

T H E
V O C A L H A R M O N Y.

C O N T A I N G.

8049a-94

*The Rudiments of Vocal Music, in a concise manner, and a number of Original
Airs, suitable for Divine Worship.*

By JAMES NEWHALL, *Philo Musico.*

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P R E F A C E.

THE Author of the following pages issued, not long since, subscription papers, proposing the publishing a Collection of Vocal Music wholly original, upon a larger scale than this; but finding it inconvenient to obtain original music enough for the preproposed collection in the part of the country in which he now resides, prompted by his friends, the friends of music, he has published the following pages, and if the perusal of them give lovers of music any pleasure, he will enjoy a pleasing satisfaction. He has aimed to furnish musical societies with the rudiments of vocal music and a number of airs adapted to the capacities of youth, and also suitable for Divine Worship.

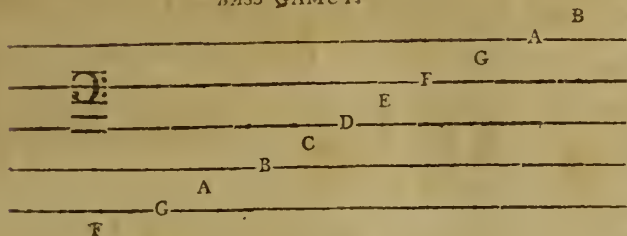
N. B. Critics in music are requested to behold errors in this work with an eye of candor, considering that imperfections in the works of a tyro are not phenomena.

Bernardston, Oct. 4, 1803.

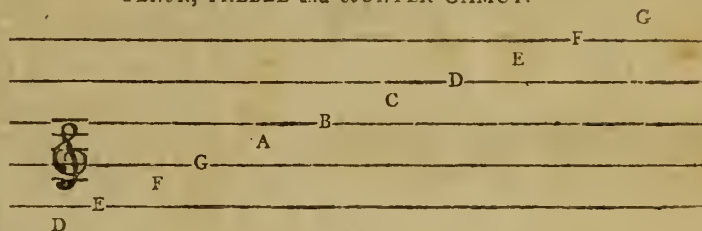
RUDIMENTS of VOCAL MUSIC.

LESSON I.

BASS GAMUT.



TENOR, TREBLE and COUNTER GAMUT.



LESSON II.

Leading Note.

When there is neither *flat* nor *sharp* placed on the letters of the Staff at the beginning of a strain, the leading note *mi*, is in B :

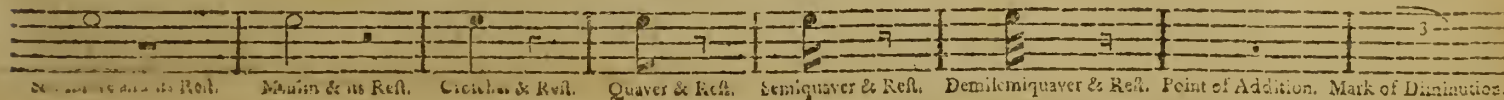
But if B be depressed by a <i>flat</i> , <i>mi</i> is transposed to	E	If a <i>sharp</i> be placed on F <i>mi</i> is on	F
If B and E to	A	If on F and C in	C
If B, E and A to	D	If on F, C and D in	D
If B, E, A and D to	G	If on F, C, D and G in	G

NOTE. The names of the notes above *mi* are *faw*, *fol*, *law*, *faw*, *fol*, *law*, twice, below *law*, *fol*, *faw*, *law*, *fol*, *faw*.

N. B. An octave contains twelve semitones, five whole tones and two half ones. The five whole tones being divided amount to ten semitones, and the two natural semitones being added amount to twelve. The semitones in the Major Mode are between the third and fourth, and seventh and eighth : But in the Minor Mode between the second and third, and fifth and sixth.

LESSON III.

Musical Characters.



Hold. Slur. Repeats. Marks of Distinction. A Flat. A Sharp. A Natural. Bass Clef. Tenor, Treble & Counter Clef. Single Bar. Double Bar.

Close. Ledger Lines. First Mood of Common Time. 2d do. 3d do. 4th do. 1st of Triple Time. 2d. 3d. 1st of Compound. 2d.

Tied Notes. Figures 1 & 2 or Double Ending. Stave. Brace.

An Explanation of Musical Characters.

A Semibreve is the longest note used in music. A Minim is half as long as the Semibreve. A Crotchet a fourth part as long. A Quaver an eighth part. A Semiquaver a sixteenth part, and a Demisemiquaver a thirty-second part as long. Rests are characters of silence: when they are used in a tune the performer must remain silent as long as he would have been sounding their notes. The Point of Addition adds to the sound of the note to which it is subjoined half of its primitive length. The Mark of Diminution reduces the notes over which it is placed to the time of two of the same species. A Hold gives the performer liberty to sound the note over which it is placed beyond its usual length. The Slur and tied notes direct the performer to sing as many notes to one syllable as the slur or tie contains. Marks of Distinction direct to perform the notes emphatically over which they are placed. A Repeat directs to perform a strain twice. A Sharp raises the note before which it is placed one twelfth of an octave. A flat depresses a note in the same proportion. A natural restores a note affected by either a flat or sharp to its primitive place. A Brace shows how many parts move together. Clefs distinguish the parts. When the figures 1 and 2 occur at the end of a strain, the note or notes under figure 1 must be sung the first time performing the strain: but left unsung the second time, unless a slur be drawn over the double bar. A single Bar is used to divide notes according to the measurement of time. A double Bar is used at a period or the end of a strain. A Close is used at the conclusion of a tune. The Ledger Line is used when notes ascend or descend beyond the limits of the stave. A stave is five lines and their spaces on which letters or notes are placed to shew the height or depth of sound.

