



Library
of the
University of Toronto

Handwritten musical notation (treble clef and notes) on the left side of the page.

Handwritten musical notation (treble clef and notes) on the right side of the page.

Handwritten text at the bottom right: "Saints harp..."

SECTION II.

OF THE STAFFS, DEGREES, AND CLEFS.

Five parallel lines, with their four spaces, are called a *staff* or *stave*. The distances between lines to spaces, and from spaces to lines, are called *degrees*.

To the *nine* degrees of the staff, are annexed *the spaces above and below*; and short *lines* are added, when notes ascend or descend beyond them.

When more than one staff is wanted, they are connected by a *brace*, and are then called *the score*.

The different parts of a score are designated by characters called *clefs*, which receive the letters *F*, *C*, and *G*.

The *G* clef is set on the *second line* of the staff, for *treble*; the *C* clef on the *third line* for *counter*; and the *F* clef on the *fourth line*, for *base*.

The letters are applied to the staff in the three clefs as follows:

F. CLEF.	G. CLEF.	C. CLEF.
—leger line.	A —leger line.	B —leger line.
fifth space.	G fifth space.	A fifth space.
—5th line.	F —5th line.	G —5th line.
4th space.	E —4th space.	F —4th space.
3rd space.	D —4th line.	E —4th line.
—3d line.	C —3d space.	D —3d space.
2d space.	B —3d line.	C —3d line.
—2d line.	A —2d space.	B —2d space.
1st space.	G —2d line.	A —2d line.
— is the 1st line.	F —1st space.	G —1st space.
space below.	E — is the 1st line.	F — is the 1st line.
—leger line.	D space below.	E space below.
	C —leger line.	F —leger line.

QUESTIONS.

What are the lines and spaces called? What are the distances called? How are notes exceeding the compass of the staff written? What are the short lines used? What are the braces used when two or more staves connected? What are the characters used to designate the parts? What do clefs represent? What is the order of the letters in the three clefs? In the G? In the C?

REMARKS.

The clefs are set on different lines, that each part may be written on a separate staff. The *G* clef is commonly used for tenors, in modern books; the *C* is much used. It may be placed on any line of the staff, and distinguished by its two cross strokes, is always *C*, an octave or 8th above or below the fourth line.

The indiscriminate use of the *G* Clef for Treble, Alto and Tenor parts, is becoming general. It should be known therefore, that the *G* clef should be performed an octave lower than it stands, and the *C* clef an octave higher than it stands. Tenors write their parts in Treble.

OF THE VOICE. The right formation of the vocal tract is of great importance to the vocalist, and the singer should be instructed to sing in a manner and deliver his voice in such a manner as to be natural and expressive. The sound, put the body into motion, expand and sustain the sound.

LES

fr fr fr fr fr fr

G G A B B C C D E F A B C C B A G F E D C

LES

nick scale covered at the distance of a perfect fifth, by uniting fourths of which is composed. The attention of the student should be directed to the effect upon the ear, which is produced by a perfect fifth, as in the two notes C and G are correctly sounded. A similar impression will be made to the second double bar.

B A A G E F E F G A B C B C

C F E F C D E F E D C

LES.

1 silent beat.

RD, as exercises to illustrate the and relative value of notes. Let the or instrument; in a short time y will be brought into tolerable tune. The teacher may vary the exer ; at pleasure by writing them out upon

REVISION III.

OF NOTES, RESTS, MEASURE, ACCENT, BEAT, &c.

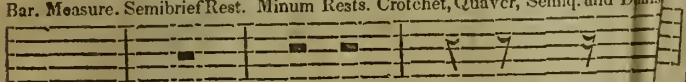
When notes are arranged to produce melody, their *time, tune* and *cent*, are to be regarded.

The notes of a melody are divided into *equal portions*, by lines drawn across the staff, called *single bars*, by which their *accent* is shown. These portions are called *measures*. The measures are performed with an *equal number of beats*, and the *first note* of each measure must be accented.

When measures are not filled with notes, *rests* are used, and are called *silence*; they require the same time, and have the same names as the notes which they represent.

The semibrief rest is a *square, below the line*—the minims, the crotchets, and quavers, are *above the line*. The crotchet rest turns to the *right*—the quaver rest to the *left*—the semiquaver to the *left*, with *two marks*—the demisemiquaver to the *left*, with *three marks*. They should be *strictly observed*.

Bar. Measure. Semibrief Rest. Minims. Rests. Crotchet, Quaver, Semi. and Demisemiquaver.



A dot, or point, \cdot adds to a note or rest *one half*—two dots $\ddot{\quad}$ adds *three quarters*. Three notes are diminished to the time of two by the *pause*. The time of notes may be augmented indefinitely by the *pause*.

Notes which belong to one syllable, are connected by a *slur*. Those which are to be made emphatick, have a *mark of distinction* over them. Notes which are set over each other, are called *chords*.

Dots, in the spaces of the staff, or the letter :S: with dots, are called *repetition of musick*. Perpendicular lines with dots \parallel : a *repetition of the*.

The figures 1 and 2 are synonymous with "First time" and "Second time," after the repeat.

The large bars are called *double bars*, and are used to show the end of a *strain*.

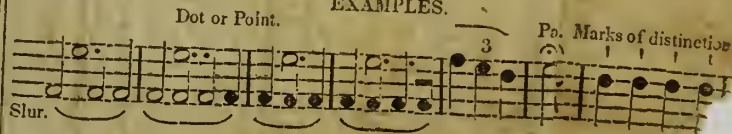
QUESTIONS.

What qualities in notes are to be regarded? What depends on their form? What on the clef, situation and relation? How are the notes of a melody divided? What are the lines across the staff called? What is shown by them? What are the portions called? How performed? Which note of a measure is accented? When measures are not filled with notes, what are used? What do they denote? What time and names are they have? What is the form of the semibrief rest? The minims &c. Should the rests be observed? What addition is made by the dot? Two dots? What figure diminishes three notes to the time of two? What augments the time of notes and suspends the beat? How are the notes connected, which are sung to one syllable? When notes are to be emphatick what mark? What is indicated by dots in the spaces, or an S with dots? What is understood by dotted lines? What by the figure one? What by the figure 2? What are the large bars called? What do they show?

REMARKS.

The time and proportion of notes, are obvious from their shape or form; their tune depends on the clef that is used, their situation on the staff, and their relations regards their connection in the diatonick scale. Their accents depend on the place of a single bar. The observance of rests is highly important, as much of the variety and effect of many pieces of musick depends upon a strict attention to them. Rests are, in fact the commas of the language of sounds. Notes which are marked as emphatick, should be struck forcibly, and abruptly; making a silence between them, as if a rest were inserted. Musick is divided into measures by the single bar. A number of measures form a strain, and two or more strains form a melody, or tune, which is terminated by a close.

EXAMPLES.



Sung thus when marked as above.	Repetition of words. \parallel :	Rep. of musick. :S:	Double Bar.	Fig's 1 2	Posing Notes.	Cl.
---------------------------------	------------------------------------	---------------------	-------------	-----------	---------------	-----

Lessons for practice.

LESSON

In the following lessons, the marks and character which have been explained, are introduced. The letters *A* and *u*, show the accented and unaccented notes of the measures.

9 Beats. r f r

Treble staff: C D E F G A B C C D E
 Bass staff: C D E F G A B C

Letters below notes: *u* A *u* A *u* A *u* A A *u* A

LESSON

Pointed minims in one part, and their value in cross the other part—two beats to a measure.

A u A u

Treble staff: C D E F G A B B C
 Bass staff: C C C D F F G A B B C

LESSON

Intervals.

RECITATIVE IV.

OF FLATS, SHARPS, NATURAL ACCENTALS, SYLLABLES, &c.

A flat ♭ is a mark of *depression*. A sharp # is a mark of *elevation*. When set before a note, the one depresses the sound a *semitone*, the other raises it a semitone.

Flats and sharps, when set at the clef, are termed the *signature*. When inserted occasionally, *accidentals*.

The influence of the signature extends *through the piece*. Accidentals affect *all the notes on the same letter in the measure* where they occur.

A natural ♮ is a mark of *restoration*; it suspends the effect of the flat and the #, and restores the *natural sound*.†

Flats and sharps are used in musick to produce a *greater variety*. They alter the *places of the semitones*, thereby forming new scales.

The syllables *Faw, Sol, Law, Mi*, are used instead of the letters *F, S, L, M*. *Mi* is the governing syllable; its place is fixed by the *signature*. It is naturally on B.†

When the signature is
 B flat—or 1 flat, mi (or si) is on E
 B and E flat—2 flats, A
 B, E and A flat—3 flats, D
 B, E, A and D flat—4 flats, G
 B, E, A, D and G flat—5 flats, C
 B, E, A, D, G, and C flat—6 flats, F

When the signature is
 F sharp—or 1 sharp, mi (or si) is on
 F and C sharp—2 sharps, A
 F, C and G sharp—3 sharps, D
 F, C, G and D sharp—4 sharps, G
 F, C, G, D and A sharp—5 sharps, C
 F, C, G, D, A and E sharp—6 sharps, F

When ascending in gradation from *Mi*, the order of the syllables is always *Faw, Sol, Faw, Sol, Law, Mi*. In descending from *Mi*, the order is reversed—*Law, Sol, Faw, Sol, Faw, Mi*. The syllable *Faw* is invariably a semitone above *Law* or *Mi*.

* When the last note of a measure is on the altered letter, and the first note in the next measure is on the same letter, the accidental is understood to affect the notes in that measure also.

† When a natural is used after a flat, it has the effect of a sharp; and when used after a sharp, it has the effect of a flat. It is properly an accidental character, although it sometimes appears as a signature. In all cases, however, it elevates after a flat, and depresses after a sharp.

‡ For the benefit of those who prefer the seven syllables, Do, Re, Mi, Fa, Sol, La, Si, in that series, answering to Mi in the common series; the eighth degree is on B; if B be ♭, Si is on E, &c. &c. By the use of a particular series of syllables, solmization have been, and are still in use. Guido, the inventor of the present series, used Ut, Re, Mi, Fa, Sol, Law. The French added Si, for the seventh syllable, and the Italians changed the Ut into Do, for its softer pronunciation. Our modern syllables are sharpened, and calling Mi, when flatted, Faw. The seven syllables may be

QUESTIONS.

What is a flat? What is a sharp? How much do they depress or elevate the sound? What is set at the clef what are they termed? When set occasionally what called? How far do signature have influence? What are affected by accidentals? What is a natural? What are the notes restored? Why are flats and sharps used? What is altered by them? How are syllables used? Which is the governing syllable? How is its place fixed? How is it naturally found? What is the order of the syllables ascending? The descending? What syllable shows the place of the semitone? Where is it found?

REMARKS.

In regard to the formation of the diatonick scale, it will be observed, that in the series, commencing with C, the two semitones are the last notes of each fourth; and that this would be the case in a series commencing with any other letter. If, therefore, scales are formed by other letters similar to that on C, some intervals must be raised by a sharp, or depressed by a flat. Thus, from E to F is a semitone, and from F to G is a tone; by making the F a flat, and from F♯ to G a semitone. Thus, a new fourth may be formed, similar to the one of C, and placed immediately above it, so as to form a new scale, by making the F♯, each of the other letters remaining unaltered; his, as the series begins and ends with C. In like manner, a scale may be formed of D by adding a sharp on C, the natural tone of the first fourth on the scale of G. Thus he altered fourth of a former scale, becomes the seventh of a new scale, and the same on every other letter by sharps. To make scales by flats, the seventh of the former scale is depressed; thereby forming a new fourth, which may be added to, and placed immediately below the lowest one of the former scale. Thus, if we commence with F, from F to G is a tone, from G to A is a tone, from A to B is a tone, and from B to C is a tone; taking three tones in succession. B, the fourth letter from F, must therefore be depressed by a flat, thereby making it a semitone from F, and a tone from B♭ to C. This, as it begins and ends with F, is called the scale of F. B, being the seventh of that scale, will require another flat to make a new fourth, which is placed below the lowest one of F, to form another scale, which, as it begins and ends with B♭, is called the scale of B♭. In the same manner, other scales may be formed on each of the other letters, either by signature or accidentals.

When the last note of a measure is on the altered letter, and the first note in the next measure is on the same letter, the accidental is understood to affect the notes in that measure also.

When a natural is used after a flat, it has the effect of a sharp; and when used after a sharp, it has the effect of a flat. It is properly an accidental character, although it sometimes appears as a signature.

For finding the syllable which is applied to the leading note of the scale is given above; they are supplied by the syllable with which we commence. Thus, if the signature be natural, Si is the habit of correct intonation upon diatonick chromatick intervals. Different systems of scales, used Ut, Re, Mi, Fa, Sol, Law. The French added Si, for the seventh syllable, and the Italians changed the termination into Fi, Li, (pronounced Fee, See, Lee,) when those scales are as follows: Dow, (or Doc,) Rae, Mee, Fa, SoLaw, See.

The foregoing remarks relative to the formation of diatonic scales may be illustrated by marking a staff upon the BLACK BOARD, and writing the notes of the several scales upon it successively, pointing out at the time, the differences in the places of the semitones, and then supplying the characters (as flats and sharps) which indicate the necessary changes to complete each scale, as below.

EXAMPLE.

Scale of G. Scale of D. Scale of F. Scale of B \flat , &c.

Lesson Practice.

The syllables applied to notes of C, F, and G, by accidentals.

2 Beats. Scale of C. Scale of F.

faw sol law law sol law mi faw faw mi law sol faw sol law law sol law mi faw
 C D E F G A B C C B A G D C F G A B \flat sol law mi faw

do re mi fa sol la si do do si la sol fa re do faw mi law sol

Scale of G.

law sol law mi law faw sol law si do mi law sol faw
 mi faw fi mi faw mi faw si do si mi re do

From the preceding rules, and the above examples, it appears that the letters are never consequently, the other syllables change their places with it, although their successive order is changed. but that the governing syllable, Mi, may be placed on any letter or degree of the staff;

RECITATION V.

OF TIME, MOVEMENT, MEASURE, ACCENT, &c.

Time, is that quality, from which arises much of the pleasure we receive from sounds. Its application to musick may be explained by *movement and measure*.

Movement relates to the *slowness or rapidity* of a piece: *Measure*, to the *regularity of progression* by equal spaces of time.

There are *two species* of simple measure: *common* or equal time, and *triple* or unequal time: and by the union of two or more measures of simple time, another variety is produced, which is called *compound time*.

The species and their varieties, are distinguished by appropriate signs.

The three varieties of common time, are marked by the *semicircle* $\overset{\text{—}}{\underset{\text{—}}{\text{C}}}$

the barred semicircle $\overset{\text{—}}{\underset{\text{—}}{\text{C}}}$ and the figures $\frac{2}{4}$ $\frac{3}{4}$ The varieties of triple

time, by the figures $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$ In compound time, the three principal varieties are marked by the figures $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

The *semibrief* is the measure note of the first and second varieties of common time, and the *minum* of the third.

In triple time, *three minims* fill a measure in the first, *three crotchets* in the second, and *three quavers* in the third variety.

In the first variety of compound time, *six crotchets* fill a measure; *six quavers* in the second, and *twelve quavers* in the third. Nine crotchets, nine quavers, and nine semiquavers, are the measures of other varieties, which are performed with three beats to each measure.

The first variety of common time has *four* beats to a measure; the second and third have *two*; in triple time each variety has *three* beats to a measure, and compound time is performed with *two*.

The principal and most important accent, in all the varieties of time, falls on the *first note* of each measure, and is always accompanied by the *downward* beat.

QUESTIONS.

What important quality relative to musical sounds is to be considered? How may it be explained? To what does movement relate? To what does measure relate? How many species of simple measure? What called? When two or more measures of simple time are united, what do they form? How are the different kinds distinguished? What is the sign of the first variety of common time? Of the second? Of the third? What figures for the first variety of triple time? For the second? For the third? Compound time, first variety? Second variety? Third variety? The other compound measures? What is the measure note of the first variety of compound time? Of the second? Of the third? In the first variety of triple time, what notes the measure? In the second? In the third? In compound time, first variety, what notes the measure? Second variety? Third variety? The other varieties? How many beats to a measure of common time? In triple time? In compound time? On which note of a measure is the principal accent laid? Should that be accompanied with the upward or downward beat?

EXAMPLES.

Signs, Measures, Beats, and Accents of the different varieties of Time.

COMMON TIME.		TRIPLE TIME.		COMPOUND COMMON TIME.		COMPOUND TRIPLE.	
Beats 4 or 2.		3 beats.		2 beats.		2 beats.	
A	u	A	u	A	u	A	u
Au	Au	Au	Au	Auu	Auu	Auuuu	Auuuu
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$
$\frac{2}{4}$	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{4}{4}$	$\frac{4}{8}$	$\frac{8}{8}$	$\frac{8}{8}$	$\frac{4}{8}$
$\frac{8}{8}$	$\frac{16}{8}$	$\frac{8}{8}$	$\frac{16}{8}$	$\frac{8}{8}$	$\frac{16}{8}$	$\frac{8}{8}$	$\frac{16}{8}$

Movement of 1st variety, slow and heavy, 2d quicker and lighter. | Light & easy movement. | Movement slow | More light. | The light. | Movements in all Compound Measures light and airy. | The above are sometimes used.

The accented and unaccented notes are marked by the letters A, a, and u. The large and small letters show strong and weak accents. Measure notes are placed in the lowest space of the staff

REMARKS.

TIME, MOVEMENT, MEASURE and ACCENT—are qualities from which are derived an almost unlimited variety of musical expression. All musical sounds remain without any fixed character, until they are brought into measure, and regular movement; it being time alone which imparts meaning; and gives order, regularity, and proportion to them.

Of **MOVEMENT**—something general may be known by the signs of time, and the construction of the piece: but the subject and character of the words in vocal music, should always govern the performer with regard to the slowness or rapidity, strength or lightness of the movement. Some gradations of movement, and of force or lightness, are often expressed by the terms of the art, (for which see Dictionary of Musical Terms, and should be strictly observed; as much of the particular effect of music depends upon an observance of them. The movement of instrumental pieces may be known by their title, as March, Minuet, &c. &c.

Of the **REGULARITY OF PROGRESSION**.—Every measure of a piece of music must contain such a number of notes as are equal to each other in value. Thus a measure may contain a semibreve, or its value in minims, crotchets, quavers, &c. intermixed as the melody requires. Each step of the progression is shown to the eye by the single bar, and made sensible to the ear by the accent which always takes place on the *first* note after the bar, in all kinds of measure.

ACCENTS in music, arise from the analogy which exists between the language of music and the language of words. No series of sounds, however harmonious or melodious their progression, would produce a melody or tune, without making certain points of division by a particular force, pressure, or accent. The accented notes which in measures, bear some resemblance to those of syllables which form words; each requiring the principal accent. A similar analogy exists between the cadences of music and the pauses or stops in language. The accent, however, may be so varied by the removal of the bar, without changing the measure, that the same melody will assume a variety of forms, so different in their character and effect, that the original air would scarcely be recognised. The same movement may also be made expressive of very different and even of opposite emotions, by a variety of notes which can be used; and these again subjected to all the various changes in accent. By a due attention to the different degrees of accent, (a distinction which is highly important) modulation is prevented, a regular variety is produced, and the mind is enabled to comprehend and

measure time with exactness and ease. The attention of the performer is arrested and for some time entertained, by the regular return of those divisions by accent, which it soon learns to anticipate, and on which it leans for support.

COMMON TIME MEASURE consists of two equal parts, the accent on the first. When the measures are subdivided, the accent will fall on the *first and third—fifth and seventh notes*. The slurring or grouping of notes, however, reduces the number of accents. Thus, if a measure of four crotchets are tied by pairs, they correspond to a simple measure of two parts, and must be accented accordingly: the same is to be understood of all other kinds of notes. In performance, the *second* note of each couplet (in notes of equal length) is made something shorter than its true time.

TRIPLE TIME MEASURE consists of three equal parts, the first of which only is accented. This distinction forms the only difference in the effects of common and triple time. In triple time the English make a weak accent on the third part of the measure. The Germans make the second and third parts both unaccented. In compound measure, the former make the accent which occurs at the middle of the measure equal to that which follows the bar; thus, a measure of compound time would not differ in its character or effect from two measures of simple time, of which it is composed; while the latter make it to differ both in character and effect, by marking the beginning of each compound measure, as in simple measure, with a stronger accent than is used in the middle: a distinction which we consider of great importance, and therefore give the preference to the German theory.

COMPOUND MEASURES are divided into compound common, and compound triple time. When two measures of three crotchets, or of three quavers, are united by the omission of a bar, the time is called compound common—common, because every measure is equally divided; and compound, because each half is a simple measure of triple time.

COMPOUND TRIPLE TIME is formed by dividing the three parts of a measure of simple triple into nine parts. The accents of the compound measures correspond with those of the simple measures of which they are composed; yet the first accent after the bar, as in a simple measure, should be more powerful than those which take place in the other parts of the measure.

In Compound Common Time, when performed slow, each part will require a beat; but if sung rapidly, each triplet only will require a beat. In compound triple time, three beats (one to each triplet) are required.

Lessons for Practice.

INTERVAL OF THIRDS.

From the first note of the scale to the ninth, there are three major and four minor thirds.

No. 1. Ascending.
major. minor. minor. major. major. minor. minor.

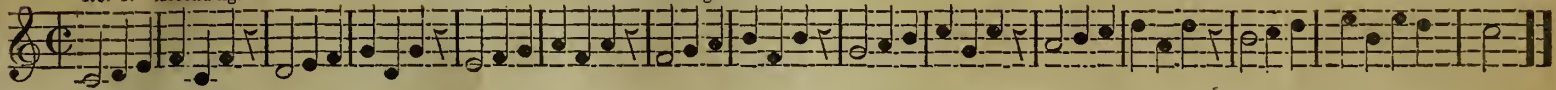
No. 2. Descending.

INTERVAL OF FOURTHS.

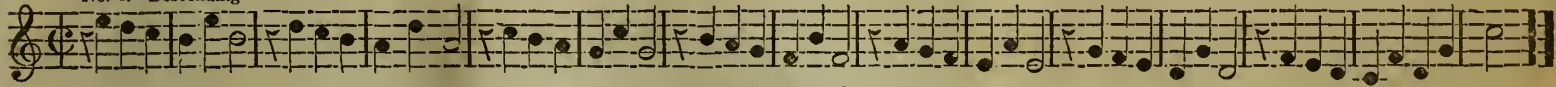
In a series of ten notes, there are six perfect fourths and one sharp or augmented fourth.

No. 3. Ascending.

augmented.



No. 4. Descending.

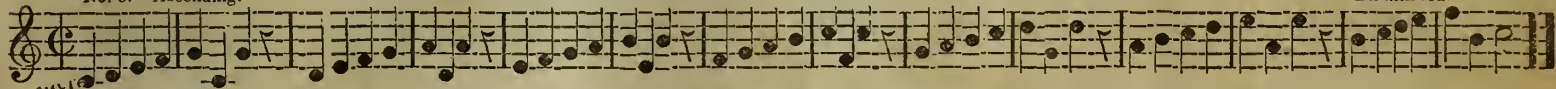


INTERVAL OF FIFTHS.

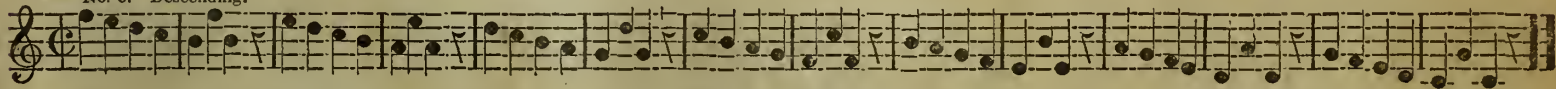
In a series of eleven notes, there are seven fifths—six perfect and one flat or diminished.

No. 5. Ascending.

Diminished.



No. 6. Descending.



INTERVAL OF SIXTHS.

In a series of twelve notes, there are four major and three minor sixths. The major interval may be augmented by the addition of a semitone.

No. 7.

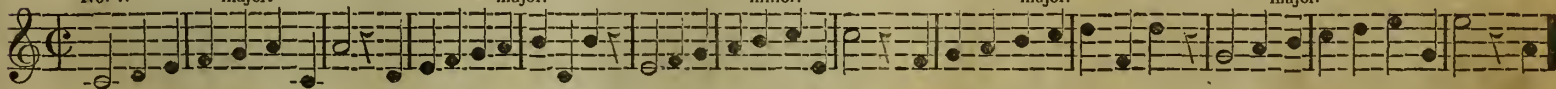
major.

major.

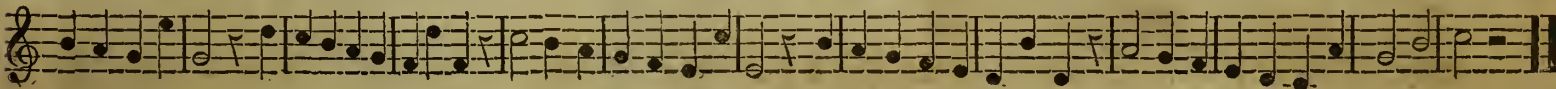
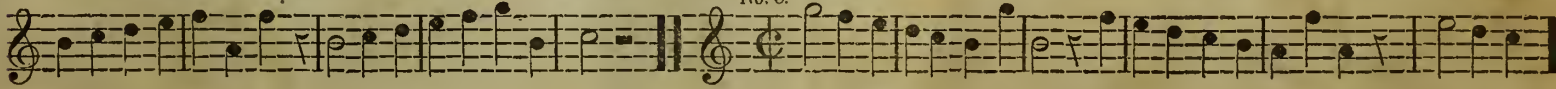
minor.

major.

major.



No. 8.



INTERVAL OF SEVENTHS.

In a series of thirteen notes, there are two major, and five minor sevenths—the minor seventh may become a diminished interval.

No. 9. Major. Minor. Minor. Major. Minor.

Minor. No. 10.

Lesson for Practice.

Three beats to a measure—two down and one up.

A u u A u u A u u A

Beats. f f r f f r f f r f f r

A u A A

RECITATION VI.

OF GRACES, MARKS OF EXPRESSION, DEFINITIONS, &c. &c.

Small notes, which are supernumerary in the measure, borrow their time from the note that follows them, and are called *Appoggiaturas*.—*After-notes* are similar in form, but they borrow their time from the note which precedes them. *Appoggiaturas* occur on the *strong*, and *After-notes* on the *weak* part of a measure.

Notes which interfere with the natural accent of the measure, are called *Notes of Syncopation*. Dots over notes indicate a detached manner of performance, with a *small degree of emphasis*.

When a passage is to be increased from soft to loud, it is indicated by an *Angle*, the lines extending to the right. \angle A *contrary effect* is indicated by extending to the left. \sphericalangle *Small marks* set over single notes, have the same definition \sphericalangle When *they are united*, \sphericalangle an increase and diminution of voice are indicated.

The Pause or Hold, \odot when used as a mark of expression, is very *indefinite*; and the judgement of the performer must be exercised with respect to prolonging, suspending, increasing, and diminishing the sound; the heat, however, *is always suspended* by the hold.

A rapid, alternate repetition of the note above, with the note marked, and ending with a turn on the note below, is called a *Trill*, or *Shake*. A series of sounds, which contain five tones and two semitones, or the extreme notes of such series, are termed an *Octave*.

Parts are in unison when the notes stand on that degree of the staff which produces *the same sound*. Writing, or performing the same melody, on different degrees of the staff, is called *Transposition*.—There are *twelve* transpositions of the diatonick scale; *six* with flats, and *six* with sharps.

Two successive chords which produce a satisfaction to the ear, form a *Cadence* in music. *Cadanza*, or cadence *ad libitum*, is an extempore passage, introduced by a solo performer, immediately preceding the last note of a period or final cadence.

QUESTIONS.

What are the small notes called which borrow their time from the note that follows them? When they borrow time from the note preceding, what called? Do *appoggiaturas* occur on the strong or weak part of the measure? Where do *after-notes* occur? What are those notes called which interfere with the natural accent? What is indicated by dots over notes? When a passage is to be increased from soft to loud, what mark? Which way should the lines extend? When extended to the left, what indicated? What is used for single notes? When a note is to be increased and diminished, how marked? Is the expression indicated by the pause or hold definite? In such cases, how is the beat regulated? What is a rapid, alternate repetition of two contiguous notes called? What is a series of eight notes, or their extremes, called? What is a unison? What is the writing of the same melody on different degrees of the staff called? How many transpositions of the diatonick scale? When a succession of chords produce a satisfaction, what called? When an extempore passage is introduced before a close, what?

EXAMPLES.

THE TRILL.

Written. tr Performed.

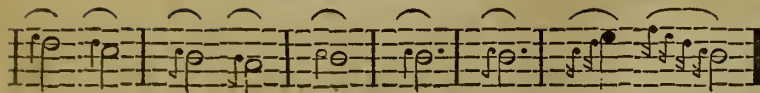
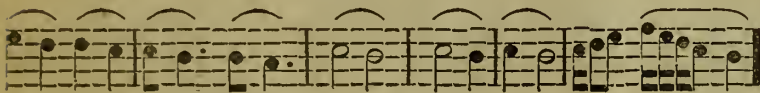
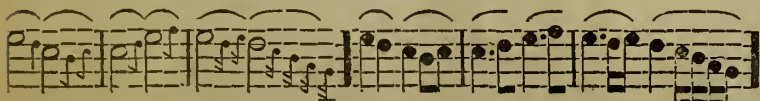
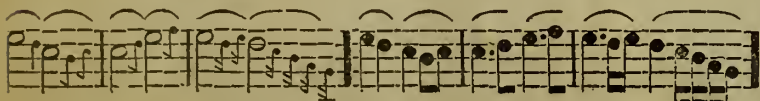
The accent is sometimes placed upon the note above the marked one.

Various other graces, such as the *Mordente*, the *Turn*, *inverted Turn*, *Turn on the dotted note*, *Beat*, *Passing Shake*, &c. &c. are occasionally introduced in secular music, but have no place in the music of the church.

Syncopation.

Cadanza written.

May be sung thus.

Appoggiaturas as written.*As performed.**After-Notes as written.**As performed.**Abbreviations.*

Abbreviations are sometimes used in writing music. A single stroke over or under a semibreve, or through the stem of a minum or crotchet, divides them into quavers, a double stroke into semiquavers, and a triple stroke into demisemiquavers. Grouping the stems of minims is sometimes practised.

REMARKS.

APPOGGIATURAS and AFTER-NOTES belong to the class of graces or ornaments of music: they are not valued in the measures where they occur, but diminish the time of the note to which they are attached, in exact proportion to their own proper length, as minims, crotchets, quavers, &c. When an appoggiatura precedes a pointed note, it assumes twice its own value; and therefore reduces the time of the pointed note to one third of its real value. Appoggiaturas always require force in execution, being on the strong or accented part of the measure: After-notes, on the contrary, as they occur on the weak part, should be more lightly and delicately touched. These graces add very much to the richness of melody; give greater variety to harmony, and are frequently of as much importance in a composition, as the principal note. Notes of syncopation begin on the weak, and end on the strong part of the measure: they differ from appoggiaturas by being valued in the measures, and by constituting a part of the radical harmony.

THE PAUSE or HOLD, as the terms indicate, may be used as a sign of continuation or of suspension. When the word or syllable cannot be prolonged with propriety, it denotes silence: see the word "Victory," the last time it occurs in the "Dying Christian." In the tune "Cambridge," on the word "Father," it indicates a prolonged swelling and diminishing of the sound; and sometimes the note marked by the pause should be drawn out and gradually diminished to extreme lightness, dying away upon the ear as if heard from a distance.—In ancient psalm tunes, the pause is used to denote the cadence at the end of each line of the poetry. When placed over a double bar, or between notes where no rest is inserted, a discretionary rhetorical pause is intended.

CADENCES, rests, and double bars, are signs of musical punctuation, analogous to the points in language. They afford to the singer an opportunity of supplying the breath, and when carefully attended to, enable him to execute music with ease, propriety and effect. Cadences are variously formed, and are more or less perfect, according to the degrees of satisfaction produced by them. Hence, a knowledge of their nature becomes necessary to the vocalist, in order that he may apply to them greater or lesser degrees of emphasis in developing the ideas of the composer.

Lesson for Practice.

The following will be found a useful exercise to perfect the student in beating and comprehending the time of measures and of half beats.

Arrangement of the Intervals in a Diatonick Scale, Minor Mode.

ASCENDING.		DESCENDING.	
Law.	Semitone.	Law.	Tone.
Si.	Tone.	Sol.	Tone.
Fi.	Tone.	Faw.	Semitone.
Law.	Tone.	Law.	Tone.
Sol.	Tone.	Sol.	Tone.
Faw.	Semitone.	Faw.	Semitone.
Mi.	Tone.	Mi.	Tone.
Law.		Law.	

Lesson for Practice in the Minor Mode.

EXPLANATORY OBSERVATIONS.—The preceding lessons and examples, with the observations and rules respecting them have been confined to one mode or form of a diatonick scale, which is denominated the **MAJOR MODE**. There is another form which is denominated the **MINOR MODE**, differing from the major mode in the place of its semitones; and also in having two notes altered from the signature by accidentals in the ascending series of its scale. In descending, the two notes are unaltered, and the semitone retains its natural position. The descending scale partakes of a minor character throughout. The sharpened notes in ascending are commonly called *fi*, *si*, to assist the singer in tuning them. Believing that a series of syllables not common to any other scale would be a more certain guide, we have given in the lesson below a new form of solmization, together with the common one. For a more perfect knowledge of the scales, see Recitation I, and Remarks, Class II, p 20.

Class Second.

RECITATION I.

OF SCALES, KEYS, AND MODES.

A gradual *succession of fixed sounds*, containing *five tones and two semitones*, arranged in a proper form, constitute the diatonick scale of musick.

There are *two forms* of this scale; the one is called the *major mode* of the scale, and the other the *minor mode*. In each mode there is one principal or governing note, on which the scale is built; this note is denominated the *tonick*, or *key note*: it is always the *last note* in the base, and is called *Faw* in the major, and *Law* in the minor mode.

The arrangement of the notes with respect to the *places of the semitones*, constitutes the principal difference in the two modes.

If a series commence with C, the semitones will be found from the *third* to the *fourth*, and from the *seventh* to the *eighth* degrees; which are the proper places in a major scale; and as the same is not true of a series commencing with any other letter, C is the only natural tonick in the major mode.

In a series commencing with A, the interval from the *second* to the *third*, and also from the *fifth* to the *sixth*, is a semitone, which are the proper places in the minor mode; and as that would not be true of a series commencing with any other letter, A is the only natural tonick in the minor mode.

The terms, major mode and minor mode, are used with reference to the *third degree* upward from the tonick. If the interval consist of *two tones*, it is a greater or major third, and the mode is on that account denominated major; but, if the interval consist of *one tone and one semitone*, the third is a lesser or minor interval, and the mode is denominated minor.

The scale of the major mode is the same in its ascending and descending form; but in the minor mode, the ascending scale has the *sixth* and

seventh degrees raised a semitone by accidentals; in the descending scale, they remain *unaltered*.

By dividing each tone of the diatonick scale into semitones, a scale is formed consisting of *semitones only*, which is called the *chromatick* scale. This division of tones is effected by the use of *flats and sharps*, and by means of this division scales similar to those of C and A may be formed on any letter, by altering the places of the natural semitones, so that *each letter may become a tonick letter*: thus, *twelve* transpositions may be obtained, *six by flats* and *six by sharps*.

QUESTIONS.

What constitutes a diatonick scale? What must be contained in them? How many forms of the scale? What called? What is the principal note of a scale called? By what rule found? By what syllable called in the major mode? What in the minor? How do the modes differ? Where found in the major mode? Where in the minor? Which is the natural tonick letter, major mode? In the minor? What degree is referred to in using the terms major and minor mode? What constitutes a major third? What the minor? What degrees are raised in the minor mode? Are they sharpened in the descending scale? When the tones are divided, and a scale is formed of semitones only, what called? How is the division made? What benefit is derived from the division? How many transpositions may be obtained?

REMARKS.

The minor mode requires, that whenever the 7th of the scale ascends to the 8th, it should become sharp, as the proper leading note of the key; that being naturally a tone below the 8th, requires an accidental to raise it. The sixth is made sharp, to accommodate the seventh, to prevent the harshness between the sharpened seventh and the sixth. Thus in every ascending minor scale, two notes are altered from the signature, which are sharpened by changing Faw into Fi, and Sol into Si; but in the descending scale, the seventh is depressed to accommodate the sixth, as the descending scale in its natural form is more congenial with the character of the minor mode, and the scale of the signature is not altered; the syllables, therefore, are not changed. The effects of these two modes of the scale are peculiar, and very different; the one, from its having the greater third, is well suited to excite and express the cheerful and animated emotions of hope, joy, praise, adoration, and thanksgiving; while the other,

from its possessing the lesser third, is calculated to produce emotions of sorrow, grief, pity, &c. and is used for subjects of prayer, contrition, tenderness, and compassion.

In the transpositions of the diatonic scale, those scales which are nearest to the natural one, are the nearest related to it, and the relation decreases as they recede from it; both to the right and to the left. Each scale in the major mode, has a relative scale in the minor mode, formed with the same signature, but requiring accidentals to complete the ascending scale. Twelve minor scales, therefore, can be formed, each of which will be situated three degrees

below the major scale of the same signature. In all transpositions of the scale by sharps, the key or tonic is on the next degree above the last sharp in the major mode, or next below, in the minor. When the scale is transposed by flats, the major key note is always four degrees below (or what is the same, five degrees above) the last flat. The minor key note is always situated three degrees above, or six degrees below the last flat, and has a sharp or natural on the next degree below it as the proper leading note, or sharp seventh of the scale.

EXAMPLES.

The Signatures of the twelve Transpositions.

MAJOR MODE.
Tonic Letter }
and Key note. } F#

Each signature has a Minor Key Note situated as below.

MINOR MODE.
Tonic Letter }
and Key note. } D#

The Ascending Chromatick Scale by Sharps.

Descending by Flats.

The Syllables of different Scales applied to the same Melody.

<i>Minor of A.</i>	law si	law si	law mi	fi sol	law	law mi	law si	law	law sol	fi sol	law	si law	sol law	si law,	fi	si	law
<i>Major of A.</i>	faw mi	faw mi	faw sol	law faw	sol	sol sol	faw mi	faw	sol faw	law faw	faw	mi faw	faw sol	fi sol	law	mi	faw
<i>Major of D.</i>	sol fi	sol fi	sol law	mi faw	sol	sol law	sol fi	sol	sol faw	mi faw	sol	fi sol	faw sol	fi sol	law	fi	sol
<i>Major of E.</i>	faw law	faw law	faw sol	law faw	sol	faw sol	faw law	faw	faw faw	law faw	faw	law faw	faw faw	mi faw	sol	law	faw

RECITATION II.

OF PRINCIPAL NOTES, CHORDS, TRIADS, &c.

The principal notes of the diatonick scale, are the *Tonick*, the *Dominant*, and the *Sub-Dominant*.

The note next in importance, is the *Leading Note*, or sharp seventh of the scale; it is always a *major third* above the dominant.

The note next in order, is the *Mediant*, or middle note between the *tonick* and the *dominant*. The next is the *Sub-Mediant*, or middle note between the *tonick* and the *sub-dominant*. The other note in the scale is a second above the *tonick*, and is called the *Super-Tonick*.

The distance between any two sounds, when one is higher in tune or pitch than the other, is called an *Interval*. They are distinguished by the terms *Major* and *Minor*, *Flat*, *Sharp*, and *Perfect*.

The *two thirds* are the most important intervals, and should be well understood, as the mode is determined by the *third alone*. *Chromatick Intervals* are diatonick intervals increased or diminished by a sharp or a flat, and have the additional epithet of *Extreme*.

Three sounds, combined at the distance of a third and a fifth from the lowest, form a *Triad*, which is called *major* or *minor*, according to the nature of its third.

Progression, is a *succession of triads*, or perfect chords, which are confined to the scale of the original key, and only admit of the *tonick*, the *dominant*, and the *sub-dominant* harmonies, occasionally interspersed with the relative *Tonick* and its *attending harmonies*.

Those changes which are produced by the introduction of a new flat, sharp, or natural, either as an accidental or by signature, are termed *Modulation*.

QUESTIONS.

What are the principal notes of a diatonick scale? What is the next in importance? What distance from the dominant? What is the next note in order? Between what note found? The next note? Where situated? What is the other note of the scale called? What is the distance between two notes called? How are intervals distinguished? Which are the most important? When diatonick intervals are increased by a sharp, or diminished by a flat, what are they called? When three sounds are combined, at the distance of a third and a fifth, what called? What is Progression? What are those changes called which are produced by the introduction of flats and sharps?

REMARKS.

The *Tonick*, or *Key-Note*, is that chief sound which governs all the others. The *Dominant*, or 5th above the key, is also a governing note, as it requires the *tonick* to be heard after it, in a perfect cadence in the base. The *Sub-Dominant*, or fifth below the key, is likewise a kind of governing note, as it requires the *tonick* to be heard after it in the Plagal cadence.— These three sounds are the radical parts of every scale, whether major or minor. The major third above the dominant is called the *leading note*, or the note *sensible*, because it leads you to the key or *tonick*, which is always a semitone above it; in the minor scales, therefore, it requires an accidental sharp or natural. The *mediant* varies with the mode, being the greater third in the major, and the lesser third in the minor mode. The *sub-mediante* also varies with the mode, being the greater sixth in the major, and the lesser sixth in the minor mode.— The *mediant* in the minor mode is the relative major key-note, and the *sub-mediante* in the major mode is the relative minor key-note.

The intervals are distinguished by the terms *major* and *minor*, *flat*, *sharp*, and *perfect*.— The 2ds, 3ds, 6ths, and 7ths, are called *Major* or *Minor*, according to the number of semitones included between the extremes. The *Octave*, *Fourth*, and *Fifth*, are called *Perfect*, because they never change from major to minor, (or the reverse,) but have the terms *sharp* or *flat* when altered a semitone higher or lower. All *chromatick intervals* are discordant; but they are used in harmony by license.

The introduction of a new flat, sharp, or natural, as it alters the place of one of the semitones, changes the key, and creates a new *tonick*. In common psalm tunes, such changes are very frequent. Yet, the effect is generally momentary, as the character of the original key is not destroyed, but continues predominant. In such cases, the changing of *fa* into *fi*, *sol* into *si*, and *mi*, when flatted, into *fa*, will be a guide to correct intonation. The sixth and seventh of the minor mode may be sharpened in that way; and in many *chromatick passages*, this method will perhaps be found most practicable.

EXAMPLES.

Notes of the Scale.

Maj. Mode. Dominant. Sub-Dom. Leading Note. Mediant. Sub-Med. Supertonic. Octave. Minor Mode. Dominant. Sub-Dom. Leading Note. Mediant. Sub-Med. Supertonic. Octave.

or 4th above. or 4th above.

Tonick, or Key Note. or # 7th. or Relative. Minor Key. Tonick, or Key Note. or # 7th. or Relative. Maj. Key.

Diatonick Intervals and their Contents.

Minor 2d. Major 2d. Minor 3d. Major 3d. Perfect 4th. Sharp 4th. Flat 5th. Perfect 5th. Minor 6th. Major 6th. Minor 7th. Major 7th. Octave.

Contains a dia- | One tone, or | One tone and | Two tones, or | Two tones & | Three tones, or | Contains 2 tones | 3 tones and | 3 tones & | 4 tones & | 4 tones & | 5 tones & | 5 tones &

tonick semitone. | 2 semitones. | 1 semitone. | 4 semitones. | 1 semitone. | 6 semitones. | and 2 semitones | 1 semitone. | 2 s. tones. | 1 s. tone. | 2 s. tones. | 1 s. tone. | 2 s. tones

Chromatick Intervals.

Chromatick | Extreme | Extreme | Extreme | Extreme | Extreme | Extreme | Extreme

semitonc. | sharp 2d | flat 3d | flat 4th | sharp 5th | sharp 6th | flat 6th | flat 8th

Triads.

Major. | Minor. | Diat'k disson't. | Chromat'k disson't. | Altered Triads.

Six Consonant Triads. | Four Dissonant Triads.

Triads are consonant or dissonant: consonant, when they consist of a major and a minor third; and dissonant, when formed of two major or two minor thirds. The lowest note of a Consonant Triad, is called the Radical Base, or root of the chord. There are six consonant, two dissonant, and two altered Triads; but the roots of the dissonant and altered Triads are not so easily found.

Harmonies.

Tonick Harmonies. | Sub-Dominant. | Dominant. | Relative Tonick Harmonies. | Dominant. | Sub-Dominant.

Major mode C. | Minor of A.

Thus, the scales of C, G, and F, major; A, E, and D, minor; are intimately connected with, and mutually dependant on each other. Every other scale has its own attendant and relative harmonies likewise. The major or minor of the same signature, is *Principal*; the attendant keys of each are *Subordinate*, and require another flat or sharp to complete their scales.

RECITATION III.

OF CHARACTERISTICK NOTES, MODULATION, F CLEF, RULES FOR DETERMINING THE KEY, &c.

The *leading note* and the *sub-dominant* are the characteristick notes of every scale. They become particularly important in *occasional modulation*, as the new Key is to be found by their assistance; for by one of them, every scale, whether major or minor, may be known, and its tonick immediately ascertained.

In sharp signatures, the *leading note* is a species of index, which points invariably to the *next degree above*, as its major tonick, and is always the *last sharp* in the major mode.

In flat signatures, the sub-dominant is also a species of index, which points invariably to the *fourth degree below*, as its major tonick; it is always the *last flat* in the major mode.

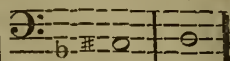
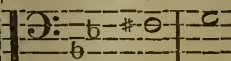
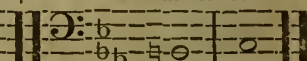
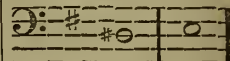
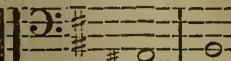
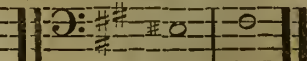
In the minor modes, when the signature is less than four flats, or four sharps, the sub-dominant is always one of the natural notes, and, therefore, is not so apparently a characteristick of the key; consequently, in those signatures of the minor mode, the *leading note* is the only *certain index* by which the new key is to be found.

In the signature of one flat, minor mode, the leading note is known by the accidental ♯ on C, which is the sharp seventh in the scale of D, the relative minor of F major, with the same signature. [See Ex. No. 1.] In the signature of two flats, minor mode, the leading note is known by the accidental ♯ on F, which is the required accidental in G minor. [See Ex. No. 2.]

When the signature is three flats, the leading note is known in the minor mode by the ♯ on B, which is the sharp seventh of C, the relative minor of E♭ major. [See Ex. No. 3.] In the signature of one sharp, minor mode, it is distinguished by the accidental ♯ on D, the proper leading note to the key of E minor. [See Ex. No. 4.]

In the signature of two sharps, the leading note is known by the ac-

cidental ♯ on A, the proper leading note to the key of B minor. [See Ex. No. 5.] When the signature is three sharps, it is distinguished by the accidental ♯ on E, which is thereby made the sharp seventh to F ♯ minor, and is the required accidental to complete that scale. [See Ex. No. 6.]

No. 1. Minor of D.	No. 2. Minor of G.	No. 3. Minor of C.
		
si	si	si
No. 4. Minor of E.	No. 5. Minor of B.	No. 6. Minor of F.
		
si	si	si

NOTE. In all the above cases, the required accidental would appear irregular if added to the signature. Thus, when their effect is to elevate the sound of notes, if they cannot be added to the signature, it is certain that the minor mode prevails. It is obvious that the above, or any other scale, may be introduced by accidentals as well as by signatures; yet, to complete them, the note next below the si, would also require a sharp or natural, thereby making it the altered six of the ascending minor mode, and would be called Fi; when two adjoining letters, therefore, are raised by accidentals, it will generally be found that the mode is minor, and the key is situated one degree above the highest of the two altered letters. [See second measure of the base of Plympton.]

In all the flat signatures, major mode, the *leading note*, or sharp seventh of the new key, is a ♯; see Ex. No. 7, where B ♯ is the leading note to the new key of C. In sharp signatures, major mode, the *sub-dominant* is distinguished by a ♯, and in modulation, requires the alteration of the sharp in the signature; see Ex. No. 8, where the F ♯ is the sub-dominant to the key of C. It should be observed, that when the characteristick note of a new key is marked by a ♯ and follows a flat,

that it has the effect of a sharp, and is the *leading note* of the new key; when it follows a sharp, it has the effect of a flat, and is the *sub-dominant* of the new key.

When, by the insertion of accidentals, a modulation is produced, the syllables should be applied to the new key, precisely as they would have been if the new scale had been denoted by a new signature; that is, they must be so arranged as to make the key note *fa* in the *major*, and *la* in the *minor mode*; or it will be impossible to retain the impression of the key, or to perform the passage with true intonation.

The mode can be changed on the *same tonic*, by adding three sharps to the descending, or a *single sharp* to the *mediant* of the ascending minor scale. The minor key note *la*, becomes the major tonic *fa*, and the other syllables are changed accordingly. [See Ex. No. 9.]

A similar change can be effected by flats from the major to the minor. This change is produced by adding *three flats* to the major mode descending, or a *single flat* to the *mediant* ascending, and is called a modulation to the *tonic minor*; the major key note *fa*, becomes the minor key note *la*, and the other syllables follow in their natural order. [See

Ex. No. 10.] These two last modulations are frequently found, but are generally denoted by a new signature.

Another modulation is made from the major to the minor by sharps: when the sharp, on the *sub-dominant* major mode, is accompanied by a sharp on the *super-tonic*, the last mentioned sharp is the *leading note* of the new key: the *mediant* becomes the key note, minor mode; and the added # is the required accidental in that scale. [See Ex. No. 11.]

Another modulation is made from the major to the minor by flats: thus, when the *flat* on the *leading note*, major mode, is accompanied by a *sharp* on the *key note*, the key is raised one degree, and the sharped key note is the required *accidental* of that minor scale. [See Ex. No. 12.]

When the flat on the *leading note* is accompanied by a flat on the *mediant*, the flatted *mi* becomes the *key note*, and must be called *fa*; the flatted *mediant* becomes the *sub-dominant* of the new key, and the mode continues major. When by this modulation the mode is changed to the minor, as is sometimes the case, the key is raised a *fifth*, and the former *dominant* becomes the *minor key note*. [See Ex. Nos. 13 and 14.]

No. 7. mi, or fi. | No. 8. faw | No. 9. Minor of A. mi law. See Dying Christ. 2d strain. | No. 10.

No. 11. raises. | No. 12. depresses. | No. 13. | No. 14.

QUESTIONS.

Which are the characteristic notes of the scale? When are they particularly important? What is the index to the key in the # signatures? On which degree is the tonic found? How is the leading note known? What is the index in b signatures? To which degree does it point you for the tonic? By what rule is the sub-dominant found? When the signature of the minor mode is less than four flats, or four sharps, what note is the index to the key? In one b, minor mode? In two bs? In three bs? Which would be the tonic letter? In the signature of one #, minor mode? Which letter is then the tonic? In two

#s? The tonic in that scale? In three #s? What letter is the tonic? In b signatures, major mode, is the leading note or sub-dominant distinguished by a ♯? Which in sharp signatures? When the characteristic note is marked by a ♯, after a b, what effect?—Which note of the scale is it? When it follows a #, what effect? Which note of the new key is it? How are the syllables to be applied to the key note in a modulation?

NOTE. It is deemed unnecessary to put down the questions more at length, as they will be readily supplied by every intelligent teacher.

REMARKS.

Every major scale has two other major scales immediately connected with it, which are called attendant keys; one is formed by adding a sharp to the signature, by which the key is raised a fifth, and the former dominant becomes the new tonic: the other is formed by adding a flat to the signature, by which the key is depressed a fifth, (or what is the same, raised a fourth,) and the former tonic becomes the dominant to the new key. These two modulations occur more frequently than any others, if we except those changes which are made from the major key to its relative minor, and from the minor to its relative major; and when either of them take place, the other must follow to restore the original key. In the first case, the sharped sub-dominant becomes the new leading note, major mode, and is called Mi; and all the other syllables are changed accordingly: in the other, the flattened leading note becomes

the new sub-dominant major mode, and is called Faw, the change extending to the other syllables as before, so as to make the major key note Faw, and the minor Law.

As the degrees and intervals of the scale become strongly associated in the mind of the performer, with the names which he is accustomed to apply to them; the best method of solmization, when the modulation is continued through two, three or more measures, is to change the whole order of syllables as above:—that is, to apply them as we should do were the signature changed. Modulations, however, will sometimes occur, in which the key changes at every step of the progression, and that facility cannot be afforded to the vocalist. In such cases, the substitution of an open vowel sound, as of A, in ah, or its broader sound as in aw, will probably be found easier than the application of syllables.

Specimens of Chromatick Modulation.

SONG IN SAMPSON. HANDEL.

Minor Tonic E. Major Tonic D. Major Tonic A. Minor of E. Major of D. Major of E. Minor of A.

Why thus depriv'd thy prime decree? mi faw mi law sol faw mi law sol faw law faw faw law

Why thus depriv'd thy prime decree? Sun, moon, and stars are dark to me. Sun, moon, and stars, Sun, moon, and stars, are dark to me.

FROM THE CREATION. [Haydn.]

Despair - ing, curs - ing rage attends their rapid fall, at-tends their ra - pid fall; despairing rage, despairing, attends their rapid fall.

RAPHAEL. Solo. [Haydn's Creation.]

But as to them thy face is hid, With sudden terrour they are struck; Thou tak'st their breath away, They van - ish into dust, Thou tak'st their breath a - way, They vanish in-to dust.

GENERAL OBSERVATIONS.

By an attentive perusal of the preceding pages, all the difficulties of the art, so far as regards the *reading* of musick, may be overcome: the executive part is much more difficult of attainment, and can only be acquired by patient and persevering practice.

In order to become a good performer in musick, it is of the greatest importance that we begin aright; hence the advantages which result from the instructions of a *competent* Teacher.

