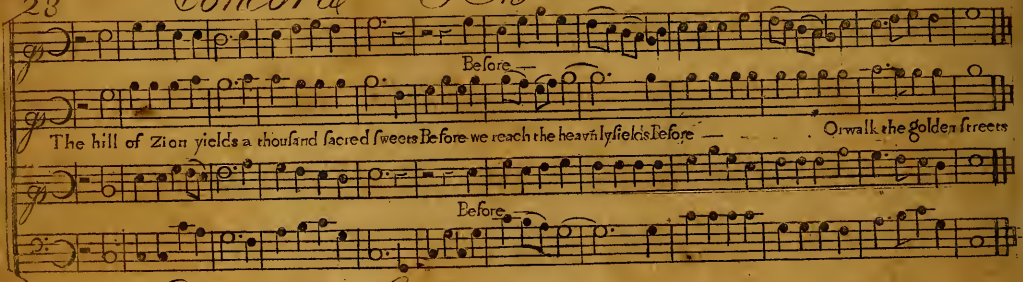
Despair C M



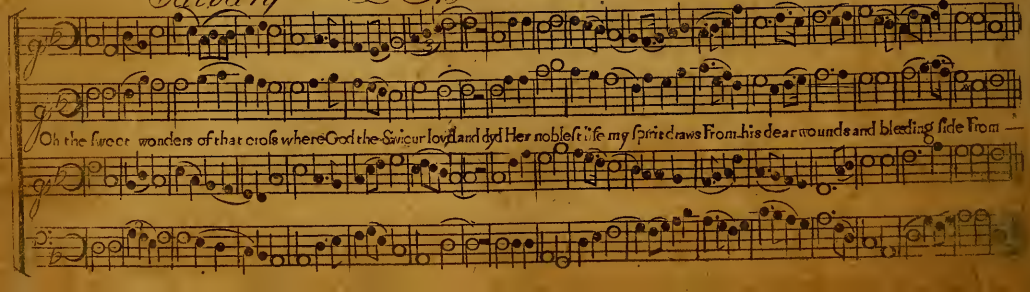
Incarnation C M



Concorde S M



Calvary L M



Maritta C M

Ten —

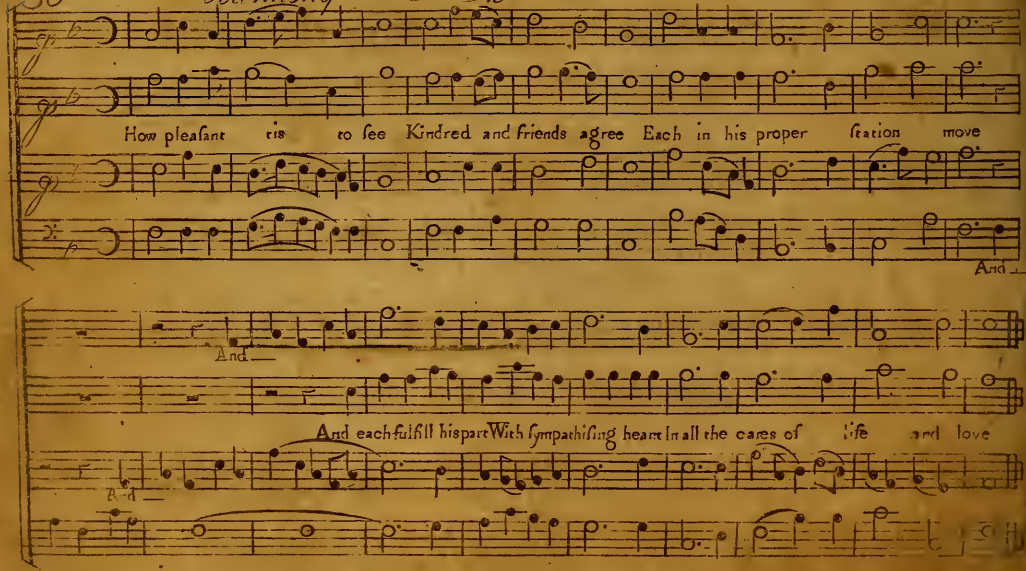
Come let us join our cheerful songs with angels round the throne Ten thousand thousand are their tongues But all their joys are one

Ten — But —

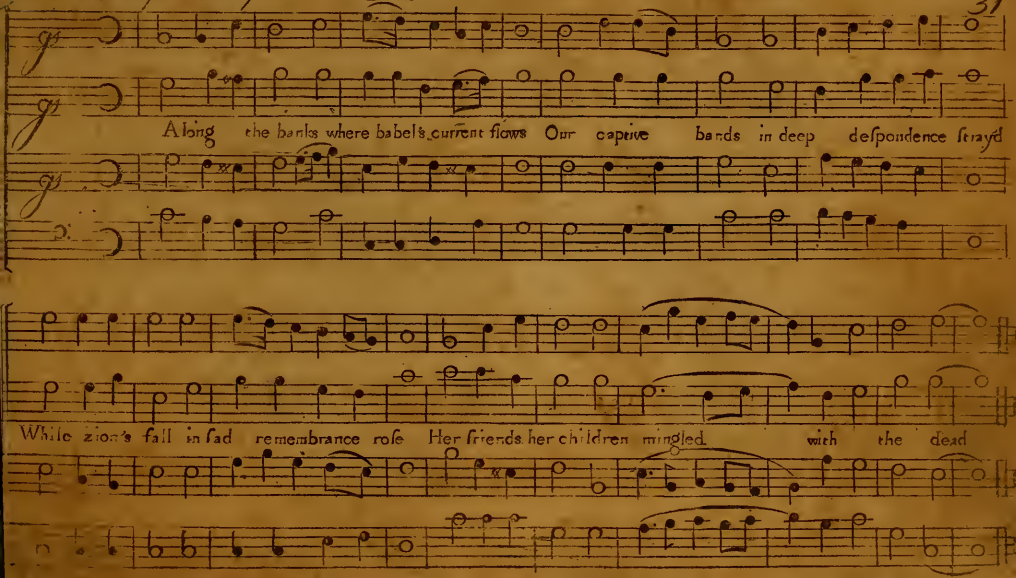
Ten — But — But —

Portsmouth C M

There is a land of living joy Beyond the utmost skies Where scenes of bliss without alloy In boundless prospect rise


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

Captivity. P. M.



Sunday S. M

Behold the losty sky Declares its maker God And all the starry works on high Proclaim his powr abroad

Brimfield S. M

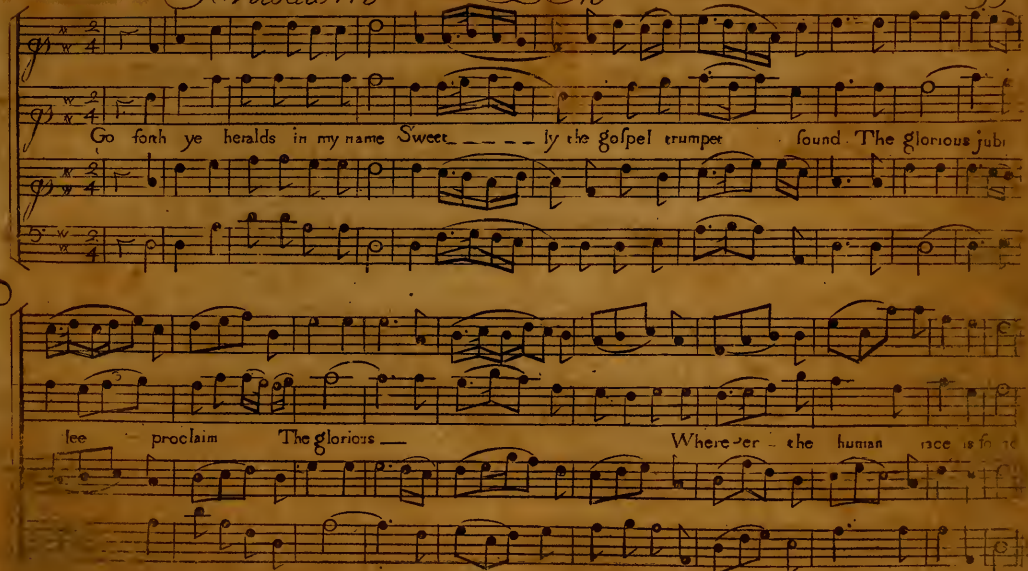
Swift —

Our moments fly apace Our feeble powers decay Swift as a flood our hasty days Are sweeping us away Are —

