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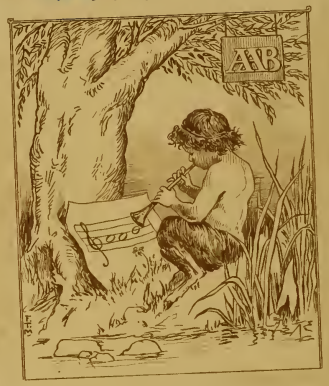

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Wm. A. Brown
Nov 16, 1904

a Stave

One Semibreve equal to 2 Minims or 4 Crotchets or 8 Quavers or 16 Semiquavers or 32 Demiquavers

Ex: 1

Rests for a Semibreve Minim Crotchet Quaver Semiq: Demiq:

Ex: 2 Dotted Semib: equal to

Ex: 3 equal to

Ex: 4 a Bar Hold double bar Rests of several Bars 2 3 4 6 8

Ex: 5 Moods of Common Time D° of Triple Time

Slow Moderate Quick

Ex. 6. The Gamut

Treble or G Cliff.

Tenor or C Cliff.

Bass or F Cliff.

Gamut divided into Staves

Bass

Contra

Treble

Ex: 7 a Sharp Flat Natural

Ex: 8 Repeats.

Ex: 9

Ex: 10 a Direct.

Ex: 11 a Slur

Ex: 12

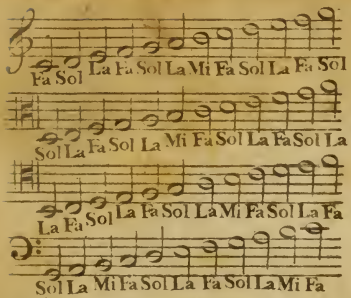
Ex: 13 Appoggiatura explained.

Ex: 14 a Trill

Ex: 15 Turned Shake.

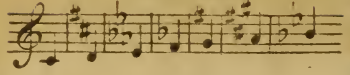
Ex: 16 Brace

Solmization in the natural Scale.

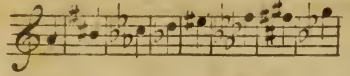


Tables of Transposition.

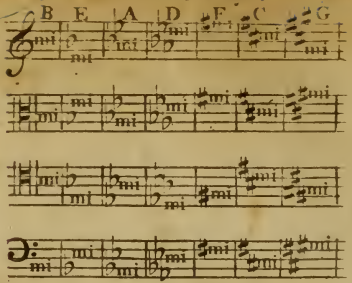
Sharp Keys



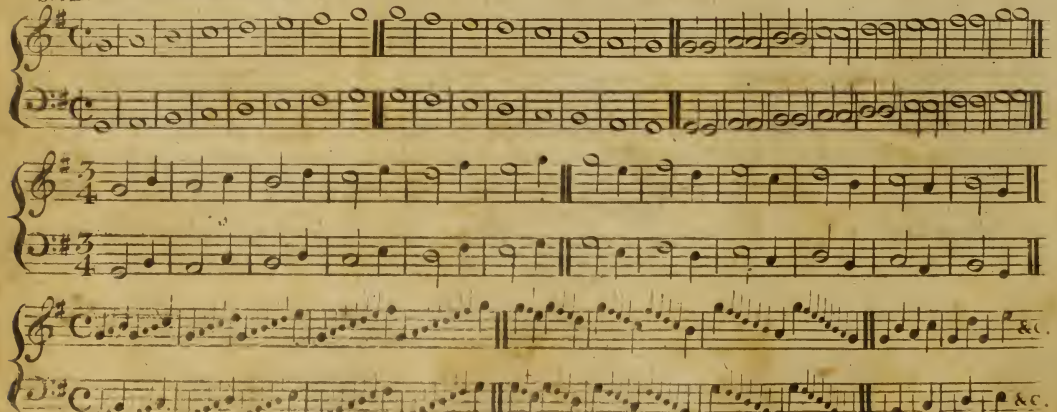
Flat Keys



Mi in different Keys.



LESSONS



INTRODUCTION
to the Art of Singing.

CHAP. I
Of MUSIC in GENERAL.

MUSIC consists in a succesion of pleasing sounds, with reference to a peculiar and internal sense implanted in us by the great Creator. Considered as a Science, it teacheth us the just disposition & true relation of these sounds; and as an Art, it enables us to expres them with facility and advantage.

The tones of music differ from sounds in general, because they vary from each other by fixed intervals, and are measured by certain proportions of time. There is indeed in good speaking a regularity to be observed, which hath some resemblance to this art, and to the orator we not unfrequently apply the epithet musical. But the inflections of the voice in speech are more minute and variable, slide as it where by insensible degrees, and cannot easily be limited by rule; whereas the gradations of musical sound are exactly ascertained, and may be referred to an uniform standard.

Music naturally divides itself into **MELODY** and **HARMONY**. **MELODY** is the agreeable effect which ariseth from the succesion of single sounds. **HARMONY** is the pleasing union of several sounds at the same time. Modulation consists in rightly disposing and connecting either the melody of a single part, or the harmony of various parts.

The TWO PRIMARY and ESSENTIAL qualities of musical sounds are PROPORTIONATE DURATION, and relative ACUTENESS or GRAVITY. The first property which we may remark is their TIME, or proportionate continuance. And here we observe, that without varying the acuteneſs or gravity of the tone, a difference of movement alone may constitute an imperfect species of music. Such, for example, is that of the Drum, where the tones are only diversified by the celerity with which they succeed each other. The Second principal quality is their RELATIVE ACUTENESS or GRAVITY. Bodies of unequal size, or length, or tension, emit sounds differing in this respect. and they are said to be acute, in proportion to the smallness, or shortneſs of the sounding object, or to its greater degree of tension; and grave in proportion to its bulk, or length, or less degree of tension*. Thus in a set of regularly tuned bells, the smallest gives the sound which we denominate the most acute, and the largest that which is said to be the most grave, & the different intervals between them are respectively different degrees of acuteneſs or gravity. Instead of the words acute, or grave, musicians commonly use the terms Sharp or Flat, and sometimes high or low, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction. And indeed it is remarkable, that the antient Greeks reversed the signification of these words as applied to the gradation of sound, calling those notes high which we call low, probably because the longest strings in their lyre occupied the uppermost places. The principle distinctions of musical sound then are TIME and TUNE, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing & endless variety of the musical art.

CHAP. II

Of TIME with its various Characters.

One of the first and most essential properties of music, is TIME, or proportionate duration. And proportion evidently supposes a Standard, with which the length of various sounds may be compared

*Philosophy hath fully proved that all sounds are conveyed to the ear by means of vibrations, & that acuteneſs or gravity depends upon the greater or the less number of vibrations communicated in a given time by any particular object.

The standard note then may be the Semibreve, which is the slowest note in common use*. The length of the Semibreve has been described whilst one may very leisurely reckon four. But it frequently varies from this measure, and is to be considered with regard to comparative rather than absolute duration. It is equal in continuance to two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty two Demisemiquavers. For the characters whereby these notes are expressed, and also for those marks which denote a rest or silence of the same length, see Plate I. Example 1.

A Dot.) A Dot added to any note, makes it half as long again as it otherwise would be. Thus a dotted Semibreve is equal to three minims, a dotted minim to three crotchets &c. Plate I. Ex. 2.

Figure of 3) The figure Three, placed over three notes of equal length, requires that they be sung or performed in the time allotted to two of the same kind. Plate I Ex. 3

STAVE.) A Staff, or Stave, consists of five parellel lines, on which, and the intermediate spaces, the musical characters are generally described. Plate I. Ex. 1.

A BAR.) A bar is a perpendicular line drawn across a stave, & dividing a piece of music into small, convenient, and equal portions. Thus when a company of Soldiers march to military music, every time they strike the ground with the right foot may be represented by a bar. Or if it be convenient to divide a tune into smaller portions, every time they strike the ground with either foot may be considered as a bar. And these bars include an equal duration of time, whether consisting of notes or rests. They generally, but not always, mark those parts of the tune which are distinguished by a greater emphasis. A bar is also used to denote so much of the music as is contained between two bars. A double bar shews the ending of a line or strain. Plate I. Ex. 4

Common and Triple Time

When the bar naturally subdivides itself into two parts, or four, or eight, &c. i.e. when the measure thereof is continually bisected, a tune is said to be in Common Time. When the natural division of

* Formerly two other characters were in use to expreſs notes of a greater length than the semibreve. The first was called a large, being a long & square note. The second was in figure similar to the other, but only half its size, & half its duration, in respect to which it was called a breve. The semibreve, as the name denotes, was half the breve, and the minim was the least note in use.

a bar is in to three, or six or twelve, i.e. into three, or three continually bisected, it is said to be in Triple Time

MOODS.) Both common & Triple admit of various degrees of swiftness, which are marked at the beginning of a tune by characters called Moods. Plate I. Ex. 5. The principal moods of common time are three. The first is the plain letter C, and is used to express the slowest movement. The second is the letter C with a stroke through it, and intimates a quicker motion. The third is the letter C inverted, & denotes the swiftest common time that is generally met with in Church music. The marks of triple time are for the slowest movement $\frac{3}{2}$. and for quicker movements $\frac{3}{4}$, $\frac{3}{8}$. There are also other figures made use of, and other combinations of time, but they less frequently occur in sacred music. And it may be sufficient to observe, that all the moods which are expressed by figures, whether in common or in Triple time, refer to the Semibreve. Thus $\frac{3}{2}$ indicates that the bar contains three minims, or three halves of a semibreve; $\frac{6}{8}$ is six quavers, or six eights of a semibreve &c. We have thus explained the usual marks of time, but we must not omit to mention, that the same mood does not uniformly represent the same degree of quickness in different tunes. Instead of being an absolute standard and universally applied, it is rather used to shew the relative quickness or slowness of an air compared with a preceding or following one. And for the degree of swiftness adapted to any particular tune, experience and a good ear will be our best and surest guide.

BEATING OF TIME.) Beating of Time is only an artificial method of marking the movement of a musical air, and is performed in various ways, but generally by the hand or the foot. In many tunes a gentle stroke of the hand corresponding with the beginning of each bar might be deemed sufficient for the purpose. In common time it is more frequently recommended to the learner to give one half of the Bar to the hand down, and the other half to the hand lifted up. In triple time he may divide the bar into three equal parts giving the two first to the hand down, and the last to the hand lifted up. But the beating of time it is obvious may be practised in various ways, and it is sufficient to have hinted at the most common methods.

A HOLD.) An Arch with a dot placed over any note is called a Hold, and directs that note to be continued beyond its customary length. Sometimes it is intended to signify a sudden & short pause, at the option of the leader of a band, who may take this opportunity of introducing a flourish or short voluntary. Sometimes when the former part of the tune is repeated, it points out the final close. In psalmody it is often used for the purpose of a double Bar to shew the conclusion of one or more lines. Plate I. Ex. 4.

Note, the first and last bars of a tune or part of a tune are not always compleat; and in psalmody, the first and last even of a single line are often deficient. But it is a general rule that the first & last bar taken together make full bar, so that in the singing of one or more verses no interruption is occasioned.

CHAP: III

Of Tune, or the different degrees of Musical Sound.

Hitherto we have considered musical sounds as distinguished only by their duration, we now proceed to observe their relative Acuteneſs or Gravity. and this also supposes a standard, with which they may be compared, to which we give the name of the Key note.

KEY NOTE.) The Key Note is so called because it governs & explains all the rest. It is the predominant tone to which all the other sounds have a reference, and it is generally the concluding note of the principal part, and always that of the Baſs.

OCTAVE.) Taking then the key note for a standard, we may ascend or descend through a series of seven degrees of sound, after which we come to another series of seven notes corresponding with the former, and this series may be repeated as often as the compass of music requires. These seven degrees of sound are marked by the first seven letters of the alphabet, ABCDEFG, which letters recur again with every successive series. And from any note to the eighth above or below is said to be an octave, i.e. a compaſs of eight notes including the two extremes. And we may observe that as those notes which are octaves to each other are called by the same name, so they have the same nature & coalesce as it were into one sound. This may be illustrated by the common performance of psalmody, in which women & boys generally sing every note an octave higher than the men, when they are said to join in the same part.

TONES and SEMITONES.) The seven intervals of sound that take place in the octave are found to be unequal. There are five greater called tones, and two smaller called semitones.

SHARP & FLAT KEYS.) When reckoning from the key note, the two semitones lie between the third and fourth;* and between the seventh & the eighth, a tune is said to be in the Sharp Key. But if the

* In reckoning the intervals from one sound to another, we always include the two extremes. From the first to the second is called a second, from the first to the third is called a third, &c.

place of the semitones be found between the second and the third; and between the fifth & the sixth, a tune is said to be in the Flat Key. Or it may be sufficient to observe the third from the key note. If it be a sharp or major third, i.e. if it contains five semitones (including the two extremes) the Sharp Key. If it be a flat or minor third, i.e. if it comprehend only four semitones, the tune is in the flat Key. The word Key is properly applied, as it discovers to us the leading quality of the air, tunes in the sharp key naturally expressing the cheerful and lively passions, whilst the flat key is adapted to the grave, the mournful, and the pathetic.

GAMUT.) We have before had occasion to mention the Stave, the principal use of which is to mark the several gradations of sound. Upon the lines and spaces which it contains are ranged the several notes in order, which are distinguished by the first seven letters of the alphabet. But in order to know the name and place of each note more perfectly, it may be proper to consider the stave as a part of the Gamut, or general scale of music. Three octaves, or twenty two notes, are supposed to comprehend the ordinary compass of the human voice. And these twenty two sounds are capable of being expressed by eleven parellel lines with their intermediate spaces, see Plate I. Ex.6. But as the eye would be unable to read with facility so extensive a scale, and as the compass of a single voice does not extend to three octaves, we therefore divide the gamut into different staves of five lines each. The five lowest lines of the scale are allotted to the gravest or lowest voices, and are called the Bass Stave. The five highest are assigned to the voices of women or boys, and are called the Treble Staff. Between the Treble and the bass staves there is a particular line, on which is marked the letter C. To this in (order to make another complete staff) we sometimes add the two lowest lines of the treble staff, and the two highest of the bass. Sometimes we take more lines from the treble & fewer from the bass, or more from the bass & fewer of the treble. And to this staff we give the name of Tenor, or Contra or Medius.

CLIFFS.) Cliffs are characters used at the beginning of every stave, in order to ascertain the place of the musical letters, & to shew whether such staff is to be considered as belonging to the treble, the tenor, or the bass. See Plate I. Ex. 6. The treble is called also the G cliff, either because it is sometimes represented by a careless G, or because it is usually placed on the line called G. The contra, or tenor, is marked by two upright, & two transverse strokes, & is occasionally placed in different parts of the stave. But observe that the line which passes between the two transverse strokes is always C. Hence it is called the C cliff.

The bass cliff is an inverted C with two points, & the line between these two points is always F. NB. As the multiplication of cliffs increases the difficulty of the musical art, we have in the following collection confined ourselves to the use of two, viz. the treble & the bass, which appear sufficient for the purpose of common psalmody.

LEDGER LINES.) Sometimes a few notes exceed the compass of the stave, and require the addition of short lines called Ledger Lines. KEYS IN THE NATURAL SCALE.) The regular place of the semitones contained in the octave, is from B to C, & from E to F. This may be illustrated by the following series, in which these letters are put nearer together than the rest. Example G A BC D EF G A BC D EF G, &c. Now if C be constituted the key note of a tune in the sharp key, the semitones will fall out in their regular order thus $\overset{C}{1}\ \overset{D}{2}$ EF G A BC. $\overset{}{3}\ \overset{}{4}\ \overset{}{5}\ \overset{}{6}\ \overset{}{7}\ \overset{}{8}$. Here the semitones occur between the third & fourth, and between the seventh & eighth, agreeable to what was observed page 5, under the article sharp and flat keys*. So also if A be constituted the Key note of a tune in the flat key, the semitones will again take place in their proper order, that is, will be from the second to the third, and from the fifth to the sixth, thus: $\overset{A}{1}\ \overset{}{2}\ \overset{BC}{3}\ \overset{D}{4}\ \overset{}{5}\ \overset{EF}{6}\ \overset{G}{7}\ \overset{A}{8}$. The keys therefore of C and of A are said to be in the Natural Scale,* because the natural order of the semitones is preserved, and the music may be written upon these keys, without the characters called SHARPS and FLATS.) There is a convenient pitch, at which every tune should begin, to suit the nature of the voice or instrument. This may not be C nor A: for the music might hereby be too high or too low. It is true that the pitch of the human voice is optional, but that of instruments is necessarily fixed. Besides, where C or A the key note, the music might not easily be contained within the regular limits of the stave. Now if we chuse any other letter for the key note of a tune in the sharp key besides C, or for the key note of a tune in the flat key besides A, it is evident that the semitones BC and EF will not take place in regular order. Thus, let D be made the key note of a tune in the sharp key. The order of the letters will then stand thus: D EF G A BC D. Here the semitones, which ought to be from the third to the fourth, & from the seventh to the eighth, are found from the second to the third, & from the sixth to the seventh. To remedy this inconvenience, musicians apply certain marks called Sharps & Flats. A Sharp (see Plate I. Ex. 7.) indicates that the note before which it is placed is

* They are sometimes, but with less propriety, called natural keys. For in nature we have but two keys, the sharp & the flat. The natural key, therefore, has reference merely to the written scale, and is only a particular manner of expressing either the sharp or the flat key.

to be sung or played a semitone higher than its natural sound. A Flat (see Pl:1. Ex: 7) requires that the note before which it is placed be sung a semitone lower than its natural sound. And if a sharp or flat be fixed at the beginning of a tune, it effects all those notes which stand on the letter where it is placed. A Natural (see Pl:1. Ex: 7) takes off the effect of a sharp or flat from the note to which it is prefixed, & reduces it to its natural state. To raise then the octave from D as above, musicians give a sharp to F, and another to C, and by these means cause the semitones to fall out in their proper order thus: D E sharp F G A B sharp C D. The office then of sharps or flats is to give us other keys besides C or A. And this they effect by changing a tone into a semitone, or a semitone into a tone, as occasion may require. But their use & application will more distinctly appear, if we suppose a SCALE of SEMITONES.) The series from any particular note to its octave, contains, as we have observed, five tones, & two semitones. Now if we divide each of the five tones into two semitones, we shall represent the octave upon a new scale, as containing Twelve Semitones. This may be denoted by introducing an asterism, to represent the artificial semitone, thus: G + A + B C + D + E F + g + a &c. And by a slight inspection of this scale, the whole mystery of sharps & flats will be easily unravelled. For every asterism may be considered either as the sharp of that letter which it follows, or the flat of that letter by which it is followed. Thus the asterism between G and A is either G sharp, or a flat. And as by the introduction of a sharp or a flat, we can make the interval between two succeeding letters either a tone or a semitone, we are no longer confined to the keys in the natural scale, but may assume

KEYS IN THE SCALE OF SEMITONES.) Every letter, nay every semitone in the octave, may be taken for a key. So that we have twelve different keys, & as they may be applied either in the flat key or sharp or the series,* we have properly speaking, twenty four keys. But as this number would greatly add to the difficulty of the musical art, and is by no means of real use, we seldom, and especially in psalmody, go beyond seven keys in the sharp series, and the same number in the flat series. See the table on the opposite page.

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*The learner should be particularly cautioned with respect to the ambiguous use of the word key. We often understand by it the relation, which the intervals contained in the octave bear to the key note, and on which depends the characterestic air of any tune. In this sense we have only two keys, the sharp & the flat, which I have here called the sharp or the flat series. At other times we mean by the key merely the letter or name of the key note. And in this latter sense we reckon twelve keys in the sharp, & twelve in the flat series.

In the SHARP SERIES the usual Keys are

C	C	D	E F	G	A	B C	—	Natural scale.
G	G	A	B C	D	E	+F G	—	F Sharp.
D	D	E	+F G	A	B	+C D	—	F and C Sharp.
A	A	B	+C D	E	+F	+G A	—	F, C and G Sharp.
E	E	F	+G A	B	+C	+D E	—	F, C, G & D Sharp.
F	F	G	A B♭	C	D	E F	—	B Flat.
B flat	B♭	C	D E♭	F	G	A B♭	—	B and E Flat.
E flat	E♭	F	G A♭	B♭	C	D E♭	—	B, E and A Flat+.

In the FLAT SERIES the usual Keys are.

A	A	B C	D	E F	G	A	—	Natural scale.
D	D	E F	G	A B♭	C	D	—	B flat.
G	G	A B♭	C	D E♭	F	G	—	B and E flat.
C	C	D E♭	F	G A♭	B♭	C	—	B, E and A flat.
F	F	G A♭	B♭	C D♭	E♭	F	—	B, E, A and D flat.
E	E	+F G	A	B C	D	E	—	F Sharp.
B	B	+C D	E	+F G	A	B	—	F and C Sharp+.

Of the Singing Syllables.

In practising musical lessons, it hath been recommended to appropriate peculiar syllables to the seven intervals contained in the octave. The end proposed is, that the same name invariable applied to the same interval may naturally suggest its true relation and proper sound. The Italians and French make use of seven syllables for this purpose in the following manner.

In the Sharp series, Ut* re mi fa sol la si ut
1 2 3 4 5 6 7 8.

In the Flat series, La si ut re mi fa sol la.
1 2 3 4 5 6 7 8.

These syllables are in effect only technical terms, which answer to the key note, the second, the third, and the several degrees of the octave. Ut and la are respectively the key notes of the sharp & flat series; ut re denotes a tone, mi fa a semitone, ut mi a major third, ut sol a fifth &c. &c.

Instead of the seven syllables, as above, the British Musicians confine themselves to four, three of which are repeated, in order to complete the octave.

In the Sharp series, Fa sol la fa sol la mi fa.
1 2 3 4 5 6 7 8.

In the Flat series, La mi fa sol la fa sol la.
1 2 3 4 5 6 7 8.

Fa answers to the key note of the sharp series, & la to the key note of the flat series; and the places of the semitones are represented by la fa and mi fa.

+From this specimen it will be seen that the key or series is not reckoned sharp or flat, with reference to the sharps or flats placed at the beginning of tunes. Sharps may be prefixed to a tune in the flat key, or series, and vice versa, flats may be set before a tune in the sharp key.

* For ut, is commonly substituted the syllable do, as more easy to be pronounced.

Mi, which occurs only once in the octave, is called the master note, because it determines the situation of the rest in the following order:

Above your mi, twice fa, sol, la;
Below your mi, twice la, sol, fa.

To find mi, observe whether the tune be in the sharp or flat series. In the sharp series, mi is a semitone below the key note; in the flat series it is a tone above the key note. Or the following direction may suffice:

If neither flat nor sharp be placed at the beginning, mi is in B.
If B be flat, mi is in E.
If B and E be flat, mi is in A.
If B, E, and A be flat, mi is in D.
If F be sharp, mi is in F.
If F and C be sharp, mi is in C.
If F, C, and G be sharp, mi is in G.

Hence it appears, that there are no lefs than seven different ways of applying these syllables to the lines and spaces contained in the gamut, and consequently that Solmization is an exercise of considerable difficulty. And it hath been much queried, whether the utility of this practice corresponds with the labour required. For after we have attained to the ready use of the names in different keys, we may fail of giving them the right sound. Some of the British syllables in particular are ambiguously applied. Thus, fa sol is at one time a second, at another a fourth; fa la a third, and also a sixth. And when accidental sharps or flats take place, or the music changes from one key to another, the whole principle is deranged, and the syllables must be accommodated to the new key that is introduced. Upon these accounts it hath been thought advisable not to lay much stress upon the singing syllables, but rather to direct our attention to the intervals themselves, & to regard only their places & proper sounds. If this latter method be adopted, the learner will find it of advantage before he practice any tune, to ascertain whether it be in the sharp or flat series, and to run through the notes successively from the key to the octave. And especially should he be cautious to give a true sound to the third from the key note, which in the sharp series is a major, in the flat series a minor third, for this will suggest the air of a tune, and lead to a right idea of all the other notes.

CHAP. IV.

Of various MUSICAL CHARACTERS and GRACES, with an explanation of some ITALIAN WORDS.

REPEAT.) Dots before a double bar require a repetition of the preceding strain. Dots after a double bar shew that the following strain is to be repeated. If some of the concluding bars have the figures 1, 2, with arches over them, it denotes, that when the strain is sung the first time over we are to omit the part enclosed by the arch 2, and when the strain is repeated we are to omit the part inclosed by the arch 1, and to conclude with the arch 2. See Plate I. Ex:8. or Guildford Tune, p.81. An S with dots before and after it, denotes that from the place where it stands to the end of the strain or tune must be repeated, Ex:9. Two oblique strokes with dots are often used for the same purpose, but placed between the staves they more frequently signify a repetition of the preceding words, as in Plate I. Ex.9. **A DIRECT.)** A Direct is a mark placed at the end of a Stave, to apprise us where the first note of the following stave begins. Ex: 10

A SLUR.) A Slur (Ex.11) shews how many notes are to be sung to one syllable. It sometimes also requires a gliding easy movement, in opposition to the mark called **STACCATO.)** which implies that the notes thus marked must be sung with peculiar emphasis and distinctness. Plate I. Ex: 12

APPOGGIATURA.) Appoggiatura is a note of smaller size than usual added to the regular notes which complete the bar. It is to be touched upon, that we may pass more gracefully from the preceding to the following note. And whatever time is employed in singing the appoggiatura, must be taken from the principle note to which it is annexed. Ex: 13. **A TRILL.)** A Trill, generally mark'd by tr. over a note, is one of the most difficult as well as beautiful graces that occurs in singing. It is quick & alternate repitition of the note thus marked, and the note next above it, so long as the time allows. Ex. 14

TURNED SHAKE.) Sometimes the note below that marked tr. is inserted a little before the conclusion of the trill, which is then called a turned. Ex. 15.

A BRACE.) A Brace serves to connect so many parts as are to be sung or performed at the same time. Ex:16.

Explanation of ITALIAN WORDS frequently used in Music.

We mean not to enlarge upon this head, but it may be convenient to give a brief explanation of such terms as most commonly occur and have not been included in the preceding observations.

The degrees of Time are often expressed by the words Adagio, very slow; Largo, slow; Andante, moderately slow; Allegro, quick; Presto, very quick; Prestissimo, most quick.

Other terms in common use are,

Affettuoso, tender, affecting.
Bis, twice, i.e. repeat the passage.
Chorus, full harmony of all parts.
Crescendo, increasing in sound.
Da Capo, begin again, & conclude with the first strain.
Diminuendo, gradually diminishing in sound.
Dolce, sweet.
Forte, or F. loud.
Fortissimo, very loud.
Fugue, when the parts succeed in imitation of each other
Gratioso, graceful.
Maestoso, grand, majestic.
Piano, or P. soft, opposed to Forte.
Pianissimo, very soft.
Recitativo, a stile of music which resembles singing.
Solo, one part only.
Symphony, instrumental music preceeding or following the vocal.
Tutti, all, see Chorus.
Verse, one singer to a part.
Vivace, with life.
Volti, turn over.
Volti subito, turn over speedily.

CHAP. V.

General directions in respect to SINGING.

I. In the choice of Tunes, let a particular regard be paid to the subject of the psalm or hymn. different airs in music are suited to different sentiments and passions. A good taste will indeed enable us to make a nicer discrimination than words can readily suggest. But the following general rule is of principal importance, That tunes in the Sharp Key or series are naturally expressive of cheerfulness and joy, and should therefore be adapted to psalms of Praise and thanksgiving; and that tunes in the Flat Key are naturally

expressive of humility, sorrow, and the tender affections, and should be sung to psalms of Prayer, and of Penitence, or to subjects Mournful and Pathetic. This rule is too commonly violated, & with the most unhappy effect: for hereby the sentiments, and the tune, are at variance with each other, and aim at contrary passions. The consequence is, that either the music must be without impression, or oppose the end which it ought to subserve. Whereas, when the tune and the sentiments properly accord, they mutually assist, & animate each other; the music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

II. The principal direction that can be given to the singer is, that he attend both to just Tune, and to exact Time. This is a rule of greater extent and importance than may at first appear. Few there are, who suspect themselves to err in these essential points; and few there are, who do not offend in one or both of them. Defects that are attributed to other causes do very frequently proceed from the neglect of tune or time. And there is nothing which more distinguishes the proficient in music, or is the source of greater beauty, than accuracy in both these respects. Here then should the learner direct his first and principal attention.

III. Graceful singing is best learned by imitation and the instructions of a master. But it may not be amiss to mention some of the most notorious instances in which it is violated. These are, a vulgar, inarticulate, and muttering pronunciation; a heavy, drawling, lifeless manner, or sudden bursts and explosions of sound. On the other hand, the tone should be clear, smooth, distinct, and spirited. Some there are, with so little idea of propriety as to exert the full stretch of the voice in singing, with no other intermission than is necessary to supply them with breath. This is not only inconsistent with grace and beauty, but intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreable, becomes incapable of that varied expression, which is the true character of music, and may bawl or scream, but can hardly be said to sing. In sounds of considerable length we should observe the direction which is sometimes marked by the Italian words Crescendo & Diminuendo, viz. begin with softness, and increase in strength till we come to the middle of the note, and then gradually diminish to the end.

With respect to the more difficult ornaments, as the appogiatura, and the trill, or shake, they had better be omitted than performed in an aukward and imperfect manner. The introduction of other graces than what occur in the music should not be totally discouraged, but it is attended with much

hazard, and often counteracts the meaning of the author. In full harmony this liberty should never be allowed, for it cannot produce effect, and probably will have a bad one.

It is of importance to chuse that part in singing which best agrees with the tone and compafs of the voice, and to consider the particular expreſsion which it requires. To the Bass belongs a bold and majestic accent, to the Tenor a firm and manly stile; the Contra should be soft and insinuating, and the Treble peculiarly sweet and delicate. The higher notes of the bass, and indeed of all the other parts, are to be sung softer than the lower ones.

The **FORTE** and **PIANO**, or the alternately singing loud and soft, when judiciously applied, has a pleasing and wonderfull effect. How far it may be practicable in congregations to observe this distinction, particular circumstances must determine. It has been sometimes recommended, that the treble voices (with a bass accompaniment) take the principal air when the music is marked piano, and that the rest of the congregation be silent. It would perhaps be still better in a choir of singers, that all the parts be sung, but with sufficient softness to mark the contrast strongly with the forte. N.B. In the following collection of tunes we have seldom made use of the words Forte and Piano, because they may be variously applied. But in general the Single tunes call for the Piano on the third line, and the double Tunes on the two lines which precede the two last.

IV. In a regular body of singers, care should be taken properly to adjust the strength of the different parts, and especially that the Treble and the Contra do not overpower the Tenor and the Baſs. And when the parts are thus disposed, every one should keep true to his station. Order is neceſsary in musical as well as other societys. Nor can any thing be more injudicious or disrespectful, than for a Singer, who might render himself useful, sometimes to be quite silent, or to continually rambling from part to part. This ill timed levity must greatly injure the effect of the harmony, and by overpowering one of the parts, will frequently render the rest unmeaning or discordant.

V. To prevent the confusion and mistake which often arise from hurry and precipitation in the beginning of a tune, let the leader alone take the pitch, and leisurely proceed a few notes before he be joined by the other Singers. And let him particularly observe whether the tune he

of the sharp or flat series, and require the major or the minor third from the key-note. Want of attention to this, frequently misleads the band, and occasions a total stop. It would be of advantage also previously to fix upon the tunes which are intended for public worship. Such preparation would give readineſs and confidence to the singers, and might prevent that conversation & bustle, which are not only contrary to decorum, but the violation of an important duty.

VI. We shall not reach the true pleasure of Psalmody if we feel not the genuine spirit of devotion. Music unconnected with sentiment is comparatively weak and languid. And separate from the exercises of piety she is deprived of her most honourable office, her most powerful expreſsion, and her most delightful charms. Let then the melody of song be accompaned by the melody of the heart. Let it be rendered subservient to the true end of religious worship. Let us maintain an awful reverence of that glorious Being whom we profeſs to celebrate. Let us fear to trifle with his great name and venerable presence. Let us never lose sight of the important direction of the Poet.

"Rehearse his praise with awe profound,
"Let knowledge lead the song;
"Nor mock him with a solemn sound
"Upon a thoughtleſs tongue.

Let the understanding and the affections concur in this sacred exercise, that it may at once expreſs, and cherish true piety. Thus shall we partake of its sweetest pleasures, and be cheered and conducted through the present pilgrimage, to that happy world; where they sing the song of Moses and of the Lamb, "Great and marvellous are thy works, Lord God Almighty, just and "true are thy ways, O King of Saints! Who shall not fear thee and glorify thy name, for thou "only art holy".

HYMNS

Of Peculiar Metres, or on Particular occasions.

HYMN I

The Eternal Sabbath

1

Lord of the Sabbath, hear our vows,
On this thy day, in this thine house;
And own, as grateful sacrifice,
The songs which from thy temple rise.

2

Thine earthly Sabbaths, LORD, we love;
But there's a nobler rest above;
To that our longing souls aspire,
With cheerful hope, & strong desire.

3

No more fatigue, no more distress,
Nor sin nor death shall reach the place;
No groans shall mingle with the songs
Which dwell upon immortal tongues.

4

No rude alarms of angry foes;
No cares to break the long repose;
No midnight shade, no clouded sun,
But sacred, high, eternal noon.

5

O long expected day, begin;
Dawn on these realms of pain and sin;
With joy we'll tread th'appointed road,
And sleep in death, to rest with GOD.

HYMN II.

For Christmas Day.

1

Hark the glad sound! the Saviour comes,
The Saviour promis'd long!
Let ev'ry heart prepare a throne,
And ev'ry voice a song.

2

On him the spirit largely pour'd
Exerts its sacred fire;
Wisdom, and might, & zeal, & love,
His holy breast inspire.

3

He comes, the pris'ners to release,
In Satan's bondage held:
The gates of brass before him burst,
The Iron fetters yield.

4

He comes, from thickest films of vice
To clear the mental ray;
And on the eye oppress'd with night
To pour celestial day.

5

He comes, the broken heart to bind,
The bleeding soul to cure;
And with the treasures of his grace
Enrich the humble poor.

6

Our glad hosannahs, Prince of peace,
Thy welcome shall proclaim;
And heav'ns eternal arches ring
With thy beloved name.

HYMN III

The Resurrection of CHRIST.

1

Blest morning, whose first dawning rays
Beheld the Son of God
Arise triumphant from the grave,
And leave his dark abode!

2

Wrapt in the silence of the tomb,
The great redeemer lay;
Till the revolving skies had brought
The third, th'appointed day.

3

Hell and the grave combin'd their force
To hold our Lord, in vain;
Sudden the Conqueror arose,
And burst their feeble chain.

4

To thy great name, Almighty Lord,
We sacred honours pay;
And loud hosannahs shall proclaim
The triumphs of the day.

Salvation and immortal praise
To our victorious King:
Let heav'n, & earth, & rocks, & seas,
With glad hosannahs ring.

HYMN IV.

The Communion

1

JESUS invites his Saints
To meet around his board:
Here pardon'd sinners sit & hold
Communion with their LORD.

2

Here we survey that love,
Which spoke in ev'ry breath,
Which crown'd each action of his life,
And triumph'd in his death.

3

Here let our pow'rs unite,
His glorious name to raise,
Pleasure and joy fill ev'ry mind
And ev'ry voice be praise.

4

And while we share the gifts,
His gracious hands bestow,
Let ev'ry heart, in friendship join'd,
With kind affections glow.

5

Let love inspire each breast;
And dictate ev'ry thought;
Be angry passions far remov'd,
And selfish views forgot.

6

Our souls, expanded wide
By our redeemer's grace,
Shall in the arms of fervent love,
All heav'n and earth embrace.

HYMN V.

For the Beginning of the Year.

1

Eternal source of ev'ry joy,
Well may thy praise our lips employ,
While in thy temple we appear;
Thy goodness crowns the circling year.

2

While earth and planets roll,
Thy hand supports & cheers the whole:
By thee sun is taught to rise,
And darkness when to veil the skies.

3

The flow'ry spring at thy command,
Paints the air and paints the land;
The summer rays with vigour shine,
To raise the corn, and cheer the vine.

4

Seasons and months, & weeks, & days,
Demand successive hymns of praise:
Still be the cheerful homage paid,
With morning light & ev'ning shade.

5

O may our more harmonious tongues,
In worlds unknown pursue the songs;
And in those brighter courts adore,
Where days and years revolve no more.

HYMN VI.

Support in Death

For a FUNERAL (Hereford Tune, p. 101)

1

Behold the gloomy vale,
Which thou, my soul, must tread,
Beset with terrors fierce and pale,
That leads thee to the dead.

2

Ye pleasing scenes adieu,
Which I so long have known:
My Friends a long farewell to you,
For I must pass alone.

3

And thou beloved clay,
Long partner of my cares,
In this rough path art torn away
With agony and tears.

4

But see a ray of light,
With splendors all divine,
Breaks through these doleful realms of night,
And makes his horrors shine.

5

Where death and darkness reigns
JEHOVAH is my stay:
His rod my trembling feet sustains,
His staff defends my way.

Kind Shepherd, lead me on;
My soul disdains to fear;
Death's gloomy phantoms all are flown
Since life's great LORD is near.

HYMN VII.

The Happiness of the dying Christian

For a FUNERAL

1

Hear what the voice from heav'n proclaims
For all the pious dead;
Sweet is the savour of their names
And soft their sleeping bed.

2

They die in JESUS, and are blest;
How kind their slumbers are!
From suff'rings and from sins released
And freed from ev'ry snare.

3

Far from this world of toil & strife,
There present with the LORD;
The labours of their mortal life
End in a large reward.

HYMN VIII.

Confidence in Divine Protection.

Exeter Tune, p. 108.

1

The LORD my pasture shall prepare,
And feed me with a shepherd's care;
His presence shall my wants supply,
And guard me with a watchfull eye;
My noon day walks he shall attend,
And all my midnight hours defend.

2

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads
My weary wand'ring steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landskip flow.

3

Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O LORD, art with me still;
Thy friendly hand shall give me aid.
And guide me through the dreadful shade.

4

Though in bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmer all around.

HYMN IX.

Saints called upon to praise GOD.

Tune CIV. p. 67.

1

O praise ye the LORD; prepare a new song,
And let all his saints in full concert join;
With voices united the anthem prolong;
And shew forth his honors in music divine.

2

Let praise to the GOD who made us ascend;
Let each grateful heart uxult in its king;
For GOD whom we worship our songs will attend,
And view with complacence the off'ring we bring.

3

Be joyfull, ye Saints sustain'd by his might,
And let your glad songs awake with each morn;
For those who obey him are still his delight;
His hand with salvation the meek will adorn.

4

Then praise ye the LORD; prepare a new song,
And let all his Saints in full concert join
With voices united the anthem prolong;
And shew forth his honours in music divine.

HYMN X.

Praise to GOD in Prosperity and Adversity.

Tune, Easter Hymn p. 111.

1

Praise to GOD, immortal praise,
For the love that crowns our days;
Bounteous source of ev'ry joy,
Let thy praise our tongues employ.

2

For the blessings of the field,
For the stores the gardens yield,
For the vines exalted juice,
For the gen'rous olive's use.

3

Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain;
Clouds that drop their fatt'ning dews,
Suns that temperate warmth diffuse:

4

All that spring with bonteous hand
Scatters o'er the smiling land:
All that liberal autumn pours
From her rich o'erflowing stores.

5

These to thee, my GOD, we owe;
Source whence all our blessings flow
And for these, my soul shall raise
Grateful vows and solemn praise.

6

Yet should rising whirlwinds tear
From its stem the ripening ear;
Should the fig tree's blasted shoot
Drop her green untimely fruit;

7

Should the vine put forth no more,
Nor the olive yeild her store;
Though the sick'ning flocks should fall
And the herds desert the stall,

8

Should thine alter'd hand restrain
The early and the latter rain;
Blast each opening bud of joy,
And the rising year destroy:

9

Yet to thee my soul should raise
Grateful vows, and solemn praise;
And when every blessing's flown,
Love thee — for thyself alone.

HYMN XI.

Universal Praise

Waterford Tune. p. 65.

1

Praise the LORD who reigns above,
And keeps his courts below;
Praise the holy God of love,
And all his greatness shew:
Praise him for his noble deeds,
Praise him for his matchless pow'r;
Him from whom all good proceeds
Let earth and heav'n adore.

