

SACRED MUSIC,
CONTAINING A GREAT VARIETY OF
Psalm and Hymn Tunes;
SELECTED PRINCIPALLY, FROM THE MOST EMINENT EUROPEAN AUTHORS;
The greater part of which were never published in the Patent Notes.
To which is prefixed, a Musical Grammar, a Musical Dictionary, &c.

BY SETH ELY.

"I will sing with the spirit, and I will sing with the understanding also."—St. Paul.

"The Song of Sion is a tastless thing,
Unless, when rising on a joyful wing,
The soul can mix with the celestial bands,
And give the strain the compass it demands."

COWPER, L. L. D.

CINCINNATI:—PRINTED BY MORGAN, LODGE AND CO. FOR THE PROPRIETORS—1822.

Western District of Pennsylvania, to wit :

We it remembered, That on the twentieth day of April, in the forty-sixth year of the Independence of the United States of America, A. D. 1822, Seth Ely and Joseph Tingley, of the said District, have deposited in this office the title of a book the right whereof they claim as Proprietors, in the words following, to wit: "Sacred Music, containing a great variety of Psalm and Hymn Tunes, selected, principally, from the most eminent European authors; the greater part of which were never before published in the Patent Notes. To which is prefixed a Musical Grammar, a Musical Dictionary, &c. By Seth Ely. 'I will sing with the spirit, and I will sing with the understanding also.'—St. Paul.

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R. I. WALKER.

Clerk of the Western District of Pennsylvania.

INTRODUCTION.

WITH much care and attention I have at last completed this volume of Sacred Music, and I hope that it will prove a pleasing acquisition to my numerous patronizers, because it is owing very much to their more than common patronage that it is raised into public view, and which might otherwise have lain comparatively hid for ages: therefore it is but little to what I owe thus publicly to tender them my grateful acknowledgements. I feel conscious that they may consider this book as a good standard collection of classical Church Music, to which they may appeal for a decision of that which is delicate, correct, elegant and sublime, and find ample satisfaction.

My design, in the compilation of this volume of Sacred Music, is to present to the public, in the Patent Note form, such music as is almost universally admired by the greatest lovers of the science, and is, for the most part, selected from the most scientific Doctors and Masters of Europe. As for that part of the music which I had the honour of composing, I am willing to acknowledge that I do not consider that they are equal to many of those with which they are mingled; notwithstanding, I flatter myself in believing that it is generally correct, and such as my patrons will receive with pleasure. I do not pretend that all my ideas have been original, yet I have freely thought for myself, and have admitted fancy to exert itself in many instances. I discover that I have made use of whole measures from other authors in composition without design, for which some may feel disposed to charge me with plagiarisms: inadvertencies of this kind are not infrequent in the best authors, even in those whose writings are most original. I should be pleased that those pieces of which I claim to be the author, might be criticised with candour by competent judges, and should ever be grateful to them to point out to me the errors attending them; but as to the captious pedant

I feel no disposition to learn his mind concerning them. Such as it is I offer it to the public, together with that which I consider as being some of the finest specimens of human thought, and have to add, "To err is human; to forgive, divine."

I presume that the instructions laid down in the Grammar of this volume are far superior to those which have been published in any volume of Sacred Music in the English language. Were the Grammar of no better authority than being the result of my own fancy, or were it the production of a class of men who had not an opportunity of being made acquainted with music as a science, it might then seem an unpardonable presumption in me to recommend it in very high terms; but as it was, for the most part, composed by the very celebrated Dr. Calcott, organist of Covent Garden Church, London, who had not less than seventy different scientific authors to consult for the materials it contains, many of which were Italian, French, Prussian, German and other European authors. I think that it cannot be accounted extravagance to pronounce it a work not inferior to any in the English language, or that the English cannot boast of a better than his excellent original. I am sorry that I could not have inserted it in full; yet all the most essential parts of it I have published in this book. I have taken the liberty to depart more from the excellent original in Notation than in the other parts, and have added many observations on the nature of singing under that head. Such as would wish to procure his original Notation, (which is superior in its nature to any thing of the kind with which I am acquainted,) I expect that I shall be able to furnish it to them on the shortest notice as I expect to have a large number of them on hand. It may perhaps be not a little gratifying to my patrons to be informed that they acquire the principal part of the

original as it stands in this volume, together with the Appendix, Dictionary and all the music at a less price than they can procure the Boston edition of the Grammar alone.

In the arrangement of this Grammar I have made a considerable variation from the original of Dr. Calcott. I have adopted that most excellent plan which Mr. L. Murray has pursued in his Grammar of the English Language, and I perfectly coincide with him in his remarks on laying down the principles for instruction. He says, "In books designed for the instruction of youth there is a medium to be observed between treating the subject in so extensive and minute a manner as to embarrass and confuse their minds by offering too much at once for their comprehension, and, on the other hand, conducting it by such short and general precepts and observations as convey to them no clear and precise information. The method which I have adopted of exhibiting the performance in characters of different sizes, will, I trust, be conducive to that gradual and regular procedure which is so favourable to the business of instruction. The more important rules, definitions and observations, and which are therefore the most proper to commit to memory, are printed with a larger type, whilst rules and remarks that are of less consequence, that extend or diversify the general idea, or that serve as explanations, are contained in the smaller letter: these or the chief of them will be perused by the student to the greatest advantage if postponed till the general system be completed." By a close application to the rules and observations following them in this Grammar of Music, and by an industrious attention to the music of the best authors, the student may become a considerable proficient in this most interesting and pleasing science.

For those persons who are desirous to learn the prin-

ciples of singing only, the rules of Notation, together with the following of Melody and Harmony, may be sufficient, viz. seventy-ninth, eightieth, ninetieth, ninety-first, ninety-second and ninety-third; but for those who wish to become elegant performers, to the above must be added the rules of Rhythm; and for those who wish to become most excellent no part of the whole science can be dispensed with, but must be well understood and practised accordingly.

In the prosecution of this book of Sacred Music I have had utility and correctness in continual view, and my incessant aim has been to counteract the erroneous method which prevails throughout the United States in teaching the Solfeggis Art. In order to accomplish so desirable an object, I have been under the necessity of deviating from the track of the greater part of the compilers of music who have gone before me, who have neither given precept nor example for performing music agreeable with its changes, termed Modulation. How much the following sheets may contribute towards rectifying errors of such magnitude must be submitted to the decision of time, the influence of instructors, the taste of students, and the judgment of men.

The method which I have pursued in writing the heads of the Notes in the tunes of this volume, is, for the most part, consistent with the changes of Key, at which I above hinted; yet I have not, in every instance, announced these changes, as, for instance, the tune of Wells, which is continually changing from the Key of F to C and from C to F by the heads of the Notes. This manner of writing is certainly a novelty, and as the novelty is so great and unexpected I do not doubt that many will hastily condemn the plan. That many will condemn it at first sight seems to be a natural consequence, because it is that concerning which neither they, their fathers, nor their predecessors, perhaps, ever heard; but as I am fully convinced of the great and common error which is very generally practised in teaching, and being firmly established in the rectitude of my plan, being supported by so good authorities for these

changes or Modulation, as Dr. Calcott and all the great connoisseurs of Europe who treat on this subject, (a subject of the highest moment,) that I have written the music consistent with Modulation: then let me entreat them to withhold their anathemas for a moment, and not too hastily condemn the demonstrative and perspicuous plan which I have adopted. That it is both a demonstrative and perspicuous plan will be made evident by comparing the music which I have written with the true intent and meaning with the rules and observations made under the abovementioned articles of the Grammar. When this is done I have hopes to believe that there are but few hearts so obdurate but sweet charity (one of the most inestimable gifts from heaven to man, and an antidote for petulance and invective) will reach their souls and incline them to forgive.

An author very justly observes, that "It generally is the fate of new inventions to meet with disapprobation and opposition until their utility has been proved by experience; and it is a misfortune which accompanies every attempt to improve sciences that men cannot, but with great difficulty, be persuaded to deviate from the rules to which they have been accustomed, in the practice of which they proceed till they believe no invention can exceed their excellence; and antiquity and general use are deemed sufficient reasons for rejecting even the consideration of improvement: but surely antiquity cannot justify the continuance of systems founded in error, nor ought the process of any particular system, because in general use, to become perpetual; yet, certainly, the utility of every new invention and every improvement in the Arts and Sciences ought to be substantiated beyond contradiction before the public attention should even be asked." A thorough conviction of this, and that my plan would bear the strictest scrutiny, caused me to take the steps which I have taken in writing the heads of the music so as to correspond with the nature of Modulation and the design of the several authors.

It is proper in this place to observe that much has been said against the use of the Patent Notes without assign-

ing any better reason than this, that singers are inclined to acquire a negligence concerning the rules of music and confide too much in the form of the head of the Notes. This imputation is misapplied when the fault is fixed upon the form of the Notes: but apply the imputation to the careless performer, and then the observation will carry some weight with it. Permit me to ask who was ever acquainted with an erudite musician whose days were days of indolence and inattention with respect to the art? I admit that nature does endow some persons with a sweetness of voice and a happy delivery of a few pieces; yet I will maintain there are but very few who ever become great proficient in the science without much industry and an indefatigable application to the most scientific authors. Music was not designed for the lazy and indifferent man, but for him who is willing to employ every melodious faculty of his soul in the praises of Him who is surrounded by all the cherubims and seraphims of heaven, who are in eternal raptures glorifying Him in symphonious songs and anthems. How frequently do we see persons attempting to perform from the round headed Notes who have neither knowledge nor understanding of them, but, like the parrot, imitate those with whom they perform, and think that they are meritorious in their performance? If we see frequent instances of this kind of lazy imitators attempting to sing the Round Notes as well as the Patent, is that principle noble or candid which condemns the Notes instead of the persons? if not, then let the blame fall on its proper objects, but on no other. Therefore, I maintain, that so far as it is absolutely necessary to sing by the syllables Me, Faw, Sol, Law, so far it is absolutely requisite to use the Patent Notes: but I am very far from insisting upon the absolute necessity of confining singers to these syllables for a great length of time. As soon as the student perfectly understands the places of the Tones and Semitones of the Scales, he then should be taught the letters and their relative distance from the Key by number agreeable to the examples given in the seventy-fifth and seventy-sixth pages of this work. By being made

perfect master in these various methods, in process of time he may as readily and correctly perform from the round headed Notes as the Patent headed Notes if he practice them equally.

I presume that there are but a few persons, if any, who will be at the trouble to give this volume a candid and thorough investigation, who will maintain that they cannot discover some propriety in the use of the Patent Notes. The most part of students will immediately discover the reason why the learned authors have adorned their music with sharps, flats and naturals, which are termed Accidentals, in contradiction to those which are used immediately after the Clefs. They will be convinced that these characters are not mere marks of fancy destitute of design, but rather that they are marks fraught with intentional power, grace and beauty. They are used to sweeten the sounds, diversify the chords, and change the Key of music from letter to letter; also, to awaken the attention of the auditor, arouse his passions, captivate his senses, harmonize his soul, soften his spirits, and, in a word, to enrapture all the powers of his mind. When these characters are ingeniously inserted, and the music to which they are affixed, is as ingeniously performed, whether they are written by the Patent or round heads, the auditor's feelings are wrought upon by insensible degrees, till, at length, in the course of the music, he loses himself amidst pleasing charms, and has his passions no longer at command, which are under the controlling power of this most exquisite art. Shakspeare, speaking upon the nature and power of music, says :

“Do but note a wild and wanton herd,
Or race of youthful and unbandied colts,
Fretting mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You will perceive them make a mutual stand,
Their savage eyes turn to a modest gaze,
By the sweet power of music: therefore, the Poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature:
The man that hath no music in himself,

Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.”

But to return. The various changes of Modulation which are effected by the use of the Accidentals, are more readily known when correctly written in the Patent form than with round heads, because the student discovers where the changes should begin: consequently I consider that the Patent Notes are admirably calculated to announce the new Key. These Modulations are very frequent in the compositions of all good authors, and many of the most grand effects we feel by hearing good music justly performed, arise from these changes: therefore it is of the utmost consequence that every piece of music should have them inserted in their proper places, and that the performer should, in every case, exert himself to do them justice by sounding them exactly. Many grand effects are produced by paying a particular attention to the terms which are placed over the music: these should be attended to also. There is an astonishing difference in the effect of music when performed in its true spirit and when it is carelessly done. Suppose, for instance, that Cheshunt should be performed at one time without paying any regard to the Accidental characters nor directive terms, and in a monotonous manner, and, at another, by paying every attention to them and entering into the full spirit of the piece, what a momentous difference would we feel!

The Appendix to the Grammar contains much useful matter, and ought to be much studied as it tends to lead the performer to a view of the analogy which exists between music and language.

The Dictionary explains such terms as are used in music, and also many of the technical terms which are used in the Grammar and not found in any common Dictionary.

The Tunes are arranged according to their Metres, and many of them are accompanied with a number of verses. The verses may be sung to other tunes as well as to those with which they are printed. The Metres

are distinguished thus: L. M. stands for Long Metre; 6ls. L. M. six lines Long Metre; L. P. M. Long Particular Metre; C. M. Common Metre; C. P. M. Common Particular Metre; S. M. Short Metre; S. P. M. Short Particular Metre; H. M. Hallelujah Metre; and P. M. Proper Metre. The Proper Metres are of various kinds, and are known in their classes by figures representing the number of lines and the number of syllables in each line.

In consequence of the Grammar and the great variety of short tunes and Set Pieces which this work contains, I have found it impracticable to insert many Choruses or Anthems agreeable to the plan I originally contemplated; notwithstanding, I believe that the numerous Set Pieces which I have given will prove more acceptable and beneficial to my patrons and the community at large, considering the present state of music, than had I made room for many Choruses and Anthems in their stead. By leave of Providence I purpose to publish a second volume of Sacred Music, to be made up, principally, of Set Pieces, Odes, Choruses, Anthems, &c. &c. in one, two, three, four and more parts, at some future period not far distant, to be principally selected from the great Doctors and Masters of Europe.

It could not be reasonably expected, that so small a volume as this could contain all that variety of music which many could desire; yet I presume that it contains one third more matter, for its size, than is to be found in any typographical work of its kind in the English language.

As I have lived about three hundred miles from the press, it has precluded the possibility of reading the proof sheets myself, let it not be surprising that many typographical mistakes should be discovered in the course of the volume.

I have to observe, finally, that too great a proportion of the Patent Note music, now in use, tends to vitiate the public taste, and is improper for public worship. Much of it was composed by men who had not the means of being acquainted with music as a science, and their com-

positions are no other than a jumbling set of Notes put confusedly together without judgment or knowledge. Had such composers kept their music to themselves and taught the music of their superiors, they might have been acquitted with honour, but now are the butts of satirical witicism from the better informed part of the community.

That this compilation of Sacred Music may be a means of rectifying the taste for good music, of establishing a greater unanimity of love between the different denominations of Christians, of adding fervour to religious devotion, of attracting thousands to the places of divine worship, of giving pleasing anticipations of those joy-

ful strains of exultation sung by the blest above, whose bosoms glow intense as the sun, and of promoting the all-glorious cause of our Redeemer, is my most ardent desire and prayer.

SETH ELY.

Index.

Armley	L. M.	79	Bangor	C. M.	164	Costellow	88	Cambridge	S. M.	240
Abbas Court		106	Bedford		164	Calvary	90	Cadiz		243
Ascension		118	Broomsgrove		168	Carthage	95	Connelssvill		245
Avon		120	Burford		169	China	96	Cranbrook		246
Althrop		153	Blanford		170	Christian Warfare	105	Colchester		248
Arlington	C. M.	165	Barby		173	Crucifixion	139	Carmarthen	H. M.	259
Alzey		166	Braintree		176	Cheshunt	146	Crickhowell		261
Armdel		169	Buckingham		181	Congleton	155	Careystreet		245
Abridge		173	Brighthelmstone		182	Columbia	159	Christmas	P. M.	271
Albany		176	Berwick		185	Cincinnati	160	Condolence		273
Aberdeen		200	Bray		188	Connellsville	166	Colluption		281
Ashley		202	Boston		203	Coventry	167	Calvary		288
Albany		205	Brattle		206	Canterbury	167	Christmas		297
Alesbury	S. M.	244	Buckminster		209	Cheshire	169	Christian Fellowship		308
Albany		258	Bliss		226	Chelsea	171	Darwent	L. M.	79
Adeste Fideles	P. M.	270	Brownsville	S. M.	243	Clarendon	174	Doddridge		84
Amsterdam		296	Bethsada	H. M.	258	Carr's Lane	178	Dresden		98
Amesbury		298	Burnham		259	Crown Him	178	Denbigh		111
Anapolis		312	Birkstead	P. M.	290	Columbus	182	Dartmouth		127
Bath	L. M.	83	Buckingham		292	Christmas	182	Denmark		144
Brentford		97	Bermondsey		293	Canaan	183	Devotion	L. P. M.	163
Bredby		102	Bramham		301	Carolina	186	Dayton	C. M.	172
Birmingham		104	Castlestreet	L. M.	80	Cambridge	187	Durham		176
Baltimore		142	Cymbeline		81	Gloucester	214	Delacourt		181
Broadmead		154	Connecticut		84	Cambridge	224	Devises		187
Britannia		157	Carmel		86	Canaan	238	Dunkenfield		188

INDEX.

vii.

Dorset	196	Huntingdon L. P. M.	162	Ludlow	C. M.	172	New England P. M.	269	Portsmouth H. M.	262	
Doxology	198	Heighington C. M.	190	Lincoln	C. M.	200	Nativity	279	Praise the Lord P. M.	280	
Dialogue	218	Hartford	191	Lambeth		215	New Jerusalem	320	Pilgrim's Song	295	
Darwell	H. M.	Hermon	199	Ludlow		235	Old Hundred L. M.	77	Pewsey	297	
Dirge	4ls. 10s.	Hallelujah	204	Little Marlborough S. M.		243	Osnaburgh	92	Pentypool	300	
Dwight	P. M.	Hopkins	242	Lonsdale		247	Oporto	102	Quincy L. P. M.	160	
Dismission		Horncastle	245	Lexington		250	Orphan's Hymn	123	Quebec	S. M. 241	
Eaton	L. M.	Hardborough P. M.	266	Loughton	P. M.	278	Ohio	S. P. M.	161	Rome	L. M. 78
Exaltation		Herald Angels	276	Loughrea		281	Orford	C. M.	180	Reading	112
Easter		Haandel's Song in Saul	276	Launceston		282	Overton		192	Rowlston	117
Eutaw		Heart's	282	Lena		290	Ocean		212	Russia	124
Exeter	L. P. M.	Harrisburgh	302	Leoni		294	Ode on Judgment P. M.	272	Resurrection	149	
Edgecomb	C. M.	Hymn on Redemption	310	Litchfield		301	Oxford	283	Resurrection C. M.	183	
Eustacy		Islington L. M.	84	Magdalen	L. M.	78	Oundel	287	Rockingham	164	
Eaglestreet	S. M.	Incarnation	92	Milbank		85	Olney	292	Rockbridge	191	
Easter Hymn	P. M.	Islington	101	Monich		86	Praise	L. M. 77	Revelation	195	
Endlessday		Italy	103	Mansfield		93	Palmis	80	Rutland	S. M. 246	
Farewell	L. M.	Jubilee	130	Music		100	Portugal	81	Redeeming Love P. M.	273	
Florence	C. M.	Isle of Wight C. M.	170	Mousley		119	Palermo	85	Romain	291	
Farrington		Irish	175	Monmouth		153	Presburg	89	Sacrament L. M.	89	
Friendship		Ireland	164	Morning Hymn		157	Plymouth	100	Seaman's Song	82	
Frankfort	P. M.	Jabez Prayer	S. M. 300	Martin's Lane L. P. M.		163	Prussia	109	Salem	82	
Feversham		Jubal's Lyre	306	Mear	C. M.	164	Philadelphia	126	Stonefield	89	
Greensburg	L. M.	Kent	L. M. 81	Melitello		167	Plymouth Dock	154	Sheffield	121	
German		Kingsbridge	90	Magdalen		171	Pittsburgh L. P. M.	161	Sinai	156	
Grovehouse	C. M.	Kirkland	194	Messiah		172	Plymouth	C. M. 166	St. Stephens	C. M. 165	
Greenwich		Kensington	228	Miles's Lane		179	Plymptons	177	St. James	C. M. 170	
Geneva	P. M.	Kettering	268	Milan		200	Pemrose	177	Somerset	174	
Goshen		Kendall	C. M. 275	Middleton		216	Pembroke	179	Streubenville	174	
Groningen		Knaresborough	288	Majesty		222	Pickerton	180	St. Martins	175	
Gead		Kingston	306	Milford		240	Palmyra	186	Sheldon	186	
Halifax	L. M.	Kettering	85	Melton Mowbray P. M.		292	Piety	189	St. Jago	189	
Harwinton		Kedron	P. M. 94	Newton	L. M.	87	Pebrmarsh	192	Swanwick	189	
Horsley		Lorn	L. M. 95	New Sabbath		89	Penusylvania	203	St. Asaph's	191	
Haverhill		Leith	101	New York		137	Purcell	211	Sydenbam	201	
Harlaem		Lorrain	114	New-Court L. P. M.		158	Parma	212	Stade	201	
Handel's 148th		London	116	Nativity	C. M.	194	Poland	221	Stratham	210	
Habbakkuk		Lubec	125	New Haven		202	Price	S. M. 241	Scotland	213	
Hanover		Lancaster L. P. M.	132	Naples		206	Pelham	249	Spiritual Warfare	220	
Hundred & 13th L. P. M.	159	Lyme	C. M. 171	New York	H. M.	262	Pennsylvania S. P. M.	257	Salop	C. M. P. 234	

Stubenville	235	Application	296	Thunder Storm	267	Vernon	214	Woburn Abbey	292
Shirland	241	Truro	78	The Sailor's Song	284	Vincennes	244	Westbury Leigh	244
St. Thomas	242	The Sun	91	Trowbridge	286	Wilton	88	Washington	160
St. Bernard	244	The Second Advent	93	Tamworth	288	Wells	94	Weymouth	261
Silver Street	247	The Ransom	99	The Star in the East	302	Wurtemburgh	155	Waterford	295
St. Giles	256	Tamworth	187	Troy	312	Warwick	165	Whitchurch	320
Saxony	264	Tempest	190	Union	110	Wantage	168	Xenia	191
Sophronia	270	Trumpet	195	Urbanna	198	Waltham	168	Xenia	268
Sark	273	The Everlasting Song	230	Upton	252	Workshop	173	Yorkshire	91
Sicilian Hymn	283	Thanksgiving	236	Victory	87	Washington	188	Yarmouth	248
Shields	283	Thatcher	240	Vincennes	184	Wareham	196	Zion	256
Sweden	287	Triumph	260	Vernon	185	Washington	217	Zanesville	291
Stanford	293	Taunton	265	Veni Creator	199				

Index to the Grammar.

Added Lines	10	Dot or Point	12	Harmonical Progression	34	Musical Foot	53	Shake or Trill	21
Accent	15 & 50	Directive Terms of Time	16	Intervals of Melody	26	Musical Cæsure	54	Sharp Fourth	25
Appoggiatura	21 & 43	Double Sharp	18	Inversion of Intervals	26	Mixt Cadence	46	Signature	30
After Note or Note of transition	21 & 41	Double Flat	18	Inversions of the Triad	35	Notation	9	Scale, Major and Minor	30
Abbreviations	33	Double Bar	18	Inversions of the Dominant Seventh	59	Notes	10	Subdominant	36
Ancient Signatures	33	Da Capo	19	Interwoven Phrases	56	Notes of Duration	11	Subdiatant	32
Anticipation	43	Direct	19	Irregular Phrase	57	Natural	17	Supertonic	33
Addition	44	Dash	30	Irregular Section	57	Naming of Intervals	24	Suspension, Discords of	43
Articulation and Delivery	63	Dissonant Intervals	27	Interwoven Section	57	Ninth	43	Sequences	46
Brace	10	Dominant	32	Interwoven Period	60	Octave	26	Simple Common Measure	46
Base Staff	11	Direct motions of Harmony	36	Keeping Time	16	Point or Dot	12	Simple Triple Measure	51
Bar	13	Dominant Seventh	38	Key Major and Minor	32	Pause or Hold	19	Simple Fect	53
Base Note, Root or Radical Note	35	Discords in Harmony	41	Leading Note	39	Prisa	19	Simple Time Phrases	55
Clef	10	Dominant Period	59	Licenses	48	Perfect Fourth	25	Section	57
Common Time	13	Delivery	63	Musical Grammar	9	Perfect Fifth	26	Sacred Music	64
Compound Common Time	13	Eight Notes	11, 29, & 31	Music	9	Perfect Cadence	45	Time	13
Compound Triple Time	16	Emphasis	16 & 52	Mood or Mode	13	Plagal Cadence	46	Triple Time	14
Close	18	Expression	20	Mode or Key	29	Partial Modulation	49	Triple Compound	15
Choice Notes	19	Effect	20	Marks of Expression	19	Phrase	55	Triplet	15
Consonant Intervals	27	Enharmonic Scale	29	Melody	24	Period	59	Tye	19
Chromatic and Enharmonic Scales	28	Extreme Sharp Sixth	48	Motions of Melody	24	Rests of Duration	12	Trilling	21
Chromatic Scale	28	Enharmonic Modulation	50	Minor Second, Third &c.	25	Root or Radical Base	35	Trill	25
Characteristic Notes	33	Flat	17	Major Second, Third &c.	25	Rules of Harmony	36	Third, Major and Minor	21
Contrary motions of Harmony	36	Fourteen Diatonic Semitones	24	Major Mode or Key	29	Resolution of Dominant Seventh	39	Tonic	32
Cadence, Perfect, Imperfect, &c.	46	Flat Fifth	26	Minor Mode or Key	29	Relative Minor Scales	31	Transposition	32
Chromatic Modulation	49	Fourth	42	Major Scales with flats	30	Rhythm	50	Transition	21 & 41
Compound Measures	61	False Cadence	45	Minor Scale	30	Regular Section	57	Triad	35
Codetta	63	Foot, Musical	53	Me Table	30	Staff	9	Tonic Period	59
Coda	61	Grammar, Musical	9	Modulation	10	Scales of Proportions	13	Transposition of Me	30
Compound Fect	63	Gammut	9	Mod. from the Major Scale	40	Single Bar	12	Tonic Minor Scales	31
Cæsure	54	Genera, or three kinds of Melody	28	Mod. from the Minor Scale	41	Syncope	16 & 43	Tase	61
Contracted Section	57	Graces of Music	21	Mixt Measures	52	Slurs	17 & 30	Unison	34
Diatonic Scale, or Gammut	10	Harmony	34						

MUSICAL GRAMMAR.

ARTICLE I. MUSICAL GRAMMAR.

Musical Grammar is the art of performing and writing music with propriety: it is divided into four parts, viz. *Notation, Melody, Harmony, and Rhythm.*

This division may be rendered more intelligible to young minds by observing in other words, that Musical Grammar treats, 1st. of the form and sound of the Notes, and of the various characters used in music: Secondly, of the combination of Notes in a piece of music, and their modifications: Thirdly, of the union of two or more melodies which are designed to be heard at once: and Lastly, the just method of performing music with propriety.

From the analogy which exists between music and language these rudiments of music are termed a Musical Grammar.

It is but just to acknowledge that this grammar is principally taken from Dr. J. W. Callcott's Musical Grammar. Were not the limits of this publication too small, the grammar would have been added at large; notwithstanding, I am confident that more knowledge of the science of music is retained in this treatise, than in any volume of sacred music published in America.

ART. 2. MUSIC.

Music is the science of sound.

In other words, music is the language of passion, or of enlivened imagination, formed, most commonly, into regular measures.

The historian, the orator, and the philosopher, address themselves primarily to the understanding; their direct aim is to inform, to persuade, or to instruct. But, like the poet, the primary aim of the musician is to please and to move, and therefore, it is to the imagination, and to the passions he addresses himself. He may, and he

ought to have it in his view, to instruct and reform; but it is indirectly, and by pleasing and moving that he accomplishes his end. His mind is supposed to be animated by some interesting object which fires his imagination, and engages his passions; and which, of course, communicates to his style a peculiar elevation suited to his ideas, very different from that supineness which is natural to the mind in its ordinary state.

As the practice of sacred music is in itself so agreeable and noble, it is no wonder that numerous persons are inclined to study it: but as words cannot, of themselves, express sounds, few, comparatively, are able to attain any considerable proficiency in this pleasing science, without the help of a master. To assist the ideas of the pupil, and ease the labor of the tutor, this grammar is printed with a larger and smaller type. That printed with the larger type is designed to be committed to memory, that printed with the smaller type is intended to illustrate more fully the subject of the larger, and likewise to extend the ideas beyond what could be expected from that alone.

PART I. NOTATION.

ART 3.

Notation teaches the nature and power of Notes and other characters used in music.

It is expected that the scholar will make himself well acquainted with the notes and characters of notation before he attempts to sing. He ought to commit the larger print of this part perfectly to memory; a neglect of which will be very prejudicial to his improvement; and it is from a neglect of this kind that we are to attribute the principal cause of the inaccurate performance, which exists in so many choirs of singers.

Many persons having a good musical ear, are very apt to trust themselves to that, rather than confine themselves to rules, and afterwards blame their instructors for

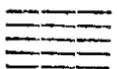
their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to neglect them.

Many schools have begun upon tunes when they could scarcely have given a letter upon the staff or scale of music, which is another cause that there are so many half-singers. The learner may be sure that the more thoroughly he understands the principles when he ought to attend to them, the more swift will be his progress afterwards. Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others when they are ignorant themselves? Learners, in that case are led to suppose that they have improved, when they really have not, and consequently, their time and money are both spent to no manner of purpose.

It is, indeed, much to be regretted that many persons in the United States take upon themselves to commence instructions in music, who are so illy qualified for the undertaking, and who, many of them, transgress every rule laid down for singing in a correct and graceful manner.— It is hoped that the taste of the public will speedily so far improve, as to induce them to bestow such patronage on those teachers who are actually competent to the task, and such merited contempt and neglect on those who are unfit for it, as will incite men of ability to cultivate their talents with more assiduity, and deter all others from making the attempt.

ART. 4. STAFF.

Five lines drawn over each other
form a Staff or Support for the
notes of music; thus,



On these lines, and on the spaces between them the heads of notes are written. The lines and spaces of the staff are counted upwards from the lowest to the highest. Every line and space is called a Degree: thus the staff includes nine degrees, viz. five lines and four spaces.

I. NOTATION.

ART. 5. NOTES.

Notes \square \circ are the representatives of musical sound. In this work the Faw \square is a triangle; the Sol \circ is a circle; the Law \square is a square; and the Me \diamond is a diamond.

In the solfeggio these forms are of considerable importance to the young pupil. They aid him not only in calling the names of the notes, but also assist to distinguish the place of the semitones, which are always, in the diatonic series, between me and faw and law and faw. The faw aptly represents this semitone, as being the half of a square, being diatonically a semitone only higher than the next degree below it.

The notes of music consist generally of a head and a stem; the head is open or close (that is, white or black) and must always be placed on a line or in a space. The stem may turn up or down without making any difference in the music; thus,



When more than nine notes are wanted, the spaces above and below the staff are used, and two more degrees are gained.

ART. 6. ADDED LINES.

Added Lines are drawn above and below the staff; thus,

Any number of lines may be added above or below the staff; thus the degrees may be increased at pleasure.



ART. 7. BRACE.

A Brace } shows how many parts move together.

More than two parts moving together is called a score.

ART. 8. CLEF.

A Clef is the representative of a certain

I. NOTATION.

letter of the staff. There are three Clefs, viz. the F C or Base Clef; the C C or the Counter C or Tenor Clef; and the G C or the Treble or Tenor Clef.

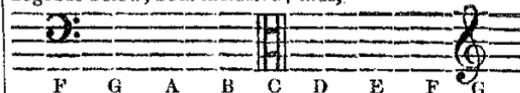
The G Clef in this work is used for the Treble, Counter and Tenor; but the C clef is the most proper one to be used for the Tenor and Counter parts; because that line which is enclosed by the parallel crosses of the clef represents the sound and letter of that added line which first occurs above the Base staff; and that which first occurs below the Treble staff; therefore let the C clef stand upon any one of the five lines, that line enclosed by the parallel crosses is always to be understood as the letter C, and as that common sound made by the Base and Treble from the above described added line.—Consequently, if the C clef be placed on the first line of the staff, the letter and sound of that letter is exactly the same as if it were placed on the fifth or upper line of the staff. The sound is to be understood as well as the letter, when it is employed on the Base and Treble staff: that is, if the C clef be placed on the fifth line of the Treble staff, the fifth line of the Treble staff is to be sounded no higher than when it stands on the fifth line of the Base.

A Clef is a mark representing a letter placed at the beginning of a tune or staff; to determine the names of the degrees, and is always situated on a line.

The sounds of music are distinguished by the difference in respect of pitch, and divided into high and low: the high sounds are placed in a staff with the G clef, and called Treble; the low sounds are placed in a staff with the F clef, and called Base. The upper sounds of the Base and the lower sounds of the Treble, are also called the Tenor, and sometimes placed in a staff with the C clef. These three clefs are five degrees distant from each other; the C or Tenor clef being the note where the Base ends and the Treble begins. The G or Treble clef is five degrees above, and the F or Base clef is five

I. NOTATION.

degrees below, both inclusive; thus,



All the degrees of the staff depend upon the clef; and consequently take their names from that line on which the clef is placed. It must always be remembered that these clefs are representatives of the F or fourth line of the Base, of the C or some line of the Tenor or Counter (generally the third line,) and the G or second line of the Treble. In this work it is always to be understood that the air and second is to be sung by treble voices equally divided, and the Counter generally likewise in the octave above the voices of men when practicable. Good tenor voices should also be employed in the air, second and counter: but the greater part of men should sing the base. It should be particularly observed, that unless the treble voices be divided as above recommended, much of the effect of the music of this book will be destroyed.

The G clef must be placed, or turn on the second line of the staff: all the notes on that line are called G; the other degrees take their names from that as the clef line.

The F clef must be placed on the fourth line of the staff; so that the two dots are in the third and fourth spaces: all the notes on that line are called F; the other degrees take their names from that as the clef line.

The C clef is commonly placed on the third line when it is designed for Counter, and on the fourth line when it is designed for the Tenor. From these observations it evidently appears, that the degrees of music entirely depend upon the clefs, and that the clefs themselves are the letters C, F and G.

ART. 9. DIATONIC SCALE, OR GAMMUT.

The Diatonic Scale or Gammut is the foundation of all music, and is represented by the first seven letters of the alphabet, viz. A, B, C, D, E, F, G.

I. NOTATION.

THE SCALE.

C	faw	} TREBLE STAFF.	
B	.....	me	
A	.....	law	
G	.....	sol	
F	faw		} COUNTER STAFF.
E	.....	law	
D	.....	sol	
C	.....	faw	
B	.....	me	
A	.....	law	
G	.....	sol	
F	faw		} BASE STAFF.
E	.....	law	
D	.....	sol	
C	.....	faw	
B	.....	me	
A	.....	law	
G	.....	sol	
F	.....	faw	
E	.....	law	
D	.....	sol	
C	.....	faw	

This scale includes four octaves, commencing with the second added line below the base staff and concluding with the second added line above the Treble staff.

The natural scale of music, which, proceeding by degrees, includes both tones and semitones is called Diatonic, because the greater number of intervals in seven are tones, viz. five are tones, and two are semitones.

The clefs are placed in their natural order. The F clef is on the fourth line of the Base staff; the C clef is on the added line between the Treble & Base, being the third line

of the Counter staff, continued by a line of dots; and the G clef is on the second line of the treble. The dotted lines are used to represent the added lines continued.

The notes to the right of the clefs show the natural degrees of four octaves. The letters to the left likewise show the same, and besides show that when more than seven letters are wanted, the eighth commences with the first, the ninth with the second, &c. The braces to the right of the notes represent the Treble, Counter and Base staves.

I. NOTATION.

The diatonic scale includes all the different intervals formed by the natural notes, and also all those which are produced in transposing the natural scale higher or lower by the employment of sharps or flats. Those intervals which exceed the limits of the octave, as the ninth, tenth, eleventh, &c. are only the replicates of the second, third, fourth, &c.

As only the G and F clefs are used in this work, I shall only give two staves with those clefs here, which ought to be learned perfectly by every student.

Base Staff.		Treble Staff.	
A	5 — law	F	5 — faw
G	4 — sol	E	4 — law
F	4 — faw	D	4 — sol
E	3 — law	C	3 — faw
D	3 — sol	B	3 — me
C	2 — faw	A	2 — law
B	2 — me	G	2 — sol
A	1 space law	F	1 space faw
G	1 line — sol	E	1 line — law

The notes of music represent sound with their difference of pitch, and their duration of time. These two qualities are called the tune and time of notes. When to the series of the seven letters the eighth is added, the whole number is termed an octave; and the word is frequently used to express the two extreme notes of the series, the first and the eighth. That series of letters which begins and ends with C, ascending or descending, is the most satisfactory to the ear, as in the following scale.

THE EIGHT NOTES.

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

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

The letters above the staff show the degrees of the diatonic scale or octave; the figures 1 and ½ between the notes represent the distances of one tone, and a half tone

I. NOTATION.

or semitone; the figures 1 2 3, &c. show the natural series of the scale. This series is intended for a practical lesson in the eight notes for Treble, Counter, Tenor and Base voices. This may be transposed to any part of the staff by the use of flats and sharps. If three octaves are to be performed at once, the key of G, with F sharp, is the most proper for exercise.

Let it be particularly remembered that the semitones of the diatonic octave are found between the third and fourth, and the seventh and eighth degrees of the major scale. As the whole doctrine of melody, or the tune of notes must depend on a right conception of the two semitones and their places in the scale, great attention should be paid to this part of the subject.

The greatest care must be taken not to misunderstand the words *note* and *tone*. Note is the sound which is heard, or the mark which represents it on the staff; but a Tone is the distance between two notes which are called by the names of two adjoining letters. The same observation must be applied to the semitones, which are sometimes called, though improperly, half notes.

The intervals between the degrees of the scale are unequal; and as some are nearly twice the distance of others, the words tone and semitone are employed.

ART. 10 NOTES OF DURATION.

The Notes of Duration are six in number, and distinguished thus; 1. the Semibreve is an open note . 2. the Minim is an open note with a stem . 3. the Crotchet is a close note with a stem . 4. the Quaver is close with a stem and hook . 5. the Semiquaver is close with a stem and two hooks . 6. the

Demisemiquaver is close with a stem and three hooks. One Semibreve is as long as two Minims, four Crotchets, eight Quavers,

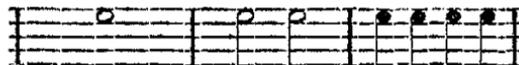
I. NOTATION.

sixteen Semiquavers, or thirty-two Demisemiquavers.

SCALES OF PROPORTIONS.

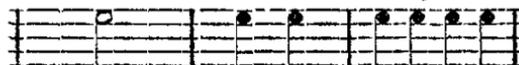
1.

One Semibreve. Two Minims. Four Crotchets.



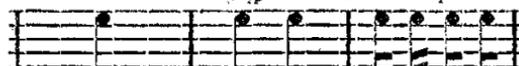
2.

One Minim. Two Crotchets. Four Quavers.



3.

One Crotchet. Two Quavers. Four Semiquavers.



4.

One Quaver. Two Semiquavers. Four Demisemiquavers.



Those notes which have hooks may be grouped together by two, three, four, &c. thus,

Detached Quavers. Grouped Quavers.



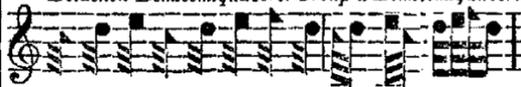
Detached Semiquavers. Grouped Semiquavers.



MUSICAL GRAMMAR.

I. NOTATION.

Detached Demisemiquavers. Group'd Demisemiquavers



This method is not only convenient in writing, but assists the eye in ascertaining the proportion of the notes, and is of particular use in vocal music, to distinguish the notes which are to be sung to one syllable.

Besides the foregoing six notes of duration some authors make use of the Breve, which is as long in time as two semibreves, the Half-Demisemiquaver which has four hooks, and the Quarter-Demisemiquaver which has five hooks: the six, however, are all which are made use of in this work.

ART. 11. RESTS OF DURATION.

The Rests of Duration are six in number, and distinguished thus; 1. a Semibreve Rest is a square below the line — 2. a Minim Rest is a square above the line — 3. a Crotchet Rest is an inverted seven ∇ 4. a Quaver Rest is a seven ∇ 5. a Semiquaver Rest is a seven with a dash ∇ 6. a Demisemiquaver Rest is a seven with two dashes ∇

Or, when in the course of a movement, silence is required for one or more parts of a measure, that silence is denoted by a rest, or by rests, which are counted exactly the same as their corresponding notes would be if performed.

The semibreve rest is also used in Triple and Compound Time to express the silence of one whole measure; and the Breve Rest is used for the silence of two whole measures, which extends from one line to another.

I. NOTATION.

As the rests are inserted in the measures to fill up the time when no sounds are to be heard, the performer should of course pay a particular attention to the termination of the notes which precede them. An instance of the great attention necessary to be paid to these signs is shown in the following example, where the variety of these three measures wholly depends on the rests, the music being exactly the same in every other respect of tune, time, and accent.



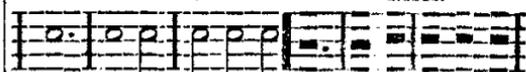
ART. 12. DOT OR POINT OF ADDITION.

A Dot or Point (\cdot) at the right of a note or rest makes it one half longer than usual.

Thus a dotted semibreve is as long as a semibreve and a minim, or as three minims.

NOTES.

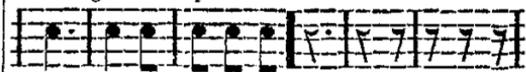
RESTS.



A dotted minim is as long as a minim and a crotchet, or as long as three crotchets.



A dotted crotchet is as long as a crotchet and a quaver, or as long as three quavers.



A dotted quaver is as long as a quaver and a semiquaver, or as three semiquavers. A dotted semiquaver is as long as a semiquaver and a demisemiquaver, or as three demisemiquavers.

A double dot or point ($\ddot{\cdot}$) at the right of a note or rest makes it three fourths longer.

I. NOTATION.

Thus a double dotted crotchet (as for instance) is as long as a crotchet, quaver, and semiquaver, or as three quavers and a semiquaver, or as seven semiquavers.

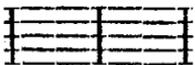


ART. 13. SINGLE BAR.

A Single Bar  divides the music into equal measures.

Every musical piece is divided into equal portions called measures. These are ascertained by straight lines drawn down the staff, called Bars.

All the notes, therefore, contained between two bars constitute one measure; thus,



Every measure must contain a certain number of notes, according to the time marked at the beginning of the movement. Thus, in Common Time, each measure includes a semibreve, or its value in minims, crotchets, quavers, &c. intermixed as the melody requires. The exact length of the measure is known by regularly dividing the time into equal portions, whether the notes themselves be long or short; as every measure must be precisely equal in time, during the continuance of the movement.

ART. 14. TIME.

The Time of Music is regulated either by a certain mark at the commencement of a movement, or by some directive term.

Time is one of the first and most essential properties of music; for when this branch of musical excellence is not understood, or is neglected, order and true harmony are exchanged for confusion and discord. It is inexcusable in persons professing themselves desirous to arrive at a pleasing degree of proficiency in singing, and who assemble privately, or in societies and churches for that purpose, to neglect acquiring a competent knowledge of

this important part of music. It is indispensable, in order to a correct performance in concert, that the Leader be not only well versed in time for his own government, but also that he be perfectly competent to lead the choir in such a manner as that all the other performers may be readily guided by his time.

There are two chief species of Time, Common or Equal—and Triple or Unequal Time. In the first we count two or four in every measure; in the last we count three or six.

ART. 15. MOOD OR MODE.

Mood or Mode is a disposition of notes in a measure according to time.

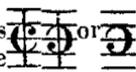
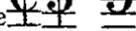
ART. 16. FIRST MOOD OF COMMON TIME.

The First Mood of Common Time is known by a semicircle (C) and has the value of one semibreve in each measure, and is beat with four beats in about four seconds of Time; thus,



The letters over this example and the following ones denote the falling and rising motions of the hand. The figures placed under represent the motions of the hand in beating the time of each measure. The method for beating this mood of time is, 1. Let the ends of the fingers fall. 2. Let the heel of the hand fall. 3. Raise the hand a little. 4. Raise the hand whence it first fell.

ART. 17. SECOND MOOD OF COMMON TIME.

The Second Mood of Common Time is known by one of these three marks  and has the value of a semibreve  for a measure, two beats in about two or three

I. NOTATION.

seconds of time; thus,



This mood should be beat only with two motions of the hand in this work; notwithstanding some authors have designed that in their works where the barred semicircle occurs, the measure should be beat with four motions.

All other modes of time are marked by figures, placed one over the other at the commencement of the movement.

ART. 18. HALF TIME, OR TWO CROTCHETS TIME, OR THIRD MOOD OF COMMON TIME.

Half, Two Crotchets, or Third Mood of Common Time is known by a 2 over a 4, and has the value of two crotchets for a measure, two beats, in about two seconds of time; thus,

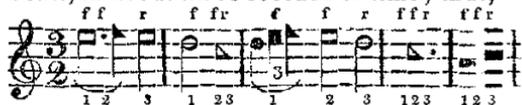


The first mood is slow, and more so if the term Largo or Adagio be set over the passage; the second mood is quicker than the first, and is to be performed more quick if Andantino or Allegro be set over it; the third mood is quicker than the second, and if Presto or Prestissimo be set over it, the passage is designed to be performed in a rather rapid manner. These terms are applicable to all the moods of time. Largo may be set over two crotchets time as well as the first mood of common time; and presto may be set over the first mood of common time as well as over the half or two crotchets time. These and many other terms are used to regulate the movements, and therefore the performers should pay particular attention to them, for time as well as for other purposes.

I. NOTATION.

ART. 19. FIRST MOOD OF TRIPLE TIME.

The First Mood of Triple Time is known by a 3 over a 2, and contains the value of three minims in each measure, is beat with three beats, in about three seconds of time; thus,



All moods of triple time are beat with three beats to each measure; thus, 1. Let the end of the fingers fall. 2. Let the heel of the hand fall. 3. Raise the hand to the place of commencement.

ART. 20. SECOND MOOD OF TRIPLE TIME.

The Second Mood of Triple Time is known by a 3 over a 4, and contains the value of three crotchets in each measure, and is beat as the first mood, only quicker; thus,



ART. 21. THIRD MOOD OF TRIPLE TIME.