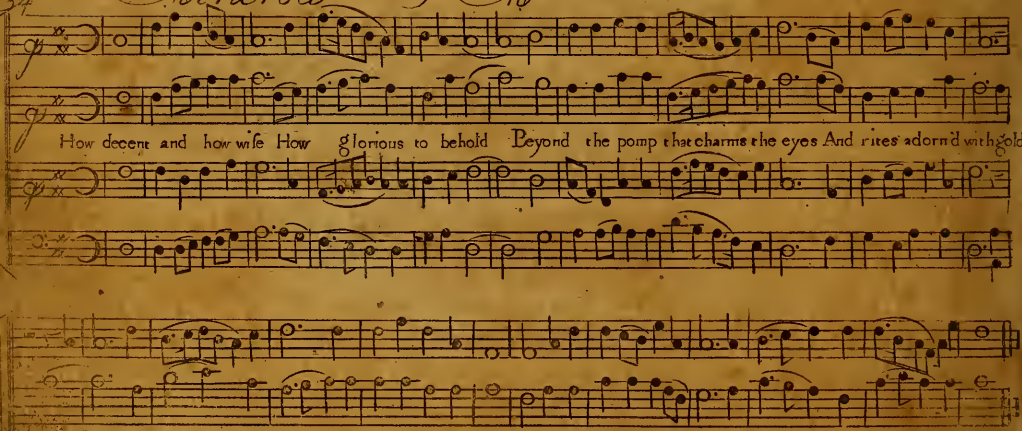
Swift — Swift —

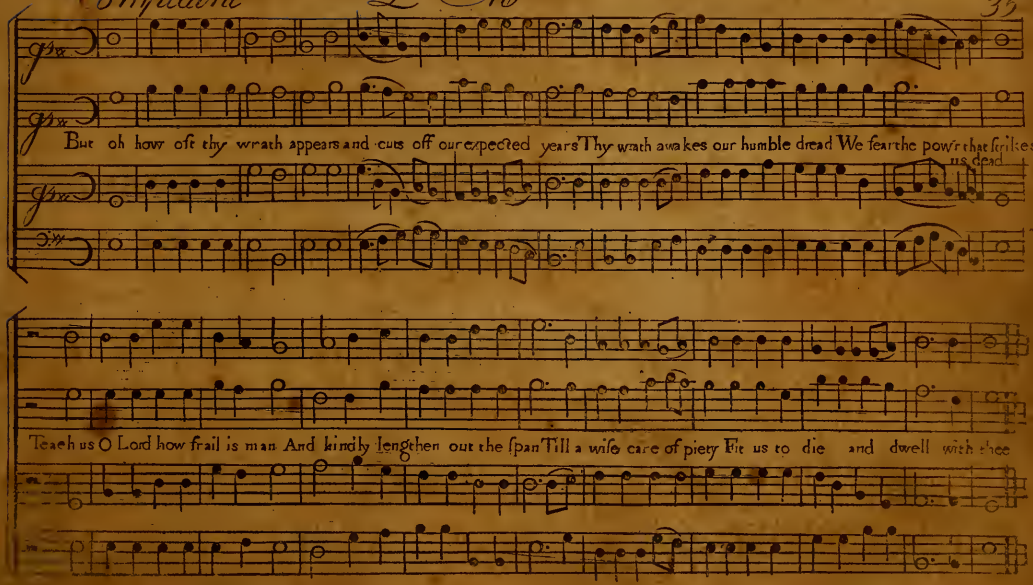
Swift —

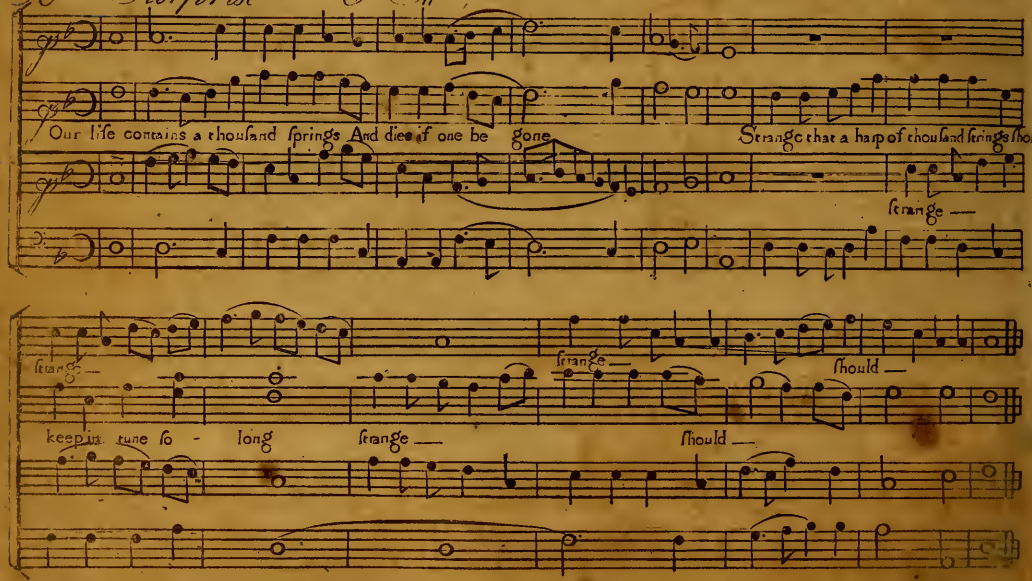
Jerusalem L M

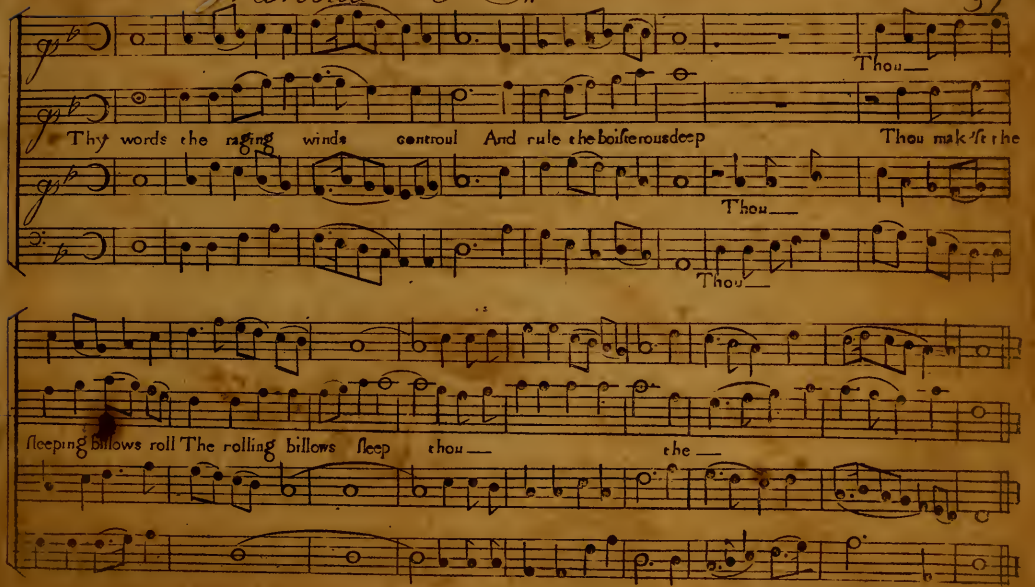


Minerva S.M.

