SACRED HARMONY.

A

SELECTION OF PLAIN TUNES,

ADAPTED TO THE USE OF

THE PSALMS OF DAVID;

PREPARED BY DIRECTION

OF THE

ASSOCIATE REFORMED SYNOD OF NEW-YORK.

SOLD BY DR. H. P. BENHAM, AGENT, NEWBURGH,
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PREFACE.

In presenting our little book to that part of the Christian community for whose use it is especially intended, the committee appointed by the synod to compile it would remark, that they have, after much serious consideration, adopted the use of the angular or patent notes, with a view of their more general utility than the round ones. To those who have attained to some proficiency in musical science, and who naturally give tone to the public feeling on the subject, this may at first excite something like a contemptuous idea of the work and thereby impede its usefulness, we would respectfully ask such to bear in mind, that the book is intended not for those who expect to obtain a complete knowledge of music, but for the great mass of the people composing our congregations, who, as experience has proved, cannot be expected to devote much time to the subject, and consequently with round notes are discouraged from learning any thing, but who, from the great facility and ease of learning the patent notes, may be induced to qualify themselves for taking a more agreeable part in that delightful exercise of piety and devotion, singing the praises of God

"With loud noise skillfully."

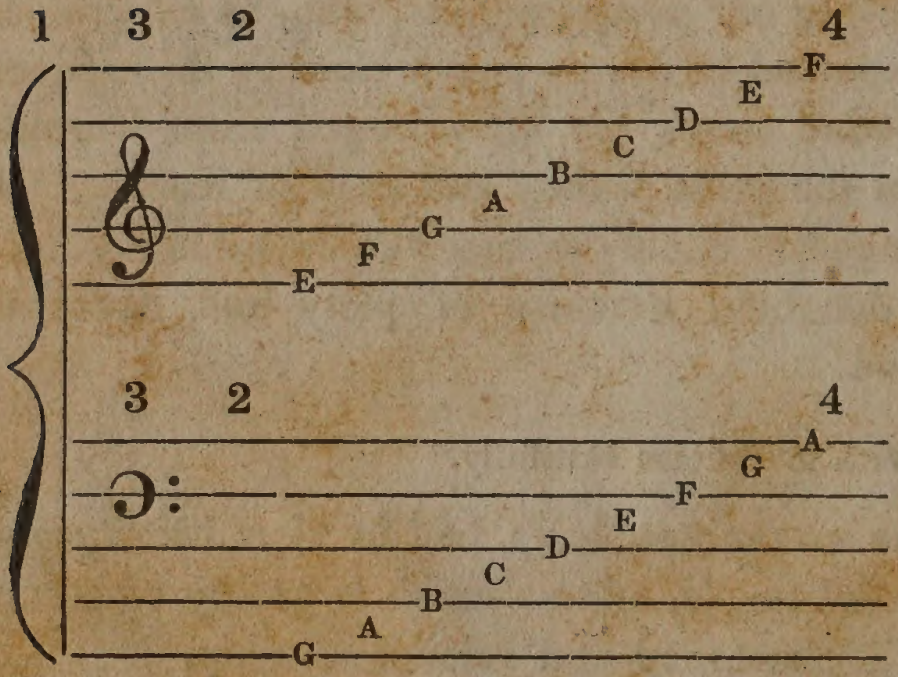
In the compilation the committee have had in view brevity and simplicity, both of rules and music, not so much to gratify amateurs as to assist plain people in chastened and solemn worship.

H2087

In choosing a tune care should be had to adapt its character to to that of the words to be sung; the general rule is that major or sharp key tunes, (marked as Old Hundred,) are of a bold and enlivening character, and those in the minor or flat key, (as Martyrs,) are sad and plaintive; we have arranged together the major and minor tunes of each metre, and among each class we have inserted some characteristic words for practising.

To assist in glorifying God through the lips of his people is the chief design of this, as it should be of all, Sacred Harmony.

RUDIMENTS OF MUSIC.



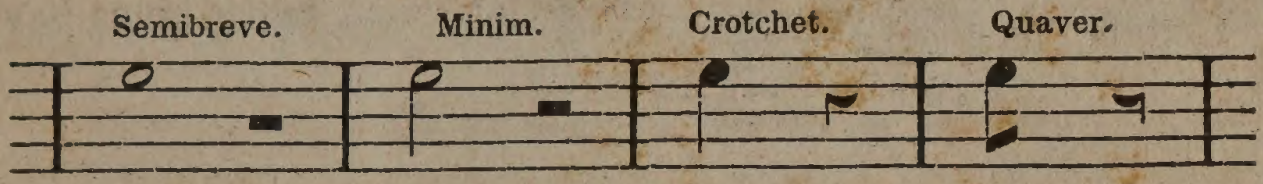
1. Brace, shows how many parts move together.

2. Stave, lines and spaces to write music on.

3. Clefs, placed on G in tenor, F in bass.

4. Musical letters giving names to the lines and spaces, and arranged according to the clefs.

NOTES AND RESTS, WITH THEIR NAMES.



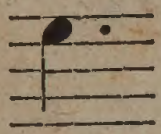
One Semibreve is equal to two Minims, or four Crotchets, or eight Quavers.

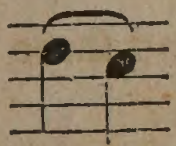
MUSICAL CHARACTERS.

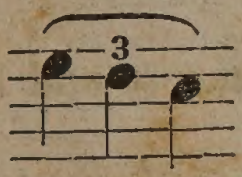
A Flat ♭ placed before a note sinks it half a tone.

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

A Natural ♮ restores a note to its original sound.

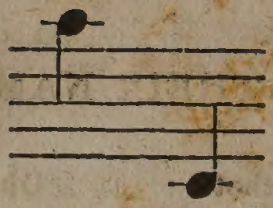
A Dot  adds to a note half its length.

A Slur  shows how many notes are sung to one syllable.

A figure 3 

shows that three notes are to be sung in the time of two.

A Bar divides the time according to the measure note.

Ledger lines  are added when music goes beyond the stave.

OF TIME.

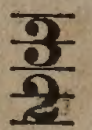
There are two kinds of time, common and triple.

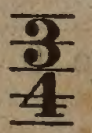
Common time has two modes.

1st mode has a semibreve in a measure and two beats.

2d mode has two crotchets in a measure and two beats.

Triple time has two modes.

1st mode  has three minims in a measure and three beats.

2d mode  has three crotchets in a measure and three beats.

In beating time the hand should fall at the beginning of every measure.

RULES FOR FINDING THE MI.

The Flats or Sharps at the beginning of a tune are called initials.

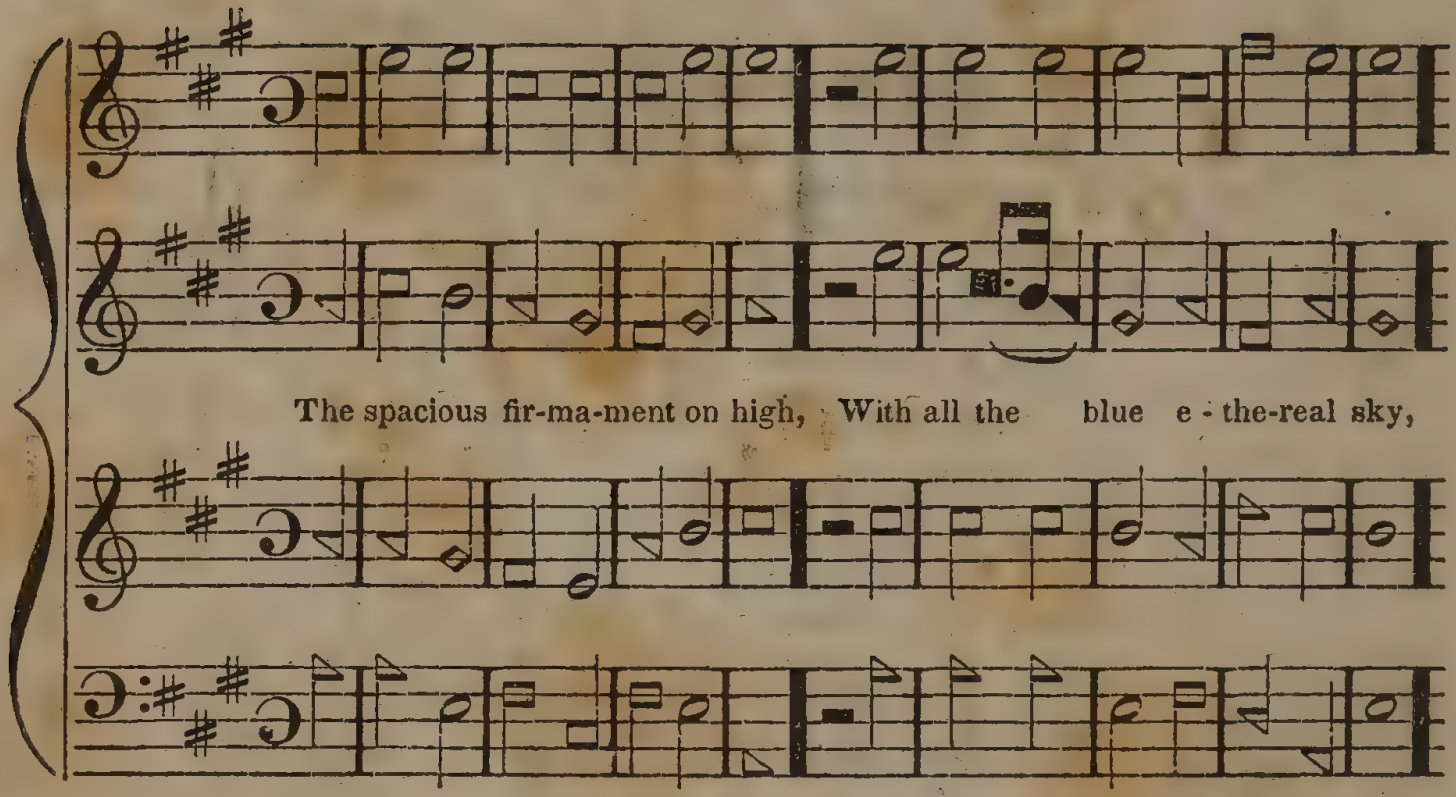
Where B is flat,	Mi is on	E.
B and E,	"	A.
B, E and A,	"	D.
B, E, A and D,	"	G.

Where F is sharp,	Mi is on	F.
F and C,	"	C.
F, C and G,	"	G.
F, C, G and D,	"	D.

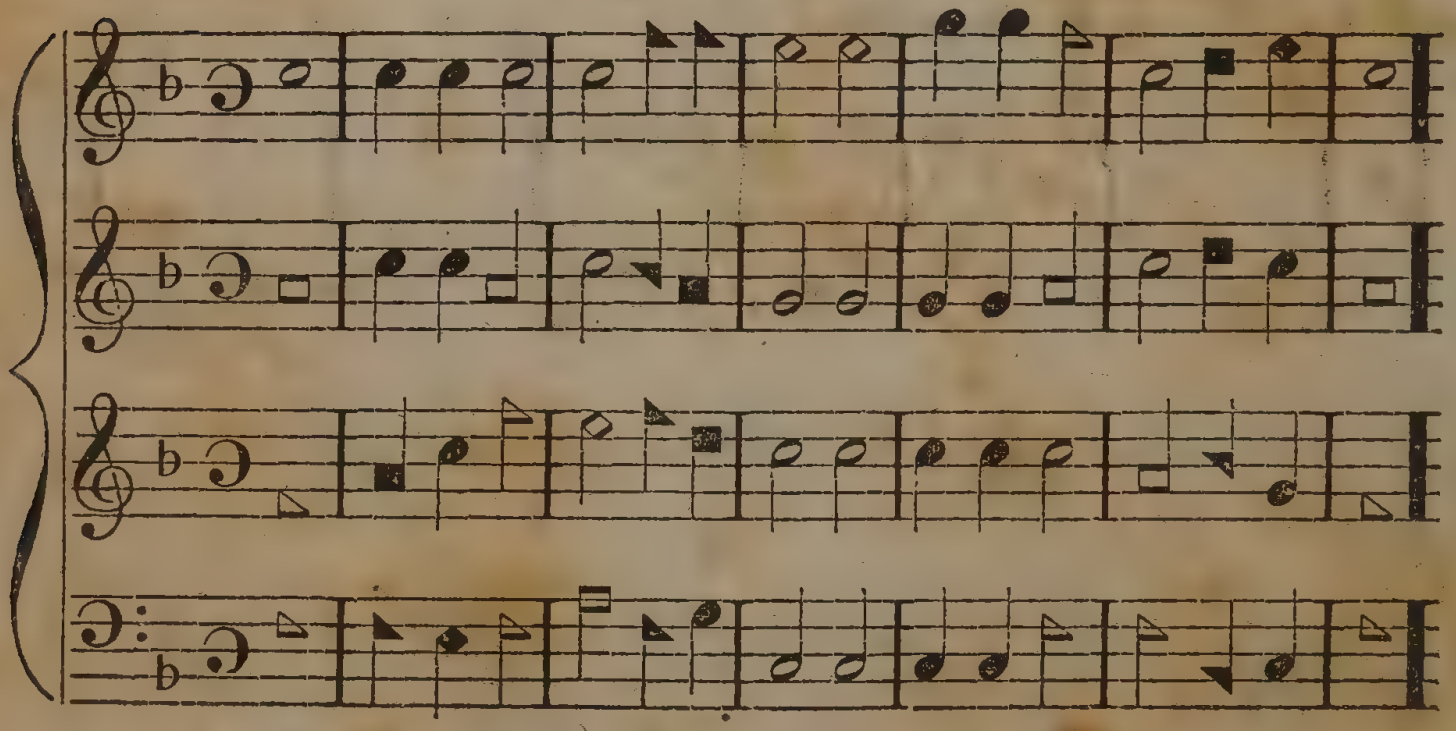
When the mi is found, above it are fa, sol, la, fa, sol, la, and below it, la, sol, fa, la. sol, fa.

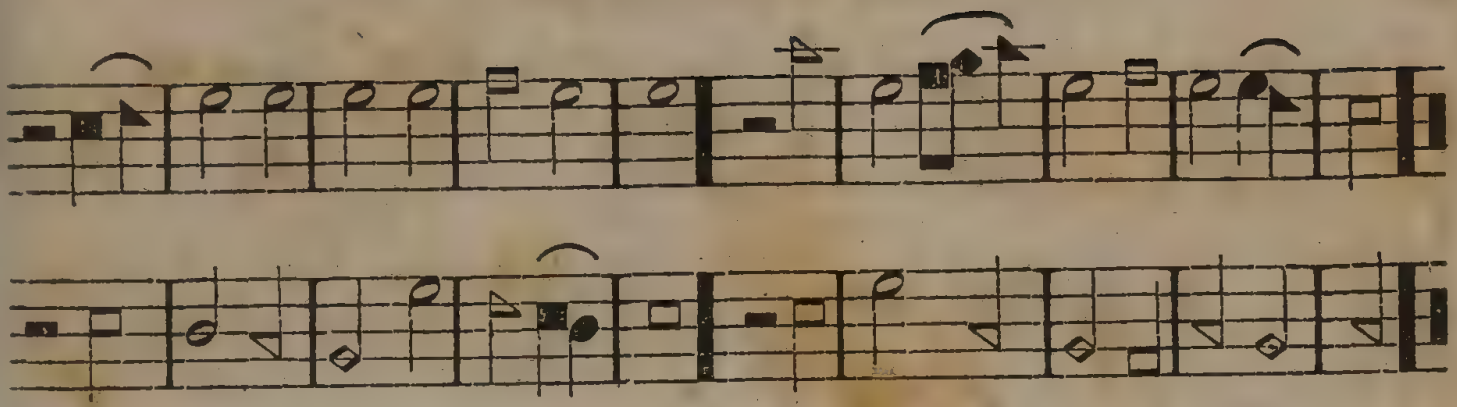
Mi ◇, Fa ◺, Sol ○, La □.

OLD HUNDRED. L. M.

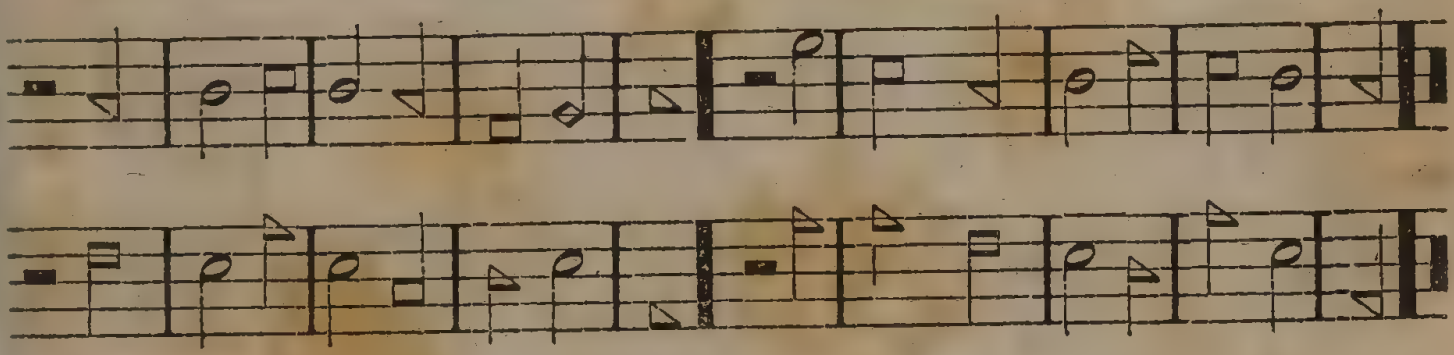


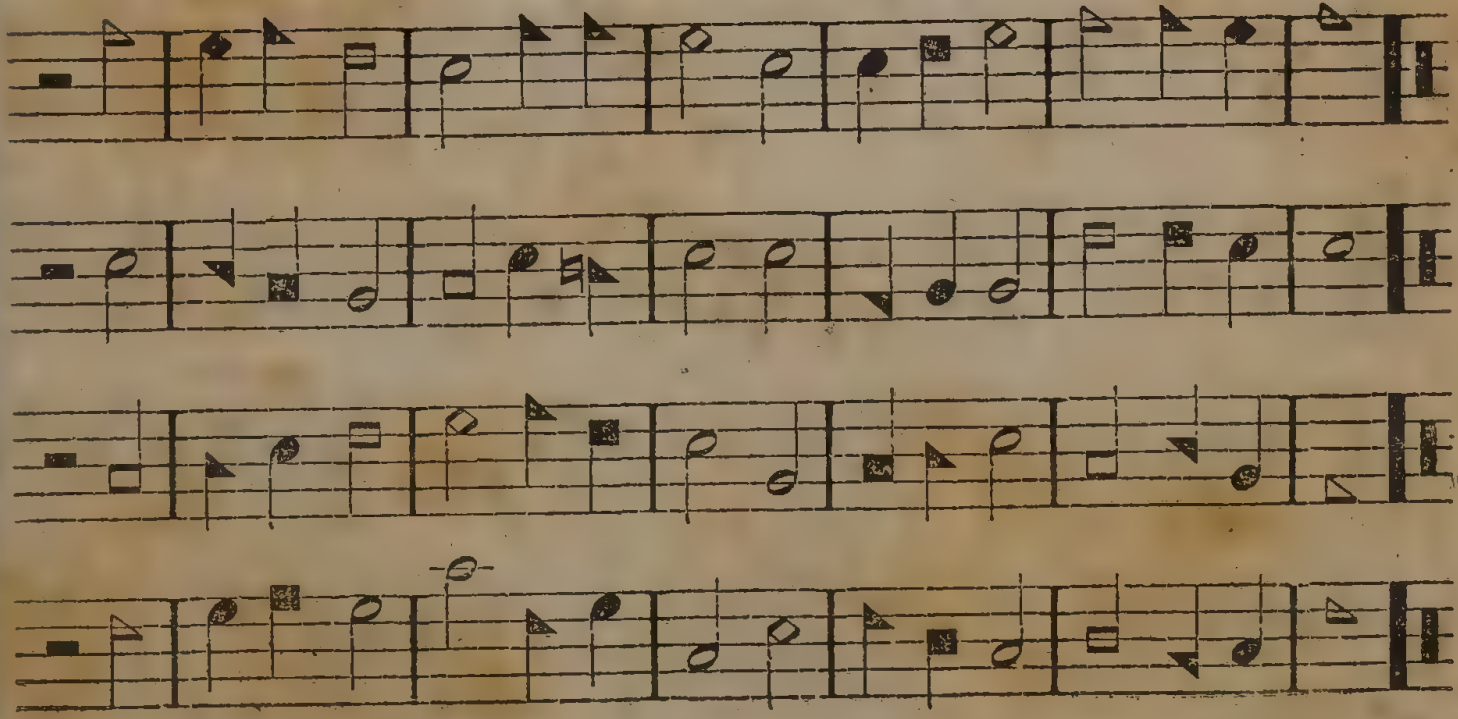
WELLS. L. M.



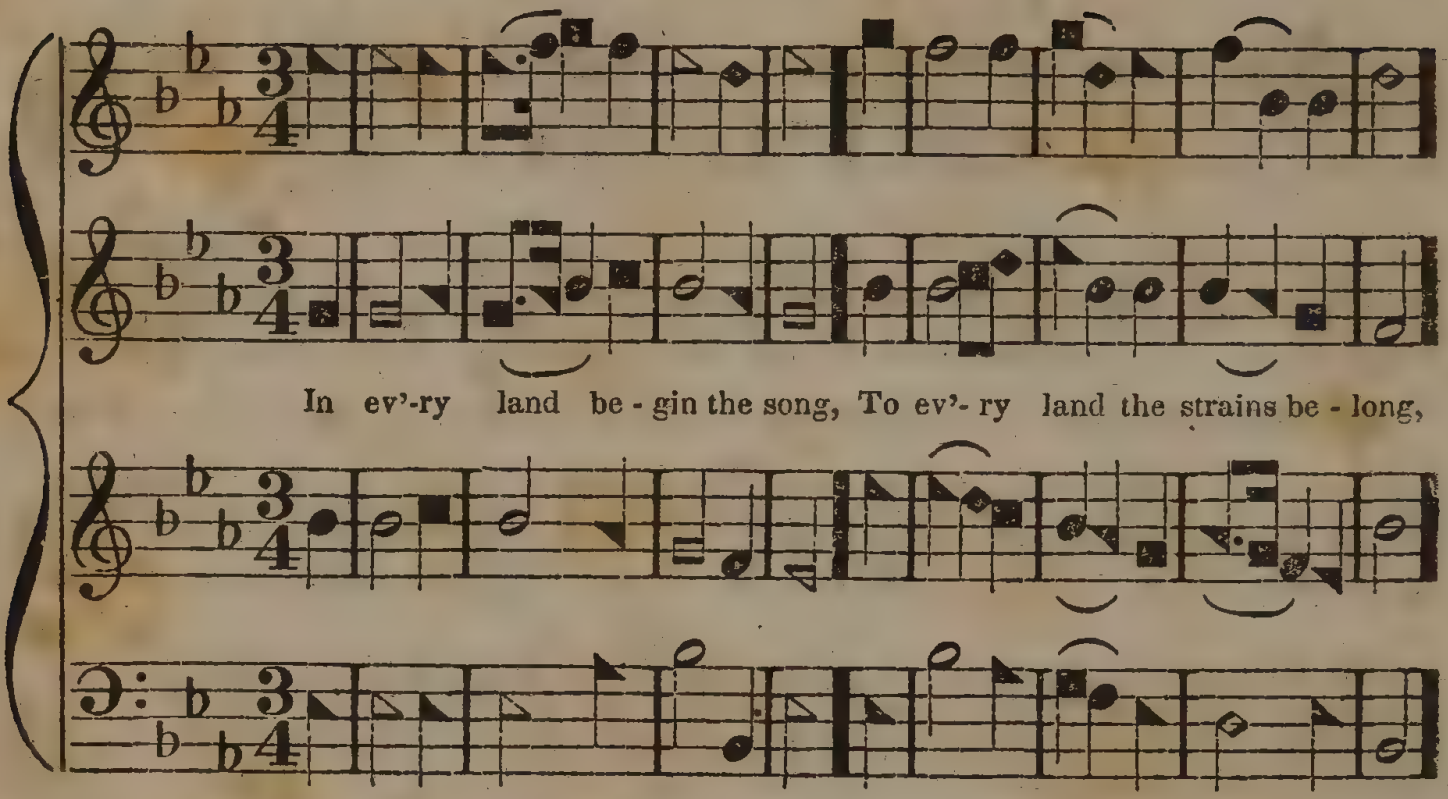


And spangled heav'ns a shining frame, Their great o - - ri - gi - nal pro - claim.

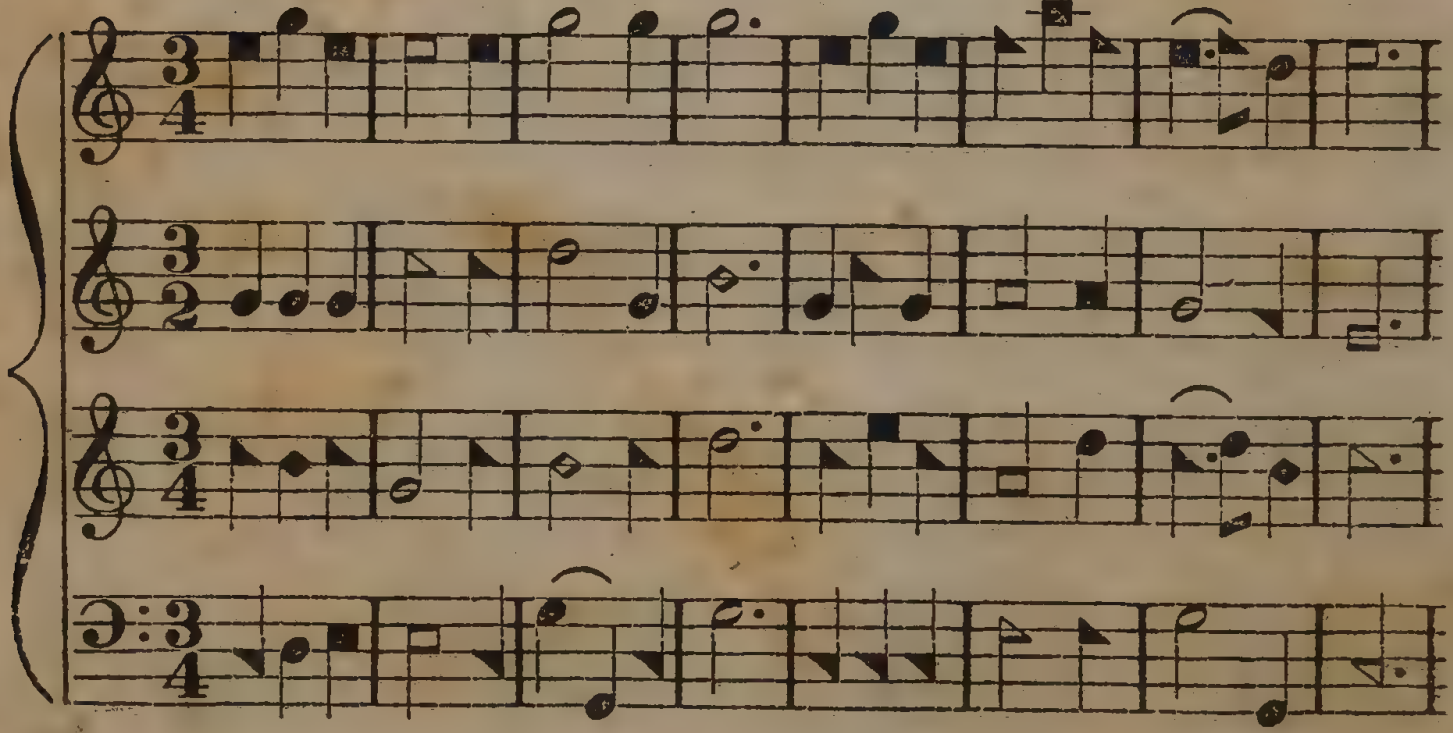


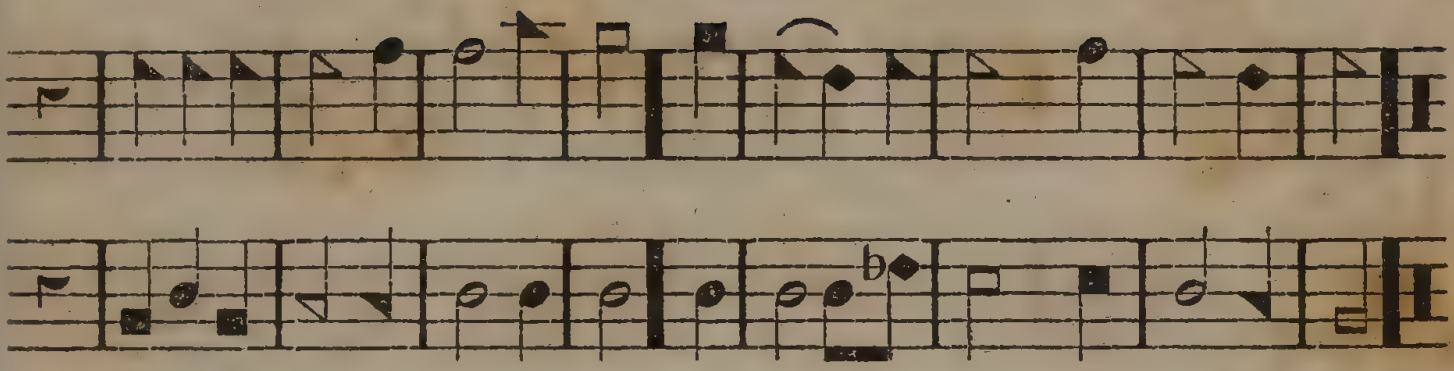


LUTON. L. M.

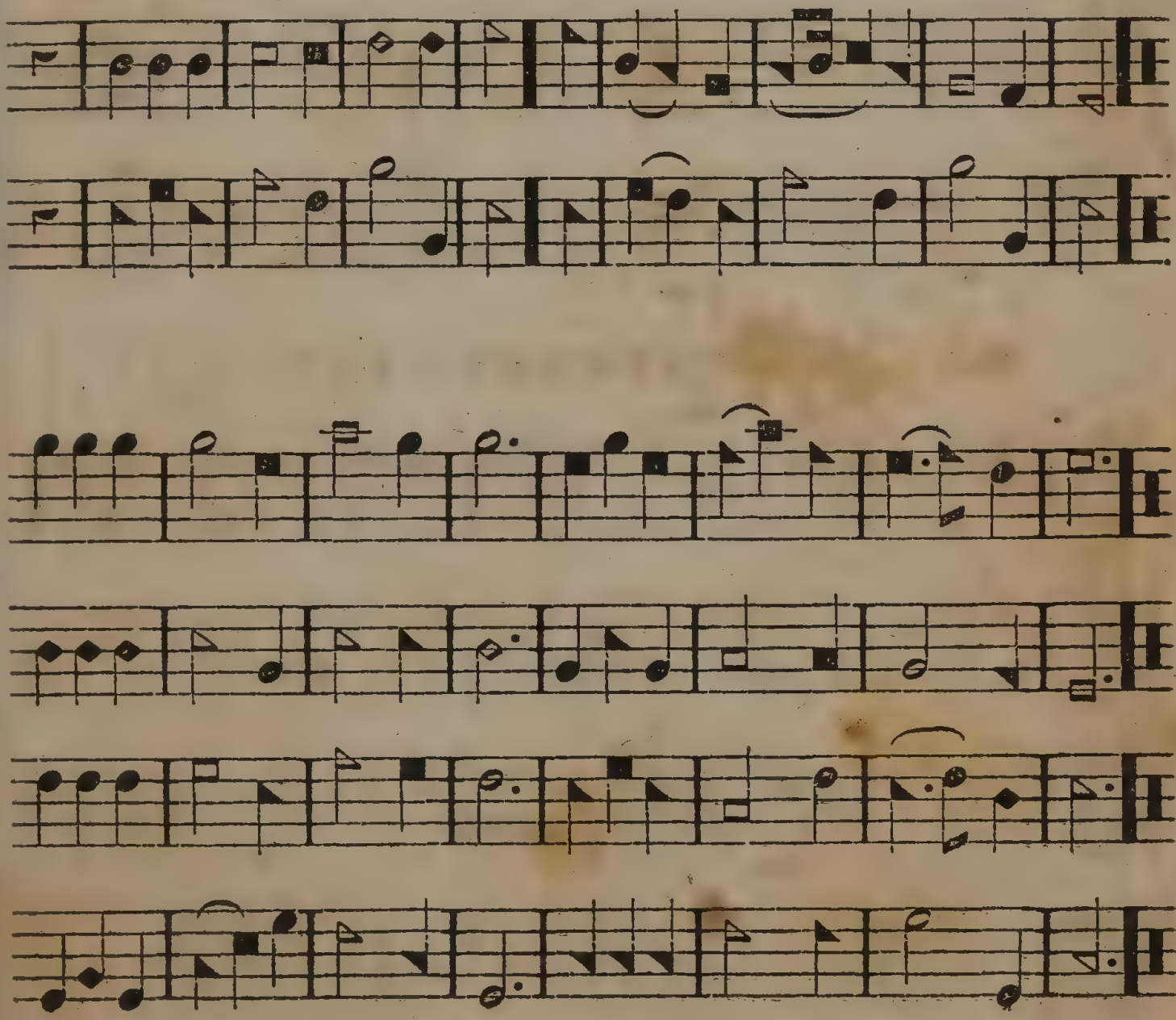


GERMAN AIR. L. M.

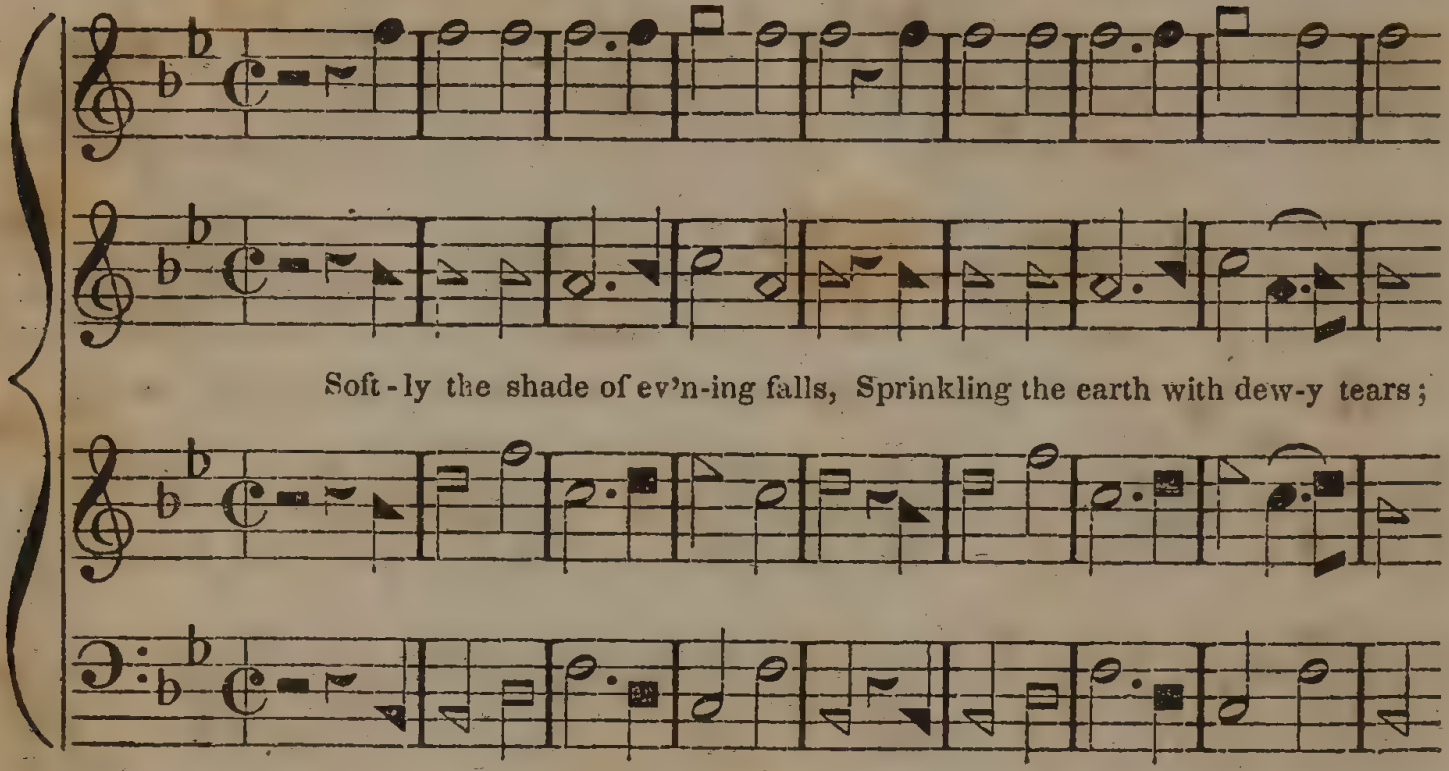




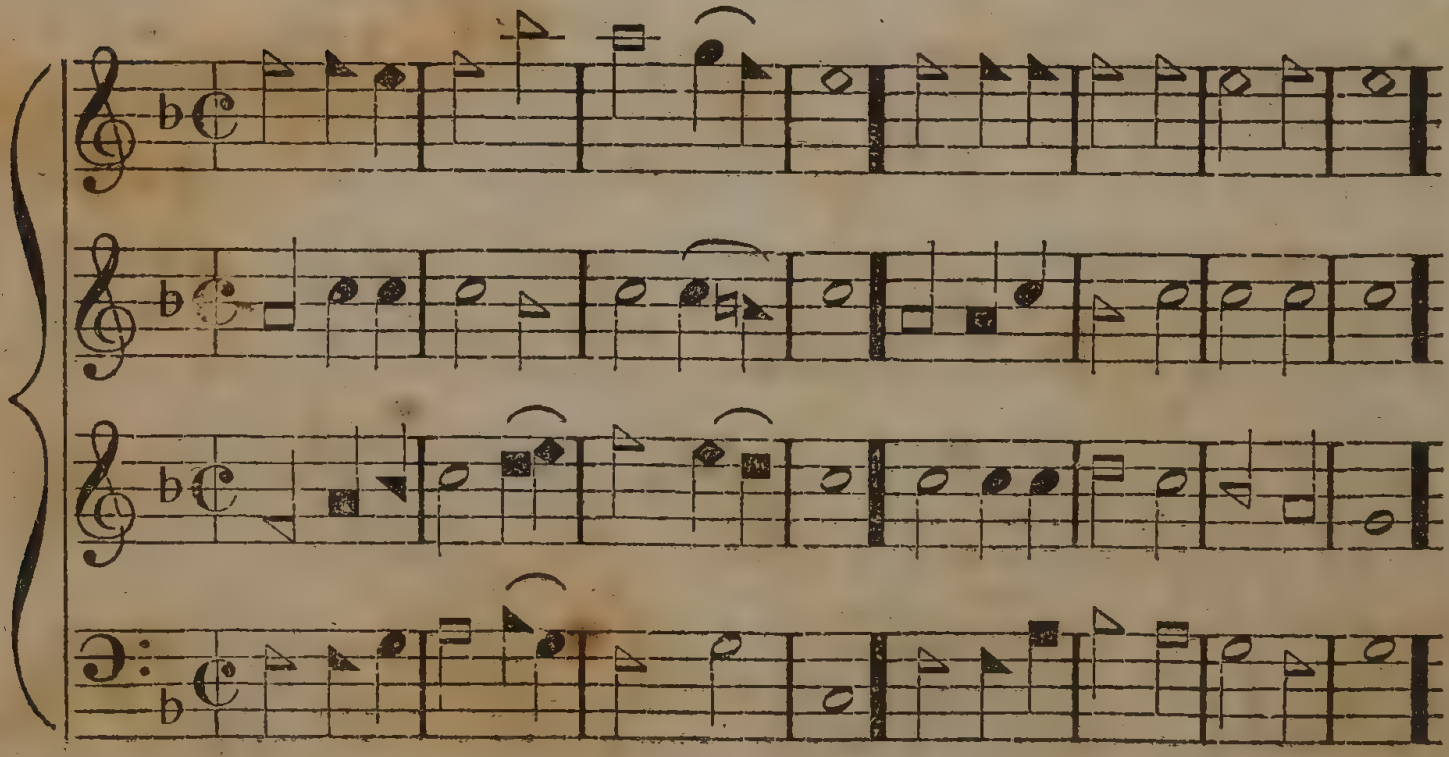
In cheerful sounds all voices raise, And fill the world with loudest praise.

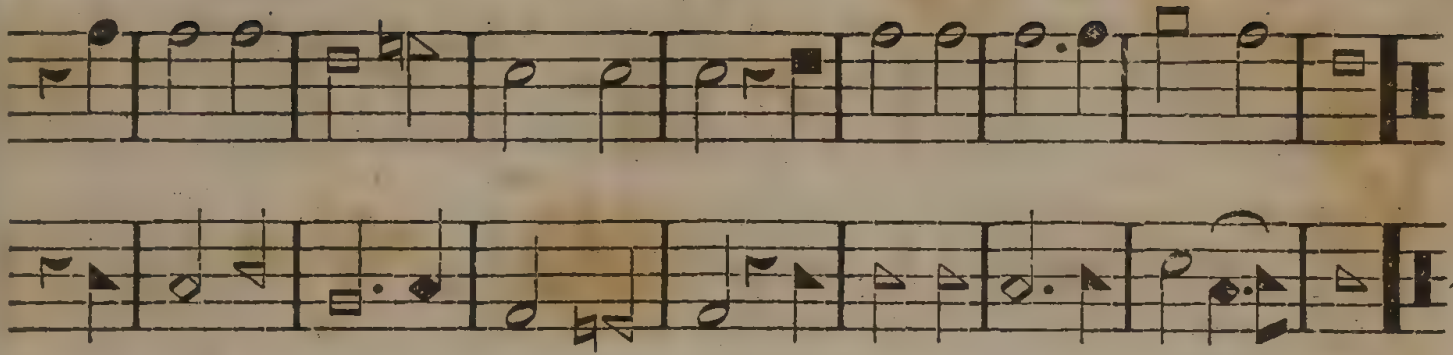


PLEYEL'S HYMN. L. M.

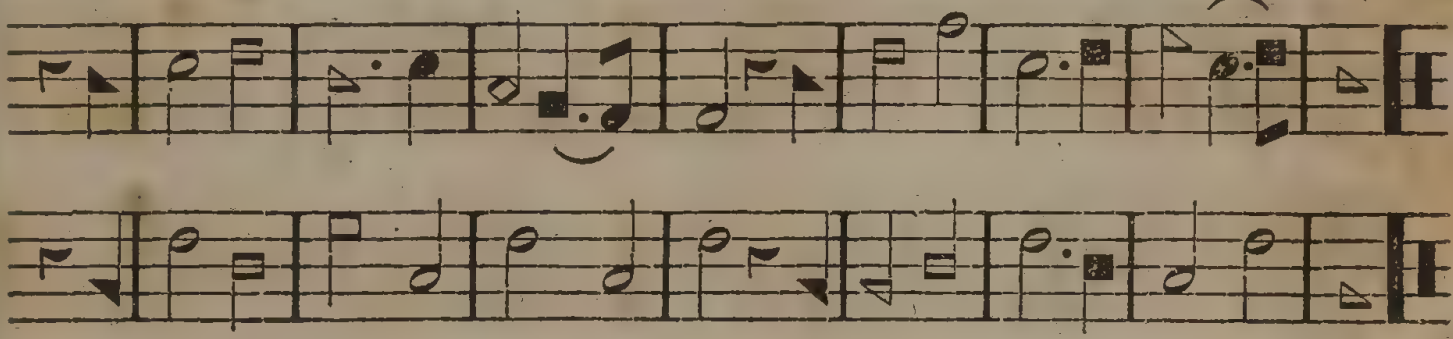


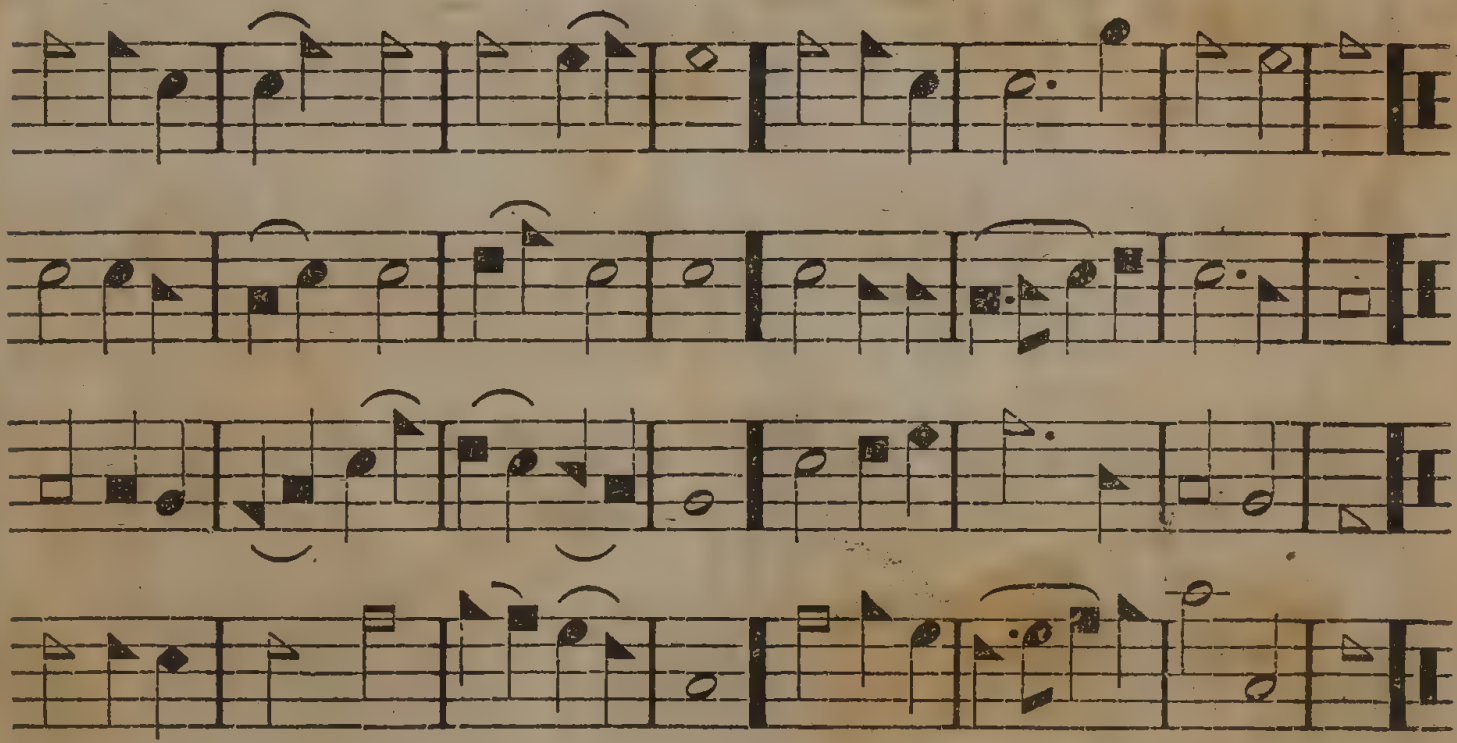
DUKE STREET. L. M.