2

Publish, spread to all around
The great JEHOVAH's name;
Let the trumpet's martial sound
Him Lord of hosts proclaim:
Praise him every tuneful string,
All the reach of heav'nly art;
All the pow'rs of musick bring
The music of the heart.

Him in whom they move and live,
Let every creature sing;
Glory to their Maker give,
And homage to their King:
Hallow'd be his name beneath,
As in heav'n, on earth ador'd;
Praise the LORD in every breath;
Let all things praise the LORD.

HYMN XII.

For Easter Sunday.

Tune, Easter Hymn, p. 111

1

Angel! roll the rock away;
Hallelujah!+
Death yield up thy mighty prey;
See he rises from the tomb,
Glowing in immortal bloom.

2

'Tis the Saviour, angels, raise
Fame's eternal trump of praise,
Let the world's remotest bound
Hear the joy inspiring sound.

+ Add this to be repeated every time.

Shout, ye saints, in rapturous song,
Let the strains be sweet and strong;
Shout the Son of GOD, this morn
From his Sepulchre new born.

4

Hail, victorious JESUS, hail;
On thy cloud of glory fail
In long triumph through the sky
Up to waiting worlds on high.

5

Heaven display's her portals wide,
Glorious hero through them ride;
King of glory mount the throne,
Thy great Father's and thy own.

6

Powers of heaven, seraphic fires
Sing and sweep your sounding lyres;
Sons of men, in humble strain,
Sing your mighty Saviour's reign.

7

Every note with wonder swell;
Sin o'erthrown and captiv'd hell!
Where is hell's once dreaded king.
Where, O death, thy mortal sting.

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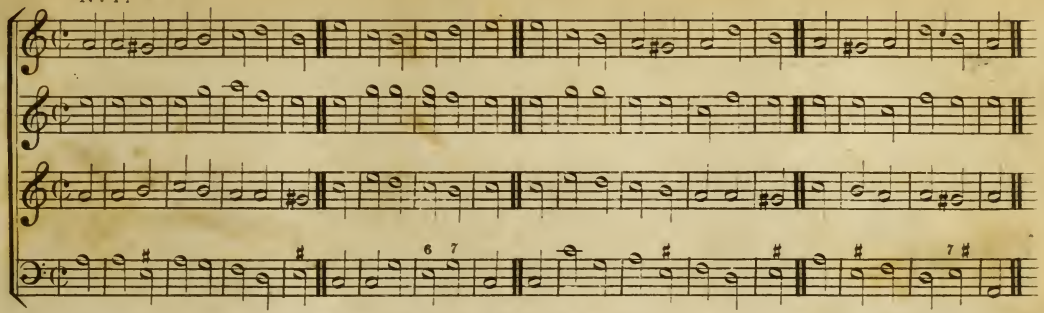
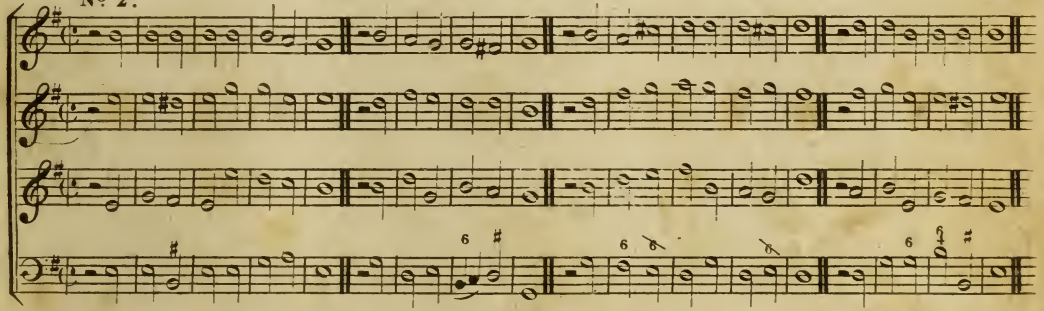


St MARY'S OR HACKNEY C. M. b.

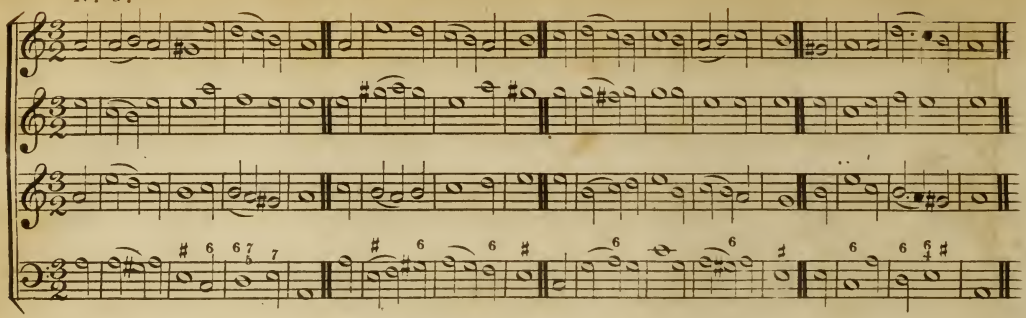
No 2.



2

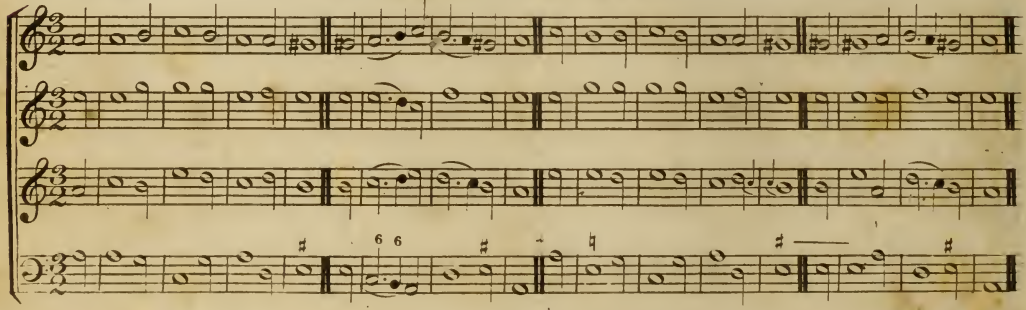
CROWLE C. M. b.

No 3.



No 4.

St NEOT's C. M. b.



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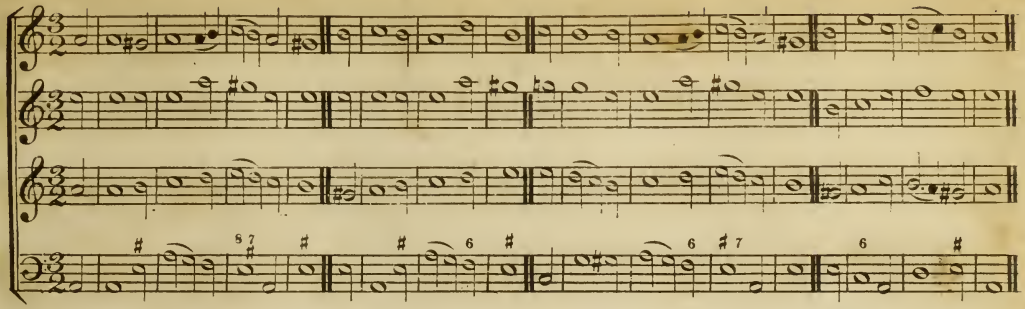
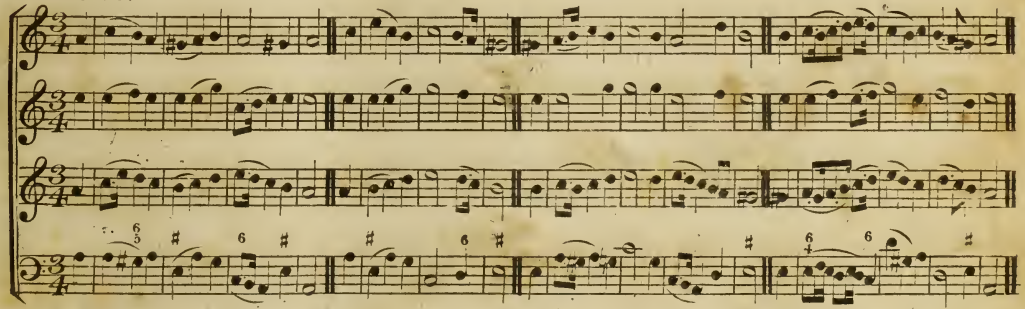
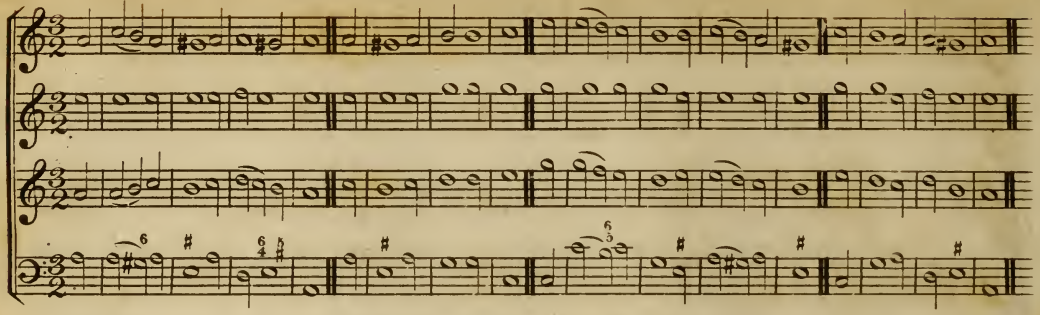


No. 6. WILTON C. M. b.



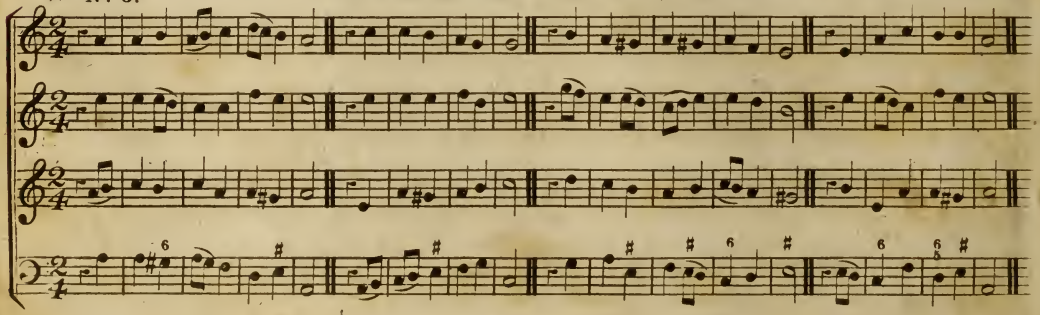
WALLINGFORD C. M. b.

No 7.



No 8.

DONCASTER C. M. b.



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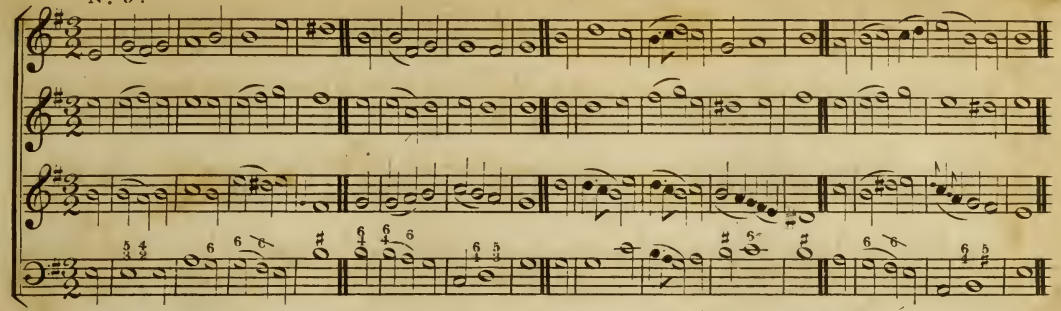
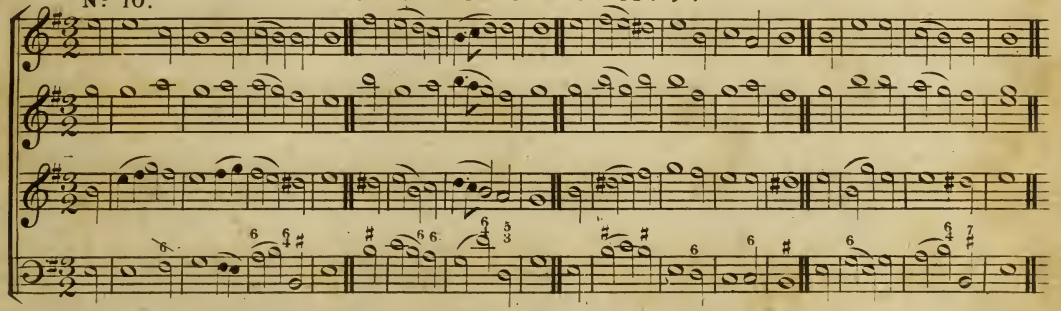
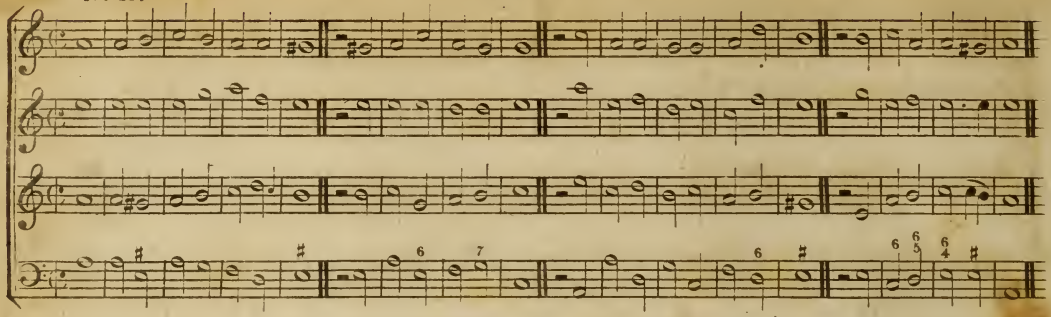


Nº 10. NEWCASTLE C. M. b.



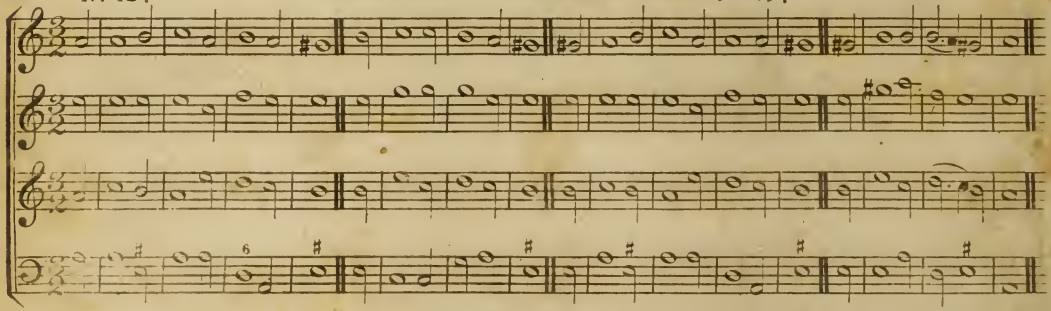
TEWKSBURY OR CHETHAM'S 5th C. M. b.

No 11.

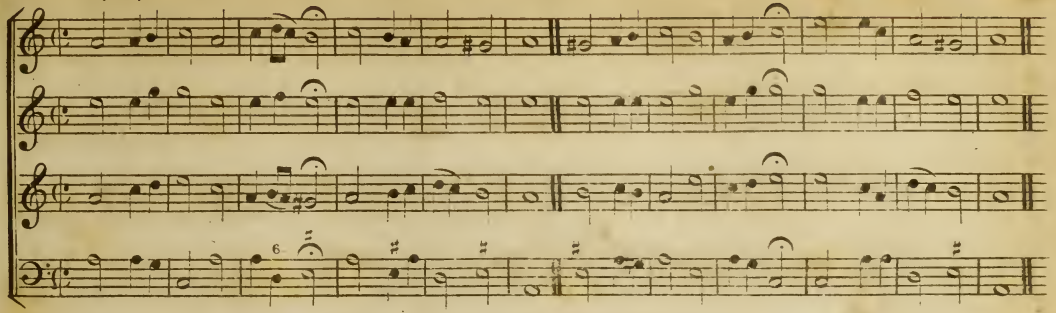


No 12.

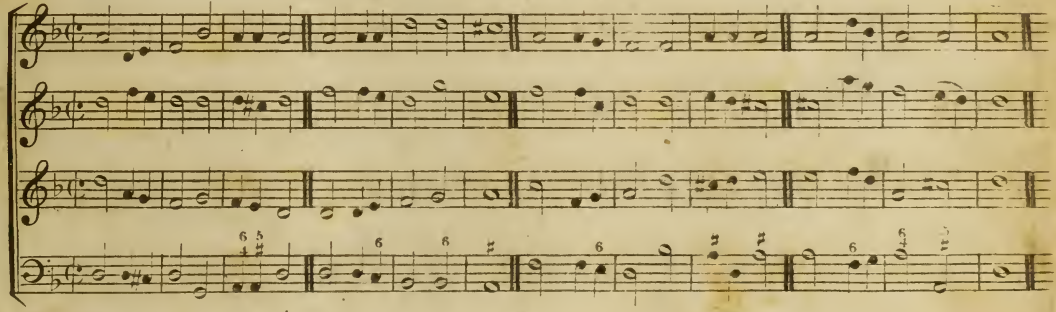
BENSON CHETHAM'S 24th C. M. b.



Nº 13. FROME C. M. b.



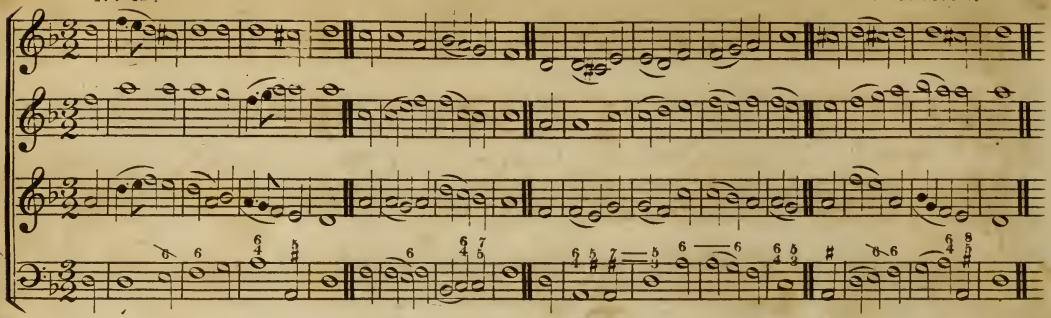
Nº 14. BLACKBOURN C. M. b.



DUKINFIELD C. M. ♭.

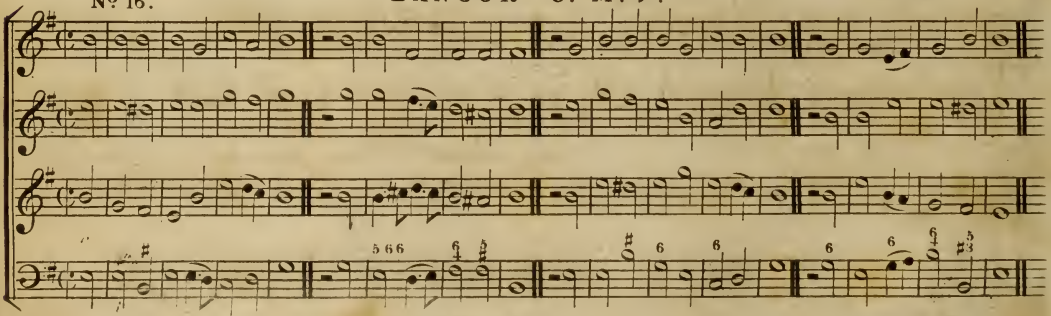
Nº 15.

R. Harrison.

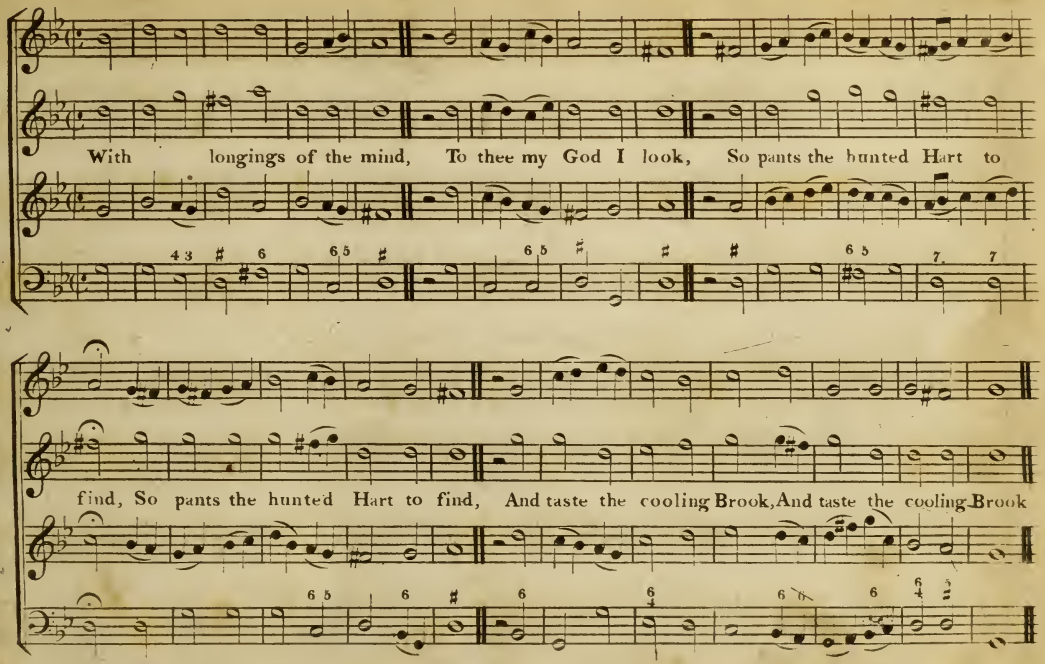


Nº 16.

BANGOR C. M. ♭.

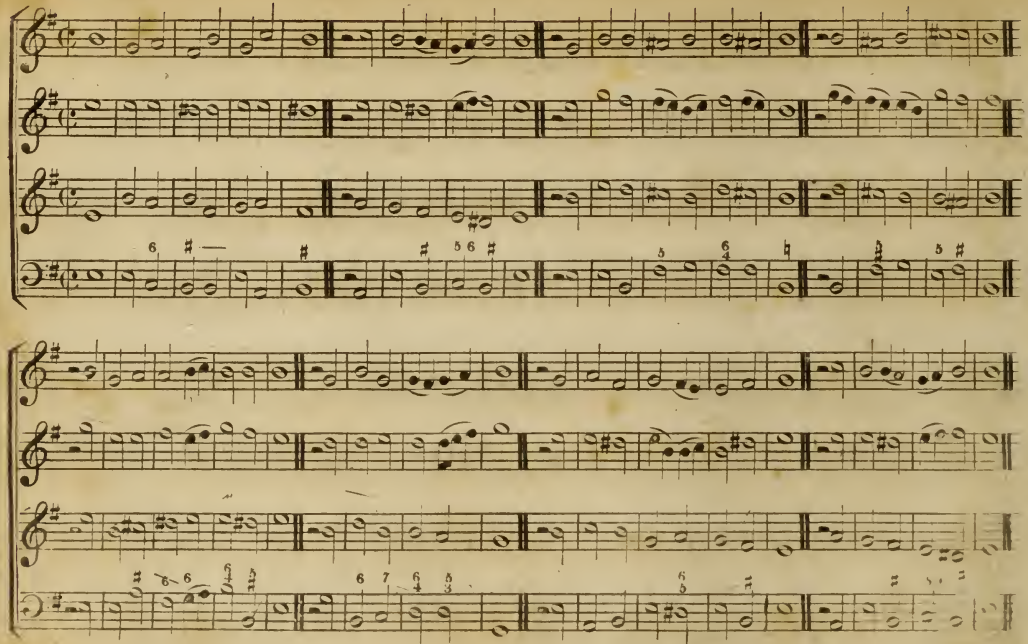


№ 17.


With longings of the mind, To thee my God I look, So pants the hunted Hart to
find, So pants the hunted Hart to find, And taste the cooling Brook, And taste the cooling Brook

OLD 119th C. M. b.

No. 18.



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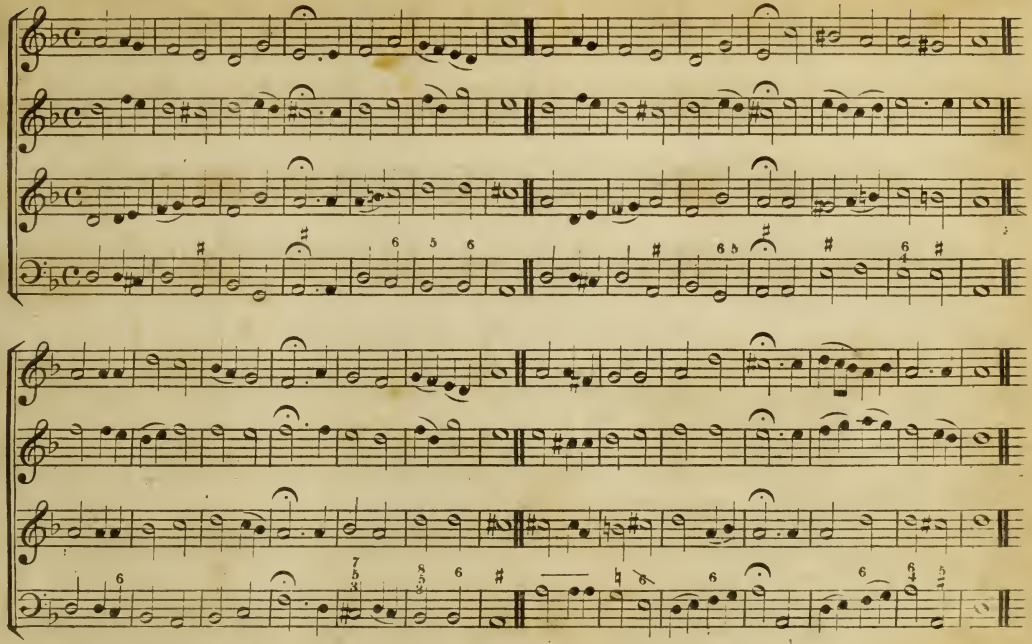
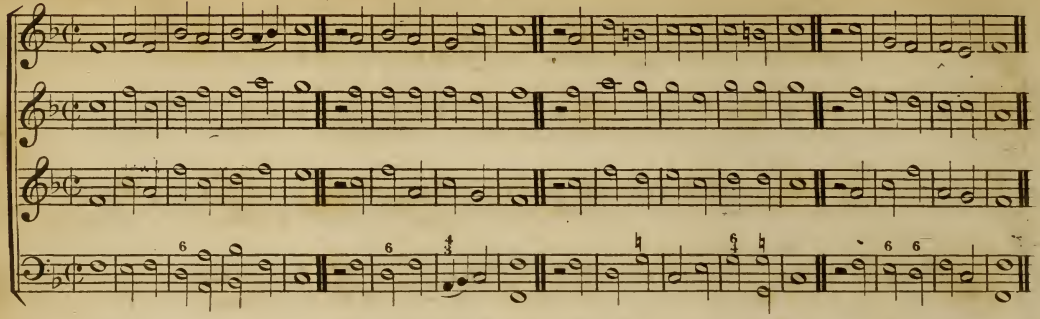


12.

COMMON METRES IN THE SHARP KEY

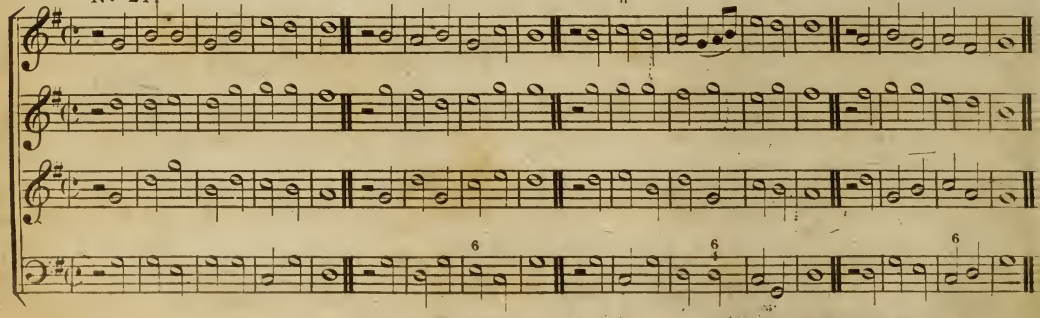
Nº 20.

LONDON NEW C. M. ♯.



Nº 21.

St DAVID'S C. M. ♯.



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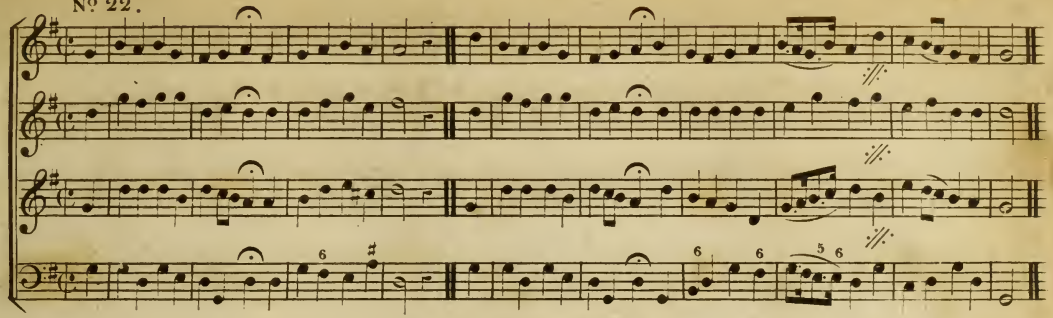
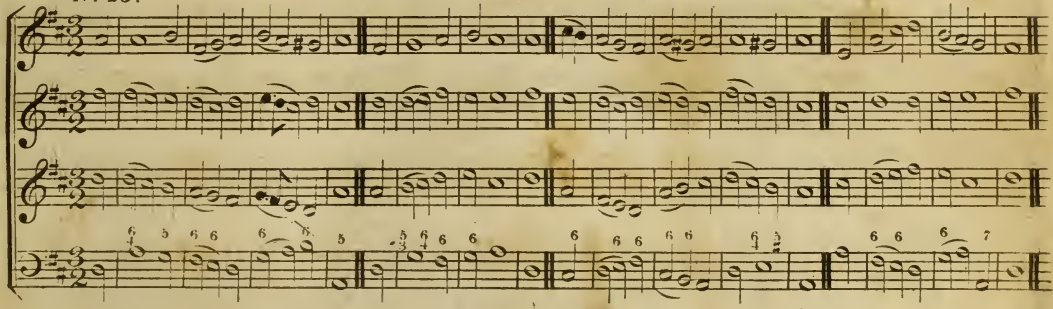


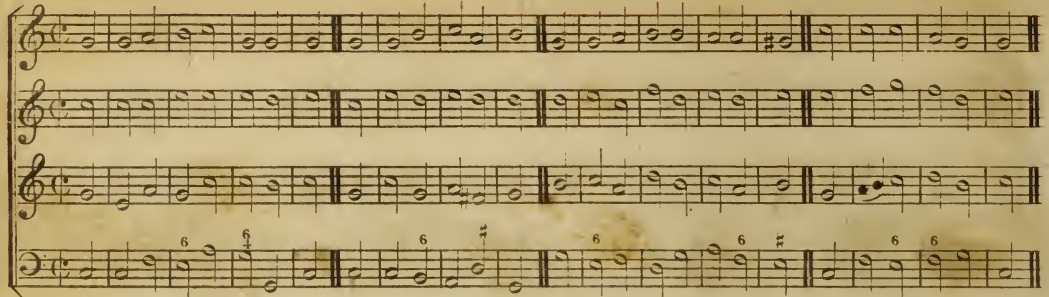
No 23. BEXLEY C. M. ♯.



14

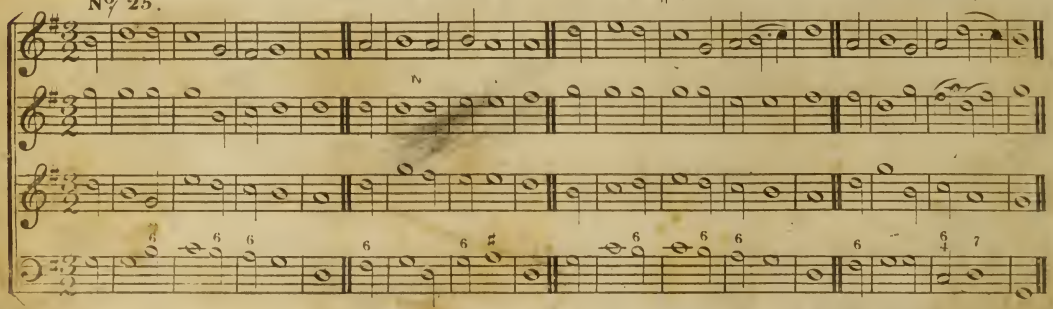
St ANN'S C. M. ♯.

No. 24. Dr Croft.



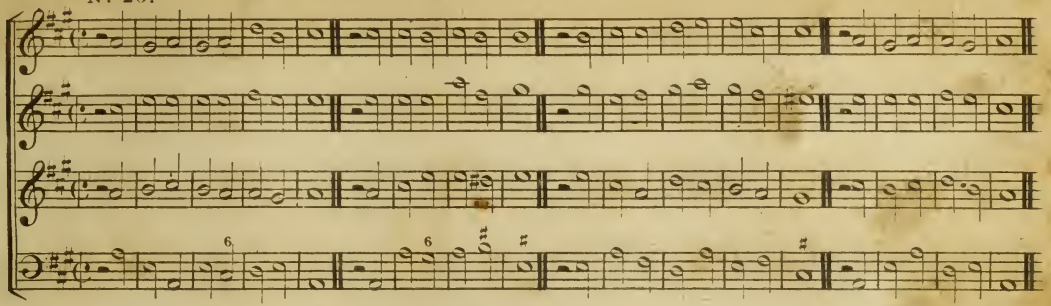
BEDFORD C. M. ♯.

No 25. Wm Weal.

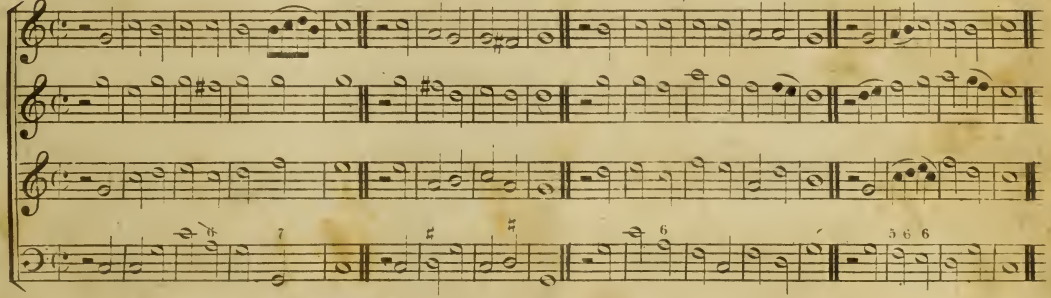


HERTFORD C. M. ♯.

Nº 26.



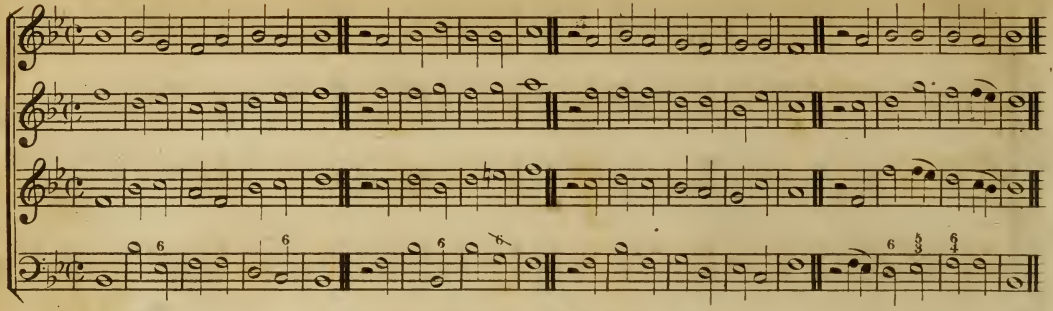
Nº 27. St JAMES Ç. M. ♯. Courteville.



Nº 28.

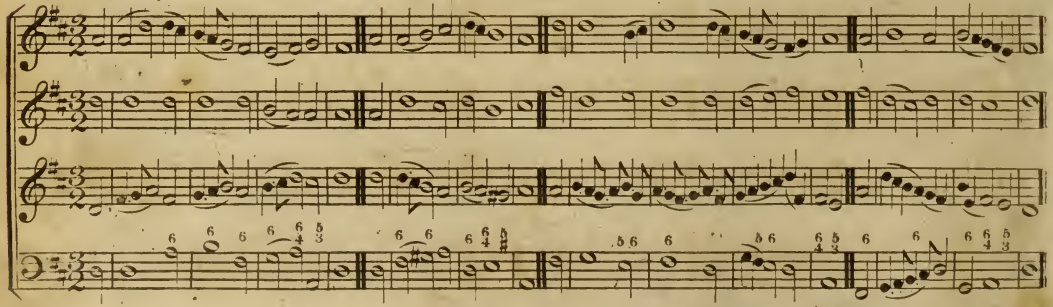
NOTTINGHAM C. M. ♯.

Jer: Clark



Nº 29.

NEW WAKEFIELD C. M. ♯.



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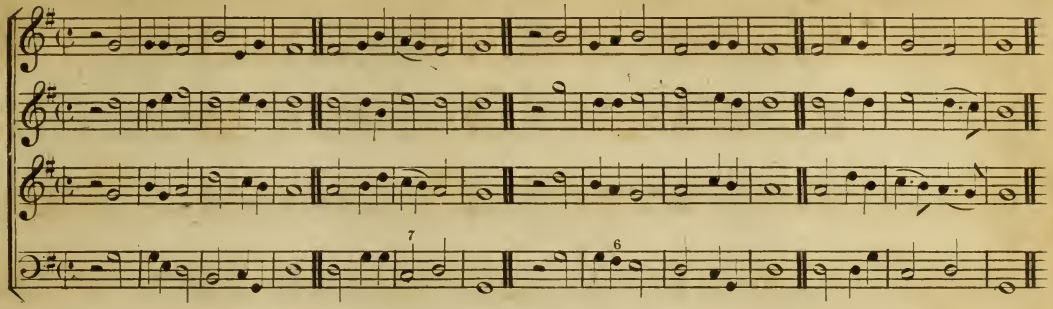
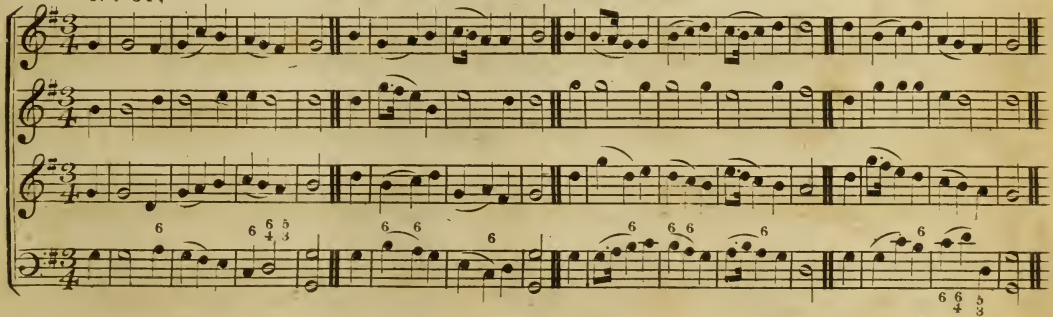
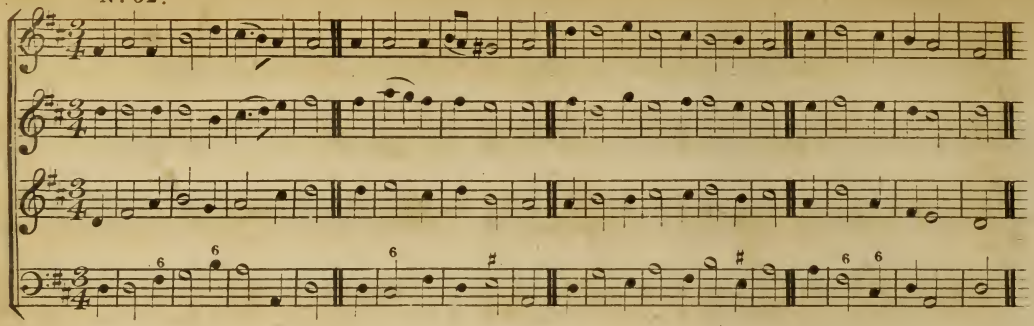


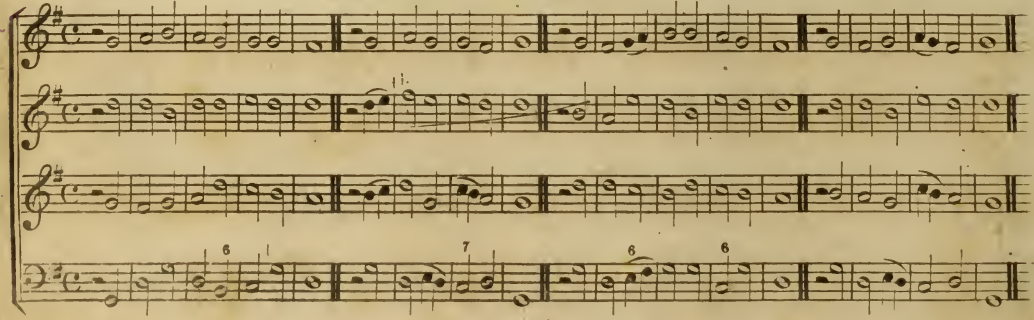
Nº 31. IRISH C. M. ♯.