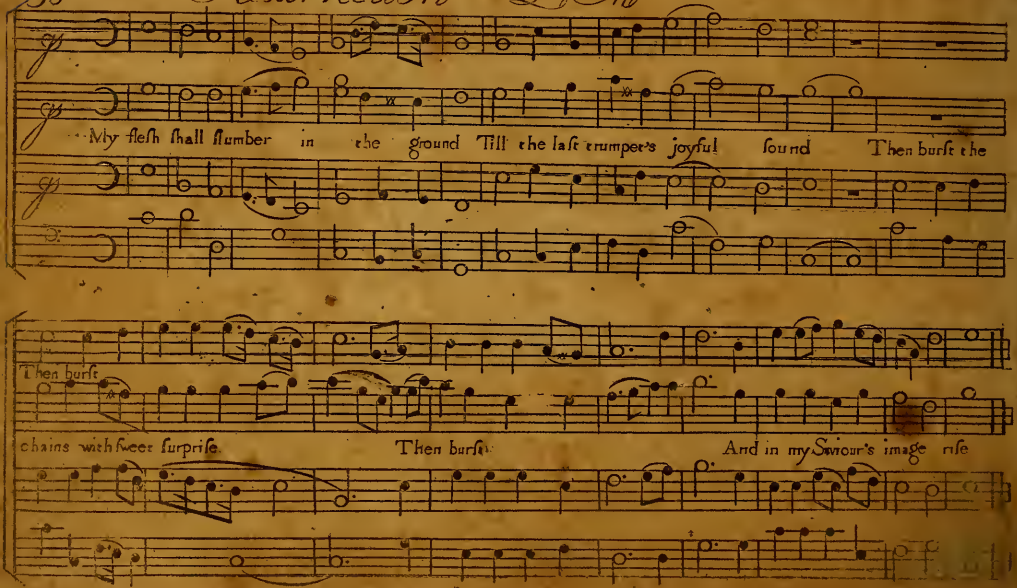

How decent and how wise How glorious to behold Beyond the pomp that charms the eyes And rites adorn'd with gold
The God we worship now will guide us till we die Will be our God while here below And ours above the sky


But oh how oft thy wrath appears and cuts off our expected years Thy wrath awakes our humble dread We fear the pow'r that strikes us dead
Teach us O Lord how frail is man And kindly lengthen out the span Till a wise care of piety Fit us to die and dwell with thee

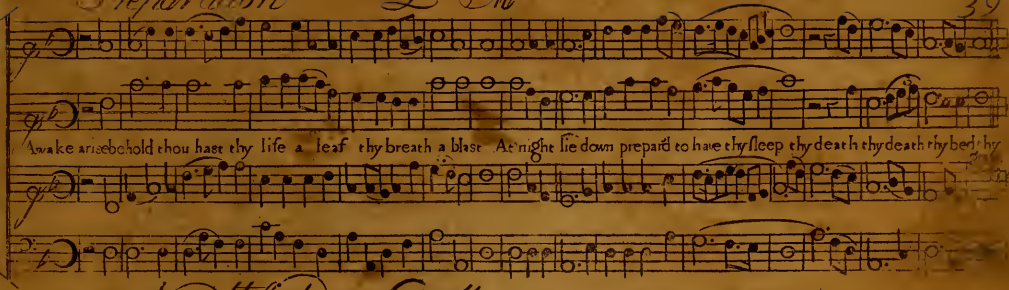

Our life contains a thousand springs And dies if one be gone
Strange that a harp of thousand strings
strange
strange
strange
should
keep in tune so - long
strange
should


Thou—
Thy words the raging winds controul And rule the boisterous deep
Thou mak'st the
Thou—
Thou—
sleeping billows roll The rolling billows sleep thou— the—

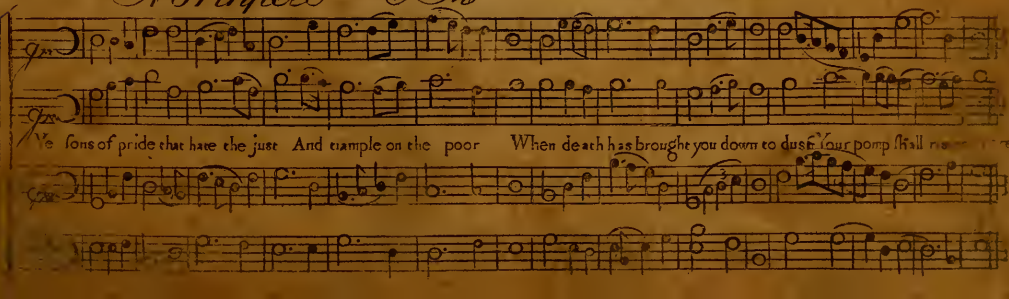
Resurrection L.M



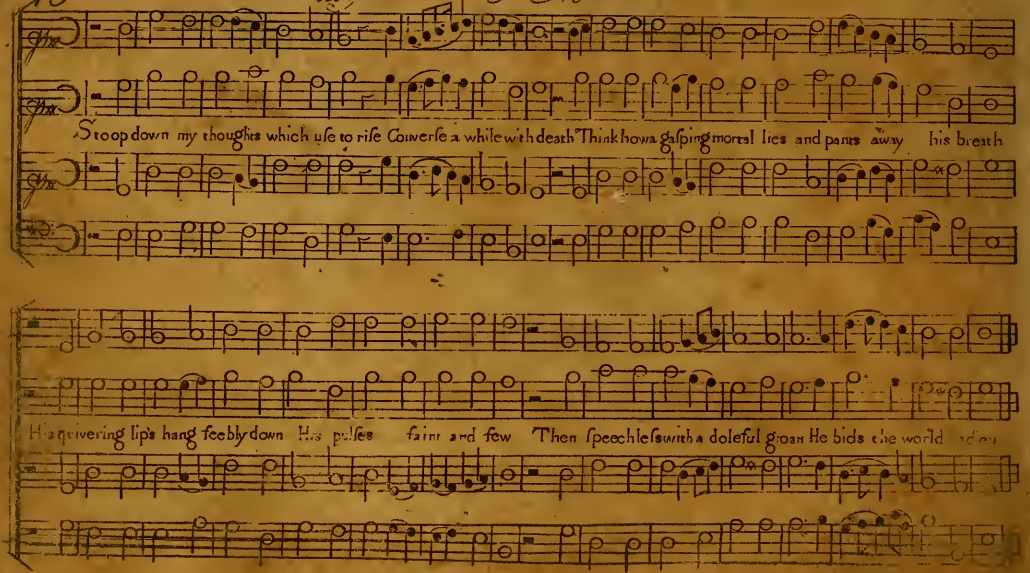
Preparation L M



Northfield C M



Solemnity C M



There —

Great God the heavens well order'd frame Declares the glories of thy name There thy rich works of wonder shine A thousand starry