Every thing in musick requires regularity, precision and accuracy, and the ear detects the most minute variations. The most common defects, (and those which make up the bad singing which so frequently prevails,) are, false intonation upon some of the degrees of the scale—Imperfect Time, and a disregard of the rhythmical construction of the musick—Inattention to Cadences, Rests, and musical punctuation generally.—To these may be added a defective Respiration, producing great inequality in the force of the voice. The *quality* of the tone of the voice, likewise, is frequently vitiated by varying the position of the vocal organs while sounding upon the same note—as, by gradually closing up the parts of the mouth while dwelling upon the same note, or word, which, in the last case, produces a false pronunciation.—We might extend the enumeration to other particulars, but shall only mention Indistinct Articulation, accompanied by a bad pronunciation and a very great deficiency in Accent, Emphasis, and the most of those qualities which give Expression to musick. In the study of musick we run onward too fast: every step of our advance is hurried, and consequently our performances are very imperfect.

To those who have but little time to devote to the study, and yet wish to acquire sufficient knowledge of the art to enable them to join in the musick of the sanctuary; we would say—Learn the first principles—and sing all tunes well by note, if you would save time, and render the musick of the church effective to edification.

To be successful in the study and practice of musick, we must enlist and bring to our aid, the same patient, persevering, and investigating dispositions and resolutions of mind, which are necessary to the attainment of other useful knowledge. A habit of measuring time with exactness must be formed—the intonation upon the degrees of the scale must be rendered familiar and perfect—the cultivation of the voice as to its *quality*, must not be neglected—syllables too, must be distinctly articulated, and words must be forcibly enunciated, correctly accented, and naturally emphasized. And, although our first attempts may be attended by a kind of mechanical stiffness, and a forced and unnatural manner, seemingly inseparable from the course herein recommended; yet practice will render every thing easy and habitual, and the benefits will then be apparent.


The legitimate effects of sacred musick are to tranquilize the mind, to sooth the passions, soften the heart, and fit us for devotional exercises. It is much to be regretted that such effects are so seldom produced, and that Christian auditories should so frequently be pained with false intonation, bad harmony, and tones of voice devoid (through a want of culture) those peculiar musical qualities which are requisite to excite agreeable sensations. When to such palpable defects in the musick are joined an indistinct utterance of the words, a monotony which scarcely admits of any distinguishable accent—to say nothing of *emphatic*—when *expression* is entirely lost sight of, and *feeling*, either upon the subject of the words or the musick, is encased in insensibility, religious or moral effects cannot reasonably be expected to ensue.


By attending to the formation of the different vowel sounds, and afterwards connecting consonants with them, as mentioned in the directions, page 7, the pupil will have acquired knowledge of the *principle*; which, if followed out, will enable him to sing with distinct articulation: and placing the voice as therein directed, will give to it a breadth, fullness, richness of tone, and bring the organs into a proper position to execute with ease, correct and rapidity. With regard to the *quality* of tones, the language of nature must be studied. We never mistake the accents of joy for those of grief, or the notes of exultation and triumph for those of sorrow or despair; and the thousand intermediate degrees of feeling that are manifested between those wide extremes, find an expressive utterance in the soul-moving tone of the human voice. This natural language of tones conveys *meaning* without *words*, forms the basis of all true expression. Discrepancies sometimes happen between the rhetorical and musical accents in Psalmody, which require attention; in such cases, musical accent must give way to that of language, yet it should not be entirely sacrificed. In emphasizing, the intelligence of the performer will be called into exercise, to discriminate and on the important word, and enforce it by a suitable effort of the voice, so that the full and meaning of the sentence shall be conveyed.

But after all the directions that can be given, and all that science can accomplish, together with all the ability that nature can furnish; there is a spiritual qualification to be sought from HIM, who alone can enable us to sing with true devotion of heart.

For other exercises in chromatick modulation, the reader is referred to the chorus "Admired is the glorious work," "Upton," "Tempest," "Kilmore," and various other pieces in the body of the work.

DICTIONARY OF MUSICAL TERMS.

signifies in, for, at, with, &c.
Adagio, with a slow movement.
La Capella, in the style of church musick.
à libitum, at pleasure.
Tetuoso, a style of execution adapted to express affection, tenderness, and deep emotion.
legro, a brisk and sprightly movement.
legretto, less quick than *Allegro*.
Andante, with distinctness, and rather slow.
Andantino, quicker than *Andante*.
Allegro, bold and energetick.
Allegretto, in a broken, interrupted manner, to express agitation.
them, musick set to sacred prose.
Alta-breve, twice as fast as written.
Alta, to be performed an octave higher.
Alto, counter tenour.
Allegro, a term to be applied to the notes above *Alt.*
Animato or *Animatio*, with animation and boldness.
Delicato, in a soft and delicate style.
Agguglio, a quick succession of notes belonging to the same chord.
Allegro, more; as, *Very Allegro Assai*, very quick.
Allegro, the leading and most important part.
Allegro, at the pleasure of the performer.
Alto, the lowest part in the harmony.
Allegro, a passage to be performed twice.
Allegro, with brilliancy, gay, showy.
Allegro, *Cres.*, or , with an increased sound.
Allegro, song, or leading melody.
Allegro, with boldness.
Allegro, with spirit.
Allegro, with, as, *Con molto affetto*, very affectionately.
Allegro, the ancient manner of singing church services.
Allegro, a term for accidental semitones.
Allegro, gracefully, elegantly, melodiously.
Allegro, a humorous vocal composition.
Allegro, that part of a cathedral in which divine service is performed. Also, a body of singers.
Allegro, a composition designed for a full choir.
Allegro, *Tenour*, high tenour, for the highest male voices.
Allegro or *D. C.*, close with the first strain.

Del segno, from the sign.
Diminuendo, *Dim.*, or , with a decreased sound.
Dolce, tenderly or sweetly.
Dirge, a piece composed for funeral occasions.
Duetto, *Duet*, or *Duo*, musick consisting of two parts.
Divoto, in a solemn and devout manner.
Diatonick, a name given to the natural series of notes.
Dominant, the note a fifth above, or fourth below the tonic.
Enharmonic, a name for the quarter tone.
Espressivo, with expression.
Espressione, in an expressive manner.
E., and, as *Moderato e Maestoso*, moderate and majestic.
Forte, loud.
Fortissimo, very loud.
Fine, the end.
Forzando, or *F. Z.*, to be struck with force.
Falsetto, changing the voice from tenour to alto.
Full, with all the voices and instruments.
Grazioso, graceful; a smooth and gentle style of execution.
Grave, slow and solemn.
Giusto, in equal, steady, and just time.
Glee, a varied vocal. secular composition, in three or more parts.
Interlude, an instrumental passage between two vocal passages.
Interval, the distance between any two sounds.
Larghetto, quicker than *Largo*.
Leading-note, the major seventh above, or the minor second below the tonic.
Largo, the slowest degree of movement.
Lento, slow.
Legato, to be performed in a connected and graceful manner.
Lamentevole, in a melancholy style.
Letado, with increasing slowness.
Maestoso, with fulness and grandeur of expression.
Mezza voce, with a medium fulness of voice.
Moderato, between *Andante* and *Allegro*.
Moderato et pomposo, in moderate time, and with grandeur of expression.
Orchestra, the place or band of musical performers.
Oratorio, a composition in dramattick style.
Obligato, indispensable.
Organo, for the organ.

Overture, introductory to an oratorio.
Primo, first or leading part.
Piano, or *Pia*, soft.
Pianissimo, *Pianis*, or *PP.* very soft.
Poco, little, somewhat.
Pomposo, a style grand and dignified.
Presto, quick.
Prestissimo, very quick.
Pizzicato, with the fingers instead of the bow.
Prelude, a short introductory movement.
Perpendosi, a gradual decrease of time to the last note, and a diminution of tone till it is entirely lost.
Piu, a little more.
Quartetto, four voices, or instruments.
Quintetto, five voices, or instruments.
Recitative, a sort of musical speaking.
Soave, agreeable and pleasing.
Soprano, the treble or principal melody. The Air.
Secundo, the second part.
Soto voce, middling strength of voice.
Siciliano, or *Siciliana*, slow and gracefully.
Solo, designed for a single voice or instrument.
Soli, a single voice to each part.
Staccato, distinct and emphatick.
Spirituoso, or *Conspirito*, with spirit.
Subito, quick.
Symphony, a passage to be executed by instruments.
Sempre, throughout, as *Sempre piano*, soft throughout.
Sostenuto, hold the notes their full length.
Tonick, a term nearly synonymous with key-note.
Trio, a composition of three parts.
Tutti, all, or altogether, as, all see chorus.
Tacit, be silent.
Turdo, slowly.
Tempo, time as marked; as a *Tempo*, to the original time.
Tasto, or *Tasto Solo*, no chords, or none other than unisons.
Vigoroso, with energy.
Vivace, in a brisk and sprightly manner.
Veloce, quick.
Verse, one voice to a part.
Volti, turn over.

MUSICAL MONITOR;

A

COLLECTION OF CHURCH MUSICK.

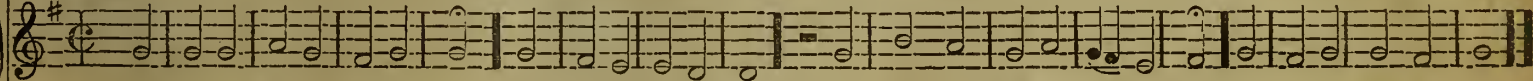
DUNDEE. C. M.

Scottish Air.

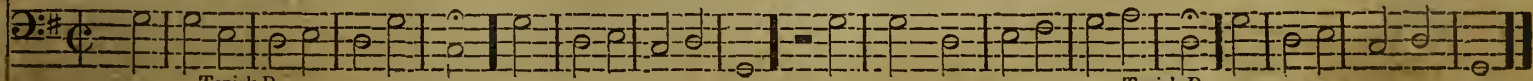
Tenour. Mod.



2d Treble.



ARR. Let not despair, nor fell revenge, Be to my bosom known; O give me tears for others' wo, And patience for my own.



Tonick D.

Tonick D.

MEDFIELD. C. M.

Mather.

Tenour.

P.

F.

2d Treble

Air. In early morn, without de - lay, O Lord, I seek thy face; My thirsty spirit faints a - way, Without thy cheering grace.

RAVENNA. C. M.

Giardini.

Tenour.

2d Treble.

Air. Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age, thy righteousness In songs of glo - ry sing.

BRAINTREE. C. M.

Tenour. Andante.

2d Treble.

Air. Once more, my soul, the ris - ing day Salutes my wak - ing eyes, Once more, my voice, thy tri - bute pay, To him who rules the skies.

The musical score for 'BRAintree. C. M.' consists of four staves. The top two staves are for the Tenor voice, with the second staff labeled '2d Treble'. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics are: 'Air. Once more, my soul, the rising day Salutes my waking eyes, Once more, my voice, thy tribute pay, To him who rules the skies.'

COVINGTON. C. M.

Tenour.

2d Treble.

Air. My soul, how love - ly is the place, To which my God re - sorts; 'Tis heav'n to see his smiling face, Though in his earth - ly courts.

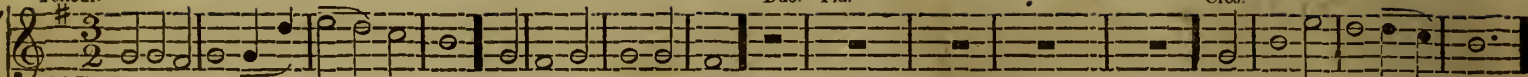
The musical score for 'COVINGTON. C. M.' consists of four staves. The top two staves are for the Tenor voice, with the second staff labeled '2d Treble'. The bottom two staves are for the piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The tempo is marked 'Andante'. The lyrics are: 'Air. My soul, how lovely is the place, To which my God resorts; 'Tis heav'n to see his smiling face, Though in his earth-ly courts.'

NAZARETH. C. M.

Tenour.

Duo. Pia.

Cres.



2d Treble.



Air. See Israel's gen - tle Shepherd stand, With all - en - gaging charms; Hark! how he calls the ten - der lambs, And folds them in his arms.



Inst.

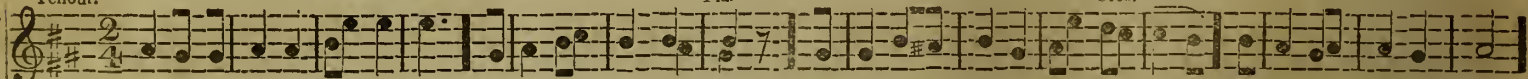
Voice.

DEDHAM. C. M.

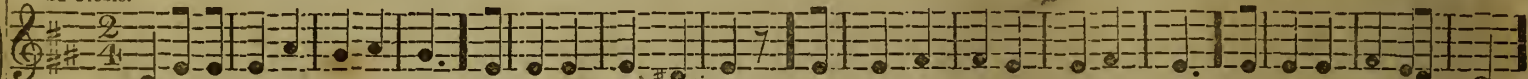
Tenour.

Pia.

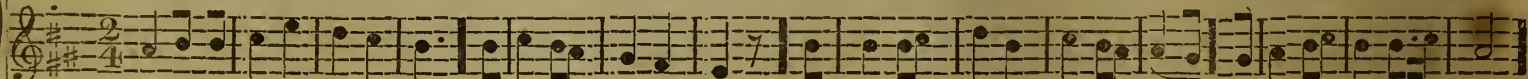
Cres.



2d Treble.



Air. Sweet was the time when first I felt The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.



Tenour.

2d Treble.

Air. Once more my soul, the ris - ing day Sa - lutes my waking eyes: Once more, my voice, thy tribute pay, To Him who rules the skies.

Detailed description: This musical score is for the hymn 'Peterborough, C. M.'. It consists of four staves. The top staff is for Tenour (Tenor), the second for 2d Treble (Second Treble), the third for Tenour (Tenor), and the bottom for Bass. The music is in G major (one sharp) and common time. The lyrics are: 'Once more my soul, the rising day Salutes my waking eyes: Once more, my voice, thy tribute pay, To Him who rules the skies.' The score includes various musical notations such as notes, rests, and phrasing slurs.

ST. ANN'S. C. M.

Dr. Croft.

Tenour. Mod.

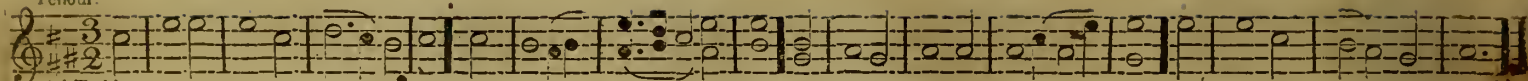
2d Treble.

Air. Now shall my in - ward joys a - rise, And burst in - to a song; Al - mighty love in - spires my heart, And plea-sure tune my tongue.

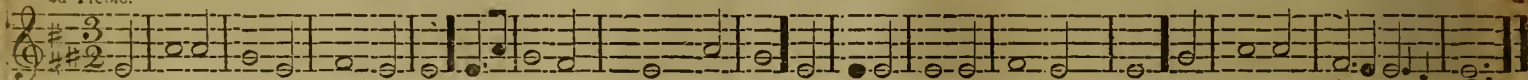
Detailed description: This musical score is for the hymn 'St. Ann's, C. M.' by Dr. Croft. It consists of four staves. The top staff is for Tenour (Tenor), the second for 2d Treble (Second Treble), the third for Tenour (Tenor), and the bottom for Bass. The music is in G major (one sharp) and common time. The lyrics are: 'Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tune my tongue.' The score includes various musical notations such as notes, rests, and phrasing slurs.

BARBAY. C. M.

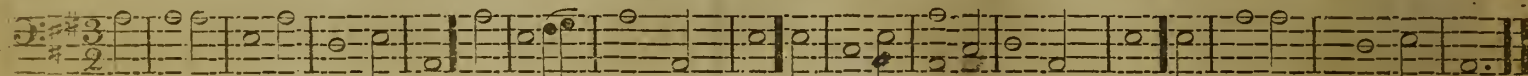
Tenour.



2d Treble.

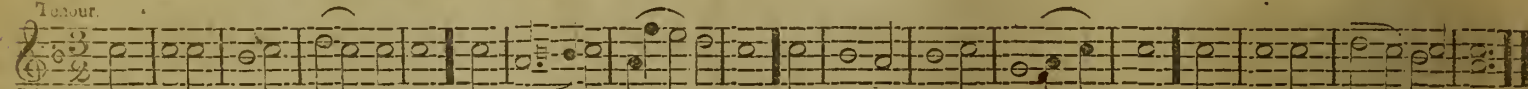


Air. Long have I sat be - neath the sound, Of thy sal - va - tion, Lord; But still how weak my faith is found, And knowledge of thy word.

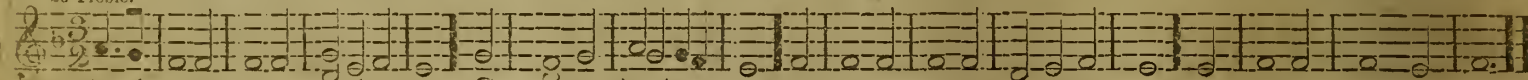


BEDFORD. C. M.

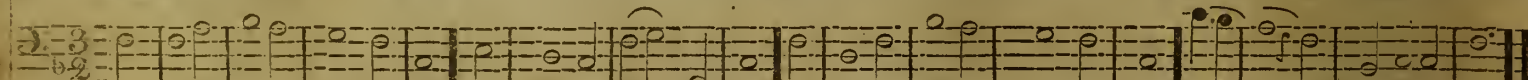
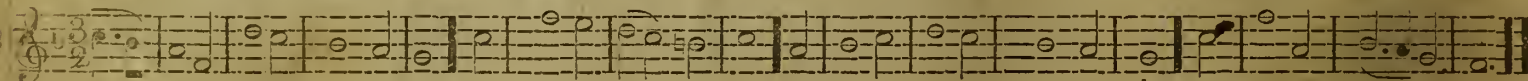
Tenour.



2d Treble.



Air. Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.



Maj. Scale of C.

tenour.

Air. Our lit - tle bark on boist' - rous seas, By cru - el tem - pests tost, with - out one cheer - ful

With pity - ing eye the Prince of grace Be - held our help - less grief; He saw, and O! a -

Tonick E.

CHORUS. For.

beam of hope, Ex - pecting to be lost. A - men.

Praise ye the Lord.

mazing love, He came to our re - - lief. Halle - - lujah, Halle - lujah, Halle - lu - jah, A - - men.

MEAR. C. M.

Tenour.

2d Treble.

Air. While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone a - round.

Scale of D. Major.

BLANDFORD. C. M.

T. Jackson.

Tenour.

2d Treble.

Air. Awake, my heart, a - rise my tongue! Pre - pare a tuneful voice; In God, the life of all my joys, A - loud will I re - joice.

Major Scale of B \flat fuv Tonick B \flat

ORENBURGH. C. M.

Haydn. 37

Tenour. *Maestoso.*

2d Treble.

Air. Be - - gin, my soul, the lof - ty strain, In sol - emn ac - - cent sing,

mi

Major Scale of G.

mi

A sa - - cred hymn of grate - ful praise, To heaven's Al - - - migh - ty King!

SWANWICK. C. M.

Lucas.

Tenour.

Pia.

Cres.

For.

2d Treble.

Alto.

2d Treble.

Air. Soon shall the glorious morning come When all thy saints shall rise; And cloth'd in their immortal bloom, At - tend thee to the skies, Attend thee to the skies.

RINETON. C. M.

Tonick F.

Williams.

Tenour.

2d Treble.

Air. O thou to whom all creatures bow, With - in this earthly frame; Thro' all the world how great art thou, How glorious is thy name.

COLCHESTER. C. M.

Ténour.

2d Treble.

mi

Air. How did my heart re-joice to hear My friends devoutly say— In Zion let us all ap-pear, And keep the solemn day.

Tonick A.

NEWMARK. C. M.

Bull.

Ténour.

2d Treble.

Air. Come, ho-ly spirit, heav'nly Dove, With all thy quick'ning pow'rs; Come, shed abroad a Saviour's love, And that shall kindle ours.

Tenour.

2d Treble.

Air. My shepherd will supply my need; Je-hovah is his name, In pas-tures fresh he makes me feed, Be-side the living stream.

Maj. Scale of C. Instrumental. Voice.

DUNCHURCH. C. M.

Tenour.

2d Treble.

Air. Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world a-bove.

ROCHESTER. C. M.

Tenour,

2d Treble.

Air. God, my sup - por - ter, and my hope, My help for - ev - er near; Thine arm of mer - cy held me up, When sinking in de - spir.

Scale of E. Maj.

IRISH. C. M.

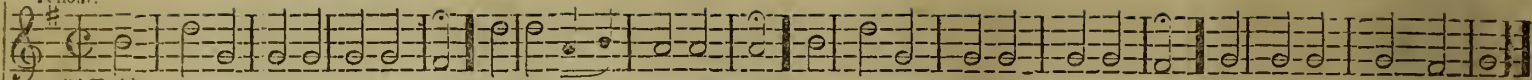
Tenour.

2d Treble.

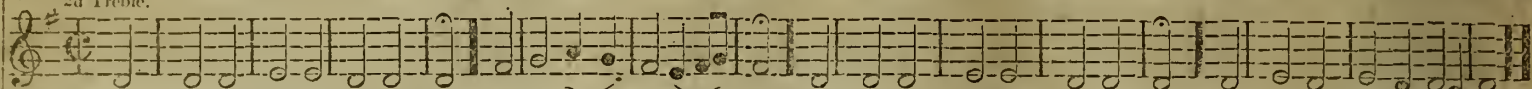
Air. Now shall my inward joys a - rise, And burst in - to a song; Almight - y love in - spires my heart, And plea - sures tune my tongue.

F

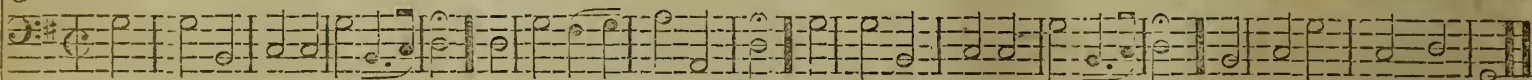
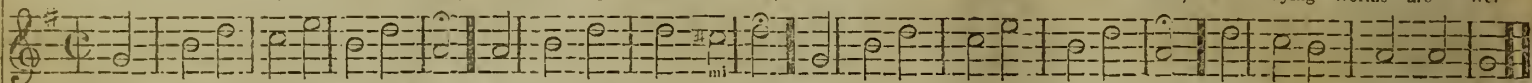
Tenour.



2d Treble.



Air. Thee we a-dors, E-ter-nal Name, And hum-bly own to Thee, How feeble is our mortal frame, What dying worms are we.

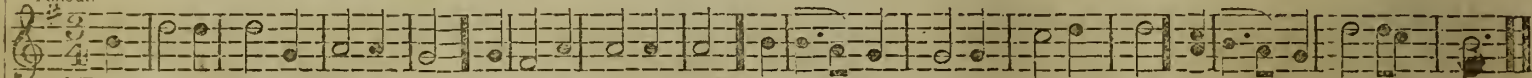


Major Scale of D.

CLIFTON. C. M.

E.

Tenour.



2d Treble.



1. Now con-de-scent, Al-migh-ty King, To bless this happy throng; And kind-ly listen while we sing Our grateful even-ing* song

2. We come to own the power di-vine, That watches o'er our days; For this our fee-ble voi-ces join, In hymns of cheer-ful praise.

3. Be-fore thy sa-cred footstool, Lord, We bend in hum-ble prayer; We come to learn thy ho-ly word, And ask thy tender care

(*Or morning.)

CLIFFORD. C. M.

Clifford. 43

Tenour. Spirituoso.

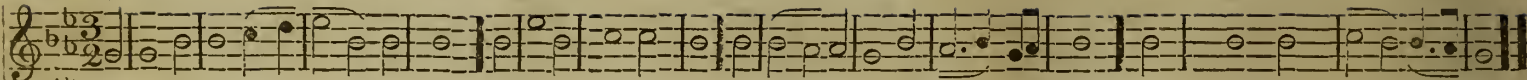
2d Treble.

Air. O for a shout of sa - cred joy, To God the sov'reign King! Let ev'ry land their tongues em - ploy, Let

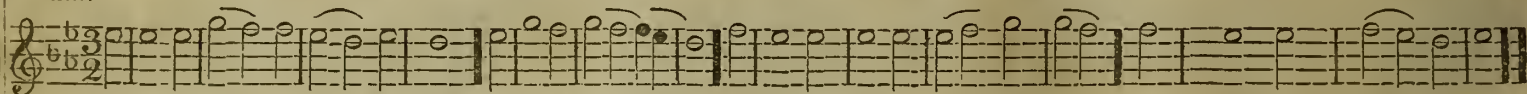
For.

ev' - ry land their tongues em - - - ploy, And hymns of triumph sing, And hymns of tri - umph sing.

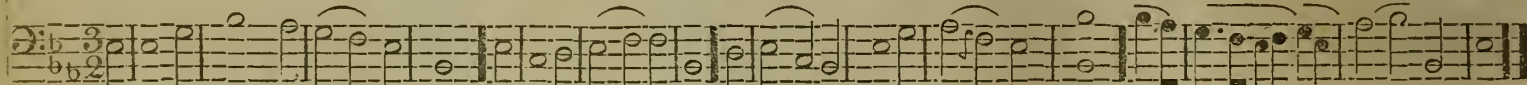
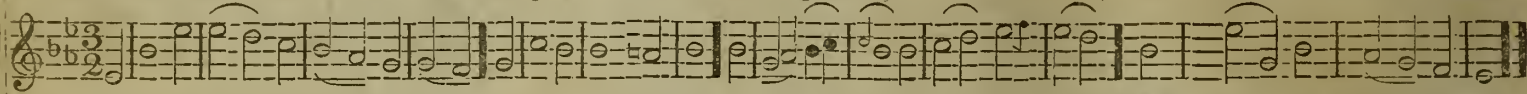
Tenour.



Alto.



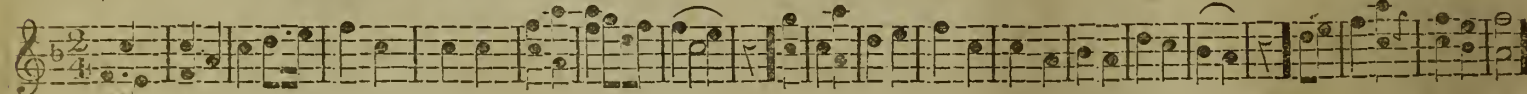
Air. The beams that shine from Zi - on's hill, Shall lighten ev' - ry land; The King who reigns in Sa - lem's tow'rs, Shall all the world command.



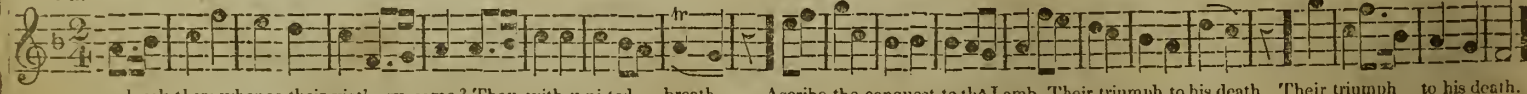
HARLEIGH. C. M.

Handel.

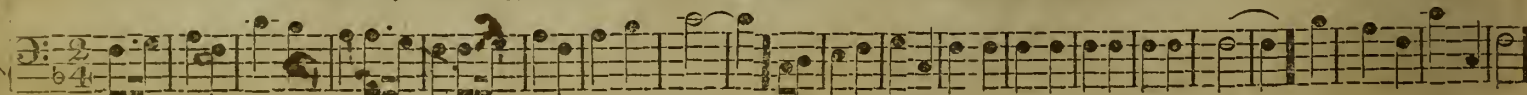
Tenour.



Air.

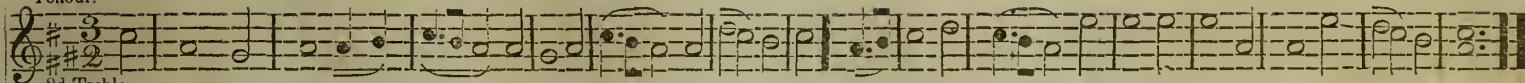


I ask them whence their vict' - ry came? They, with u-ni ted breath, Ascribe the conquest to the Lamb, Their triumph to his death 'Their triumph to his death.

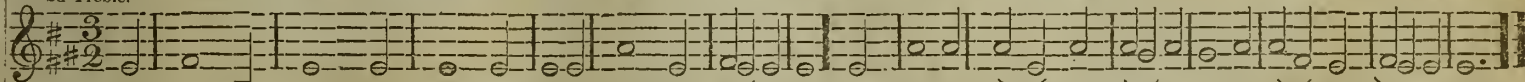


ST. MARTIN'S. C. M.

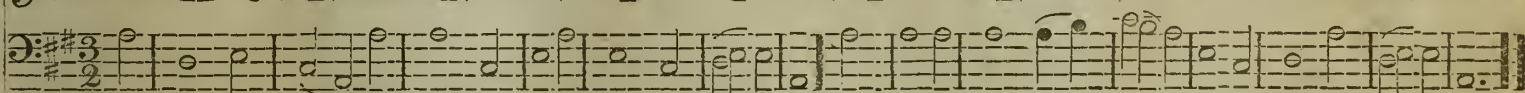
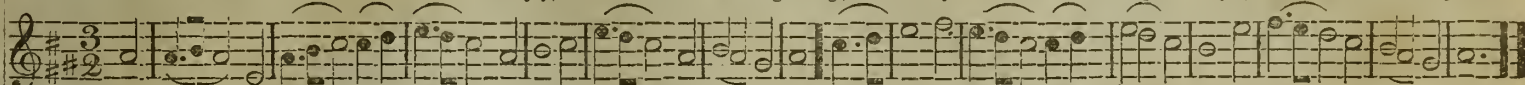
Tenour.



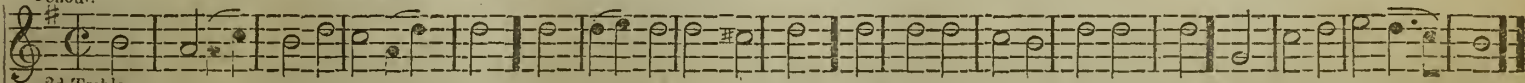
2d Treble.



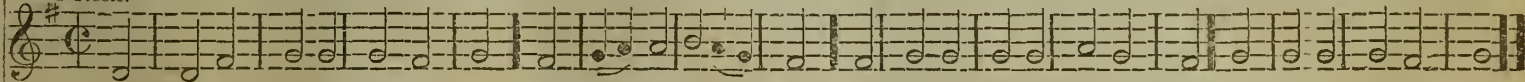
Air. O for a shout of sa - cred joy, To God the sov'reign King; Let ev'ry land their tongues employ, And hymns of triumph sing.

**LUTZEN. C. M.**

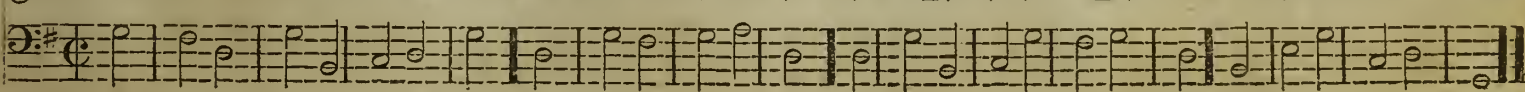
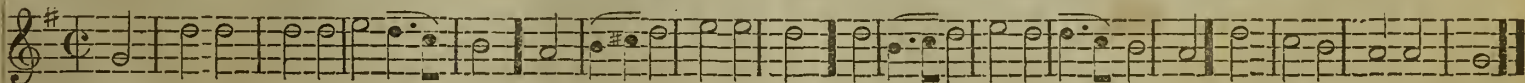
Tenour.



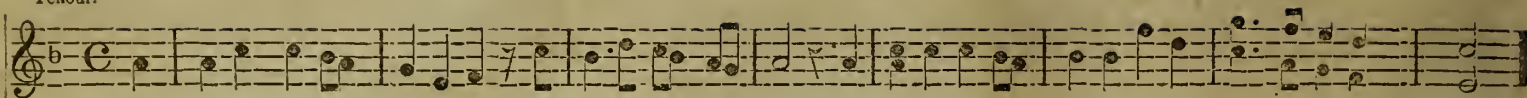
2d Treble.



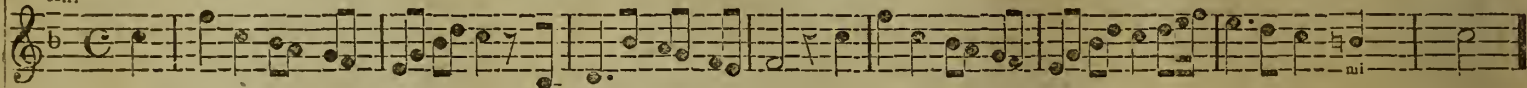
Air. Sing to the Lord, ye dis-tant lands, Ye tribes of ev'-ry tongue; His new dis-covered grace de-mands A new and nobler song.



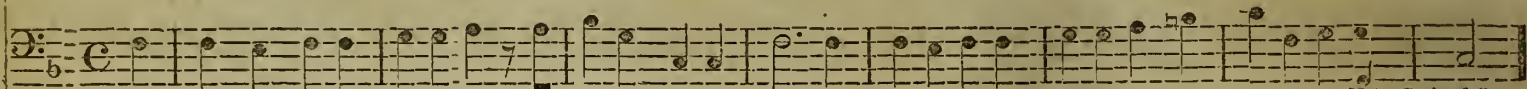
Tenour.



Air.

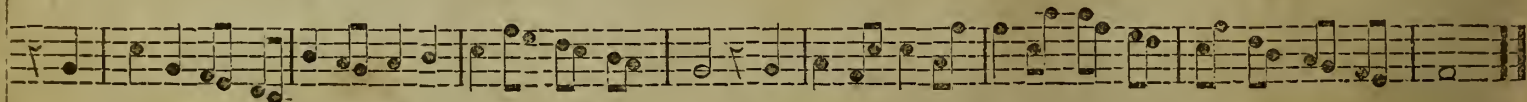


When all thy mer - cies, O my God, My rising soul sur - veys, Transported with the view I'm lost In wonder, love, and praise.

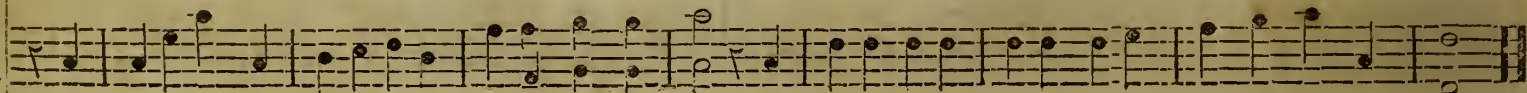


mi

Major Scale of C.



O how shall words with equal warmth, The grat - i - tude do - clare, That glows within my ravish'd heart, But thou canst read it there.



Tenour.

2d Treble.

Air. Great God, to thine Al - migh - ty love, What honours shall we raise! Not all th' angelick hosts a - bove, Can ren der e - qual praise.

Instrument.

JORDON. C. M.

Harwood.

Awake, my soul, stretch ev' - ry nerve, And press with vi - gour on; A heavenly race demands thy zeal, And an im-mor-tal crown.

HANOVER. C. M.

Tenour. *Pia.* *Forte.*

2d Treble.

Air. Now to the Lamb that once was slain, Be endless hon - ours paid; Sal - vation, glo - ry, joy re - main, For - ev - er on his head.

mi mi

Scale of D. Maj.

STAMFORD. C. M.

Tenour.

2d Treble.

Air. The glorious armies of the sky, To thee, O mighty King, Harmonious anthems consecrate, And hal - le - - lujahs sing.

Tenour.

Alto.

Air. Through all the chang - - ing scenes of life, In trou - ble and in joy; The

prais - - es of my God shall still My heart and tongue em - - - ploy

CHESTERFIELD. C. M.

Dr. Hawies.

Tenour. *Pia.* For.

2d Treble.

Arr. Mark! the glad sound, the Saviour comes, The Saviour promised long; Let ev' - ry heart pre - pare a throne, And ev' - ry voice a song.

HARBOROUGH. C. M.

Shrubsole.

2d Treble. Tenour. *Pia.* *Cres.* For. Tenour.

Allegro.

1. All hail the pow'r of Jesus' name, let angels prostrate fall; * Bring forth a royal di - adem, And crown him, crown him, crown him, crown him Lord of all.

2. Let high-born seraphs tune the lyre,
And as they tune it, fall
Before his face who tunes their choir,
And crown him—Lord of all.

3. Crown him, ye morning stars of light,
Who fix'd this floating ball,
Now hail the strength of Israel's might,
And crown him—Lord of all.

4. Sinners, whose love can ne'er forget
The wormwood and the gall,
Go spread your trophies at his feet,
And crown him—Lord of all.

5. Let every tribe and every tongue
That hear the Saviour's call,
Now shout in universal song,
And crown him—Lord of all.

SALEM. C. M.

Tenour. Mod.

2d Treble.

Air. The va - rious months thy good - - ness crowns: How beau - teous are thy ways!

Scale of E. Major.

Pia.

Cres.

The (bleating) flocks spread o'er the downs, And (shep - herds) (shout) thy praise, And (shep - herds) (shout) thy praise.

Inst.

Voice.

DEVIZES. C. M.

Tucker.

Tenour.

21 Treble.

Alc. Awake, my heart, a - rise my tongue, Prepare a tuneful voice; In God, the life of all my joys, Aloud will I re - joice, A - loud will I re - joice.

Forte.

The musical score for 'Devizes' consists of four staves. The top staff is for Tenor, the second for Treble, and the bottom two for Bass. The music is in common time (C) and features a melody with various note values and rests. A 'Forte' dynamic marking is present in the second system.

MORNINGTON. C. M.

Tenour.

21 Treble.

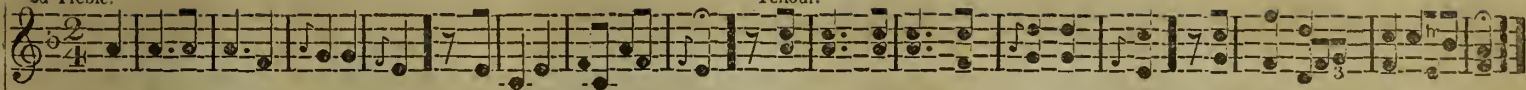
Alc. As pants the hart for cool - ing streams, When heated in the chase; So longs my soul, O God, for thee, And thy re - fresh - ing grace.

New Arrangement.

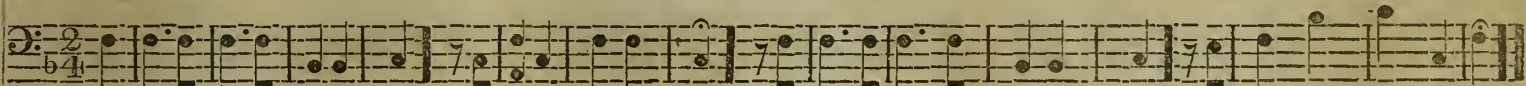
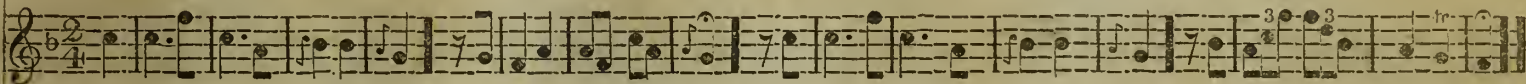
The musical score for 'Mornington' consists of four staves. The top staff is for Tenor, the second for Treble, and the bottom two for Bass. The music is in common time (C) and features a melody with various note values and rests. The score is marked as a 'New Arrangement'.

2d Treble.

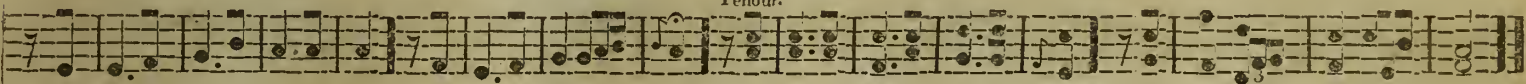
Tenour.



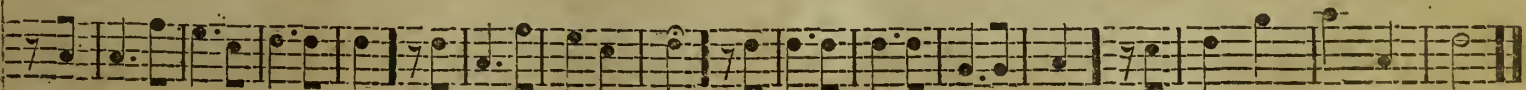
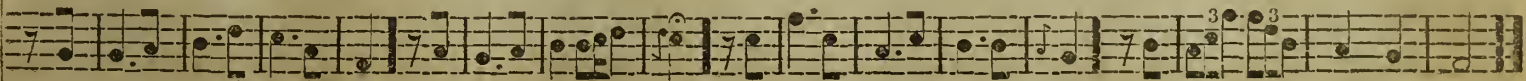
Air. While thee I seek, pro-tect-ing Pow'r, Be my vain wish-es still'd; And may this con - so - crat - ed' hour, With better hopes be fill'd.



Tenour.



Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd That mer - cy I a - - dore.



Tenour. Maestoso.

21 Treble.

Air. The Lord our God is full of might, The winds o - bey his will; He speaks, and in his heav'nly height, the roll - ing sun stands still.

mi mi

Major Scale of C.

Agitato.

For.

Re - bel, ye waves, and o'er the land, With threat'ning aspect roar; The Lord up - lifts his awful hand, And chains you to the shore.

mi faw mi

2. Ye winds of night, your force combine,
Without his high behest
Ye shall not in the lofty pine
Disturb the sparrow's nest.

His voice sublime is heard afar—
In distant peal it dies;
He yokes the whirlwinds to his car,
And sweeps the howling skies.

3. He lives, he reigns in ev'ry land,
From winter's polar snows
To where across the burning sand
The blasting meteor goes.

Ye nations bend, in rev'rence bend;
Ye monarchs wait his nod,
And bid the choral song ascend
To celebrate your God!

ARUNDEL. C. M.

Tenour. Arditto.

Alto.

Air. All glory bo to God on high, And to the earth be peace! Good will henceforth from heav'n to men, Be - gin and ne - ver cease.

NOTTINGHAM. C. M.

I. Clark.

Tenour.

2d Treble.

Air. Some seraph lend your heav'nly tongue, Or harps of golden string, That I may raise a lofty song, To our e - ter - nal King.

Tenour. Moderato.

2d Treble.

Air. Soon as I heard my Fa-ther say, "Ye chil-dren, seek my grace," My heart re-plied without de-lay, I'll

Organ. Voice.

seek my Father's face. My heart re-plied with-out de-lay, I'll seek my Fa-ther's face.

JORDAN. C. M. D.

W. Billings, 57

Tenour.

2d Treble.

Air. There is a land of pure de-light, where saints im-mor-tal reign; In-fin-ite day ex-cludes the night, And pleasures banish pain.

Sweet fields be-yond the swell-ing floods, Stand dress'd in living green, So to the Jews fair-Canaan stood, While Jordan roll'd be-tween.

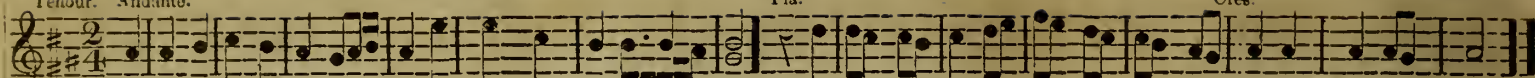
ASHLEY. C M.

Dr. Madan.

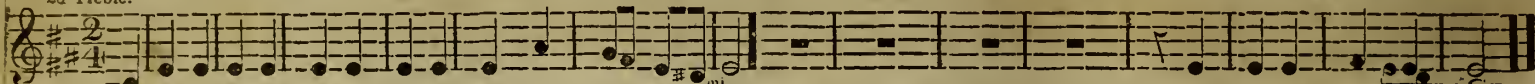
Tenour. Andante.

Pia.

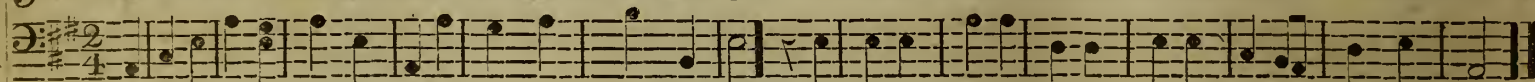
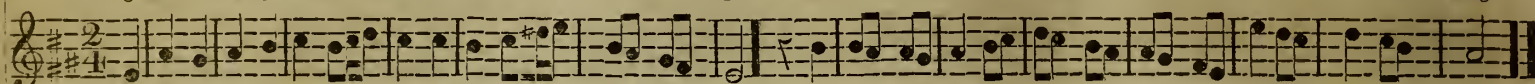
Cres.



2d Treble.



Air. Sing to the Lord, ye distant lands, Ye tribes of ev' - ry tongue; His new dis - cover'd grace demands A new and no - bler song.

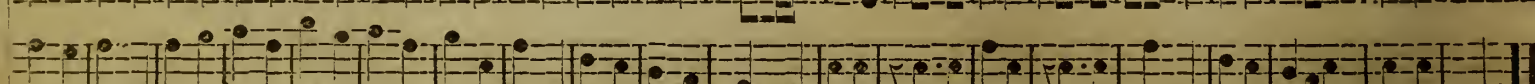
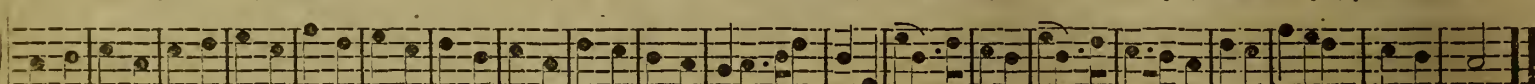


Scale of E. Maj.

CHORUS. Andantino.

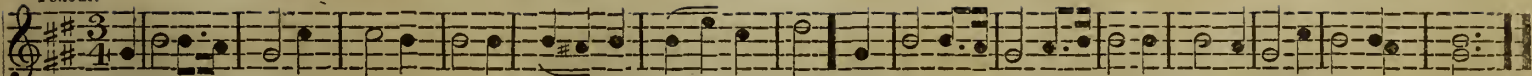


Glory, honour, praise, and power, Be un-to the Lamb for-e-ver; Jesus Christ is our Redeemer, Halle - lujah, Halle - lu - jah, Halle - lu - jah, praise the Lord.

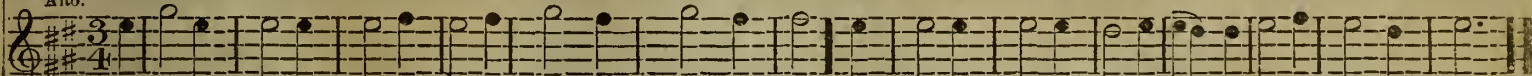


BRADFORD. C. M.*Handel.* 59

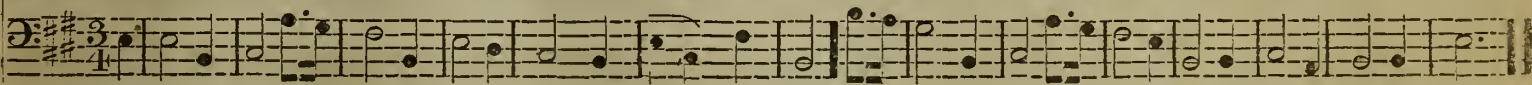
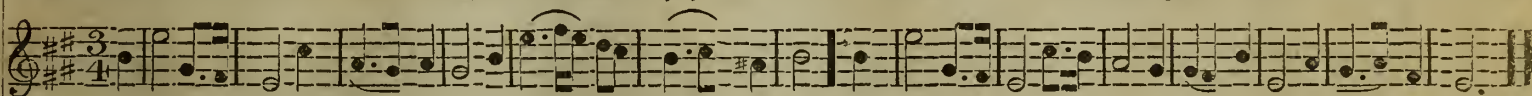
Tenour.



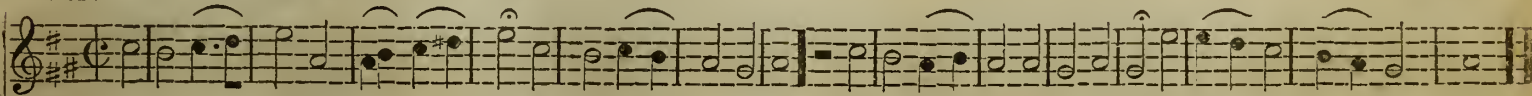
Alto.



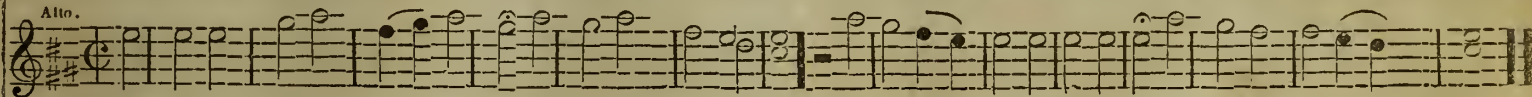
Air. I know that my Re - deemer lives, And ev - er prays for me; Sol - vation to his saints he gives, And life and lib - er - ty.

**FERRY. C. M.***Webbe.*

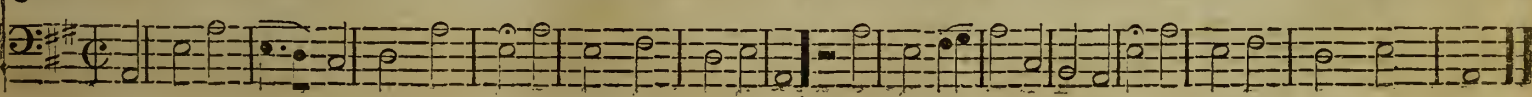
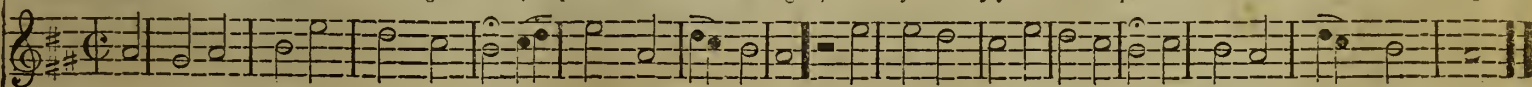
Tenour.



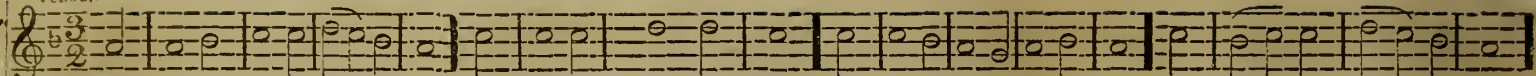
Alto.



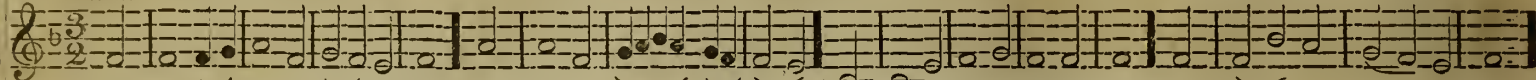
Air. Come, Lord, and warm each languid heart, Inspire each life - less tongue; And may the joys of heav'n impart Their influence to our song.



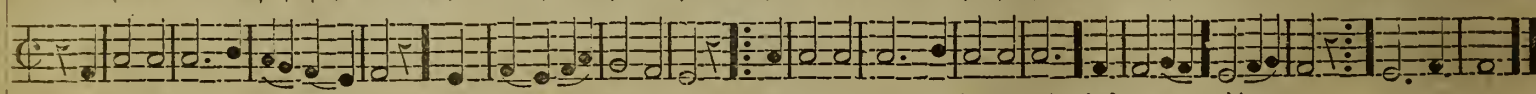
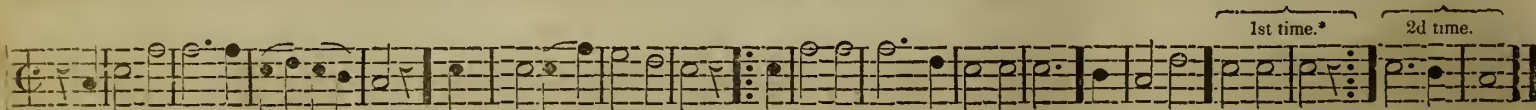
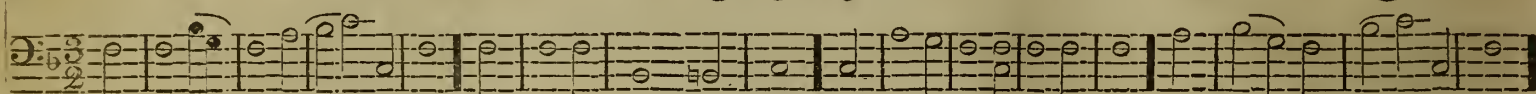
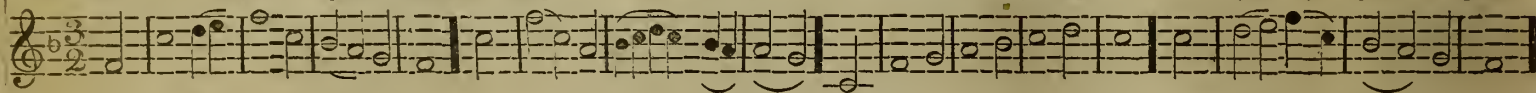
Tenour.



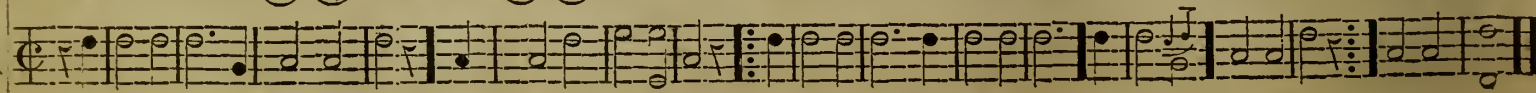
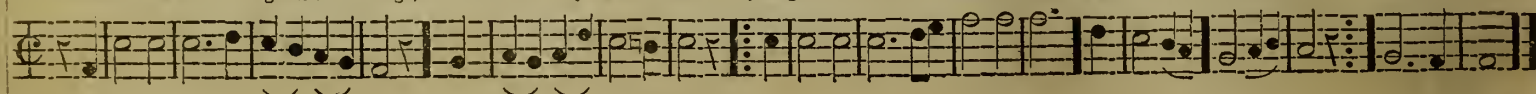
2d Treble.