C is characteristic of the first mood of common time, C with a single bar drawn across it, of the second, C inverted of the third, and 2-4 of the fourth. 3-2 of the first of triple. 3-4 of the second and 3-8 of the third. 6-4 of the first of compound and 6-8 of the second.

ON BEATING TIME.

There are four beats in a bar in the first mood of common time, two falling and two rising and each beat requires a second of time, beat in the following manner, first let the ends of your fingers fall, secondly the heel of your hand, thirdly shut your hand lastly throw it open. The second is beaten in the same manner, but its movement is a third faster. The third mood of common time has two beats in a bar one falling the other rising, a second of time is allowed to each beat. The fourth mood of common time has two beats in a bar, beaten like the third mood, but its movement is a third faster. The three first moods of common time have a semibreve for their measure note, but the last mood has a minim. There are three beats in a bar in all the moods of triple time, two falling and one rising, performed in the following manner, 1st the end of the fingers fall, 2d the heel of the hand 3d raise your hand. The first mood of triple time has a pointed semibreve for its measure note, it requires a second of time to each beat. The second has a pointed minim for its measure

note; beaten and sung a third faster than the first. The third has a pointed crotchet for its measure note beaten and sung a third faster than the second mood of triple time. There are two beats in a bar in both moods of compound time, beaten like the third and fourth moods of common time. The first mood has a pointed semibreve for its measure note two seconds of time are given to a bar. The second has a pointed minim for its measure note, performed a third faster than the first mood.

A C C E N T.

Accent in music is the swelling of the voice on the notes of a tune or syllables of the poetry according to the rules of Prosody.

N. B. See the rules of poetry in Mr. Perry's Dictionary.

E M P H A S I S.

Emphasis is unnecessary save in singing by word, when we must observe the same rules as in reading.

P R O N U N C I A T I O N.

In singing pronounce according to the best rules of the English language. Many who pronounce well in speaking are apt to pronounce badly when singing on account of not placing the organs of the voice in proper positions.

A VOCABULARY of Technical Words Used in the *VOCAL HARMONY*.

AFFETUOSO, Affectionately, delicate, &c.

AIR, The leading part.

MAESTOSO, Majestically, with full tones.

MODERATO, Slowly, a third slower than the usual time.

MEZZA, With natural force of the voice.

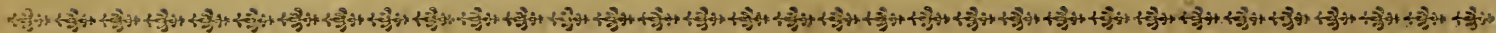
CRESENDO, Increase the sound.

FORTE, Loud.

PIANO, Soft.

VIVACE, Sprightly, brisk, a third faster than the usual time.

SOLO, One part alone.



T H E
V O C A L H A R M O N Y.



Rapture. C. M.

Ten thousand, &c.

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 thousand, &c. But But

Social Felicity. P. M.

7

AIR.

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

The musical score for 'Social Felicity' is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'AIR.' The score consists of two systems of staves. The first system has two staves (Treble and Alto) and the second system has two staves (Alto and Bass). The lyrics are written below the staves. The piece ends with a double bar line and repeat signs.

Littleton. S. M.

AIR. Moderato.

How heavy is the night, Which hangs upon our eyes, Till Christ with his reviving light, Over our souls a - rise.

The musical score for 'Littleton' is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'AIR. Moderato.' The score consists of two systems of staves. The first system has two staves (Treble and Alto) and the second system has two staves (Alto and Bass). The lyrics are written below the staves. The piece ends with a double bar line and repeat signs.

Torrington. P. M.

AIR.

Pia.

Crescendo.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half rest followed by a series of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a half rest followed by a series of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a half rest followed by a series of eighth and sixteenth notes. The lyrics are written below the middle staff.

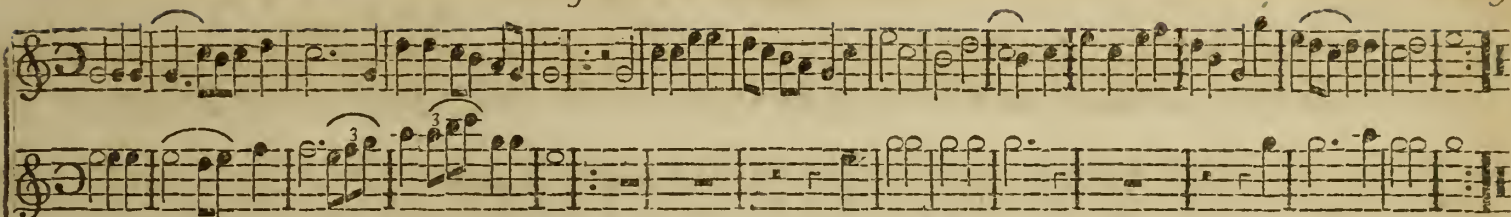
Hark; what celestial notes! What melody we hear! Soft on the morn it floats, And fills the ravish'd ear.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half rest followed by a series of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a half rest followed by a series of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a half rest followed by a series of eighth and sixteenth notes. The lyrics are written below the middle staff.

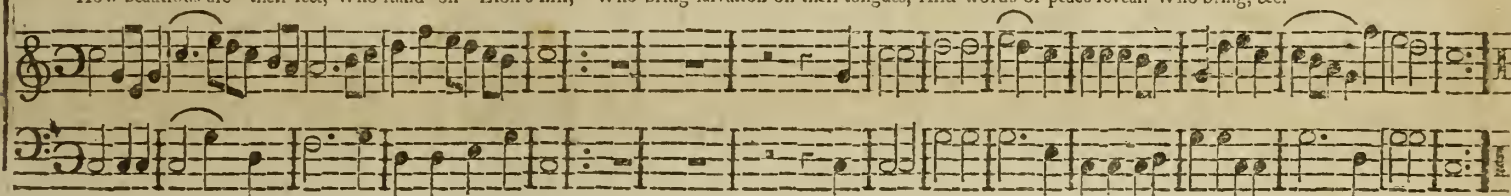
The tune-ful shell, The golden lyre, And vocal choir, The concert swell.