The Third Mood of Triple Time is known by a 3 over an 8, and contains the value of three quavers in each measure, and beat as the second, only quicker; thus,



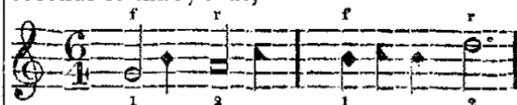
The first mood of Triple time is properly called three minims time; because the value of three minims consti-

tute one measure. It is likewise called three to two.—The second mood is called three crotchets time; and also three from four. The third mood is called three quavers time; and also three from eight.

When two measures of three crotchets, or of three quavers are united into one, by the omission of a bar, the time is called Compound Common; Common, because every measure is equally divided; and Compound, because each half is a single measure of Triple. There are two species of Compound Common Time in general use.

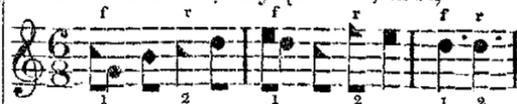
ART. 22. FIRST MOOD OF COMPOUND COMMON TIME.

The First Mood of Compound Common Time is known by a 6 over a 4, and contains the value of six crotchets in each measure, and is beat with two beats in about three seconds of time; thus,



ART. 23. SECOND MOOD OF COMPOUND COMMON TIME.

The Second Mood of Compound Common Time is known by a 6 over an 8, and contains the value of six quavers in each measure, and is beat as the first, only quicker; thus,



The most usual measures expressed by figures placed at the beginning of the staff or movements are the preceding, viz. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ and $\frac{6}{4}$

Of these figures the upper one shows how many parts are contained in a measure; and the lower one represents

I. NOTATION.

I. NOTATION.

a word, showing how many of these notes constitute a semibreve. 2 under any figure signifies minims; 4 crotchets; 8 quavers, &c. as in the following table.

$\frac{2}{4}$ Two	$\frac{3}{4}$ Three	$\frac{3}{8}$ Three
$\frac{4}{4}$ Crotchets.	$\frac{2}{8}$ Minims.	$\frac{4}{8}$ Crotchets.
$\frac{3}{8}$ Three	$\frac{6}{8}$ Six	$\frac{6}{8}$ Six
$\frac{8}{8}$ Quavers.	$\frac{4}{8}$ Crotchets.	$\frac{8}{8}$ Quavers.

All moods of time, except the first and second of common are expressed by figures.

When two measures of six quavers are further united into one, they form a double compound of twelve quavers in each measure, and are equal to four measures of three quavers. The omission of the bars makes some difference in the appearance of the music to the eye and influences the counting, according to the degree of quickness with which the piece is performed. But in other respects, the division of the measure has no power of altering the real nature of the time or tune; nor can the auditor perceive whether the triple time be expressed by the figures 12-8, 6-8, or 3-8; that is in one measure of twelve quavers, two measures of six quavers, or four measures of three quavers; thus,

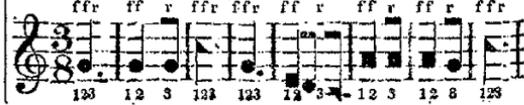
Two six Quavers Time.



The same in Six Quavers Time.



The same in Three Quavers Time.



I. NOTATION.

It may perhaps be useful to those who do not perfectly understand the value of the notes, to separate this double compound into single compound, and into simple triple; and also to turn three quavers time into six and twelve quavers time, by striking out the intermediate bars which separate the measures.

COMPOUND TRIPLE TIME.

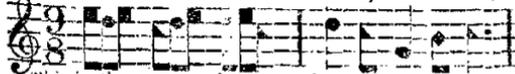
Compound Triple Time is formed by dividing the measures of simple triple into nine parts, and by dotting the measure note of the original time. Of this there are three species, all beat with three beats to each measure.

1. Three minims divided into nine crotchets; thus,



This is the same as three minims time divided into triplets, or as each minim dotted.

2. Three crotchets divided into nine quavers; thus,



This is the same as three crotchets time divided into triplets, or as each crotchet dotted.

3. Three quavers divided into nine semiquavers; thus,



This is the same as three quaver time divided into triplets, or as each quaver dotted.

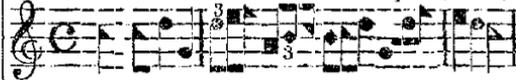
The first mode contains the same value of notes as three measures of three fourths time; the second contains three measures of three eighths time; and the third the same as three sixteenths time. By thus changing the notation, the advantage is gained of presenting the simple measures clear to the eye, without the incumbrance of a dot to each minim, crotchet, &c.

From these two species of compound time, (common

and triple) arise various kinds of mixt measures, which are in some parts equally, and in others unequally divided.

ART. 24. TRIPLET. OR THE FIGURE 3

The figure 3 placed over or under any three notes reduces them to the time of two of the same kind, and termed a triplet; thus,

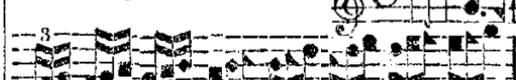


The triplets of common time which are here found in the place of each crotchet of the measure, have sometimes the figure 3 placed over them; but are generally known by being grouped together, and then form one of the single parts of the whole measure.

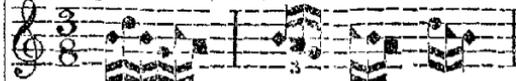
Triplets occur in triple time, when the measure note is divided occasionally into three parts instead of two; thus,



In slow common time when the quaver is the measure note, and is divided into three semiquavers instead of two, then the time is really twenty-four semiquavers: thus



A similar passage of semiquavers is found in the triple of three quavers time; thus,



When the measure itself is compound, as six quavers time, then the triple subdivision is eighteen sixteenths

I. NOTATION.

time. There is also a species of time called Quintuple, which contains five crotchets in a measure; but it is very seldom used. Tartini considered this Quintuple proportion as unfit for melody, and impossible to be executed. Time has shown that neither of these judgments was well founded.

ART. 25. ACCENT.

Accent is the laying a particular stress of sound on a certain note in a measure, that it may be better heard than the rest.

Every measure in music, of more than one note has at least one of them distinguished by accent. The bars in music are not only useful for dividing the movement into equal measures, but also for showing the notes upon which the accent is to be laid. The measures of common time are divided into four parts; of these the first and third are accented; the second and fourth unaccented. In the course of this grammar the accented will be termed strong parts, and the unaccented, weak parts of the measure. The letter s shows the accent, and the letter w the weak part of the measure; thus,



The measure of triple time consists of three parts; the first strong, the two others weak; although the last part is rather strong in comparison of the middle part; thus,



In slow common time the accents are more frequent; but they are found in the same proportion on the first, third, fifth and seventh quavers, which are the strong parts, while the second, fourth, sixth and eighth, are the weak parts. In three crotchets time, when divided into

I. NOTATION.

quavers, the first, third, and fifth quavers are strong; the second fourth and sixth are weak. In six quavers time the first and fourth quavers are strong, the others weak.

From the nature of accent arises the necessity of beginning some movements with only a part of a measure; thus, first

1. *With a single weak part.* 2. *With a half measure.*



The following melody, barred in two different ways, produces two opposite effects, the accents falling upon different notes.



EMPHASIS.

When the composer intends that the weak parts of the measure should be made of more importance than the strong parts, such deviation from the regular accent, in this work will be termed Emphasis. In passages like the following the quavers are often grouped together according to emphasis, and not (as in general) according to accent; thus,



MUSICAL GRAMMAR.

I. NOTATION.

In the two first measures of this example the quavers are grouped according to the accent; in the third according to the emphasis; and in the fourth the accent resumes its importance. The Italian words *Rinforzando*, *Sforzato*, or their contractions *Rinf.* or *Rf.* *Sforz.* or *Sf.* are often used to mark the emphasis, and are sometimes placed over accented notes.

As every species of measure may be subdivided by accents according to the degree of quickness in which it is performed; so also the weak parts of every measure may be occasionally made emphatic at the pleasure of the composer.

SYNCOPE.

Syncope, or Syncope, signifies the division or cutting through a note by a bar, or accent expressed or understood. Syncopated notes begin on the weak, and end on the strong parts of the measure; thus



In this example the emphasis is on the syncopated minims, which begin on the second, and end on the third part of the measure.



In this last example the emphasis is on the syncopated crotchets which begin on the second and sixth (or weak) and end on the third and seventh (or strong) parts of the measure.

ART. 26. DIRECTIVE TERMS OF TIME.

The five following are called Directive Terms, because they tend to regulate the movement of music. 1. *Largo*, very slow; 2. *Adagio*, slow; 3. *Andante*, moderate; 4. *Allegro*, brisk or lively; and 5. *Presto*, quick.

I. NOTATION.

These five terms with their diminutives, and a few other words may be shown in the following table.

Table of Directive Terms.

1st. LARGO ,		Very Slow.
<i>Grave</i> ,	—same as <i>Largo</i> .	
<i>Larghetto</i> ,	—not so slow as <i>Largo</i> .	
2d. ADAGIO ,		Slow.
<i>Siciliano</i> ,	—same as <i>Adagio</i> .	
<i>Affettuoso</i> ,	—slow and solemn.	
3d. ANDANTE ,		Moderate.
<i>Andantino</i> ,	—quicker than <i>Andante</i> .	
<i>Mucioso</i> ,	—moderately and grand.	
<i>Moderato</i> ,	—quicker than <i>Andantino</i> .	
4th. ALLEGRO ,		Brisk.
<i>Allegretto</i> ,	—not so quick as <i>Allegro</i> .	
<i>Vivace</i> ,	—lively, same as <i>Allegro</i> .	
5th. PRESTO ,		Quick.
<i>Prestissimo</i> ,	—very quick.	

Many singers pay no attention to these terms, but decide the velocity of a movement from the signs of the measure, C, 3-2, &c. which are inserted at the beginning of the staff or movement; whereas those signs signify no more than the contents of the measures. Hence it is that we too frequently hear the compounded modes of time performed to sacred subjects in almost as rapid a manner, as if they were designed for the ball chamber: a more mistaken idea can scarcely be conceived than this. The compound moods of time should generally be performed in a slow and graceful manner, yet a lifeless, drawing manner of performance is not to be inculcated. Therefore, wherever any directive words appear, an invariable adherence to them is indispensibly necessary.—At the same time the subject ought to be consulted, especially when no directive words are found. Then, and then only, may the performer suppose that he has a tolerable idea of the piece.

OF KEEPING TIME.

To keep accurate time it is necessary that the proportionate duration and velocity of notes should be familiar,

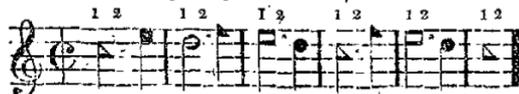
I. NOTATION.

for which purpose a motion of the hand is thought requisite. When the learner attempts to keep time, he will find it advantageous to name the parts of the measure, according to the figures given in the various modes of time, especially whenever a rest happens. This will familiarize the positions of the hand to the several parts of the measures, and to assist the eye to discern at once its divisions and contents. Let the motion of the hand, at first, be large, equal and simple; afterward a very small motion will be sufficient; and ultimately none at all will be necessary. All violent motions should generally be guarded against.

When a company of fingers are together, it is usual for one to govern the time; he alone should use any visible motion; all the rest should accommodate their time to his, or their conduct will only tend to create confusion.

It is a common error for the voice, in many instances to follow the motion of the hand upon a dotted note, which causes it to sound like two distinct notes, when in fact a point only extends the sound of a note. This error destroys the melody, and it takes place principally upon the rising motion of the hand in common measure; in triple time it takes place on the falling of the heel of the hand.

Example of pointed or dotted notes.



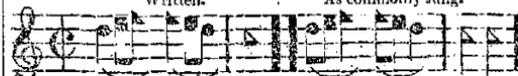
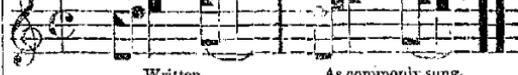
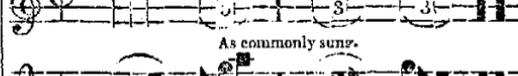
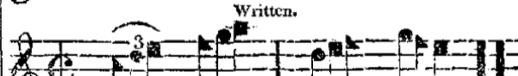
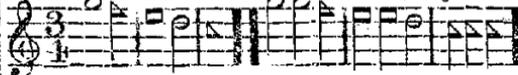
The foregoing example as it is commonly sung.



This error is an insufferable one, and should not be indulged in the least.

I. NOTATION.

Other examples of notes erroneously sung. Written. As commonly sung.



Many examples might be added, but an attentive perusal of the above may lead the learner to be vigilant over the manner of his performance, and to avoid similar errors.

It is of the utmost importance in musical performance that the time should be kept accurately, that no notes be cut short off, or continued beyond their proper length, except in cadence and to give some particular expression, and that the notes in one part should be struck at the same moment with the corresponding notes in the other parts; for irregular time will ever destroy all propriety of performance.

ART. 27. SHARP.

A Sharp (#) set at the left of a note raises its sound a semitone.

In explaining the tune of notes the two different intervals of tone and semitone have been noticed. Every tone in the natural scale, is divided into two semitones, by an intermediate sound.

I. NOTATION.

The character now used for the sharp, was originally designed to represent by its four cross lines the four commas of the chromatic semitone.—When a sharp is set at the beginning of a tune, it causes all those notes on the same line and space to be sounded half a tone higher through the whole tune, unless contradicted by a natural. This will be more fully illustrated in Melody, on the subject of the Keys.

ART. 28. FLAT.

A Flat (b) set at the left of a note sinks its sound a semitone.

The mark now used for the flat, was originally the letter B, introduced to avoid the tritone or sharp fourth, between F and B natural.

When a flat is placed at the beginning of a tune, it alters the sound of every note upon the same line and space where it stands through the whole tune; it alters the sound by making it half a tone lower than before, except contradicted by a natural.—When any number of sharps or flats are placed after the clef, at the beginning of the staff, they affect all the notes of the same letter in every octave throughout the movement, and are termed the Signature. Those which occur in the course of the movement, in addition to the others, are termed Accidental, to distinguish them from those of the signature, which are essential to the scale of the original Key Note. The accidental sharps and flats only affect the notes which they immediately precede, and those of the same letter which follow them in the same measure; but if one measure ends, and the next begins with the same note, the accidental character which alters the first note is understood to affect the second.

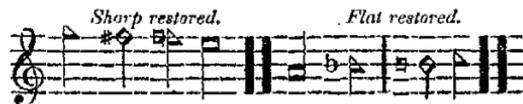
ART. 29. NATURAL.

A Natural (n) set at the left of a note restores it to its primitive sound.

That is, when the sound of any note has been elevated by a sharp, or depressed by a flat, is to be restored to its original tone, the character called a Natural is employ-

I. NOTATION.

ed, which lowers the sound of the note made sharp, or raises the sound of the note made flat : thus,



The natural, although a very old character, was not used by Morely, Simpson, or Playford. They always employed the flat to take away the sharp, and the sharp to take away the flat, in the same manner as we now use the natural. Hence are found in old music, the sharp before B, and the flat before F; not as now, to represent B sharp and F flat; but merely to take away a preceding sharp or flat.

The natural, although evidently an accidental character, and a more general expression for the two others (the sharp and the flat) is sometimes placed essentially at the beginning of a strain, when a former part of the same movement has had a sharp or flat in its signature. According to its power, therefore, of raising or lowering any note of the scale, the natural must be always considered as representing a sharp or flat.

DOUBLE SHARP.

After all the notes of music have been made sharp, the same series of letters begins again, and F being the first takes the name of F double sharp. The double sharp is sometimes marked with a single cross; thus, †, which, according to Vaneo, originally represented the two commas of the quarter tone, or enharmonic diesis, and which properly represents the distance between F double sharp, and the G natural.

DOUBLE FLAT.

In the same manner, after all the seven notes of music have been made flat, the same series of letters begins again with B; and that, being the first, takes the name B double flat. The Germans have sometimes employed a large B, as the character of the double flat.

As these two characters, viz. the double sharp and

I. NOTATION.

double flat, seldom occur, the mode of restoring the single sharp or flat, after the use of the double characters, varies with different authors. Even in respect of the double sharp, instances are found in Handel where it is not distinguished by any particular, but where only a common single sharp is placed against F. already sharp in the signature. Some employ a natural, or else unite the single sharp or flat with the natural; thus, ♯♯, ♭♭; and others again leave the passage to the ear and judgment of the performer, who ought, (they suppose) if able to play in seven sharps or flats, to know how to restore the altered note to its proper situation, without any particular mark.

ART. 30. DOUBLE BAR.

A Double Bar  shows the end of a strain.

The double bar is placed always at the end of a movement, and is sometimes used at other parts, to show the rhetorical termination of a strain. If the double bar be dotted on one or both sides, all the measures on the same side with the dots are to be repeated from the beginning or from some sign of repetition.

When the rhetorical termination of a strain does not coincide with the grammatical accent, the double bar is then totally distinct from the single bar, and the measures are only reckoned between the single bars, although the double bar may intervene, as in the following example.



This double bar does not affect the measure in which it is placed, but the time is kept exactly as if it were not inserted.

As it appears from the preceding observations, that the double bar is very different and distinct from the single bar, the grammatical use of the latter must not be confounded with the rhetorical employment of the former.

I. NOTATION.

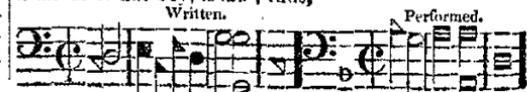
If every piece of music ended with a complete measure, and if the necessity of commencing with single times did not sometimes exist, the double bar might be neglected; but as it is important to mark the termination of those strains which have their last measures incomplete, this character is adopted, and the double bar bears the same relation to the strain, as the single bar does to the measure. Every measure contains a certain number of notes which are terminated by the single bar; and every strain includes a certain number of measures, which are terminated with the double bar.

When the double bar is used to show the rhetorical termination of a strain, a pause is intended; and likewise when used to show a cadence.

ART. 31. CLOSE.

A Close  shows the end of a tune.

A Close is generally placed immediately after the last note of a piece of music, which denotes the conclusion of all parts in a proper key, agreeably to the Perfect or Plagal Cadence. The end of every piece of music should conclude with either the perfect or plagal cadence; but the conclusion of every piece of music is not intended at the close, particularly Da Capo pieces; nevertheless, wherever it is intended to conclude, that conclusion should be with the perfect cadence generally, and only occasionally with the plagal cadence. In the perfect cadence the base always falls a fifth or rises a fourth to the key; in the plagal cadence the base always falls a fourth or rises a fifth. The harmony may be varied at the pleasure of the composer; yet the chief melody generally concludes with the key. The last note of the base decides the key; which note, if major or sharp key, is fa; if minor or flat key, is la; thus,

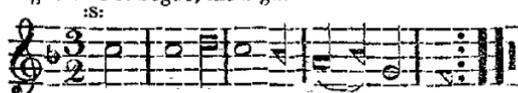


I. NOTATION.
ART. 32. REPEAT.

A Repeat $\overline{\overline{\quad}}$ or $\text{:}\overline{\overline{\quad}}\text{:}$, shows what part of music is to $\overline{\overline{\quad}}$ be performed twice.

Or, in other words, a repeat is a sign employed to show the place from and to which the performer must return to repeat the passage.

This sign $\text{:}\overline{\overline{\quad}}\text{:}$ is usually found in Rondos and Da Capo Airs, and it marks that place in the first strain, where the repetition is to commence. This mark is called in Italian Segno or Del Segno, the Sign.



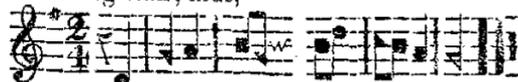
ART. 33. DA CAPO.

Da Capo or D. C. begin and end with the first strain.

Da Capo are two Italian words, which signify from the beginning, and are frequently joined with Al Segno, which mean that the performer is to return and commence the repeat at the sign.

ART. 34. DIRECT.

A Direct $\overline{\wedge}$ points to the next note on the following staff; thus,



The Direct may be placed on a line or in a space; it not unfrequently takes place at the end of a staff in the midst of a measure as in the example, but more generally immediately after the bar. It is very useful to guide to the letter on which the first note of the succeeding staff is placed. The Direct is employed in this work to show the Radical Bases in the Sequences and Licences of Harmony.

MUSICAL GRAMMAR.

I. NOTATION.
ART. 35. PRISA.

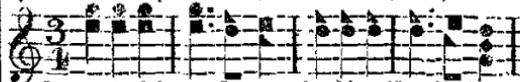
A Prisa $\text{:}\overline{\overline{\quad}}\text{:}$ denotes a repetition of one or more syllables.

Although the prisa cannot be strictly reckoned a musical character, yet, as it is only used to point out what portion of poetry or a subject is intended to be repeated to different notes, it deserves a place in Notation. This character is in very common use amidst the words of Anthems, Choruses, &c. &c.

ART. 36. CHOICE NOTES.

Choice Notes $\overline{\ominus}$ are such that a performer may sing which $\overline{\ominus}$ he pleases.

When two melodies are written on one staff, it is intended that they should be performed together, either by two or more performers, or otherwise; thus,



One part of the performers should uniformly sing or play the higher Notes, and another part the lower ones.

ART. 37. SLUR.

The Slur $\overline{\quad}$ shows how many notes are applicable to one syllable; thus,



Besides the arch or slur the number of notes which are to be sung to one syllable are differently pointed out.—When groups are used the slur is not necessary over such notes: Dashes are also employed instead of the slur; thus,



I. NOTATION.
ART. 38. PAUSE OR HOLD.

The Pause or Hold ($\overline{\quad}$) denotes much more than usual time on a note.

The pause or hold is placed over or under a note to signify that the regular time of the movement is to be delayed, and a long continuance of the sound made on that part of the measure; thus,



The Pause or Hold when found on the last note but one of the melody, is a sign for the vocal or instrumental performer to introduce such extemporary passages, previous to the final shake, as are generally termed a Cadenza.

If the pause or hold be placed over a rest, then a stop of considerable length is made, and the parts must be silent. The same character is made use of for another purpose in those songs of Handel, Hasse, Vinci, &c. which have a second part, and are marked Da Capo.



The pause or hold in this example, only shows the note upon which the piece is to terminate, but it is not followed by the Double Bar.

MARKS OF EXPRESSION.

The chief Marks of Expression are the Tye, the Dash, the Point, the Crescendo, the Diminuendo, the Swell and Diminish, and the Rinforzando.

ART. 39. TYE.

The Tye is an arch drawn over two notes on the same degree, uniting them into one;

I. NOTATION.

thus,



The slur may be considered as a mark of expression in many instances also. When it is placed only over two notes, the second is made shorter than its proper length in general. Formerly this effect was produced by exact notation.

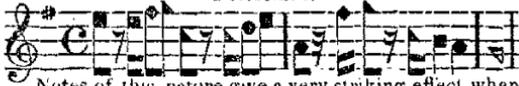
ART. 40. DASH.

The Dash (†) is a small stroke placed over or under a note to be struck very short, loud, and distinct; thus,

Written.



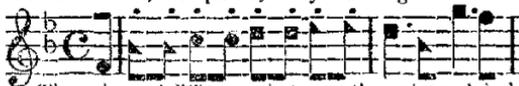
Performed.



Notes of this nature give a very striking effect when properly performed. An exact notation of them cannot easily be given.

THE POINT.

The Point (•) is employed by many authors instead of the dash; but its principal use is to distinguish those notes from which an intermediate effect, different from the slur or dash, is required, and yet uniting both.



The principal difference between the point and dash is, that the notes marked with the point are to be struck moderately loud, short, and emphatic; those with the

dash are to be struck very short and very emphatic. The last of the two notes, tyed with a slur, should be struck rather short and soft, so as to die away like an echo.

The other marks of expression, above mentioned, have been lately adopted to express certain effects, and are from the Italian.

1. CRESCENDO.

Crescendo, or increasing the sound from soft to loud, is marked by an angle, the lines extending to the right; thus, <

2. DIMINUENDO.

Diminuendo, or diminishing the sound from loud to soft, is marked with the contrary sign; thus, >

3. SWELL AND DIMINISH.

The Swell and diminish, or the union of Crescendo and Diminuendo, indicates that the note or passage is to be commenced soft, the middle increased to loud, and then gradually decreased to soft again, according to the figure; thus, <>

4. RINFORZANDO.

Rinforzando is denoted by smaller marks of the same kind; thus, <> which are to increase or diminish the note as marked.

EXPRESSION.

Expression is that quality in a composition or performance, from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first principles of musical requisites. By it a musician is enabled to render the sense of a subject with energy.— There are two kinds of expression, one of which belongs to the composer, and the other to the performer; from their union agreeable effects are produced.

However animated and expressive a piece of music may have come from the imagination of the composer, no effects will be produced, if the souls of those who perform it have not caught the fire that exists therein.

The singer, who at the most has but a knowledge of the notes of the several parts, cannot do justice to the composition. His performance is not genuine, unless he

I. NOTATION.

understands the true sense and extent of the subject.— The singer should, therefore, endeavour to acquire a complete knowledge of the air, its connexion with the sense of the words, the distinction of its phrases, its peculiar accent, the justice done to the poet by the composer, and the force which ought to be given to the music. He should then give loose to all the fire, with which a view of the objects, which unite in a good composition, may have inspired him.

He will then see how and when to ornament his airs, giving fire and sharpness to the gay and animating parts, the soft and smooth to the tender and pathetic, and the rough and bold to the transports of violent passion. He will also quicken or suspend the velocity of the movement, agreeably with the changes of the subject, and so diversify his performance, that his expression shall be agreeable and energetic; the sense will then be communicated, and the sentiments forcibly impressed; the ear will be delighted, and the heart moved.

Such an agreement will then appear between the words and the air, that their union will constitute a delightful language, capable of expressing every thing, and which cannot fail of pleasing.

EFFECT.

Effect is that impression which a composition makes upon the ear and mind in the performance. To produce a good effect, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its effect, that it is to this quality every candidate for fame, as a musical author should unceasingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their scores with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enliven their ideas by that happy contrast of instrumental tones, and timely relief of fullness and simplicity, which give light and shade to the whole, and by their picturesque impression, delight the ear, and interest the feelings.

I. NOTATION.

THE GRACES OF MUSIC.

As the German authors, C. P. Emanuel Bach and G. D. Turk, have treated at large on the subject of Musical Graces, a short sketch of their doctrines will be here given. The principal graces of Melody are the Appoggiatura, the After Note or Transition, the Shake, the Passing Shake, the Mordente of the Italians, the Turn, the Inverted Turn, the Beat, the German Mordente, the German Beat, the German Slide, and the German Spring.—The chief melodies of harmony are the Tremola, the Tremando, and the Arpeggio.

In consequence of a deficiency of typical characters, the shake, turn, &c. will be represented by a tr.

ART. 41. APPOGIATURA.

1. The appoggiatura (♯) is a small note placed before a large one of longer duration, from which it generally borrows half the value, and always occurs on the strong part of the measure; thus,



Appoggiatura is a word to which the English language has not an equivalent. It is a note added by the singer for the arriving more gracefully to the following notes, either in rising or falling. The French express it by two different terms, Port de voix and Appuyer, as the English do by a Prepare and Lead.

The word Appoggiatura is derived from Appoggiare, to lean on; and in this sense the performer leans on the first to arrive more gracefully at the note intended, rising or falling; and generally dwells as long as, or

I. NOTATION.

longer on the preparation than the note for which the preparation is made, and according to the value of the note. The same is a preparation to a shake, or a beat, from the note below.

No Appoggiatura can be made at the beginning of a piece; there must be a note preceding, from whence it leads. The Appoggiaturas are much used in songs, cantatas, recitatives, &c. &c. and are supernumerary to the time.

From the inattention which is commonly given to the Appoggiaturas and Transitions or after notes, by the most part of performers with whom I have been acquainted, and the inaccurate manner in which they have performed them, is the principal reason that I have endeavored to give an exact Notation of them in the course of the sacred music of this volume: notwithstanding, many stand in their original forms.

ART. 42. AFTER NOTE OR TRANSITION.

2. The After Note or Transition (♯) is a small note placed after a large one of longer duration, from which it generally borrows half the value, and always occurs on the weak part of the measure; thus,



I. NOTATION.

It is not always necessary that the Appoggiaturas and After Notes should be written, because their places are easily understood, and, in many instances, are naturally suggested to the mind of the performer. The Notes of Transition may be very frequently applied to the skips of melody with the utmost propriety, which will tend to sweeten and soften the roughness of it, render the harmony more exquisitely delightful, and break through many of the stiff and rigid formalities of exact notation. The same observations may be made applicable to trilling, in a good degree.

TRILLING.

It is not necessary that the Trills should be always marked over the notes to be shaken or Trilled; because practice will suggest those notes proper for Trilling to the mind, and a graceful practitioner will seldom fail to grace them with propriety, whether marked or not.

The knowledge of gracing music is of such importance to a performer, that no person can be a finished one without it. It gives spirit and fire to the allegros, awakens the attention of the hearers in the largos, and renders all difficult passages in music easy, and is attended with such amazing effect, when done with propriety, as surpasses all imagination.

The method of arriving at this point of Trilling is, first, to move slow, then faster by degrees, and, by diligent practice, the perfection of the art will be gained.

The Trill or Shake ought to be used on all descending dotted notes, and always before a close in the air, and generally the second; also on all descending notes made sharp, and on all descending semitones.

ART. 43. SHAKE OR TRILL.

3. The Shake or Trill (tr) consists of a quick alternate repetition of the note above, with that over which the mark is placed; and commonly ends with a turn from the note below; (See example next page.)

MUSICAL GRAMMAR.

I. NOTATION.

Written. *tr* Performed.

In this example the upper note is accented; there are, however, instances in which the composer seems to have designed that the lower note or that over which the Shake is placed, should be accented; thus,

Written. *tr* *tr* Performed.

The principal or written note of the Shake (over which the character is placed,) is called by the Germans the *Hauptton*; and the secondary or superior note the *Hülfton*.

The following method of practising the vocal Shake was communicated to Dr. Calcott by his friend Grotoria, to whom it was given at Rome, in the year of our Lord one thousand seven hundred and eighty six, by Santarelli, Chapel Master to the Pope.

And thus descending throughout the scale; and performed in practice thus:

SANTARELLI'S SHAKE.

I. NOTATION.

Santarelli's Shake, continued.

A series of continued shakes on notes rising or falling by degrees is called by the Germans, *Triller Kette*, and by the Italians, *Catena di Trilli*, both signifying a chain of shakes.

4 The Passing Shake (*Praell Triller*) is expressed in Germany by a particular character; and its definition varies with different masters, and in different passages.—The definition of Dr. Arnold is therefore given here.

Written. *tr* *tr* Performed.

5. The Mordente of the Italian school is used in similar passages, and performed thus,

Written. *tr* Performed.

6. The turn employs the note above and that below in the following manner.

Written. *tr* Performed.

I. NOTATION.

7. The Inverted Turn begins from the note below; thus,

Written. *tr* Performed.

The turn on the dotted note is in frequent use; thus,

Written. *tr* *tr* Performed.

8. The beat is the reverse of the shake (but without the turn) and made generally at the distance of a semitone below; therefore all the natural notes, except C and F, require the note below them to be accidentally sharpened for the beat.

Written. *tr* *tr* Performed.

The beat upon B natural, however, is seldom made with a sharp, on account of the great harshness arising from the semitone B C. In some cases of regular accent, it is recommended not to make the beat with the semitone, unless particularly marked.

In the Half Beat the inferior note is struck but once, and at the same time with the principal note, but is immediately quitted. This is frequently used upon the organ, and particularly in the base. It may be written

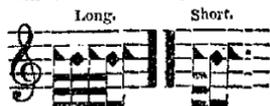
I. NOTATION.

with a small note, like a short appoggiatura, and is very similar to the accidentura of the Italians; thus,



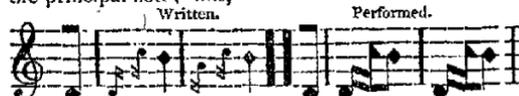
In the third part of this grammar, upon Harmony, will be shown how the diatonic suspensions and transitions arise from the appoggiatura and the after note or transition; while the chromatic licences are derived from the accidentura or the half beat. These graces are therefore of very great theoretical importance.

9. The German Mordente (Beisser) is a species of beat commencing with the note itself, and is either long or short; thus,



This differs considerably from the mordente of the Italians, being made with the next degree below. That of the Italians always employs the next degree above.

10. The German Beat (Anschlag) consists of two small notes which form a skip, and descends one degree upon the principal note; thus,



This grace is called by some a double appoggiatura.

11. The German Slide (Schleiffer) consists of two small notes which move by degrees; thus,



I. NOTATION.

12. The German Spring (Schneller) consists of two small notes like the Italian mordente, but very distinct; thus,



All these graces are liable to the occasional alteration of any of their notes, by sharps, flats, and naturals; and in that case, the composer is expected to mark them as they are to be performed.

To these graces of melody may be added those of harmony; the Tremola (belbung,) or reiteration of one note of the chord; the Tremando, or general shake of the whole chord; and the Arpeggio (Brechung,) or imitation of the harp, by striking the notes of the chord in quick and repeated succession.

A person may be well acquainted with all the various characters of music, he may also be able to sing his part in true time, and yet his performance be far from pleasing, if it be devoid of the necessary embellishments; therefore, it is to be recommended to all such as are desirous of becoming graceful performers to attend to the various graces with indefatigable application.

Let it not be presumed that the art of trilling is the gift of nature alone; nor yet the art of performing the other graces with propriety. It is not to be denied that nature has, in many instances, been more liberal in her gifts of this kind to some than others; yet she has not often laid such impediments in the way of her less favored children, as to deprive art of her skill and usefulness.

Many authors and (of course) their admirers give little or no encouragement to the pupil to learn the necessary embellishments of music, because there is considerable difficulty attending the giving a right impression on his mind, and a proper idea for the delivery of them. It is true that this part of instruction, in the art of music is one of the most difficult and irksome; but when the

I. NOTATION.

student has made such proficiency as to use them with credit to himself, not only he but also his instructor feels an inward satisfaction for the attainment.

It is to be feared that those who oppose them have heard them so unskillfully performed as to be disgusted in a very high degree, and have never heard them used with that ease and fluency as cannot but attract the admiration of all lovers of the science of music. From such little or no encouragement could be expected; but I am decidedly of opinion that no dignified performer can dispense with the graces; therefore the pupil should avail himself of every opportunity in imitating and hearing the most skilful in this art; and in not only imitating and hearing, but also of practising and of being correctly instructed. Let him not be discouraged that he cannot immediately satisfy even himself; this is not to be expected. But frequent applications to the foregoing examples, and imitation of the most accomplished masters, will overcome all the impediments to his attainment of the art, an attainment of the most desirable kind.

ABBREVIATIONS.

When the same nota, or similar passages are to be repeated, much time is saved to the composer and copyist, by the use of Abbreviations.

A single stroke over or under a semibreve, or through the stem of a minim, divides them into quavers; a double stroke into semiquavers; and a triple stroke into demisiquavers; thus,

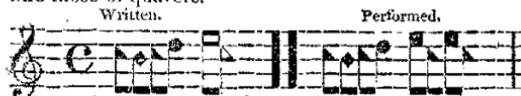


These passages in Italian music, had formerly Crome, (quavers) or Semicrome (semiquavers) annexed to them, at the present we often use the term Segne, to signify that we must perform the notes in the manner set in the example.

Another kind of Abbreviation is very frequently used in modern music, viz. grouping the stems of the minims

II. MELODY.

like those of quavers.



Several other species of Abbreviations are made use of by some authors.

CONCLUSION.

The learner ought to commit the most of the preceding rules to memory before he attempts to call the notes.—The observations following them are calculated to enlarge his ideas, and leave a strong impression on his mind: these may be studied after the rules are committed to memory.—The singer need not commit to memory the rules of melody, harmony, and rhythm, because they are designed only for such as wish to attain a more profound knowledge of the science of music.

PART II. MELODY.

ART. 44. MELODY.

A particular succession of single sounds forms a Melody or Tune; thus,



This simple and popular definition of Melody, only presents an outline of the true idea annexed to the term. In a more extensive sense, Melody implies not only the progression of one single part, but also that general result of the various parts in Harmony which produce the effect of Melody, by the proper distribution of their sounds. Prinz seems to have been the first who distinguished between the Monodic style, in which the Melody

MUSICAL GRAMMAR.

II. MELODY.

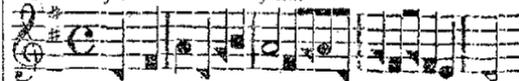
is confined to one single part, and the Polyodic style, in which the theme, and its dependent subjects, are distributed among the different parts of the composition.—These two epithets Prinz seems to have taken from Kircher; and this profound and original view of Melody has been very ably developed by Nicholman of Berlin, who clearly proves, that those pieces which are produced by the Monodic design of the composer, are far inferior to the Polyodic arrangement of the same ideas. In this last class we may place the motetts of Palestrina, the choruses of Handel, and the symphonies of Haydn.

ART. 45. TWO MOTIONS OF MELODY.

Melody has, in respect of tune, two distinct motions: that of Degrees and that of Skips. A Melody proceeds by Degrees, when it moves to the next line or space above or below; and by Skips, when it omits one or more Degrees; thus,



In general, Degrees and Skips are intermixed; as in the Melody of the Easter Hymn.



The Degrees and Skips of Melody are both called by the general term Interval; which is the distance between two sounds, or their difference in respect to pitch. Every Interval, therefore, implies two sounds; one acute, the other grave; in common language high and low; and

II. MELODY.

as in measuring, it is usual to consider the termination of distance more than the space contained; so, in music, the notes which limit the Interval, are both called by the name of the Interval itself. Thus from the F clef to the C clef is contained the interval of a fifth, both terms inclusive; and C is said to be a fifth above F, and F a fifth below C.

OF THE NAMING OF INTERVALS.

The names of Intervals are derived from the number of Degrees which are contained between the two sounds; both extremes being reckoned inclusively. Thus the Interval of a second consists of two Degrees; and as these may be distant from each other, either by one tone or by one semitone, there are consequently two kinds of seconds, viz. a major second or tone, and a minor second or semitone.

The natural scale of music, which, proceeding by tones and semitones, is called Diatonic, has been already explained.

OF THE FOURTEEN DIATONIC INTERVALS.

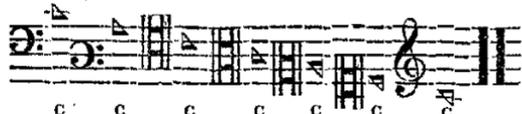
As the Intervals take their names from the number of included Degrees, so also their species are ascertained by the epithets major and minor, given them, according to the number of tones or semitones contained exclusively between their extremes. If the Intervals were all equal in the scale, eight Degrees would form only seven Intervals; but as there are two different distances of tone and semitone, for which the notation by the staff alone does not provide, there are consequently fourteen diatonic intervals. These are distinguished by the term major or minor, greater or lesser, and in some few cases sharp or flat.

ART. 46. UNISON.

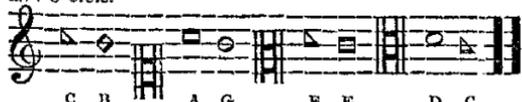
The Unison, or the same identical sound, although it cannot properly be reckoned an interval, is always considered as such, when employed in Harmony; it is therefore here inserted among the intervals of Melody.

M. MELODY.

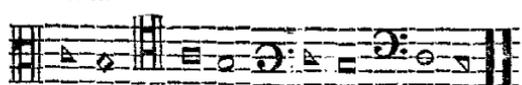
The present opportunity may be taken of improving the student in the practice of the seven clefs. The following example of the unison, or the same sound, being the C where the base ends, and the treble begins in all the clefs.



The following is an example of the descending scale from the C of the treble to the C of the counter, in the G and C clefs.



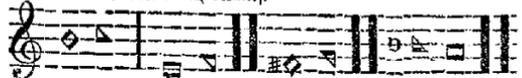
The following is an example of the descending scale from the C of the counter to the C of the base, in the C and F clefs.



ART. 47. 2. MINOR SECOND.

The Minor Second is formed by two sounds, at the distance of a diatonic semitone, as B C and E F.

C is a minor second higher than B, and B a minor second lower than C. The same is true with respect to E and F. This interval is sometimes called the flat second; and the term is useful in Harmony. It is also found in the other scales, between F sharp and G, B flat and A, &c. as in the following example!



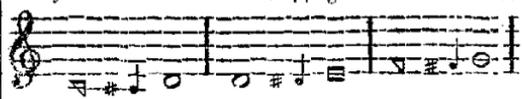
II. MELODY.

From this statement the nature of the melody, when sharps and flats are employed, may be readily perceived; for after a sharp the part rises, and after a flat the part falls. Thus E and B have the effect of sharps, and the melody generally ascends to F and C; on the contrary, F and C have the effects of flats, and the melody, in general, descends to E and B. The importance of these remarks cannot be justly appreciated till the transposition of the natural scale into two sharps, and into two flats, and also the semitone in harmony is understood.

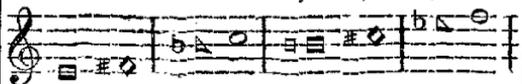
ART. 48. 3. MAJOR SECOND.

The Major Second is a tone.

Or, in other words, the major second or tone, although composed of two semitones, does not consist of two equal parts. This is evident from the notation itself; for if the tone from F to G be divided by the sound F sharp, then the intervals between F sharp, and G, or the diatonic semitone, will not be the same as that from F to F sharp, or the chromatic semitone. The former changes one degree; and hence the former is something larger than the latter according to the doctrine of Zarlino, Rambeau, and Pepusch. The tones and other intervals of the natural scale are in this grammar, separated into semitones, &c. by the character called the appoggiatura or small notes.



The other tones introduced by transposition, are



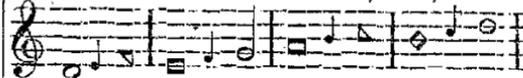
ART. 49. 4. MINOR THIRD.

The Minor Third is composed of three degrees and contains a tone, and a diatonic semi-

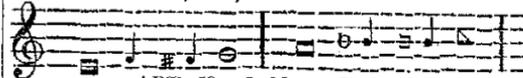
D

II. MELODY.

tone between the two extremes; thus,



It is also divisible into three semitones, two diatonic and one chromatic; thus,



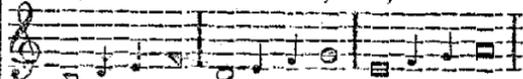
ART. 50. 5. MAJOR THIRD.

The Major Third is composed of three degrees, and contains two tones between the extremes; thus,

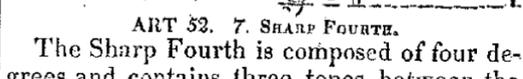


ART. 51. 6. PERFECT FOURTH.

The Perfect Fourth is composed of four degrees, and contains two tones and a semitone between the extremes; thus,

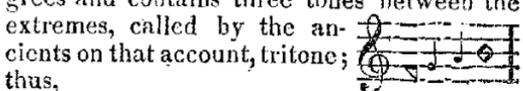


It is also divisible into five semitones, three diatonic, and two chromatic; thus,



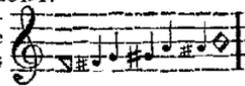
ART. 52. 7. SHARP FOURTH.

The Sharp Fourth is composed of four degrees and contains three tones between the extremes, called by the ancients on that account, tritone; thus,



H. MELODY.

The sharp fourth is also divisible into six semitones, three diatonic, and three chromatic; thus,



These seven intervals (the unison included) may be considered, in a practical point of view, primary; since, if they are rightly understood, all the remaining seven are easily known, being only compounded of these. Thus the fifth is formed by uniting two of the thirds; the sixth by the fourth and third; and the octave by the fourth and fifth. Compared with the unison, second, third and fourth, as primary; the fifth, sixth, seventh and eighth are secondary. This arrangement, however useful in the analysis of melody, is imperfect in respect of harmony, and the theoretical classification of the diatonic intervals. The true series comprehends the unison, octave, fifth, fourth, thirds, sixths, seconds, and sevenths, in the mathematical division of a musical string.

ART. 53. 8. FLAT FIFTH.

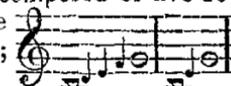
The Flat Fifth is composed of five degrees, and contains two tones and two semitones, (not three tones.)



It may be divided into two minor thirds. It is also (like the sharp fourth or tritone) divisible into six semitones; and when joined with that interval completes the octave.

ART. 54. 9 PERFECT FIFTH.

The Perfect Fifth is composed of five degrees, and contains three tones and one semitone; thus,



It may be divided into a major and a minor third. It is also divisible into seven semitones; and when joined with the perfect fourth completes the octave.

ART. 55. 10. MINOR SIXTH.

The Minor Sixth is composed of six de-

H. MELODY.

grees, and contains three tones and two semitones; thus,



It may be divided into a minor third and a fourth. It is also divisible into eight semitones; and, when joined with the major third, completes the octave.

ART. 56. 11. MAJOR SIXTH.

The Major Sixth is composed of six degrees, and contains four tones and one semitone; thus,



It may be divided into a major third and a fourth. It is also divisible into nine semitones, and when joined with the minor third completes the octave.

ART. 57. 12. MINOR SEVENTH.

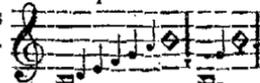
The Minor Seventh is composed of seven degrees, and contains five tones and one semitone; thus,



It may be divided into a fifth and a minor third. It is also divisible into ten semitones; and, when joined with the major second, completes the octave.

ART. 58. 13. MAJOR SEVENTH.

The Major Seventh is composed of seven degrees, and contains five tones and one semitone; thus,



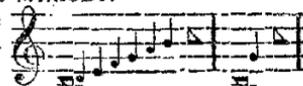
It may be divided into a fifth and a major third. It is also divisible into eleven semitones; and, when joined with a minor second, or semitone, completes the octave.

ART. 59. 14. OCTAVE.

The Octave is composed of eight degrees,

H. MELODY.

and contains five tones and two semitones; thus,



It may be divided into a fifth and a fourth. It is also divisible into twelve semitones, and may be considered as the replicate of the unison.

As the octave consists of thirteen sounds, and therefore has only twelve intervals, it must be recollected that the fourteen diatonic intervals, just described, are obtained by reckoning the unison as one of them, and by distinguishing between the sharp fourth and flat fifth: both which are, upon keyed instruments, performed with the same keys.

ART. 60. INVERSION OF INTERVALS.

When the lower note of any interval is placed an octave higher, or the highest note an octave lower, the change thereby produced is called Inversion.

Thus a Second becomes a Third, a Third becomes a Sixth, a Fourth becomes a Fifth.

The different intervals (seven) reckoned from each of the seven natural notes, form the following series:

Five major and two minor seconds.
Three major and four minor thirds.
Six perfect and one sharp fourth.

To these may be added their inversions:
Two major and five minor sevenths.
Four major and three minor sixths.
Six perfect and one flat fifth.

All the major intervals become minor by inversion, and all the minor intervals become major. The sharp fourth becomes the flat fifth, and the unison inverted becomes

H. MELODY.

the octave. The major seventh of the key, from its resemblance to the tritone (its higher note being one of the two sounds which forms the sharp fourth) is sometimes called the sharp seventh.