Air When God reveal'd his gracious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace ap - pear'd so great.



The world beheld the glorious change, And did thy hand confess? My tongue broke out in unknown strains, And sung sur - prising grace.



* The small notes in the base should be sung the first time, and the minura the second time, in the preceding measures.

GAINSBOROUGH. C. M.

Handel. 61

Tenour.

Alto.

Air. As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

ELLISBURGH. C. M.

E. Reed.

Tenour. Andante.

Pia.

Cres.

2d Treble.

Air. When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The grace appear'd so great.

Scale of C. Maj.

MORAVIA. C. M. D.

Tenour. FINE. D. C.

2d Treble. I'm not a - sham'd to own my Lord, Or to de - fend his cause, D. C.

Air. Maintain the honour of his word, The glo - ry of his cross. 2. Jesus, my God! I know his name, His name is all my trust, D. C.

Nor will he put my soul to shame, Nor let my hope be lost. D. C.

ULMER. C. M. (Chant.)

Tenour. FINE.

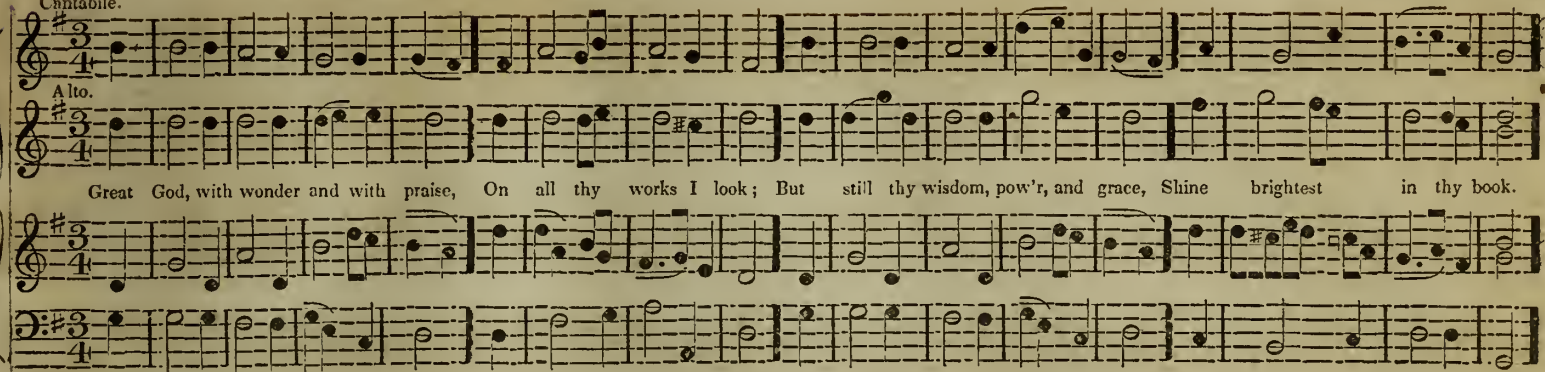
2d Treble.

Air. How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me? O never to return, O never to re - turn!

DUNGENESS. C. M. D.

Mozart. 63

Cantabile.

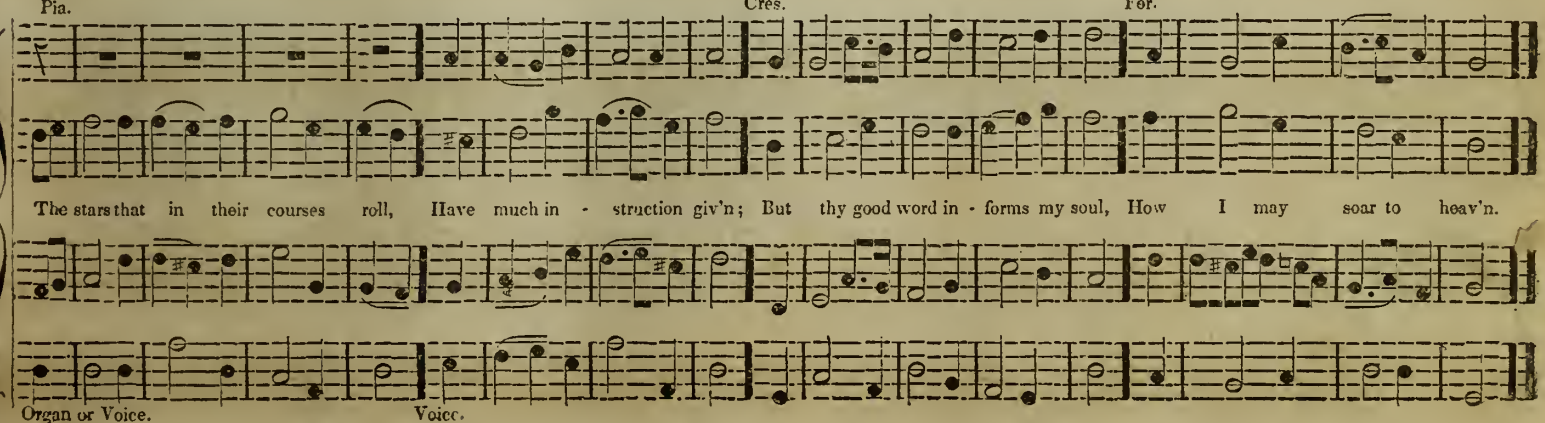


Great God, with wonder and with praise, On all thy works I look; But still thy wisdom, pow'r, and grace, Shine brightest in thy book.

Pia.

Cres.

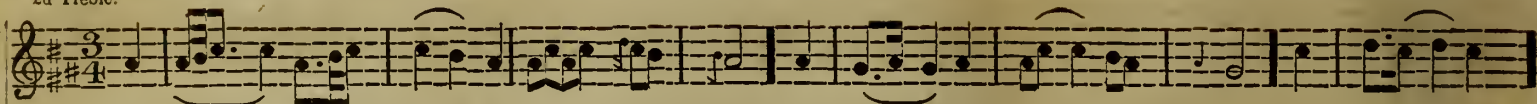
Fer.



The stars that in their courses roll, Have much in - struction giv'n; But thy good word in - forms my soul, How I may soar to heav'n.

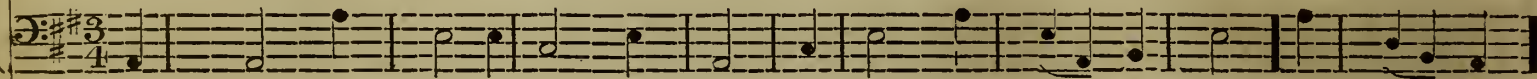
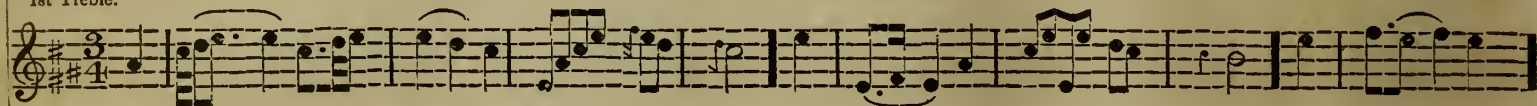
Organ or Voice. Voice.

2d Treble.

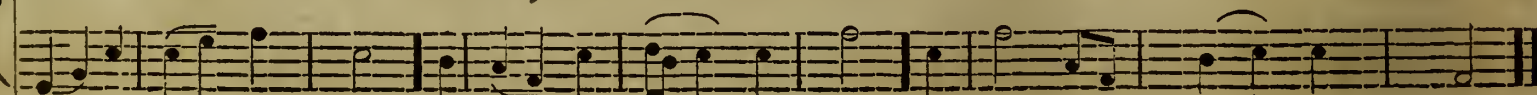
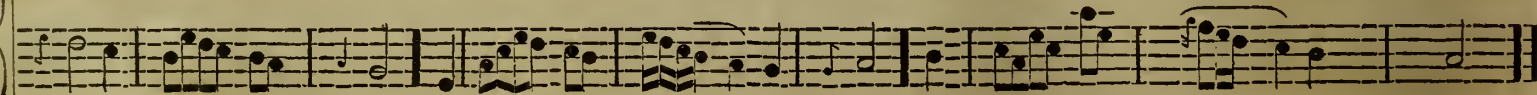
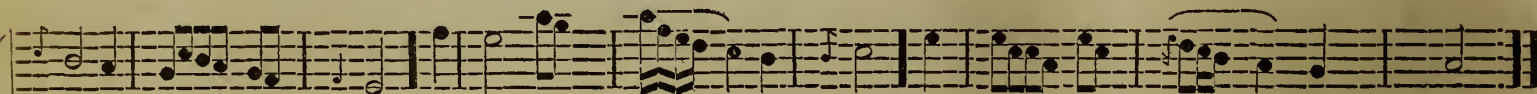


The Lord sup - - plies his peo - ple's need, Je - - ho - vah is his name; In pas - tures

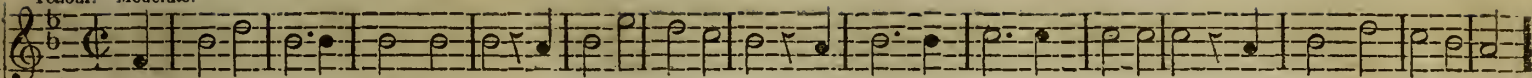
1st Treble.



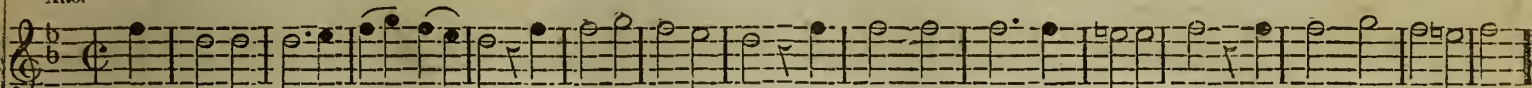
fresh he makes me feed, Be - side the liv - - ing stream, Be - - side the liv - - - ing stream.



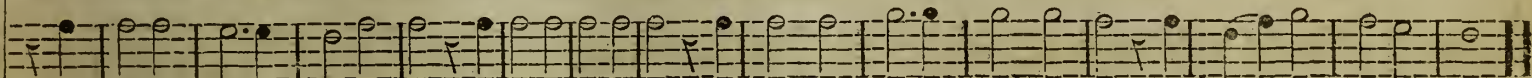
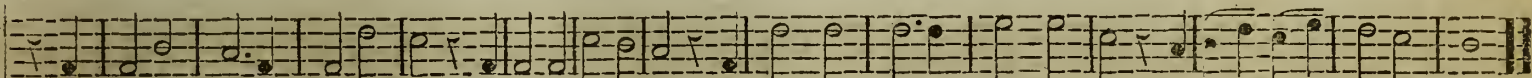
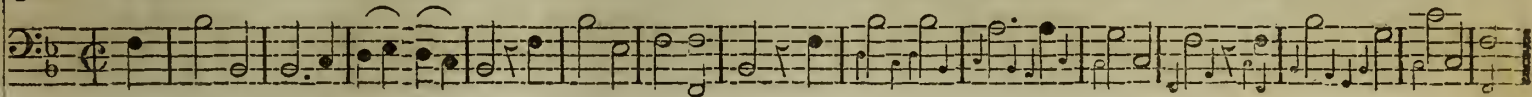
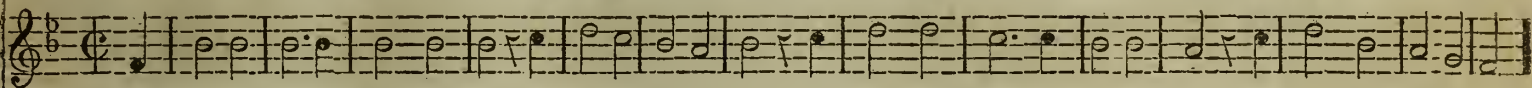
Tenour. Moderato.



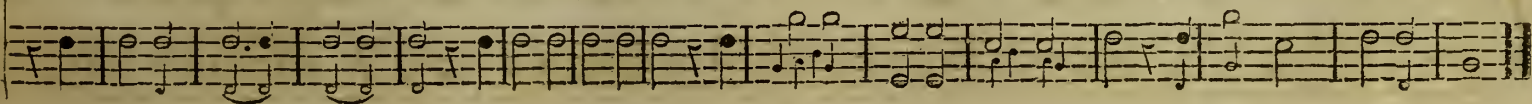
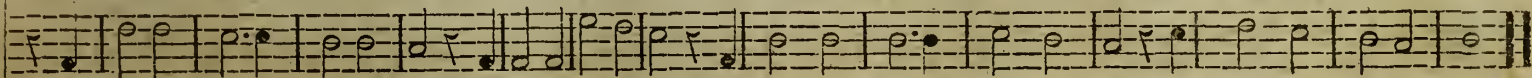
Alto.



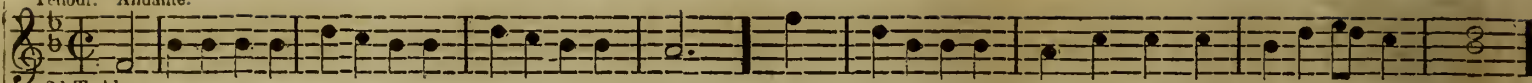
Air. I sing the mighty pow'r of God, That made the mountains rise; That spread the flowing seas a - broad, And built the lofty skies.



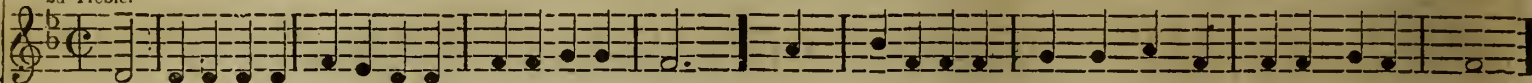
I sing the wisdom that ordain'd The sun to rule the day, The moon shines full at his command, And all the stars o - bey.



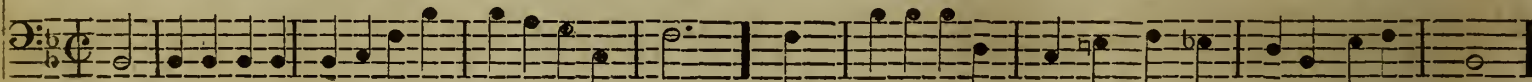
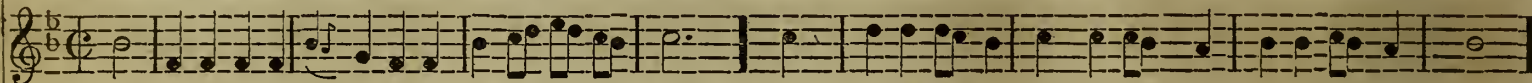
Tenour. Andante.



2d Treble.

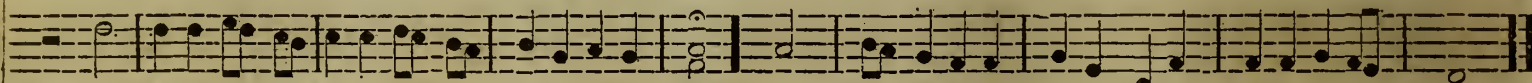
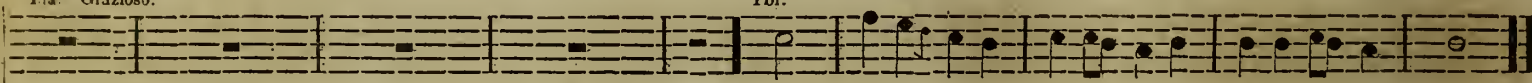


Air. Methinks I see a heav'nly host Of Angels on the wing; Me - thinks I hear th' ethereal notes, And heav'nly strains they sing.

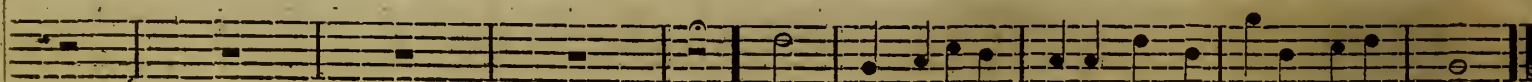
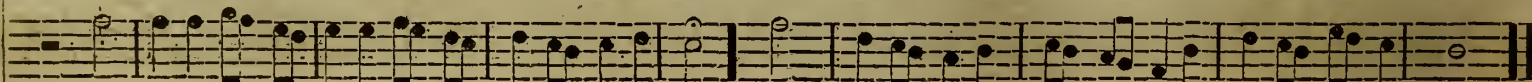


Pia. Grazioso.

For.



Let all your fears be banish'd hence, Glad tidings we pro - claim, For there's a Saviour born to - day, And Jesus is his name.



TUNBRIDGE. C. M.

Tenour. Spirito.

2d Treble.

Air. What shall I ren - der to my God For all his kindness shown; My feet shall

Forte.

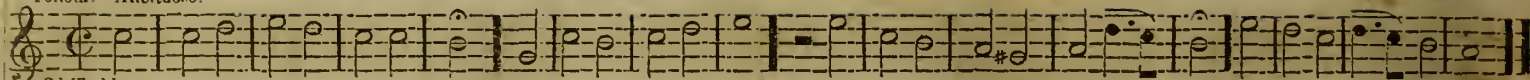
vis - it thine a - bode, My feet shall visit thine a - bode, My songs ad - dress thy throne, My songs ad - dress thy throne

T. S.

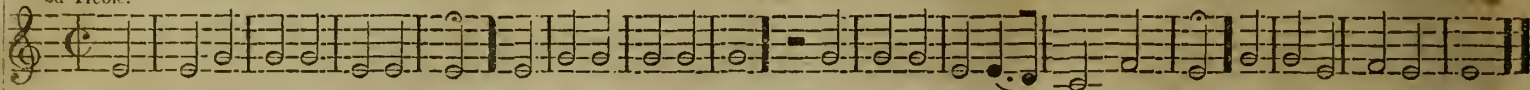
WINDSOR. C. M.

Kirby.

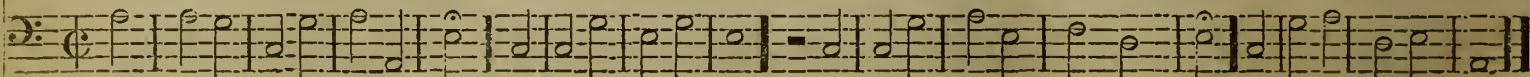
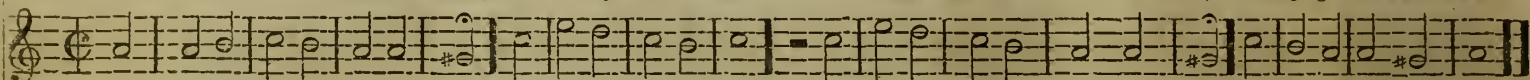
Tenour. Affettuoso.



2d Treble.



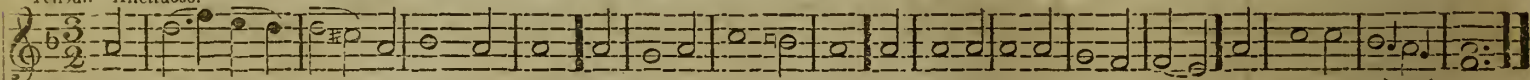
Air. Thee we a - dore, e - ternal Name, And humbly own to thee, How feeble is our mor - tal frame, What dying worms are we.



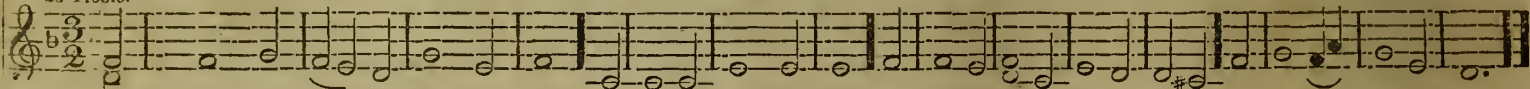
SALZBURGH. C. M.

E.

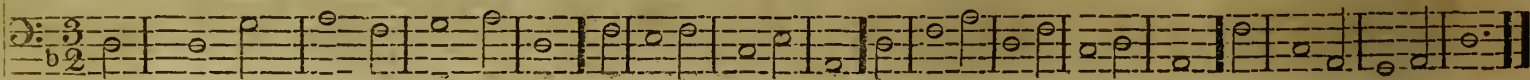
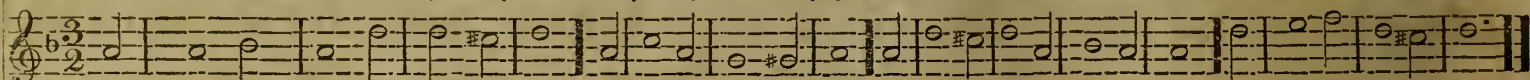
Tenour. Affettuoso.



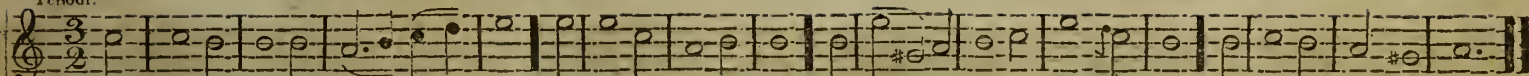
2d Treble.



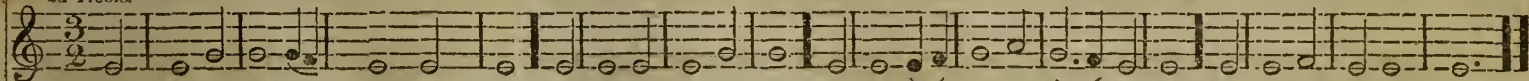
Air. Lord, hear the voice of my complaint, Accept my se - cret prayer: Without thy grace my soul must faint, And sink in deep de - spair.



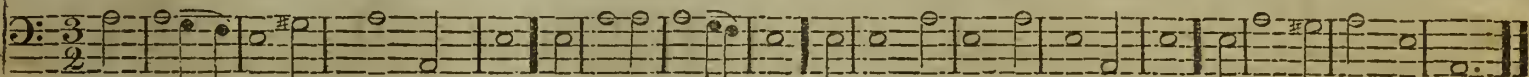
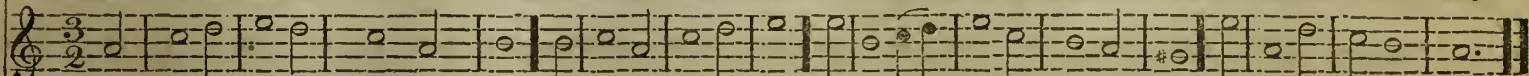
Tenour.



2d Treble.



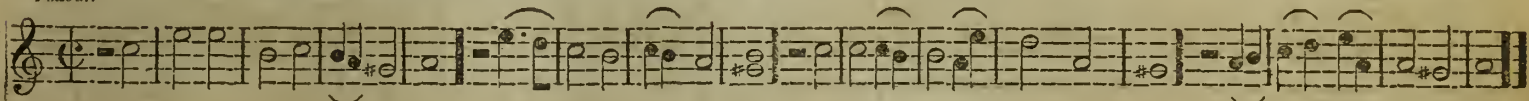
Air. Now let our lips with ho - ly fear, And mournful pleasure sing, The suff'ings of our great High Priest, The sorrows of our King.



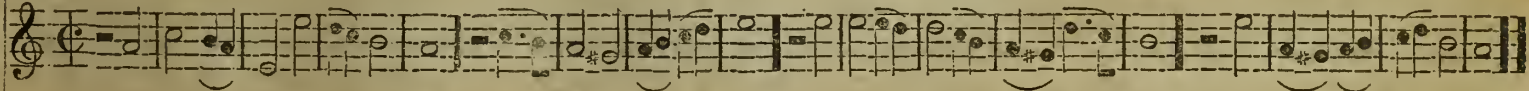
READING. C. M.

Har. Sacra.

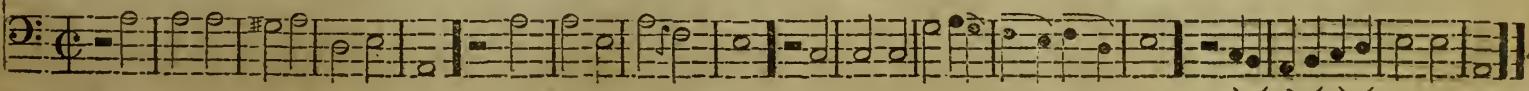
Tenour.



Air.



My God, the spring of all my joys, The life of my delights, The glo-ry of my brightest days, and comfort of my night.



Tenour. *Affettuoso.*

Musical score for Plympton, C. M. The score consists of three staves. The top staff is for Tenour, marked *Affettuoso.* The middle staff is for Air. The bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "Now let our drooping hearts re - vive, And ev' - ry tear be dry; Why should these eyes be drown'd in tears, That view a Saviour nigh?"

MARLOW. C. M.

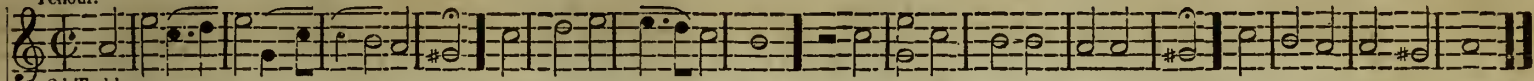
Tenour.

Musical score for Marlow, C. M. The score consists of four staves. The top staff is for Tenour. The second staff is for 2d Treble. The bottom two staves are the bass line. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The lyrics are: "Now let our drooping hearts re - vive, And ev' - ry tear be dry; Why should these eyes be drown'd in tears, That view a Saviour nigh?"

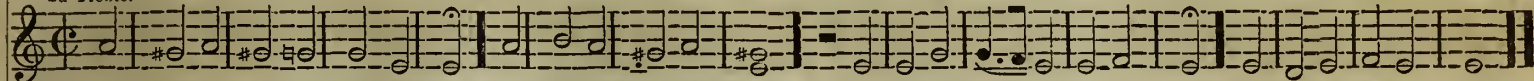
ELGIN. C. M.

Scottish Air. 71

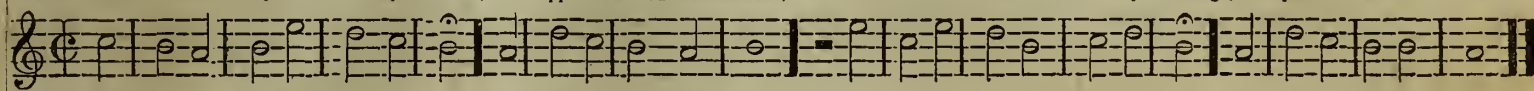
Tenour.



2d Treble.



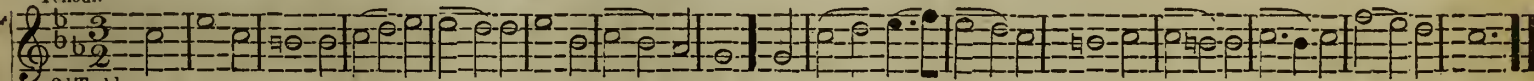
Air. That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.



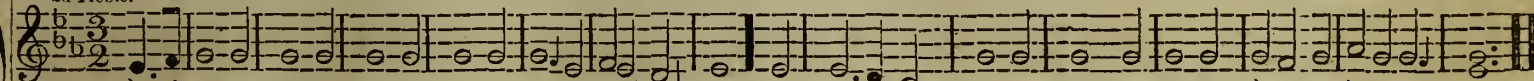
COLLINGHAM. C. M.

T. Jackson.

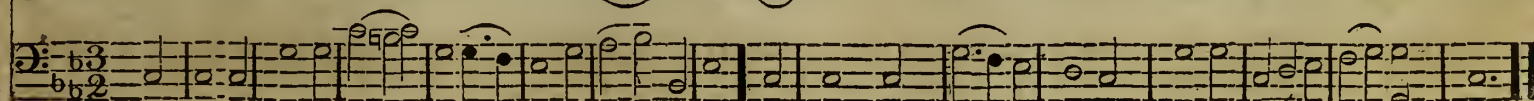
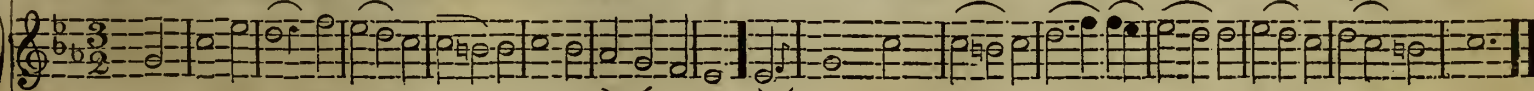
Tenour.



2d Treble.



Air. The dear delights we hear en - joy, And call our own in vain, Are but short favours borrow'd now, To be re - paid a - gain.

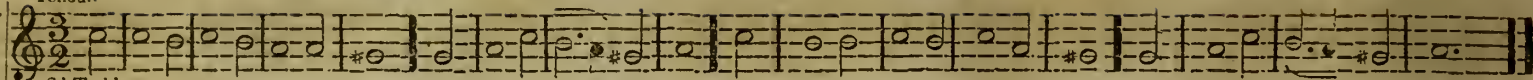


Relative Key—E. Maj.

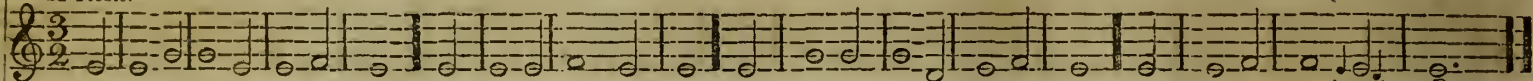
WORKSOP. C. M.

German.

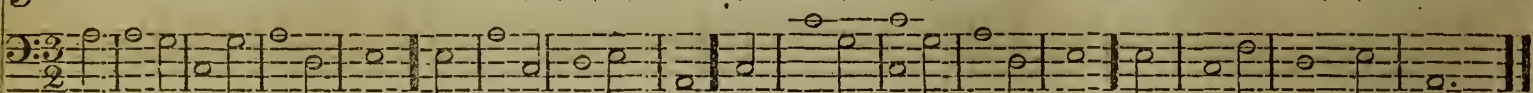
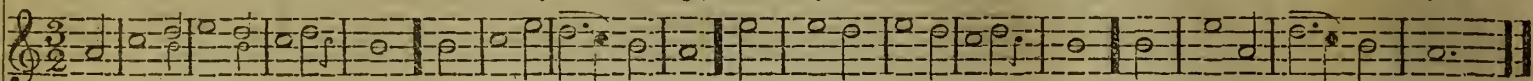
Tenour.



2d Treble.



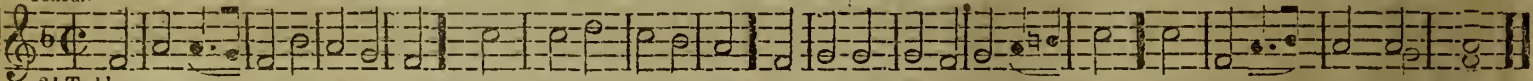
Air. To calm the sorrows of the mind, Our heav'nly Friend is nigh, To wipe the anxious tear that starts And trembles in the eye.



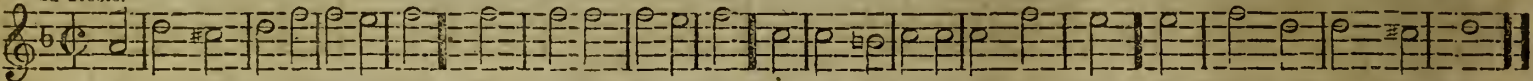
ST. MARY'S. C. M.

German.

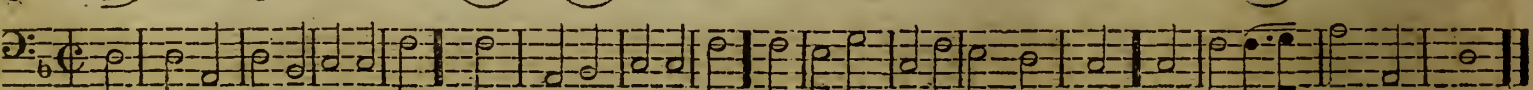
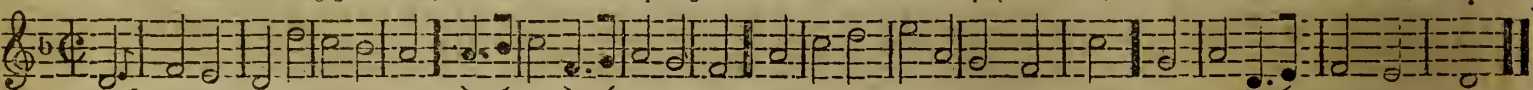
Tenour.



2d Treble.



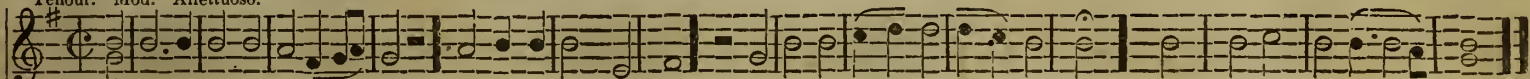
Air. Let this vain world engage no more; Be - hold the opening tomb! It bids us seize the present hour, To - mor - row death may come.



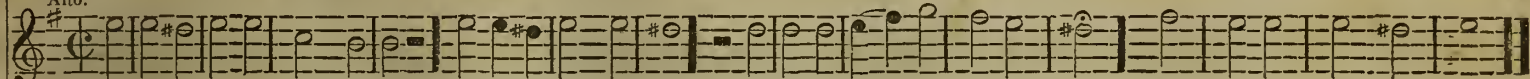
FUNERAL HYMN. C. M.

Dr. Miller. 73

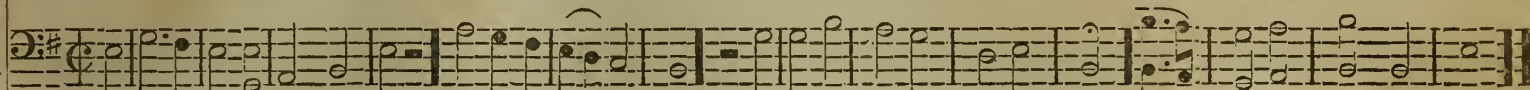
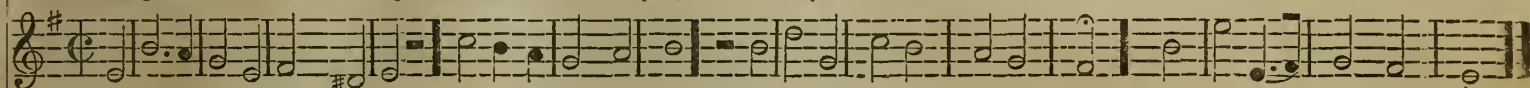
Tenour. Mod. Affettuoso.



Alto.



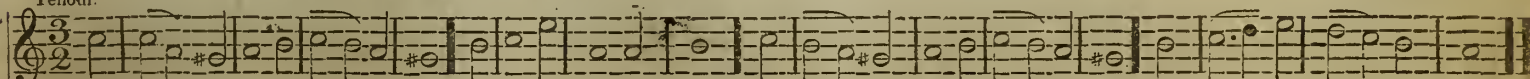
Air. The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - e - ver shall re - main.



BURFORD. C. M.

Purcell.

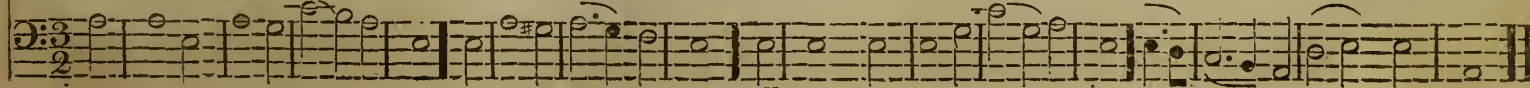
Tenour.



2d Treble.



Air. When shall my drooping spir - it rise, And bless thy healing rays, And change these deep complaining sighs, For songs of sa - cred praise.



The first system of musical notation for 'Rockingham' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music is written in G major and features a melody with various intervals and rests, including a prominent dotted half note in the first measure of the top staff.

He is a God of sov'reign love, That promis'd heav'n to me, And taught my thoughts to soar a - bove, Where happy spir - its be, Where happy spirits be.

The second system of musical notation for 'Rockingham' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system, with similar rhythmic patterns and intervallic structures.

BUCKINGHAM. C. M.

Tenour.

The first system of musical notation for 'Buckingham' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music is written in G major and features a melody with various intervals and rests, including a prominent dotted half note in the first measure of the top staff.

2d Treble.

The second system of musical notation for 'Buckingham' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system, with similar rhythmic patterns and intervallic structures.

Air. Lord, thou wilt hear me when I pray, I am for - e - - ver thine; I fear be - fore thee all the day, Nor would I dare to sin.

The third system of musical notation for 'Buckingham' consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the second system, with similar rhythmic patterns and intervallic structures.

BANGOR. C. M.

Ravenscroft. 75

Tenour. Mod. Affettuoso.

2d. Teach me the measure of my days, Thou Maker of my frame; I would sur - vey life's narrow space, And learn how frail I am.

Air. To God I made my sorrows known, From God I sought relief; In long complaints be - fore his throne, I pour'd out all my grief.

WELLS.* L. M.

Holderd.

Tenour.

2d Treble.

Air. Life is the time to serve the Lord, The time t' ensuro the great re - ward; And while the lamp holds out to burn, The vilest sinner may re - turn.

* We have adopted the above notation, to avoid those rythmical and accentual irregularities, which so frequently occur in the copies of the pieces, now in general use. We hope it may prove acceptable.

PILES-GROVE. L. M.

Tenour.

Air Awake, my soul, to hymns of praise, To God, the song of tri - umph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

The score consists of four staves. The top staff is for Tenour (treble clef, 3/4 time, key of D major). The second staff is for Alto (treble clef, 3/4 time, key of D major). The third and fourth staves are for piano accompaniment (treble and bass clefs, 3/4 time, key of D major). The lyrics are written below the Alto staff.

BERLIN. L. M.

German.

Tenour.

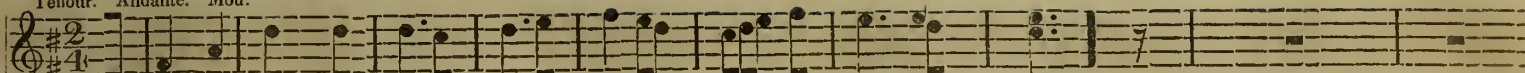
Air. Happy the church thou sacred place, The seat of thy Creator's grace; Thine holy courts are his a - bode, Thou earthly palace of our God.

The score consists of four staves. The top staff is for Tenour (treble clef, common time, key of B-flat major). The second staff is for 2d Treble (treble clef, common time, key of B-flat major). The third and fourth staves are for piano accompaniment (treble and bass clefs, common time, key of B-flat major). The lyrics are written below the Tenour staff.

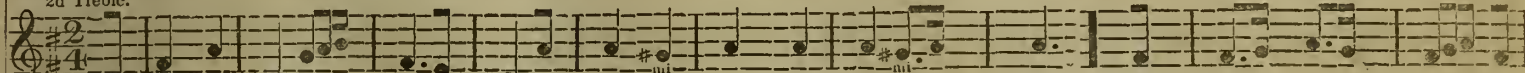
HINTON. L. M.

Tenour. Andante. Mod.

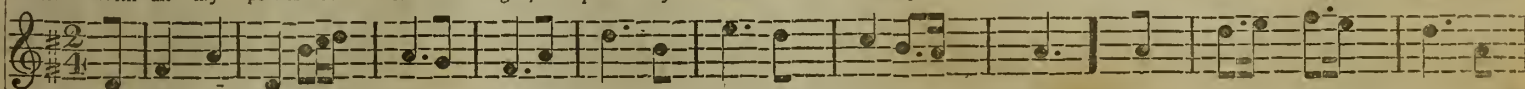
Pia.



2d Treble.

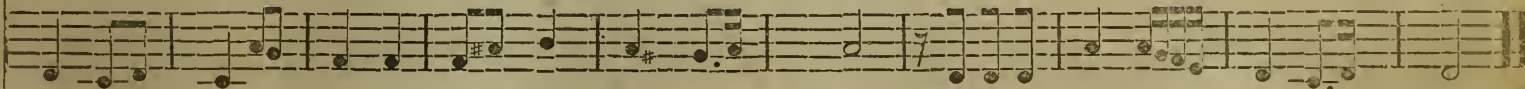
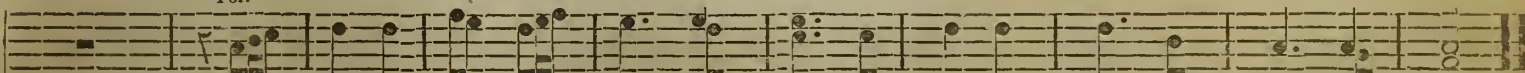


Air. With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song; An - - gels shall hear the

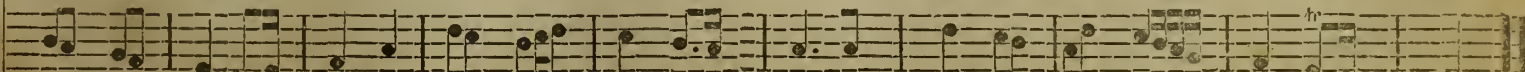


Scale of A. Maj.

For.



notes I raise, Ap - prove the song and join the praise. Ap - - prove the song and join the praise.



Tenour.

3d Treble.

Air. E - ternal source of ev' - ry joy, Well may thy praise our lips employ; While in thy temple wo ap - pear, Thy goodness crowns the circling year.

Scale of E. Maj.

STERLING. L. M.

Ancient Chant.

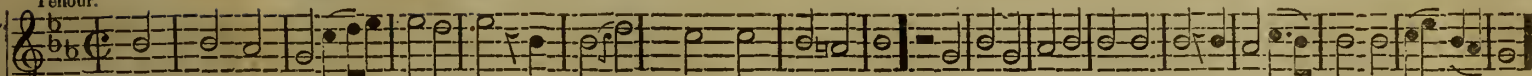
Tenour.

2d Treble.

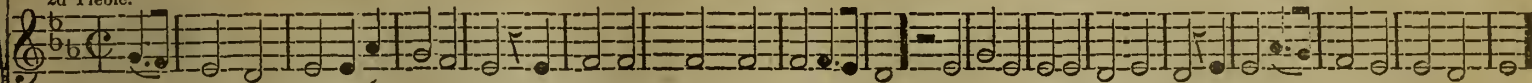
Air. O come, loud anthems let us sing, Loud thanks to our Almigh - ty King: For we our voices high shall raise, When our salvation's Rock we praise.

KENT. L. M.*Dr. Green.* 79

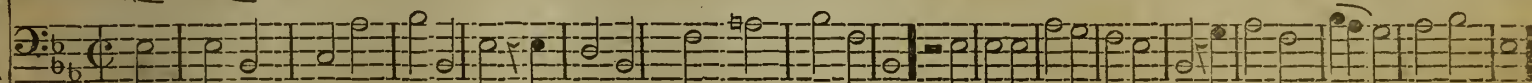
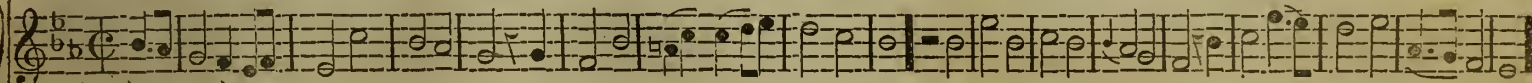
Tenour.



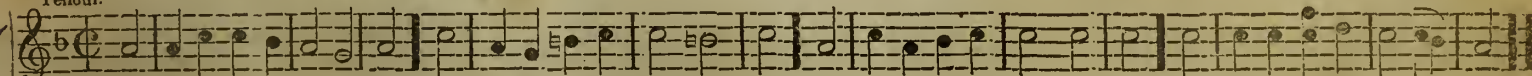
2d Treble.



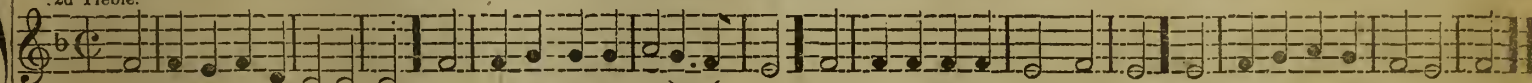
Air. My God, how endless is thy love! Thy gifts are ev' - ry evening new; And morn'g mercies from above, Greatly dis - til like early dew.

**UXBRIDGE. L. M.***L. Mason.*

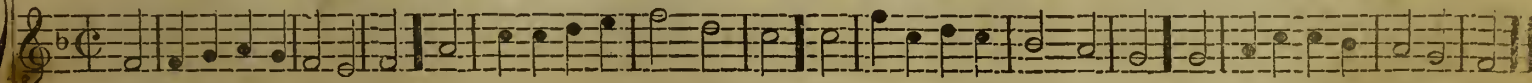
Tenour.



2d Treble.



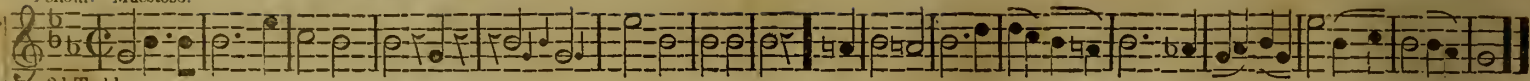
Air. At anchor laid, remote from home, Toiling, I cry—"sweet Spirit, come;" Celes - tial breeze no longer stay, But swell my sail, and speed my way.



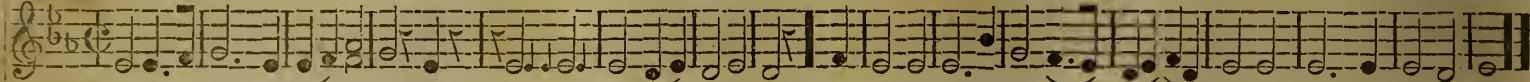
TRURO. L. M.

Dr. Burney.

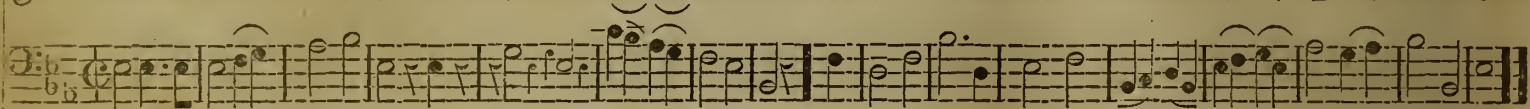
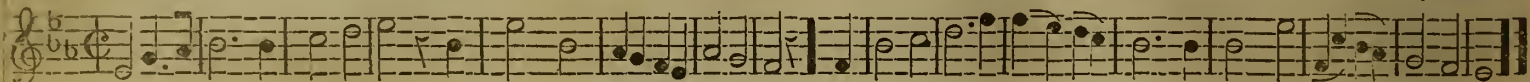
Tenour. Maestoso.



2d Treble.



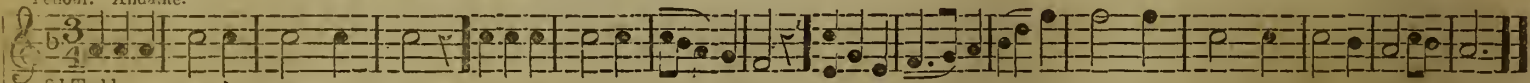
Air Now to the Lord a noble song, Awake, my soul, awake, my tongue; Hosanna to th' Eter - nal name, And all his boundless love proclaim.



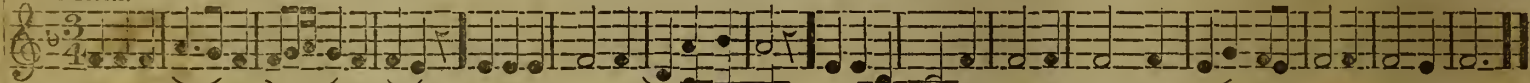
PORTSMOUTH. L. M.

Gelineck.

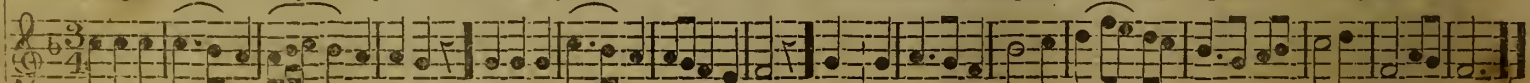
Tenour. Andante.



2d Treble.



Air. Indulgent still to my request, How free thy tender mercies are! With full consent my thoughts at - test, My gracious God, thy faithful care.



EFFINGHAM. L. M.

Tenour Pia Forte.

2d Treble.

Air. Sweet is the work, my God, my King! To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night

Organ or Voice.

OLD HUNDRED.* L. M.

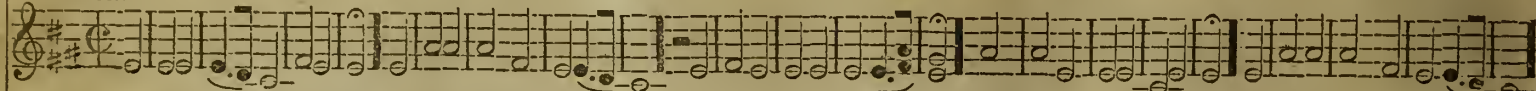
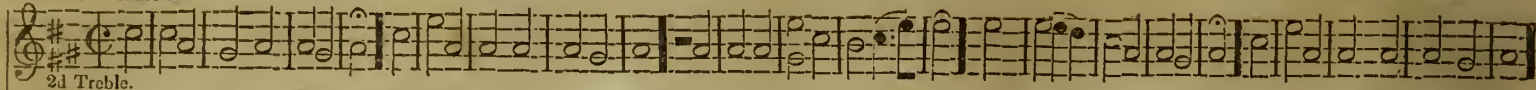
M. Luther.

Tenour. Macigno.

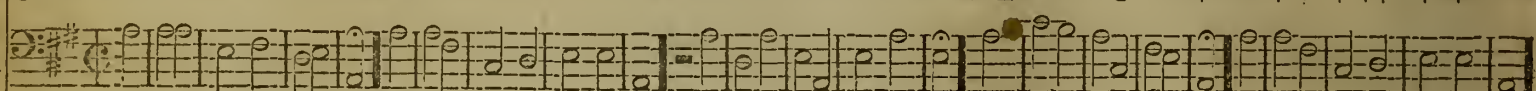
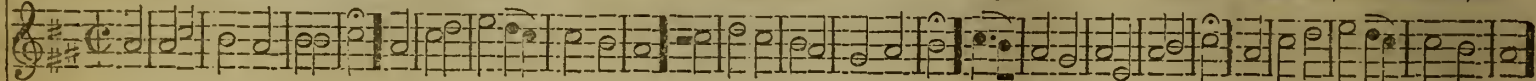
2d Treble.

Air. Ye nations round the earth, rejoice Before the Lord your Sovereign King; Serve him with cheerful heart and voice, With all your tongues his

* We have inserted in small notes, a form of ending this piece, which has the sanction of good authority. Both cannot be used in connexion. Either may be used separately

Tenour. *Maestoso.*

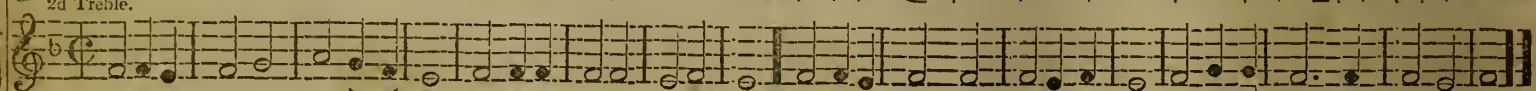
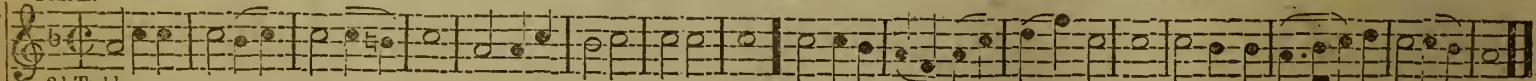
Air. In robes of judgement, lo! he comes! Shakes the wide earth and cleaves the tombs; Before him burns devouring fire, The mountains melt and seas retire, The mountains, &c.



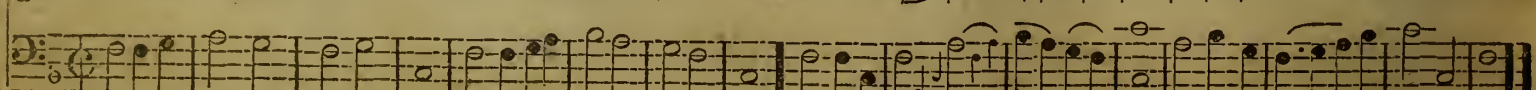
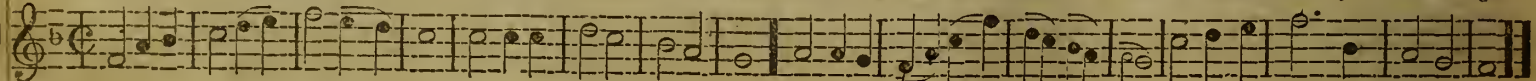
DUKE-STREET. L. M.

Webbe's Coll.

Tenour.



Air. Praise ye the Lord: 'tis good to raise Our hearts and voices in his praise; His nature and his works in - vite To make this du - ty our de - light.



PARK-STREET. L. M.

Venua. 83

Tenour. Expressivo.

Pia.

Cres.

Forfe.

2d Treble.

Hark! how the choral song of heav'n Swells full of peace and joy, above! Hark! how they strike their golden harps, And raise their tuneful notes of love! And raise, &c.

The musical score consists of four staves. The top staff is for Tenour, marked 'Expressivo'. The second staff is for 2d Treble. The third and fourth staves are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes dynamic markings: 'Pia.' (Piano), 'Cres.' (Crescendo), and 'Forfe.' (Forzando). The lyrics are written below the second and third staves.

BREWER. L. M.

Dyer's Coll.

Tenour.

2d Treble.

Air. Up to the hills I lift mine eyes, Th' eternal hills beyond the skies; Thence all her help my soul derives; There my Al-migh - ty refuge lives.

