

Pillar of History



Introduction

- “Those who cannot remember the past are condemned to repeat it.” – philosopher George Santayana

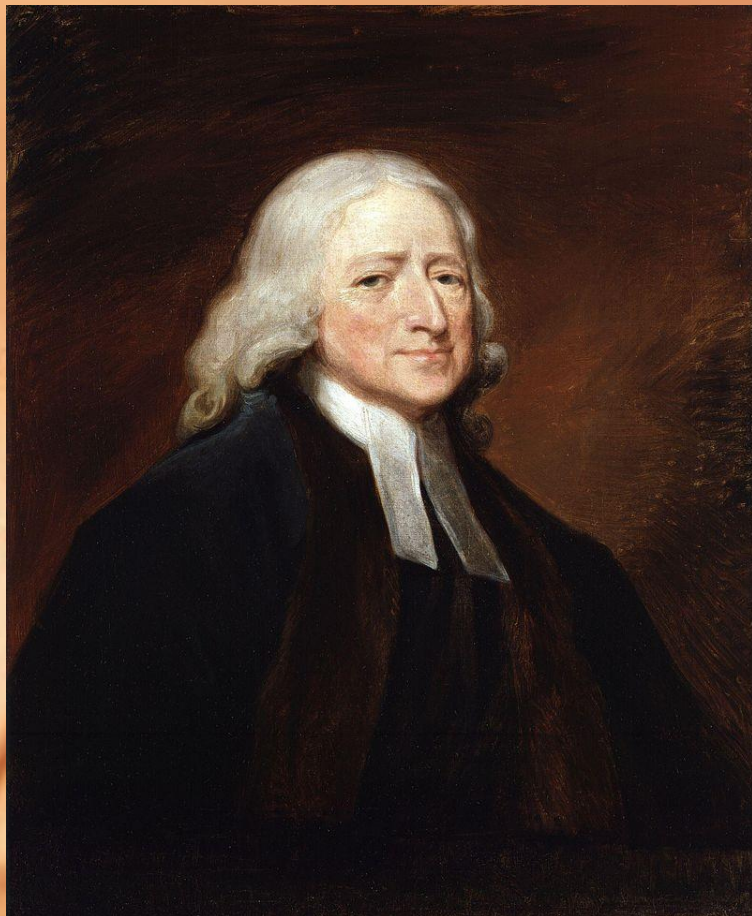




Part IV – English Revivalism

Cors. / 1
Tpts. 2


John and Charles Wesley



Select Hymns with Tunes Annext - 1761

Original of 1732 of copies

SELECT HYMNS:
WITH
TUNES ANNEXT:
Designed chiefly for the USE of the
PEOPLE
CALLED
METHODISTS.



LONDON:
PRINTED IN THE YEAR MDCCLXI.

[6]

HYMN II.

1 MY God, I am thine :
What a Comfort divine,
What a Blessing to know that my Jesus is mine ?

2 In the heav'nly LAMB
Thrice happy I am, (Name.
And my Heart doth rejoice at the Sound of his

3 True Pleasures abound
In the rapturous Sound,
And whoever hath found it hath Paradise found.

4 My Jesus to know
And feel his Blood flow,
'Tis Life everlasting, 'tis Heav'n below.

5 Yet onward I haste
To the heav'nly Feast :
That, that is the Fulness : but this is the Taste.

6 And this I shall prove,
Till with Joy I remove
To the Heav'n of Heav'ns in Jesus's Love.

HYMN III.

1 O Jesus, my Rest,
How unspeakably blest ?
Is the Sinner that comes to be hid in thy Breast !

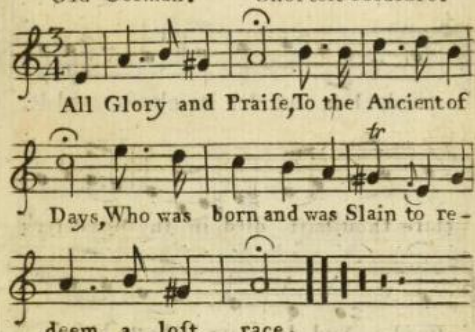
2 I come at thy Call :
At thy Feet do I fall,
And believe and confesse Thee my God and my ALL.