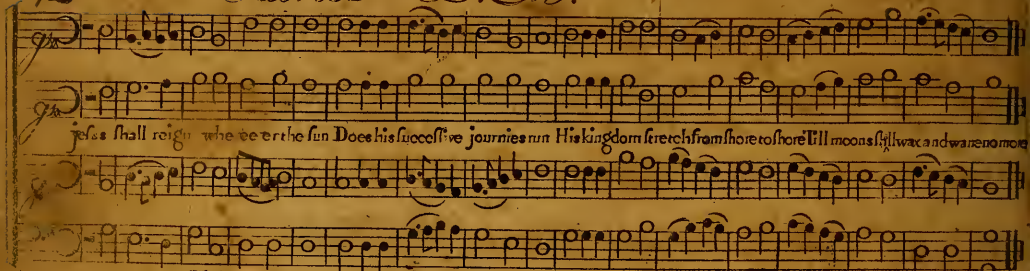
There — A —

There — A —

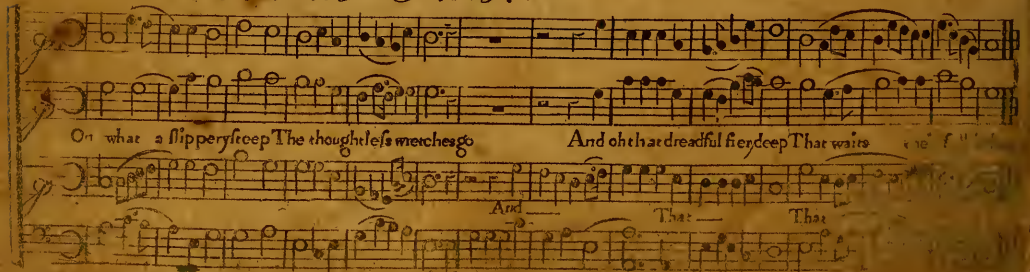
A thousand radiant —

beauties there A thousand radiant marks appear Of boundless power and skill divine A —

Fairfax L. M.



Haddam S. M.



Severia L M

In

My spirit looks to God alone My rock and refuge is his throne In all my fears [illegible] Praise My soul on his salvation waits

In In

In In

America S M

My

Amid [illegible] foes Thou dost my table spread My cup with blessings overflows And joy exalts my head

My A[illegible]d

My M[illegible]

Recovery L M

Fondly

Firm was my hea[illegible] my day was bright And I presum'd twould ne'er be night Fondly I said within my heart [illegible] Fond

Plea

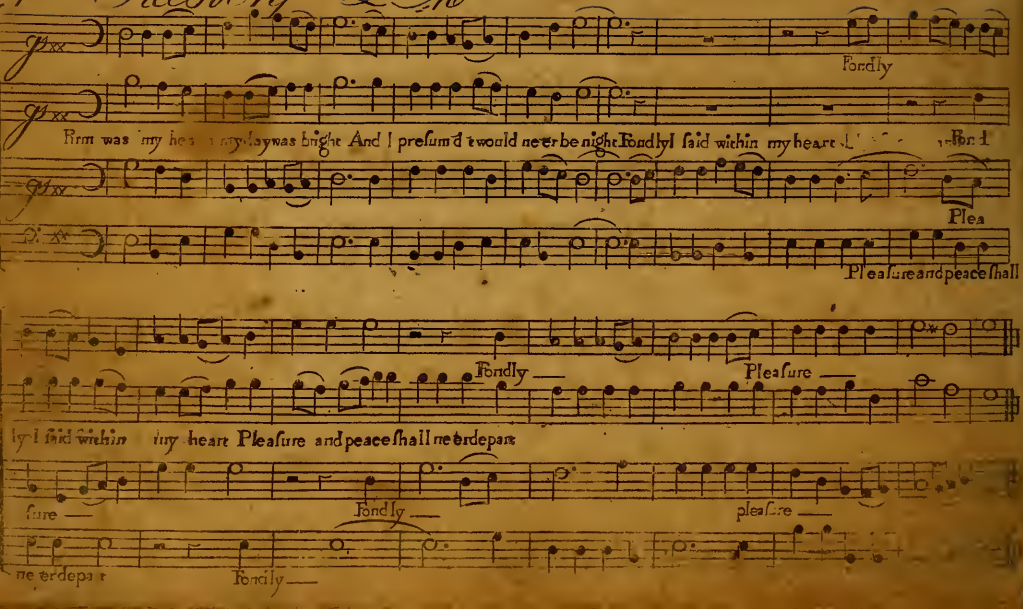
Pleasure and peace shall

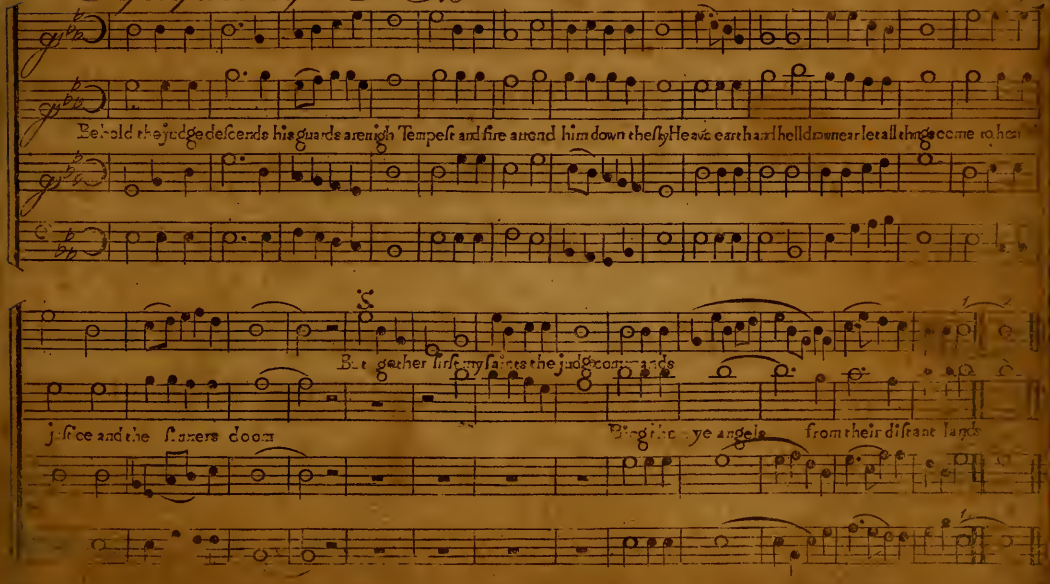
Fondly — Pleasure —

ly I said within my heart Pleasure and peace shall ne'er depart

sure — Fondly — pleasure —

ne'er depart Fondly —




Behold the judge descends his guards are nigh Tempest and fire attend him down the sky Heav'n earth and hell drown near let all things come to their
But gather first my saints the judgment ends
justice and the sinners doom
Bring hither ye angels from their distant lands

Olympus P. M.