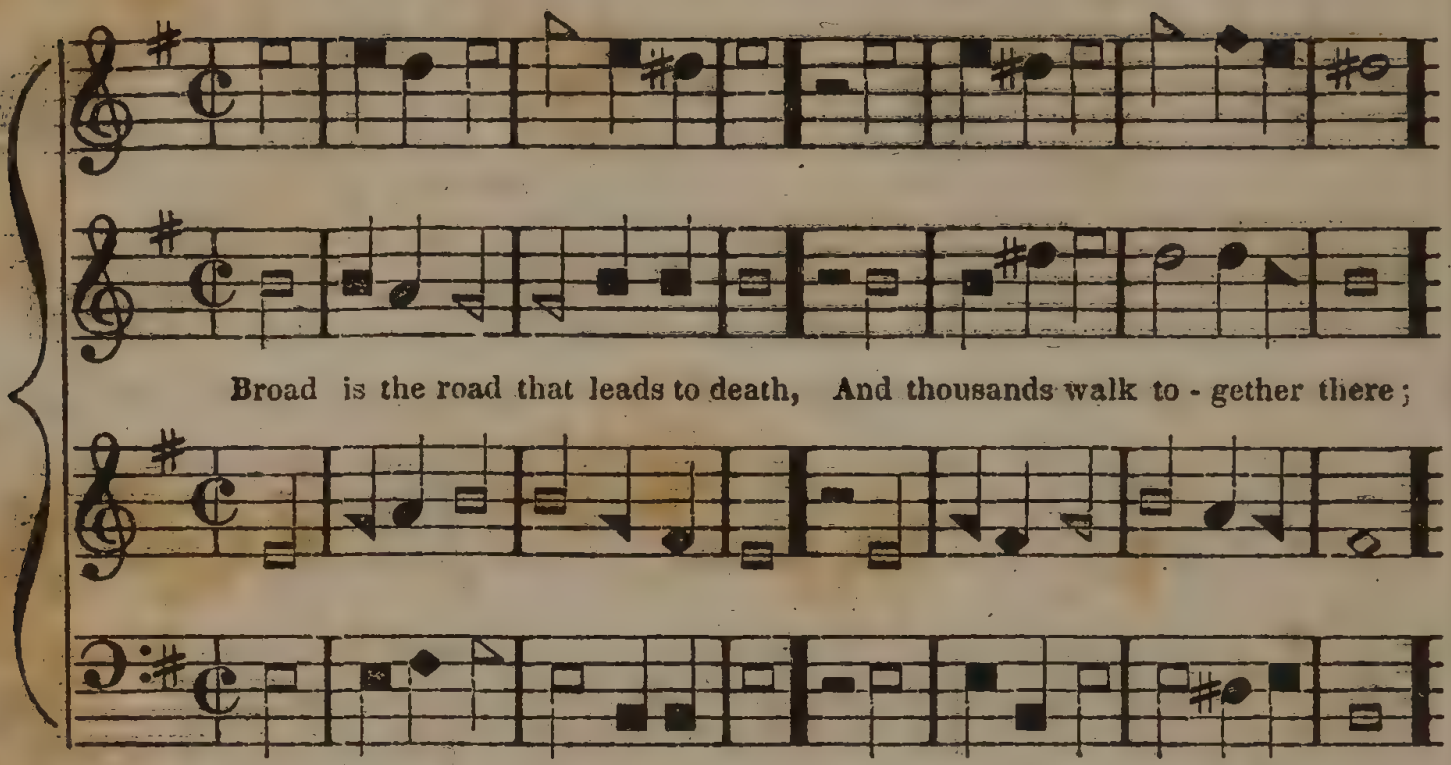


While na-tures voice to slum - ber calls, And si-lence reigns a - mid the spheres.

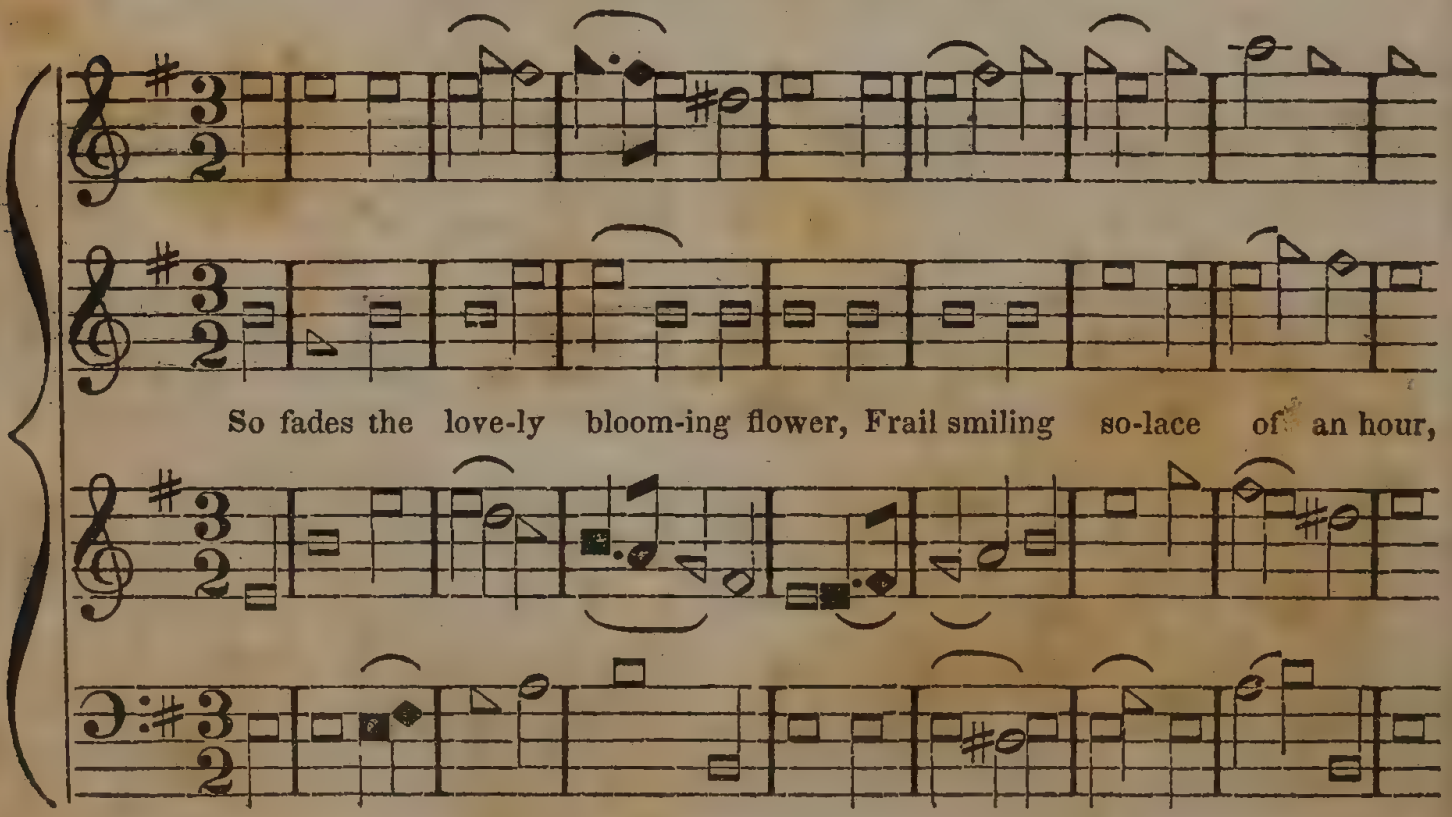


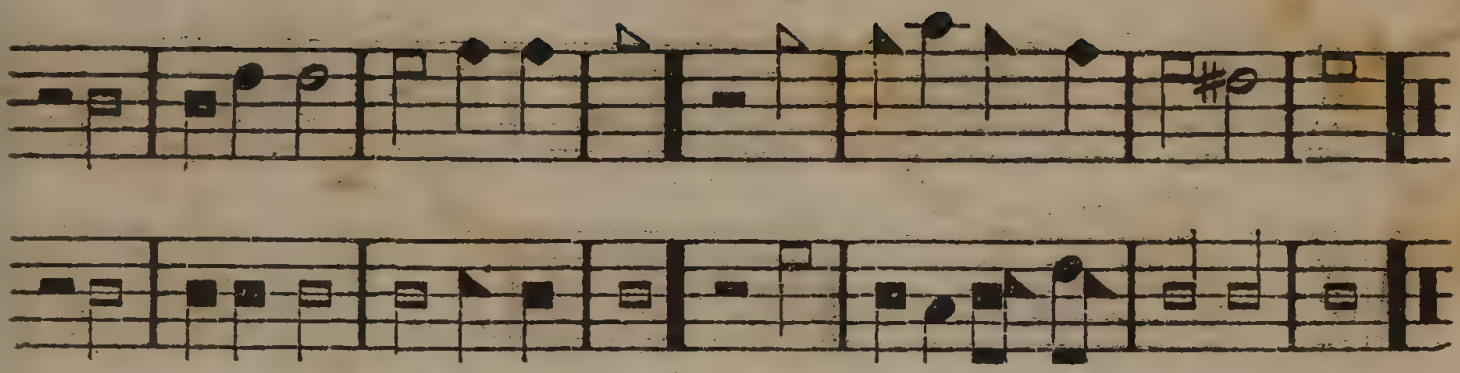


WINDHAM. L. M.

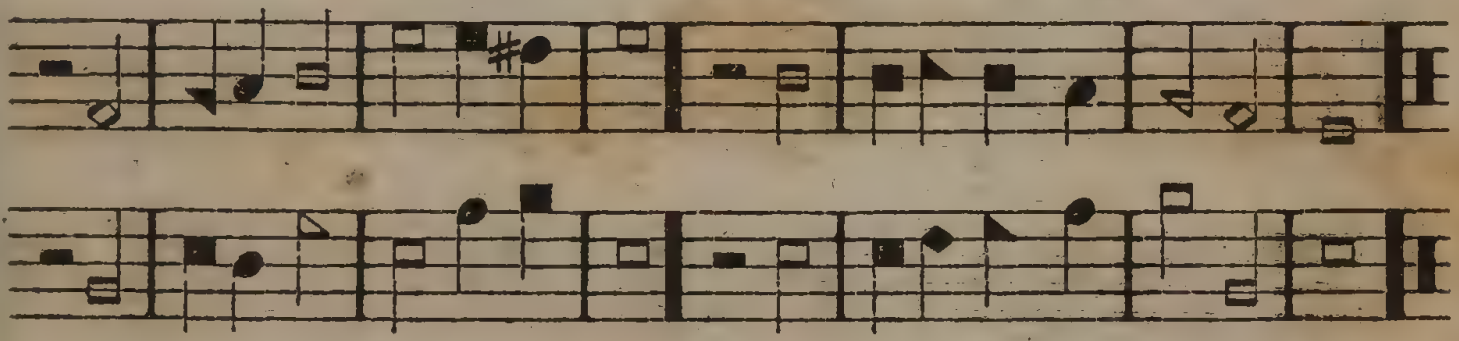


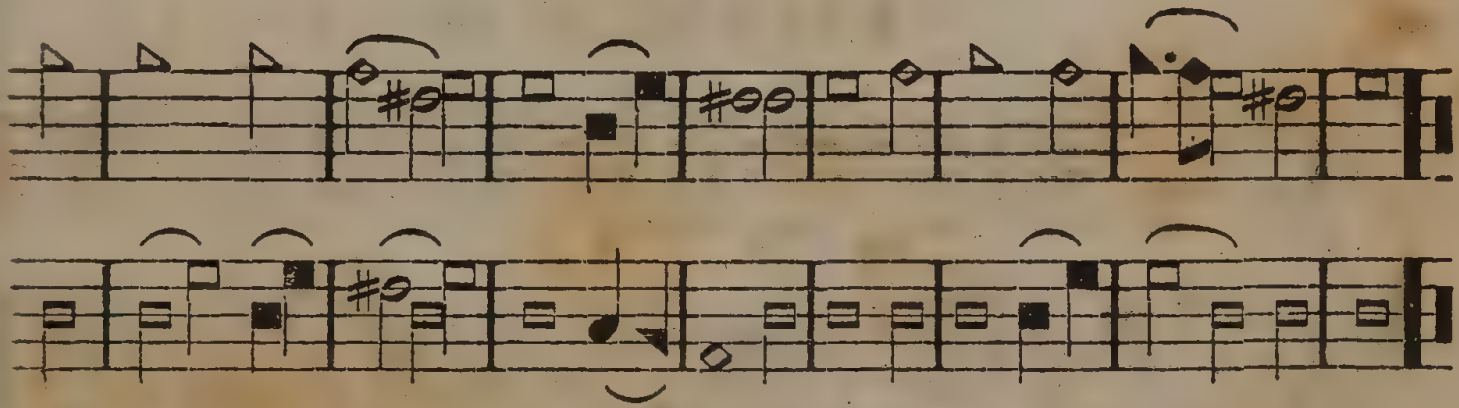
LIMEHOUSE. L. M.



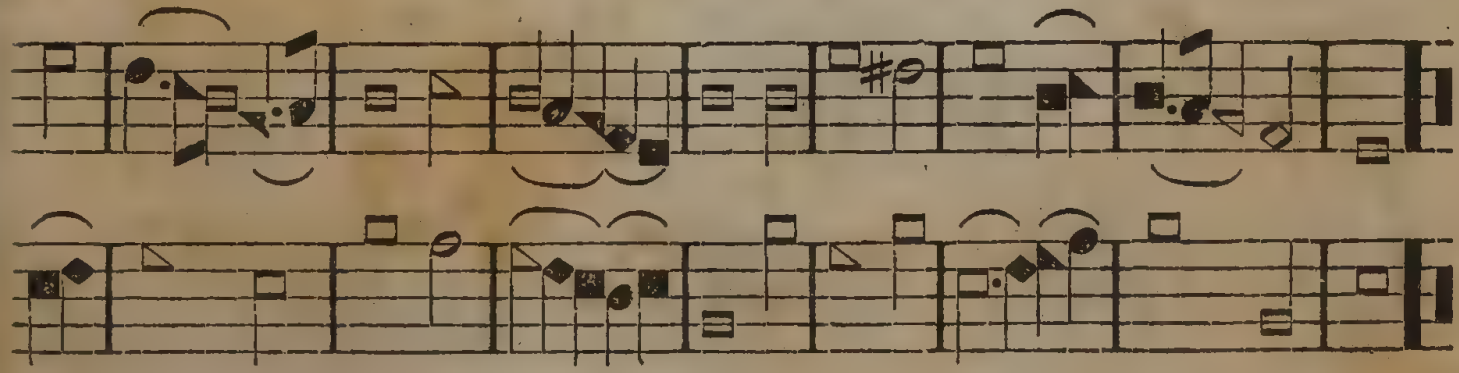


But wisdom shows a nar-row path, With here and there a tra - vel - ler.

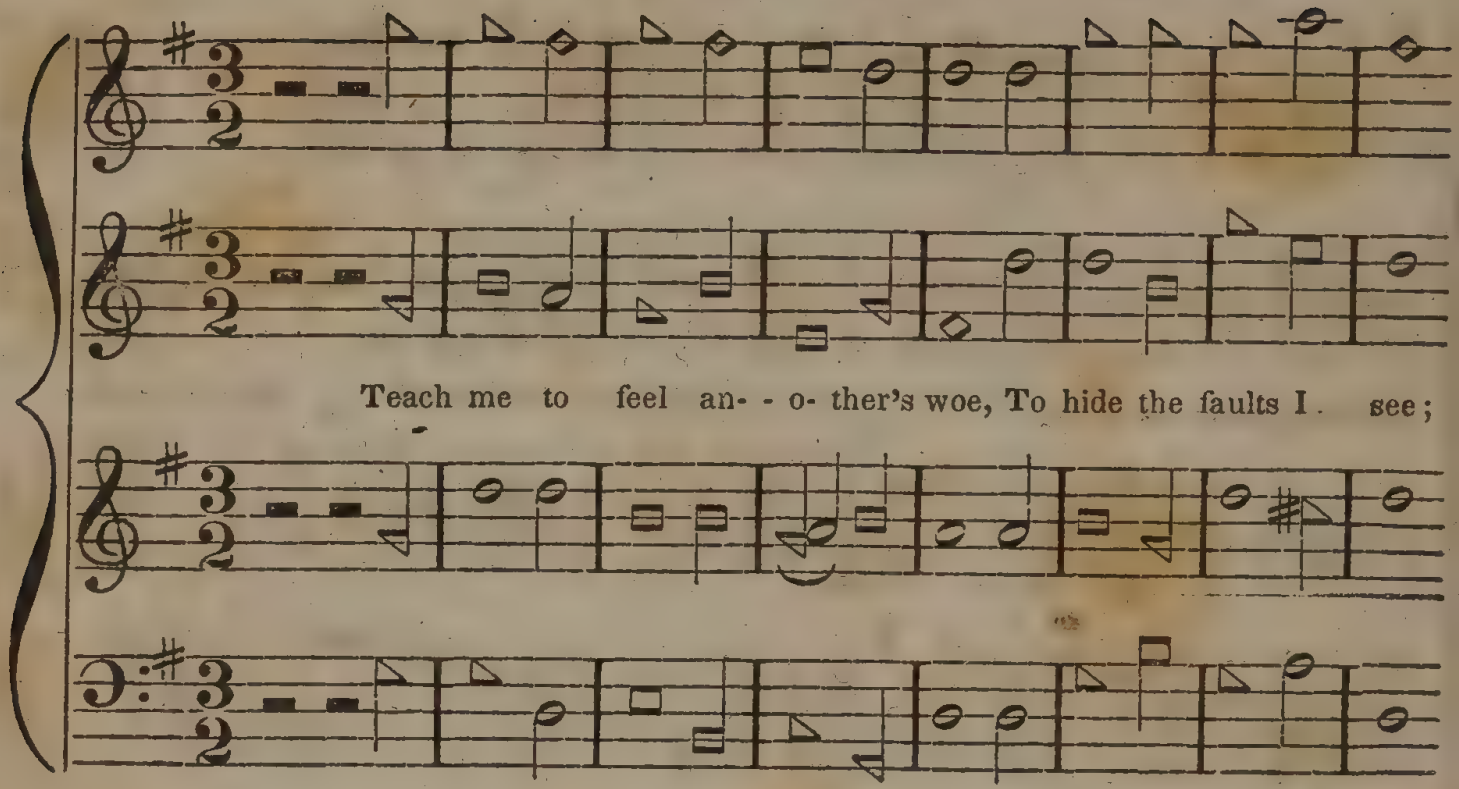




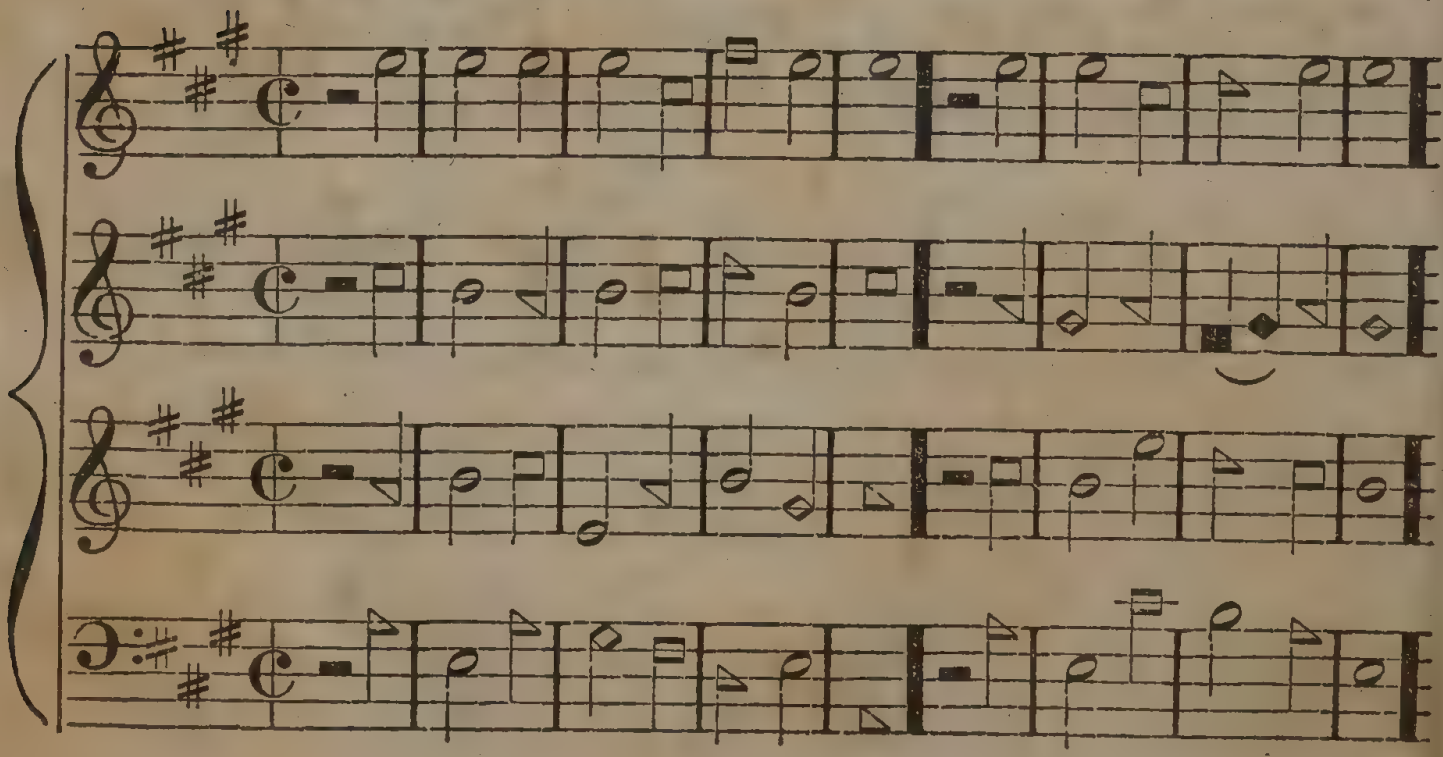
So soon our transient com-forts fly, And pleasures on - ly bloom to die.

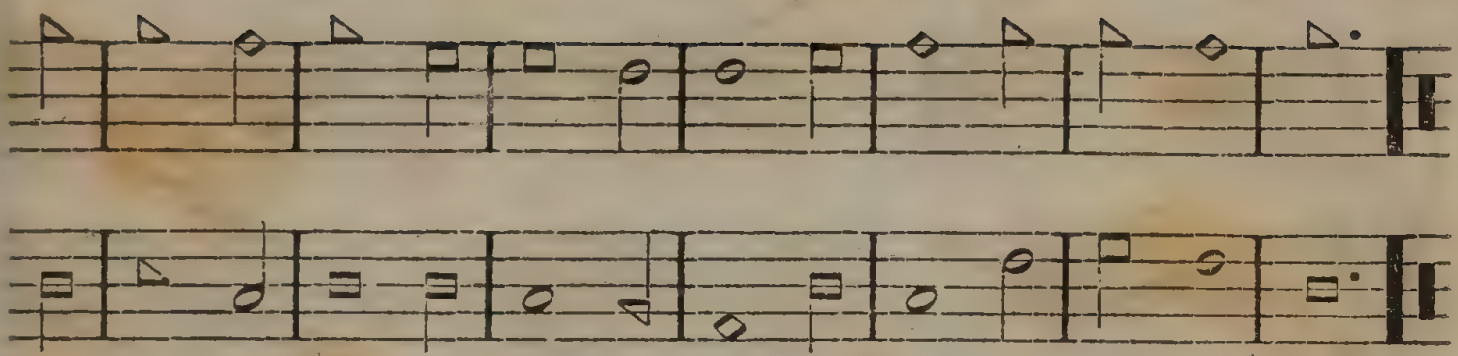


MEAR. C. M.

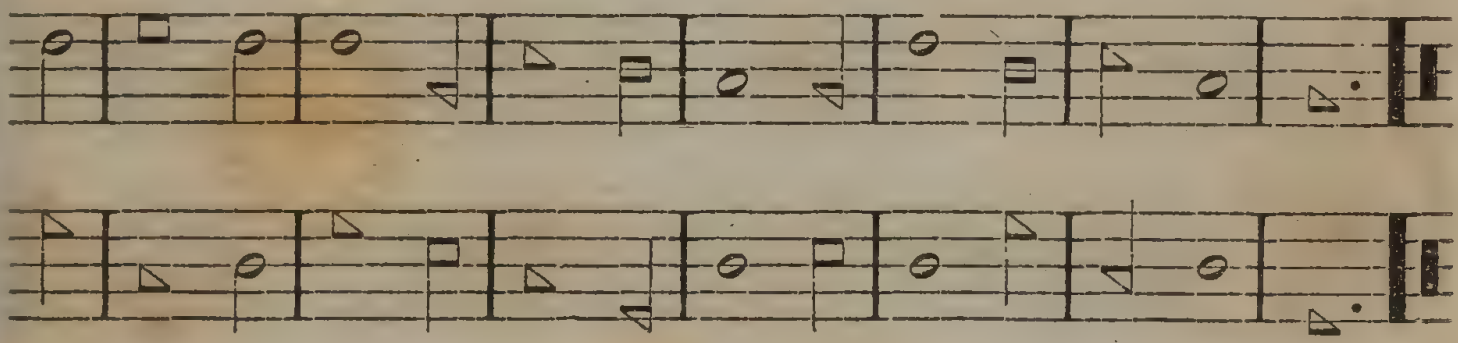


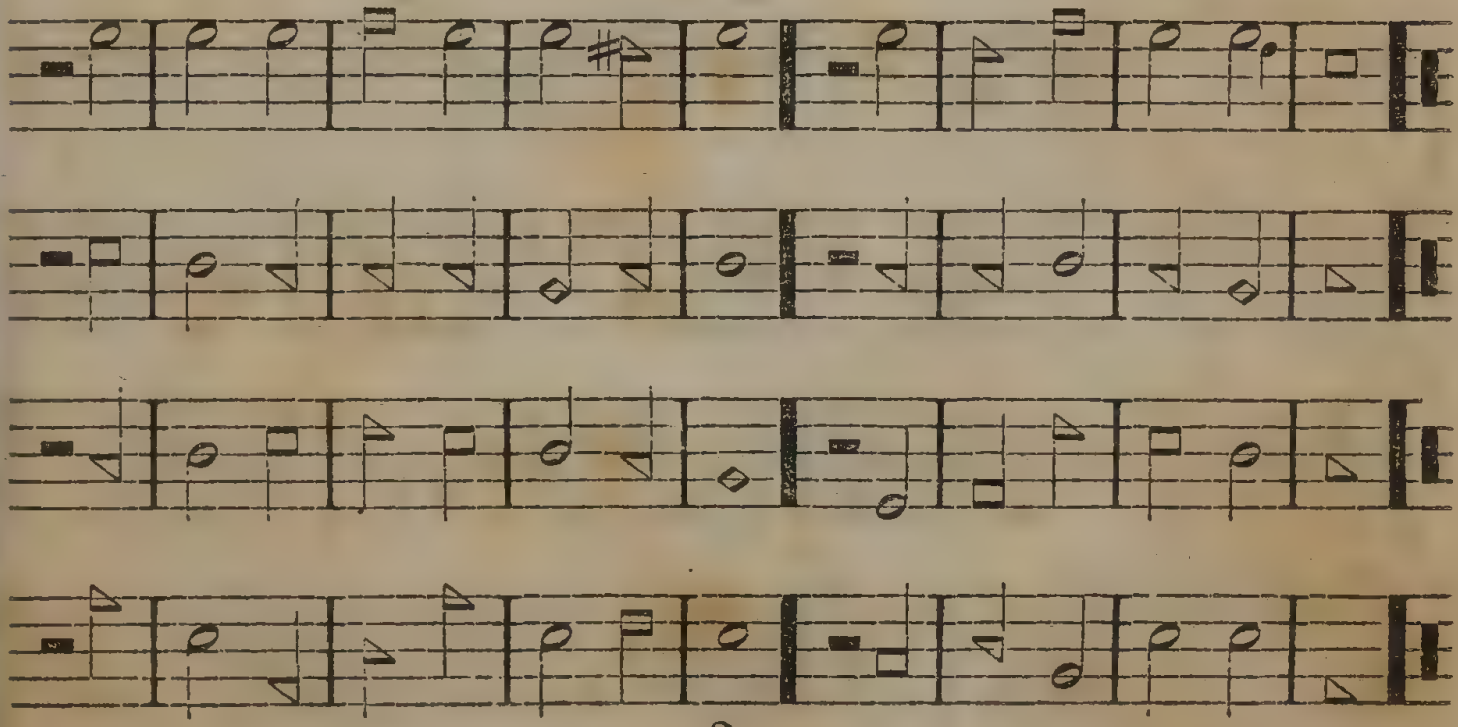
PAUL'S. C. M.



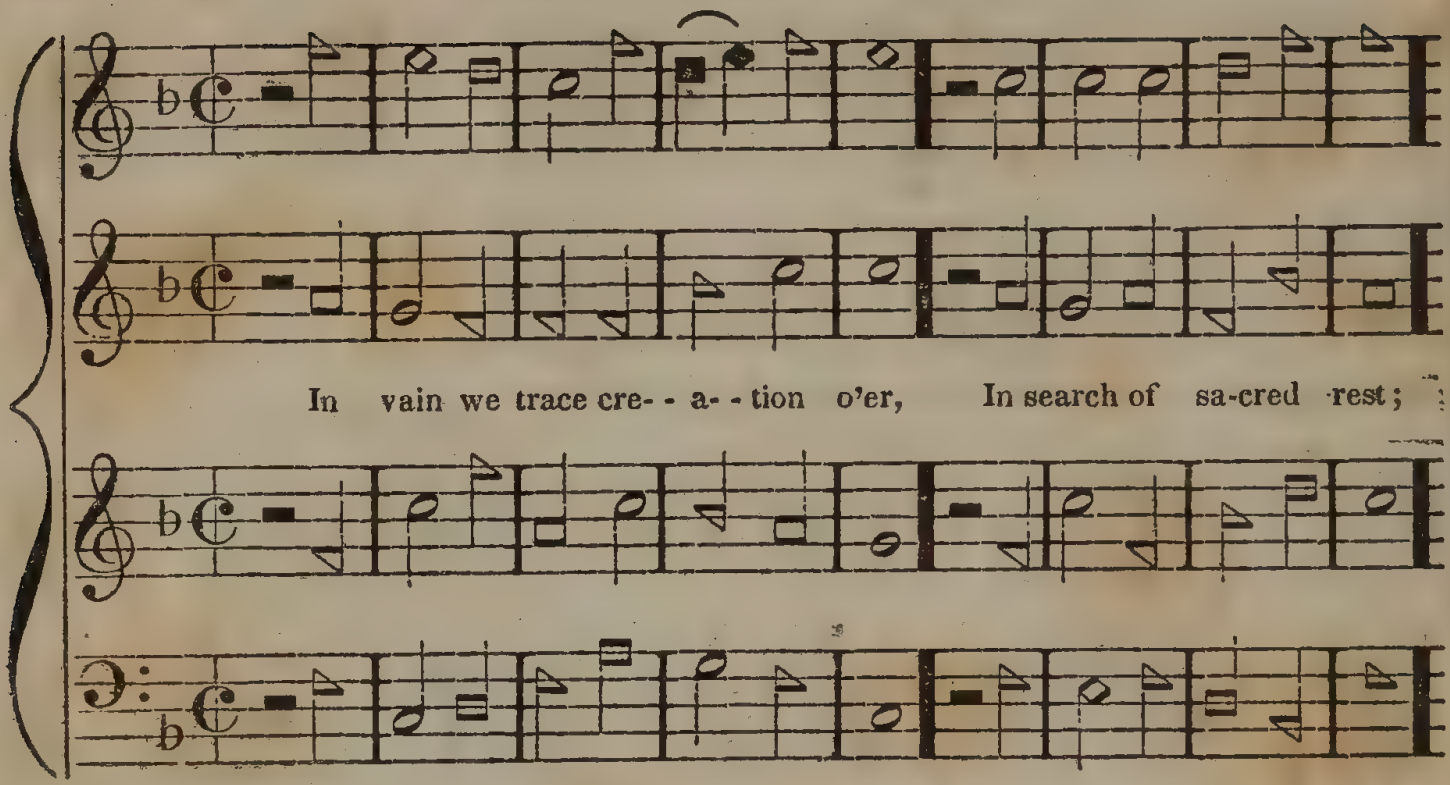


That mer - cy I to o- - thers show, That mer - cy show to me.

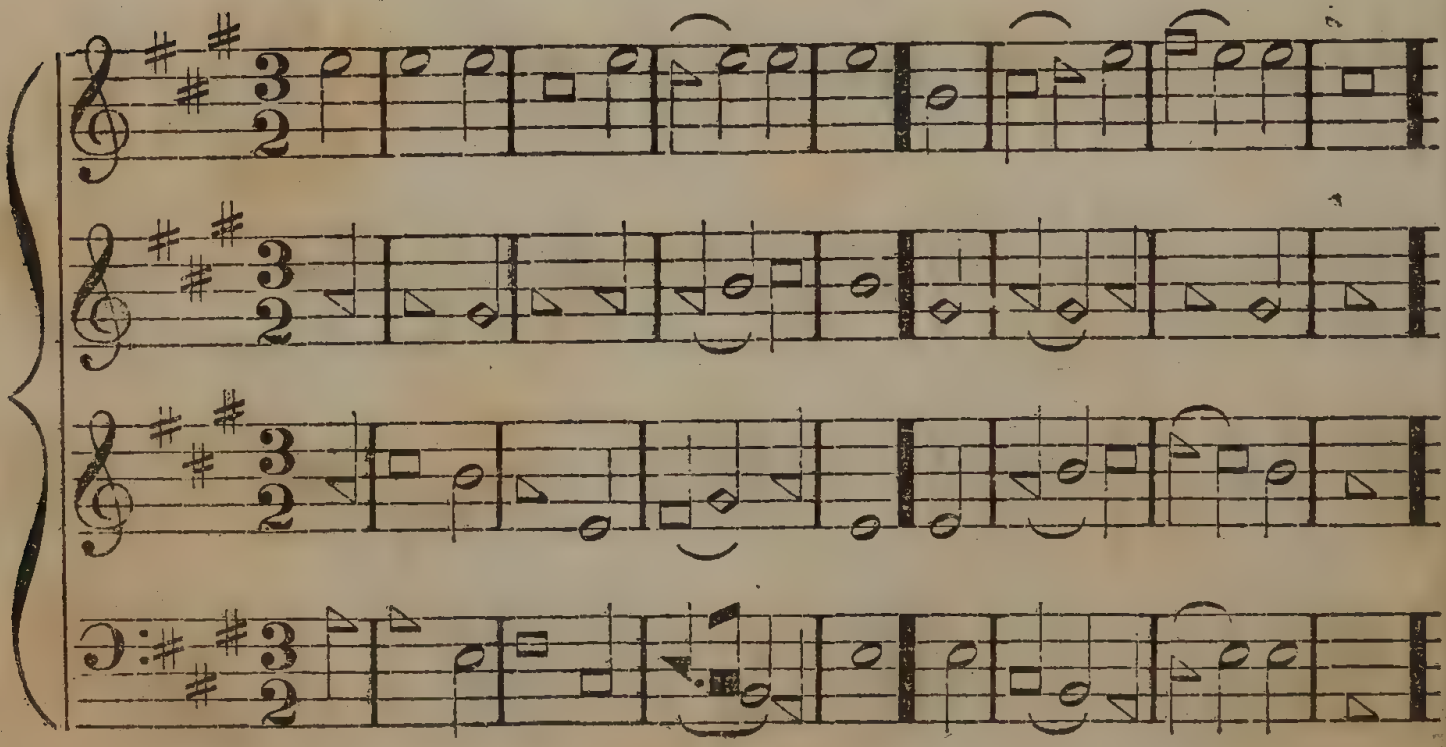


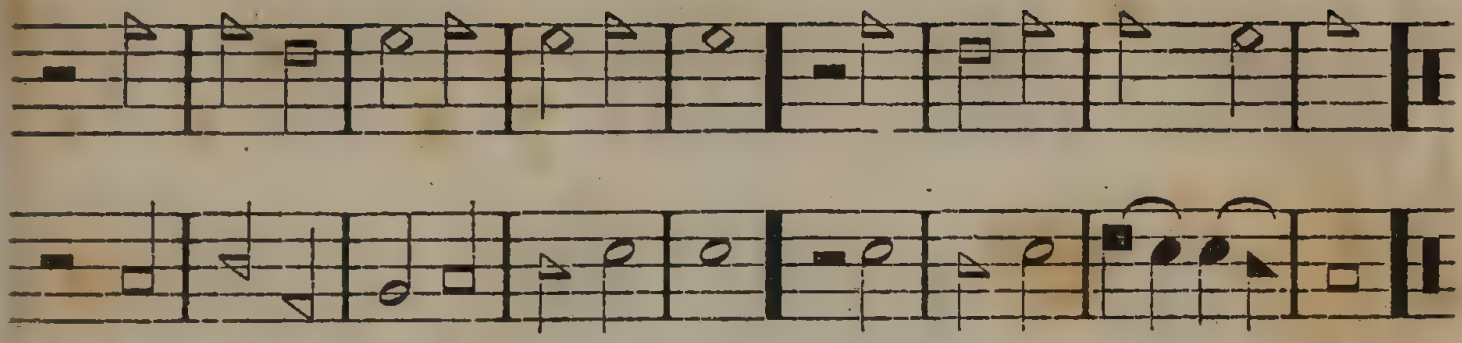


DAVID'S. C. M.

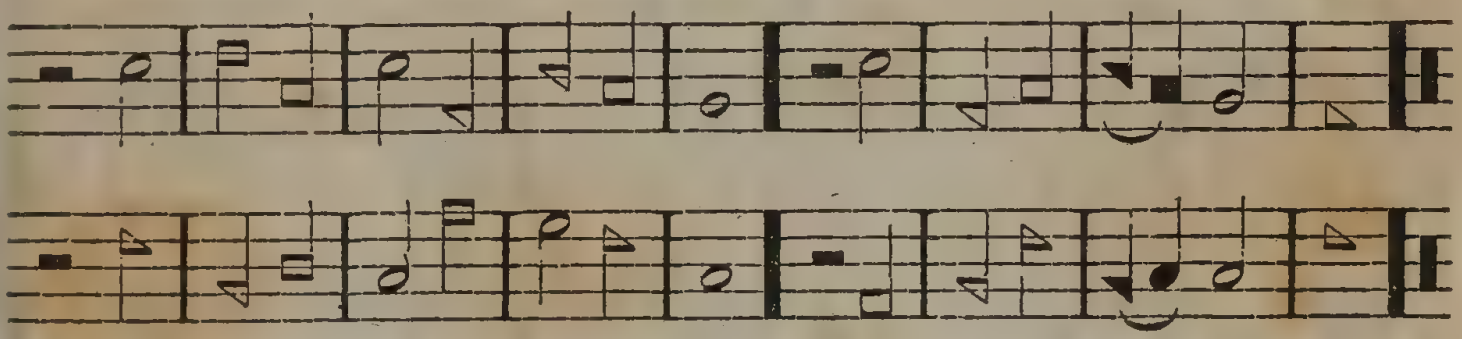


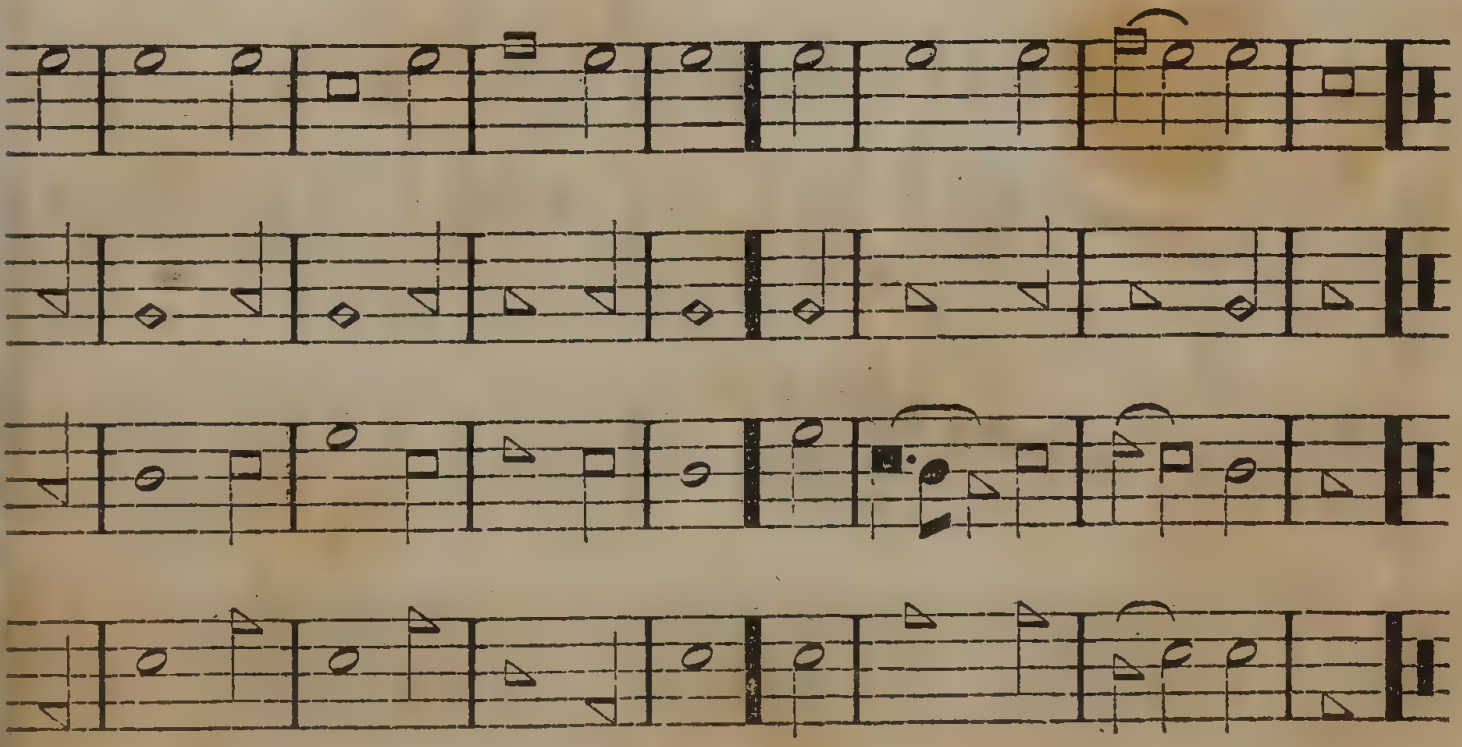
WALNEY. C. M.



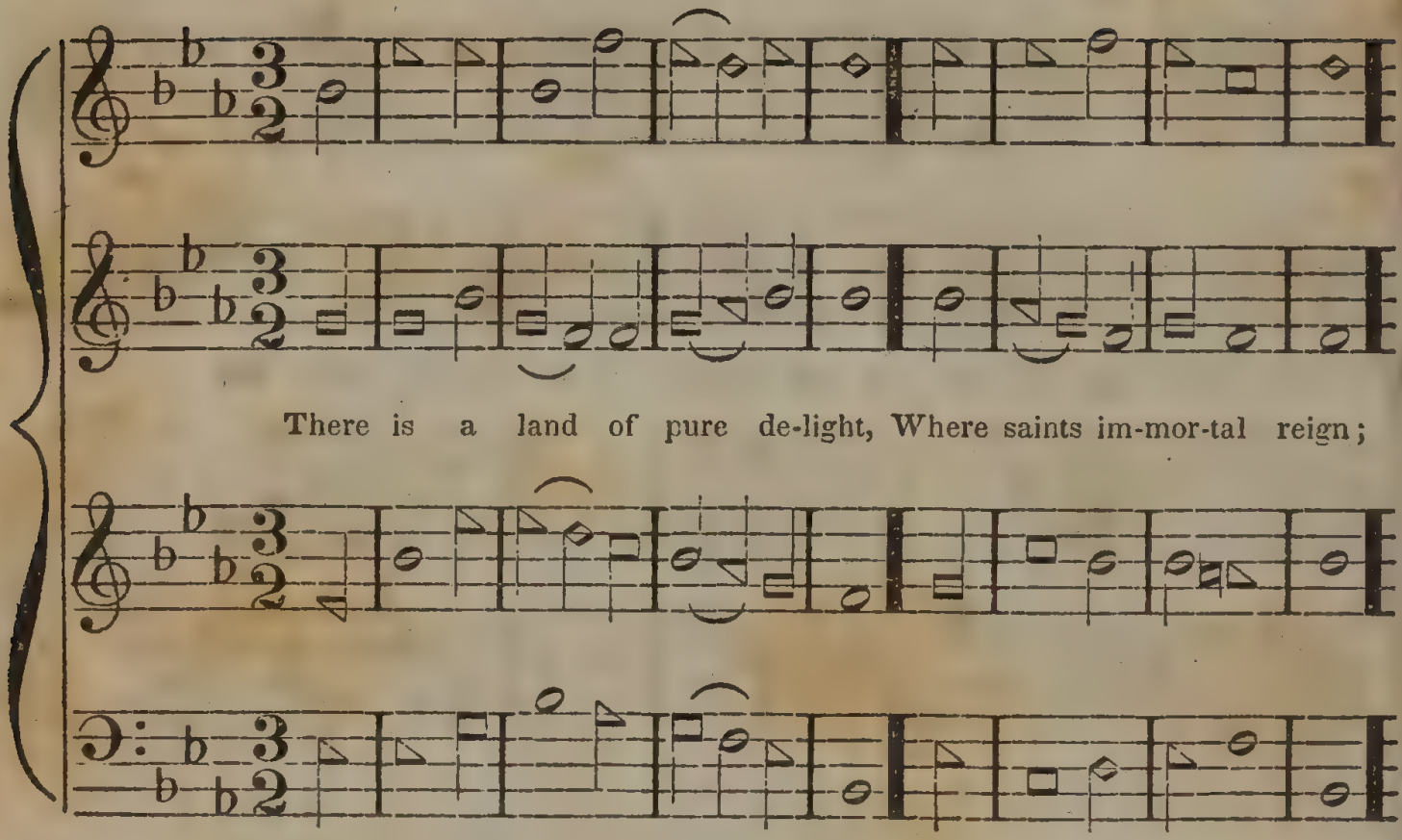


The whole cre- - a - tion is too poor To make us whol- - ly blest.

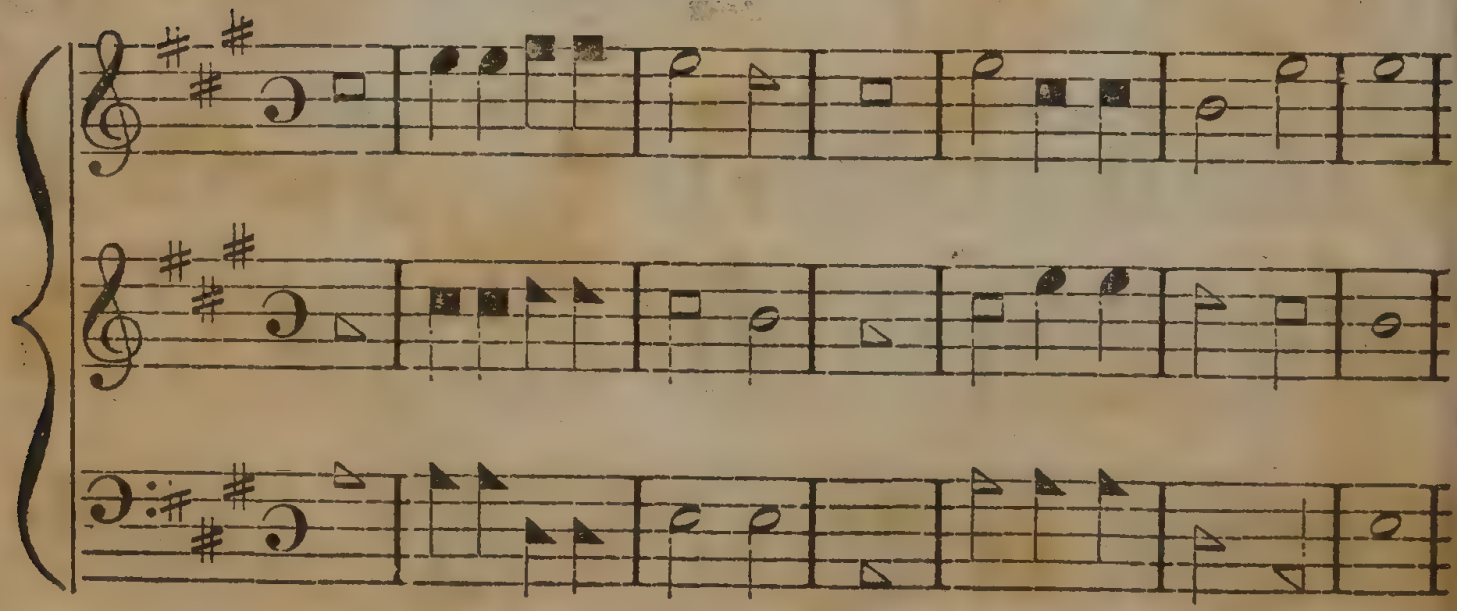


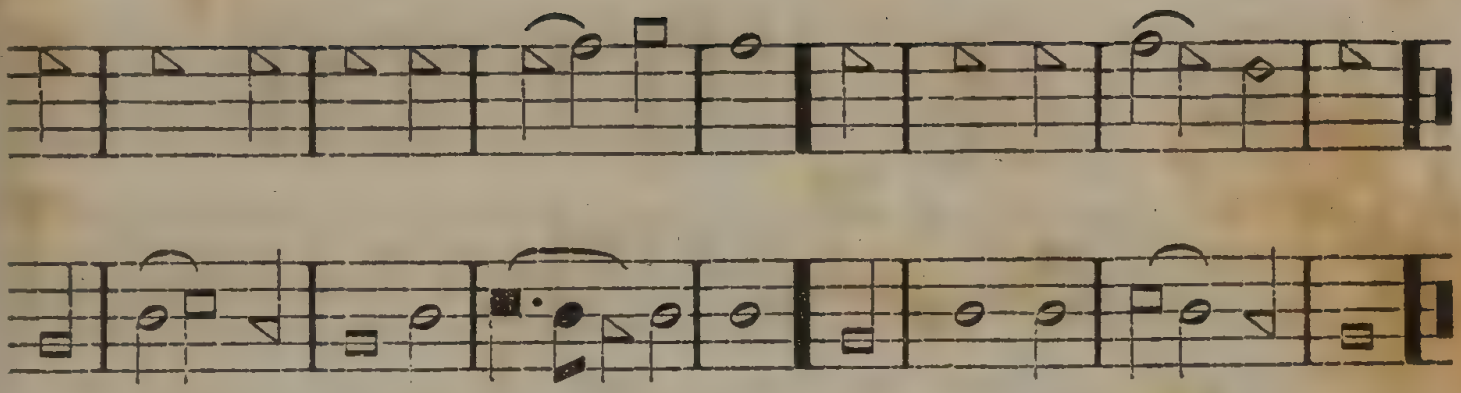


ABRIDGE. C. M.