3 Thou art Mary's good Part,
The Thing needful Thou art,
The Desire of my Eyes, and the Joy of my Heart:

My

HYMN 1. 2. 3. 5.

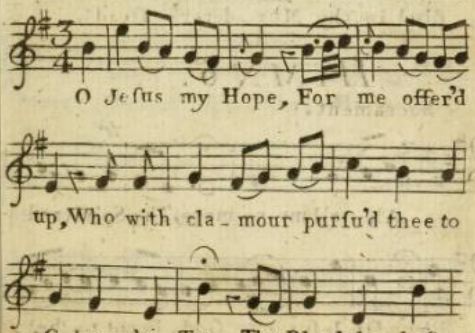
Old German. Shortest Measure.



All Glory and Praise, To the Ancient of
Days, Who was born and was Slain to re-
deem a loft race.

HYMN 4. 5.

Pafion. Shortest Measure double.



O Jesus my Hope, For me offer'd
up, Who with cla-mour pursu'd thee to
Calvary's Top, The Blood thou hast

Select Hymns with Tunes Annext - 1761

i.

The Gamut or Scale of Music.

The Gamut is the Ground of all Music, whether Vocal or Instrumental, and therefore ought to be got by Heart both forward and backward, that is, up and down, very perfect. — Observe, all Notes below Gamut are call'd Double, as FF and EE &c. and all above the 5 lines in the Treble are call'd in ALT, as G. in Alt, &c. and lines added above the 5 lines in the Treble, and below Gamut are call'd Liedger lines.

The three Characters in the above Scale are call'd Cliffs, because they determine what Part the Music is of, Viz. is the G. Cliff, for the Treble or upper Part, and is always on the Second line. is the C. or Tenor Cliff, and contains all the Inner parts of Music, as Tenor and Contra Tenor, this Cliff may also be of further use, for by placing it on any of the 5 lines you may often keep the Notes within their Compass, and thereby avoid Liedger lines; and observe, that on

ii

whatever line this Cliff is found, that line is to be call'd C. the other is the F Cliff for Bass, or lowest part of Music, and stands on the fourth line above Gamut.

The Names of the Notes & their Rests &c.

Semibreve, Minum, Crotchet, Quaver.

Notes

Rests

Semiquaver, Demi Semiquaver, 2 Bars, 3 Bars.

4 Bars, 8 Bars, 12 Bars, 16 Bars.

A Scale of Notes & their Proportions.

Slow Grave Quick

Common C Time Contains

1 Semibreve

2 Minims

4 Crotchets

8 Quavers

16 Semi-quavers

32 Demi Semi-quavers

iii

Triple (very Slow) Time

Grave

Brisk

In Common Time the Slowest Movement is one Semibreve, or two Minims in a Bar, and is perform'd in Sound while you can leisurely say One, Two, Three, Four, — half there, with the Hand or Foot down, and the other half up; always observing your Hand or Foot must be put down at the beginning of every Bar, and taken up when the Bar is half End.

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Example in Common Time.

Very Slow Grave Brisk Quick Quick

d up dduu dduu dduu du

In Triple Time, the Slowest part has three Minims or one prick'd Semibreve in a Bar, two with the Hand down, and one up — to be Sung while you can leisurely tell One, Two, Three, This sort of Time is one fourth quicker in every Bar than Common Time.

Very Slow Grave Grave Brisk

A Dot after any Note, adds half its own length to it, as is equal to .

The Bass being the Foundation of all Music, the Keys take their Denomination from thence; for, the last Note of the Bass of any Tune is the Key Note — all Tunes are either Flat or Sharp, which the 3^d above the Key Note, always determines, for if 'tis a Sharp 3^d the Tune is in a Sharp Key, if a Flat 3^d the Tune is in a Flat Key, also the 6th and 7th of a Sharp Key will be Sharp, and the 6th and 7th of a Flat Key will be Flat.

v.