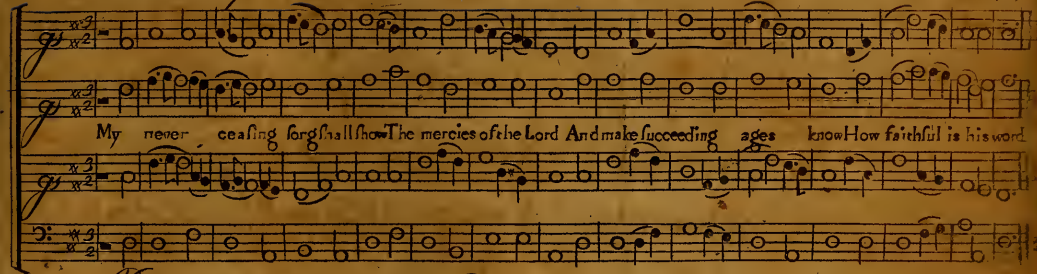
How-pleasant tis to see Kindred and friends agree Each in his proper station move

And each fulfil his

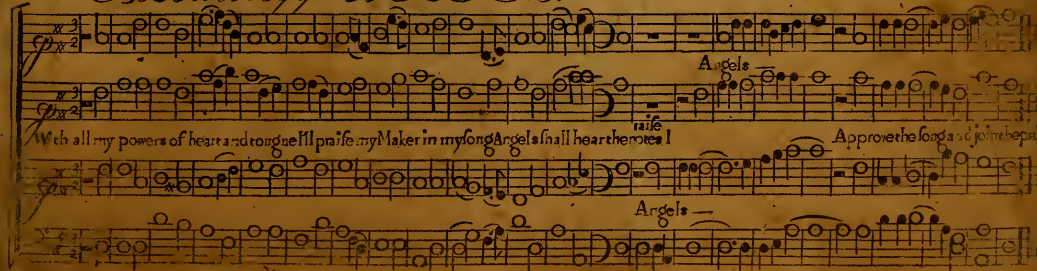
With lym — thiling heart

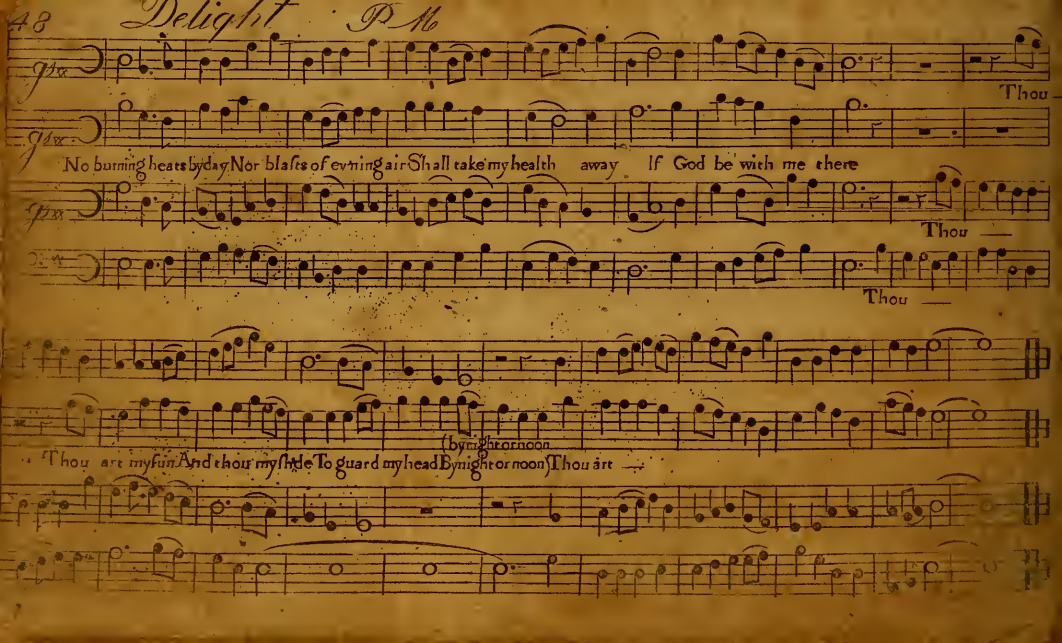
In all the cares of life and love In all the cares In all —

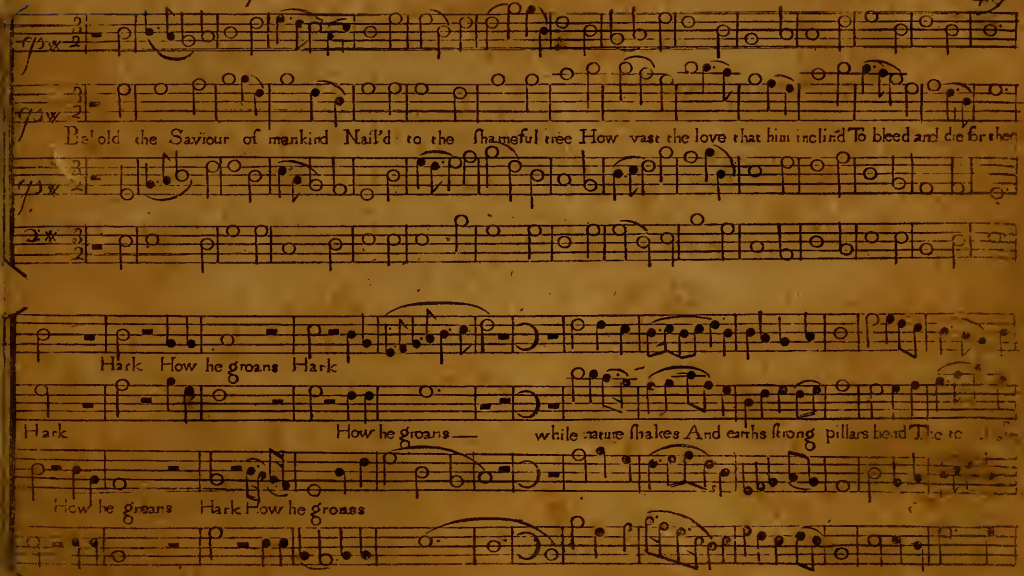
Sincerity C. M.