Rameau terms the intervals of the third, fifth, and seventh, fundamental; and derives the others, viz. the second, fourth, and sixth, by inversion, reckoning them downward from the octave of the former.

Of all the diatonic intervals, the two thirds, major and minor, are by far the most important, and ought to be very perfectly understood; since upon them depends the nature of the scale or mode; and the thirds give their own epithets to the whole series of the seven notes, the scale itself being called major when the third is greater, and minor when the third is lesser. It may be observed, that the alteration of the thirds, by sharpening the upper note of the minor, or flattening that of the major, does not change their diatonic nature.

OF CONSONANT AND DISSONANT INTERVALS.

Although the terms Consonant and Dissonant are chiefly used in harmony, yet they are applicable in a great measure to the classing of intervals in melody. The diatonic intervals are, therefore, divided into consonant and dissonant.

ART. 61. CONSONANT AND DISSONANT INTERVALS.

Those intervals which are most agreeable to the ear, as the octave, fifth, fourth, both the thirds, and both the sixths, are called Consonant; those which, when compared with the others, are less agreeable to the ear, as both the seconds, both the sevenths, with the sharp fourth (and the flat fifth) are called Dissonant.

This arrangement shows the propriety of distinguishing the species of the seconds, thirds, sixths and sevenths by the epithets major and minor, according to the number of semitones included between the extremes; while the appellation of perfect is reserved for the fourth and

fifth, with the terms sharp and flat, when altered a semitone higher or lower.

The thirds and sixths, whether major or minor, are always consonant; the seconds and sevenths always dissonant: but the fourth and fifth are consonant only when perfect; when sharp or flat, they are dissonant. The alteration of these two last intervals, therefore places them in different classes.

The consonant intervals are subdivided into perfect and imperfect. The unison (or prime,) the octave, fifth, and fourth, are called perfect, because they are immutable, never changing from major to minor (or the contrary,) but becoming dissonant whenever altered by a sharp, flat, or natural. The thirds and sixths are called imperfect, because they are liable to change from major to minor (or the contrary,) still remaining consonant.—The seconds, sevenths, sharp fourth, flat fifth, with all the chromatic and enharmonic intervals are dissonant.

According to this classification every passage of melody which moves by degrees, consists of dissonant intervals; but as every other note is, in general, a transient sound, placed between the consonant notes, these seconds have not that harshness which is found in the passages which move by skips, as the sharp fourth, flat fifth, minor and major sevenths, &c. All dissonant seconds in melody, are either passing or changing notes; and these are either regular, when found on the weak parts of the measure, or irregular, when found on the strong parts. If, therefore, these ornamental notes are taken away, a series of consonant intervals will remain; thus,

Dissonant Melody.



The same Consonant.



H. MELODY.

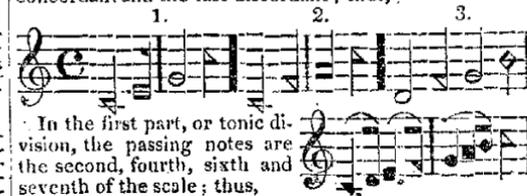
H. MELODY.



The dissonant melody is reduced to consonant intervals by taking away the alternate semiquavers, where regular; and omitting two where irregular.

The concordant series of thirds and sixths, from the varied succession of major and minor intervals, is extremely pleasing to the ear; and most passages of degrees (like that of the preceding example) are reducible into thirds, intermixed with fourths, by taking away the passing and changing notes. A great part of every duett is composed of thirds or sixths, and these intervals with the occasional introduction of fourths and fifths, allow a double melody to continue throughout a movement.

A successive series of perfect fifths is not to be found in melody, and hence is forbidden in harmony. In melody they would exceed the limits of our regular scale, as well as the compass of the voice; and in harmony they would produce new and unconnected scales, of which the species major or minor would be undetermined through the omission of the thirds and sixths. A more correct idea of passing notes may be obtained by considering the scale as divided into three parts, the two first concordant and the last discordant; thus,



In the first part, or tonic division, the passing notes are the second, fourth, sixth and seventh of the scale; thus,

MUSICAL GRAMMAR.

H. MELODY.

In the second part, or the subdominant division, the passing notes are the second, third fifth, and seventh; thus,



In the third part or dominant division, the third and sixth are the only passing notes; thus,



OF THE GENERA, OR THREE KINDS OF MELODY.

That scale of music which proceeds by tones and semitones, called Diatonic, has been explained (Art. 9.) and constitutes the principal part of every piece of music.

ART. 62. CHROMATIC AND ENHARMONIC SCALES.

When all the artificial sounds are inserted between the natural sounds, a scale is formed of semitones alone, and called Chromatic.—When a scale yet smaller in its intervals is formed, which contains in some places quarter tones it is called Chromatic.

These three scales, the Diatonic, the Chromatic, and the Enharmonic, form the three Genera or kinds of Melody now in use; and although the terms are borrowed from the Greek authors, yet the modern ideas annexed to them are considerably different from their ancient signification. The origin of the term Diatonic Genus has been explained. The Chromatic takes its name from the Greek word Chroma, colour, because the interspersed semitones give an ornamental effect to the Diatonic or simple Melody; and the Enharmonic was so called, from its supposed excellence, being Enharmonic, that is, extremely musical.

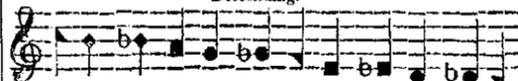
The two last Genera (Chromatic and Enharmonic) are never used alone, but always mixed with the Diatonic.—Hence it has been asserted, that all the Genera, except the Diatonic, are irretrievably lost. That they are lost to us, in the precise sense of the ancient description, is undoubtedly true; but we still retain the Chromatic, in a signification extremely analogous to its primitive mean-

ing, and it seems proper also to retain the terms Diatonic, and Enharmonic.

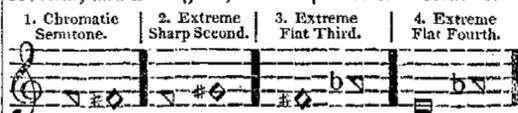
H. MELODY.

ART. 63. CHROMATIC SCALE.

The Chromatic Scale generally ascends by sharps and descends by flats; thus,



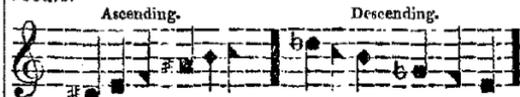
From this scale several intervals, not yet described, arise, which are all discordant, and are chiefly used in Melody, although they appear sometimes by chance, in harmonical combinations. The Chromatic Scale consists of thirteen sounds, which contain twelve intervals between them. Seven of these have been already described among the Diatonic intervals; the remaining five form another species of intervals, called Extreme or Chromatic. Of these, the chromatic semitone, the extreme sharp second, flat third, and flat fourth, are simple or primitive; the extreme sharp fifth, sharp sixth, flat seventh, and flat eighth, are compound or derivative.



1. The Chromatic Semitone is the distance or interval between any note, and that same note elevated by a

H. MELODY.

sharp, or depressed by a flat. In the Chromatic Scale, the semitones are alternately Chromatic and Diatonic; and as there are only five of the former, while there are seven of the latter, two Diatonic semitones will be found in succession, at the place where the natural semitone occurs.



From this important interval (the Chromatic Semitone) arise all the other Chromatic intervals: they are all Diatonic distances increased or diminished by this interval; and hence they all take the additional Chromatic epithets of the Extreme.

2. The extreme sharp second consists of a tone and a chromatic semitone, being composed of two degrees.

3. The extreme flat third consists of two diatonic semitones, being composed of three degrees; and is the minor third diminished by the chromatic semitone.

4. The extreme flat fourth consists of a tone and two diatonic semitones, being composed of four degrees; and is the perfect fourth, diminished by the chromatic semitone.

These three last intervals, viz.

The extreme sharp second,

The extreme flat third, and

The extreme flat fourth, when inverted, become the following, viz.

The extreme flat seventh,

The extreme sharp sixth, and

The extreme sharp fifth.

5. The extreme sharp fifth is the perfect fifth increased by the chromatic semitone, and consists of four tones, forming five degrees.

6. The extreme sharp sixth is the major sixth, increased by the chromatic semitone, and consists of five tones, forming six degrees.

H. MELODY.

7. The extreme flat seventh is the minor seventh, diminished by the chromatic semitone, and consists of four tones, and two diatonic semitones forming seven degrees.

8. The extreme flat eighth is the octave diminished by the chromatic semitone: it is never used in the melody, but is sometimes found in very transient passages of harmony.

OF THE ENHARMONIC SCALE.

When a series is formed by uniting the ascending with the descending scale of the chromatic genus, a new kind of music arises, by the use of the interval formed between the sharpened note and the flat of the next succeeding note above. This scale is called *Enharmonic*, and contains intervals smaller than the semitone; which, although not exactly half of the semitone, are, however, from their near approach to that quantity, called the *Diesis* (that is, the division,) or quarter-tone. To form this interval, it is necessary that, of any two notes, which are distant by the tone, the highest should be depressed, and the lowest elevated, by the chromatic semitone. Thus from G to A is a tone. Now, if G sharp be taken instead of G, and A flat instead of A, the difference between these extremes of the two chromatic semitones, G sharp and A flat, will form the *Enharmonic Diesis*, or Quarter-tone.

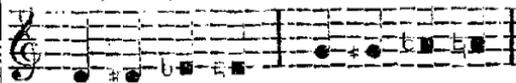
To understand this, it must be observed, that the interval of a tone, in the theory of harmonies, is not always the same. That tone which is between the fourth and fifth of the scale, is supposed to be divided into nine small parts termed *Commas*; while that between the fifth and sixth of the major scale, is divided only into eight commas. The diatonic semitone consists of five commas, and the chromatic semitone of three, or four, according to the magnitude of the tone. The two chromatic semitones, therefore, being taken from the minor tone (of eight commas,) leave a residue of two commas for the diesis, or quarter tone.

ART. 64. ENHARMONIC SCALE.

The *Enharmonic Scale* divides each tone

II MELODY

into two chromatic semitones, and the quarter-tone; thus,



In some examples of the *Enharmonic Scale*, the intervals, F flat and E sharp, as also C flat and B sharp, are inserted; but they do not belong to that scale. This distance, as Dr. Pepusch observes, is smaller than the quarter-tone. This arises from the division of the diatonic semitones into two quarter tones, and a smaller interval, termed the *Hyperochre*, which is found by theoretical calculation to be nearly a comma and a half—Such are the three modern genera, the *Diatonic*, *Chromatic*, and *Enharmonic*: they are, as before observed, (Art. 62,) derived from the ancient Grecian scales, but are used in a manner extremely different.

ART 65. KEY.

A diatonic scale, of which the notes bear certain relations to one principal note from which they are all, in some respects, derived, and upon which they all depend, is termed a *Key*, and the principal note is called the *Key Note* or *Tonic*.

ART. 66. MAJOR MODE, OR SHARP KEY.

Every scale in which the two Diatonic semitones are found between the third and fourth degrees, and the seventh and eighth degrees, ascending or descending from the tonic, is termed the *Major Mode* of that key; because the interval between the tonic and its third (or mediant,) consists of two tones; that is, the greater third. The only series of this mode,

II. MELODY.

among the natural notes, is that which commences with C; and hence this key may be taken as an example of all the major scales.



The figures above the notes refer to the degrees of the scale, and those under or between them to their distances, as tone and semitone.

ART. 67. MINOR MODE, OR FLAT KEY.

Every scale in which the two diatonic semitones are found between the second and third degrees of the scale, and between the fifth and sixth degrees, ascending from the tonic, is termed the *Minor Mode* of that key; because the interval between the tonic and its third (or mediant) consists only of one tone, and one semitone, that is, the lesser third. The only series of this mode among the natural notes, is that which commences with A; and hence this key may be taken as an example of all the minor scales.



The necessary variation of the ascending scale, in the minor mode, from the descending scale will be explained hereafter.

MUSICAL GRAMMAR.

II. MELODY.

MAJOR SCALES WITH SHARPS.

In the first part of this grammar (Art. 27) it has been shown how the introduction of Sharps changes the pitch of the tone, without altering the relative intervals of the scale. All the other Major Scales with Sharps are constructed in the same manner, viz. by sharpening the fourth of the former key, to make a new sharp seventh, or leading note, to the following scale; thus,

1. Key of G, one Sharp. 2. Key of D, two Sharps.

3. Key of A, three Sharps. 4. Key of E, four Sharps.

5. Key of B, five Sharps.

6. Key of F, six Sharps.

In this last example, the sixth sharp E is, on keyed instruments performed by means of F natural; but it cannot be called by that name, nor situated on the same degree; for, in that case, only six letters would be used instead of seven; and between D sharp, and F natural, the chromatic interval of the extreme flat third would be found, which does not belong to the diatonic series.

MAJOR SCALES WITH FLATS.

It has been also shown (Art. 28) that the introduction of a new flat takes place on the seventh of the original key, which then becomes the subdominant or fourth of the next scale: hence are formed all the following scales with Flats; thus,

II. MELODY.

1. Key of E, one Flat, 2. Key of B, two Flats.

3. Key of E, three Flats. 4. Key of A, four Flats.

5. Key of D, five Flats.

6. Key of G, six Flats.

In this last scale, the sixth flat C is, on keyed instruments, performed by means of B natural; but it cannot be called by that name, since, between B natural and the next degree in the scale (which is D flat) the chromatic interval of the extreme flat third would be found, which does not belong to the diatonic series.

ART. 63. SIGNATURE.

When the whole number of sharps and flats are placed at the clefs, instead of being occasionally inserted before each note as they occur, such collection of sharps, or of flats, is termed the Signature.

Signatures of Scales with Sharps.

II. MELODY.

Signatures of Scales with Flats.

A Table to find the Me in the Solfeggio.

The natural place for me is on B.

If B be Flat, Me is on A.	If F be Sharp, Me is on F.
If B & E be b	A. If F & C be #
If B, E & A be b	D. If F, C & G be #
If B, E, A & D be b	G. If F, C, G & D be #
If B, E, A, D, G,	C. If F, C, G, D, A,
If B, E, A, D, G, C,	F. If F, C, G, D, A, E,
If B, E, A, D, G, C, F,	B. If F, C, G, D, A, E, B,

This scale extends the signatures to seven flats, and seven sharps.

The scale of F sharp with six sharps, being the same on keyed instruments, as that of G flat with six flats, all the signatures beyond six may be expressed by a smaller number, by changing the name of the tonic. Thus C sharp with seven sharps, is the same as D flat with five flats; and C flat with seven flats, is the same as B with five sharps, &c. &c.

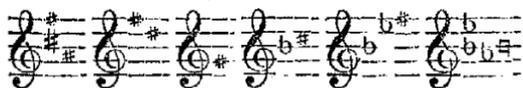
It is proper here to observe, that, in the solfeggio of this volume of sacred music, the me is not always pointed out agreeably with the signatures of the clefs, particularly in cases of extensive modulation of the keys from one letter to another; hence the notation, in such instances, will appear incorrect to many who are not acquainted with the nature of modulation, and with the nature of the ancient signatures. Instead of having inserted the signatures at such changes, they are left to the ancient signatures and to the patent notes: in consequence of which sharps and naturals will be found before the me; and flats and naturals before the fau. Very partial modulations are not noticed, and consequently the notation is not changed from the signature.

Of the Minor Scale or Mode.

The Minor Scale not only differs from the major, as before observed (Art. 67), in the place of its semitones, but

H. MELODY.

also in the variation of its scale, of which the ascending series differs from the descending one. The minor mode requires that when the seventh of the scale (which is naturally a tone below it) ascends to the eighth, it should become a sharp, as the proper leading note or sharp seventh to the tonic or key. Now the insertion of this essential note in the signature, would appear irregular as in the following examples.



If this irregularity were adopted in the three first examples, the essential lead note would appear as if it were inserted by mistake one degree too high. It is, therefore, always omitted in the signature, and placed accidentally before the seventh, which it is to elevate, whenever the melody requires its use.

That this leading note or sharp seventh is essential to the key, although not to its signature, may be proved by performing the subsequent melody, omitting the sharp F.

In this instance the harshness produced by F natural, if taken instead of F sharp, is extremely perceptible. As the signature, therefore, does not always decide the key or scale (this reference is made to the plain music, where all the heads of music are round) of the movement, a careful observation must be made, whether any accidental sharps or naturals occur in the first phrase or section. If any such are found, the tonic is on the next degree above them; but, if none are used, then the signature itself determines the major tonic, which is always the note above the last sharp, or the fourth note below the last flat.

The accidental sharp used in the minor mode, raises the minor seventh of the scale a chromatic semitone,

II. MELODY.

hence the minor scale may be said to belong to the chromatic genus; and its true essential scale is thus formed:

In this series is found the harsh chromatic interval of the extreme sharp second (between F and G sharp); to avoid which, the sixth is made sharp to accommodate the seventh; thus the accidental scale of the minor is formed with two notes altered from the signature; thus,

But in the descending scale, the essential leading note is depressed to accommodate the sixth; thus the natural scale of the signature remains unaltered.

ART. 69. RELATIVE MINOR SCALES

The minor scale whose tonic is found on the sixth note ascending of that major scale which has the same signature, is called the Relative Minor, because its signature is similar to that of the other.



These tonics, it may be observed, are one degree below the last sharp signature. In the signatures with flats, the relative minor (or sixth of the major scale) is always on

II. MELODY.

the third degree above the last flat; thus, MAJOR.



ART. 70. OF THE TONIC MINOR SCALES.

Every major scale when its third and sixth are depressed by the chromatic semitone, becomes a minor scale on the same key note, and will be termed in this grammar, the Tonic Minor.

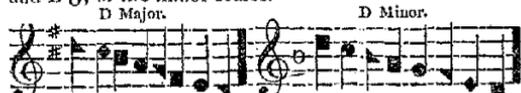
But as the signature requires that the essential sharp seventh should not be inserted at the clef, the tonic minor must have in its signature another flat, making in all three flats more, or three sharps less than the major scale of the same key note; thus,



MUSICAL GRAMMAR.

H. MELODY.

In the last example the F \sharp , E \flat , and B \flat , are all to be considered as sharps, when contrasted with F \flat , E \sharp , and B \sharp , of the minor scales.



In this example, the C \sharp , F \sharp , and B \flat of the minor scale, are all to be considered as flats when contrasted with the C \flat , F \flat , and B \sharp of the major scale.



ART. 71. TRANSPOSITION.

That change which arises from the performance of the same melody in a higher or lower pitch, is called Transposition.

Every melody in a major scale may be transposed to any other major scale, by altering the signature according to the pitch of the new tonic. The same alteration may take place in every minor melody. When, however, any tune is performed in the relative, or in the tonic minor, which tune was originally major, such change is not called transposition, but Variation. When, in the course of a melody, the tonic is changed, and the original scale altered by the introduction of a new sharp or flat, such change is called Modulation: this will be further explained in treating of harmony.

Every scale has two others immediately connected with it; one on the sharp above, which adds a new sharp to the signature; the other on the fifth below (or fourth above) which adds a new flat to the signature. These two scales will in this grammar be called attendant keys; an epithet given them by Dr. Boyce. As every major key has a relative minor, and as this relative minor has its two attendant keys, hence arise, from every signature,

H. MELODY.

six scales nearly connected with each other; three with major thirds, and three with minor thirds. Of these, two are principal, viz. the major and minor of the signature itself; and four are subordinate, viz. the attendant keys, both of the major and of the minor: these require another sharp or flat to complete their scales when modulation occurs.

Thus, in the major scale of C, its attendant scales are G (its fifth) with one sharp, and F (its fourth) with one flat, to which are annexed the relative minor A, and its two attendant scales, viz. E minor with one sharp, and D minor with one flat. The same arrangement takes place in every key, and it is necessary to observe, that when the minor key is first taken, the major key of the same signature is called the relative major, and is found on the minor third above the original minor key note.

Of the Tonic, Dominant, &c.

Every one of the seven notes which form the scale of any key, major or minor, has an effect peculiar to itself: from this effect they derive particular names, which are these:

ART. 72. TONIC.

1. The Tonic, or key note is that chief sound upon which all regular melodies depend, and with which they all terminate. All its octaves, above and below are called by the same name.

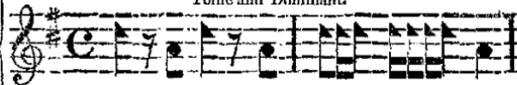
The termination only relates to the chief melody, or its base; the internal parts of harmony, as will be hereafter shown, concludes upon the mediast or dominant.

ART. 73. DOMINANT.

2. The Dominant or fifth above the key note is that sound which, from its immediate connection with the tonic, is said to govern it; that is, to require the tonic to be heard after it, as the final perfect cadence of the base.

H. MELODY.

Tonic and Dominant.



ART. 74. SUBDOMINANT.

3. The Subdominant, or fifth below the key note, is also a species of governing note, as it requires the tonic to be heard after it in the plagal cadence.

Tonic and Subdominant.



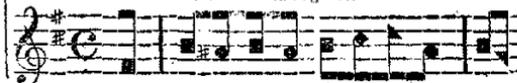
The subdominant is the fourth in the regular ascending scale of seven notes, and is a tone below the dominant; but the term arises from its relation to the tonic, as the fifth below.

These three principal sounds, viz. the tonic, dominant, and subdominant, are the radical parts of every scale; of the minor as well as of the major. All melodies, whatever, are derived from these sounds, and are wholly dependent upon them.

ART. 75. LEADING NOTE.

4. The Leading Note, or sharp seventh of the scale, is the subsemitone of the mode.— This is always the major third above the dominant, and therefore, in the minor scale, requires an accidental sharp or natural, whenever it occurs.

Tonic and Leading Note.



H. MELODY.

ART. 76. MEDIANT.

5. The Mediant, or the middle note between the tonic and dominant ascending, varies according to the mode; being the major third in the major scale, and the minor third in the minor scale.

Tonic and Mediant.



ART. 77. SUBMEDIANT.

6. The Submediant, or middle note between the tonic and subdominant descending varies also according to the mode, being the greater sixth in the major scale, and the lesser sixth in the minor scale.

Tonic and Submediant.



The Submediant in the major mode, is the relative minor key note; and the mediant in the minor mode, is the relative major key note.—The signature of two sharps have been chosen for the foregoing examples, that the effect of the same tonic (and of its relative minor in the tonic and leading note example) may be perceived in performing them all.

ART. 78. SUPERTONIC.

7. The Supertonic, or second above the key note is, in theory, considered as a variable sound, being a comma higher in the major scale than when the mode changes to the relative minor.

H. MELODY.

The further utility of these denominations will appear hereafter. In Harmony, especially the terms Tonic, Dominant, Subdominant, and Leading Note will frequently occur; the two former, as the principal governing notes; the two latter, as the characteristic notes of the key.

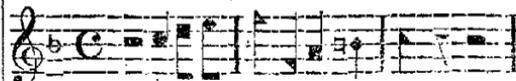
ART. 79. CHARACTERISTIC NOTES.

The Leading Note and the Subdominant are the two characteristic sounds, by one of which every scale, whether major or minor, is known, and its tonic immediately ascertained.

Thus, in the sharp signatures, the leading note is a species of index, which points invariably to the next degree above, as its major tonic: this is always the last sharp in the major mode.—In flat signatures, the subdominant is also a species of index, which points to the fourth degree below as its major tonic: this is always the last flat in the major mode.

In the minor modes whose signatures have less than four sharps or four flats, the subdominant, being always one of the natural notes, is not apparently, a characteristic of the key; and therefore, in those modes, the key note is to be found.

The great importance of these two notes appears evident, when, in occasional modulation, the new key is required to be found by their assistance. In all flat signatures (F major, B flat major, E flat major, &c.) the leading note is natural; and this is the sharp seventh of the key as in the following example:



Here the natural B is the leading note of the new key. In the sharp signatures, on the contrary, the subdominant is distinguished by a natural, and requires, in modulation, the alteration of the sharp in the signature, as in the following example:

E

H. MELODY.



Here the natural F is the subdominant of the new key C.—Hence it appears, that whenever the characteristic note of the new key is marked by a natural, that natural has always the effect of a sharp or a flat; of a sharp, when it is a leading note; of a flat, when it is a subdominant.

OF THE ANCIENT SIGNATURES.

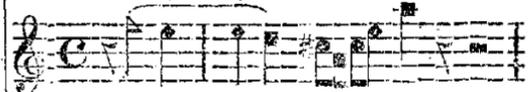
In the music of Correlli, Geminiani, Handel, &c. the general rules for finding the tonic, either in the major mode, by the characteristic notes of the signature, or in the minor mode, by the leading note accidentally inserted, are not always sufficient.

ART. 80. ANCIENT SIGNATURE.

When, instead of the complete series of sharps and flats of the signature, the last sharp or flat is suppressed, and inserted accidentally when requisite (like the leading note of the minor mode,) such deviation from the usual method of notation is termed the Ancient Signature.

Although the term signature is defined, Art. 68, to be the number of sharps or flats at the clef, yet the word will also be applied to the two natural keys of C major and A minor.

Examples of the ancient signature of D minor may be found in the third and fifth concertos of Geminiani, opera seconda; and in the fourth concerto of opera terza. For instance, the first movement of his third concerto begins as in the following example:

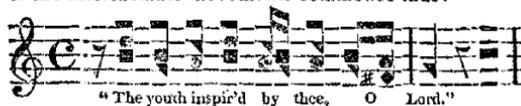


Here the key is known to be D, by the accidental G

H. MELODY.

sharp, and to be also D minor, by the natural F, which remains unaltered, as in the signature.

The same ancient method of notation is sometimes found in the key of G major, where the sharp of the leading note F, is inserted accidentally when requisite; as in the following example from the first chorus of Handel's Oratorio of Saul, How excellent thy name, O Lord. One of the intermediate movements commence thus:



Here the key is known to be G by the sharp before the F, which is used in the second treble, as the third below the A: and the E natural of the clef shows it to be G major.

OF ANCIENT SHARP SIGNATURES.

The ancient signature of one sharp is applicable to the keys of D major and B minor; but the sharp signature of this ancient mode are never found in the minor mode; for, as the second (or supertonic) of the key would then require an accidental sharp, the irregularity before mentioned (in Art. 68,) would perpetually recur.

In the solos of Correlli (Opera Quinto) however, several instances occur of the Ancient Sharp Signature in the major mode; viz. the sixth and ninth sonatas in two sharps are in the key of A major, the G sharp is accidentally inserted. Handel's duett, in the Oratorio of Athalia (Joys in gentle train appearing,) is also in this key, and has this signature. The eleventh sonata of Correlli bears the signature of three sharps, and is in the key of E major, the D sharp being inserted accidentally. The ancient signature of four sharps is found in Handel's beautiful air, Rendi il sereno al ciglio, from the Opera Sosarmes. This is in B major, with the sharp to its leading note A, occasionally inserted.

MUSICAL GRAMMAR.

II. MELODY.

OF ANCIENT FLAT SIGNATURES.

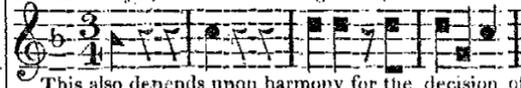
The objection to the sharp signatures does not apply to the flat, since the second of their minor modes is not affected by the flat. For this reason, and from the variable nature of the sixth or submediant in the minor scale, the Ancient Flat Signatures are very frequently found.

1. The signature of one flat belongs to B flat major, and G minor. The following example, in the opening of Correlli's fifth concerto (Opera Sesta) is in B flat major.



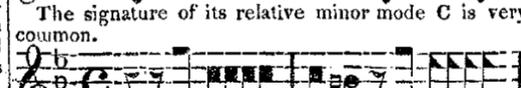
This will be mentioned hereafter as a very striking instance of the use and effect of harmony in deciding the key and mode, independent of the signature.

The eighth concerto of Correlli opens with this signature in G major, as in the following example:

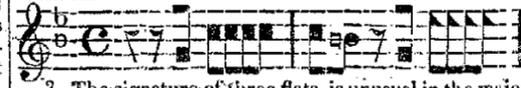


This also depends upon harmony for the decision of its key and mode. The melody as it here stands, might be equally in B flat major or G minor; but the F sharp, which accompanies the second measure, decides the key.

2. The signature of two flats belongs to E flat major.



The signature of its relative minor mode C is very common.



3. The signature of three flats, is unusual in the major mode of A flat, but extremely frequent in the relative minor of F. Handel, indeed, has seldom (if ever) used the modern signature in this mode.

III. HARMONY.



In this example the E natural is the leading note and points to the key note F; of which A flat is the lesser third, and decides the mode.

PART III. HARMONY.

ART. 81. HARMONY.

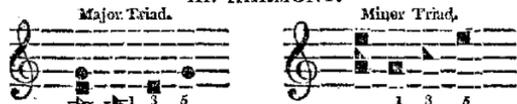
Two or more melodies heard at the same time, form Harmony; and the different combinations of notes in harmony are termed chords.

Harmony was formerly (according Tinctor—see Dr. Burney, Vol. 2d, page 458.) synonymous with melody, and the term counterpoint was applied to what we call harmony. This term is derived from the ancient points or notes, which were placed counter or opposite to each other on the staff. The examples in this third part will be given in counterpoint; that is, the heads of notes without their stems will be used.

ART. 82. TRIAD.

The union of any sound with its third, (major or minor) and its perfect fifth, forms the harmonic Triad, or common chord. This is termed the major or minor triad, according to the nature of its third.

III. HARMONY.



Triad in music, signifies three different sounds combined together at the distance of a third and fifth from the lowest.

When the octave of the lowest note is added, four sounds are heard in the harmony.

Major Common Chord.



There are also besides these two consonant triads, two dissonant triads; one diatonic, the other chromatic.

1. The Diatonic Dissonant Triad, or diminished triad of the Germans (B, D, F) consists of two minor thirds.

2. The Chromatic Dissonant Triad, or superfluous triad of the chromatic scale (C, E, G sharp,) consists of two major thirds.



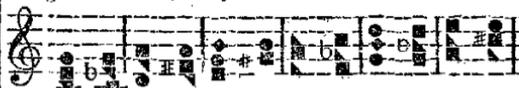
The Consonant Triads are formed of two dissimilar thirds, major and minor united; the Dissonant Triads are formed of two similar thirds, both minor or both major.

In the natural diatonic scale, there are six consonant triads; three major, and three minor.

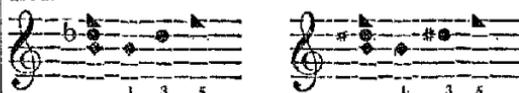


III. HARMONY.

All the major triads become minor by flattening their thirds; and all the minor thirds become major by sharpening their thirds; thus,



The Diatonic Dissonant Triad has (by license) its third sometimes flattened and sometimes sharpened, and thus are formed two altered triads, which are very seldom used.



These altered triads consist of a major, and an extreme flat third, and are consequently both chromatic.

The Prime, or lowest note of the triad, was called by Rameau its fundamental base. In this grammar the term Radical Base, or simply the Root will be adopted. The root being placed one or two octaves below the chord of the accompaniment, makes no difference in its derivation; the radical base depending always on the three combined sounds of the triad, whether in close or dispersed harmony.

ART. 83. ROOT, OR RADICAL BASE.

The Roots of the two consonant triads are easily understood, as every radical base must have a perfect fifth.

But the roots of the two dissonant triads, and of the two altered triads cannot be explained till the nature of discords is known.

When the three sounds of the triad are taken as an accompaniment, and the root remains in the base, the chord

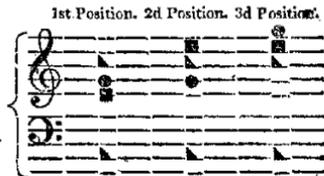
III. HARMONY.

assumes three different positions; thus,

The first position is that of 3d, 5th and 8th.

The second position is that of 5th, 8th and 3d.

The third is that of 8th, 3d and 5th.



It must be observed, that the second position, in reality consists of the fifth, eighth, and tenth, and the third position of the eighth, tenth and twelfth of the root; but as the tenth and twelfth are octaves of the third and fifth, and as they are represented by the same letters, they are also called by the names of third and fifth, whatever may be their distances above the root.

ART. 84. INVERSIONS OF THE TRIADS.

When the lowest note instead of being the root, is the third or fifth of the triad, such change is termed Inversion.

Dr. Pepusch calls the two inversions supposed bases, and terms the chord of the sixth the uncommon chord; not because it is unusual or improper, but in contradistinction to the common chord, or that of which the lowest note is a fundamental base.

The inversions of the triad differ from its positions; as the former relate to the whole harmony, including the base, and the latter to the accompaniment alone, independent of the base. Hence every triad has three positions, but only two inversions; for when the root is in the base, the chord is called direct, whatever may be the positions of the accompaniment.

1. The chord of the sixth is the first inversion of the triad, when the base note becomes the third of the base.

III. HARMONY.

mony, instead of the root. This chord in thorough base is expressed by a 6: to which also belongs the third of the lowest note (or fifth of the root;) and, in the practice of counterpoint, the octave of the lowest note is either omitted, or, if four parts are requisite, the sixth or the third may be doubled.

First Inversion.

The same arrangement takes place in the minor triad, and its first inversion; in the first inversion of the diatonic triad B, D, F, however the sixth is never doubled, but the octave preferred when four parts are requisite.

Root B.

A stroke through the figure six, elevates the sixth note above the base a chromatic semitone; and when used on a minor sixth, makes it the first inversion of the dissonant triad; thus,

When the same mark occurs on a major sixth it makes it the first inversion of the altered triad; thus,

These two chords, which are of great importance, will be hereafter distinguished by the names of the sharp sixth, and of the extreme sharp sixth, the first always accompanied by a minor, and the second by a major third.

III. HARMONY.

2. The chord of the fourth and sixth, is the second inversion of the triad, when the base note is the fifth of the harmony, instead of the root. It is expressed in thorough base by a 4 under a 6, and in four parts, the three positions of the triad are used as its accompaniment, without any regard (as in the chord of the sixth) to the omission of one note, or the doubling of another.

Second Inversion.

Of the Direct and Contrary Motions, and the rules for their use in Harmony.

Before the harmonical succession of triads can be rightly understood, it is necessary to explain the different motions of the parts which constitute harmony. Two of these are essential, viz. the Direct Motion and the Contrary Motion.

ART. 85. DIRECT AND CONTRARY MOTIONS.

1. In the Direct Motion the parts move the same way, ascending or descending.

Direct Motion.

Contrary Motion.

2. In the Contrary Motion one part rises while the other part falls.

By the knowledge of these motions, the power of avoiding many harmonical irregularities may be obtained, and the following rules of harmony correctly observed.

ART. 86. RULES OF HARMONY.

1. All Consecutive Octaves and fifths must be avoided in the direct motion.

III. HARMONY.

Octaves and Fifths by the Direct Motion.

The same avoided by the Contrary Motion.

2. All unnecessary skips are to be avoided, and all the chords taken as closely and as much connected as possible.

3. All false relations (such as the extreme sharp second, &c.) are disallowed, unless for the expression of some particular effect.

4. All irregular motions of the parts in harmony are to be avoided. Every major or sharp interval ought to ascend, and every minor or flat interval ought to descend; that is to say, the part in which those intervals are found in combination, is to rise after the sharp and to fall after the flat.

This rule however, is always subordinate to that of avoiding octaves or fifths, and is not regarded when the melody is to produce an effect opposite to the rule. The internal parts of harmony, however, are to be regulated by these observations.

ART. 87. HARMONICAL PROGRESSION.

Harmonical Progression signifies that succession of triads or perfect chords, which, by being confined to the scale of the original key, only admits the tonic and its two attendant harmonics, occasionally interspersed with the relative tonic and the two harmonics attending on that scale, whether the original scale be major or minor.

III. HARMONY.

The term harmonical progression is used in contradistinction to the term modulation. Although a change into the relative scale implies a partial modulation, yet in all cases, where the new scale remains undecided, by the omission of the leading note, and the original tonic still continues a predominant sound, the term progression will be retained.

As the scale consists of seven different notes, it is evident that two triads, which only contain five notes (one note being common to both,) cannot decide the key.—Hence the following examples, although the distance of their degrees are perfectly similar, appear, by means of the accent, to be in two different keys, and are therefore equivocal.

In the key of G.

In the key of C.

If, however, three different chords are taken, the key may be decided; this is performed by the progression of tonic, subdominant and dominant.

1. Thus in the tonic harmony are found the third and fifth of the root of the scale.

2. In the subdominant harmony are found the fourth and sixth of the root of the scale.

3. And in the dominant harmony are found the second and seventh of the root of the scale.

The following excellent observation of Dr. Pepusch cannot be too often, or too strongly impressed upon the mind of the student, viz. "All melodies have their perfect concords of the key they are in for their fundamental Bases."

III. HARMONY

Ton. Dom. Subd. Ton. Dom. Subd.

The Major Mode with its relative minor & the four attendant harmonies, may be thus arranged.

The minor mode with its relative major, and the four attendant harmonies, may be thus arranged.

Tonic. Dom. Subd. Tonic. Dom. Subd.

The relative attendant harmonies are very seldom used, particularly the relative subdominant, or second of the major mode (as D in C major;) but, in modern music, this harmony more frequently occurs, and will be further explained hereafter.

The motions of the radical bases or roots of these chords are reducible to six, divided into three classes.

1. The Dominant Motion, or ascent of the fourth or fifth.
2. The Mediant Motion, or ascent of the third or sixth.
3. The Gradual Motion, or ascent of the second or seventh.

These may, of course, be inverted, and become the same descending; as the directs towards the remoter distances show in the example.

III. HARMONY.

1. Domt. Ascent of 4th.	2. Medt. of 3d.	3. Grad. of 2d.	1. Domt. Descent of 4th.	2. Medt. of 3d.	3. Grad. of 2d.

The dominant motion is the foundation of the perfect and imperfect cadences; as the gradual motion is of the false and mixed cadences.

Of these motions the dominant and mediant are regular, having a sound common to both chords: but the gradual is irregular, as the chords have no connexion with each other.

When the melody moves regularly by degrees, ascending or descending, the following progressions in the base are often employed.

1. DOMINANT MOTION BY FOURTHS.

Descending Melody.	Ascending Melody.
Rising Fourths and falling Fifths.	Rising Fifths and falling Fourths.

2. MEDIANT MOTION BY THIRDS.

Descending Melody.	Ascending Melody.
Rising Thirds and falling Fourths.	Ascending Fourths and falling Thirds.

III. HARMONY.

3. GRADUAL MOTION BY SECONDS.
Descending Melody. Ascending Melody.

ART. 88. DOMINANT SEVENTH.

When a minor seventh is joined to the major triad, a chord of four different sounds is formed, and as this only occurs when the fifth of the key is the base note, the harmony is called the Dominant Seventh.

The note which forms the discord in this harmony, is the subdominant or fourth of the scale; and being a minor interval, requires the part in which it is heard, to descend one degree.

In the major mode this descent is a semitone, as in the following example.

In the minor mode the E becomes flat, and the descent is consequently that of a tone.

The major third of the dominant, which is also the sharp seventh or leading note of the scale, must ascend. Thus in the major scale the two characteristic notes are united, and form between themselves the interval of a flat fifth of which the root is the dominant; thus,

In all regular progression, the dominant seventh requires the triad of the tonic to succeed it; and hence its

MUSICAL GRAMMAR.

III. HARMONY.

base note is called by Rameau, the governing note or dominant of the key.

The dominant seventh is used, like all other discords, either by transition, addition, or suspension; and must, in all cases, be resolved, that is taken away, by the descent of the part in which it is found. As a passing or added note it is employed without preparation; thus,

Every discord of suspension must be prepared, struck, and resolved; hence arise the three terms. Preparation, Percussion and Resolution, described by Martini.

As a suspended note, the dominant seventh must be prepared, that is heard in the preceding harmony; thus,

In this instance the F prepares the seventh in the first harmony; is heard as a discord in the second, and resolves by descending to E in the third.

There are other sevenths used, in harmony upon the different triads of the scale (whether consonant or dissonant) in both modes. These sevenths, although not exactly chords of the dominant, are nevertheless used in its place, to avoid modulation, as will be hereafter explained on the subject of sequences. They also preserve a uniform motion to the progression of their roots, and at the same time, produce a melody, descending by degrees, in the original key. These are,

1. The minor sevenths with minor thirds of A, D, and F, which belongs to A minor; thus,

2. The major sevenths with major thirds, on the triads of

III. HARMONY.

C and F, which belong to C major. These are often found in passages of transitions as the directs show; thus,

3. The minor seventh with the flat fifth upon B; thus,

This belongs either to C major, or A minor, according to its resolution, as shown by the directs. If, however, the dominant on E should require G natural instead of G sharp (as shown by the last directs) the chord becomes part of a sequence, and the minor mode of A changes.

4. The extreme flat seventh upon G sharp in a minor, formed of three minor thirds.

The seventh consisting of four sounds, admits of four different positions; thus,

The first position is that of third, fifth, seventh and eighth.

The second, of fifth, seventh, eighth and third.

The third, of seventh, eighth, third and fifth.

The fourth, of eighth, third, fifth and seventh.

These positions like those of the triad, contain the tenth, twelfth, and fourteenth of the root, when the third, fifth, and seventh are taken above the octave.

In general the octave to the root is united, otherwise a chord of five sounds would be employed, a combination seldom necessary. Pasquini has uniformly given the chord of the seventh full, with four notes in the accompaniment; but this appears irregular, as three notes are

III. HARMONY.

generally sufficient. At a final cadence, indeed, the dominant may be taken thus, D, F, G, B, but then the following tonic ought to consist of C, E, G, C.

INVERSIONS OF THE DOMINANT.

This harmony which consists of four different sounds, has, consequently, three inversions, besides its direct form of third, fifth, and seventh, just described.

1. The chord of the fifth and sixth, is the first inversion of the dominant seventh, when the lowest note becomes the third of the root. In thorough base, it is expressed by a 5 under a 6 (to which the third is understood) and, in practice, the octave of the base note is omitted.



2. The chord of the third and fourth is the second inversion of this harmony, when the lowest note becomes the fifth of the root. It ought, according to its derivation, to be expressed by a 3 under a 4 (to which the sixth is understood); but as the fourth (or proper root of the harmony) is not pleasing to the ear, it is usually omitted.— Thus, the chord appears as a simple sixth and also as the first inversion of the diatonic dissonant triad D, F, B.



3. The chord of the second and fourth is the

third inversion of this harmony, when the lowest note becomes the discord, and the triad commences on the next degree above. It is expressed by a 2 under a 4 (to which the sixth is understood,) sometimes by a 2 alone.



As the third inversion of the dominant produces a very great effect, the compositions of the best masters afford frequent examples of its utility.

ART. 89. RESOLUTION OF THE DOMINANT SEVENTH.

The descent of the part in which the dominant seventh is found is called its Resolution; and that descent is either a tone or a semitone, according to the mode.

This resolution of the seventh, occasions two apparent irregularities, viz.

1. The four sounds of the dominant, followed by the three sounds of the triad; in which the last harmony is weakened by two parts becoming unison.

The unison parts are placed in the middle staff with stems turning both ways.



III. HARMONY.

2. The omission of the fifth in the tonic triad, when the antecedent dominant is taken without the octave to the base; thus,



When, however, instead of the octave, the fifth or third of the dominant itself is omitted, the subsequent triad can be taken complete; thus,



In all these examples, the minor seventh [or subdominant of the scale] descends; and the major third of the dominant [or leading note of the scale] ascends. Rousseau, Koch and Subzur, have written long and useful articles on this subject.



Two instances also occur, when this general rule of resolving the seventh by the descent of the melody, is apparently neglected.

1. When by licence, the base itself takes the resolution.

2. When after the third inversion the base, instead of descending a semitone descends a fourth to the tonic, and another part takes the resolution:



MUSICAL GRAMMAR.

III. HARMONY.

A more unusual license is taken in the following example, from what is called Haydn's sonatas, Op. 40, where the base descends to the root, by the contrary motion; and the seventh is resolved by the intermediate part.

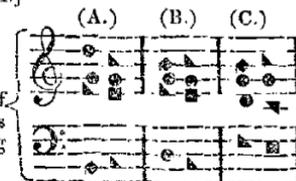


The same base in respect to the letters, but in the direct motion (which may be found in some attempts at composition,) is decidedly false and ungrammatical (as at A.); although the very same melody, on the tonic base continued (as at B.) is frequently and very properly employed.



Not only the positions of the dominant seventh may be changed, but the inversions also may succeed each other, previous to its resolution. Great care, however, must be taken in the arrangement of the parts, to prevent transgressing the rules of harmony.

1. The first inversion, or chord of the fifth and sixth, resolves by the base ascending a semitone, as in the following example [as at A.]



2. The second, or chord of third & fourth, resolves by the base descending a tone [as at B.]

3. The third, or chord of second & fourth, resolves by the base descending a semitone [as at C.]

III. HARMONY.

Of Modulation.

As all changes of key are known decidedly by the use of the dominant seventh, the different modulations from both scales will be now explained.

MODULATION FROM THE MAJOR SCALE.

ART. 90. 1. TO THE SCALE OF ITS SUBDOMINANT.

The principal and most simple change of key, is that which by adding a minor seventh to the tonic, makes it a new dominant, and hence the subdominant becomes a new tonic; thus,



This modulation being continued, forms a circle of descending fifths, [or ascending fourths] of which the following series is part.



ART. 91. 2. TO THE SCALE OF ITS DOMINANT.

The second change is that which, by retaining the octave of the tonic itself, as a seventh, and by making the base ascend a tone in gra-

III. HARMONY.

duction, descends from the supertonic to the original dominant; thus,



This modulation being continued, forms a circle of descending fifths [or ascending fourths] of which the following series is part.



These two modulations are in continual use; the last or dominant change, in the former part of a movement; and the first or subdominant change, towards the conclusion, to restore the original tonic. The subdominant modulation only requires two roots, but that of the dominant requires three.

3. To the scale of the Subdominant or Relative Minor

The third change is that in which the base rises from the tonic to the mediant; and, making that a new dominant, by the addition of the seventh, descends to the relative minor tonic.



A similar modulation being continued, forms a circular of keys, in which the major and relative minor succeed each other alternately, and of which the following series is part.

III. HARMONY.

This modulation requires four roots previous to the alteration of the signature; but the sudden addition of the seventh [especially after the minor tonic] is rather harsh and unexpected.

4. To the scale of the Mediant, or Relative Minor of the Dominant.

The fourth change is that which, through a previous modulation into the dominant makes the original mediant a tonic; thus,

5. In the scale of the supertonic, or relative minor of the subdominant.

The fifth change is that which, by making the submediant a dominant, forms a new scale on the supertonic; thus,

This change, although apparently simple, is, in reality very remote, and will hereafter be more particularly considered.

III. HARMONY.

MODULATION FROM THE MINOR SCALE.

ART. 92. 1. TO THE SCALE OF ITS SUBDOMINANT.

The principal change, like that in the major mode, (Art. 90) is made by adding a seventh to the tonic, and sharpening its third, to form a new dominant; thus,

ART. 93. 2. TO THE SCALE OF ITS DOMINANT.