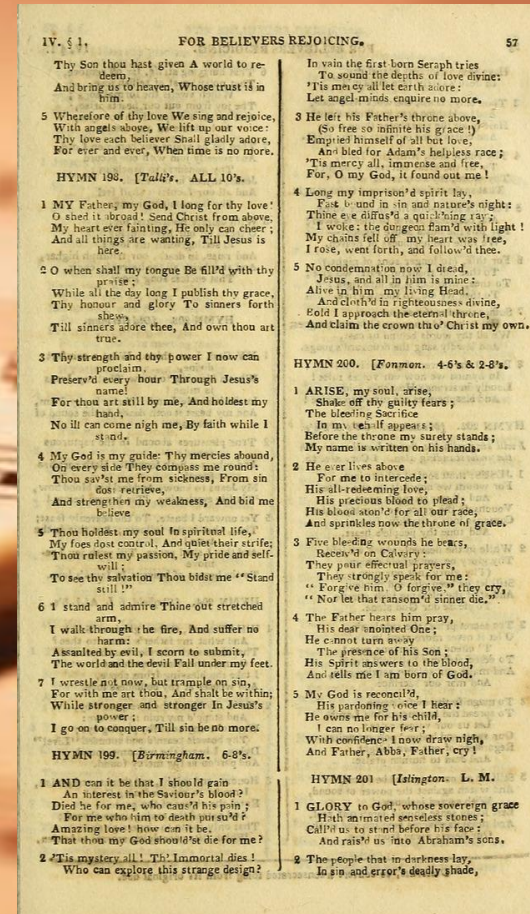
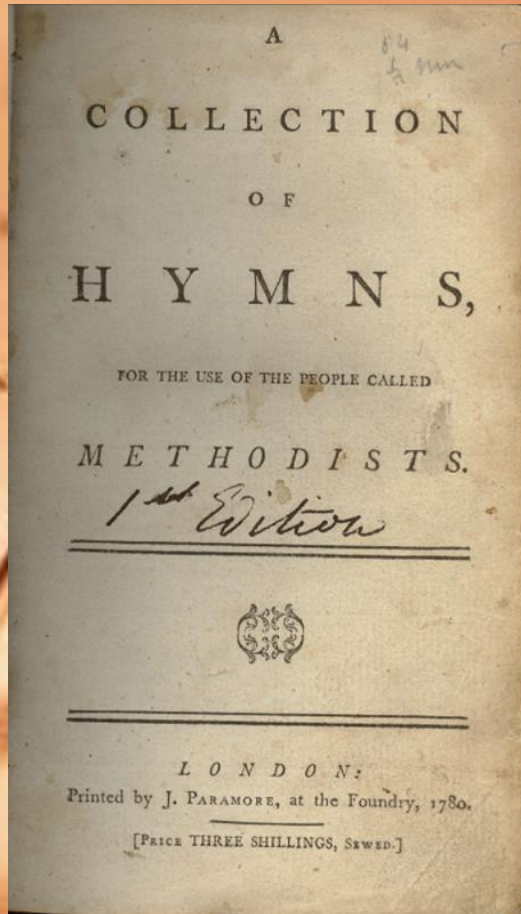
The 3^d 6th and 7th are call'd Greater or Lesser, Flat or Sharp, according to the Number of Semitones contain'd in them, for,

The Greater, or Sharp	$\left. \begin{matrix} 3^d \\ 6^{th} \\ 7^{th} \end{matrix} \right\}$	Contains	$\left\{ \begin{matrix} 5 \\ 10 \\ 12 \end{matrix} \right\}$	half Notes
A Perfect ...	5 th	8	
The Lesser, or Flat	$\left. \begin{matrix} 3^d \\ 6^{th} \\ 7^{th} \end{matrix} \right\}$	Contains	$\left\{ \begin{matrix} 4 \\ 9 \\ 11 \end{matrix} \right\}$	half Notes
A Defective	5 th	7	

As there are but two Natural Keys, Viz. A, Flat, or Melancholy, and C, Sharp or Cheerful, all the others may be reconciled to them by the help of Flats and Sharps set at the beginning of the five lines.

In the Natural Diatonic Scale, that is, where neither Flats or Sharps are used, Mi, is plac'd upon B, having (La the last Note of) the Flat Key under it; (and Fa the first Note of) the Sharp Key above it. — In the compass of Eight Notes you will always have two that are only half Notes, Viz. B. and C. are only half a Note distant, also E. and F. — In Solfaing any Eight Notes regularly ascending, as from C. to C. you call them Fa. Sol. La. Fa. Sol. La. Mi. Fa.

A Collection of Hymns for the Use of the People Called Methodists - 1780



Olney Hymns - 1779

[xv]

THE
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To find any HYMN by the first Line.