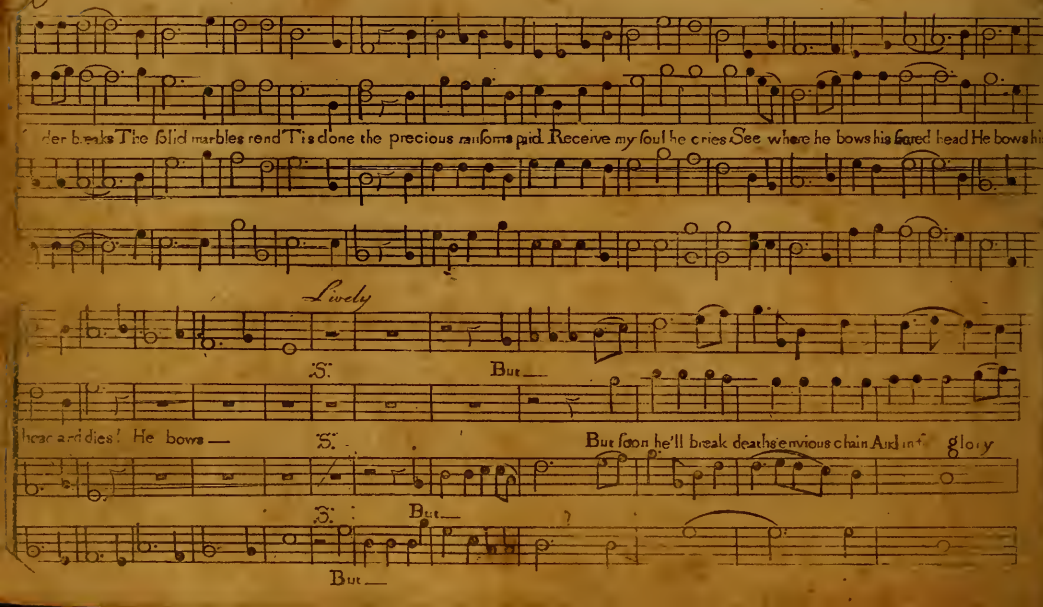


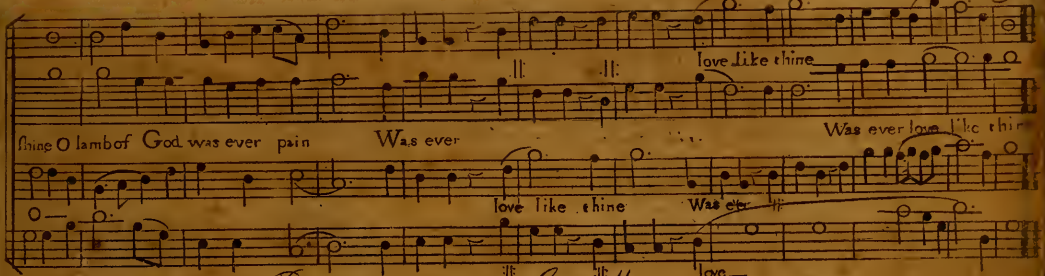
Bloomingqrove L. M.



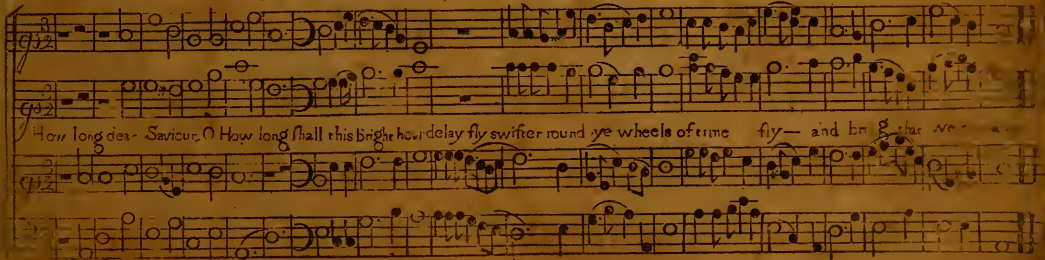

Thou —
No burning heats by day Nor blasts of evning air Shall take my health away If God be with me there
Thou —
Thou —
(by night or noon
Thou art my sun And thou my stile To guard my head By night or noon Thou art —


Behold the Saviour of mankind Nail'd to the shameful tree How vast the love that him inclin'd To bleed and die for thee
Hark How he groans Hark
Hark How he groans — while nature shakes And earths strong pillars bend The ro
How he groans Hark How he groans

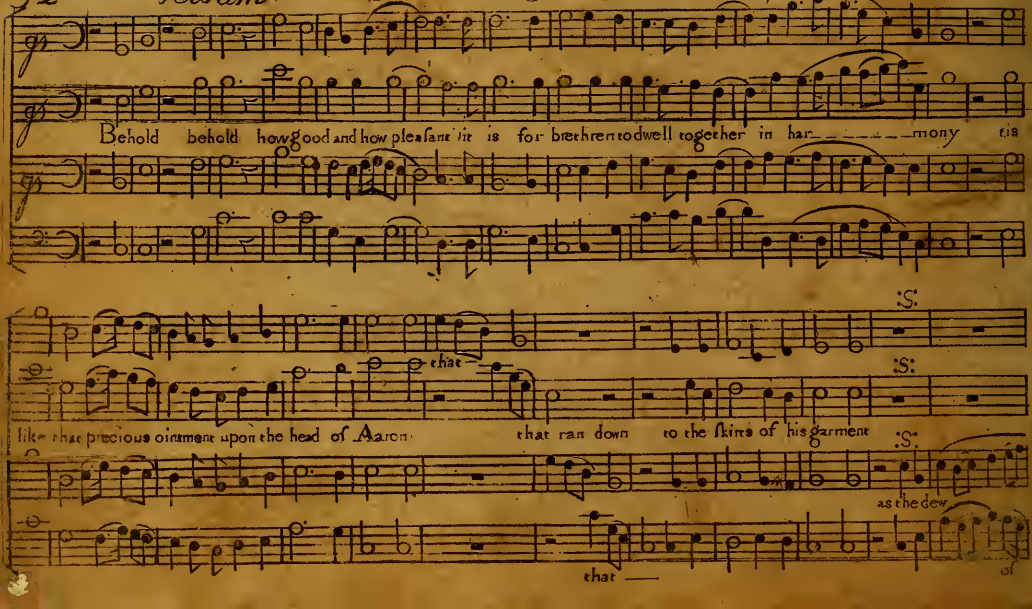

der breaks The solid marbles rend Tis done the precious ransoms paid. Receive my soul he cries See where he bows his sacred head He bows his
Lively
S.
But
head and dies! He bows
S.
But soon he'll break deaths envious chain And in glory
S.
But
But

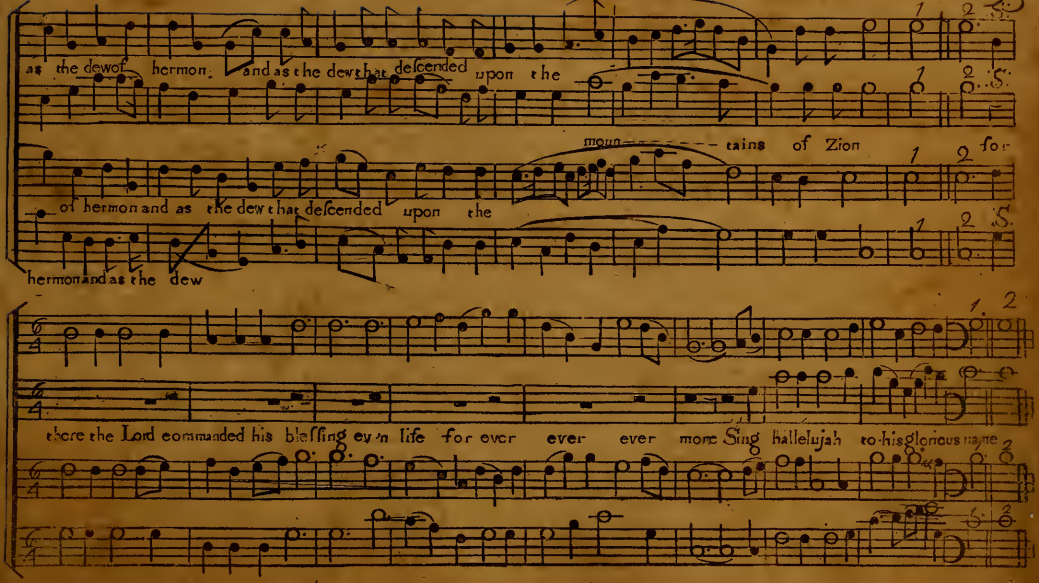

love like thine
shine O lamb of God was ever pain Was ever
Was ever love like thine
love like thine Was ever
love—