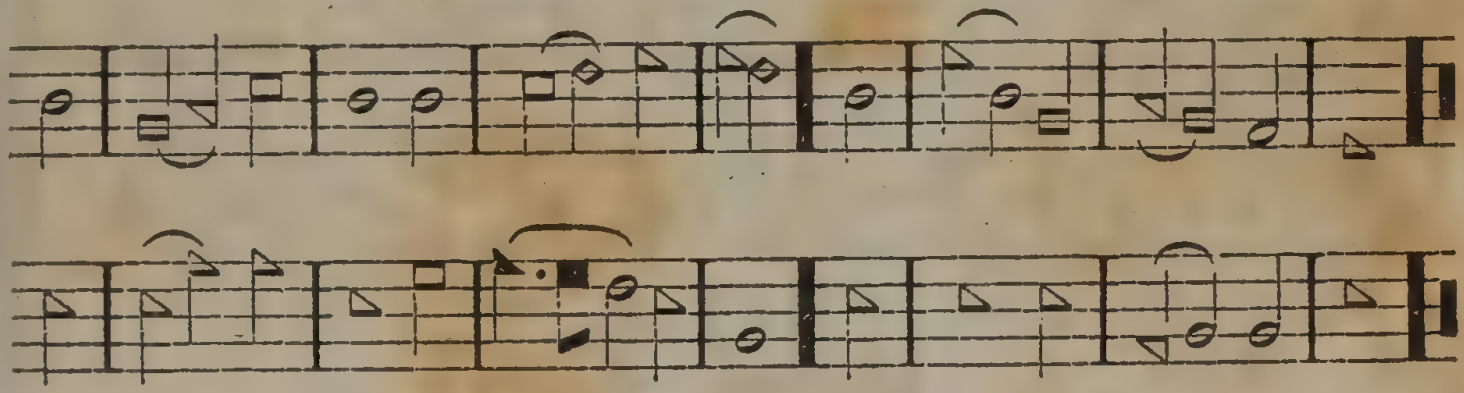


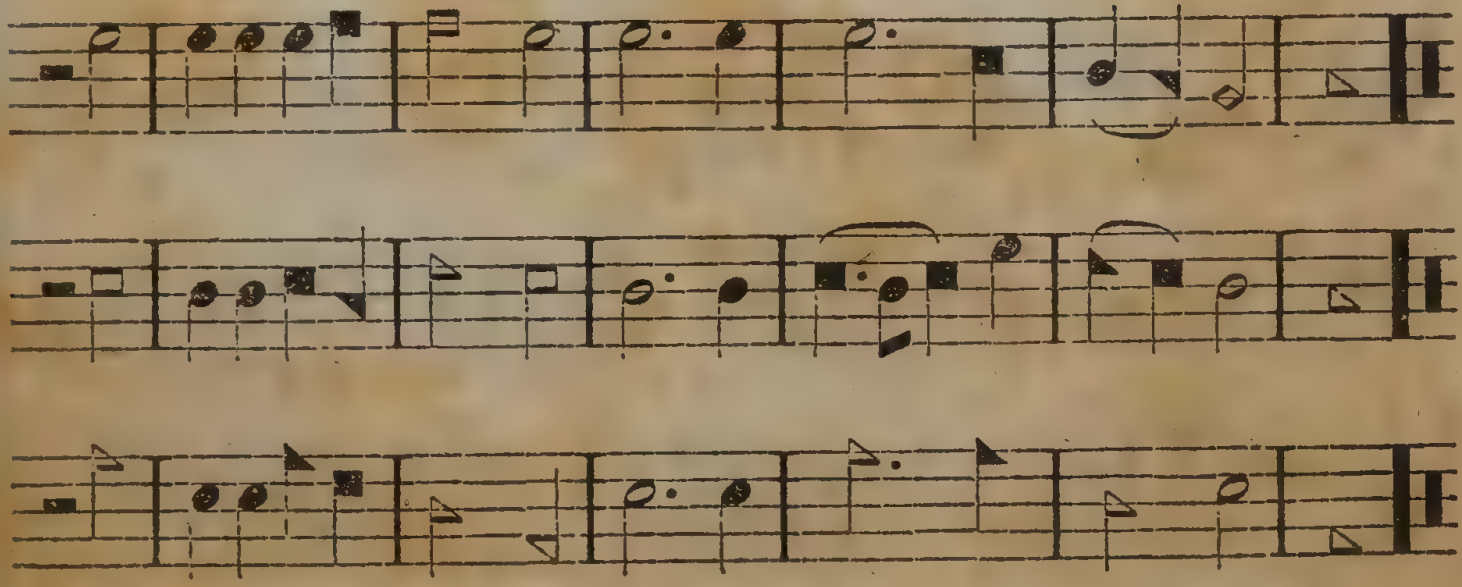
PETERBOROUGH. C. M.



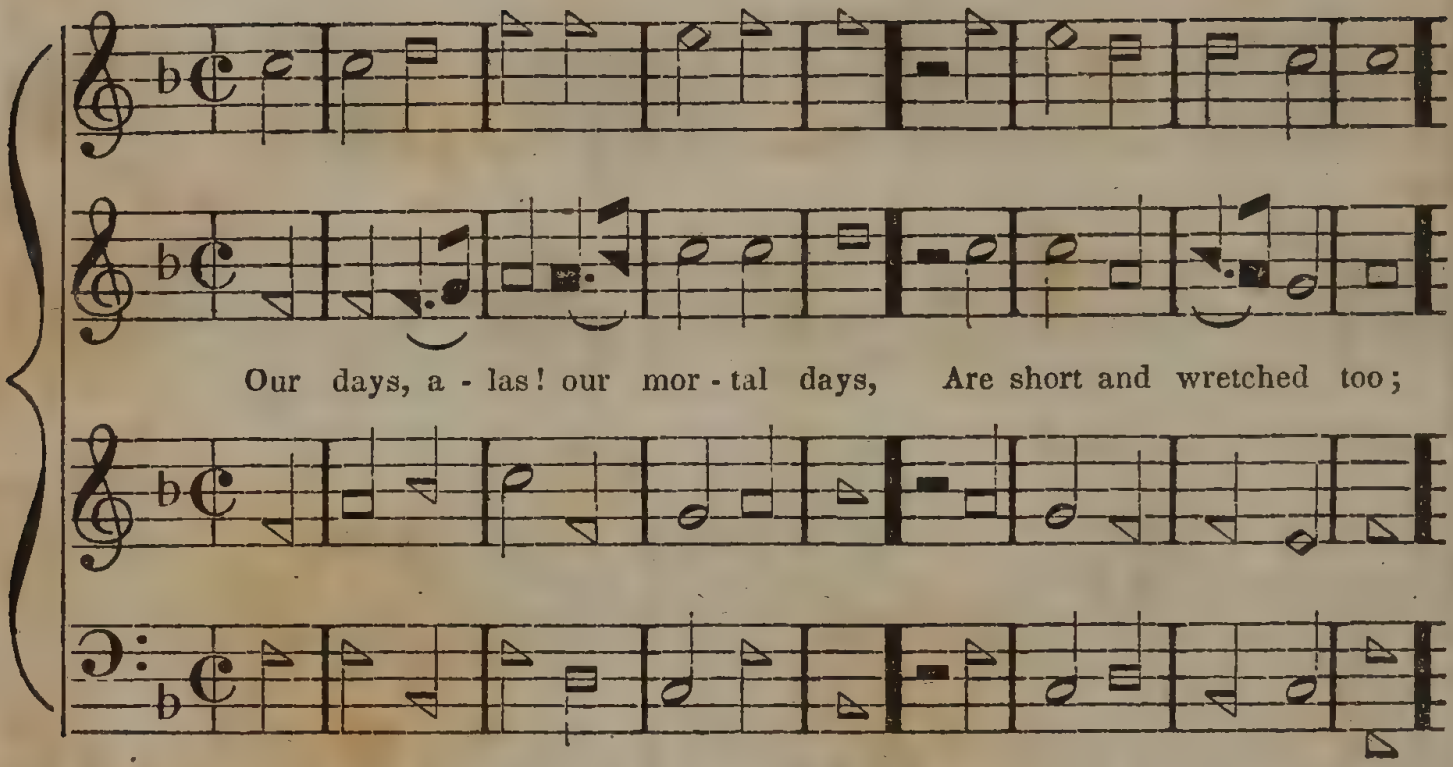


In - - fi - - nite day ex - cludes the night, And plea - sures ban - ish pain.

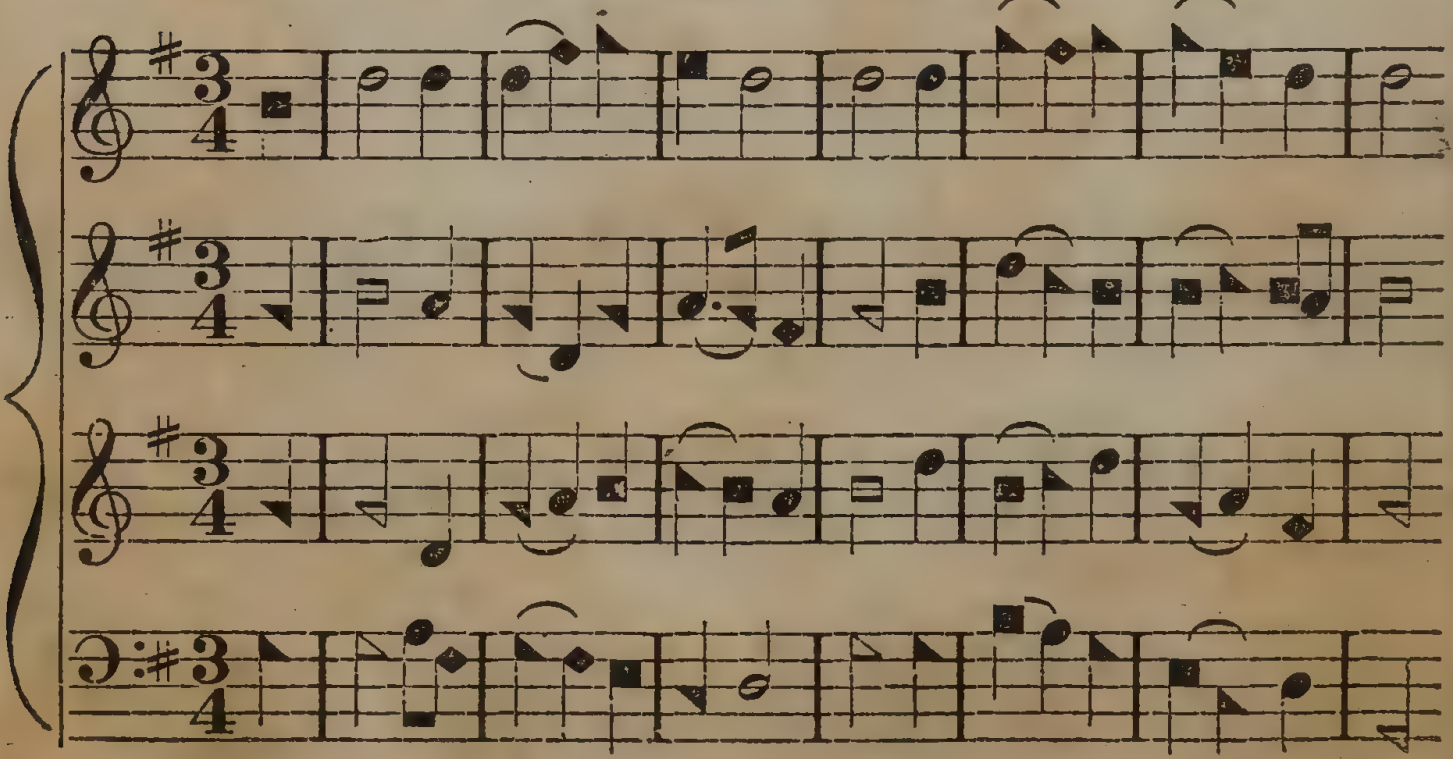


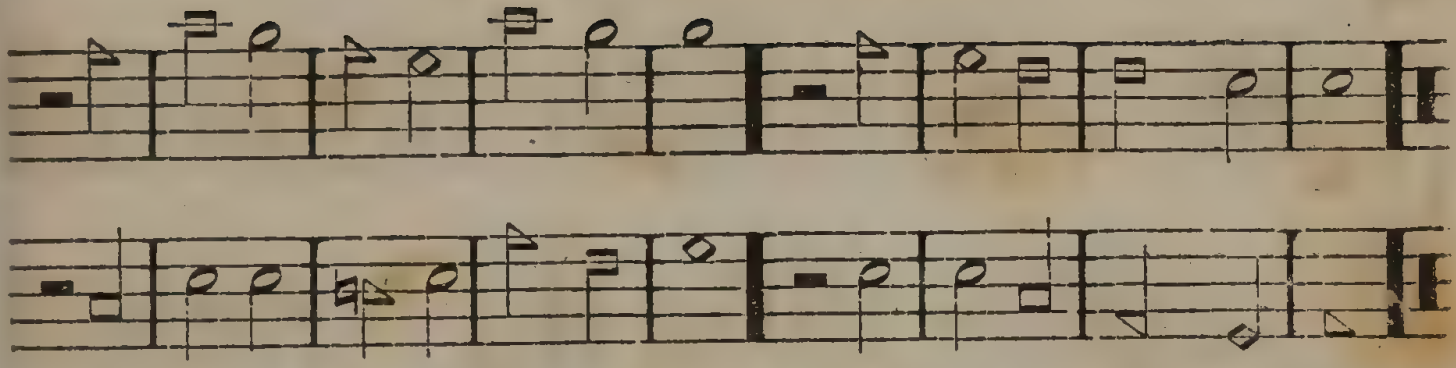


DUNDEE. C. M.

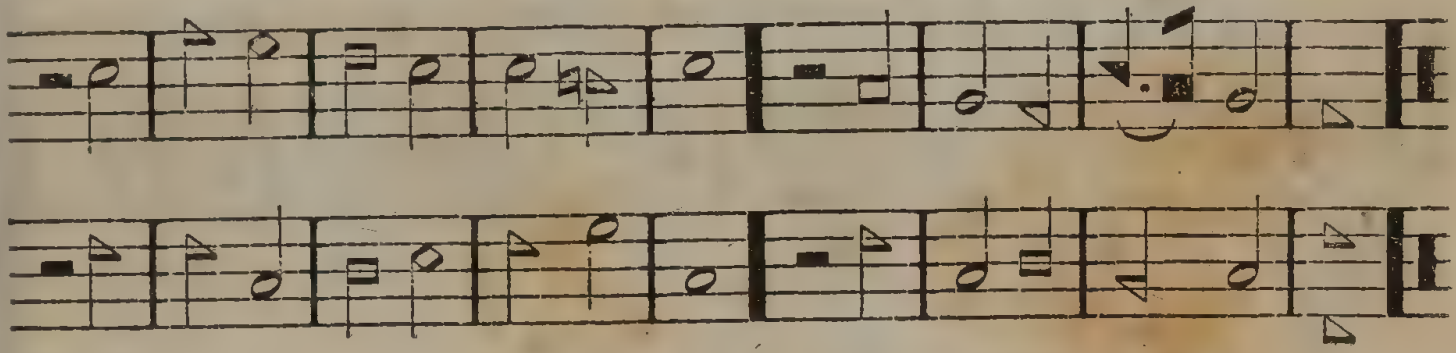


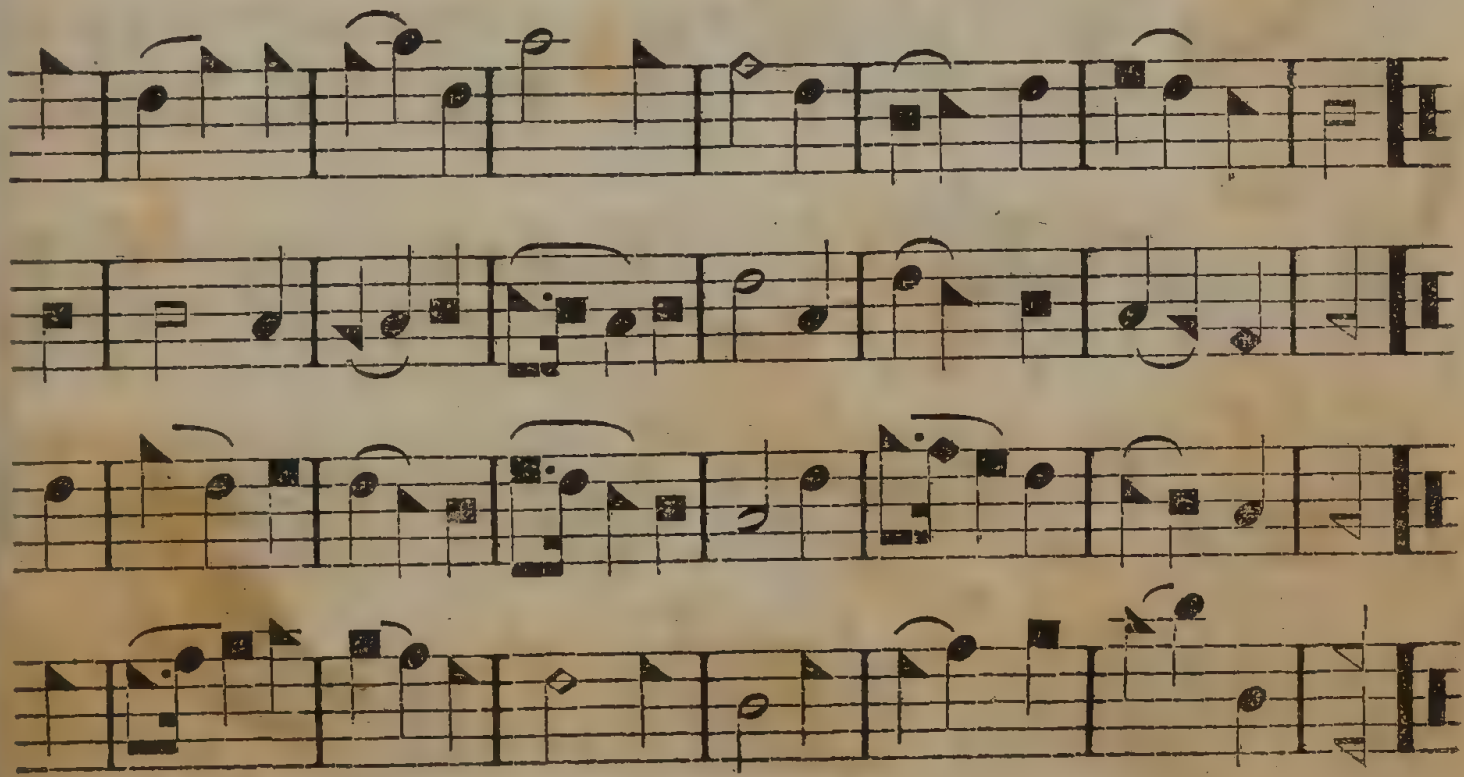
IRISH. C. M.





E - - vil and few, the Pa- triarch says, And well the Pa - triarch knew.





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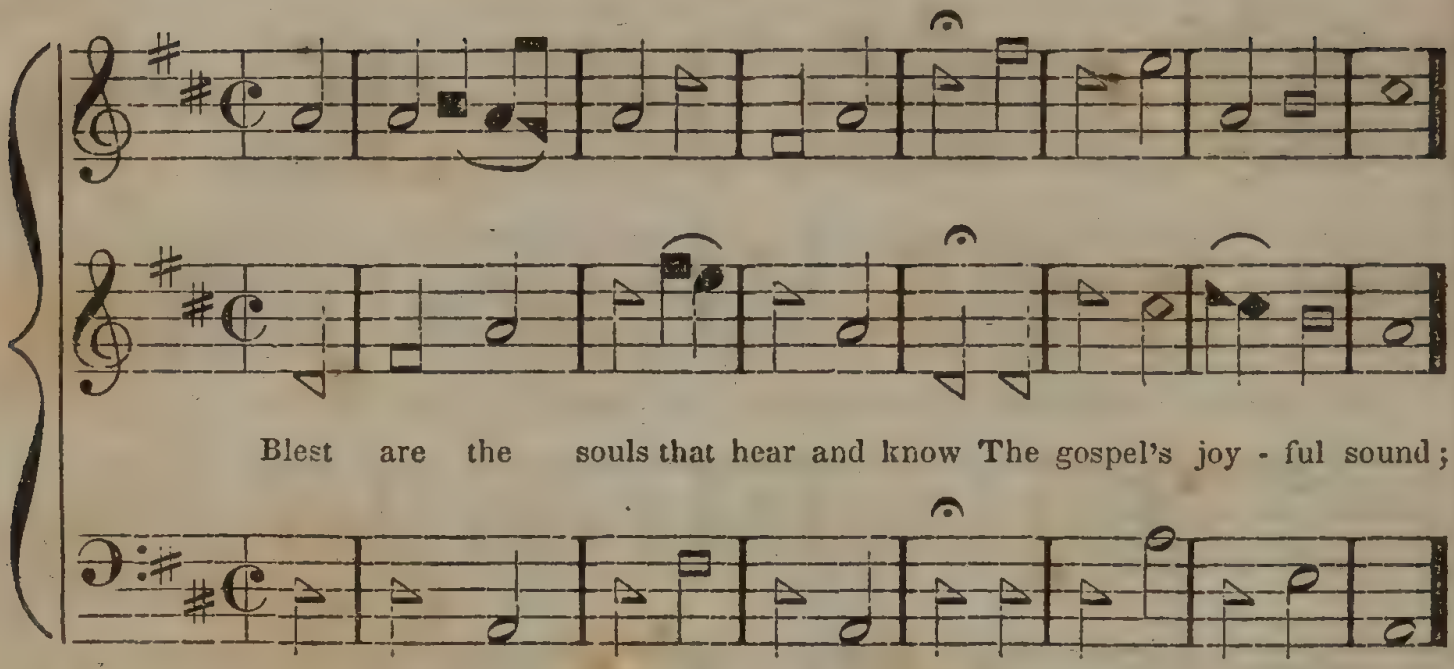

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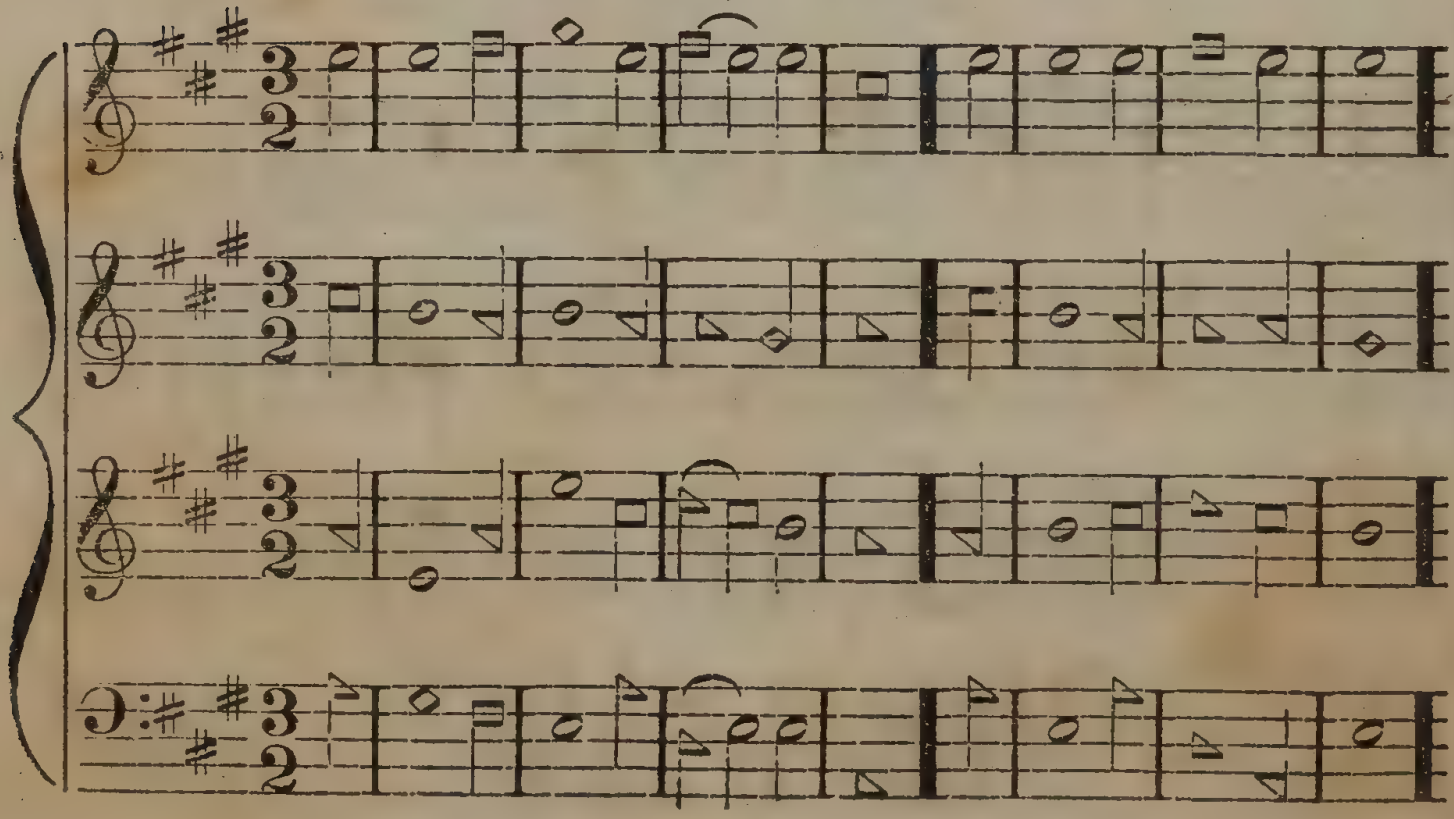
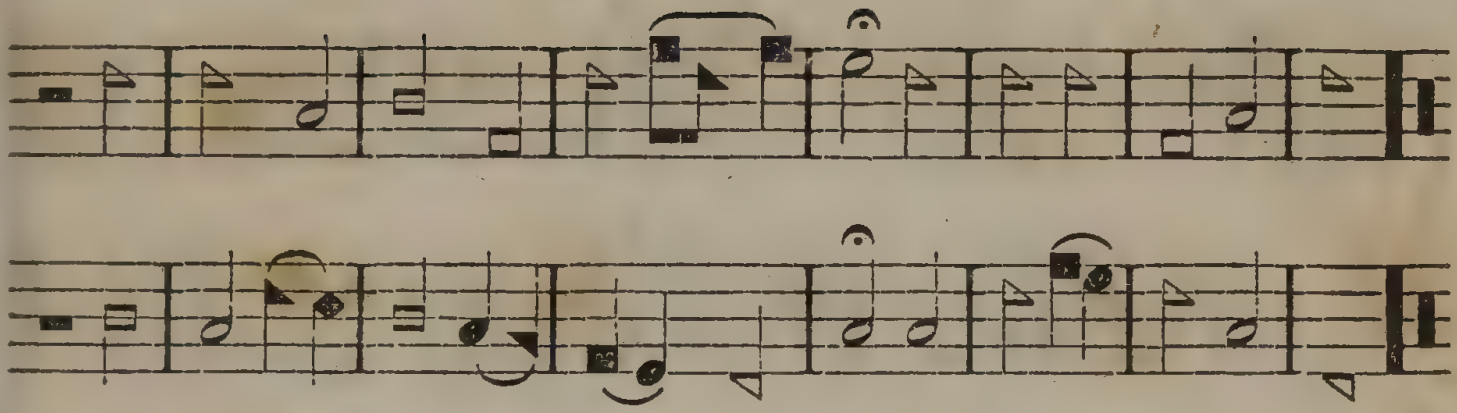
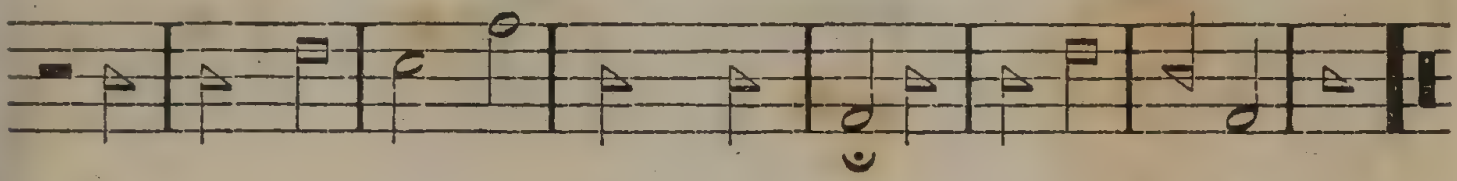
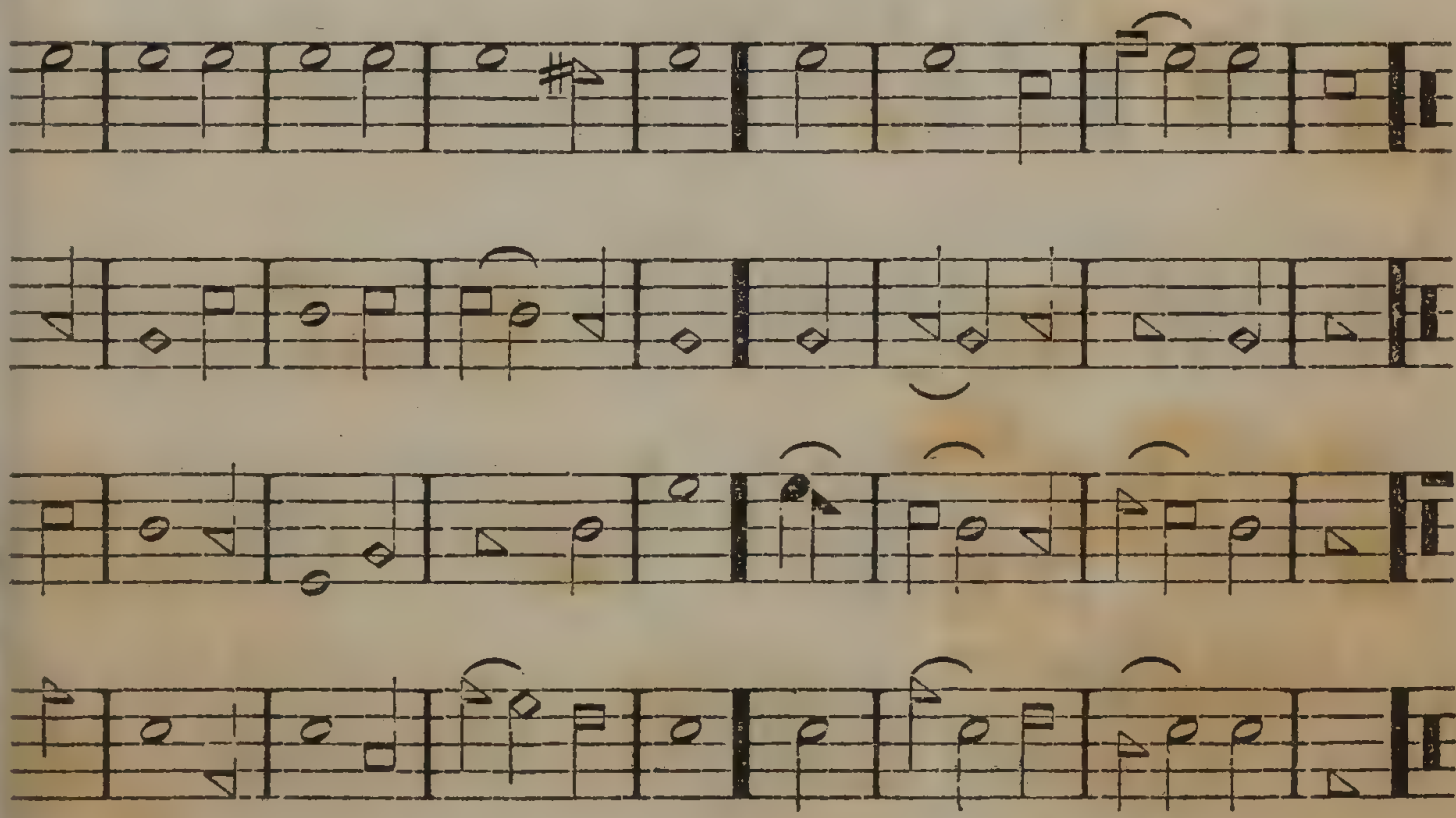


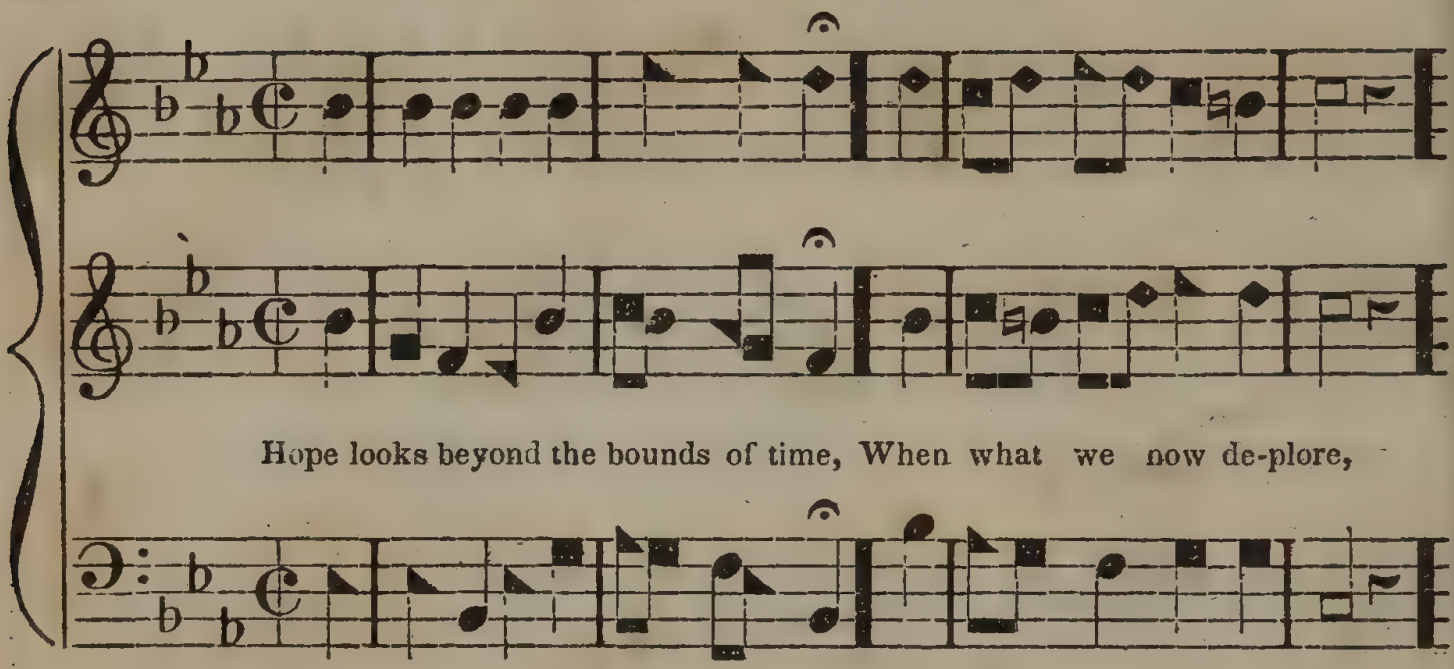


Peace shall at- - tend the paths they go, And light their steps sur - round.

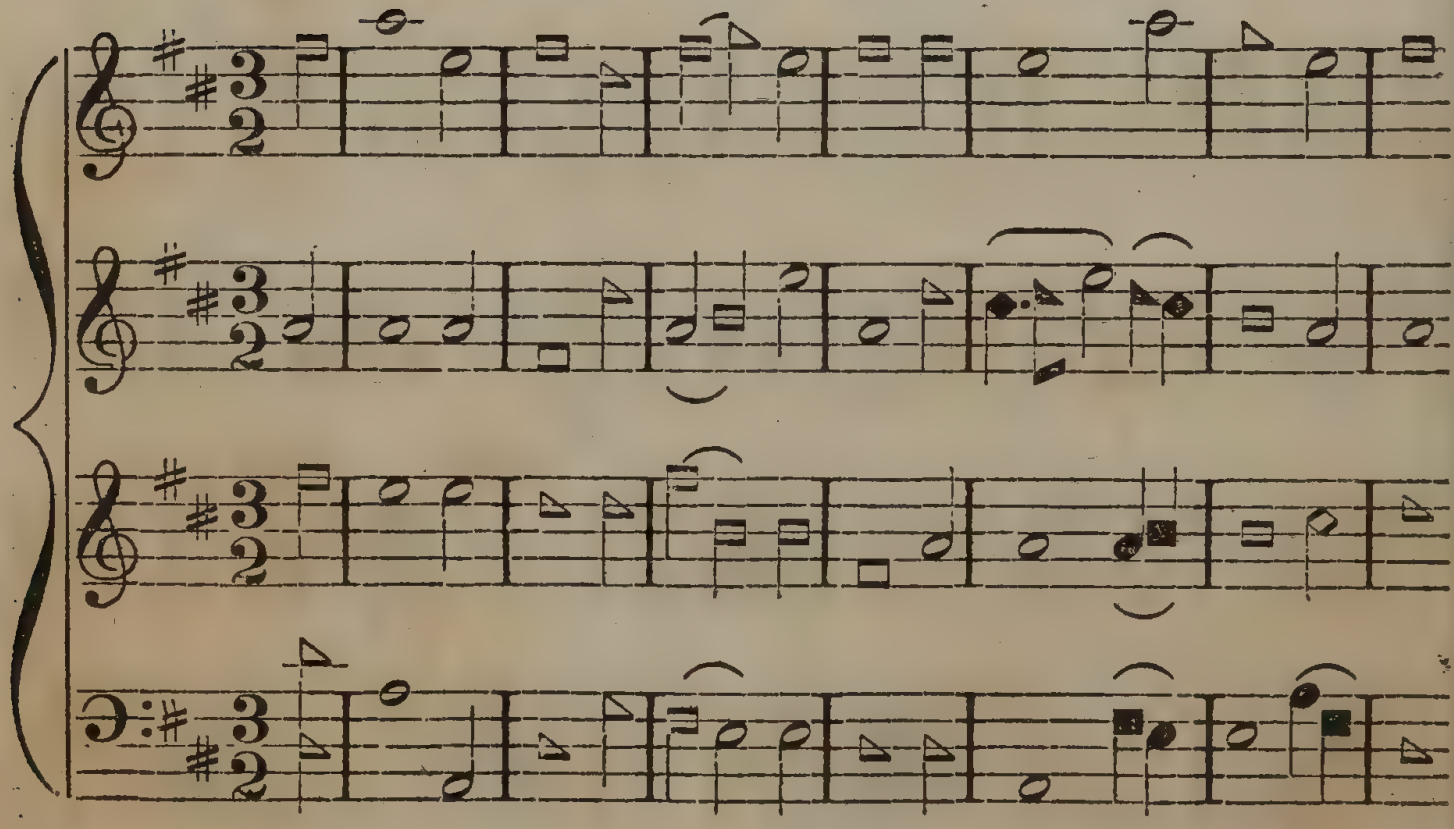


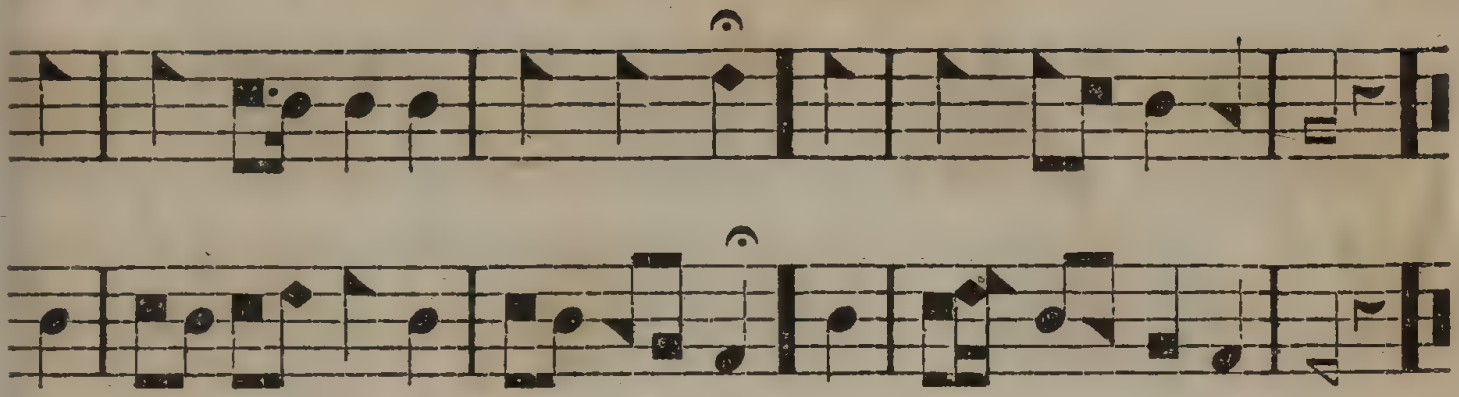


WHITCHURCH. C. M.

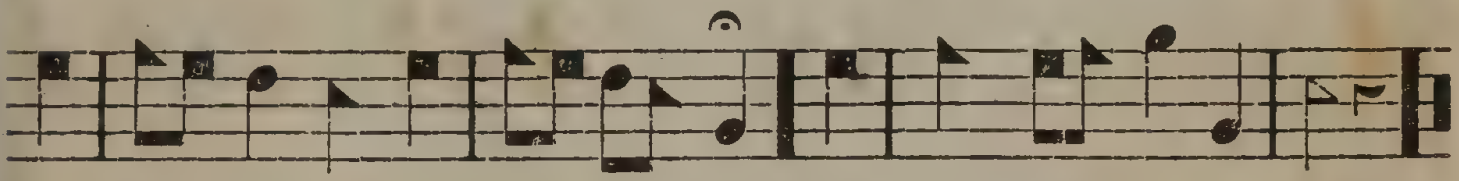


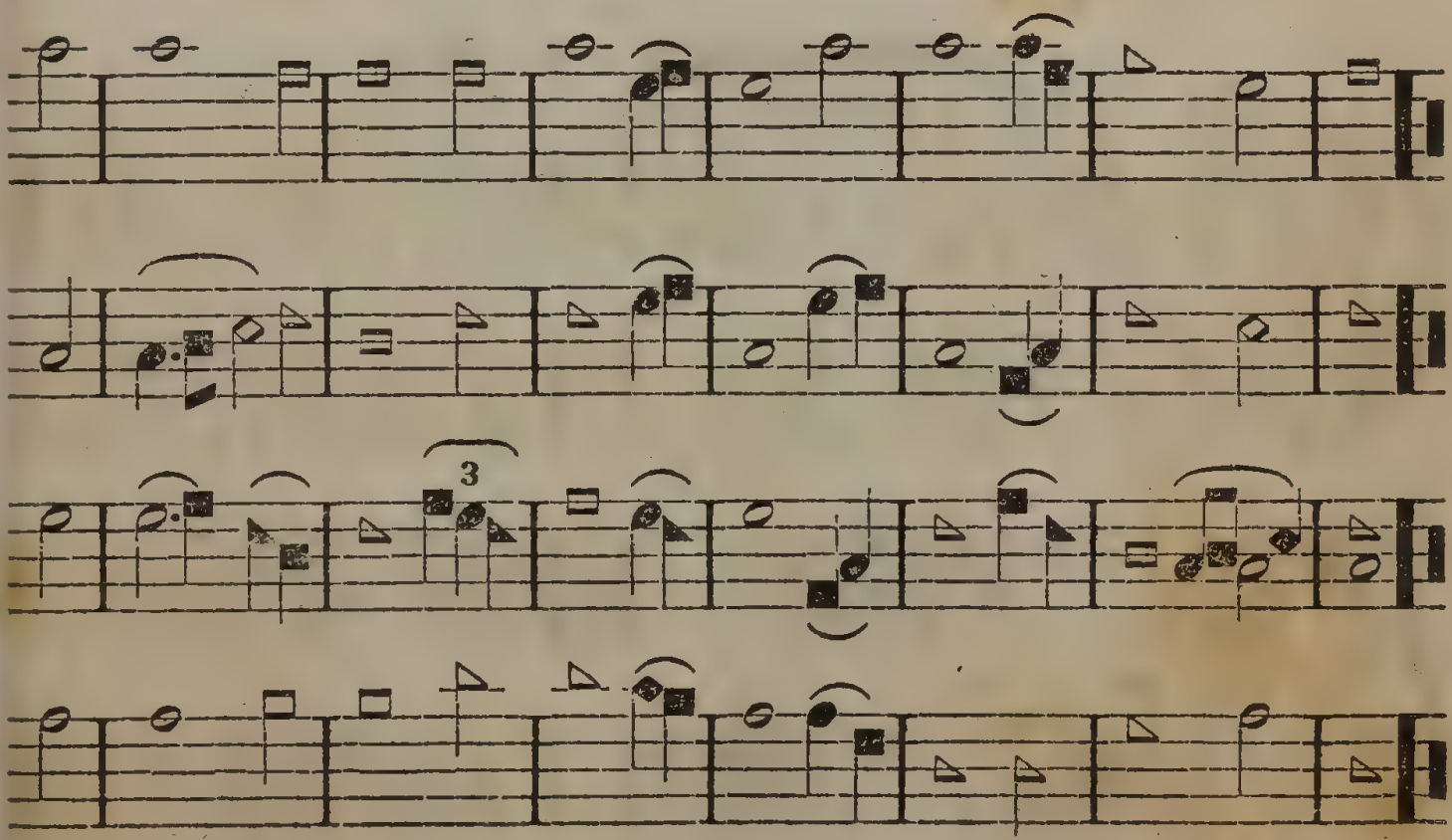
CHINA. C. M.



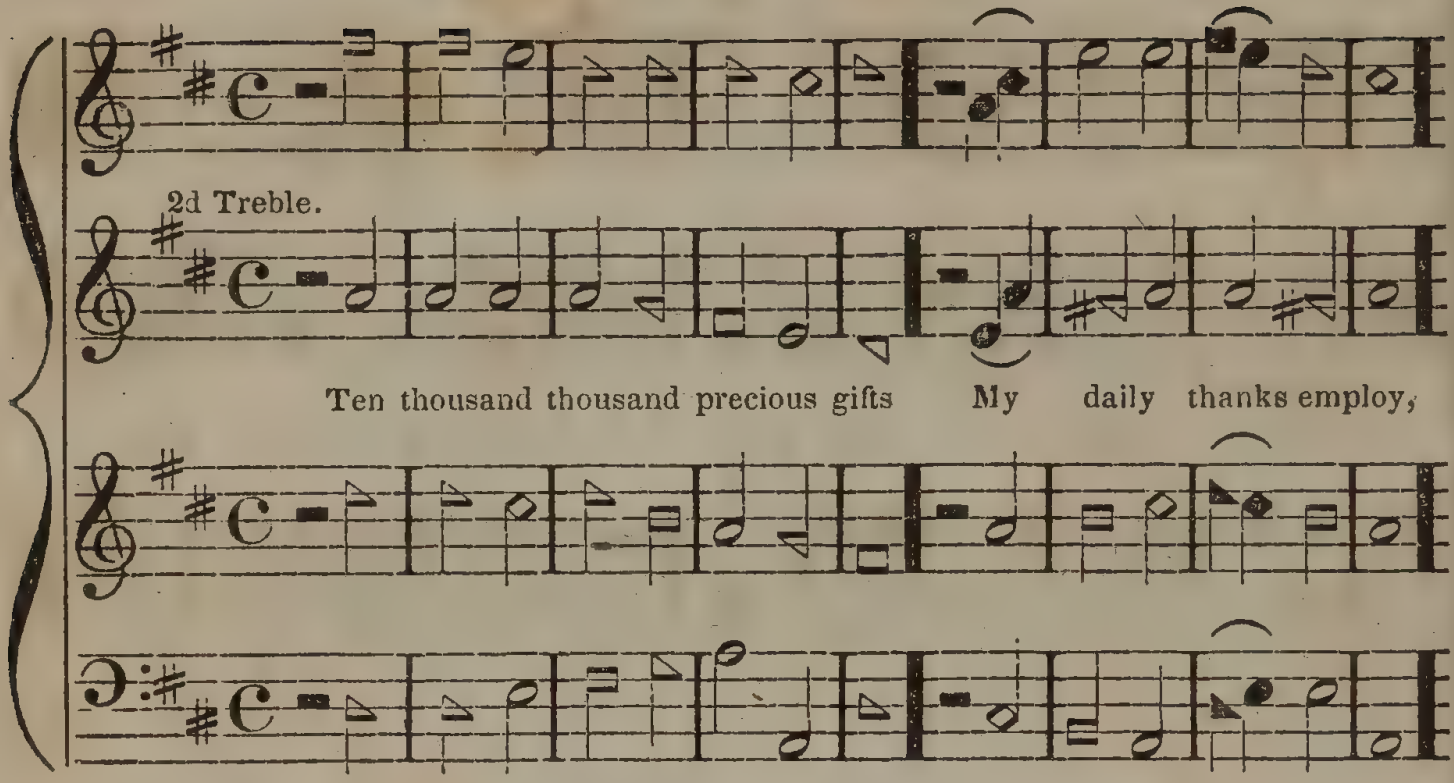


Shall rise in full im - mor - - tal prime, And bloom to fade no more.