A	Page
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As parched in the barren sands - -	76

48 I. CHRONICLES. BK. I.
I. CHRONICLES.
XLI. *Faith's review and expectation.*
Chap. xvii. 16, 17.

- 1 Amazing grace! (how sweet the sound)
That sav'd a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.
- 2 'Twas grace that taught my heart to fear,
And grace my fears reliev'd;
How precious did that grace appear,
The hour I first believ'd!
- 3 Thro' many dangers, toils and snares,
I have already come;
'Tis grace has brought me safe thus far,
And grace will lead me home.
- 4 The LORD has promis'd good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.
- 5 Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess, within the veil,
A life of joy and peace.
- 6 The earth shall soon dissolve like snow,
The sun forbear to shine;
But GOD who call'd me here below,
Will be for ever mine.

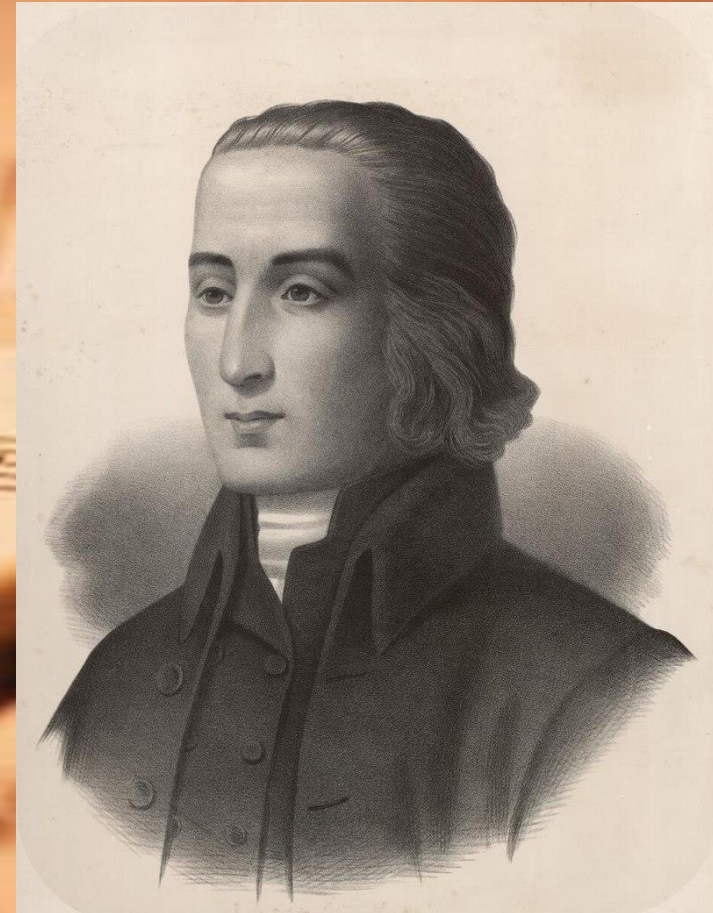
NEHE-

90 Z E C H A R I A H. BK. I.
LXXIX. C. *Praise for the fountain opened.*
Chap. xiii. 1.

- 1 THERE is a fountain fill'd with blood
Drawn from EMMANUEL's veins;
And sinners, plung'd beneath that flood,
Lose all their guilty stains.
- 2 The dying thief rejoic'd to see
That fountain in his day;
And there have I, as vile as he,
Wash'd all my sins away.
- 3 Dear dying Lamb, thy precious blood
Shall never lose its pow'r;
Till all the ransom'd church of GOD
Be sav'd, to sin no more.
- 4 E'er since, by faith, I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme
And shall be till I die.
- 5 Then in a nobler sweeter song
I'll sing thy pow'r to save;
When this poor lisping stamm'ring tongue,
Lies silent in the grave.
- 6 LORD, I believe thou hast prepar'd
(Unworthy though I be)
For me a blood-bought free reward,
A golden harp for me!
- 7 'Tis strung, and tun'd, for endless years
And form'd by pow'r divine;
To sound, in GOD the Father's ears
No other name but thine.