The second change requires an additional harmony (borrowed from the sequence of sevenths) to alter its signature, previous to the use of the new dominant; thus,

3. To the scale of its mediant or relative major.

The third change is made by the reversed gradation or the descent of a tone; thus,

4. To the scale of its submediant.

The fourth change adds a seventh to the mediant, as in the minor modulation before given (Art. 91. 3.)

III. HARMONY.

5. To the scale of its eventh.

The fifth change, which is very unusual, is made from the original subdominant with a major third; thus,

Although no modulation is complete without the use of the dominant harmony, which contains always one, and in the major mode both the characteristic notes of the new scale, yet the order in which this harmony is given in the foregoing examples, is not, in all cases, necessary to be observed.

Modulations are continually formed from one scale to another, by means of the tonic harmony alone; but in those instances, it is proper to introduce the new dominant as soon as possible, to decide the key; otherwise, the equivocal effect would frequently occur. The limits of the present work will not allow a more extensive consideration of this important branch of harmony. The changes here given are the foundation of all regular modulation; and in the article of license, a more ample explanation of irregular modulation will be found.

ART. 94. DISCORDS.

Discords are used in harmony, either by transition, suspension, syncopation, or addition.

The discords of suspension and syncopation must be regularly prepared, struck, and resolved; but those of transition and addition require, as their names imply, no preparation.

ART. 35. 1. DISCORDS OF TRANSITION.

Any note which passes by one degree between the other notes of the triad, forms a

III. HARMONY.

discord of transition; and, if found on the weak part of the measure, is termed a passing note.

The radical bases, which are the discords of regular transition, and which are concords in the upper part, are made apparent in the under part of the example.

The notes of irregular transition are found on the strong parts of the measure, and are called by the Germans, Changing Notes. *In the following example, a particular instance of irregular transition occurs.

The last note but one (viz. the F sharp) is here taken as a discord by irregular transition, which the radical base placed below demonstrates.

MUSICAL GRAMMAR.

III. HARMONY.

The notes of regular and irregular transition are intermixed in the following passage; thus,

In modern music, all the discords of transition may be reduced to appoggiaturas or after notes. Thus the quavers in the following passage may be turned into crotchets preceded by appoggiaturas.

The reduction of this phrase shews the real notes of the harmony, and explains the nature of irregular transition, in which appoggiaturas are always employed.

When the notes of transition are prolonged, they appear as integral parts of the harmony, and are sometimes marked with the figures of thorough base; thus,

III. HARMONY.

These two intermediate notes between the tonic and dominant descending, are discords of regular, and irregular transition. They are explained by an after note and an appoggiatura, as in the following example.

The same base passage (a semitone lower in D major) is employed by Handel; in which the notes are not transient, but each bears its own proper harmony, according to the reversed gradation from the dominant; thus,

ART. 96. 2. DISCORDS OF SUSPENSION.

The discords of suspension are divided into four distinct classes, viz. the fourth, the ninth, the appoggiaturas and anticipation.

ART. 97. THE FOURTH.

The fourth, accompanied with the fifth and eighth, is an appoggiatura, continued in the place of the third on the strong part of the measure.

It is generally prepared, and is resolved by descending one degree.

III. HARMONY.

It has two inversions, viz. the second and fifth, which suspend the sixth; and the fourth and seventh, which suspend the fourth and sixth, the two inversions of the triad; thus,

First Inversion.

Second Inversion.

ART. 98. THE NINTH.

The ninth accompanied with the third and fifth is an appoggiatura, continued in the place of the eighth. It is like the fourth generally prepared and always resolved.

The chord of the ninth has two inversions, one figured with a seventh, followed by its resolution the sixth, on the third of the root; the other figured as fifth and sixth,

on the fifth of the root. The following tonic pedal, or organ-point, is a very important study for the chords of suspension.

MUSICAL GRAMMAR.

III. HARMONY.

Figured Bass for Article 99:

5	5	6	6 5	5	4	4	3
4	3	5	4	3	3	2	1

ART. 99. APPOGGIATURAS.

Although every note of suspension may be reduced to an appoggiatura, yet, in modern music, some notes are more particularly used as such than others by greater freedom in their resolution.

Any part of the dominant seventh may be retained on the tonic base, and afterward proceed according to its proper motion. The ninth also may resolve by ascending into the tenth, and the sharp seventh (or leading note) must resolve by ascending into the eighth.

In this ascending resolution of the dominant seventh, the figures of the suspended ninth often becomes a second; thus,

Figured Bass for Article 99 (continued):

7	7	8	7	7	8	7	8
4	3	5	2	3	5	2	3

III. HARMONY.

In diatonic sequences, as will be shown hereafter, every note of the scale may bear single or double suspensions. All these notes are nothing more than the retardation or retention of sound, longer than the duration of its own root, upon a new radical base.

ART. 100. ANTICIPATION.

When a note is diminished by half its value, and the following degree employed to fill up its time upon the former base, such change is termed Anticipation; thus,

These anticipated notes are considered wholly as relating to melody, and are not noticed by the figures of thorough base. In the foregoing example, taken from the Lexicon of Koch (article Vorusaahme,) the first measure (A) contains the simple notes; the second (B) shows the anticipation in quavers; and the third (C) repeats the same anticipation in syncopated notes.

Many other chords of suspension may be formed, by combining all the preceding in different ways.

ART. 101. 3. DISCORDS OF SYNCOPATION.

The discords of syncopation only differ from those of suspension by constituting a part of the radical harmony, and by not being merely appoggiaturas. The diatonic sequence of sevenths, is one of the principal

III. HARMONY.

passages in which these discords are used; thus,



The German authors, previous to the writings of Kirnberger (1774), seem to have classed the discords of suspension with those of syncopation; but his arrangement of chords, into essential and accidental, establishes that difference between them, which is adopted in this work. Heck places the discords of syncopation with those of suspension; and Heck was well versed in the musical literature of Germany.

ART 102. 4. DISCORDS OF ADDITION.

When any discord, which has not been heard in the preceding harmony, is united to the perfect triad it is termed a Discord of Addition.

The discords of addition are the seventh, the ninth, both on the dominant; and the sixth on the subdominant; these are particularly useful in distinguishing those two harmonies from that of the tonic.

1. Of the Added Seventh.

From article 88 to 94 of this grammar, the whole relates to the dominant seventh, particularly Art. 88, where the difference between the added and transient seventh is shown. The 89th article treats of its resolution, which term is equally applied to the descent of the seventh, whether used by transition, syncopation, or addition.

2. Of the Added Sixth.

As the dominant harmony is distinguished from that of the tonic by its added seventh, so the subdominant is dis-

MUSICAL GRAMMAR.

III. HARMONY.

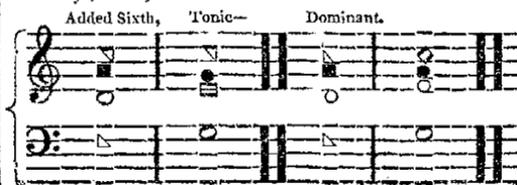
tinguished from the tonic, and from the dominant, by its added sixth, wherever the melody of a single part (as at A,) or the harmony of the whole (as at B,) requires it, the subdominant may have its own sixth (or supertonic of the scale) added to its triad.



Sixth added for the Melody. Sixth added for the Harmony. The fifth and sixth on the subdominant may be prepared by the submediant, or by the dominant, as radical bases; thus,



This discord may resolve two different ways, viz. into the tonic (on its second inversion,) or into the dominant harmony; thus,



III. HARMONY.

The inversions of this Harmony are seldom used.

When this Harmony appears in the form of a seventh on the Supertonic it frequently constitutes part of the diatonic sequence of sevenths, and as such, may be accounted radical, like the diminished triad of Kirnberger; thus,

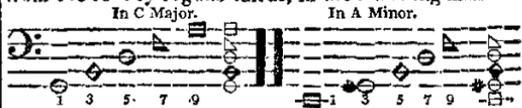


Rameau estimates the root of this Harmony by its resolution, D when followed by G, and F when followed by C. Heck considers it as a compound of both the Harmonies of D and F. Dr. Boyce (in his mss.) and with the author of this grammar (Dr. Calcott) thinks that the root is decided by the scale of the key in which it is found; thus,



Of the Added Ninth.

When to the chord of the dominant seventh, the ninth is also joined, a chord of five sounds is formed. It rises from the root by regular thirds, in the following manner.



This harmony being generally used in four parts, the

MUSICAL GRAMMAR.

III. HARMONY.

radical base is commonly omitted, for the leading note is always sufficiently powerful to guide the ear to its proper root.

The added ninth of the dominant is really the submediant of the scale, or sixth from the tonic; it is consequently major in the major mode, and minor in the minor mode. Thus, although there is but one added seventh, there are two added ninths.

The omission of the root forms a chord of the seventh on the leading note, which may be known from the other sevenths (either of the sequence, or of suspension) by its resolution into the tonic. It may be sometimes prepared, but is generally used without preparation.

Prepared. Unprepared.

None of the inversions of this seventh are employed in the major scale, but all are used in that of the minor. This chord is considered as a combination of the dominant and subdominant harmonies, since it contains the B and D of the former, and the A and F of the latter, while the resolution of D and F falls on the same note.

Dominant. Subdominant. Union of both.

It is observable, that the above combination of sounds includes every note of the scale, excepting the three notes of the triad on the tonic, and that it also decides the mode of the scale, since the sixth or submediant is part of the chord of the subdominant, which is major or minor according to the key.

III. HARMONY.

The same chord in the minor mode, consists of three minor thirds; and its extreme notes are the sharp seventh and minor sixth of the scale. It is of such great importance in modern music, that it is termed the diminished seventh, or quivocal chord. In the resolution of its parts, it conforms to that of the major chord in the last example.

This harmony has a great advantage over the former, since it decides the key; for the harmony of B with a seventh may be in A minor, or in C major.

But the seventh of G sharp can only be found in the key of A minor.

All these chords are liable to have any of their sounds suspended on the following tonic harmony; and hence arise many figured bases, too numerous to be inserted within the limits of the present work.

ART. 103. CADENCE.

A Cadence in harmony consists of two distinct chords (the last of which is generally accented,) and is used to terminate the sections and periods of musical rhythm.

I. OF RADICAL CADENCE.

When the bases of both chords are the roots of their respective triads, the cadence is termed Radical; and

III. HARMONY.

of these radical cadences, there are four in general use; the Perfect, Imperfect, False, and Mixt; to these may be added the Plagal or Church Cadence, which is only a variation of the imperfect, and the Authentic, which is only the ancient term for the Perfect.

ART. 104. I. PERFECT CADENCE.

The Perfect Cadence consists of the dominant harmony followed by that of the tonic; thus,

In C Major. In A Minor.

The first or leading harmony is always major.

ART. 105. II. IMPERFECT CADENCE.

The Imperfect Cadence consists of the tonic, followed by the dominant without its added seventh, and is the former reversed.

In C Major. In A Minor.

The second, or final harmony is always major.

ART. 106.

III. FALSE CADENCE.

The False Cadence consists of the dominant followed by the submediant (in diatonic gradation) taken in the place of the tonic; thus,

In C Major. In A Minor.

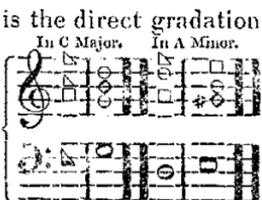
In the major mode, this cadence forms the interval of a

III. HARMONY.

tone; in the minor mode only a semitone; and it is used instead of the perfect cadence from which it is derived.

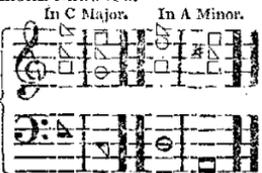
ART. 107. IV. MIXT CADENCE.

The Mixt Cadence is the direct gradation of the subdominant to the dominant, and is used instead of the imperfect cadence from which it is derived.



ART. 108. PLAGAL CADENCE.

The Plagal Cadence only differs from the imperfect as to its place in the scale, being the progression of the subdominant to the tonic; thus,



This is used as a final cadence in church music, particularly in the Hallelujah Chorus, Messiah, and in the Coronation Anthem, Zadock the Priest. The final chord of this is always major. Hence arises the necessity of varying the third of the last harmony in the minor mode, and of changing it to the major third. Formerly it was usual to terminate every piece of music with the major third, whatever might be the cadence.

The Authentic Cadence is the same as the Perfect Cadence, and is only so termed in contradistinction to the Plagal.

II. OF MEDIAL CADENCE.

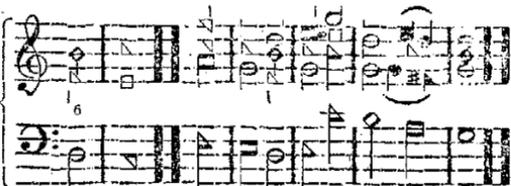
When the leading harmony of any cadence is not radical, but inverted, the cadence is termed Medial, and is used to express an incomplete close.

III. HARMONY.

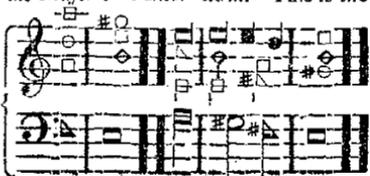
1. *Cadence of the Leading Note*—This is the first inversion of the dominant, and is used instead of the perfect cadence.



2. *Cadence of the Sharp Sixth*—This is the second inversion of the dominant, and is sometimes used as a final cadence on the tonic, as in *Non Nobis Dominus*; but more generally on the sixth of the descending scale, when it commonly bears a suspended seventh.



3. *Cadence of the Major or Minor Sixth*—This is the first inversion of the mixt cadence, and is chiefly used in the minor mode. It is liable also to the antecedent suspension of the 7th.

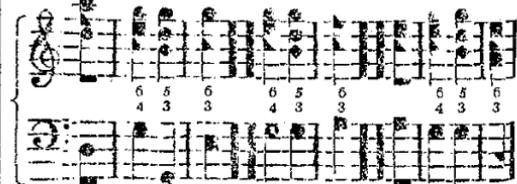


III. HARMONY.

These cadences may also become protracted by using other harmonies on the dominant. Thus is formed what Dr. Pepusch calls the Grand Cadence.



To these may be added those deceptive cadences, which, by varying the final chord, avoid the final close.



ART. 109. SEQUENCES.

Any similar succession of chords in the same scale, ascending or descending diatonically, is termed a Sequence.

The great distinction between a sequence and a modulation, consists in the scale or key remaining unaltered on the sequence, and being changed in the modulation.

All sequences are particularly distinguished by the irregularity of making the leading note a temporary root, to avoid modulation out of the original scale.

1. Of Dominant Sequences.

The principal descending sequence is that of sevenths; an example of which has been already given (Art. 101.) derived from the progression of rising fourths and falling fifths in the dominant motion. Dr. Burney calls this sequence a chain of sevenths. The term sequence was probably first employed by Pasquali. It is found in Rameau in the more extensive sense of Progression,

III. HARMONY.

2. *Of Mediant Sequences.*

The principal ascending sequence is that known by a 5 followed by a 6 on a gradual progression of the diatonic scale. It is derived from the mediant progression.

In this and the following examples, the directs show the radical base.

Example continued.

This sequence, like that of sevenths, admits of the leading note, as a temporary root; and it seems to have been for the sake of elucidating these passages, that Kirnberger and Kollmann have admitted the diminished triad among the consonant harmonies.

3. *Of Inverted Sequences.*

The principal Inverted Sequences are those derived from the sequence of sevenths; and of these, the most usual is that of a 7 followed by a 6 on the gradual descending progression of the scale.

Example continued.

This may also be considered as a simple sequence of sixths, with suspensions of sevenths; and in like manner the ascending sequence of fifth and sixth may be explained by anticipation (Art. 100.)

It is not unusual in the first inversion of the sequence of sevenths (that of the fifth and sixth,) to leave the harmony as a simple triad, in the following manner.

III. HARMONY.

4. *Of Simple Sequences.*

A descending scale may also be accompanied by a simple sequence of sixths alone. The theory of this progression is involved in some difficulty; but the uniform practice of authors, both ancient and modern, has established its use.

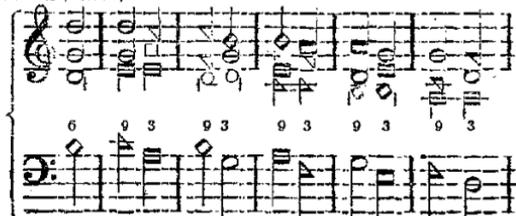
The same series may take place ascending, and the effect is nearly that of the medial sequence of 5 and 6, as the preceding series of the descending scale resemble the inverted sequence of 7 and 6.

5. *Compound Sequences.*

Compound Sequences are those which by employing the chords of suspension, change their harmonies on the alternate base. Of these there are various kinds: one

III. HARMONY.

of the principal is that of descending thirds with alternate ninths; thus,



6. Irregular Sequences.

It is not unusual to find an ascending scale accompanied with 7 and 6, with 9 and 8, or with their compounds $\frac{9}{7}$ and $\frac{8}{6}$, which form irregular sequences; thus,



These chords belong regularly to a descending series. — In these sequences the unaccented harmony must be divided in half, after the resolution of the discord, to prepare the following one.

OF LICENSES.

ART. 110 1. PEDAL HARMONIES.

When the dominant harmony is taken unprepared upon the tonic base as a holding note whether preceded by the tonic, or by the subdominant harmony, the passage is termed

MUSICAL GRAMMAR.

III. HARMONY.

a tonic pedal note or organ point; thus,



In the chord of 4 the dominant note itself is generally

omitted, and the chord appears (independent of the holding base) like that of the sharp sixth on the super-tonic

When also any chords or sequences are taken upon the dominant base as a holding note, a similar passage is formed; and the base then also becomes a dominant pedal note or organ point.

Not only the simple dominant, but its compound derivative, the added ninth may be taken on a tonic pedal — Hence arises the chord of the sixth and seventh, or the thirteenth of Marpurg. This is used in the minor mode on the tonic, and sometimes, by extreme license, on the dominant.



ART. III. 2. EXTREME SHARP SIXTH.

When upon the first inversion of the mixt cadence, the sixth of the submediant (or fourth

III. HARMONY.

of the scale) is accidentally sharpened, the chord of the extreme sharp sixth is formed; thus,



This harmony, when accompanied simply by the third, has been termed the Italian sixth. By his alteration of the fourth, the species of cadence is changed from the first inversion of the next to the second inversion of the perfect; and is considered as a license, because the root bears a flat fifth, while at the same time the third continues major. The radical base, therefore, of the extreme sharp sixth is the supertonic of the key; the fifth is allowed to be defective that the original minor mode may be totally destroyed.

When to the simple combination of the Italian sixth the root itself is annexed, a chord of third, fourth, and sixth is formed; and as this harmony is only found in the theory of Rameau, it may be properly termed the French Sixth.



A harmony still more remote, but extremely wonderful, is formed upon this chord by inserting the added ninth on the root, as a supposed dominant to the real one. This occurs with great effect in the writings of Graun, &c. and therefore may be called the German Sixth. It requires, however, a continuation of its third and fifth on the dominant base (as a new fourth and sixth,) to prevent the consecutive fifths.



III. HARMONY.

The music of France, Italy, and Germany, cannot be illustrated in a smaller compass than by the use of these three chords. The feebleness of the French sixth, compared with the elegance of the Italian, and the strength of the German, leaves no doubt of their superior excellence. The admirable genius of Graun knew when to employ the Italian sweetness, and when to change it for German force.

ART. 112. PARTIAL MODULATION.

Whenever the dominant and tonic of a new key are employed without the subdominant harmony, such change constitutes a Partial Modulation.

One change of this kind arises when the seventh of the major mode is flattened, and the modulation returns again thro' the leading note of the tonic, as in the above example.

Another change towards the dominant is also frequently used; thus,

Many other changes occur to the relative minor (or submediant,) to the mediant, to the supertonic, &c. some of which is peculiar to the last century.

MUSICAL GRAMMAR.

III. HARMONY.

Of the Rule of the Octave.

It may appear singular to class this celebrated progression among musical licenses, but as the descending scale equally includes a partial modulation, and rejects the original subdominant harmony, so essential to the constituent parts of the key, the propriety of the classification appears obvious.

When a diatonic scale in the base is accompanied with harmony according to this rule, the roots and their inversions are thus intermixed:

Radical Base.

The descending scale makes a partial modulation into the dominant; thus,

The Directs mark the Roots of the Chord.

In the minor mode, the inversion of the mixt cadence takes place, which, in modern music, is generally varied

III. HARMONY.

by the Italian sixth.

The remainder of the scale coincides with that of the major scale. Although this scale is given in the above form by most theoretical writers, yet, in practical music, such is the prevalence of partial modulation, varied sequences, &c. that the rule is not often found complete.

ART. 113. CHROMATIC MODULATION.

When the chromatic semitones are introduced between the notes of the diatonic scale, Chromatic Modulation is formed, in which the key is continually, altho' partially, changing.

As the diatonic sequence of sevenths is used to avoid modulation, so a chromatic sequence of sevenths consists of dominants alone, and the scale changes at every chord.

In a similar manner may be formed an ascending chromatic sequence, derived from that of 5 and 6; thus,

This also makes a partial change at every other harmony.

III. HARMONY.

In modern music, a species of chromatic transition is employed, in which the semitones occur not as parts of the radical harmony, but as appoggiaturas, after notes, or acciaturas. The following examples, from the celebrated opera of Mozart, the zauberflote, are instances of chromatic appoggiaturas.



The acciatura or half beat, is also used with great effect in a terzett from the same piece.



The half beat (or acciatura) may also in some instances be found on the semitone above, taken as a flat.

ART. 114. ENHARMONIC MODULATION.

The last and most difficult branch of harmony, is that which arises from the sudden change of key made by the enharmonic diesis: for when any one of the sounds of the equivocal chord is called by a new name, and placed on a new degree, the root, scale, and signature all change at once.

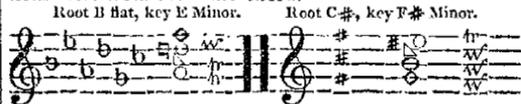


As this harmony consists of four sounds, each of which

MUSICAL GRAMMAR.

III. HARMONY.

may be altered by the diesis, the two following modulations arise from the same chord.

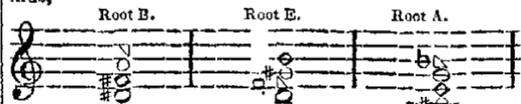


The harmony of the extreme flat seventh, has attracted the notice of all the theorists who have written on the subject of chords in modern times; and its complete discussion would fill an ample treatise.

As the chromatic octave upon keyed instruments consists of twelve different sounds (exclusive of the diatonic eighth or replicate of the first,) there are but three different chords, in respect of the keys themselves on the key board. These in their simplest forms, are the added ninths of D, A and E, dominants of their respective minors. Each of these chords by the use of the diesis, may change into three other harmonies; and thus an immediate step to any one of the twelve minor modes may be gained.



These chords may also, under certain limitations, succeed each other chromatically, descending or ascending; thus,



The last and most unusual species of enharmonic modulation is that which changes the dominant seventh into the German sixth. A remarkable instance occurs in Handel's Solomon, at the chorus "Draw the tear from

[IV. RHYTHM.]

hopeless love;" thus,



Rosseau, Art. Enharmonique, does not mention this modulation; although it is extremely worthy of notice, being formed upon a chord so apparently perfect as the dominant seventh.

PART IV. RHYTHM.

ART. 115. RHYTHM.

The disposition of Melody or Harmony, in respect of Time or Measure, is termed Rhythm.

Those branches of Rhythm which are necessary to be considered in the present work, are, I. Accent, II. The Musical Foot, III. The Musical Caesure, IV. The Phrase, V. The Section, and VI. The P-riod.

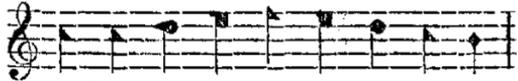
I. Of Accent.

Accent has been already described (Art 25) as part of notation: but it must now be examined more accurately,

IV. RHYTHM.

since upon this peculiar arrangement of sound, all Rhythm depends.

The necessity of dividing the notes of music into equal portions of time called measures (Art. 13.) may be shown by considering the subsequent series of notes.



The above cannot be performed, as melody without making certain points of division, on which pressure must be laid. It may for instance be accented two ways in equal time; thus,



The following passages are distinguished by the different harmonies they bear, in each variation of the Rhythm, as well as by the points of the melody.



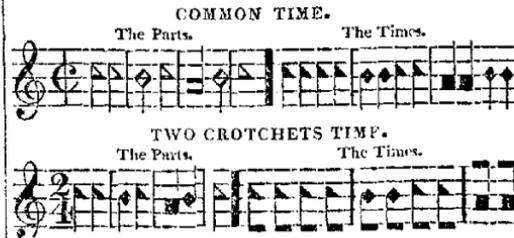
IV. RHYTHM.

3. Amphibaclic Rhythm.



ART. 116. SIMPLE COMMON MEASURE.

The Simple Measures of equal time consist of two parts, and are subdivided into four times: the parts are minims in common time, and crotchets in two crotchet's time; and the times are crotchets in common time, and quavers in two crotchets time; thus,

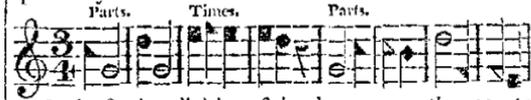


ART. 117. SIMPLE TRIPLE MEASURES.

The simple measures of Unequal (or Triple) Time also consists of two parts, one double the length of the other; but the times are only three: hence arises a varied expression, according to the value of the notes in

IV. RHYTHM.

quantity.



In the further division of simple measures the accents are known by the groups, which are regulated by the times of the measure, as before noticed (Art. 116); thus,



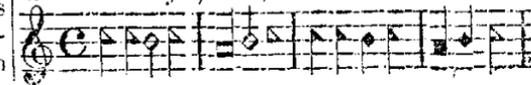
In triple measure, the same arrangement of groups is in general use; thus,



These inferior accents which belong to the times of the measure, do not, by any means, destroy that great and predominant accent that belongs to the first note which follows the bar, and which is accompanied by the Thesis or depression of the hand in beating time. The Arsis, or elevation of the hand, always follows on the weak part of the measure.

ART. 118. COMPOUND MEASURES.

The Accents of Compound Measures are exactly similar to those of simple measures, which are only their halves, and which differ chiefly in their notation, and their appearance to the eye; thus,



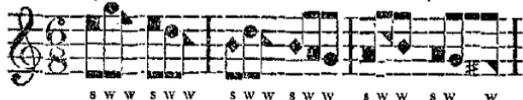
IV. RHYTHM.

The Germans, and also the French, consider the measure of four crotchets as a species different, not only from that of three, but even from that of two crotchets; a distinction which arises from the nature of accent, and which is thought of importance by those authors. It is considered by some of them as a simple measure; but it really seems merely to differ from that of two crotchets, by the omission of the alternate bar.

In compound time, the difference between six crotchet and three minim measure, or between six quaver and three crotchet measure [both of which contain an equal portion of time between the bars,] is only known by the accent. The groups, indeed, regulate the accent to the eye, and show the compound time of six quaver measure by their equal division. Thus in the following example the simple measures contain the quavers grouped by sixes which have one strong accent on the first, and two inferior ones on the third and fifth notes; thus,



In compound time the accents are as under;



The compound Triples of nine crotchets, or nine quavers take their accents from the simple measures whence they are derived.

ART. 119. MIXT MEASURES.

Mixt Measures take their accents from their measure notes; and the groups (if any) decide the alteration made in the time

MUSICAL GRAMMAR.

IV. RHYTHM.

marked at the clef; thus,



Although this melody is written in two crotchets, the accompaniment is in six quavers.—There is some doubt whether it should be performed as written, or as if it were compound; that is, one dotted crotchet, one crotchet and one quaver, in the first measure. If, however, any variation in the subordinate parts of these mixed measures should be requisite, they must be changed to their relative compounds; thus 2-4 will become 6-8, 3-4 will become 9-8, and common time will become 12-8.

The following passages from Koch will show the necessity of using the compound, instead of the mixt measure in two crotchet time.



The same variation takes place when the compound is taken, instead of the mixt, in three crotchet time, as in the following passages.



In a similar manner Handel uses the compound of twelve quavers for the accompaniment of "Mirth admit me of thy crew." in G (L'Allegro,) while the vocal part and the base are written in simple common time.

IV. RHYTHM.

ART. 120. EMPHASIS.

By Emphasis is meant a stronger and fuller sound of voice than that of Accent, by which we distinguish some note or notes on which we design to lay a particular stress, and to show how they affect the rest of the passage.

The Emphasis is distinguished from the accent (as before observed, Art. 25) by its occurring on the weak parts of the measure; by the different grouping of the quavers, semiquavers, &c. and by the emphatic marks of *Rf. &c.* (Art. 26,) placed over the notes. In performing the Piano Forte, a great difference seems to exist between them; since accent always requires pressure immediately after the note is struck, and emphasis requires force at the very time of striking the note. Thus accent may be employed in the most piano passages; but emphasis always supposes a certain degree of forte.

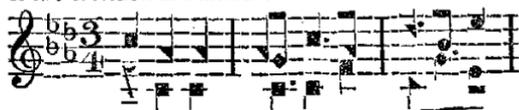
To the same species of effect which is derived from emphasis, may be referred the *Tempo d'Imbroglia* (del-la Confusione) of modern music, in which the music, although written in one kind of measure, is really performed in another. Among the simplest instances of this nature, is that change of time used by Correlli, Handel, &c. &c. which forms one single measure of three minims, from two measures of three crotchets each, as in the following example from the *Passione* of Graun.



A more singular example may be found in the final Chorus of the *Pilgrim* of Hasse; in which the time, though apparently three crotchets, produces the effect

IV. RHYTHM.

of two crotchets in a measure.



In the last movement of Haydn's Instrumental Passione, Op. 45, generally known by the name of the seven last words, several passages occur, in which, as in the preceding example, the time changes from three to two crotchets. In the final section the time changes to four crotchets, &c. As that movement is termed il Teremoto, or the Earthquake, this confusion is particularly appropriate.

II. Of the Musical Foot.

ART. 121. SIMPLE FEET.

A small portion of melody, with one principal accent, including the value of one measure, is termed a Musical Foot.

The knowledge of this rhythmical subdivision of melody is of great importance in practical music; as the singer must not take breath, nor the performer on keyed instruments separate the notes in the middle of a foot.

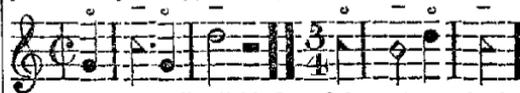
It has been usual with some authors to apply the names of the ancient poetical feet to corresponding musical passages; but the difference between ancient and modern quantity and accent, leaves a doubt concerning the propriety of using the terms of Grecian Rhythm. An English Trochee, as *actōr*, *bātefūl*, &c. may be represented in musical notation several ways as in the following example.



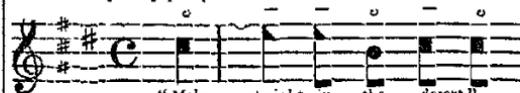
An English Iambus, as *rējēct*, *ōbsērve*, &c. may be re-

IV. RHYTHM.

presented by the opposite rhythm.



The other two dissyllabic feet of the ancients, viz. the Spondee, both syllables long, as *pāle mōōn*, and the Pyrrhic, both short, as *lēvél*, may in respect of the measure (which is guided by the accent) be always considered as trochaic in the English language, with some small occasional change in the value of the notes. The difference between the two dissyllabic feet is well exemplified by the word *desert*, which when set to music as a trochee (*dēsért*.) signifies a lonely place. Thus in the Messiah, "Comfort ye my people."



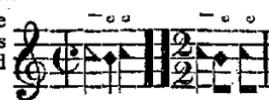
The same word set to music as an Iambus (*dēsért*.) signifies merit. Thus in Handel's *Judas Maccabeus*.



The effect of these feet, in respect of deciding the key by means of the accent, has been before exemplified (Art 87.) Another instance of harmony and rhythm being united to determine the key in contradistinction to the signature, may be seen Art. 80.

The English feet of three syllables may be divided into three classes answering the Dactyl, the Anapaest, and the Amphibrach of the ancients.

1. The dactyl may be represented by the words *labōūrēr*, *pōssīblē*, &c. and in notes thus;

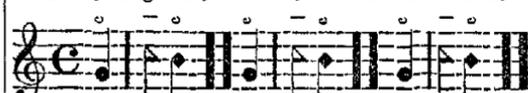


IV. RHYTHM.

2. The anapaest may be represented by the words *cōntrāvēne*, *ācquīesce*, &c. and in notes thus,



3. The amphibrach may be represented by the words *sālvatōōn*, *dēlightfūl*, *dōmēstic*, &c. and in notes thus,



ART. 122. COMPOUND FEET.

As a musical foot is equal in value to a measure, although it differs in accent, on account of the place of the bar, so in the compound measures the feet are double, and may be resolved into two by dividing the measure.

The following example from Haydn, Op. 40, Sonata 3, might be resolved into single feet of two crotchets in a measure.



The same may occur in the iambic measure, as in the following example.



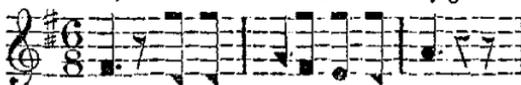
An example of the foot in six quaver time divided by the bar is found in Haydn, symphony 3d, Salomon's

IV. RHYTHM.

Concerts.



The difference between compound and simple feet, may be further exemplified by the following extract from the messiah, in addition to the remarks already given.



"Strength, lift it up, be not afraid."



"I know that my Redeemer."

The second measure of both examples is divided in the same manner; but the accent, and consequently the feet, are entirely different.

III. Of the Musical Cæsure.

The term Cæsure is used in this grammar in the signification annexed to it by Koch.

ART. 123. CÆSURE.

The cæsure is the rhythmic termination of any passage which consists of more than one musical foot. Or, it is the last accent of a phrase, section, or period, and is distinguished in all the simple measures by the place of the bar.

The utility of this distinction will appear, by considering the two methods in which the music might be composed to the lines.

"Conquest is not to bestow,
In the spear, or in the bow." Dr. Arne's Judith.

MUSICAL GRAMMAR.

IV. RHYTHM.



If these measures were not divided as they are, the cæsure, which now is properly placed on a strong part (w) would fall on a weak part (†); contrary to the nature of accent.

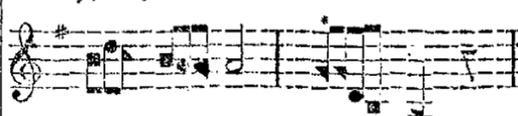
The cæsure in ancient music most frequently occurs in the middle of the compound measure, and thus appears to a modern view irregular and incorrect. The exceptions to the musical cæsure falling upon the last syllable of the line in poetry, are few, but very important. From the nature of harmony, it sometimes occurs that the three last syllables may belong to a melody derived from the same chord; in that case, the cæsure is thrown back, as in the following example:



"So shall the lute and harp awake,
And sprightly voice sweet descent run."

Here the cæsure falls on the third crotchet to the syllables, descent run, instead of being placed on the last syllable, run.

It appears that the cæsure, or rhythmic termination, is not always the last note of the passage. The melody is often prolonged after the cæsure, by varying the tonic harmony; thus,



The whole chord of the dominant is also often retained upon the cæsure, as in the following example from Mozart's duet in C, Op. 14, p. 11.

IV. RHYTHM.

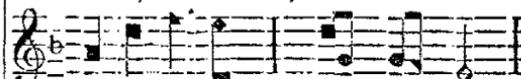


The air by Handel in the occasional oratorio, of which the subject is here given, will be found an excellent study for the correct position of the cæsure.



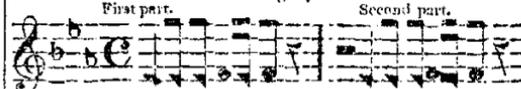
"Prophetic visions charm mine eye."

In the following instance, Handel has not been so careful, since the cæsure comes in the wrong place, and the bars are consequently erroneous. It should begin like the first example of this article, with the half measure.



"Strange reverse of human fate."

In the old arrangement of compound common time, it was usual to change the place of the cæsure; sometimes forming the cadence at the beginning of a measure, and afterwards repeating the same cæsure in the middle of a measure. The airs of Pergolesi, Jomelli, &c. are remarkable for this rhythmic variation. See a particular instance in the admirable song by Hasse, *Pallido il sole*.



In the tune called Polonoise or Polacca, a considerable exception to the rule of the cæsure occurs, as it falls there on the weak part of the measure; thus,

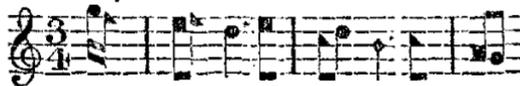


IV. RHYTHM.

An instance also of equivocal caesure might occur in the following common melody which is properly barred thus;



This might be barred differently, for the sake of throwing the caesure on the last syllable of the second line contrary to the accent of all the other feet.



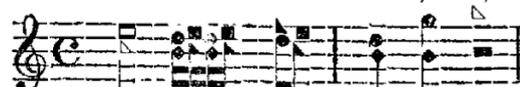
IV. Of the Phrase.

ART. 124. PHRASE.

A Phrase (*Einschnitt*) is a short melody, which contains no perfect nor satisfactory musical idea.

ART. 125. SIMPLE TIME PHRASES.

The Phrase is generally formed of two musical feet of simple time, and therefore contains the value of two measures; thus,



Koch has used the mark of a triangle (Δ) to express the phrase, and places it over the final note. In musical punctuation this sign seems analogous to that of the comma (,) in language.

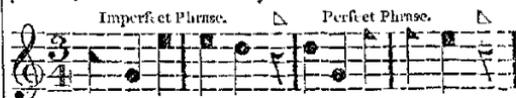
ART. 126. COMPOUND TIME PHRASES.

In the compound time of the older writers a phrase sometimes consists of a single meas-

ure; thus,



Reipel divides musical phrases into two species, viz. Perfect, when concluded by the tonic harmony; and Imperfect, when concluded by the dominant.



The phrase is subject to all the varieties of accent that distinguish the feet of which it is formed; and the two measures of the Regular Phrase should always be complete.



When the same phrase is repeated per tenor, that is a note higher or lower, a slight variation may occur.



The too frequent repetition of the same passage in various keys, particularly on the chromatic modulation ascending, as found in Correlli, Dr. Green, &c. is termed by the Italians *Rosalia*.

Koch makes three remarks upon the harmonical construction of the phrase, which apply to what has been already observed to Reipel. First, that the phrase frequently terminates with the subdominant harmony.

IV. RHYTEM.



Secondly, that as the phrase is an incomplete passage the caesure may be made on the discord, particularly the dominant seventh.



Thirdly, that the caesure also may take place on the inversion of a chord.

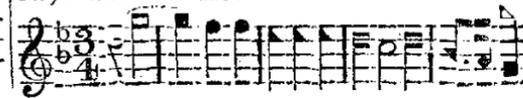


ART. 127. IRREGULAR PHRASE.

Whenever, by repeating one of the feet, or by any other variation of the melody, three measures are employed instead of two, the phrase is termed *Extended* or *Irregular*.



A beautiful example of two extended phrases, the latter of which contains a measure of double time, (Art. 119) is found in Handel.



IV. RHYTHM.

The contracted section resembles the extended phrase in the number of its measures, both consisting of three feet; but the phrase is always an imperfect melody, whereas the section always terminates with a cadence. A phrase is often extended by continuing the harmony of its first measure, as in the following example.



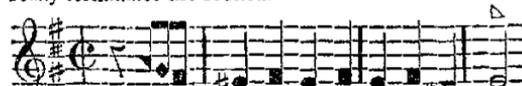
A phrase also becomes irregular when a measure foreign to its subject is introduced by way of prelude; thus,



In some passages, the variation of the measure note, by an appoggiatura, or by other means, will give to the contracted section the effect of an extended phrase. The following example from Haydn's Creation is of that nature, and is therefore equivocal; as its melody indicates an extended phrase, and its harmony a contracted section.



The next passage is, however, more complete, and really terminates the section.



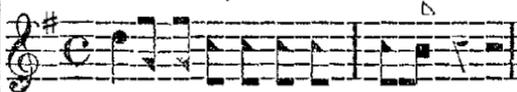
Hence appears the propriety of terming the first an extended phrase.

In choral music of the ancient school, the contracted phrase seems to be, in many cases equivalent with the compound foot. Thus in the sublime chorus of Handel's

MUSICAL GRAMMAR.

IV. RHYTHM.

Messiah, "For unto us a child is born," the first phrase is little more than a compound foot.

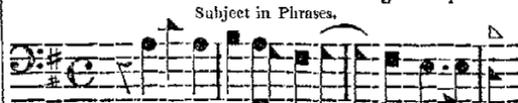


ART. 128.

FUGUES OF AUGMENTATION AND DIMINUTION.

In Fugues of Augmentation, feet become phrases, phrases become sections, and sections become periods. In Fugues by Diminution, on the contrary, periods become sections, sections become phrases, and phrases become feet.

Phrases become feet as in the following example.



Answer in Feet.



The answer by diminution changes crotchets into quavers, quavers into demisemiquavers, &c.

ART. 129. INTERWOVEN PHRASES.

In figurate counterpoint, anciently termed Descant, where imitations, fugues, and canons are employed, the phrases, as they occur, are interwoven in different parts.

IV. RHYTHM.



Thus the extended phrase to the words "Shall be revealed," is interwoven in the various parts. The union of phrases towards the end of a fuge, &c. is sometimes even closer than a foot, being at the distance of a crotchet only. Many examples of this style may be found in the madrigals of Wilbye, Weelks, &c. In Italy this is called *Lo Stretta della Fuga*, (the Knot of the Fuge). The accent of the words, however, will not always permit them to agree with so close a union of the music, as the alteration in the following example will show:



A similar passage is introduced with great effect, at the end of "The flocks shall leave," where the violins re-echo the same notes (in the octave above) as are sung in the preceding time to the words "Die, presumptuous Acis."



IV. RHYTHM.

In those pieces of music termed canons, in which the same melody is continually heard in the different parts, the phrases are of course, united throughout the whole composition. Of this kind of music, the finest specimen extant is the celebrated *Non Nobis Domine*, by Dr. Bird, which will ever remain a lasting ornament to the taste and science of the country in which it was produced.—The phrases of this canon are as follow:

V. Of the Section.

ART. 130. REGULAR SECTION.

A Section (*Absatz*) is a portion of melody, formed by two regular phrases, the last of which is terminated by a cadence.

The section takes name of Tonic or Dominant, according to its final harmony; as in the following examples from Haydn's *Creation* "The heavens are telling."

In the music of the older school, the section often consists of two measures only, as in the example "Oh had I Jubal's Lyre," Art. 126.

MUSICAL GRAMMAR.

IV. RHYTHM.

Koch has also adopted the mark of a square (\square) to express the section, and places it, like the triangle of the phrase, over the final note. This sign seems analogous to that of the semicolon (;) in language.

In the *Arioso* or *Legato* style of music, it is usual to find sections which are not subdivided into phrases, as in the following example.

Koch also makes three remarks upon the section (*absatz*) as relating to its punctuation, to its rhythm, and to its harmony. First, Its conclusion, or the form and harmonical disposition of the cadence, termed by Koch, its *Interpunctual Nature*. Upon this depend the classification into tonic, dominant, or even subdominant sections, the variation of the caesure note, &c. Secondly, Its extent in the number of measures, and in the similarity of feet, termed its *Rhythmical Nature*. By this the regular section or rhythm (*Vierer*) of four measures, is distinguished from the irregular section, whether extended or contracted, &c. &c. Thirdly, The extent and variation of its component harmonies; or the degree of its perfection, as to being dependent or independent of the adjoining sections, termed its *Logical Nature*.

ART. 131. IRREGULAR SECTION.

Irregular sections are of two classes, viz. contracted, of less than four feet, and extended, of more than four feet.

ART. 132. CONTRACTED SECTION.

The contracted section differs from the extended phrase by its terminating with a cadence, and generally consists of three feet.

IV. RHYTHM.

ART. 133. EXTENDED SECTION.

The extended section may consist of five, six, seven or more feet; and the sections are distinguished from each other by the similarity of time or modulation in their respective feet.

The extended section of five feet is formed by various methods. The following example from Koch, augments the two first notes of the regular section.

The section of six feet consists either of two extended phrases of three feet each; thus,

(Mozart's Duett.)

Or of three regular phrases of two feet each; thus,

The limits of the present work will not admit any further examples, of more extensive sections.

ART. 134. INTERWOVEN SECTIONS.

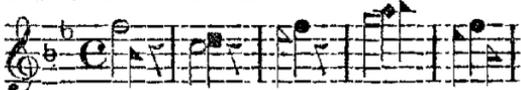
When the regular section is so united to the following one, that upon the caesure note of the first the second commences, the section is not only contracted, but interwoven.

IV. RHYTHM.

Thus the following section, which is regular in the former part of the page is interwoven in this example.



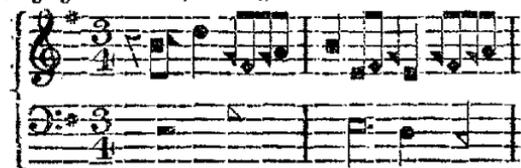
When the subject of a fugue constitutes a section, the answers are interwoven at the caesure of the melody.—Thus in the Overture to Esther.



The second section commences in the middle of the fifth measure, on the caesure note.

In the ancient style of music, great effects are produced by interweaving phrases, sections, &c. and also by intermixing subjects of different rhythms.

Thus in the final chorus of Stephani's Motett, the original plain song, "Qui diligit," is introduced with unexpected effect in the base, while the other parts are singing the descant, "Frangere telum."

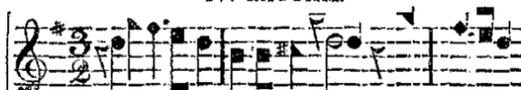


In the choruses of Handel, these effects continually occur. A remarkable instance may be seen in that of "Wretched lovers" (in *Acis and Galatea*) at the words "Behold the monster Polyheme."

In compound time, the interwoven sections commence at the half measure, and consist only of a measure and a half. The following example is taken from the duett in the same motett of Stephani, *Qui diligit*.

MUSICAL GRAMMAR.

IV. RHYTHM.



From this union of the parts arises the custom before mentioned (Art. 123,) of placing the caesure in the middle instead of the beginning of the measure. It is usual to protract the harmony of an interwoven section, so that it shall appear regular in the number of measures.—Such is the following section in the last chorus of Graun's *Passione*.



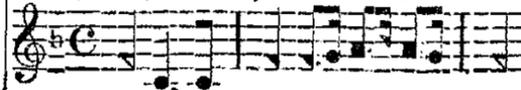
In this instance the prolongation of the tonic harmony in the first measure, makes the section appear regular, although it is really interwoven.