Nº 32.



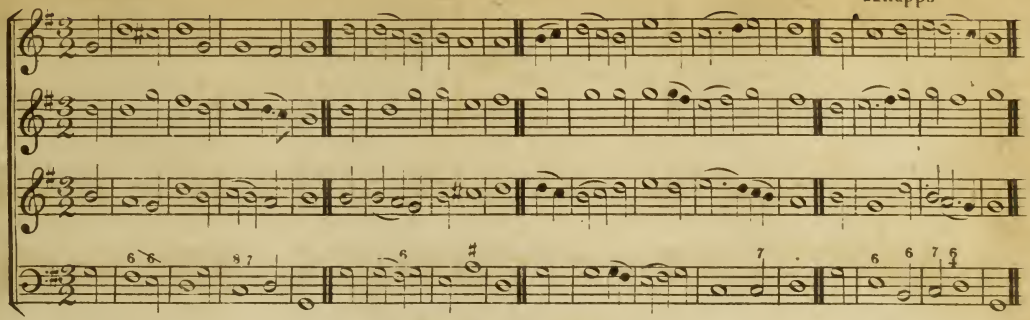
Nº 33. FERRY C. M. ♯.



GORDON C. M. ♯.

No. 34.

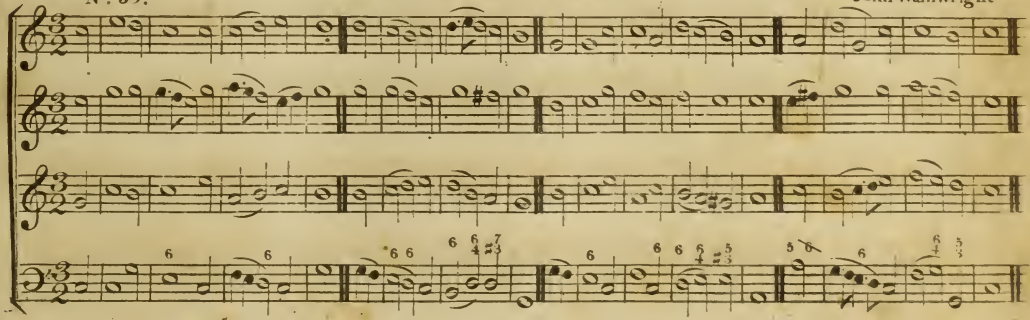
Knapps



PRESTON C. M. ♯.

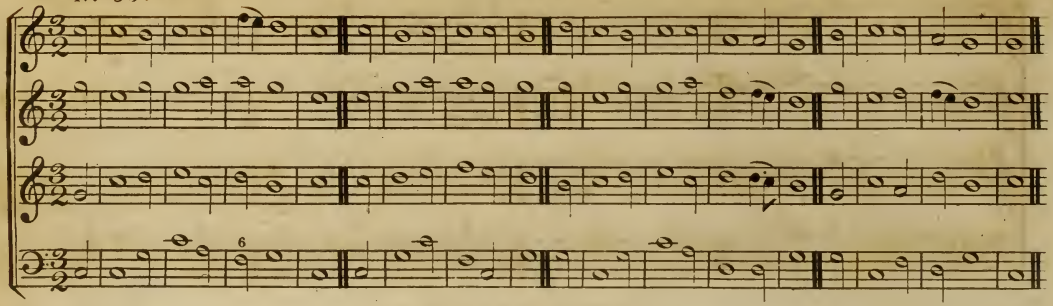
No. 35.

John Wainwright



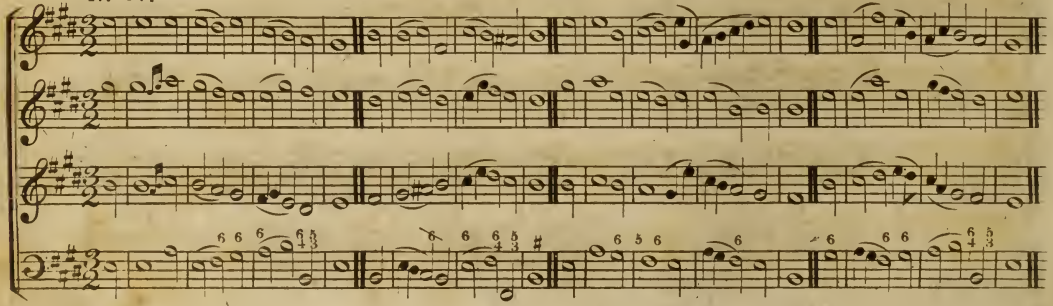
St MICHAL'S C. M. ♯.

Nº 36.



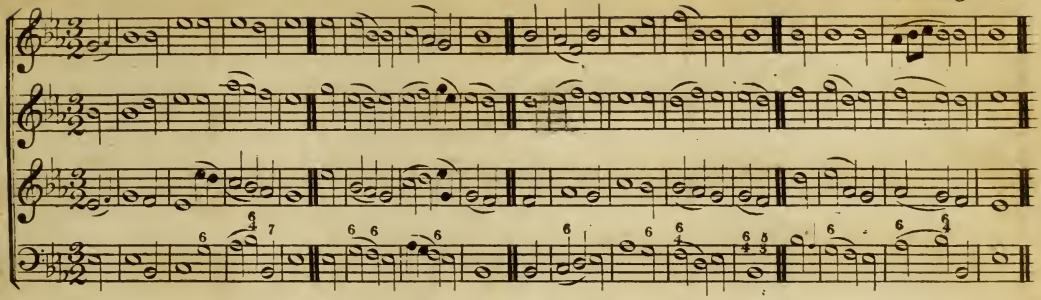
BRISTOL. C. M. ♯.

Nº 37.



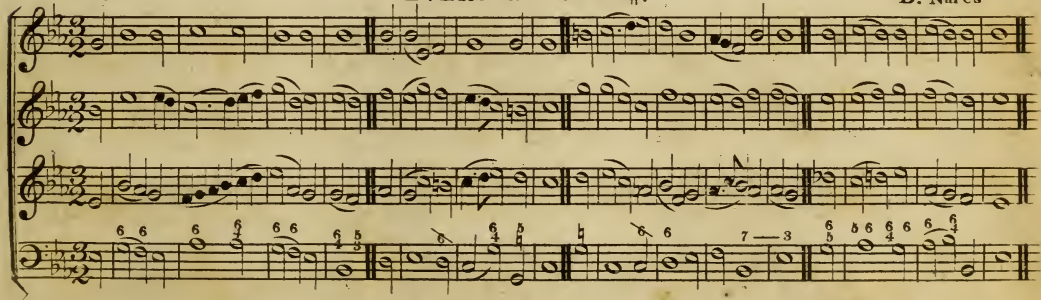
MANCHESTER C. M. ♯.

Dr Wainwright.

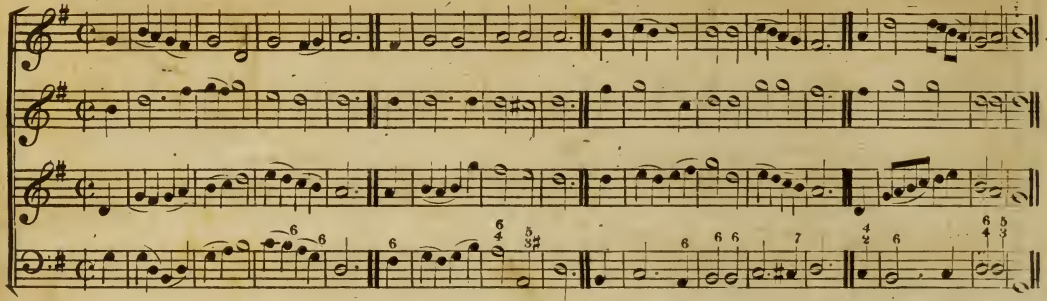


EVERSLEY C. M. ♯.

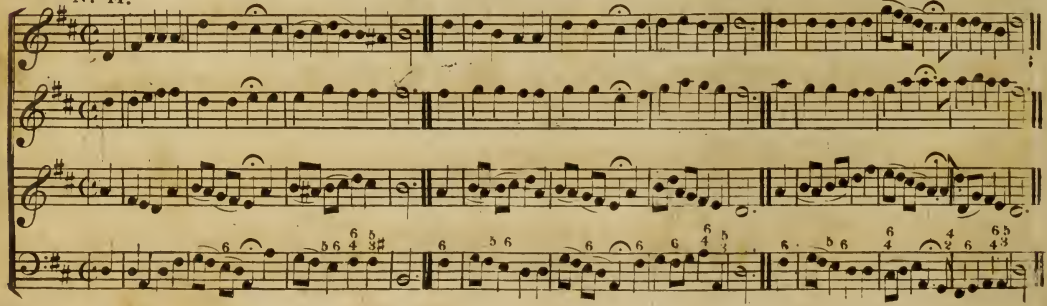
Dr Nares



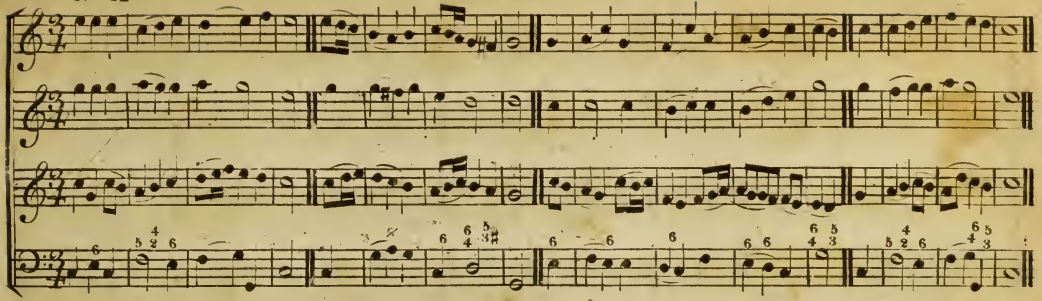
Nº 40. SUNBURY. C. M. ♯.



Nº 41. WHITCHURCH. C. M. ♯.



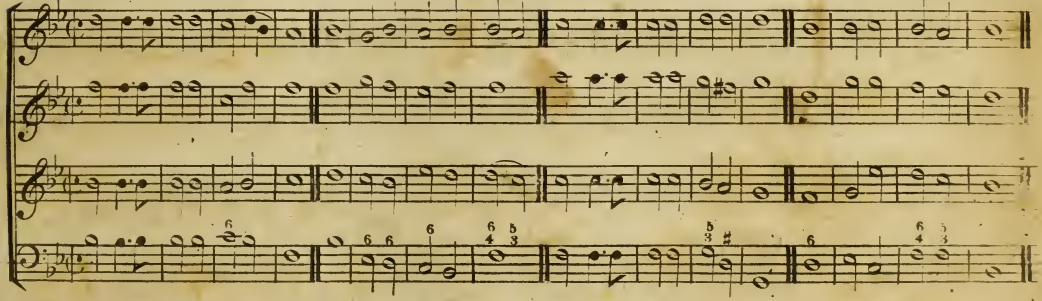
N°42



N°43

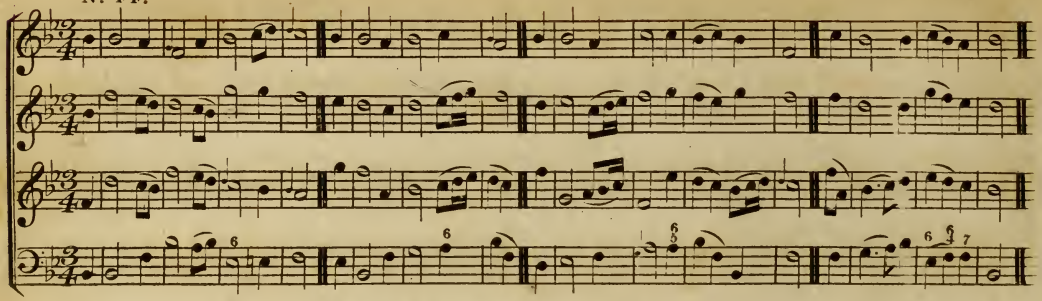
BOLTON. C. M. ♯.

R.H. from Jackson.



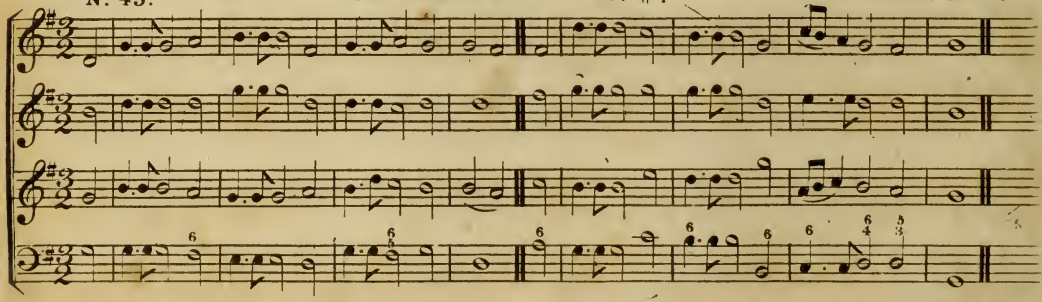
KNUTSFORD C. M. ♯.

Nº 44. M Travis



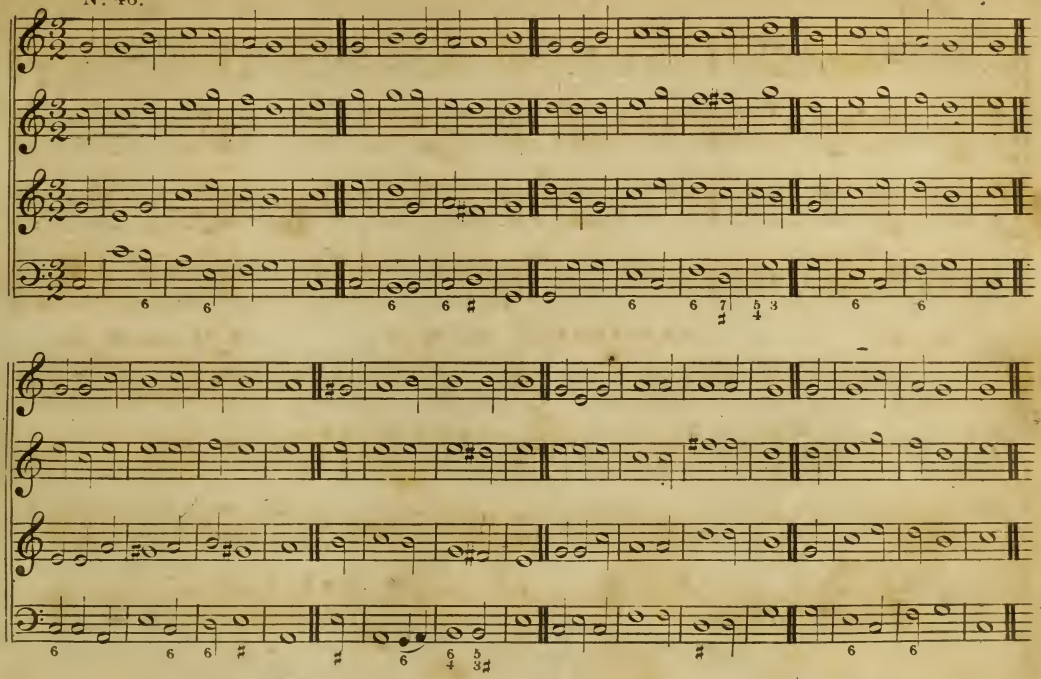
ARTAXERXES C. M. ♯.

Nº 45. R. H. from Dr Arne.



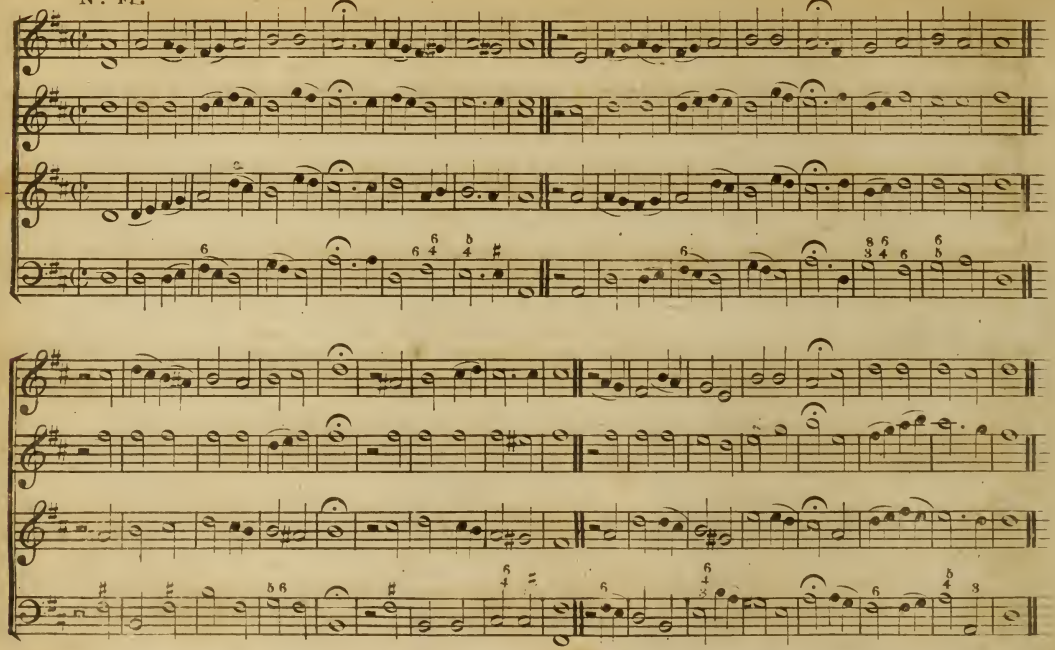
S[t] MATTHEW'S C. M. ♯.

Nº 46.



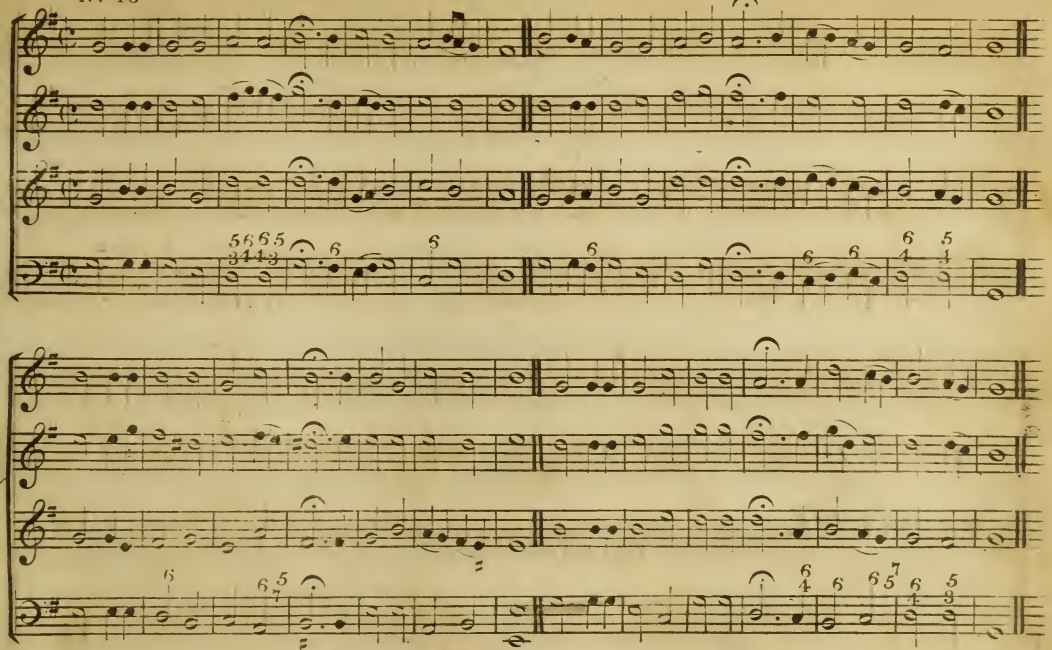
HALIFAX CHETHAM's 98th C.M. ♯.

Nº 47.

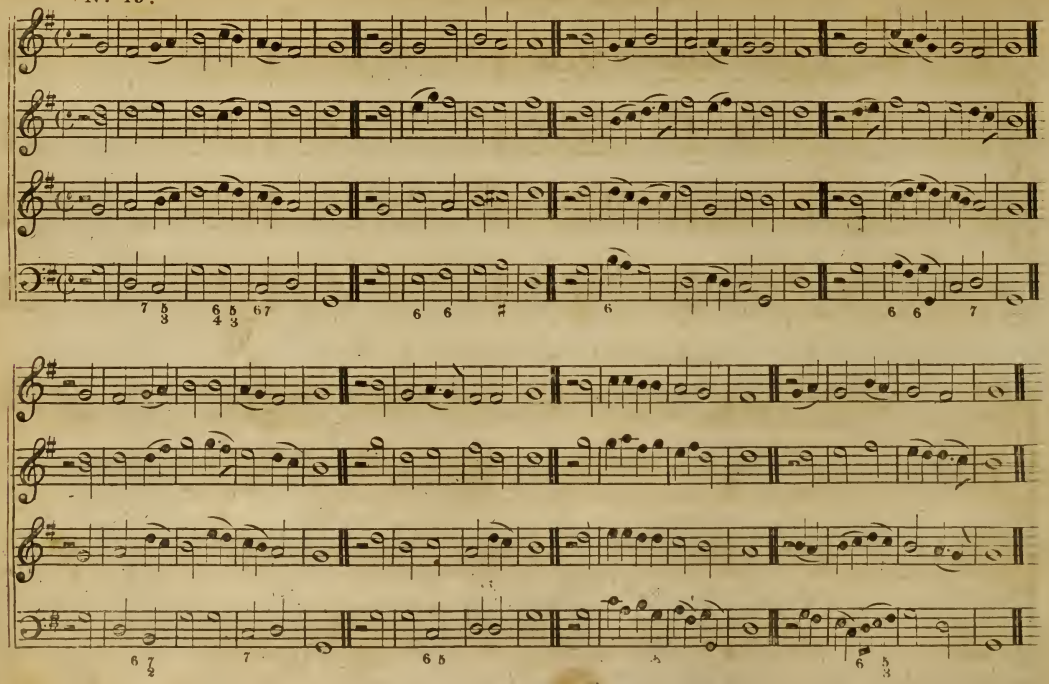


BRADFORD. CHETHAM's 133. C.M.♯.

Nº 48



Nº 49.

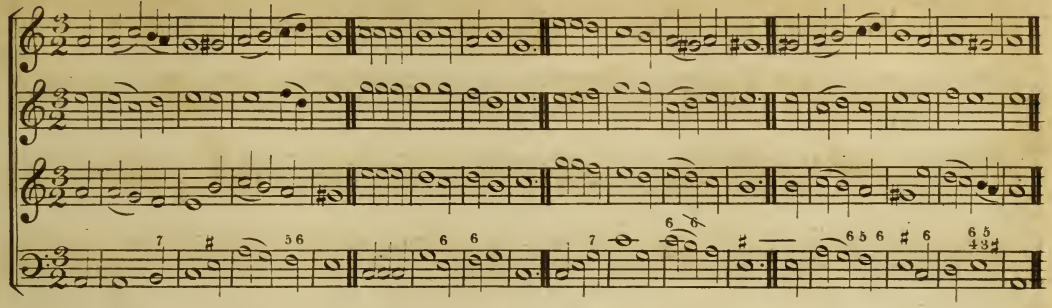


LONG METRES IN THE FLAT KEY.

EVENING HYMN L. M. ♭.

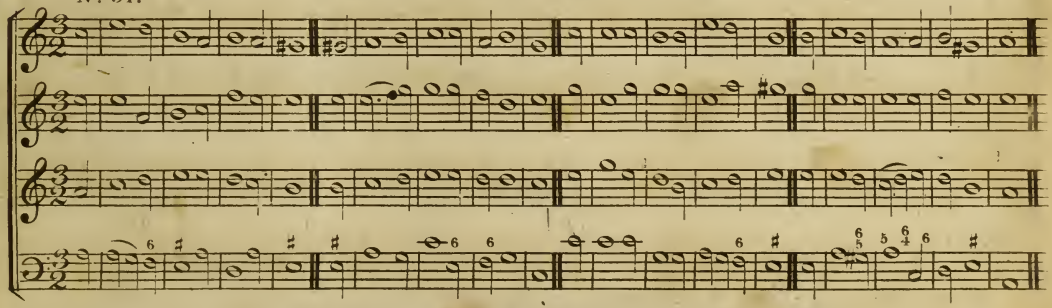
Nº 50.

Jer: Clark.



BABYLONS STREAMS L. M. ♭.

Nº 51.



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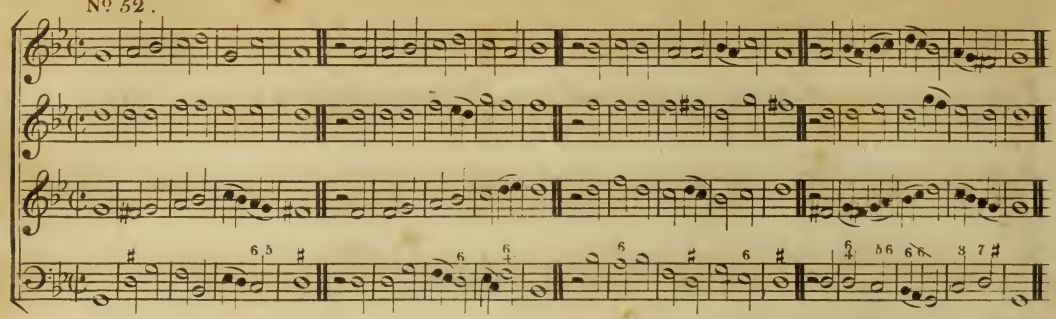
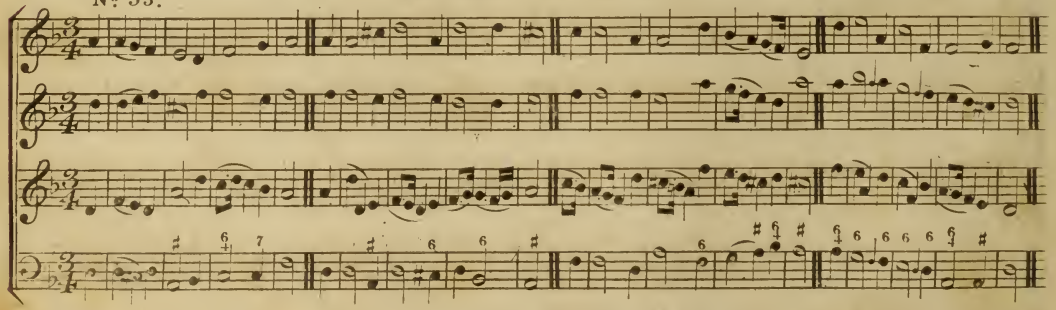


Nº 53. OXFORD L. M. b.



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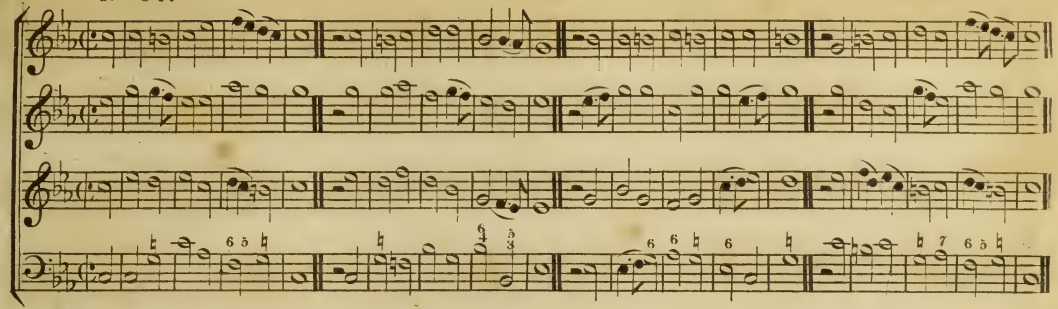
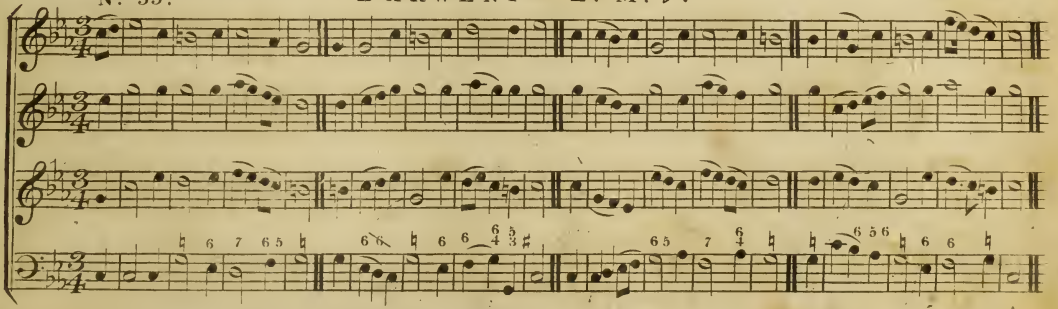
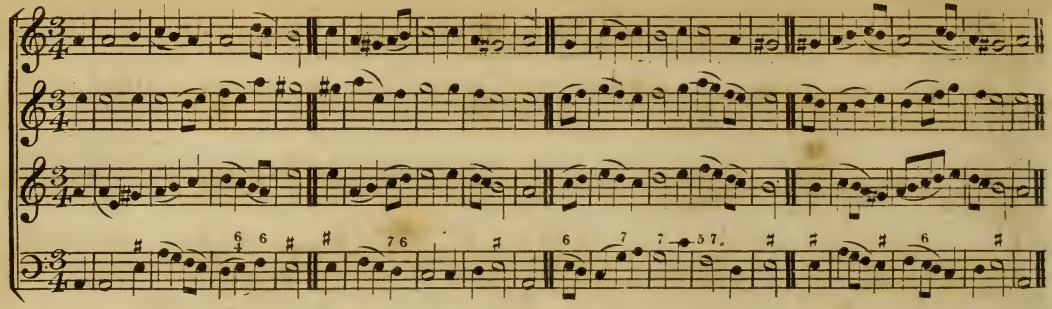


Nº 55. DARWENT L. M. b.



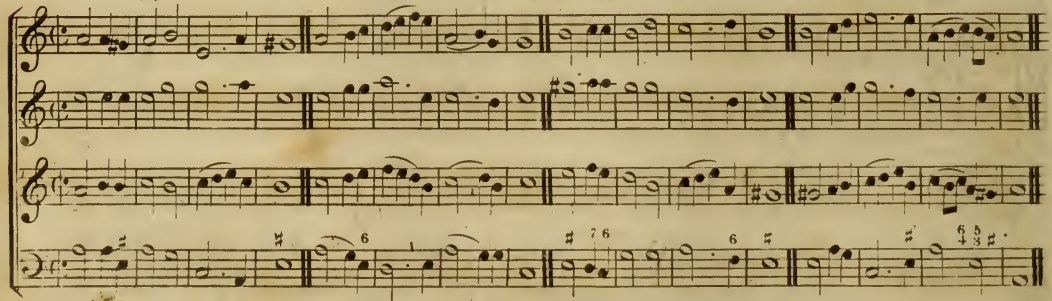
Nº 56.

DOVER L. M. ♭.



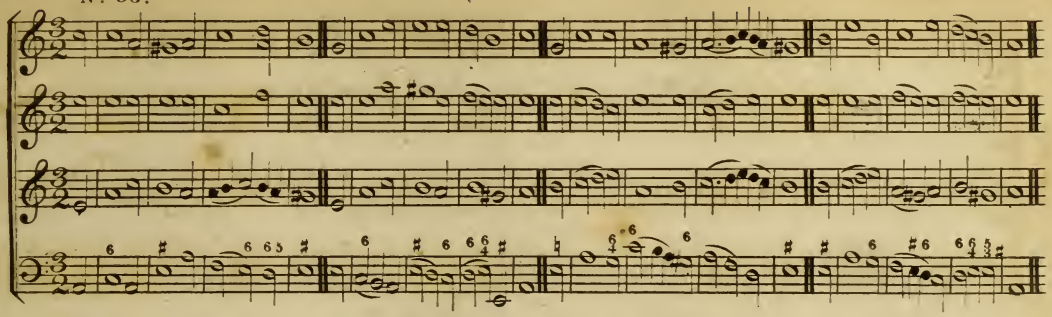
Nº 57.

STOKE L. M. ♭.



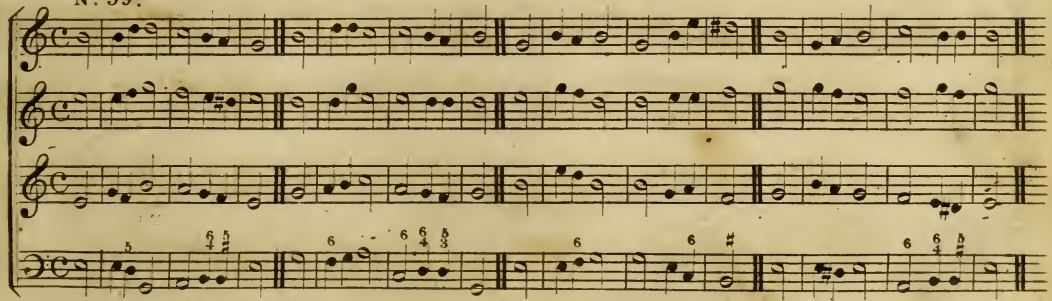
PLYMOUTH L. M. ♭.

Nº 58.



RICHMOND L. M. ♭.

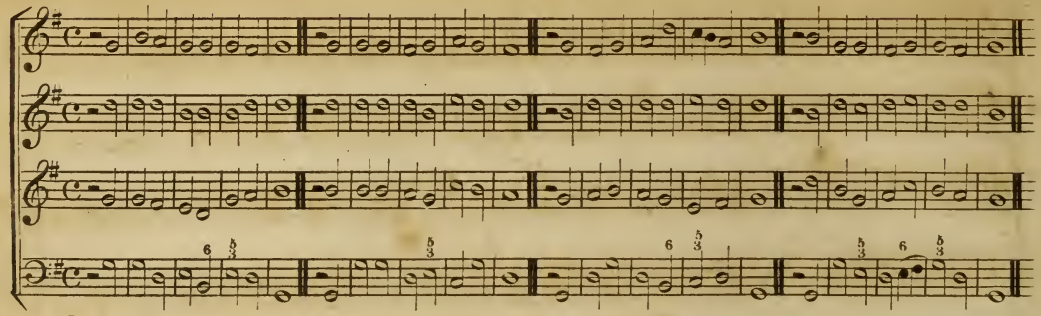
Nº 59.



LONG METRES IN THE SHARP KEY.

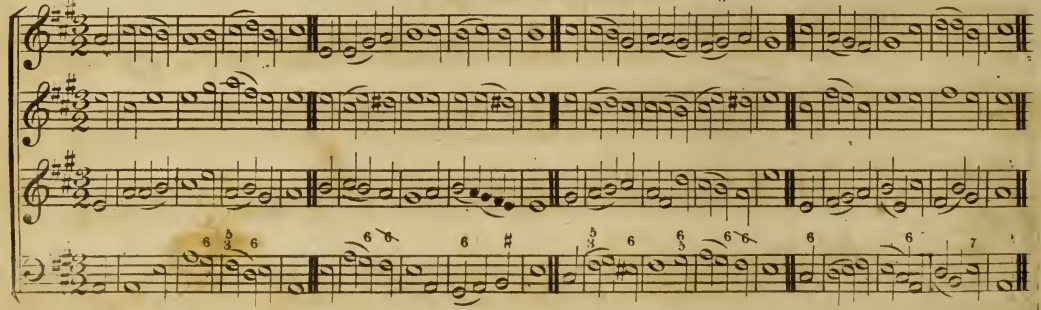
Nº 60.

OLD 100th L. M. ♯.



Nº 61.

AYLIFFE STREET 104th L.M.♯.



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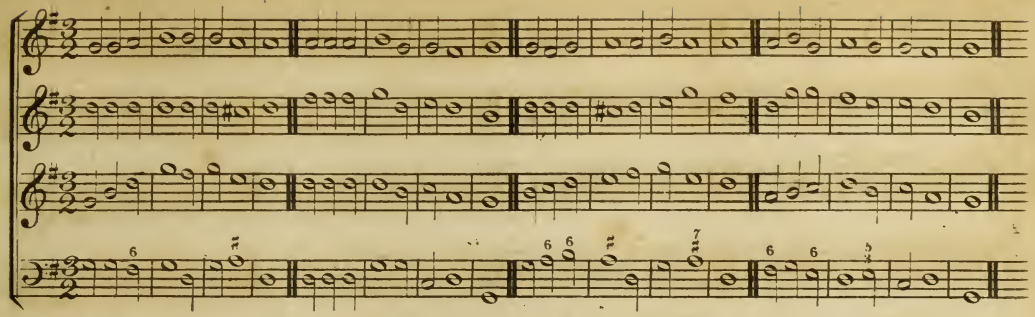
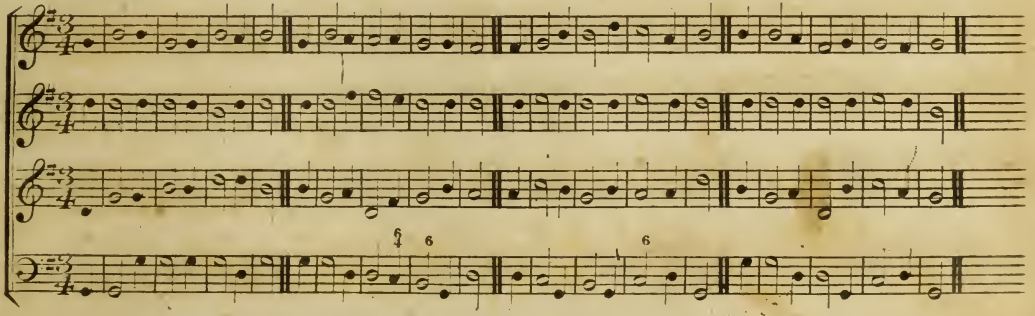


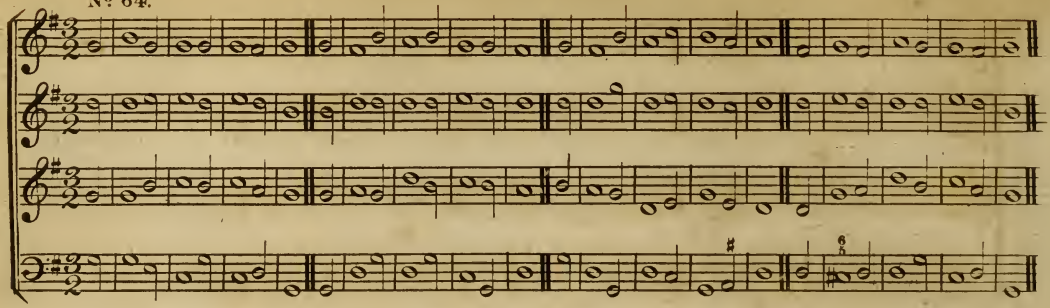
No. 63. TRUMPET L.M.♯.