Guilford. S. M.

9

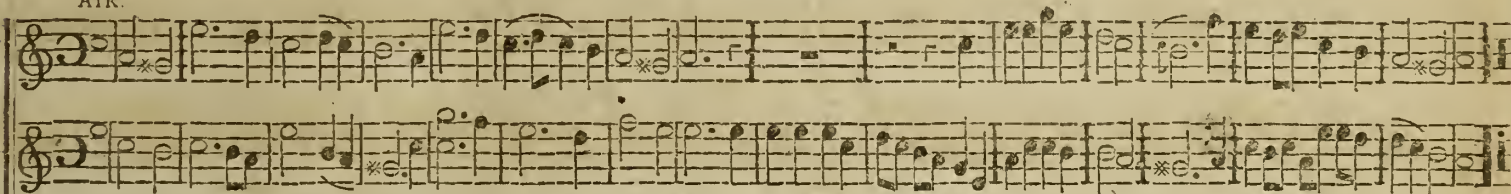


How beauteous are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, And words of peace reveal. Who bring, &c.

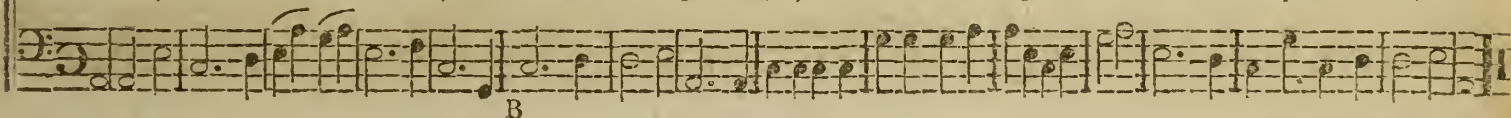


Wilbraham. L. M.

AIR.



O if my Loed would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the terrors as she pass'd, Nor feel, &c.



B

Vernon. P. M.

AIR.

Pia.

Forte.

Lift your voice and thankful sing, Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end.

Detroit. S. M.

AIR.

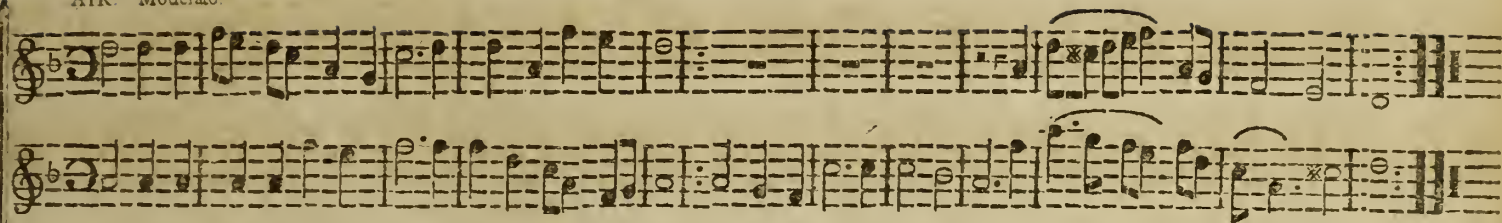
MODERATO.

Did Christ for sinners weep, And shall our cheeks be dry? Let floods of pen-i-ten-tial grief, Burst forth from ev'ry eye. Burst, &c.

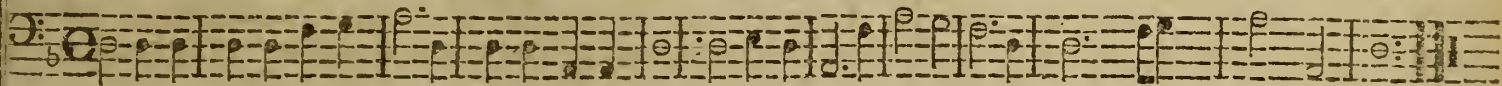
Dejection. C. M.

11

AIR. Moderato.

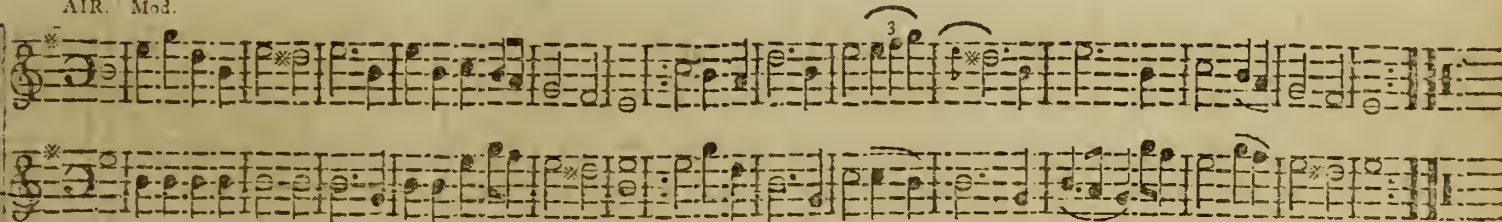


As on some lonely building's top, The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve alone.