The musical score consists of four staves. The top staff is for Tenour. The second staff is for 2d Treble. The third and fourth staves are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes the marking 'Air.' and the lyrics are written below the second and third staves.

GREEN'S HUNDRETH. L. M.

Dr. Green

Tutti

2^a Trolle

Air Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone, He can create and he de - stroy.

Tonick E.

Detailed description: This musical score is for the hymn 'Green's Hundredth'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a bass clef with a key signature of one sharp. The tempo is marked 'Tutti' and the style is 'Air'. The lyrics are: 'Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone, He can create and he de - stroy.' The score is marked with '2^a Trolle' and 'Tonick E.'.

LEEDS. L. M.

M. Madan

Air Jesus, thy blood and righteousness, My beauty are, my glorious dress; 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

Detailed description: This musical score is for the hymn 'Leeds'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a key signature of one flat (Bb). The piano accompaniment is written in a bass clef with a key signature of one flat. The tempo is marked 'Air'. The lyrics are: 'Jesus, thy blood and righteousness, My beauty are, my glorious dress; 'Midst flaming worlds in these array'd, With joy shall I lift up my head.' The score includes triplets in the piano accompaniment.

QUITO. L. M.

Venour. Mod. Affettuoso.

2d Treble.

Who is this stranger in dis - tress, That travels through the wilderness? Oppress'd with sorrows and with sins, On her beloved Lord she leans, On her beloved, &c.

The musical score for 'QUITO. L. M.' consists of four staves. The first two staves are for the vocal line, with the lyrics 'Who is this stranger in dis - tress, That travels through the wilderness? Oppress'd with sorrows and with sins, On her beloved Lord she leans, On her beloved, &c.' written below. The third and fourth staves are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C).

ROTHWELL. L. M.

Arranged by L. Mason.

Venour.

2d Treble.

The heav'n's declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines, We read thy name in fairer lines

The musical score for 'ROTHWELL. L. M.' consists of four staves. The first two staves are for the vocal line, with the lyrics 'The heav'n's declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines, We read thy name in fairer lines' written below. The third and fourth staves are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4.

PROCTOR. L. M.

Tenour Mod.

Pia.

For.

Musical score for Proctor, L. M. Tenour Mod. Pia. For. 2d Treble. The score consists of two staves: a vocal line (Tenour) and a piano accompaniment line (2d Treble). The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line features a triplet of eighth notes in the first measure. The piano accompaniment consists of a steady eighth-note accompaniment.

All glorious God, what hymns of praise Shall our transported voices raise, What ardent love and zeal are duo, While heav'n stands open to our view, While heav'n, &c.

Musical score for Proctor, L. M. Tenour Mod. Pia. For. 2d Treble. This section continues the vocal and piano parts from the previous system. The vocal line includes a triplet of eighth notes in the first measure. The piano accompaniment continues with eighth notes. Below the piano part, the following instruments are indicated: Tenick F. Maj., Organ, and Voice.

DARLEY. L. M.

Tenour.

F.

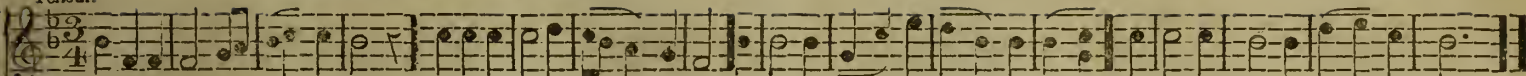
P.

Musical score for Darley, L. M. Tenour. F. P. 2d Treble. The score consists of two staves: a vocal line (Tenour) and a piano accompaniment line (2d Treble). The key signature is one flat (B-flat), and the time signature is 2/4. The vocal line begins with a half note. The piano accompaniment consists of a steady eighth-note accompaniment.

Air. High on the bending willows hung, In silence sleeps the tuneful string? Still mute remains the sullen tongue, And Zion's song denies to sing? And Zion's song denies to sing?

Musical score for Darley, L. M. Tenour. F. P. 2d Treble. This section continues the vocal and piano parts from the previous system. The vocal line includes a half note. The piano accompaniment continues with eighth notes. Below the piano part, the following instruments are indicated: Tenick F. Maj., Organ, and Voice.

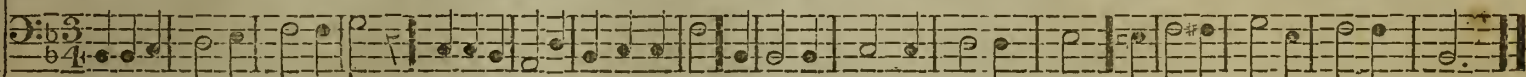
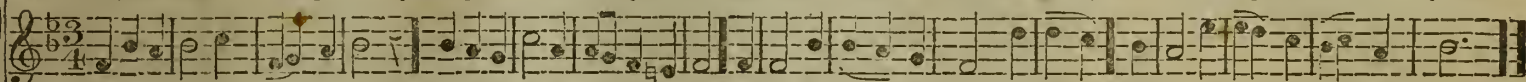
Tenour.



2d Treble.

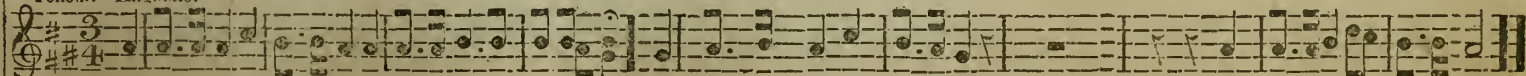


Air. Softly the shade of evening falls, Sprinkling the earth with dew tears; While Nature's voice to slumber calls, And silence reigns amid the spheres.

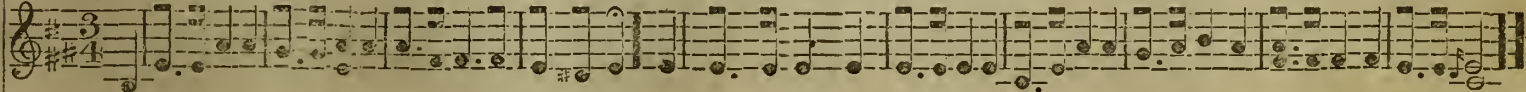


VAN HALE'S HYMN. L. M.

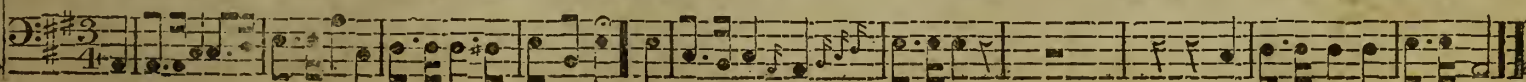
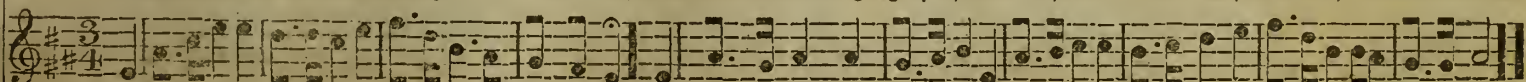
Tenour. Larghetto.



2d Treble.



Air. O render thanks to God above, The object of eternal love; His mercies firm through ages past, have stood, and shall forever last, Have stood, and shall forever last.



ALFRETON. L. M.

W. Beatali.

Tenour

2d Treble.

Pia. For.

Then to thy courts when I repair, My soul shall rise on joyful wing, The wonders of thy love de - clare, And join the strain which angels sing

Voice.

EVENING HYMN. L. M.

T. Tallis

Tenour

Ar.

Glory to thee, my God, this night, for all the blessings of the light; Keep me, O keep me, King of kings, Under the shadow of thy wings.

2 Forgive me, Lord, for thy dear Son,
The ills that I this day have done:
That, with the world, myself, and Thee,
I ere I sleep, at peace may be.

3 Let my blest Guardian, while I sleep,
His watchful station near me keep:
My heart with love celestial fill,
And guard me from th' approach of ill.

4 Lord, let my soul forever share
The bliss of thy paternal care;
'Tis heaven on earth and heaven above,
To see thy face, and sing thy love.

5 Praise God, from whom all blessings flow,
Praise Him, all creatures here below;
Praise Him above, ye heavenly host,
Praise Father, Son and Holy Ghost.

ANTIGUA. L. M.

Tenour. Allegro.

The first system of music for 'ANTIGUA. L. M.' consists of two staves. The top staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The music is written in a simple, clear style.

Great God, attend while Zion sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

The second system of music for 'ANTIGUA. L. M.' consists of two staves. The top staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The music is written in a simple, clear style.

WINCHELSEA. L. M.

Prélleur.

Tenour.

The first system of music for 'WINCHELSEA. L. M.' consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The music is written in a simple, clear style.

Alto.

The second system of music for 'WINCHELSEA. L. M.' consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The music is written in a simple, clear style.

Air. Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole, Beneath his feet tremendous roll.

The third system of music for 'WINCHELSEA. L. M.' consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The music is written in a simple, clear style.

The fourth system of music for 'WINCHELSEA. L. M.' consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The music is written in a simple, clear style.

NEW HUNDREDTH. L. M.

Tenour. Conspirito.

2d Treble.

Air. Yo nations round the earth, re - - joice Be - - fore the Lord your Sov' - reign King;

Pia.

For.

Pia.

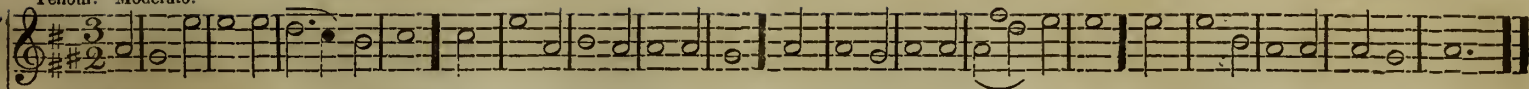
For.

Serve Him with cheerful heart and voice, With all your tongues his glo - ry sing, With all your tongues his glory sing.

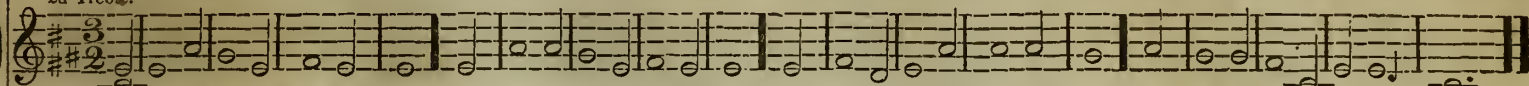
BATH. L. M.

Handel. 91

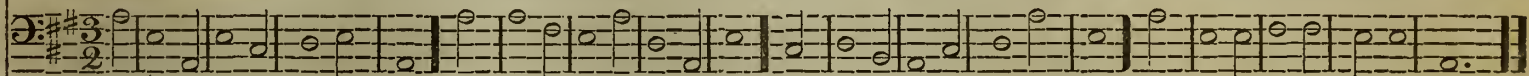
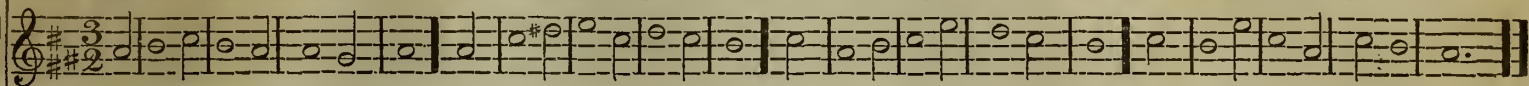
Tenour. Moderato.



2d Treble.

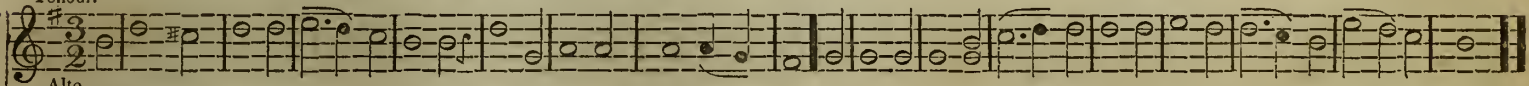


Air. Life is the time to serve the Lord, The time 'ensure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.

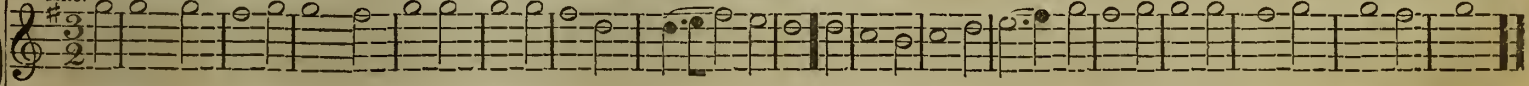
**ANGEL'S HYMN. L. M.**

Tansur.

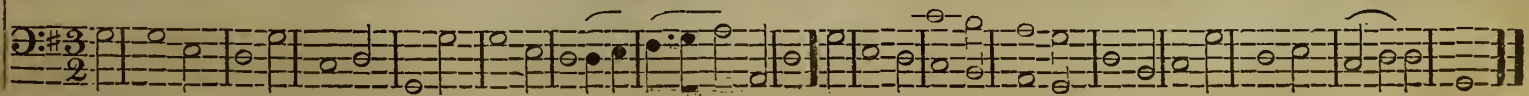
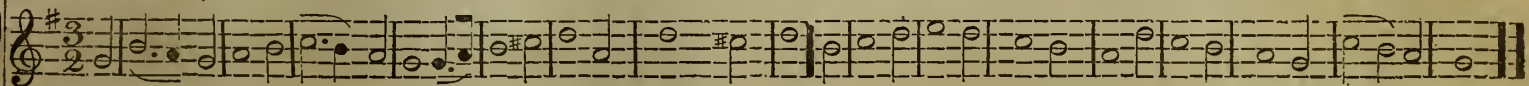
Tenour.



Alto.



Air. Angels of light, ethe - real fires! A - rise and sweep your aw - ful lyres; To you the sacred right belongs, To raise the lay, and lead our songs.



Tenour.

Alto.

Air. Were the whole realm of nature mine, That were a tribute far too small; Love so amazing, so divine, De - mands my soul, my life, my all.

VIENNA. L. M.

Beethoven.

Tenour.

Alto.

Air. The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy power display, And, la - den with thy gifts, re - joice

ALL-SAINTS. L. M.

Tenour. *Maestoso.*

2d Treble.

To Jesus our ex - alt - ed Lord, That name in heav'n and earth ador'd, Fain would our hearts, and voi - ces raise A cheerful song of sacred praise.

Detailed description: This is a musical score for the hymn 'All-Saints'. It features a tenor part and a second treble part. The music is in 3/2 time and G major. The lyrics are: 'To Jesus our ex - alt - ed Lord, That name in heav'n and earth ador'd, Fain would our hearts, and voi - ces raise A cheerful song of sacred praise.' The score includes a tenor line, a second treble line, and a bass line.

MODENA. L. M.

Stanley.

Tenour. *Maestoso.*

Pia.

Cres.

Dim.

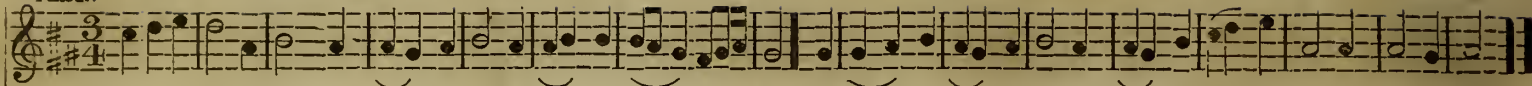
2d Treble.

Air. God of the seas, thine aw - ful voice Bids all the rolling waves rejoice; And one soft word of thy command, Can sink them silent in the sand

Detailed description: This is a musical score for the hymn 'Modena'. It features a tenor part and a second treble part. The music is in 3/2 time and D major. The lyrics are: 'Air. God of the seas, thine aw - ful voice Bids all the rolling waves rejoice; And one soft word of thy command, Can sink them silent in the sand'. The score includes a tenor line, a second treble line, and a bass line. Performance markings include *Pia.*, *Cres.*, and *Dim.*

Inst. or Voice.

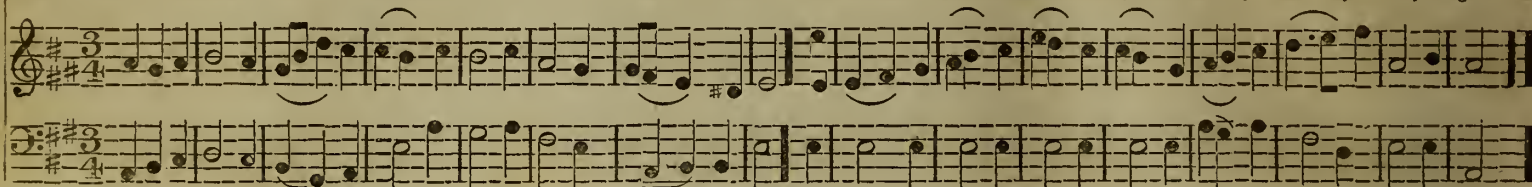
Tenour.



Alto



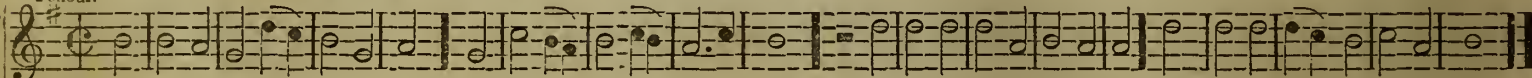
Air. From all that dwell below the skies, Let the Cre - ator's praise a - rise; Je - hovah's glorious name be sung, Thro' ev' - ry land, by ev'ry tongue.



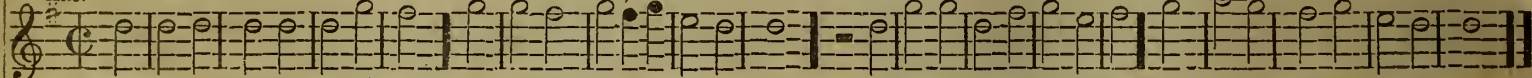
HAGUE. L. M.

German.

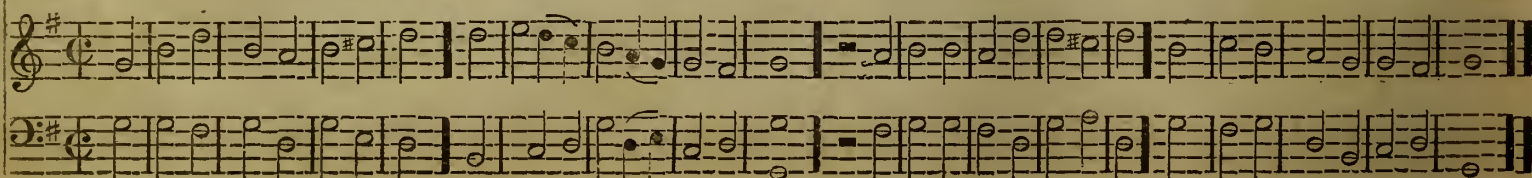
Tenour.



Alto.



Air. Father of all, whose love profound, A ransom for our souls hath found; Before thy throne we sinners bend; To us thy pard'ning love extend.



WARRINGTON. L. M.

R. Harrison.

[See Webb's Coll.] 95

Tenour.

2d Treble.

The song, &c. And cheer, &c.

Air. God of my life, through all my days My grateful pow'rs shall sound thy praise ; The song shall wake with dawning light, And cheer the silent hours of night

The song

Detailed description: This musical score is for the hymn 'WARRINGTON. L. M.' It consists of four staves. The top staff is for Tenour, the second for 2d Treble, and the bottom two for Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Air. God of my life, through all my days My grateful pow'rs shall sound thy praise ; The song shall wake with dawning light, And cheer the silent hours of night'. There are two instances of 'The song' written below the staves, corresponding to the lyrics 'The song shall wake...' and 'And cheer the silent...'. The music is written in a simple, hymn-like style with many whole and half notes.

SEASONS. L. M.

Pleyel.

Tenour.

2d Treble.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around : And barren wilds thy praise de - clare, And vocal hills return the sound.

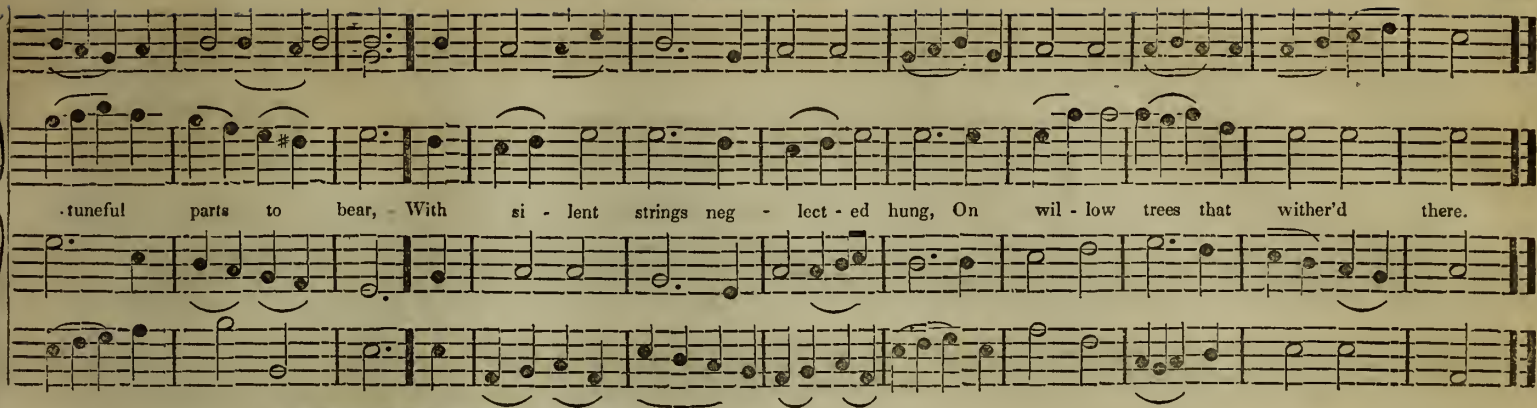
Detailed description: This musical score is for the hymn 'SEASONS. L. M.' It consists of four staves. The top staff is for Tenour, the second for 2d Treble, and the bottom two for Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around : And barren wilds thy praise de - clare, And vocal hills return the sound.' The music is written in a simple, hymn-like style with many whole and half notes.

Tenour.

Pia.

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful

thoughts op - prest, And Si - on was our mournful theme. Our harps, that, when with joy we sung, Wero wont their

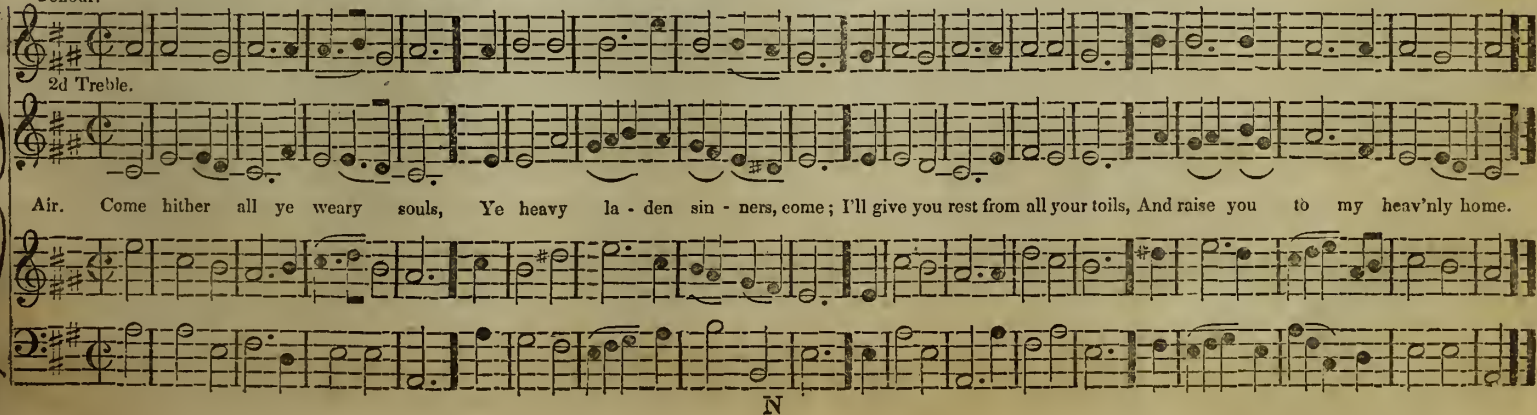


-tuneful parts to bear, - With si - lent strings neg - lect - ed hung, On wil - low trees that wither'd there.

COSTELLO. L. M.

Costello.

Tenour.



2d Treble.

Air. Come hither all ye weary souls, Ye heavy la - den sin - ners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

N

BURWELL. L. M. (Chant.)

Tenour.

Alto.

Air. Through ev'ry ago, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne e'er heav'n was made, Or earth, thy humble footstool, laid.

SHARON. L. M.

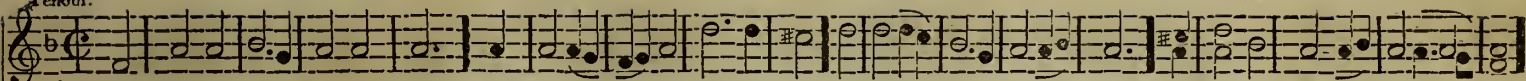
Tenour.

2d Treble.

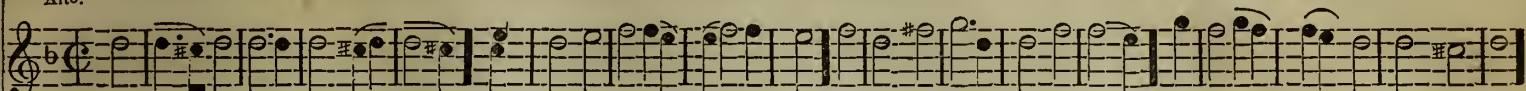
Behold the rose of Sharon here, The lily which the valleys bear; Behold the tree of life that gives Refreshing fruit and healing leaves, Refreshing fruit and healing leaves.

WESTBURY. L. M.

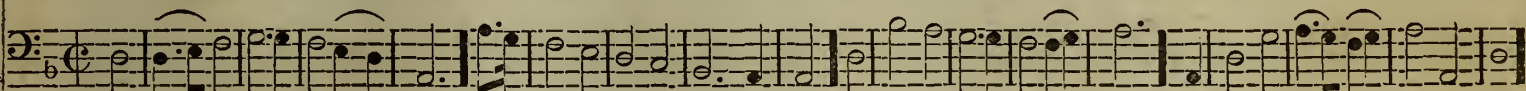
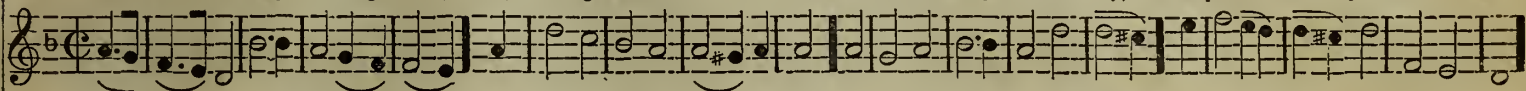
Tenour.



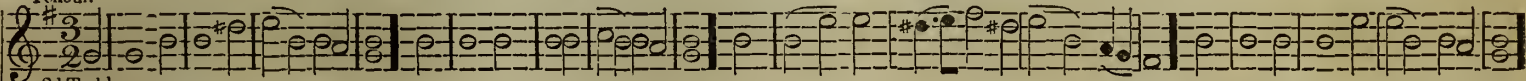
Alto.



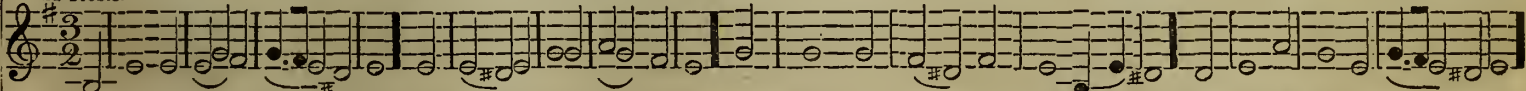
Air. So fades the lovely blooming flow'r, Frail, smiling solace of an hour; So soon our earthly comforts fly, And pleasures on - ly bloom to die.

**LIMEHOUSE. L. M.**

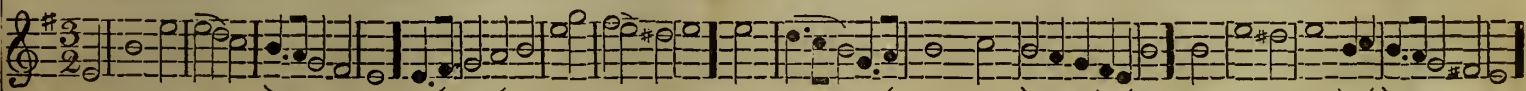
Tenour.



2d Treble.



Air. Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there, Some sure support a - gainst despair.



Tenour. *Lamentevole.*

2d Treble.

Air. 'Twas on that dark and doleful night, When pow'rs of earth and hell arose, Against the Sun of God's delight, And friends betray'd him to his foes.

Detailed description: This musical score is for a tenor part. It begins with a treble clef and a common time signature. The melody is marked 'Lamentevole' and consists of several measures of music with various note values and rests. Below the main tenor line, there is a section for '2d Treble' which appears to be a piano accompaniment or a second vocal line. The lyrics are written below the notes, with the text: 'Twas on that dark and doleful night, When pow'rs of earth and hell arose, Against the Sun of God's delight, And friends betray'd him to his foes.'

LEIPSICK. L. M.

German.

Tenour.

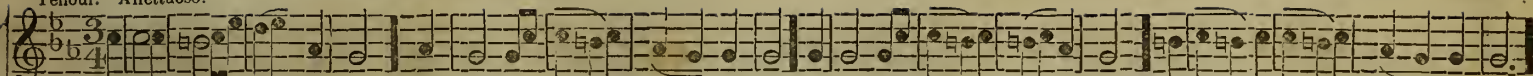
Alto.

Air. O thou that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with an - gry look, But blot their mem' - ry from thy book.

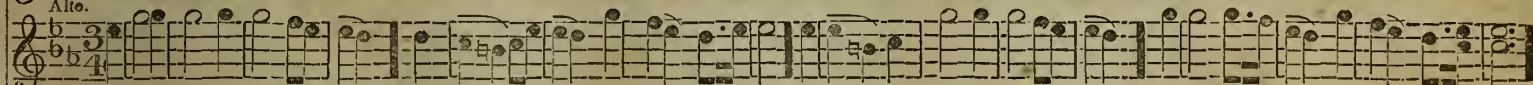
Detailed description: This musical score is for a tenor part. It begins with a treble clef and a common time signature. The melody is marked 'Lamentevole' and consists of several measures of music with various note values and rests. Below the main tenor line, there is a section for 'Alto' which appears to be a piano accompaniment or a second vocal line. The lyrics are written below the notes, with the text: 'O thou that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with an - gry look, But blot their mem' - ry from thy book.'

DARWEN. L. M.

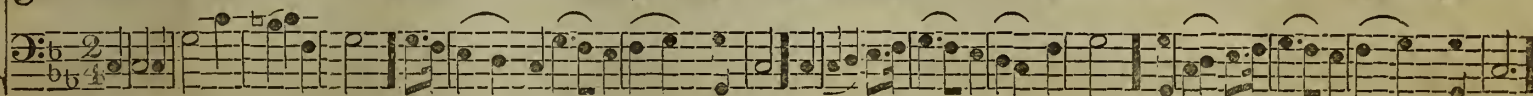
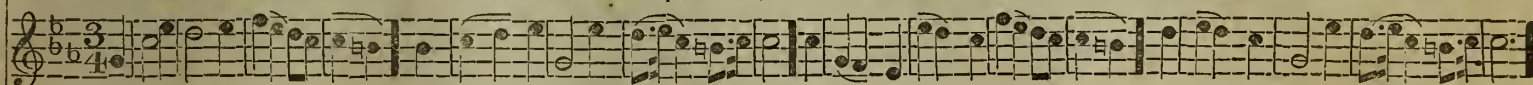
Darwen. 101

Tenour. *Affettuoso.*

Alto.



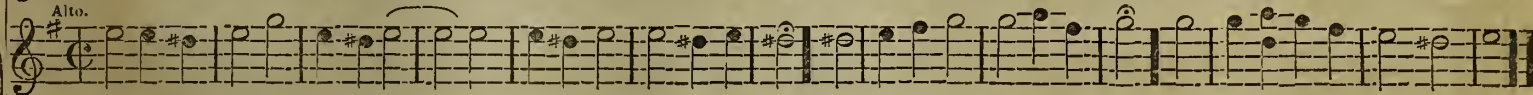
Air. Who from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?

**WINDHAM. L. M.**

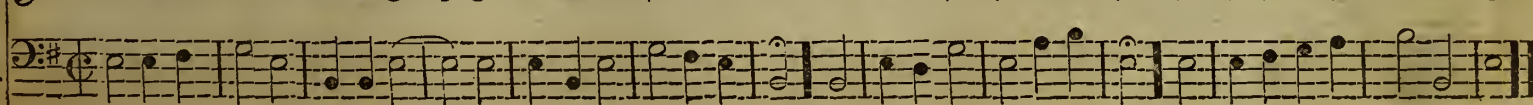
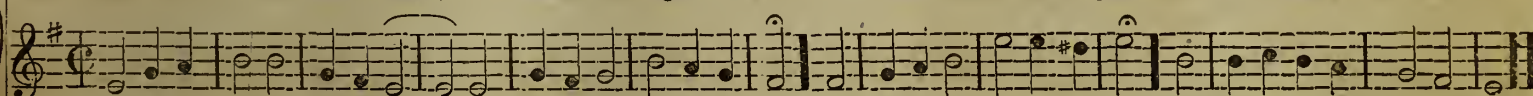
Tenour.



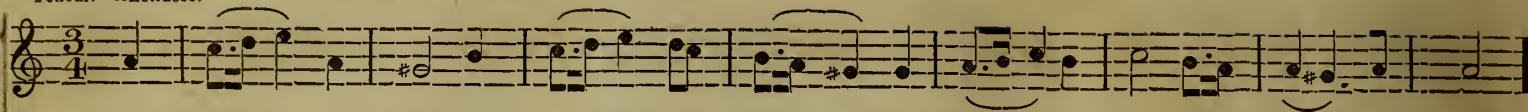
Alto.



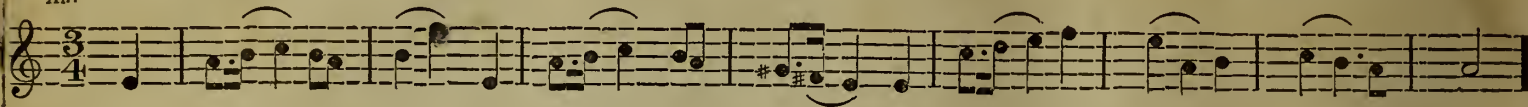
Air. Broad is the road that leads to death, and thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.



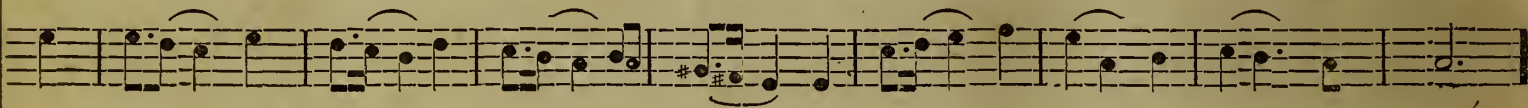
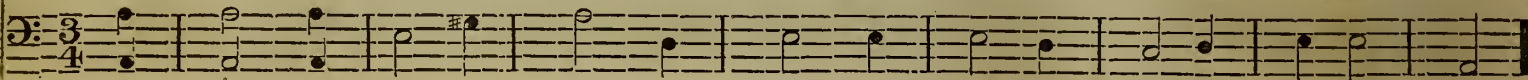
Tenour. Affettuoso.



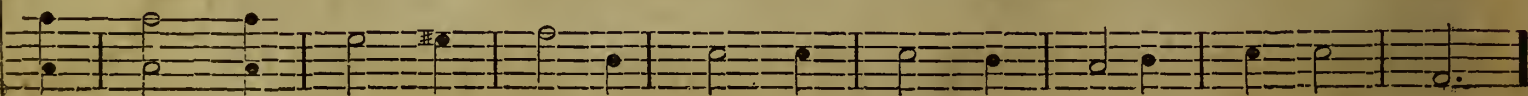
Air.



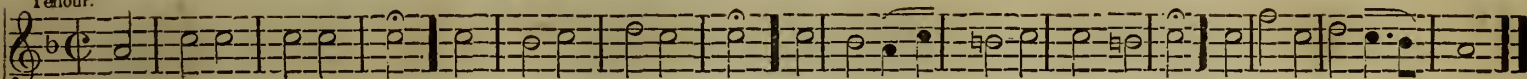
Shall life re - - vis - it dy - - ing worms, And - spread the joy - ful in - sect's wing?



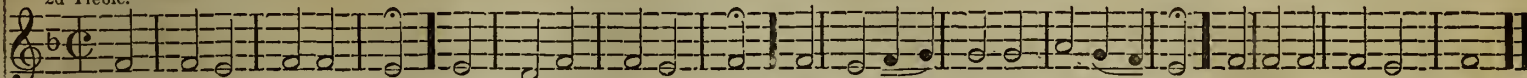
And O, shall man a - - wake no more To see thy face, thy name to sing?



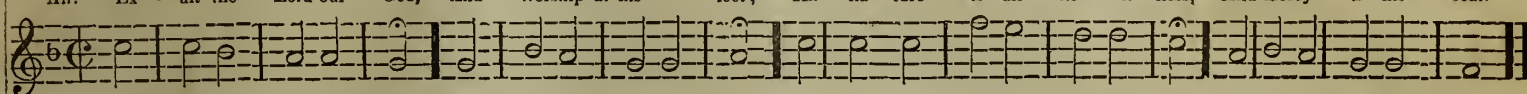
Tenour.



2d Treble.



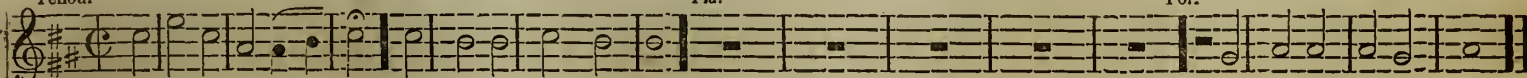
Air. Ex - alt the Lord our God, And worship at his feet; His na - ture is all ho - li - ness, And mercy is his seat.



Scale of C. Maj.

SHIRLAND. S. M.

Tenour

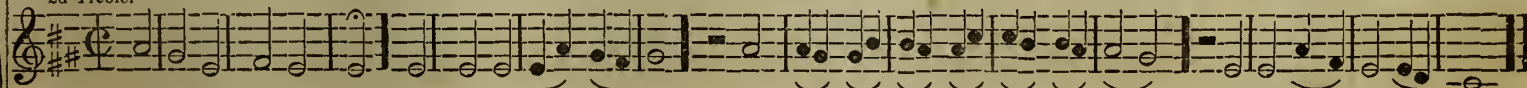


Pia.

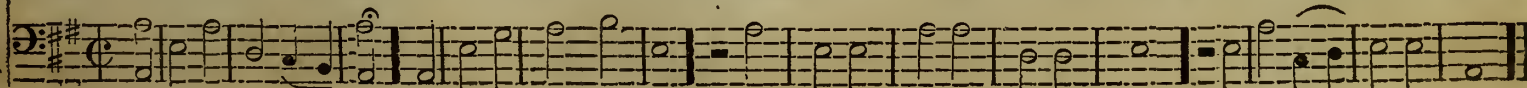
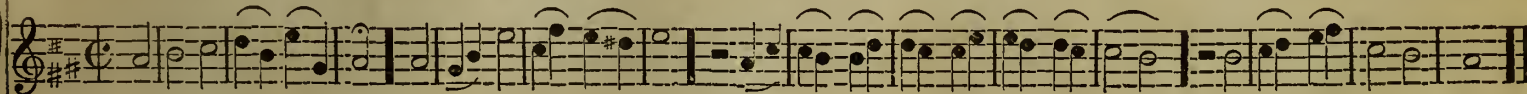
For.

Stanley.

2d Treble.



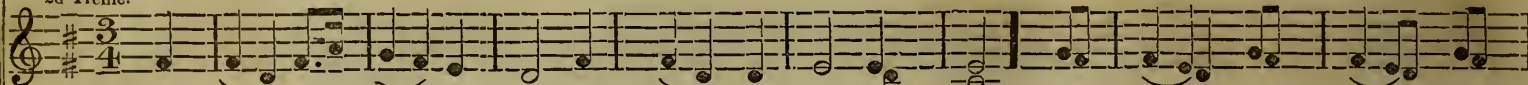
Air. O, bles'd souls are they, Whose sins are cover'd o'er; Di - vine - ly blest to whom the Lord Imputes their guilt no more.



Tenour.



2d Treble.

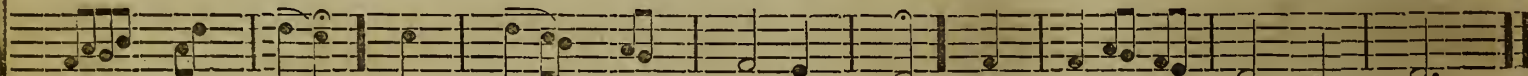


Air. He leads me to the hills Where saints are blest a - - hore, Where joy like morn - ing



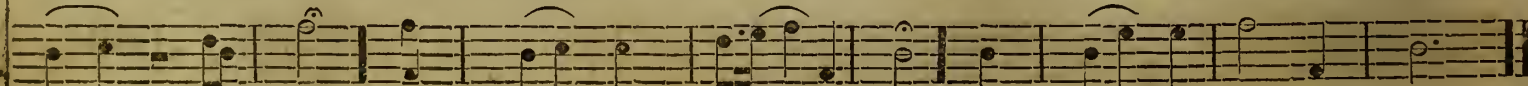
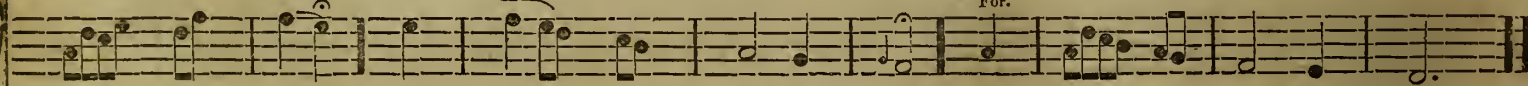
Scale of A. Major. Voice or Instrument.

Cres.



dew dis - - - tils, And all the air is love, And all the air is love.

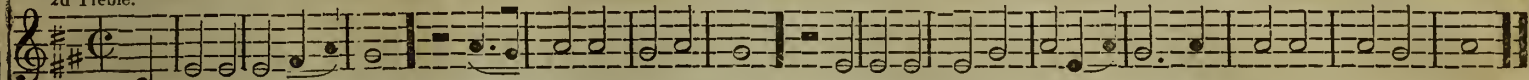
For.



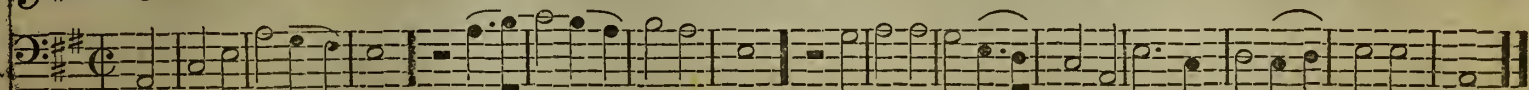
Tenour.



2d Treble.



Air. My Saviour and my King, Thy beauties are di - vine; Thy lips with blessings o - ver - flow, And ev'ry grace is thine.

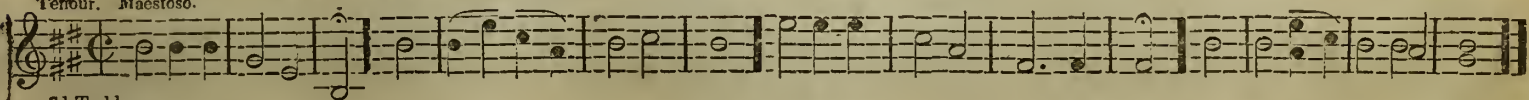


Tonick E.

CLAPTON. S. M.

Jones.

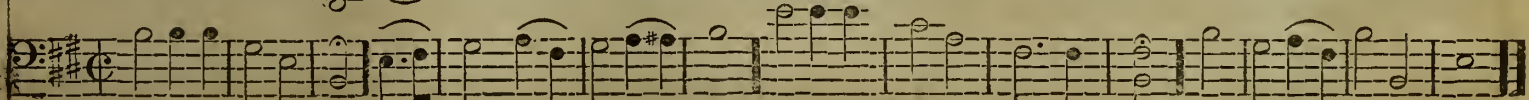
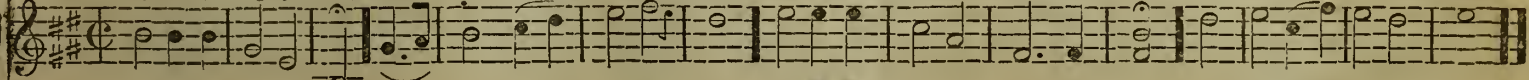
Téttour. Maestoso.



2d Treble.



Air. Thy name, Almighty Lord, Shall sound through dis - tant lands; Great is thy grace, and sure thy word, Thy truth for - e - ver stands.



Faslo. Unison.

Tonick D.

Tasto. Unison.

FROOME. S. M.

J. Husband.

Tenour. Pia. Crea.

2d Treble.

Come, sound his praise abroad, And hymns of glo - rying; Jehovah is the sov'reign God, The u - ni - ver - sal King, The u - ni - ver - sal King.

Tonick F. Maj. Inst. Voice,

FOUNDER'S HALL. S. M.

Walker.

Tenour.

Alto

Air. Tho migh - ty flood that rolls Its torrents to the main, Can ne'er re - call its waters lost, From that a - byss again, From that a - byss again.

So days, and years, and time, Descending down to night, Can never, no - ver more return, Back to the sphere of light, Back to the sphere of light.

Tenour.

Alto.

Air. Behold! the morning sun Be - gins his glo - rious way; His beams thro' all the nations run, And life and light con - vey.

PENTONVILLE. S. M.

Linley.

Tenour.

2d Treble

Air. To bless thy chosen race, In mercy, Lord, in - cline; And cause the brightness of thy face, On all thy saints to shine.

Tenour.

First system of music for Tenour, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody consists of quarter and eighth notes.

2d Treble.

Second system of music for 2d Treble, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody consists of quarter and eighth notes.

Air. Ma - ker and sov'reign Lord Of heav'n and earth and seas; My hopes I anchor on thy word, And trust thy promis - es.

Second system of music for Tenour, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody consists of quarter and eighth notes.

Third system of music for Bass, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody consists of quarter and eighth notes.

EASTBURN. S. M.

Hartwood

Tenour. Moderato.

First system of music for Tenour in Eastburn, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked Moderato. The melody consists of quarter and eighth notes.

P.

P.

Second system of music for 2d Treble in Eastburn, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of quarter and eighth notes.

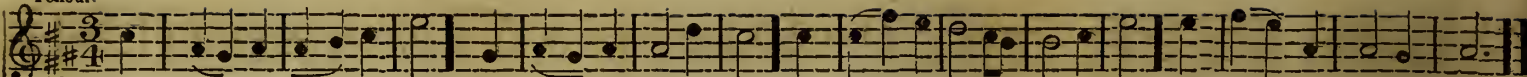
Air. To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re - joice.

Third system of music for Tenour in Eastburn, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of quarter and eighth notes.

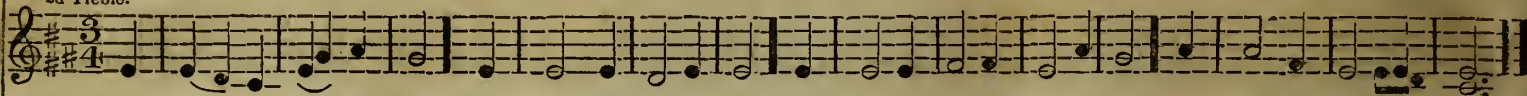
F.

Fourth system of music for Bass in Eastburn, featuring a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of quarter and eighth notes.

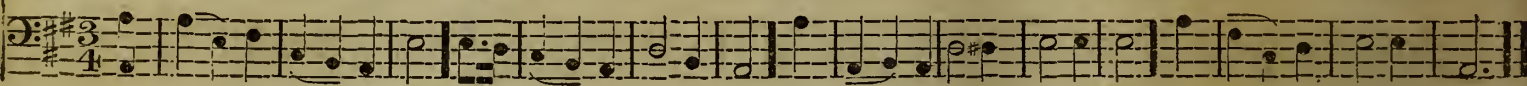
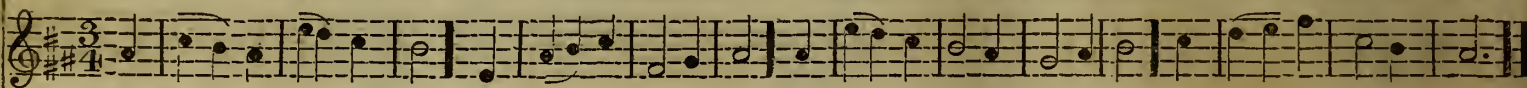
Tenour.



2d Treble.



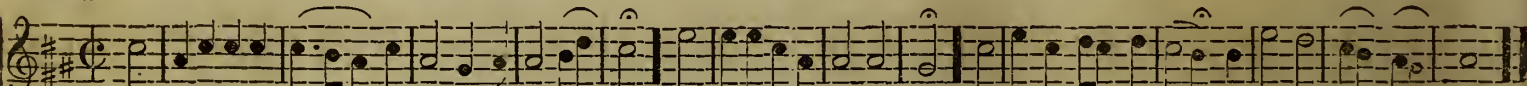
Air. The day is past and gone, The evening shades appear; O, may we ever keep in mind, The night of death is near.



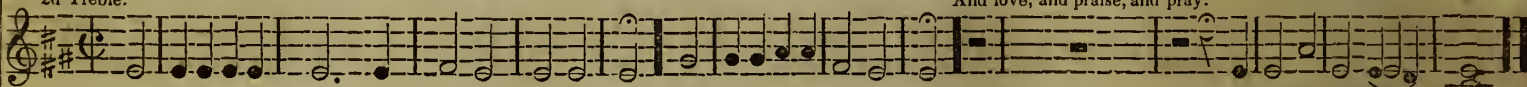
SABBATH. S. M.

E.

Tenour.

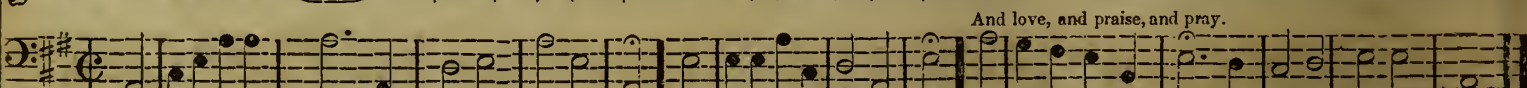
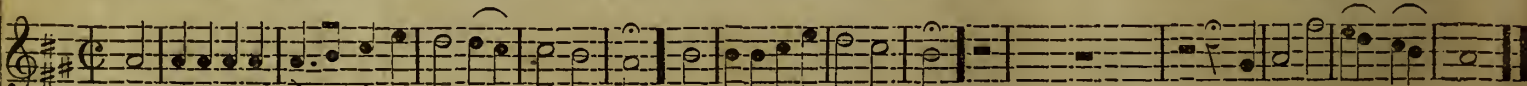


2d Treble.



And love, and praise, and pray.

Air. The King himself comes near, to feast his saints to-day; Here we may sit and see him here, And love, and praise, and pray.



And love, and praise, and pray.

WILTON. S. M.*Eng. Psal.*

111

Ténour.

Pia.

Forte.

2d Treble.

Air. Let ev'ry creature join To praise th' eter - nal God, Ye heav'nly hosts the song be - gin, And sound his praise a - broad.

WARSAW. S. M.*Novello.*

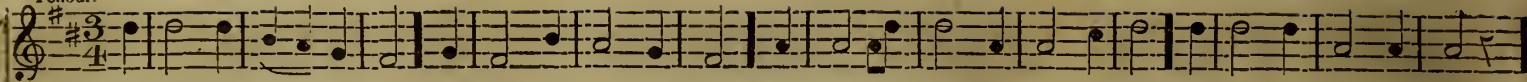
Tenour.

2d Treble.

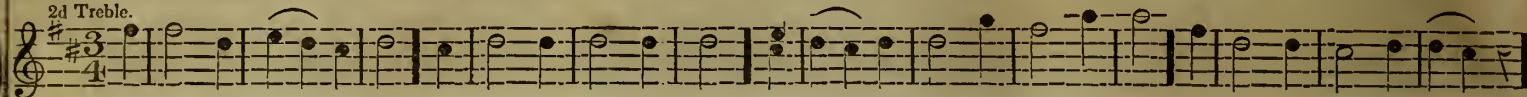
Air. Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love de - vine, Bid ev'ry string a - wake.

How beauteous are their feet, Who stand on Zi - on's hill; Who bring salvation on their tongue, And words of peace re - veal.

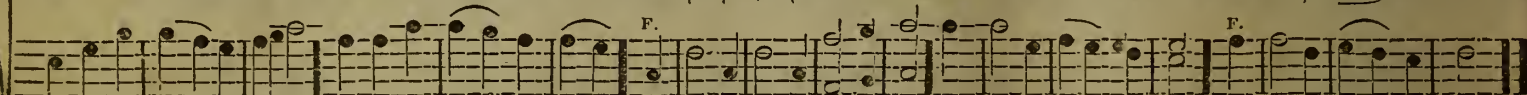
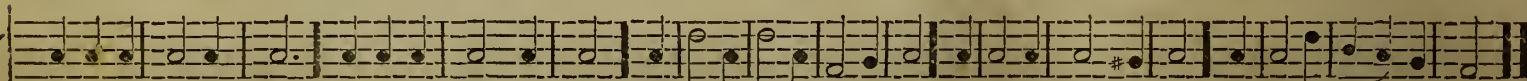
Tenour.



