COLUMBIAN HARMONY,

CONTAINING,

Together with the NECESSARY RULES of MUSIC,

A COLLECTION OF

PSALM and HYMN TUNES,

ADAPTED TO

A great variety of Metres:

SELECTED,

From the most celebrated Authors,

By E. SANDBORD and J. RHEA.

BALTIMORE: PRINTED BY SAMUEL & JOHN ADAMS IN GAY-STREET.
PREFACE.

Were it not established by custom, the views of editors are so generally understood, that a preface seems quite unnecessary: a desire of serving the public, appears to be the prevailing motive; we would not wish our readers to conclude it had no influence over us; yet, can assure them, that we found another equally weighty, which seems to have wholly escaped the notice of many; namely, serving ourselves.

But, in whatsoever light our intentions, by this publication, may be viewed, we hope, a majority of the pieces therein contained, will be found pleasing to those who have musical ears (and for those who have not, we are little concerned) being extracted from some of the sweet singers of Israel, both ancient and modern:

From Williams, from Tanfor, from Stevenson too,
And Madan, soft strains which for ever are new:
From Milgrove, and Handell, deservedly fam'd,
And some formed by authors we never saw named.
These, Europe may boast, nor boast they in vain;
We boast, we admire them, this side the main:
But Europe, for music, can't claim all the praise;
America rings with harmonical lays.
From Billings are drawn movements lovely indeed,
And soft plaintif strains are collected from Read:
From Brownson great grandeur and majesty thine;
From Babcock fine melody, charmingly fine!
In Hibbard you'll find an agreeable strain,
It will bear repetition, again, and again.
The author of Ocean, we are sorry to tell,
Is unknown, tho' its beauties are known very well.
From Hall we have chosen a favorite air,
Which
PREFACE.

Which, for softness, and sweetness, there’s few to compare.
From Edson we’ve some, which are known to be good,
And a few to crown all, from the great Mr. Wood.

Great care has been taken to follow the original copies; sensible that it is not the business of editors to add beauties, much less deformities, to an author: if, therefore, any gentlemen should find their works abused, we hope they will esteem it accidental. For their liberal grant to publish their works, we feel ourselves greatly indebted to a number of them; those, of whom we have taken unasked, we are sensible would pardon the freedom, did they know the high esteem we have for their music, and the difficulties which would have attended our asking the favour: we trust in their clemency, fully persuaded that a head, productive of good harmony, must be joined to a generous and benevolent heart.

The book, for very good reasons, is not so large as we could have wished it; but hope in a short time to offer the public a larger edition:—That the present may prove pleasing and profitable to the purchaser, is the sincere wish of

Alexandria, June 1, 1793.                      The EDITORS.
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**Anthems**

For Easter: 40
Luke, 2nd: 49
EXPLANATORY OBSERVATIONS.

THE first page contains a scale of the different parts of music, each expressed by five lines, and intermediate spaces, bearing the names of the letters placed thereon. For instance, the first line in bass is called G, first space A, second line B, &c. until you arrive at G the fourth space, which forms an eighth, or octave, and lays the foundation for another differing from it by the same degrees. From this Musicians have taken occasion to say, "There are but seven proper and distinct sounds in music; every eighth being only the same repeated". Five of these are called whole tones, and two semi, or half tones; so that the octave consists of twelve semitones. To express these tones, or sounds, the monosyllables me, fa, sol, la, re, are used*; the order in which they follow each other, is shown in the scale. In the natural scale, the semitones lie between B and C, and E and F; to remove which, these letters are first flatted or sharpened: by adding flats a fourth above and a fifth below, or sharps a fifth above and a fourth below, the me (consequently the semitones) may be carried to any of the seven letters.

Of Cliffs and the Connection of the Parts.

CLIFFS are used to distinguish one part from another: in this work, they are invariably placed, as in the scale; some authors, however, vary them; but when they move, the letters move with them. They are further distinguished by their situation in the brace: first the bass, next the tenor, then the counter, and last the treble.

G, the fourth space in bass, being an eighth above the first line, is the same found as G the second line in tenor, and first space in counter; and G the second line in treble (tun'd by a female voice) is the same as G the fifth line in counter, and fifth space in tenor.