LANCASTER L. M. ♯.

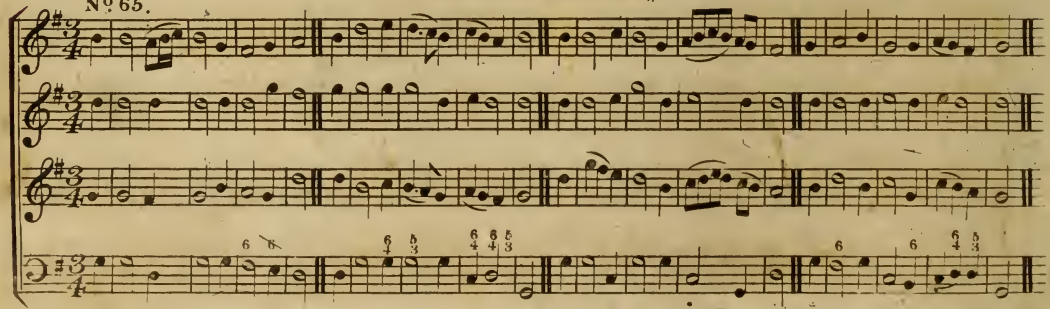
Nº 64.

Green



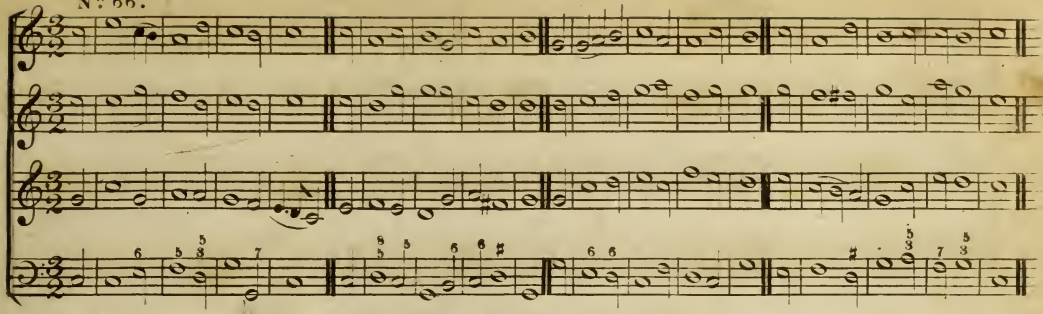
ROCHFORD L. M. ♯.

Nº 65.



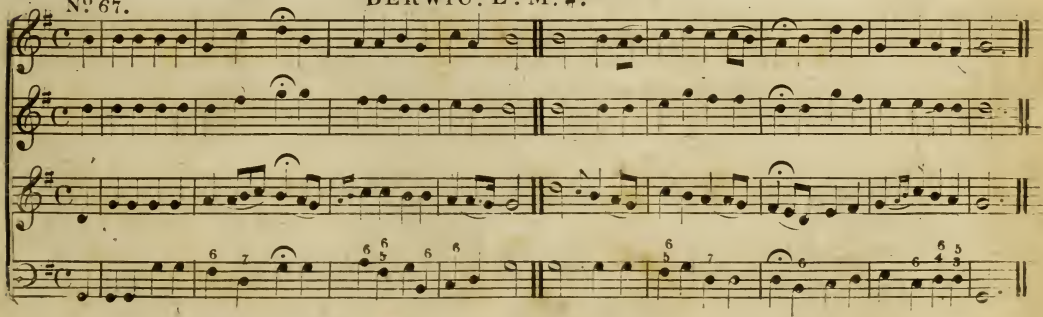
WINCHESTER. L. M. ♯.

Nº 66.



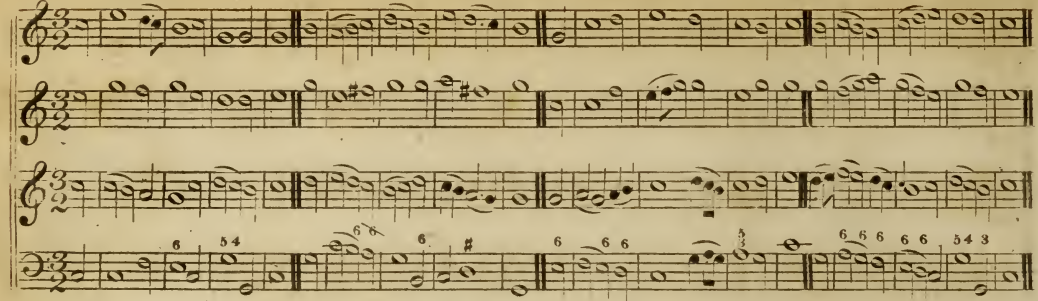
BERWIC. L. M. ♯.

Nº 67.



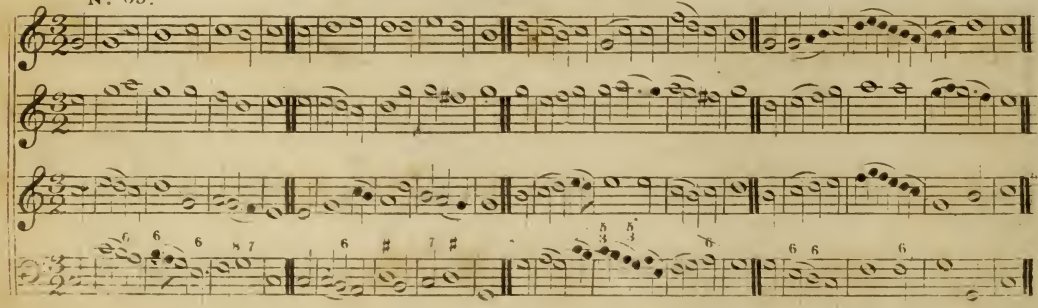
WAREHAM L. M. ♯.

Nº 68.



SHERBOURN L. M. ♯.

Nº 69.



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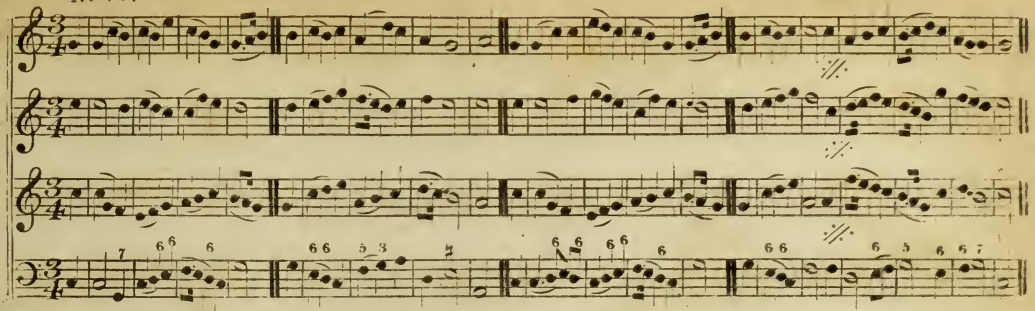
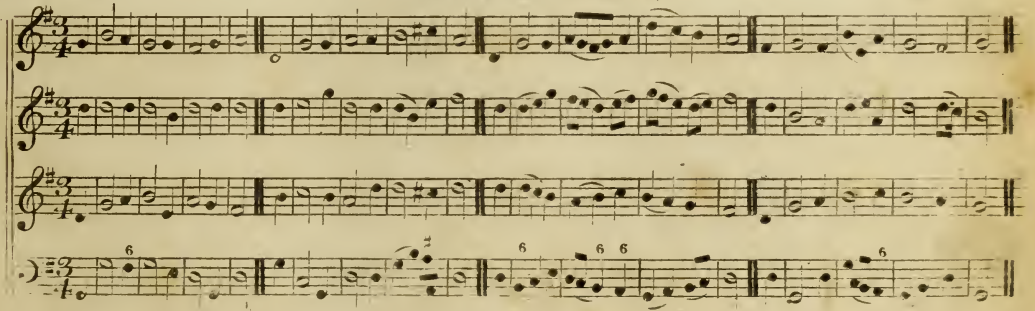
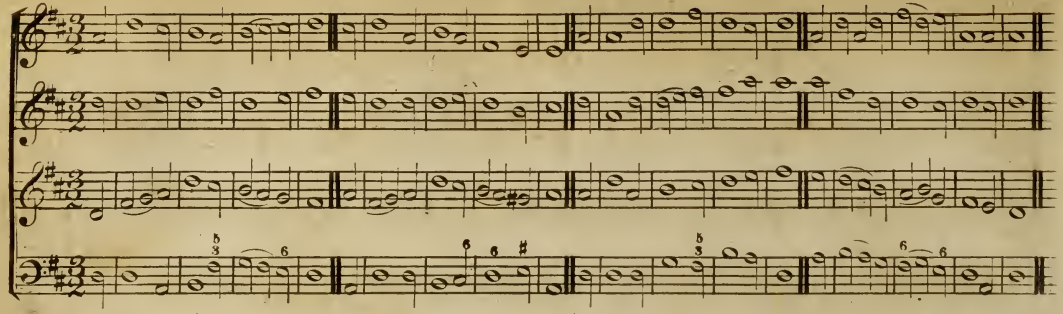


Nº 71. CHESTERFIELD L. M. ♯.



Nº 72.

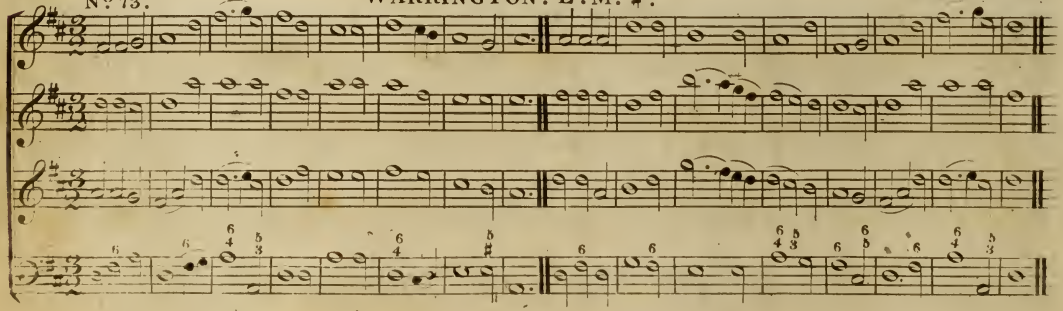
NEW YORK. L.M.#.



Nº 73.

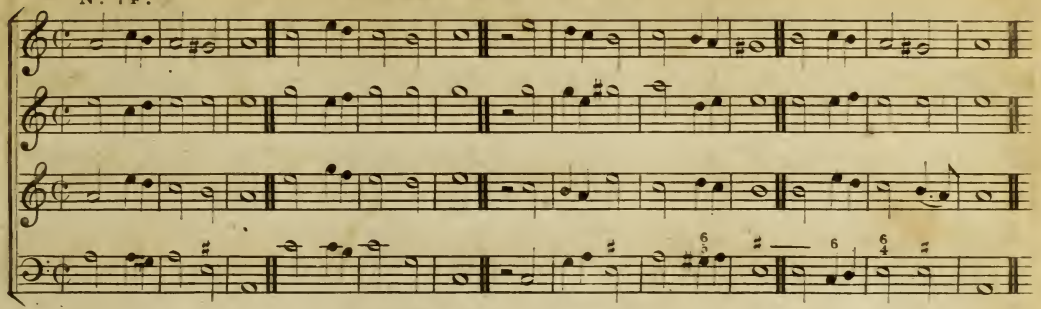
WARRINGTON. L.M.#.

R.Harrison.



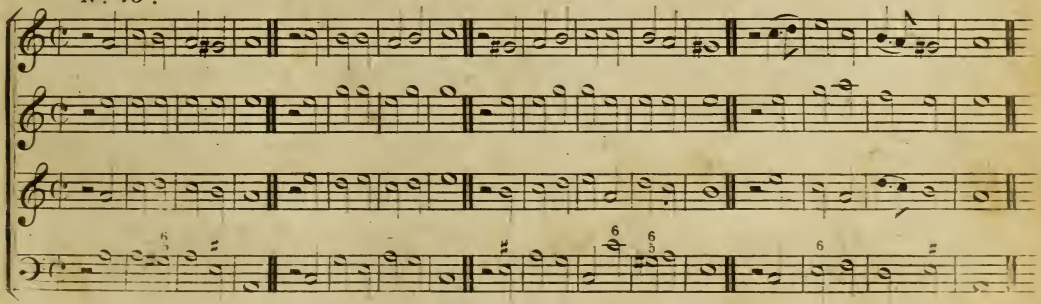
Nº 74.

WIRKSWORTH S. M. b.



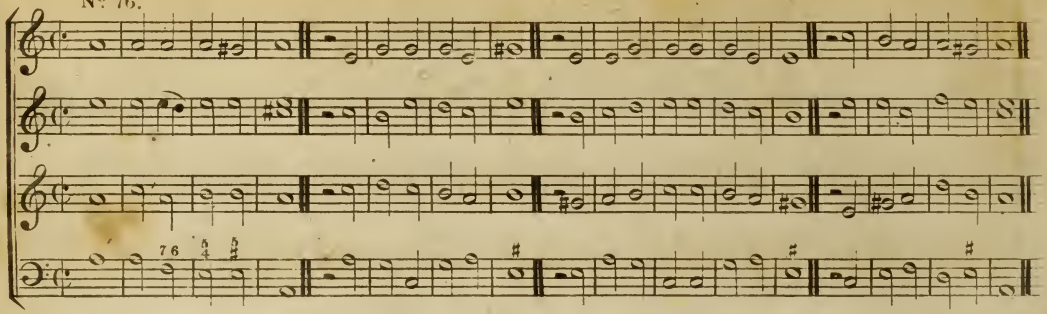
Nº 75.

ORANGE S. M. b.

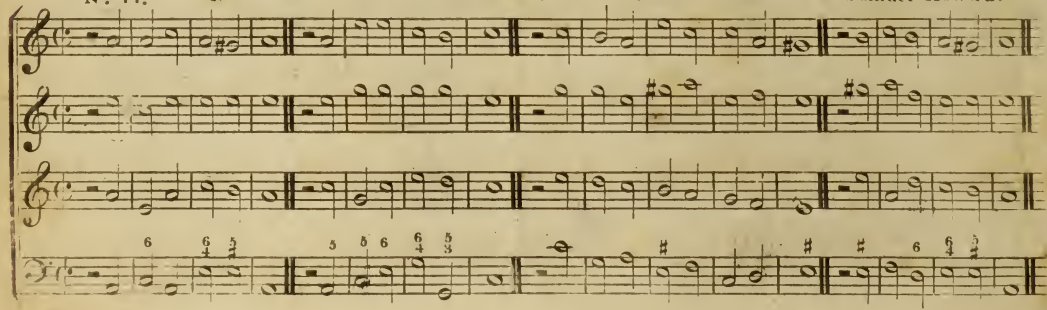


SOUTHWELL CHETHAM'S 25. S. M. b.

No. 76.



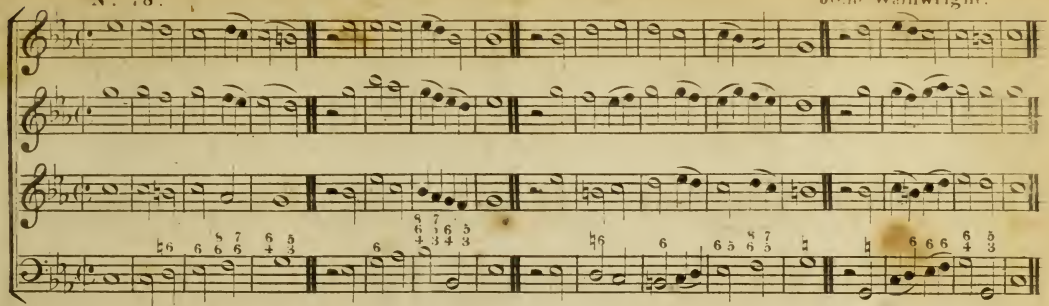
No. 77. KERSALL .S. M. b. Samuel Howard.



YARMOUTH S. M. b

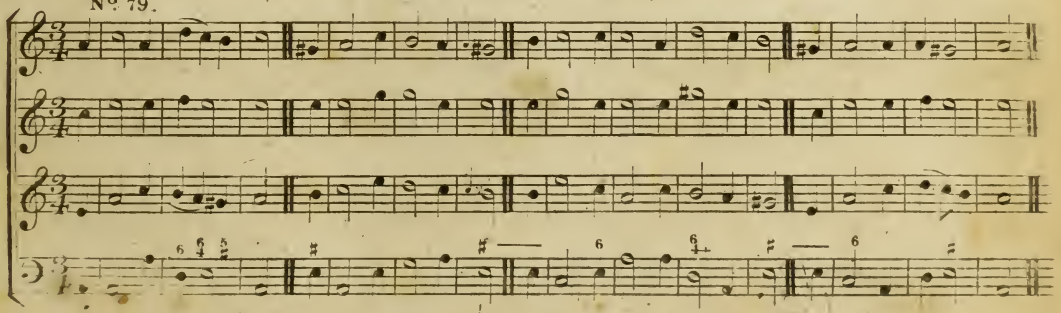
Nº 78.

John Wainwright.



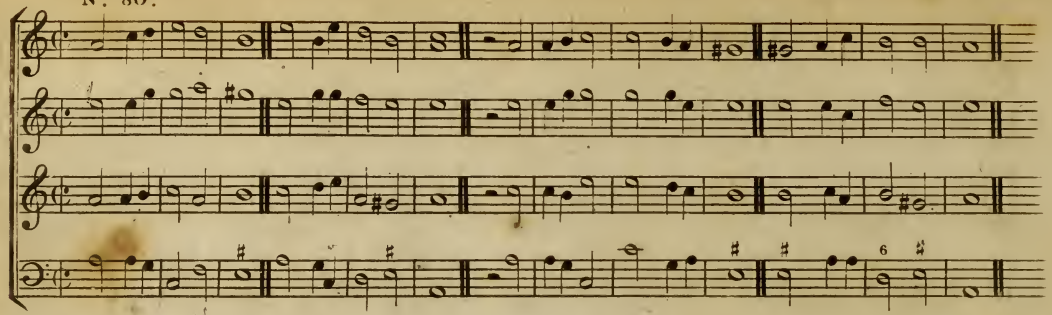
COVENTRY S. M. b.

Nº 79.

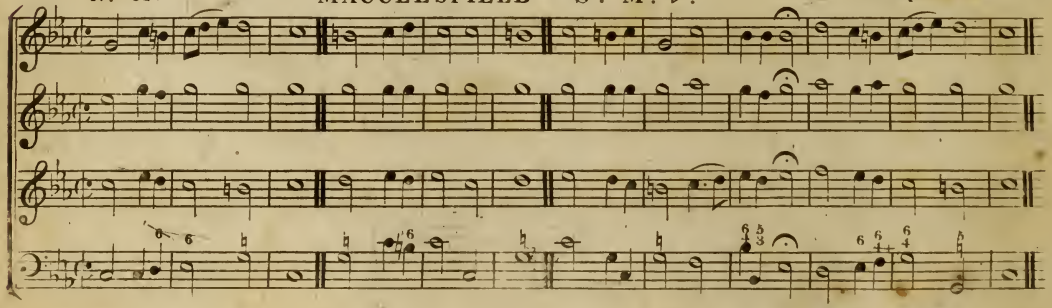


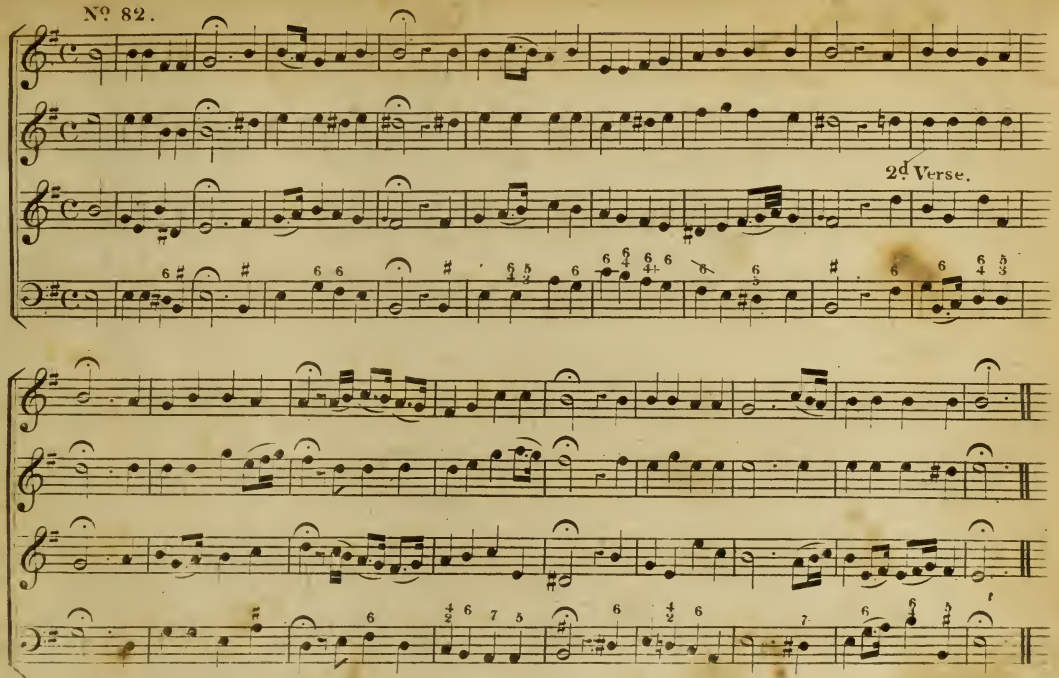
KIDDERMINSTER S. M. ♭.

Nº 80.



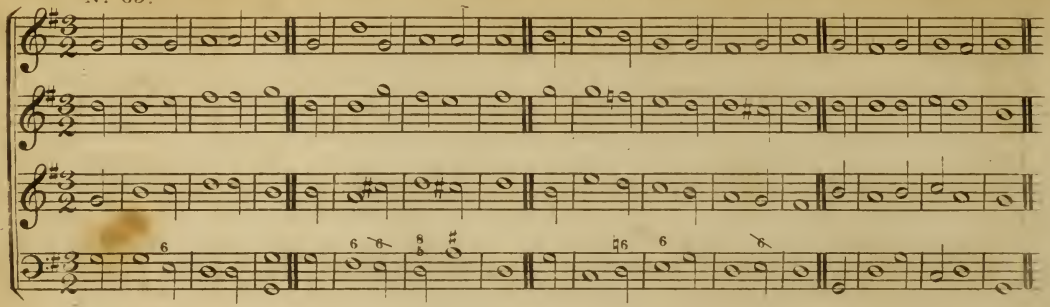
Nº 81. MACCLESFIELD S. M. ♭. Stephenson.




Nº 82.
2d Verse.

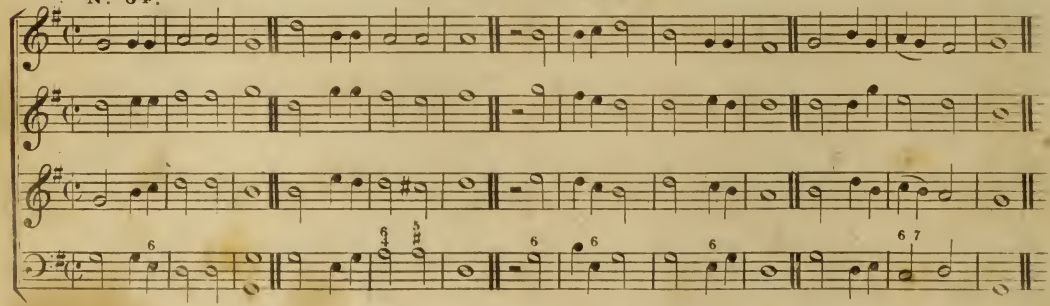
St PETER'S S. M. ♯.

No 83.



ROYAL S. M. ♯.

No 84.



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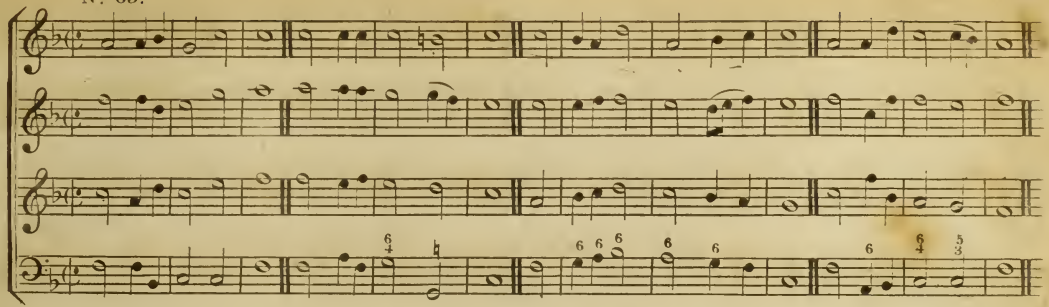
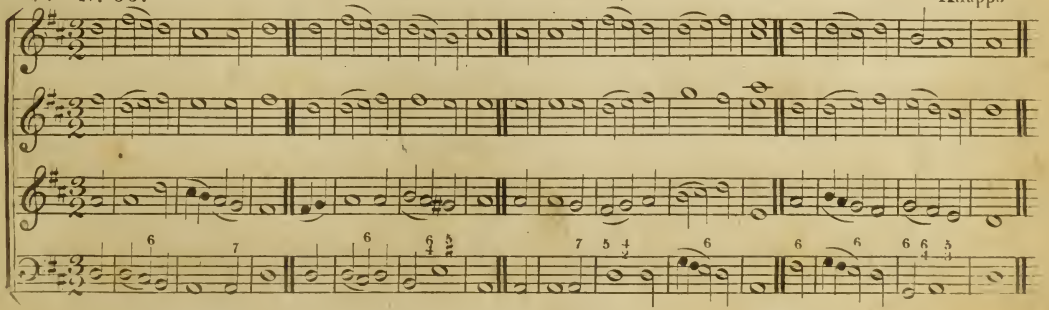
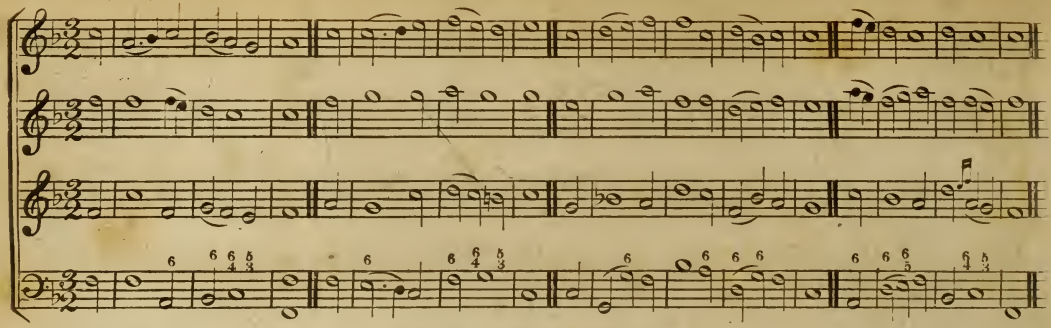


Nº 86. KINSON S. M. ♯. Knapps



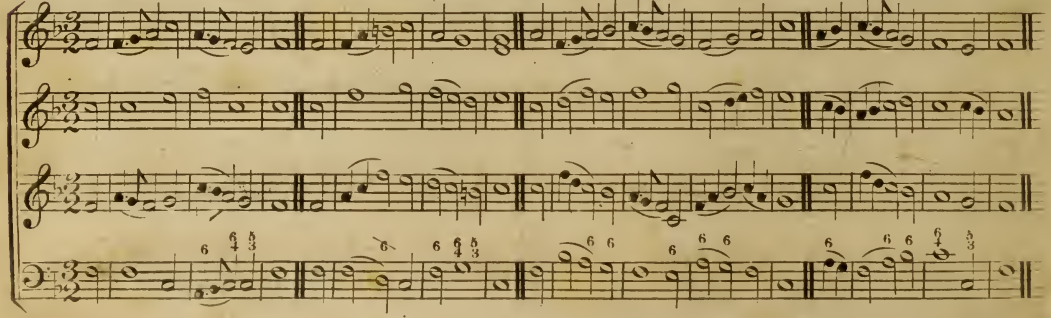
RIDLEY S. M. ♯.

Nº 87.



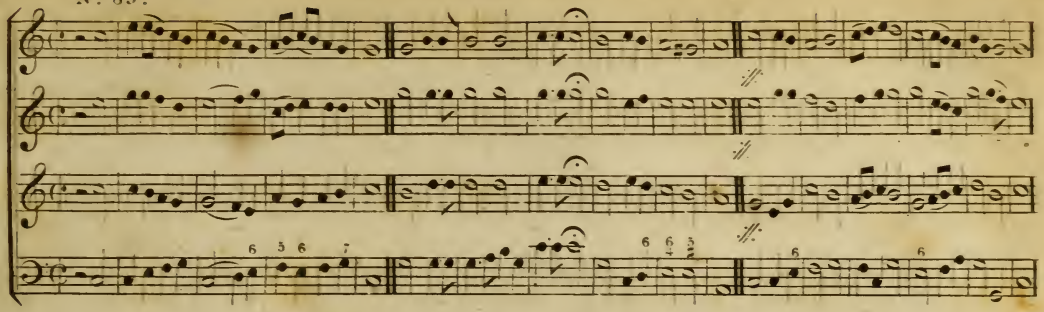
Nº 88.

IPSWICH S. M. ♯.

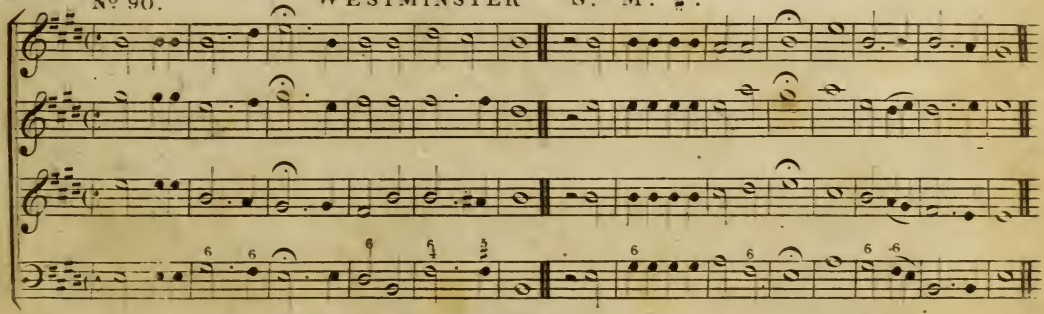


MANSFIELD S. M. ♯.

Nº 89.

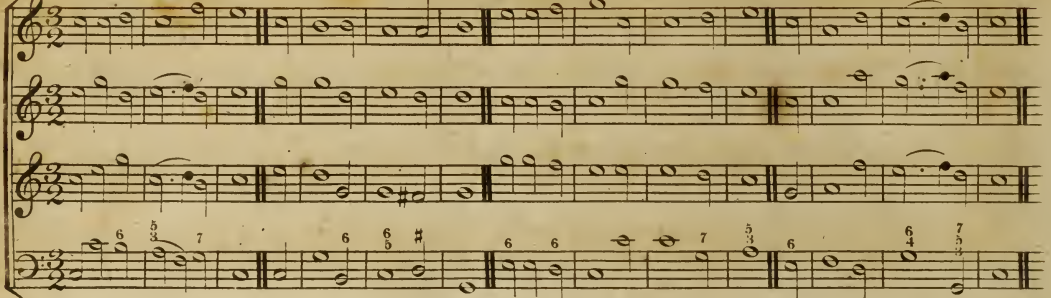


Nº 90. WESTMINSTER S. M. ♯.



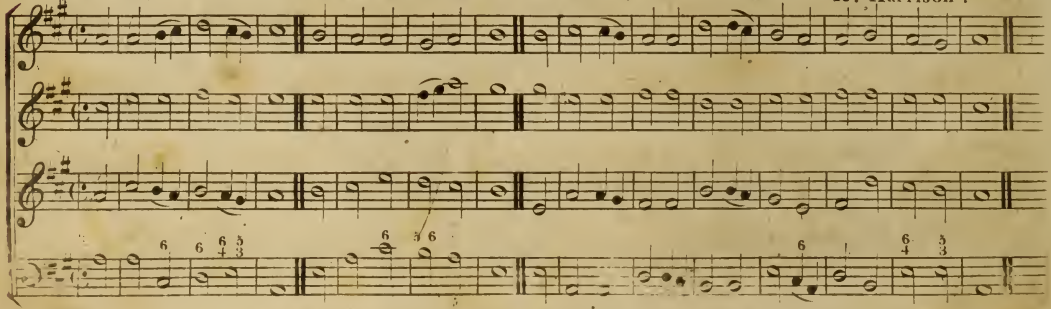
BANKFIELD S. M. ♯.

Nº 91. R. Harrison.



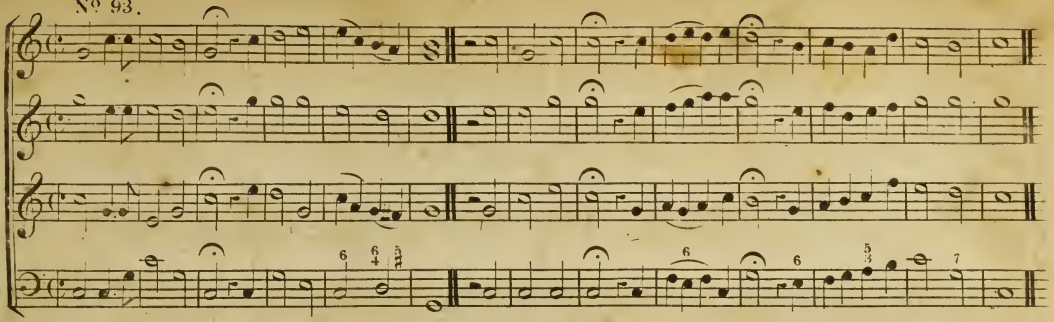
CAMBRIDGE S. M. ♯.

Nº 92. R. Harrison.



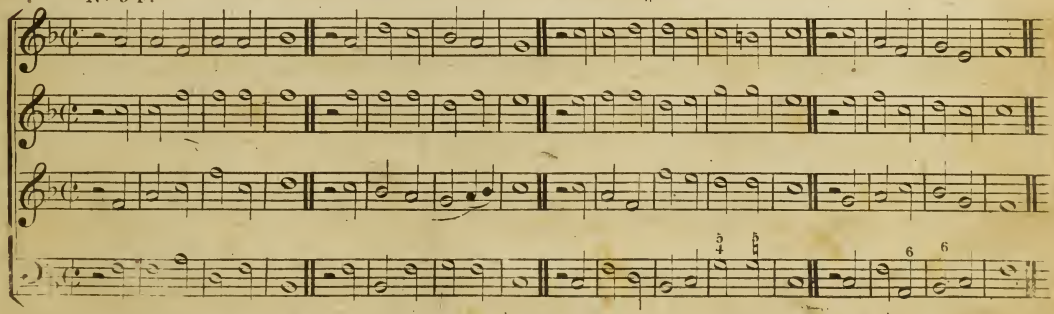
NEWTON S. M. ♯.

No 93.



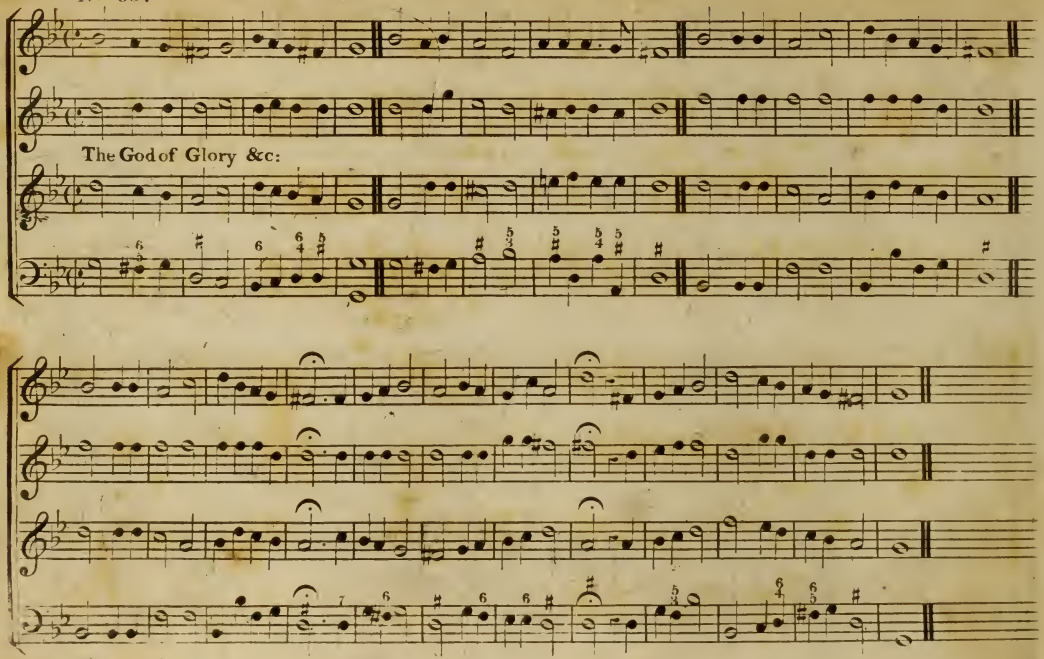
LEEDS S. M. ♯.

No 94.

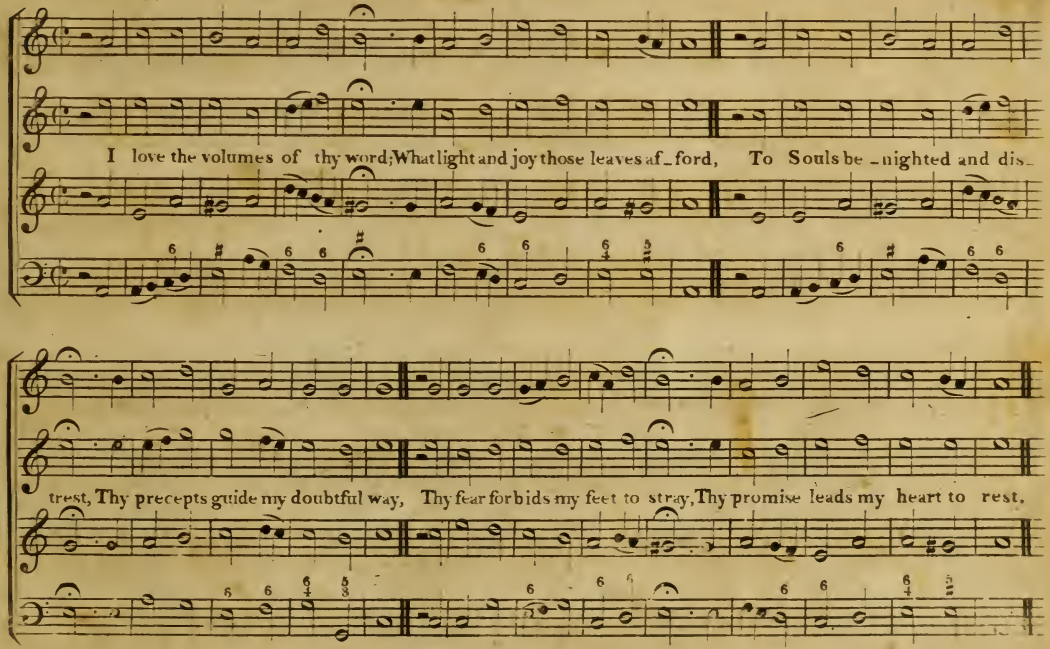


OLD 50 P. M. ♯.