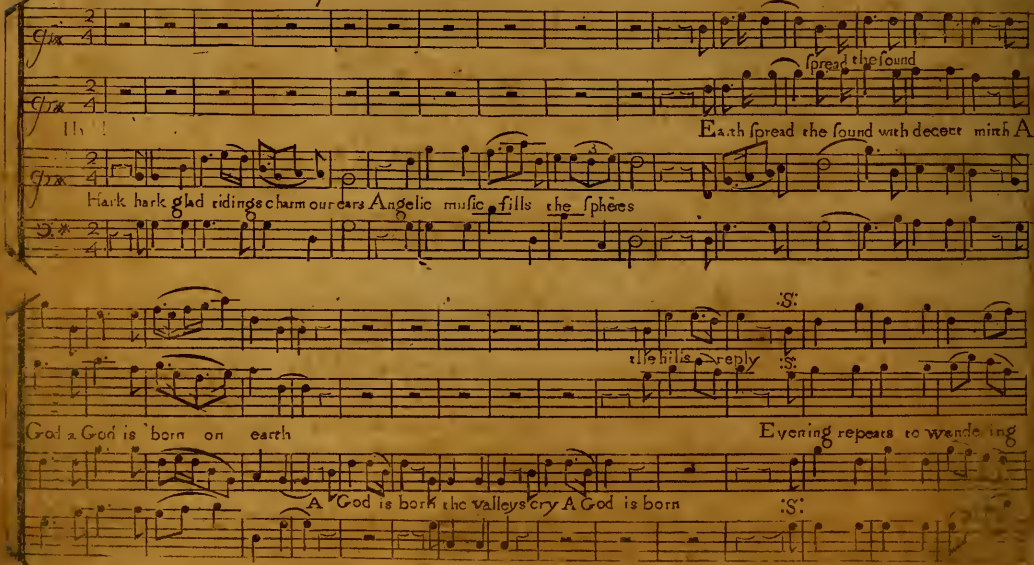
Paradise C M

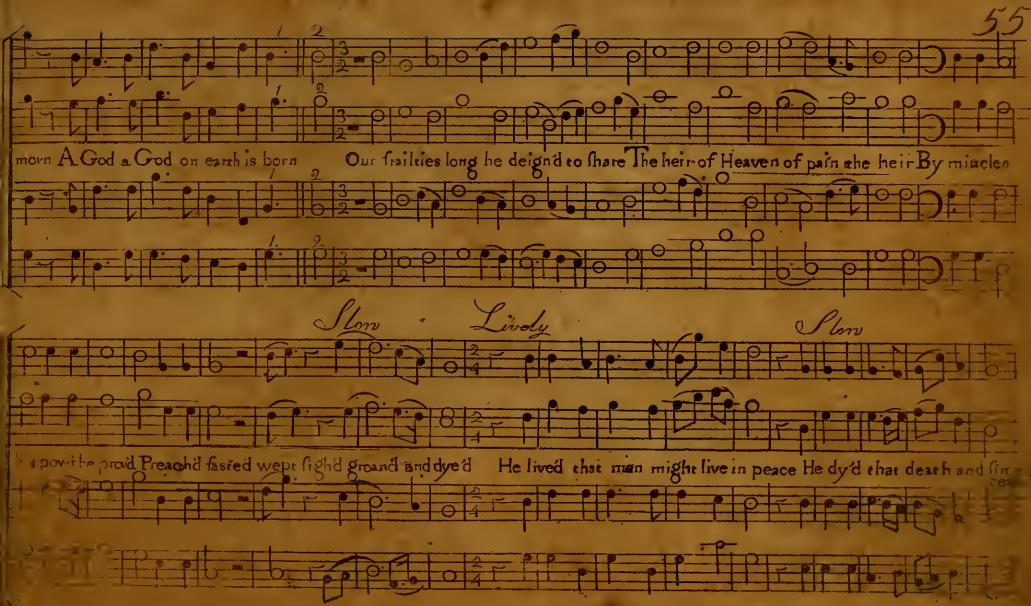

How long dear Saviour O How long shall this bright hour delay fly swifter round ye wheels of time fly— and bring that ve

Hiram. Anthem PS 133.



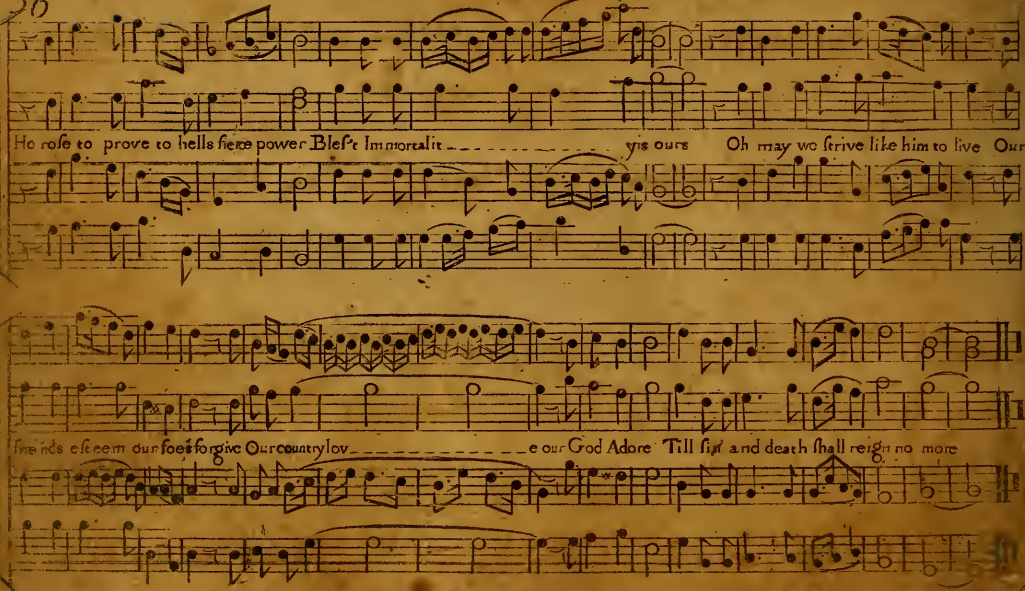

as the dewof hermon. and as the dewthat descended upon the
mountains of Zion for
of hermon and as the dewthat descended upon the
hermon and as the dew
there the Lord commanded his blessing even life for ever ever ever more Sing hallelujah to his glorious name


spread the sound
Earth spread the sound with decent mirth A
Hark hark glad tidings charm our ears Angelic music fills the spheres
:S:
ills hills reply :S:
God a God is born on earth
Evening repeats to wonde ing
A God is born the valleys cry A God is born
:S:

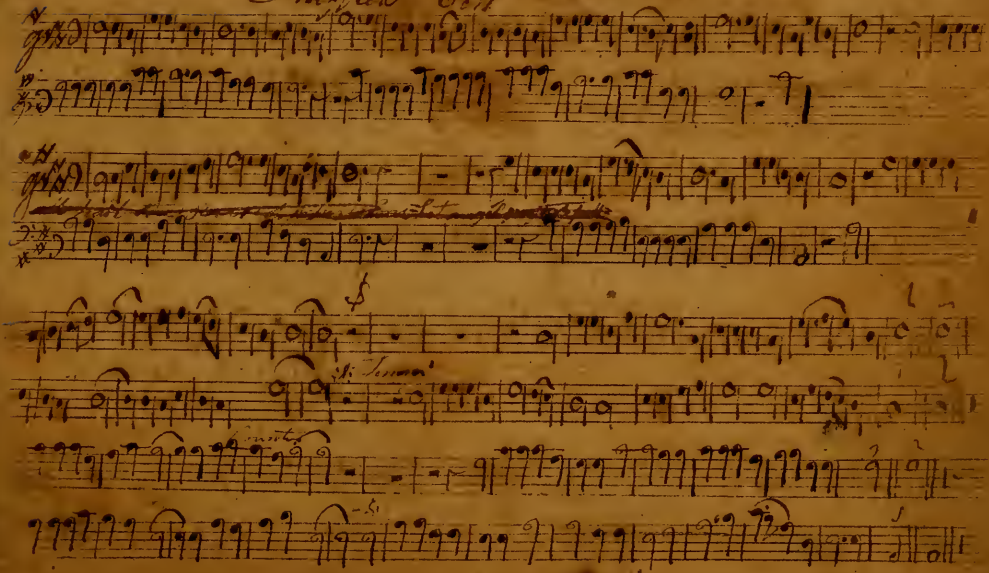

mourn A God a God on earth is born Our frailties long he deignd to share The heir of Heaven of pain the heir By miracles
Slow
Lively
Slow
s powr he provd Preachd fasted wept sighd groand and dyed He lived that man might live in peace He dyd that death and sin