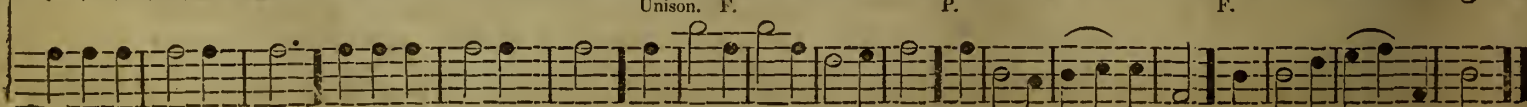
2d Treble.



Air. My soul, re - peat his praise, Whose mercies are so great! Whose an - ger is so slow to rise, So rea - dy to a - bate.



High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.



Unison. F.

P.

F.

LITTLE MARLBOROUGH. S. M.

113

Tenour.

2d Treble.

Air. O thou whose mercy hears Con - trition's humble sigh, Whose hand in - dulent wipes the tears From ev'ry weeping eye.

DUNBAR.* S. M.

Corelli.

Tenour. Affettuoso.

Alto.

Air. When over - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief To heav'n I lift my eyes.

Shall wisdom cry a - loud, And not her voice be heard? The voice of God's e - ternal Son, Deserves it no re - gard?

* We have adopted the above arrangement of this tune, believing it will be more useful, and that it will still be admired for the delicate plaintiveness of the melody and the deep-toned pathos of the harmony. p

Tenour.

2d Treble.

Air. Who has believ'd thy word, Or thy sal - vation known? Reveal thine arm, Al - mighty Lord, And glori - - fy thy Son.

GUILFORD. S. M.

Tenour.

I hear the voice of wo, I hear a brother's sigh, Then let my heart in pit - y flow, In tears of love mine eye.

Air. Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our blessings flow?

ALESBURY. S. M.

Dr. Green. 115

Tenour. Divoto. Affettuoso.

2d Treble.

From lowest depths of wo, To God I send my cry; Lord, hear my suppli · cating voice, And graciously re - - ply.

The musical score consists of four staves. The top staff is for Tenor, marked 'Divoto. Affettuoso.' The second staff is for a second Treble part. The third and fourth staves are for piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'From lowest depths of wo, To God I send my cry; Lord, hear my suppli · cating voice, And graciously re - - ply.'

ANDOVER. S. M.

Tenour.

2d Treble

Air. Awake, and sing the song Of Mo - ses and the Lamb; Wake ev'ry heart and ev'ry tongue, To praise the Saviour's name, To praise the Saviour's name.

The musical score consists of four staves. The top staff is for Tenor, marked 'Air.' The second staff is for a second Treble part. The third and fourth staves are for piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'Air. Awake, and sing the song Of Mo - ses and the Lamb; Wake ev'ry heart and ev'ry tongue, To praise the Saviour's name, To praise the Saviour's name.'

Tenour. Conspirito.

Duo. Pia.

2d Treble.

Air. A - wake, our souls, a - way our fears, Let ev'ry trembling thought begone; A - wake, and run the heav'nly race, And

musical notation

CHORUS. Forte.

Awake— And put—

put a cheerful courage on, A - - wake, and run the heav'nly race, And put a cheer - ful courage on.

Awake, and run the heav'nly race, And put a cheer - ful courage on.

musical notation

BROOKLYN. L. M. 6 lines, or H. 3.

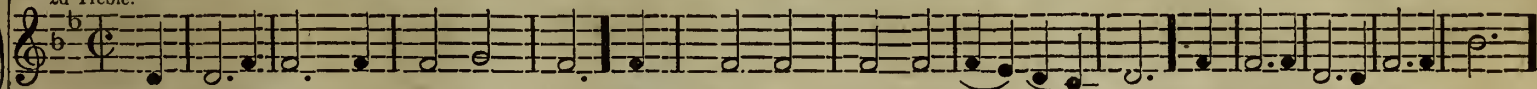
See Webb's Coll. 117

Tenour. *Maestoso.*

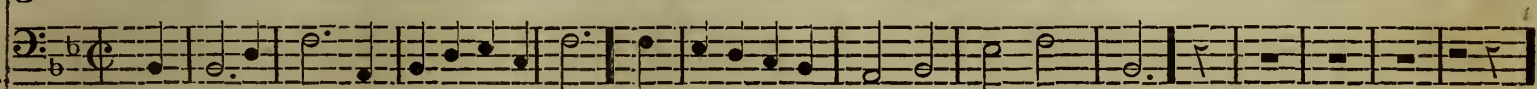
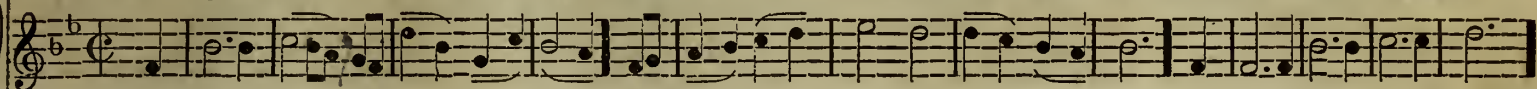
Pia.



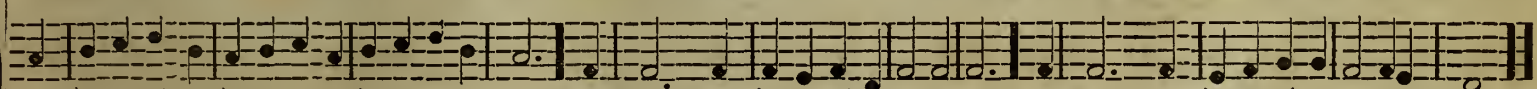
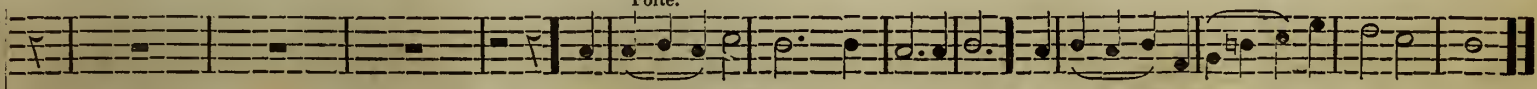
2d Treble.



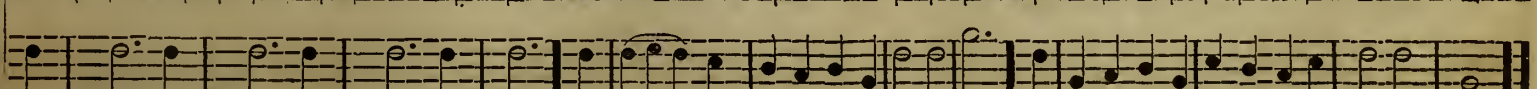
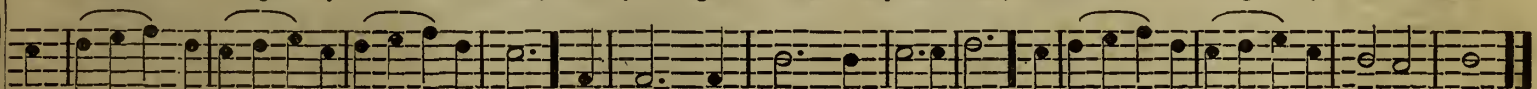
Air. Look up, ye saints, di - rect your eyes To Him who dwells a - bove the skies; With your glad notes his praise rehearse,



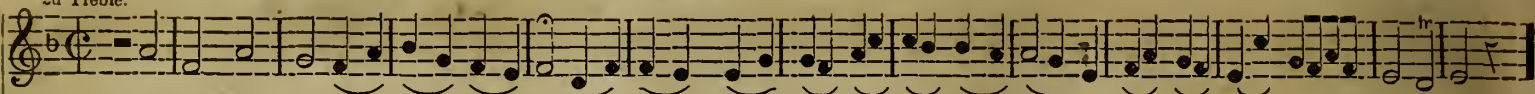
Forte.



Who fram'd the migh - ty u - ni - verse, With your glad notes his praise rehearse, Who fram'd the migh - ty u - ni - verse.



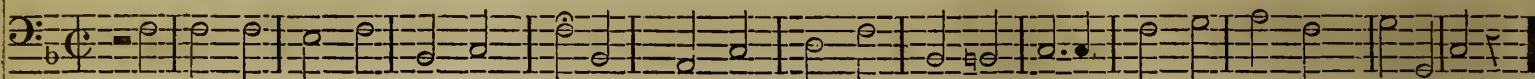
2d Treble.



Air. I'll praise my Ma - ker with my breath; And when my voice is lost in death, Praise shall em - ploy my nobler pow'rs;



I'll praise my Ma - ker with my breath; And when my voice is lost in death, Praise shall em - ploy my nobler pow'rs;

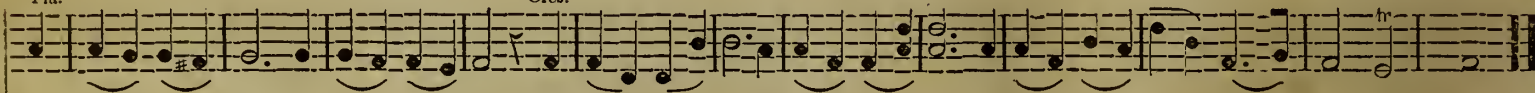


fi

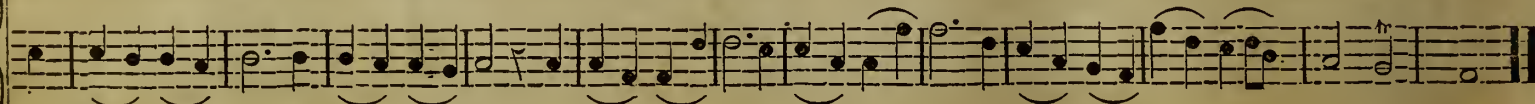
Scale of C. Maj.

Pia.

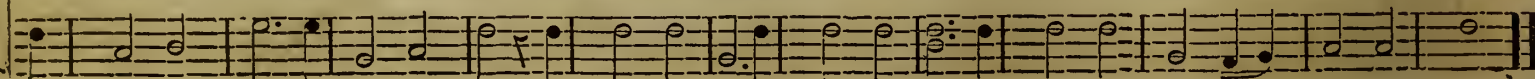
Cres.



My days 'of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.



My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.



Tenour.

Musical staff for Tenor voice, treble clef, 2/4 time, key of B-flat major.

Alto.

Musical staff for Alto voice, treble clef, 2/4 time, key of B-flat major.

Air. Is he a star? he breaks the night, Piercing the shades of dawning light, Piercing the shades of dawning light.

Musical staff for piano accompaniment, treble clef, 2/4 time, key of B-flat major.

Musical staff for piano accompaniment, bass clef, 2/4 time, key of B-flat major.

Pia.

For.

Musical staff for piano accompaniment, treble clef, 2/4 time, key of B-flat major.

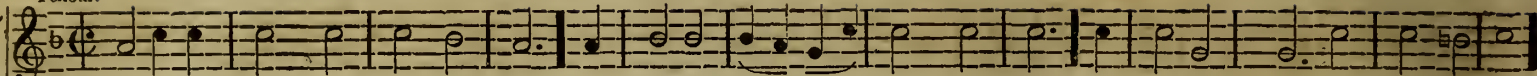
Musical staff for piano accompaniment, bass clef, 2/4 time, key of B-flat major.

I know his glories from a - far, I know the bright, the morning star, I know the bright, the morning star.

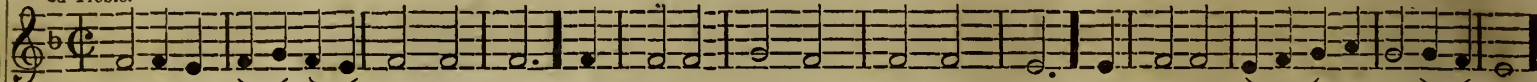
Musical staff for piano accompaniment, treble clef, 2/4 time, key of B-flat major.

Musical staff for piano accompaniment, bass clef, 2/4 time, key of B-flat major.

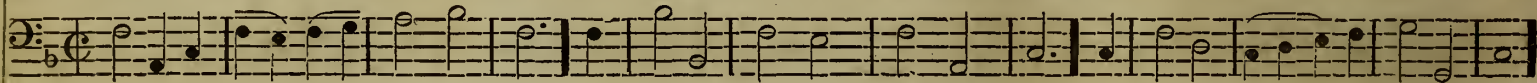
Tenour.



2d Treble.



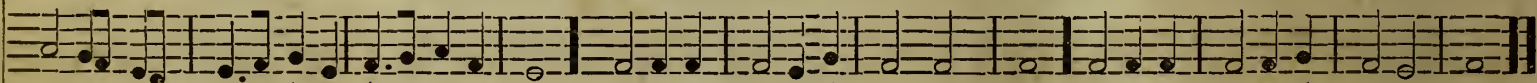
Air. Let all the earth their voi - ces raise, To sing the choicest psalm of praise, To sing and bless Je - ho - vah's name ;



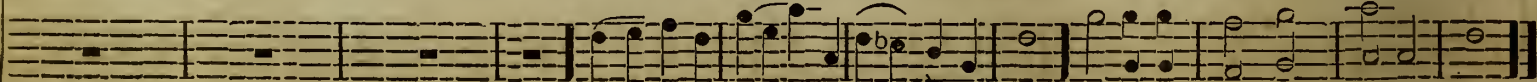
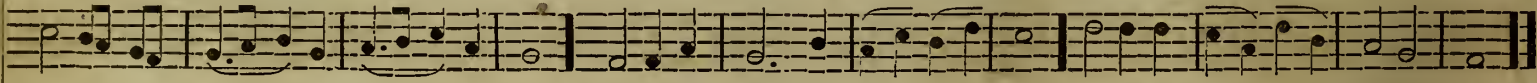
Pia.

Cress.

Forte.



His glo - ry let the hea - then know, His wonder to the na - tions show, And all his sav - ing works pro - claim.



BETHESDA. H. M. or II. 4.

Tenour. Moderato.

2d. Blow ye the trumpet, blow the gladly sol - emn sound, Let all the nations know, To

Air. Ye tribes of A - dam, join, With heav'n, and earth, and seas, And of - fer notes di - - vine, To

earth's re - mo - test bound; The year of ju - bi - - lee is come, re - - turn, ye ransom'd sinners, home.

your Cre - a - tor's praise; Ye ho - ly throng of angels bright, In worlds of light be - gin the song.

Andantino. *Pia.* Staccato.

2d Treble

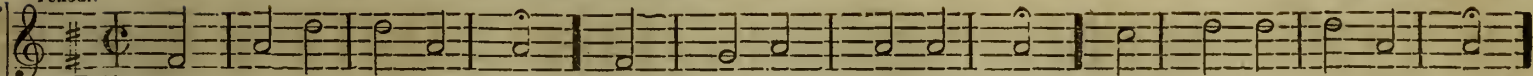
Air. Lord of the world a - - bove, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are ;

To thine a - - bode My heart as - - pires,

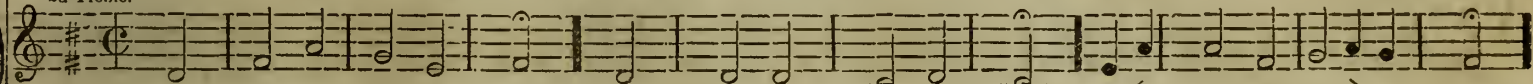
To thine a - - - bode My heart as - - pires, With warm de - - sires to see my God.

To thine a - - bode My heart as - - pires,

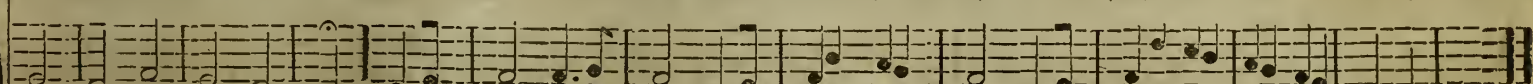
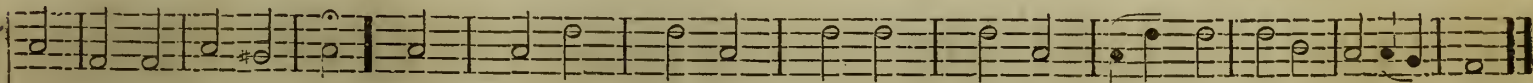
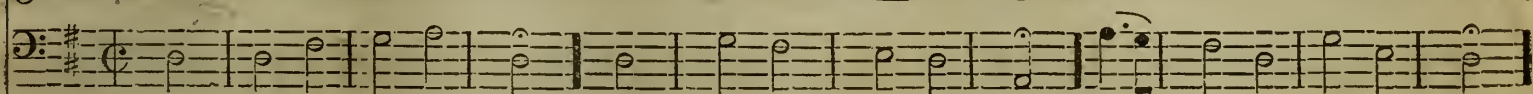
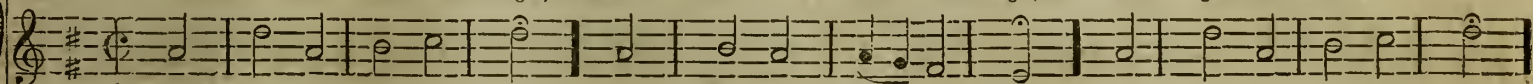
Tenour.



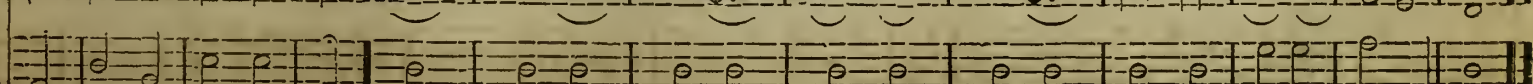
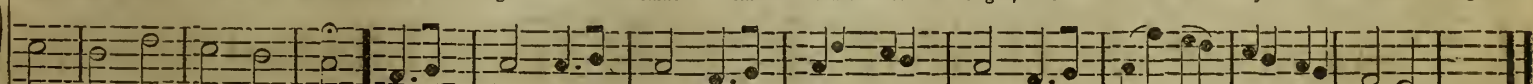
2d Treble.



Air. The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he as - sumes



Are light and ma - jes - ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.



Tenour.

2d Treble.

Air. Rejoice, the Lord is King! Your Lord and King a - - dore; Mortals, give thanks and sing, And triumph ever - more;

The first system of the musical score consists of four staves. The top two staves are for Tenor and 2nd Treble. The bottom two staves are for the vocal line and a lower instrumental part. The music is in G major (one sharp) and common time. The lyrics are: "Air. Rejoice, the Lord is King! Your Lord and King a - - dore; Mortals, give thanks and sing, And triumph ever - more;"

Pia. Cres.

Lift up your hearts, Lift up your voice, Re - joice, a - gain I say re - - joice, Rejoice, a - gain I say re - joice.

Inst. Voce.

The second system of the musical score consists of four staves. The top two staves are for instrumental parts, with dynamics markings "Pia." and "Cres." above them. The bottom two staves are for the vocal line and a lower instrumental part, with dynamics markings "Inst." and "Voce." below them. The lyrics are: "Lift up your hearts, Lift up your voice, Re - joice, a - gain I say re - - joice, Rejoice, a - gain I say re - joice."

ALLERTON. H. M. or II. 4.

Dixon. 125

Tenour.

2d Treble.

Air. Ye boundless realms of joy, Ex - - - alt, your Maker's fame; His praise your songs em - - - ploy,

Minore. Dim.

Cres.

Forte.

A - - - bove the star - - - ry frame; Ye holy throng Of an - - - gels bright, In worlds of light Be - - - gin the song.

Tenour. *Conspirito.* *Pia.* *Cres.*

2d. Je - sus, our great high Priest, Of - fer'd his blood and died; My guil - ty conscience seeks No sacri - fice be - side.

Air. All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - - dor'd, Thou rising, reigning God.

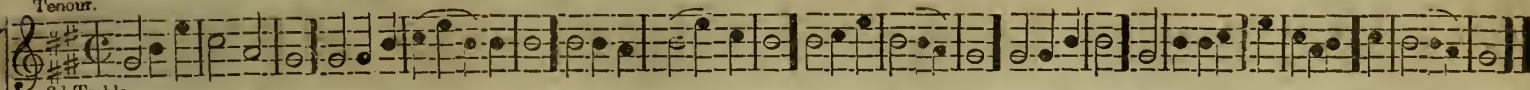
CHORUS. *Forte.* *Pia.* *Forte.*

His pow'rful blood Did once a - tone, And now it pleads be - fore the throne. His pow'rful blood Did once atone, And now it pleads Be - fore the throne.

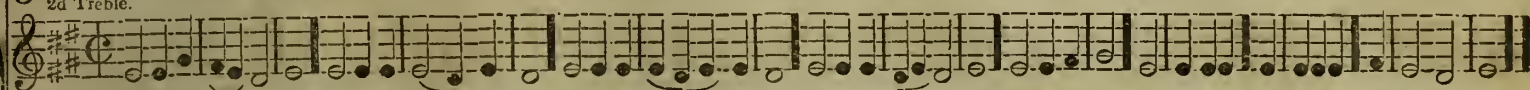
With thee we rise, With thee we reign, And em - pires gain Beyond the skies. And empires gain Be - yond the skies.

With thee we rise, With thee we reign, &c.

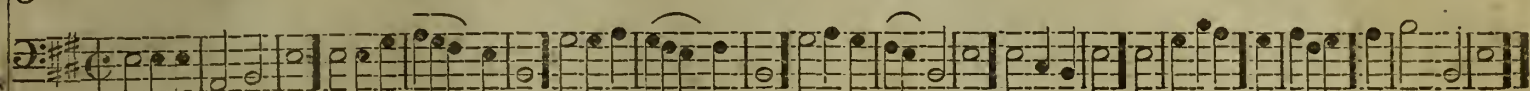
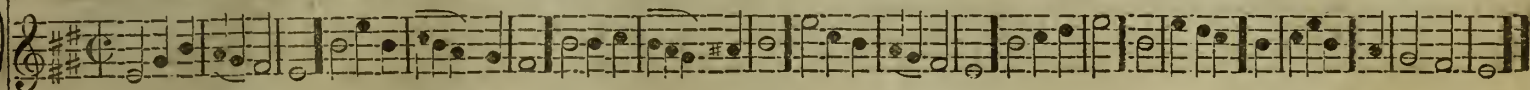
Tenour.



2d Treble.

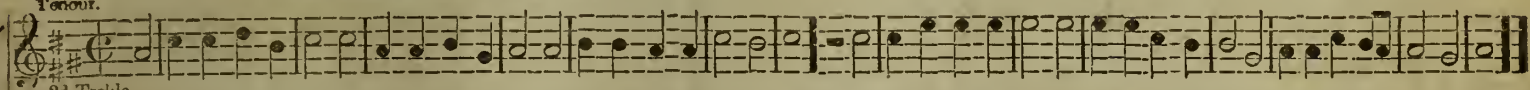


Air Yo boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, Above the starry frame: Your voices raise, Ye Cherubim And Seraphim, To sing his praise.

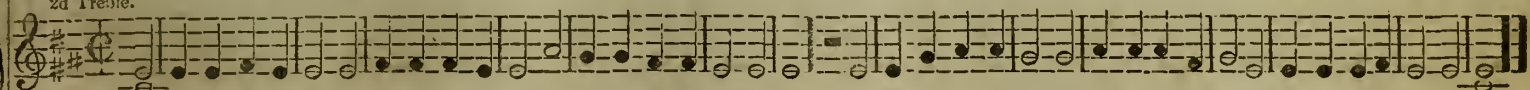


DALSTON. S. P. M.

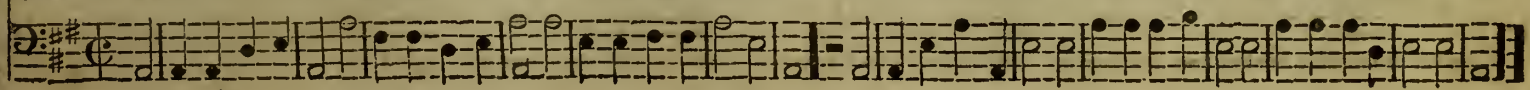
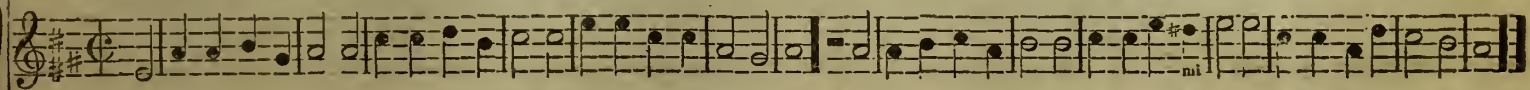
Tenour.



2d Treble.



Air. How pleas'd and blest was I, To hear the people cry—"Come, let us seek our God to-day!" Yes, with a cheerful zeal, We'll haste to Sion's hill, And there our vows and honours pay.



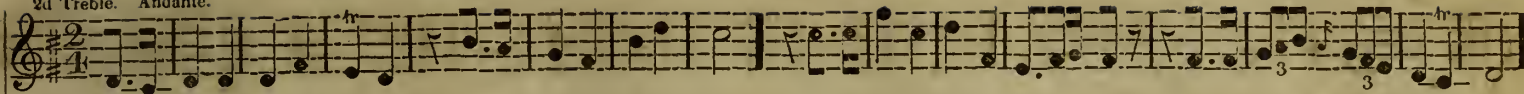
Tenour.

Air. How pleasant 'tis to see Kin - dred and friends a - - gree, Each in their pro - per sta - tion move,

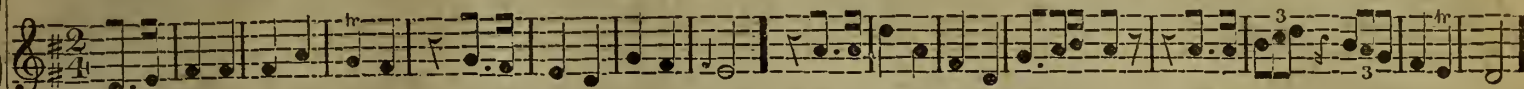
And each ful - fil their part, With sym - pa - thizing heart, In all the cares of life and love.

* The first two strains of this tune have been conformed to an alteration in the Handel and Haydn Collection, from which it was copied.

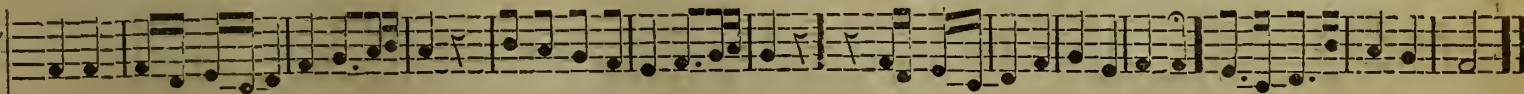
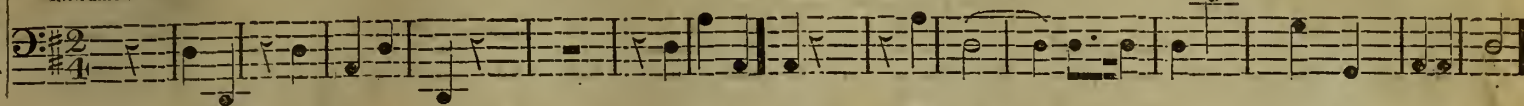
2d Treble. Andante.



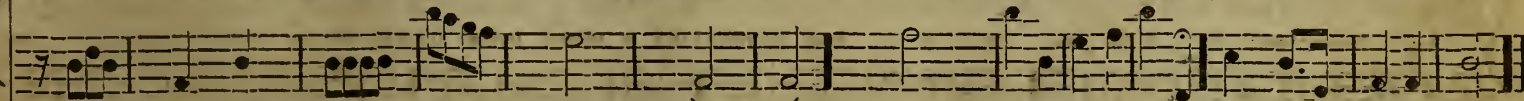
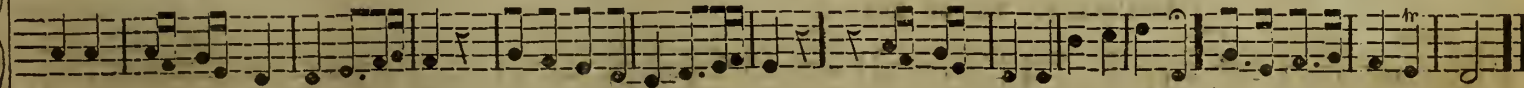
Air. 1. Light of those whose dreary dwelling, Borders on the shades of death, Come, and by thy love's re - veal - ing, Dissi - pate the clouds beneath.



Instrumental Base.



2. The new heav'n and earth's Cre - a - tor, In our deepest darkness rise, Scatt'ring all the night of Nature, Pouring eye-sight on our eyes.



3. Still we wait for thine appearing ;
Life and joy thy beams impart,
Chasing all our fears, and cheering
Ev'ry poor benighted heart.

4. Come, and manifest the favour
God has for a ransom'd race ;
Come, thou glorious God and Saviour !
Come, and bring the gospel grace.

5. Save us in thy great compassion,
O, thou mild, pacifick Prince !
Give the knowledge of salvation ;
Give the pardon of our sins.

6. By thine all-restoring merit,
Ev'ry burden'd soul release
Ev'ry weary wand'ring spirit,
Guide into thy perfect peace.

REDEEMING LOVE. 7s. or III. 1.

Dr. Worgan.

Air.

2d.

1. Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name; Sing a - loud in Je - sus' name,

For.

Ye who Je - sus' kind - ness prove, Tri - umph in re - deem - ing love, Tri - umph in re - deem - ing love.

2. Ye who see the Father's grace
Beaming in the Saviour's face,
As to Canaan on ye move,
Praise and bless redeeming love.

3. Mourning souls, dry up your tears,
Banish all your guilty fears;
See your guilt and curse remove,
Cancell'd by redeeming love.

4. Hither, then, your musick bring,
Strike aloud each joyful string,
Mortals join the hosts above,
Join to praise redeeming love.

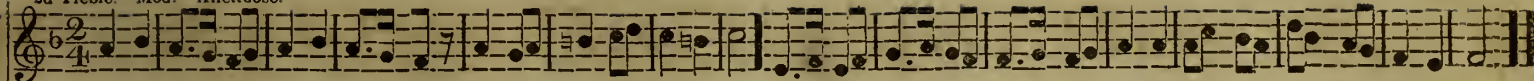
LINCOLN. 7s. or III. 1.

Dr. Boyce.

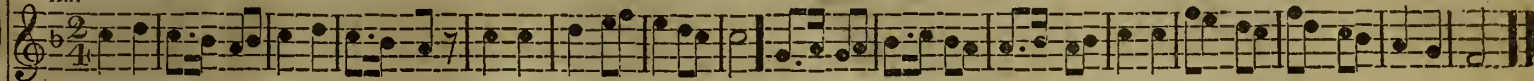
Tenour.

Air. Morning breaks up - on the tomb, Jesus dis - si - pates the gloom! Day of triumph through the skies—See the glorious Saviour rise!

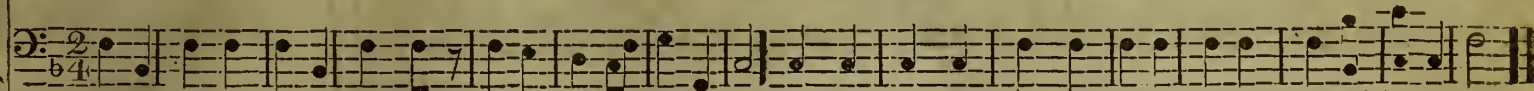
2d Treble. Mod. Affettuoso.



Air.



1. Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace; Let us each thy love possessing, Triumph in redeeming grace.



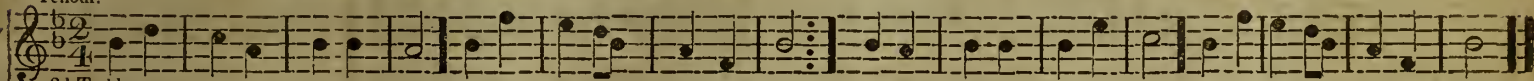
1. Thanks we give, and adoration,
For thy gospel's joyful sound;
May the fruit of thy salvation,
In our hearts and lives be found.

4. Jesus, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter ev'ry trembling heart.

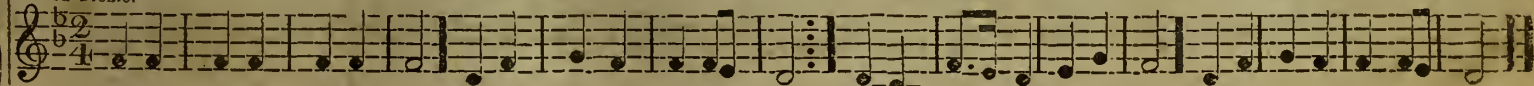
5. Breathe, O breathe thy loving Spirit
Into ev'ry troubled breast!
Let us all in thee inherit,
Let us find thy promis'd rest.

NUREMBURGH. 7s. or III. 1.

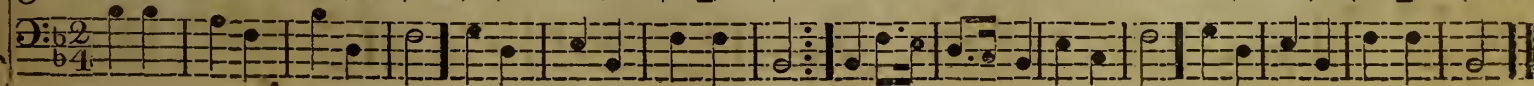
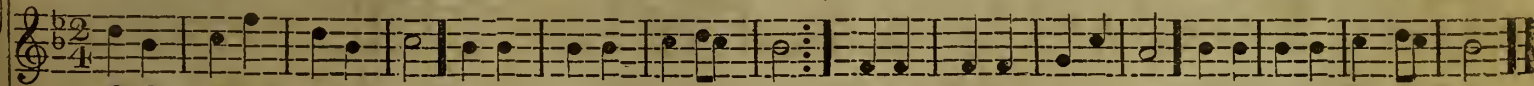
Tenour.



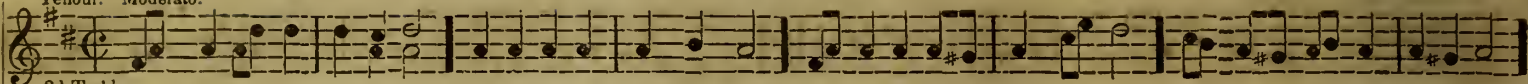
2d Treble.



Once I thought my mountain strong, Firmly fix'd, no more to move; } Those were hap - py, golden days, Sweetly spent in prayer and praise.
AIR. Then my Saviour was my song, Then my soul was fill'd with love: }



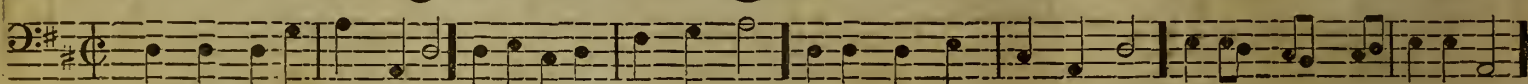
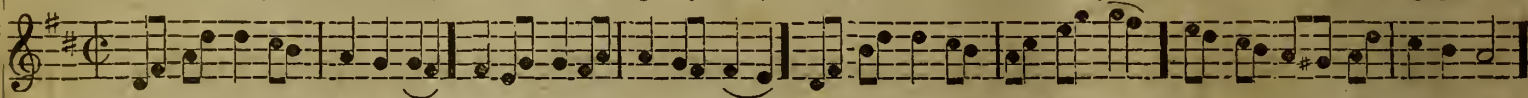
Tenour. Moderato.



2d Treble.



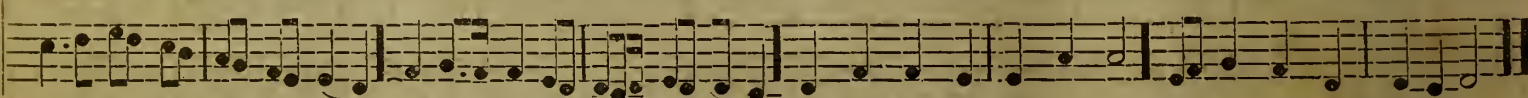
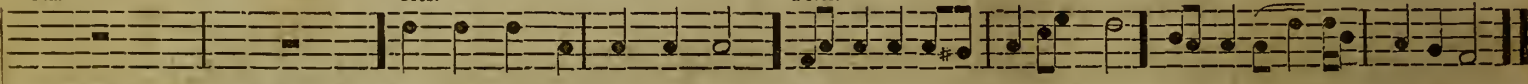
Air. When his spirit leads us home, When we to his glo - ry come, We shall all the ful - ness prove, Of our Lord's un - changing love.



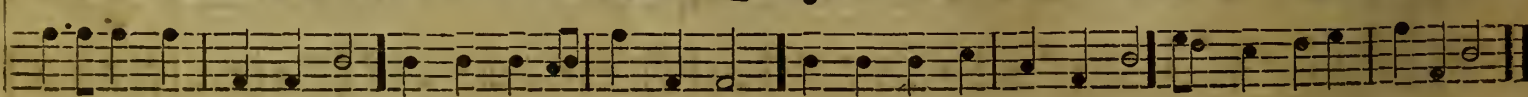
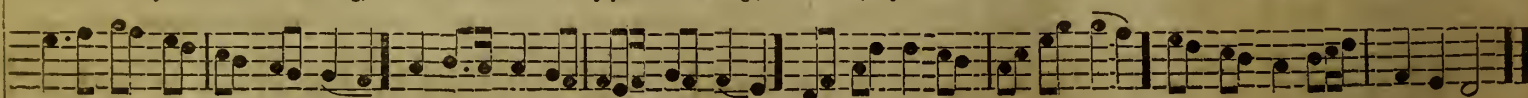
Pia.

Cres.

Forte.



Hither all your mu - sick bring, Strike a - loud each joy - ful string; Mortals, join the hosts a - bove, Join to praise re - deeming love.



TREVECCA. 7s.

Milgrove and Whitaker. 133

Tenour. Andante.

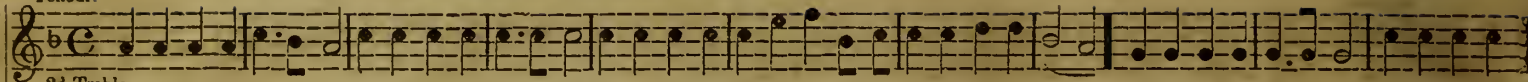
FINE.

Air. Jesse's son a - wakes the lyre; Listen while the Psalmist sings; His the spirit's sacred fire, And his theme, the King of kings.

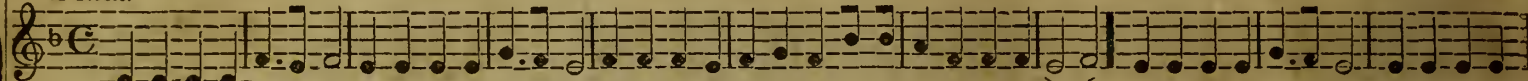
D. C. Forte.

Others sing of worldly things; Themes like these to men belong; But when Israel's Psalmist sings, Sacred themes in - spire the song.

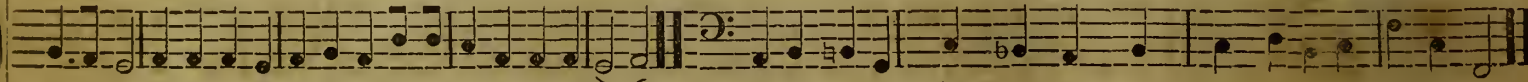
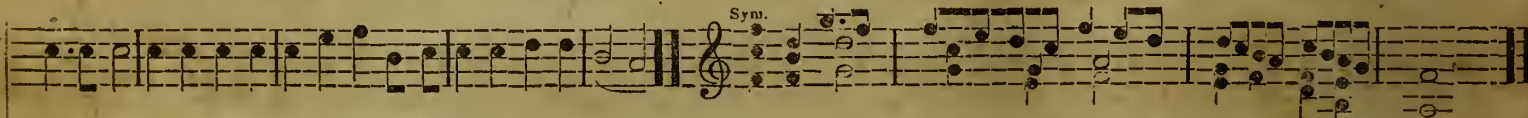
Tenour.



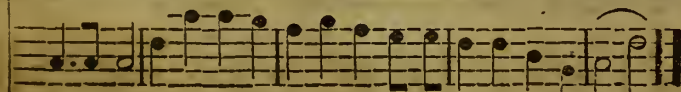
2d Treble.



Air. 1. While with ceaseles course the sun, Hasted thro' tho former year, Many souls their race have run, Never more to meet us here; Fix'd in an eternal state, They have done with



all below; We a little longer wait, But how little none can know.



2. As the winged arrow flies,
Speedily the mark to find;
As the lightning from the skies
Darts and leaves no trace behind;
Swiftly thus our fleeting days
Bear us down Life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

3. Thanks for mercies' past, receive;
Pardon of our sins renew;
Teach us henceforth how to live
With eternity in view;
Bless thy word to young and old,
Fill us with a Saviour's love;
And when Life's short tale is told,
May we dwell with thee above.

Sym.

2d Treble. Andante. Grazioso.

Air. 1. See how beautiful, on the mountains, Are their feet whose blest de - sign Is to guide us to the fountains That o'erflow with bliss divine.

3. Glorious things of thee are spoken, Zion, city of our God! He whose word can - not be bro - ken, Form'd thee for his own abode.

Scale of A. Maj.

5. See the streams of liv - ing waters, Springing from e - ternal love, Well sup - ply thy sons and daughters, And all fears of want remove.

2. While these heralds of sal - vation, His abounding grace pro - claim, Let his friends in ev' - ry station, gladly join to spread his fame.

4. On the Rock of a - ges founded, What can shake thy sure re - pose? With sal - vation's walls sur - round - ed, Thou canst smile at all thy foes.

6. Who can faint while such a river Ever flows their thirst t'as - suage? Grace, which, like the Lord, the giv - er, Nev - er fails, from age to age.

VENICE. 7s. or III. 1.

Tenour. Mod.

2d Treble.

Air. Sovereign Ruler of the skies, Ever gracious, ev - er wise; All our times are in thy hand, All events at thy command.

The musical score for 'VENICE. 7s. or III. 1.' consists of two staves. The top staff is for Tenour (Tenor) and the bottom staff is for 2d Treble. Both are in G major (one flat) and 4/4 time. The tempo is marked 'Mod.' (Moderato). The lyrics are: 'Air. Sovereign Ruler of the skies, Ever gracious, ev - er wise; All our times are in thy hand, All events at thy command.'

BERNICE. 7s. or III. 1.

Andante. e sempre. Piano. Cres. P. Con espressione. Handel.

Alto.

Hark! my soul, it is the Lord! 'Tis thy Saviour, hear his word; Jesus speaks and speaks to thee, "Say, poor sin - ner, lov'st thou me?"

The musical score for 'BERNICE. 7s. or III. 1.' features an Alto part. It is in G major (one flat) and 3/4 time. The tempo is 'Andante. e sempre.' and the dynamics are 'Piano', 'Cres.' (Crescendo), 'P.' (Piano), and 'Con espressione'. The composer is 'Handel'. The lyrics are: 'Hark! my soul, it is the Lord! 'Tis thy Saviour, hear his word; Jesus speaks and speaks to thee, "Say, poor sin - ner, lov'st thou me?"'

HELMSLEY. 8s, 7s, & 4s. or III. 5.

Tenour.

2d Treble.

AIR. Lo! he comes, in clouds descending, Once for favour'd sinners slain; }
 Thousand, thousand saints attending, Swell the triumph of his train:— } Hallelu - jah! Halle - lujah! Halle - lujah! Jesus now shall ever reign.

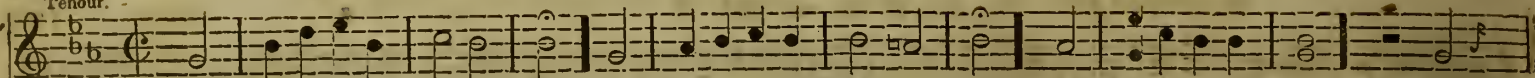
SUFFOLK. 8s, 7s, & 4s. or III. 5.

Tenour.

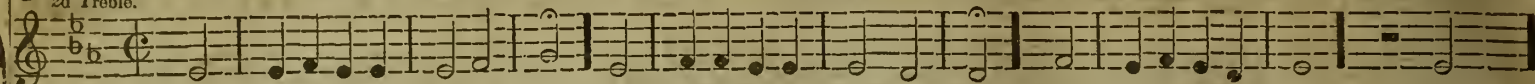
2d Treble.

AIR. Lo! he comes, in clouds descending, Once for favour'd sin - ners slain; }
 Thousand, thousand saints attending, Swell the triumph of his train:— } Halle - lujah! Hal - le - - lu - jah! God appears on earth to re'gn

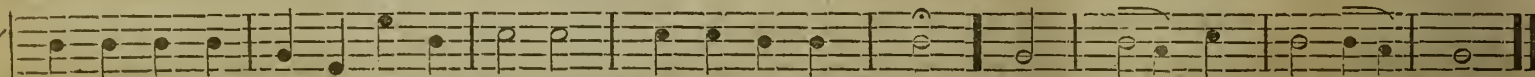
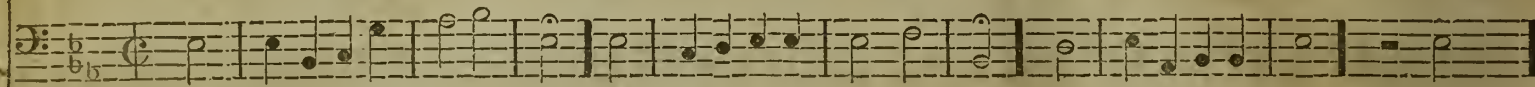
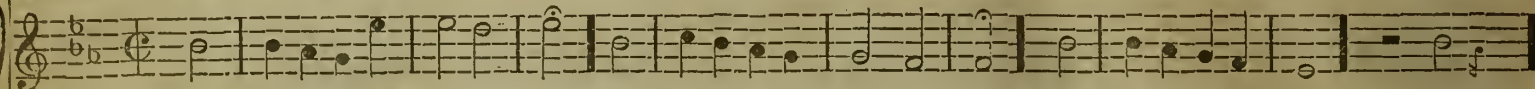
Tenour.



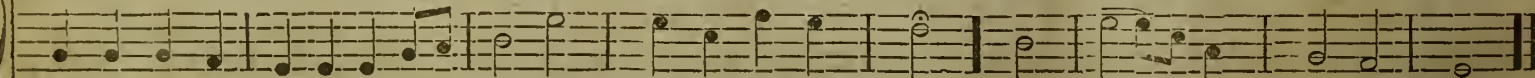
2d Treble.



Air. What joy, while thus I view the day That calls my willing soul a - way, What transport fills my breast; For

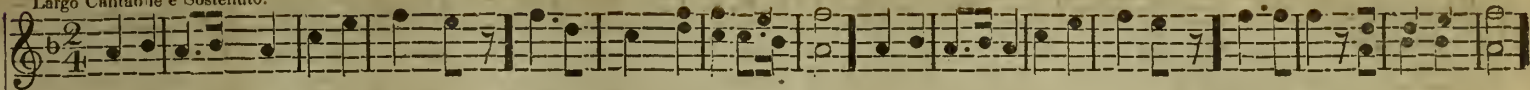


lo! my great re - deemer's pow'r Un - folds the ev - er - last - ing door, And leads me to his rest.

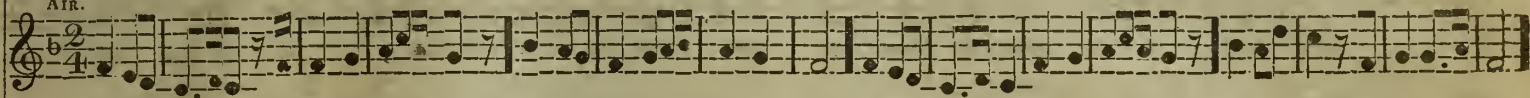


AUTUMN. S-7s.

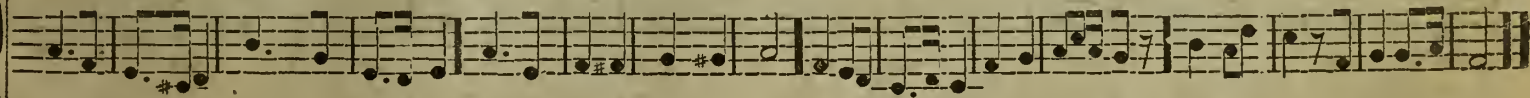
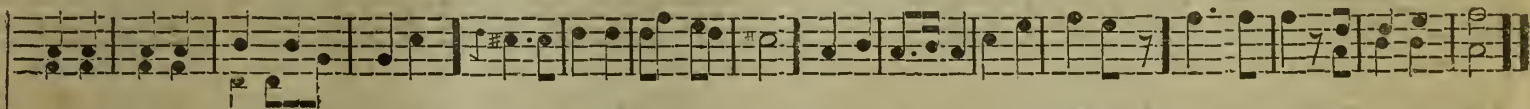
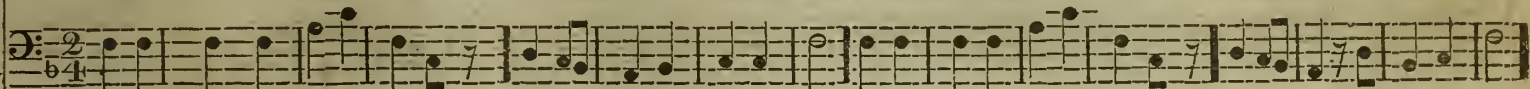
Largo Cantabile e Sostenuto.



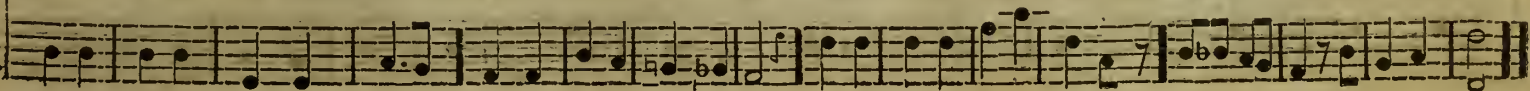
Air.



See the leaves around us fall - ing, Dry and wither'd, to the ground! Thus to thoughtless mortals calling, In a sad and solemn sound—



“Sons of Adam, (once in E - den, When, like us, he blighted fell,) Hear the lecture we are reading, 'Tis, a - las, the truth we tell.”



Tenour. Andante. Dolce.

2d Treble. Je - sus, who died a world to save, Re - vives and ri - ses from the grave, By his Almigh - ty pow'r;

Air. Plent' - ous he is in truth and grace, He offers par - don to our race, He bids us turn and live;

Hail, great Em - manuel, balmy name, Thy praise the ran - som'd will pro - claim; Thee we Phy - si - cian call:

From sin, and death, and hell set free, He captive leads cap - tiv - - i - ty, And lives to die no more.

His saving grace for all is free, Transgression, sin, in - - - i - qui - ty, He freely doth for - give.

We own no other pow'r but thine, Thou the de - liv - er - - er di - vine, Our health, our life, our all.

MILTON. L. M. *There is a stream whose gentle course.*

Haydn. 141

Dolce e legato.

There is a stream, whose gentle course Sur - rounds the cit - - y of our God, There is a stream whose gentle course

Sur - rounds the cit - y of our God— A sa - cred riv - er, from whose source The liv - ing wa - ters flow a - broad.

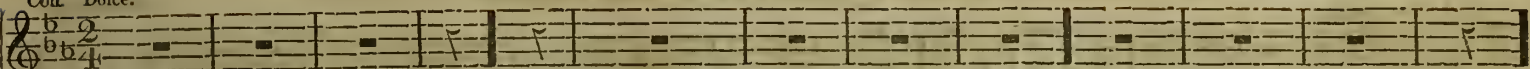
Tenour.

2d Treble.

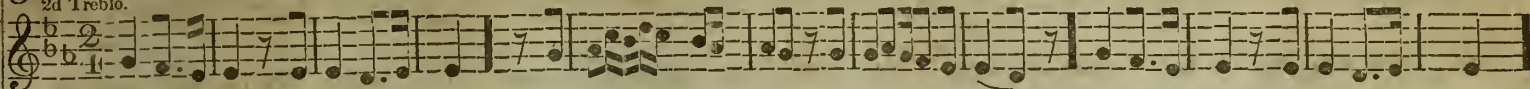
Air. When streaming from the eastern skies, The morning light sa - lutes my eyes, O sun of righteousness di - vins,
My soul be - fore thee prostrate lies, To thee, her source, my spi - rit flies; . My wants I mourn, my chains I see,

On me with beams of mer - cy shine; O chase the clouds of sin a - way, And turn my darkness in - - to day.
O let thy presence set me free, My wants I mourn, my chains I see, O let thy presence set me free.

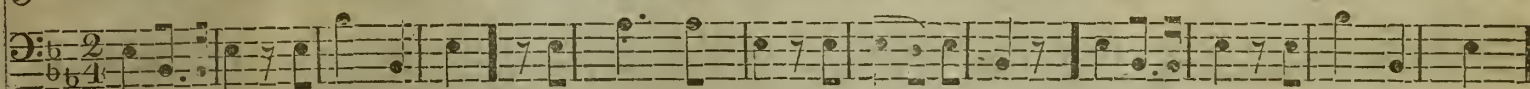
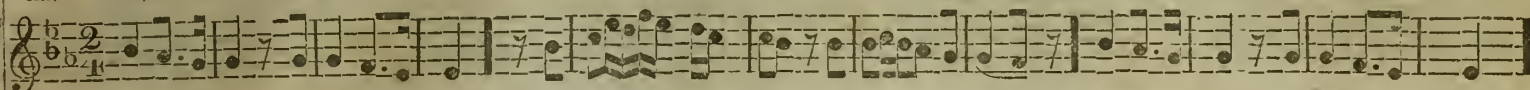
Con. Dolce.