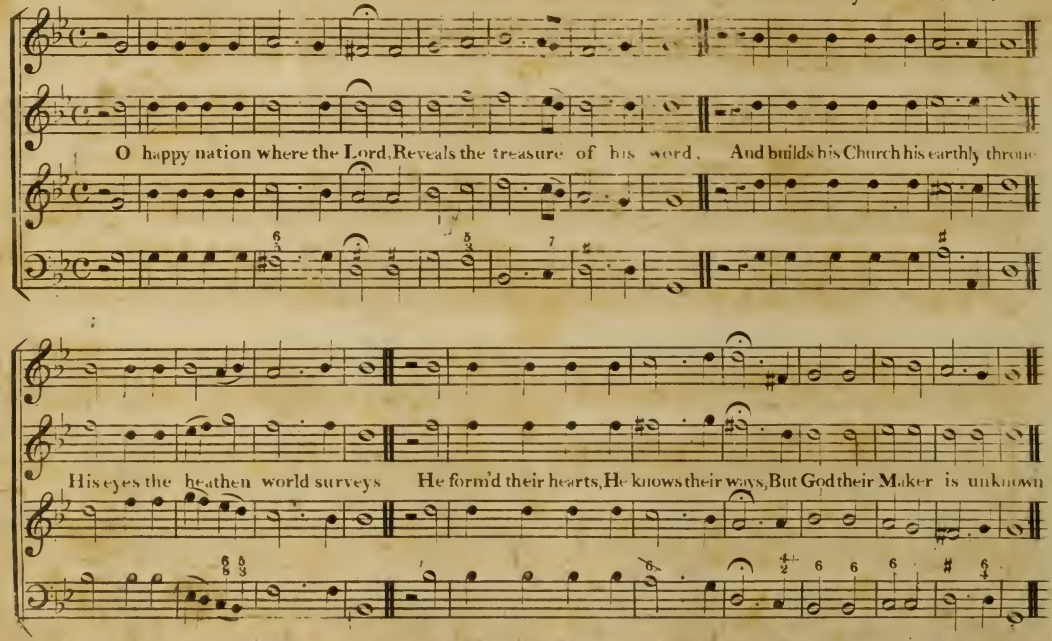
Nº 95.



Nº 96.


I love the volumes of thy word; What light and joy those leaves af_ford, To Souls be_nighted and dis_
trest, Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

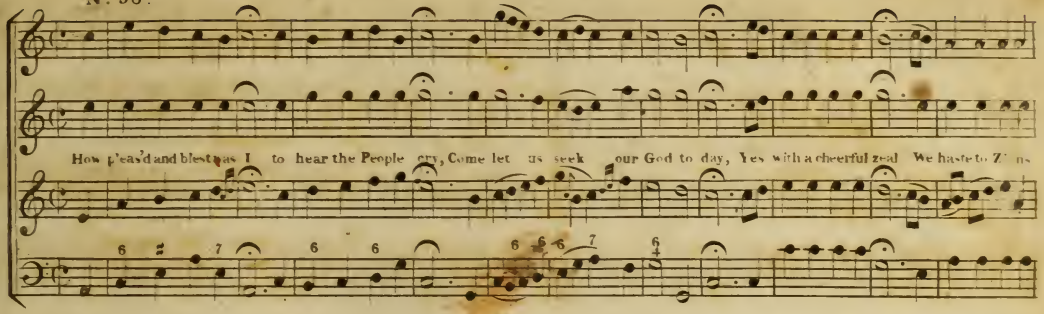
No. 97. BURY [illegible] Altered by R Harrison.

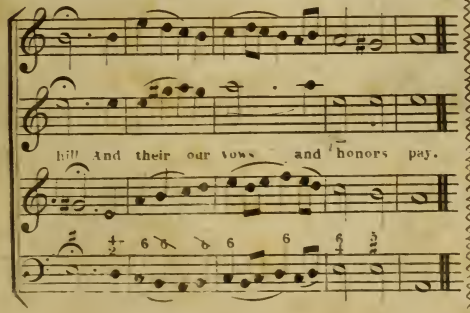


N.B. This tune may be sung as a long metre the 2 last lines being repeated. It may also be varied by the Counter & Bass being silent the 2 first lines & the Treble & Contra being silent the 3d & 4th lines.

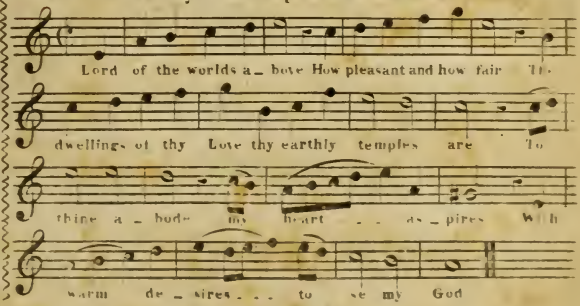
LEONI P. M. ♭.

No 98.



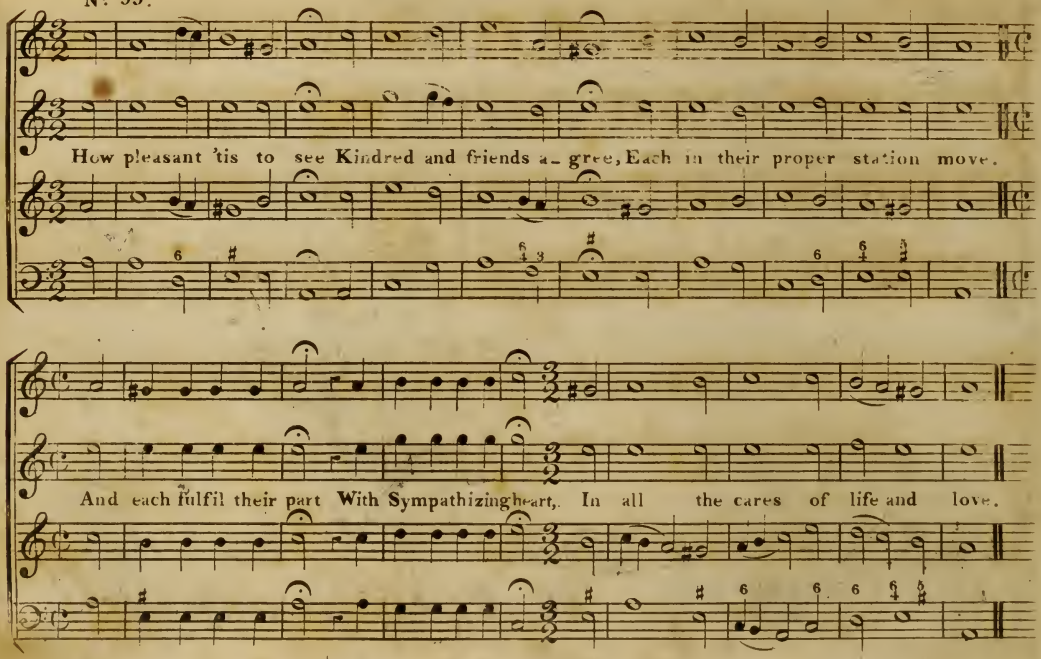


NB. This Tune may be thus adapted to the Metre of the 148th



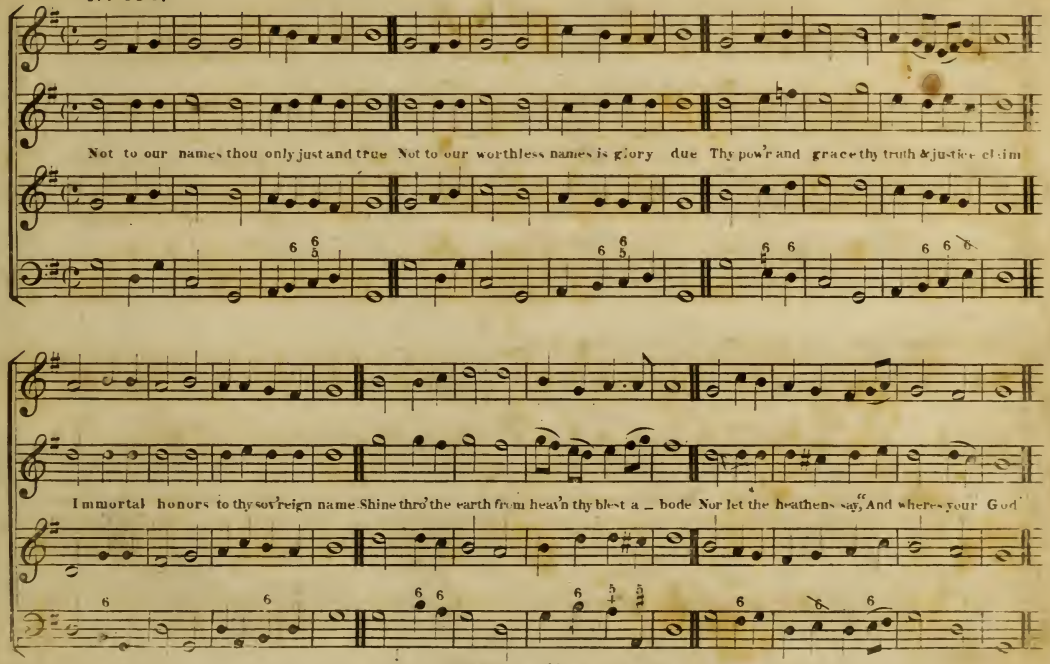
BURTON P. M. ♯.

№ 99.


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

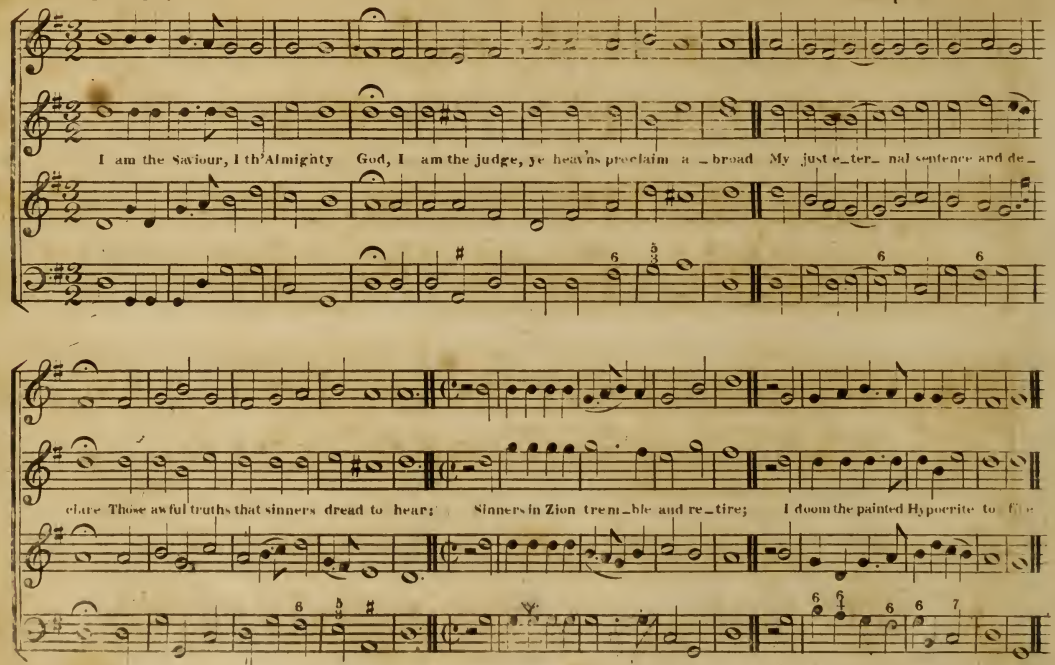
MONTAGUE P. M. ♯.

Nº 100.



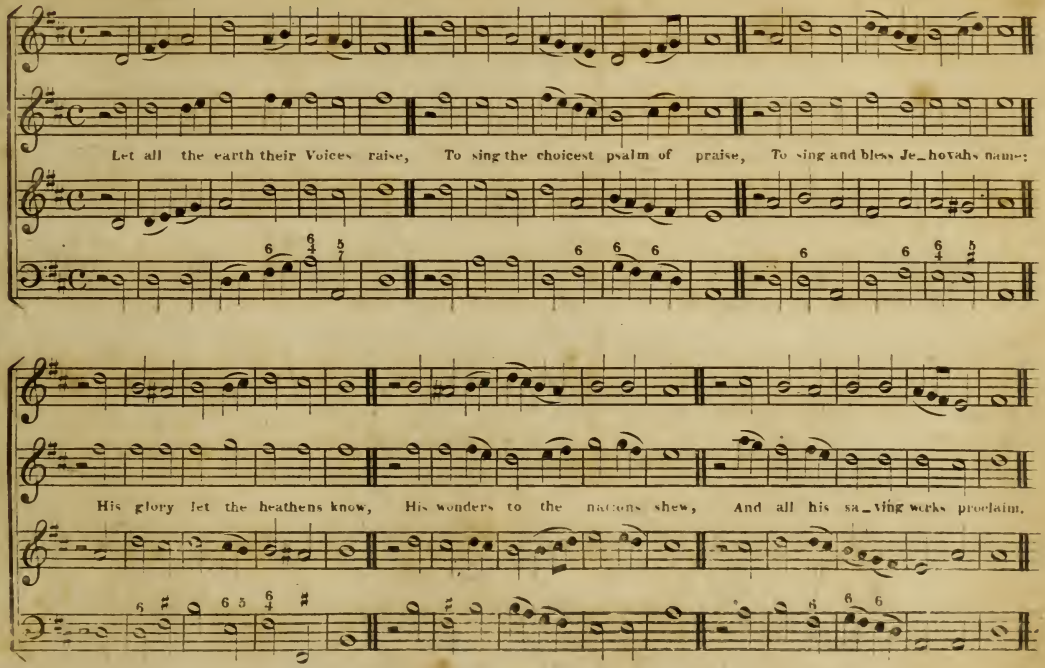
NEWARK P. M. ♯.

Nº 101. Stephenson.

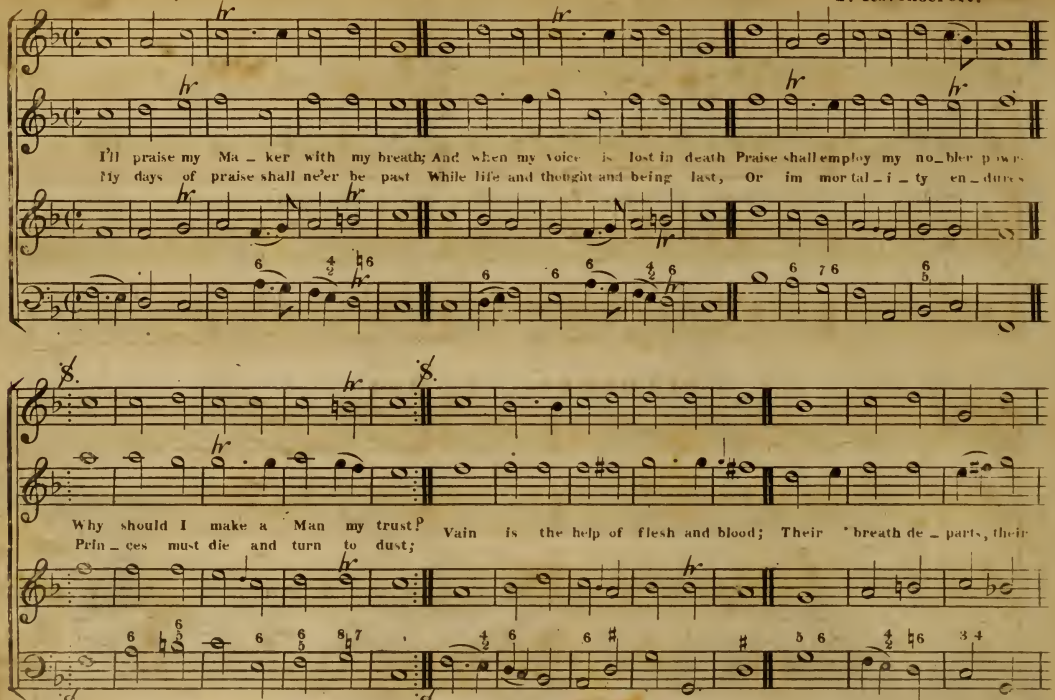


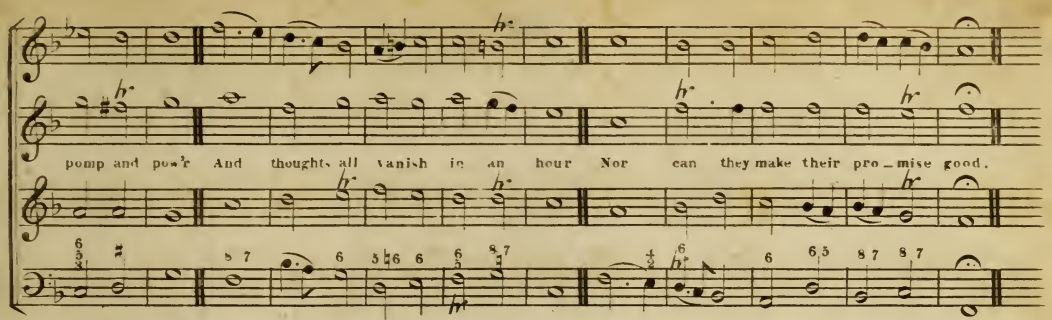
DIDSBURY P. M. ♯.

Nº 102.

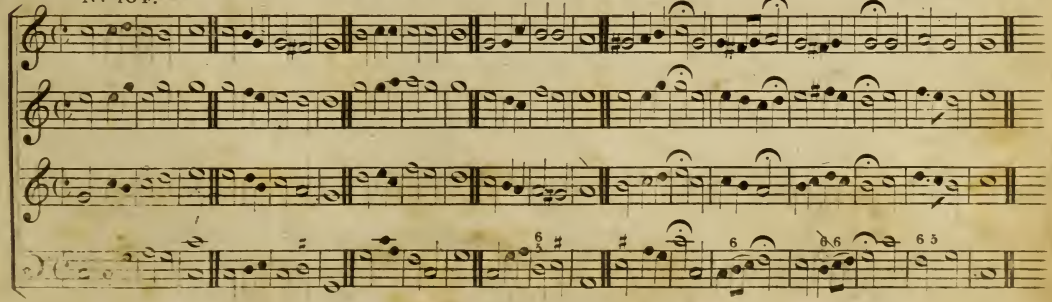


Nº 103. OLD 113th P. M. ♯. T. Ravenscroft.





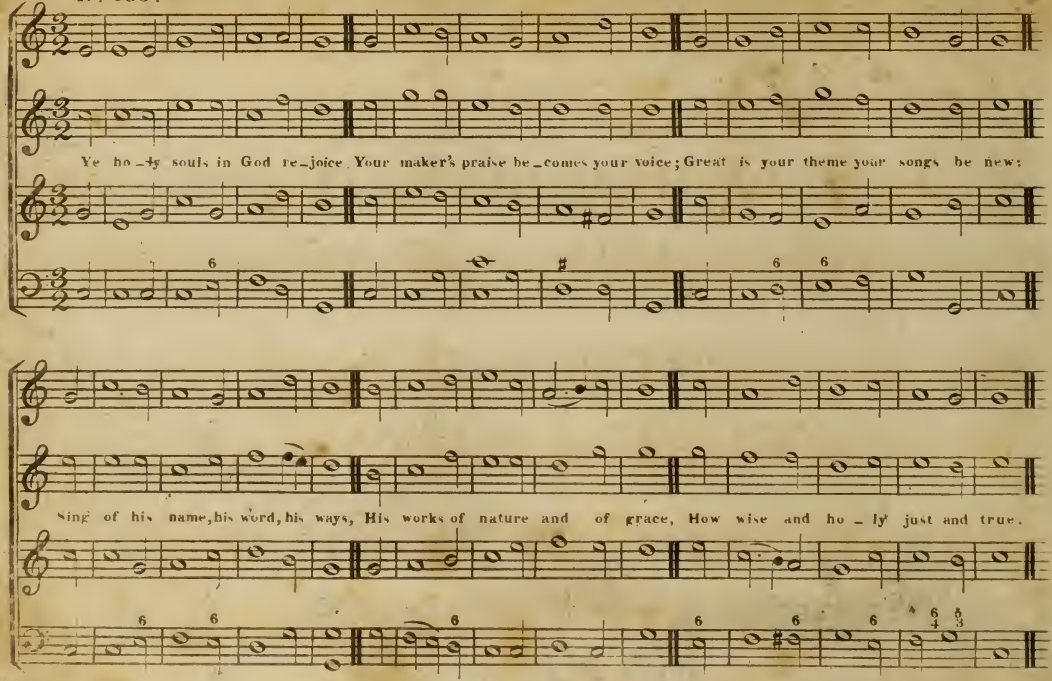
Nº 104. STAMFORD P. M. #. Dr Green.



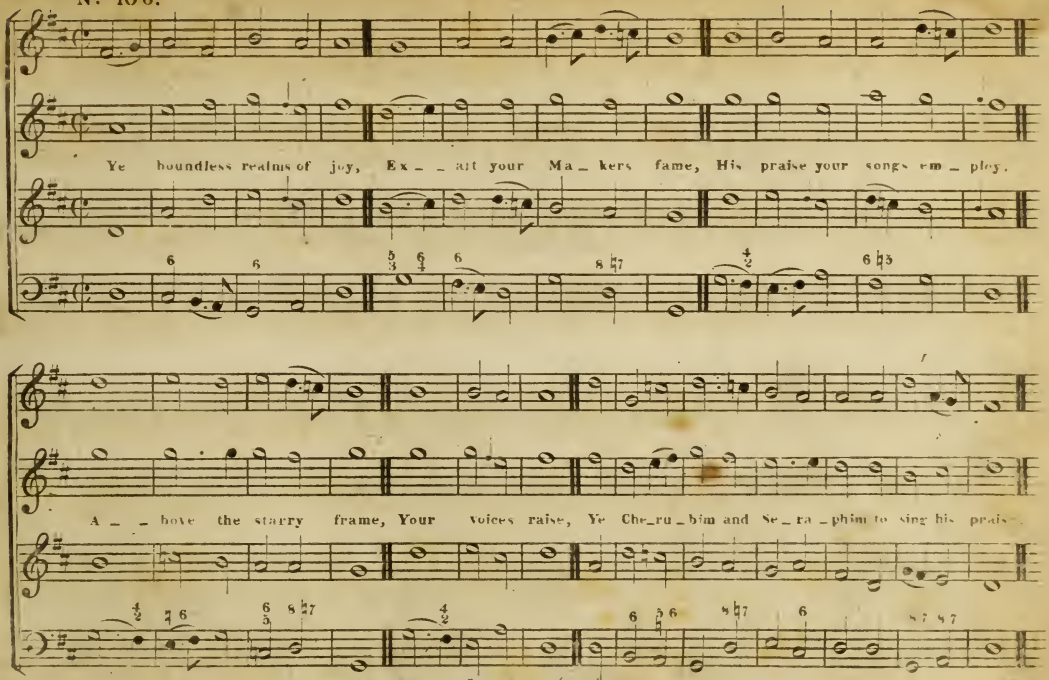
St HELLENS P. M. ♯.

No. 105.

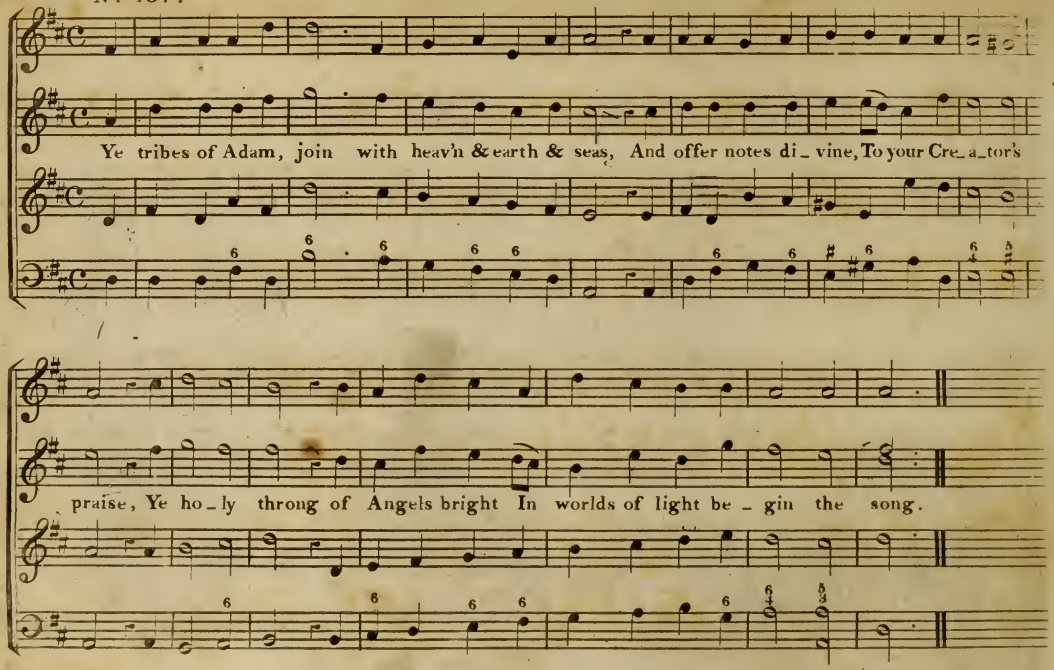
Mr Jennings.



№ 106.


Ye boundless realms of joy, Ex_ _ alt your Ma_kers fame, His praise your songs em_ploy.
A_ _ bove the starry frame, Your voices raise, Ye Che_ru_bim and Se_ra_phim to sing his prais

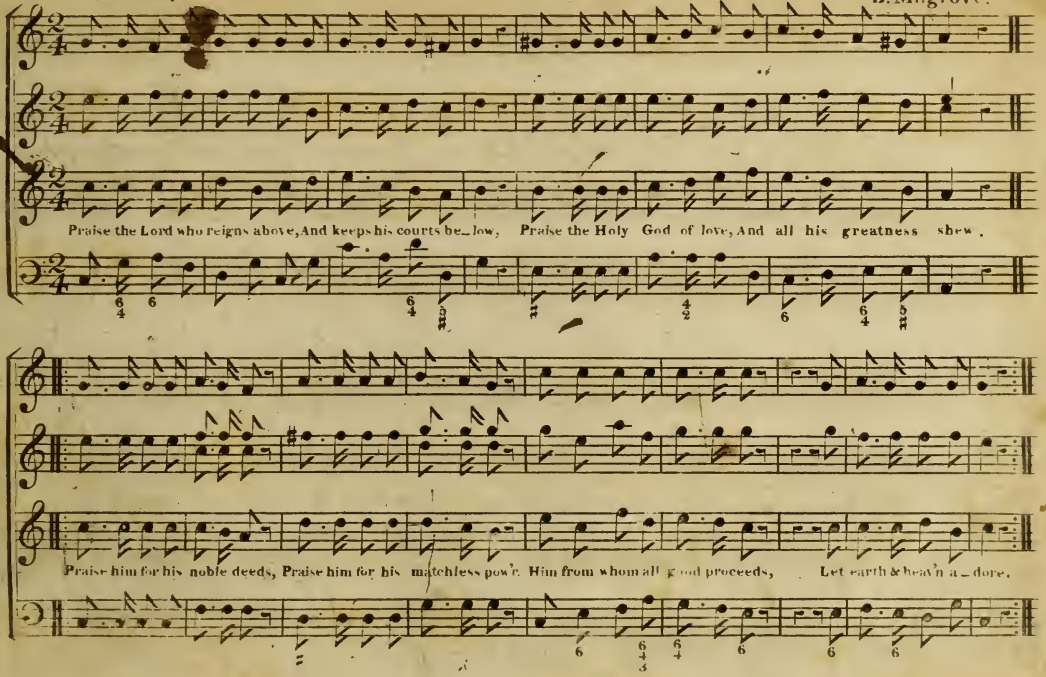
Nº 107.


Ye tribes of Adam, join with heav'n & earth & seas, And offer notes di_vine, To your Cre_a_tor's
praise, Ye ho_ly throng of Angels bright In worlds of light be_gin the song.

WATERFORD P. M. #.

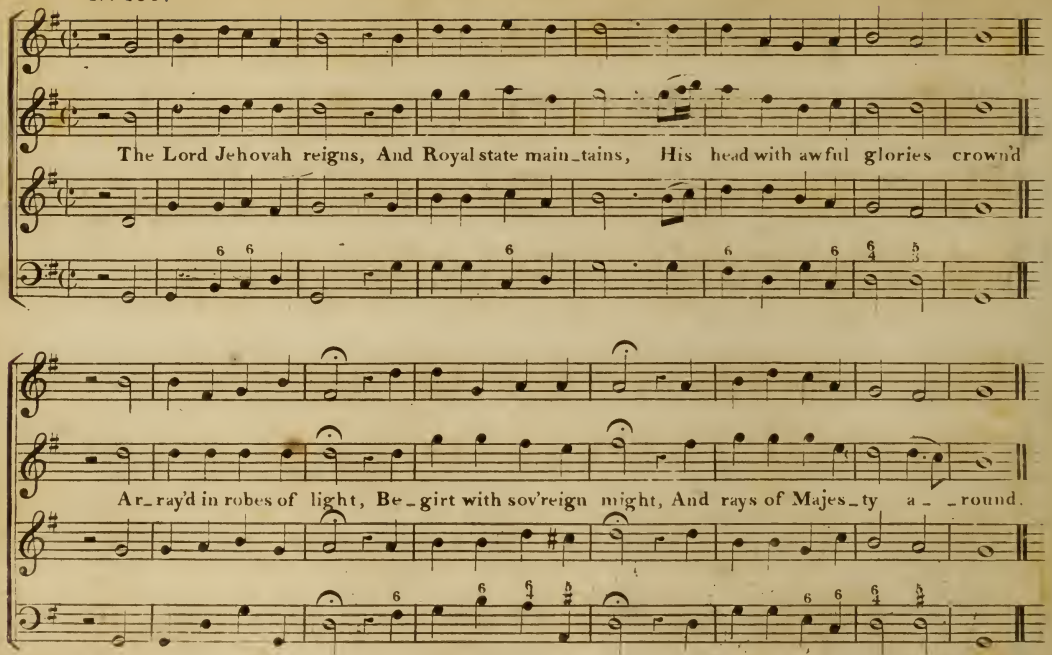
Nº 108.

B. Milgrove.

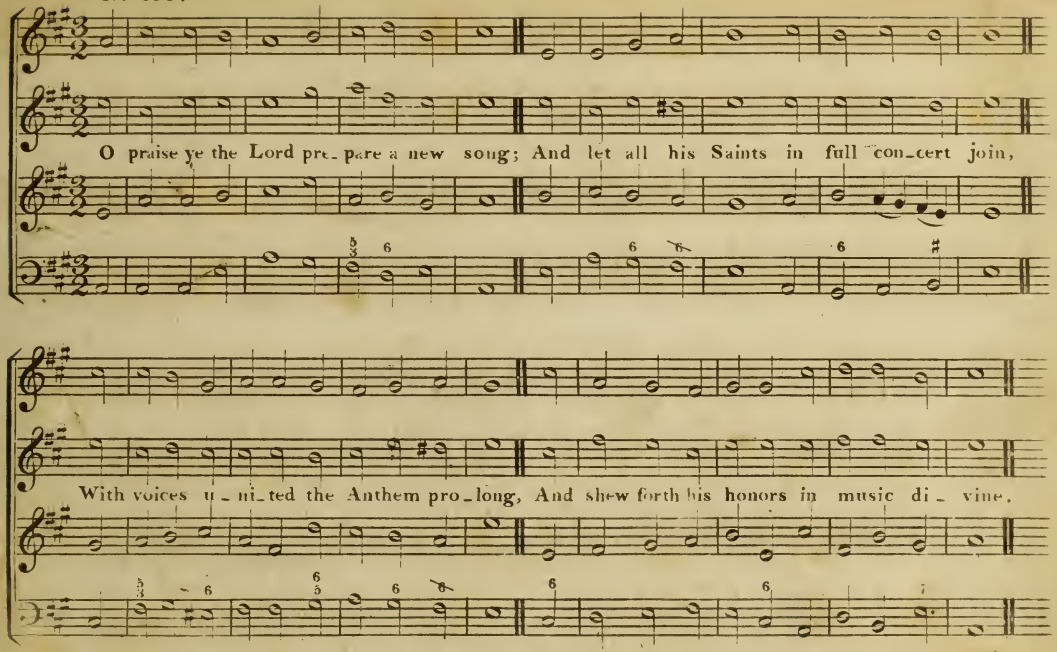


DALSTON P. M. ♯.

№ 109.



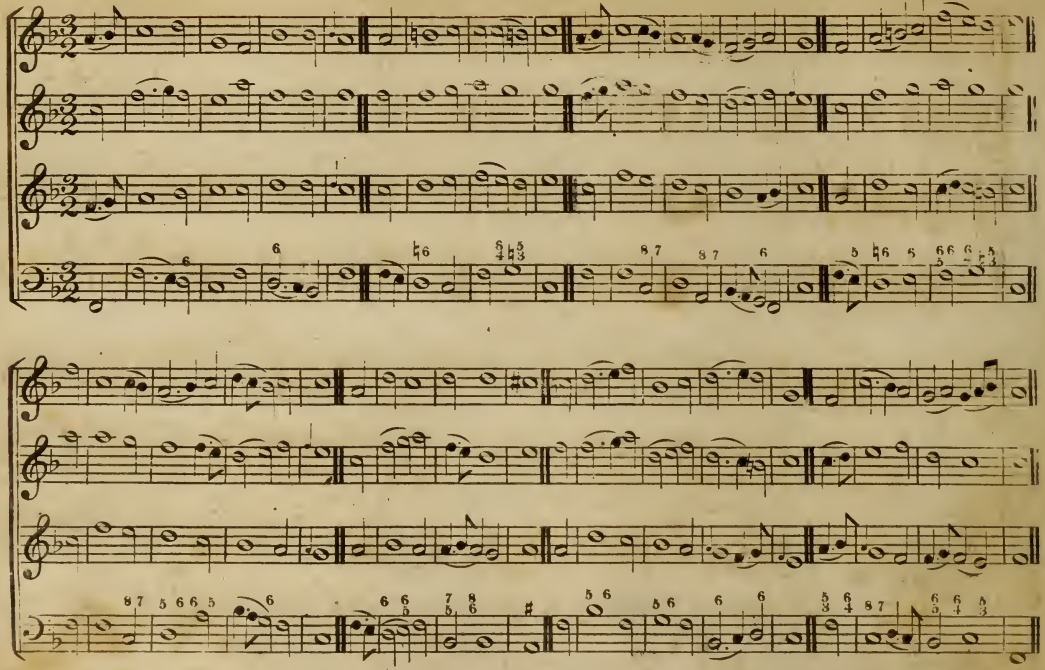
Nº 110.


O praise ye the Lord pre_pare a new song; And let all his Saints in full con_cert join,
With voices u_ni_ted the Anthem pro_long, And shew forth his honors in music di_vine.

GLOUCESTER or the 31st P. M ♯.

Nº 111.

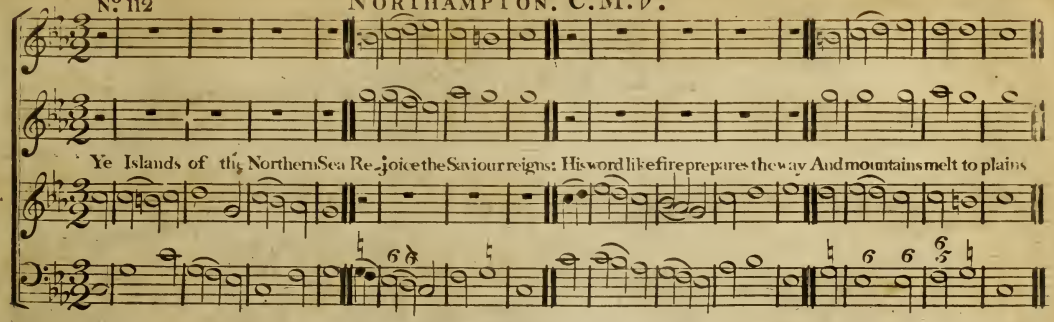
Rd Allison.



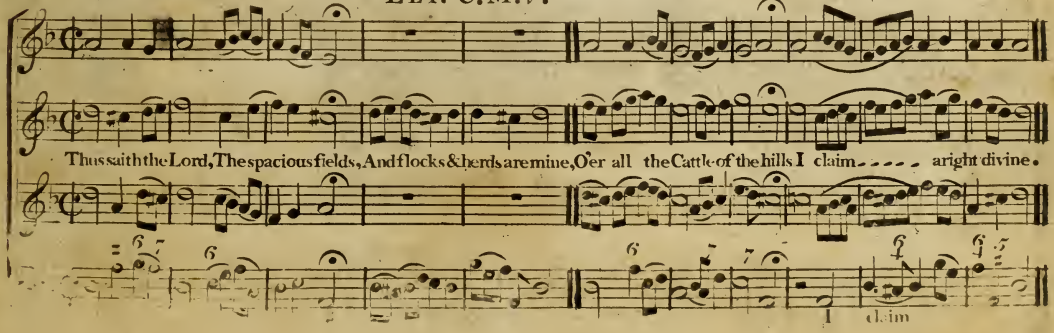
COMMON METRES in the FLAT KEY.

No. 112

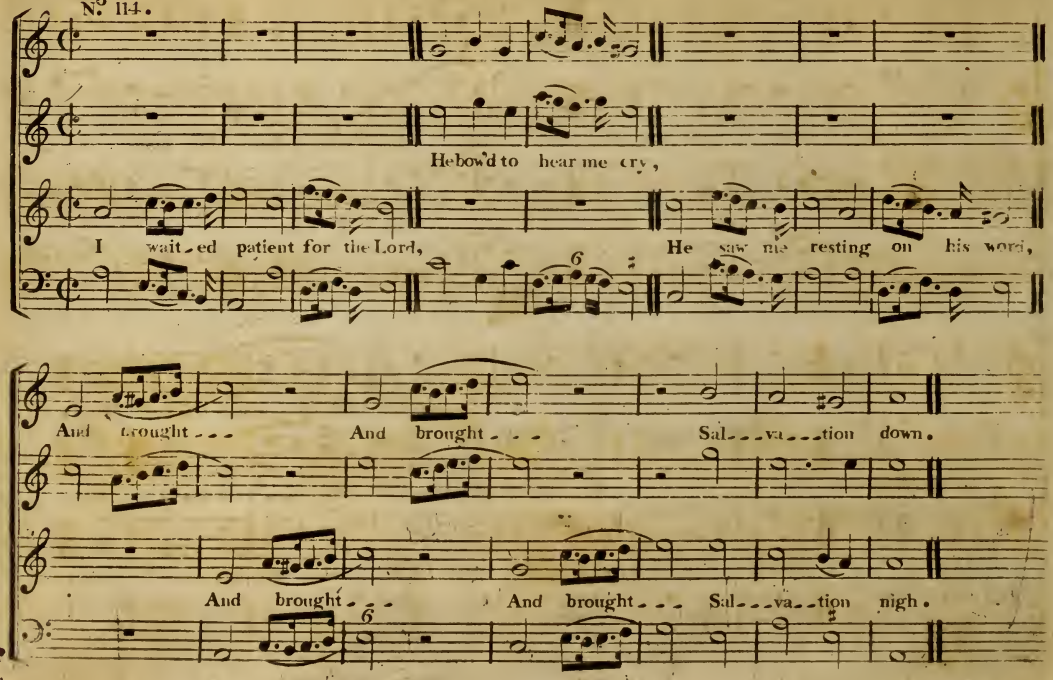
NORTHAMPTON. C.M.♭.



ELY. C.M.♭.