MALA-

Count von Zinzendorf and William Williams

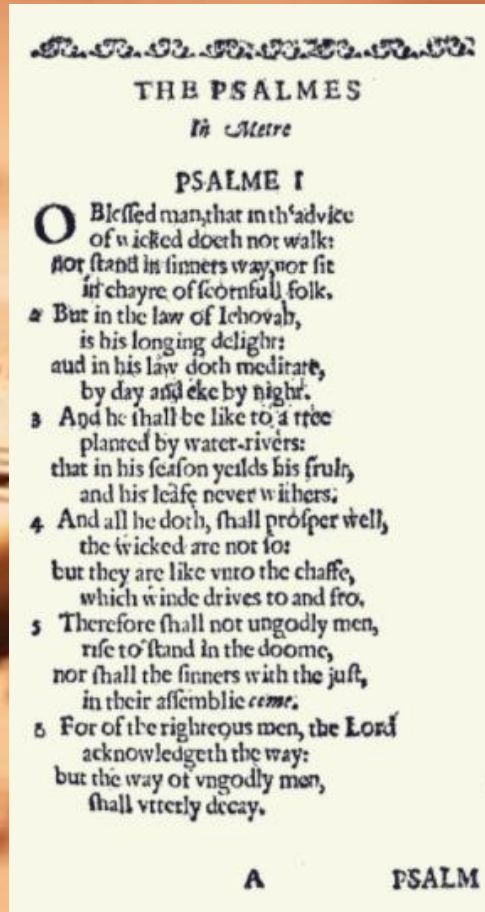
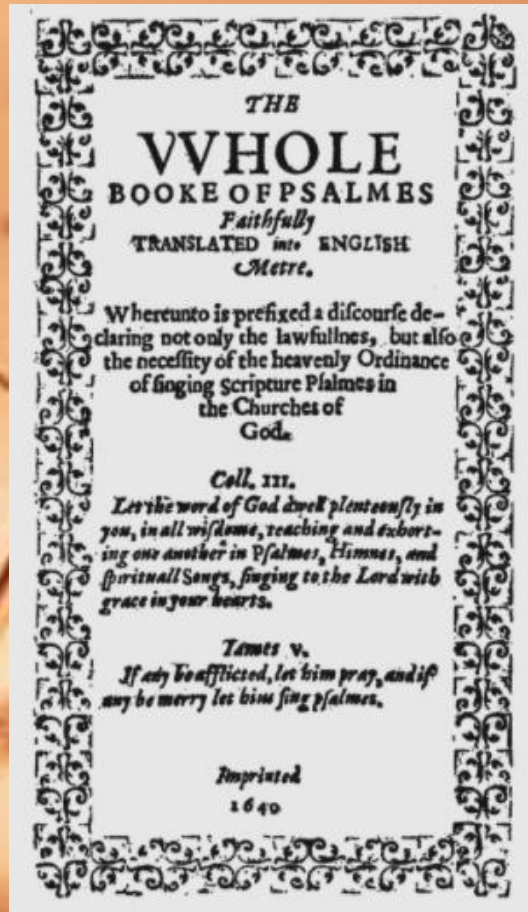


A close-up, warm-toned photograph of a musical score. The paper is aged and yellowed, with several staves of music visible. A pen is resting diagonally across the lower half of the page. The text 'Part V – Early Sacred Music in America' is overlaid in a white box in the center.

Part V – Early Sacred Music in America

Cors. / 1
Tpts. 2

Bay Psalm Book - 1640



“Lining Out”

- Song leader sings each line then congregation repeats it.



The Easy Instructor - 1802

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CONTAINING,

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The Easy Instructor - 1802

Treble & Tenor.

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

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

Counter.

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

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

Base.

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

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

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

Sol **Law** **Mi** **Faw**

Notes. Rests.

Semibreve
Minim
Crotchet
Quaver
Semiquaver
Demisemiquaver

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

When of four it is on the first and third.

When of six it is on the first & fourth.

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

Round Square Diamond Triangle

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

2 Bars. 4 Bars. 8 Bars.

The natural place for Mi is in B,
 But if B be flat Mi is in E
 if B & E A
 if B E & A D
 if B E A & D G

If F be sharp Mi is in F
 If F & C C
 If F C & G G
 If F C G & D D

The Easy Instructor - 1802

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FUNERAL. C. M. Flat Key on E.