In vocal music, the harmony of a section is also protracted for the sake of expressing the words, as in the glee of the "Red Cross of the Knight," by Dr. Calcott; the first section of which, if regular, would have been expressed thus,



"Blow, warder, blow thy sounding horn."

But to give greater effect to the words, "Blow, warder, blow," the two first notes are augmented to minims; and the section, as written in common time, appears contracted, although it is really extended; thus.



"Blow, warder, blow thy sounding horn."

V. RHYTHM.

ART. 135. CODETTA.

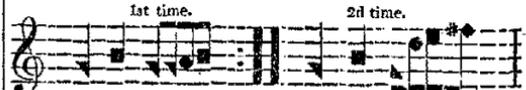
A short phrase, or any other passage, which does not constitute part of a regular section, but serves to connect one section or period to another, is termed a Codetta.

The term is used by Sabbatini, the successor of Valtelli at Padua, in his *Trattato sopra a fughe*, in a more limited sense.

In the duett of Mozart, referred to, (Art. 133,) the following phrase unites the minor period to the original theme.

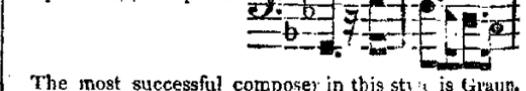


The extempore divisions made at a close by singers or solo performers, and termed cadenze, or cadences ad libitum, are all a species of codetta. In the repetition of a strain, the passages marked first time, and second time, generally contain each a short codetta; one to lead back to the commencement, the other to lead forward to its continuation.



In this example, the short *atacco* of each time is not, as in general, a separate codetta, but very ingeniously makes a part of the original subject.

In the *Da Capo* airs of Handel, &c. a codetta is generally inverted to lead back to the theme. Thus in the pleasure of the plains



The most successful composer in this style is Graun, who in his celebrated *Te Deum*, has used the codetta

IV. RHYTHM.

at the end of several movements, to unite them to the next. Thus, after the final cadence of the air, "Tu, ar liberandum," the following codetta is inserted in different modulations; thus,

With what great effect this passage leads into the following theme, the adjoining example will demonstrate.

VI. *Of the Period.*

ART. 136. PERIOD.

A Period consists of one or more sections, occasionally interspersed with independent feet, phrases, or codettas.

Thus the air, God save the King (Art. 44.) consists of two periods; the first period contains one extended section (Art. 133,) and the last two regular sections.

ART. 137. STRAINS.

When one or more periods are terminated by a double bar (Art. 80,) they are termed Strains.

IV. RHYTHM.

The period always ends with a radical cadence, like the section (some few instances excepted,) and answers to the full stop (.) in language.

ART. 138. TONIC PERIOD.

Those periods which terminate with the perfect cadence, are, from their last harmony termed Tonic Periods.

The following example of a tonic period, is taken from the third Sonata of Pleyel, dedicated to the Queen.

This whole period consists of four regular sections, and is distributed into eight regular phrases. The third section is a repetition of the first by the violin, while the Piano Forte takes the accompaniment. The fourth section is similar to the second in respect to its leading phrase, by terminating with the perfect cadence.—The transient notes are omitted, and none but the chief sounds of the harmony retained.

As the sonatas of Kozeluch are particularly distinguished by the regularity and clearness of their rhythm, another instance of a tonic period may be taken from his opera 21, sonata 2, in A major.

IV. RHYTHM.

The second section consists of one regular phrase repeated; thus,

The third section (with the omission of the passing notes) concludes the period; thus,

Many more examples might be given from the works of the Bach's, Vanhall, Haydn, Mozart, &c. &c. since the variety of periods, in respect to their component parts, is as great in music as in any other language.

ART. 139. DOMINANT PERIOD.

When a period concludes with an imperfect cadence (Art. 105,) it is termed a Dominant Period.

An example of this period may be found in Kozeluch, op. 23, sonata 1.

The second section being interwoven with the third is contracted and consists of three measures only. (See Art. 132.)

The third section is formed of two extended phrases

IV. RHYTHM.

with one measure repeated, and concludes on the dominant; thus,



It is to be understood that the terms tonic and dominant, relate only to the nature of the cadence, not to the modulation of the period. It not unfrequently happens that a period, after modulating from the original tonic to its own dominant, may terminate with an imperfect, or even with a mixt cadence in the new key. The final chord, in this case, will be the supertonic of the original scale and made a new dominant.

As the knowledge of feet and phrases is very important, to prevent the bad delivery (*Vortrag*) of vocal, or instrumental pieces; so also the distinction of sections and periods, gives the performer an opportunity of lengthening or contracting his performance at pleasure. The following hints may be useful till a more extensive analysis of rhythm can be given.

1. Every section and period may be repeated, provided that the codetta (if any) leads back to the original note.

2. Every repetition of a section or period may be omitted, due care being taken to perform the last codetta (if any) instead of the first.

3. Those sections and periods which contain solos for the violin, flute, &c. when not practised with the accompaniment, should be omitted; and the two sets of sonatas by Kozeluch, op. 21 and 23, will admit of these omissions with great propriety.

MUSICAL GRAMMAR.

IV. RHYTHM.

4. In all omissions of periods, great attention must be paid to make the harmonical conclusion of the period agree with the harmonical commencement of the next, and to join the passages by their attendant keys.

5. The difficult modulation of the opening the second strain of a sonata, may be sometimes omitted for the sake of gaining time; but every person who wishes to excel in science or execution, will practise those passages much oftener than any other in the movement.

ART. 140. INTERWOVEN PERIOD.

As the periods of modern music are distinguished by the accuracy of their phraseology (being for the most part regular); so those of the old school are generally interwoven, and the caesure note of one period becomes the first note of the next.

The fugues of Sebastian Bach are highly celebrated throughout Europe, for union of periods and closeness of harmony. The first fugue of his twenty-four pieces, entitled *Das Wohltemperirte Klavier*, is formed on the following subject.



The first period terminates in G major, on the middle of the tenth measure.

The second in A minor, on the beginning of the fourth measure.

The third in D minor, on the middle of the nineteenth measure.

The fourth in C major, on the middle of the twenty-first measure:

IV. RHYTHM.

The fifth in C major, on the beginning of the twenty-fourth measure; whence the sixth and last four measures conclude on the tonic pedal.

The third fugue by Handel (op. 3.) of two subjects in B flat major, contains a greater number of interwoven periods.



The first dominant period of two contracted sections ends on the caesure note of the seventh measure.

The second on the fifteenth measure.

The third on the middle of the thirty-first.

The fourth on the middle of the thirty-fifth.

The fifth (a tonic period in D minor) on the caesure note of the forty-fourth, &c.

Another instance of a fugue on two subjects, much longer than this of Handel, is that of Domenico Scarlatti, vol. 2. p. 62, on the following theme.



All the fugues in Handel's choruses, in his overtures, in his lessons, in his violin sonatas or trios, in the symphonies of the chandos anthems, &c. &c. are masterpieces of learning and effect.

Among all the various methods of interweaving periods of the fugue, none has more effect than that of making the tonic harmony of the final cadence a new dominant. This may be performed diatonically, by flattening the third of the leading chord (Art. 108. II. Deceptive Cadence,) or chromatically by the ascending modulation given in Art. 113.

IV. RHYTHM.

Diatonically. Instead of

The same effected Chromatically.

ART. 141. Coda.

The concluding passage of many movements, when it occurs after a protracted perfect cadence, is termed the Coda, or final period.

In modern music the coda is generally preceded by a long shake on one of the notes of the dominant harmony.

The length of the coda may be various; in some pieces it contains several sections, in others merely a single phrase. The following short coda from Haydn's op. 40, will serve as an example.

In this passage the two first measures of the coda might be omitted without injuring the harmony.

IV. RHYTHM

When the coda consists wholly of the tonic harmony, the open or right pedal of the grand piano forte, which raises the dampers, may be employed with good effect. Instances occur in Kozeluch, op. 40, sonata 1, in F major, p. 11, and in op. 41, sonata 1, in B flat major, p. 9, where he uses the term *Aperto* (open) for this purpose. In foreign printing, the abbreviation *C. S. Con Sordi*, with dampers (or mutes.) *S. S. Senza Sordini*, without dampers are used for the same purpose.

In ancient music, the coda generally occurs on the tonic pedal; and in minor movements it is used as leading to the plagal cadence (Art. 108.)

There is a style of coda peculiar to Italian bravuria airs. (See the conclusion of the chorus in Haydn's creation, *The Heavens are telling*.) In rondeaus, &c. the coda is placed as a separate strain, with the term itself annexed.

But to show what great effects are derived from this addition after the last perfect cadence of the movements has been heard, the Hallelujah Chorus may be adduced. The last section before the coda closes the period, with the perfect or authentic cadence; thus,

This is followed by a coda on the chords of subdominant and tonic, concluding with the plagal cadence.

IV. RHYTHM.

Such were the simple but sublime notes which occurred to the genius of this truly great composer; and the chorus in which they occur will ever remain a striking memorial of the immortal talents of Handel.

END OF THE GRAMMAR.



APPENDIX TO THE GRAMMAR.

ART. 142. TASTE.

Taste may be defined "The power of receiving pleasure from the beauties of nature and of art."

There are few subjects on which men talk more loosely and indiscriminately than on taste; and few which it is more difficult to explain with precision.

Taste has borrowed its name from that sense by which we receive and distinguish the pleasures of food, having, in several languages, given rise to the word taste, in the metaphorical meaning under which we now consider it.

Taste is a faculty common in some degree to all men. Nothing that belongs to human nature is more universal than the relish of beauty of some kind or other; of what is orderly proportioned, grand, harmonious, new, or sprightly.

Although none be wholly devoid of this faculty, yet the degrees in which it is possessed are widely different. In some men the feeble glimmerings of taste appear; the beauties which they relish are of the coarsest kind; and of these they have but a weak and confused impression; while in others taste rises to an acute discernment of the most refined beauties. This is owing in part to nature, but it is owing to education and culture much more.

Exercise is the chief source of improvement in all our faculties. This holds both in our bodily and mental powers. Placing internal taste therefore on the footing of a simple sense, it cannot be doubted that frequent exercise and curious attention to its proper objects, must greatly heighten its power. Of this we have one clear proof in that part of taste called an ear for music. Experience every day shows that nothing is more improvable. Only the simplest compositions are relished at first; use and practice extend our pleasure; teach us to relish finer melody, and by degrees enable us to enter into the intricate and compounded pleasures of harmony.

In music, as in other sciences, attention to the most approved models, study of the best authors, comparisons of lower and higher degrees of the same beauties, operate towards the refinement of musical taste. When one is only beginning his acquaintance with works of genius, the sentiment which attends them is obscure and confused. He cannot point out the several excellencies or blemishes of a performance which he peruses; he is at a loss on what to rest his judgment; all that can be expect-

ed is, that he should tell whether he be pleased or not. But allow him more experience in works of this kind, and his taste becomes by degrees more exact and enlightened. He begins to see not only the character of the whole, but the beauties and defects of each part; and is able to describe the peculiar qualities which he praises or blames. The mist dissipates which seemed formerly to hang over the object; and he can at length pronounce firmly, and without hesitation concerning it.

The characters of taste, when brought to its most perfect state, are reducible to two, delicacy and correctness.

Delicacy of taste respects principally the perfection of that natural sensibility on which taste is founded. It implies those finer organs or powers, which enable us to discover beauties that lie hid from a vulgar eye. One may have strong sensibility, and yet be deficient in delicate taste. He may be deeply impressed with such beauties as he perceives; but he perceives only what is in some degree coarse, what is bold and palpable; while chaster and simple ornaments escape his notice. In this state, taste generally exists among rude and unrefined nations. But a person of delicate taste both feels strongly, and feels accurately. He sees distinctions and differences where others see none; the most latent beauty does not escape him, and is sensible of the smallest blemish. Delicacy of taste is judged of by the same marks that we use in judging of the delicacy of an external sense. As the goodness of the palate is not tried by strong flavours, but by a mixture of ingredients, where, notwithstanding the confusion, we remain sensible of each; in like manner delicacy of internal taste appears, by a quick and lively sensibility to its finest, most compounded, or most latent objects.

Correctness of taste respects chiefly the improvement which that faculty receives through its connexion with the understanding. A man of correct taste is one who is never imposed upon by counterfeit beauties; who carries always in his mind that standard of good sense which he employs in judging every thing. He estimates with pro-

priety the comparative merit of the several beauties which he meets with in any work of genius; he refers them to their proper classes; assigns the principles as far as they can be traced, whence their power of pleasing flows; and is pleased himself precisely in that degree in which he ought, and no more.

It must be acknowledged, that no principle of the human mind is, in its operations, more fluctuating and capricious than taste. Its variations have been so great and frequent as to create a suspicion with some, of its being merely arbitrary; grounded on no foundation, ascertainable by no standard, but wholly dependent on changing fancy; the consequence of which would be, that all studies or regular inquiries concerning the objects of taste were vain.

Is there any thing in music that can be called a standard of taste, by appealing to which we may distinguish between a good and a bad taste? Or, is there, in truth, no such distinction: and are we to hold that, according to the proverb, there is no disputing of tastes; but that whatever pleases is right, for that reason that it does please? This is the question, and a very nice and subtle one it is, which we are now to discuss.

I begin by observing, that if there be no such thing as a standard of taste, this consequence must follow, that all tastes are equally good; a position, which, though it may pass unnoticed in slight matters, yet when we apply it to the extremes, its absurdity becomes glaring. For is there any one who will seriously maintain that the taste of a Hottentot or a Laplander is as delicate and as correct for music as that of a Corelli or a Haydn? or that he can be charged with no defect or incapacity who thinks a common music-writer, as excellently well calculated to compose oratorios as a Handel? As it would be downright extravagance to talk in this manner, we are led unavoidably to this conclusion, that there is some foundation for the preference of one man's taste to that of another; or, that there is a good and a bad, a right and a wrong in taste as in other things.

But then to explain this matter more thoroughly, I must observe farther, that the tastes of men may differ very considerably as to their objects, and yet none of them be wrong. Though all differ, yet all pitch upon some one beauty, which peculiarly suits their turn of mind; and therefore no one has a title to condemn the rest. Taste therefore admits of a diversity of objects in sufficient consistency with goodness or justness of taste.

His taste must be esteemed just and true, which coincides with the general sentiments of men. In this standard we must rest. To the sense of mankind the ultimate appeal must ever lie, in all works of taste.

But have we then, it will be said, no other criterion of what is beautiful in music, than the approbation of the majority? Must we collect the voices of others, before we form any judgment for ourselves of what deserves applause in music, poetry, or eloquence? By no means; there are principles of reason and sound judgment which can be applied to matters of taste, as well as to the subjects of science and philosophy. He who admires or censures any work of genius, is always ready, if his taste be in any degree improved, to assign some reasons for his decision. He appeals to principles, and points out the grounds on which he proceeds. Taste is a sort of compound power, in which the light of the understanding always mingles more or less with the feelings of sentiment.

When we refer to the concurring sentiments of men as the ultimate test of what is to be accounted beautiful in music, this is to be always understood of men placed in such situations as are favourable to the proper exertions of taste. Every one must perceive that among rude and uncivilized nations, and during the age of ignorance and darkness, any loose notions that are entertained concerning such subjects, carry no authority. In those states of society taste has no materials upon which to operate. It is either totally suppressed, or appears in its lowest and most imperfect form.

In the course of time, the genuine taste of human nature never fails to disclose itself, and to gain the ascend-

ant over any fantastic and corrupted modes of taste which may chance to have been introduced. These may have currency for a while, and mislead superficial judges; but being subjected to examination, by degrees they pass away; while that alone remains which is founded on sound reason, and the native feelings of men.

I by no means pretend, that there is any standard of taste, to which in every particular instance, we can resort for clear and immediate determination. Where, indeed, is such a standard to be found for deciding any of those great controversies in reason and philosophy which perpetually divide mankind? In the present case there was no occasion for any such strict and absolute provision to be made. In order to judge of what is morally good or evil, of what is our ought, or ought not in duty to do it was fit that the means of clear and precise determination should be afforded us. But to ascertain in every case with the utmost exactness what is beautiful or elegant, was not at all necessary to the happiness of man.— And therefore some diversity of feeling was here allowed to take place; and room was left to discussion and debate concerning the degree of approbation to which any work of genius is entitled.

The conclusion, which it is sufficient for us to rest upon, is, that taste in music, as in other things, is far from being an arbitrary principle, which is subject to the fancy of every individual, and which admits of no criterion for determining whether it be false or true. Its foundation is the same in all human minds. It is built upon sentiments and perceptions which belong to our nature; and which, in general, operate with the same uniformity as our other intellectual principles. When these sentiments are perverted by ignorance and prejudice, they are capable of being rectified by reason. Their sound and natural state is ultimately determined, by comparing them with the general taste of mankind. Let men declaim as much as they please concerning the caprice and uncertainty of taste. It is found by experience, that there are beauties in music, which, if they be displayed in a proper light, have power to command general and

lasting admiration. In every composition, what interests the imagination, and touches the heart, pleases all ages and nations. There is a certain string, to which, when properly struck, the human heart is made to answer.

From Dr. Blair.

ART. 143. ARTICULATION, AND DELIVERY.

Articulation is that distinctness and accuracy of expression, which clearly conveys every syllable and sound to the understanding.

Articulation is one of the most important words in the musician's vocabulary. It applies equally to vocal and instrumental performance, and forms the foundation of pathos and grace.

As this article is upon the subject of vocal music, I shall follow Dr. Blair, on pronunciation, or delivery.

As in eloquence, so in music, much depends upon a right delivery of it. Nothing is of greater importance in music than a graceful and just delivery of it. To superficial thinkers the management of the voice and gesture in public singing, may appear to relate to decoration only, and to be one of the inferior arts of catching an audience. But this is far from being the case. It is intimately connected, with what is, or ought to be, the end of all public singing, persuasion; and therefore deserves the study of the most grave and serious performers as much as of those, whose only aim it is to please.

For, let it be considered, whenever we address ourselves to others by singing, our intention certainly is to make some impression on those to whom we sing; it is to convey to them our own ideas and emotions. Now the tone of our voice, our looks and gestures, interpret our ideas and emotions no less than words do; nay, the impression they make on others, is frequently much stronger than any that words can make. We often see that an expressive look, or a passionate cry, unaccompanied by words, conveys to others more forcible ideas, and rouses within them stronger passions, than can be communicated by the most eloquent discourse. The signifi-

cation of our sentiments, made by tones and gestures, has this advantage above that made by simply singing the words, that it is the language of musical nature. It is that method of interpreting our mind, which nature has dictated to all, and which is understood by all; whereas, notes are only arbitrary, conventional symbols of our ideas, and, by consequence, must make a more feeble impression. So true is this, that to render notes and words fully significant, they must, almost in every case, receive some aid from the manner of pronunciation and delivery; and he who in singing should employ bare notes without enforcing them by proper tones and accents, would leave us with a faint and indistinct impression, often with a doubtful and ambiguous conception of what he had sung. Nay, so close is the connexion between certain sentiments and the proper manner of performing them, that he who does not perform them after that manner, can never persuade us that he feels the sentiments themselves. His delivery may be such, as to give the lie to all that he asserts in his performance.

Earnestness in music as well as in oratory is of indispensable importance, and every musical faculty should be duly exerted to produce a good effect; otherwise we make ourselves appear to our auditors like as Shakspeare's Duke of York, appeared in the eyes of the Duchess who thus impeaches her husband's sincerity.

Pleads he in earnest?—Look upon his face;

His eyes do drop no tears; his prayers are jest;

His words come from his mouth; ours, from our breast;

He prays but faintly and would be denied;

We pray with heart and soul,

But, I believe it is needless to say any more in order to show the high importance of a good delivery. I proceed, therefore, to such observations as appear to me most useful on this head.

1. *Proper Loudness.*

The first attention of every public leader and solo performer, doubtless, must be, to make himself be heard by all those to whom he addresses himself.—He must endeavour to fill with his voice the space

occupied by the assembly. This power of voice, it may be thought, is wholly a natural talent. It is so in a good measure; but, however, may receive considerable assistance from art. Much depends for this purpose on the proper pitch and management of the voice. Every man has three pitches in his voice. The high, the middle, and the low. The high, is that which he uses in sounding aloud to some one at a distance as it were, and may be considered as the expression of the term *Forté* or *Fortissimo*. The low is, when he approaches to a whisper, and may properly represent the idea to be derived from the terms *Pia*, or *Pianissimo*. The middle is, that which he employs in common singing, and which he should generally use in public singing. For it is a great mistake to imagine that one must take the highest pitch of his voice, in order to be well heard by a great assembly. This is confounding two things which are different, loudness or strength of sound, with the key, or note on which we sing. A singer may render his voice louder, without altering the key; and we shall always be able to give most body, most persevering force of sound, to that pitch of voice, to which in performance we are accustomed.—Whereas, by setting out on our highest pitch or key, we certainly allow ourselves less compass, and are likely to strain and outrun our voice before we have done. We shall fatigue ourselves, and sing with pain; and whenever a man sings with pain to himself, he is always heard with pain by his audience. Give the voice therefore full strength and swell of sound; but always pitch it on your ordinary concert key. Make it a constant rule never to utter a greater quantity of voice, than you can afford without pain to yourselves, and without any extraordinary effort. As long as you keep within these bounds, the other organs of music will be at liberty to discharge their several offices with ease; and you will ever have your voice under command. But whenever you transgress these bounds, you give up the reins, and have no longer the management of it. It is an useful rule too, in order to be well heard, to fix our eye on some of the most distant persons in the assembly, and consider ourselves as sing-

ing to them. We naturally and mechanically utter our notes with such a degree of strength, as to make ourselves be heard by one to whom we address ourselves, provided he be within the reach of our voice. As this is the case in common performance, it will hold also in public singing. But remember, that in public as well as in common performance, it is possible to offend by singing too loud. This extreme hurts the ear, by making the voice come upon it in rumbling indistinct masses; besides it gives the singer the disagreeable appearance of one who endeavours to compel assent, by mere vehemence and force of sound.

2. *Articulation.*

In the next place, to being well heard and clearly understood, distinctness of articulation contributes more, perhaps, than mere loudness of sound. The quantity of sound necessary to fill even a large space, is smaller than is commonly imagined; and with distinct articulation, a man of a weak voice will make it reach farther, than the strongest voice can reach without it. To this, therefore, every public singer ought to pay great attention. He must give every sound which he utters its due proportion, and make every note and syllable, and even every letter in the word which he pronounces, be heard distinctly, without bawling, whispering, or suppressing any of the proper sounds.

3. *Moderation.*

In the third place, in order to articulate distinctly, moderation is requisite with regard to the speed of performance. Precipitancy of singing, confounds all articulation, and all meaning. I need scarcely observe, that there may be also an extreme on the opposite side. It is obvious that a lifeless, drawing performance, which allows the minds of the hearers to be always outrunning the singer, must render every piece insipid and fatiguing.—But the extreme of singing too fast is much more common, and requires the more to be guarded against, because when it has grown up into a habit, few errors are more difficult to be corrected.

To sing with a proper degree of slowness, and with full and clear articulation, is the first thing to be studied by all who begin to sing in public; and cannot be too much recommended to them. Such a performance gives weight and dignity to their music. It is a great assistance to the voice, by the pauses and rests which it allows it more easily to make; and it enables the singer to swell all his sounds both with more force, and with more music. It assists him also in preserving a due command of himself; whereas a rapid and hurried manner is apt to excite that flutter of spirits, which is the greatest enemy to all right execution in the way of delivery.

4. Propriety of Pronunciation.

After these fundamental attentions to the pitch and management of the voice, to distinct articulation, and to a proper degree of slowness of performance, what a public singer must, in the fourth place study, is, propriety of pronunciation; or the giving to every word which he utters, that pronunciation which the most polite usage of the language appropriates to it; in opposition to broad, vulgar, or provincial pronunciation. This is requisite, both for singing intelligibly, and for singing with grace and beauty. Instructions concerning this article can be given by the living voice only. But there is one observation which it may not be improper here to make. In the English language every word that consists of more syllables than one, has one accented syllable. The accent sometimes rests on the vowel, sometimes on the consonant. Seldom, or never, is there more than one accented syllable in any English word, however long.

5. Intonation, or Tones.

Unless a tune, containing several parts, is pitched on its proper key, that all the voices may perform their parts clear and strong, neither too high, nor yet too low, it never can give any delight to the performers or audience; this cannot regularly be done without some instrument for the purpose of giving a sound from which the tonic or key note must be derived in concert intonation. How much of the propriety, the force and grace of music must depend on this, will appear from this single consid-

eration; that to almost every passage we perform, more especially to every strong emotion, nature hath adapted some peculiar key. Sympathy is one of the most powerful principles by which persuasive music works its effect. The singer endeavours to transfuse into his hearers his own sentiments and emotions, which he can never be successful in doing unless he delivers them in such a manner as to convince his hearers that he feels them.

The greatest and most material instruction which can be given for this purpose is, to form the tones of public singing as clear as possible and upon the tones of sensible and animating performance.

On some occasions, solemn public singing requires the tones of the voice to be exalted beyond the strain of common delivery. In set pieces, anthems, &c. the elevation of the style, and the harmony of the passages, prompt, almost necessarily, a modulation of voice more rounded and majestic than common psalm-singing admits. But though this mode of delivery runs considerably beyond ordinary performance, yet still it must have for its basis, the natural tones of grave and dignified delivery. I must observe at the same time, that the constant indulgence of this elevated manner, is not favourable either to good composition, or good delivery; and is in hazard of betraying public singers into that monotony of tone and cadence which is so often complained of. Whereas, he who forms the general run of his delivery upon a singing manner is not likely ever to become disagreeable through monotony. He will have the same natural variety in his tones, which a person has in conversation.—Indeed the perfection of delivery requires both these different manners, that of singing with liveliness and ease, and that of elevation with stateliness and dignity, to be possessed by one man; and to be employed by him, according as the different parts of his piece require either the one or the other. This is a perfection which not many attain; the greatest part of public singers allowing their delivery to be formed altogether accidentally; according as some turn of voice appears to them most beautiful, or some artificial model has caught their fancy;

and acquiring, by this means, a habit of singing which they can never vary. But the capital direction which ought never to be forgotten, is, to copy the proper tones for expressing every sentiment from those which nature dictates to us, in performing with others; to sing always with her voice; and not to form to ourselves a fantastic public manner, from an absurd fancy of its being more beautiful than a natural one.

6. Gesture.

It now remains to treat of Gesture, or what is called action in public performance. Some nations animate their music in common singing, with many more motions of the body than others do. The French and the Italians are, in this respect, much more sprightly than the English. But there is no nation, hardly any person so phlegmatic, as not to accompany their music with some actions and gesticulations (this more particularly alludes to solo performances than choral,) on all occasions, when they are much in earnest. It is therefore unnatural in a public singer or leader; it is inconsistent with that earnestness and seriousness which he ought to show in all affairs of moment, to remain quite unmoved in his outward appearance; and to let the music drop from his mouth, without any expression or meaning, or warmth in his gesture.

The fundamental rule as to propriety of action is to attend to the looks and gestures, in which earnestness, indignation, compassion, or any other emotion discovers itself to most advantage in the common intercourse of men; and let these be your model. A public singer must take that manner which is most natural to himself. For it is here just as in tones. It is not the business of a singer to form to himself a certain set of motions and gestures, which he thinks most becoming and agreeable, and to practice these in public without their having any correspondence to the manner which is natural to him in private. His gestures, and motions ought all to carry that kind of expression which nature has dictated to him, and unless this be the case, it is impossible, by means of any study, to avoid their appearing stiff and formal.

However, although nature must be the ground-work, I admit that there is room in this matter for some study and art. For many persons are naturally ungraceful in their motions which they make; and this ungracefulness might, in part at least, be reformed by application and care. The study of action in public singing, consists chiefly in guarding against awkward and disagreeable motions, and in learning to perform such as are natural to the singer, in the most becoming manner. For this end it has been advised by writers on this subject to practice before a mirror, where one may see and judge of his own gestures.

When singing in public, one should study to preserve as much dignity as possible in the attitude of the body. An erect posture is generally to be chosen; standing firm so as to have the fullest and freest command of all his motions; any inclination which is used, should be forwards towards the hearers, which is a natural expression of earnestness. As for the countenance, the chief rule is that it should correspond with the nature of the passage, and when no particular emotion is expressed, a serious and manly look is always the best. The eyes should never be fixed close on any one object, but move easily round the audience. In the motions made with the hands consist the chief part of gesture in singing.—The ancients condemned all motions performed by the left hand alone; but I am not sensible that these are always offensive, though it is natural for the right hand to be more frequently employed. Warm emotions demand the motion of both hands corresponding together. But whether one gesticulates with one or both hands, it is an important rule, that all his motions be free and easy.—Narrow and straightened movements are generally ungraceful; for which reason, motions made with the hands are directed to proceed from the shoulder, rather than from the elbow. Perpendicular movements too with the hands, that is in the straight line up and down, which Shakspeare in Hamlet calls 'sawing the air with the hand' are seldom good. Oblique motions are in general,

the most graceful. Too sudden and nimble motions, should be likewise avoided. Earnestness can be fully expressed without them. Shakspeare's directions on this head are full of good sense; 'use all gently,' says he, 'and in the very torrent and tempest of passion, acquire a temperance that may give it smoothness.'

I cannot conclude without an earnest admonition to guard against all affectation, which is the certain ruin of good delivery. Let your manner, whatever it is, be your own; neither imitated from another, nor assumed upon some imaginary model, which is unnatural to you.—Whatever is native, even though accompanied with several defects, yet is likely to please; because it shows us a man; because it has the appearance of coming from the heart. Whereas a delivery, attended with several acquired graces and beauties, if it be not easy and free, if it betray the marks of art and affectation, never fails to disgust. To attain any extremely correct, and perfectly graceful delivery, is what few can expect; so many natural talents being requisite to concur in forming it. But to attain, what as to the effect is very little inferior, a forcible and persuasive manner, is within the power of most persons; if they will only unlearn false and corrupt habits; if they will allow themselves to follow nature, and will sing in public as they do in private, when they sing in earnest and from the heart. If one has naturally any gross defects in his voice or gestures, he begins at the wrong end, if he attempts at reforming them when he is to sing in public. He should begin rectifying them in his private manner of singing; and then carry to the public the right manner he has formed. For when a singer is engaged in a public performance, he should not be then employing his attention about his manner, or think of his tones and his gestures. If he be so employed study and affectation will appear. He ought then to be quite in earnest; wholly occupied with his subject and his sentiments; leaving nature, and previously formed habits, to prompt and suggest his manner of delivery.

From Dr. Blair.

ART. 144. SACRED MUSIC.

Sacred Music tends to elevate the mind above earthly objects, and to inspire divine meditations, and devotion.

Divine Music must be allowed by all who practise it to be an emanation from the Deity. It is admirably calculated to raise the mind above the sublunary enjoyments of this life in gratitude to our beneficent Benefactor and Creator. When I consider upon the divine nature and power of music on the affections, I am wrapped up in admiration, love, and praise; and cannot but adore the Almighty Giver of so good and glorious a gift, and that it has pleased him to bestow upon me and my fellow beings faculties to sing his praise. It is in the performance of sacred music that we assimilate ourselves to the angelic choirs of glory more nearly than any other employment on earth besides. Most of the arts and employments of this life will accompany us no farther than the grave; but this will continue an employment with the redeemed of God, while eternal ages roll. It had its origin in God, and from God it was communicated to angels and men. Long before this world's foundations were laid, angels and archangels sang and played their grateful praises to the eternal Jehovah, encircling his throne, and infinitely exulting. When God had created this lower world, and all its appendages, the angelic hosts, the seraphims above, like bright morning stars shining with the most serene brilliancy, sang together; and the archangels, the chief cherubims of heaven and sons of God, shouted for joy to behold the new creation so well accomplished.

Since then the cherubims and seraphims of heaven sing their ceaseless lays to their creator, and consider music as one of the most noble and grand vehicles for conveying their love and gratitude to him, shall man, mortal man presume to look with haughty scorn, derision and contempt upon that science which dignifies those exalted beings above? Ungrateful to God, and unmindful of his transcendent privilege must he be, that is possessed of

the voice of melody, who delights not to celebrate the praises of the Most High by singing hymns and anthems to his name.

When amazing pity had seized the compassionate bosom of our Redeemer; when it had prevailed upon him to resign his royal diadem of glory and robes of effulgent light into the hands of his eternal Father with filial submission and humility; when he condescended to leave the throngs of adoring angels who clustered around the throne of God, and when he voluntarily left the realms of bliss that he might veil his divinity in humble clay, and become the sufferer for all sin against an incensed God to appease his flaming wrath for a wretched world of men, I say, well might shining legions of angels descend thro' the portals of the skies at his Nativity at so amazing condescension, and proclaim the joyful news to man, that a God on earth was born, and sing, while hovering over the Redeemer's humble manger, and around the vigilant shepherds, "Glory to God in the highest; peace on earth and good will towards men. Before his unparalleled sufferings, while in humble state he rode upon the foal of an ass toward Jerusalem, well might his followers strew the way with their clothes and branches of palm trees, and shout, Hosanna; blessed is he that cometh in the name of the Lord; Hosanna in the highest! After he had administered his memorable supper to his disciples, he sang with them a hymn as the last consolation to them, till he should have passed through the gloomy vale of death and all its horrors. Soon after his agonizing passion, while the infernal powers roared their loud acclamations through the glooms of hell and black despair, triumphing at the bloody, horrid deed, he brake the bands of death and the grave, rose triumphant, and was escorted by myriads of hymning angels to the bosom of his Father God, from whose paternal hands he again received his diadem of glory, and robes of eternal effulgence, there to be our Advocate, Mediator, and Redeemer, until he shall once more descend from heaven, not as before in his humility, but, with all the grandeur and majesty of heaven with the shout of the archangel to

judge the world, and till then, and eternally after, the choirs of glory will ever worship him with songs of endless praises, and sing Hallelujah; for the Lord God omnipotent reigneth; and he shall reign forever and ever King of Kings, and Lord of Lords. Hallelujah; "worthy is the Lamb that was slain," (shall the saints of glory forever sing) "and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the Lamb forever and ever. Amen."

No art in nature is better calculated to interest the feelings and command the passions of the soul, than sacred music when well performed: it raises within the soul a kind of seraphic pathos, and almost transports the mind to the paradise of God, far, far beyond the contaminations of this gross sphere of nature, to a sphere of elevated glory. Were the soul to expand her wings, and take her flight to the realms of bliss, what would she behold among those celestial choirs less than ten thousand thousand saints and angels clad in robes of purest white and interstreaked with shining gold, and exulting in the all-glorious praises of God? What would be her raptures to hear the chief cherubims of Heaven sweeping the cerulean strings of their golden lyres symphoniously, and then the whole chorus of heaven, both vocal and instrumental to fall in with them in one full burst of heavenly harmony? She would not behold a single being in so august a throng as millions indifferent in the praises of God, nor hear one languid tone from the meanest seraph's tongue. If such be the harmony of heaven, let it raise the flames of emulation in every bosom to imitate the blest above.

"I cannot forbear," says an author, "making a few strictures on the general practice of the religious world with regard to the solemn ordinance of singing; an ordinance not of man's but God's appointment; and therefore most deservedly entitled to our most industrious care and accurate attention. Surely it cannot be a matter of indifference, how it is done, or whether it be done at all!

no; let us as the sweet singer of Israel, strain every nerve to exalt the praises of him whose transcendent worth exceeds all the praises of all the hosts of heaven to all eternity. We are not only commanded to sing praises, but with understanding; by which is meant, I conceive, that we should endeavour to attain the most perfect knowledge of sacred music. But how unhappily is this sacred precept transgressed in many places of worship; where instead of taking any pains to learn and adapt the tunes and hymns, so that the sound may be an instructive echo to the sense, you hear the most awfully solemn invocations applied to music, so very light and frothy in style and expression, that one would think they were calculated for the meridian of the theatre, rather than the praises of God in his own house. At other times you shall hear the most drawing and lifeless tunes affixed to the most cheerful strains of praise. From one extreme to the other the transition is easy; and in avoiding the tiresome drawl, we are apt to get into the allegro immoderate, or giddy gal op. Can this harmonize the soul or promote melody within? As well might the funeral dirge exhilarate the nuptial solemnities, or the croaking howl of the most solemn bird of night unison with the nightingale's transporting warble. Is this praising God? no! singing praises in the madly rapid manner that some do is not praise, but riot; unworthy any but the bacchanalian reveller. It implies such a want of feeling as cannot be where there is any true music in the soul."

Singers ought to stand during the performance of sacred music in all worshipping assemblies; because this position is most favorable to the voice, and adds much dignity to this exalted part of divine worship. This practice prevails in the most of churches: notwithstanding, what is more common in some churches than to see the performers promiscuously scattered throughout the whole assembly regardless of that sublimity of devotion which becomes them; instead of being properly enchoired? The method of giving out the lines as is practised in some churches, is very injurious to good music. Those who have been long habituated to this practice, are often

unwilling to depart from it: but only let them consider how much more devotional a well regulated choir of singers appears standing in the courts of our God, and gracefully singing from their hymn-books held up handsomely before their faces, than to wait to hear a line or two read, by which means the chain of harmony is very frequently broken, and the words very wrongfully repeated, and perhaps the impropriety of such continuation will plainly appear to them. Let each singer perform in church properly enchoired, and in the manner that it ought to be done, and grand effects will be the unavoidable result, if the music itself be good. By hearing good music well performed, we may join with St. Augustin in his confessions, who thus confesses to God, "O how I wept at thy hymns and songs! being vehemently moved by the voices of thy sweet sounding church, those voices did pierce my ears, and thy truth distilled into my heart,

and thereby was inflamed a love of piety; the tears trickled down my eyes, and with them I was in a happy condition."

"With all the solemnity of an entire dedication, I commit this volume of sacred music to thy care, patronage, and special blessing—O thou infinitely beautiful and bountiful: Being! to whom I am, of all the sons of Adam, peculiarly indebted; beseeching thee, for the sake of my crucified and ascended redeemer, to grant, that however weak and contemptible this work may seem in the eyes of the children of this world, and however imperfect it really may be, as well the author of it unworthy, it may, nevertheless, live before thee, and through a divine power, be mighty to lessen the miseries, and to increase the holiness and bliss of multitudes, in distant places, and in generations yet to come! Impute it not, O God, as a culpable ambition, if I desire that, whatever becomes

of my name, this work may be propagated abroad; that it may reach to those who are yet unborn, and teach them how to sing thy name and praise, when the author has long dwelt in the dust: that so, when he shall appear before thee in the great day of final accounts, his joy may be increased, and his crown brightened by numbers unknown to each other and to him! and it shall be a subject of immortal praise to thee, O blessed God, for and by every soul whom, through the blood of Jesus, and the grace of thy spirit thou hast saved; and everlasting honors shall be ascribed to the Father, to the Son, and to the Holy Spirit, by the innumerable company of angels, and by the general assembly, and by the church of the first born in heaven. Amen."

SETH ELY,

Germantown, F. C. Pa. November 6, 1821.

A DICTIONARY OF MUSICAL TERMS.

A
A, in, for, &c.
A Duo, or *A 2*, for two voices or instruments.
A Tempo Ordinario, in ordinary time.
A Tempo, in time.
A Tre, or *A 3*, for three voices.
A Tempo Cineto, in exact time.
Accord, to agree in pitch and tone.
A Bene Placito, at good pleasure.
Accent, a certain modulation of the sounds, to express the passions, either by a voice naturally, or artificially by instruments.
Accompaniment, that part which is (or those parts which are,) subservient to the principal part, or that only accompanies the principal part.
Adagio, slow; the second degree in the movements:

Adagio e Pia, slow and soft.
Adagio e For, slow and loud.
Adagio Maestoso, slow and majestic.
Adagio Affettuoso, slow and affecting.
Ad Libitum, at the performer's pleasure.
Affettuoso, tender and affecting, requiring a soft and delicate style of performance.
Agitato, a broken, interrupted style of performance, calculated to shake and surprise the hearer.
Air, generally means what the ear realizes from a melody or harmony. In a special sense it is the leading, and the most pleasing part of harmony.
Alla Breve, an Italian term for church music of four or eight minims in a measure, to be performed quick: it is usual however at the present day, to insert a bar after every semibreve or two minims,

and the movement is denoted by a bar drawn through the character.
Alla Breve Moderato, moderately lively.
Arn Alt, the second note in alt, the ninth above G, or treble clef note.
Alla Capella, in church style.
Allegro or *Allo*, brisk, gay, quick. 4th degree of the movements.
Allegro Moderato, moderately brisk, gay or quick.
Allegro Maestoso, lively and majestic.
Allegro, ma non troppo, or *Presto*, lively but not too quick.
Allegretto, not so quick as allegro.
Allemand, a sort of grave and solemn music in common time.
Al Segno, turn back to this mark :S:
Alt, a term applied to that part of the great scale of sounds, which lies between F

above the treble clef, and G in altissimo.
Alto, counter, or counter-tenor part.
Altissimo, is applied to all notes situated above F in alt; that is, those notes which are more than an octave above F on the first line in the G or treble clef.
Alto Ripieno, the tenor of the grand chorus.
All, all the performers, tutti, chorus.
Alto, the same as alto.
Amoroso, lovingly, meltingly, tender, affecting, &c. See *affettuoso*.
Andante, implies a time somewhat slow, and a performance distinct and soothing; the third degree in the movements.
Andante Allegro, lively and distinct; yet slower than allegro.
Andante Larghetto, quite slow and distinct; yet not so slow as larghetto.

Andante Mestoso, somewhat slow, dignified, and majestic.

Andante Affettuoso, slow, tender, soft, delicate, and affecting.

Andante di Molto, slow and melting.

Andante con molto Affettuoso, with a melting and tender style, and slow.

Andante Grazioso, rather slow and very gracefully.

Andantino, is somewhat quicker than *andante*, but in other respects it is the same.

Anthem, a portion of scripture set to music.

Antiphono, the response one side of a choir makes to another in the chant.

Appoggiatura, a note of embellishment.

Arise et Thesis, or *Arise et Thesis*, a part, point, or fugue, is said to move so when one point falls in one part, and the same point rises in another part. In beating time, thesis, signifies the depression or fall of the hand which always accompanies the grammatical accent or first part of every measure; and thesis, the elevation of the hand which always follows on the weak part of the measure.

Assaying, is a flourishing before one begins to play, to try if the instrument be in proper tune.

Arco, or *Col Arco*, after having pinched the string of the violin, then resume the bow as usual.

Arioso Legato, tied, slurred.

Animato, with life and animation.

Articulation, this word is one of the most important in the musician's vocabulary. It applies both to vocal and instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every

syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

Assai, to augment the quickness or slowness, as *Allegro Assai*, very quick, *Largo Assai*, very slow.

Antistrophe, a repetition that one side of a choir makes after another.

B

B, or *Basso*, base in general.

B. C. or *Basso Continuo*, the thorough base for the organ, harpsichord, and spinnet. *Base*, *Bass*, *Basso*, or *Bassus*, the lowest part in music, which is set at the bottom, and is the ground work of all the rest.

Binary Measure, is a measure beat equally as common time. There are also binary triples.

Bassoon, *Bass-Hautboy*, a musical instrument of the wind kind, and is very much in request in many churches, and makes an exceeding good addition to the harmony of a choir of singers where there is no organ.

Bass-Viol, a musical instrument of the string kind, and is in much repute in many churches.

Beat, a transient grace note struck immediately before the note it is intended to ornament. Also, a motion made with the hand or foot to regulate time.

Bis, a term signifying that the measures over which it is placed should be performed twice.

Bene Placito, at pleasure.

Breve, an ancient note, equal in duration to two semibreves.

Brillante, brisk, airy, gay and lively.

Brio, spirited.

C

Cadence, a close in music, similar in effect to stops in reading. It alludes to the end of a strain, as well as to the end of a piece of music. See *cadenza*.

Cadanza, a pause or suspension at the end of the air, to afford the performer an opportunity of introducing a graceful *extempore* close.

Canon, a vocal composition in two or more parts, so constructed as to form a perpetual; that is, a canon is a fugue so bound up or restrained, that the following part or parts must precisely repeat the same notes, with the same degrees rising and falling, as were expressed by the leading part; and, because it is tied to so strict a rule, it is called a Canon.

Cantabile, a term applied to movements intended to be performed in a graceful, elegant, and melodious style.

Cantata, a song in an opera style.

Canto, or *Cantus*, the treble, air, melody, or highest vocal part.

Canto Firme, plain song.

Canzone, a song.

Capriccio, a loose irregular species of composition, in which the composer without any other restraint than his own imagination, continually digresses from his subject, and runs wild amid the fervor of his fancy.

Carillon, an air to be executed by small bells, or clocks.

Catch, a humorous vocal composition of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance, the singers catch up

each others sentences, and give to the words a different sense from that of the original meaning.

Catena, a chain or connexion.

Catena di Trilli, a chain of shakes, or a connected set of trills.

Choral, appertaining to a chorus; sung by a choir, or a choir.

Choral Harmony, harmony in chorus, to be performed by a choir.

Chromatic, that species of music which moves by semitones.

Choro Graudo, grand chorus.

Chorus, full, all the voices, tutti.

Chorister, a leader of a choir, a singer in cathedrals, a singing boy.

Chord, any sound with its third and perfect fifth; a string of a musical instrument.

Coda, the concluding passage of many movements, and is generally preceded by a long shake on one of the notes of the dominant harmony. See Art. 141.

Col, with, as *col viola*, with the violin.

Con, with, as *con dolce*, with sweetness; *con affettuoso*, with affection; *con furia*, with boldness; *con spirito*, with spirit, &c. &c.

Concord, an union of two or more sounds, which, by their harmony, produce an agreeable effect upon the ear.

Connoisseur, one who professes a knowledge in the principles of composition or performance.

Concert, instrumental, union, symphony.

Concerto, a piece of music for instruments.

Capella, a chapel or church, as *alla capella*, in church style.

Contra, over against, against.

Contra Basso, double base.

Contra Tenor, the part assigned to the

highest voices of men; the counter.
Crescendo, or *Cres.*, a term signifying that the notes of the passage over which it is placed, are to be gradually swelled; increase the sound.
Consonance, accord of sound, agreement.
Consonant Triad, a union of three sounds formed by two dissimilar thirds, one major, the other minor
Consonant Intervals, are those which are most agreeable to the ear, as the octave, fifth, fourth, both the thirds and both the sixths.

D

Da Capo, or *D. C.* end with the first strain.
 Da Capo, are two Italian words, which signify from the beginning, and are frequently joined with *al segno*, which mean that the performer is to return and commence the repeat at the sign; or:
Dal Segno, *Del Segno*, or *Al Segno*, or *D. S.* or *A. S.* from the sign.
Descant, the art of composing in several parts; a song or tune; a treble.
Diapaso, an octave or eighth.
Diapente, a fifth.
Diatessaron, a perfect fourth.
Diatonic, that species of music in which both tones and semitones are used.
Diatonic Scale, is the natural scale of music, which, by proceeding by degrees, includes both tones and semitones, and is so called because the greater number of intervals in the scale, viz. five out of seven are tones.
Decani and Cantoris, the two sides of a choir.
Diminuendo, or *Dim.* a term signifying that the notes of the passage over which it is placed, are to be gradually diminished

in sound: it is also used to signify a gradual diminishing of the sound of a passage from forte to piano, as does *Crescendo* the contrary.