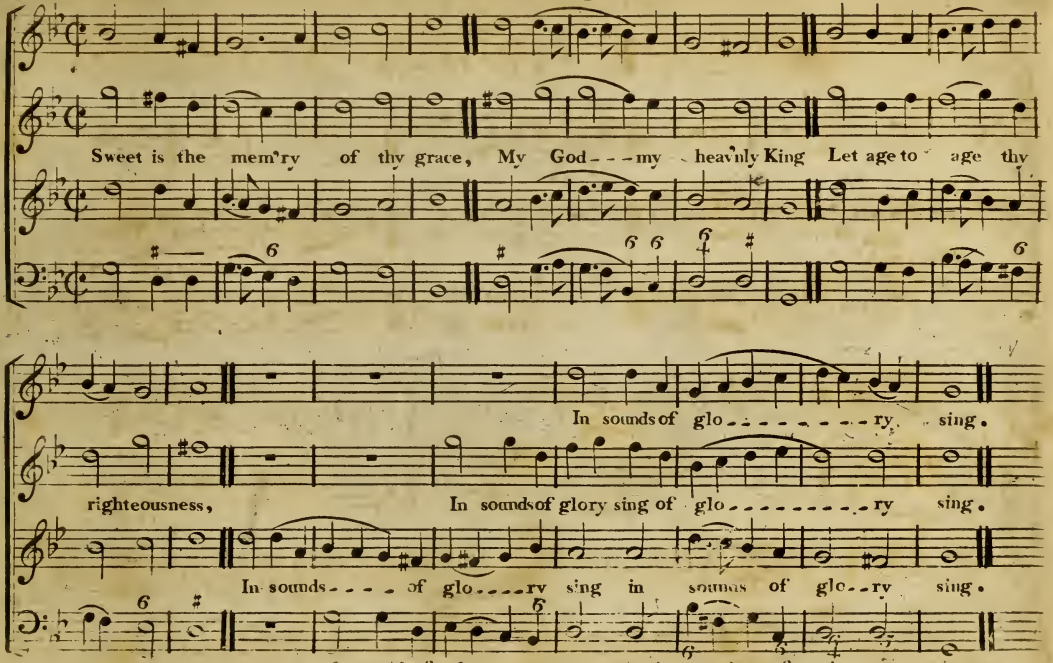


MONMOUTH. C.M. ♭.


No. 114.
He bow'd to hear me cry,
I wait-ed patient for the Lord, He saw me resting on his word,
And brought - - - And brought - - - Sal - - - va - - - tion down.
And brought - - - And brought - - - Sal - - - va - - - tion nigh.

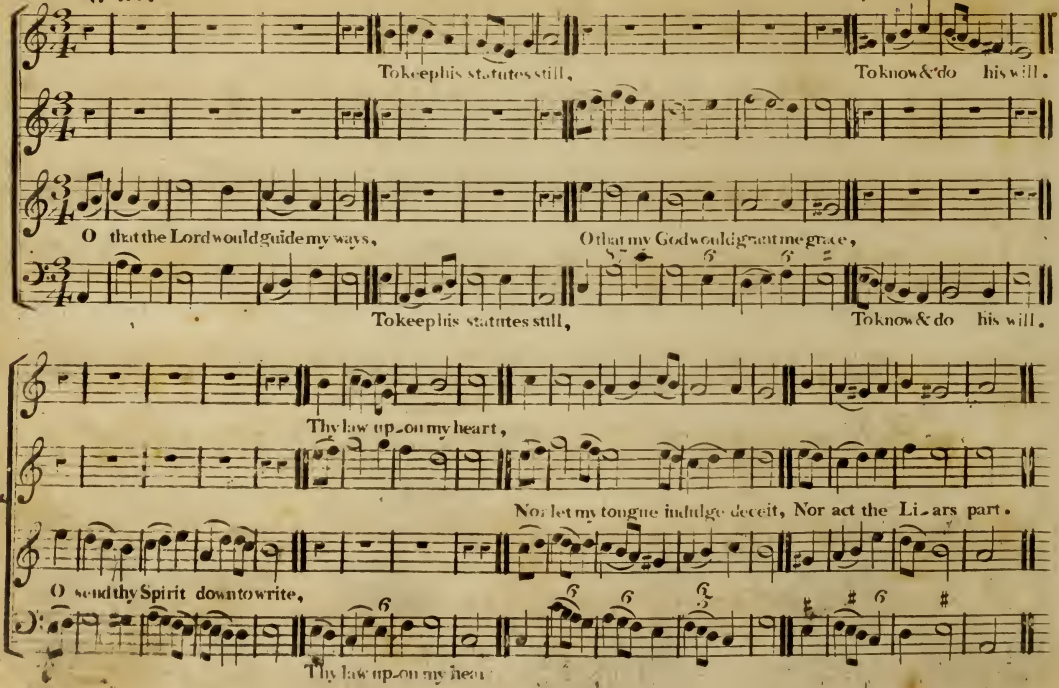
No. 115.

STROUD. C.M. ♭.



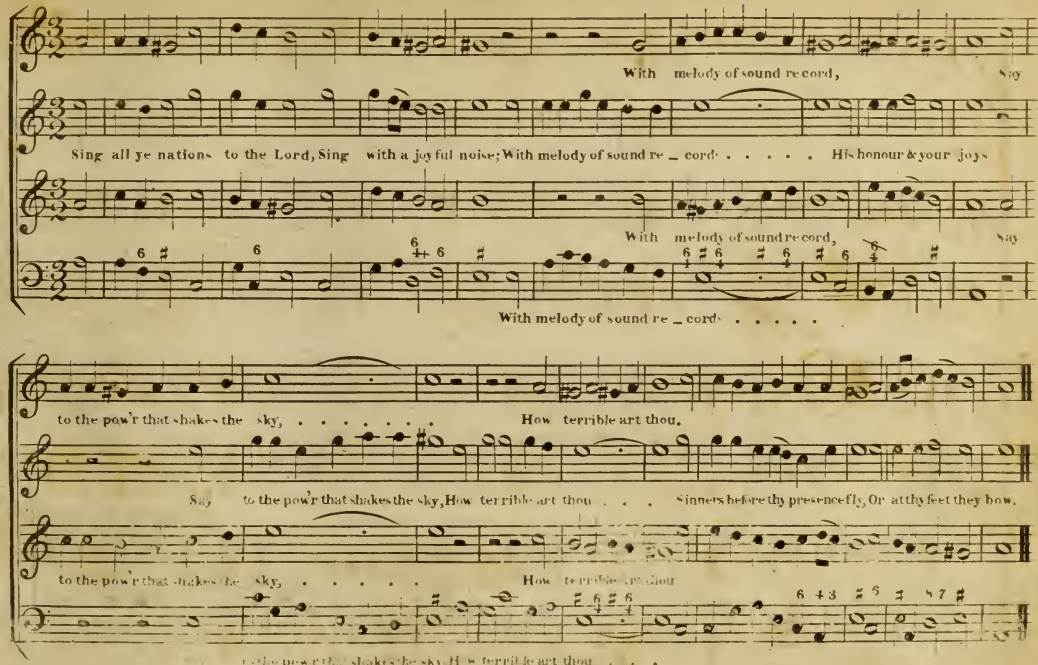
HARWICH. C.M. *b*.

No 116.



Nº 117.

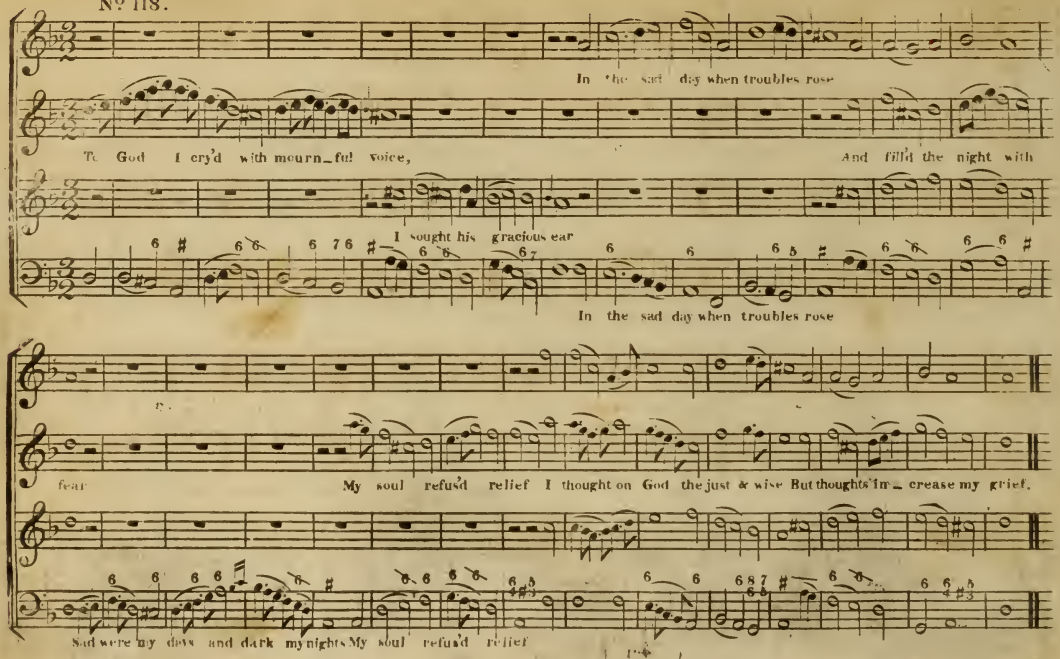
KINGSTON C. M. b.



SHAFTSBURY C. M. b.

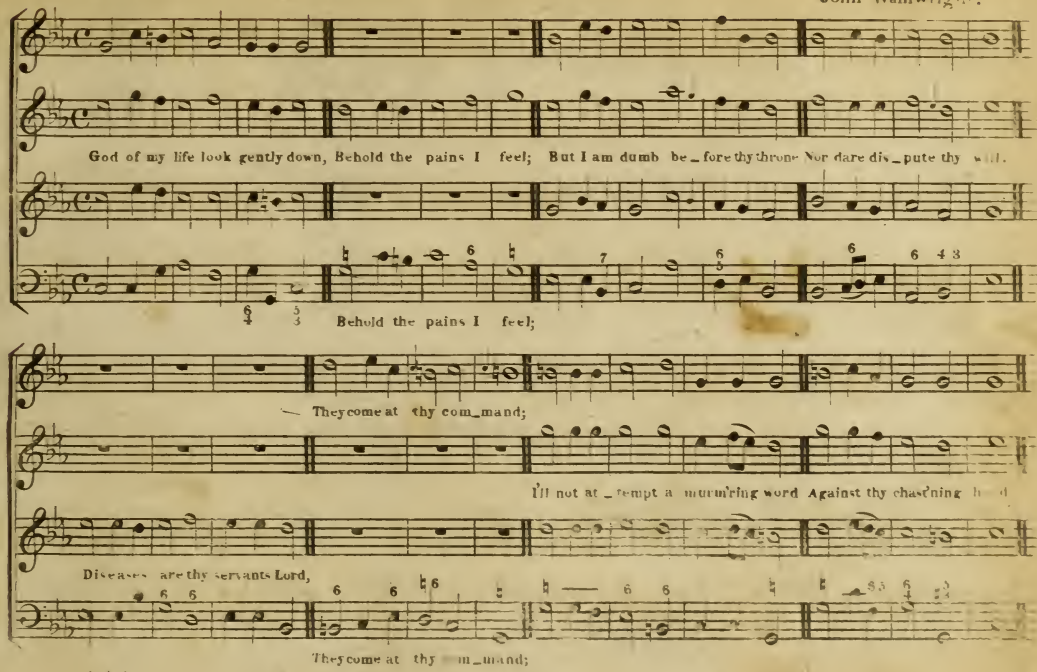
John Wainwright.

№ 118.



Nº 119.

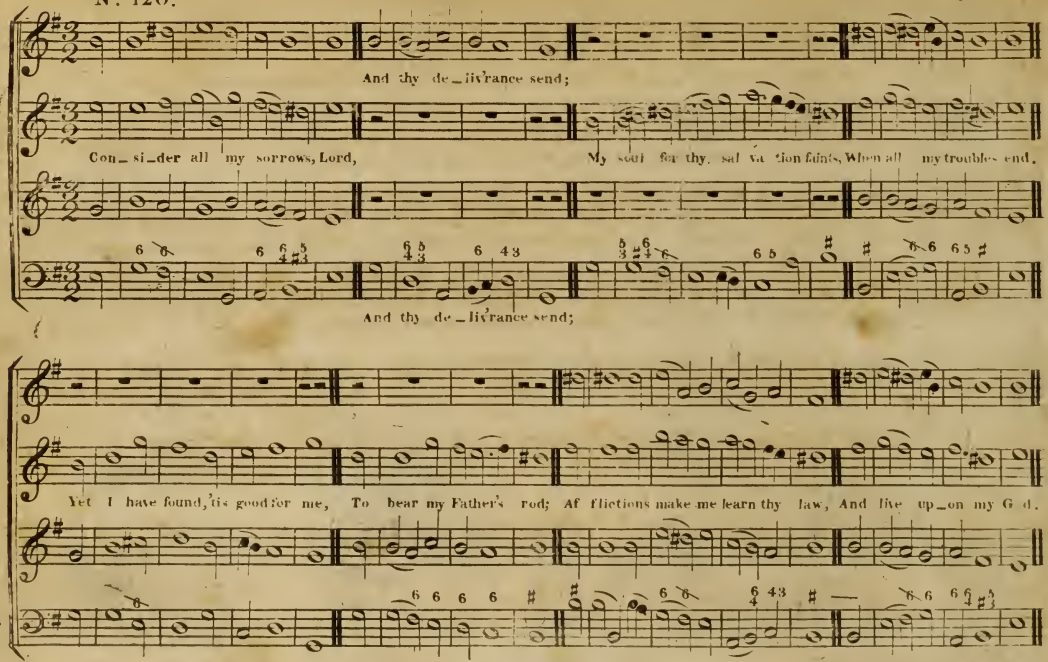
John Wainwright.



PEMBROKE C. M. ♯.

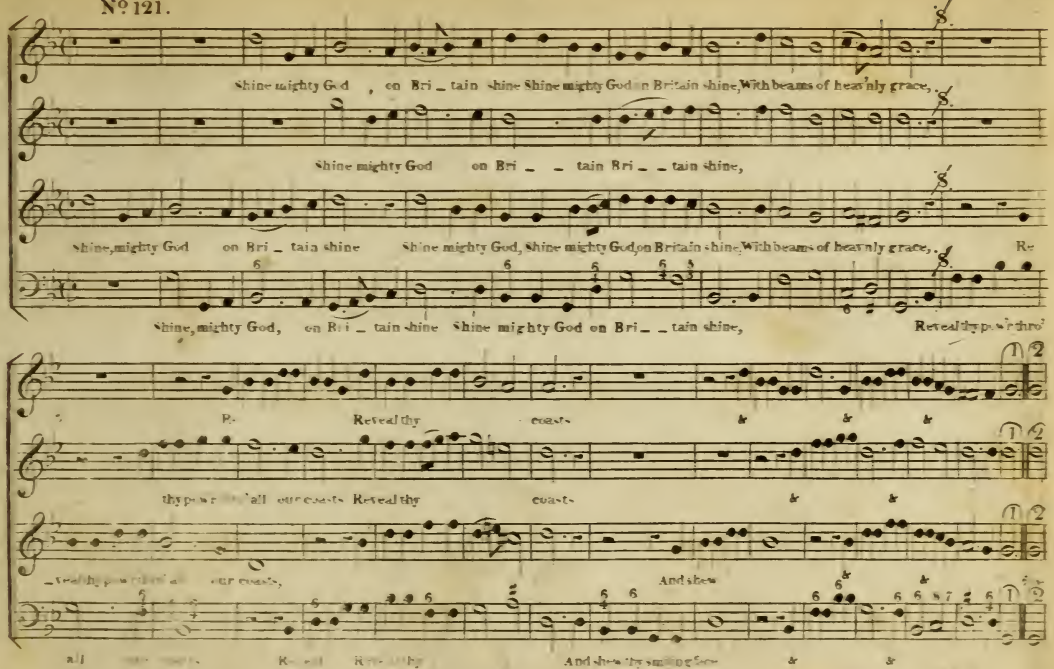
Nº 120.

John Wainwright.



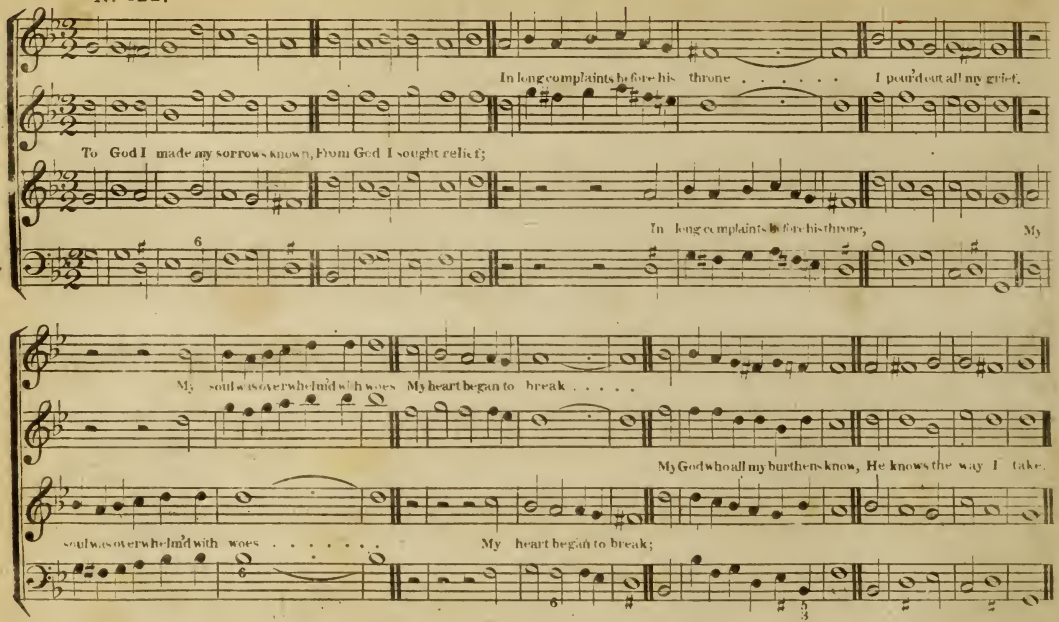
ASHTON. C. M. ♭.

No 121.



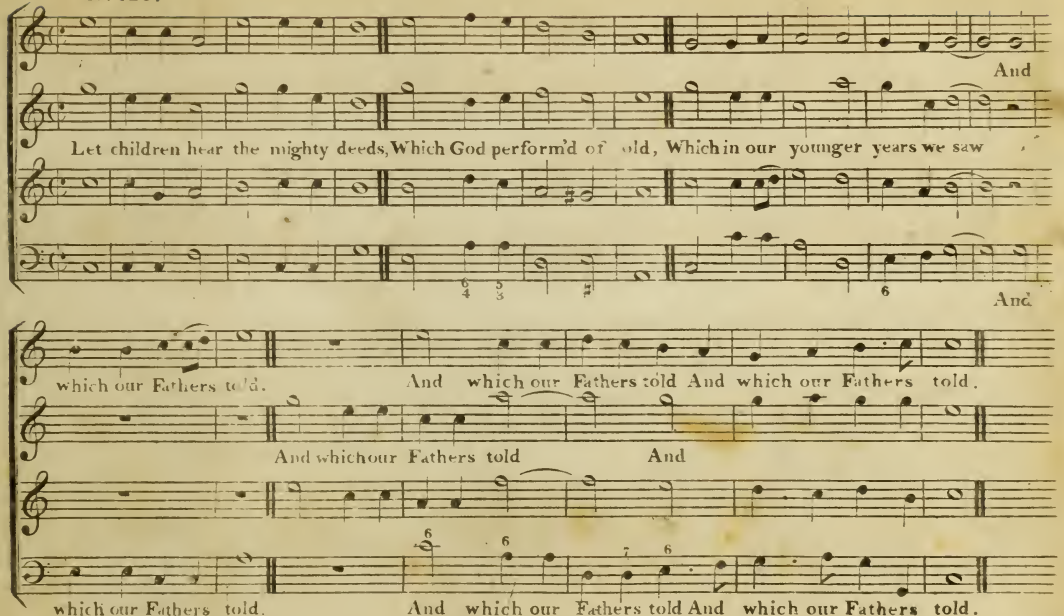
MALDEN C. M. b.

Nº 122.



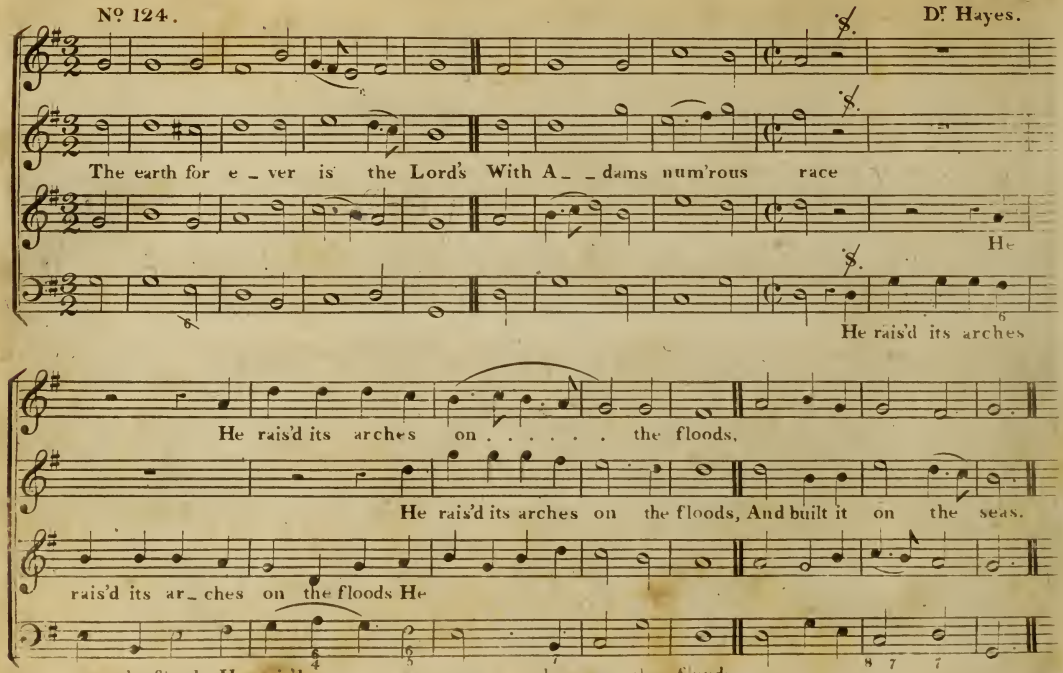
CARLISLE C. M. ♯.

No 123.

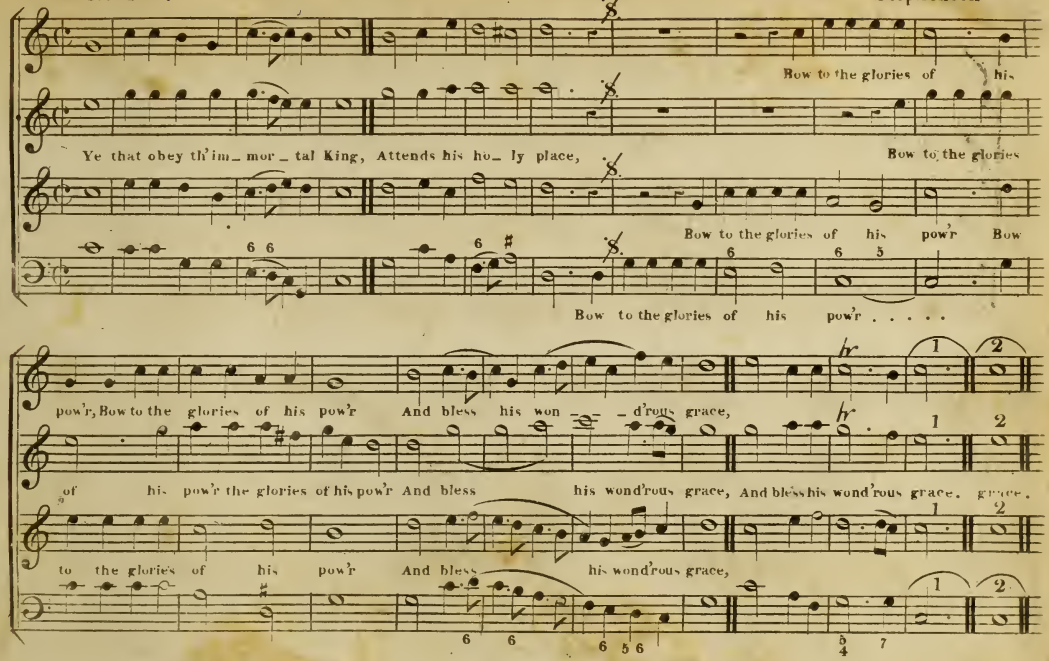


WORCESTER C. M. ♯.

Nº 124. Dr Hayes.



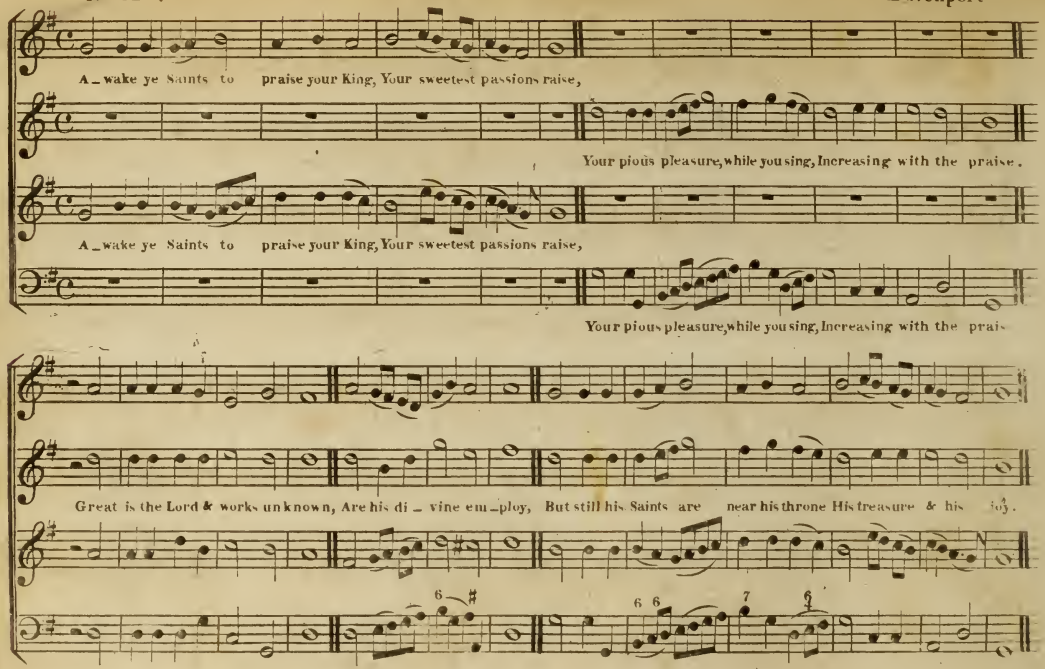
Nº 125. **GUILDFORD C. M. ♯.** Stephenson



HASTINGS C. M. ♯.

№ 126.

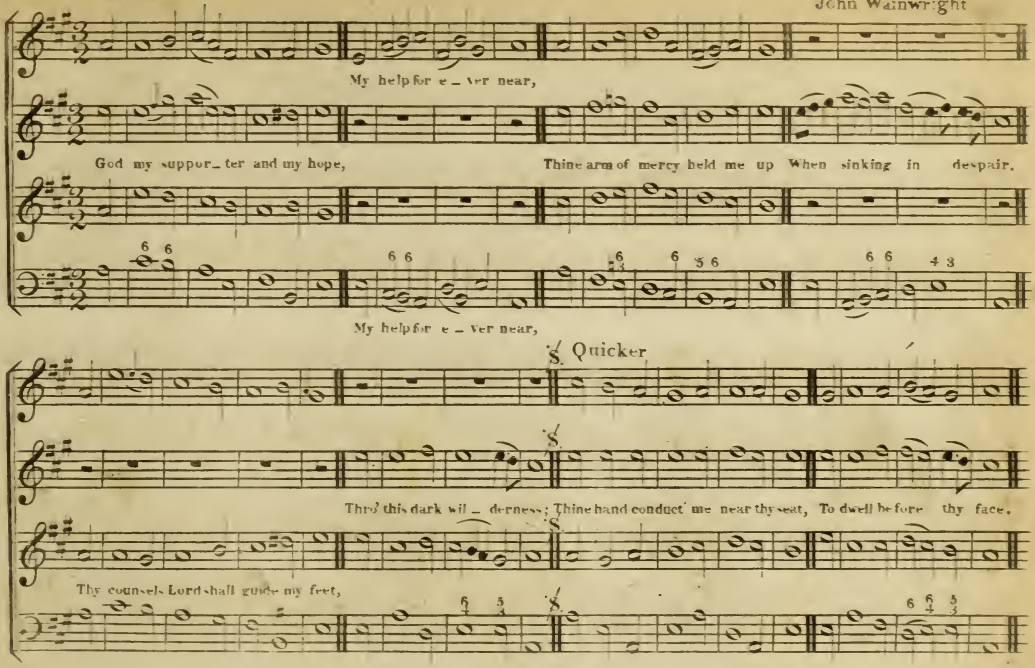
Davenport



READIND C. M. ♯.

Nº 127.

John Wainwright

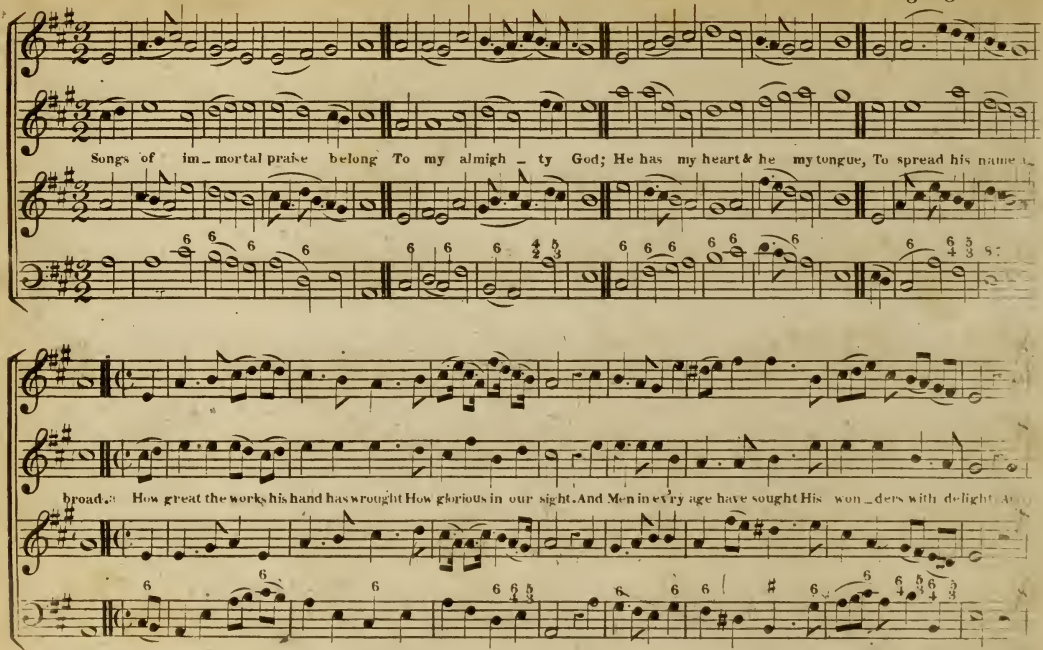


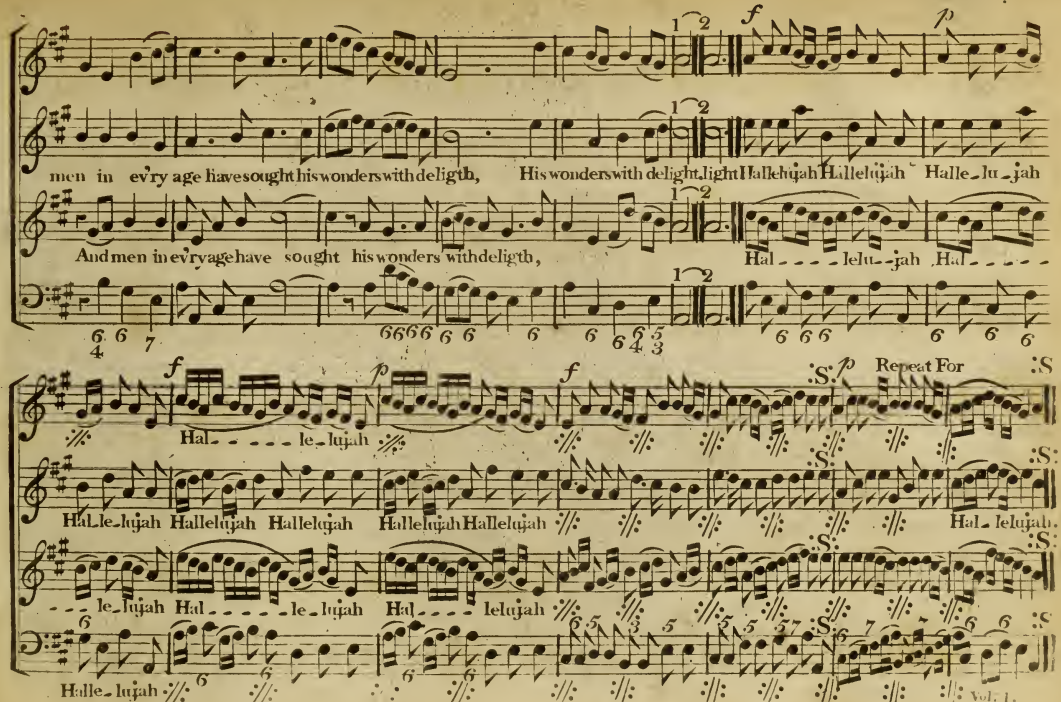
V. I.

DERBY C. M. ♯.

Nº 128.

Dr Heighington.

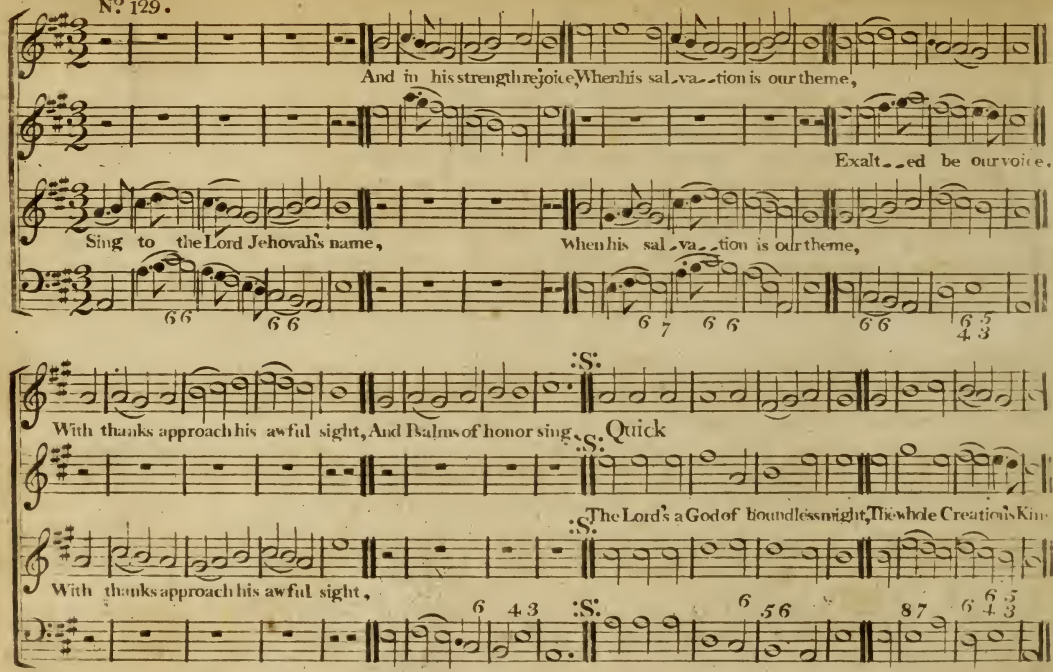



men in ev'ry age have sought his wonders with deligth,
His wonders with delight, light Hallelujah Hallelujah Halle-lu-jah
And men in ev'ry age have sought his wonders with deligth,
Hal - - - - lelu - jah Hal - - - - -
Hal - - - - le-lujah
Repeat For
Hal-le-lujah Hallelujah Hallelujah Hallelujah Hallelujah
Hal-lelujah
- - - le-lujah Hal - - - - le-lujah Hal - - - - lelujah
Halle-lujah

SHREWSBURY. C. M. ♯.

John. Wainwright.

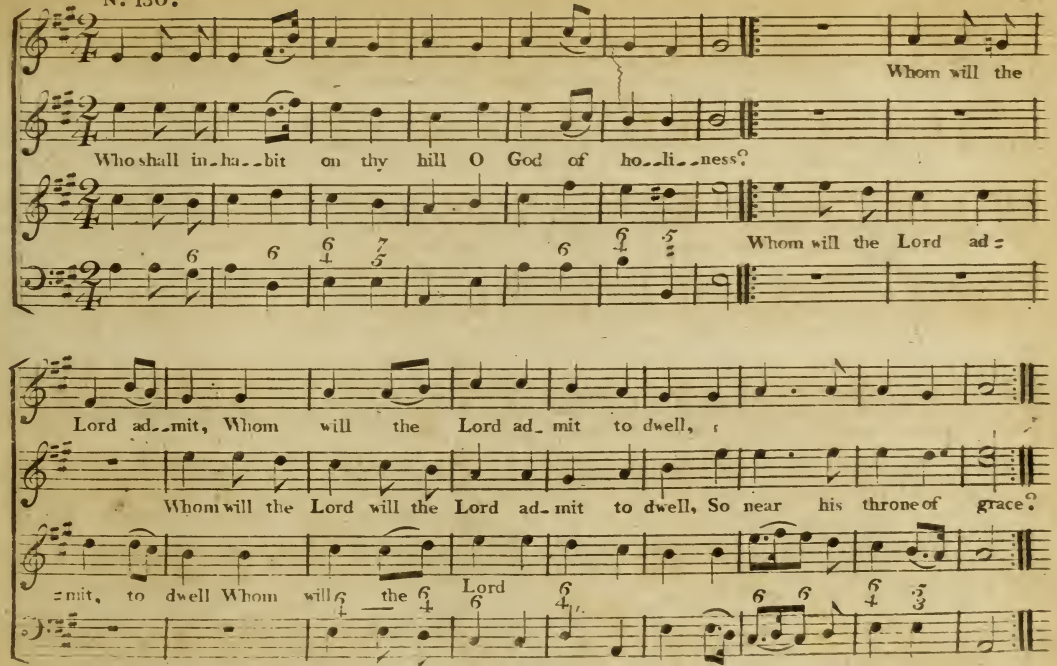
N° 129.



BATH CHAPEL. C.M. ♯.

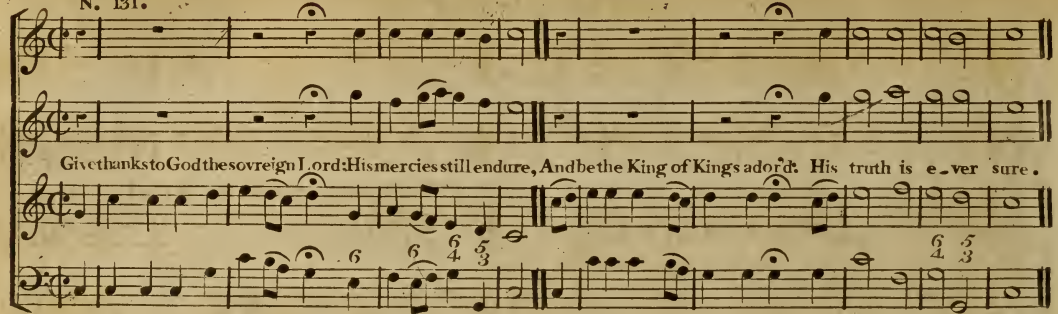
B. Milgrove.

No. 130.