MIRREN'S. C. M.



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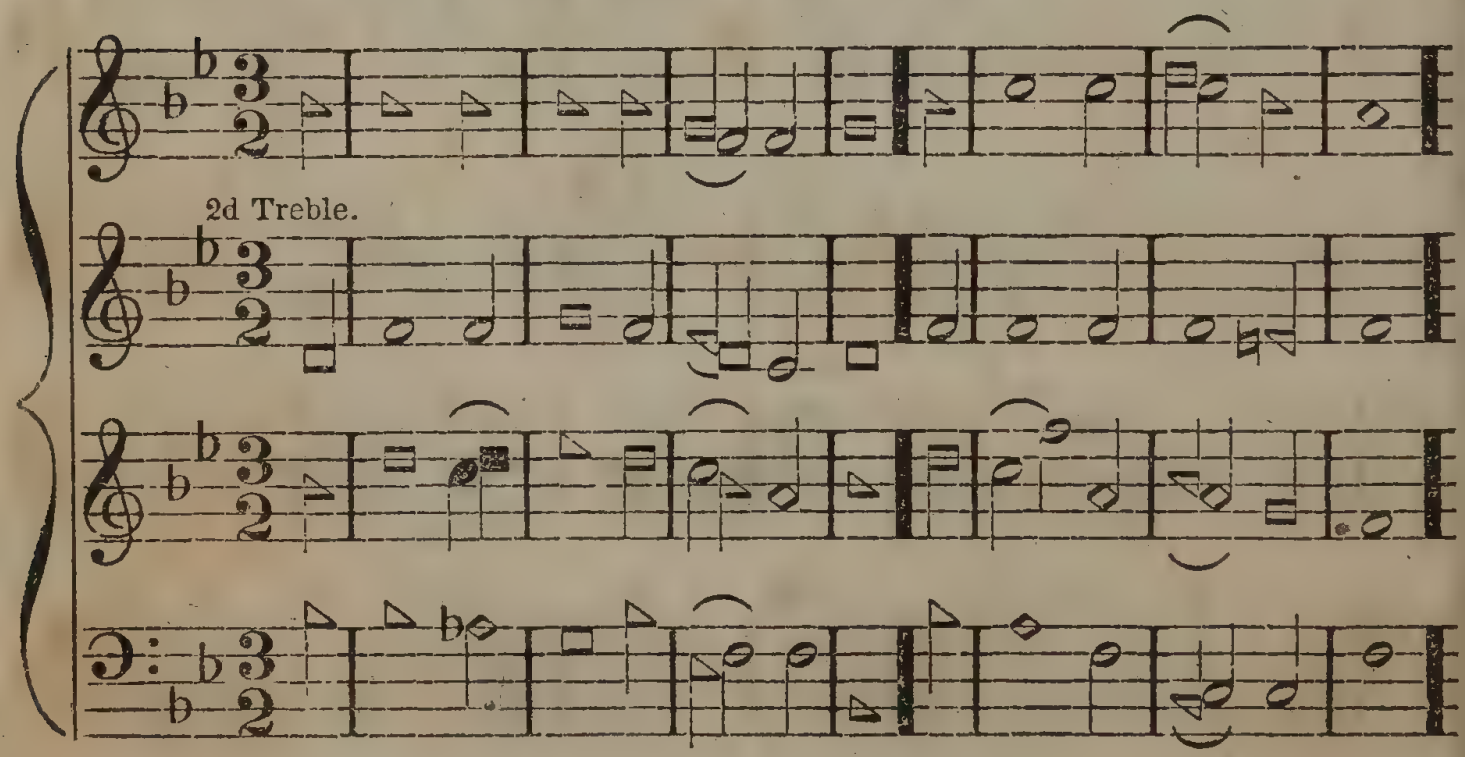
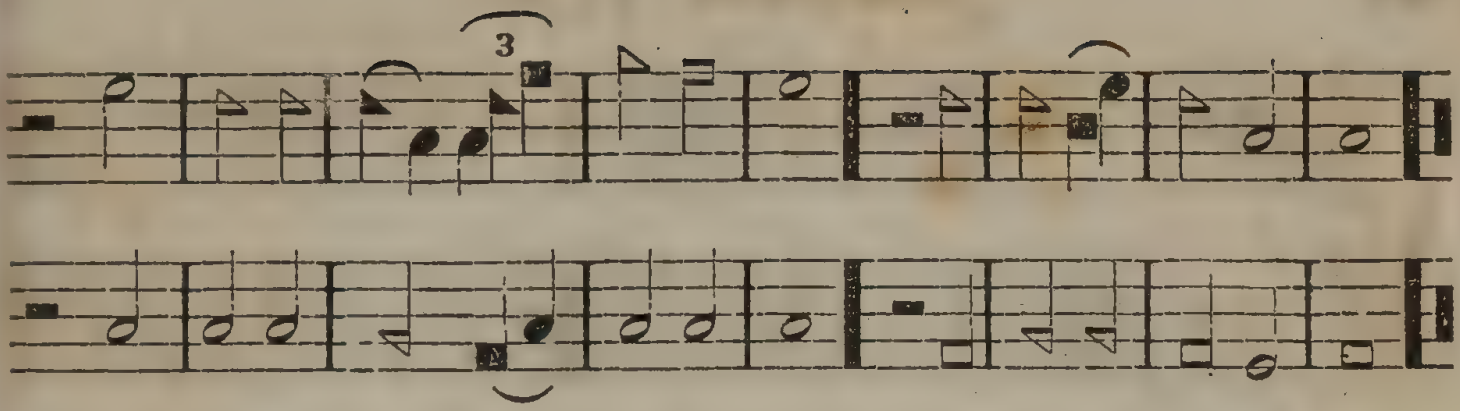
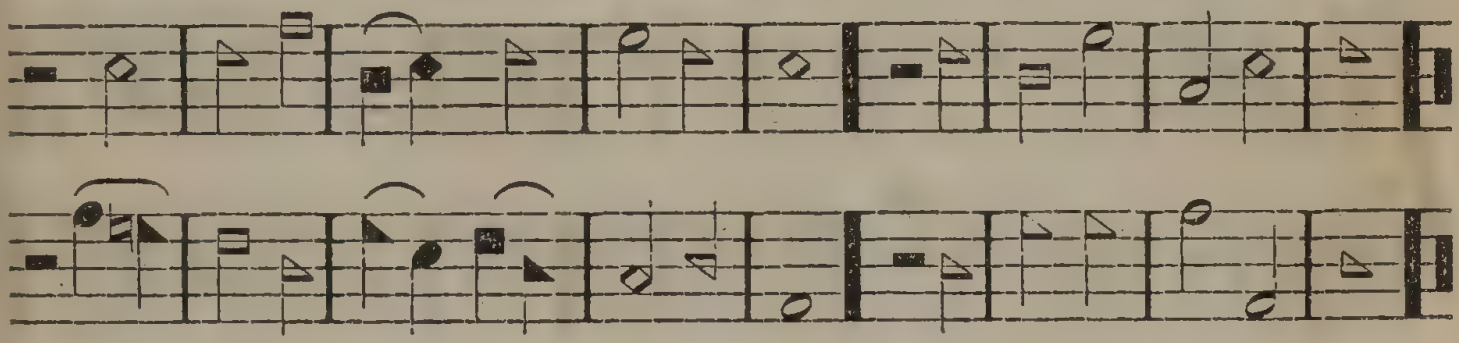
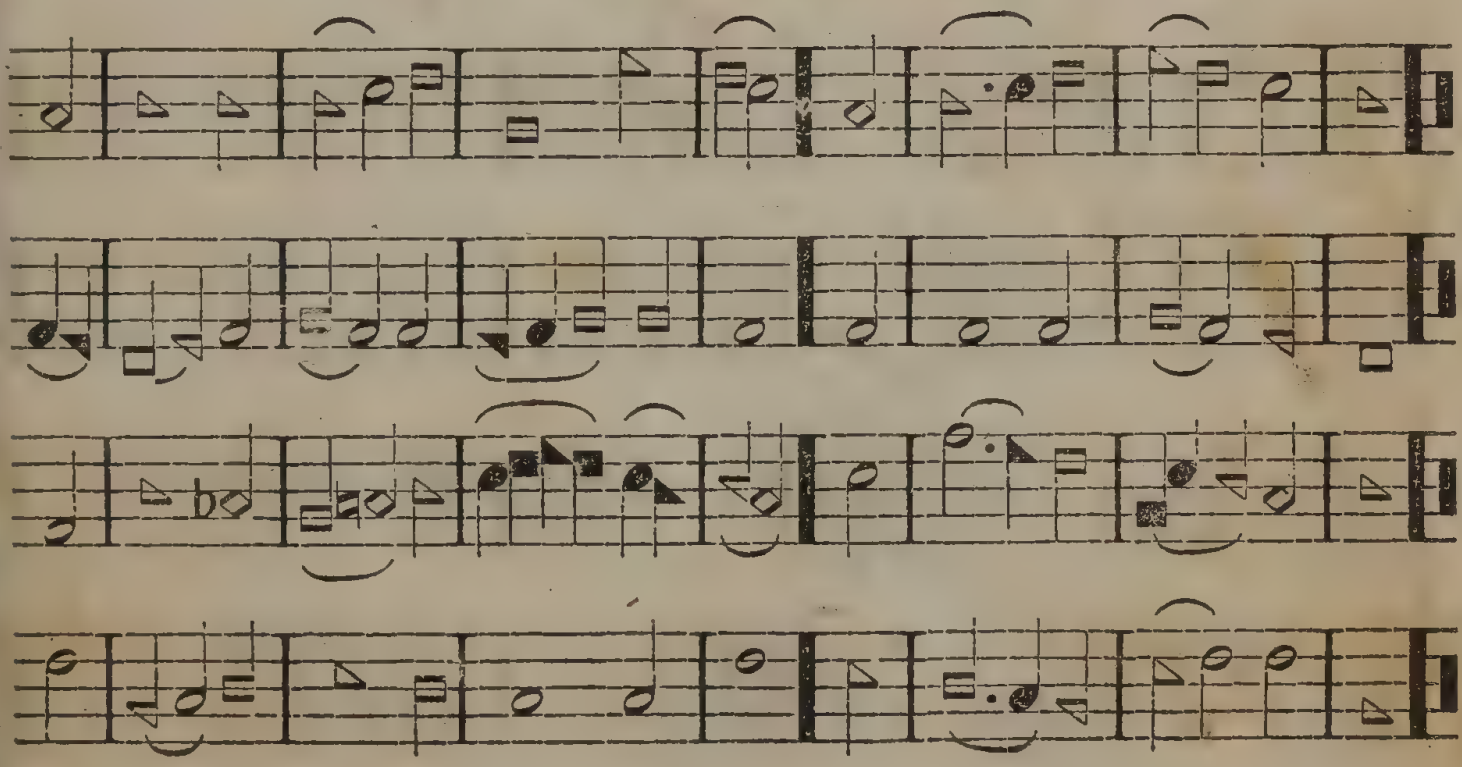




Nor is the least a cheerful heart, That tastes these gifts with joy.





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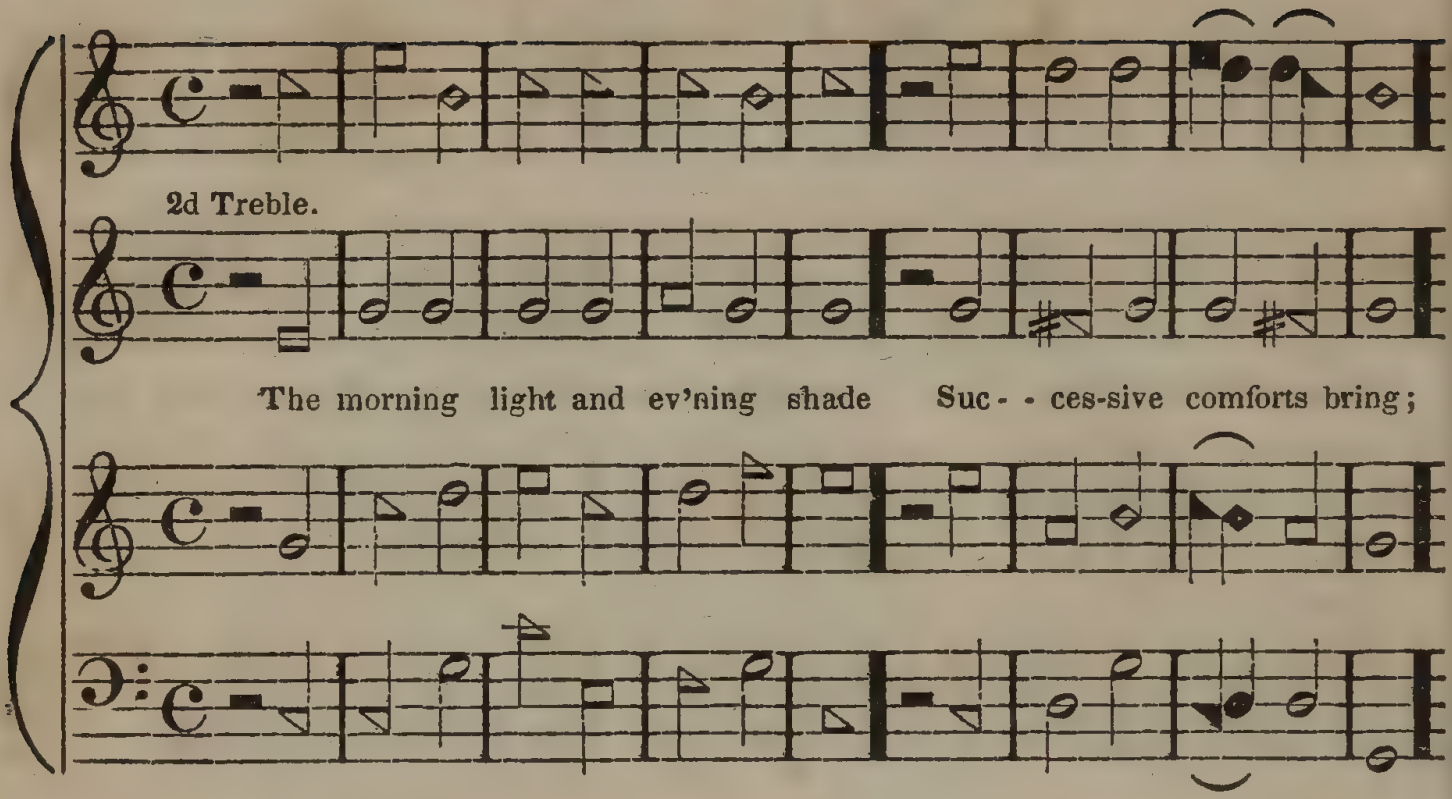

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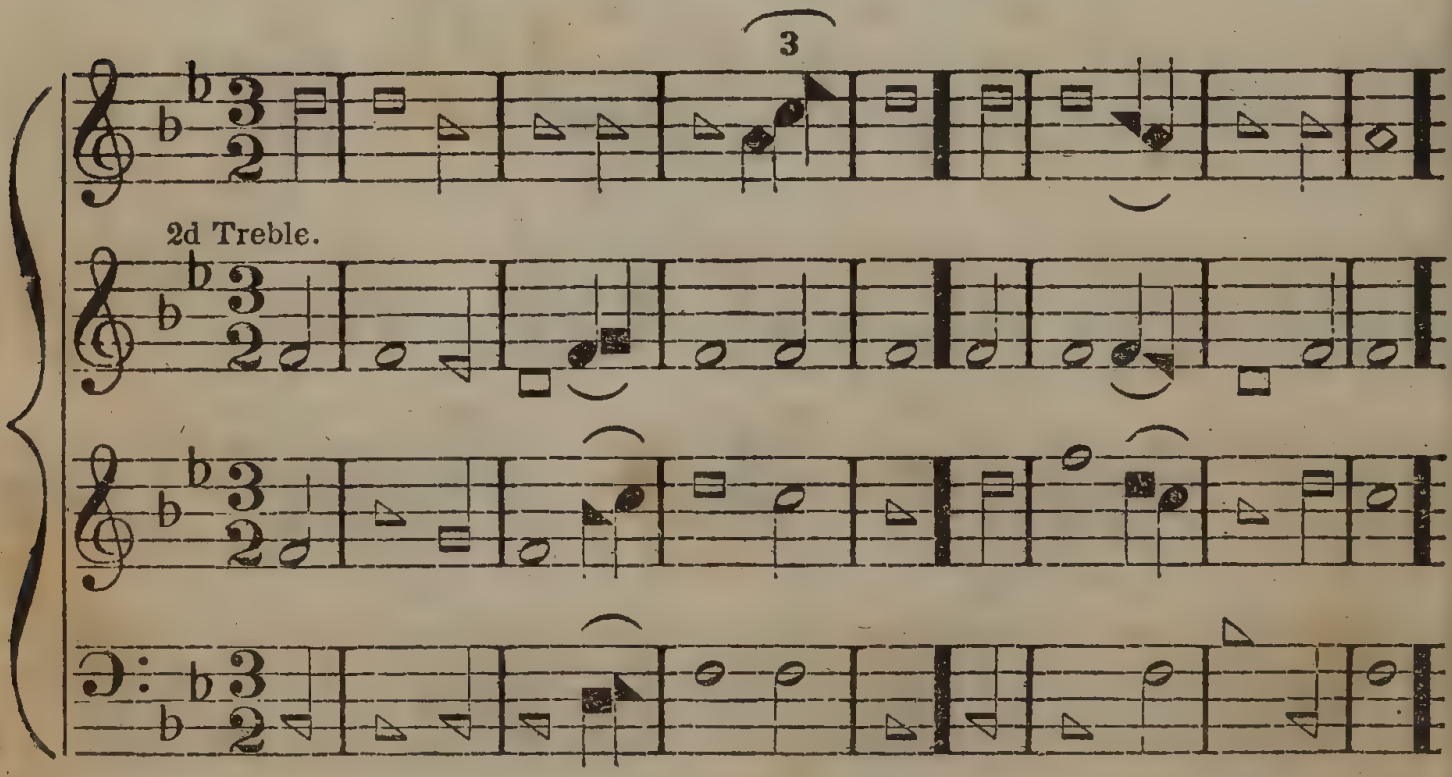
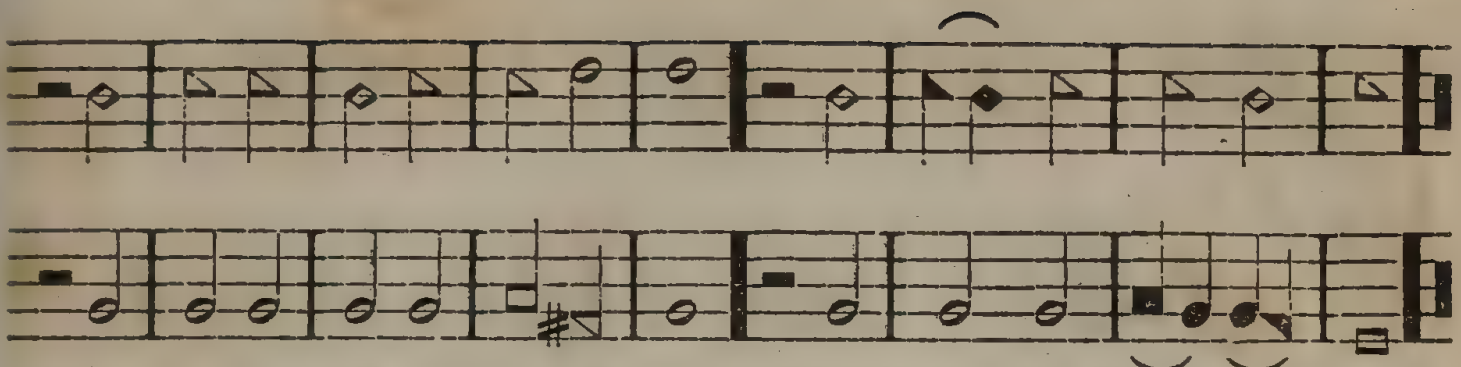
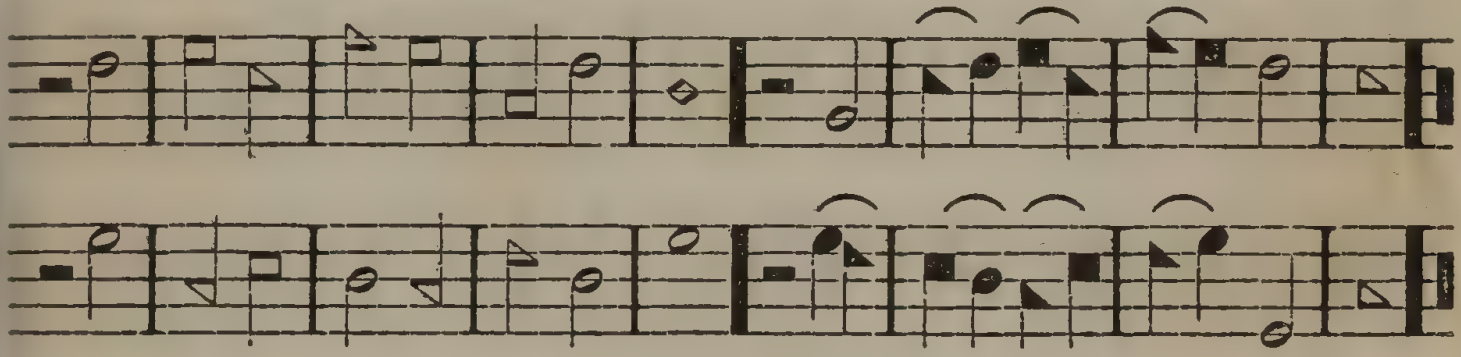
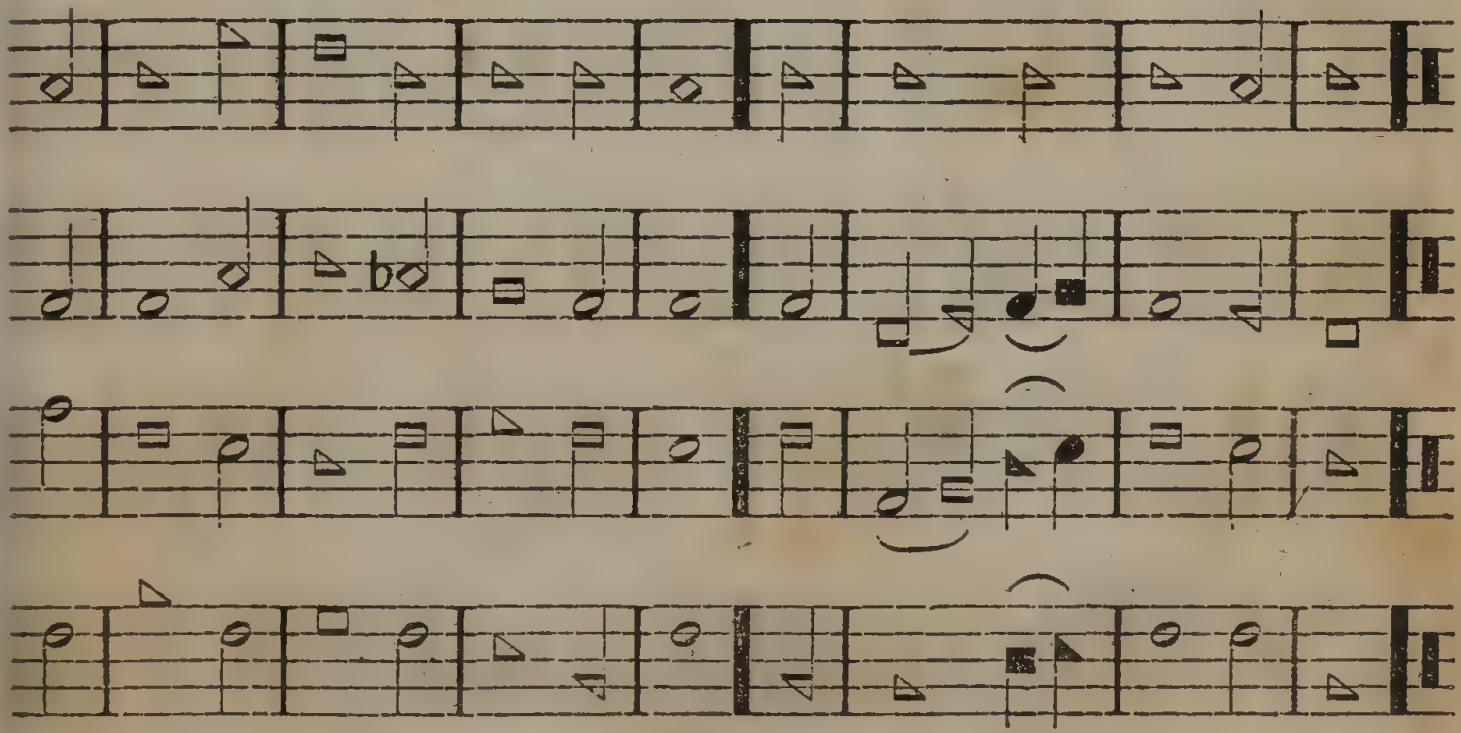




The plenteous fruits make harvest glad, And flowers a - - dorn the spring.





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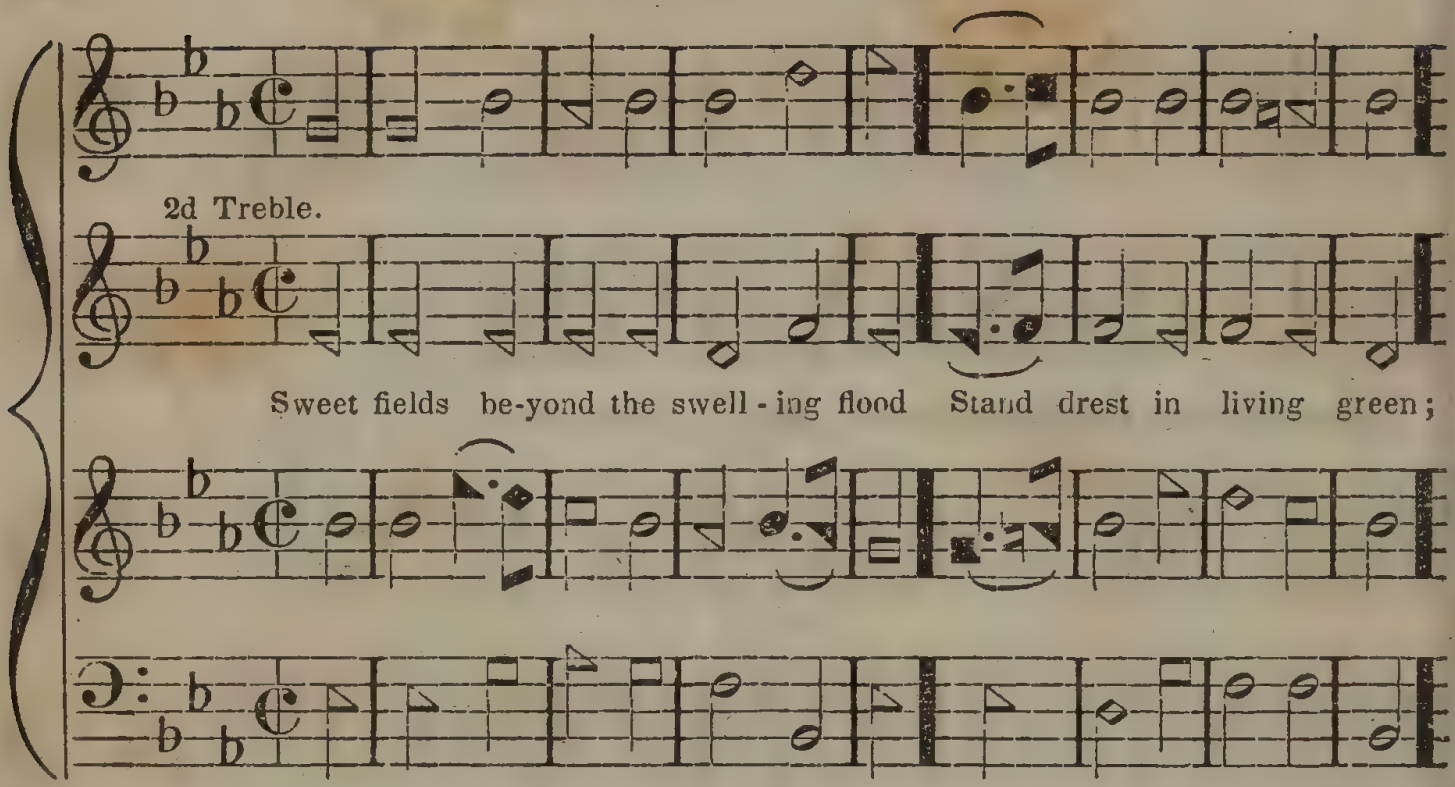

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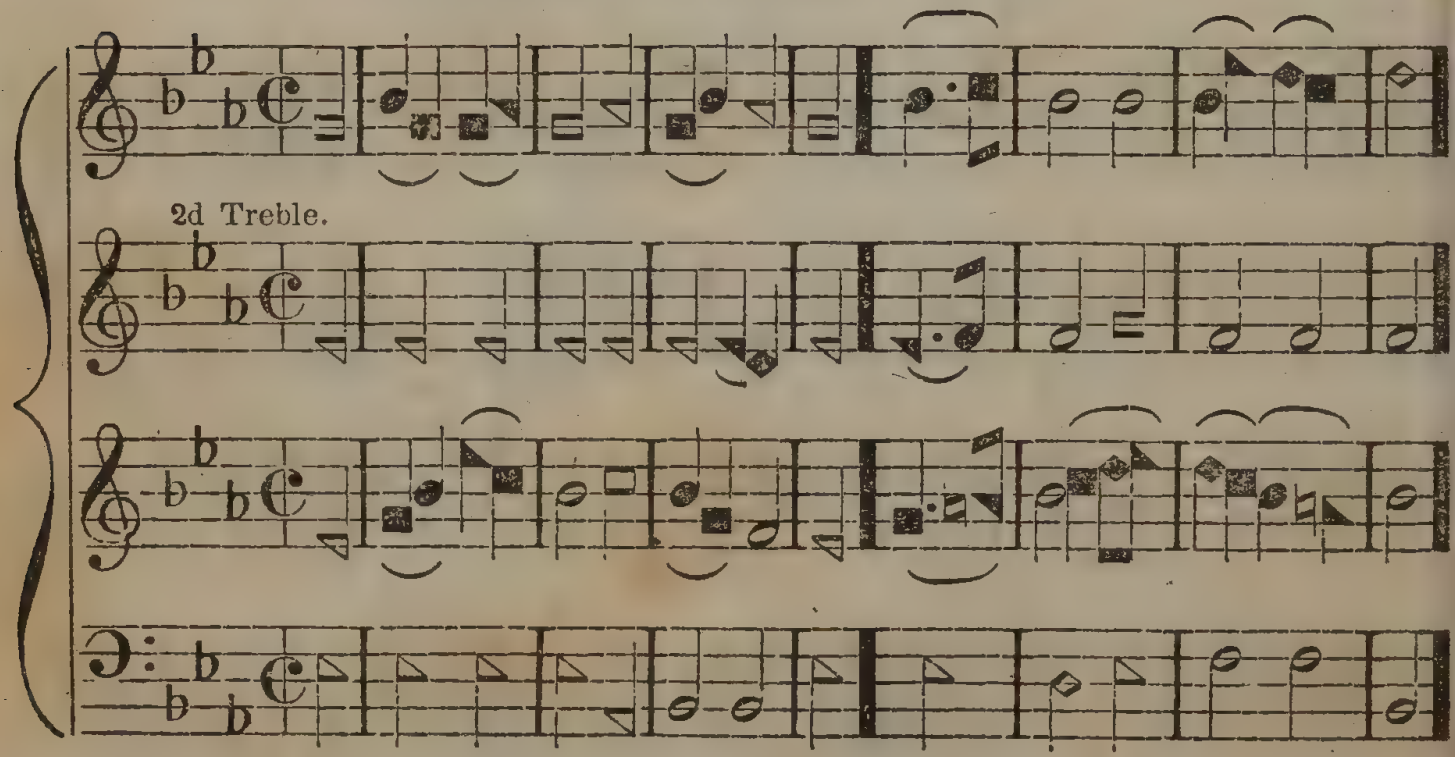
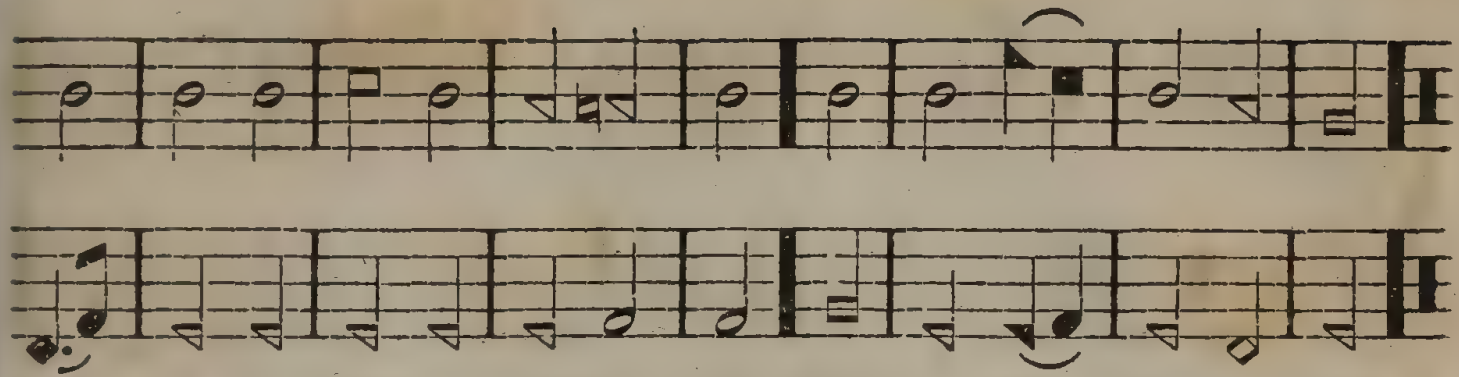
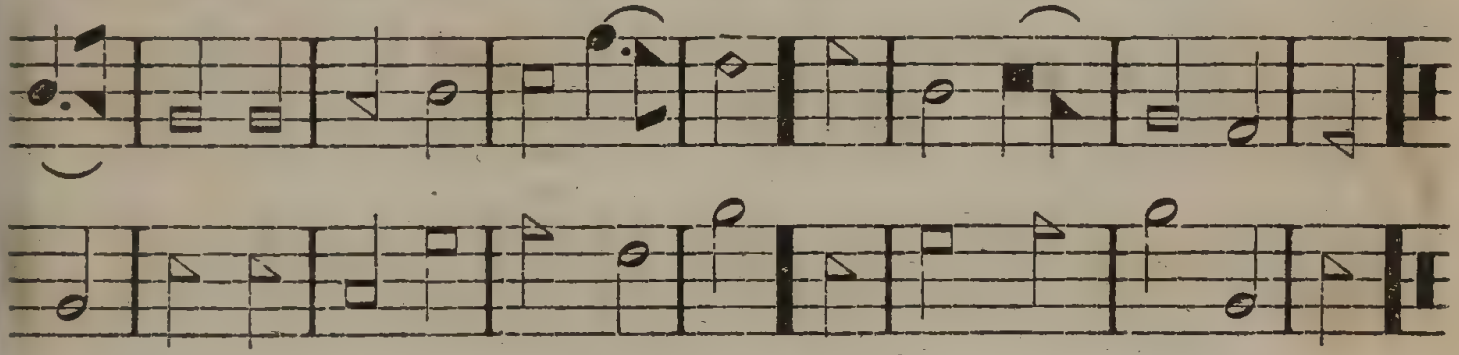
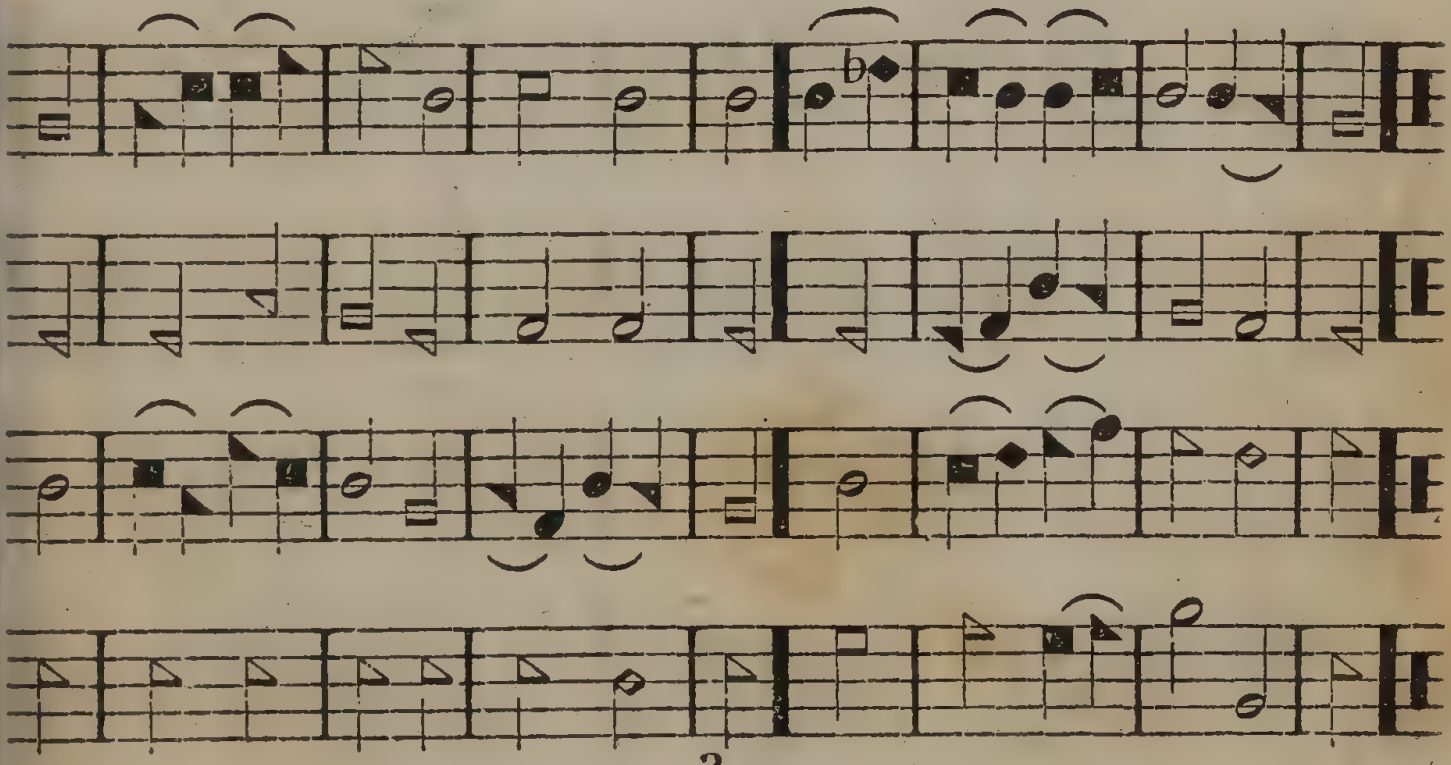




So to the Jews old Canaan stood, While Jor - dan roll'd be - tween.





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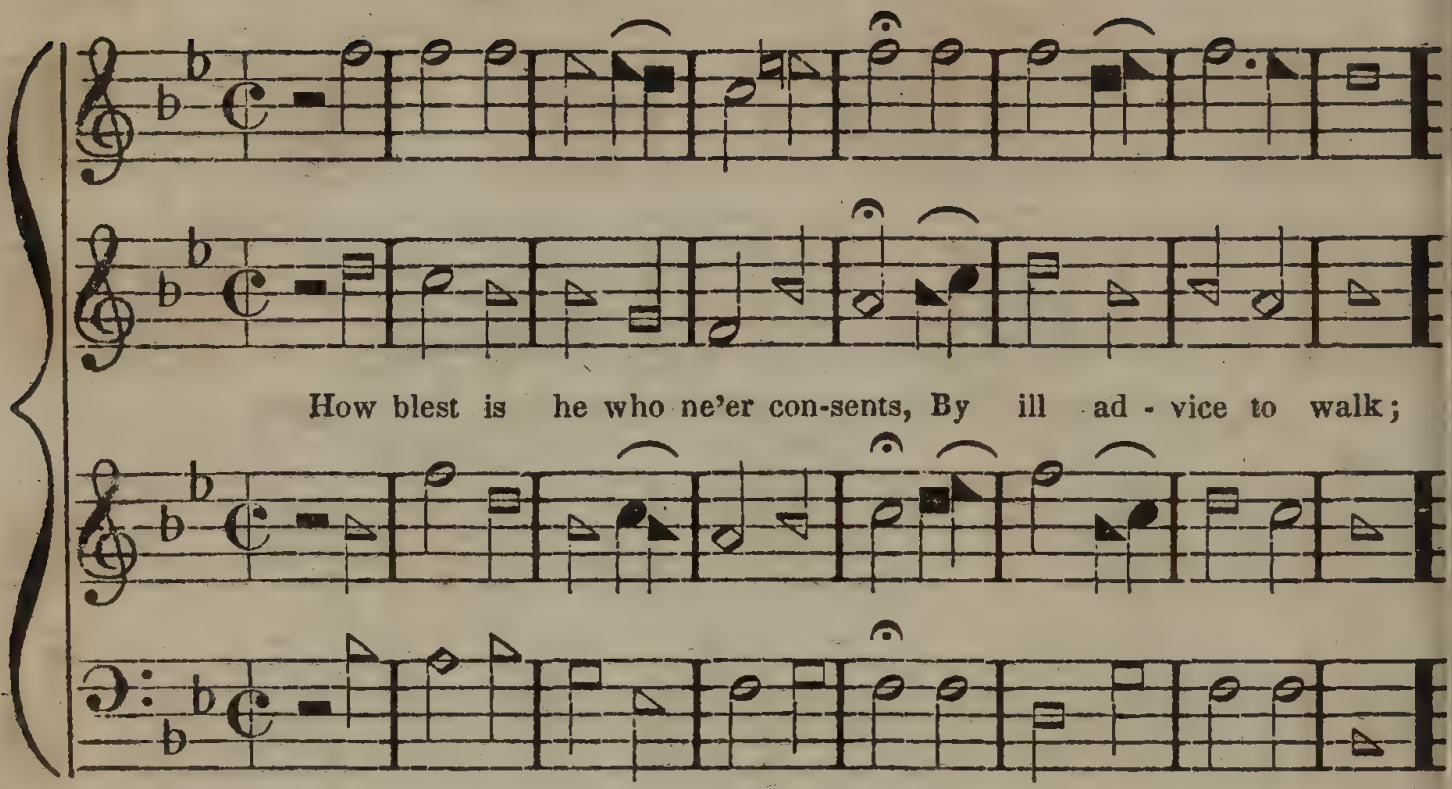

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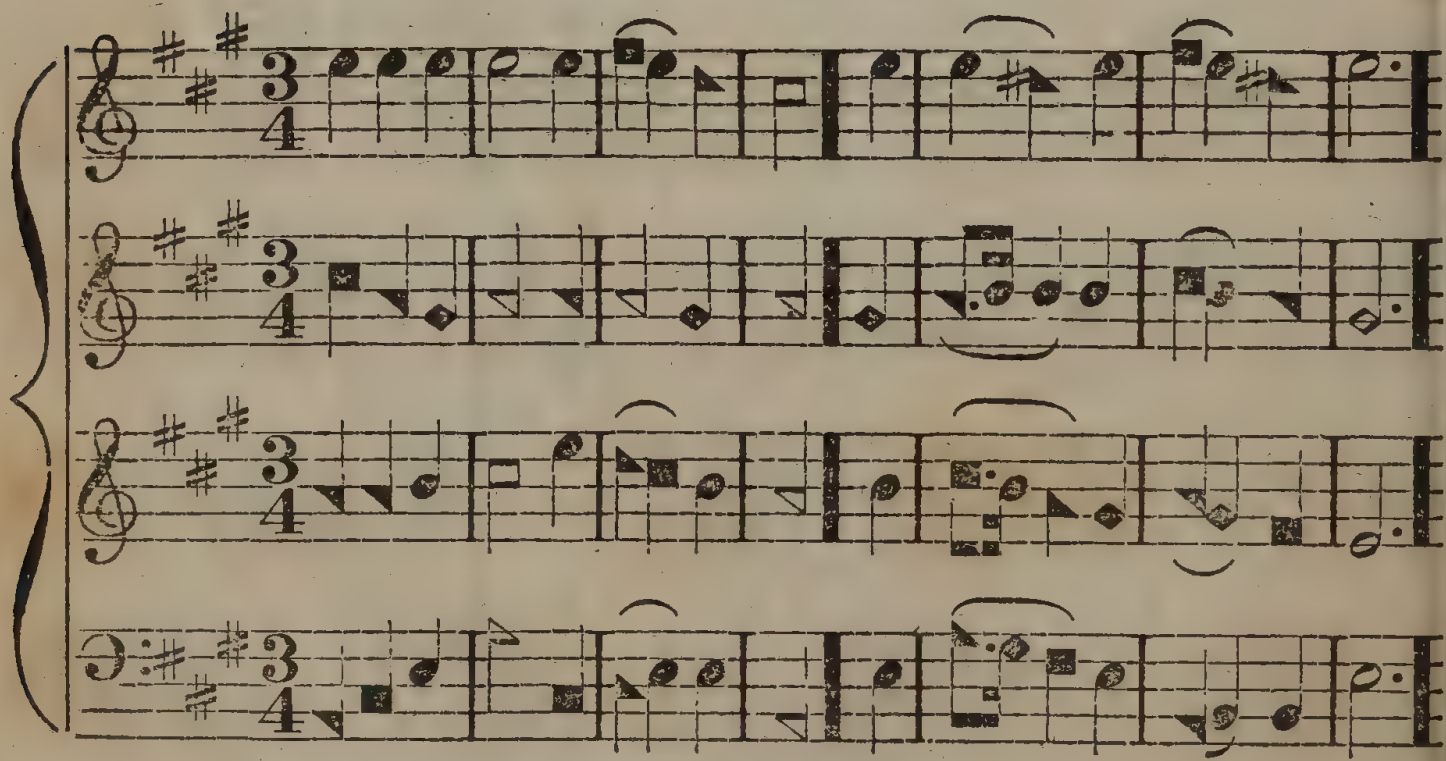
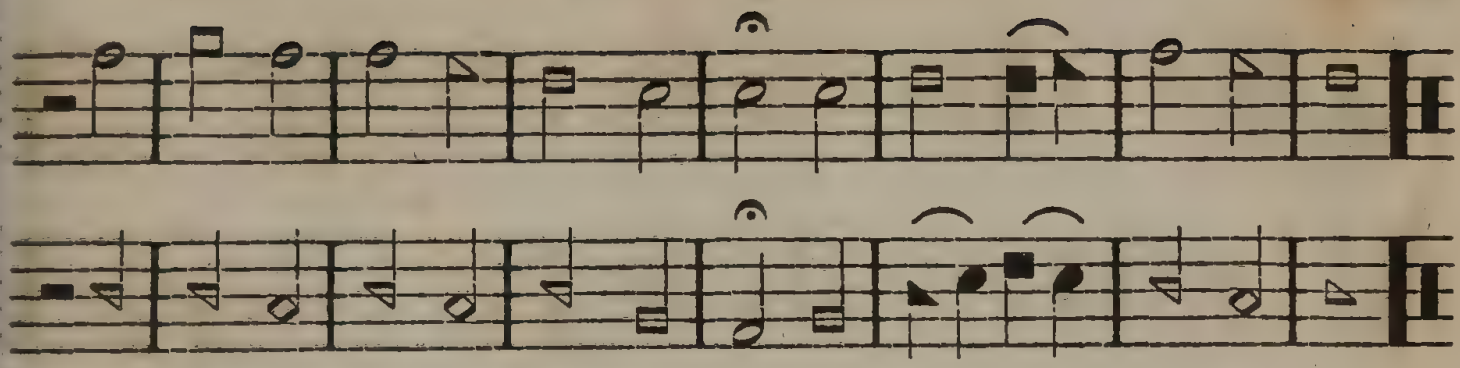
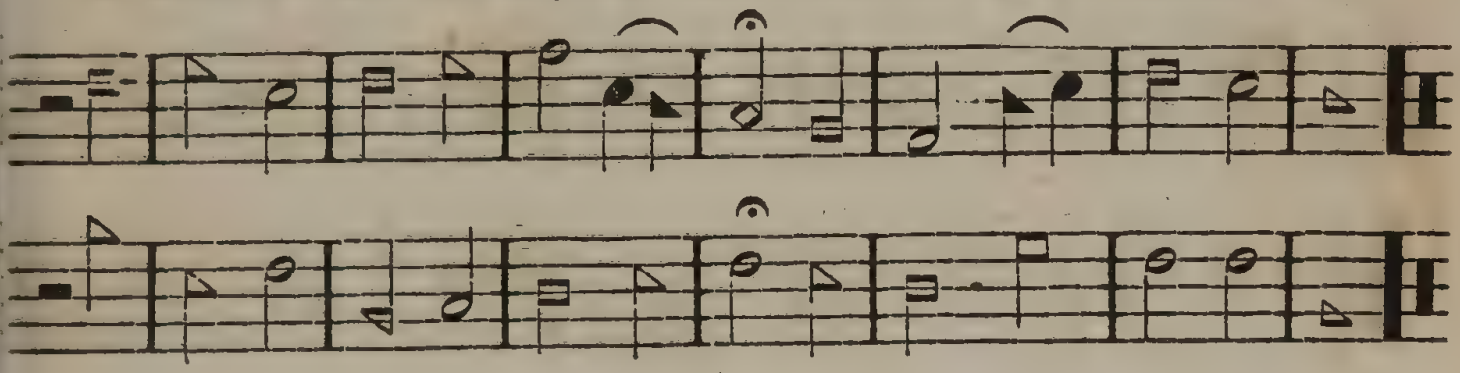
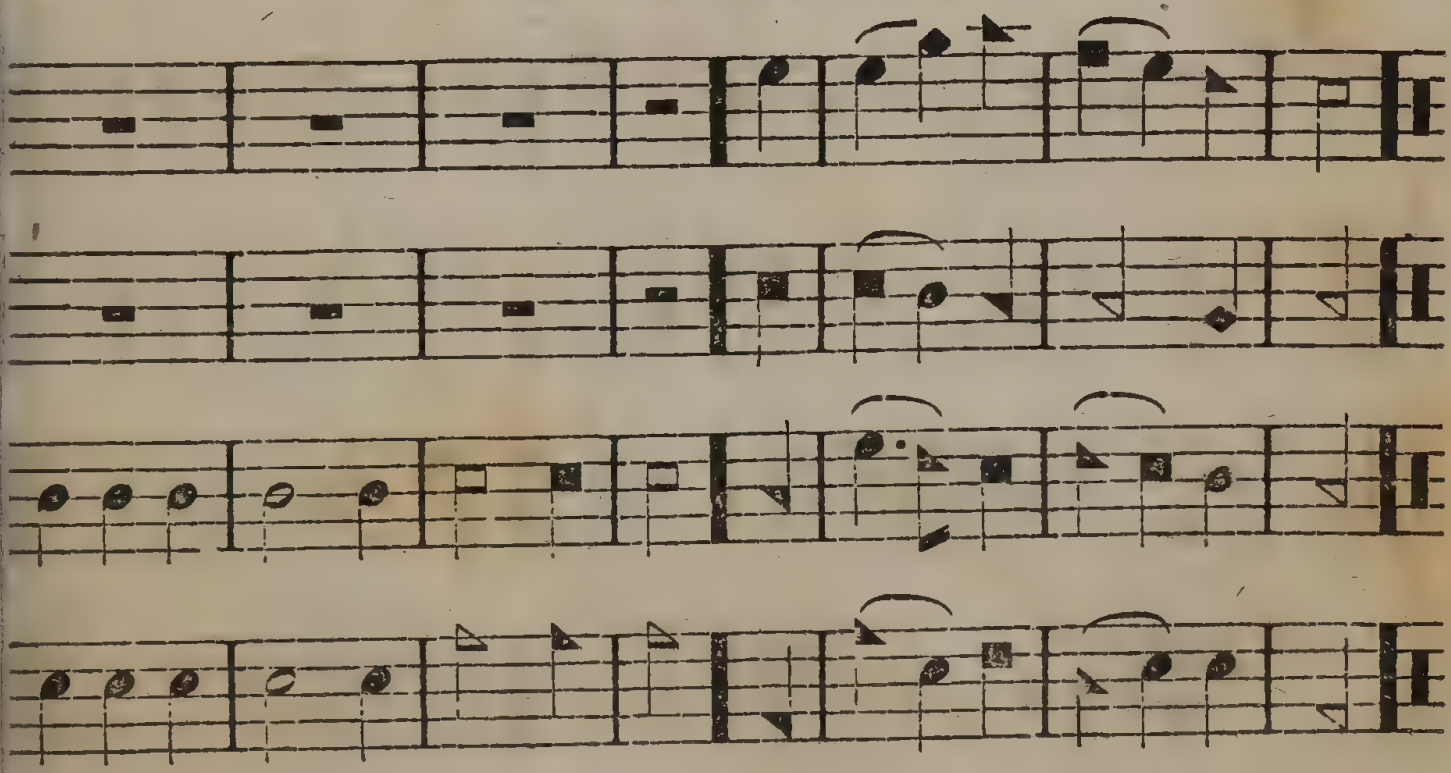




Nor stands in sin - ners' ways, nor sits Where men pro - - fane - ly talk.