Musical score for 'FUNERAL' in C. M. time, Flat Key on E. The score consists of two systems of four staves each. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are: 'Why do we mourn departed friends, Or shake at death's alarms, 'Tis but the voice that Jesus sends, 'Tis but, &c. 'Tis but, &c. To call

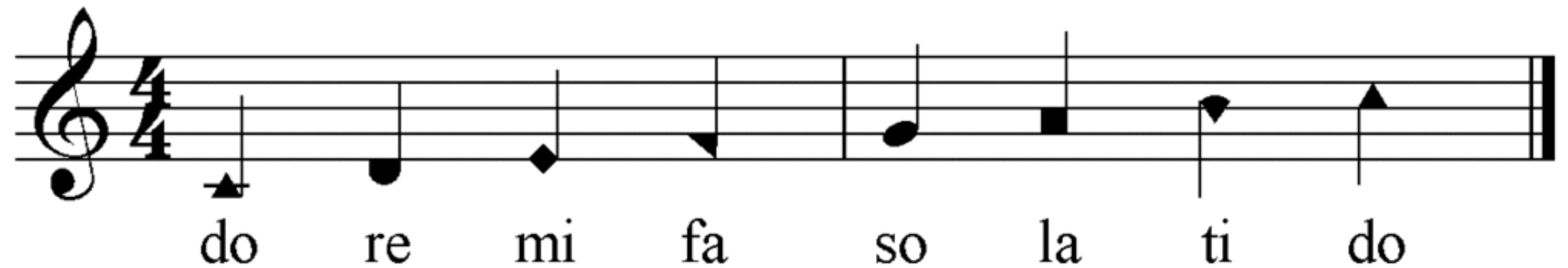
continued.

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

Musical score for 'OLD HUNDRED' in L. M. time, Sharp Key on A. The score consists of two systems of four staves each. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are: 'ur to his arms. Ye nations round the earth rejoice, Before the Lord your Sov'reign King, Serve him with cheerful heart and voice, With all your tongue his glory sing.

Cors.
Tpts.


Shape Notes – 4 and 7 syllable systems



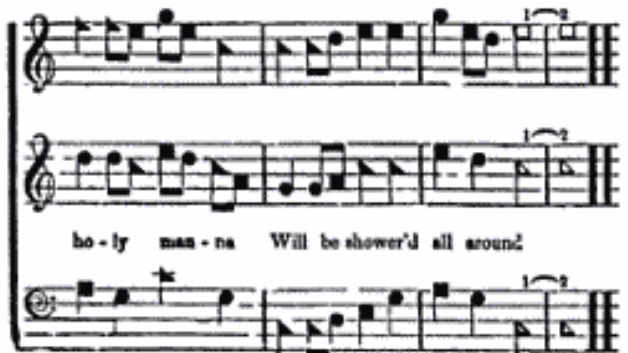
Southern Harmony – 1854 ed.



HOLY MANNA. 8,7 *More.* Baptist Harmony, p. 1 103



Brethren, we have met to wor - ship, And a - dore the Lord our God; } All is vain, unless the Spirit Of the Holy One come down; Brethren, pray, and
Will you pray with all your power, While we try to preach the word. }



ho - ly man - na Will be shower'd all around

2 Brethren, see poor sinners round you,
Trembling on the brink of wo;
Death is coming, hell is moving;
Can you bear to let them go!
See our fathers—see our mothers,
And our children sinking down;
Brethren, pray, and holy manna
Will be shower'd all around.

3 Sisters, will you join and help us!
Moses' sisters aided him;
Will you help the trembling mourners,
Who are struggling hard with sin!
Tell them all about the Saviour,
Tell them that he will be found;
Sisters, pray, and holy manna
Will be shower'd all around.

4 Is there here a trembling jailer,
Seeking grace, and fill'd with fears
Is there here a weeping Mary,
Pouring forth a flood of tears!
Brethren, join your cries to help them
Sisters, let your prayers abound;
Pray, O! pray, that holy manna
May be scatter'd all around.

5 Let us love our God supremely,
Let us love each other too;
Let us love and pray for sinners,
Till our God makes all things new
Then he'll call us home to heaven,
At his table we'll sit down.
Christ will gird himself, and serve us
With sweet manna all around.

Spirituals - 1



Spirituals - 2