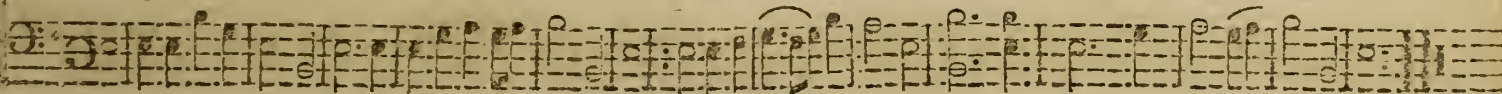


Dracut. L. M.

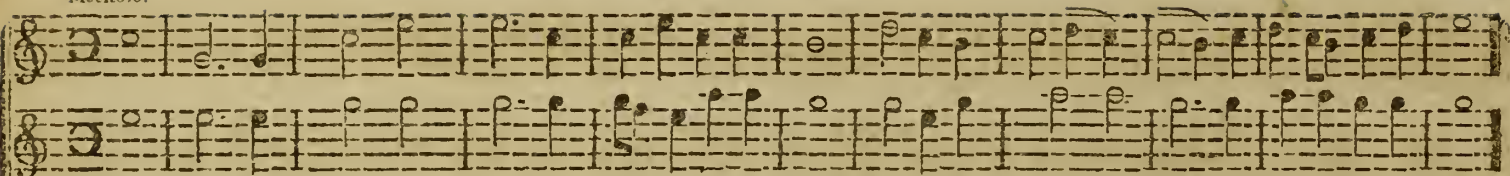
AIR. Mod.



Spare us, O Lord, aloud we cry, Nor let our sun go down at noon, Thy years are one e - ter - nal day, And must thy children die so soon.

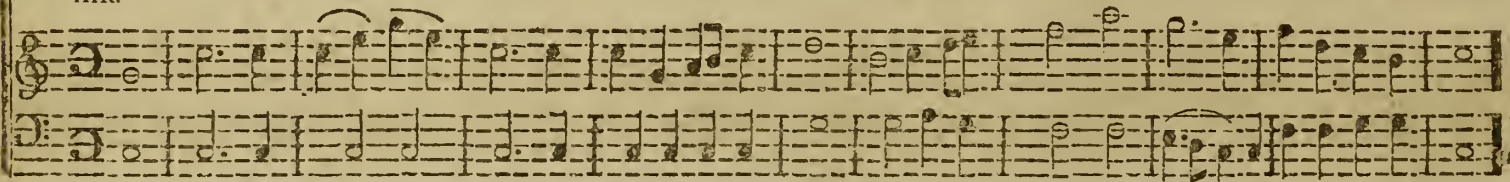


Maestoso.

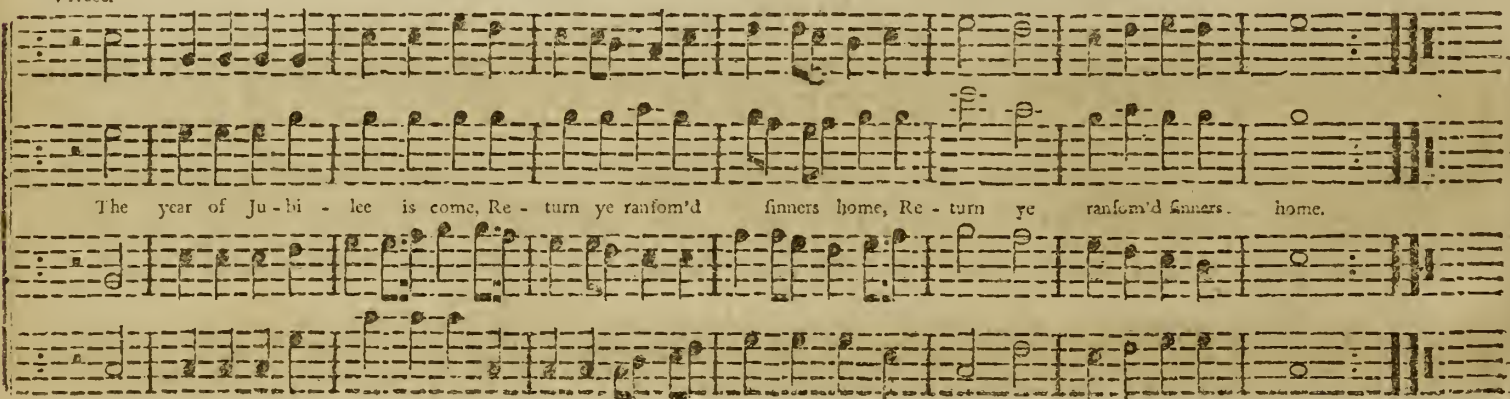


Blow ye the trumpet blow, The gladly solem sound, Let all the nations know To earth's remotest bound.

AIR.



Vivace.



The year of Ju-bi-lee is come, Re-turn ye ransom'd sinners home, Re-turn ye ransom'd sinners home.

Chesterfield. L. M.

13

Mortals can you refrain your tongues, When nature all around you sings, O for a shout from old and young, From humble swains & lofty kings, From, &c.

This musical score is for the hymn 'Chesterfield' in Long Meter (L. M.). It consists of four staves. The first two staves are for the vocal melody, with the first staff in treble clef and the second in bass clef. The last two staves are for the organ accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features various note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. A triplet of eighth notes is marked with a '3' in the third staff.