Of Moods and Accent.

ACCENT is that which distinguishes modes: the three first moods of common time have two accents in each bar, falling on

* Mr. Adgate to avoid repetition, has added ba, do, na, the propriety of which, has caused many heavy disputes: but for my own part, I see but little cause for disputing about it: I would as soon sing tol-de-rol, as any thing.
EXPLANATORY OBSERVATIONS.

On the first and third part: the fourth of common, and the moods of treble time have but one accent in the bar*, which is on the first part: compound time has two accents, which fall on the first and fourth part: the first accent in the bar, should in general be most forcible.

The figures which represent moods, show the fractional parts of a semibreve, filling a bar in their respective moods. For instance, the second of treble time is marked 2-4, shewing that three fourths of a semibreve, i.e. three crotchets fill the bar.

Of Keys.

There are two keys in music, the flat and the sharp; C is the natural sharp key, and A the flat: a key can be formed on no other letter without the help of flats or sharps. If the last note in the bars (which is always the key note) be flat, the key is flat; if sharp, it is sharp. The reason of such a perceivable difference in the airs of tunes, is the 3d, 6th, and 7th, being half a tone higher in the sharp than in the flat key. See page 4th.

Graces, trills, &c. are omitted, as impracticable for learners: I think it would be better for music, had we fewer of them: real graces are only such as are natural to the performer.

Further remarks seem unnecessary; for, after all that can be said, practice and observation are the only means by which music as well as every other science can be well understood.

* Some tell us treble time has two, but I confess, I should be at a loss how to reconcile two accents, coming together.
DIRECTIONS FOR LEARNERS.

AFTER the learner has carefully committed the rules to memory, and attained such a knowledge of them as to be capable of reading notes through all the removes of the me, he may proceed to tuning the voice, by raising and falling the notes, endeavouring to give each its proper sound, and cultivate a soft musical voice: the higher notes run, the softer they should be founded. While he is raising and falling the notes, he may also practice beating of time through all the different moods; in doing this, great care should be taken that the hand keep a steady motion, and rule the voice; from inattention to this at first, many fingers are unable ever after to keep true time; a small beat is sufficient, so that it be distinct. When he is capable of raising and falling the notes, both by degrees and intervals, and of beating all the various moods of time, he may begin to practice on some plain pieces of music.

It is best to sing by note, until the learner is perfect in the air and time of the tune. In singing by words, a good pronunciation is very necessary; yet many who pronounce tolerably well in speaking, or reading, err greatly in singing: words ending in y are very commonly abused, the y being founded broad, where it should be short; as holy, duly, &c. All words, or parts of speech, ending in this letter, except monosyllables and verbs, are short, wou'd, cou'd, &c. are commonly, in singing, pronounced wou'd, cou'd, &c., which is very injurious to music; but little need be laid on this subject: those who understand the rules of pronunciation, will remember that they are as necessary to be observed in singing, as in reading; and to point them out to those who are ignorant of them, would here be impracticable: however, it would be well if teachers of music were capable of correcting such errors in their pupils.

The accent of the words and music should agree, and where the words are emphatical, the music should likewise be so. Notes under a slur should be lightly warbled in the throat, not in the nose. Avoid singing loud, and you will not be apt to sing too flow.—— It is difficult for heavy bodies to move lively.

Care should be taken to sound notes fair and distinct; not to drawl and slide from one sound to another: some do this in order to grace music, but where it graces it once, it disgraces it ten times: in a word, sing with ease, life, and freedom; for, be assured, so soon as the performance becomes irksome and laborious to you, it is disgusting to the audience.

Decency and order should always be attended to in singing societies.——— All levity, whispering, laughing and looking about (especially while singing sacred words) are odious, and renders both the performers and their performance contemptible.
THE GAMUT.

Treble and Tenor

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<tr>
<th>G</th>
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<th>E</th>
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C

The G Cliff, on the second law

Counter

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D

The C Cliff, on the third law

B

line. used only in Counter.

Proportion of the Notes.