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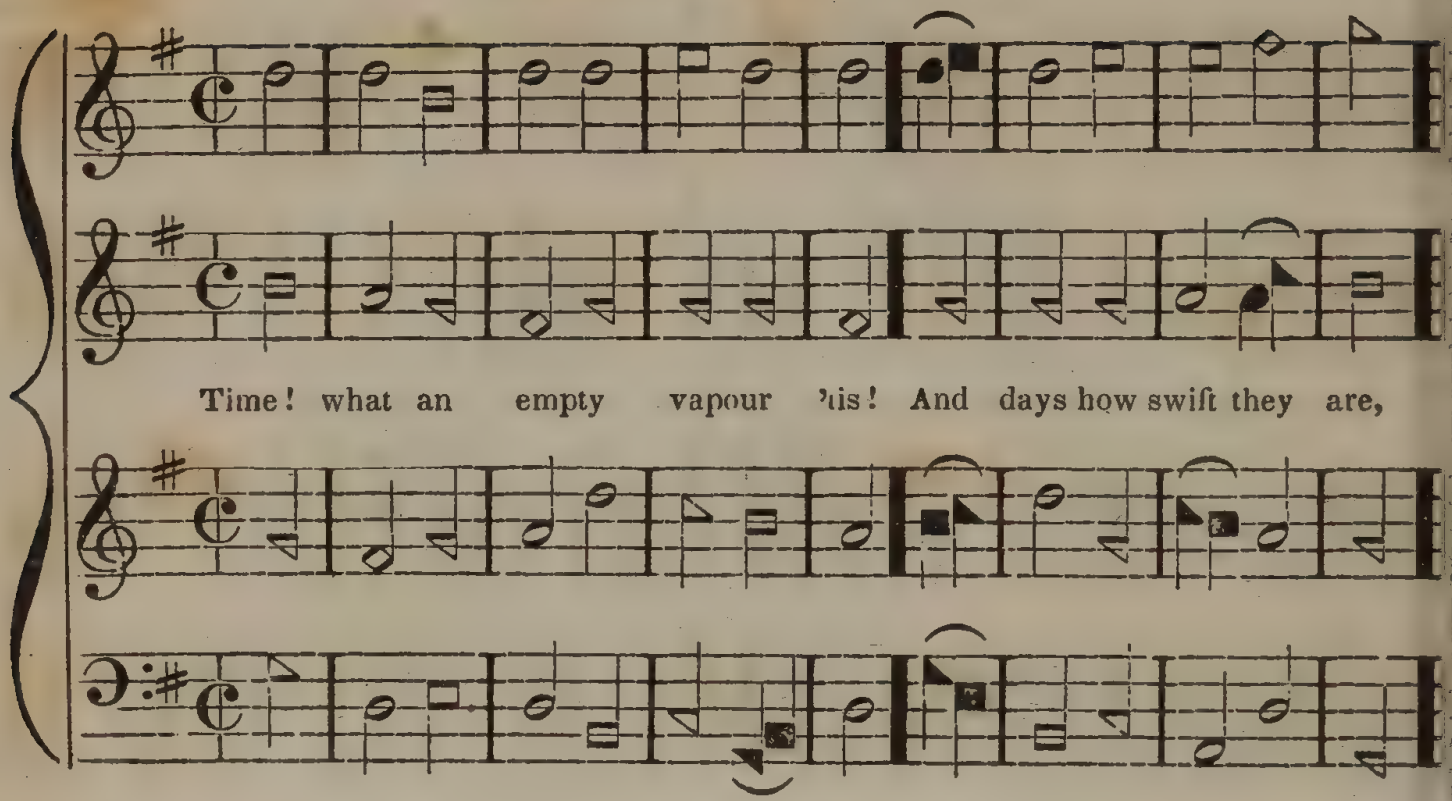

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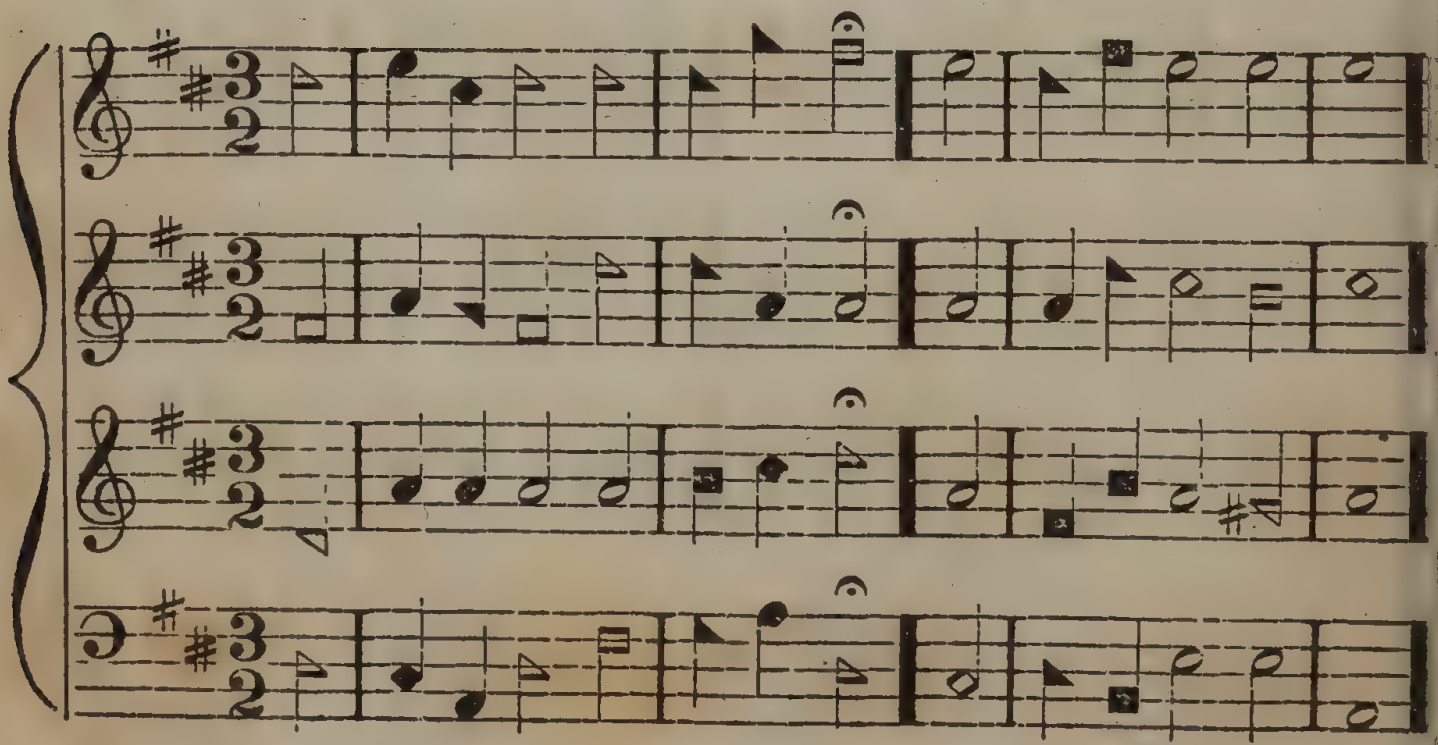
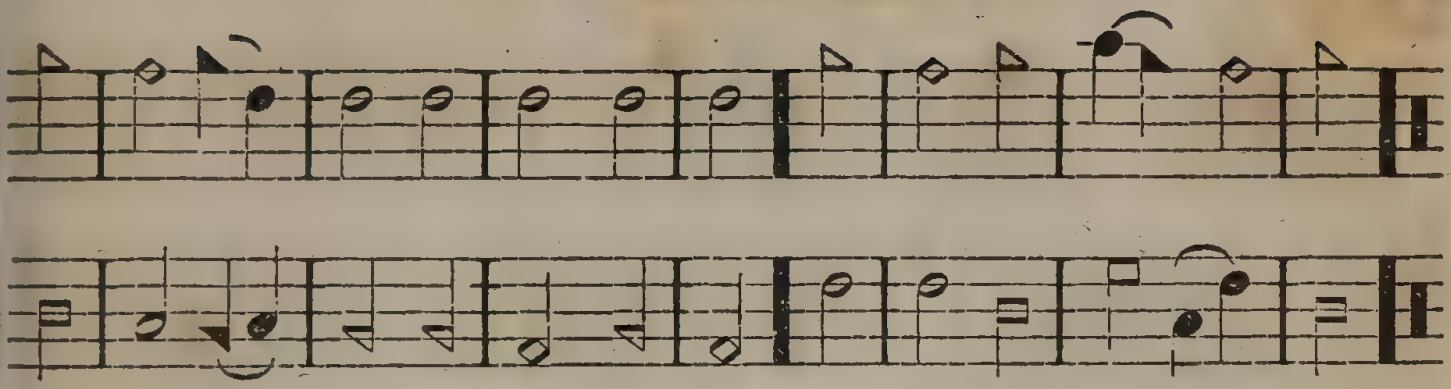
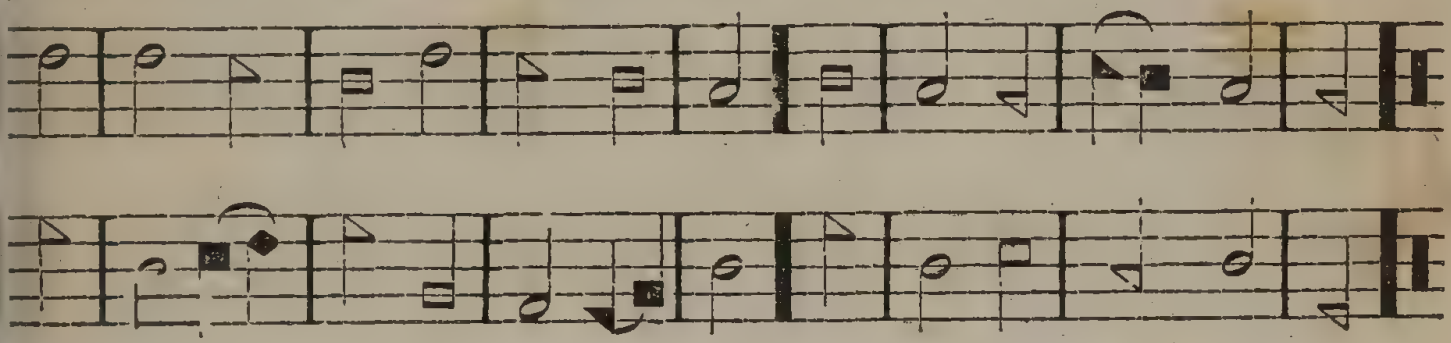
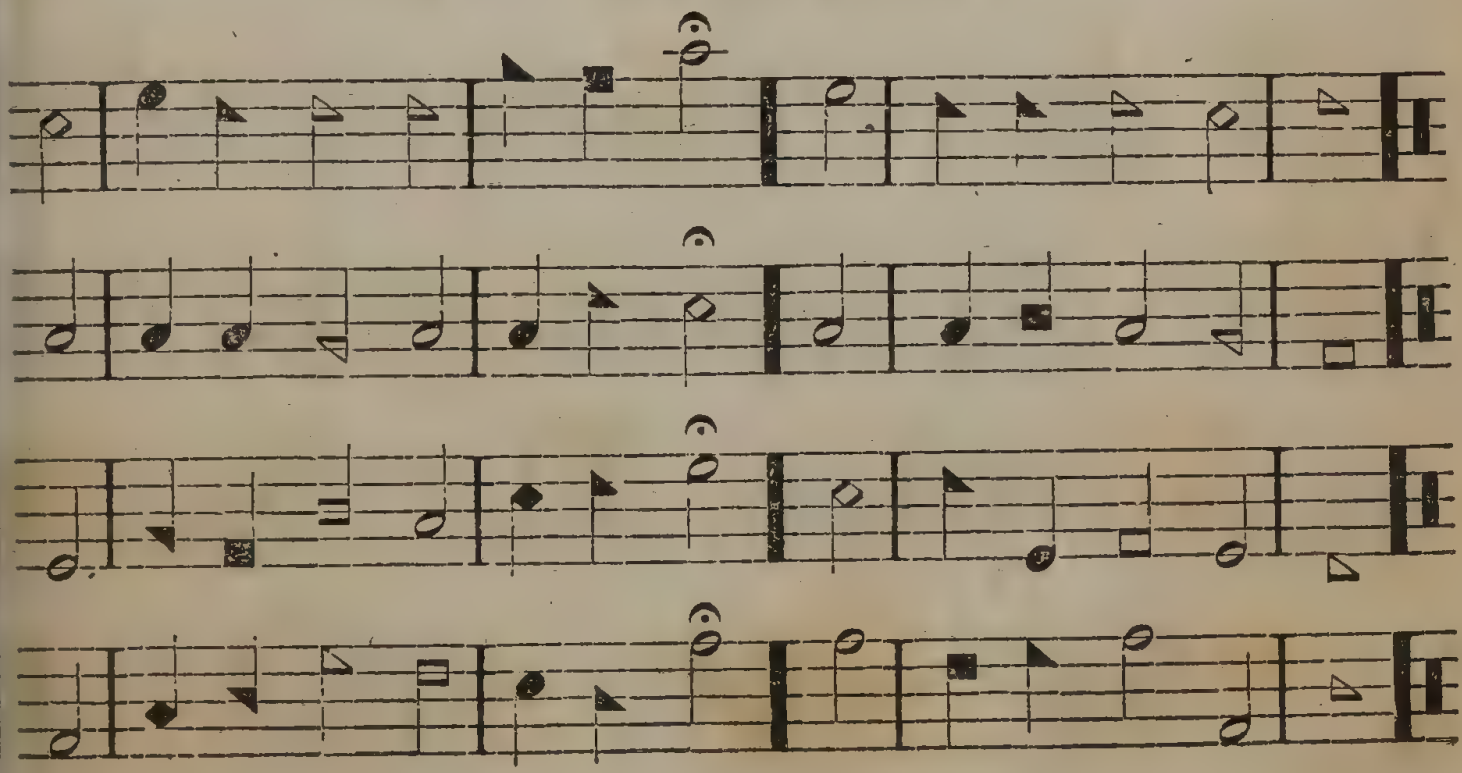




Swift as the archer's ar - row flies, Or like a shoot - ing star.





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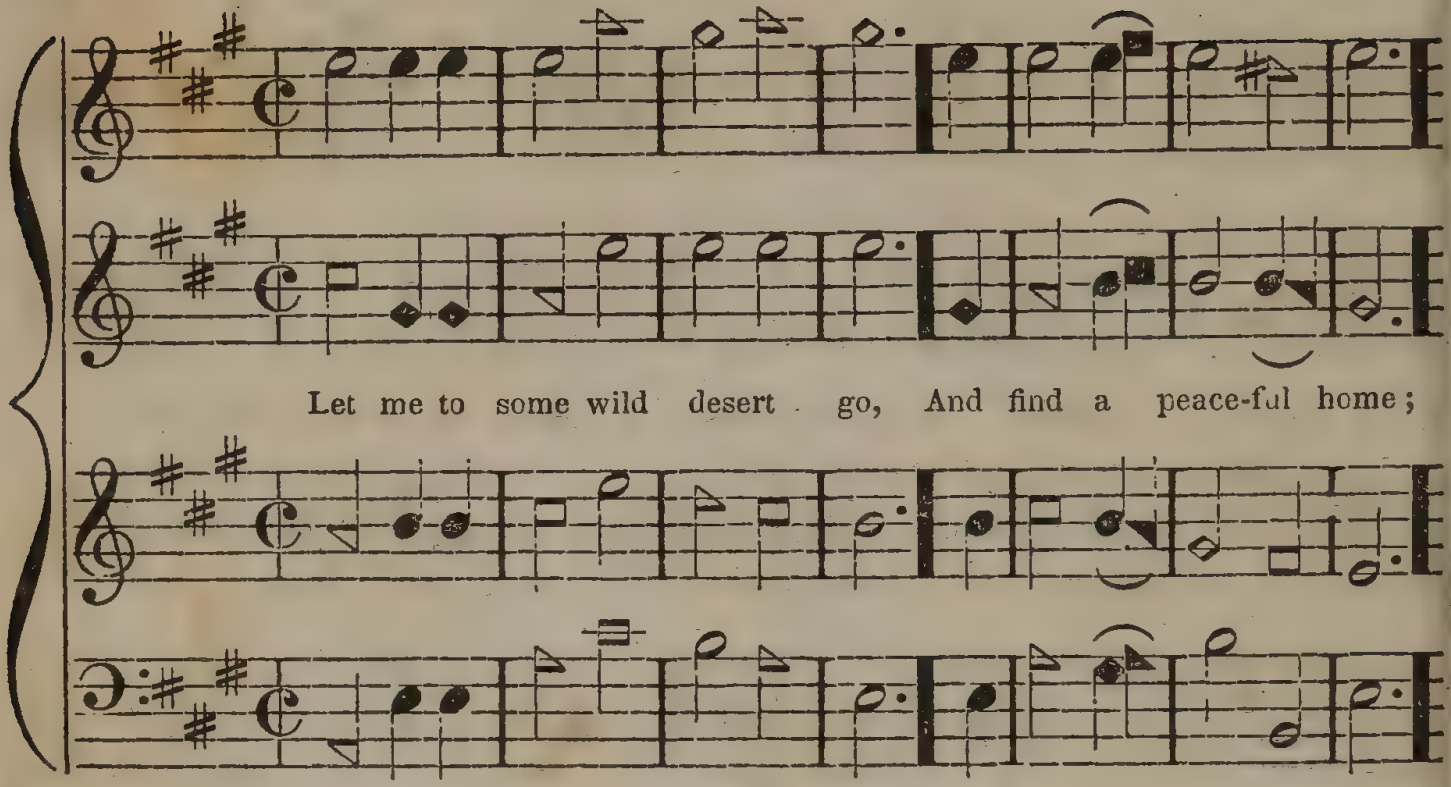

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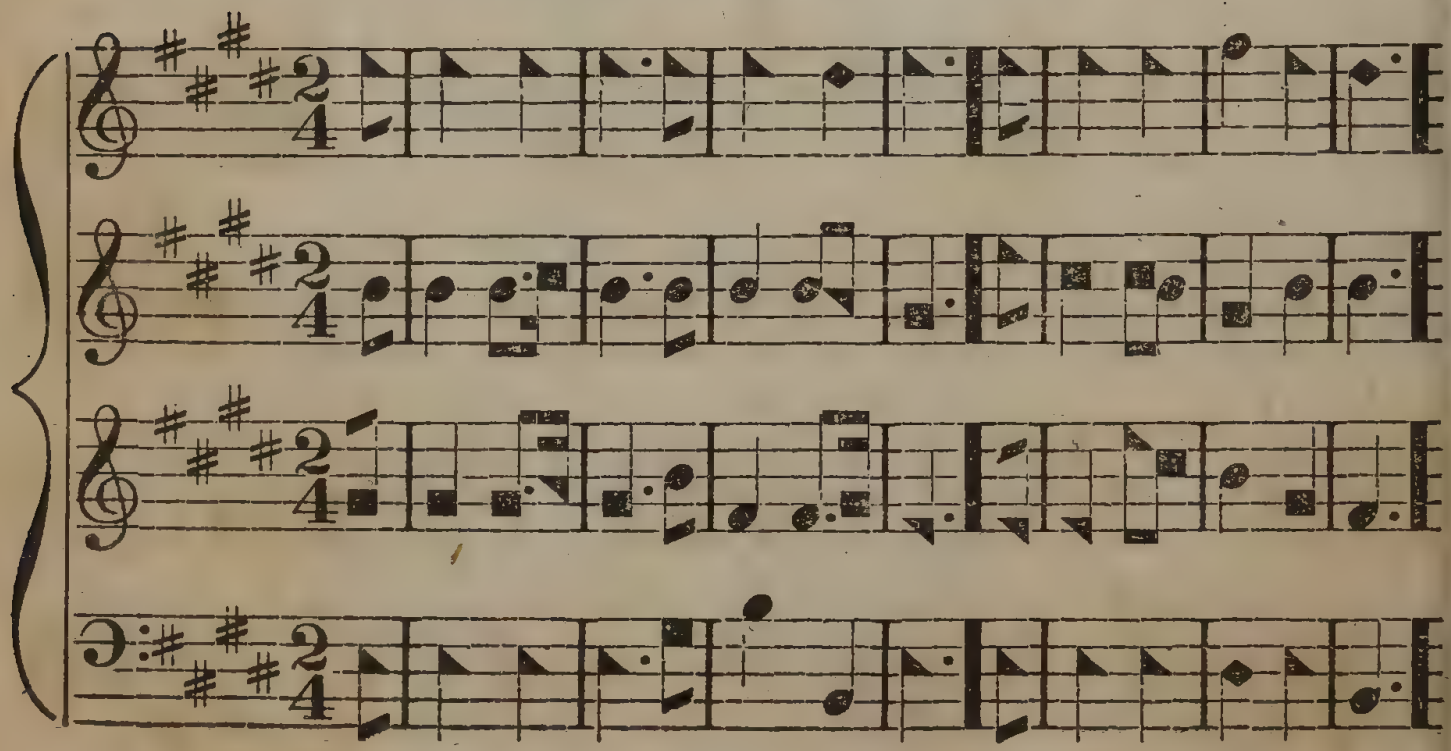
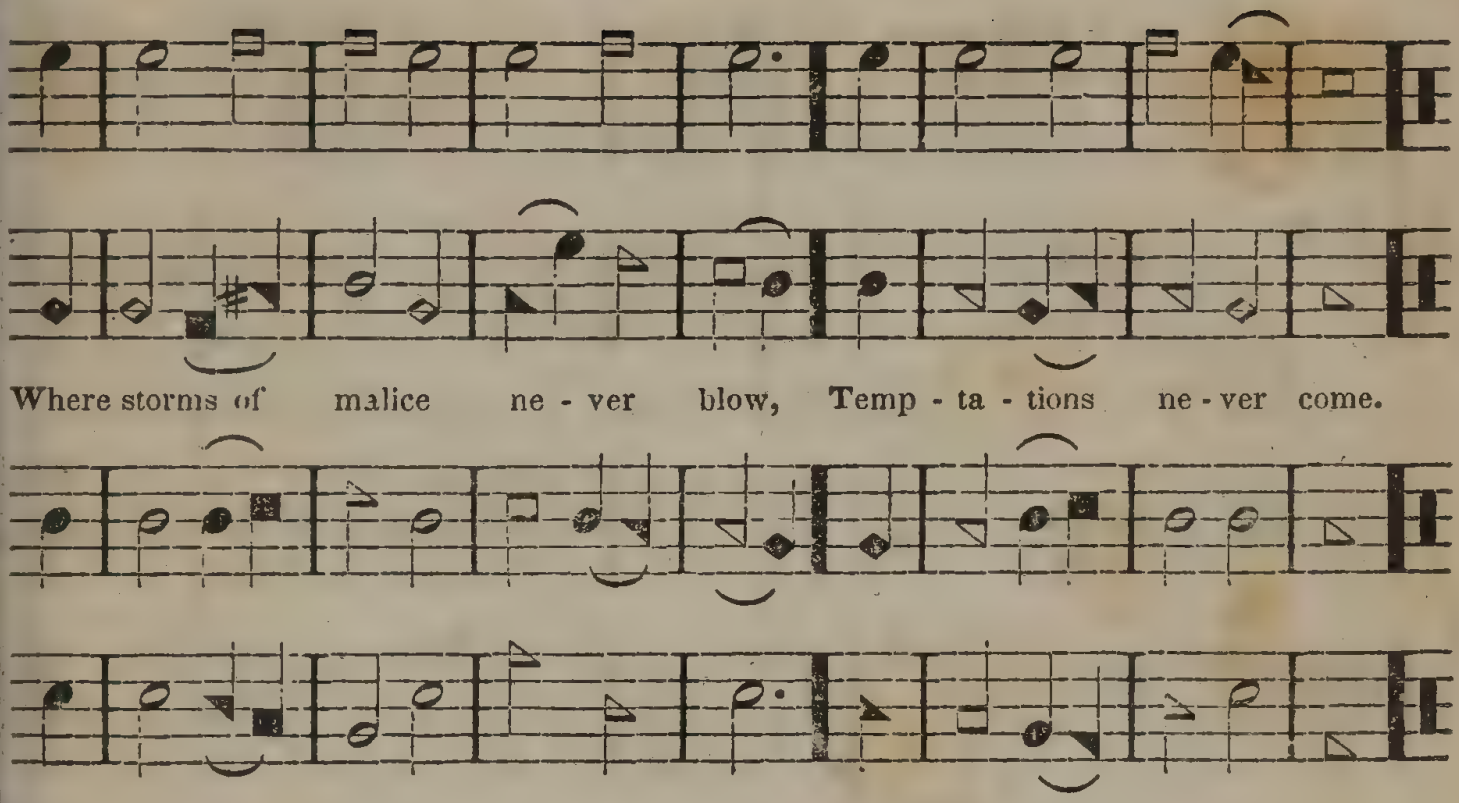
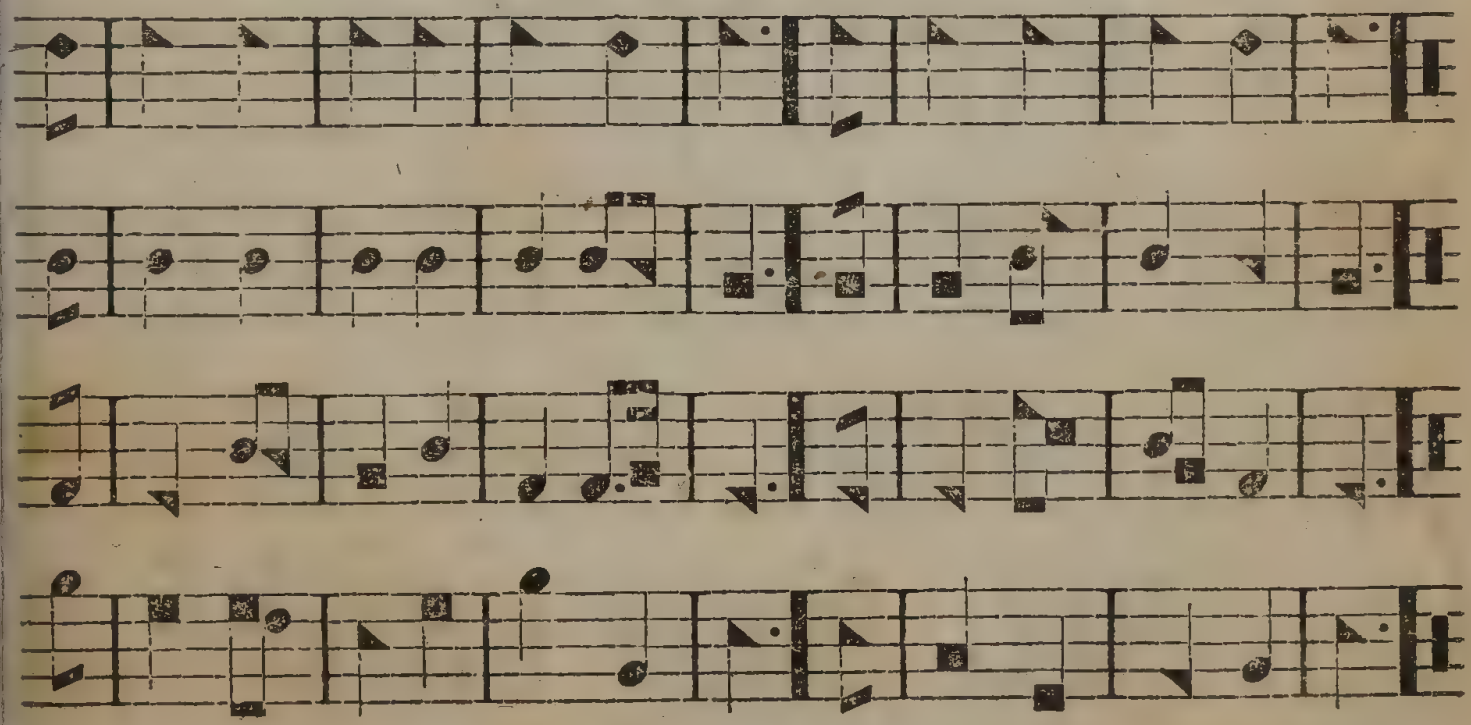



Where storms of malice ne - ver blow, Temp - ta - tions ne - ver come.



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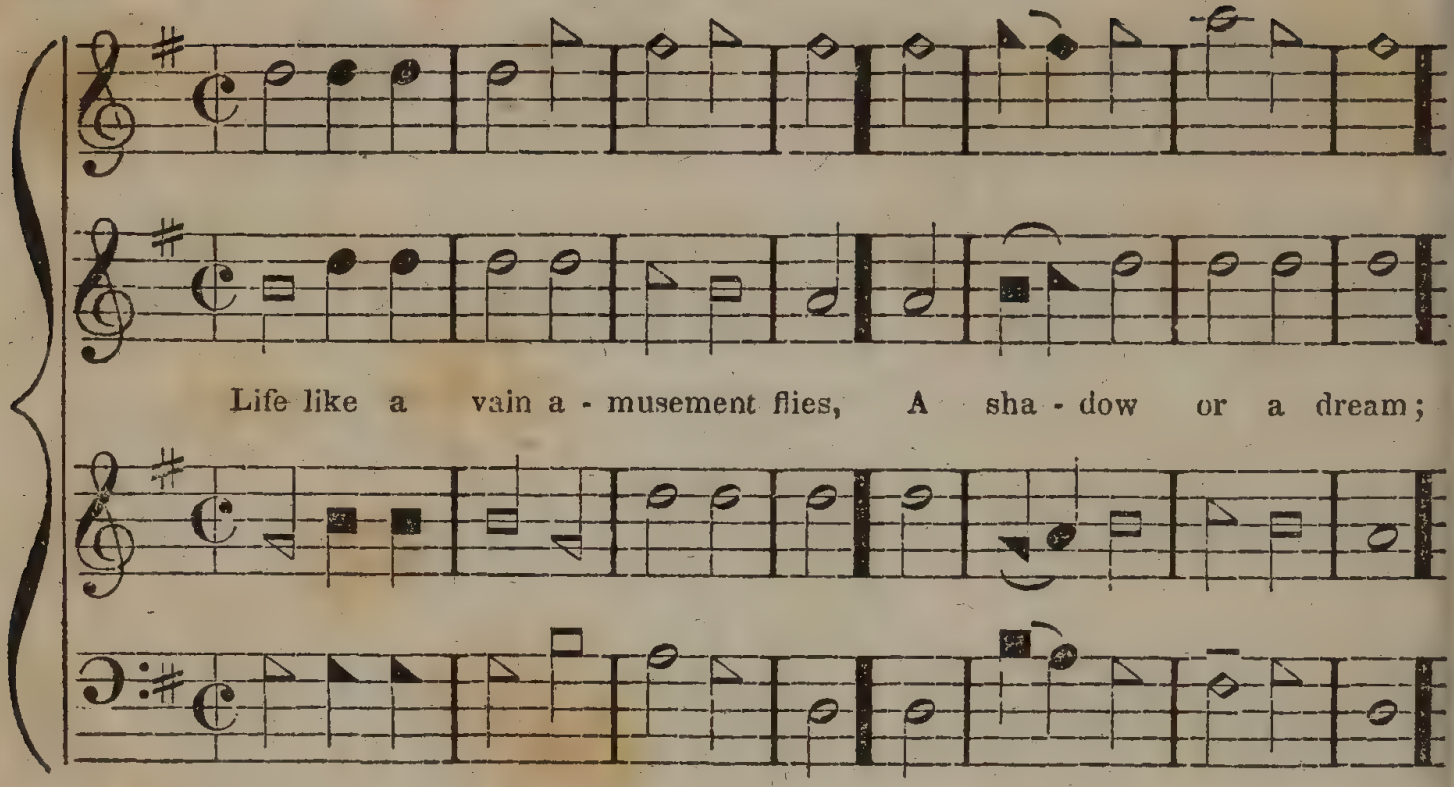

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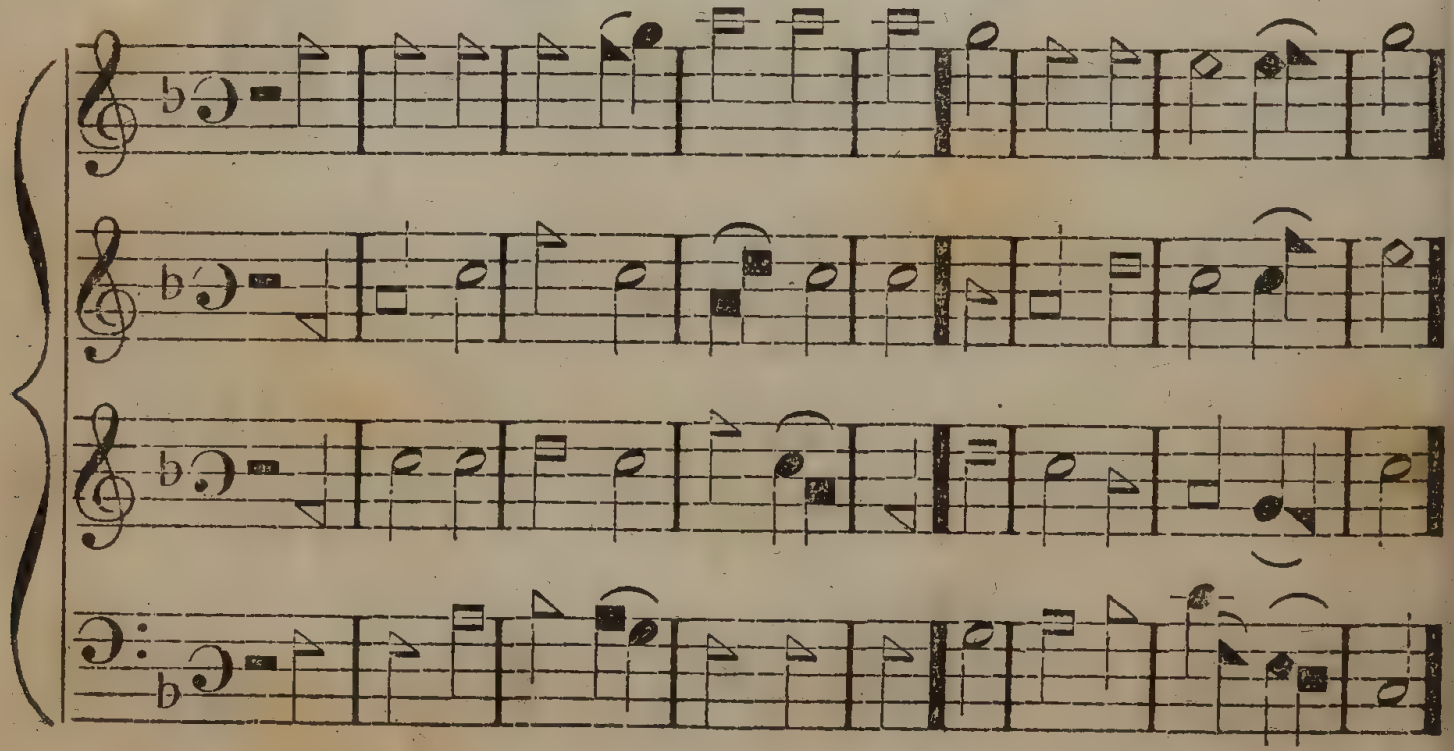
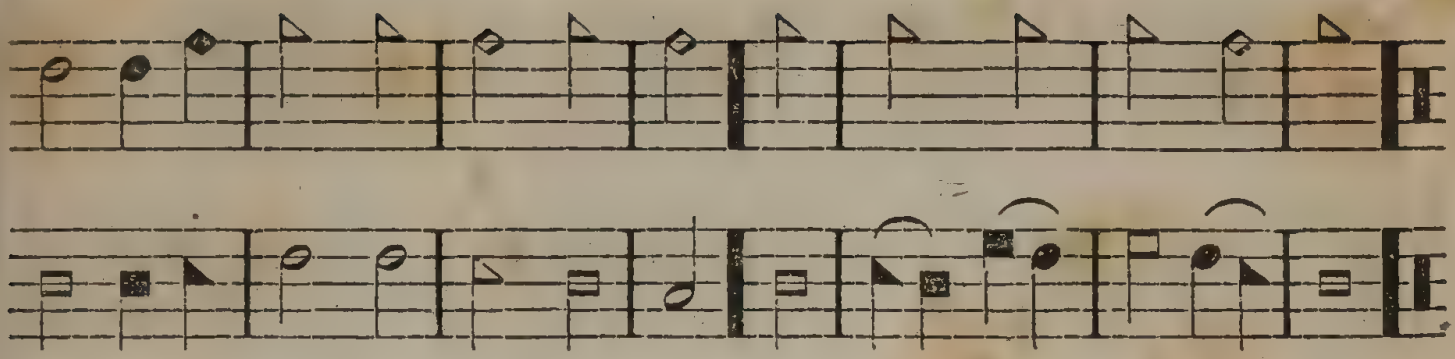
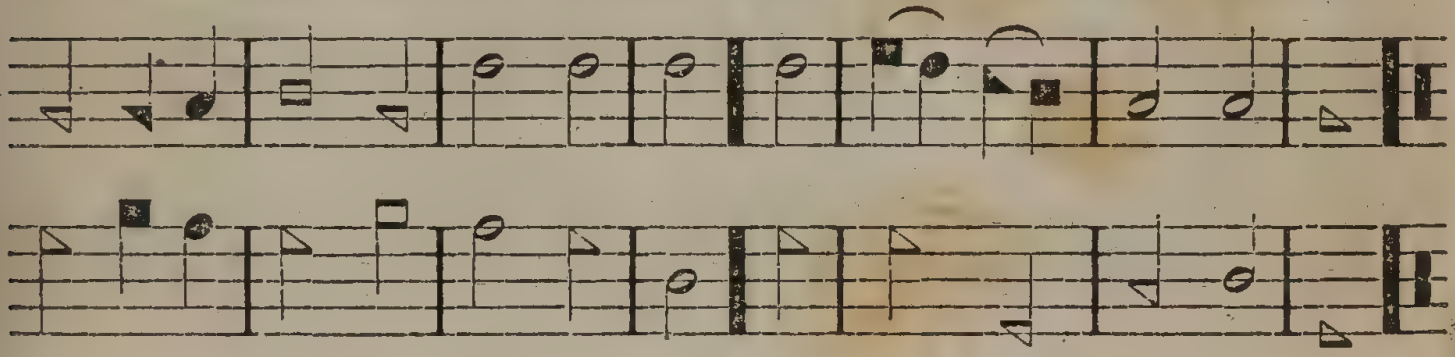
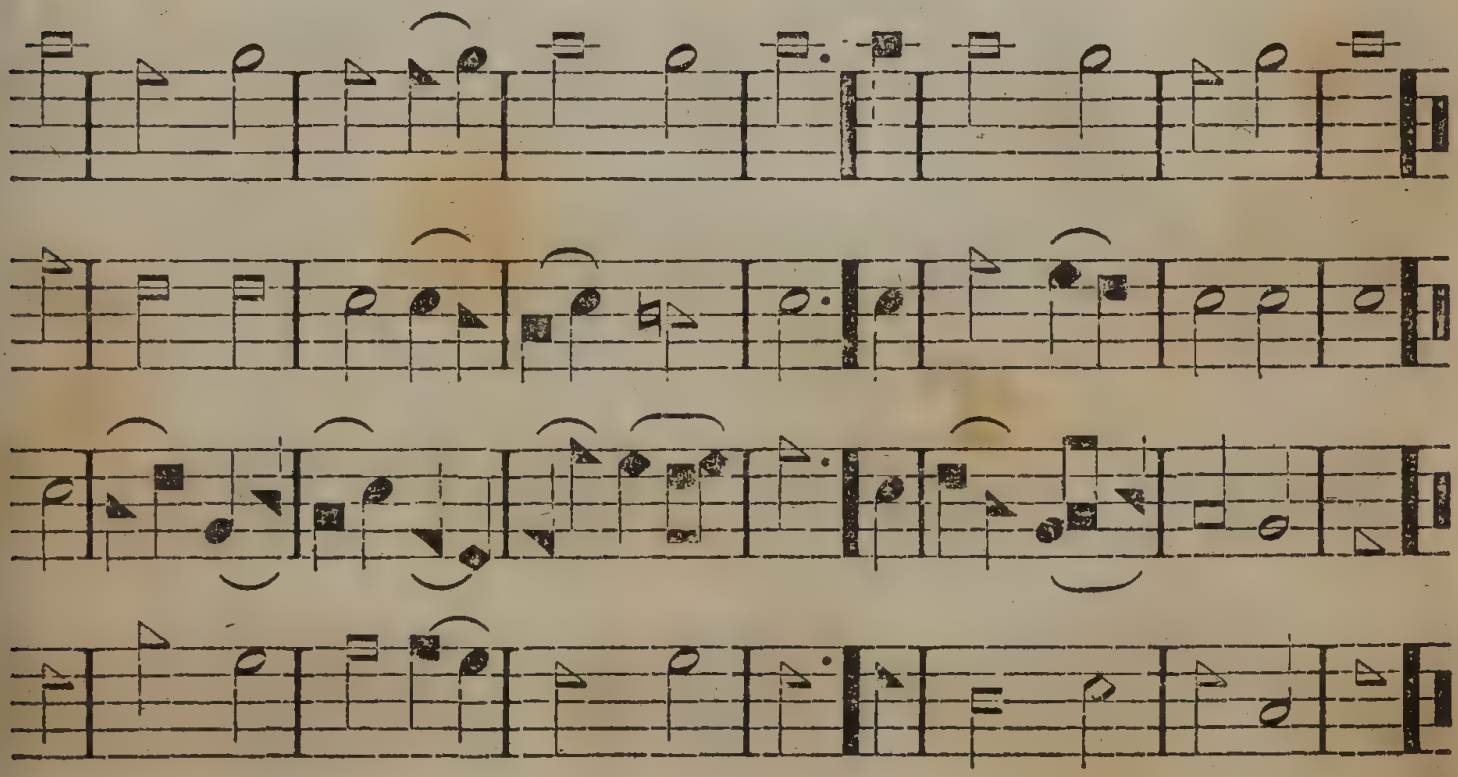




The rich and poor, the weak and wise, Glide soft - ly down the stream.