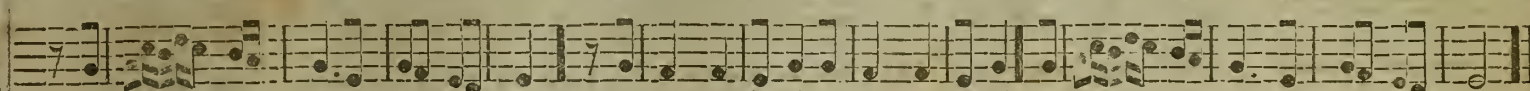
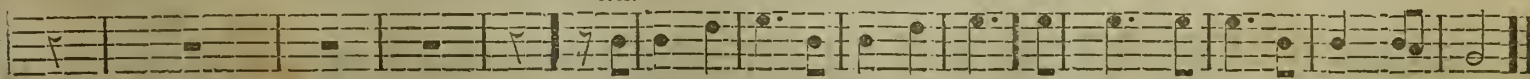
2d Treble.



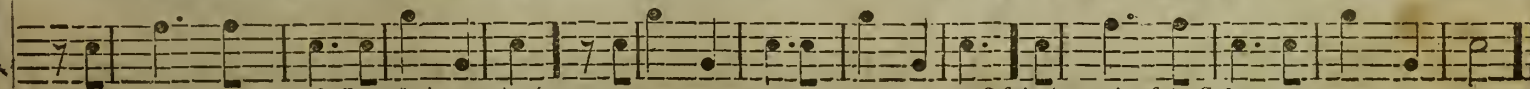
Air. Peace, troubled soul, whose plaintive mourn Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,



Cres.



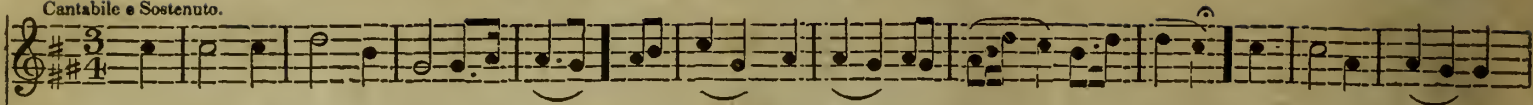
And let thy tears for - get to flow; Behold the precious balm is found To lull thy pain, and heal thy wound.



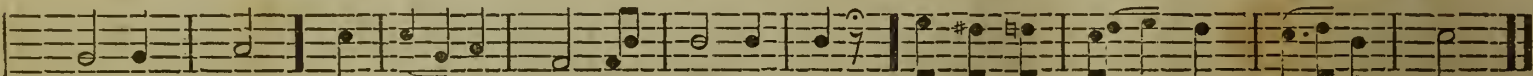
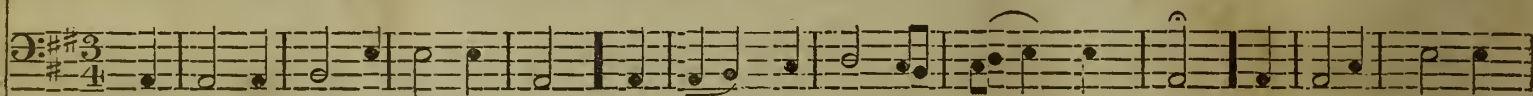
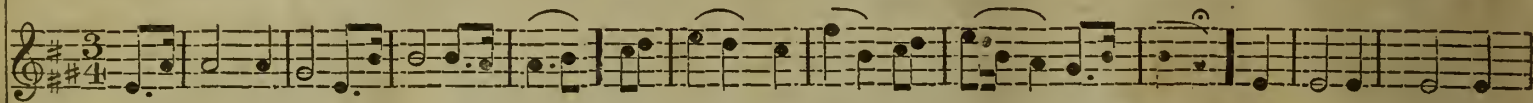
2. Come, freely come, by sin oppress,
On Jesus cast thy weighty load;
In him, thy refuge, find thy rest,

Assure in the mercies of thy God:
Thy God's thy Saviour! gracious word!
O hear, believe, and bless the Lord!

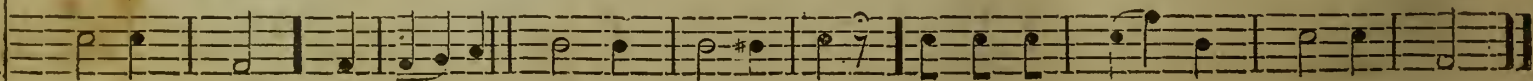
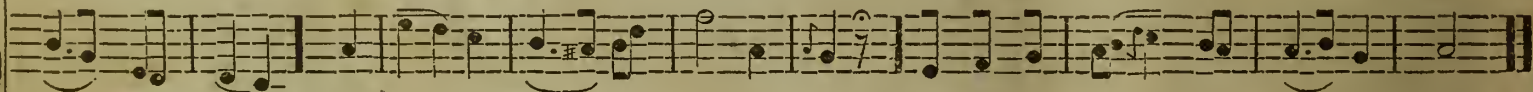
Cantabile e Sostenuto.



Air. Now night in ai- lent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the



moonbeam steals, And half ere - a - tion's face re - veals— And half ere - - a - - tion's face re - veals.



AMSTERDAM.* 7s & 6s,

Har. Sacra. 145

Tenour.

FINE.

D. C.

Musical notation for the first system, featuring a Tenour part and a 2nd Treble part. The key signature is two sharps (F# and C#), and the time signature is 2/4. The Tenour part is on a single staff, and the 2nd Treble part is on a second staff. The music consists of a series of eighth and sixteenth notes, with a repeat sign and a 'FINE.' marking at the end of the first strain.

AIR. 1. Rise my soul and stretch thy wings, Thy bet - ter por - tion trace; } Sun, and moon, and stars de - cay, Time shall soon this earth remove,
Rise from transi - to - ry things, Tow'rd's heav'n, thy na - tive place. } D. C.

Musical notation for the second system, continuing the Tenour and 2nd Treble parts. It begins with the lyrics 'Rise my soul and haste a - way, To seats pre - par'd a - - bove.' and continues with '2. Rivers to the ocean run, Nor stay in all their course; } So a soul that's born of God, Pants to view his glorious face; } D. C.'

Rise my soul and haste a - way, To seats pre - par'd a - - bove.
2. Rivers to the ocean run, Nor stay in all their course; } So a soul that's born of God, Pants to view his glorious face; } D. C.

Musical notation for the third system, continuing the Tenour and 2nd Treble parts. It begins with the lyrics 'Upward tends to his a - bode, To rest in his em - brace.' and ends with a repeat sign.

Upward tends to his a - bode, To rest in his em - brace.

VIOTTI. 8s. or IV. 2.

Tenour and 2d Treble.

Musical notation for the first system of 'VIOTTI', featuring Tenour and 2nd Treble parts. The key signature is two flats (Bb and Eb), and the time signature is 3/2. The music consists of a series of quarter and eighth notes, with a repeat sign at the end.

Musical notation for the second system of 'VIOTTI', continuing the Tenour and 2nd Treble parts. It begins with the lyrics 'My gracious Re - deemer I love, His praises a - loud I'll proclaim; And join with the armies a - bove, To bless his a - dorable name.'

Air. My gracious Re - deemer I love, His praises a - loud I'll proclaim; And join with the armies a - bove, To bless his a - dorable name.

Musical notation for the third system of 'VIOTTI', continuing the Tenour and 2nd Treble parts. It begins with the lyrics 'My gracious Re - deemer I love, His praises a - loud I'll proclaim; And join with the armies a - bove, To bless his a - dorable name.'

* The small notes in the first strain are the closing notes, and are only to be sung when repeating the last time.

PAESIELLO. 8—7. or III. 3.

Tenour. Dolce. e Sostenuto.

2d Treble. Fz. Fz.

1. When the winter's tempest lowers, O'er a bleak and cloudy sky; Nature's fading fruits and flowers, Hang their drooping heads and die.

2. So my bosom comforts languish, Like a lil-y overblown; And my heart is fill'd with anguish, When I see my Saviour frown.

TAMWORTH. 8—7 & 4s.

C. Lockhart.

Tenour.

Air. Guide me, O thou great Je - hovah, Pilgrim through this barren land,

I am weak, but thou art mighty, Hold me with thy pow'ful hand; Bread of heaven, Bread of heaven, Feed me till I want no more.

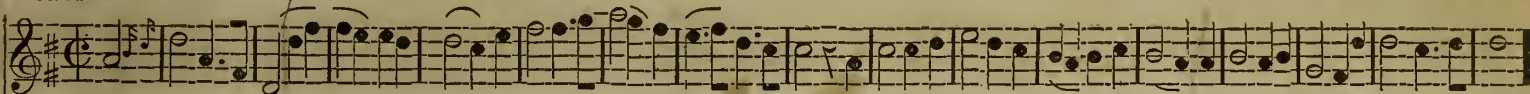
2 Open, Lord, the crystal fountain,
Whence the healing streams do flow;
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliv'rer!
Be thou still my strength and shield!

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and Hell's destruction,
Lead me safe on Canaan's side;
Songs of praises—
I will ever give to thee.

DEVONSHIRE. 5s & 6s.

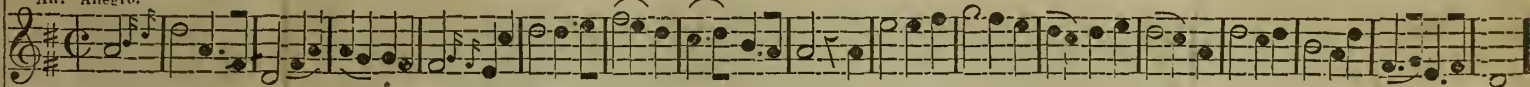
S. Norton. 147

Tenour.

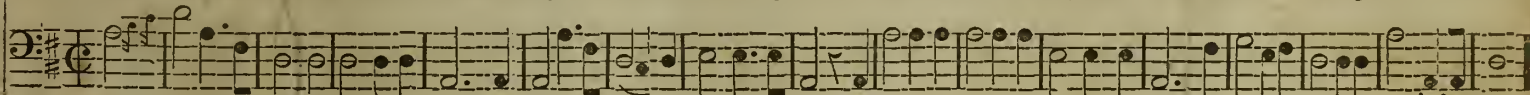


1. Ye servants of God, Your Master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol; His kingdom is glorious And rules over all.
2. God ruleth on high, Almighty to save; And still he is high, His presence we have; The great congregation His triumph shall sing, Ascribing salvation To Jesus, our King.

Air. Allegro.

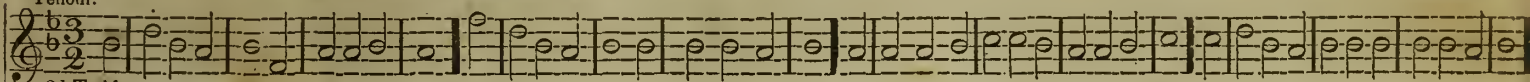


3. Salvation to God, Who sits on the throne, Let all cry aloud, And honour the Son; Our Jesus' praises The angels proclaim, Fall down on their faces, And worship the Lamb.
4. Then let us adore, And give him his right; All glory, and power, And wisdom, and might; All honor and blessing, With angels above, And thanks never ceasing, And infinite love.

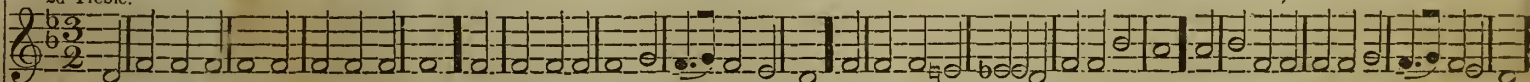
**LYONS. 10s & 11s.**

Haydn.

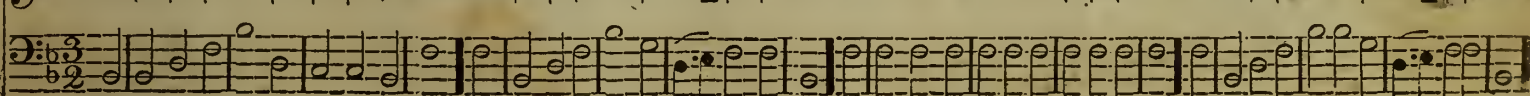
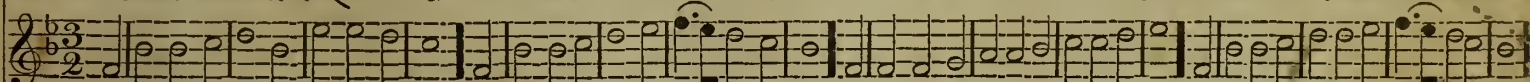
Tenour.



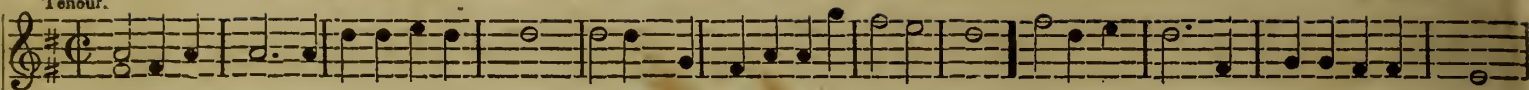
2d Treble.



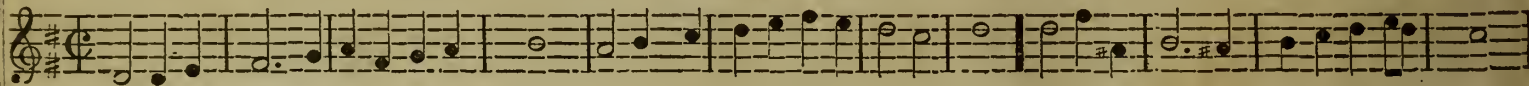
- Air. O praise ye the Lord, prepare a new song, And let all the saints in full concert join; With voices united, the anthem prolong, And show forth his praises in musick divine.



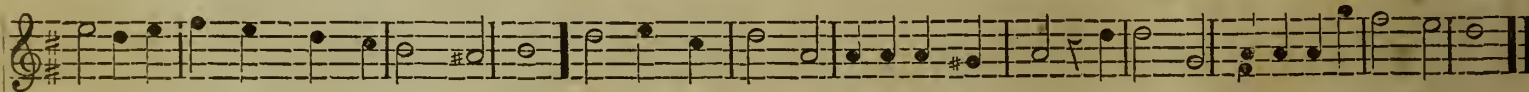
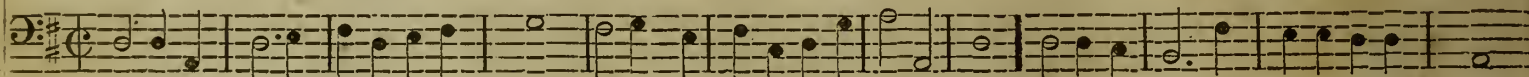
Tenour.



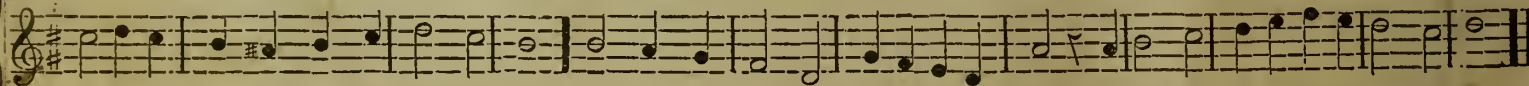
Air. Rise, crown'd with light, imperi - al Salem, rise! Exalt thy towering head and lift thine eyes! See heav'n its sparkling portals wide dis - play,



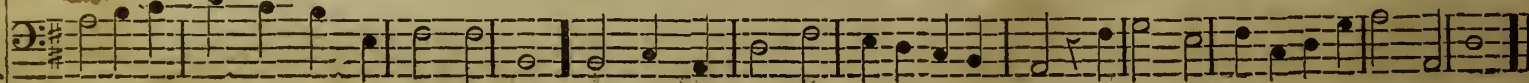
Behold! the Judge descends, his guards are nigh— Tempest and fire attend him down the sky; Heav'n, earth, and hell draw near, let all things come,



And break upon thee in a flood of day. See heav'n its sparkling portals wide dis - play, And break up - on thee in a flood of day.



To hear his justice and the sinner's doom; But gather first my saints, the Judge commands; Bring them, ye angels, from their distant lands.

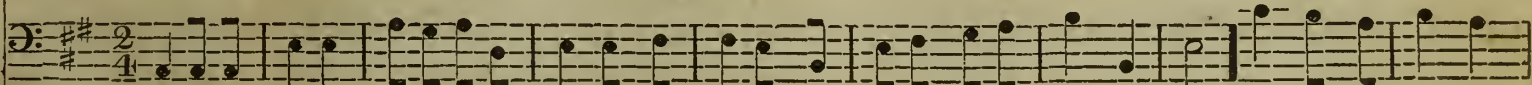
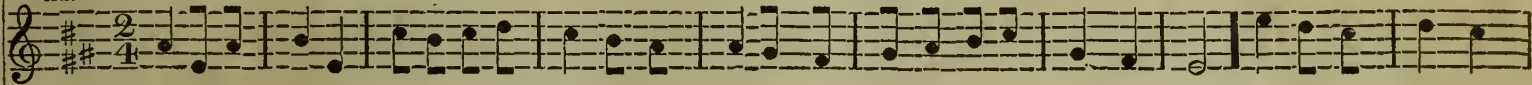


2d Treble and Tenour.

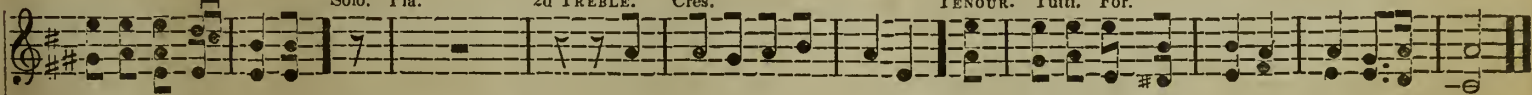


Hither, ye faithful, haste with songs of triumph, To Bethlehem haste, the Lord of + life to meet; To you, this day, is

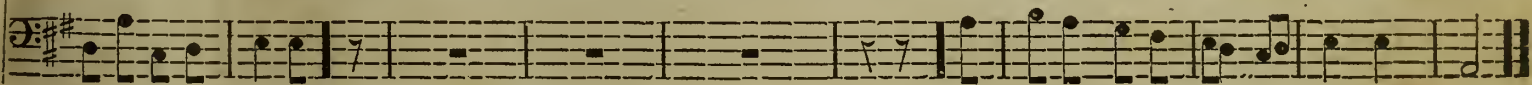
Air.



Solo. Pia. 2d TREBLE. Cres. TENOUR. Tutti. For.



born a Prince and Saviour— O come, and let us worship, O come, and let us worship, O come, and let us worship at his feet.

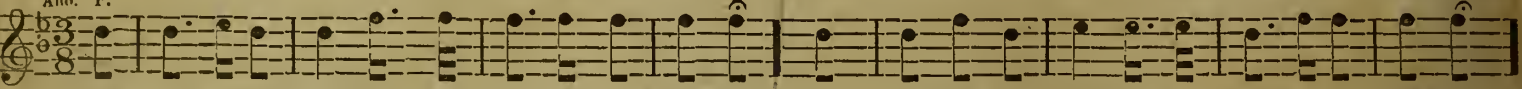
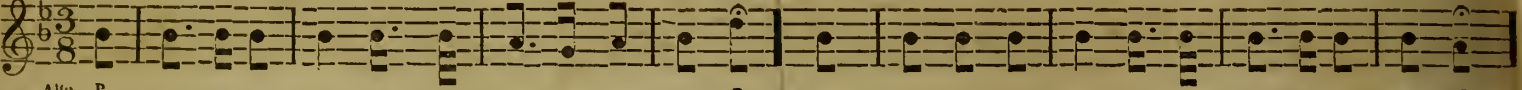


2 Shout his Almighty name, ye choirs of angels,
And let the celestial courts his praise repeat:
Now is the Word made flesh, and dwells among us—
O come, and let us worship at his feet.

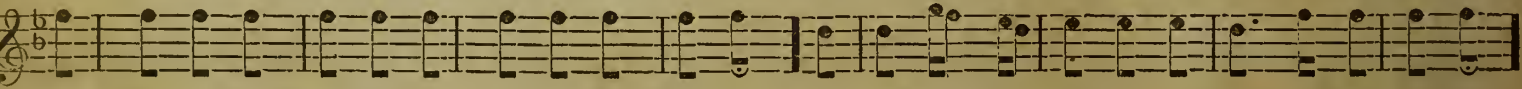
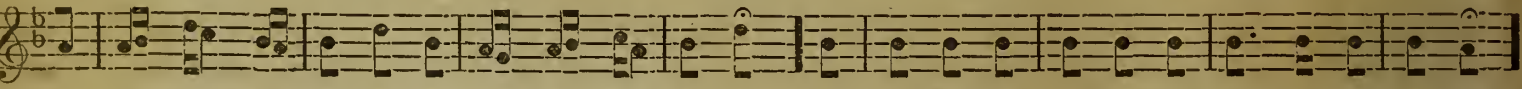
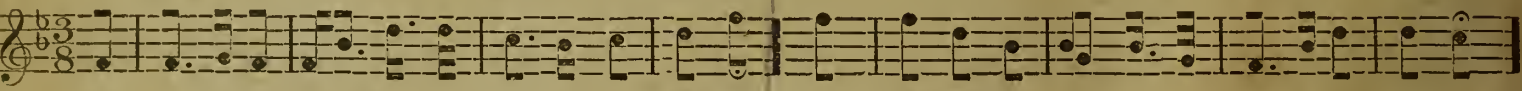
3 O Jesus, for such wondrous condescension,
Our songs and our praises are an off'ring meet;
Now to our God be glory in the highest—
O come, and let us worship at his feet.

Tenour. Larghetto.

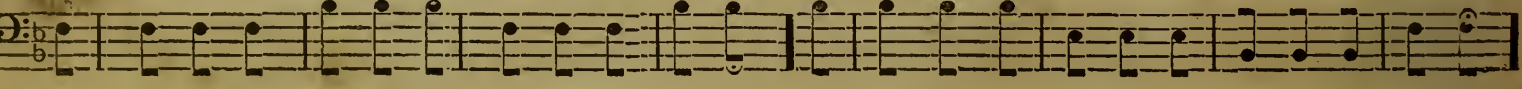
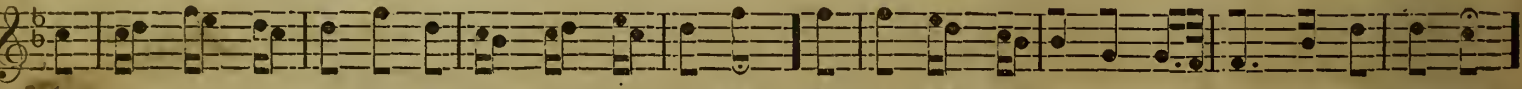
Alto. P.



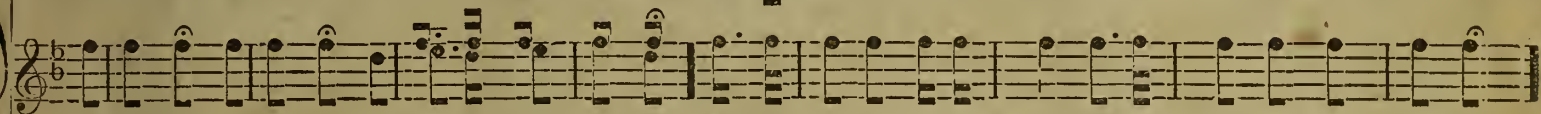
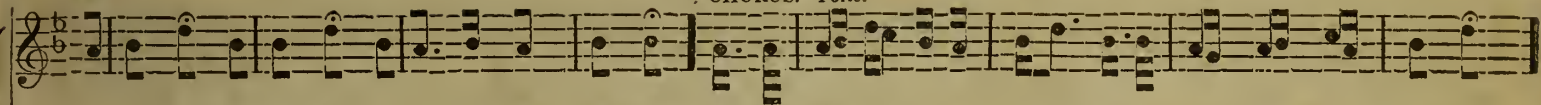
Air. The voice of free grace cries es - cape to the mountain! For all that be - lieve, Christ has open'd a fountain.



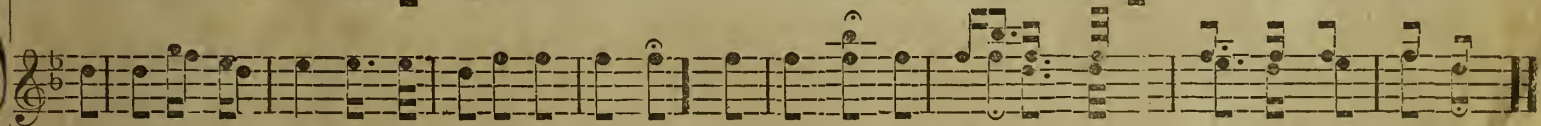
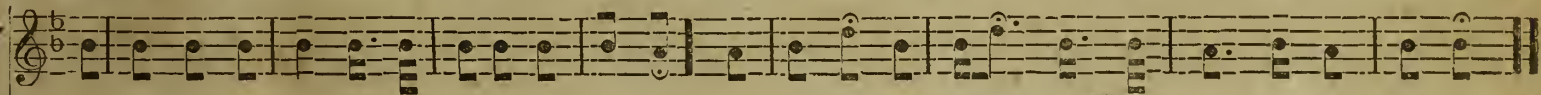
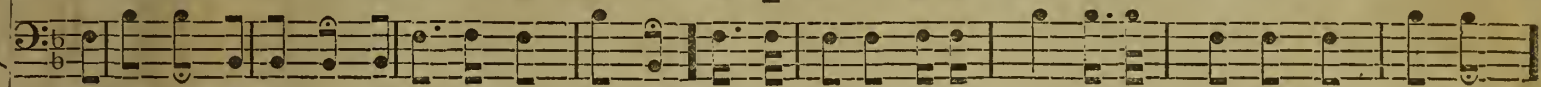
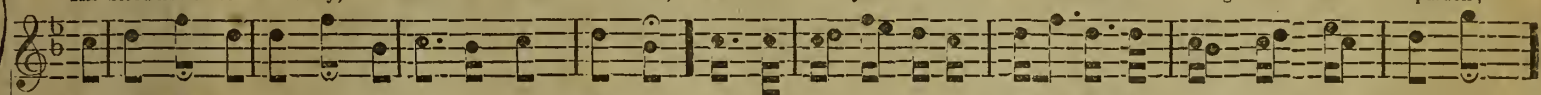
For sin and un - cleanness, and ev' - ry trans - gression: His blood flows most free - ly in streams of sal - va - tion.



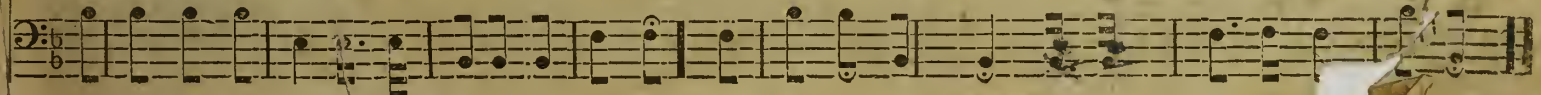
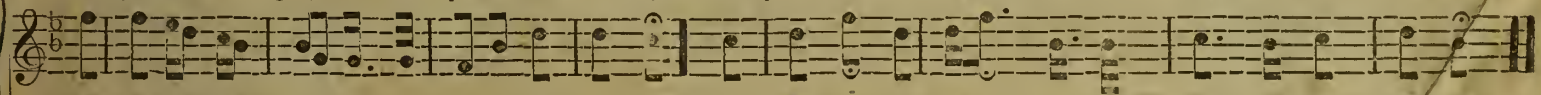
CHORUS. Forte.



His blood flows so free - ly, in streams of sal - va - tion, Hal - le - lu - jah! to the Lamb who has bought us a pardon;



We'll praise him a - gain, when we pass o - ver Jordan, We'll praise him a - gain, when we pass o - ver Jordan.



Tenour. Maestoso.

2d Treble.

Air. Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of ev' - ry joy,

Pia.

For.

Let thy praise our tongues em - ploy; All to thee, our God, we owe, Source whence all our blessings flow.

ST. MICHAEL'S. 10s & 11s.

Tenour.

First system of musical notation for the Tenour part, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

2d Treble.

Second system of musical notation for the 2d Treble part, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Crea - tor let all men rejoice, And heirs of salvation be glad in their King

Second system of musical notation for the Tenour part, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

Third system of musical notation for the 2d Treble part, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

GERMAN HYMN. 7s.

Pleyel.

Tenour and 2d Treble.

First system of musical notation for the German Hymn, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

1 Hasten, sin - ner, to be wise; Stay not for the morrow's sun; Wisdom, if you still despise, Harder is it to be w

Second system of musical notation for the German Hymn, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

2 Hasten, mer - cy to im - plore; Stay not for the morrow's sun; Lest thy season should be o'er, Ere this evening's stago be run

Third system of musical notation for the German Hymn, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

3 Hasten, sinner, to return; Stay not for the morrow's sun;	Lest thy lamp should cease to burn, Ere salvation's work is done.	4 Hasten, sinner, to be wise; Stay not for the morrow's sun;	Lest perdition thee arrest, Ere the morrow is begun.
--	--	---	---

"GLORY TO GOD ON HIGH." Duett and Chorus.

Tenour. CHORUS. Forte.

Pia.

2d Treble. Glory to God on high, Let earth and skies re - ply, Praise ye his name! His love and grace a - dore, Who

Air. Jesus, our Lord and God, Bore sin's tremen - dous load! Praise ye his name! Tell what his arm hath done, What
While all around the throne, Cheerful - ly join in one, Prais - ing his name! Those who have felt his blood, Seal-

Join all tho ransom'd race, Our ho - ly Lord to bless; Praise ye his name! In him we will rejoice, And
Then let the hosts a - bove, In realms of endless love, Praise his great name! To him ascrib - ed be Hon-

CHORUS. Forte.

all our sorrows bore, Sing a - loud ev - ermore,

spoils his death hath won; Sing his great name alone, Worthy the Lamb! Worthy the Lamb! Worthy the Lamb!
ing their peace with God; Sound his great name abroad,

make a joyful noise, Shouting with heart and voice
our and majes - ty Through all e - - - ter - ni - ty,

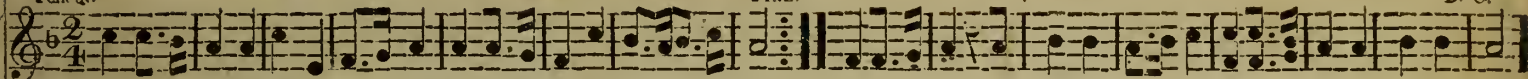
HARK! 'TIS THE BREEZE.

157

Tenour.

FINE.

D. C.



1. Hark! 'tis the breeze of twilight call - ing Earth's weary children to repose, }
 While round the couch of nature fall - ing, Gently the night's soft cur - tains close; } Soon o'er the world, in sleep re - clin - ing, Numberless stars through yonder dark,

AIR.

D. C.



Shall look like eyes of cherubs shin - ing From out the veil that hid the ark.

2 Guard us, O thou who never sleep - est, Thou who in silence thron'd above, } Grant that beneath thine eye se - cure - ly, Our souls awhile from life withdrawn,
 Throughout all time, unwearied keep - est, Thy watch of glory, pow'r and love. }



May in their darkness stilly, purely, Like "sealed fountains" rest till dawn.

TRINITY. 6s & 4s.

Tenour and 2d Treble.

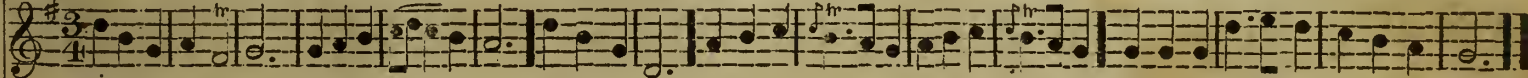
Pia.

For.

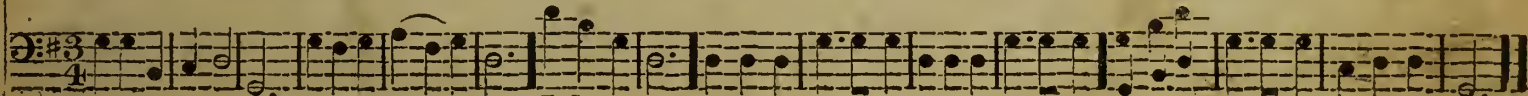
F. Giardini.



AIR.



Come, thou Almighty King, Help us thy name to sing, Help us to praise. Father all glorious, O'er all vic - to - rious, Come and reign over us, Ancient of days.



T. S.

2d Treble. Tenour.

Air.

Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high; Hide me, O, my Saviour, hide,

2d Treble. Pis. Tenour.

"Till the storm be past.

"Till the storm of life be past; Safe in - to the ha - ven guide, O, re - ceive, O, re - ceive, O, re - ceive my soul at last.

2 Other refuge have I none,
Hangs my helpless soul on thee,
Leave, ah, leave me not alone,
Still support and comfort me;
All my trust on thee is stay'd,
All my help from thee I bring;
Cover my defenceless head
With the shadow of thy wing.

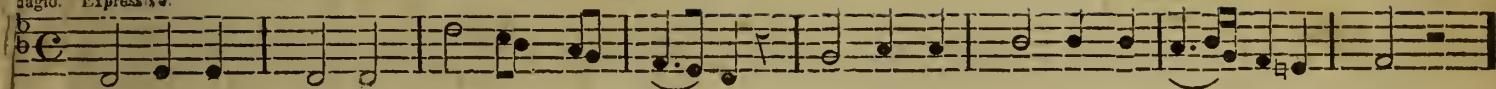
3 Thou, O Christ, art all I want;
More than all in thee I find!
Raise the fallen, cheer the faint,
Heal the sick and lead the blind.
Just and holy is thy name;
I am all unrighteousness;
Vile and full of sin I am,
Thou art full of truth and grace.

4 Plenteous grace with thee is found,
Grace to pardon all our sin;
Let the healing stream abound,
Make and keep me pure within,
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity!

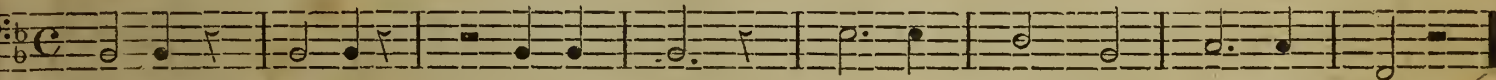
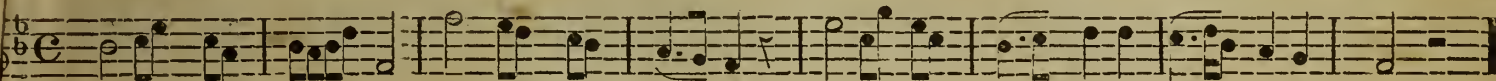
FATHER OF MERCIES.

Wranitzky. 159

Allegro. Expressive.

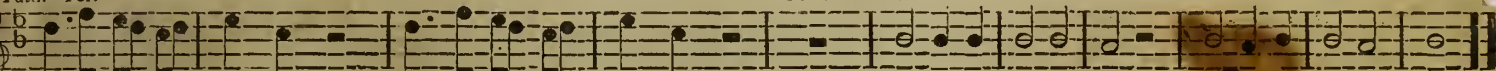


Father of mercies, Fountain of goodness; Lord, we a - - dore thee, and worship thy name.



Tutti. For.

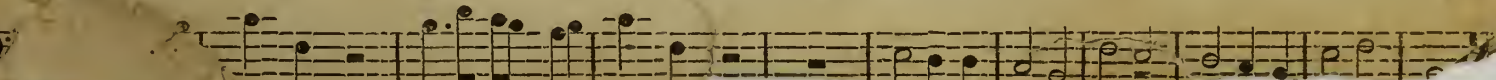
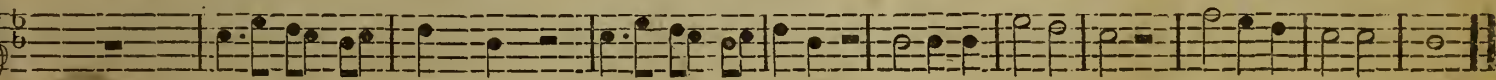
F. F. Maestoso.



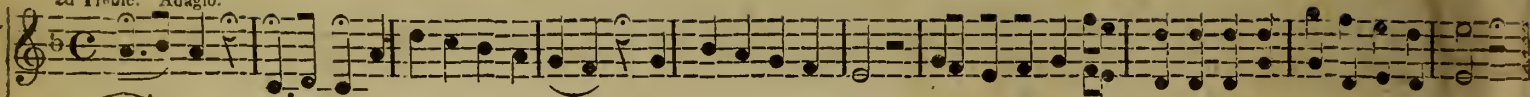
Praise him all ye angels, Praise him with the cymbals,



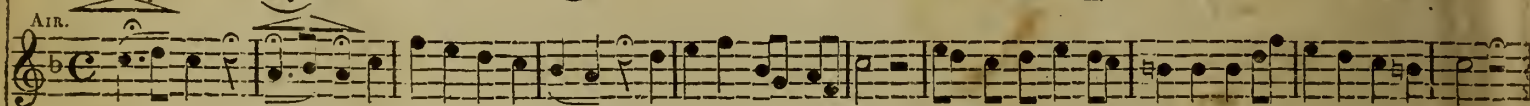
Lute and harp re - sound - ing, Lofty notes rebounding, For he is God a - lone, O praise the Ho - ly One.



2d Treble. Adagio.

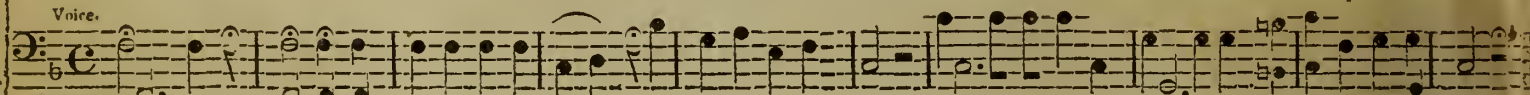


Air.

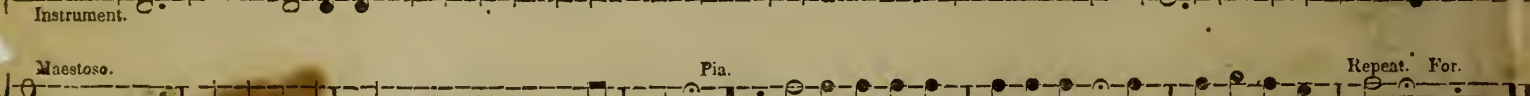


Father, Father, how wide thy glory shines! How high thy wonders rise! Known through the earth by thousand signs, By thousands through the skies.

Voice.



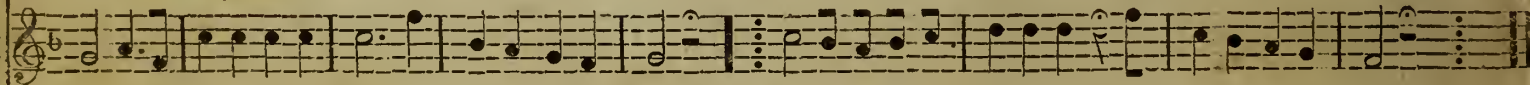
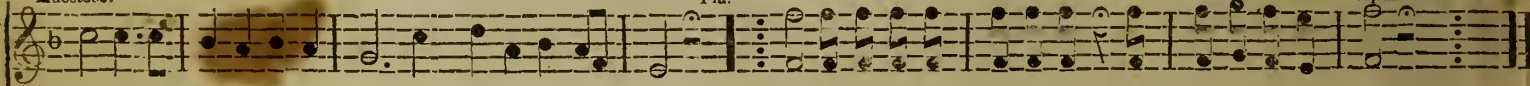
Instrument.



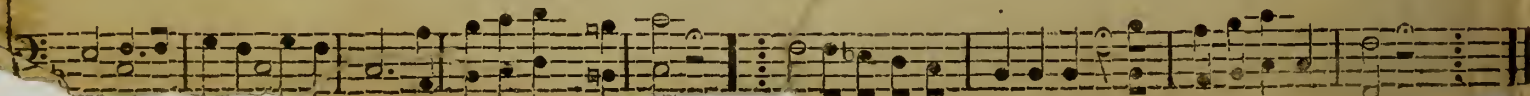
Maestoso.

Pia.

Repeat. For.

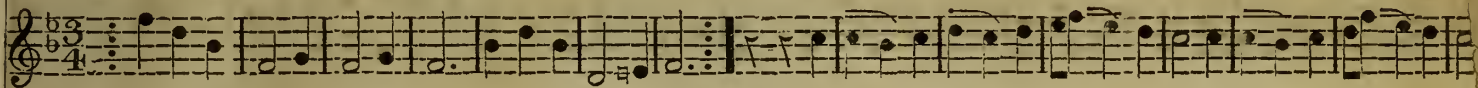
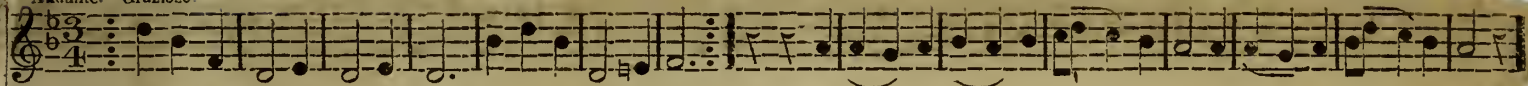


These mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy presence still.



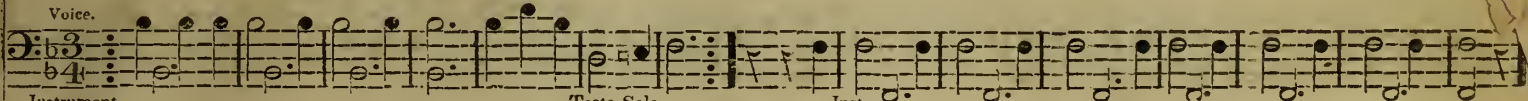
Continued.

Andante. Grazioso.



But when we view thy great design, To save re - bellious worms, Where vengeance and com - pas - sion join, In their di - vi - nest forms

Voice.



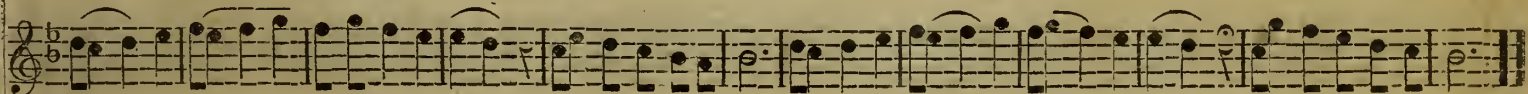
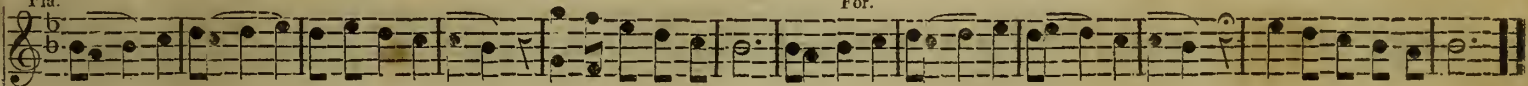
Instrument.

Tasto Solo.

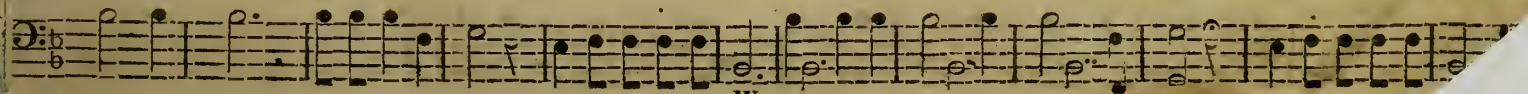
Inst.

Pia.

For.

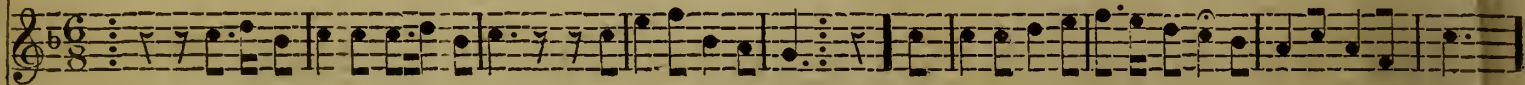
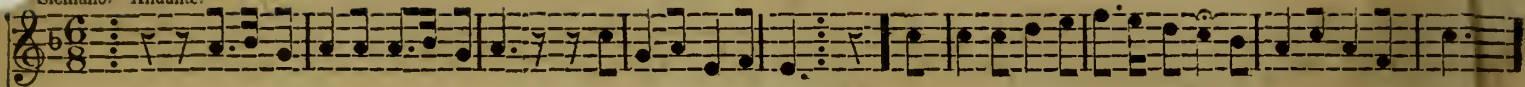


Here the whole De - i - ty is known ; Nor dares a creature guess, Which of the glo - ries brightest shone, The Justice or the Grace

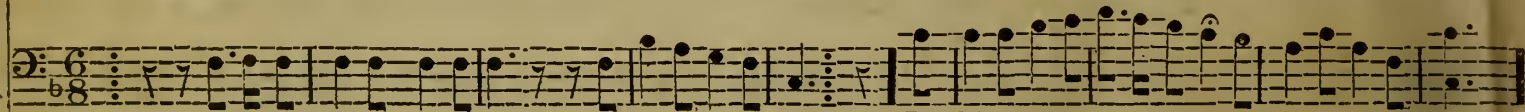


Continued.

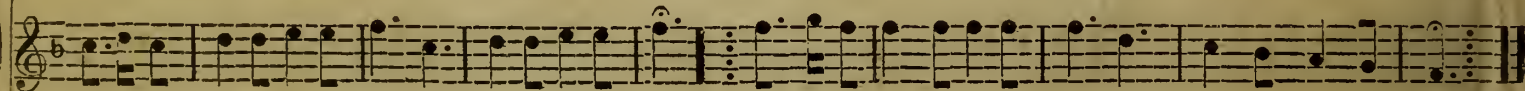
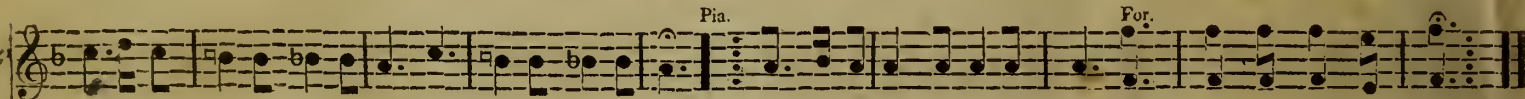
Siciliano. Andante.



Now the full glories of the Lamb, Adorn the heav'nly plains, Bright seraphs learn Emmanuel's name, And try their choicest strains.



Tasto Solo.

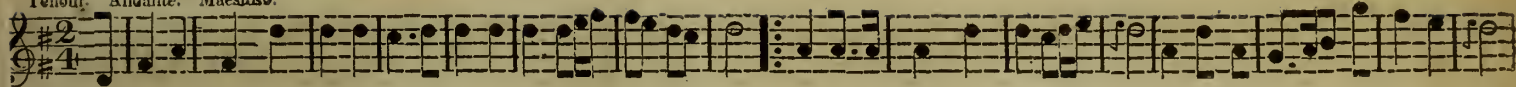


O may I bear some humble part In that immortal song; Wonder and joy shall tune my heart and love command my tongue.



Inst.

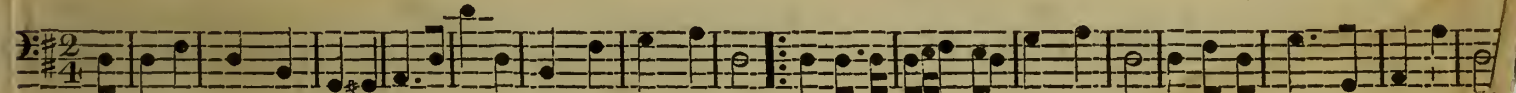
Tenour. Andante. Maestoso.



Atr.



Before Je - ho - vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone, He can cre - ate and he destroy,



Pia.



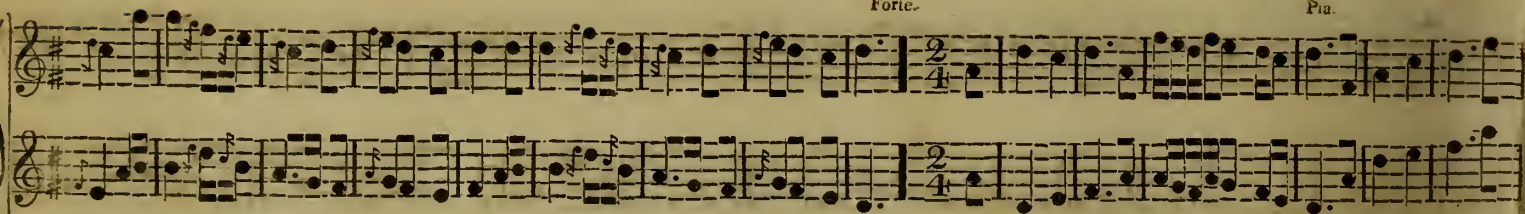
He can cre - ate and he destroy. 2. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men; And when like wand'ring she



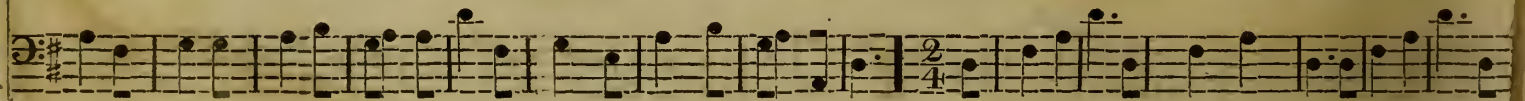
Continued.

Forte.

Pia.



stray'd, He brought us to his fold again, He brought us to his fold again. We'll crow'd thy gates with thank - ful songs, High as the heav'ns our

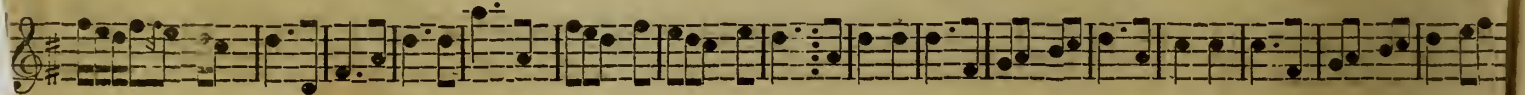


Pia.

For.

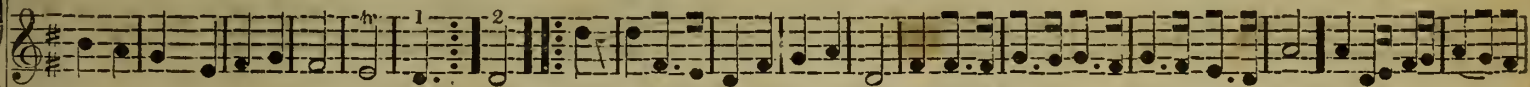
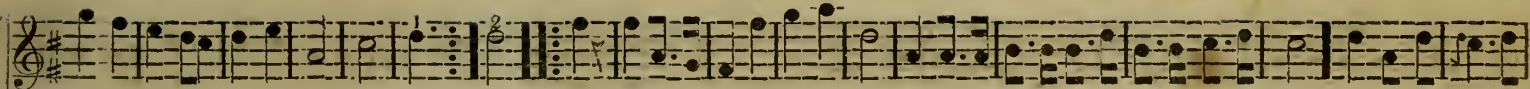
Pia.

For.

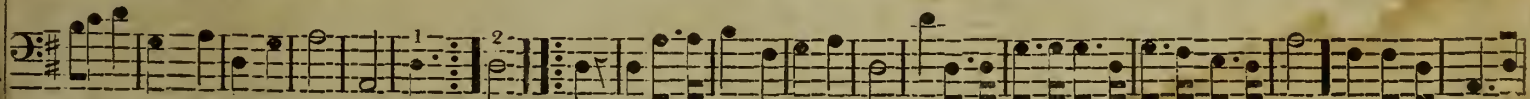


voi - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Sh





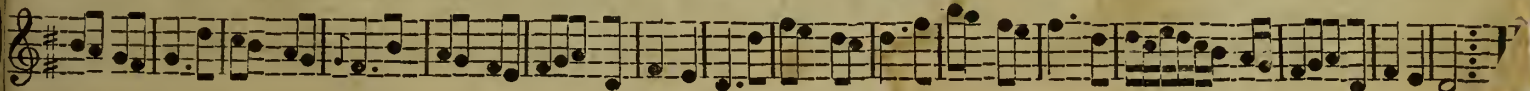
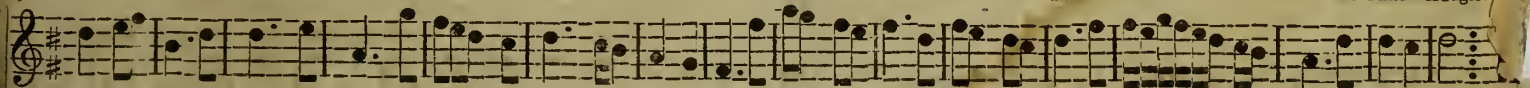
fill, shall fill thy courts with sounding praise. 5. Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy



Pia.

For.

2d Time—Adagio.



truth must stand, When rolling years shall cease to move, shall cease to move, When rolling year, shall



roll - ing
the
has
and the
to the
the
been taken
what
Feb

THE DYING CHRISTIAN.

2d Treble Largo. Affet. e Pia. Pia. Cres.

Air.

Vital spark of heav'nly flame, Quit, O quit this mortal frame; Trembling, hoping, ling'ring, fly - ing, O, the pain, the bliss of dying.

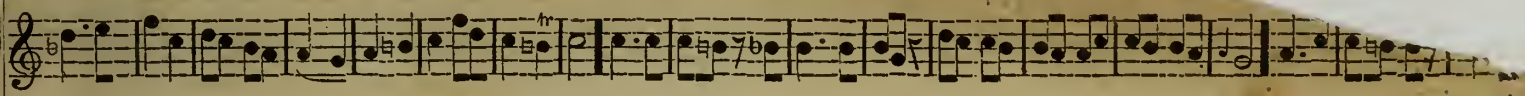
Pia. Cres. Dim. Pia. Affettuoso. Pianissimo.