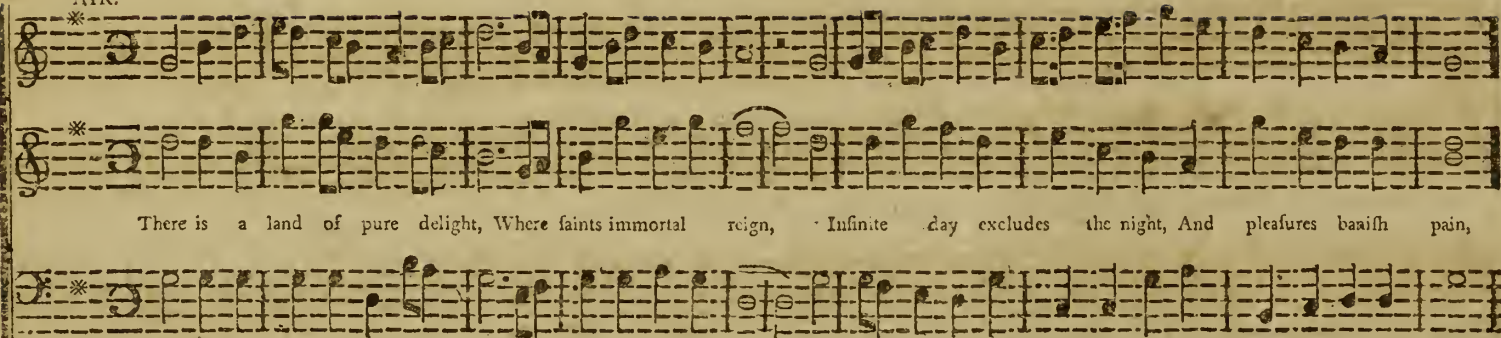
Greenfield. C. M.

AIR.

Oh! if my soul were form'd for woe, How would I vent my sighs, Repentance should like riv - ers flow, From both my streaming eyes.

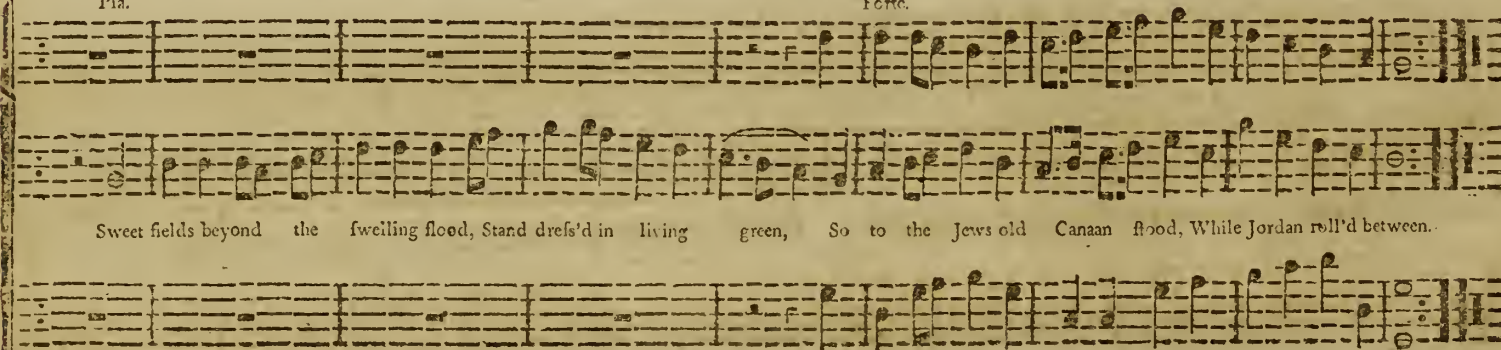
This musical score is for the hymn 'Greenfield' in Common Meter (C. M.). It consists of three staves. The first staff is for the vocal melody in treble clef, and the second and third staves are for the organ accompaniment in treble and bass clefs respectively. The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked 'AIR.' and features a variety of note values including half, quarter, eighth, and sixteenth notes, along with rests and accidentals.

AIR.



Pia.

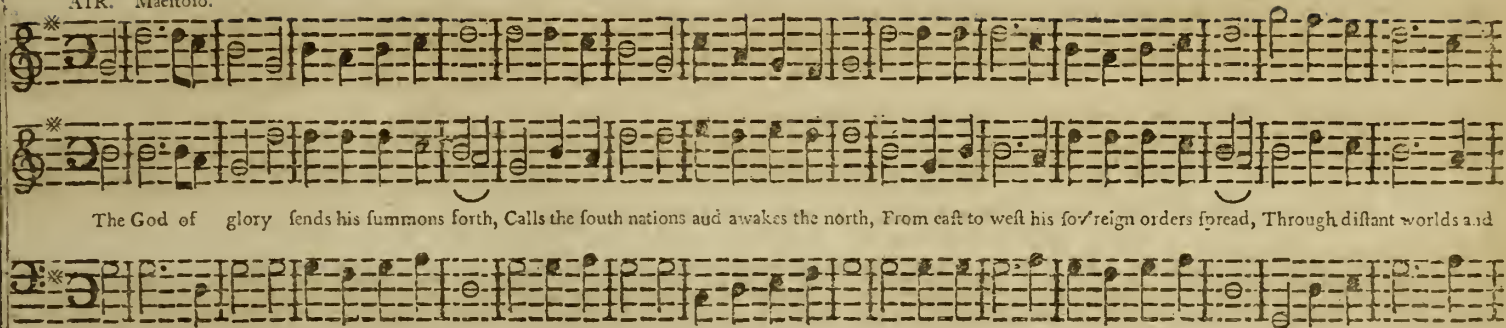
Forte.



Monticello. P. M.