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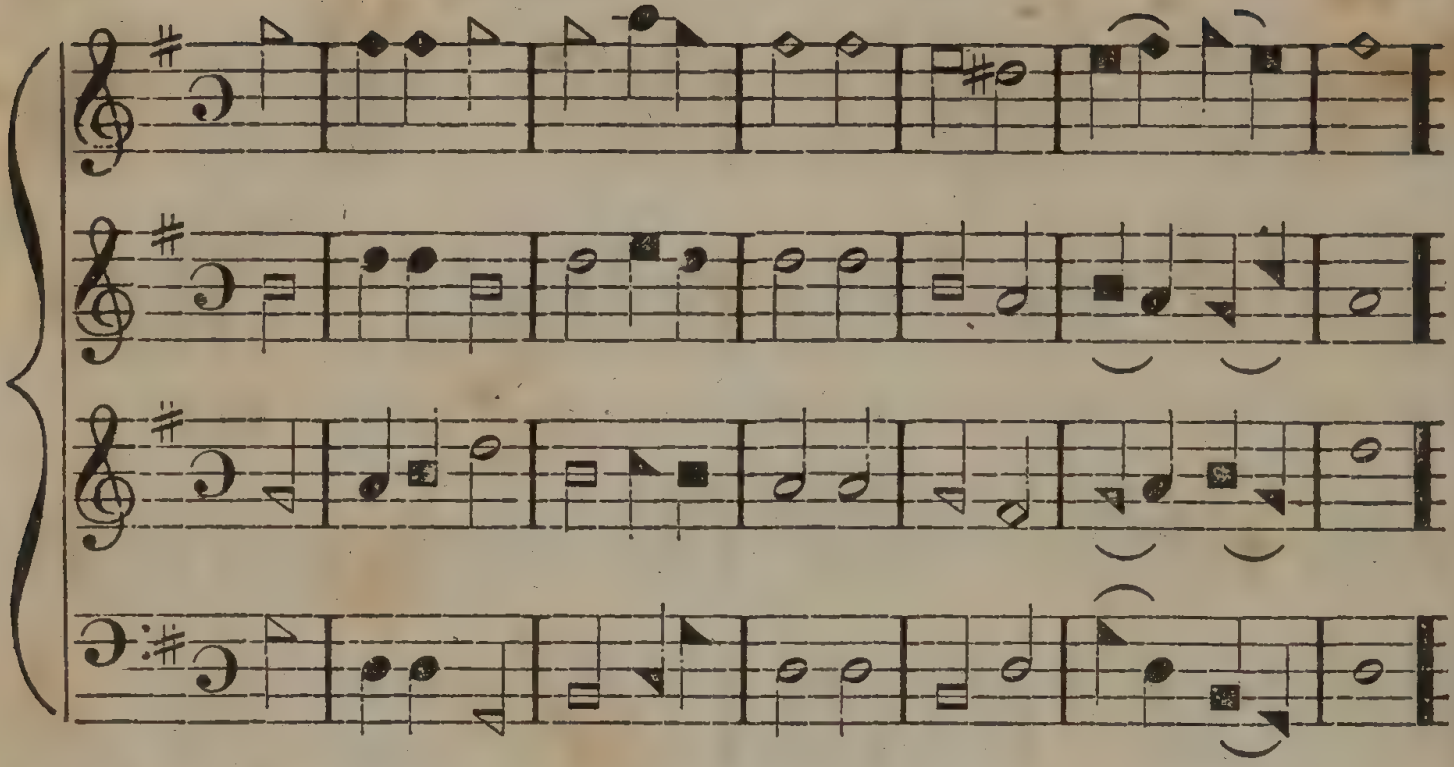
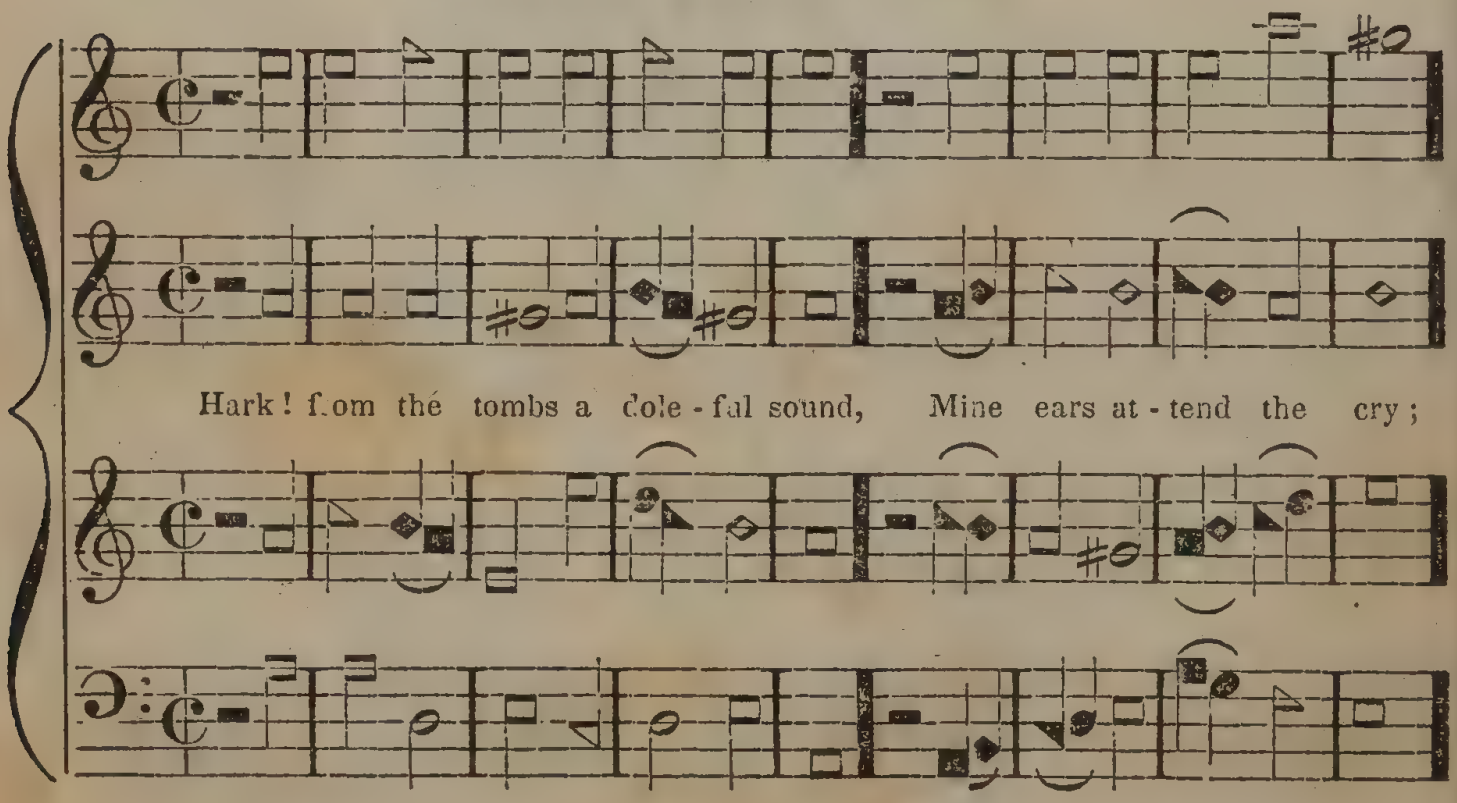
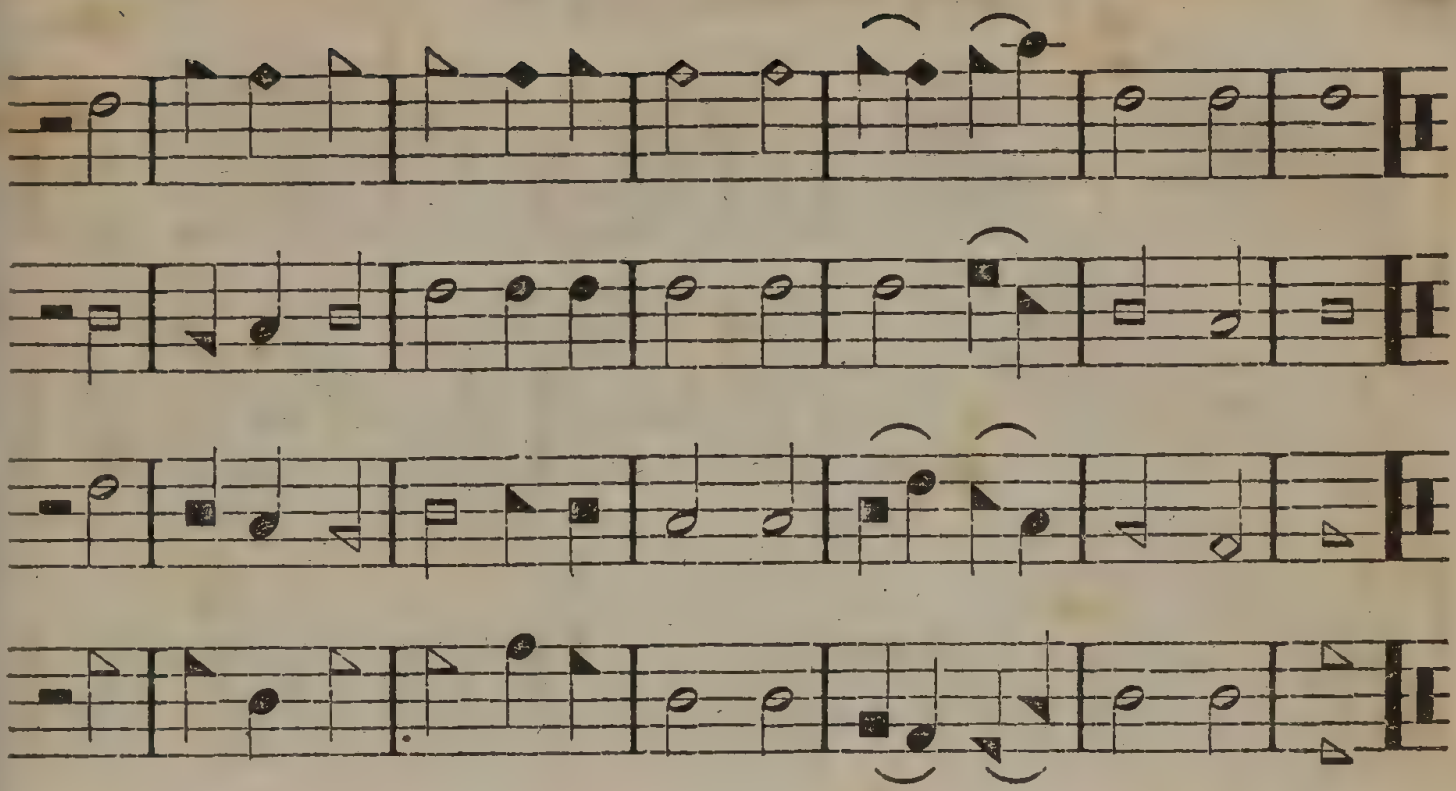
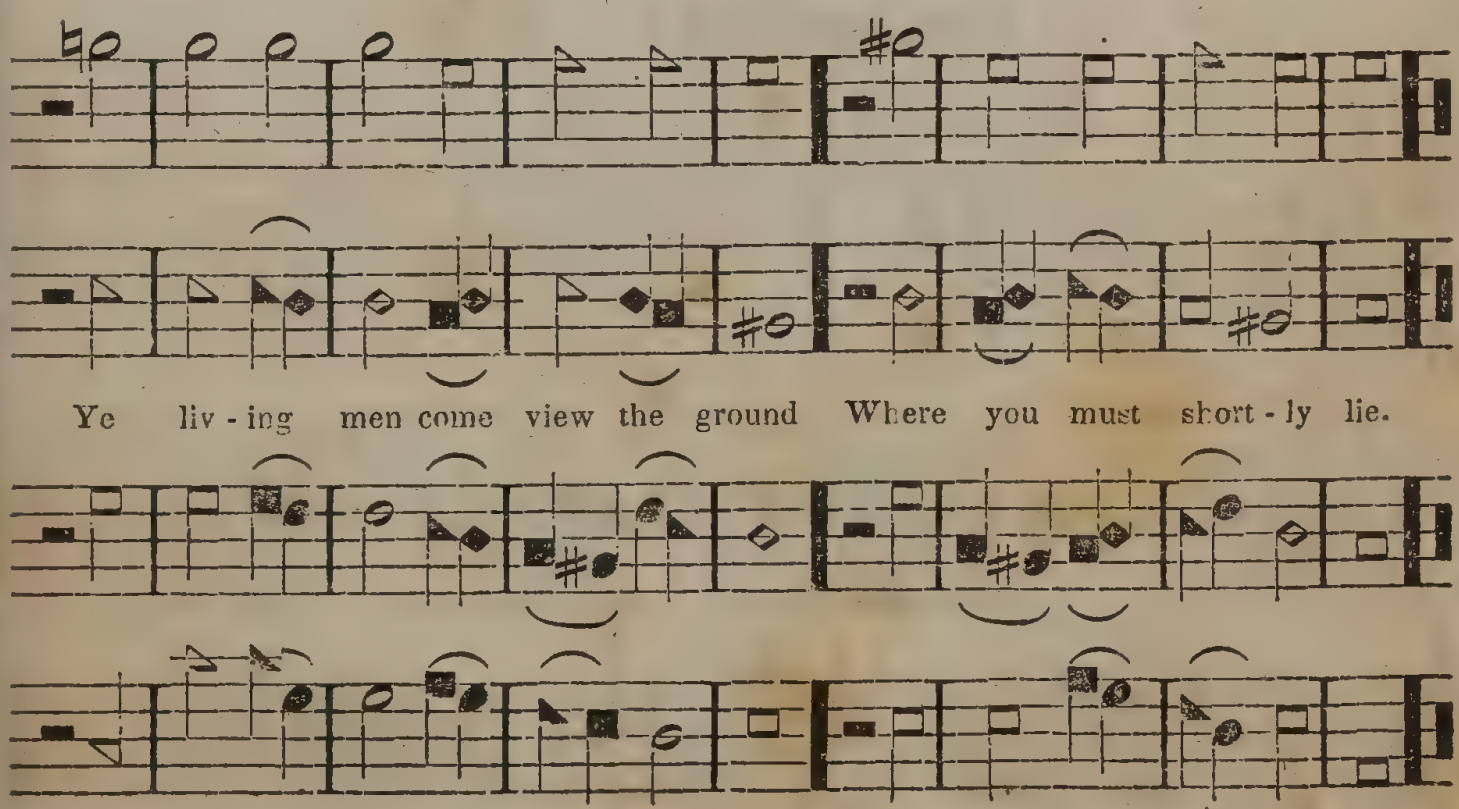


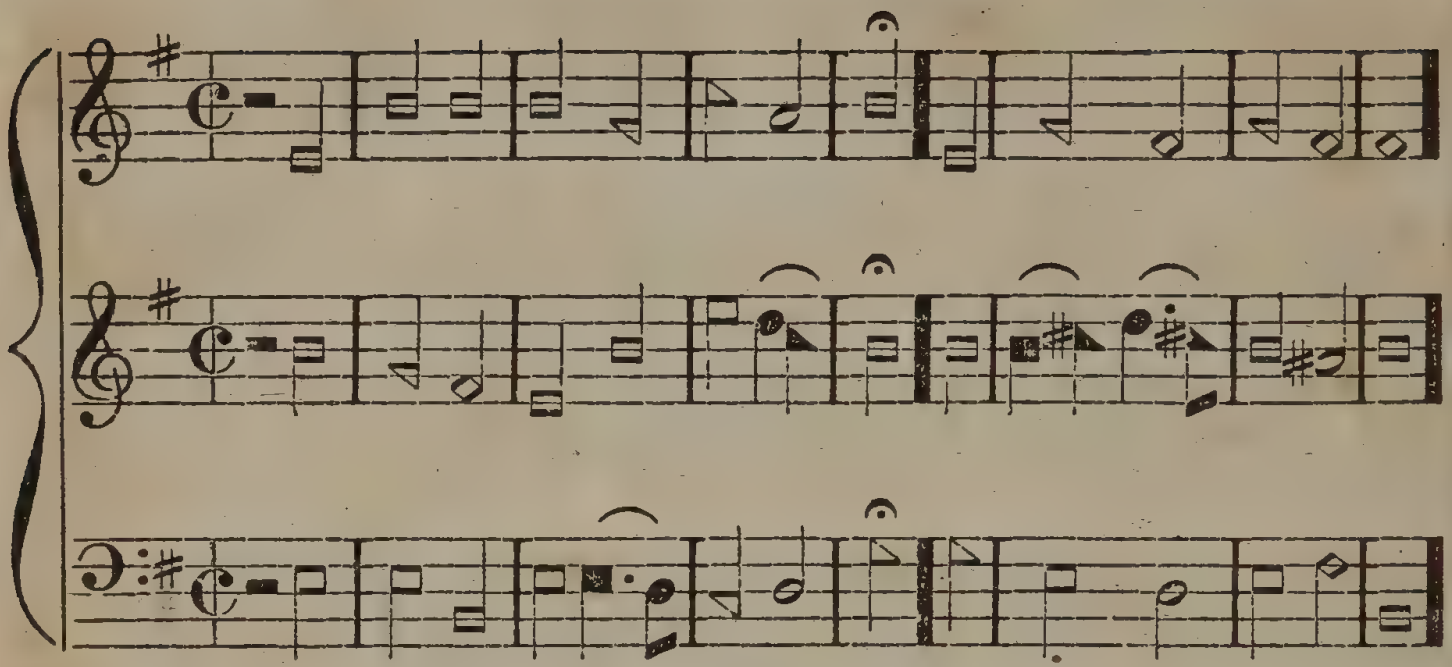
WALSAL. C. M.



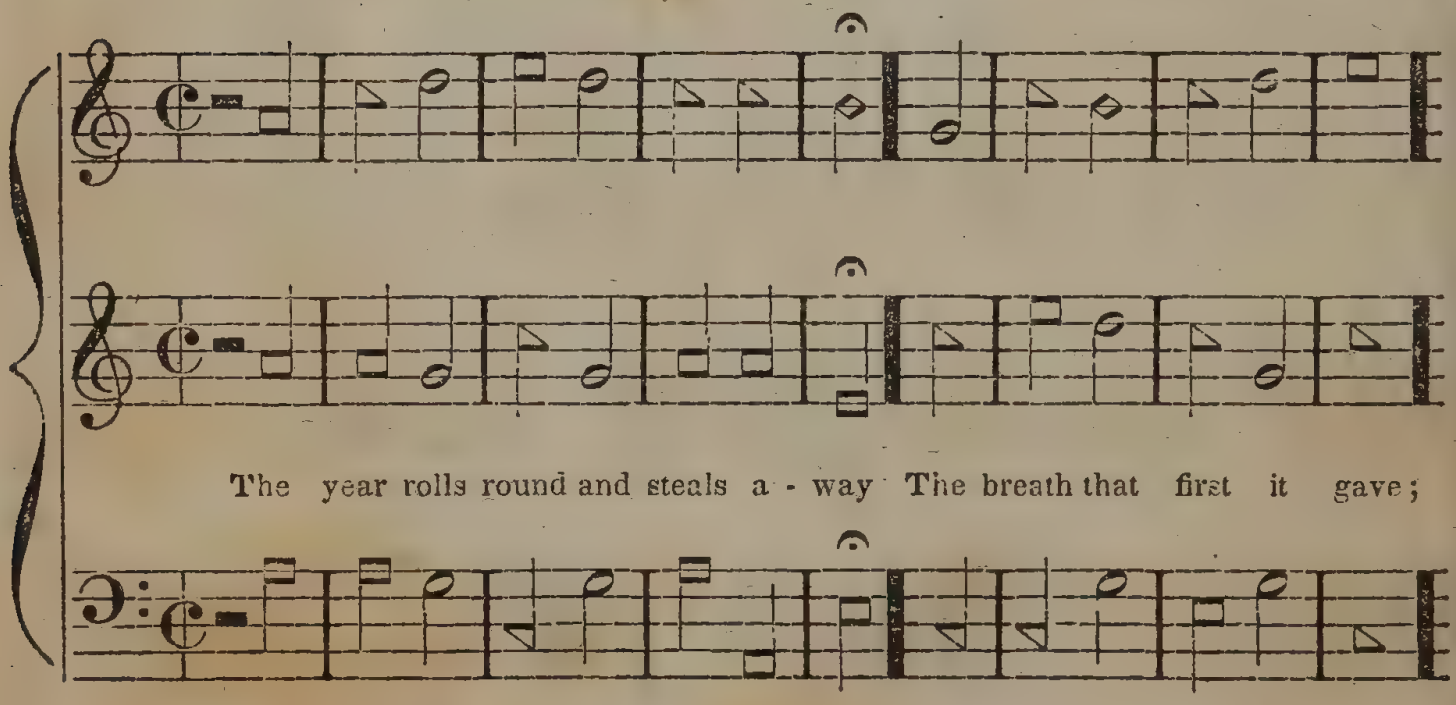


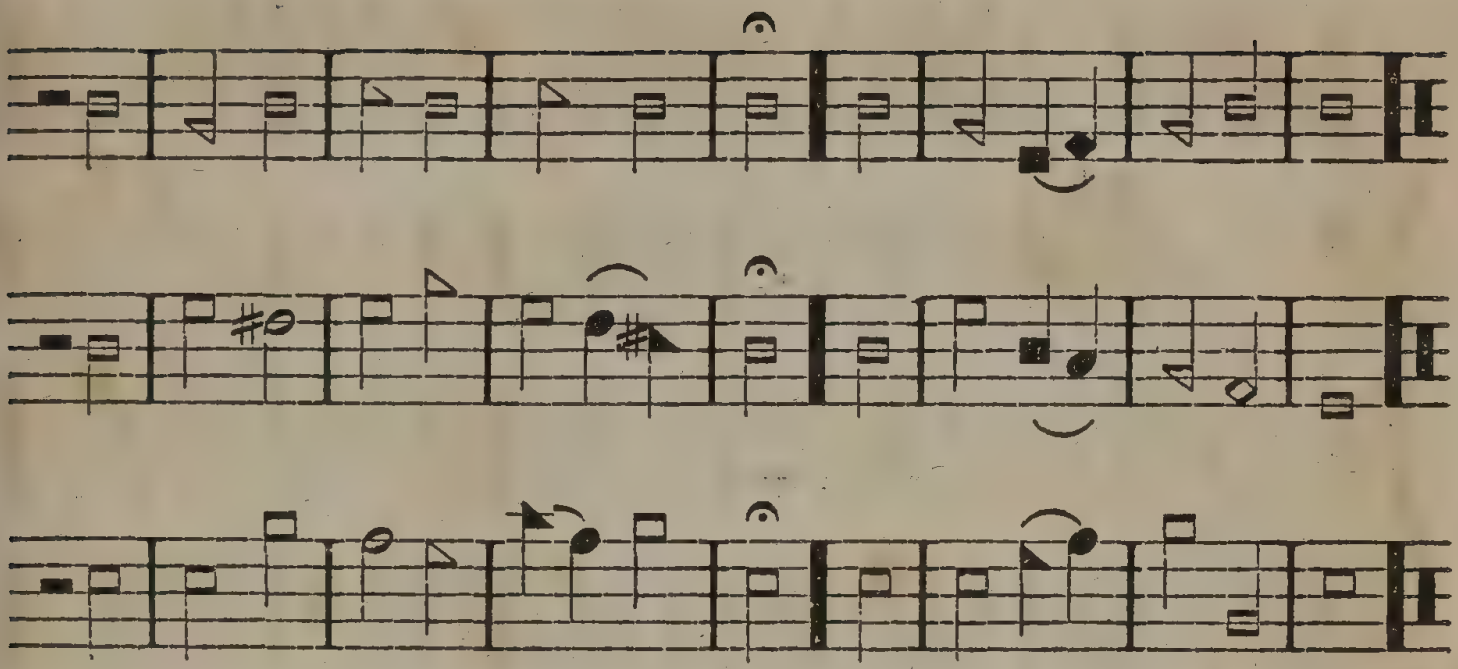

Ye liv - ing men come view the ground Where you must short - ly lie.

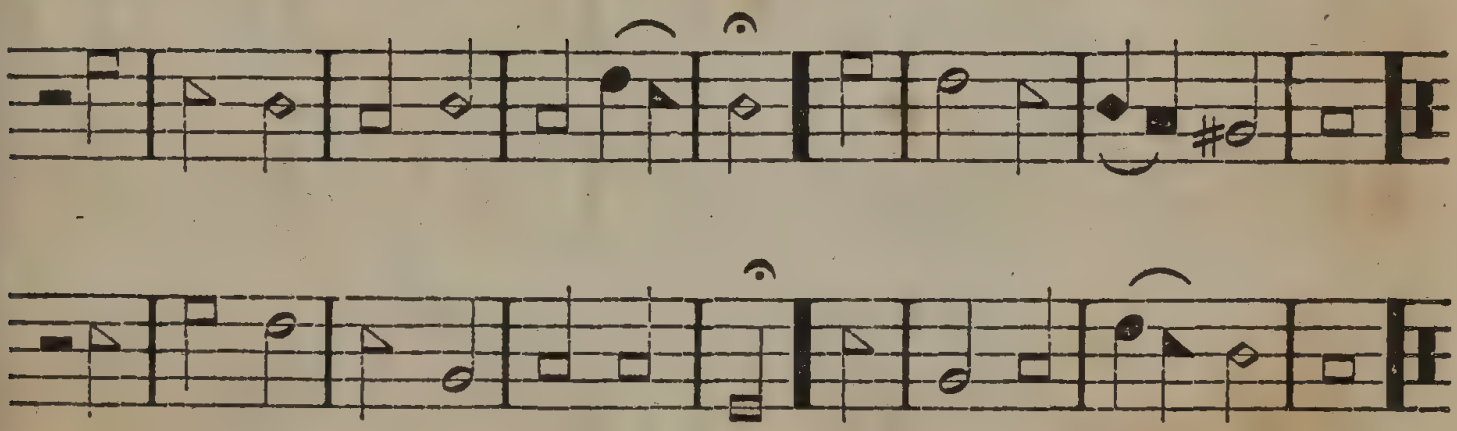
BANGOR. C. M.



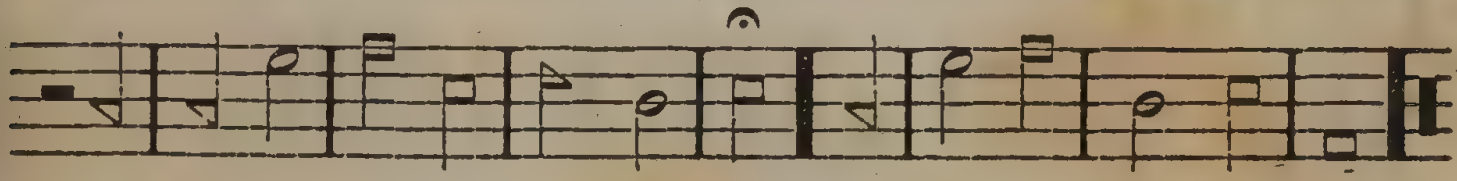
COLESHILL. C. M.







What e'er we do, where e'er we be, We 're hast-'ning to the grave.



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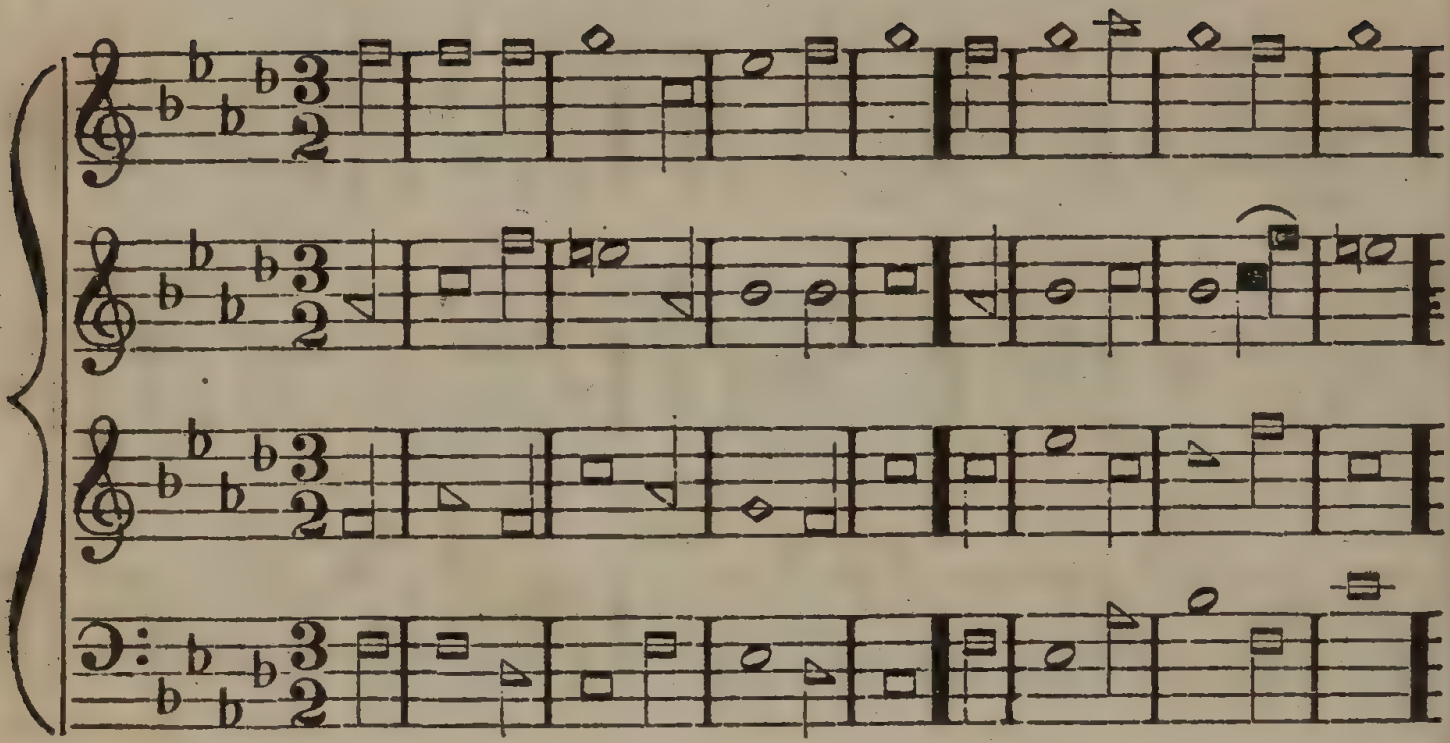

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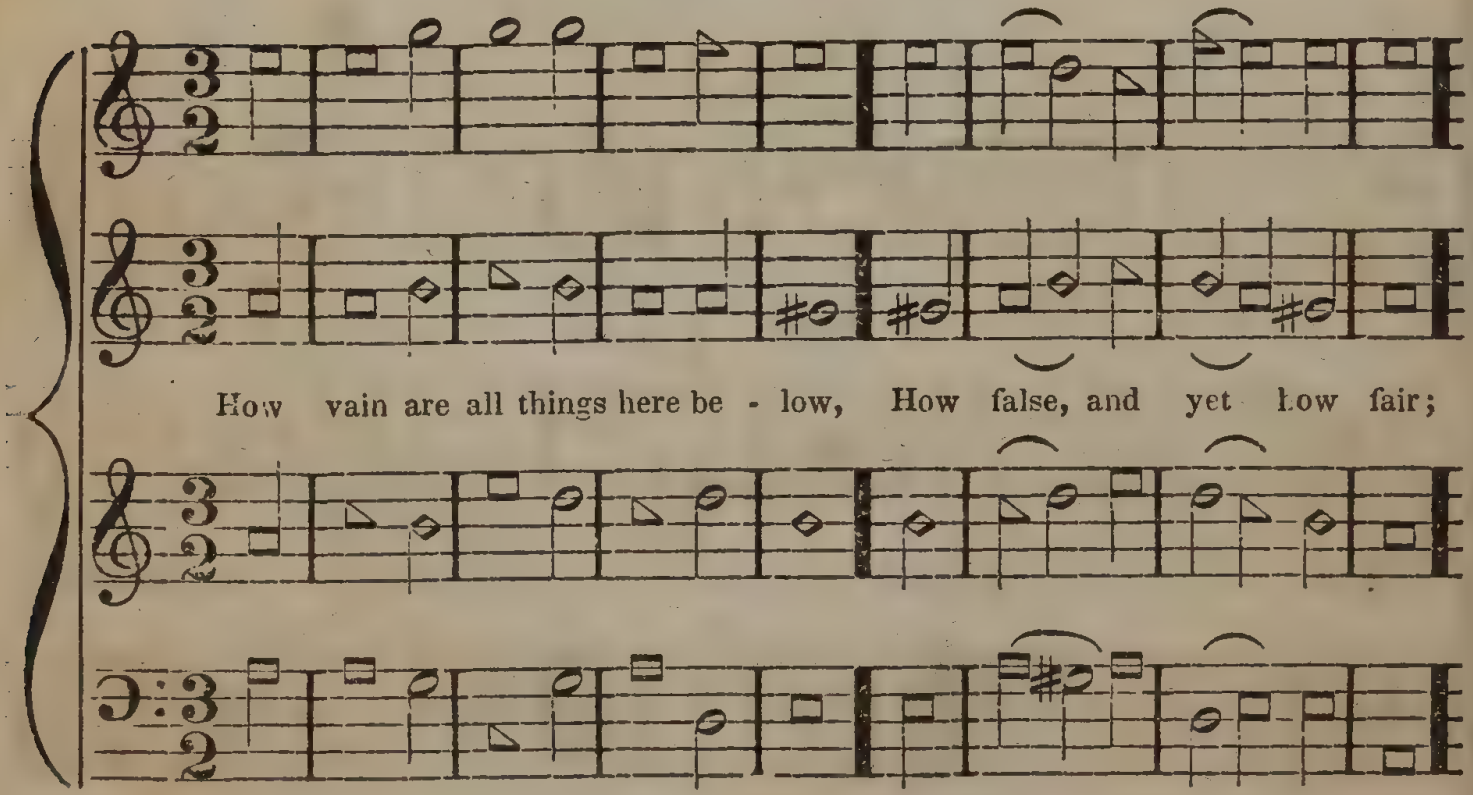
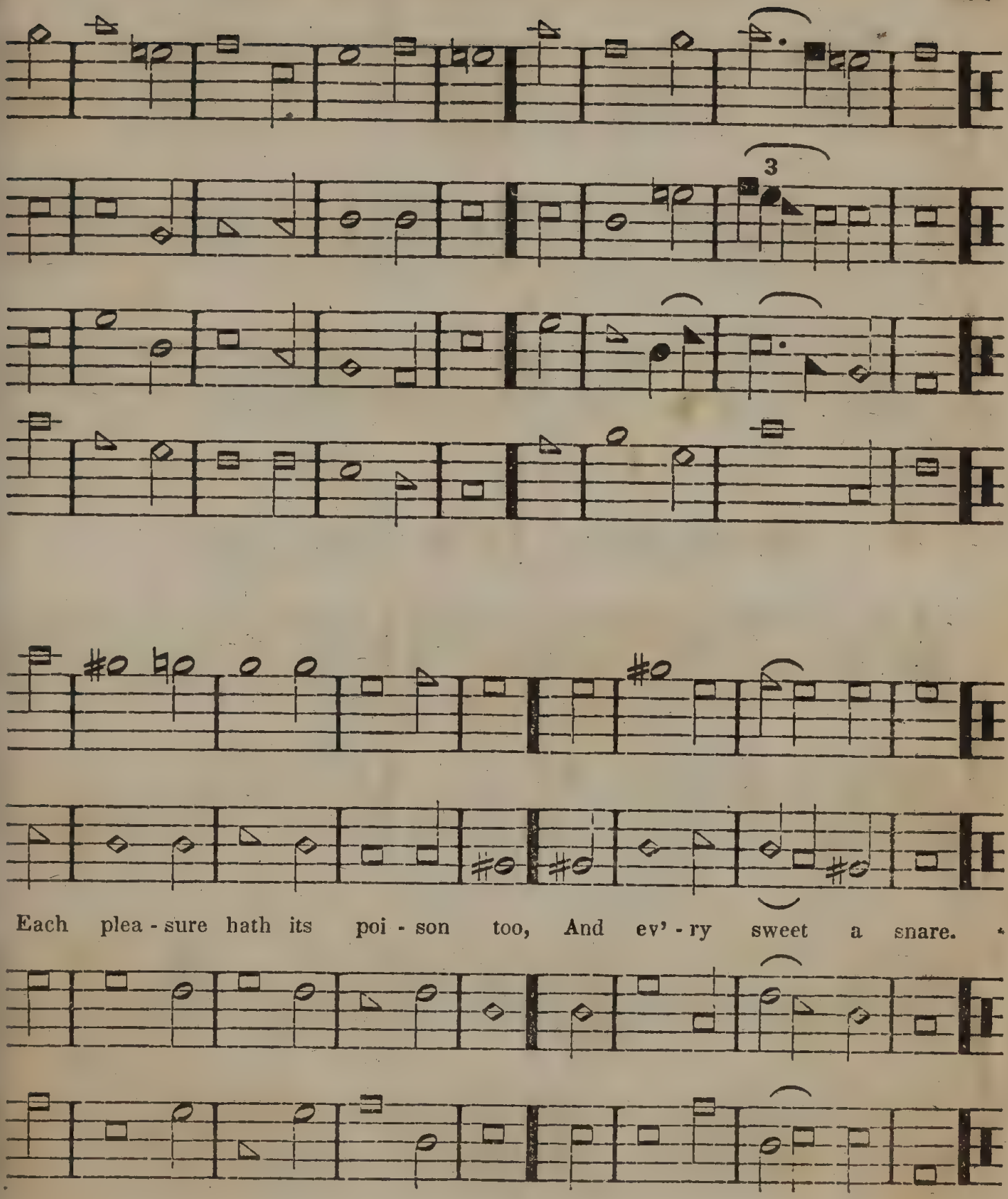
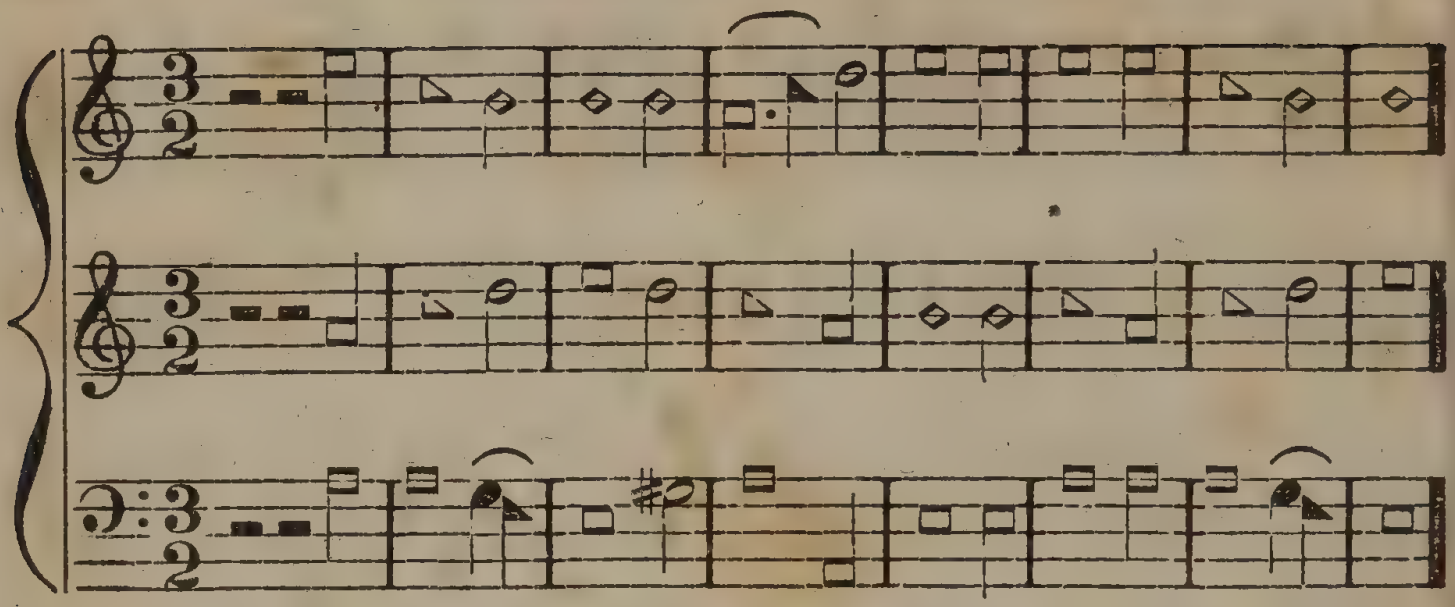
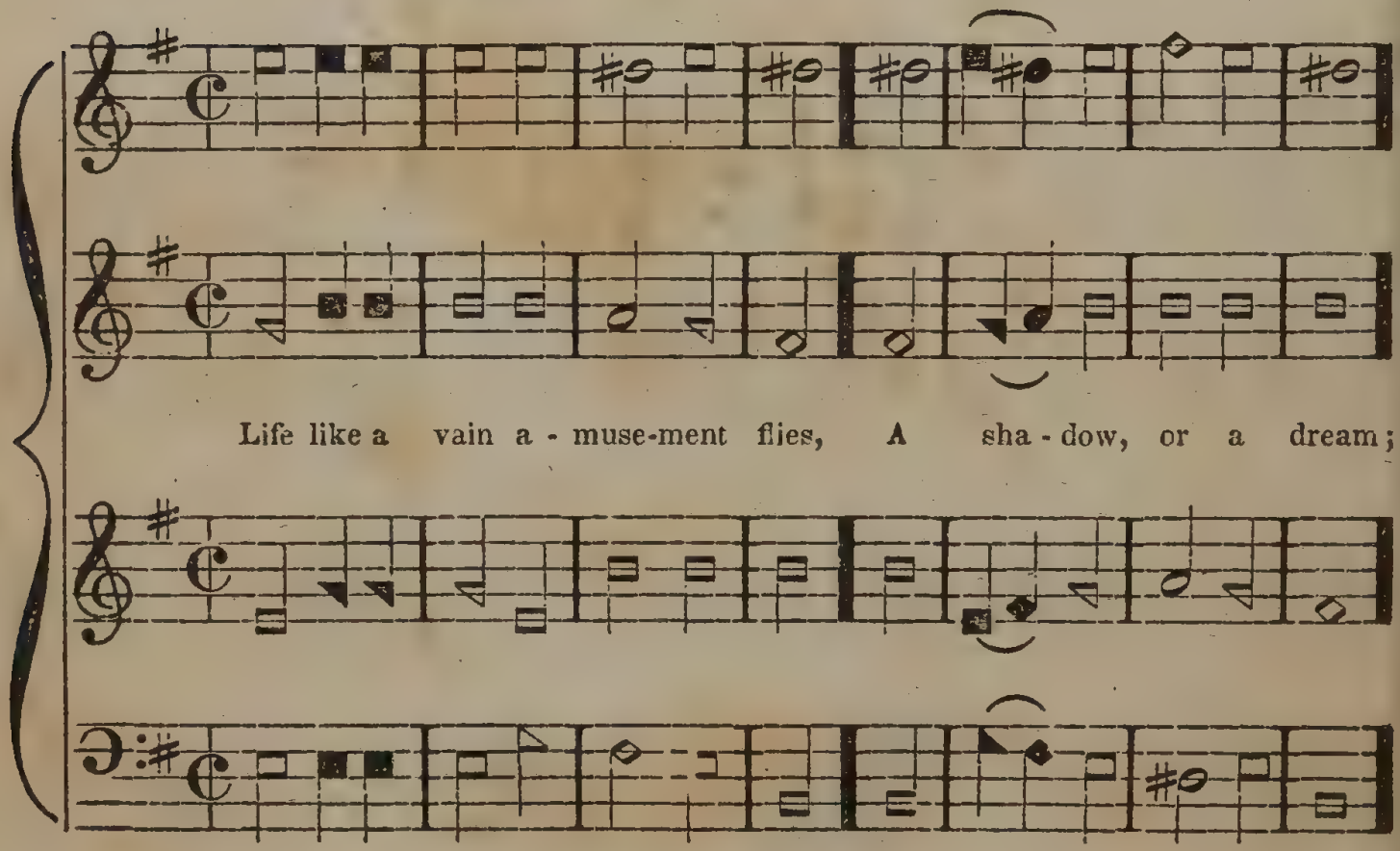


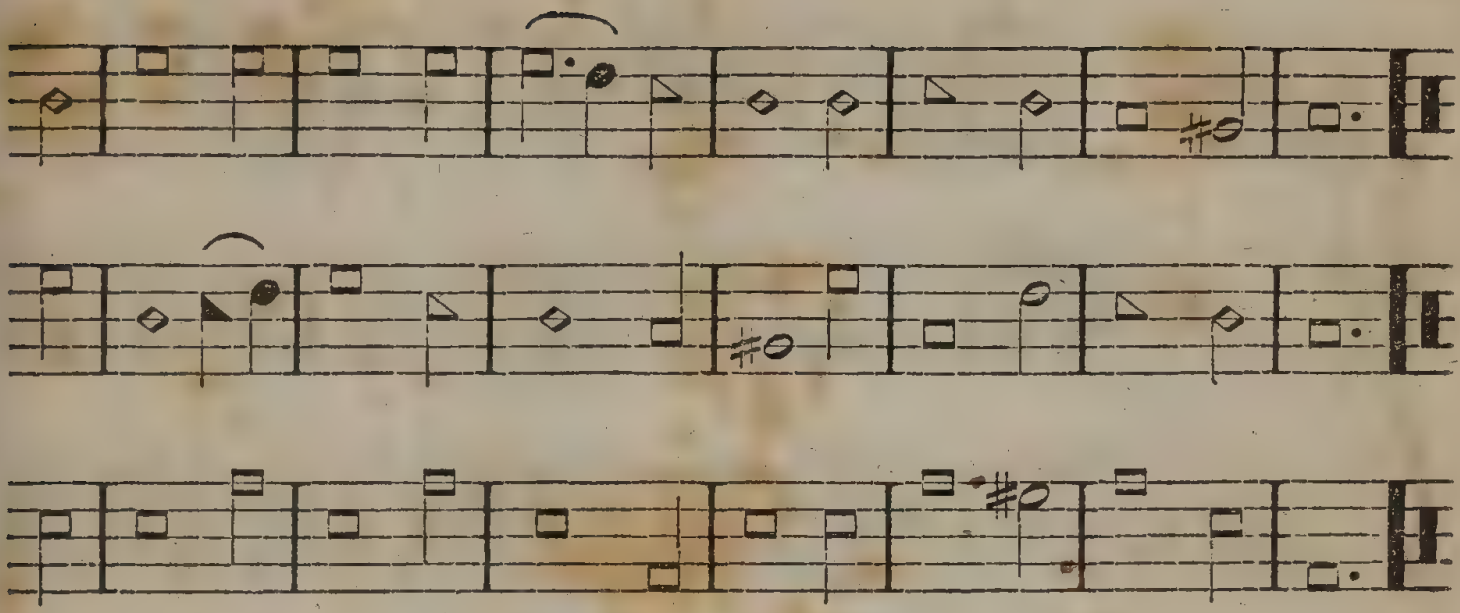

3
Each plea - sure hath its poi - son too, And ev' - ry sweet a snare.

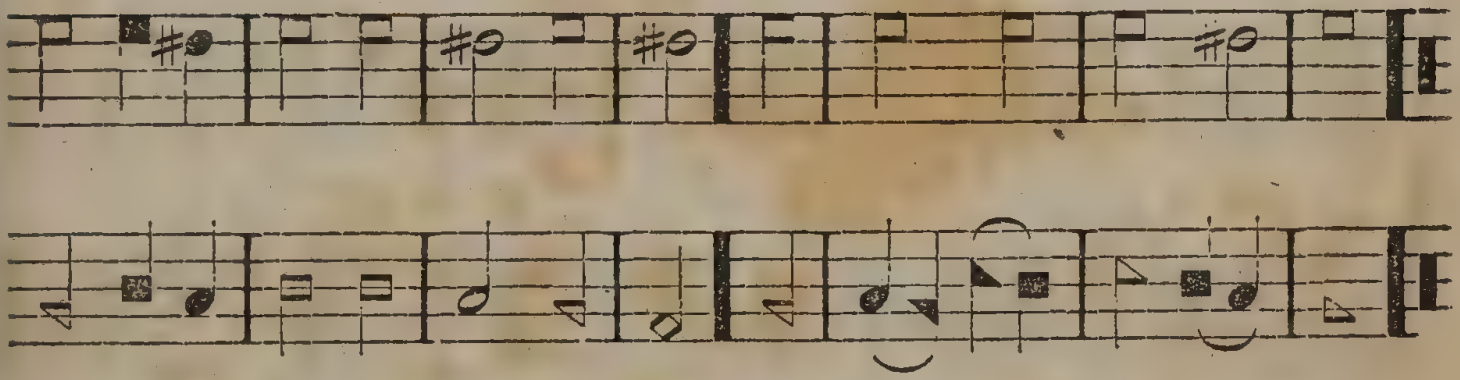
PLYMOUTH. C. M.



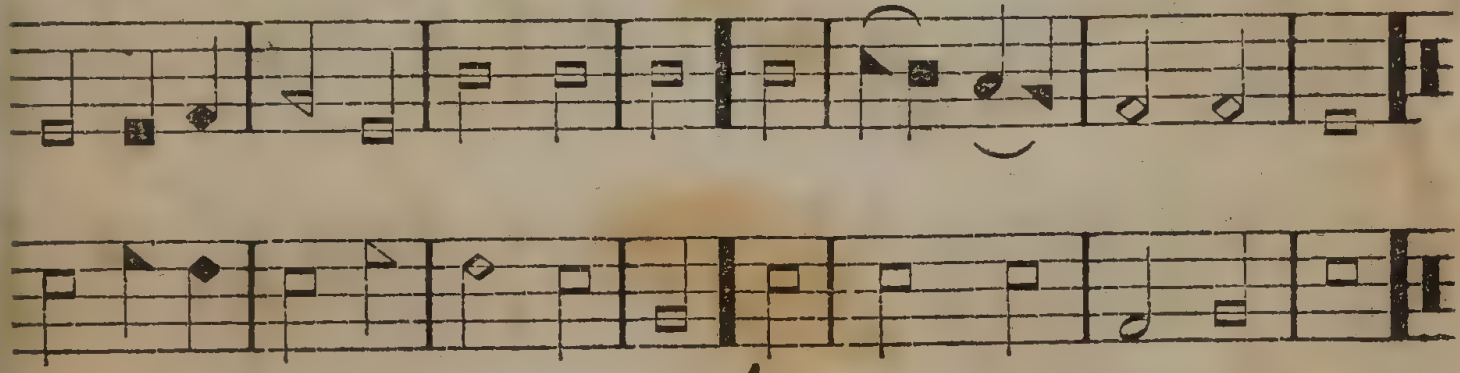
MARLOW. C. M. [Minor Mode.]







The rich and poor, the weak and wise, Glide swift - ly down the stream.