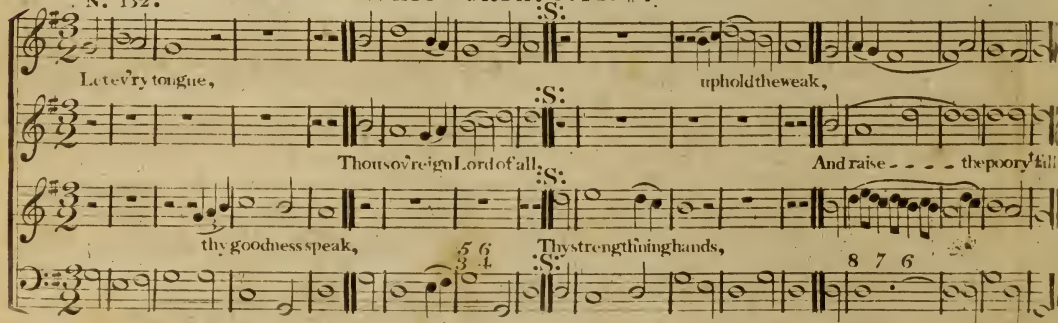
SCARBOROUGH. C.M. ♯.

No. 131.



WHITWORTH. C.M. ♯.

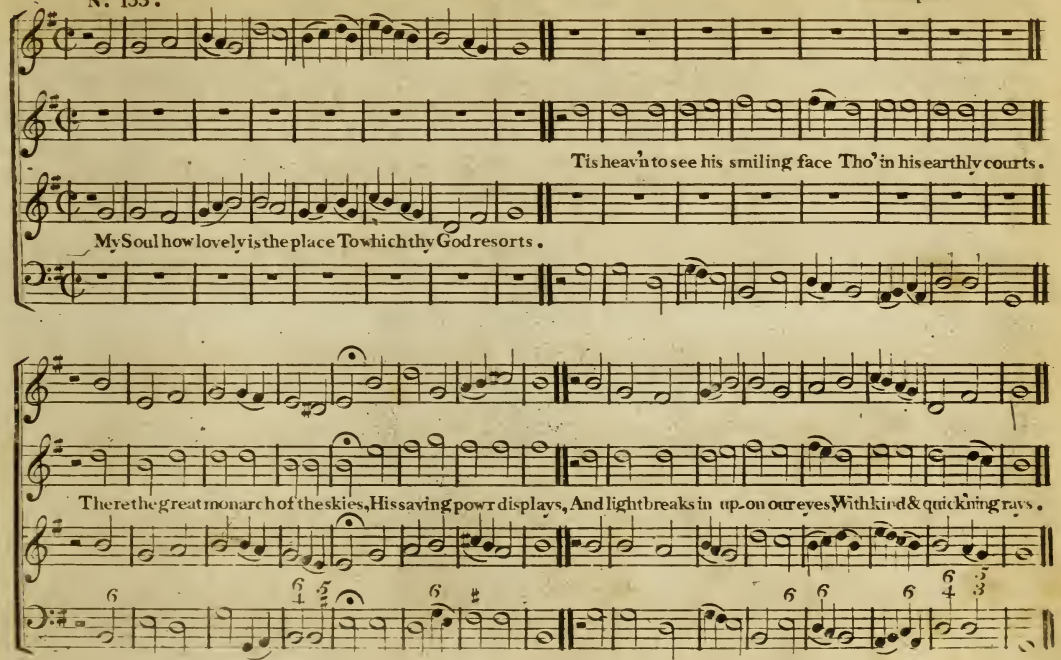
No. 132.



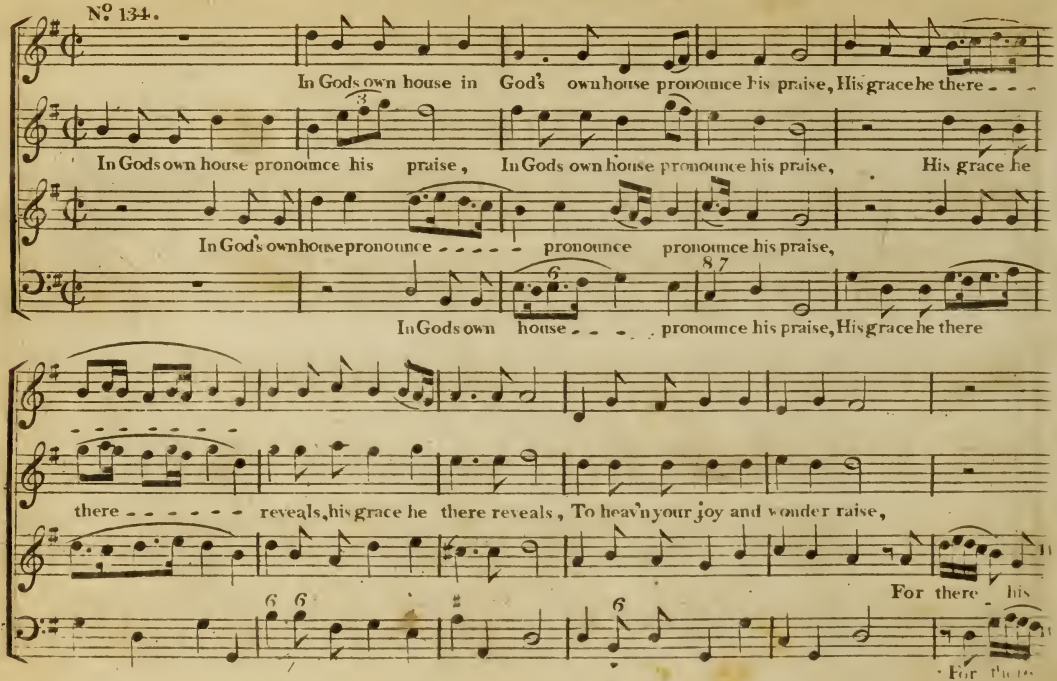
WHITBY. C.M. ♯.

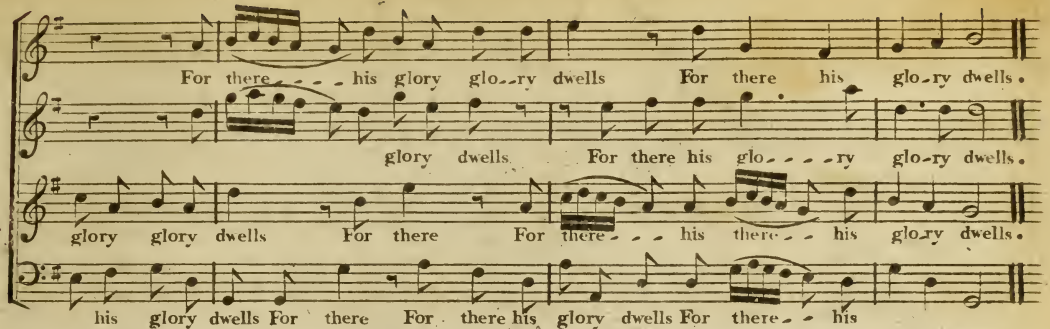
Nº 133.

Davenport

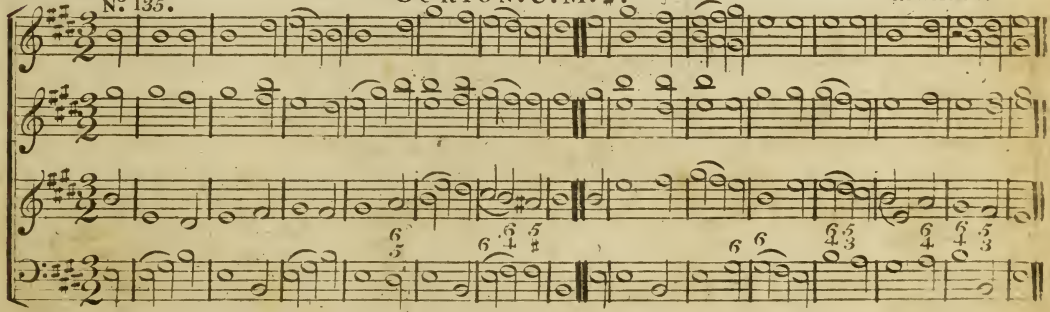


GAINSBOROUGH. C.M.♯.





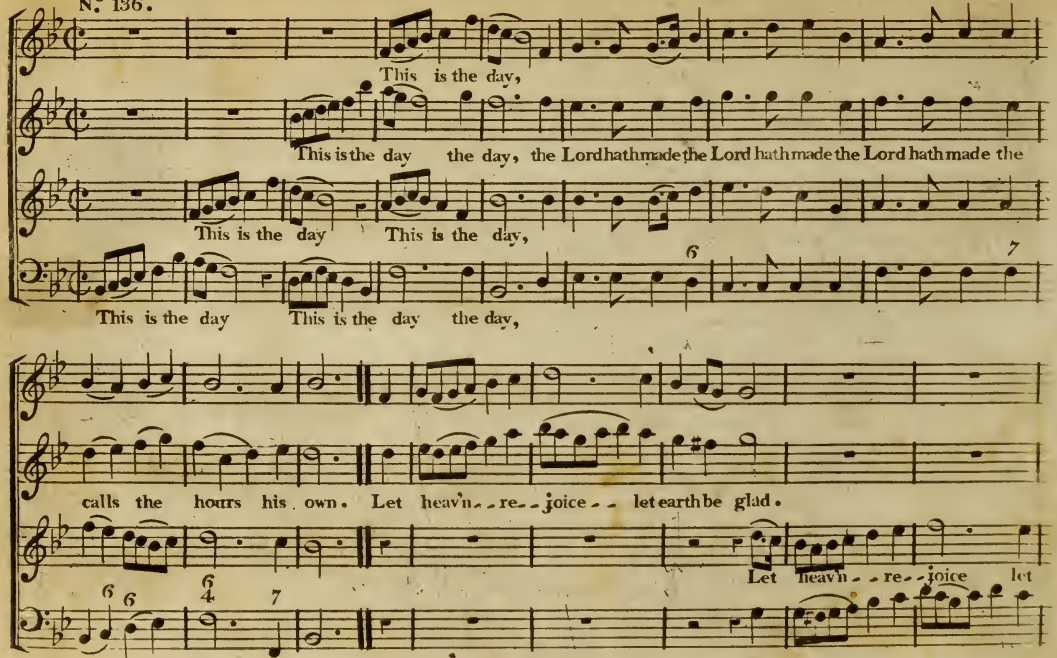
No. 135. GORTON. C. M. ♯. R. Harrison.

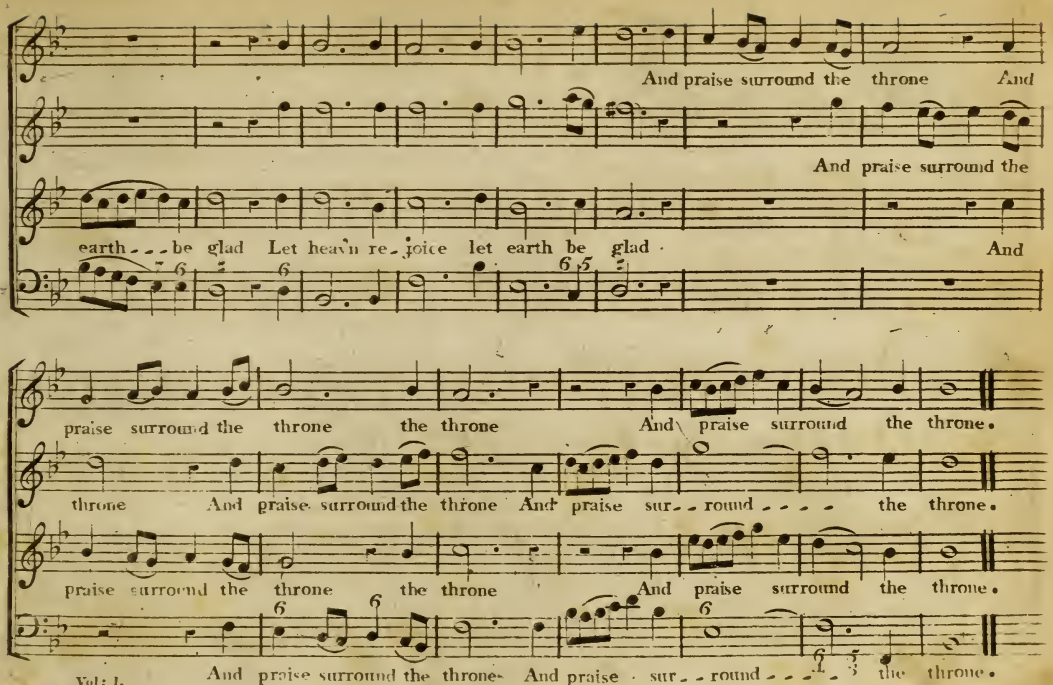


BIRMINGHAM. C. M. ♯.

Greatrix.

N°. 136.

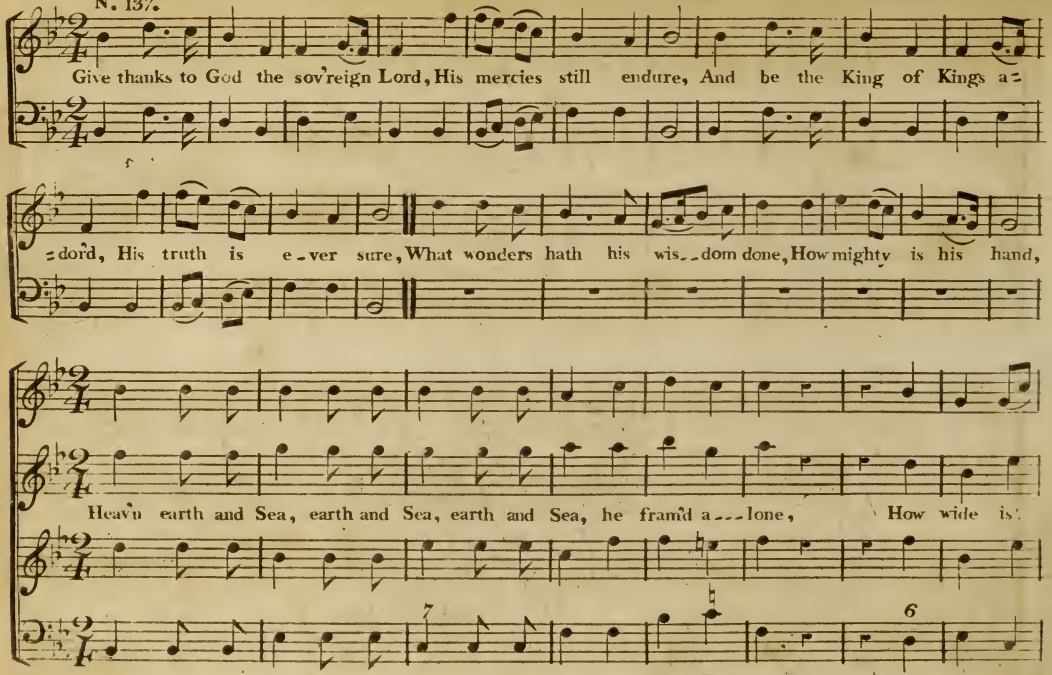


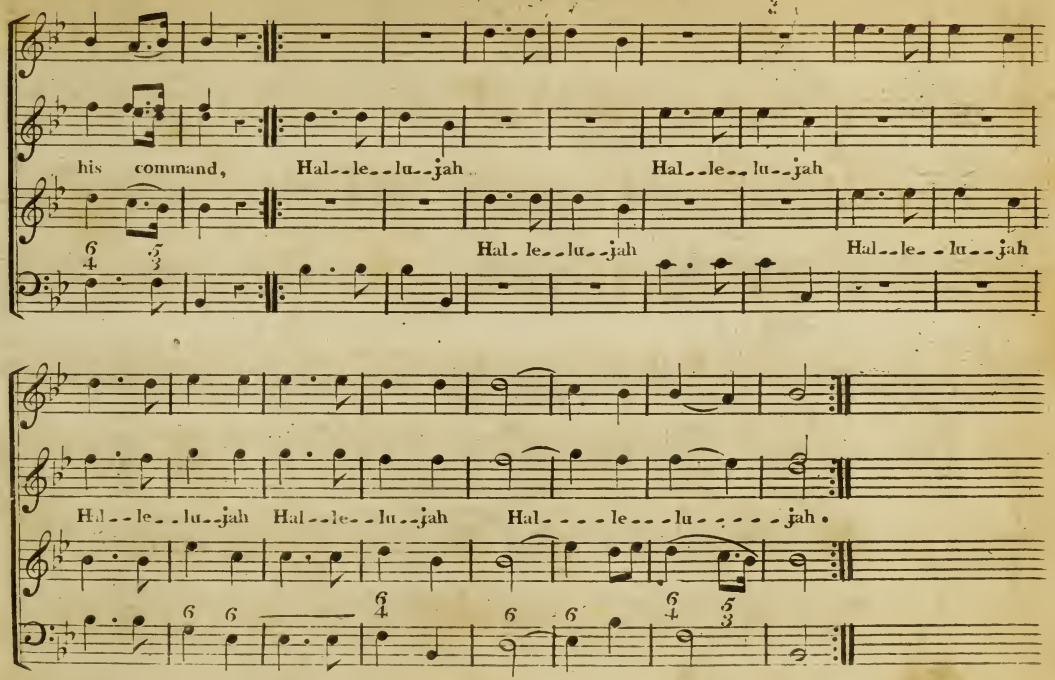

And praise surround the throne And
And praise surround the
earth - - - be glad Let heav'n re - joice let earth be glad
And
praise surround the throne the throne And praise surround the throne.
throne And praise surround the throne And praise sur - - round - - - - the throne.
praise surround the throne the throne And praise surround the throne.
And praise surround the throne And praise sur - - round - - - - the throne.

St. Asaph. C.M.♯.

Milgrove.

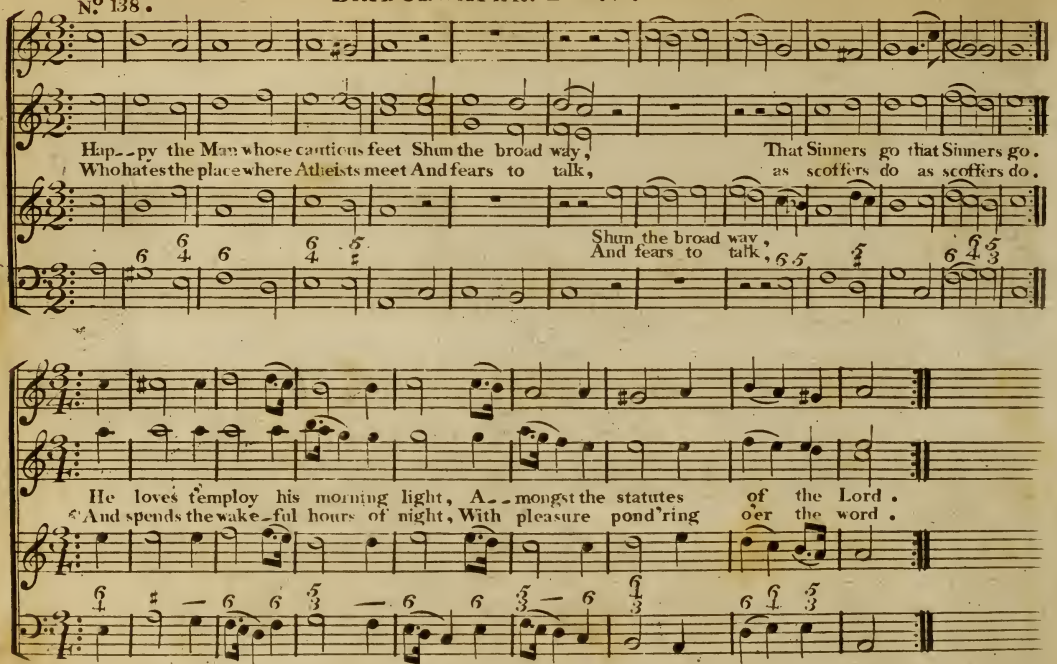
N°. 137.




his command, Hal--le--lu--jah Hal--le--lu--jah
Hal--le--lu--jah Hal--le--lu--jah
Hal--le--lu--jah Hal--le--lu--jah Hal----le---lu-----jah.

LONG METRE in the FLAT KEY.

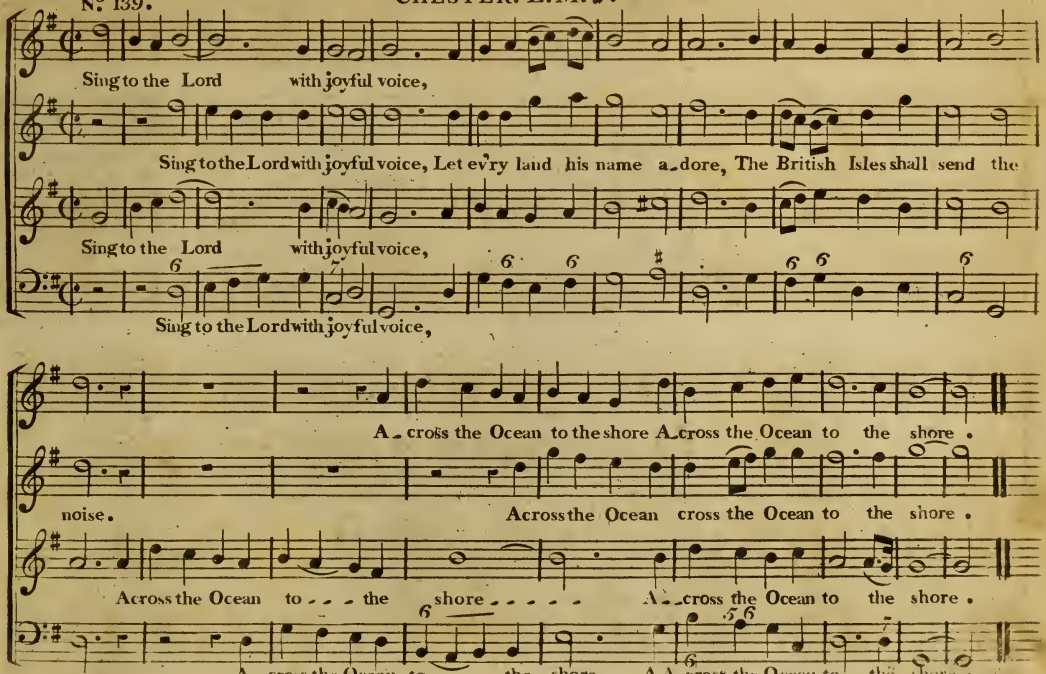
BRIDGEWATER. L.M. ♭.



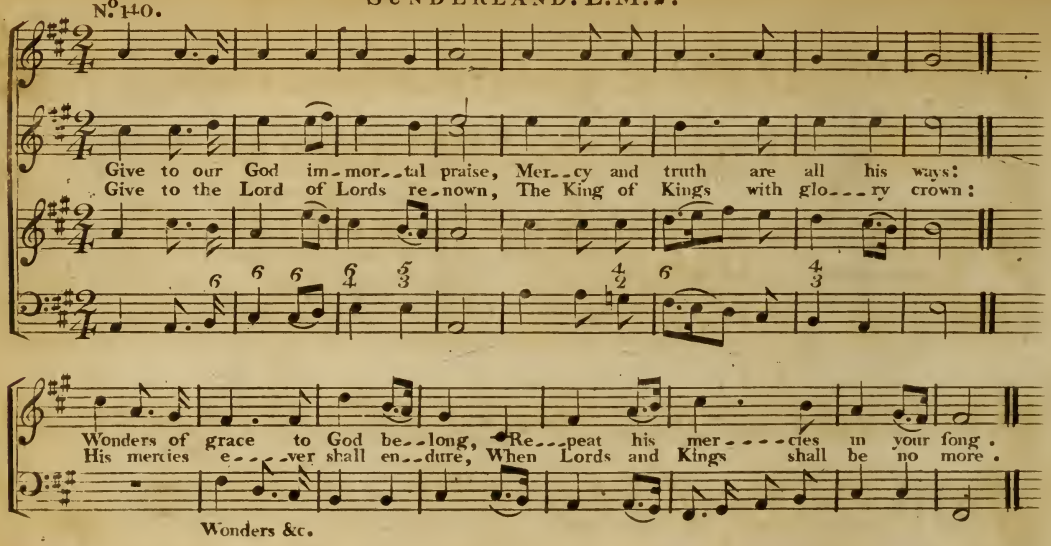
LONG METRES in the SHARP KEY.

CHESTER. L.M. ♯.

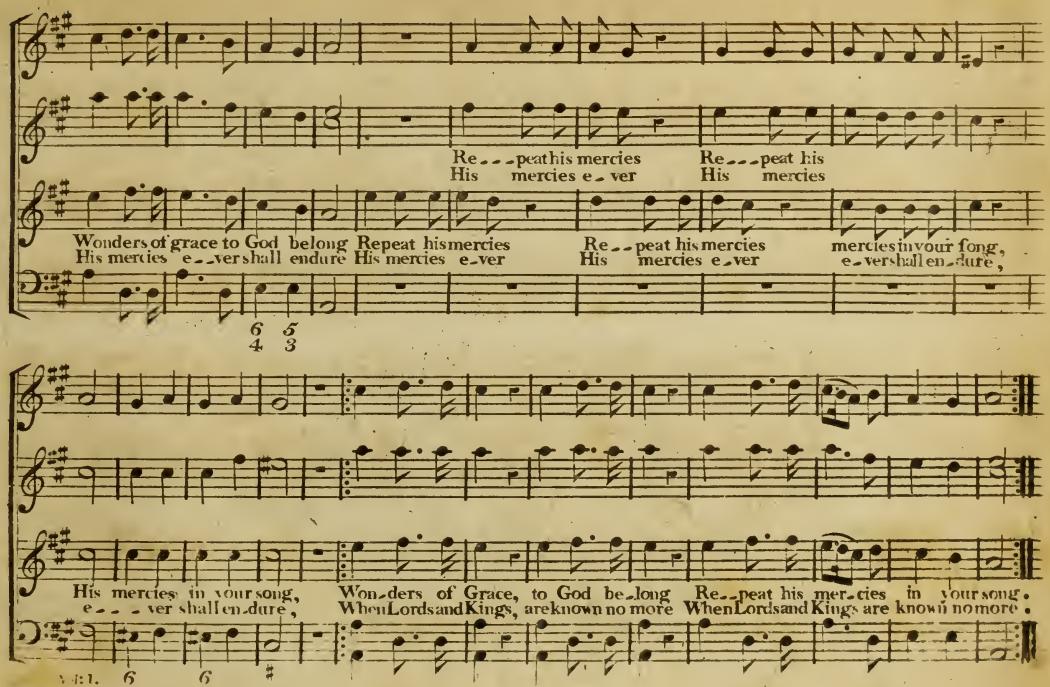
N° 139.



SUNDERLAND. L.M.♯.



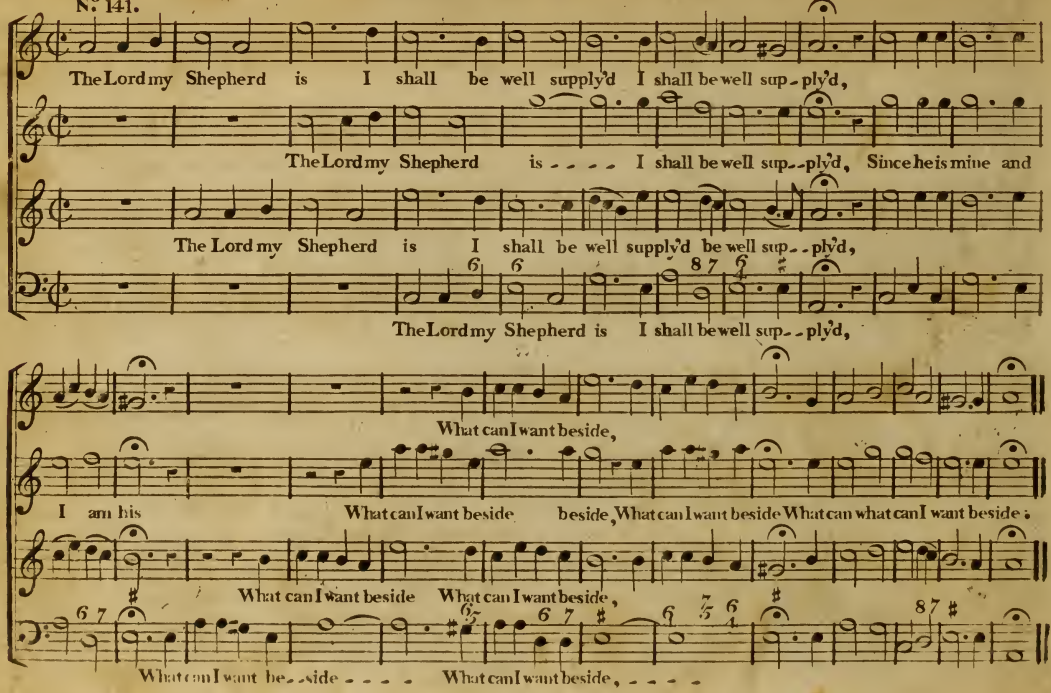
N.B. In the 136.th Psalm D.r Watts, let the 3.d 5.th & 7.th verse be sung as verse the first; and the 4.th 6.th & 8.th be sung like the second verse. This tune may also be adapted to the 104.th Psalm. L.M. taking the two additional lines for the following Chorus thus in the principal part, "Great is the Lord what tongue can frame, An equal honor— an equal honor— honor to his name,— equal honor to his name. Great is the Lord what tongue can frame, An equal honor to his name.


Re - - peat his mercies Re - - peat his
His mercies e - ver His mercies
Wonders of grace to God belong Repeat his mercies Re - peat his mercies mercies in your song,
His mercies e - ver shall endure His mercies e - ver His mercies e - ver e - ver shall en - dure,
6 5
4 3
His mercies in your song, Wonders of Grace, to God be - long Re - peat his mer - cies in your song.
e - - - ver shall en - dure, When Lords and Kings, are known no more When Lords and Kings are known no more.
VOL. 6 6

SHORT METRES in the FLAT KEY.

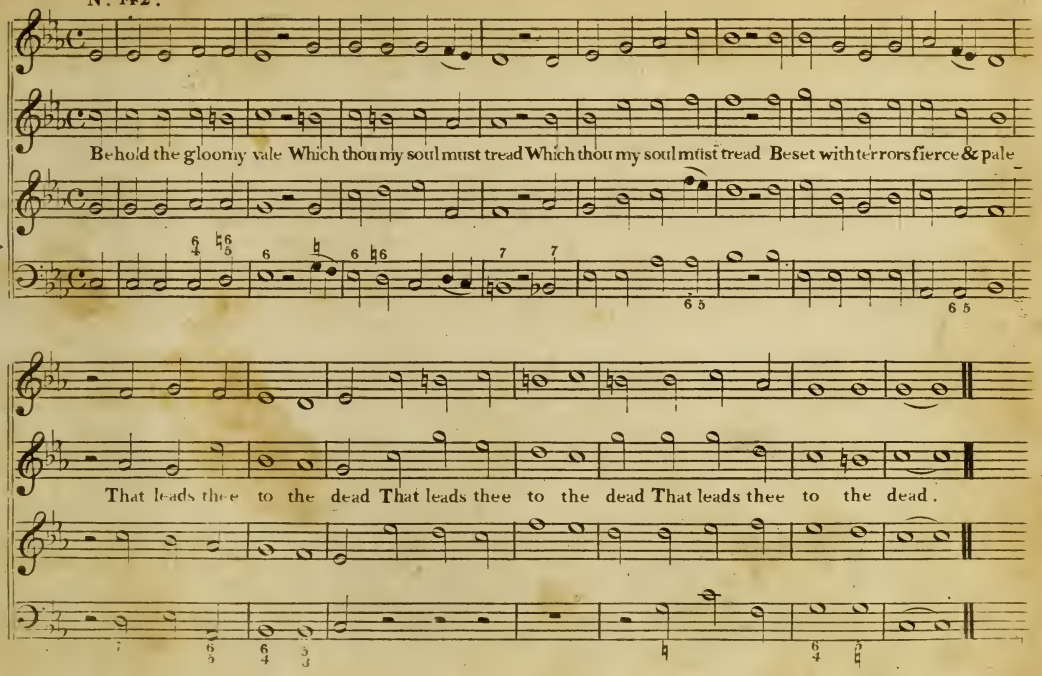
WIGAN. S.M. ♭.

N° 141.



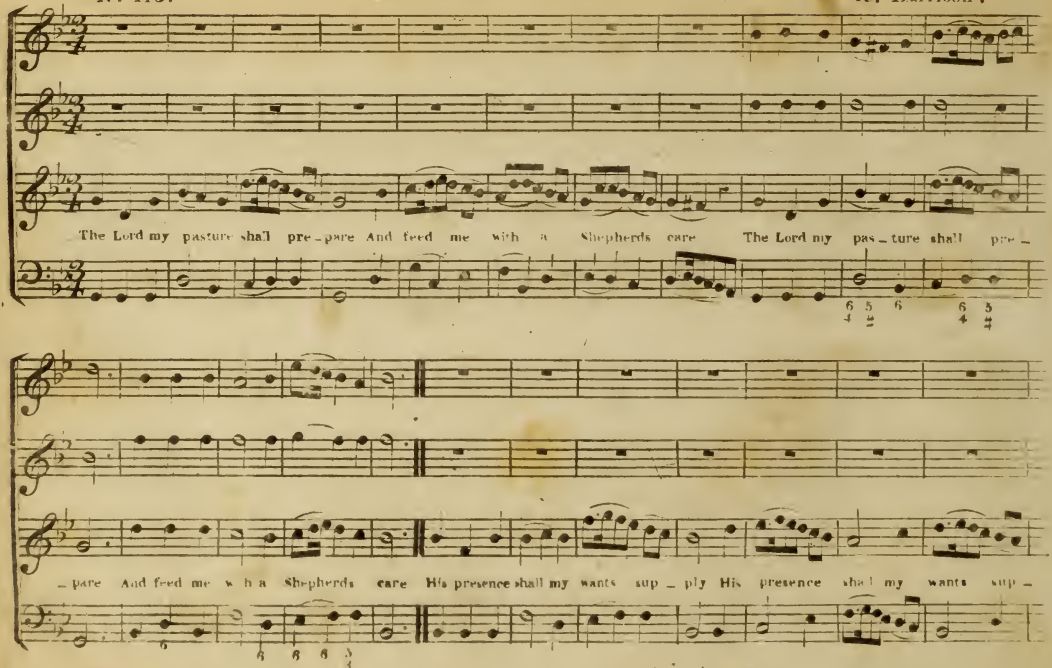
HEREFORD. S. M. ♭.

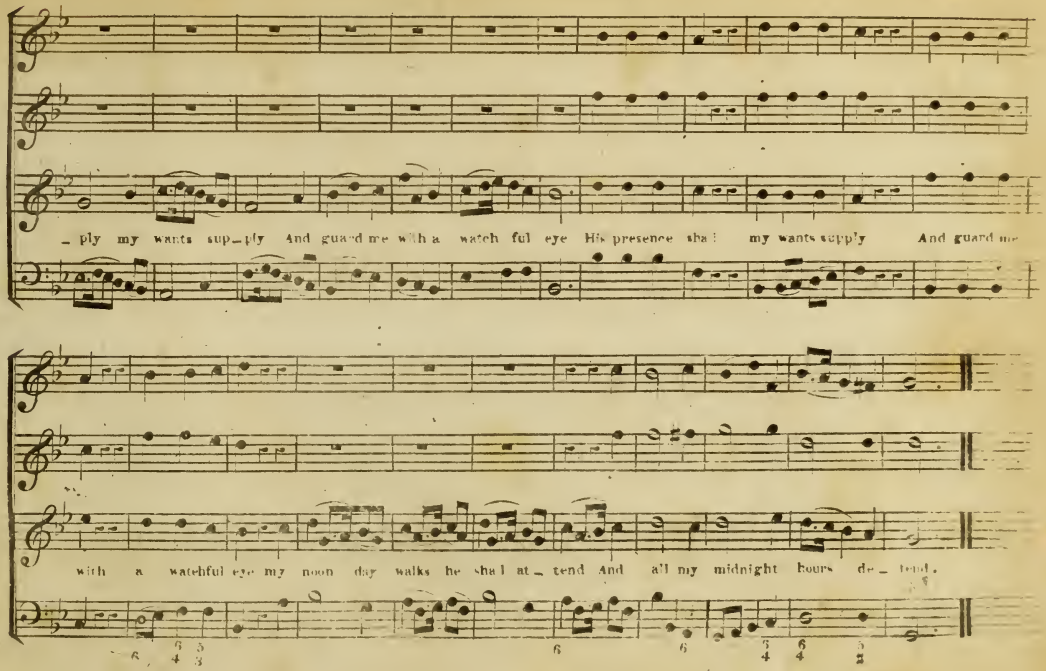
No. 142.



PARTICULAR METRE in the FLAT KEY.

Nº 143. EXETER. P. M. ♭. R. Harrison.



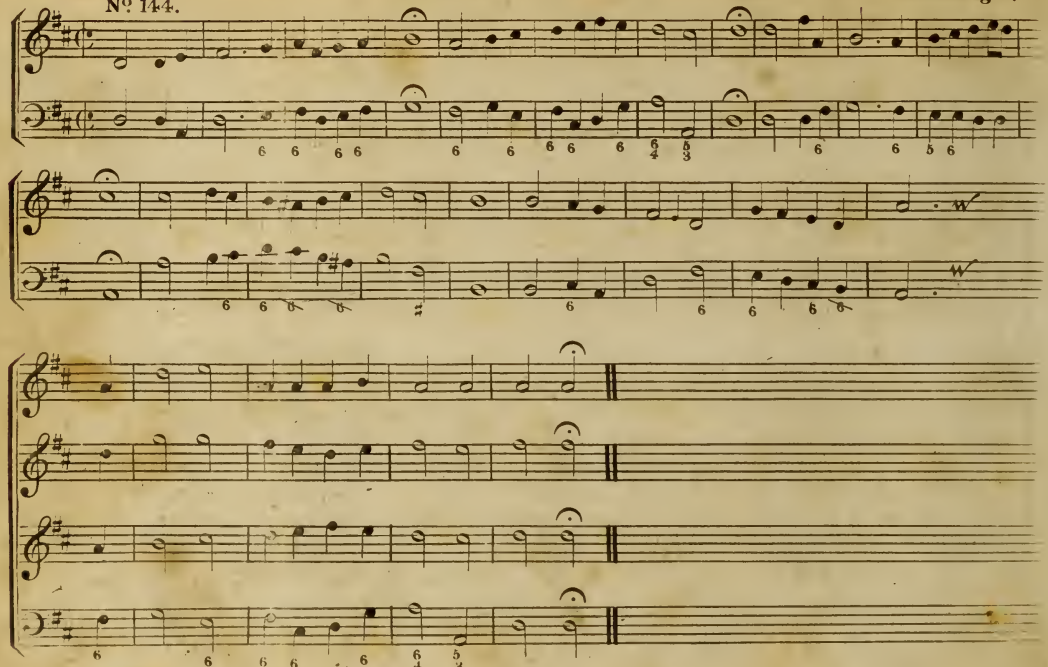

_ply my wants sup_ply And guard me with a watch ful eye His presence shall my wants supply And guard me
with a watchful eye my noon day walks he shall at_ tend And all my midnight hours de_ fend.