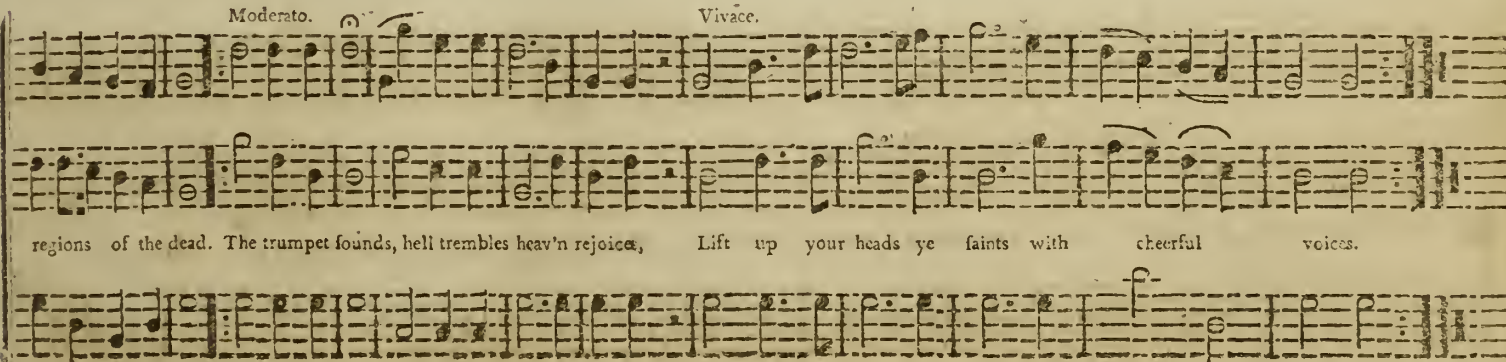
15

AIR. Maestoso.



Moderato.

Vivace.



Chelmsford. C. M.

AIR.

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

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and provides a harmonic accompaniment. The lyrics are written below the middle staff, aligned with the notes.

The brightest things below the skies, Give but a flattering light, We should suspect some danger nigh, Where we enjoy delight.

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system. The middle staff continues the melodic line. The bottom staff continues the harmonic accompaniment. The lyrics are written below the middle staff, aligned with the notes.

Dedication Anthem.

17

AIR.

Where shall we go to seek and find, A habitation for our God, A dwelling for th'Eternal Mind, Among the sons of flesh & blood

The God of Jacob chose the hill Of Zion for his antient rest, And Zion is his dwelling still, His church is with his presence blest.

Mez. Maestoso

Here will I fix my gracious throne, And dwell forever faith the Lord; Here shall my pow'r and love be known, And blessings shall attend my word.

Treble Solo. Aff. tuoto.

Here will I meet the hungry poor, And fill their souls with liv - ing bread, Sinners who wait before my door, With sweet provisions shall be fed.

AIR. Forte.

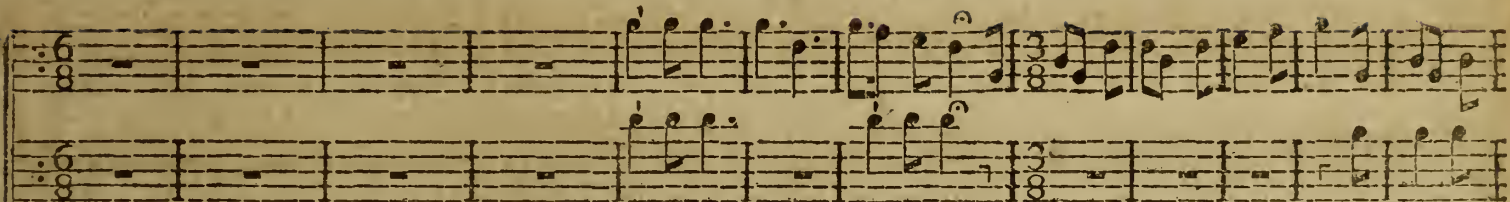
Mez.

Girded with truth and cloth'd with grace, My priests my ministers shall shine, Not Aaron in his costly dress, Made an appearance so divine.

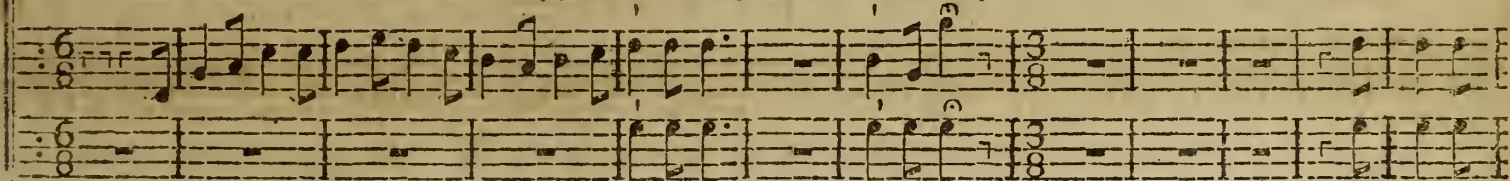
Concluded.

19

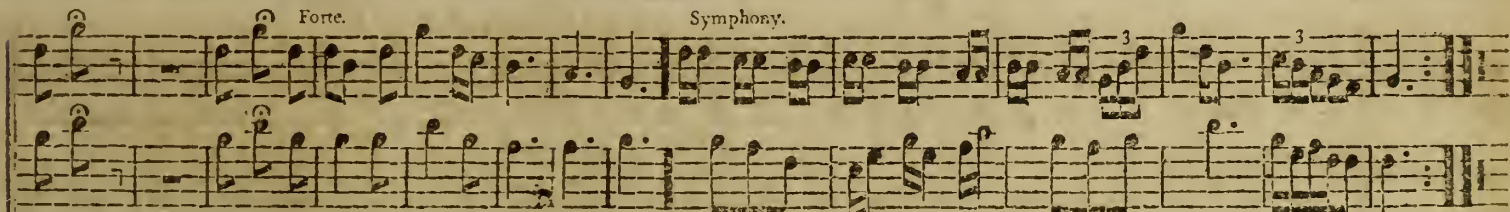
Forte. Meza Forte.