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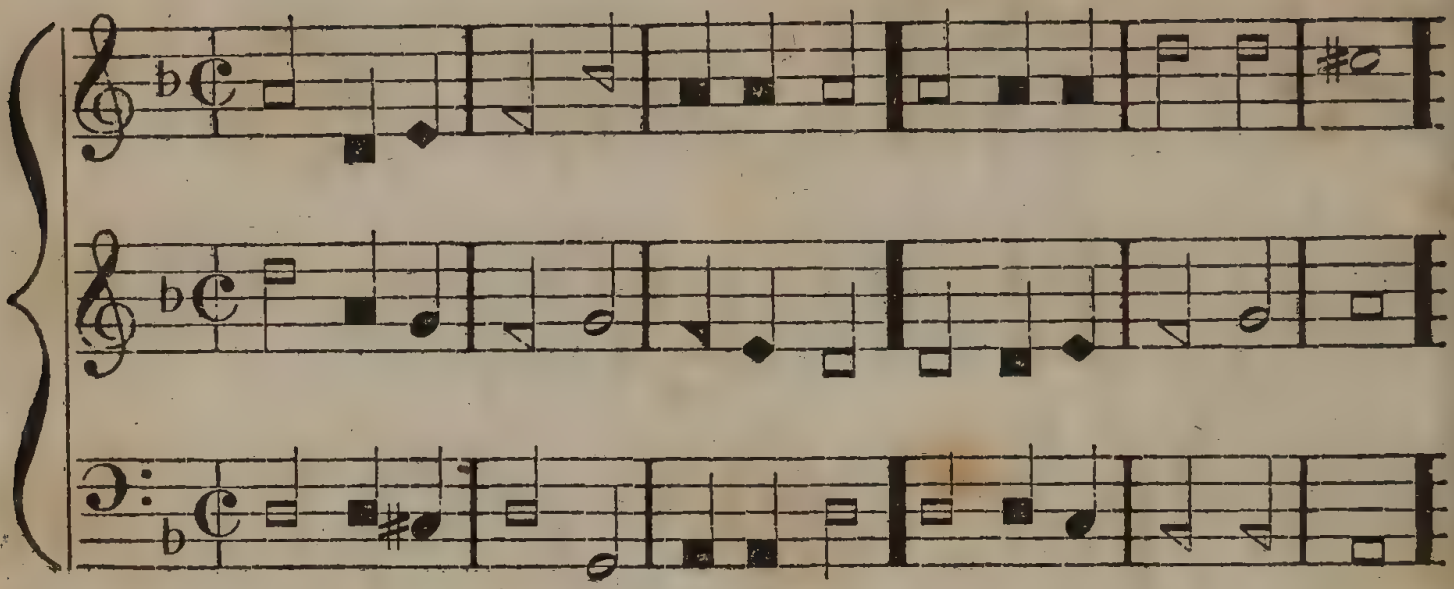
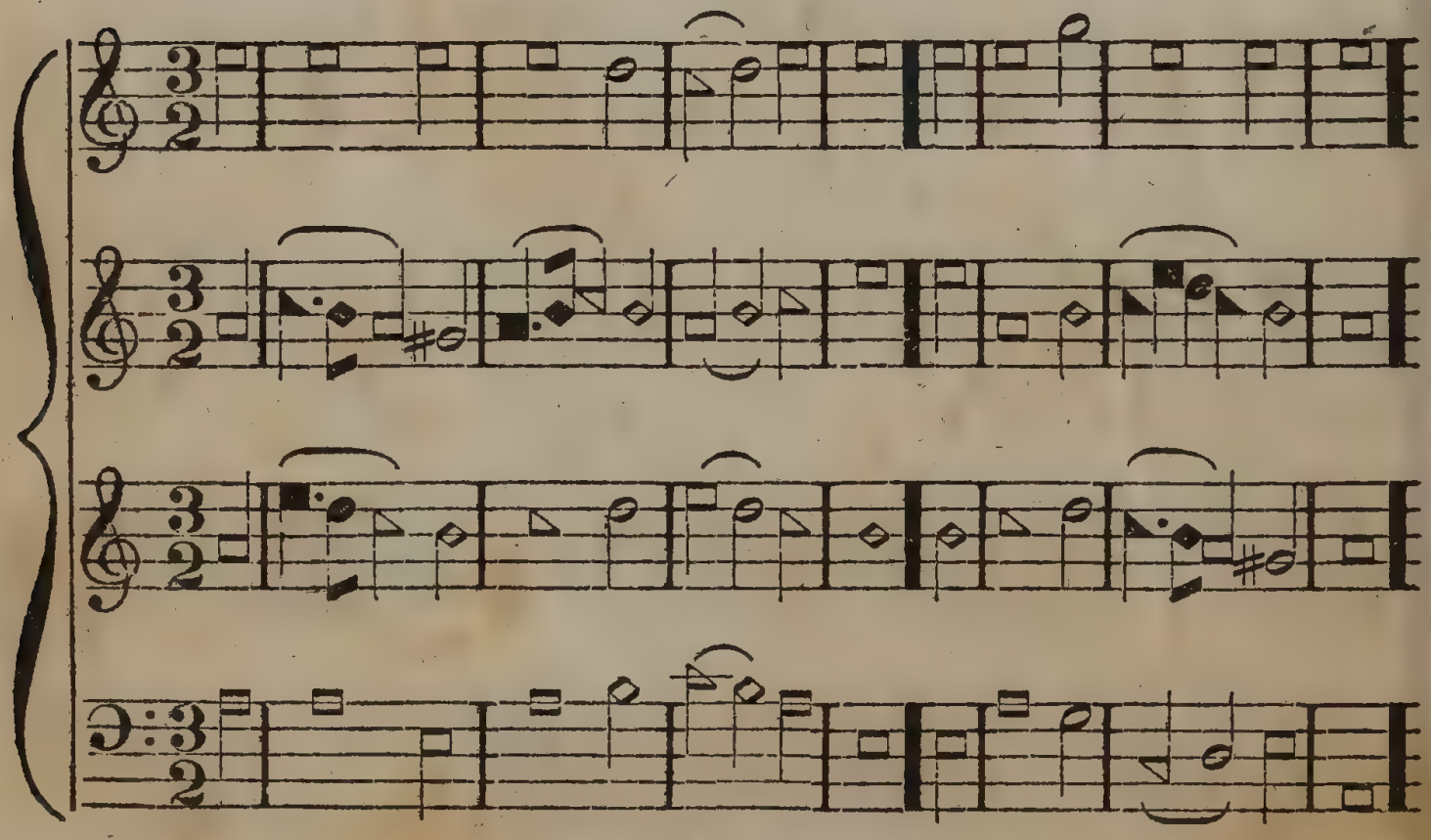
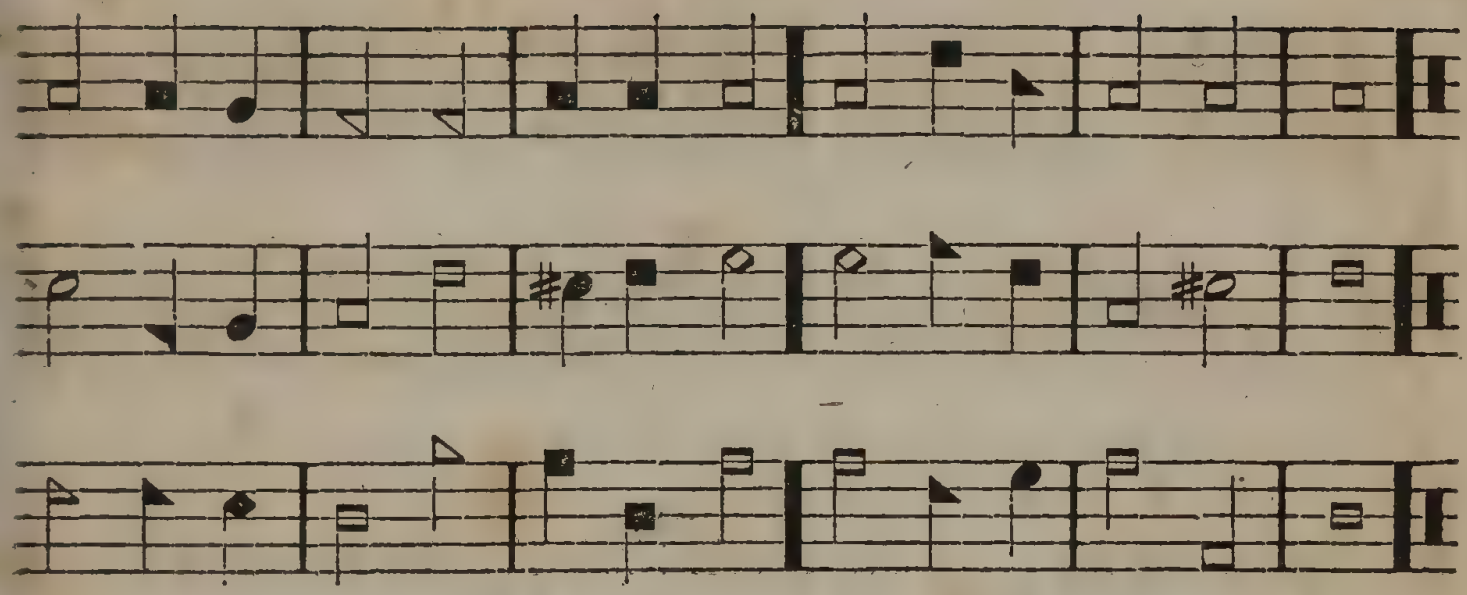
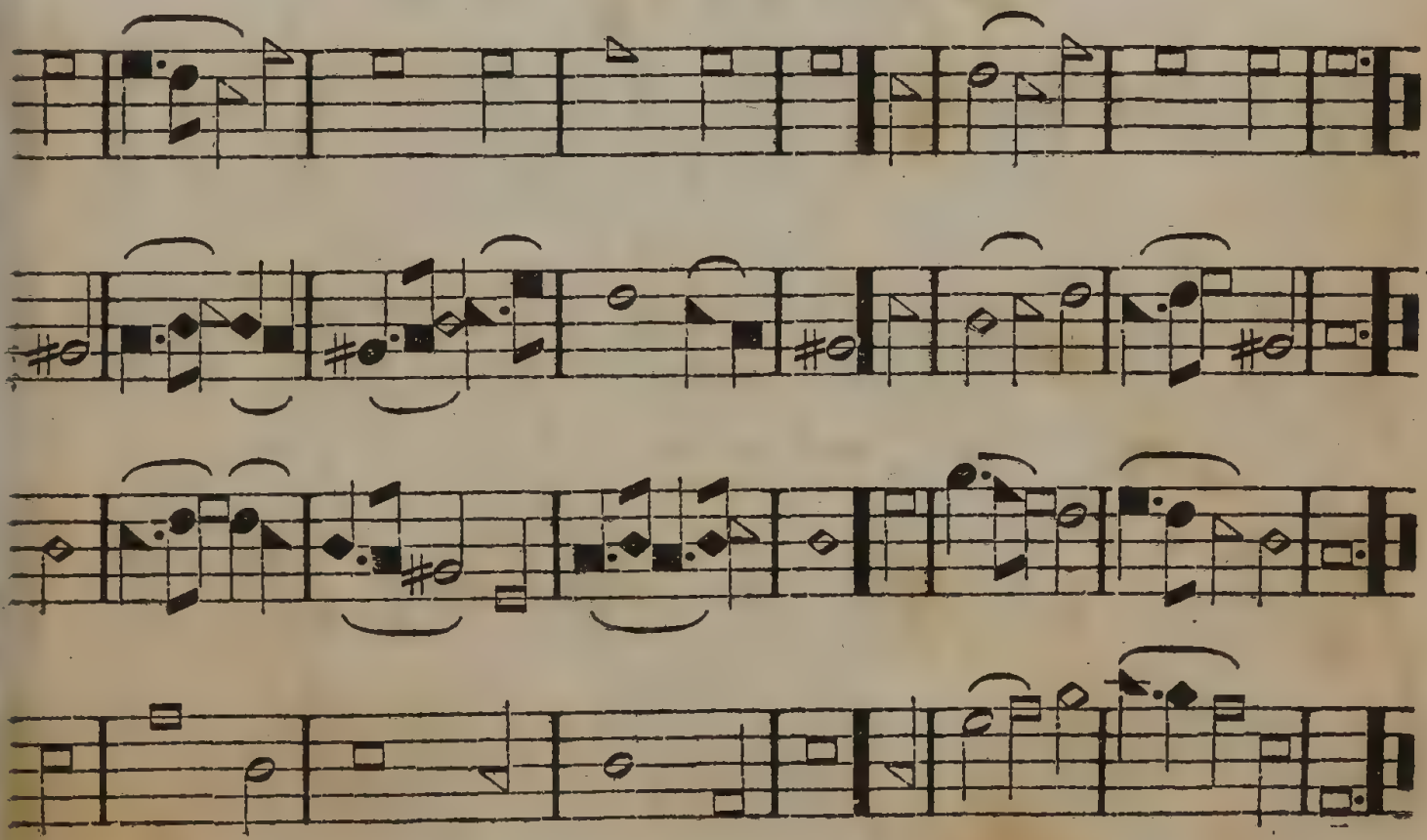


BUCKINGHAM. C. M.







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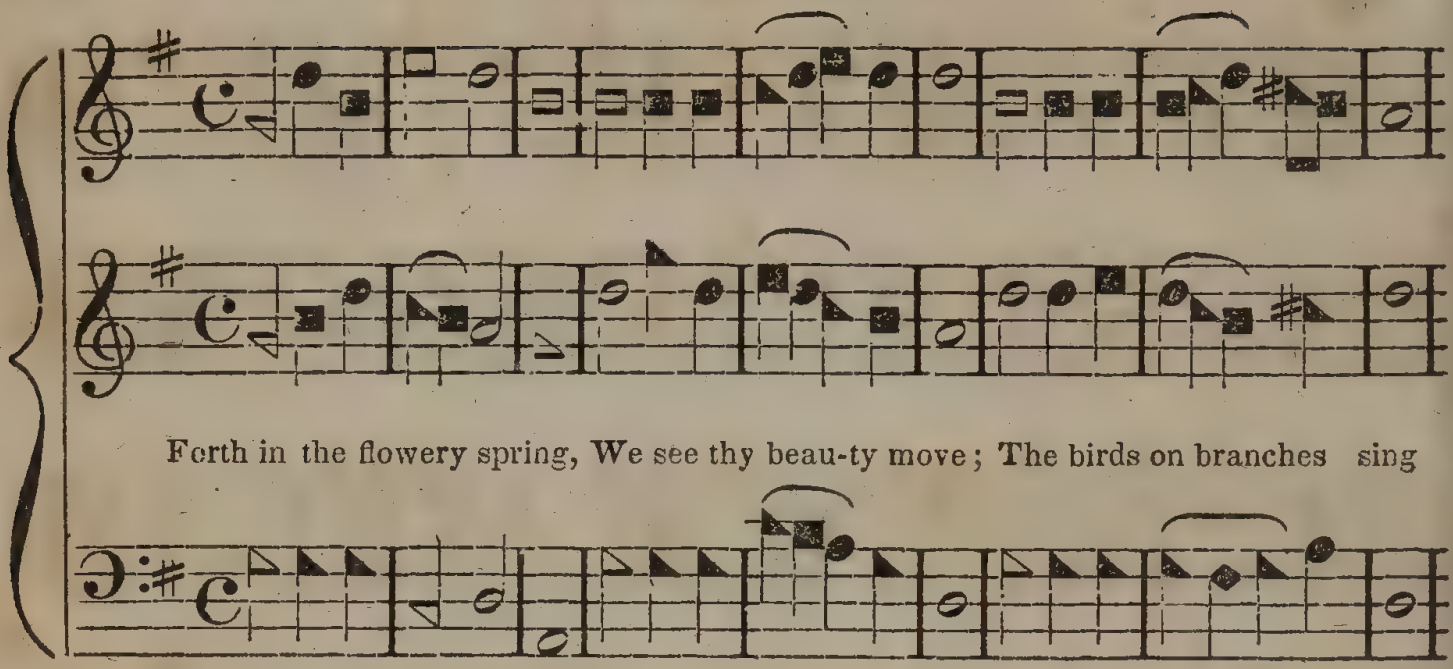

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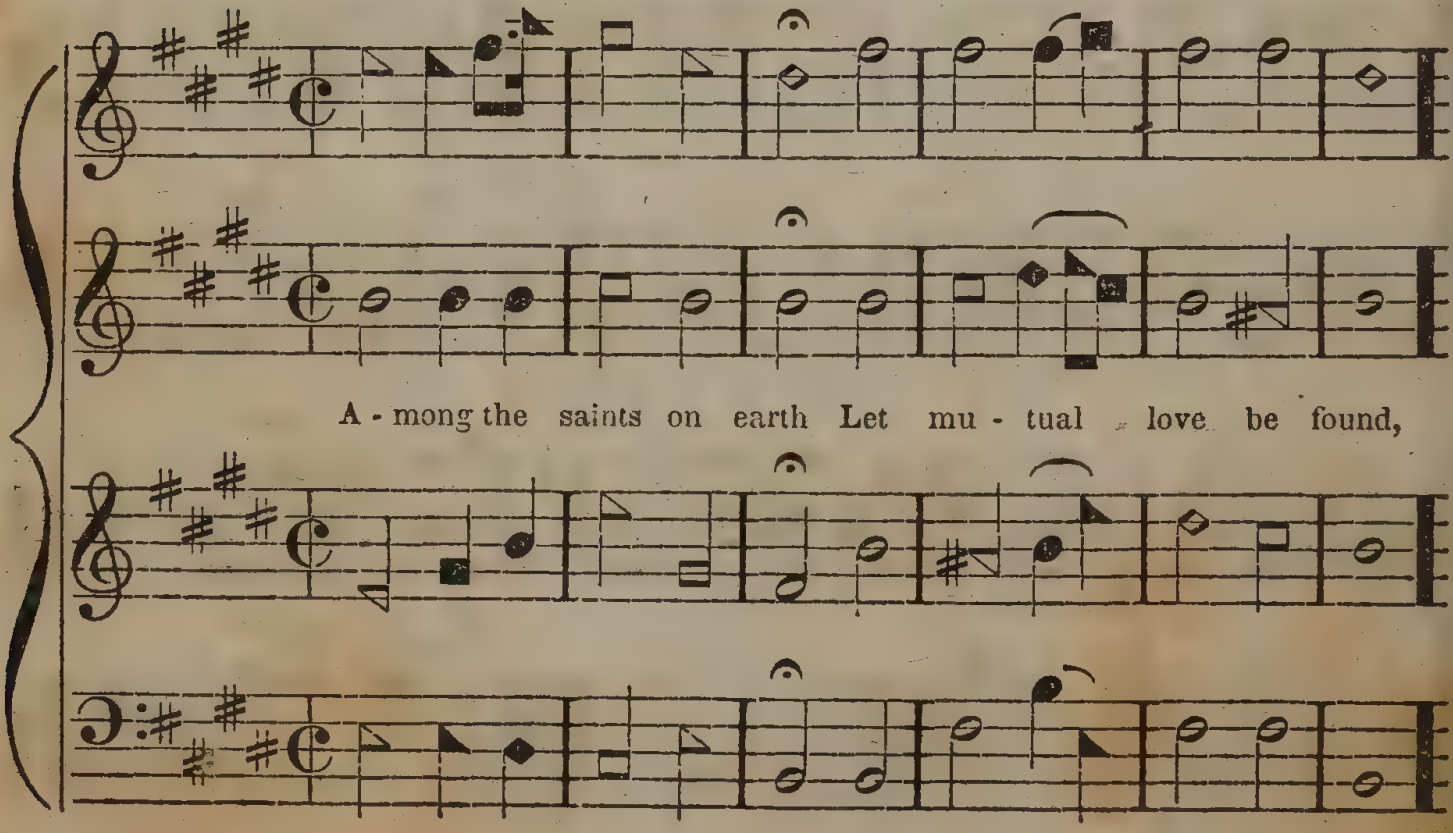
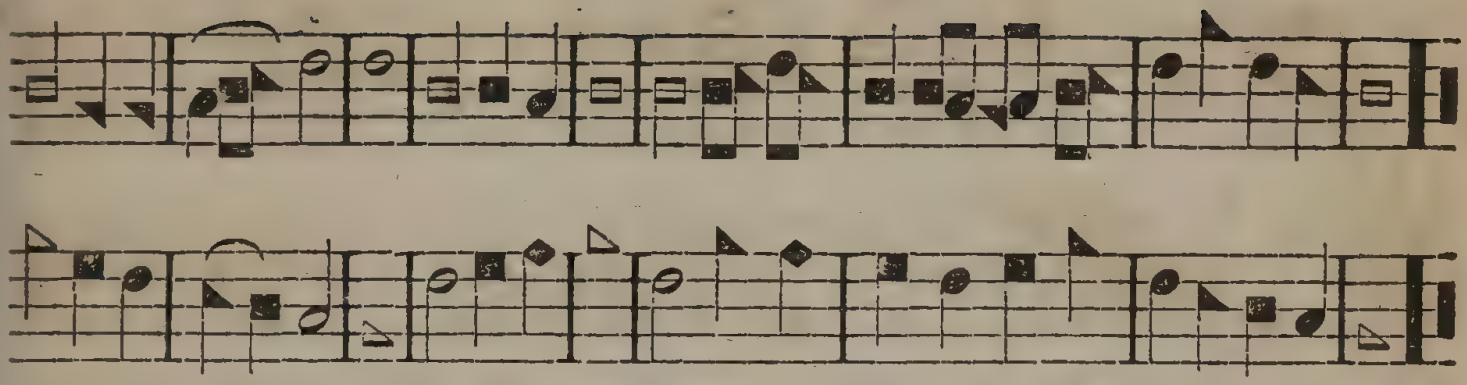
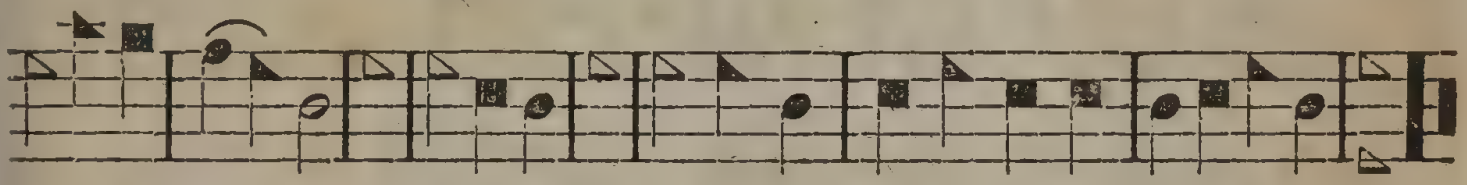
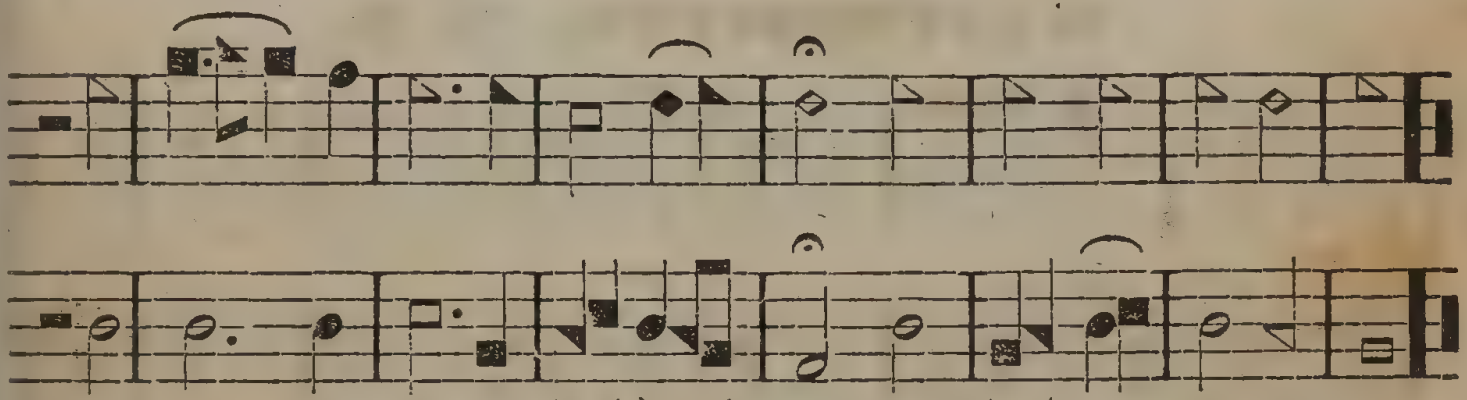


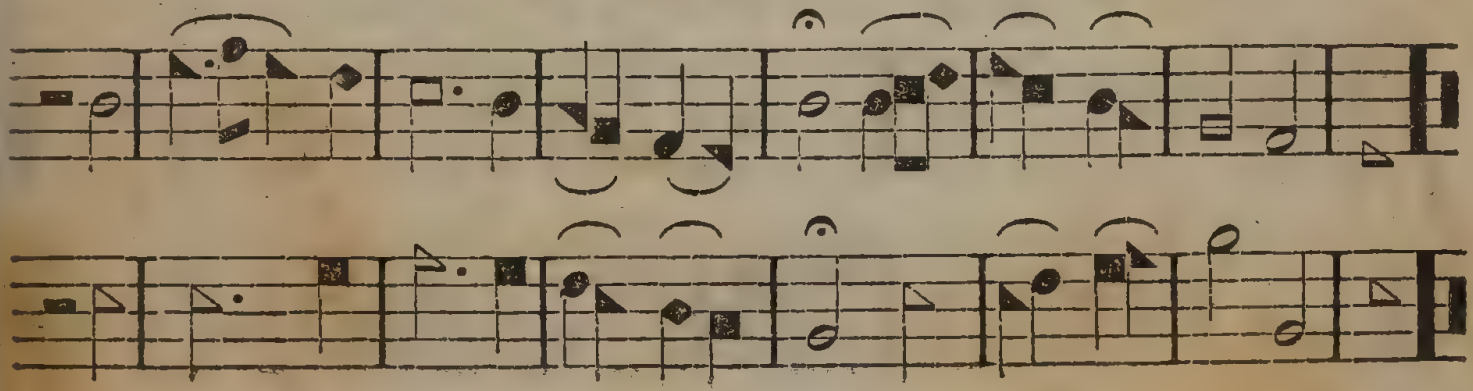


Thy tender-ness and love; Wide flush the hills, The air is balm, Devotion's calm The bosom fills.

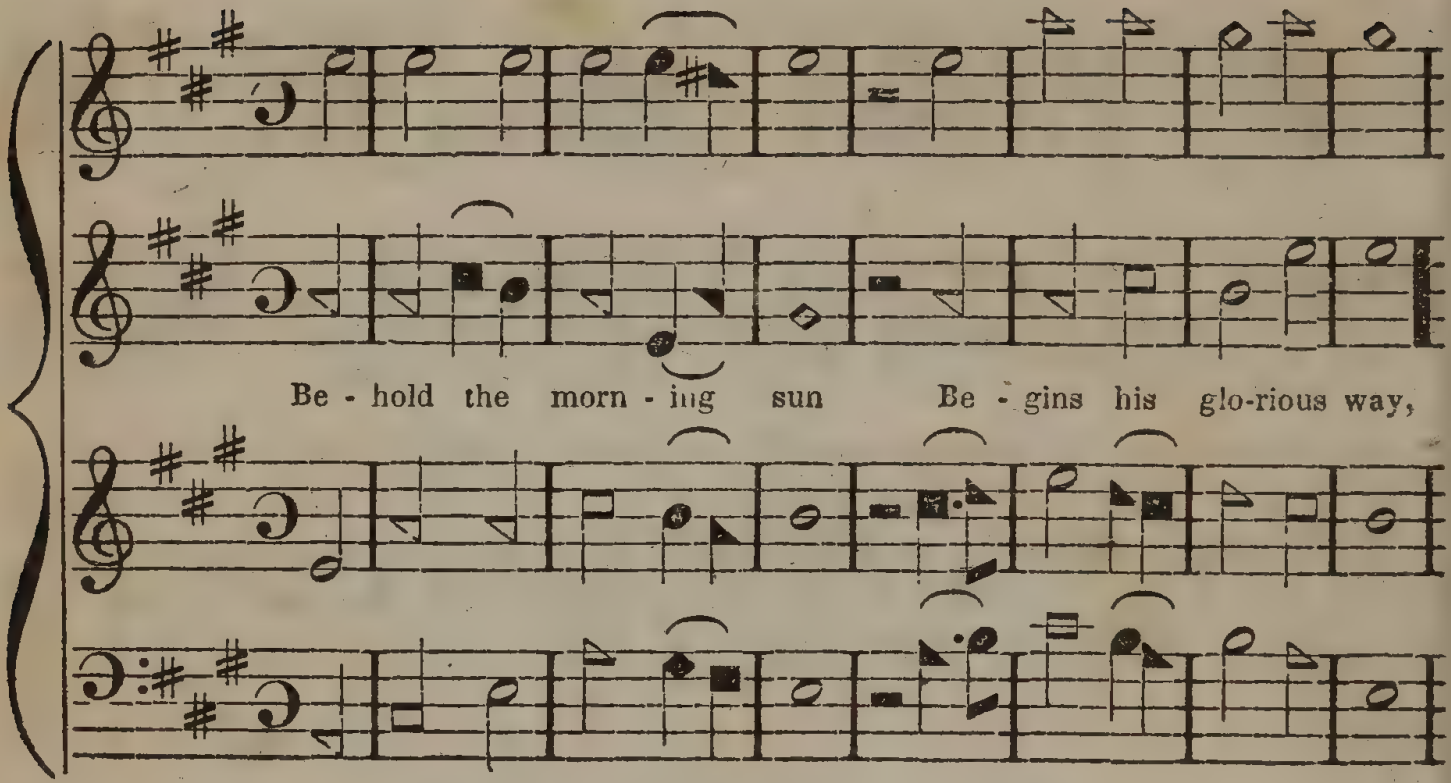




Heirs of the same in - he - rit - - ance, With mu - tual bless-ings crown'd.



THOMAS. S. M.



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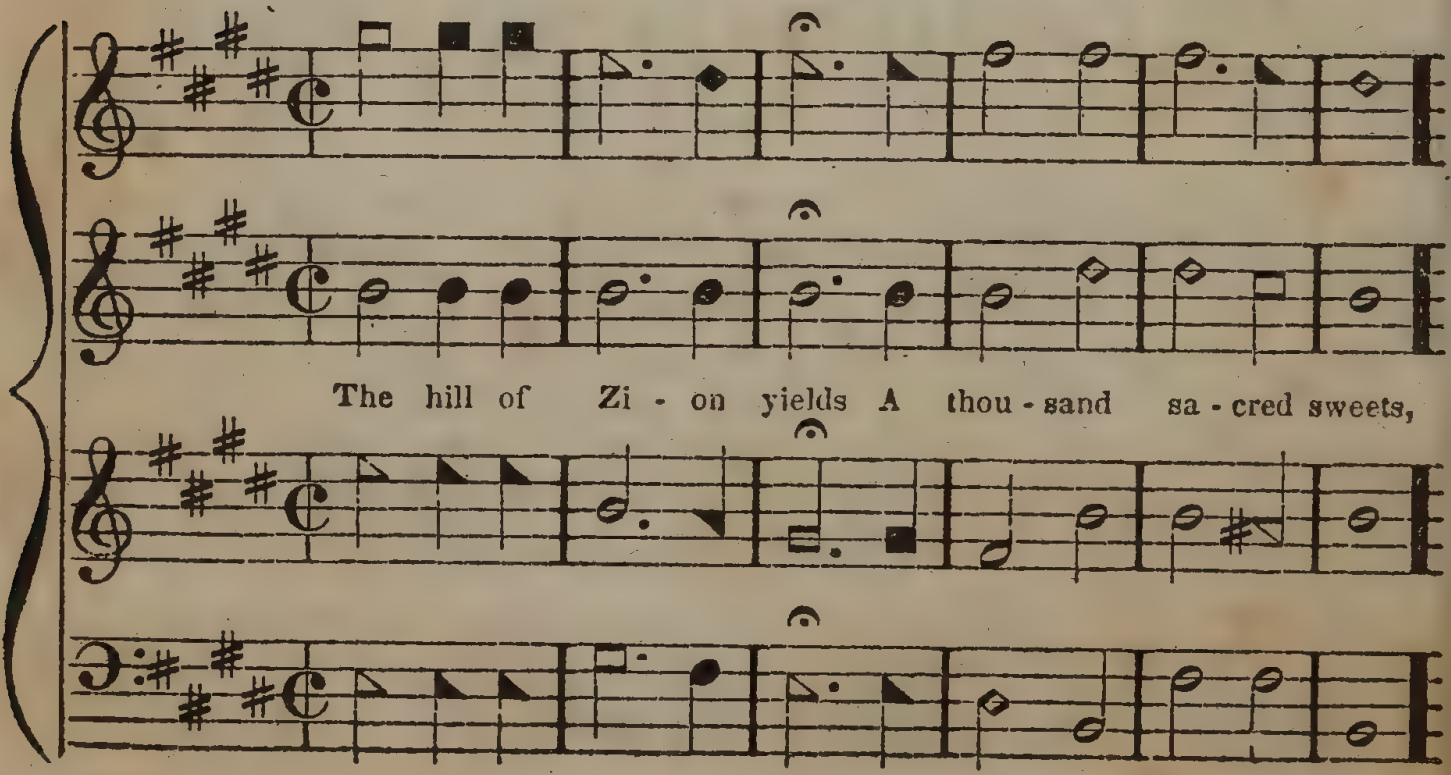
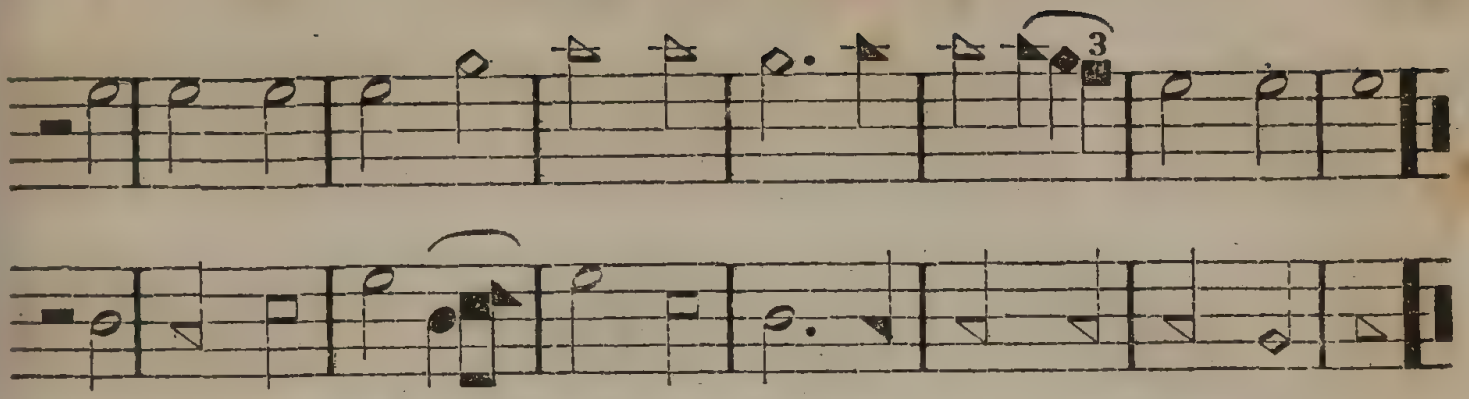
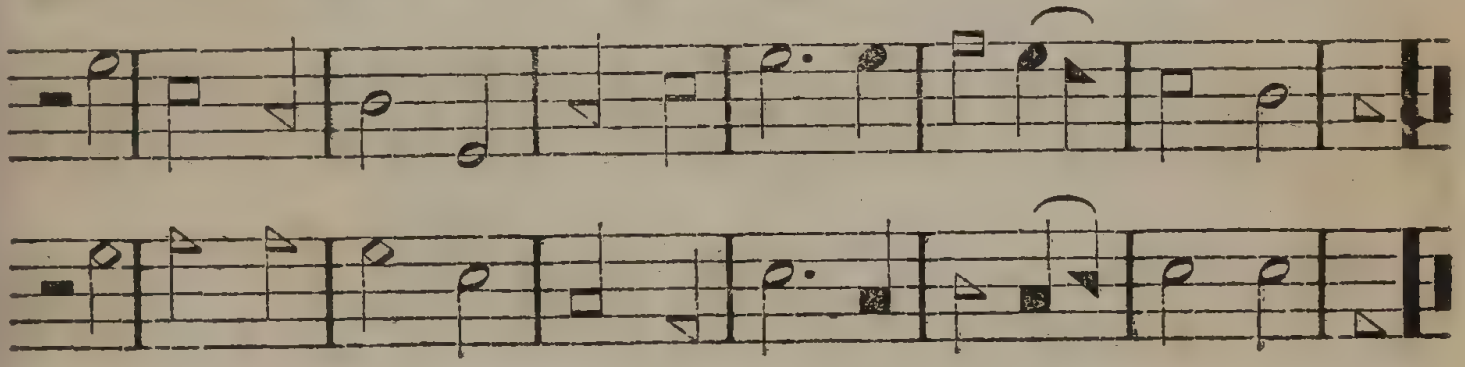
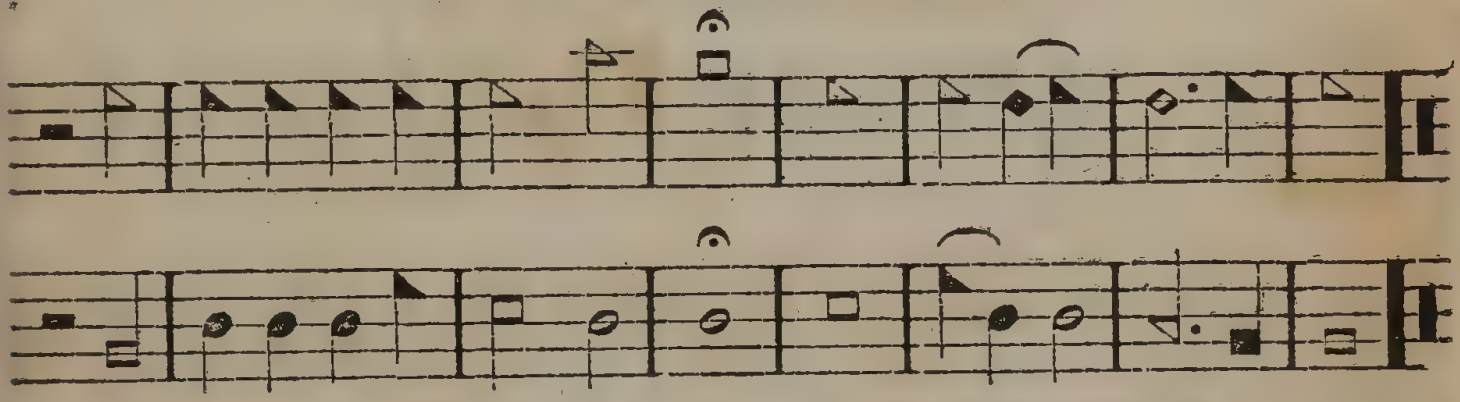


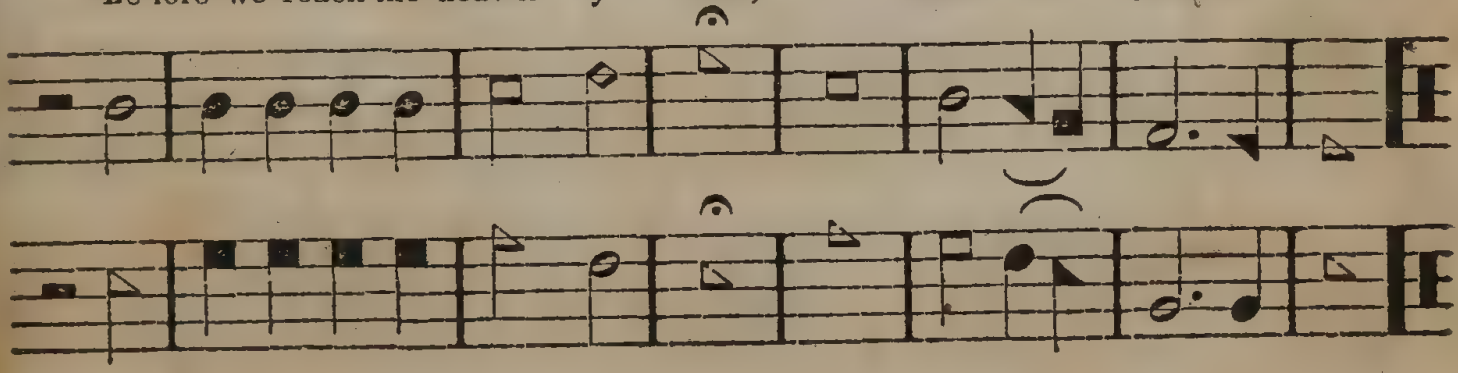


His beams through all the na - tions run, And life and light con - vey.





Be-fore we reach the heav'n - ly fields, Or walk the gold - en streets.



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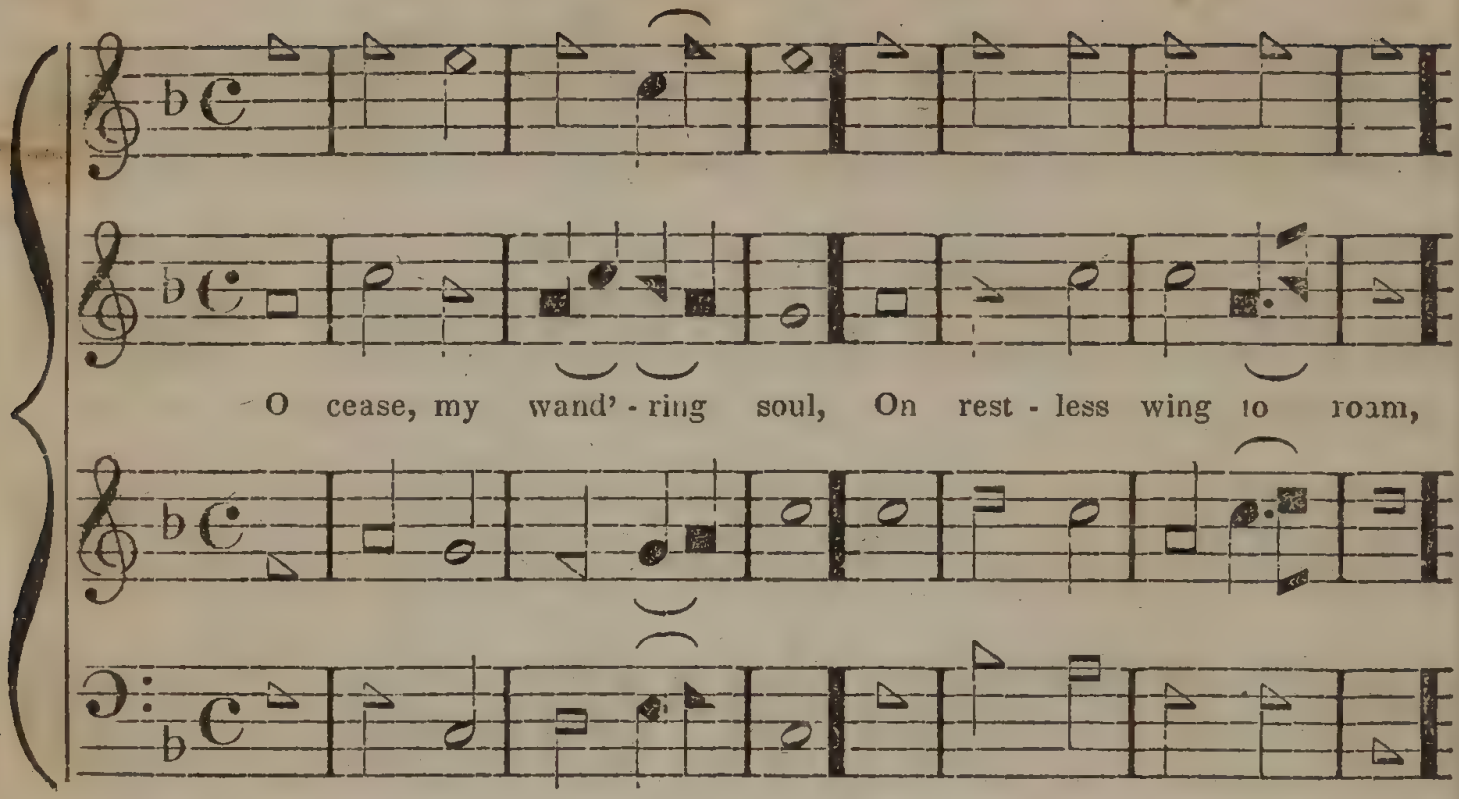

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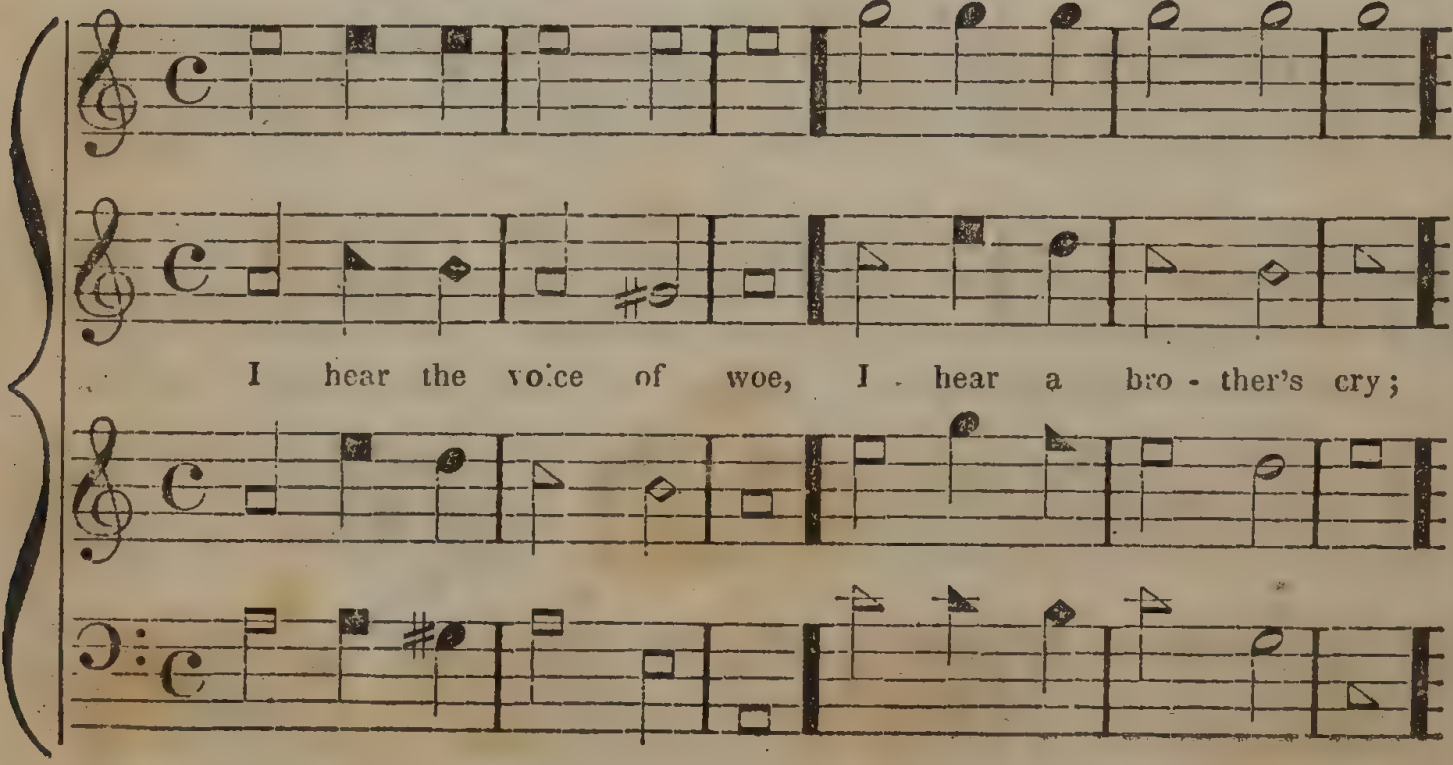
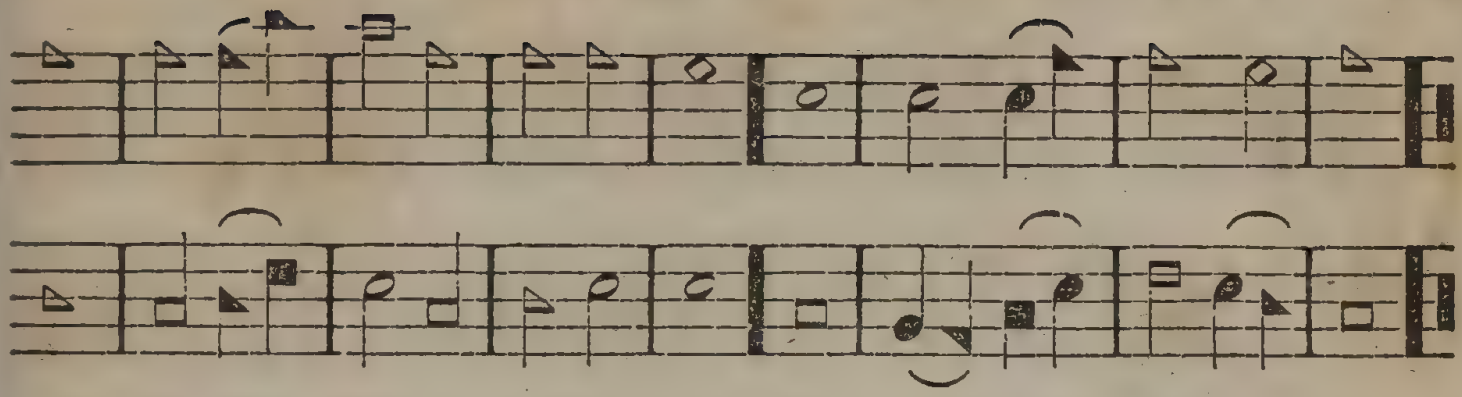
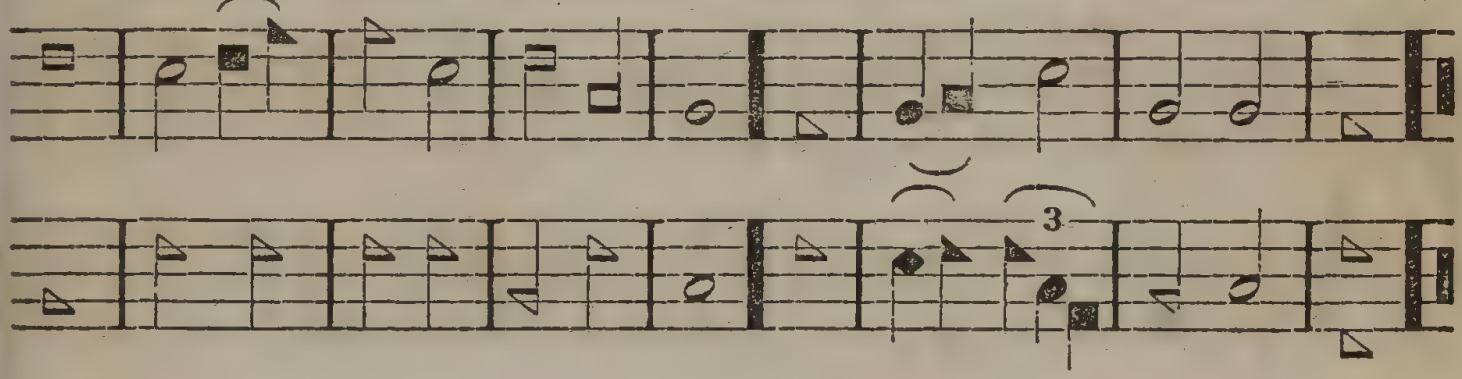
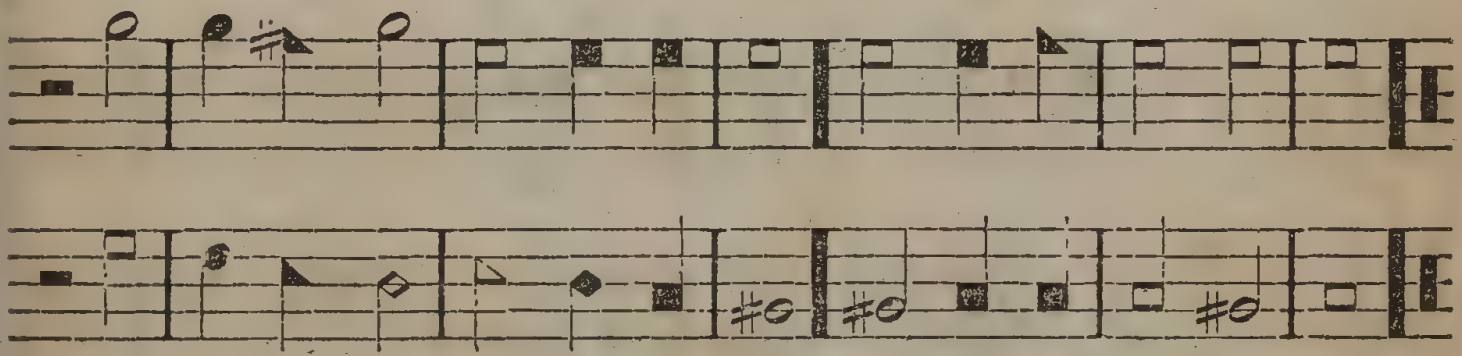


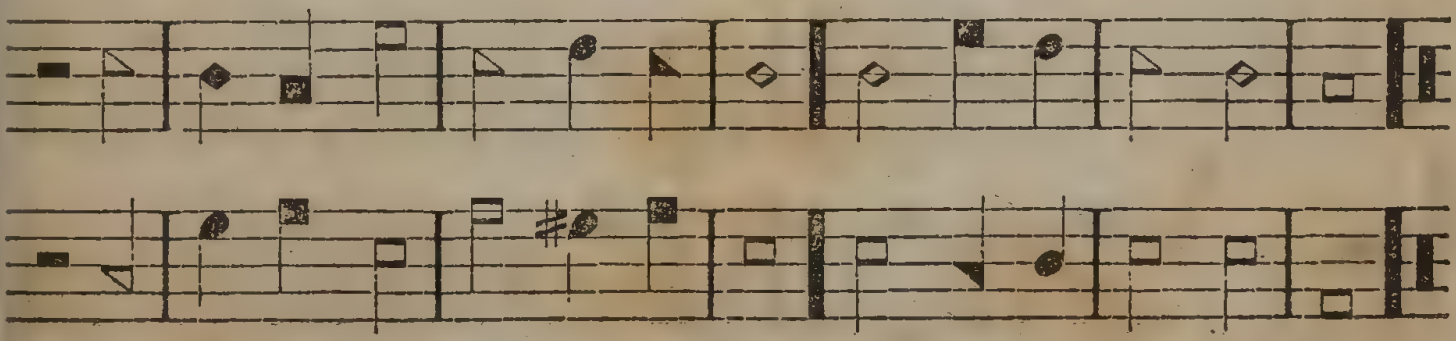


All this wide world to ei - ther pole Has not for thee a home.