1 Semibreve is equal to
2 Minims.
4 Crotchets.
8 Quavers.
16 Semiquavers.
32 Demi-semiquavers.

If no Flat or Sharp is at the beginning of a time, Me is in... B.
If B be flat, Me is in... E.
If F be sharp, Me is in... F.
If B and E, Me is in... A.
If F & C, Me is in... C.
If B, E, and A, Me is in... D.
If F, C & G, Me is in... G.
If B, E, A, and D, Me is in... G.
If F, C, G, & D, Me is in... D.
If B, E, A, D, and G, Me is in... A.

Observe, that from me, ascending, is twice faw; fol, law; descending twice law, fol, faw; then comes me, again, either way.
Notes.

Semibreve
Minim
Crotchet
Quaver
Semiquaver
Demisemiquaver

Rests.

\[ \text{Rests are in the same proportion as the Notes.} \]

Characters.

A Stave, \( \frac{\text{on which music is written.}}{} \)
A Brace, \( \mid \) \( \text{shows how many parts move together.} \)
Single Bars, \( \mid \) \( \text{divide the Tune into equal parts.} \)
A Ledger line, \( \text{is added when notes go beyond the Stave.} \)
A Slur, \( \text{Includes all the notes sung to one syllable.} \)
Figure 3, \( \text{Over or under any three notes, they are sung as quick as two, of the same kind, without a figure.} \)
A Point, \( \bullet \) \( \text{At the right hand of a note makes it half as long again.} \)
A Repeat, \( \times \) \( \text{Shows that the tune is sung twice from the note over which it is placed, to the next double bar, or Close.} \)
Figure 1, 2, \( \text{Shows that the note, or notes, under 1 are sung the first time, those under 2 the second, if slurred both are sung the second time.} \)
A Double Bar, \( \mid \mid \) \( \text{Shows the end of a strain.} \)
A Close, \( \mid \mid \mid \) \( \text{Shows the end of a tune.} \)
Moods of Common Time.

The first is known by a plain C, contains a semibreve in each bar, held 4 seconds, 4 beats in a bar 2 down and 2 up.

The second is known by a C with a bar thro’ it, contains the same, & beat as the first, only quicker; in the time of 3 seconds.

The third is known by an inverted C, contains a semibreve also, held 2 seconds, 2 beats, 1 down, & 1 up.

The fourth is known by the figures \( \frac{3}{4} \), contains a minim in a bar, held a second and a half, and beat as the third.

Moods of Triple Time.

The first is known by the figures \( \frac{2}{4} \), contains 3 minimis in a bar, held 3 seconds, 3 beats, 2 down, and 1 up.

The second is known by the figures \( \frac{3}{4} \), contains 3 crotchets in a bar, held 2 seconds, beat as the first.

The third is known by the figures \( \frac{3}{8} \), contains 3 quavers in a bar, held 1 second, beat as the former.

Moods of Compound Time.

The first is known by the figures \( \frac{6}{4} \), contains 6 crotchets in a bar, held 2 seconds, 2 beats, 1 down, & 1 up.

The second is known by the figures \( \frac{6}{8} \), contains 6 quavers in a bar, beat as the first, only half as quick again.

In all moods of time, the hand falls at the beginning of every bar.
4. Notes placed out of their proper order in, or driven thro' the bar, and require the hand to begin a motion while sounding, are called Notes of Syncopation.

Notes tied across the bar, standing on the same line or space, are considered as one note, the latter not named. Notes standing directly over each other, are called Crossing-Notes, but one sung by the same voice.

Lessons for tuning the Voice.

Examples.

A Scale of Keys.

Sharp Key

Flat Key

Semitone

Tone

Tone

Semitone

Tone

Semitone

Tone

Semitone

Tone

Note: between me & law, law & law, are half tones.
My sorrows like a flood, impatient of restraint,
Into thy bosom, O thou bosom, O my God, Pour out a long complaint.
Psalm 34 B.T. Stephenson.

The praises of my God shall
Thro' all the changing scenes of life, In trouble and in joy,
The praises of my God shall fill the
The praises of my God shall still, My heart, my heart
My heart and tongue employ. My heart and tongue employ.

God, the praises of my God shall still, My heart and tongue employ.
Salvation O the joyful, joyful found
What pleasure to our ears.

Salvation O the joyful found
A sovereign balm for every wound,
A cordial for our fears.