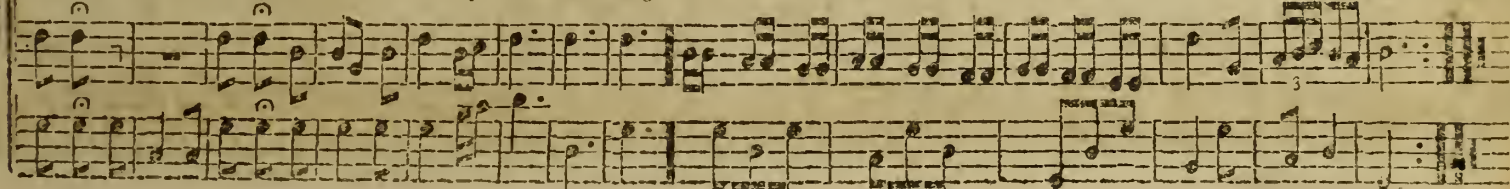
The saints unable to contain their inward joys shall shout and sing, shout, shout, shout and sing, The Son of David Here shall reign, And Zion



Forte. Symphony.

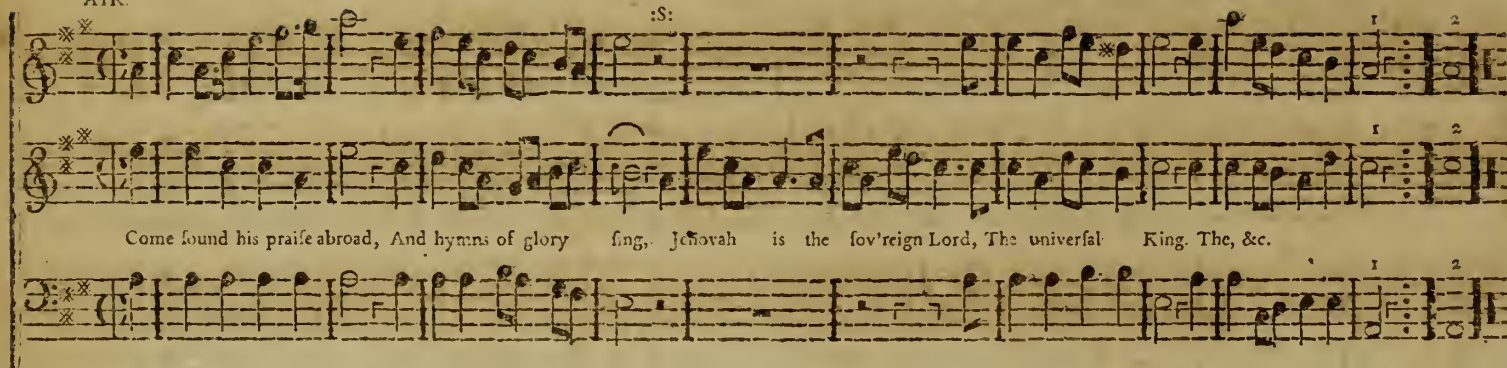


triumph, And Zion triumph, And Zion triumph in her King.



Sunderland. S. M.

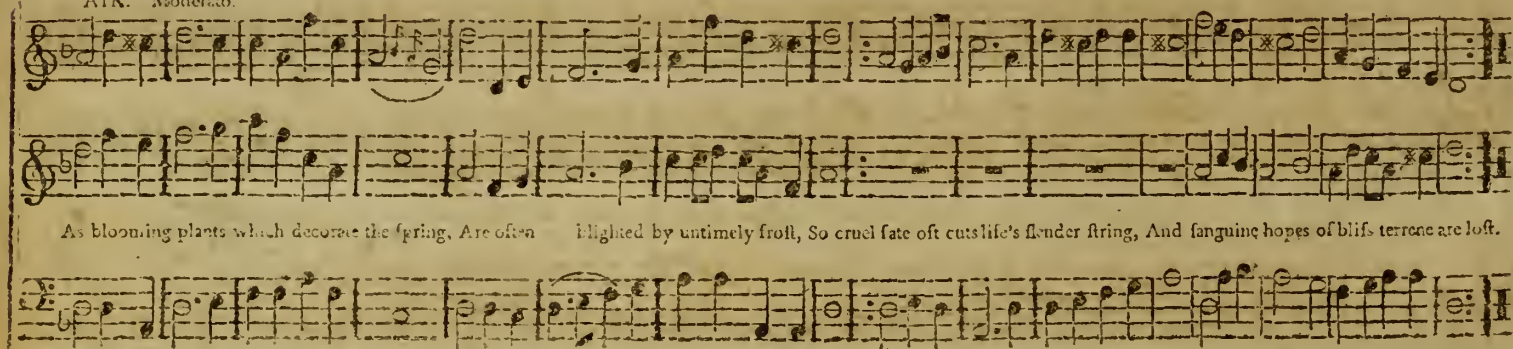
AIR.



Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign Lord, The universal King. The, &c.

Sterling. P. M.

AIR. Moderato.



As blooming plants which decorate the spring, Are often blighted by untimely frost, So cruel fate oft cuts life's slender string, And sanguine hopes of bliss terrene are lost.

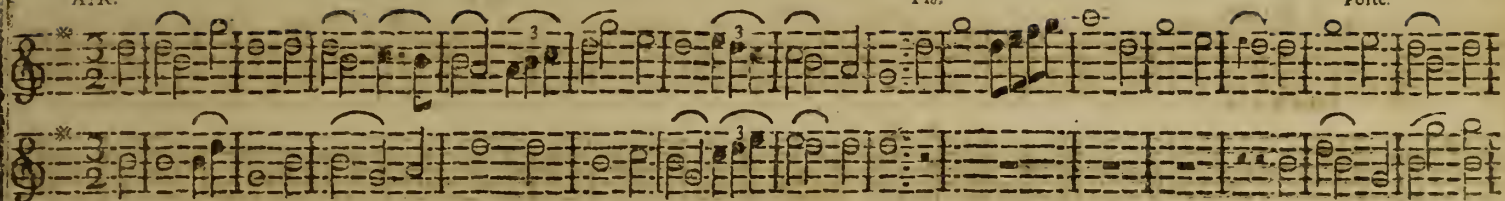
Thanksgiving Anthem.