Discord, a disagreeable sound in harmony when compared with the concords.—The discords, when duly taken, render the concords more sweet and delightful; they are the second, seventh, &c.

Dissonance, a mixture of harsh sounds.

Dissonant, discord, unharmonious.

Dissonant Intervals, are those which, when compared with the consonant intervals, are less agreeable to the ear, as both the seconds, both the sevenths, &c.

Dissimilar Triad, a union of three sounds formed by two similar thirds, both major, or both minor.

Dirge, a solemn and mournful composition, performed on funeral occasions.

Ditone, a sharp third.

Ditoto, solemn.

Dolce, tenderly, sweetly and softly.

Doloroso, in a plaintive style.

Dominant, a fifth from the tonic (or key note) in the ascending scale.

Dominant Period, a strain ending with an imperfect cadence.

Dominant Seventh, is the minor seventh, joined to the major triad.

Doxology, an ascription of praise to the Deity, often used at the close of anthems and other pieces of music.

Duetto, } a composition expressly written
Duett, } for two voices or instruments
Duo, } (not for two parts or sides of a company of performers,) with, or without a base and accompaniments.

E

E., and; as *largo e piano*, slow and soft.

Echo, soft like an echo.

Echo and Swell, a stop in an organ to play soft like an echo, and by swelling increases much in loudness at the pleasure of the organist.

Effect, that impression which a composition makes on the ear and mind in performance.

Elegiac, an epithet given to certain plaintive and affecting melodies.

Enharmonic, quarter tones.

Emphasis, force laid on the weak part of a measure in contradistinction to accent.

Euphony, an agreeable sound; a smooth and graceful pronunciation of the words.

Expression, that quality in a composition or performance from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites

Espressivo, with expression.

Ecclesia, a church; congregation.

Ecclesia Harmonia, church harmony.

F

Fagotta, the bassoon part.

Falsetto, that species of voice in a man the compass of which lies above his natural voice, and is produced by artificial constraint.

Finale, the last movement of a piece of music.

Fine, } the end of a piece of music, or a
Finis, } book.

Flauto, a flute.

Forte; *For*; *F*.; loud.

Forte-Forte; *F. F.* loud as possible.

Fortissimo; *Fortiss*; very loud; the superlative of forte.

Forte Piano, loud and soft; a kind of harpsichord which plays loud and soft.

Fuga, } to fly or chase, &c. as when two
Fuge, } or more parts chase each other
Fugate, } in the same point; or a piece in which one or more parts lead, and the rest follow in regular intervals.

Fundamental, radical; principal.

Fundamental Base, the prime or lowest note of the triad. See thorough base.

G

Gammut, the diatonic scale of music.

Garotta, a gaviot; an air in music, always in common time.

Graces, notes of embellishment, trills.

Grave, } denoting a time of the
Gravemente, } second degree from slow to quick, slower than *adagio*, but not so slow as *largo*; grave, heavy, solemn and distinct. These words are used for the slowest time by some, and also refer both to the style of the composition and the execution.

Gravity, is that modification of any sound by which it becomes deep or low, in respect of some other sound.

Grazioso, gracefully, with much taste; it is often used with *andante*.

Guida, guide, direct, index.

Guitarra, a guttural, a stringed instrument.

Gusto, with taste.

Gustoso, the music before which it is written is to be performed in an elegant style.

H

Hallelujah, praise the Lord. The *j*, in that word, should be sounded exactly like *y*.

Harmonia, harmony.

Harmony, two or more melodies heard at the same time.

Harpichord, a musical instrument of the stringed kind, played on after the same

manner as the organ.

Hexachord, the greater sixth. The solfeggio introduced about the year 1022, by Guido, a monk of Arrezzo in Tuscany, Italy, was called by his followers the Hexachord, the syllables he introduced were, ut, re, mi, fa, sol, la.

Hold, a pause, retardation of time.

Hossanna, an exclamation of praise to God, or an ascription of salvation to Christ.

Hypo, infra, below.

Hypoproslambanomenos, the lowest sound, &c.

I

Index, a direct, guide.

Interlude, a short musical representation introduced between the acts of any drama, or between the play and after-piece: Interludes are played on the organ, &c. at the beginning of a piece of music, before the voices or verses fall in and sometimes in the middle of a piece of music.

Interval, the difference in point of gravity and acuteness, between any two sounds.

Intonation, a word relating both to the consonance, and to the strength and weakness of sounds. It not only includes the act of tuning, but the giving to the tones of the voice or instrument that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends.

Irrelatives, applied to any two chords which do not contain some sound common to both.

Immoderato, immoderately.

J

Jargon, very unmusical; a jumble of chords and discords thrown together

and founded on no musical rules, and so unskillfully mixed as to create in the breast of a judge of music, the uttermost disgust.

K

Key, a certain tone whereunto every composition ought to be filled.

Key-Note, or the Tonic; is that chief sound upon which all regular melodies depend, and with which the chief melody (generally) and the base (always) end.

L

Largo, the slowest degree of the movements; very slow.

Larghetto, not quite so slow as largo.

Larghetto e Staccato, quite slow and emphatic or pointed.

Larghetto e mezzo piano, quite slow and rather soft.

Larghetto e Affettuoso, quite slow and affectingly.

Lentemento, $\frac{1}{2}$ very slow, grave, and $\frac{1}{2}$ mournful.

Lento, $\frac{1}{2}$ mournful.

Leading-Note, the major seventh.

Legato, slurred or tyed.

Lyre, a harp.

M

Ma, but; as presto ma non troppo, quick but not too fast; allegro ma non troppo, lively, but not too brisk; vivace, ma non troppo presto, animated but not too quick, &c.

Mestoso, a word implying that the composition or movement to which it is prefixed, is to be performed with dignity, majesty, and strength.

Major, greater.

Men, when set over a passage of music, implies that all female voices and treble

instruments are to be silent in the air and second, and only tenor voices and instruments are to be employed in performing those parts.

Men, less; as men for, less loud; men pia, less soft.

Mencando, decreasing in sound.

Messa di voce, a swell of voice upon a holding note.

Mezza, $\frac{1}{2}$ moderately, rather; as, mezzo

Mezzo, $\frac{1}{2}$ forte, rather loud.

Mezza Pia, moderately soft.

Minor, less.

Mezza Voce, a moderate strength of voice, and in a pleasing and delicate manner.

Mezzo Soprano, a treble voice of a somewhat low scale;

Moderato, moderately.

Moderato e Tomposo, moderately and with grandeur and pomp.

Molto, meltingly, softly; as andante con molto affettuoso, somewhat slow with tenderness and affection.

Mottetto, a kind of Latin anthem.

Mimnet, $\frac{1}{2}$ a kind of dance, always in

Mimnet, $\frac{1}{2}$ triple time.

Music, the science of sound.

Musica Sacra, sacred music.

Mode, a key; as major mode, major key, minor mode, minor key.

Modulation, implies a change of the key or tonic from one letter to another of the scale.

Monotony, one tone, without variation.

N

Non, not, nor, no.

Non Troppo Presto, not too quick.

Non Troppo Adagio, not too slow.

Nonupla, a jig.

Notenplan, the staff.

Note, a representative of musical sound.

Notation, the art of singing with propriety.

O

Ode, a lyric poem, a short poem.

Octave, an interval of eight sounds.

Opera, a musical play, a poetic tale represented by music.

Orchestra, $\frac{1}{2}$ part of the theatre appropriated to the musicians, a musical gallery.

Obligato, implies that voice or instrument which cannot be dispensed with in the performance. [usual time.]

Ordinario, usual; as, tempo ordinario, in **Organ**, the largest and most harmonious wind instrument.

Organo, the organ part.

Organo Solo, only the organ.

Overture, the opening of an oratorio or other music by instruments; a beginning.

Omnes, all, tutti, chorus, all parts.

Oratorio, is a sort of spiritual opera or drama, full of dialogues, recitatives, airs, duettos, trios, ritornellos, choruses, symphonies, &c. The subject thereof is usually taken from the scriptures, or is the life and actions of some saint, &c.

The music for the oratorio should be in the finest taste, and most chosen strains; the words thereof are often in Latin, sometimes in French and Italian, and in English. Mr. G. F. Handel was most excellent in compositions of this kind; several oratorios of his composing are exhibited to a crowded audience on Wednesday and Friday nights, during Lent, at the Theatre Royal in Covent Garden, London. His grand oratorio, called the Messiah, is generally exhibited just before Easter.

P.

P., signifies piano, soft, as *F.*, does forte loud.

Pastorale, pastoral, in a tender style, rather slow.

Pause, a hold.

Per, by, during.

Per Arsin, or *Per Arsis*, in beating time; signifies during the rise of the hand.

Per Thesin, or *Per Thesis*, in beating time signifies the depression of the hand. A

song, counterpoint, or fugue, &c. is said to be *per thesin*, when the notes descend

from acute to grave (from high to low;) and, *per thesin*, when the notes ascend

from grave to acute (from low to high.)

Piano, or *Pia*, or *P.*, soft.

Pianissimo, or *Pianis*, very soft, the superlative of piano.

Piano-Forte, a kind of harpsichord.

Piano-Piano, *P. P.* the same as pianissimo, very soft, and so as the sound may seem at a great distance, and almost lost in air.

Piu, more.

Piu Piano, more soft, *P. P.*

Plaintive, mournful, tender, soft.

Placito, pleasure; as *ad placito*, at pleasure.

Poco, less, little; as *poco piu*, little more; contrary to *piu*.

Pomposo, in a grand and dignified style, pompous.

Prelude, an extempore air played either before or in the middle of a piece of music, and sometimes at the end: properly, it signifies the first extempore instrumental air of a piece.

Presto, very quick, the fifth degree of the movements of time.

Prestissimo, the most rapid time, the superlative of *presto*.

Primo, *Pmo*, or *Imo*, the first melody or leading part the air.

Psalmody, the art or knowledge of singing psalms, and spiritual songs.

Psalm, a holy song, a sacred hymn.

Psaltry, a kind of harp or lyre.

Q.

Quarta, four parts.

Quartetto, music for four voices or instruments.

Quaver, to shake the voice, a note of duration, marked thus 

Quavering, the art of trilling, shaking, or running a division with the voice.

Quintuple, a mode of time containing five crotchets in each measure.

Quire, a chorus of singers, a choir.

Quarister, a leader, a chorister.

Quinque, five parts. [ments.

Quintetto, music for five parts or instruments.

R.

Recitative, } a kind of singing, or a sort of

Recitativo, } singing that comes near to the plain pronunciation of the words, a musical recitation. After this manner the dramatic poems are rehearsed on the stage.

Rehearsal, an essay or experiment of some composition in private practice.

Remissio, is the act of the voice when it descends from a high note or sound to a low one, as on the contrary it is called *Intentio*.

Rhythm, the disposition of melody in respect of time and measure.

Resolution, that modulation or change of harmony, by which the unaccompanying

note or any discord falls to one of the concurring notes of the succeeding harmony.

Response, the answer made in the chants by one side of the choir to the other, or by the whole choir.—The Hebrew hymns were accompanied with music, and they were performed by choirs or bands of singers and musicians, who answered alternately to each other. When, for instance, one band began the hymn thus;

'The Lord reigneth, let the earth rejoice;' the chorus or semichorus took up the corresponding versicle: 'Let the multitude of isles be glad thereof'—

'Clouds and darkness are round about him;' sung the one; the other replied,

'Judgment and righteousness are the habitation of his throne:' and in this manner, their poetry, when set to music naturally divided itself into a succession of strophes and antistrophes correspondent to each other; whence it is probable, the Antiphone or Responsory of so many christian churches had its origin.

We are expressly told in the book of Ezra (3, xi.) that the Levites sung alternately, or by course: and some of David's Psalms bear plain marks of their being composed to be thus performed.

The 24th Psalm, in particular, which is thought to have been composed on the great and solemn occasion of the Ark of the Covenant being brought back to Mount Zion, must have had a noble effect when performed in this manner. The whole people are supposed to be attending the procession.—

The Levites and singers divided into their several courses, and accompanied

with all their instruments of music, led the way. After the introduction to the Psalm, in the two first verses, when the procession begins to ascend the sacred mount, the question is put as by a semichorus, 'Who shall ascend into the hill of the Lord, and who shall stand in his holy place?' The response is made by the whole chorus with the greatest dignity: 'He that hath clean hands and a pure heart; who hath not lifted up his soul to vanity, nor sworn deceitfully.'—

As the procession approaches the doors of the tabernacle, the chorus with all their instruments of music join in this exclamation, 'Lift up your heads, O ye gates, and be ye lifted up, and the King of Glory shall come in!' Here the semichorus plainly breaks in as with a lower voice, 'Who is the King of Glory?' and at the moment the ark is introduced into the tabernacle, the response is made by the burst of the whole chorus: 'The Lord strong and mighty, the Lord mighty in battle.' In the twenty-fifth chapter of the first book of Chronicles, an account is given of David's institutions relating to the sacred music and poetry; which were certainly more costly and more splendid and magnificent than ever attained in the public religious service of any other nation. See also chap. 23, 5. and 2d Chron. c. 5, 12—14.

Rest, silence, a cessation of sound.

Responsive, } an answer corresponding to

Responsory, } a preceding passage sung by a part of a choir.

Responce, the name of a kind of anthem sung in the Catholic Church before the morning lesson.

Rinforzando, } denote a swell or diminish,
Rinf. or *Rf.* } in a small degree on an em-
phatic note.

Ripieno, full.

Ritornello, a short symphony or air.

Rondeau, } a composition generally con-
Rondo, } sisting of three strains, the first

of which closes in the original key, while each of the others are so constructed in point of modulation as to re-construct the ear in an easy and natural manner to the first strain. Da Capo is frequently added at the end of the second and third strains, to denote that the first strain is to be sung after each.

Ricercata, an extempore air, prelude, or overture, the same as a voluntary.

Ronlade, a trilling or quavering.

Radical, root, primitive, original.

Radical Base, fundamental base.

Radical Note, the lowest note of the triad, the root of the triad, the fundamental note of the triad.

Root, the lowest note of a triad, the radical note.

Rhapsody, } an irregular composition, be-
Rhapsody, } ing an unconnected effusion of imagination, proceeding from a transport of musical ecstasy.

Rhapsodist, a writer of rhapsodies; a writer of unconnected melodies.

Rhythmical, harmonical, melodious.

Ridotto, an entertainment of singing.

Rigadon, a French dance.

S

Sackbut, a large trumpet.

Sacred Music, music properly adapted to religious services.

Sciolto, free, at liberty, &c.

Score, three or more parts in harmony;

the original draft of the composition, wherein the several parts are distinctly marked, either by bars drawn through them all, or by a brace at the beginning of each set of staves at the beginning of a tune, or at the margin of the leaf of the book.

Second 2d } the second part, or a cor-

Seconda 2da } responding melody to the air, at the distance, generally, of a third or sixth from it.

Segno, the sign.

Semi, half.

Semi-diapason, a defective octave, or an octave diminished by a semitone.

Semi-chorus, half the voices of the choir.

Semitone, half tone.

Semiquaver, a note requiring half the quantity of the quaver.

Senza, without.

Senza Organo, without an organ.

Senza Stromento, without instruments.

Serenade, } a concert of music performed
Serenata, } in the midst of the night, or morning early, in the open air, for the entertainment of ladies.

Sesquialtera, a treble octave, or two and twentieth; a stop in an organ.

Sectuple, a binary triple.

Semper, } always; as Piano Sempre, always
Sempre, } soft; Forte Sempre, always loud.

Secundo volta For, second time over loud, that is, perform the repetition loud.

Second, an interval of two sounds, and is major or minor: the minor second is a distance of one semitone, as from B to C; the major second is the distance of two semitones, or a tone, as from C to D; also, the supertonic or second note above the key note.

Seventh, an interval of seven sounds.

Sforzato, } denote the emphasis, and some-
Sfor Sf. } times the accent. See Rinfor-

zando

Scale, the gammut which consists of seven degrees, and represented by the seven first letter of the alphabet

Shake, a trill, or quavering the voice.

Siciliano, a slow and graceful movement in compound time

Siciliano Adagio, slower than siciliano.

Siciliano Andante, not so slow as siciliano.

Sinfonia, a piece of music for a whole band.

Solo, a composition for one single voice or instrument; not one part on which many may be employed.

Solfeggio, the art of singing by syllables; as *fa*, *sol*, *la*, *me*, &c

Sing, to form the voice to melody.

Singing Master, a teacher of vocal music.

Sixth, an interval of six sounds.

Slow, not swift, want of velocity, tardy, tedious.

Soave, agreeable and pleasing.

Sonata, a composition for instruments only.

Soli Pia, each voice or instrument soft.

Sotto, middling strength.

Sotto voce, a middling strength of voice.

Sotto voce dolce, with a moderate strength of voice and sweet.

Spirituosa, }
Spirito, } with spirit, with animation.

Spiritoso, }

Soprano, the treble or higher voice part.

Staff, } five lines on which musical char-

Stave, } acters are placed.

Stretto, shortened.

Stenotrophic Tube, a speaking trumpet.

Stentato, denotes that great is to be taken

in the performance.

Sostenuto, to hold out or sustain the voice.

Spinnet, a musical instrument played on after the manner of the harp-chord or organ.

Staccato, a word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed, and distinct manner.

Stromento, with instruments.

Strain, this word implies a certain number of measures, and is generally concluded by a cadence which is followed by a double bar.

Sub, under, below.

Subito, quickly, hastily.

Subdominant, a fifth below the tonic note, or the fourth above.

Submediant, the third below the tonic note, or the sixth above.

Supertonic, the second note above the key

Supra, } above. [note or tonic.

Super, }

Supernumary, parts added, added.

Signature, the number of flats and sharps set at the clef to decide the tonic.

Sharp, a character used to raise the sound of a semitone.

Swell, increase of sound from soft to loud, the same as crescendo.

Swell and diminish, an increase of sound from soft to loud, and from loud to soft again.

Symphony, harmony of mingled sounds; a concert of musical sounds; a passage for instruments only.

Symphonious, harmonious.

T

Tacit, silent, to rest.

Tasto Solo, or *T. S.* when the base is play-

ed without the thorough base.
Tabret, a drum, or timbrel.
Te-Deum, a hymn of the church to God.
Tertia, three.
Tempo, time; as a Tempo, in true time.
Theorist, a scientific musician.
Third, an interval of three sounds.
Thorough Base, is the art by which harmony is superadded to any proposed base, and includes the fundamental rules of composition.
Thesis, ζ the fall of the hand in beating
Thevin, ζ time.
Timbrel, a musical instrument for marking time, a drum.
Time, the measure of duration which is given in musical performance to specify and regulate the movements according to certain marks or directive terms set at the beginning of a piece.
Tone, one degree of the scale as from C to D, &c the distance of two semitones.
Tonic, a note from which all other notes in a melody are derived; the key note.
Tonos, a tone, a sound.
Tempo di Marcia, in martial time.
Tempo d'imbroglio, confused time.
Transition, a small note of embellishment
Tremando, a general shake of the whole chord in harmony.

Tremola, the reiteration of one note of the chord, a harmonical grace.
Treble, upper part in musical proportion.
Trill, ζ quaver, a shake in music, and
Triller, ζ marked thus, *tr*.
Trio, music for three voices or instruments.
Triad, three sounds in harmony at the distance of a third and fifth from the lowest
Triplet, three notes which are to be performed in the usual time of two.
Troppo, too; as Troppo Presto, too quick.
Trumpet, an instrument of martial music.
Trumpeter, one who sounds a trumpet.
Tutti, all, that is, that all the parts are to sing or play together, or to make a full concert after a solo, duetto, semichorus, &c. being much the same as chorus.
Tympanum, a timbrel, tabret, or drum.
Tye, two notes joined by a slur, which are to be sounded the same as one, being both on the same line or space.
Tune, a piece of music.
Turn, a trill which employs the note above and below the principal, to be struck very quick.
Tymbal, a kind of kettle drum.
Tyro, one in his rudiments.

U

Unison, the same identical sound, a single

unvaried note; this term is used when all parts unite in one sound, or a succession of sounds.
Uncommon Chord, is the inversion of the triad, where the base note becomes the third of the harmony instead of the root: this term is only used in contradistinction to the Common Chord.
Unaccented Note, a note which requires but little stress of sound
Univocal, having the voices all of one pitch and tone.
Unmusical, not harmonious, jarring.
Unharmonious, harsh, unmusical
Untunable, without tune, unmusical.

V

Veloce, implies that the movement to which it is prefixed is to be sung rapidly.
Verse, one voice to a part.
Figoroso, implies that the movement before which it is placed, is to be performed in a bold and energetic style.
Vigorosamente, signifies a vigorous, strong and firm performance.
Vistamente, ζ quick, without delay, briskly.
Visto,
Vite, a lively and spirited style of performance.
Vivace, implies that the movement to which it is prefixed, is to be sung in a

brisk and animated style.
Vivace e pia, lively and soft.
Vivacissimo, in a most animating style; being a degree or two quicker than vivace, being much the same as allegro.
Viol, a stringed instrument.
Violin, a small viol, a fiddle.
Violoncello, a base violin.
Vocal, uttered by the voice.
Vocal Music, music for the voice.
Volti, turn over.
Volti Subito, turn over quick.
Voce, voice.
Voluntary, an extempore air or prelude on the organ immediately after the reading of psalms, without singing.
Vox, the voice.
Vox Humana, the human voice, also a stop in an organ of metal pipes, which very much resemble, when played with judgment, a human voice.

W

Waltz, music in triple time.
Warble, to quaver a sound, trill.
Warbler, a singer, a songster.

X

Zusammenschlag, a small note of embellishment.

Falling Thirds.

8 or 1 6 7 5 6 4 5 3 4 2 3 1
 G E F D E C D B C A B G
 d u d u d u d u d u d u d u

Key of C.

FOURTHS.

5 8 or 1 6 2 7 3 8 or 1 4 2 5 5 2 4 8 or 1
 G C A D B E C F D G G D F C
 d u d u d u d u d u d u d u d u u

COMMON CHORD.

Key G Major.

Key B Minor.

1 3 5 8 or 1: 1 or 8 5 3 1 1 3 5 8 or 1: 1 or 8 5 3 1
 G B D G D B G E G B E E B G E
 d u d u d u d u d u d u d u d u

It would not be difficult to multiply lessons for cultivating the voice; yet it is presumed that the few preceding may suffice if they are properly attended to: from these the student may proceed on to the practice of easy pieces with the utmost propriety; due attention should always be paid to the semitones, whether natural or artificial.

GENERAL OBSERVATIONS.

In the following work, the air or principal melody is universally placed at the top, and the other parts according to their natural order. Such of the music as contains only three parts, the two upper parts should always be sung by female voices about equally divided; that is, about one half of the women singers should sing the air or upper part, the other half should sing the second or middle part: Tenor voices should also be divided in the same manner on both the air and second, otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. At least two thirds of the men ought to sing the base, because it is the ground work of all good harmony. If the females sing but one part and the men the other, the females should almost universally sing the air.

Singers should also be informed, that where a piece of music is set for one, two, or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected.

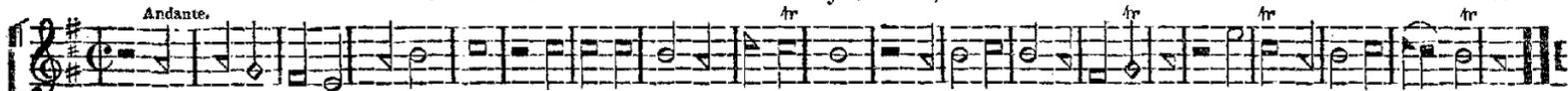
When three voices, for instance, are directed to perform a piece (that is a trio,) three persons are intended, and not three parts; one person only on each part is meant. After such directions, they will generally find the word *Tutti*, or *Chorus*, used, which indicates that the whole choir is again to unite. And generally where *Tutti* or *Chorus* occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule however is not absolute, but is generally proper.

When the term *Men* is set over any passage, it is expected that only the voices of men will be heard in the air and second: but when the term *Women* or *Wo.* is set over it, then the voices of women only should be heard on those parts: in such cases the words *Tutti* and *Chorus* are afterwards properly employed that both tenor and treble voices may join in full.

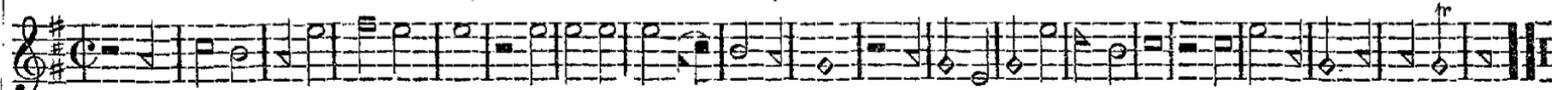
In the *soffeggio* of this volume of sacred music, the *me* is not always pointed out agreeably to the signatures at the clefs, particularly in cases of moderately extensive modulations of the key or tonic from one letter to another; and what will appear more surprising may be in interwoven passages to hear one part of a choir singing to the key of one letter, while another part of it shall be singing to the key of another; hence the notation in such instances will appear like confusion and mistake to many such as are unacquainted with the nature of modulation, the ancient signatures, and of interwoven music. Instead of having inserted the signatures at such changes, the passages are left to the ancient signatures and to the patent notes for decision; and in consequence of this, sharps and naturals are found before the *me*, and flats and naturals before the *fa*.

OLD HUNDRED. L. M. Brady & Tate, or B. & T. Ps. 100.

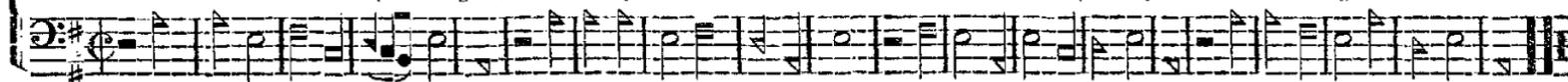
M. Luther. 77



1. With one consent let all the earth, To God their cheerful voices raise; Glad homage pay, with awful mirth, And sing before him songs of praise.
 2. Convinced that he is God a-lone, From whom both we and all proceed; We whom he chooses for his own, The flock that he vouchsafes to feed.

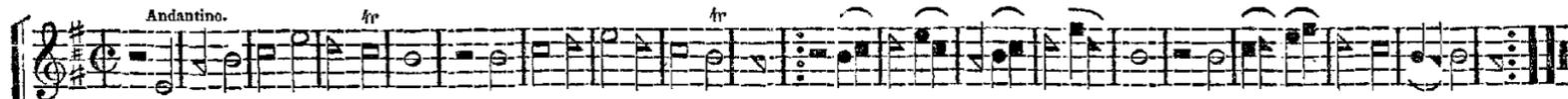


3. O enter then his temple gate, Thence to his courts devoutly press; And still your grateful hymns repeat, And still his name with praises bless.
 4. For he's the Lord su-premely good, His mercy is for-ever sure; His truth which always firmly stood, To endless ages shall endure.

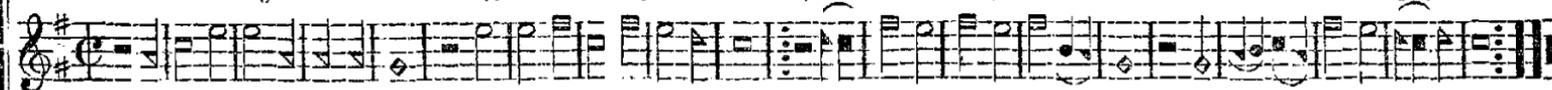


PRAISE. L. M. Dr. Rippon, Hy. 1. By Dr. Stennett.

Ely.



1. To God the univer-sal King, Let all mankind their tribute bring; All that have breath, your voices raise, In songs of never ceasing praise.
 2. The spacious earth on which we tread, And wider heav'ns stretch'd o'er our heads, A large and solemn ten-ple frame, To cele-brate its builder's fame.
 3. Here the bright sun that rules the day, As thro' the sky he makes his way, To all the world proclaims aloud The boundless sov'reignty of God.



4. When from his courts the sun retires, And with the day his voice expires, The moon and stars adopt the song, And thro' the night the praise prolong.
 5. The li-t ning earth the music hears, 'th' harmonious music of the spheres; And all her tribes the notes repeat, That God is wise, and good, and great.
 6 But man, endow'd with nobler pow'rs, His God in nobler strains adores: His is the gif't to know the Song, As well as sing with tuneful tongue.



KENT. L. M. Dr. Watts' Ps. 132. vrs. 1 & 2.

Dr. Green.

Andante.

Where shall we go to seek and find A habit-a-tion for our God, A dwelling for th' eternal mind, Among the sons of fl sh and b ood.

MAGDALEN. L. M. Dr. Watts' Hy. 122. vrs. 1 & 4. B. II.

Dr. Tullis.

My God permit me not to be A stranger to myself and thee; Amidst a thou-and tho'ts I rove, Forget-ful of my highest love.

TRURO. L. M. Dr. Watts' Hy. 47, vrs. 1 & 6. B. II.

G. F. Handel.

Andantino e Spiritoso.

Now to the Lord a noble song! Awake my soul, awake my tongue; Hosan-na to th'e-ter-nal name, And all his boundless love proclaim.

SACRAMENT. L. M. Dr. W. Hy. I, B. III.

Ely. 79

Adagio e Affettuoso. *mf*

'Twas on that dark and doleful night, When pow'rs of earth and hell a-rose, Against the Son of God's delight, And friends be-tray'd him to his foes.

DARWENT. L. M.

Andante Affett.

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

ARMLEY. L. M. Dr. W. Hy. 67. vrs. 1, B. I.

T. William's Coll.

Adagio e Affett. *mf*

Thou whom my soul ad-mires a-bove All earthly joy, and earthly love, Tell me dear Shepherd let me know, Where doth thy sweetest pastures grow.

GREENSBURG. L. M. Dr. R. H. v. 404. By Dr. Steele.

Ely. 81



The wond'ring nations have beheld The sacred prophe- ey fulfill'd; And angels hail'd the glorious morn That show'd the great Mes- si- ah born.

PORTUGAL. L. M. Dr. R. Hy. 343.

Thorly.



How lovely, how di- vine-ly sweet, O Lord thy sa- cred courts appear! Fain would my longing passions meet The glories of thy presence there.

CYMBELINE. L. M. Dr. W. Ps. 69.

Dr. Arne.



Deep in our hearts let us record, The deeper sorrows of our Lord; Be- hold the ri- sing billows roll, To e- ver-whelm his ho- - ly soul.

Spirito.

Would you be-hold the works of God, His wonders in the world a-broad. With the bold mar-i-ner sur-vey The unknown

Tutti.

re-gions of the sea, The unknown re-gions of the sea.

SALEM. L. M. Dr. W. Hy. 40, B. 1. *Ely.*

What happy men or an-gels these,

Dim. *Cres.* *For.*

That all their robes are spot-less white? Whence did this glo-rious troop a-rive at the pure realms of heav'nly bliss.

Andante.

1. Glory to God the Trinity, Whose name has mysteries unknown; In essence One, In person three; A social nature yet a lone.

2. When all our noblest pow'rs are join'd The honors of thy name to raise, Thy glories o-vermatch'd our mind, And angels faint beneath the praise.

Ado. Affet.

1. Shall man, O

In death's ob-

KINGSBRIDGE. L. M. Dr. Dwight, Ps. 88.

Dr. Ripp. Coll.

God of light and life For- ever mould'ring in the grave? Canst thou for- get thy glorious work, Thy prom- ise and thy pow'r to save.

secure ob- liv- ious realms No truths are taught nor wonders shown; No mer- cy beams to warn the heart; Thy name un- sung, thy grace unknow- n.

3. No lips proclaim redeeming love, With praise and transport in the sound; The gospel's glory never shines, And hope and peace are never found.
4. But in those silent realms of night, Shall peace and hope no more arise? No future morning light the tomb, Nor day-star gild the skies?
5. Shall spring the faded world revive, Shall waning moons their light return? Again shall setting suns ascend, And the last day anew be born?
6. Shall life revisit dying worms, And spread the joyful insects wing? And oh! shall man no more awake To see thy face, thy name to sing? [sang.]
7. Cease, cease, ye vain desponding tears; When Christ, our Lord, from darkness sprang, Death, the last foe, was captive led, And heaven with praise and wonder
8. Him, the first fruits, his chosen sons Shall follow from the vanquish'd grave; He mounts his throne, the King of Kings, His church to quicken and to save.
9. Faith sees the bright eternal doors Unfold to make his children way; They shall be cloth'd with endless life, And shine in everlasting day. [King.]
10. The trumpet shall sound; the dust awake; From the cold tomb the slumbers spring; Thro' heav'n with joy their myriads rise, And hail their saviour and their

ISLINGTON. L. M.

A. Williams' Coll.

Adagio.

This life's a dream, an empty show, But the bright world to which I go, Hath joys substantial and sincere; When shall I wake, when shall I wake and find me there.

The score consists of two staves. The top staff is a vocal line in treble clef with a 4/4 time signature. The bottom staff is a piano accompaniment in treble clef with a 4/4 time signature. The music is in G major and features a slow, melodic vocal line with lyrics underneath.

DODDRIDGE. L. M.

Dr. Arnold.

Andante.

When life's last conflict here is o'er, My spirit chain'd to flesh no more, With what glad accents will I rise, And join the

The score consists of three staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The middle staff is a piano accompaniment in treble clef with a 7/8 time signature. The bottom staff is a piano accompaniment in bass clef with a 7/8 time signature. The music is in D major and features a slow, melodic vocal line with lyrics underneath. There are markings for 'Wo.' and 'Tutti.' above the vocal line.

CONNECTICUT. L. M. Dr. Ripp. Hy. 20. By Dr. Watts.

Ely.

Andante Maestoso.

music of the skies. What is our God or what his name, Nor men can learn, nor angels teach; He dwells conceal'd in radiant flame, Where neither eyes nor thro'ts can reach. Where neither, &c.

The score consists of four staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The second staff is a piano accompaniment in treble clef with a 3/4 time signature. The third staff is a piano accompaniment in bass clef with a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/4 time signature. The music is in D major and features a slow, melodic vocal line with lyrics underneath. There are markings for '3' and '4' above the vocal line.

Andante Soave. *Pia.* *For.* *Pia.* *For.*



Of him who did sal-va-tion bring, Lord may we ever think and sing: Arise, ye guilty, he'll forgive, Arise ye needy he'll relieve.

HALIFAX. L. M. Meth. Hy. 1. B. II.

Dr. Madan.

Andante.

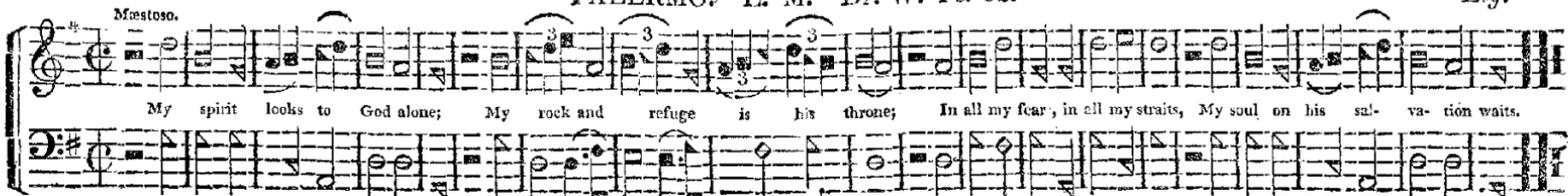


Hol ev'ry One that thirsts draw nigh; 'Tis God in- vites the fal- len race,) Mercy and free sal-va-tion buy; Buy wine, and milk, and gospel grace.

PALERMO. L. M. Dr. W. Ps. 62.

Ely.

Mestoso.



My spirit looks to God alone; My rock and refuge is his throne; In all my fear, in all my straits, My soul on his sal-va-tion waits.

ZEALAND. L. M. Dr. Ripp. Hy. 484. By Bedome.

Ely.

Andante Affett. *fr* *fr* *fr* *Women.* *Repeat Tutti. fr*

So fair a face be-dew'd with tears! What beauty e'en in grief appears! He wept, he bled, he di'd for you; What more ye saints could Je-sus do.

CARMEL. L. M. Dr. Ripp. Hy. 352.

Handel.

Aninato, *Women.* *Tutti.* *fr*

Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above; To that our lab'ring souls aspire With ardent pangs of strong desire.

MUNICH. L. M. Dr. Ripp. Hy. 72. By Dr. Stennett.

German.

Affett. Men. *Wo.* *Tutti.* *fr*

'Tis finish'd! *||: ||:* so the saviour cry'd, And meekly bow'd his head and di'd; 'Tis finish'd, yes the race is run, The battle fought the vict'ry won.

ROME. L. M. Dr. W. Hy. 19, B. III.

Correlli. 87

Adagio e Affettuoso.

At thy command, our dearest Lord, Here we attend thy dying feast; Thy blood like wine adorns thy board, And thine own flesh feeds every guest.

NEWTON. L. M. Meth. Hy. 5. B. II.

T. Clarke.

Adantino.

Sinners obey the gospel word, Haste to the supper of our Lord; Be wise to know your gracious day, All things are ready come away, All things are ready come away.

VICTORY. L. M. Dr. Ripp. Hy. 422.

Ely.

Tempo di Marcia.

Yes, mighty Jesus! thou shalt reign Till all thy-haughty foes submit; Till hell and all her trembling train Become like dust beneath thy feet. Become like dust beneath thy feet.

COSTELLOW. L. M. Dr. Ripp. Hy. 490. By. Dr. Davies.

Costellow.

Andante. *dim.* *Cres.* *For.* *tr*

Lord, an I thine, en- tire- ly thine? Purchas'd and sav'd by blood divine? With full consent, thine I would be; And own thy sov'reign right in me.

LORN. L. M. Dr. Ripp. Hy. 371.

Pleyel.

Moderato. *tr* *tr* *tr*

Look down, O Lord, with pity'g eye; See Adam's race in ruin lie; Sin spreads its trophies o'er the ground, And scatters slaughter'd heaps around.

WILTON. L. M. Dr. W. Hy. 146. B. 1.

Cizens.

Animato. *tr* *Women.* *Pia.* *For.* *Repeat Tutti.*

Go worship at Im- man- uel's feet, See in his face what won'd' meet; Earth is too narrow to express His worth his glory, or his grace. His worth, his glory or his grace.

STONEFIELD. L. M. Dr. W. Hy. 70. B. II.

Stanley. 89

Vigorouso. *fr* *Pia.* *For.*

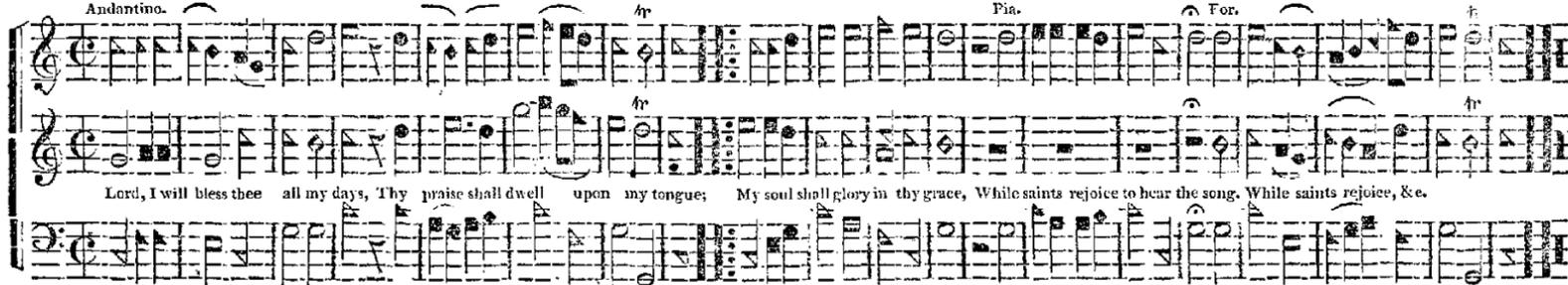


God of the seas, thy thund'ring voice Makes all the roaring waves rejoice! And one soft word of thy command Can sink them silent in the sand.

PRESBURG. L. M. Dr. W. Ps. 34.

Tucker.

Andantino. *fr* *Pia.* *For.*



Lord, I will bless thee all my days, Thy praise shall dwell upon my tongue; My soul shall glory in thy grace, While saints rejoice to hear the song. While saints rejoice, &c.

NEW SABBATH. L. M. Dr. Ripp. Hy. 343. By Dr. Stennett.

Dr. Ripp. Coll.

Spiri. c. *fr* *fr* *fr* *fr* *fr*



An-oth-er six days work is done, An- other Sabbath is begun, Return my soul, en- joy thy rest, Improve the day thy God hath bless'd.

CALVARY. L. M. Dr. Rip. Hy. 136.

Ely.

Ado. e Doloroso.

1. Ye that pass by behold the man! The man of grief, condemn'd for you! The Lamb of God, for sinners slain! Weeping to Calvary pursue.

2. His sacred limbs they stretch, they tear, With nails they fasten to the wood; His sacred limbs—expos'd and bare, Or only cover'd with his blood.

3. See there! his temples crown'd with thorns, His bleeding hands extended wide, His streaming feet transfixed and torn, The fountain gushing from his side.
 4. Thou dear, thou suffering Son of God, How doth thy heart to sinners move! Sprinkle on us thy precious blood, And melt us with thy dying love.
 5. The earth could to her centre quake, Convuls'd, when her Creator dy'd; Oh, may our inmost nature shake, And bow with Jesus crucify'd!
 6. At thy last gasp, the graves display'd Their horrors to the upper skies; Oh that our souls might burst the shade, And quicken'd by the death, arise!
 7. The rocks could feel thy powerful death, And tremble, and asunder part; Oh, rend, with thy expiring breath, The harder marble of our heart.

GERMAN. L. M. Dr. Madan's Coll. p. 42.

Dr. Madan's Coll.

Andante.

1. O come, thou wounded Lamb of God! Come wash us in thy cleansing blood; Give us to know thy love, then pain is sweet, and life or death is gain.

2. Take our poor hearts, and let them be forever clos'd to all but thee; Seal thou our breasts, and let us wear that pledge of love forever there.

3. How can it be, thou heav'nly King, That thou shouldst man to glory bring! Make slaves the partners of thy throne, Deck'd with a never fading crown!
 4. Ah, Lord! enlarge our scanty tho't, To know the wonders thou hast wrought; Unloose our stam'ring tongue, to tell Thy love, immense, unsearchable:
 5. 'Tis: born of many brethren thou, To thee both earth and heav'n must bow: Help us to thee our all to give; Thine may we die, thine may we live.

Vigorous.

1. Great God amid the dark- some night, Thy glories dart upon my sight, While wrapt in wonder I behold, The silver moon and stars of gold.

2. But when I see the sun a- rise, And pour his glories o'er the skies. In more stu- pendous forms I view, Thy greatness and thy glory too.

White wrapt, &c.

3. Thou Sun of sins, whose dazzling light, Tries and confounds an angels sight! How shall I glance an eye at thee, In all thy vast immensity.
 4. Yet I may be allow'd to trace The distant shadows of thy face; As in the pale and sickly moon, We trace the image of the sun.
 5. In every work thy hands have made, Thy pow'r and wisdom are display'd: But O! what glories all divine, In my incarnate Saviour Shine!
 6. He is my Sun: beneath his wings My soul securely sits and sings; And there enjoys, like those above, The balmy influence of thy love.
 7. Oh, may the vital strength and heat, His cheering beams communicate; Enable me my course to run, With the same vigour as the sun.

YORKSHIRE. L. M. Dr. Ripp. Hy. 199.

For.

Handel.

Tempo di Marcia.

1. Great God amid the darksome night, Thy glories dart upon my sight, Thy glories dart, &c. While, wrapt in wonder, I beho'd, The silver moon and stars of gold. The silver moon, &c.

2. But when I see the sun arise, And pour his glories o'er the skies, And pour his glories, &c. In more stupendous forms I view, Thy greatness and thy goodness too. Thy greatness, &c.

Pia. Cres. tr.

Mæstoso. *Pia.* *For.*

Now be my heart inspir'd to - sing The gloria of my Saviour King, Jesus the Lord, how heav'nly fair His form! how bright his beau- ties are.

INCARNATION. L. M. Dr. W. Ps. 97

Ely.

1. The Lord is come; the heav'n's proclaim His birth: the nations learn his name; An un- known star di- reets the road Of

east- ern sa- ges to their God.

2. All ye bright armies of the skies,
Go worship where your Saviour lies;
Angels and kings before him bow,
Those gods on high and gods below.
3. Let idols totter to the ground,
And their own worshipers confound;
But Zion shall his glories sing,
And earth confess her sov'reign King.
4. He reigns, the Lord the Saviour reigns,
Praise him in ev'gelic strains:
Let the whole earth in songs rejoice,
And distant islands join their voice.
5. Deep are his counsels and unknown;
But grace and truth support his throne;
Tho' gloomy clouds his way surround,
Justice is their eternal ground.
6. In robes of judgment lo! he comes,
Shakes the wide earth and cleaves the tombs;
Before him burns devouring fire,
The mountains melt, the seas retire.
7. His enemies with sore dismay,
Fly from his sight; and shun the day;
Then lift your heads, ye saints, on high,
And sing, for your redemption's-nigh.

Mestoso. *fr* *F6r.*

1. He comes! he comes! the judge severe! The seventh trumpet speaks him near! His lightnings flash, his thunders roll! He's welcome to the faithful soul! Welcome, :::

Fia. *For.*

::: ::: welcome to the faithful soul.

2. From heav'n angelic voices sound;
See th' almighty Jesus crown'd!
Girt with omnipotence and grace;
And glory decks the Saviour's face!
Glory, glory, glory, glory,
Glory decks the Saviour's face.

3. Descending from his azure throne,
He claims the kingdoms as his own;
The kingdoms all obey his word,
And hail him their triumphant Lord.
Hail him, hail him, hail him hail him,
Hail him their triumphant Lord.

Animato. **MANSFIELD. L. M.**

Awake our souls, (a-way our fears, Let

ev'ry trembling thought he gone,) Awake and run the heav'nly race, And put a cheerful courage on. And put a cheerful courage on.

HARWINTON. L. M. Dr. Ripp. Hy: 564.

Ely.

Gravemente. *Ar* *Women.* *Tutti.*

The God of love will sure indulge The flowing tear, the heaving sigh, When righteous persons fall around, When tender friends and kindred die. When tender friends, &c.

WELLS. L. M. Dr. W. Ps. 51.

Holdrayd.

LEITH. L. M.