Salvation
A sovereign balm for ever, A cordial for our fears,
A sovereign balm for ever, A cordial for our fears.

A sovereign balm for ever, A cordial for our fears.
A sovereign balm for ever, A cordial for our fears.
With songs and honors sounding loud Address the Lord on high. Over the heavens he spreads his clouds, And waters veil the sky. He sends his showers of blessing down, To cheer the plains below. He makes the grass the mountains crown, And corn in valleys grow.
O praise ye the Lord,

Cheshunt.

Come sinners attend,
Come thou fount of every blessing, &c.
Lord what a thoughtless wretch was I! To mourn and murmur and repine. To see the wicked placed on high In pride and robes of honor shine.

But O! their end, their dreadful end. Thy sanctuary taught me so. On slippery rocks I see them stand. And fiery billows roll below.

But &c.
Washington. L. M.  

S. Billings.

Lord when thou didst ascend on high, Ten thousand angels fill the sky, Ten &c.

Those &c.

Those heavenly guards around thee wait, Like

Those &c.

Like chariots, Like chariots,

Like chariots,

Like chariots, Like chariots,
While shepherds watch'd their flocks by night All seated on the ground; The angel of the Lord came down, And glory shone around.

The &c. And

While shepherds watch'd their flocks by night All seated on the ground; The angel of the Lord came down, And glory shone around.
Dooms Day. S. M. Wood. 19

Behold with awful pomp The Judge prepares to come.

Th’Archangel &c. And.

Th’Archangel sounds y’dreadful trump, And wakes y’general doom.

Th’Archangel &c.

And.

Th’Archangel &c.

And.

Stafford. S. M. Read.

Yet &c.

Yet God hath built this church herean, In spite of envious Jews.

Seewhat a living stone The builders did refuse:

Yet &c. Yet &c.

Yet &c. Yet &c.

Yet &c.
New Jerusalem. P.M.
Mendon.  P.M.  Billings.

My Redeemer, let me be quite happy at thy feet; Still to know myself and thee; Be this my bitter sweet.

Look upon my infant state, And with a father's yearning bless: Don't thy ransom'd child forget, Nor leave me in distress.
There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain.
Sweet fields beyond the swelling flood, Stand drest in living green: So to the Jews old Canaan moved, While Jordan roll'd between.
All Saints, New. L. M. Hall.

Oh! if my Lord would come & meet,
My soul should stretch her wings in haste,
Fly fearless thru' death's iron gate,
Nor feel the terrors as the past.

Jesus can &c.
While I lean,
While Jesus can make a dying bed,
Feels as downy pillows are,
While on his breast I

Jesus can &c.
While -
And breathe my life out

Jesus can &c.
While -
And
Continued.

I lean, I lean my head, And breathe, And lean my head, I lean my head, And breathe, And breathe my life, And breathe my life out sweetly there.

While I lean, my head, And breathe, And breathe, P.M. Firth.
Oh if my soul was formed for woe, How would I vent my sighs? Repentance should like rivers flow, From both my stinging eyes, 'Tis for my sins my dearest Lord, Hung on the cursed tree, and droopet a dying life, For thee, my soul, for thee, For thee, my soul, for thee.
The Lord descended from above And bow’d Heav’n most high And underneath His feet He call’d The darkness of the sky.

Full royally herode And on’y wings of mighty winds Came flying all abroad And on &c.

On cherubs & on cherubims
Maryland.  

S. M.  

Billings.  

And must this body die: This mortal frame decay? And must these active limbs of mine lie mouldering in the clay?
Buckland.

P.M.

Brownson.

Th. Eternals speaks, all heav'n attends, Who that unhappy race defends, While Justice aims a blow, See Nature tremble at their Fates.

Hell opens.

Death with his Iron sceptre waits, Hell opens her damnable Gates, And triumphs at their Woe, And &c.
Lord of the words above How pleasant and how fair
The dwelling of thy love Thine earthly temples are

To thine abode My heart aspires With warm desires To see my God.
Loud hallelujahs to the Lord, From distant worlds where creatures dwell, Let heaven begin the solemn word, And sound its dreadful downfall down to hell. The Lord how absolute he reigns, Let every angel bend the knee, Sing of his love in heavenly strains, And speak how fierce his terrors be. His throne his glories dwell, An awful throne of shining glass, Fly thou with world. 0 sun, and tell How dark thy beams compared to his.
Continued.