21

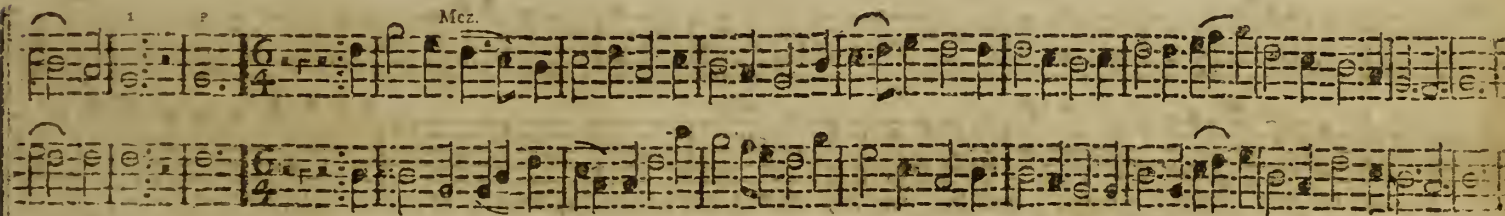
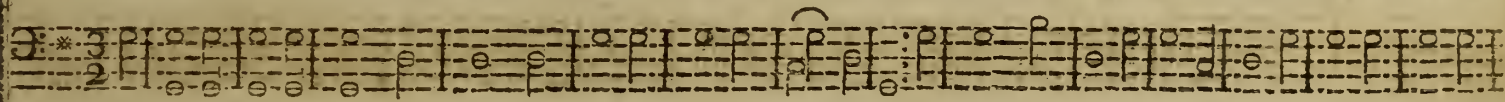
AIR.

Pia.

Forte.

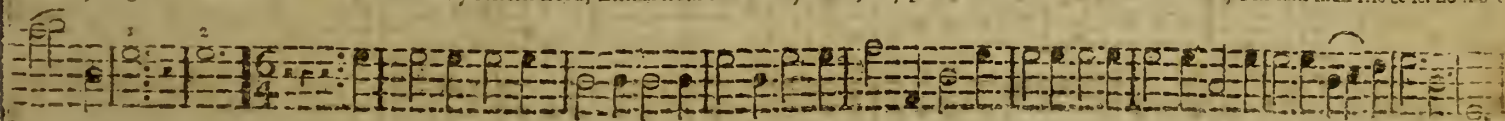


From all who dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Through ev'ry land by



ev'ry tongue.

Eternal are thy mercies Lord, Eternal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise & for no more



Concluded.

Pia. Pia. Forte. Symphony.

Hal-le - lu - jah,

Hal-le - lu - jah, Glory, ill: ill: ill: Lord be thine.

1 2

Doxology.

AIR. Moderato.

Now unto the King Eternal, Immortal, Invisible, the only wise God, Be honor and glory dominion and pow'r, through Jesus Christ forever, Amen.

Ceasless Praise. P. M. . .

23

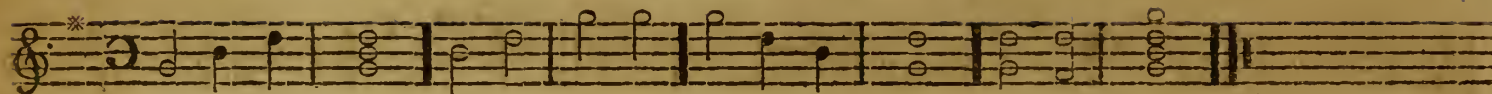
AIR.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests. There are several measures with repeat signs (double bar lines with dots) and some measures with fermatas. The lyrics are written below the staves, aligned with the notes.

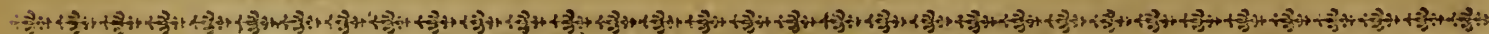
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall

The second system of musical notation also consists of three staves in the same clefs and key signature as the first system. The notation continues with similar note values and rests. The lyrics are written below the staves. The system concludes with a double bar line and a repeat sign.

ne'er be past, While life and thought and being last, Or immortality endures.

A Canon, Four in One.

Glory to God in the highest, Peace and good will towards men.



I N D E X.

Bernardstown,	P. M. Maj. Mode.	12	Gill,	C. M. Maj. M.	14
Chesterfield,	L. M. Maj. M.	13	Littleton,	S. M. Min. M.	7
Chelmsford,	C. M. Min. M.	16	Monticello,	P. M. Maj. M.	15
Ceasless Praise,	P. M. Maj. M.	23	Rapture,	C. M. Maj. M.	6
Detroit,	S. M. Min. M.	10	Social Felicity,	P. M. Maj. M.	7
Dejection,	C. M. Min. M.	11	Sterling,	P. M. Min. M.	20
Dracut,	L. M. Min. M.	11	Sunderland,	S. M. Maj. M.	20
Dedication Anthem,		17	Torrington,	P. M. Maj. M.	8
Doxology,		22	Thanksgiving Anthem,		21
Guilford,	C. M. Maj. M.	9	Vernon,	P. M. Maj. M.	10
Greenville,	C. M. Min. M.	13	Wilbraham,	L. M. Min. M.	9