PARTICULAR METRES IN THE SHARP KEY

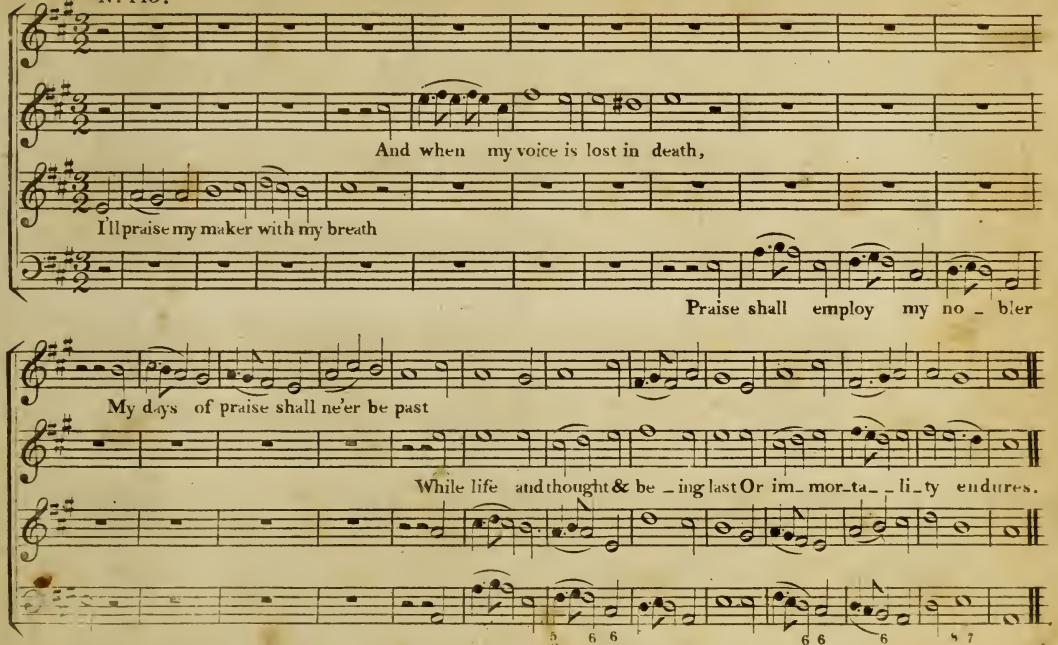
STOCKPORT. P. M. ♯.

J. Wainwright.

No. 144.



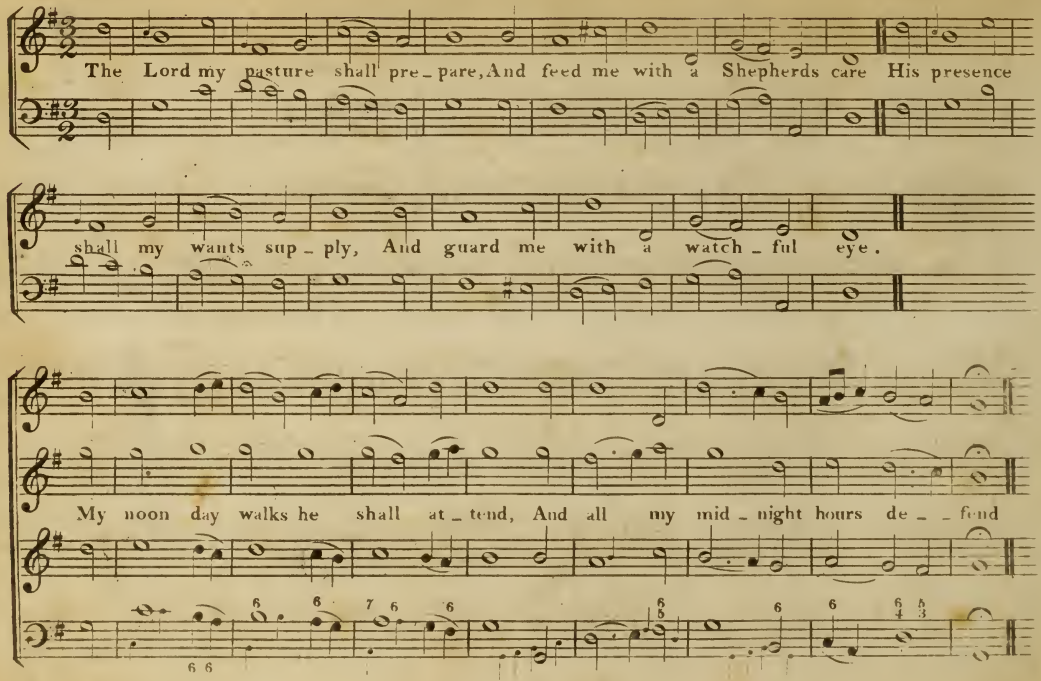
Nº 145.


And when my voice is lost in death,
I'll praise my maker with my breath
Praise shall employ my no _ bler
My days of praise shall ne'er be past
While life and thought & be _ ing last Or im_ mor_ta_ _ li_ty endures.

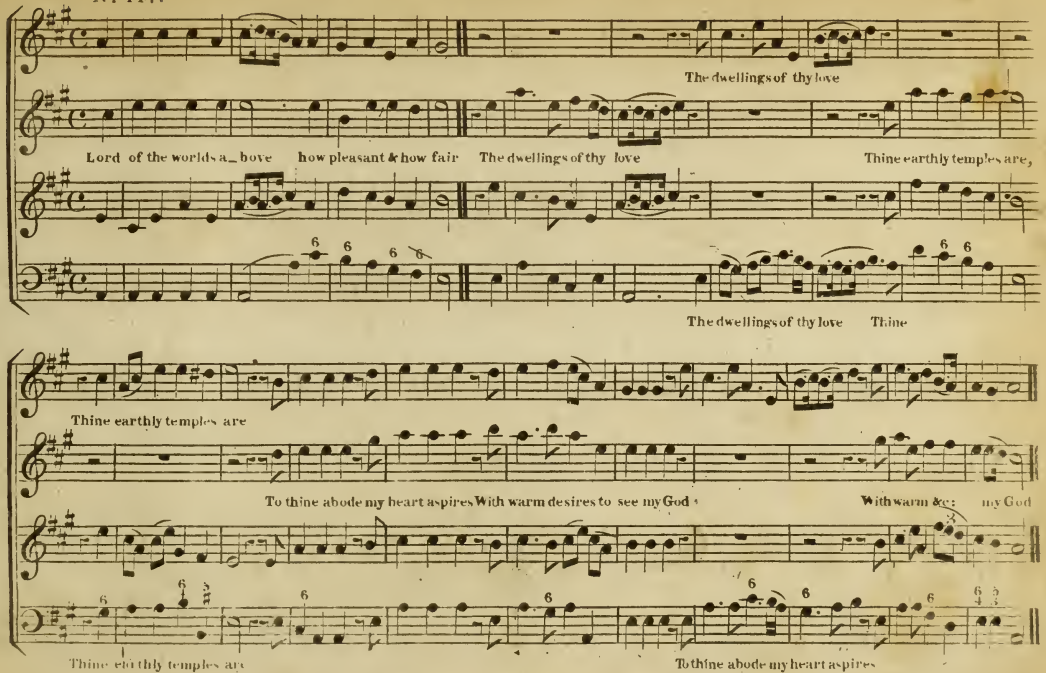
WOOBURN P. M. ♯.

Nº146.

H. Carey.

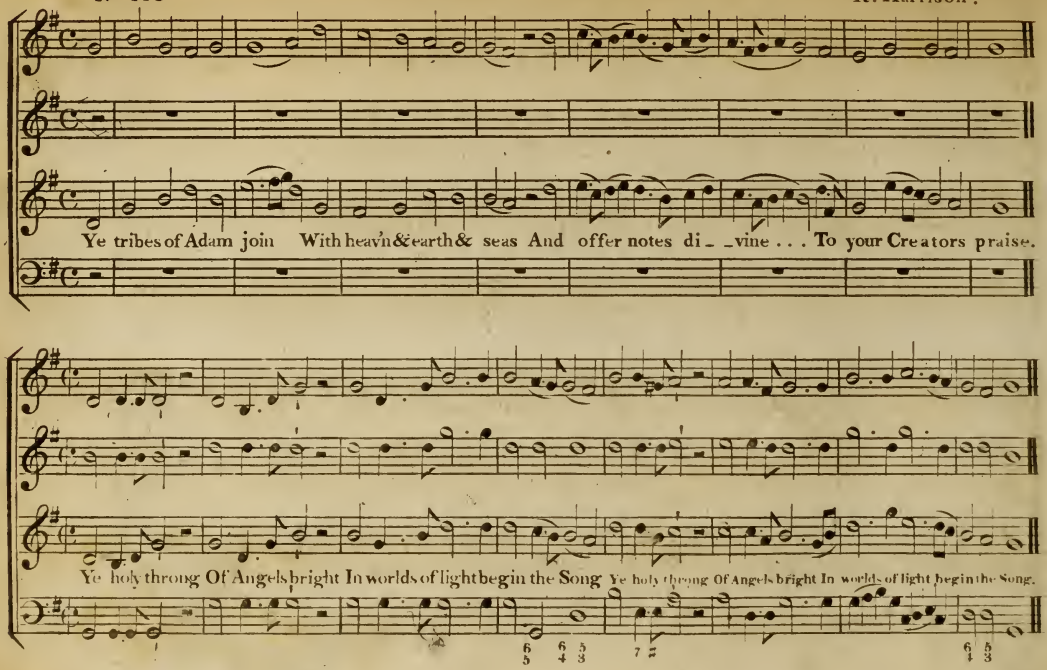


Nº 147.

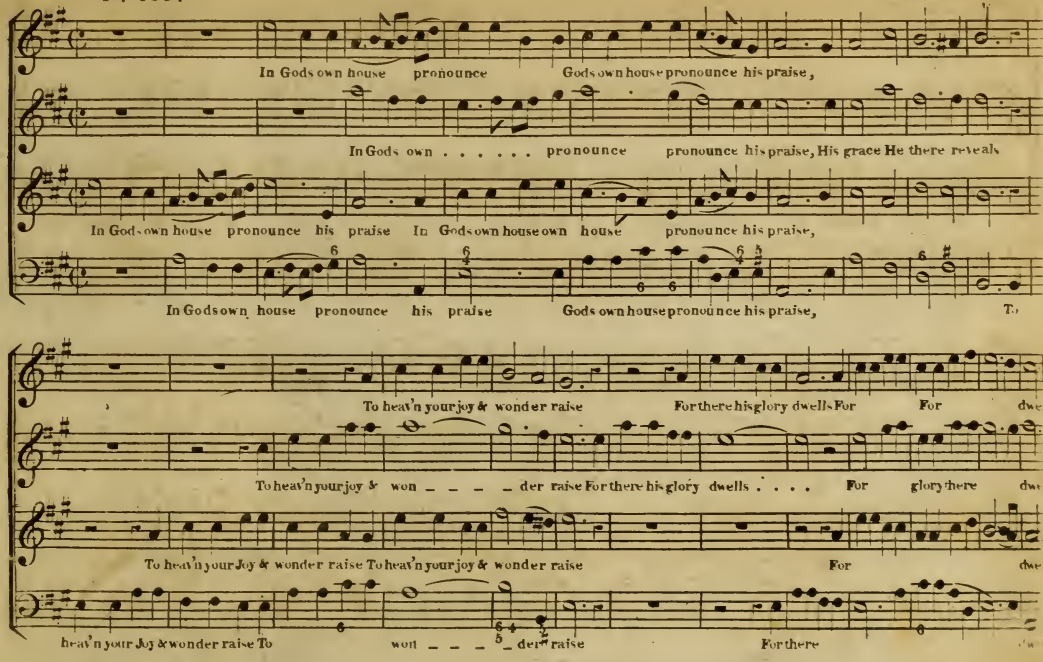

The dwellings of thy love
Lord of the worlds a_bove how pleasant & how fair The dwellings of thy love Thine earthly temples are,
The dwellings of thy love Thine
Thine earthly temples are
To thine abode my heart aspires With warm desires to see my God
With warm &c: my God
Thine earthly temples are
To thine abode my heart aspires

Nº 148

R. Harrison.

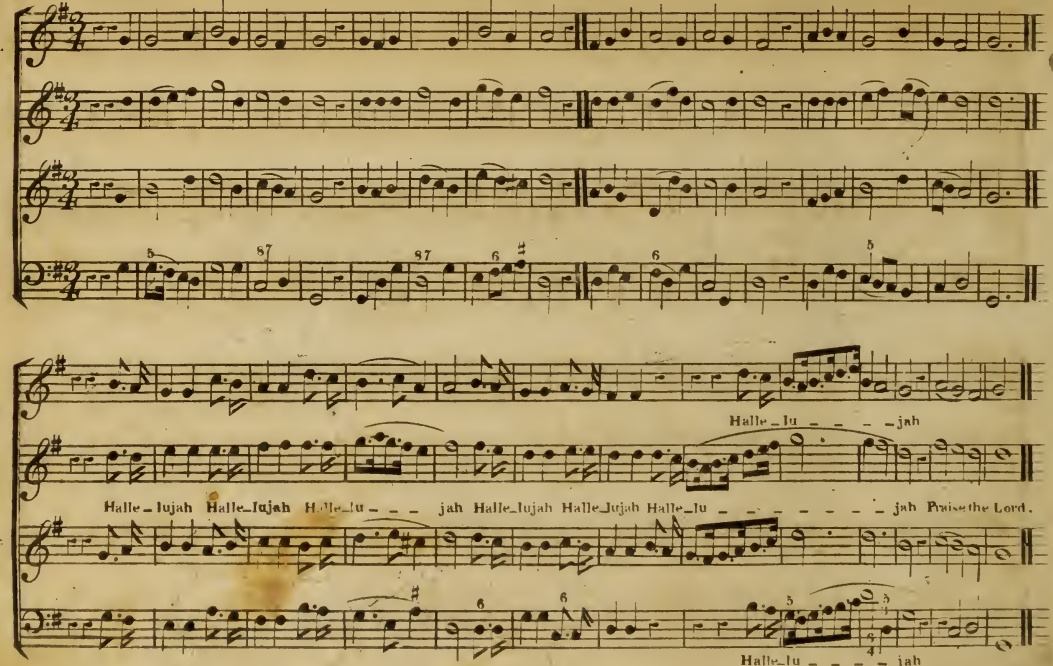


Nº 149. Stephenson.

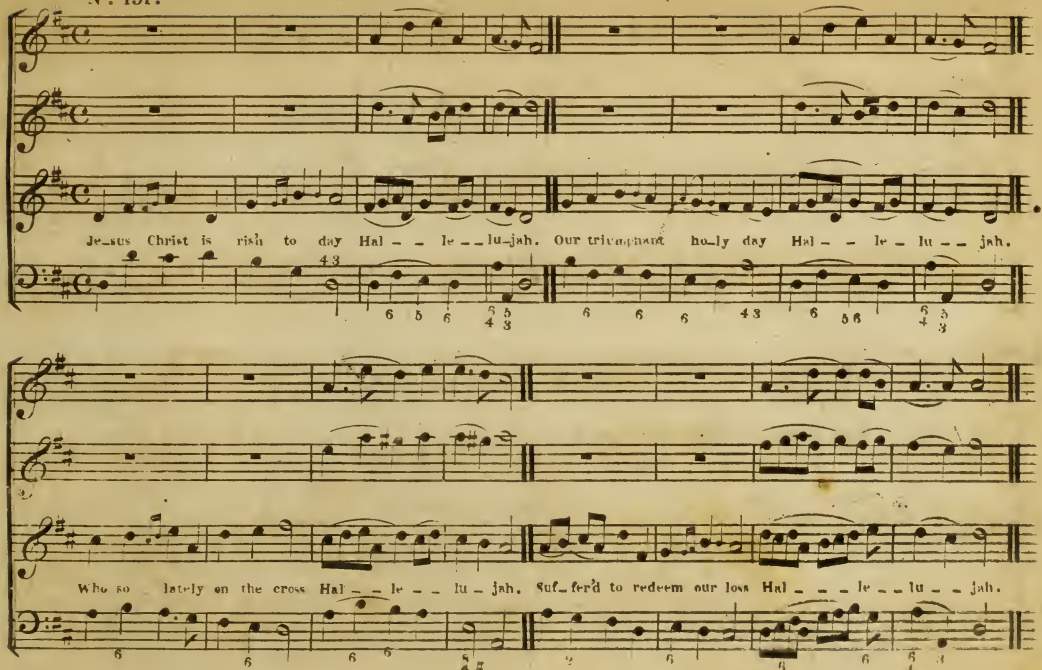


LYNN. L. M. ♯.

Nº 150.



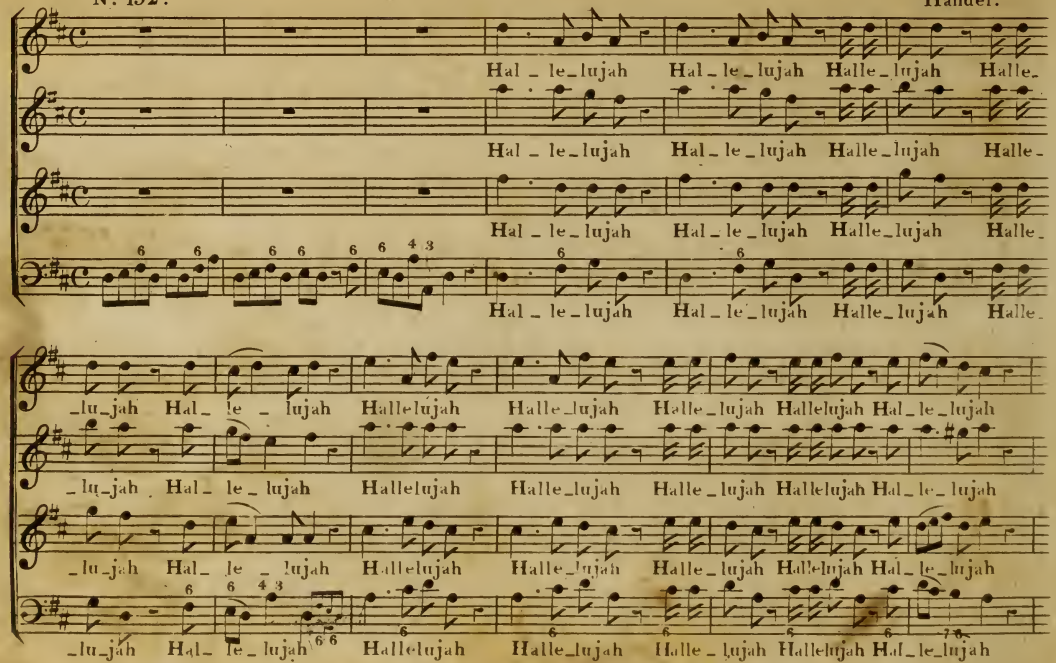
N° 151.

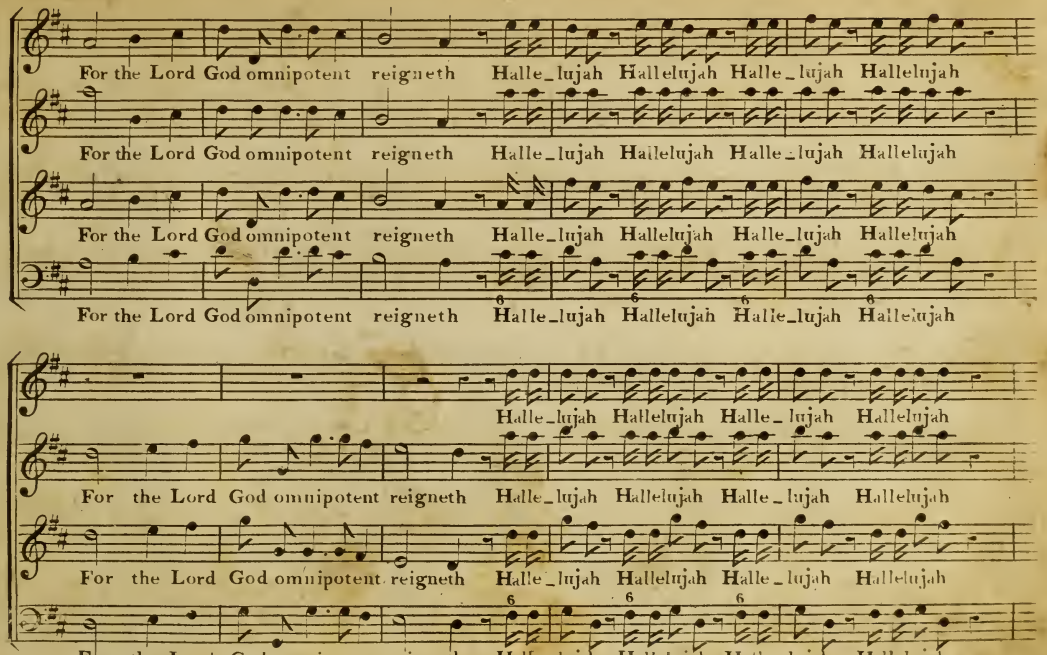

Je_sus Christ is rish to day Hal _ _ le _ _ lu_jah. Our triumphant ho_ly day Hal _ _ le _ lu _ _ jah.
Who so lately on the cross Hal _ _ le _ _ lu _ jah. Suf_fer'd to redeem our loss Hal _ _ _ le _ _ lu _ _ jah.

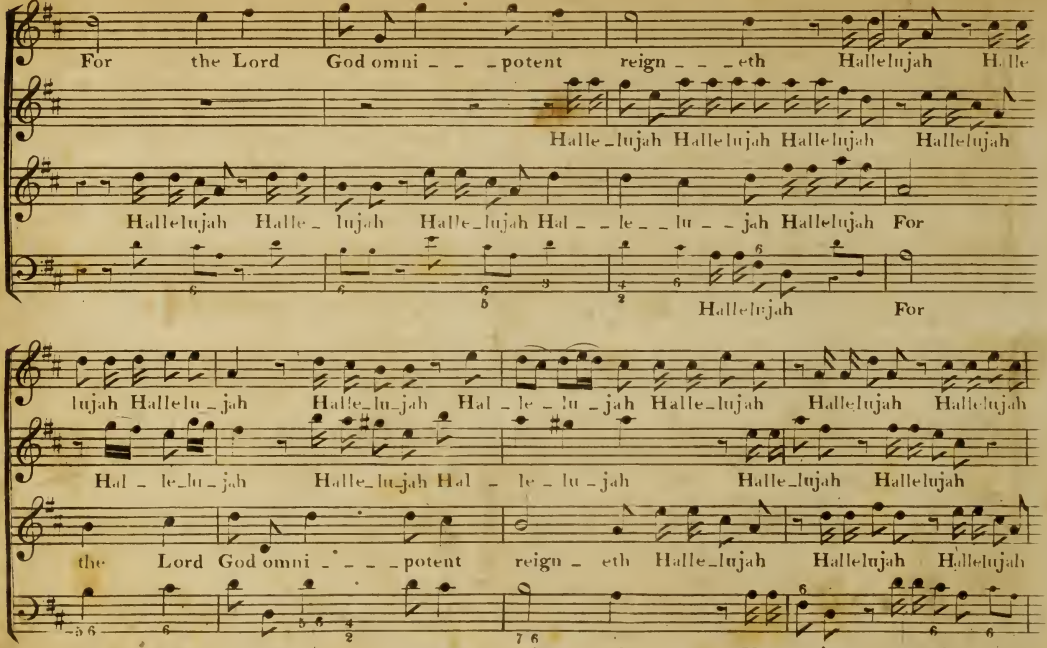
HALLELUJAH CHORUS FROM THE MESSIAH.

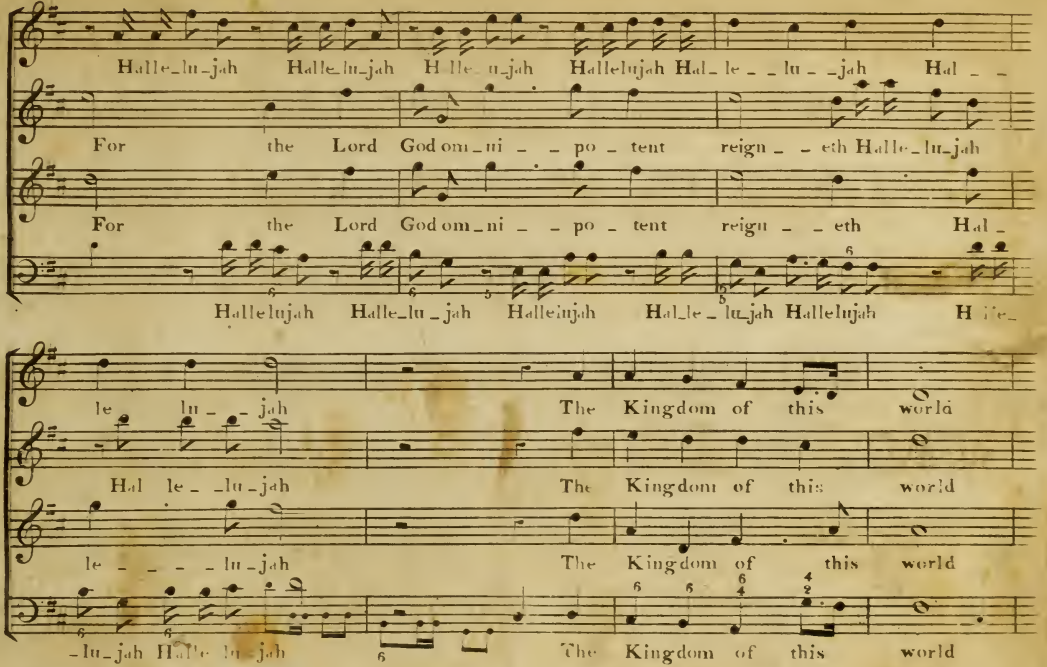
Nº 152.

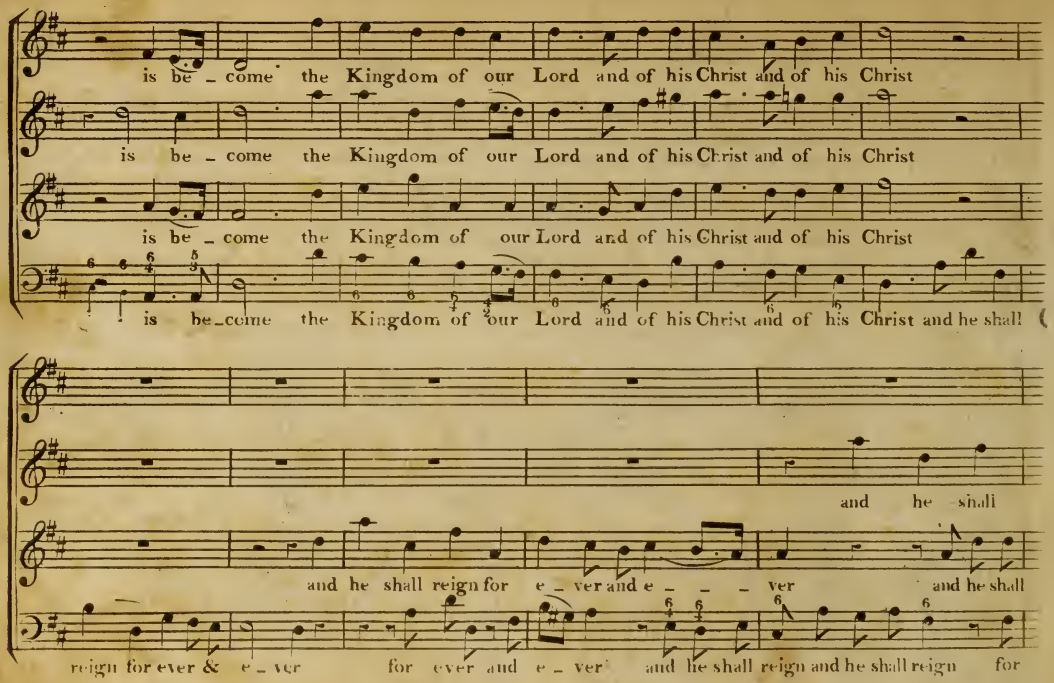
Handel.

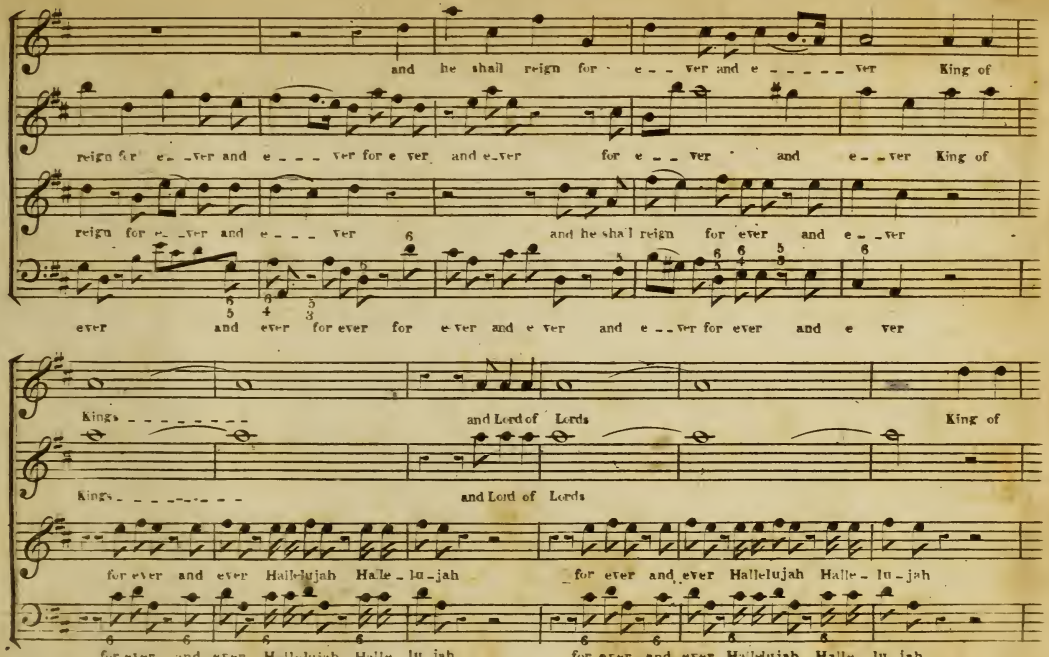


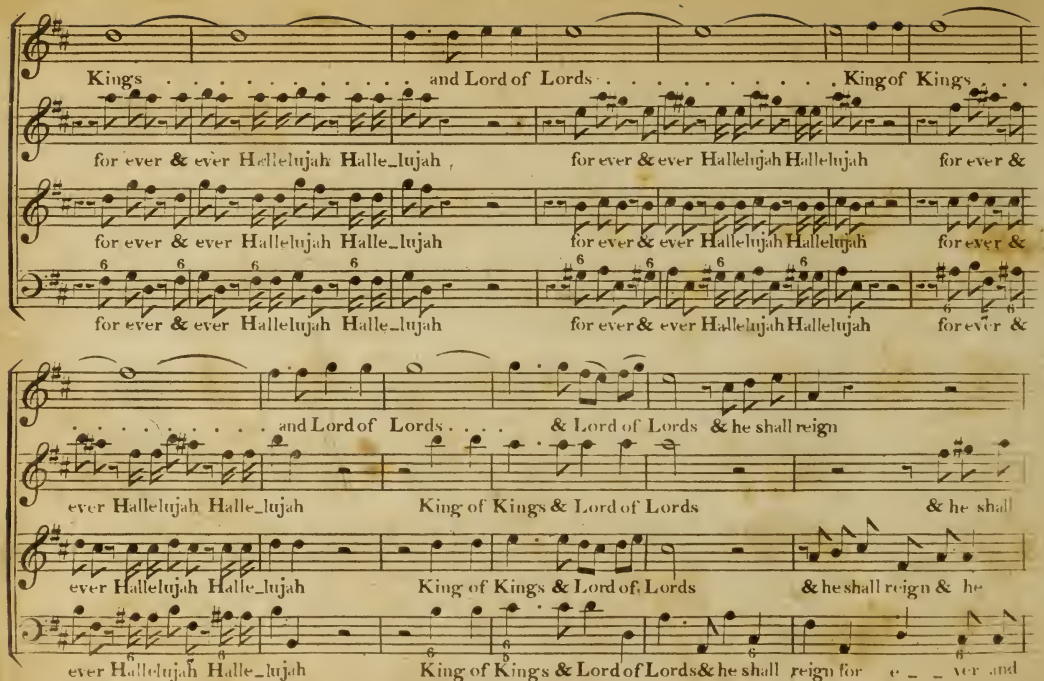

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah
For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah
For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah
For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah
Halle_lujah Hallelujah Halle_lujah Hallelujah
For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah
For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah
For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

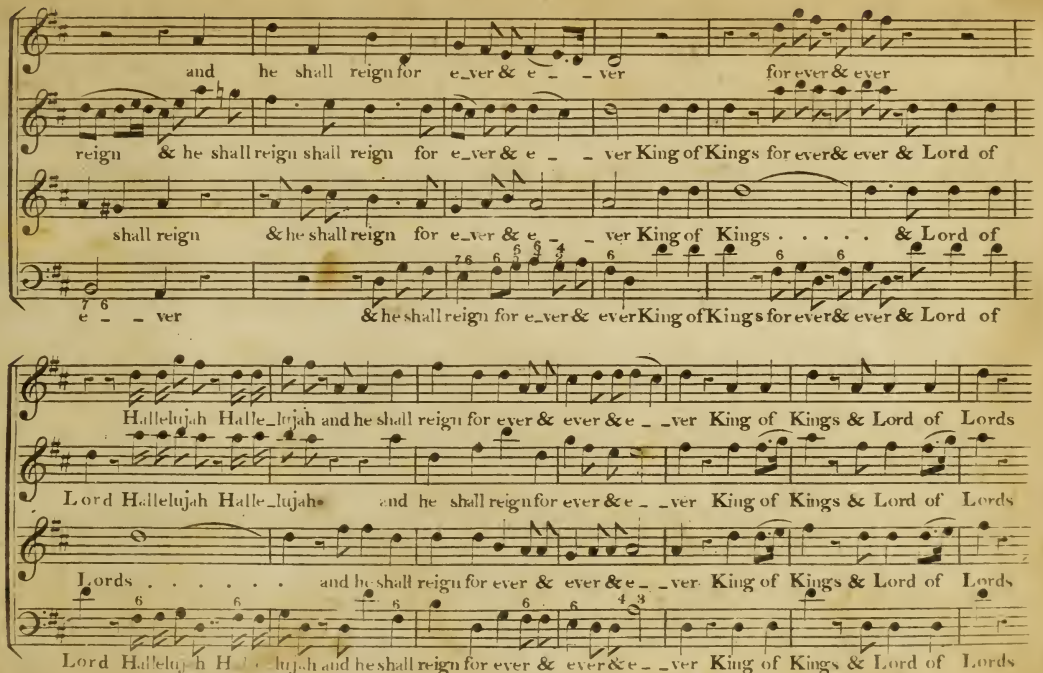

For the Lord God omni - - - potent reign - - - eth Hallelujah Halle
Halle-lujah Hallelujah Hallelujah Hallelujah
Hallelujah Halle- lujah Halle-lujah Hal - - le - - lu - - jah Hallelujah For
Hallelujah For
lujah Hallelu-jah Halle-lu-jah Hal - le - lu - jah Halle-lujah Hallelujah Hallelujah
Hal - le-lu-jah Halle-lujah Hal - le - lu - jah Halle-lujah Hallelujah
the Lord God omni - - - potent reign - eth Halle-lujah Hallelujah Hallelujah
the Lord God omni - - - - potent reign - eth Halle-lujah Hallelujah

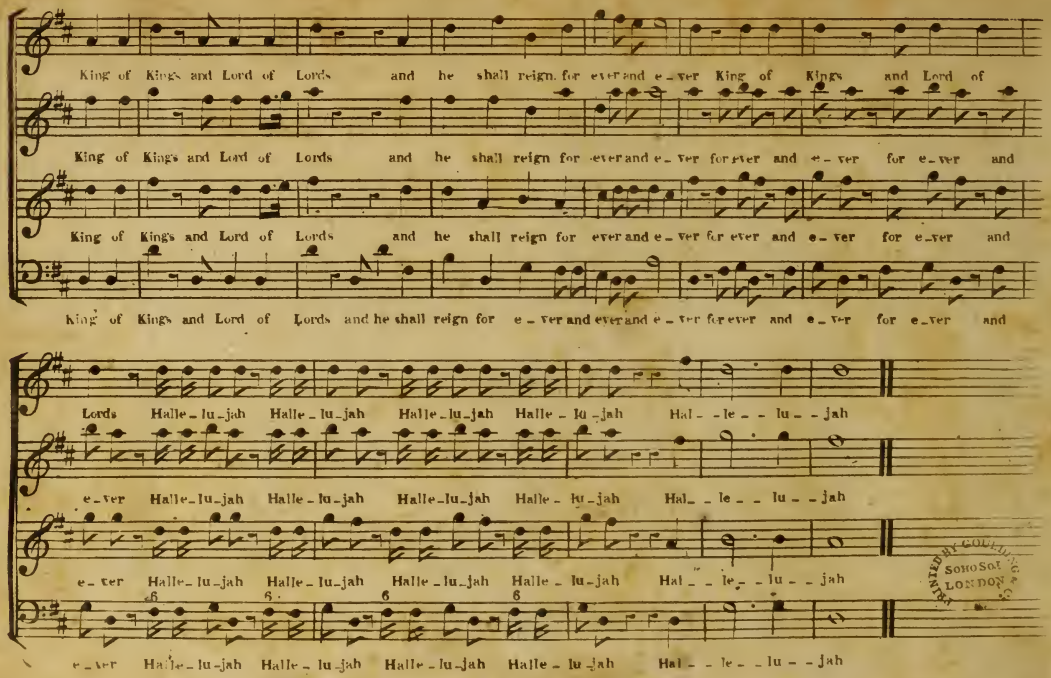

Halle_lu_jah Halle_lu_jah Halle_u_jah Hallelujah Hal_le_lu_jah Hal_
For the Lord God om_ni_po_tent reign_eth Halle_lu_jah
For the Lord God om_ni_po_tent reign_eth Hal_
Hallelujah Halle_lu_jah Hallelujah Hal_le_lu_jah Hallelujah Hal_le_
le_lu_jah The Kingdom of this world
Hal le_lu_jah The Kingdom of this world
le_lu_jah The Kingdom of this world
_lu_jah Halle_lu_jah The Kingdom of this world


is be _ come the Kingdom of our Lord and of his Christ and of his Christ
is be _ come the Kingdom of our Lord and of his Christ and of his Christ
is be _ come the Kingdom of our Lord and of his Christ and of his Christ
is be_come the Kingdom of our Lord and of his Christ and of his Christ and he shall
and he shall
and he shall reign for e _ ver and e _ _ _ ver and he shall
reign for ever & e _ ver for ever and e _ ver and he shall reign and he shall reign for


and he shall reign for e - - ver and e - - - - - ver King of
reign for e - - ver and e - - - ver for e ver and e - ver for e - - ver and e - - ver King of
reign for e - - ver and e - - - ver and he shal reign for ever and e - - ver
ever and ever for ever for e ver and e ver and e - - ver for ever and e ver
Kings - - - - - - - - and Lord of Lords King of
Kings - - - - - - - - - and Lord of Lords
for ever and ever Hallelujah Halle - lu - jah for ever and ever Hallelujah Halle - lu - jah
for ever and ever Hallelujah Halle - lu - jah for ever and ever Hallelujah Halle - lu - jah


Kings . . . . . and Lord of Lords . . . . . King of Kings . . .
for ever & ever Hallelujah Halle_lujah , for ever & ever Hallelujah Hallelujah for ever &
for ever & ever Hallelujah Halle_lujah for ever & ever Hallelujah Hallelujah for ever &
for ever & ever Hallelujah Halle_lujah for ever & ever Hallelujah Hallelujah for ever &
. . . . . and Lord of Lords . . . & Lord of Lords & he shall reign
ever Hallelujah Halle_lujah King of Kings & Lord of Lords & he shall
ever Hallelujah Halle_lujah King of Kings & Lord of Lords & he shall reign & he
ever Hallelujah Halle_lujah King of Kings & Lord of Lords & he shall reign for e _ _ ver and


and he shall reign for e_ver & e _ _ ver for ever & ever
reign & he shall reign shall reign for e_ver & e _ _ ver King of Kings for ever & ever & Lord of
shall reign & he shall reign for e_ver & e _ _ ver King of Kings . . . . . & Lord of
e _ _ ver & he shall reign for e_ver & ever King of Kings for ever & ever & Lord of
Hallelujah Halle_lujah and he shall reign for ever & ever & e _ _ ver King of Kings & Lord of Lords
Lord Hallelujah Halle_lujah and he shall reign for ever & e _ _ ver King of Kings & Lord of Lords
Lords . . . . . and he shall reign for ever & ever & e _ _ ver King of Kings & Lord of Lords
Lord Hallelujah Halle_lujah and he shall reign for ever & ever & e _ _ ver King of Kings & Lord of Lords



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