Hark! they whis - per! An - gels say—

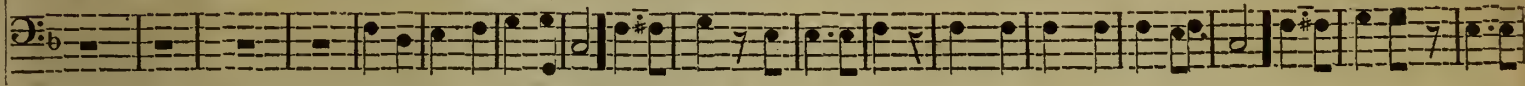
Cease, fond nature, cease thy strife, And let me languish in-to life. Hark! they whisper! An - gels say, they whis - per, An - gels say—

Hark!

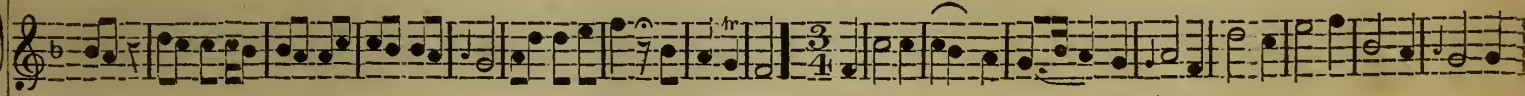
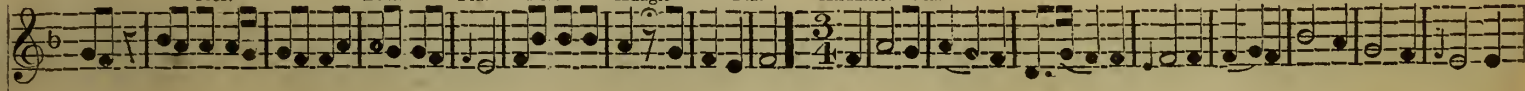
in all the
above piece, to indicate, by *directory terms*, the manner in which it should be performed; yet, after all, few
the failures often occur at first, when every departure from perfect time—every false note, and every
ing, as a want of
the scenes describ



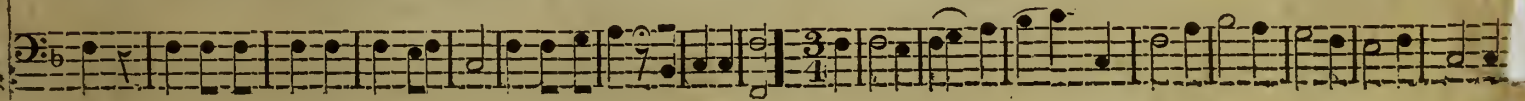
Sister Spirit, come a - way, Sister Spirit, come away. What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spirit, draws my

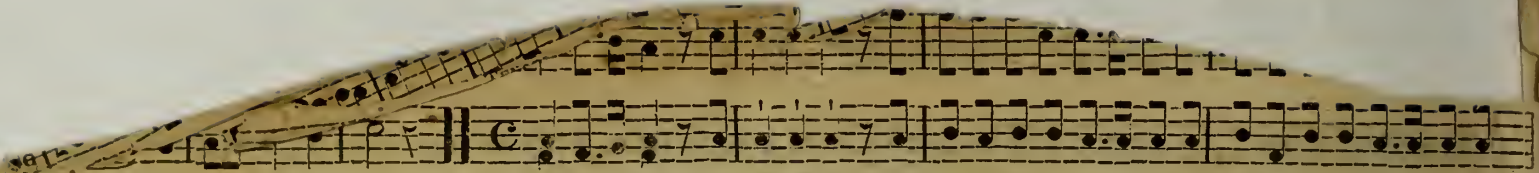


Cres. Dim. Pia. For. Adagio. Pia. Andante. Pia. Cres. For. Dim.



breath, Tell me, my soul, can this be death? Tell me, my soul, can this be death? The world recedes, it disappears, Heaven opens on my eyes, my ears With





Lend, lend your wings, I mount, I fly! O grave, where is thy victo - ry, O grave, &c.

sounds se - raph - ick ring;

Pia. *Cres.* *For.*

O death, where is thy sting? O grave, &c. O death, where is thy sting? Lend, lend your wings, I mount, I fly! O grave, where is thy

Continued.

Pia.

Cres.

For.

Pia.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains a melodic line with lyrics underneath. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

vic - to - ry ? thy vic - to - ry ? O grave, where is thy vic - to - ry ? thy vic - to - ry ? O death where is thy sting ? O death where is thy sting ?

The second system of music continues the vocal and piano parts from the first system. It maintains the same musical structure and dynamics.

Forte.

Ad lib.

Adagio.

The third system of music features a change in dynamics and tempo. The vocal line begins with a forte dynamic and an ad libitum tempo, which then transitions to an adagio tempo. The piano accompaniment follows these changes, with some chords marked with a fermata.

lend, lend your wings, I mount, I fly ! O grave, where is thy vic - to - ry, thy vic - to - ry ? O death, O death, where is thy sting ?

The fourth system of music concludes the piece. It features a final vocal phrase with a fermata and a piano accompaniment that ends with a final chord. The tempo remains adagio.

"Lord of all Power and Might." [ANTHEM.]

Rev. W. Mason.

Tenour. *Maestoso*. CHORUS.*Pia. Staccato.*

2d Treble.

Air. Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the Author, Thou that art the Author,

Organ. Voice.

Detailed description: This system contains four staves. The top staff is for Tenor, marked 'Maestoso' and 'CHORUS'. The second staff is for 2nd Treble. The third staff is for Air, with lyrics 'Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the Author, Thou that art the Author,'. The bottom staff is for Organ and Voice. The key signature has two sharps (F# and C#) and the time signature is 3/4.

CHORUS. *F.**Pia.**F.**Pia.*

Thou that art the Gi - ver of all good things, Graft in our hearts the love of thy name, the love of thy name, in-

Detailed description: This system continues the musical score with four staves. The top staff is for Tenor, marked 'CHORUS. F.' and 'Pia.'. The second staff is for 2nd Treble. The third staff is for Air, with lyrics 'Thou that art the Gi - ver of all good things, Graft in our hearts the love of thy name, the love of thy name, in-'. The bottom staff is for Organ and Voice. The key signature has two sharps (F# and C#) and the time signature is 3/4.

CHORUS. Forte.

crease in us true re - li - gion. Lord of all power and might, Nourish us in all good - ness.

CHORUS. Forte.

Duo. Pia.

Forte.

Lord of all pow'r and might. And of thy great mercy, And of thy great mercy, Keep us, Keep us, Keep us, Keep us in the same through-
Keep us, Keep us in the same.

Inst.

ritissimo.

P. P.

Je - sus Christ our Lord, through Je - - sus Christ our Lord, A - men, A - - men.

Voice.

LYSTRA. Ss. or IV. 2.

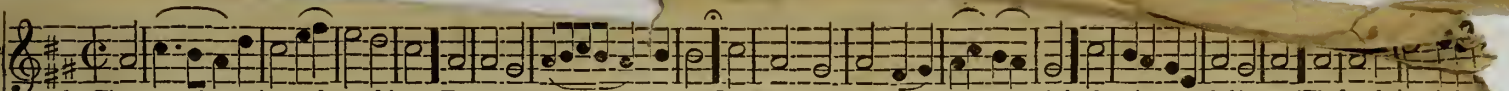
Thomas Clark.

Tenour. *Grazioso.*

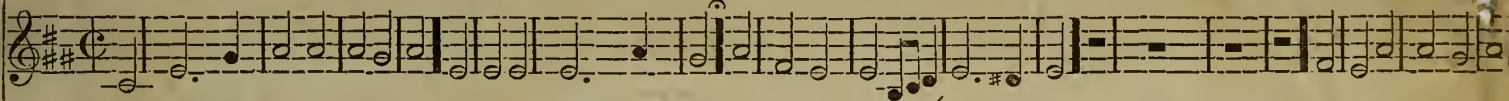
2d Treble.

Air. In - spirer and hearer of prayer, The Shepherd and Guardian of thine, My all to thy covenant care, I, sleeping or waking, re - sign.

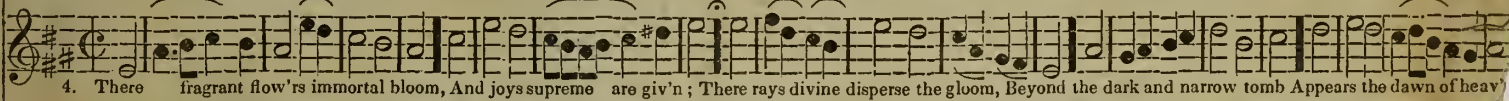
If thou art my shield and my sun, The night is no darkness to me, And, fast as my minutes roll on, They bring me but nearer to thee.



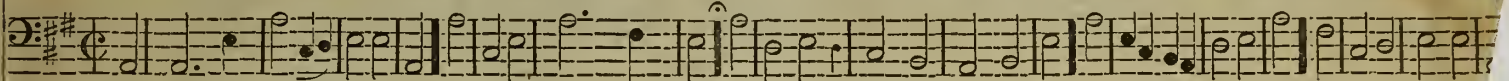
1. There is an hour of peaceful rest, To mourning wand'ers giv'n; There is a tear for souls distress'd, A balm for ev'ry wounded breast, 'Tis found alone in heav'n.
2. There is a home for weary souls, By sins and sor-rows driv'n; When toss'd on life's tempest-u-ous shoals, When storms arise, and ocean rolls, And all is drear but heav'n.



3. There faith lifts up the tearless eye, The heart with anguish riv'n; It views the tempest passing by, Sees evening shadows quickly fly, And all serene in heav'n.

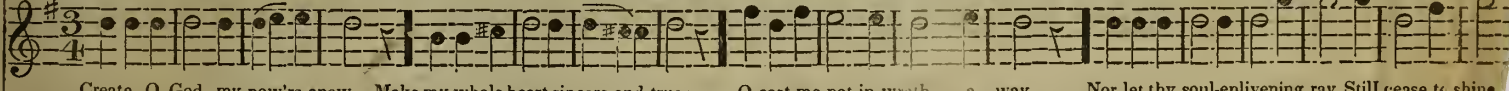


4. There fragrant flow'rs immortal bloom, And joys supreme are giv'n; There rays divine disperse the gloom, Beyond the dark and narrow tomb Appears the dawn of heav'n.

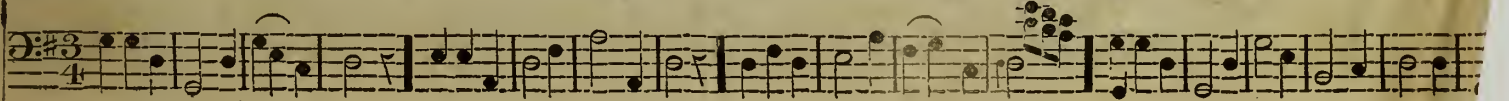
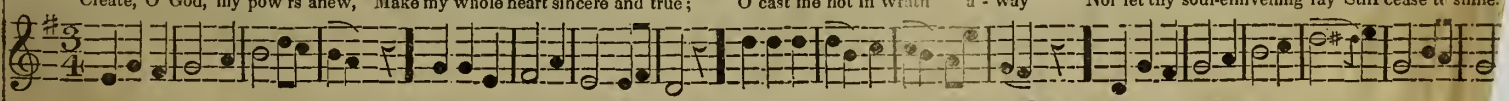


SOUTH-STREET. Ss. & 4.

Haydn.



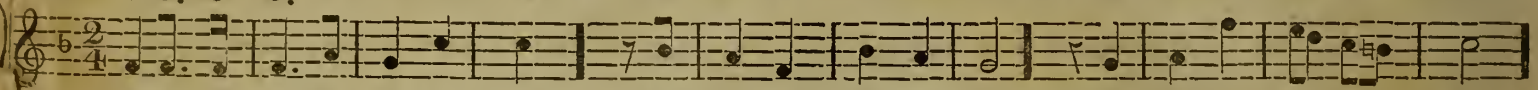
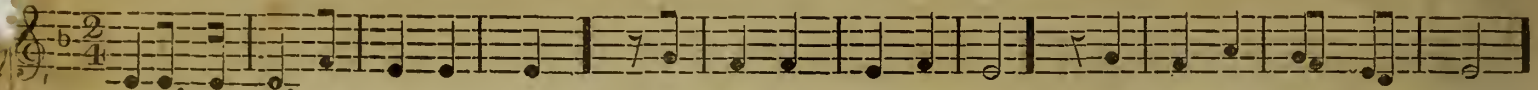
Create, O God, my pow'rs anew, Make my whole heart sincere and true; O cast me not in wrath a - way Nor let thy soul-enlivening ray Still cease to shine.



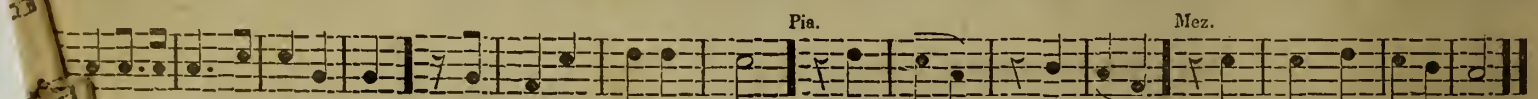
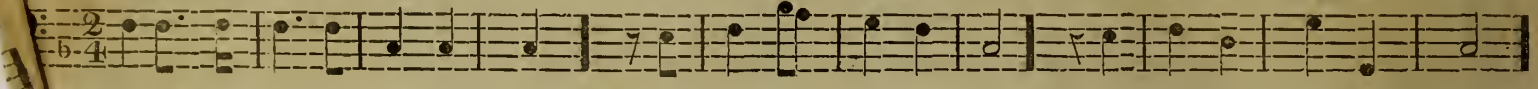
Hear what the Voice from Heaven



1. Hear what the voice from heav'n pro - claims To all the pi - ous dead, To all the pi - ous dead ;



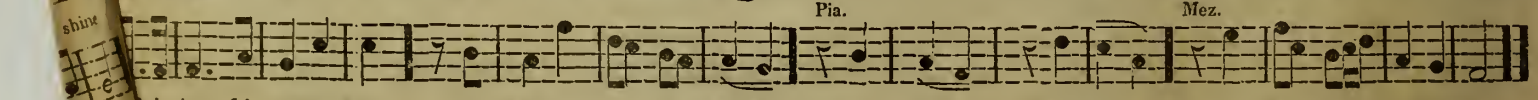
2. What though they slumber in the ground, Yet soon their dust shall rise, Yet soon their dust shall rise ; .



Pia.

Mez.

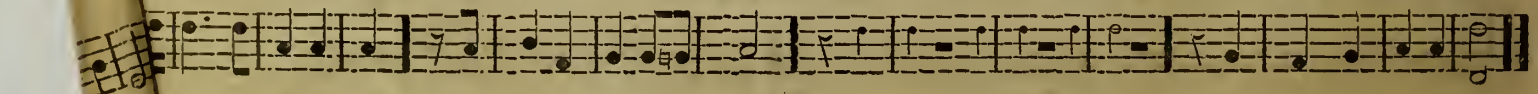
It is the savour of their names, And soft their sleeping bed, And soft, And soft And soft, their sleeping bed.



Pia.

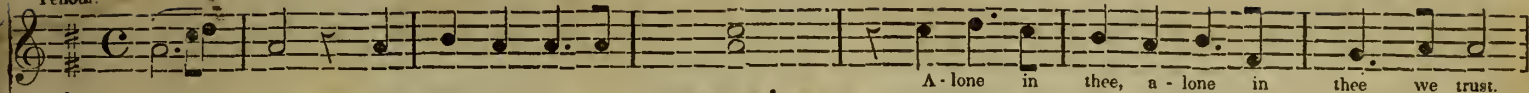
Mez.

the joy - ful trumpet sound, And call them to the skies, And call, And call, And call them to the skies.



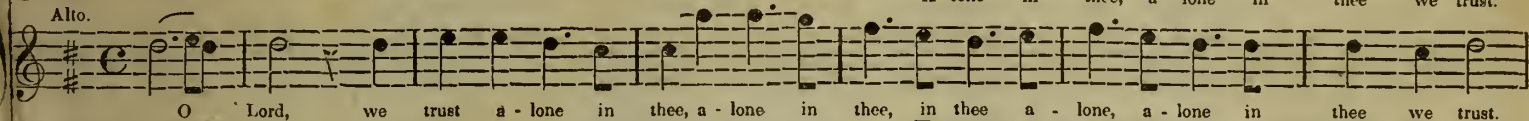
"O Lord, we trust in Thee alone." A Chorus from the Oratorio of Joseph.

Tenour.

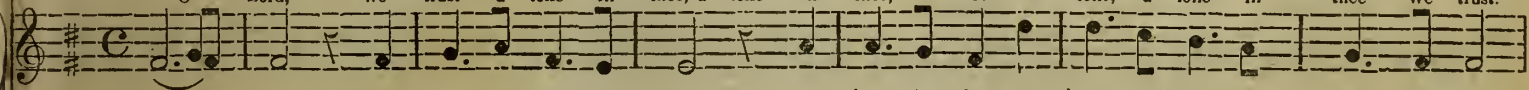


A - lone in thee, a - lone in thee we trust.

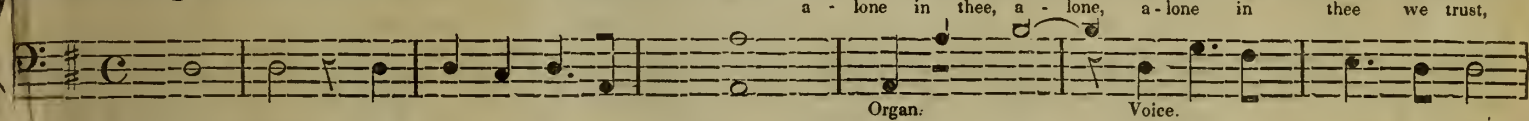
Alto.



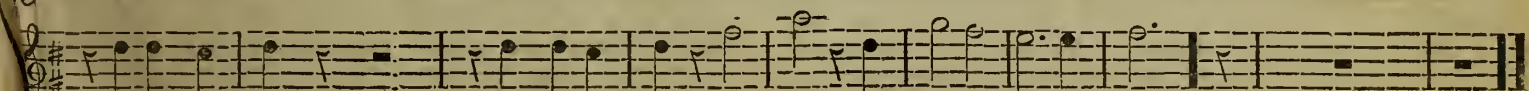
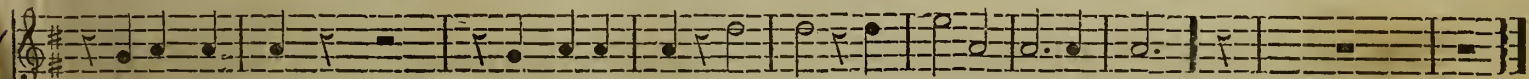
O Lord, we trust a - lone in thee, a - lone in thee, in thee a - lone, a - lone in thee we trust.



a - lone in thee, a - lone, a - lone in thee we trust,

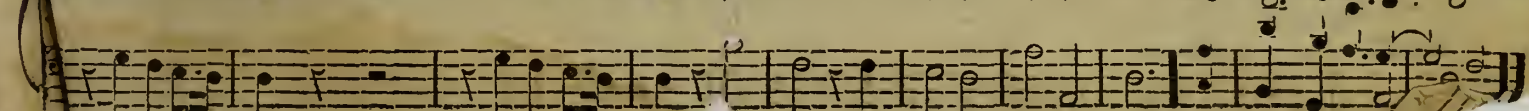
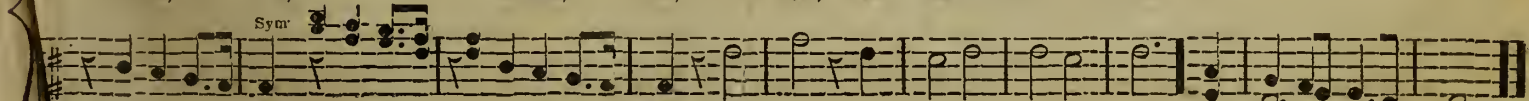


Organ. Voice.



in thee, O Lord, in thee, O Lord, O Lord, we trust a - lone in thee.

Syn



Tenour. Andante.

Praise the Lord who reigns above And keeps his courts be - low; Praise him for his boundless love, And all his greatness show;

Publish, spread to all around, the great Emmanuel's name! Let the trumpet's martial sound, Him Lord of hosts pro - claim.

Him in whom we move and live, Let ev' - ry creature sing; Glo - ry to their Maker give, And homage to their King.

Tonick G. Major. Tonick A. Minor.

Praise him for his no - ble deeds, Praise him for his matchless pow'r, Him from whom all good proceeds, Let heav'n and earth a - - dore.

Praise him ev'ry tuneful string, All the reach of heav'nly art, All the pow'rs of musick bring, The musick of the heart.

Hallow'd be his name beneath, As in heav'n on earth ador'd; Praise the Lord in ev' - ry breath, Let all things praise the Lord!

"Praise the Lord, O my Soul." [ANTHEM.]

Maestoso. For. Staccato.

Praise the Lord, praise the Lord, O, my soul; and all that is within me praise his ho - ly name. Praise the Lord, praise the Lord,

Soli. Pia. Tenour or Treble.

O my soul, and for - get not all his ben - e - fits. Who for - giveth all thy sins, and healeth all thine in - firmi - ties, Who

Cres. Tutti. For.

saveth thy life from de - struction, and crowneth thee with mer - cy and loving kindness. O praise the Lord, Ye angels of, his, O

Soli. Pia. Tenour or Treble.

praise him, ye that ex - cel in strength; Praise him, ye that ful - fil his commandments, and hearken un - to the voice of his word.

Tutti. For.

O praise the Lord, all ye his hosts; ye servants of his that do his pleasure.

Soli. Pia.

Tutti. Ad. Lib. For.

O speak good of the Lord, all ye works of his, in all places of his dominion. Praise thou the Lord, O my soul.

A. Tempo.

Dim.

Cres.

Glory, glory be to the Father, and to the Son, and to the Ho - ly Ghost. As it was in the beginning, is now, and

For. Staccato.

Adagio.

shall be ev - ermore, world without end, world without end, world without end. A - - men, A - - men.

DEDICATION ANTHEM.

Sym. Flutes and Violoncello.

Musical score for Sym. Flutes and Violoncello. The score is written in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line in the bass. There are some rests and dynamic markings throughout the piece.

Tenour. Conspirito.

Musical score for Tenour. Conspirito. The score is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: a treble clef staff, a vocal line, another treble clef staff, and a bass clef staff. The vocal line includes the lyrics: "We will go in - - to the", "Air. I was glad, I was glad, I was glad, When they said un - to me, We will go in - to the", "We will go, We will go in - to the", and "We will go in - - - to the". The word "T. S." is written below the first staff.

house of the Lord. When they said un-to me- to the

house of the Lord, I was glad, I was glad When they said un-to me, We will go in-to the

house of the Lord. When they said un-to me,

house of the Lord. to the

2d Time. Slow.

house of the Lord, the house of the Lord, the house of the Lord. Peace—

Peace— Peace be with-in thy walls.

Peace—

Peace and pros - per - i - ty, pros - per - i - ty, pros - per - i - ty. Peace be with - in thy walls,

Peace and pros - per - i - ty, Peace and pros - per - i - ty, Peace and pros - per - i - ty, prosperity, prosper - ity,

Peace and pros - per i - ty, pros - per - i - ty, Peace— Peace be with - in thy walls,

Peace— And plenteousness, And plenteousness with - in thy pal - a - ces. A - men! A - men! A - - - men!

Peace be within thy walls, And plenteousness, And plenteousness with - in thy pal - a - ces. A - men! A - men! A - - - men!

Peace— And plenteousness, And plenteousness with - in thy pal - a - ces. A - men! A - men! A - - - men!

Peace— And plenteousness, And plenteousness with - in thy pal - a - ces. A - men! A - men! A - - - men!

A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je - - ho - vah blest;
 Let us devote this con - se - cra - ted day, To learn his will, and all we learn, o - - bey;

When like his own he bade our labours cease, And all be pi - e - ty, and all be peace.
 So shall he hear, when fer - vent - ly we raise Our sup - pli - cations and our songs of praise.

Father of heav'n, in whom our hopes con - fide, Whose pow'r de - fends us, and whose precepts guide; In life our Guardian,

and in death our Friend; Glory supreme— Glory supreme— Glory supreme— be thine—be thine till time shall end.

Z

"O HOW BEAUTIFUL."*

Tenour. *Grazioso.*CHORUS. *Foro.*

2d Treble.

Air. *Soli.*

O how beautiful are thy dwellings, O Zi-on, O how beau-ti-ful, how

O how beau-ti-ful,

Alto.

Tenour Solo.

Thou art cloth'd in the garments, the garments of righteousness, And

beau-ti-ful thy dwellings, O Zi-on.

* This piece may be sung with propriety at Dedications and Ordinations. After the bass solo, the single voice repeats the first phrase, "O how beautiful," which is again repeated in duett and full chorus; then follows the Tenour recitation, "The sun," &c.

Semi Chorus.

FULL CHORUS.

all thy ap - - pa - rel is glorious. O how beau - ti - ful, how beau - ti - ful thy dwellings, O Zi - on.

Bass Soli.

Thy walls shall be call'd sal - - - va - tion, and thy gates shall be praise.

(Here repeat the first Solo and so)

Tenour (After the repetition of the first part.)

RECITATIVE.

The sun shall no more go down, or the moon withdraw her shining, For the Lord shall be thine ever - last - ing and

For God, thy
 voice

SAB

Continued.

CHORUS. Prestissimo. Forte.

Break forth in - to singing, Break forth in - to singing, and shout! Break forth! And shout! Break

Break forth in - to sing - ing, Break forth in - to sing - ing, and shout! and shout! Break

Break forth in - to sing - ing, Break forth in - to singing, and shout! Break forth in - to singing, and

Break forth in - to singing, and shout! Break forth in - to singing, Break forth in - to

Adagio.

forth in - to singing, and shout! The Lord is thy Saviour and King.

forth, in - to singing, and shout! The Lord is thy King. The Lord is thy Saviour and King.

and shout! and shout! The Lord is thy Saviour and King.

The Lord is thy Saviour and King.

“LO! MY SHEPHERD IS DIVINE.”

Mozart.

Dolce. Pia.

1. Lo! my Shepherd is di - vine, Went shall no - ver more be mine; In a pasture fair and large,

2. When through devious paths I stray, He shall teach the bet - ter way, Kin - dle vir - tue's dy - ing flame,

Cres.

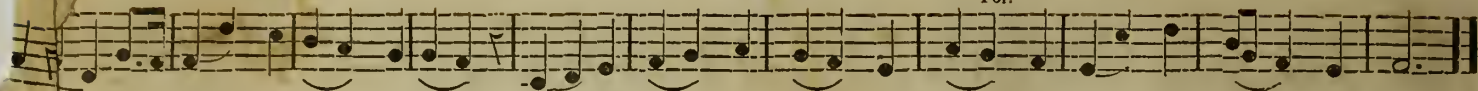
Pia.

He shall feed his hap - py charge. When I faint with summer's heat, He shall lead my wea - ry feet,

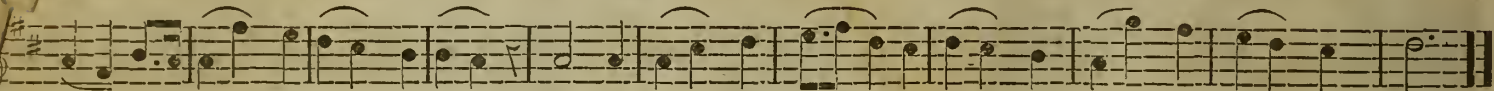
And my ex - ring soul reclaim. Though the dreary vale I tread, By the shades of death o'erspread;

Continued.

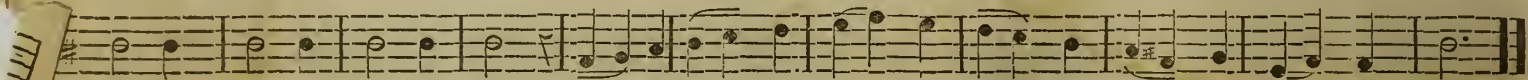
For.



To the streams that still and slow, Through the verdant meadows flow, the verdant meadows flow.



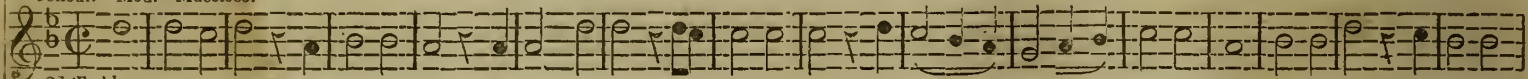
There I walk from terror free, While protected, Lord, by thee, protected, Lord, by thee.



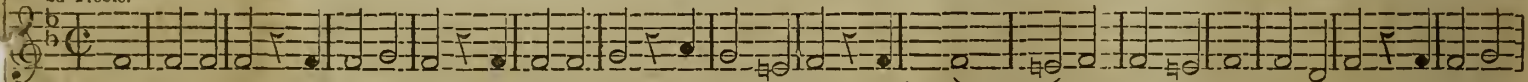
“O praise the Lord with one consent.” [ANTHEM. From Psalms 64 and 134.]

Handel.

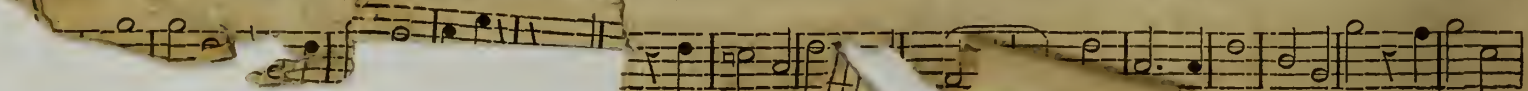
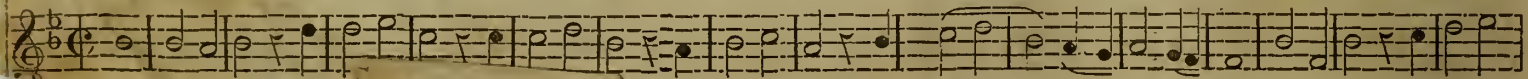
Tenour. Mod. Maestoso.



2d Treble.



Air. O praise the Lord with one consent, O praise the Lord with one consent, And magnify his name. Praise the Lord with one con-



sent, and mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

His worthy praise, his worthy, worthy praise proclaim.

sent, and mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

His worthy praise, his worthy, worthy praise proclaim.

CHORUS. Allegro. Staccato. Forte.

O be joyful in God, all ye lands; O be joyful in God, all ye lands; all ye lands, O be joyful in God, all ye

Allegro. Staccato. Forte. Sym. Sym.

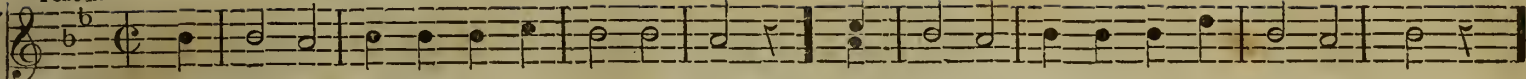
lands, O be joyful in God, all ye lands, make his praise glo - rious. O be joyful in God, all ye lands, in God all ye

lands, in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands; Make his praise glo - rious.

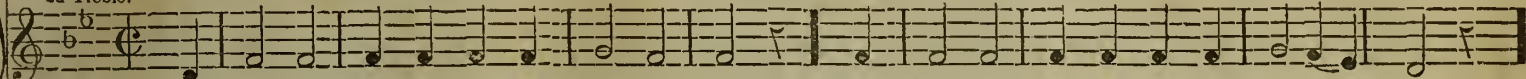
lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands; Make his praise glo - rious,

Voice.

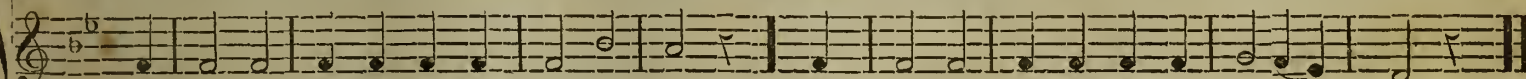
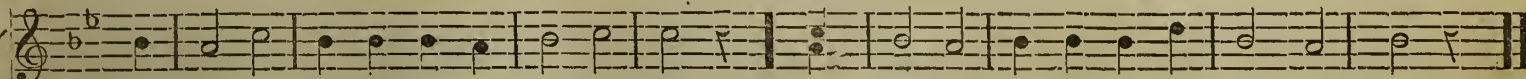
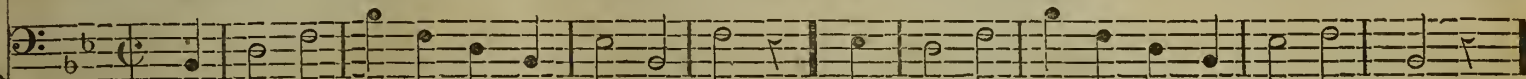
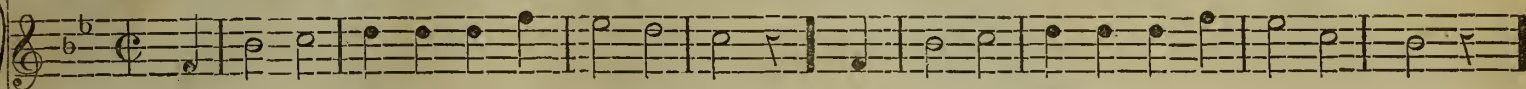
Tenour.



2d Treble.



Air. From Jesse's root behold a branch a - rise, Whose sa - cred flow'r with fragrance fills the skies ;



The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.



Aa.

AIR.

Come, ye disconsolate, where'er you languish, Come, at the shrine of God fervently kneel; Here bring your wounded hearts, here tell your anguish;
 Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure, Here speaks the Comforter, in God's name saying,

TENOUR.

2d Treble.

Earth has no sorrow that heav'n cannot heal. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heav'n cannot heal.
 Earth has no sorrow that heav'n cannot cure. Here speaks the Comforter, in God's name saying, "Earth has no sorrow that heav'n cannot cure.

WALTHAM.

Beethoven.

Tenour. Cantabile e Sostenuto.

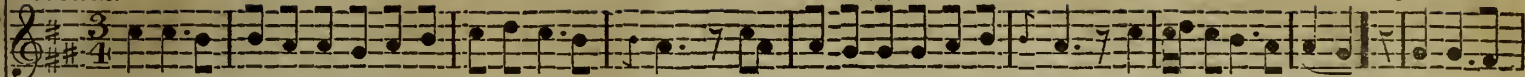
D. C.

2d Tr.
 With holy fear and hum - ble song, The dreadful God our souls a - dore; Rev'ence and awe become the tongue, That speaks the terrors of his pow'r -
 D. C.

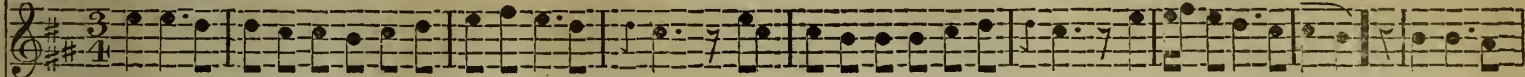
AIR.
 Rev'ence and awe be - come the tongue, That speaks the terrors of his pow'r. D. C.

PARMA. C. M.

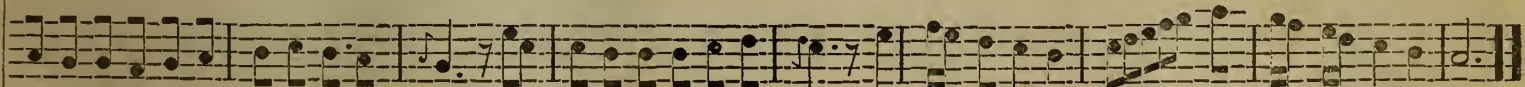
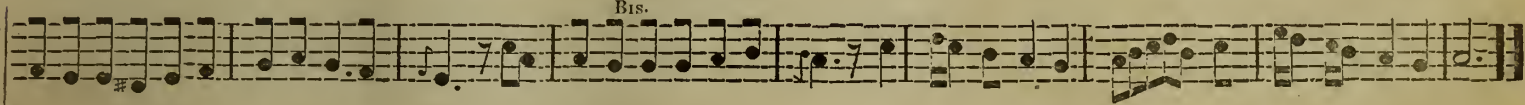
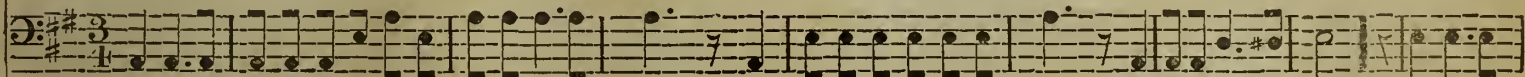
2d Treble.



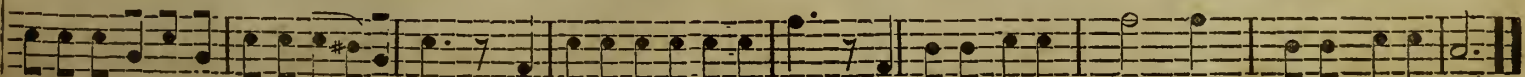
AIR. Pia. Staccato.



Behold the glories of the Lamb, Amidst his Father's throne; Pre - pare new honours for his name, And songs before unknown. Let elders



worship at his feet, The church adore a - round, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.



S^{ro}m.

AIR. *Soli. Animato.*

Sound the loud timbrel o'er Egypt's dark sea, Je-
 Praise to the Conqueror, praise to the Lord, His

CHORUS. *For^{te}.*

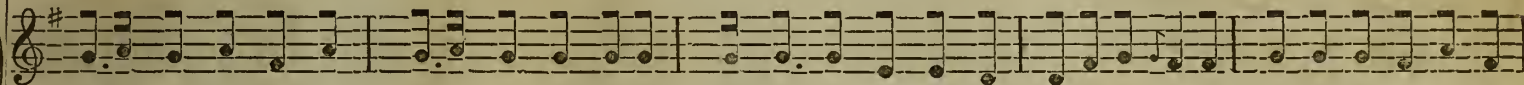
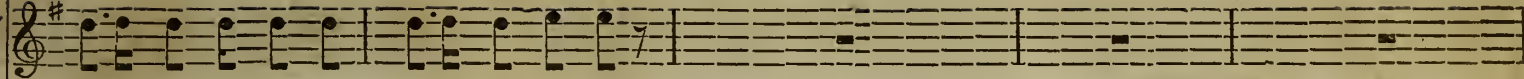
Sound the loud timbrel o'er Egypt's dark sea, Je - hovah has triumph'd, his people are free ;
 Praise to the Conqueror, praise to the Lord, His word was our arrow, his breath was our sword !

hovah has triumph'd, his people are free.
 word was our arrow, his breath was our sword !

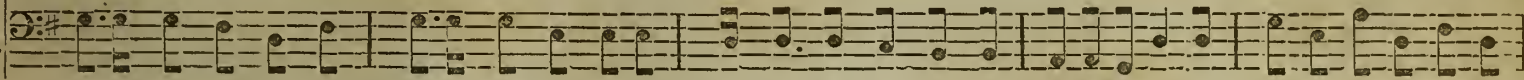
Pia.

Cres.

Pia.



Sing, for the pride of the tyrant is broken, His chariots, his horsemen, all splendid and brave: How vain was their boasting, The
Who shall re - turn to tell Egypt the story Of those she sent forth in the hour of her pride? The Lord hath look'd down from his



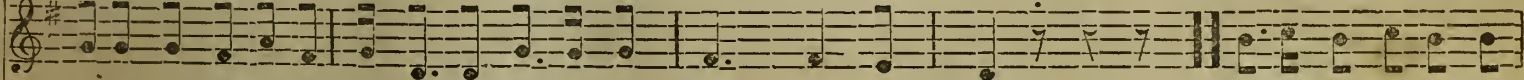
Cres.

Forz.

Sym.

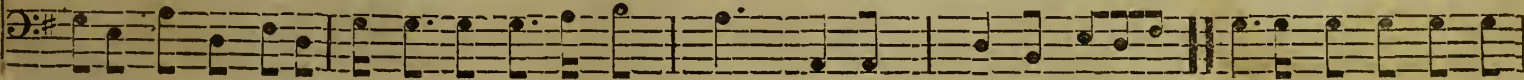
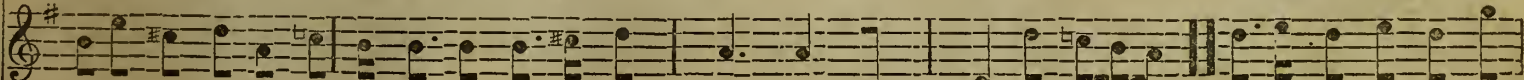
Trio. Verse.

Pia.



Lord hath but spoken, And chariots and horsemen are sunk in the wave.
pil - lar of glory, And all her brave thousands are dash'd in the tide.

Sound the loud timbrel o'er



Tutti. Chorus. Ferto.

Egypt's dark sea, Je - - ho - vah has tri - umph'd, his people are free. Sound the loud timbrel o'er

Fortissimo.

Egypt's dark sea, Je - ho - vah has triumph'd, his people are free, his people are free, his peo - ple are free.

SYM Vivace. For.

Tenour. Vivace. For.

2d Treble.

Air. Achiev - ed is the glorious work ; tho Lord beholds it, and is pleas'd ; tho Lord is pleas'd ; The Lord be - holds it, Achiev - ed is the glorious work ; The Lord be - holds it, and is pleas'd ; The Lord be - holds it,

The Lord beholds it, and is pleas'd, the Lord beholds it, and is pleas'd--

and is pleas'd. In lofty strains let us rejoice, let us rejoice, in lof - ty strains let us re - joice.

and is pleas'd. In lofty strains let us rejoice, let us rejoice, in lofty strains let us rejoice, let us re -

and is pleas'd In lof - ty strains let us re - joice, in lof - - - ty strains let us re -

In lofty strains let us rejoice, let us rejoice, in lof - ty strains, in lof - - - ty strains let us re -

Our song let be the praise of God, the praise of God, the praise of God, the praise of God, Our song let be the praise of God, the praise of God !

joice. Our song let be the praise of God, our song let be the praise of God, Our song let be the praise of God, the praise of God !

joice. Our songs let be the praise of God, our songs let be the praise of God, the praise of God, the praise of God !

joice. Our song let be the praise of God, our song let be the praise of God, the praise of God !

In lofty strains let us rejoice; our song let be the praise of God! In lofty strains let us rejoice; our song let be the

praise of God, the praise of God, the praise of God.

Tenour. Andantino.

2d Treble.

Air. The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near To dis - si - pate the

The first system of the musical score consists of four staves. The top staff is for Tenour, and the second staff is for 2d Treble. The bottom two staves are for the piano accompaniment. The music is in 6/8 time and features a melody with lyrics. The lyrics for the first system are: "Air. The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near To dis - si - pate the".

ling'ring mist; And while his mantling splendours dart Their radiance o'er the kindling skies, To chase the darkness of my heart, A - rise, O God of

The second system of the musical score continues the melody and piano accompaniment from the first system. The lyrics for the second system are: "ling'ring mist; And while his mantling splendours dart Their radiance o'er the kindling skies, To chase the darkness of my heart, A - rise, O God of".

For. *Pia.* For. *Sym.*

light, a - rise, a - rise, a - - rise, a - rise.

2

3

Creation smiles through all her tears,
(Ten thousand sparkling drops of dew,)
His head the lofty mountain rears,
To meet the earliest sunbeam true:
So shall I smile amid my wo,
When sorrows drown my weeping eyes;
So shall my bosom learn to glow,
If thou, my glorious Sun, arise!

Dark as the world's unfashion'd face,
In ancient night's primeval reign,
Till thou the mournful shadows chase,
Must this poor sinful breast remain:
But he who leads the morning stars,
And kindles up the eastern skies,
Himself, to dissipate my cares,
The day-star of my life, arise!

UPTON.

Dr. Arnold.

3d. Treble.

Air. Allegro. Mod. Staccato.

On Jewish, &c. Could give, &c.

Not all the blood, Not all the blood of beasts, On Jewish al - tars, On Jewish altars slain, Could give the guilty conscience peace, Or
Not all, Not all the blood of beasts, On Jewish al - tars, Jewish altars slain, Could give the guilty conscience peace, Or

Voice and Inst.

Or wash a - way the stain.

wash, Or wash a - way the stain. But Christ, But Christ, the heav'n - - ly Lamb, Takes all our sins, out

2d time. Inst Voice.

1st time. *Voc* But Christ, the heav'nly Lamb, Takes

A sacrifice of nobler name, And rich - er blood than they.

sins a - way, A sacri - . fice of nobler name, And rich - er, rich - er blood than they.

all our sins a - way, A sacri - fice of nobler name,

Andante.

SOLO. Aff-t.

My faith would lay its hand On that dear head of thine, While, like a pen - i - tent I

Sym.

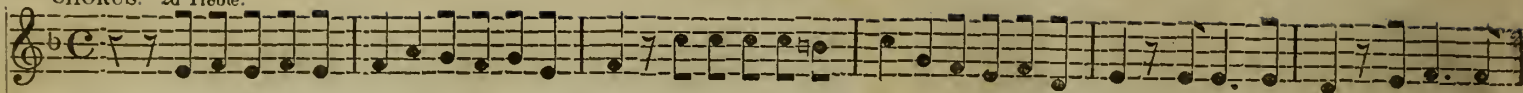
hr

stand, And there confess my sin.

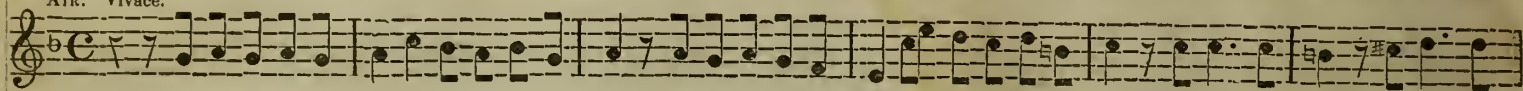
My soul looks back to see The burdens thou didst bear, When

hang - ing on th'ao - curs - ed tree, And hopes, And hopes her guilt was there.

CHORUS. 2d Treble.

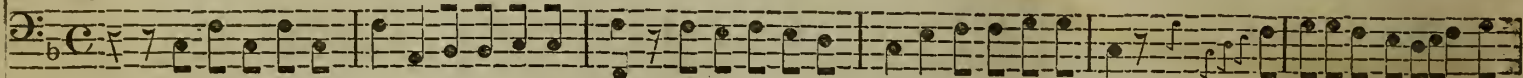


AIR. Vivace.

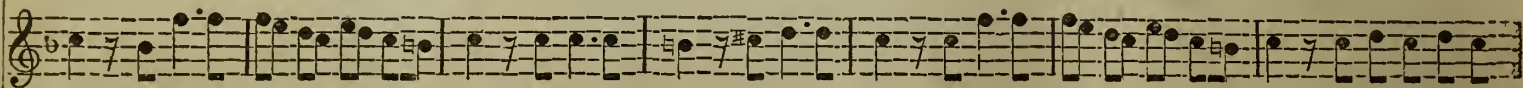
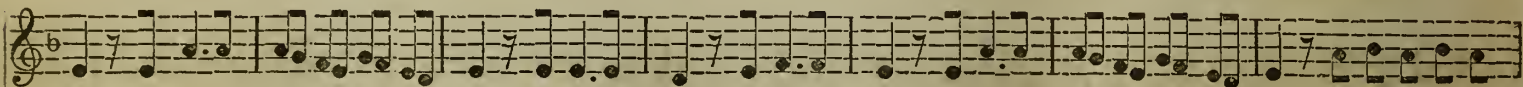


Believing, we rejoice To see the curse remove; Believing, we re-joice To see the curse remove; We bless the Lamb with cheerful

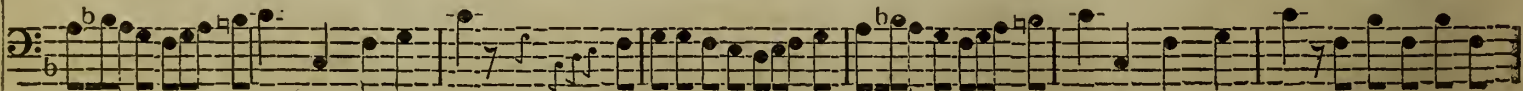
Voice and Instrument.



We bless the Lamb, &c.



voice, And sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we re-



We bless, &c.

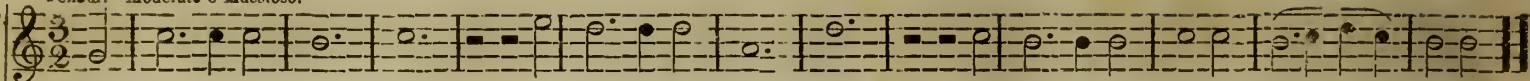
oice to see the curse re - move; Bolieving, we re - joice to see The curse ro - move; We bless the Lamb with cheerful voice, And sing, and

We Bless, &c.

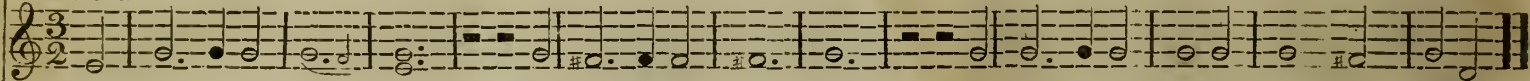
Adagio.

sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love, His bleeding love.

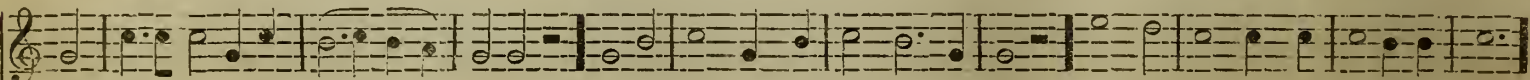
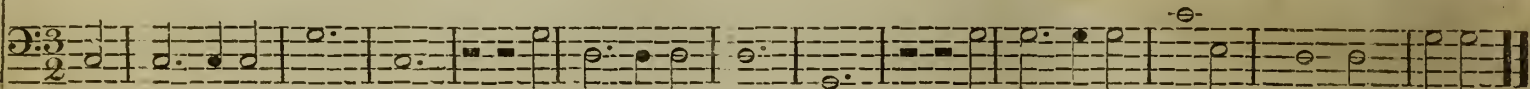
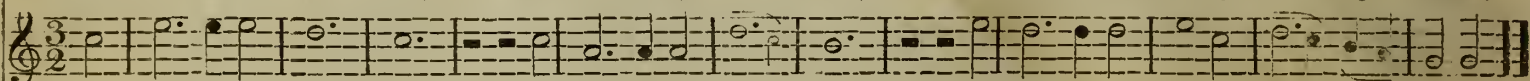
TRISAGION. "How Excellent, O Lord."

Ténor. *Moderato e Maestoso.*

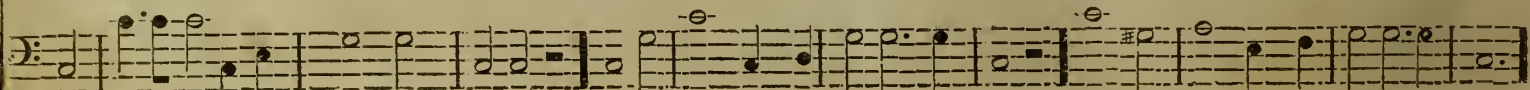
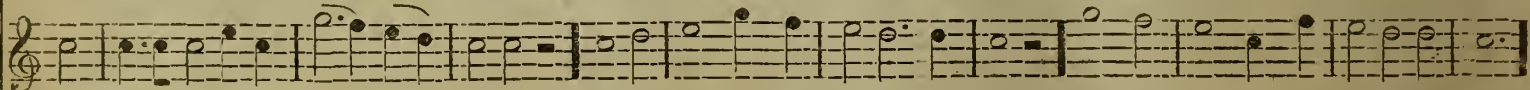
2d Treble.



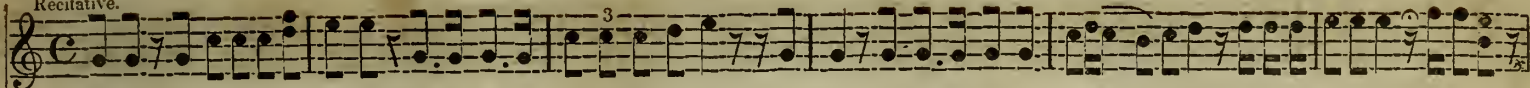
Air. How ex - cellent, O Lord, How ex - cellent, O Lord, How ex - cellent is thy lov - ing kindness,



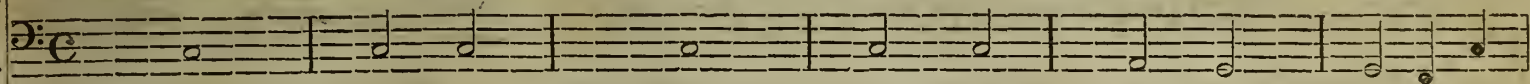
How ex-cel-lent is thy lov - ing kindness, For with thee is the fountain of life, For with thee is the fountain of life.



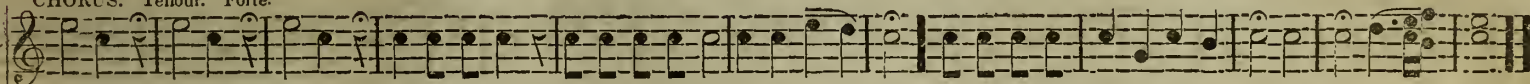
Recitative.



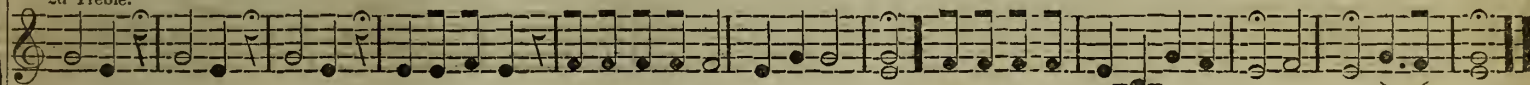
Therefore with angels and archangels, And with all the company of heav'n, We laud and magnify thy glo - rious name, Evermore praising thee, and saying,



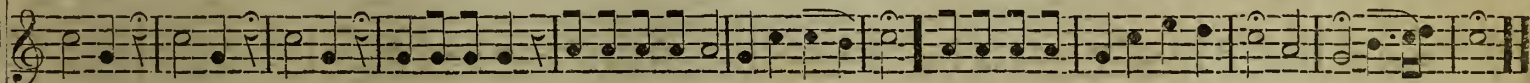
CHORUS. Tenour. Forte.