Shew pity Lord, O Lord forgive; Let a repenting rebel live: Are not thy mercies large and free? May not a sinner trust in thee? Come sinners to the

Women. *2do. Tut.*

gospel first; Let every soul be Jesus guest; Ye need not one be left behind; For God hath bidden all mankind.

Vigoso. Pia. For.

The heav'ns declare thy glo-ry, Lord, In ev-ry star thy goodness shines; But when our eyes behold thy woe, We read thy word in fairer lines. We read thy word in

fairer lines.

2. The rolling sun, the changing light,
And nights and days, thy pow'r confess,
But the blest volume of thy word
Recals thy justice and thy grace.
3. Sun, moon and stars convey thy praise
Round the whole earth and never stand;
So when thy truth began its race,
It touch'd and glanc'd on every land.
4. Nor shall the spreading gospel rest,
Till through the world thy truth has run;
Till Christ has all the nations blest,
That see the light, or feel the sun.

CARTHAGE. L. M. Dr. W. Hy. 124. B. 1.

Affetuoso. Women.

1. Deep in the dust, before the throne, Our guilt and our disgrace we own; Great God we

Tutti.

own th' unhappy name, Whence sprung our nature and our shame. Great God! we own th' unhappy name, Whence sprung our nature and our shame.

2. Adam, the sinner: at his fall
Death, like a conqueror seiz'd us all;
A thousand new-born babes are dead,
By fatal union with their head.
3. But whilst our spirits, fill'd with awe,
Behold the terrors of thy law,
We sing the honours of thy grace,
That sent to save our ruin'd race.
4. We sing thine everlasting Son,
Who join'd his nature to our own;
Adam, the second, from the dust,
Raises the ruins of the first.

Vigorous.

Men. Women. Citizens. Tutti.

1. "Come hither all ye weary souls, Ye heavy laden sinners come; I'll give you rest from all your toils, And bring you to my heav'nly home; I'll give you

rest from all your toils, And bring you to my heav'nly home. Come to Jesus, &c,

2. "They shall find rest that learn of me,
I'm of a meek and lowly mind;
But passion rages like the sea,
And pride is restless as the wind. Come to Jesus, &c,
3. "Blest is the man whose shoulders take
My yoke, and bear it with delight;
My yoke is easy to the neck,
My grace shall make the burden light." Come to Jesus
4. Jesus we come at thy command;
With faith, and hope, and humble zeal;
Resign our spirits to thy hand,
To mould and guide us at thy will. Come to Jesus, &c.

ICHORUS. Women. Tutti. Women. Tutti. Walker.

Come to Jesus, Come and welcome, :||: :||: come! Come to Jesus, Come and welcome, :||: :||: come! Come and welcome, sinner, come!

BRENTFORD. L. M. Dr. Rip. Hy. 139.

Ely. 97
Tutti

Andante Affct.

1. See Lord thy willing subjects bow, Adoring low before thy throne! Accept our humble cheerful vow; Thou art our sov'reign thou alone. Thou art our

sov'reign thou alone.

2. Bene th thy soul-reviving ray,
E'en cold affliction's wintry gloom
Shall brighten into vernal day,
And hopes and joys immortal bloom.
3. Smile on our souls, and bid us sing
In concert with the choirs above,
The glories of our Saviour King,
The condescension of His love.
4. Amazing love! that stoop'd so low,
To view with pity's melting eye,
Vile men deserving end'less woe:
Am-zing love!—d-d Jesus die.

Cres. fr Tutti

day with thee on earth Exceeds a thousand days of mirth. To spend one day with thee on earth Exceeds a thousand days of mirth.

EATON. L. M. Dr. W. Ps. 84. Wyll.
Moderato. Women,

1. Great God attend while Zion sings, The joy that from thy presence springs; To spend one

2. Might I enjoy the meanest place
Within thy house, O God of grace,
Not tents of ease, nor thrones of pow'r,
Should tempt my feet to leave thy door.
3. God is our Sun, he makes our day;
God is our shield, he guards our way
From all th' assaults of hell and sin,
From foes without, and foes within.
4. All needful grace will God bestow,
And crown that grace with glory too'
He gives us all things, and withholds
No real good from upright souls.

DA CAPO TUNES.

DRESDEN. L. M. Dr. W. Lyrics. Dr. Ripp. Hy. 474.

Dr. Rippon's Coll.

Adante Affett.

1. He dies the heav'nly lover dies! The tidings strike a }
On my poor heartstrings; deep he lies In the cold caverns of the ground. } }
doleful sound; }
2. Come saints and drop a tear or two On the dear bosom of our God;

He shed a thousand drops for you, A thousand drops of richer blood.

3. Here's love and grief beyond degree, The Lord of glory dies for men? }
But lo! what sudden joys we see! Jesus the dead revives again! } }
Cherubic legions guard him home, And shout him welcome to the skies. }
4. The rising God forsakes the tomb, In vain the tomb forbids his rise;

Da Capo.

KIRKLAND. L. M. B. & T. Hy. 15. By Addison.

Handel.

Mestoso.

1. The spacious firmament on high, With all the blue ce-les-tial sky, }
And spang'd heav'n's shining frame, Their great o-ri-gin-al proclaim. } }
2. Th' unweari'd sun, from day to day, Docs his cre-a-tor's pow'r display,

And publishes to ev'ry land The work of an almighty hand.

3. Soon as the evening shades prevail, The moon takes up the wond'rous tale; }
And nightly to the listning earth, Repeats the story of her birth: } }
Confirm the tidings as they roll, And spread the truth from pole to pole. }
4. What though in solemn silence all Move round the dark terrestrial ball; }
What though no real voice nor sound Amidst the radiant orbs be found; } }
Forever singing as they shine, "The hand that made us is divine." }
5. Whilst all the stars that round her burn, And all the planets in their turn,

6. In reason's ear they all rejoice, And utter forth a glorious voice,

Finis.

D. C.

THE RANSOM. L. M. Dr. Ripp. Hy. 243.

Qty. 99

Tempo di Marcia.

1. "I come," the great Redeemer cries, "A year of freedom to declare, A year of freedom to declare; |
"From debts and bondage to discharge; And Jews and Greeks the grace shall share. :||

2. "A day of vengeance I proclaim, But not on
"On me its thunder's shall descend, My strength my love sustain them all." :||

fr Finis.

Da Capo.

man the storm shall fall. :||

3. Stupendous favour! matchless grace!
Jesus has dy'd that we might live:
Not worlds below nor worlds above,
Could so divine a ransom give.
4. To him who lov'd our ruin'd race,
And for our lives laid down his own,
Let songs of joyful praise arise,
Sublime, eternal as his throne.

LORRAIN. L. M. Dr. W. Ps. 85.

Animato.

1. Sal-va-tion is for ev-er-nigh
And grace de-scending from on-high,
By his ob-edi-ence so com-plete.

fr Finis.

The souls that far and trust the Lord,
Fresh hopes of glo-ry shall afford. | 2. Mercy and truth on earth are met, Since Christ the Lord came down from heav'n.
Justice is pleas'd and peace is given.

3. Nor truth and honour shall abound,
Religion dwells on earth again,
And heav'nly influence bless the ground
In our Redeemer's gentler reign.
4. His righteousness is gone before,
To give us free access to God;
Our wand'ring feet shall stray no more,
But mark his steps, and keep the road.

Largo e doloroso.

1. Stetch'd on the cross the Saviour lies, Hark! his expiring groans arise! See from his hands his feet, his side, Runs down the sacred crimson tide!

2. But life attends the deathful sound, And flows from ev'ry

The vi- tal stream; how free it flows To save and cleanse his rebel foes.

3. To suffer in the traitor's place, To die for man, surprising grace!
Yet pass rebellious angels by, O why for man, dear Saviour why?
No he withdrew his sick'ning ray, And darkness veil'd the mourning day.
4. And didst thou bleed? for sinners bleed? And could the sun behold the deed.
5. Can I survey, this scene of woe, Where ming'ling grief and wonder flow;
And yet my heart unmov'd remain, Insensible to love or pain?
Till all its pow'rs and passions move In melting grief and ardent love.
6. Come dearest Lord! thy love impart To warm this cold, this stupid heart.

D. C.

For. *f*

Andante.

bleeding wound.

1. My God, and is thy table spread? And does thy cup with wine o'erflow?
Thither be all thy children led, And let them thy sweet mercies know!

2. Hail, sacred feast, which Jesus makes! Rich banquet of his flesh and blood.

Thrice happy he who here partakes That sacred stream, that heav'nly food.

Tunes in which the First Strain is Repeated.

HAVERHILL. L. M. B. & T. Ps. 40.

Dr. Arnold.

Allegro ma non troppo.
Women.

Repeat Tutti.

1. I waited meekly for the Lord, Till he vouchsaf'd a kind reply;
Who did his gracious ear afford, And heard from heav'n my humble cry.

2. He took me from the dust of the pit, When founder'd deep in miry clay, On solid ground he

Andantino.

ISLINGTON. L. M. Dr. Madan's Coll. Lockhart.

plac'd my feet, And suffer'd not my feet to stray.

Blest be the Father and his love, To whose celestial source we owe
the Rivers of endless joys his above, And rills of comfort here below.

Fer. *tr* *Pia.* *Fer.* *tr*

Glory to thee, great son of God! Forth from thy wounded body rolls, A precious stream of vital blood, Pardon and life for dying souls.

Vivace.

BREDBY. L. M. Dr. W. Hy. 137. B. 1.

Dr. Madan's Coll.

1. Now to the pow'r of God supreme Be ever-lasting, ever-lasting honours giv'n: He saves from hell (we bless his name) He calls lost wand'ring, calls lost wand'ring souls to heav'n. 2. Not for our duties or deserts, But of his own abounding grace

OPORTO. L. M. Dr. Ripp. Hy. 594. By Dr. Doddridge. *Ely.*

He works salvation in our hearts, And forms a people for his praise.

1. While on the verge of life I stand, And view the scene on either hand, My spirit struggles with my clay, And longs to wing its flight a-way. 2. Where Jesus dwells my

sou-would be; And faints my much lov'd lord to see; Earth twine no more a-bout my heart, For 'tis far better to de-part.

Soave. Pia.

1. Let him embrace my soul and prove Mine interest in his heav'nly love:
The voice that tells me "thou art mine," Exceeds the blessings of the vine. | 2. On thee th' anointing Spirit came, And spread the savour of thy name; That oil of gladness

and of grace, Draws virgin souls to meet thy face. Draws virgin souls to meet thy face.

KENSINGTON. L. M. Dr. W. Hy. 65. B. 1.

Pomposo.

1. Let the seventh angel sound on high, Let shouts be heard thro' all the sky;
Kings of the earth, with glad accord, Give up the kingdoms to the Lord.

Purcell.

2. Almighty God thy pow'r assume, Who wast, and art, and art to come: Jesus the Lamb, who once was slain, Forever live, forever reign.

3. The angry nations fret and rear,
That they can slay the saints no more;
On wings of vengeance flies our God,
To pay the long arrears of blood.
4. How must the rising dead appear;
Now the decisive sentence hear;
Now the dear martyrs of the Lord
Receive an infinite reward.

BIRMINGHAM. L. M. Dr. Ripp. Hy. 307. By. Dr. Stennett.

Ely.

1. Great God! what hosts of angels stand, In shining ranks, at thy right hand, Array'd in robes of dazzling light, With pinions near the mortal fires! Of seraphic flame! Who can recount their various names? In strength and beauty they excel; For

2. How eagerly they wish to know The duties he would have them do, What joy their active spirits feel To ex- e- scater Hith- er, at his command, they fly To guard the beds on which we lie; To shield our persons night and day, And scatter

3. How eagerly they wish to know The duties he would have them do, What joy their active spirits feel To ex- e- scater Hith- er, at his command, they fly To guard the beds on which we lie; To shield our persons night and day, And scatter

4. Hith- er, at his command, they fly To guard the beds on which we lie; To shield our persons night and day, And scatter

5. Send, O my God, some angel down, (Tho' to a mortal eye unknown) To guide and guard my doubtful way Up to the

stretch'd for distant flight, of throne of God they dwell.

cutc their sovereign's will. all our fears away.

realms of end- less day.

1mo. CODA.

Halle- lujah, Halle- lujah, Amen.

2do.

Halle- lujah, Amen.

Tenor.

Halle- lujah, Amen.

Basso.

Halle- lujah, Amen.

* By the term Coda is to be understood an additional Strain, not absolutely necessary to the piece or tune, but which may be sung or omitted at pleasure.

CHRISTIAN WARFARE. L. M. Dr. Ripp. Hy. 303.

Harvey. 105
Women.

Spiritoso.

1. My captain sounds th'alarm of war: "Awake the pow'rs of hell are near! Awake the pow'rs of hell are near! To arms, to arms!" I hear him cry, "'Tis yours to conquer
2. Rous'd by the ani-mating sound; I cast my eager eyes a-round, I cast my ea-ger eyes around; Make haste to gird my armour on, And bid each trembling

3. Hope is my helmet; faith my shield; Thy word my God, the sword I wield, Thy word my God the sword I wield. With sa-cred truth my loins are girt, And ho-ly zeal in-
4. Thus arm'd I venture on the fight; Resolv'd to put my foes to flight, Resolv'd to put my foes to flight, While Je-sus kind-ly deigns to spread His conqu'ring banner

Tutti.

CODA. †

Adagio.

or to die! 'Tis yours to conquer or to die! "To arms! to arms!" I hear him cry, "To arms! to arms!" I hear him cry, " 'Tis yours to conquer or to die!"
fear be-gone, And bid each trembling far be-gone. "To arms!" &c. "To arms!" &c.

spirits my heart, And ho-ly zeal inspires my heart. "To arms!" &c. "To arms!" &c.
o'er my head, His conqu'ring banner o'er my head.

Andantino.

1. Why wake the soft har- mo- nious lays? Why do our songs u- ni- ted raise? Why do our songs u- ni- ted raise?
 2. The great Re- down- er of mankind, Com- mand- ed us to own his sway, Com- mand- ed us to own his sway:

'Tis heav'n born to char- i- ty wil- ling praise, The source of all our earthly joys, The source of all our earthly joys.
 And yield to thee the wil- ling mind; Let all the kind be- hest o- bey, Let all the kind be- hest o- bey.

Canto. CODA.

Hail, chari- ty! what heart but glows with thee, Bright emanation, em- a- nation of the De- i- ty. Bright em- a- nation of the De- i- ty.

Alto.

Hail, charity! what heart but glows with thee - - Bright em- a- nation of the Deity, Bright em- a- nation of the De- i- ty.

Tenor.

bright emanation of bright emanation of the De- i- ty.

Basso.

FAREWELL. L. M. Dr. Watt's Lyrics.

Ely.

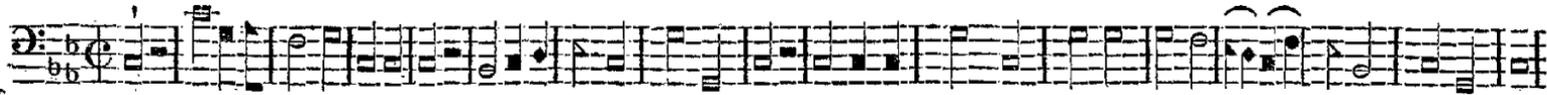
Allegretto.



1. Hark! she bids all her friends adieu; Some angel bids her to the spheres; Our eyes the ra- dient saint pursue, Through liquid teles- copes of tears.
3. There, glory sits on ev'ry face; There friendship smiles in ev'ry eye; There shall our tongues re- late the grace That leads us homeward thro' the sky.



5. Come! sov'reign Lord, dear sov'reign come, Remove these sepa- ra- ting days; Send thy bright wheels to fetch us home; That golden hour how long it stays!
7. Soul! Sweet soul, we leave thee to thy rest, Enjoy thy Jesus and thy God; 'Till we from bands of clay re- leas'd, Spring out and climb the heav'nly road.



2. Farewell, bright soul, a short farewell, Till we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love.
4. O'er all the names of Christ our King, Shall our harmonious voices rove; Our harps shall sound from ev'ry string, The wonders of re- deem- ing love.



6. How long must we lie ling'ring here, While saints around us take their flight? Smiling be they quit this dusky sphere, And mount the hills of heav'n- ly light.
8. While the dear dust she leaves behind, Sleeps in thy bosom sacred tomb! Soft be her bed her slumbers kind, And all her dreams of joy to come.



Tempo di Marcia.

1. "Go preach my gospel," saith the Lord, "Bid the whole earth my grace receive; He shall be sav'd that trusts my word; He shall be damn'd that won't believe. 2. I'll make your great com-

3. "Go heal the sick, go raise the dead, Go cast out devils in my name; Nor let my prophets be afraid, Though Greeks reproach and Jews blaspheme. 4. Teach all the nations

mission known, And ye shall prove my gospel true, By all the works that I have done, By all the wonders ye shall do, By all the wonders ye shall do.

my command: I'm with you till the world shall end: All pow'rs trusted in my hands, I can destroy and can defend, I can destroy and can defend.

5. "Come hither all ye weary souls, Ye heavy laden sinners come, I'll give you rest from all your toils, And raise you to my heav'nly home.
 6. They shall find rest that learn of me, I'm of a meek and lowly mind; But passion rages like the sea, And pride is restless as the wind.
 7. Bless'd is the man whose shoulders take My yoke, and bear it with delight! My yoke is easy to his neck, My grace shall make the burden light."
 8. Jesus we come at thy command, With faith, and hope, and humble zeal, Resign our spirits to thy hand, To mould and guide us at thy will.

PRUSSIA. L. M. Dr. Ripp. Hy. 429. By. Beddome.

Adagio.

1. Shout for the blessed Jesus reigns! Thro' distant lands his triumph spread; And sinners freed from endless pains, Own him their Saviour and their head: 2. His sons and daughters

Women. Men.

from afar Daily at Sion's gates arrive; His sons and daughters from afar Daily at Sion's gates ar- rive. Those who were dead in

Those who were dead in sin before. By, &c.

Women. Tutti. fr

sin before, by sov'reign grace are made alive. Those who were dead in sin be- fore, by sov'reign grace are made alive.

fr

3. O may his conquest still increase,
And every foe his pow'r subdue;
While angels celebrate his praise,
And saints his growing glories show.

4. Loud Hallelujah to the Lamb,
From all below and all above;
In lofty songs exalt his name,
In songs as lasting as his love.

Andantino e Grazioso.

1. O for a sweet inspiring ray, To an-imate our feeble strains, From the bright realms of endless day; The blissful realm where Jesus reigns! 2. There, low

Women. Men. Women.
be-fore his glorious throne, A-do-ring saints and angels fall; There low before his glorious throne, A-do-ring saints and

Ten. Ten.
angels fall; And with de-light-ful worship own His smile their bliss, their heav'n their all, His smile their bliss, their heav'n their all.

DENBIGH. L. M. Dr. W. Ps. 117.

Dr. Mullan. 111

Mestoso. *Pia.* *Women.*

1. From all that dwell below the skies, Let the Cre- a- tor's praise a- rise, Let the Re- deemer's name be sung Thro' ev- ry land

Tutti. *Pia.*

by ev'ry tongue. 2. E- ternal are thy mercies Lord; E- ternal truth attend thy word: Thy praise shall sound from shore to shore, Till suns shall

Pianis. *For.* *Pia.* *Dim.* *For.*

rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

Adagio.

Jesus my Saviour, in thy face The essence lives of ev-ry grace; All things beside which charm the sight Are shadows tipt with

glow-worm light, Are shadows tipt with glow-worm light. Thy beauty Lord, th'enraptur'd eye which ful-ly views it,

first must die! Then let me die, through death to know That joy I seek in vain below, That joy I seek in vain below.

Adagio.

1. On the immense! th'a-ma-zing height! The boundless grandeur of our God! Who treads the world beneath his feet- And sways the nations with his rod! 2. He speaks; and lo! all nature shakes, Heav'n's everlasting pillars bow; He speaks; and lo! all nature shakes, Heav'n's everlasting pillars bow; He rends the clouds with hideous cracks, And shoots his fiery arrows through. And shoots his fiery arrows through.

3. Well let the nations start and fly
At the blue lightning's horrid glare;
Ath'ists and emp'rors shrink and die,
When flame and noise torment the air.

4. Let noise and flame confound the skies,
And drown the spacious plain below,
Yet will we sing the thund'ers praise,
And send our loud hosanna's through.

5. Celestial King, thy blazing pow'r,
Kindles our hearts to flaming joys;
We shout to hear thy thunders roar,
And echo to our Father's voice.

6. Thus shall the God our Saviour come,
And lightnings round his chariot play;
Ye lightnings fly to make him room;
Ye glorious storms prepare his way.

SET PIECES,
HARLAEM. L. M. Dr. Ripp. Hy. 564.

Handel.
Tutti.

Dolce Affettuoso. *fr*

1. The God of love will sure indulge The flowing tear the heaving sigh, When righteous persons fall around,—When tender friends and kindred die. When righteous

persons fall around,—When tender friends and kindred die. 2. Yet not one anxious murm'ring thro' Should with our mourning passions blend; Nor would our bleeding

Pia. *Largo.* *fr*

hearts forget Th'almighty ever-living friend, Nor would our bleeding heart forget Th'almighty ever-living friend, Th'almighty ever-living friend.

Andante.

I. My God and is thy table spread? And doth thy cup with love o'erflow? Thither be all thy children led, And let them all thy sweetness

know! 2. Hail sacred feast, which Jesus makes.— Rich banquet of his flesh and blood; Thrice happy he who here partakes That

sacred stream, that heav'nly food! Thrice happy he who here par-takes That sacred stream, that heav'nly food.

Women.

Tutti.

Spiritoso.

Dim.

1. Loud hal- le- jah's to the Lord, From distant worlds where crea- tures dwell; Let heav'n begin the solemn word, And sound it dreadful

Cres. *For.* *FF.* *Vivace e vigoroso.*

down to hell. Let heav'n be- gin the solemn word, And sound it dread- ful down to hell. 2. The Lord how absolute he reigns! Let ev'ry angel

bend the knee; Sing of his love in heav'nly strains, And speak how fi- re his terrors be- 3. High on a throne his glories dwell, An awful throne of

Continued.

ROWLSTON. L. M. 117

shining bliss Fly thro' the world, O! sun! and tell How dark thy beams compar'd to his.

fr

Gustoso. My passions rise and soar above

This system contains the first two systems of music. The first system has three staves: a vocal line with lyrics, a piano accompaniment line, and a lower piano accompaniment line. The second system has two staves: a vocal line with lyrics and a piano accompaniment line. The tempo marking *Gustoso.* is placed above the second system's vocal line.

I'm wing'd with faith, and fix'd with love; Fain would I reach eter- nal things, And learn the notes which Gabriel sings. Soon the kind minutes will appear, When we shall leave these bodies here.

fr

This system contains the third and fourth systems of music. The third system has two staves: a vocal line with lyrics and a piano accompaniment line. The fourth system has two staves: a vocal line with lyrics and a piano accompaniment line. The tempo marking *fr* is placed above the third system's vocal line.

Women. *Tutti.* And mount aloft to worlds on high, To join the song a- bove the sky; And mount aloft to worlds on high, To join the songs a- bove the sky.

This system contains the fifth and sixth systems of music. The fifth system has two staves: a vocal line with lyrics and a piano accompaniment line. The sixth system has two staves: a vocal line with lyrics and a piano accompaniment line. The tempo marking *Tutti.* is placed above the fifth system's vocal line.

Expressivo.

Rejoice ye shining worlds on high, Behold the King of glory nigh! Who can this King of glory be? The mighty Lord, the Saviour's he-

Men. *fr fr* *Women.* *fr fr* *Men.* *Wo.* *fr fr*

Ye heav'nly gates your leaves display, To make the Lord the Saviour way: Laden with spoils from earth and hell, The conqu'ror comes with God to dwell

Tutti.

Rais'd from the dead in awful state He opens heav'n's eternal gate, e-ternal gate; To give his saints a blest abode, Near their Redeemer and their God.

He opens, &c. e-ternal gate.

MOULSEY. L. M. Dr. Ripp. Hy. 472. By. Dr. W.

Moderato.

1. What heav'nly man or lovely God, Comes marching downward from the skies, Array'd in garments roll'd in blood, With joy and pity. in his eyes? 2. The Lord the

Saviour! Yes, 'tis he, I know him by the smiles he wears; Dear glorious man that dy'd for me. Dear glorious man that dy'd for me, Drench'd deep in agonies and tears.

3. Lo he reveals his shining breast; I own these wounds and I adore: Lo he prepares a royal feast, Lo, he prepares a royal feast, Sweet fruit of the sharp pangs he bore.

Wo. Tutti. Dim. Pia. Cres. For.

Affettuoso.

At anchor laid, remote from home, Toiling, I cry, "Sweet Spirit come!" Toiling, I cry, "Sweet Spirit come! Celestial breeze, no longer stay, But swell my sails

Cres. *For.* *Men.* *Wo.* *Tutti.* *Wo.* *Tutti.*

and speed my way! But swell my sails and speed my way! Fain would I mount, fain would I glow, Fain would I mount, fain would I glow, And loose my cable, And loose my cable, And loose, &c.

Pia. *For.* *Wo.*

cable from below; But I can only spread my sail; Thou, thou must breathe th' auspicious gale! But I can only swell my sail; Thou, thou must breathe

Continued.

SHEFFIELD. L. M. Dr. Ripp. Hy. 531. Brillat. 121

Tutti. 4r

th' auspicious gale, Thou, thou must breathe, 4r
Th' auspicious gale.

Mæstoso. 4r

Sinner, O why so thought- less grown? Why in such dreadful haste to die?

4r

Daring to leap to worlds unknown, Heedless against thy God to fly: Wilt thou despise eternal fate, Urg'd on by sins fan- tas- tic dreams? Madly attempt th' infernal gate.

SHEFFIELD, Continued.

Staccato.

And force thy passage to the flames. Stay, Stay, Stay sincere stay, Stay sinner on the gospel plains; Behold, :||: the God of love unfold The glories of his dying pains.

The first system of musical notation consists of three staves. The top staff contains the melody with lyrics underneath. The middle and bottom staves provide harmonic accompaniment. The tempo is marked 'Staccato.' and there are fermatas over the first and last notes of the first staff.

Forever telling yet untold. For- ever, :||: :||: telling, ever telling yet untold, For- ever telling ever telling yet untold.

The second system of musical notation also consists of three staves. It continues the melody and accompaniment from the first system. The lyrics are repeated with variations. There are fermatas over the first and last notes of the first staff, and an 'Ado.' (Ad libitum) marking above the final note of the first staff.

ORPHAN'S HYMN. L. M.

Costello. 123

1. Attune the song to mournful strains; Of wrongs and woes the song complains; An Orphan's voice essays to swell, The notes that tears by turns reveal.
 2. Left on this world's wide bleak forlorn, In sin renew'd, in sorrow born; No guide the devious mane to tread, Above no friendly shelter spread.

3. Alone, amidst surrounding strife, And naked to the storms of life; Despair looks round with aching eyes, And sinking nature groans and dies.

A Tempo. *tr* *Ado. A.R.t.* *tr*

4. Friends of the fatherless and saint, Where shall I lodge my deep complaint? Where, but with thee whose open door Invite the helpless and the poor, Invites the help- less and the poor.

A Tempo. *tr* *tr* *Ado. A.R.t.* *tr*

5. For tho' I am despis'd forgot Yet God, my God, for- gets me not; And he is safe and must succeed, For whom the Lord vouchsafes to plead, For whom the Lord vouchsafes to plead.

RUSSIA. L. M. Dr. W. Ps. 97.

Maestoso.

1. He reigns the Lord the Saviour reigns, Praise him in e-van-gelic strains: Let the whole earth in songs rejoice. And distant Islands join their

2. Deep are his counsels, and unknown; But grace and truth sup-port his throne; Tho' gloomy clouds his way surround, Justice is his e-ter-nal

Can Spirito.

voice. 3. In robes of judgment, lo! he comes; Shakes the wide earth and cleaves the tombs; Before him burns devouring fire, The mountains melt, the seas retire. 4. His ene-
ground.

mic, with sore dismay, Fly from his sight, *fr* And shun the day, Fly from his sight, &c. *fr* Then lift your heads, ye saints on high, And sing for your redemption's high.

HABAKKUK. 1st M^o. Dr. Ripp. Hy. 286.

Dr. Arnc. 125

Spiritoso. *tr* *Cres.* *Dim.* *For.*

1. Awa, my urbe- living fear! Fear shall no more in me take place;
My Saviour doth not yet appear; He hides the brightness of his face;

2. But shall I therefore let him go, And basely to the tempter yield? No, in the strength of

Jesus no! I never will give up my shield. Altho' the vine its fruits deny, Altho' the olive yield no oil, The with'ring fig-tree droop and die, The field il-

Dim. *Pia.* *Cres.* *For.* *Fortis!* *tr*

lude the tiller's toil— 3. The empty stall no herd afford— And perish all the bleating race; Yet I will triumph in the Lord!—The God of my salvation praise.

Staccato.

1. Yes mighty Jesus! thou shalt reign! Till all thy haughty foes submit; Till hell and all her trembling train, Become like dust beneath thy feet. 3. Then rescued souls shall bless thy

pow'; Thy arm shall Full sal- vation bring; Thy saints in that illustrious hour, Shall conquer with their conqu'ring King. 4. Then rang'd thy blazing throne around, The Saviour's

gold, Thou lead'st thy chosen to the skies, May we the shining pomp behold, And partners of the triumph rise.

honour we'll proclaim, we'll proclaim, The Saviour's honour's we'll proclaim; While heav'n's transported realms resound, realms resound, Thy glorious deeds, and daving name.

Con Spiritoso.

He left the beauteous realms of light, Whilst heav'n bow'd down its aw-ful head; Beneath his feet substantial night Was like a sable carpet spread.

carpet spread.

Ado. *Animato.*

black wat'ry mists and clouds conspir'd With thickest shades, :: his face to veil; but, at his brightness soon retir'd, but at his brightness

Allegro.

soon retir'd, And fell in show'rs of fire and hail. The deep its secret stores disclud; The world's foundations naked lay, The worlds foundation's naked

DARTMOUTH, Continued.

naked lay, by his a- venging wrath ex- pos'd, ex- pos'd by his a- venging wrath ex- pos'd, Which fiercely rag'd that dread-

ful day Which fiercely rag'd that dreadful dreadful day. Which fiercely rag'd, &c. Which ra- g'd Which ra- g'd

Spiritoso.
Exult- ed high at

EXALTATION. L. M.

Brillat.

God's right hand, Nearer the throne than cherubs stand, With glory crown'd, in white array, My wond'- ring soul says who are they? Who are they? My

EXALTATION, Continued.

Duetto.

wo- n'dring soul says who are they? These are the saints belov'd of God; Wash'd are their robes in Jesus blood, More spotless than the purest

white, More spotless than the purest white, They shine in un-crea- ted light, They shine in uncre- ated light. Amen, :: :: Amen they

Chorus.

ery to him alone, Who dares to fill his Father's throne; They give him glory, They give him glory and again Repeat his praise, :: ::

R

EXALTATION, Continued.

A- men, They give him glory, They give him glory, and again Re-
 A- men, A- men, A- men.

JUBILEE. L. M. Dr. Ripp. Hy. 58. By Dr. Doddridge. Handel.

pent his praise, Repeat his praise, and say Amen.
 Ado. fr
 Maestoso.
 Loud let the gospel trumpet sound, And spread the joyful tidings round; O ye debtors whom he
 Let ev'ry soul with transport hear, And hail the Lord's accept- ed year, When humble at his-

Pin. For. Pin. For.
 gives to know That you ten thousand talents owe, That you ten thousand talents owe, 3. Slaves that have borne the heavy chain Of sin and hell's ty- rannic
 feet you fall, Your gracious God forgives them all, Your gracious God forgives them all. To liber- ty as- sert your claim And urge the great Re- deemer's

JUBILEE, Continued.

reign, name. 4. The rich inheritance of heav'n, Your joy your boast is freely giv'n; Fair Salem your ar- tist- val waits, With golden street and pearly

gates. 5. Her- blist im- hab- it- ants no more Bondage and pover- ty de- 6. O happy souls that know the sound Ce-
 No debt but love- in- mense- ly great; Their joy still rises with the debt. ple; the debt. the sound

fr. Celestial light their steps surround, And shew that jubilee begun, that jubilee begun, That jubilee begun, Which through eternal years shall run.

Moderate.

O pra-
ise, O praise the Lord in that blest place, From which his goodness largely flows, largely flows.

Praise him in heav'n, where his face Unveil'd in perfect glory shows. Praise him for all his mighty acts, Which he in our behalf has done; Praise him for all his mighty acts Which he in our behalf, &c. His

kindness this return exacts, With which our praise should equal run, With which our praise should equal run

4^r Finis. Women. Tutti.

our praise should equal run. Let the shrill trumpet's warlike noise, Let the shrill

trumpets warlike noise Make the rocks and hills his praise rebound, :: Praise him with harps melodious noise, melodious noise

Praise, &c:

Men. Wo. Tutti.

And gentle psaltry's silver sound, And gentle psaltry's silver sound, And gentle psaltry's silver sound, silver sound.

The musical score is arranged in three systems. The first system features a vocal line for 'Women' and a 'Tutti' section. The second system continues the vocal line and includes a repeat sign. The third system features vocal lines for 'Men', 'Wo.', and 'Tutti'. The lyrics are written below the vocal lines, and the musical notation includes various notes, rests, and dynamic markings.

HANOVER; Continued.

Duetto.

silver sound. Let virgin troops soft timbrels bring, And some with graceful motions dance, Let instruments of various string, With organs join'd his praise ad-

Instrumental Base.

Da Capo.

vance. Let them who joyful hymns compose, To cymbals set their songs of praise; cymbals of common size; and those that loudly sound on solemn days.

Let all that vital breath enjoy, The breath he does to them afford, In just returns of praise employ. Let ev'ry creature praise the Lord.

EASTER. L. M. Dr. Ripp. Hy. 474. By Dr. Watts.

Dr. Madare.

Andante Aff. tt.

He dies the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies, A sudden trembling

EASTER, Continued..

rit. *Pia.* *For. Pia.* *F.* *F.*

shakes the ground. Come, saints and drop a tear or two For him who groan'd beneath your load He shed a thousand drops for you A thousand

rit. *Alf. Mosso.* *rit.* *Spiritoso.*

drops of richer blood! Here's love and grief beyond degree; The Lord of glory, dies for men! But lo, what sudden

rit. *Vivace.*

joys we see! Jesus the dead re-vives a gain. The rising God forsakes the tomb, In vain the tomb for-bids his rise?

Volti Subito..

EASTER, Continued.

tr

Vivace. Pia.

Cherubic legions guard him home And shout him welcome to the skies. Break off your tears, ye saints, and tell How high your great

This system contains the first two staves of music. The first staff is the vocal line with lyrics. The second staff is the piano accompaniment. The music is in 4/4 time and features a trill (tr) at the beginning of the first measure.

Deliverer reigns; Sing how he spoild the hosts of hell, And led the monster, Death in chains. Say live for ever, wondrous King! born to re-deem,

This system contains the next two staves of music. The first staff is the vocal line with lyrics. The second staff is the piano accompaniment. It includes the instruction "2d time Forte." and a trill (tr) above the piano part.

and strong to save! Then ask the monster, Where's thy sting? and where's thy victory boasting grave, And where's thy victory boasting grave.

This system contains the final two staves of music on the page. The first staff is the vocal line with lyrics. The second staff is the piano accompaniment. It includes dynamic markings "Cres." and "Fok." (likely Fortissimo) and a trill (tr) above the piano part.

Mestoso.

O for a sweet, inspiring ray, To animate our feeble strains, From the bright realms of endless day, The blissful realms where Jesus reigns! There low before his

Women.

Tutti.

glorious throne, Adoring saints and angels fall; And with delightful worship own His smile their bliss, their heaven their all. Immortal glories crown His head,

While tuneful hal-le-lu-jahs, hal-le-lu-jahs, Halle-lujahs rise, And love and joy and, triumph spread Thro' all th'as-

NEW-YORK, Continued.

ff *Softe.* *For.* *Cres.* *F.F.*
 semblés of the skies. He smiles and seraphs tune their songs To boundless rapture while they gaze: Ten thousand, thousand joyful tongues, :||

:|| Resound his ever- lasting praise. There all the fav'rites of the Lamb Shall join at last the heav'nly choir; O may the joy inspiring throne Awake our faith and

ff *Pia.* *Din.* *Cres.* *For.* *ff*
 strong desire! Dear Saviour! let thy spirit seal Our int'rest in that blissful place; Till death remove this mortal veil, And we behold thy lovely face.

CRUCIFIXION. Dr. W. Hy. 7. B. III.

Duetto. Affettuoso.

When I survey the wondrous cross, On which the Prince of glory, the Prince of glory, of glo- ry dy'd; My richest gain I count

but loss, And pour con- tempt on all my pride, And pour con- tempt on all my pride. Forbid it Lord, :||: that I, that I should boast

Pia. Cres. For.

Save in the death of Christ my God; All the vain things that charm me most, I sa- ri- fice, I

Dim. fr. Cres. For. Dim. Cres.

sacri- fice them to thy blood. See! See from his head, his hands, his feet, See! See from his head, his hands, his feet, Sorrow and love, flow mingled down, Sar-

Pia. For.

Voti Subito.

CRUCIFIXION, Continued.

Pia. For. Pia.

row, and love, Sorrow and love flow flow flow mingled down, Sor - row and - love flow

flow mingled down, *tr* flow mingled, mingled, mingled down. For.

min - gled down, Sorrow and love flow mingled down. Did e'er such love or sorrow meet, Or thorns compose so rich a

tr crown, or thorns, thorns compose so rich a crown. Did e'er such love or sorrow meet, Or thorns com - pose so rich a crown, so rich a crown.

compose so rich a crown. Did e'er such love or sorrow meet, Or thorns com - pose so rich a crown, so rich a crown.

CHORUS.

Were the whole realms of nature mine, the whole realms of nature mine, the whole realms, of nature mine, They were a present far too small; Were the whole realms

Were the whole realms of nature mine, a present far too small.

CRUCIFIXION, Continued.

Women.

Were the whole realms of nature mine, They were a present far, far too small. Love so amazing, so divine, Demands my soul, my

of nature mine, demands my soul, my

Tutti. a present far too small.

life my all. Love so amazing, so divine. Love so amazing so divine, Love so amazing so divine, Love so a-

Tutti. Ado.

mazing so divine, Demands my soul, my life. my all, Demands my soul, my life, my all, Demands my soul, my life, my all, Demands my soul, my life, my all.

BALTIMORE. L. M. Dr. Ripp. Hy. 564.

Duetto Affettoso. *Ely.*

The God of Love will surely indulge, The flowing tear, the heaving sigh, When righteous persons fall around, When tender friends and kindred die.

Yet not one anxious murmuring tho't Should with our mourning passions blend; Nor would our bleeding, our bleeding, hearts forget,

Nor would, &c.

Nor would our bleeding, our bleeding, hearts forget The Almighty, The Almighty, ever-living Friend. Beneath a numerous train of ills, Our feeble heart and flesh may fail; Yet shall our hope in thee, in thee our God, Over ev'ry gloomy, gloomy foe prevail.

CHORUS. Allegro.

Parent and husband, guard and guide, Thou art each tender name in one; On thee we cast our ev'ry care, And comfort seek from thee a-lone. Our Fath-

Parent and husband, guard and guide, Thou art each tender name in one; On thee we cast our ev'ry care, And comfort seek from thee a-lone. Our Fath-

er God, to thee we look, Our Rock, our Portion, and our Friend, And on thy cov'nant love, :: cov'nant love, :: and truth, our sinking souls shall still depend.

God, to thee we look, Our Rock, our Portion, and our Friend, And on thy cov'nant love, :: cov'nant love, and truth, Our sinking souls shall still depend.



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



He can cre-ate and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men; And when like wandering sheep we We are his peo-ple we his care, Our souls and all our moral frame; What last g-ignors s- we



stray'd He brought us rear, Almighty ma-ker to his fold again, He bro't us ty to ma-ker fold again. We'll crow'd thy gates with thankful songs, High as the heav'n our

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

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

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

Pia. *For.*

stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll- ing years shall cease to move.

T

Spiritoso.

The Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are cap- tive led, Dragg'd to the portals of the sky, The pow'rs of

hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky. There his triumphal chariot waits, And angels chant

the solemn lay; Lift up your heads, ye heav'nly gates, Ye ev-er- lasting doors give way. Lift up your heads ye heav'nly gates Ye ev-er- lasting doors give way.

CESHUNT, Continued.

SOLO. One Tenor Voice.

Loose your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right; Receive the King of glory in! He claims

Instrumental Base.

One Treble Voice.

these mansions as his right; Receive the King of Glo- ry in, Receive the King of Glo- ry in. Loose your bars of massy light, And wide unfold th' ethereal scene,

He claims these mansions as his right, Receive the King of Glo- ry in! He claims these mansions as his right; Receive the King of Glo- ry in! Receive the King of Glo- ry in.

Tutti. Forte.

Who is the King of Glory? who? who? who is the King of Glory? who? The Lord that all his foes o'ercame, The world, sin, death and hell o'erthrew; And Jesus is the Conqu'ror's

CHESHUNT, Continued.

name, And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name. Lo his triumphal chariot waits, And angels chant the solemn lay; Lift up your

heads, ye heav'nly gates, Ye everlasting doors give way! Lift up your heads, ye heav'nly gates; Ye everlasting doors give way. Who is the King of Glory?

who? who? who? Who is the King of Glory? who? The Lord of glorious pow'r possess'd, The King of saints and angels too; God over all, forever blest,

God over all for- ev- er blest, God over all, for- ever blest, God over all for- ev- er blest, for- ev- er blest.

RESURRECTION. Dr. W. Hy. 102. B. II.

Ely.

Andante. *fr* *Dim.* *fr* *fr* *Cres.*

No! I'll repine at death no more, But with a cheerful gasp resign, To the cold dungeon of the grave, These dying, with'ring limbs of mine.

Pia. *Cres.* *For-* *fr* *fr*

Let worms destroy my wasting flesh, And crumble all my bones to dust; My God shall raise my frame anew, At the re- vi- val of the just.

RESURRECTION, Continued.

break sacred morning :||: thro' the skies, bring that delightful, dreadful day, dreadful

break sacred morning, :||: thro' the skies bring that delight-ful, dreadful day, dreadful day, dreadful

break sacred morning, :||: thro' the skies, bring that delightful dreadful day, Women. Tutti.

day, break sacred morning, thro' the skies, bring that delightful dreadful day, dreadful day, break dreadful day, :||: Cut.

break, dreadful day!

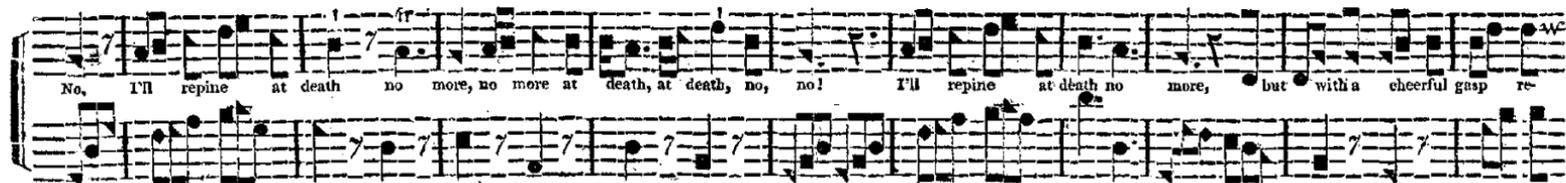
short the hours dear Lord and come, Thy ling- ring wheels, how long they stay, how long they stay.

Solo.

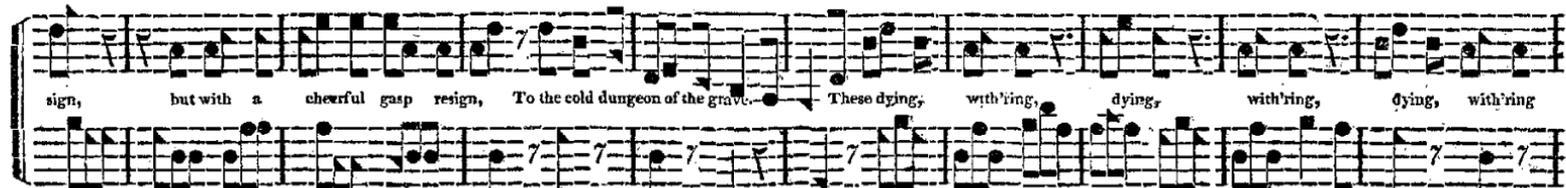
No! no! no - no!

Instrumental Base.

RESURRECTION, Continued.



No, I'll repine at death no more, no more at death, at death, no, no! I'll repine at death no more, but with a cheerful gasp re-



sign, but with a cheerful gasp resign, To the cold dungeon of the grave. These dying, with'ring, dying, with'ring, dying, with'ring



limbs of mine, To the cold dungeon of the grave, These dying with'ring limbs of mine. Let worms devour, break sacred morn, Let worms devour my wasting morning thro' the



flesh, And crumble all my bones to dust, And crumble all my bones to dust; My God, shall: raise my frame a new At the re- vival of the just. stay. Bring that delight- ful, dreadful day, Bring that delight- ful dreadful day; Cut short the hours, dear Lord, and: come; Thy lingring wheels how long they

RESURRECTION, Continued.

Tutti. Piano.

Our weary spirits, Our weary spirits, Our weary spirits faint to see The light of thy re- turning face, And hear the language of those lips, Where

Vigoroso.

God hath shed his richest grace. Hasten then upon the wings of love, Rouse all the pious sleeping clay, That we may join in heav'nly joys, And sing the

Women. *Men.*

Tutti.

triumphs of the day, That we may join the heav'nly joys, And sing the triumphs of the day, And sing, the triumph of the day, And sing the triumphs, sing the triumphs, of the day. And sing the day, And sing the triumphs of the day.

Ancante.

Great God of wonders! all thy ways are matchless, god-like, and divine; But the fair glories of thy grace, More godlike and unri- val'd shine; Who is a pard'ning God like

2 Crimes of such horror to forgive,
Such guilty sparing worms to spare;
This is thy grand prerogative,
And none shall in the honor share. Who is, &c.

3 Angels and men resign their claim,
To pity, mercy, love, and grace,
These glories crown Jehovah's name
With an incomparable blaze: Who is, &c.

4 In wonder lost, with trembling joy,
We take the pardon of our God;
Pardon for crimes of deepest dye,
A pardon seal'd with Jesus' blood: Who is, &c.

ALTHROP. L. M. 6 ls. Dr. Ripp. Hy. 178. By Wesley.

I Je- sus we claim thee for our own, Our kinanann near al- lid in blood.

Flesh of our flesh, bone of our bone, The Son of man, the Son of God; And lol we lay us at thy feet, Our sentence from thy mouth to hear.

Handel.

BROADMEAD. L. M. 6 ls. Meth. Hy. 131. B. 1.