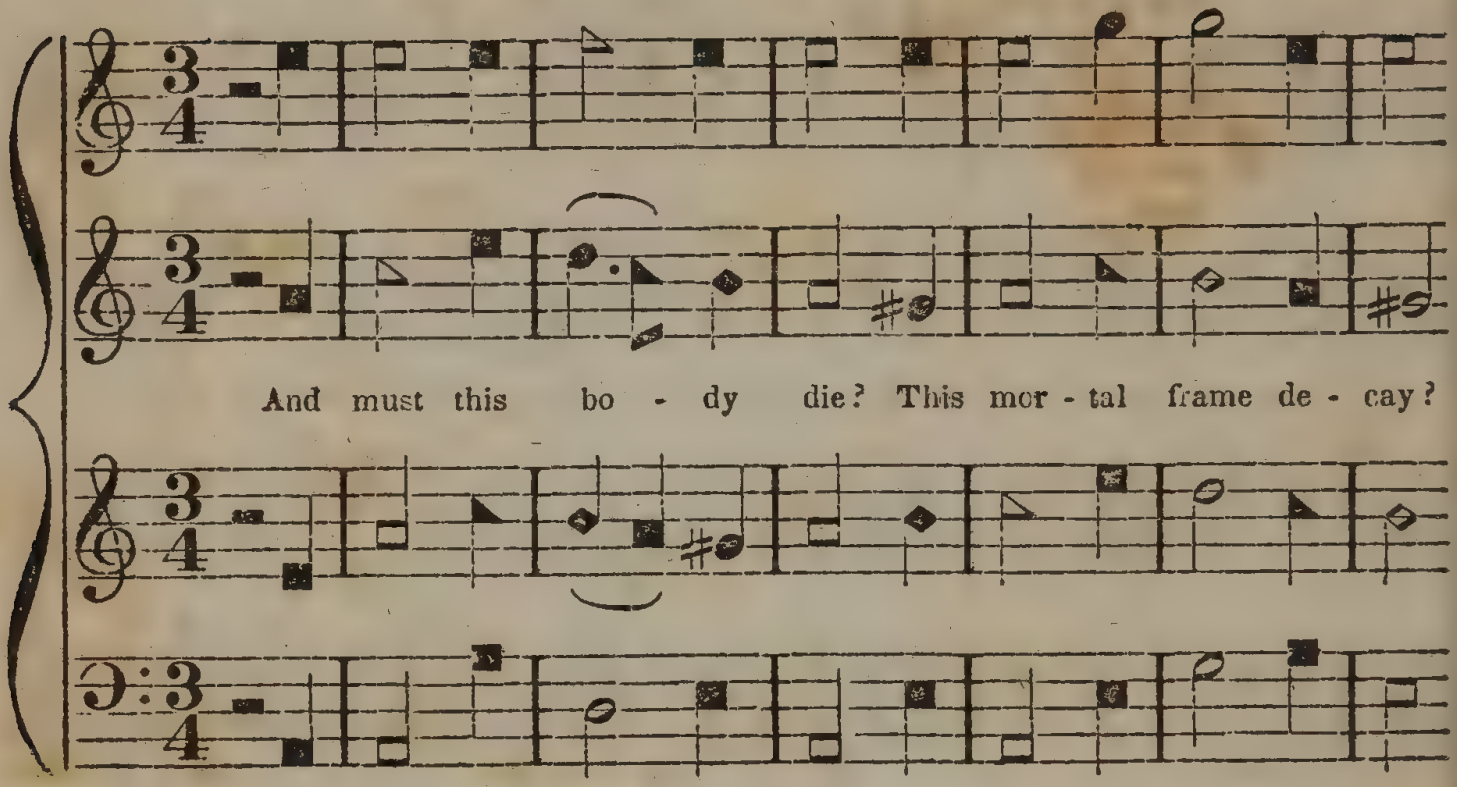




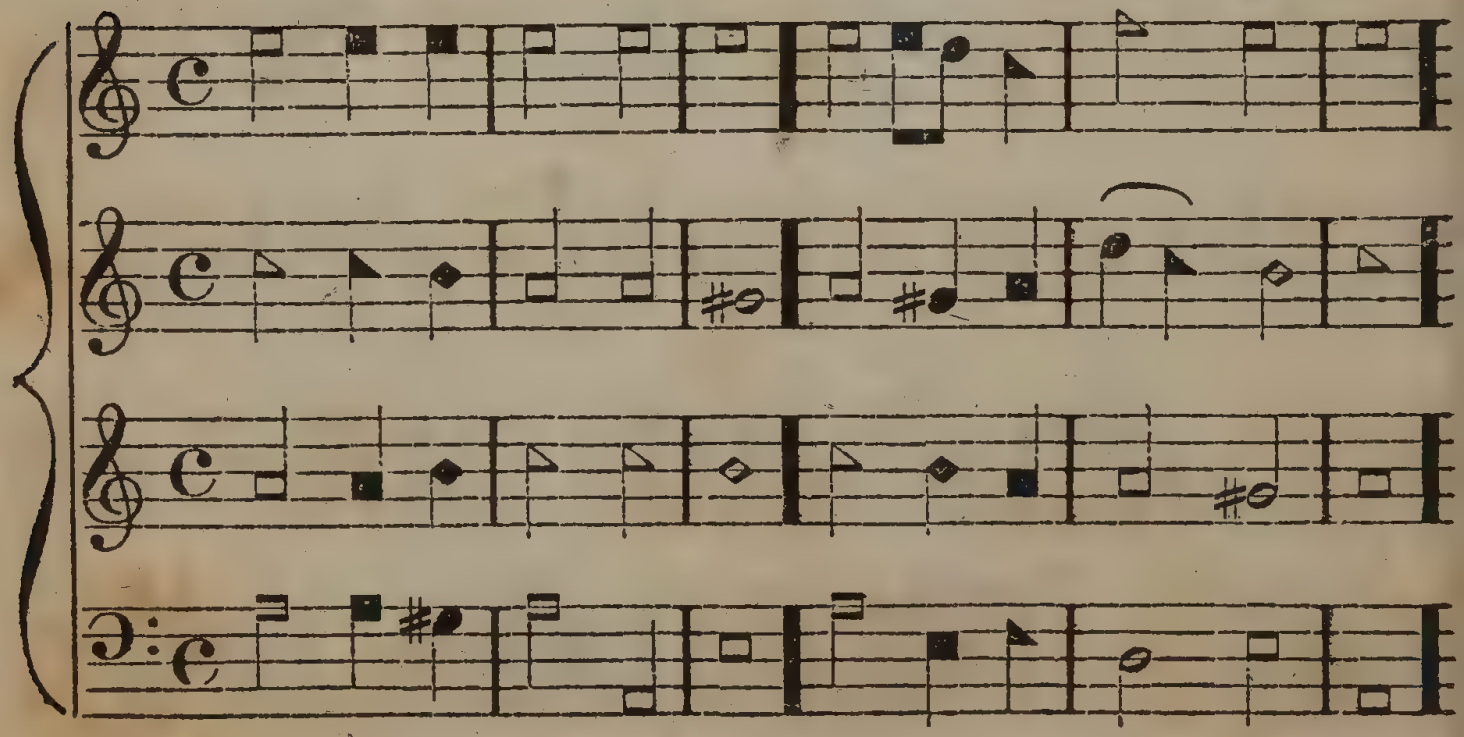
Then let my heart with pi - ty flow, With tears of love mine eye.

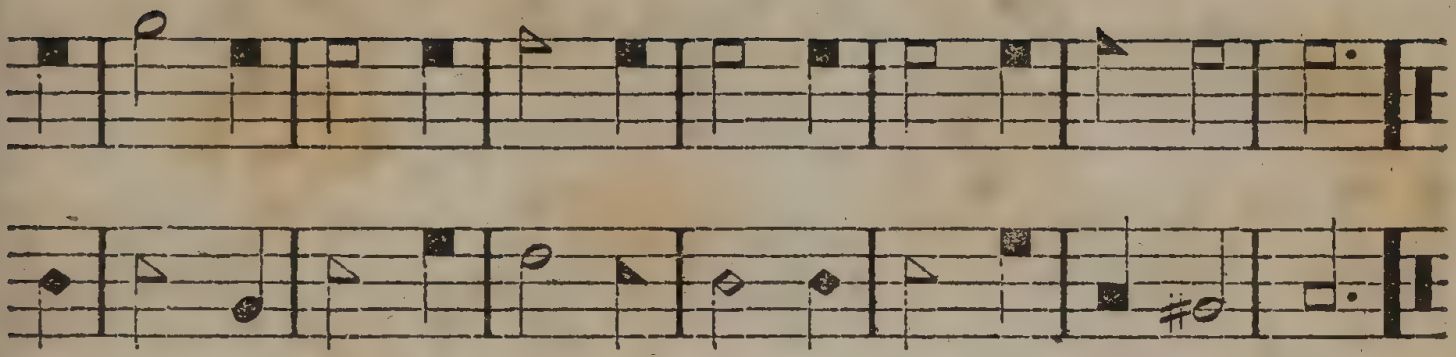


LITTLE MARLBOROUGH. S. M.

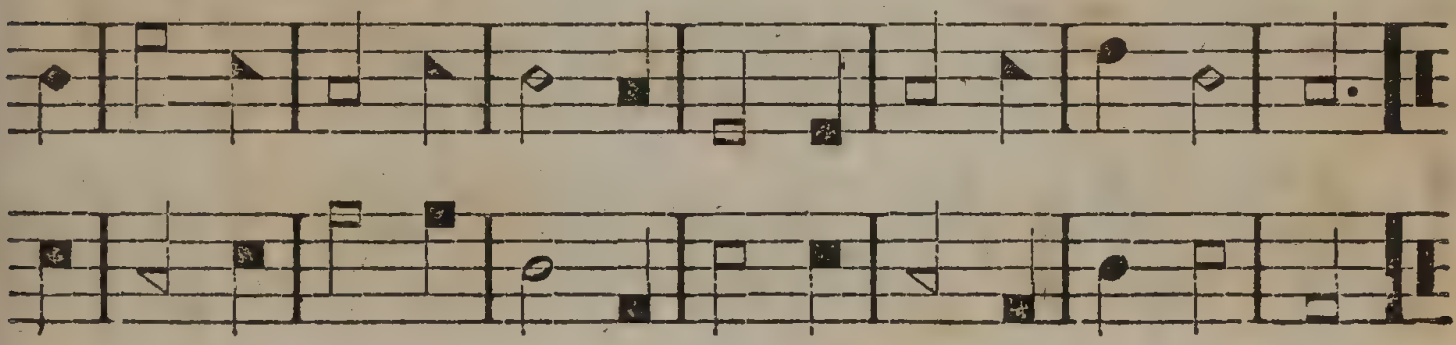


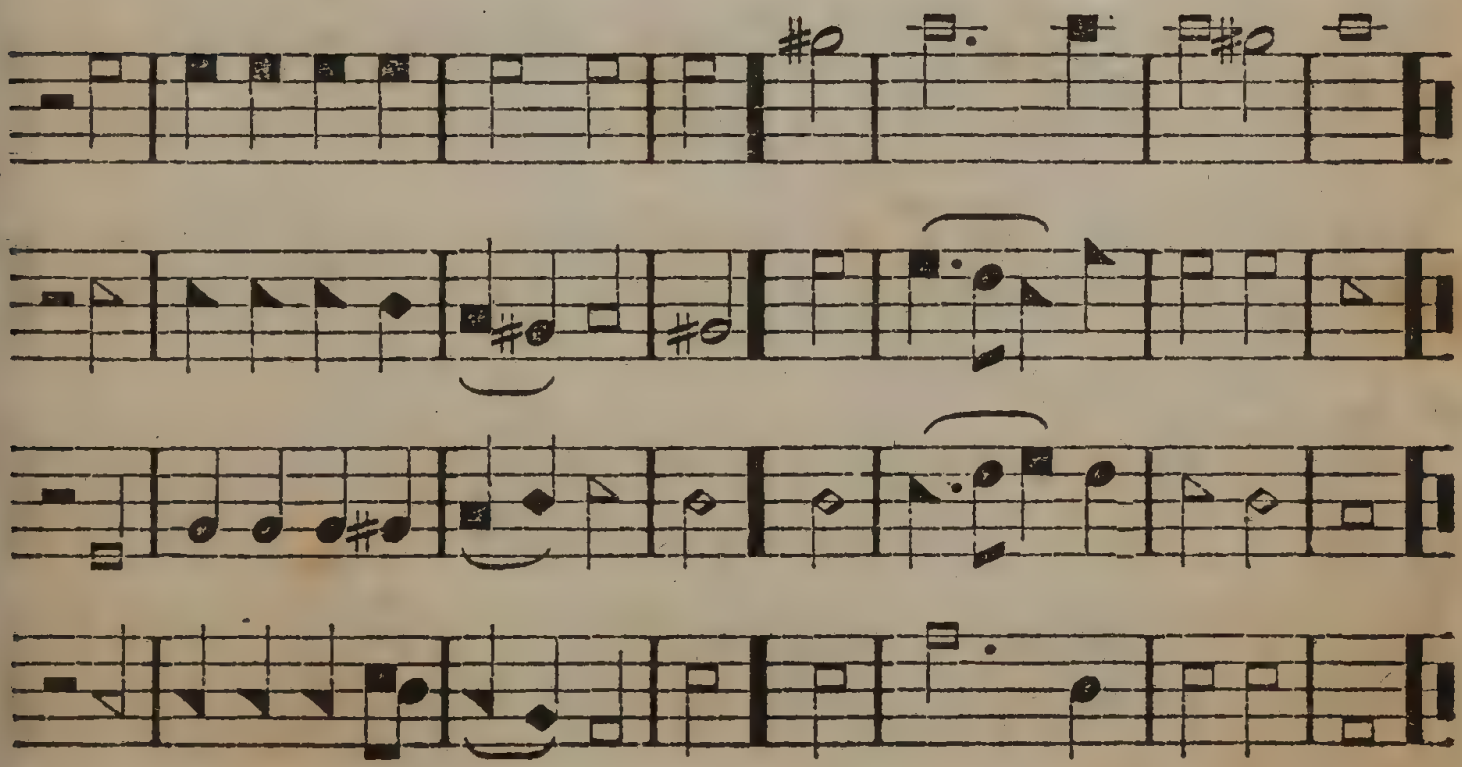
WOODSIDE. S. M.

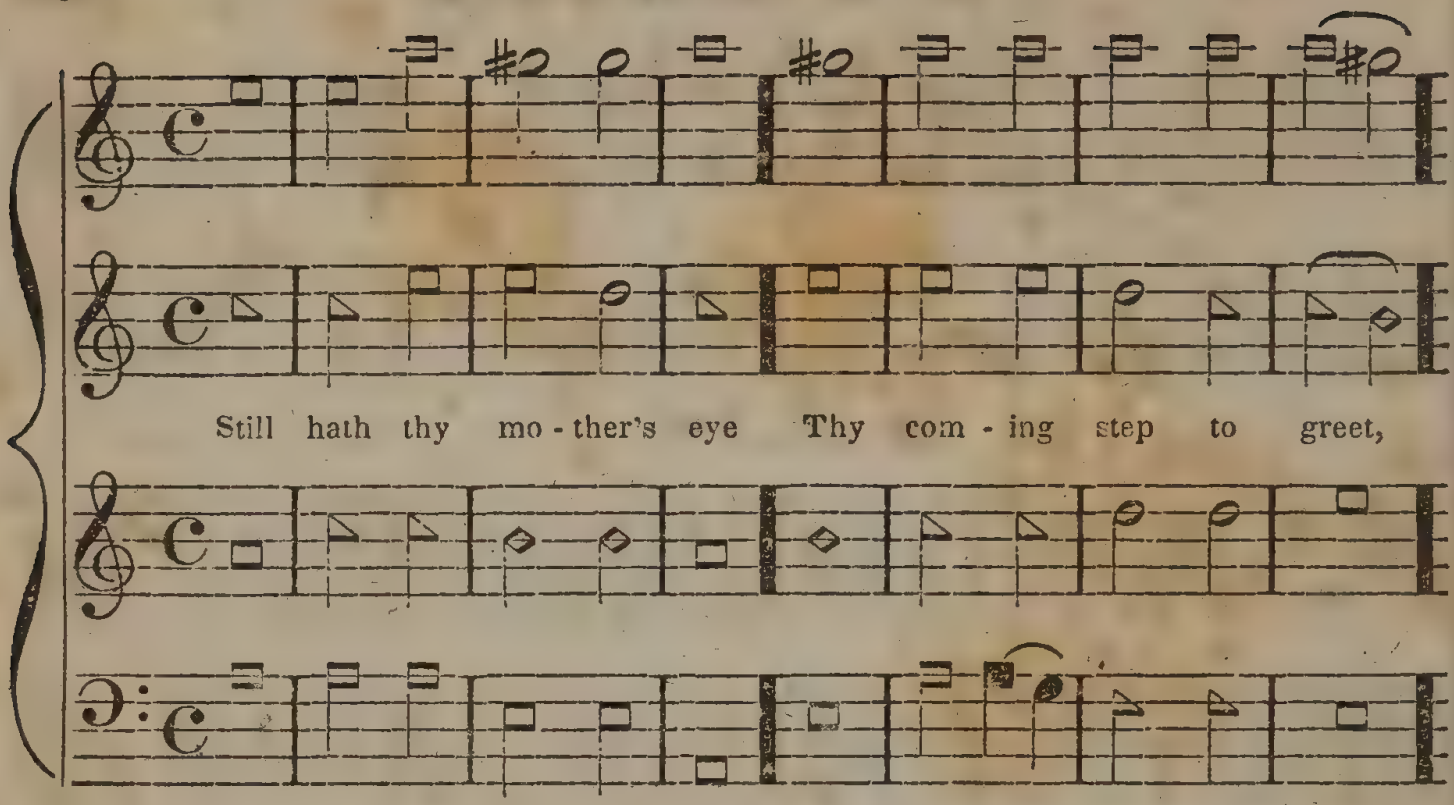




And must these ac - tive limbs of mine, Lie mould'-ring in the clay.







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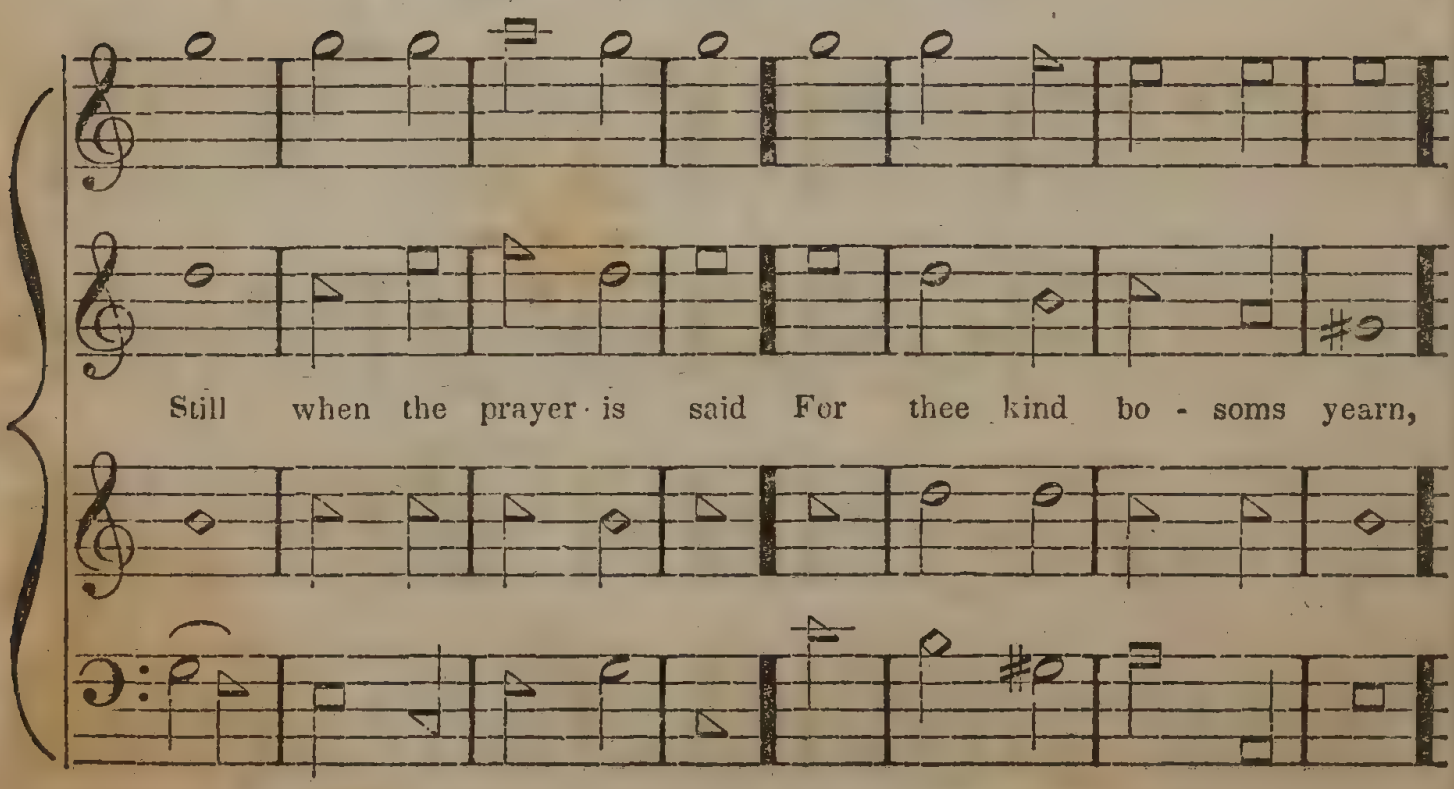
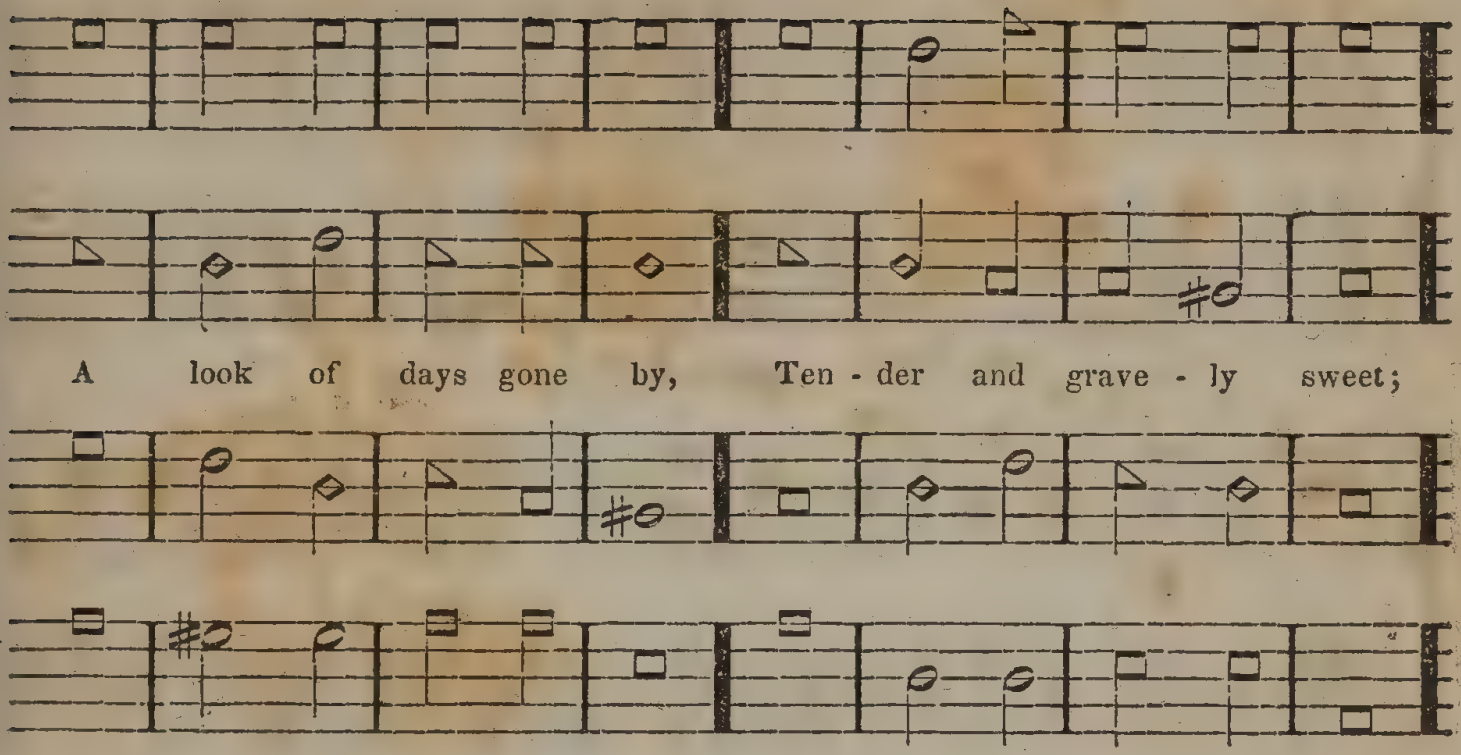
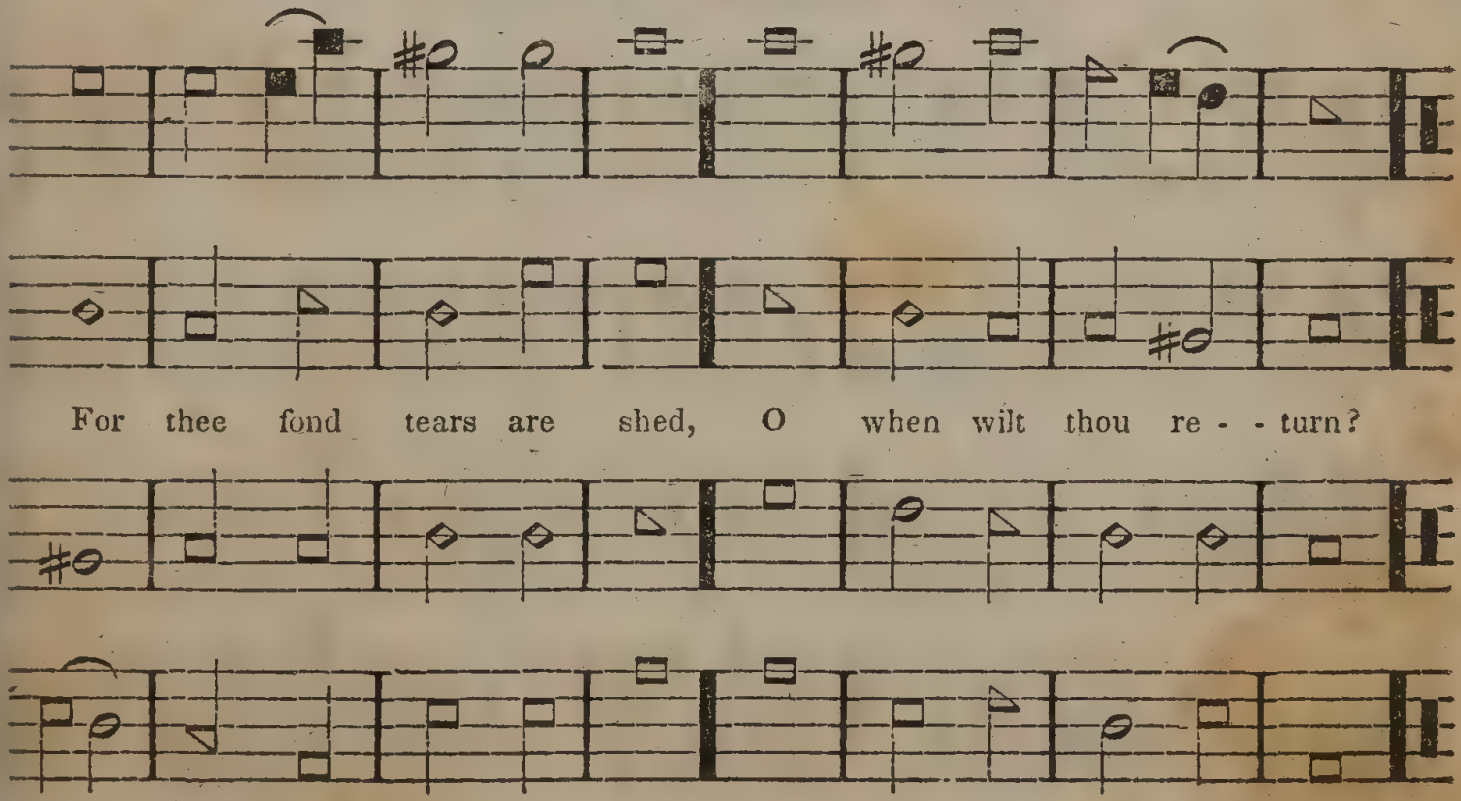
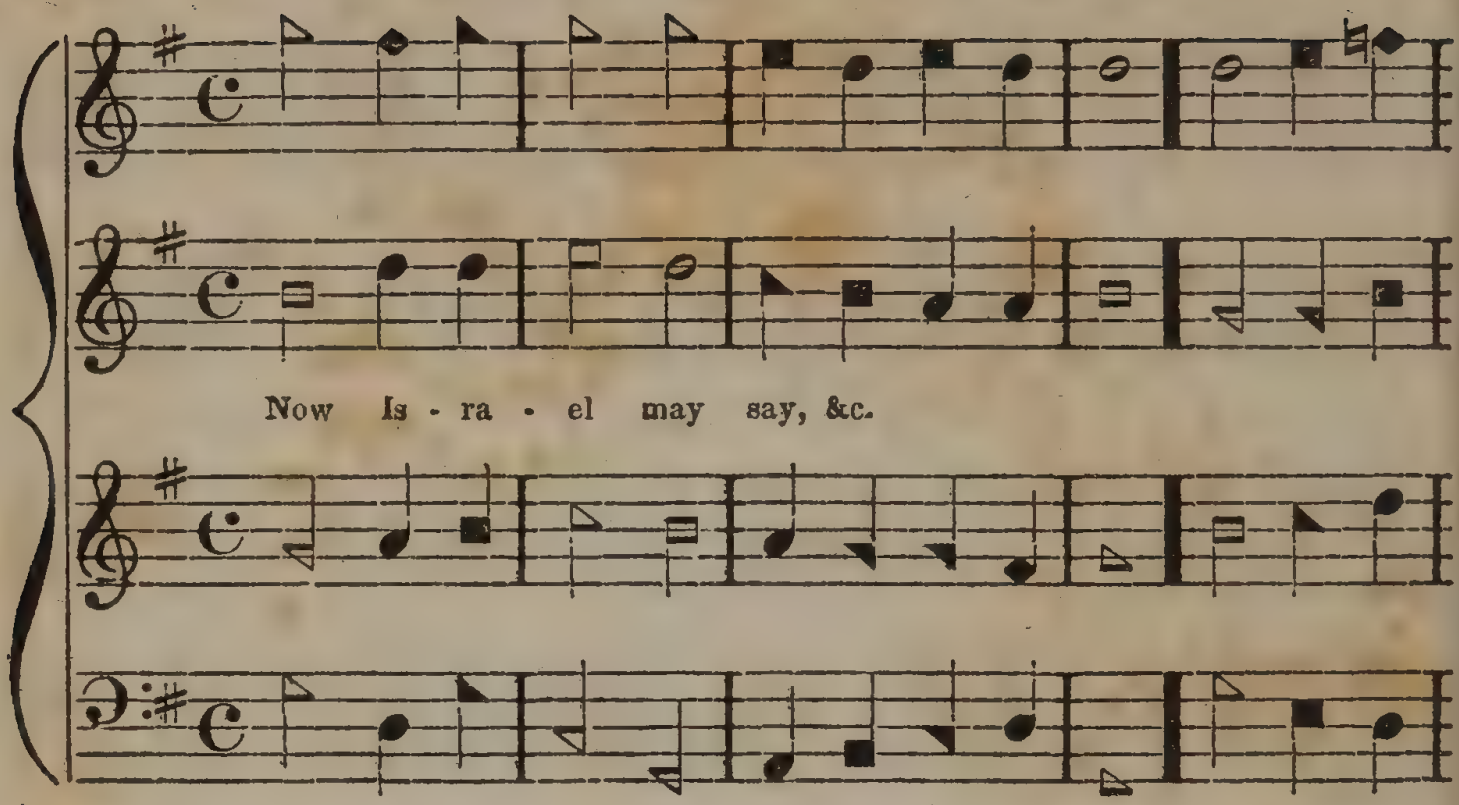


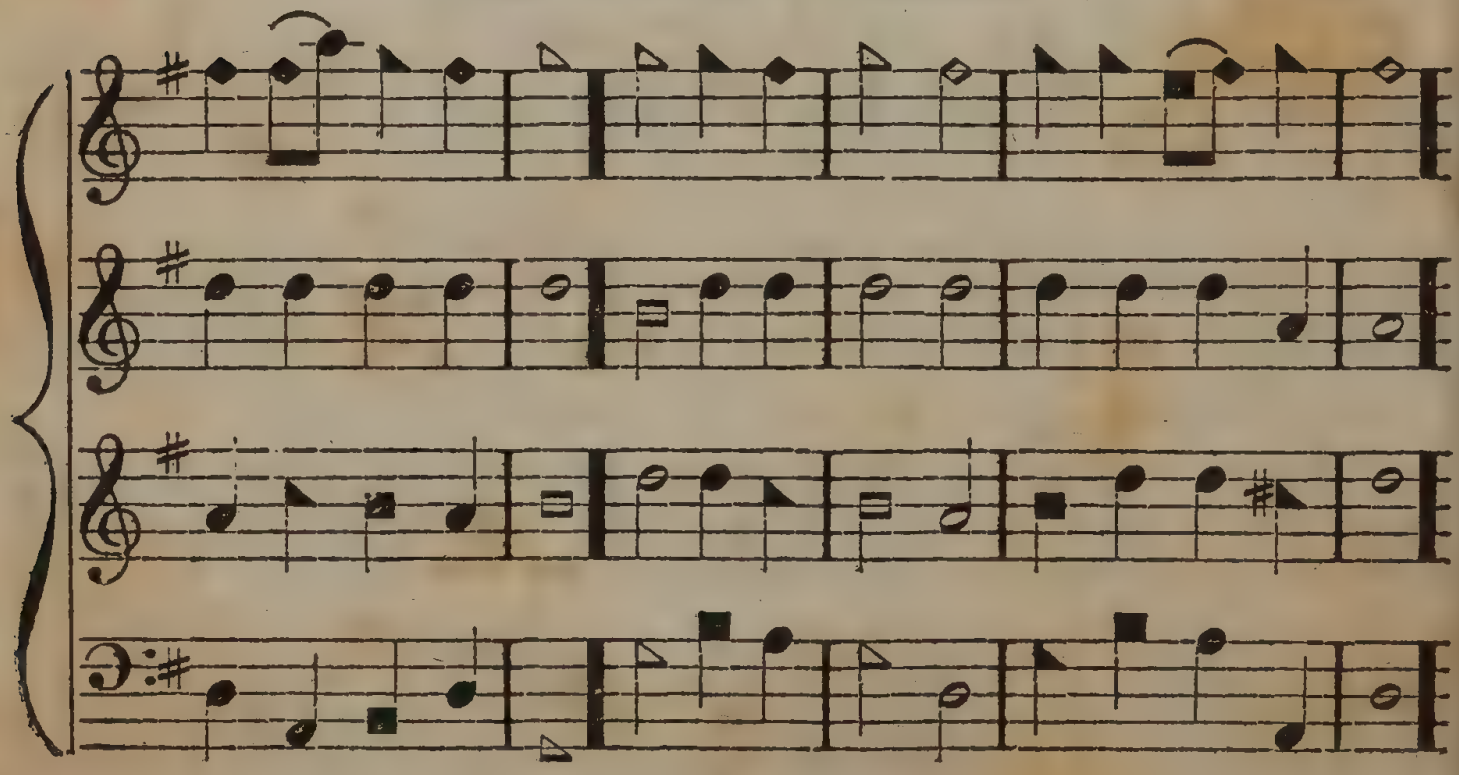

A look of days gone by, Ten - der and grave - ly sweet;

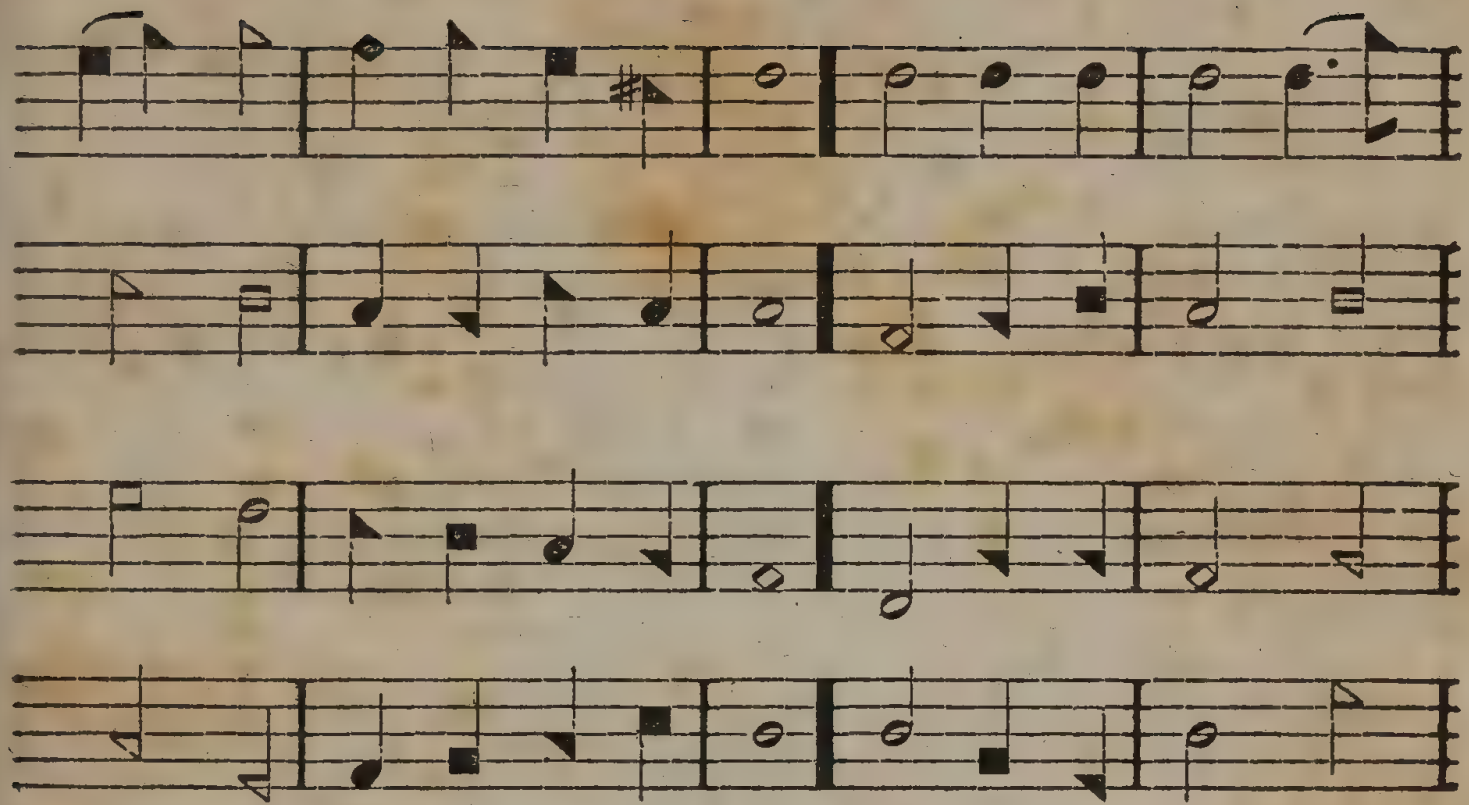

For thee fond tears are shed, O when wilt thou re - - turn?

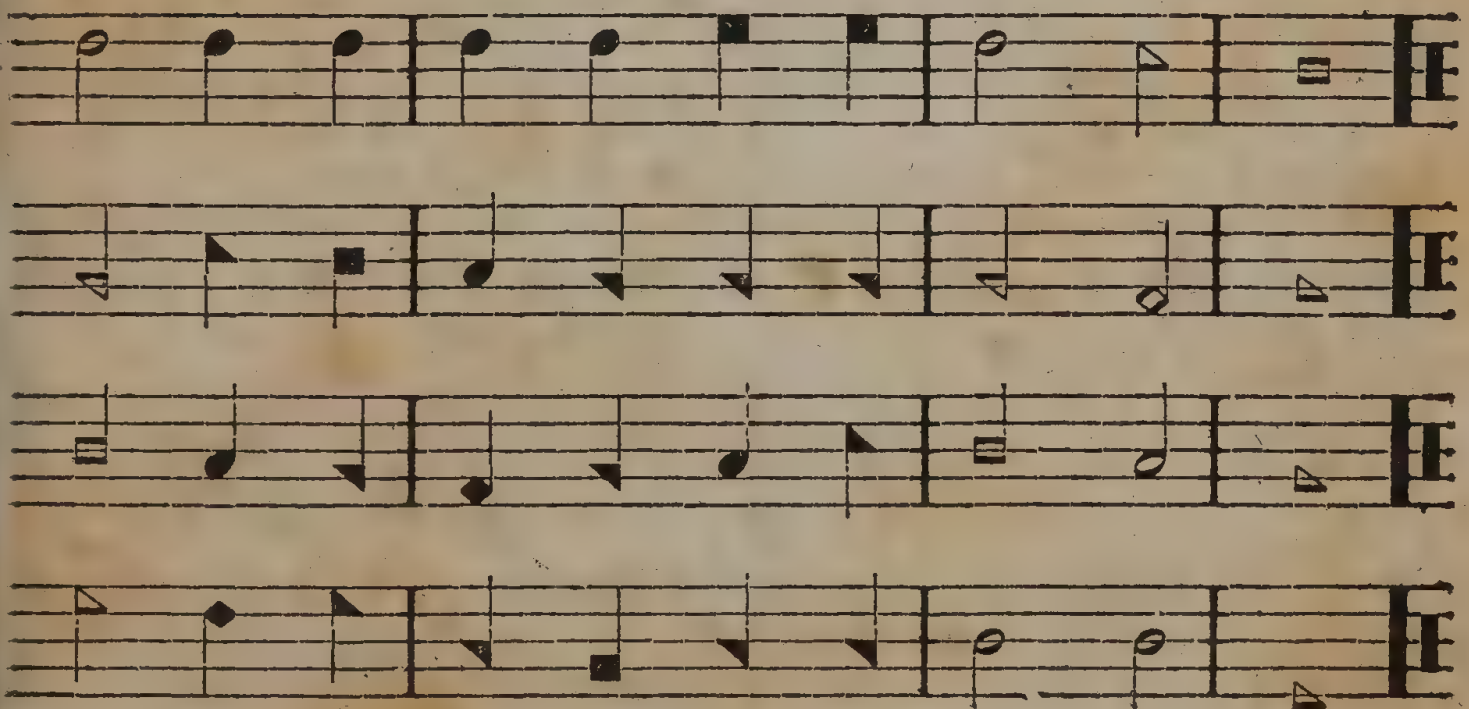
124th PSALM. P. M.



124th PSALM.—Continued.







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