2d Treble.



Holy, holy, holy, Lord God of Hosts, Heav'n and earth are full of thy glo - ry. Glory be to thee, O Lord, most high. A - men, A - men.



Vocal Base.



Sym. Pia. 2d Flute.

1st Flute.

Base.

Adagio. Affettuoso. Pia.

While life pro - longs its pre - cious light, Mercy is found, and peace is giv'n; But soon, ah soon ap -

* This piece of musick may be found in the "Old Colony Collection of Anthems," set to the words, "Sing ye unto the Lord our God." The musick was first set to the above subject by the Editors of the Musica Sacra. We have given a new arrangement at the words, "Shall blot out," &c..

Tutti.

Expressivo.

Pia.

Tutti.

Cres.

proach - ing night, Shall blot out ev'ry hope— ev'ry hope of heav'n. While God in - vites, how blest the day, How sweet the

Pia.

Tutti. Cres.

gos - pel's charming sound; Come, sinners, haste, O haste a - way, While yet a pard' - ning God is found.

Da Capo. Sym.

"I HEARD A VOICE."

E.

Adagio

Tenour.

I heard a voice, a great voice from heaven, from heaven, a voice from heaven, saying, write Blessed are the dead, Blessed are the dead who die in the Lord.

Air. I heard a voice, a voice from heaven, saying un-to me, write Blessed are the dead, Blessed are the dead who Lord.

Blessed—

Forte.

Duo. Pia.

Cres.

Blessed are the dead, Blessed are the dead, Blessed, Blessed are the dead who die in the Lord. Yea, saith the Spirit, Yea, saith the

Yea, saith tho



Pia.

Pianissimo.

they rest, they rest, they rest, they rest from their labours, they rest, they rest—

Spirit, for they rest, they rest from their labours, they rest, they rest, from their labours, they rest—

Spi it, for they rest, they rest from their labours, they rest, from their la - bours they rest—

they rest,

Forte.

Fortissimo.

Pia.

Forte.

And their works do fol - low them, their works do follow them. Blessed, Blessed are the dead who die in the Lord.

1. Un - veil thy bosom, faith - ful tomb, Take this new treasure to thy trust; And give these sa - cred re - licks room,

2. Nor pain, nor grief, nor anx - ious fear Invade thy bounds. No mor - tal woes Can reach the lovely sleeper here,

3. So Je - sus slept;—God's dy - ing Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne,

To slumber in the si - lent dust, And give these sa - cred re - licks room, To slumber in the silent dust.

While an - gels watch the soft repose, Can reach the love - ly sleep - er here, While angels watch the soft re - pose.

The morning break, and pierce the shade, Rest here, dear saint, till from his throne, The morning break, and pierce the shade.

For.

Dim.

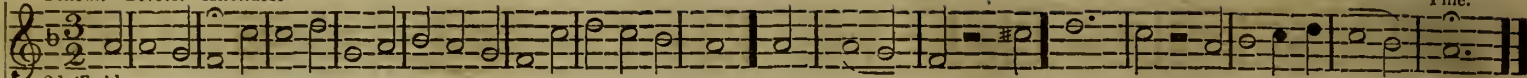
Pia Solt.

Break from his throne, il - lstri - ous morn; At - tend, O earth! his sov' - reign word; Restore thy trust— a glo - rious form—

Shall then a - rise to meet the Lord, Restore thy trust— a glo - rious form— Shall then a - rise to meet the Lord.

Tenour. Divoto. Affettuoso.

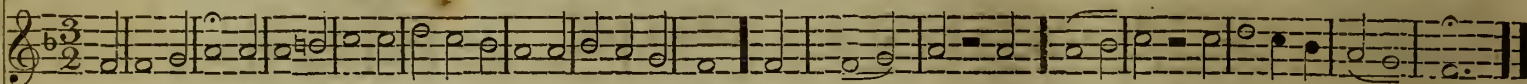
Fine.



2d. Treble.



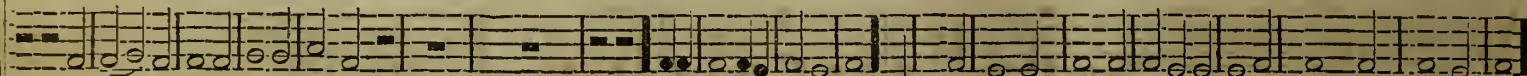
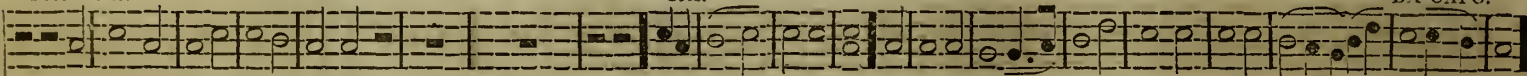
O Lamb of God, O Lamb of God, who takest away the sins of the world, Have mer - cy, Have mer - cy, Have mercy up - on us.



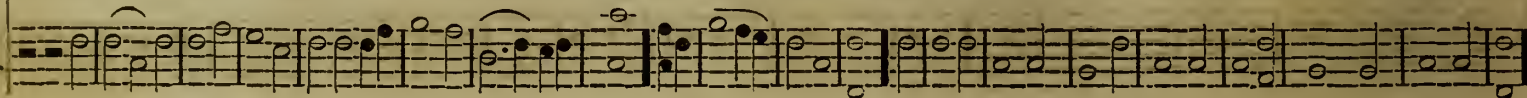
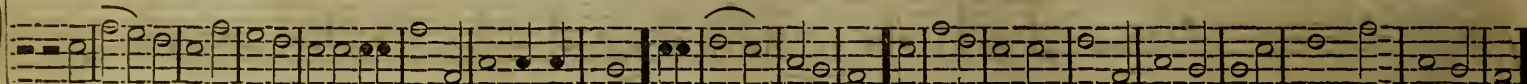
Poco Presto.

Cres.

DA CAPO.



O let thy mercy be upon us, As our trust is in thee, As our trust is in thee. O let my pray'r find favour in thy sight, find fa - vour in thy sight.



"Give ear, Thou Judge." [ANTHEM.]

Larghetto. Sotto voce.

Give ear, give ear, give ear, P.

Give ear, give ear, thou Judge of all the earth, And lis - ten, lis - ten when I pray,

Give ear, give ear, give ear, P. Cres.

Pia Cres.

Thy glorious face, Thy glorious face.

Nor from thy humble suppliant turn Thy glorious face, Thy glorious face, Nor

Thy glorious face, Thy glorious face,

Dd

Continued.

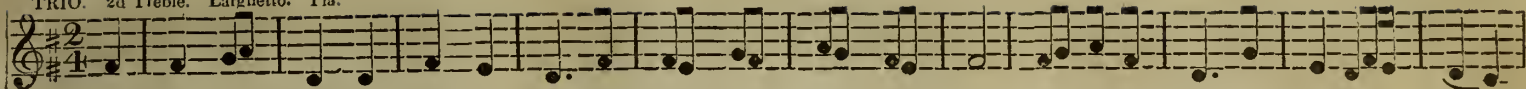
Vivace. F. F. F.

Nor turn thy glorious face a - way. Hark! Hark! when the foe in - sults a - loud, the foe insults a - loud,
 turn thy glorious face a - way. Hark! hark! when the foe, the foe in - sults a - loud, How
 Nor turn thy glorious face a - way. Hark! Hark! when the foe in - sults a - loud, The foe insults a - loud,

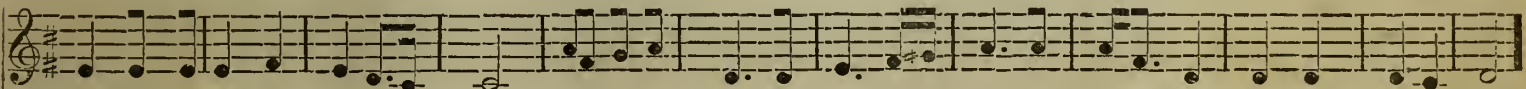
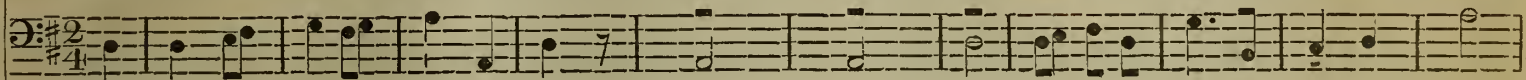
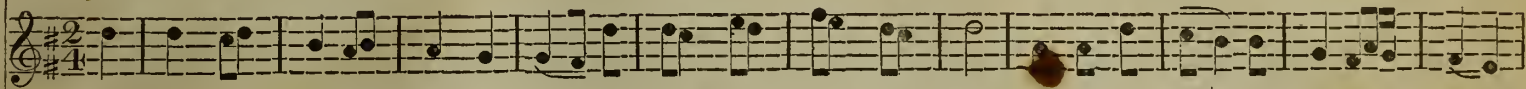
Mez. Pia. F. F.

fierce op - press - ors' rage, Whose slan - derous tongues with wrathful hate, A - - gainst my soul en - gage.

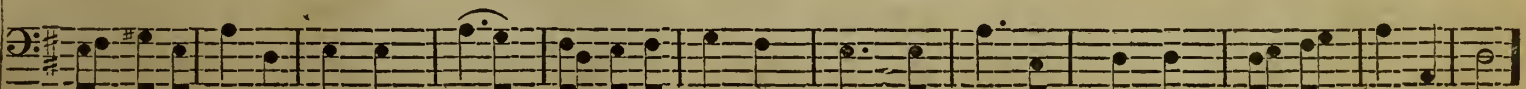
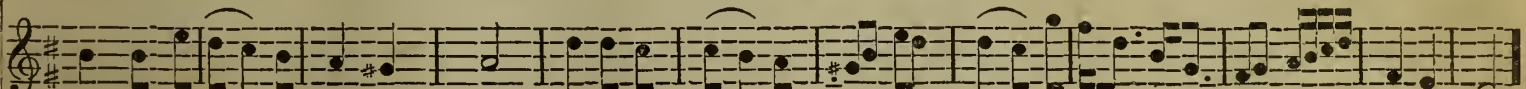
TRIO. 2d Treble. Larghetto. Pia.



Air. How of - ten wish'd I then, that I The dove's swift wings could get, That I might take my speedy flight,



That I might take my speedy flight, That I might take my speed - y flight, And seek a safe, a safe re - treat.



FULL CHORUS. *Andante. Maestoso. Forte.*

Shall in At

But I will call on God, who still Shall in my aid, my aid ap - pear: At morn, and noon, and night I'll pray,

Shall in At

Adagio.

morn and noon I'll pray; At morn, and noon, and night I'll pray,

At morn, and noon, and night I'll pray, At morn, and noon, and night I'll pray, And he my voice shall hear. A - men, A - men.

"O Sing unto the Lord." [ANTHEM.]

Tenour: Allegro.

Alto.

Air. O sing unto the Lord a new song, a new song. O sing unto the Lord a new song, a new song. Let the congregation of the saints

Unisons.

Let the congregation, &c.

O sing unto the Lord, ::

O sing unto the Lord, &c.

praise him.

O sing un - to the Lord a new song;

praise him. Let the congregation of the saints praise him. O sing unto the Lord, O sing unto the Lord, O sing unto the Lord a new song.

O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

The symphonies in this Anthem have been omitted, believing that it would be more convenient and useful without them. The passages in unisons have been extended to include all the parts, and some little variations have been made in the application of the words.

Let the congre - gation of the saints praise him. Let the congre - gation of the

O sing unto the Lord, Let the congregation of the saints praise him. O pra - -

Let the congre - gation of the saints praise him, pra

Organ. O praise him, O praise him, *Voice.*

saints praise him.

- - - ise, praise him. Let the congre - gation of the saints praise him, the saints praise him, the saints praiso him.

him, praise him.

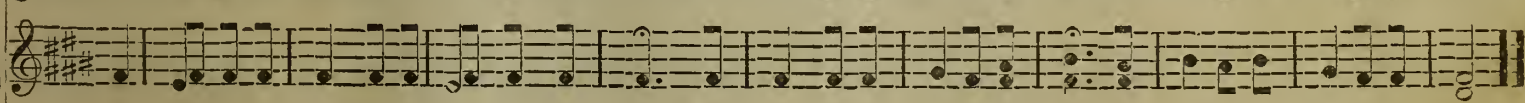
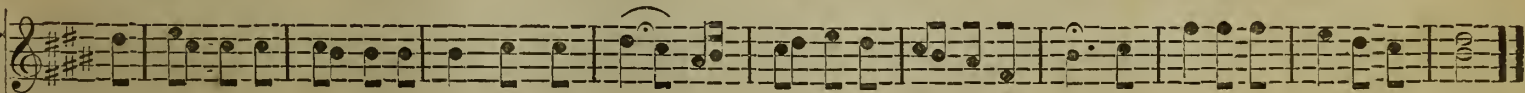
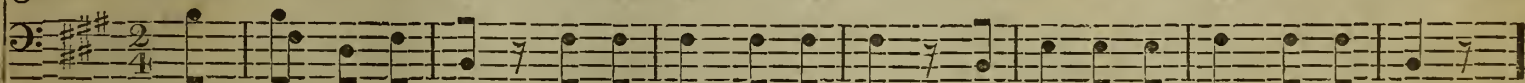
Tenor.



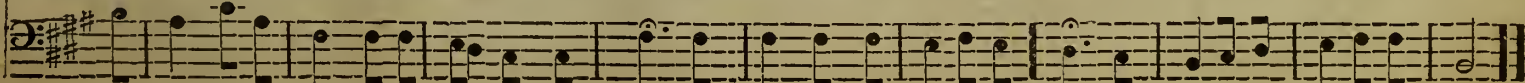
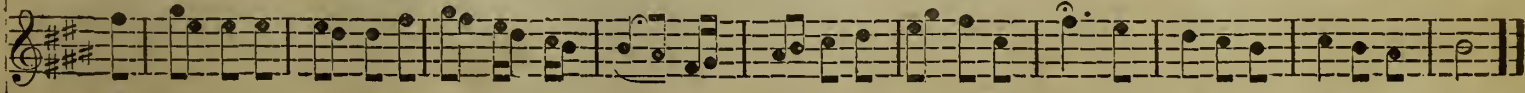
2d Treble.



Air. Be joy - ful in God, all ye lands of the earth, O serve him with gladness and fear,



Ex - ult in his presence with mu - sick and mirth, With love and de - votion draw near, With love and de - votion draw near.



Tenour. Maestoso.

1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;

2. The Lord is great! his ma - jes - ty how glorious! Re - sound his name from shore to shore;

3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gels strike your gold - en chords!

In ho - ly songs re - joice a - loud be - fore him, And 'shout his praise, who made you all.

O'er sin, and death, and hell, now made vic - to - rious, He rules and reigns for - ev - er - more.

O praise our God! with voice and harp re - sounding, The King of kings and Lord of lords!

"Hark! The Vesper Hymn is stealing!"

Russian Air.

225

Sym.

Air. Soli. Moderato.

Hark! the vesper hymn is stealing O'er the waters soft and clear,

Verse. Ju - bi - la - te, A - men, A - men. *Tutti Forte.* *Verse Pianiss.* Ju - bi - la - te, A - men, A - men.

Verse. Nearer yet, and nearer pealing, Now it bursts upon the ear, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. *Verse Pianiss.* Farther now, now farther stealing, Soft it fades upon the ear

Verse. Ju - bi - la - te, A - men. *Tutti Forte.* *Verse Pianiss.* Ju - bi - la - te, A - men, Amen.

2 Now, like moonlight waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song. Hush! again, like waves retreating, To the shore it dies along:

In order justly to appreciate, or fully to enjoy, this beautiful and highly descriptive composition, the circumstances of Time and Place should be constantly before us. The time is evening, in its stillness and serenity; the place is the margin of a wide spread sheet of water; and over its unruffled surface, from the opposite shore, is borne the music of the "vesper" (or evening) hymn, which the religious votaries of a convent are performing. The single voice solicits our attention, and describes the music which is "stealing o'er the waters;" while the "Jubilate" and "Amen" is the imitation of the supposed distant music to which we are invited to listen; and from its ever varying degrees of softness and loudness, seems to be approaching and receding, until it is lost in the distance. Now, bursting on the ear "like angry surges"—then, "like waves retreating, to the shore it dies along."

Tenour. Allegretto. Staccato, Solo.

Tutti.

2d Treble.

Joy to the world, the Lord is come, Let earth receive her King, Let earth receive her King,

Air.

Joy to the world, the Lord is come, Let earth receive her King, Let earth receive her King;

Inst.

Joy to the world, the Lord is come, Let earth receive her King, Let

Let

2. Joy to the earth—the Saviour reigns! Let men their songs employ; While fields and floods, rocks, hills, and plains, Repeat the sounding joy.

Pia.

Tutti. For.

Let ev'ry heart prepare him room, And heav'n and nature sing, And heav'n, And heav'n, and

Let ev'ry heart prepare him room, And heav'n and nature sing, And heav'n, And heav'n, and

ev'ry heart prepare him room. And heav'n and nature sing, And heav'n, And heav'n, and

na - ture sing, and heav'n, And heav'n and nature sing, And heav'n and nature sing.

na - ture sing, And heav'n and nature sing, And heav'n and nature sing, And heav'n and nature sing.

na - ture sing, And heav'n and nature sing, And heav'n and nature sing, And heav'n and nature sing.

And heav'n and nature sing, And heav'n and nature sing.

SODORA. "God of my Life."

Costello.

Dolce e Pia. *Cres.*

God of my life, to thee I call, Afflicted at thy feet I fall, When sorrow's mighty floods prevail, Leave not my trembling soul to fail, Leave not my, &c.

SYM. Andante.

Base in Octaves.

Ho - sanna, Blessed is he that comes, Ho - sanna, Ho - sanna, blessed is

First Voice.

Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is he that comes,

Second Voice.

he that comes, he that comes in the name of the Lord. Ho - san-na, blessed is he that comes, Hosanna, Ho-

First Voice.

he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosanna, Hosanna,

Second Voice.

sanna, in the highest, Hosannah, Ho - sanna in the highest, Ho - sanna in the high - est.

First voice.

Hosanna in the highest in the highest, Hosanna Hosanna, Ho - san - no in the high - est,

FULL CHORUS.

ALTO. Ho - san - na, bless - ed is he that comes, Ho - sanna, bless - ed, blessed is he that comes, Hosan - na, Ho - sanna, Ho -

Ho - san - na, blessed, blessed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Ho - sanna, Ho -

Ho - san - na, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Hosanna, Ho -

P. *Fortissimo.* *Pia.*

F. F.

sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord. Ho - san - na,

blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

sanna, Hosanna, blessed is he that comes,

Pia.

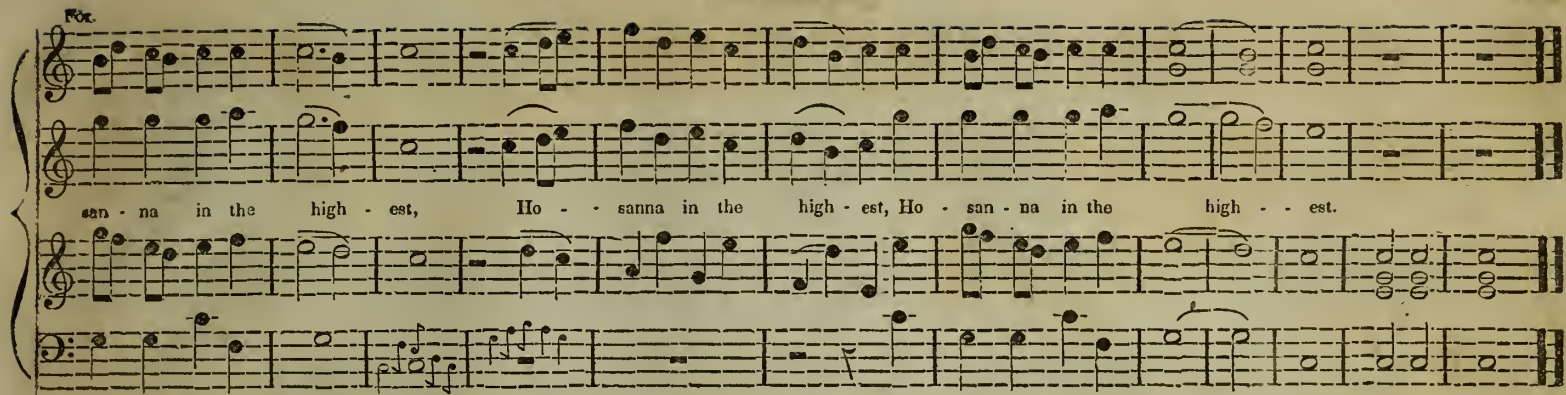
Cres.

Fortis.

Blessed is he that comes, Ho - sanna, Blessed is he that comes, Ho - sanna, Ho - san - na, Ho - san - na, in the high - est,
 Ho - san - na, blessed is he that comes, Ho - san - na Ho - san - na in the highest,
 blessed is he that comes, Ho - san - na, Ho - san - na, Ho - sanna in the highest,

Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho -
 in the high - est, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho -
 in the high - est, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho -

For.

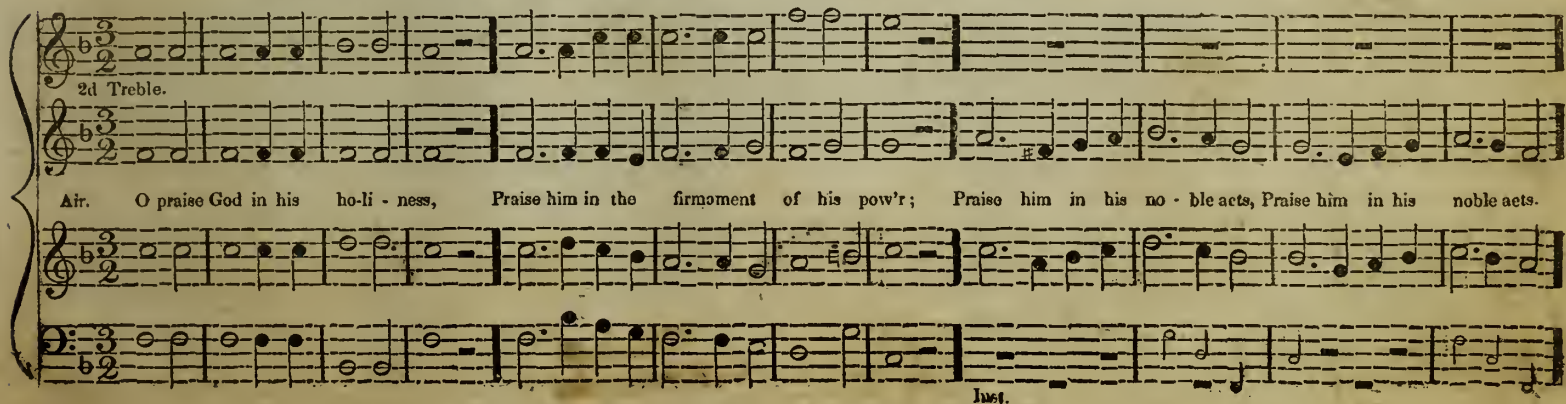


san - na in the high - est, Ho - - sanna in the high - est, Ho - san - na in the high - - est.

“O praise God in his holiness.” [ANTHEM. Psalm 150.]

L. Mason.

2d Treble.



Air. O praise God in his ho-li - ness, Praise him in the firmoment of his pow'r; Praise him in his no - ble acts, Praise him in his noble acts.

Just.

9

Praise him upon the

Praise him according to his excellent greatness. Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Voice.

Praise him upon the

arco?

lute and harp; Praise him in the cymbals, in the cymbals and dances; Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath, Let

Let ev'ry thing that hath breath, &c.

ev'ry thing that hath breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.

breath,

Let ev'ry thing that hath breath, &c.

WOODSTOCK. C. M.

D. Dutton.

Tenour.

2d Treble.

Air. I love to steal a-while a-way, From ev'ry cumb'ring eare, And spend the hours of setting day, In humble, grateful prayer.

Ff

1 Head of the church tri - umphant, We joy - ful - ly a - dore thee; Till thou appear, Thy mem - bers here, Shall sing like those in glory.

2 While in affliction's furnace, And passing through the fire; Thy love we praise, That knows our days, And ev - er brings us nigher.

3 Thou dost conduct thy peo - ple, Through torrents of temp - ta - tion; Nor will we fear, While thou art near, The fire of trib - u - lation.

4 Faith now behold the glory, To which thou wilt re - store us; And earth despise, For that high prize, Which thou hast set be - fore us.

We lift our hearts and voices, In blest an - ti - ci - pa - tion; And cry aloud, And give to God, The praise of our sal - vation, The praise of our sal - vation.

We lift our hearts ex - ult - ing, In thine al - mighty fa - vour; The love di - vine, That made us thine, Shall keep us thine for ever, Shall keep us thine for ever.

The world, with sin and satan, In vain our march op - po - ses; By these we will, Break through them all, And sing the song of Moses, And sing the song of Moses.

And if thou count us worthy, We each, like dying Stephen, Shall see thee stand, At God's right hand, To take us up to heav'n, To take us up to heav'n.

“ I will arise.”

Larghetto e Pia. *Tutti.* *P.*

I will arise and go to my Fa - ther;

Solo. *P.* *P.*

I will a-rise, I will arise, will a-rise and go to my Fa - ther; and will say unto him— Father, Father, I have

Solo. *Sym. P. P.* *P.* *P.*

I will arise and go to my Fa - - ther;

Cres. *Tutti.*

P. P. *Mez.* *Pia.*

sinned, have sinned, I have sinned against heav'n and before thee, and am no more worthy to be called thy son. I will arise, I will arise and go to my Father, my Father.

The musical score is written for voice and piano. It begins with a vocal line in 3/4 time, marked 'Larghetto e Pia.' and 'Tutti.' The piano accompaniment starts with a 'Solo.' section. The lyrics are: 'I will arise and go to my Fa - ther;'. The piano part has dynamics 'P.' and 'P.'. The vocal line continues with 'I will a-rise, I will arise, will a-rise and go to my Fa - ther; and will say unto him— Father, Father, I have'. The piano accompaniment has dynamics 'P.', 'P.', and 'P.'. The vocal line then says 'I will arise and go to my Fa - - ther;'. The piano accompaniment has dynamics 'Sym. P. P.', 'P.', and 'P.'. The score then moves to a new section marked 'Cres.' and 'Tutti.'. The piano part has dynamics 'P. P.', 'Mez.', and 'Pia.'. The lyrics for this section are: 'sinned, have sinned, I have sinned against heav'n and before thee, and am no more worthy to be called thy son. I will arise, I will arise and go to my Father, my Father.'

"Salvation belongeth unto the Lord."

Kent.

Solo.

2d Treble.

Solo.

Sal - va - tion be - longeth be - longeth un - to the Lord, And thy blessing, and thy blessing is a -

Organ.

Tutti.

Tutti. and thy blessing, thy

mong thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bless -

Tutti.

Tutti. Voice. and thy blessing, thy

Detailed description: This is a page of a musical score for the hymn 'Salvation belongeth unto the Lord.' The score is written in G major (one sharp) and common time. It features four staves: two vocal staves (1st and 2nd Treble), an organ part, and a bass line. The piece begins with a 'Solo' section for the vocalists. The lyrics are: 'Sal - va - tion be - longeth be - longeth un - to the Lord, And thy blessing, and thy blessing is a -'. The organ part provides accompaniment. The score then transitions into a 'Tutti' section. The lyrics continue: 'mong thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bless -'. The organ part continues with a more active accompaniment. The piece concludes with another 'Tutti' section, where the vocalists sing 'and thy blessing, thy'.

blessing,
ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing, and thy
blessing, And thy bless - - - - ing, thy

blessing, and thy blessing, and thy
bless - - - ing, and thy blessing is a - mong thy people, is a - mong thy peo - ple.
thy
blessings, and thy blessings, thy

Gently, Lord, oh gently lead us Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears,

Oh, refresh us with thy blessing, Oh, refresh us with thy grace; Oh, refresh us, Oh, refresh us, Oh, re - fresh us with thy grace.

Tenour.

From Greenland's icy mountains, From India's co - ral strand, Where Afric's sun - ny fountains Roll down their ga - en sand ;

From many an ancient riv - er, From many a palmy plain, They call us to de - - li - ver Their land from errour's chain.

What though the spicy breezes In vain with lavish kindness
Blow soft o'er Ceylon's isle, The gifts of God are strown,
Though ev'ry prospect pleases, The heathen in his blindness,
And only man is vile ; Bows down to wood and stone.

Can we, whose souls are lighted
With wisdom from on high,
Can we, to men benighted,
The lamp of life deny ?

Salvation ! O Salvation !
The joyful sound proclaim,
Till each remotest nation
Has learnt Messiah's name,

Waft, waft ye winds, his story, Till o'er our ransom'd nature,
And you, ye waters, roll, The Lamb for sinners slain,
Till, like a sea of glory, Redeemer, King, Creator
It spreads from pole to pole ; In bliss returns to reign.

* This beautiful hymn by Bishop Heber, was sung at the formation of a missionary association at Shropshire in 1820. The accompanying musick was written soon after its first publication in this country, at the request of a friend

From all that dwell be - low the skies, Let the Cre - - a - tor's praise a - - rise; Let the Re -

F.

by ev' - ry tongue. F.

deemer's name be sung, Through ev'ry land, by ev' - ry tongue. E - ter - nal are thy mer - cies,

Through ev' - ry land, by ev' - ry tongue. F.

Continued.

Pia.

For.

Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till sun shall

Pia.

For.

Dim.

P. P.

Forte.

rise and set no more, Till sun shall rise and set no more, Till sun shall rise and set no more.

Gg

Musical score for the first system of "GLORIA PATRI." The system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Glo - - ry be to the Fa - ther, and to the Son, and to the".

Musical score for the second system of "GLORIA PATRI." The system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Ho - - ly, Ho - - - ly Ghost; As it was in the be - - - gin - ning, is".

world with - out e A - men, A - men. nd

now and e - ver shall be, world with - - - out end, world

world without e nd,

world with - - - out end,

with - - - out end, world with - out end, A - men, A - - - men.

"Holy Lord God of Sabaoth."

B. M. Swaffield.

Andante. Maestoso.

2d Treble.

Air. Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - baoth, Heav'n and earth, heav'n and earth, Heav'n and earth are full of the

This system contains the first two staves of the musical score. The top staff is labeled '2d Treble' and the bottom staff is the bass line. The music is in common time (C) and features a slow, grand tempo. The lyrics are written below the second staff.

Allegro.

maj - esty of thy Glory. Glory be to thee, Glory be to thee, Glo - ry be to thee, O Lord, Most High.

This system contains the second two staves of the musical score. The tempo is marked 'Allegro'. The time signature changes to 3/2. The lyrics are written below the second staff.

CHORUS. Hallelujah to the God of Israel.

Haydn. 245

F. P. F.

T. S.

Tenour.

Halle - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, to the God of Israel.

Air. Allegro. Staccato.

Sym. Voice.

Sym. Voice.

He will save, will save us with his arm, his arm of might.

He will save us with his arm, will save us with his arm of might. Hallelujah, the Lord is our de-
Voice.

Sym. He will save us with his arm, will save with his arm of might. Sym. Voice.

Forte. T. S.

fender, He will save us with his arm, with his arm of might. God is great in battle, for he is the Lord of hosts.
Sym. Voice.

T. S.

Halle - lu - jah, He is our refuge, I will praise him for e - ver, e - ver more. [Sym.] Hal - le - - lu - jah.

Voice. Sym. Voice. b e - b e - Voic.

Vni e. 3 Sym. Voice.

I will praise him, will praise him ever - more, will praise him, will praise him, will praise him, will praise him for e - ver, for

Voice. for e - ver,

for ev - er, for ev - er, ev - er, ev - er - more. for ev - er, for ever, for ever, ever, ever - more.

ever, for ever, for ever, ever - more, for ev - er, for ever, for ever, for ever, ever - more.

for ever, for ever, ever, ever - more, for ever, for ever, for ever, ever, ever - more. [Sym.

will praise him, will praise him for ever, ever - more, will praise him, will praise him for ever, ever - more.

Sym. Voice.

Voice. Voice. Sym.

ANTHEM. "The morning flowers display their sweets."

Mozart. 249

Solo. Base.

Alto.

The morning flow'rs display their sweets, And gay their silk - en leaves un - fold; As careless of the noon-day
 3 So blooms the human face di - vine, When youth its pride of beauty shows; Fairer than spring the colour

Accompaniment.

CHORUS. Pa.

heats, And fearless of the ev'ning cold, And fearless of the ev'ning cold, And fearless of the ev'ning cold.
 shine, And sweeter than the op'ning rose, And sweeter than the op'ning rose, And sweeter than the op'ning rose.

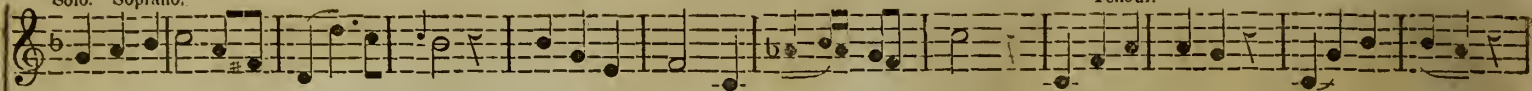
First and Second Treble.

Voice.

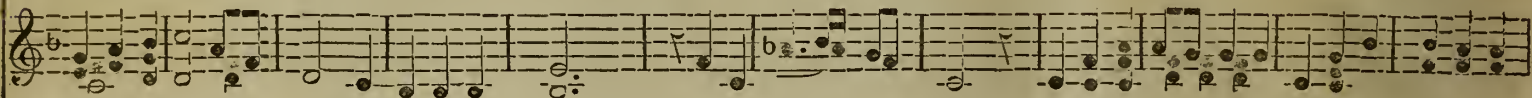
Hh

Solo. Soprano.

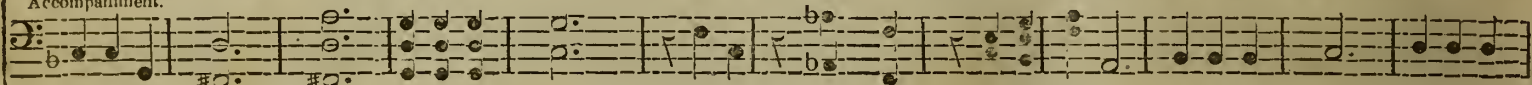
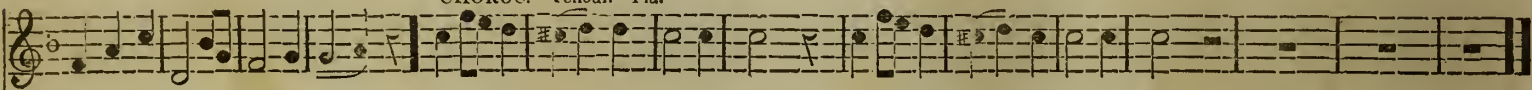
Tenour.



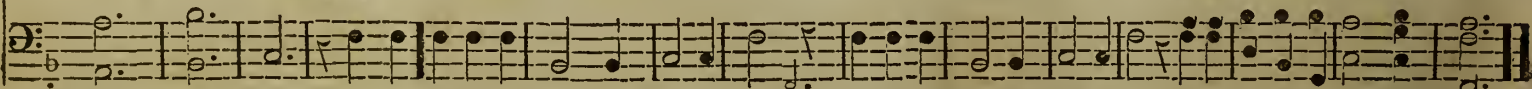
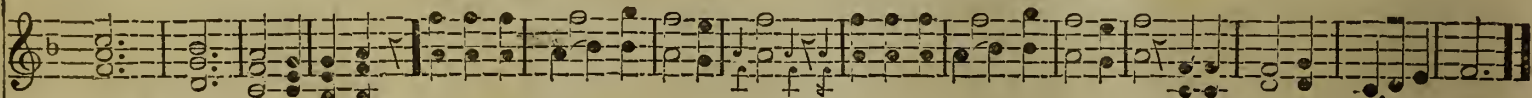
2 Nipp'd by the wind's un - kind - ly blast, Parch'd by the sun's more fer - vent ray, The moment - a - ry glo - ries waste,
 4 But, worn by slow - ly roll - ing years, Or broke by sickness in a day, The fading glory dis - ap - pears,



Accompaniment.

CHORUS. Tenour. *Pia.*

The short-liv'd beauties die a - way, The short-liv'd beauties die a - way, The short-liv'd beauties die a - way.

First and Second Treble.

5 Yet these, new rising from the tomb,
 With lustre brighter far shall shine;

Revive with ever-during bloom,
 Safe from diseases and decline.

6 Let sickness blast, and death devour,
 If heav'n shall recompense our pains;

Perish the grass, and fade the flow'r,
 If firm the word of God remains.

"Praise God from whom all blessings flow."

See Boston Handel & Haydn Soc. Coll.

Praise God from whom all bless - ings flow, Praise him all creatures here be - low—Praise him all crea - tures here be - low;

Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'n - ly host, Praise him a - bove—
Praise him a - bove— Praise him a - bove— Praise him above, ye heav'nly host, Praise him a - bove—
Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'n - ly host, Praise him a - bove—

Praise him above Praise Fa - ther, Son, and Ho - ly Ghost—Praise

Praise him above— Praise him a - - bove, yo heav'n - ly host, Praise Father, Son, and Holy Ghost—Praise

Praise him, &c. Praise Fa - ther, Son, and Ho - ly Ghost—Praise
Praise and

Fa - ther, Son, and Ho - ly Ghost— Praise Father, Son, and Ho - ly Ghost. Hal - le - lu jah, Hal - le

Tutti.

Hal - le - lu - jah, *Soli.*

- - lu-jah, Hal - le - lu - jah, A - men, A - men, Hal - le - iujah, Hal - le - lu - jah, Hal - le - lujah, Hal - le - lu-jah, Halle - lu - jah, Halle-

Hal - le - - lu - - jah,

- - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Halle - lujah, A - men, Hal - le - lu - jah, A - men.

Solo. Andante. Allegro.

Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he Blessed is

he, Blessed - Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his

CHORUS. Tenour.

Bless - ed, Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who
 God, Blessed, Blessed,

for ever and ever, for ev - er,
 keepeth his promise, his promise for ev - er, who keepeth his promise for ever, for ever, for
 keepeth his prom - - - ise for ev - er, for ev - - - - er,

Blessed, is he, Bless -
 ev - - er, Blessed Solo. is he whose hope is in the Lord, the Lord his God, Blessed is he, Syn.
 Bless

ed is he,

Blessed is he, whose hope is in the Lord, in the Lord his God, who keepeth his

ed is he, Tasto.

who keepeth his promise, his promise for ev - er,

promise, his promise for ev - er, for ev - er, for ev - - er, - - -

who keepeth his promise, his promise for ev - er,

KILMORE.

J. Elliott. 257

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "To thee, O Lord, my cries ascend; O haste to my relief;"

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "And with accus-tom'd pi-ty hear The accents of my grief, The accents of my grief." The word "Duo." is written above the first vocal staff. The word "Instrument." is written below the first instrumental staff, and "Voice." is written below the second instrumental staff.

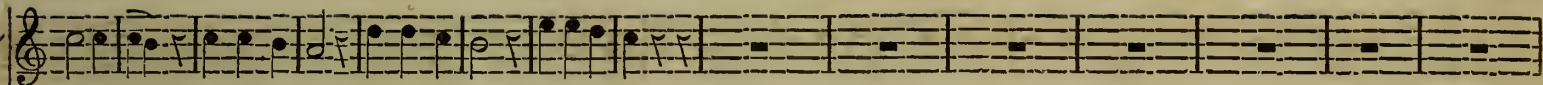
Allegro. For.

Glory to God in the high - est, Glory to God in the

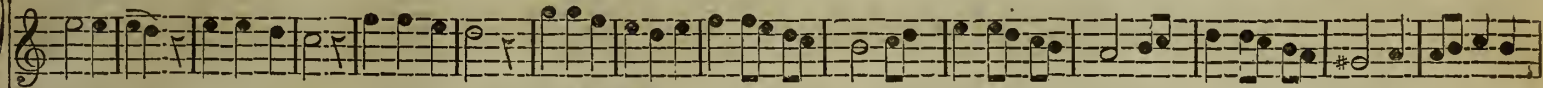
This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The time signature is 3/4. The music begins with a series of rests in the vocal line, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines.

high - est, Glory to God, and peace on earth, and peace on earth. Glory, glory, glory to God. Glory glory, glory to God, and peace on earth, and

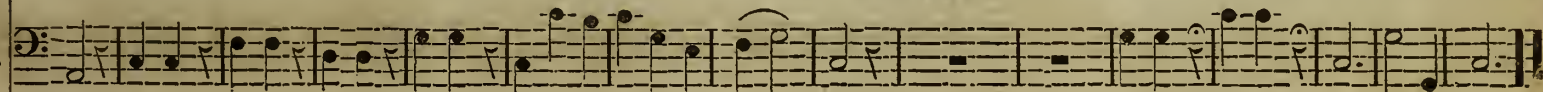
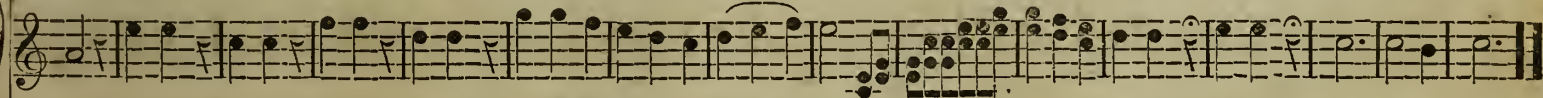
This system contains the next two staves of the musical score. The vocal line continues with the lyrics, and the piano accompaniment supports the melody. The music features a variety of note values and rests, creating a rich harmonic texture. The lyrics are clearly aligned with the notes in the vocal staff.



peace on earth. Glory to God, Glory to God, Glory to God, and good will towards men, good will towards men, good will towards men, good will towards



men. Glory, Glory, Glory, Glory, Glory to God in the high - est. Glory, Glory, Glo - ry to God.



F.

Blessing, honour, pow'r and glory; Bless - ing, honour, pow'r, and glory, be to God and to the Lamb; Blessing,

hon - our, pow'r and glo - ry, be to God and to the Lamb, be to God and to the Lamb; Blessing, hon - our,

pow'r and glo - ry, Blessing, honour, pow'r and glo - ry, Blessing, hon-our, pow'r and glo - ry be to

This system contains four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staff.

Adagio.

God and to the Lamb, be to God and to the Lamb, and to the Lamb, for e - ver, A - men.

This system contains four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staff. The tempo marking 'Adagio.' is positioned above the first staff.

Animatio.

Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day-star of gladness, Arise, for the night of thy

Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursu'd them, How vain were their steeds and their

Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp, and the timbrel should be; Shout, for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and

F.

Coda for the last verse.

sorrows is o'er.

chariots of war. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more. Shall oppress thee no more, Shall oppress thee no more, no more.

Zion is free.

Select Chants.

VENITE EXELTEMUS.

Dr. Boyce.

1st and 2d Treble.

1. O come, let us sing unto the Lord; Let us heartily rejoice in the strength of our sal- - - vation. 2
 2. For the Lord is a great God, and a great King above all gods. 3

Tenour and Base.

5. The sea is his and he made it, and his hands pre- pared the dry land. 6
 7. For he is the Lord our God, and we are the people of his pasture, and the sheep of his hand. 6
 10. Glory be to the Father, and to the Ho - ly Ghost. 6

2. Let us come before his presence with thanksgiving, and show ourselves glad in him with psalms. 3.
 4. In his hand are all the corners of the earth; and the strength of the hills is his also. 5.

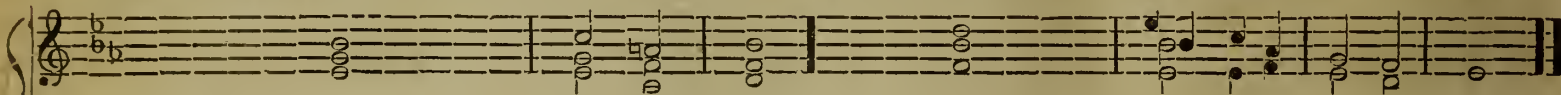
6. O come, Let us worship and fall down, and kneel before the Lord, our Maker. 7.
 8. O worship the Lord in the beauty of holiness; let the whole earth stand in awe of him. 9. Minore.
 11. As it was in the beginning, is now, and ever shall be, world without end, A - - men,

Minore. Pia.

9. For he cometh, For he cometh to judge the earth, and with righteousness to judge the world and the people with his truth. 10

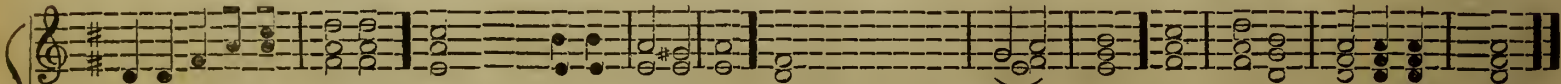


1. O be joyful in the Lord, all ye lands; serve the Lord with gladness, and } pre - sence with a song.
 3. O go your way into his gates with thanksgiving, } and into his courts with praise; be thankful unto him, and } come before his
 5. Glory be to the Father, and to the Son, and and speak good of his name :
 to the Ho - ly Ghost :

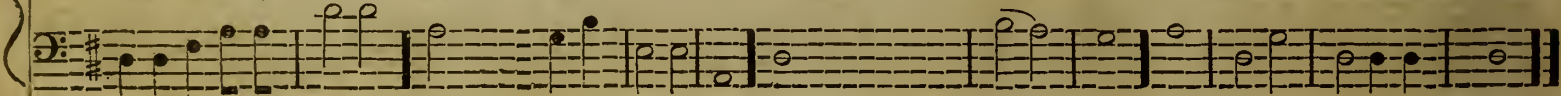


2. Be ye sure that the Lord he is God ; it is he that } we our - - selves ; we are his people, and the sheep of his pas - ture.
 hath made us, and not }
 4. For the Lord is gracious, his mercy is ev - er - - lasting, and his truth endureth from gene - ration to ge - ne - ration.
 6. As it was in the beginning, is now, and ev - er shall be, world without end, A - - men, A - men.

GLORIA PATRI.



Glory be to the Father, and to the Son, and to the Holy Ghost ; As it was in the beginning, is now, and ever shall be, world without end, Amen.

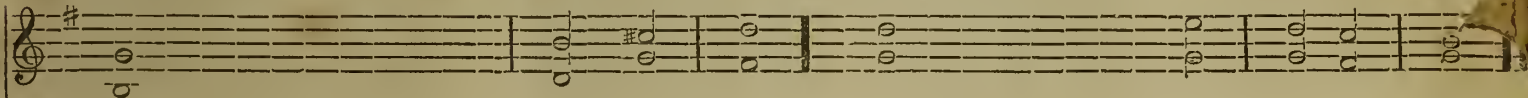


GLORIA IN EXCELSIS.

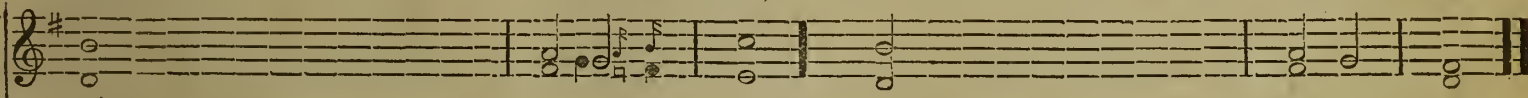
Air and 2d Treble.



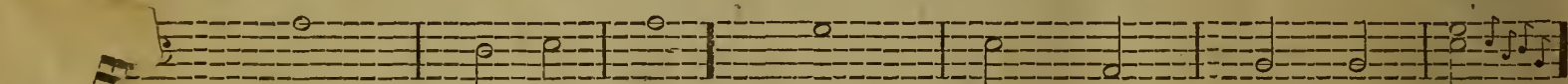
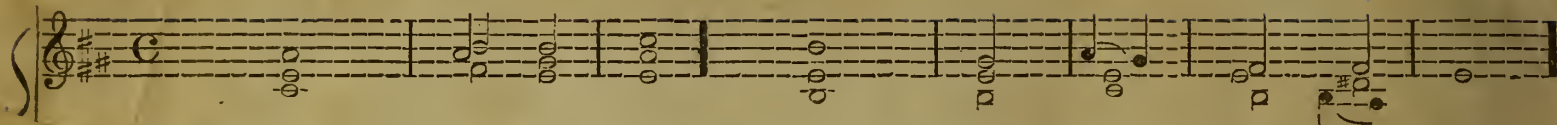
1. Glory be to	God on high,	and on earth	peace, good	will toward	men.
2. We praise thee, we bless thee, we	wor - ship thee,	we glorify thee, we give thanks to	thee for	thy great	glory.
10. For thou only	art ho - ly;	thou	on - ly	art the	Lord.
11. Thou only, O Christ, with the	Ho - ly Ghost,	art most high in the glory of	God the	Father. A -	men.



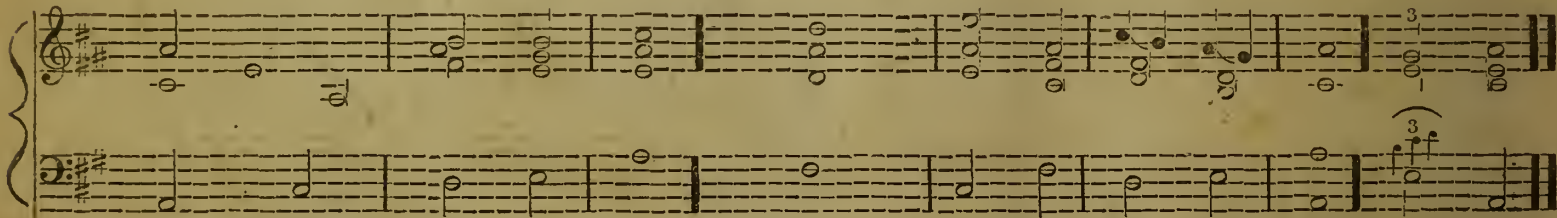
3. O Lord God,	heav'nly	King ;	God the Fa	ther	Almigh - ty.
4. O		Lord ;	the only begotten	Son,	Christ.
5. O Lord God,	Lamb of	God ;	Son	of	the Fa - ther ;



6. Who takest away the	sins of the	world,	have mercy	upon	us.
7. Thou that takest away the	sins of the	world,	have mercy	upon	us.
8. Thou that takest away the	sins of the	world,	receive	our pray -	er.
9. Thou that sittest at the right hand of	God the	Father,	have mercy	upon	us.

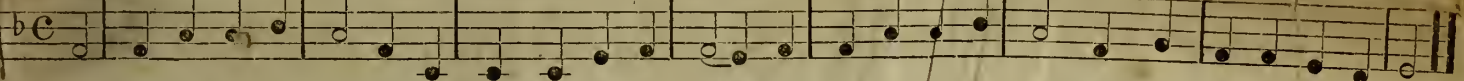


Blessed be the Lord God of Israel; for he hath visited and re- deemed his people. 2
 3. As he spake by the mouth of his ho - ly prophets which have been since the world be - - gan, 4
 5. Glory be to the Father, and to the Son, and to the Ho - - ly Ghost; 6

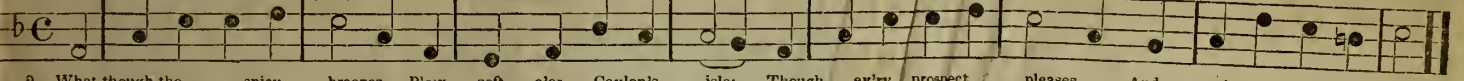


2. And hath raised up a mighty sal- vation for vs in the house of his ser- vant David. 3.
 4. That we should be saved from our onemics, and from the hand of all that hate us. 5.
 5. As it was in the beginning, is now, and ever shall be, world without end, Amen.

Second Treble.

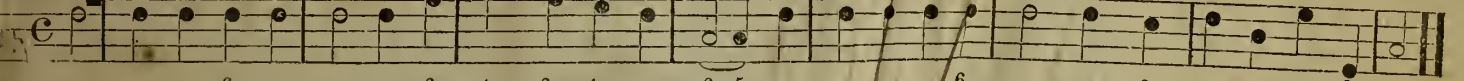


1. From Greenland's icy mountains, From India's coral strand; Where Africa's sunny fountains Roll down their golden sand;

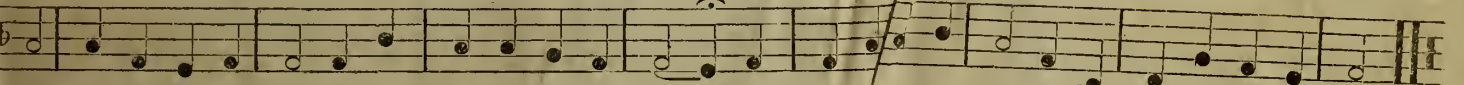


2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though every prospect pleases, And only man is vile.

Base.



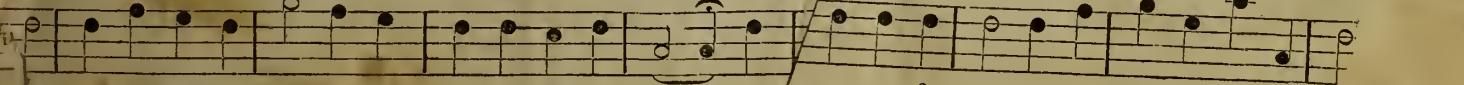
3. Shall we, whose souls are lighted By wisdom from on high, Shall we to men of benighted, The lamp of life deny?
4. WAFT, WAFT ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;



1. From many an ancient river, From many a palmy plain, They call to de-liv-er,—Their land from error's chain.



2. In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.



3. SALVATION! O SALVATION! The joyful sound pro-claim, Till earth's remotest nation, Has learnt Messiah's bliss to
4. er ev ransom'd nature, The Lamb for sinners slain, RY, KING, CREATOR, Returns in.

Nov 1838

J. J. Hunt

St. Louis