He rose to prove to hells fierce power Bles't Immortalit _____ yis ours Oh may we strive like him to live Our

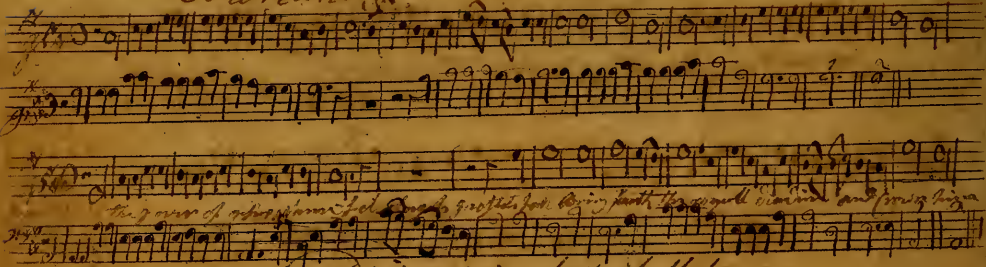
friends esteem our foes forgive Our country lov _____ e our God Adore Till sin and death shall reign no more



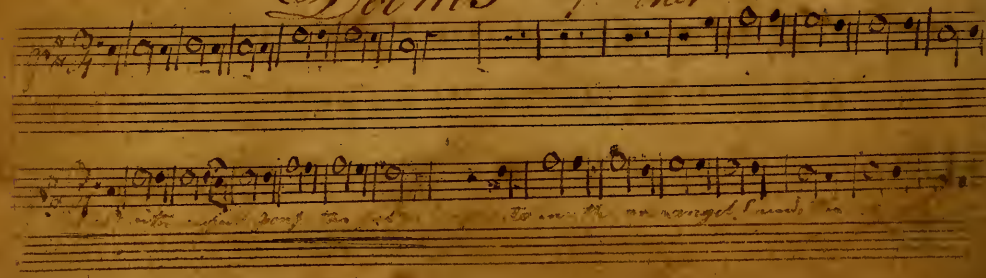
Sheffield Coll

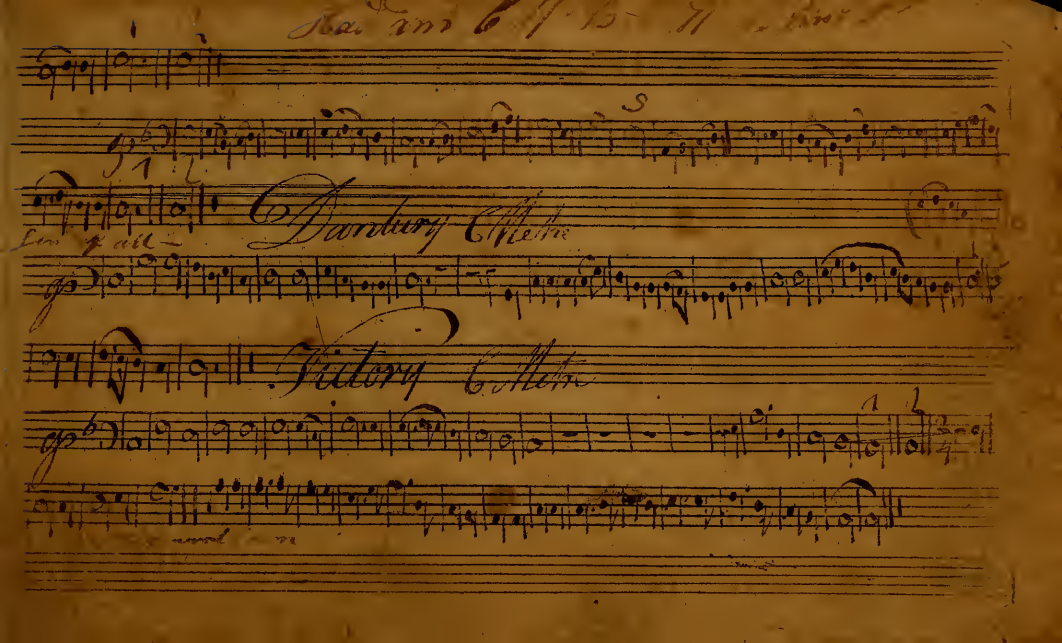


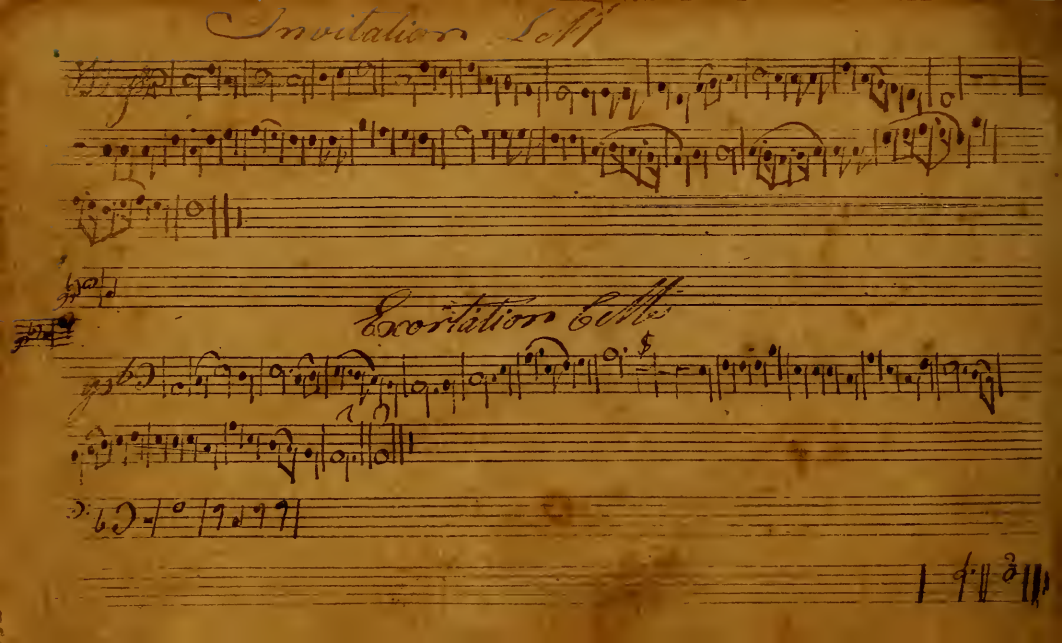
Coronation C Metre



Dooms day 1 Metre




Dandury C Metre
Victory C Metre


Invitation Coll
Exortation Coll

Using my Saviours wondrous death
He conquered when he fell
Tis finisht said his dying breath
And shook the Gates of hell

Tis finisht our immanuel Cries
The dreadfull work is done
Then shall his sovereign throne Arise
This kingdom is begun

D

Melchior