Thou God of glorious Majesty

Helmstey.  P.M.

Loud.  Soft.

Hallelujah
God is our refuge in distress, A present help when dangers press, In him undaunted well confide.
Sparshill.

Jesu drinks the bitter cup, The wine press treads alone, Tears the graves up mountains up By his expiring groan.

Hitherto the heavens shake, Nature in convulsion lies, Earth's profoundest center quakes The great Redeemer dies.
Great High Priest we view, stooping with our names upon thy breast, in the garden groaning, drooping to the ground with horrors vast.

Weeping angels stood confounded to behold their Maker thus; and can we remain unwounded when we know it was all for us? When &c.

Christmas. P.M. Madan.

Lift up your heads in joyful hope, Salute, Lo.
Lord in the morning thou shalt hear my voice ascending high To thee will I direct my prayer To thee lift up mine eye.

Up to the hills where Christ is gone To plead for all his saints Presenting at his Father’s throne Presenting &c.

Oursongs &c.

and our complaints.
He dies! He dies! the heavenly Lover dies!
The tidings strike a doleful sound
On my poor heart strings;
Deep he lies In the cold caverns of the ground.
Come, saints, drop a tear or two
On the dear bosom of your God.
He shed a thousand drops for you. A thousand drops of richer blood. A thousand drops, a thousand drops, a thousand drops of richer blood.
Anthem

for Easter!

by Billings.

Hallelujah, the Lord is ris'n indeed Hallelujah

The Lord is ris'n indeed

Now is Christ

now is Christ risen from the dead & become the first-fruits of them that slept

risen from the dead & become the first-fruits of them that slept
Continued.

and did he rise and did he rise

Hallelujah

and did he rise and did he rise

and did he rise and did he rise

Loud.

did he rise Hear O ye nations Hear it O ye dead he rose he rose he rose he rose
he burst the bars of death he burst &c.
Continued.

burst &c. and triumph'd O'er the grave Then: then I rose then I rose then I rose then I rose then I rose

then first humanity triumphant past the Crystal ports of light and seiz'd eternal youth. Man all immortal hail:!!
Continued.

Heaven all lavish of strange gifts to man
Thine all the Glory, mansthe boundless bliss.

Thine &c.

Bridgewater. L. M. Edson.

From all who dwell &c.
Let the &c.

Let.

Let. Thro'. Thro'.

Let the Thro'. Thro'.
Philadelphia.  S.M.  Billings.

Let differing nations join to celebrate thy fame; And all the world, O Lord, combine To praise thy glorious name.

And all the world, O Lord, combine And all &c.

And all the world, O Lord, combine To praise thy glorious name.
Before Jehovahs awful throne our nations bow with sacred joy; Know that the Lord is God alone. He can create and he destroy.

He can, &c. His sov'reign power without our aid. Made us of clay, & formed us men & when like wandering

sheep we stray'd, He brought us to his fold again. He brought &c. Well croud thy gates with thankful songs. High
Continued.

as the heavens our voices raise: And earth & earth with her ten thousand thousand tongues shall fill thy courts with sounding praise. shall fill &c.

Wide as the world is thy command. Vaft as eternity eternity thy love: Firm as a rock thy truth must stand. When rolling years shall cease to move shall &c. When rolling &c. When rolling &c.
Behold I bring you glad tidings, glad tidings of joy which shall be to all people.

For unto you, unto you is born this day

In the city of David,

In the city.
A Saviour who is Christ the Lord a Saviour &c.

Glad tidings

Glad tidings

Glad tidings of joy

Glad tidings glad tidings of joy glad tidings which shall be to all people.

Glad tidings of joy

And this shall be a glad tidings glad tidings glad
Continued.

you shall find the babe wrapped in swaddling clothes lying in a manger lying &c.

Sing unto you

Lively:

And suddenly there was with the angel a multitude of the heaven lying till. till. host.

And suddenly &c.

And suddenly &c.

And suddenly &c.
Continued.

Glory to God in the highest, Glory &c.

Praising God and saying

Peace, peace, good will towards men, Hallelujah II.