Shoel.

Spiritoso.

Shout in the midst of us, O King Of saints and let our joys abound, Let us rejoice, give thanks and sing, And triumph in redemption found.

fr *Wo.* *fr*

Detailed description: This is a musical score for the hymn 'Broadmead'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Spiritoso'. The lyrics are written below the vocal line. There are performance markings above the vocal line: 'fr' (fermo) above the first and third measures, and 'Wo.' (ritardando) above the fourth measure.

PLYMOUTH-DOCK. L. M. 6 ls. Dr. Ripp. Hy. 211. By Davies.

Tutti. *fr*

We ask in faith for ev'ry soul, O let our glorious joy be full.

Vigoroso.

E-ter-nal Spirit! Source of light! En-liv-'ning conse-crating

fire, Descend, and with ce-les-tial heat Our dull and frozen hearts in-spire. Our souls re-fine, our dross consume! Come con-de-scending Spirit! come.

Dr. Ripp's Coll.

Detailed description: This is a musical score for the hymn 'Plymouth-Dock'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Tutti'. The lyrics are written below the vocal line. There are performance markings above the vocal line: 'fr' (fermo) above the first measure, and 'Vigoroso.' above the first measure of the second system. The score is attributed to 'Dr. Ripp's Coll.' in the bottom right corner.

CONGLETON. L. M. 6 ls. Dr. Ripp. Hy. 442.

Dr. Arne. 155

Andante. Women. Tutti.

In Jordan's tide the baptist stands, Immersing the re-penting Jews, }
 The Son of God the rite demands, Nor dares the holy man, refuse; } Jesus de-scends beneath the wave, The emblem of his future grave, The emblem of

- 2 Wonder ye Heav'ns ! your Maker lies In deeps conceal'd from human view ; }
 Ye saints behold him sink and rise, A fit example thus for you ; } The sacred record, while you read, Calls you to imitate the deed. Calls you, &c.
 3 But lo! from yonder op'ning skies, What beams of daz'ling glory spread ! }
 Dove-like th' eternal Spirit flies, And lights on the Redeemer's head ; } Amaz'd they see the pow'r divine Around the Saviour's temple shine. Around, &c.

WURTEMBERG. L. M. 6 ls. Dr. Ripp. Hy. 192. By President Davies.

German.

his future grave.

1 Jesus how precious is thy name! The great Jehovah's darling thou! O let me catch th' immortal flame With which angelic bosoms glow! Since angels love thee, I would love, And imitate the blest above.

2 My Prophet thou, my heav'nly guide, Thy sweet instructions I will hear; The words that from thy lips proceed, O how divinely sweet they are! Thee, my great Prophet I would love, And imitate the blest above.

- 3 My great High-Priest, whose precious blood, Did once atone upon the cross ; }
 Who now dost intercede with God, And plead the friendless sinner's cause. } In thee I trust ; thee I would love, And imitate the blest above.
 4 My King supreme, to thee I bow, A willing subject at thy feet ; }
 All other Lords I disavow, And to thy government submit : } My Saviour King this heart would love, And imitate the blest above.

Animato.

Leader of faithful souls, and guide Of all that travel to the sky. Come, and with us, e'en us abide, Who would on thee a-lone rely; On thee alone our spi-

Women. *Tutti.*

its stay, While held in life's un-even way, While held in life's un-even way. Sweet as the shepherd's tuneful reed From Sinai's mount I heard

For. *Pia.* *For.*

the sound, Gay sprang the Howrets of the mead, And gladden'd nature smil'd around; The voice of peace salutes mine ear, Christ's lovely voice perfumes the air.

Mestoso.

1 Jesus thy boundless love to me, No thought can reach, no tongue declare: No thought can reach no tongue declare: O knit my
 2 O grant that no- thing in my soul May dwell but thy pure love a- lone! O may thy love possess the whole! My joy, my
 thankful heart to thee, And reign with- out a rival there; Thine wholly, thine alone I am; be thou a- lone my constant flame.
 treasure and my crown: My joy my treasure and my crown: Strong flames far from my heart I re- move; my ev'ry thought and act be love.

MORNING-HYMN. L. M. 6 ls.

Costello.

Andante. *fr* *fr* *fr* *Sotto voce.* *fr* *Repeat For.*

1 Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, | Think on the author of the light; And praise him for that glorious sight;
 His mercy in- fi- nite a- dore; His goodness in- finite implore.
 2 At noon of what you then partake, An off'ring of thankgiv- ing make; | And of the creatures for your use, be not lux- urious- ly profuse:
 For temp'rance when with prudence join'd, brings health of body peace of mind.
 3 Make not at night the least repose, Ere you to heav'n your souls disclose: } Consider how you've spent the day, And for divine protection pray:
 } For you no blessing can expect, If you to ask it should neglect.

LANCASTER. L. P. M. Dr. W. Ps. 147.

Ely.

Allegro.

I'll praise my maker with my breath And when my voice is lost in death, Praise shall employ my nobler powers: My days of praise shall ne'er be past While life and tho't and being

last, Or immortal-ty endures.

2 Why should I make a man my trust,
Princes must die and turn to dust;
Vain is the help of flesh and blood;
Their breath departs, their pomp and pow'r
And tho'ts all vanish in an hour;
Nor can they make their promise good.

3 Happy the man whose hopes rely
On Israel's God: he made the sky,
And earth, and seas, with all their train;
His truth forever stands secure;
He saves th' opprest, he feeds the poor,
And none shall find his promise vain.

tr *Pia.* *Repeat For.*

sends the lab'ring conscience peace; He helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.

NEW-COURT. L. P. M. Dr. W. Ps. 147.

Bond.

Allegro. *Pia.* *For.*

The Lord hath eyes to give the blind; The Lord supports the sinking mind; He

HUNDRED AND THIRTEENTH. L. P. M. Dr. W. Ps. 113.

Dr. Croft. 159

Vivace.

Ye that de-light to serve the Lord, The honours of his name record; His sacred name for-ev-er bless: Where'er the circling sun displays His ri-

Women. *Tutti.*

sing beams or setting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confuss.

Adagio.

Say should we search the globe around, Where can such happiness be

COLUMBIA. L. P. M. Dr. Ripp. Hy. 534.

Jennings.

found As dwells in this much-favoured land? Here plenty reigns; here freedom sheds Her choicest blessings on our heads: By God sup-ported still we stand.

CINCINNATI. L. P. M. Dr. W. Ps. 112.

Handel.

Animato.

That man is blest who stands in awe Of God, and loves his sa-cred law; His seed on earth shall be renown'd; His house the seat of wealth shall be, An in-

Tutti.

ex-hausted treas-ury, And with suc-cessive honours crown'd.

Siciliano.

Yet a few years, or days perhaps, Or moments, pass in si-lent

lapse, And time to me shall be no more: No more the sun these eyes shall view; Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lusive dream be o'er-

Vivace.

PITTSBURGH. L. P. M. Dr. W. Ps. 96.

Ely. 161

Let all the earth their voices raise, To sing the choicest song of praise; To sing and bless Jehovah's name: His glory let the heathen know, His wonders to the

OHIO. L. P. M. Dr. W. Ps. 88.

Ely.

nations show, And all his saving works proclaim. Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spread the gloom: My friends belov'd in happier days, The dear companions of my ways, Descend a-round me to the tomb.

Mestoso.

Hail! Jesus, hail! thou great High Priest! Enter'd in- to thy glorious rest; That holy, blissful place above; The conquest thou hast more than gain'd, The heav'nly

happi- ness obtain'd, For all that trust thy dying love, For all that trust thy dying love. Ye saints and servants of the Lord, The triumphs

EXETER. L. P. M. B. T. & Ps. 113.

Dr. Madan's Coll.

of his name re- cord, His sacred name forever bless; Where'er the circling sun displays His rising beams or setting rays, Due praise to his great name address.

MARTIN'S LANE. L. P. M. B. & T. Ps. 46.

English. 163

Vigoroso.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide; Tho' earth were from her centre tost, And

DEVOTION. L. P. M. Dr. W. Ps. 19. *Gill.*

Pomposo.

mountains in the ocean lost, Torn piecemeal by the roaring tide. Great God, the heav'n's well order'd frame, Declares the glories of thy name: There

fr Women. *Tutti.* *fr*

thy rich works of wonder shine; A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r and skill divine.

MEAR. C. M. Dr. W. Ps. 96.

1 Say to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands a new and nobler song.

- Williams.*
- Say to the nations, Jesus reigns,
God's own Almighty Son:
His pow'r the sinking world sustains
And grace surrounds his throne.
 - Let heav'n proclaim the joyful day;
Joy through the earth be seen;
Let cities shine in bright array,
And fields in cheerful green.
 - The joyous earth, the bending skies,
His glorious train display;
Ye mountains sink, ye vallies rise,
Prepare the Lord his way.

BANGOR. C. M. Dr. W. Ps. 90.

Animato.

1 Return, O God of love return! Earth is a tiresome place; How long shall we thy childrea mourn Our absence from thy face.

- Tansur.*
- Let heav'n succeed our painful years
Let sin and sorrow cease,
And in proportion to our tears,
So make our joys increase.
 - Thy wonders to thy servants show,
Make thy own work complete;
Then shall our souls thy glory know,
And own thy love was great.
 - Then shall we shine before thy throne
In all thy beauty, Lord;
And the poor service we have done,
Meet a divine reward.

BEDFORD. C. M. B. & T. Ps. 19.

Animato.

1 The heav'n's declare thy goodness Lord, Which that a lone can fill; The firmament and stars express Their great Creator's skill.

- Wheall.*
- The dawn of each returning day
Fresh beams of knowledge brings;
And from the dark returns of night,
Divine instruction springs.
 - Their pow'rful language to no realm,
Or region is confin'd;
'Tis nature's voice, and understood
Alike by all mankind.
 - Their doctrine does its sacred sense,
Thro' earth's extent display;
Whose bright contents the circling sun
Does round the world convey.

ARLINGTON. C. M. Dr. W. Hy. 29. B. II.

Dr. Arne. 165

Adagio.

1 Jesus with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

- 2 Blest be the Lamb, my dearest Lord,
Who bought me with his blood,
And quench'd his Father's flaming sword
In his own vital flood.
- 3 The Lamb that freed my captive soul
From Satan's heavy chain;
And sent the Lion down to howl
Where hell and horror reign.
- 4 All glory to the dying Lamb,
And never ceasing praise,
While angels live to know his name,
Or saints that feel his grace.

WARWICK. C. M. Dr. W. Hy. 166. vrs. 1 & 6. B. II.

Stanley.

1 How shall I praise th'e-ternal God, That in-fi-nite un-known! Who can ascend his high a-bode, Or ven-ture near his throne.

2 Sinners be-fore his presence die; How ho-ly is his name! His an-ger and his jeal-ousy Burn like devouring flame.

ST. STEPHENS. C. M. Dr. W. Ps. 23.

Jones.

Andante.

1 My Seepherd will supply my need, Je-hovah is his name; In pastures fresh he makes me feed, Beside the living steeam.

- 2 He brings my wand'ring spirit back,
When I forsake his ways,
And leads me for his mercy's sake,
In paths of truth and grace.
- 3 When I walk thro' the shades of death,
Thy presence is my stay;
One word of thy supporting breath
Drives all my fears away.

PLYMOUTH. C. M. Dr. W. Ps. 39. vrs. 1, 2, 4 & 6.

Tansur.

1 Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.

- 2 A span is all that we can boast,
An inch or two of time;
Man is but vanity and dust,
In all his flow'r and prime.
- 3 Some walk in honour's gaudy show,
Some dig for golden ore,
They toil for heirs, they know not who,
And straight are seen no more.
- 4 Now I forbid my carnal hope,
My fond desires recall;
I give my mortal int'rest up,
And make my God my all.

CONNELLSVILLE. C. M. Dr. Ripp. Hy. 558. By Doddridge.

Ely.

Gravemente.

1 Ye mourning saluts whose streaming tears Flow o'er your children dead, Say not in transports of despair, That all your hopes are fled.

- 2 While cleaving to that darling dust,
In fond distress ye lie,
Rise and with joy and rev'rence view
A heav'nly Parent nigh.
- 3 Tho' your young branches torn away,
Like wither'd trunks ye stand!
With fairer verdure shall ye bloom,
Touch'd by th' Almighty's hand.
- 4 We welcome, Lord, those rising tears,
Thro' which thy face we see,
And bless those wounds, which thro' our
Prepare a way for thee. [hearts,

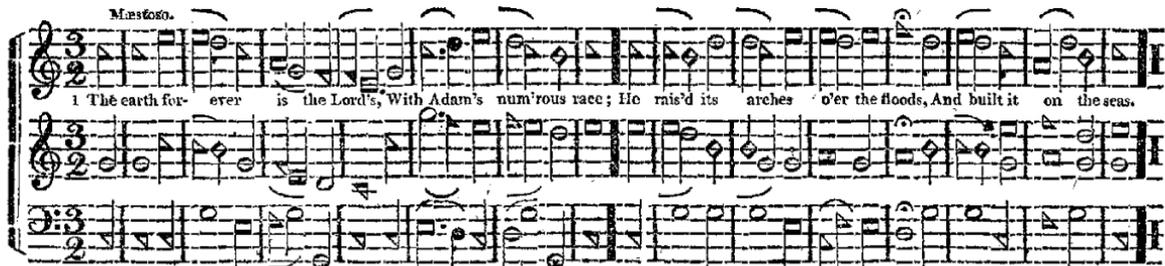
ALZEY. C. M. Dr. Ripp. Hy. 109.

Handel.

1 Sal- vation through our dying God Shall surely be complete; He paid what e'er his people ow'd, And cancel'd all their debt.

- 2 He sends his spirit from above,
Our nature to renew;
Displays his pow'r, reveals his love,
Gives life and comfort too.
- 3 He heals our wounds, subdues our foes,
And shows our sins forgiv'n;
Conducts us thro' the wilderness,
And brings us safe to heav'n.
- 4 Salvation now shall be my stay:
"A sinner sav'd," I'll cry;
Then gladly quit this mortal clay,
For better joys on high.

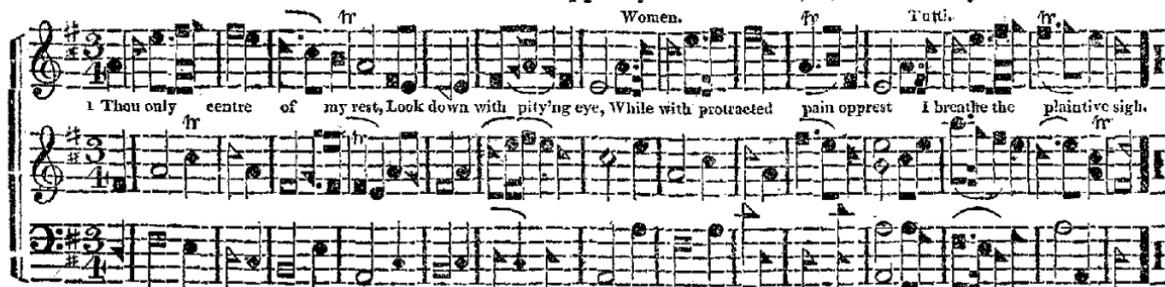
Masoso.



1 The earth for- ever is the Lord's, With Adam's num'rous race; He rais'd its arches o'er the floods, And built it on the seas.

- 2 But who among the sons of men
May visit thine abode?
He that hath hands from mischief clean,
Whose heart is right with God.
- 3 Now let our souls' immortal pow'rs
To meet the Lord prepare;
Lift up their everlasting doors,
The King of glory's near.
- 4 The King of glory! who can tell
The wonders of his might?
He rules the nations, but to dwell
With saints is his delight.

MELITELLO. C. M. Dr. Ripp. Hy. 537. vrs. 1, 5, 6 & 8. By Steele. *Ely*

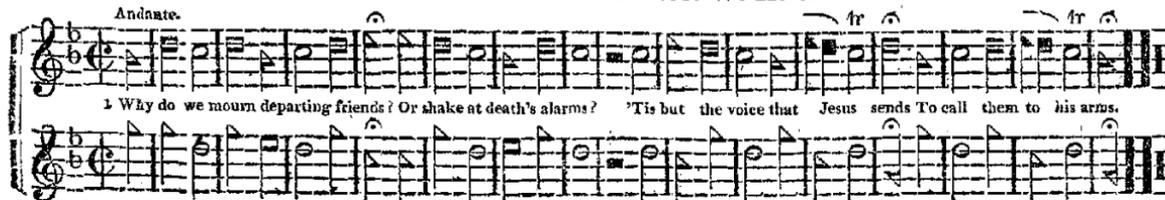


1 Thou only centre of my rest, Look down with pity'ng eye, While with protracted pain oppress I breathe the plaintive sigh.

- 2 O happy scenes of pure delight!
Where thy full beams impart
Unclouded beauty to the sight,
And rapture to the heart.
- 3 Her part in those fair realms of bliss,
My spirit longs to know;
My wishes terminate in this,
Nor can they rest below.
- 4 Soon shall my cheerful spirit sing
The darksome hours away,
And rise on faith's expanded wing,
To everlasting day.

CANTERBURY. C. M. Dr. W. H. B. II. *Blanchs.*

Andante.



1 Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

- 2 Are we not tending upwards too,
As fast as time can move?
Nbr should we wish the hours more slow
To keep us from our love.
- 3 Why should we tremble to convey
Their bodies to the tomb?
There the dear flesh of Jesus lay,
And left a long perfume.

1 Now let our lips with holy fear, And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our King.

2 He sinks in floods of deep distress;
How high the waters rise!
While to his heav'nly Father's ear
He sends perpetual cries.

3 Hear me, O Lord, and save thy Son,
Nor hide thy shining face;
Why should thy fav'rite look like one
Forsaken of thy grace.

5 With rage they persecute the man
That groans beneath thy wound,
While for a sacrifice I pour
My life upon the ground.

WANTAGE. C. M. Dr. W. Ps. 63. vrs. 1, 2, 4 & 6. A. Williams' Coll.

1 'Twas in the watches of the night, I tho't upon thy pow'r, I kept thy lovely face in sight, Amidst the darkest hour.

2 My flesh lay resting on my bed,
My soul arose on high;
"My God, my life, my hope," I said,
"Bring thy salvation nigh."

3 Thy mercy stretches o'er my head
The shadow of thy wings;
My heart rejoices in thine aid,
My tongue awakes and sings.

4 Thy sword shall give my foes to death,
And send them down to dwell
In the dark caverns of the earth,
Or in the deeps of hell.

WALTHAM. C. M. Dr. W. Hy. 19. B. 1.

1 Lord, at thy temple we appear, As happy Simeon came, And hope to meet our Saviour here; O make our joys the same.

2 With what divine and vast delight
The good old man was fill'd,
When fondly in his wither'd arms,
He clasp'd the holy child.

3 Jesus! the vision of thy face
Hath overpowering charms.
Scarce shall I feel death's cold embrace
If Christ be in my arms.

4 Then while ye hear my heart-strings break
How sweet the minutes roll!
A mortal paleness in my cheek,
And glory in my soul.

ARUNDEL. C. M. Dr. W. Hy. 7. B. 1.

A. William's Coll. 169

Andante.

1 Let ev'ry mortal ear attend, And ev'ry heart rejoice; The trumpet of the gospel sounds With an inviting voice.

- 2 Ho! all ye hungry, starving souls,
That feed upon the wind,
And vainly strive with earthly joys
To fill an empty mind.
- 3 Ho! ye that pant for living streams,
And pine away and die;
Here you may quench your raging thirst
With springs that never dry.
- 4 Rivers of love and mercy here
In a rich ocean join;
Salvation in abundance flows,
Like floods of milk and wine.

CHESHIRE. C. M. Dr. W. H. 6. B. 1.

Ely.

Affettuoso.

1 Great God I own thy sentence just, And nature must decay; I yield my body to the dust, To dwell with fellow clay.

- 2 Yet faith may triumph o'er the grave,
And trample on the tombs;
My Jesus, my Redeemer, lives,
My God, my Saviour comes.
- 3 Tho' greedy worms devour my skin,
And gnaw my wasting flesh,
When God shall build my bones again,
He'll clothe them all afresh.
- 4 Then shall I see thy lovely face
With strong immortal eyes,
And feast upon thy unknown grace,
With pleasure and surprise.

BURFORD. C. M. Dr. Ripp. Hy. 483. By Steele.

Purcell.

Andante.

1 To our Redeemer's glorious name Awake the sacred song! O may his love (immortal flame!) Tune ev'ry heart and tongue.

- 2 His love! what mortal thought can reach!
What mortal tongue display!
Imagination's utmost stretch,
In wonder dies away.
- 3 He left his radiant throne on high,
Left the bright realms of bliss,
And came to earth to bleed; and die!
Was ever love like this?

ST. JAMES. C. M. Dr. Ripp. Hy. 288.

Dr. Croft.

1 Dear Lord, why should I doubt thy love, Or dis- believe thy grace? Sure thy compassions ne'er remove, Al- tho' thou hide thy face.

- 2 Thy smiles have freed my heart from pain
My drooping spirits cheer'd;
And wilt thou not appear again
Where thou hast once appear'd.
- 3 Hast thou not form'd my soul anew,
And told me, I am thine?
And wilt thou now thy work undo,
Or break thy word divine?
- 4 Lord! let not groundless fears destroy
The mercies now possess'd;
I'll praise for blessings I enjoy,
And trust for all the rest.

BLANFORD. C. M. Dr. Ripp. Hy. 501. By Gibbons.

English.

1 The Spring, great God, at thy command, Leads forth the smiling year; Gay verdure, foliage, blooms and flow'rs, T' adorn her reign appear.

- 2 The sun, thy minister of love,
That from the naked ground,
Calls forth the hidden seeds to birth,
And spreads their beauties round,
- 3 At the dread order of his God,
Now darts destructive fires;
Hills, plains, and vales are parch'd with
And blooming life expires. [drought,
- 4 Pity us Lord in our distress,
Nor with our land contend;
Bid the avenging skies relent,
And show'rs of mercy send.

ISLE OF WIGHT. C. M. Dr. W. Hy. 63. B. II.

English.

Grave.

1 Hark! from the tombs a doleful sound, My ears attend the cry; "Ye living men come view the ground Where you must shortly lie.

- 2 "Princes this clay must be your bed,
In spite of all your tow'rs;
The tall, the wise, the rev'rend head,
Must lie as low as ours."
- 3 Great God! is this our certain doom?
And are we still secure?
Still walking downward to the tomb,
And yet prepare no more!
- 4 Grant us the pow'r of quick'ning grace,
To fit our souls to fly;
Then when we drop this dying flesh,
We'll rise above the sky.

Adagio.

CHELSEA. C. M. Dr. W. Hy. 125. B. II.

W. Burney. 171

Musical score for 'CHELSEA' in C major, common time, Adagio. It consists of three staves: Treble, Soprano, and Bass. The lyrics are: '1 With joy we meditate the grace Of our High Priest above; His heart is made of tenderness, His bow-^{er} is melt with love.'

- 2 Touch'd with a sympathy within,
He knows our feeble frame!
He knows what sore temptations mean,
For he has felt the same.
- 3 He'll never quench the smoking flax,
But raise it to a flame;
The bruised reed he never breaks,
Nor scorns the meanest name.
- 4 Then let our humble faith address
His mercy and his power;
We shall obtain deliv'ring grace,
In the distressing hour.

Vivace.

LYME. C. M. Dr. Ripp. Hy. 384. 2d p.

Ely.

Musical score for 'LYME' in C major, common time, Vivace. It consists of three staves: Treble, Soprano, and Bass. The lyrics are: '1 Ye saints of ev'ry rank, with joy To God your off'rings bring; Let towns and cities, hills and vales, With loud ho-^{san}nas ring.'

- 2 Let him receive the glory due
To his exalted name;
With thankful tongues and hearts inflam'd
His wond'rous deeds proclaim.
- 3 Praise him in elevated strains,
And make the world to know,
How great the Master whom you serve,
And yet how gracious too.
- 4 Forever his dear sacred name
Shall dwell upon our tongue,
And Jesus and salvation be,
The close of ev'ry song.

Moderato.

MAGDALEN. C. M. Dr. W. Hy. 86. B. II.

T. Williams' Coll.

Musical score for 'MAGDALEN' in C major, common time, Moderato. It consists of three staves: Treble, Soprano, and Bass. The lyrics are: '1 Our sins alas! how strong they be, And like a violent sea, They break our duty, Lord to thee, And hurry us away.'

- 2 The waves of trouble how they rise!
How loud the th' tempests roar!
But death shall land our weary souls
Safe on the heav'nly shore.
- 3 There to fulfil his sweet commands,
Our speedy feet shall move;
No sin shall clog our winged zeal,
Or cool our burning love.
- 4 There shall we sit, and sing and tell
The wonders of his grace,
Till heav'nly raptures fire our hearts,
And smile in ev'ry face.

Grave and c.

LUDLOW. C. M. Dr. Ripp. Hy. 257. By Dr. Doddridge.

Dr. Rippon's Coll.

2 Father of mercies! send thy grace All-pow'ful from above, To form in our o- bedient souls, The image of thy love.

- 2 O may our sympathizing breasts,
That generous pleasure know,
Kindly to share in others joy,
And weep for others woe.
- 3 So Jesus look'd on dying man,
When thron'd above the skies;
And 'midst th' embraces of his God
He felt compassion rise.
- 4 On wings of love the Saviour flew,
To raise us from the ground,
And shed the richest of his blood,
A balm for ev'ry wound.

Soave.

MESSIAH. C. M. Dr. Ripp. Hy. 161. By Dr. Stennett.

Handel.

1 To Christ, the Lord, let ev'ry tongue Its noblest tribute bring: When he's the subject of the song, Who can refuse to sing.

- 2 Survey the beauties of his face,
And on his glories dwell;
Think of the wonders of his grace,
And all his triumphs tell.
- 2 Majestic sweetness sits enthron'd
Upon his awful brow;
His head with radiant glories crown'd,
His lips with grace o'erflow.
- 4 No mortal can with him compare,
Among the sons of men:
Fairer he is than all the fair
That fill the heav'nly train.

Vigorous.

DAYTON. C. M. Dr. W. Ps. 33. vrs. 1, 3, 4 & 6.

Ely.

1 Rejoice ye righteous in the Lord, This work belongs to you: Sing of his name, his ways, his word How holy just and true.

- 2 His word, with energy divine,
Those heav'nly arches spread,
Bade starry hosts around them shine,
And light the heav'ns pervade.
- 3 He taught the raging waves to flow
To their appointed deep;
Bade raging seas their limits know,
And still their station keep.
- 4 He scorns the angry nations' rage,
And breaks their vain designs;
His counsel stands thro' ev'ry age,
And in full glory shines.

ABRIDGE. C. M. Dr. Ripp. Hy. 124.

Smith. 178

Andante.

1 And art thou with us, gracious Lord, To dissipate our fears? Dost thou proclaim thyself our God, Our God forever near.

2 Dost thou a Father's bowels feel
For all thy humble saints?
And in such friendly accents speak,
To soothe their sad complaints?
3 Why droop our hearts? why flow our
While such a voice we hear? [eyes,
Why rise our sorrows, and our fears,
While such a friend is near?
4 To all thine other favours, add
A heart to trust thy word;
And death itself shall hear us sing,
While resting on the Lord.

WORKSOP. C. M. Dr. Ripp. Hy. 546. By Steele. *Dr. Rippon's Coll.*

1 How long shall earth's alluring lays Detain our hearts and eyes, Regardless of immortal joys, And strangers to the skies.

2 These transient scenes will soon decay:
They fade upon the sight;
And quickly will their brightest day,
Be lost in endless night.
3 Their brightest day, alas, how vain!
With conscious sighs we own;
While clouds of sorrow, care, and pain,
O'ershade the smiling noon.
4 Oh, could our thoughts and wishes fly
Above these gloomy shades,
To those bright worlds beyond the sky,
Which sorrow ne'er invades!

BARBY. C. M. Dr. W. Ps. 145.

Tansur.

Andante.

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

2 Great is the Lord, his pow'r unknown,
And let his praise be great;
I'll sing the honours of thy throne,
Thy works of grace repeat.
3 Thy grace shall dwell upon my tongue,
And, while my lips rejoice,
The men that hear my sacred song
Shall join their cheerful voice.
4 Fathers to sons shall teach thy name,
And children learn thy ways;
Ages to come thy truth proclaim,
And nations sound thy praise.

Doloroso.

SOMERSET. C. M. Dr. W. Ps. 69.

Ely.

1 Save me, O God; the swelling floods Break in upon my soul: I sink and sorrows o'er my head Like mighty waters roll.

The musical score for 'SOMERSET' is written in G major, 3/2 time, and consists of three staves: Treble, Alto, and Bass. It includes dynamic markings like 'Doloroso' and 'fr' (for *f* or *rit*).

- 2 "I cry till all my voice be gone,
In tears I waste the day;
My God behold my longing eyes,
And shorten the delay.
- 3 "They hate my soul without a cause,
And still their number grows;
More than the hairs around my head,
And mighty are my foes.
- 4 "T'was then I paid that dreadful debt
That men could never pay,
And gave that honour to thy law,
Which sinners took away.

CLARENDON. C. M. Dr. W. Hy. 4. B. III.

Tucker.

1 How condescending and how kind Was God's eternal Son! Our misery reach'd his heav'nly mind, And pity bro't him down.

The musical score for 'CLARENDON' is written in G major, 3/4 time, and consists of three staves: Treble, Alto, and Bass. It includes dynamic markings like 'Doloroso' and 'fr'.

- 2 This was compassion like a God,
That when the Saviour knew
The price of pardon was his blood,
His pity ne'er withdrew.
- 3 Now, tho' he reigns exalted high,
His love is still as great;
Well he remembers Calvary,
Nor lets his saints forget.
- 4 Here let our hearts begin to melt,
While we his death record,
And, with our joy for pardon'd guilt,
Mourn that we pierc'd the Lord.

STUEBENVILLE. C. M. Dr. W. Hy. 62. B. 1.

Ely.

1 Come let us join our cheerful songs With angels round the throne: Ten thousand thousand are their tongues, But all their joys are one,

The musical score for 'STUEBENVILLE' is written in G major, 2/4 time, and consists of three staves: Treble, Alto, and Bass. It includes dynamic markings like 'Animato', 'For.', 'Women.', 'Tutti.', and 'fr'.

IRISH. C. M. Dr. W. Hy. 72. B. II.

Smith. 175

Andantino.

blest morning whose young dawning rays, be held our rising God; That saw him triumph o'er the dust, And leave his dark abode.

- 2 In the cold prison of a tomb The dear Redeemer lay, 'Till the revolving skies had brought The third, th' appointed day.
 3 Hell and the grave unite their force To hold our God in vain; The sleeping Conqueror arose, And burst their feeble chain.
 4 To thy great name, Almighty Lord, These sacred hours we pay, And loud Hosanna's shall proclaim The triumph of the day.
 5 Salvation and immortal praise To our victorious King; Let heav'n and earth, and rocks, and seas, With glad Hosannas ring.

ST. MARTINS. C. M. Dr. Ripp. Hy. 154. By Dr. Doddridge.

Smith.

Andante.

1 Now let our cheerful eyes survey Our great High Priest above, And celebrate his constant care And sympathetic love.
 1 He's rais'd to a superior throne, Where angels bow around; And high o'er all the shining train, With matchless honours crown'd.

- 3 But no such sacrifice I plead
 To expiate my guilt;
 No tears, but those which thou hast shed,—
 No blood but thou hast spilt.

- 4 Think of thy sorrows, dearest Lord,
 And all my sins forgive:
 Justice will well approve the word
 That bids the sinner live,

DURHAM. C. M. Dr. Ripp. Hy. 271. By Dr. Stennett.

Purcell.

Affettuoso

1 Prostrate, dear Jesus! at thy feet A guilty rebel lies; And upwards to the mercy seat Presumes to lift his eyes.

ALBANY. C. M. Dr. Ripp. Hy. 279. By Green.

Ely.

It is the Lord—enthron'd in light, Whose claims are all divine; Who has an undisputed right To govern me and mine, To govern me and mine.
It is the Lord—should I distrust, Or contradict his will, Who cannot do but what is just, And must be righteous still, And must be righteous still.

BRAINTREE. C. M. Dr. Ripp. Hy. 433. By Dr. Doddridge.

Dr. Rippon's Coll.

Andantino.

Jesus, my Lord how rich thy grace! Thy bounties how complete! How shall I count the matchless sum? How pay the mighty debt.

Affettuoso.

Now let our drooping hearts re-vive, And ev-ry tear be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh.

PENROSE. C. M. Dr. W. Hy. 62. B. II.

Primo. Adagio.

1. Sing to the Lord, ye heav'nly hosts; And thou, O earth adore; Let dearth and hell, thro' all their coasts Stand trembling at his pow'r. Stand trembling at his pow'r.

2. His sounding chariot shakes the sky; He makes the clouds his throne; There all the stores of lightning lie, Till vengeance darts them down. Till ven-geance darts them down.

3. His nostrils breathe out fiery streams, And from his awful tongue A sov'reign voice divides the flames, And thunder roars along. And thun-der roars along.

4. Think, O my soul, the dreadful day, When this in-censed God Shall rend the sky, and burn the sea, And fling his wrath abroad. And fling his wrath abroad.

CARR'S LANE. C. M. Dr. W. Hy. 138. B. H.

Stanley.

Animato.

1 Firm as the earthly gospel stands, My Lord, my hope, my trust; If I am found in Jesus' hands, My soul can ne'er be lost, My soul can ne'er be lost.

2 Nor death, nor hell, shall e'er remove His favorites from his breast, In the dear bosom of his love, They must forever rest, They must forever rest.

CROWN HIM. C. M. Dr. Ripp. Hy. 176.

Ely.

Primo. Maestoso.

1. Backsliders - backsliders, you who mis'ry feel; Attend the Saviour's call; Return he'll your backsliding heal, Return he'll your backsliding heal; Oh! crown him Lord of all.

2. Tho' crimson - Tho' crimson sin increase your guilt, And painful is your thrall; For broken hearts his blood was spill, For broken hearts his blood was spill; Oh! crown him Lord of all.

3. Take with you, Take with you words, approach his throne, And low before him fall; He understands the spirits groan, He understands the spirits groan; Oh! crown him Lord of all.

4. Whoever - Whoe- er comes he'll not cast out, Although your faith be small; His faithfulness you cannot doubt, His faithfulness you cannot doubt; Oh! crown him Lord of all.

Allegro Moderato.

1. All hail the pow'r of Jesus' name! Let angels prostrate fall: bring forth the royal diadem, And crown him, crown him, crown him, crown him Lord of all.

2. Crown him, ye martyrs of our God, who from his altar call: Ex-tol the stem of Jesse's rod And crown him, ::: crown him Lord of all.

3. Ye chosen seed of Israel's race, A remnant weak and small! Hail him who saves you by his grace, And crown him Lord of all.
 4. Ye gentile sinners, ne'er forget The wormwood and the gall, Go spread your trophies at his feet, And crown him, &c.
 5. Babes, men, and sires, who know his love, Who feel your sin and thrall, Now join with all the hosts above, And crown him, &c.

PEMBROKE. C. M. Meth. Hy. 546. B. 1. By Dr. Watts.

Dalmers.

1. Praise ye the Lord, immortal choirs, That fill the realms above; Praise him who form'd you of his fires, And feeds you with his love.

2. Shine to his praise—ye chystal spheres, The floor of his abode: Or veil in shades your thousand eyes, Before your brighter God.

3. Thou restless globe of golden light, Whose beams create our days, Join with the silver star of night, To own your borrow'd rays.

PICKERING. C. M.

T. Clark.

Andante.

How sweet the name of Jesus sounds, In a be-liever's ears; It soothes his sorrows heals his wounds, And drives away his fears, And drives away his fears.

ORFORD. C. M. Dr. Ripp. Hy. 228. By Dr. Watts.

Ely.

Tempo di Marcia.

1. Am I a soldier of the cross, A foll'wer of the Lamb? And shall I fear to own his cause, And shall I fear to own his cause,—Or blush to speak his name.

2. Must I be carried to the skies, On flow'ry beds of ease; While others fought to win the prize, While others fought to win the prize, And sail'd through bloody seas.

3. Sure I must fight if I would reign; Increase my courage, Lord! I'll bear the toil, endure the pain, I'll bear the toil endure the pain, Supported by thy word.

4. Thy saints in all this glorious war, Shall conquer though they die; They see the triumph from afar, They see the triumph, &c. And seize it with their eyes.

5. When that illustrious day shall rise, And all thy armies shine In robes of vict'ry thro' the skies, In robes of vict'ry thro' the skies, The glory shall be thine.

DELACOURT. C. M. Dr. W. Hy. 76. B. II.

Stears. 181

Spiritose.

1. Hosanna to the Prince of Light, That cloth'd himself in clay; Enter'd the iron gates of death, And tore the bars away, And tore the bars away.

KENDALL. C. M. Dr. Ripp. Hy. 372. vrs. 2 & 3.

J. Clark.

Andante.

1. In vain we plant without thine aid, And water too in vain; Lord of the harvest, God of grace, Send down thy heavenly rain.

2. Then shall our cheerful hearts and tongues Begin this song divine; "Thou, Lord, hast giv'n the rich increase, And be the glory thine.

BUCKINGHAM. C. M. Dr. W. Ps. 12.

Williams.

Divoto.

1. Help, Lord, for men of virtue fall, Religion loses ground; The sons of violence prevail, And treacheries abound.

COLUMBUS. C. M. Dr. Ripp. Hy. 92.

Dim. *For.* *tr.* *Ely.*

1. My Father, God! how sweet the sound! How tender and how dear! Not all the har- ny of heav'n Could so delight the ear, Could so delight the ear.

This musical score is for the hymn 'COLUMBUS'. It features three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and two piano accompaniment staves in bass clef with the same key signature and time signature. The music includes dynamic markings such as 'Dim.' (diminuendo), 'For.' (forzando), and 'tr.' (trillo). The piece concludes with a fermata over the final note.

BRIGHTELMSTONE. C. M. Dr. Ripp. Hy. 112. By Dr. Watts.

Sonore. *tr.* *Milgrove.* *tr.*

1. Now the full glories of the Lamb A- dorn the heav'ly plains; Sweet cherubs learn Imman- uel's name, And try their choicest strains.

This musical score is for the hymn 'BRIGHTELMSTONE'. It features three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and two piano accompaniment staves in bass clef with the same key signature and time signature. The music includes dynamic markings such as 'Sonore.' (sonorous) and 'tr.' (trillo). The piece concludes with a fermata over the final note.

CHRISTMAS. C. M. B. & T. Hy. 1.

Spiritoso. *Women.* *Tutti.* *tr.* *Handel.*

1. While Shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around, And glory shone around.

This musical score is for the hymn 'CHRISTMAS'. It features three staves: a vocal line in treble clef with a key signature of two flats (Bb) and a common time signature (C), and two piano accompaniment staves in bass clef with the same key signature and time signature. The music includes dynamic markings such as 'Spiritoso.' (spirited), 'Women.' (for women's voices), 'Tutti.' (forte), and 'tr.' (trillo). The piece concludes with a fermata over the final note.

CANAAN. C. M. Dr. Ripp. Hy. 584. By Dr. Stennett.

Ely. 133

Siciliano.

1. On Jordan's stormy banks I stand, And cast a wishful eye, To Canaan's fair and hap- py land, Where my pos- ses- sions lie.

2. Oh the trans- port- ing rap- ture scene That ri- ses to my sight! Sweet fields array'd in liv- ing green, And rivers of delight

3. There gen'rous fruits, that never fail, On trees immortal grow : There rocks, and hills, and brooks, and vales, With milk and honey flow.
 4. All o'er these wide extended plains Shines one eternal day ; There God the Sun forever reigns, And scatters night away.
 5. Nor chilling winds, nor pois'ous breath, Can reach that healthful shore ; Sickness and sorrow, pain and death, Are felt and feard no more.
 6. When shall I reach that happy place, And be forever blest ? When shall I see my Father's face, And in his bosom rest ?
 7. Fill'd with delight, my raptur'd soul Can here no longer stay : Tho' Jordan's waves around me roll, Fearless I'd launch away.

RESURRECTION. C. M. Dr. Ripp. Hy. 144. By Dr. Doddridge.

Dr. Callcott.

Andante.

1. Ye humble souls that seek the Lord, Chase all your fears away ; And bow with pleasure down to see The place where Jesus lay, The place where Jesus lay.

2. Thus low the Lord of life was bro't; Such wonders love can do ! Thus cold in death that bosom lay, Which thro'b'd and bled for you, Which thro'b'd and bled for you.

3. A moment give aloose to grief,—Let grateful sorrows rise : And wash the bloody stains away With torrents from your eyes, With torrents, &c.
 4. Then dry your tears, and tune your songs, The Saviour lives again : Not all the bolts and bars of death The Conqu'ror could detain,
 5. High o'er th' angelic bands he rears His once dishonour'd head ; And, thro' unnumber'd years, he reigns, Who dwelt among the dead,
 6. With joy like his suall ev'ry saint His empty tomb survey ; Then rise, with his ascending Lord, To realms of endless day,

Andantino.

ROCKINGHAM. C. M. Dr. Madan's Coll. p. 23. By Dr. Watts.

W. Burney.

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

The score consists of three staves: a vocal line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 3/2. The tempo is marked 'Andantino'. The lyrics are printed below the vocal line.

Spiritoso.

IRELAND. C. M. Dr. Ripp. Hy. 436.

Dr. Arne.

Yes there are joys, that cannot die, With God laid up in store; Treasures beyond the changing sky, brighter than golden ore, brighter than golden ore.

The score consists of three staves: a vocal line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'Spiritoso'. The lyrics are printed below the vocal line.

VINCENNES. C. M. Dr. W. Ps. 145.

Giardini.
Repeat Tutti.

Sweet is the mem'ry of thy grace, My God, my heav'nly King! Let age to age thy righteous-ness in sounds of glo-ry sing, In sounds of glory sing.

The score consists of three staves: a vocal line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The key signature has two flats (Bb, Eb) and the time signature is 3/4. The tempo is marked 'Soave'. The lyrics are printed below the vocal line.

Grazioso.

Sweet is that grace which lives and sings, When faith and hope shall cease! 'Tis this shall strike our joy-ful strings In the sweet realms of bliss.

PALMYRA. C. M.

Bouoncini.

Affettuoso.

That once lov'd form, now cold and dead, Each mournful thought employs, And nature weeps, her comforts dead, And wither'd all her joys.

CAROLINA. C. M. Dr. W. Ps. 39.

Coombs.

Lento.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy face, Nor dare dispute thy will.

TAMWORTH. C. M. Dr. W. Ps. 142.

Dr. Callcott. 187

Grazioso. *Wo.* *Tutti.*

All ye that love the Lord, rejoice, And let your songs be new, And let your songs be new: A- midst the church with cheerful voice, His later wonders show.

DEVICES. C. M. Dr. W. Ps. 9.

Tucker.

Alto. *Women.* *Tutti.*

With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame, Wilt put my foes to shame.

CAMBRIDGE. C. M. Dr. Ripp. Hy. 173. By Dr. Doddridge.

Dr. Randal.

Spiritoso. *Men.* *Wo.* *Tutti.* *fr*

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud That heav'n and earth might hear, :||: :||:

Animato, *Dim.* *For.*

Awake my heart, a- rise my tongue, Prepare a tuneful voice; In God the life of all my joys, Aloud will I rejoice, Aloud will I rejoice.

DUNKENFIELD. C. M. Dr. W. Ps. 89.

Dr. Harrison.

Andante, *fr*

With rev'rence let the saints appear, And bow before the Lord, His high command with rev'rence hear, And tremble at his word.

WASHINGTON. C. M. Dr. W. Hy. 52. B. II.

Ety.

Staccato, *Women.* *Tutti* *fr*

He is a God of sov'reign love that promis'd heav'n to me, And taught my tho'ts to soar above, And taught my tho'ts, &c. Where happy spirits be.

ST. JAGO. C. M. Dr. Ripp. Hy. 29. By Dr. Watts:

Swindells. 139

Moderato.

Eternal wisdom, thee we praise! Thee the crea- tion sings! With thy lov'd name, rocks, hills, and seas, And heav'n's high palace rings, ||:

Pia. *For.* *tr*

PIETY. C. M. Dr. W. Ps. 112.

T. Clark.

Mezza Voce.

Happy is he that fears the Lord And follows his commands, Who lends the poor without reward, Who lends the poor without re- ward, Or gives with lib'ral hand.

Wo. *Tutti.* *tr*

SWANWICK. C. M.

Lucas.

Amoroso.

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in their immor- tal bloom, Attend thee to the skies, Attend thee to the skies.

Women. *Men.* *Tutti.* *tr*

HEIGHINGTON. C. M. Dr. W. Hy. 88. B. II.

Dr. Heighington.

Brio. *fr* *Wo.* *fr* *Cres.* *fr*

Salva- tion! O the joy- ful sound! What pleasure to our ears, A sov'reign balm for ev'ry wound, A cordial

fr *Tutti.* *Din.* *fr* *For.*

for our fears, A sov' reign balm for ev' ry wound, A cordial for our fears.

TEMPEST. C. M. Dr. Callcott.

Vigorous.

Let earth stand trembling on her base, And clouds the heav'ns de-

fr

form; blow, all ye winds, from ev'ry place, blow all ye winds from ev'ry place, And rush the final storm, And rush the final storm.

1. There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd beneath that flood, And sinners plung'd beneath that flood, Loose all their guilty stains, Loose all their guilty stains.

2 The dying thief rejoic'd to see
That fountain in his day;
O may I there, tho' vile as he,
Wash all my sins away.

3 Dear dying Lamb! thy precious blood
Shall never lose its pow'r,
Till all the ransom'd church of God
Be sav'd to sin no more.

4 E'er since by faith I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be till I die.

The Lord supplies his people's need, Jesus supplies his people's need, Jesus supplies his people's need, Jesus supplies his people's need.

ho-vah is his name; In pastures fresh he makes me feed, be-side the liv-ing stream, be-side the liv-ing stream.

Allegretto.

My soul shall triumph in the Lord, Shall tell its joys abroad, And march with holy rigour on Supported by its

Expressivo.

OVERTON. C. M. *T. Clark.*

word, Supported by its word. Sweet to rejoice in lively hope, That when my change shall come, Angels will hover, Angels will hover, Angels will hover round my bed, And waft my spirit home, Angels will hover round my bed, And waft my spirit home.

EUSTACY. C. M. Dr. Ripp. Hy. 588. By Dr. Watts.

Allegro ma non troppo. Women.

I Now let me rise, Now let me rise, Now let me rise, And join their song And be an angel too; My heart, my hand, my ear, my tongue. My heart my

Repeat Tutti.

hand, my ear, my tongue, My heart, my hand, my ear, my tongue, Here's joyful work for you.

Women.

Soave. **KNARESBOROUGH. C. M.** *March.*

Hark! how the feather'd warblers sing, 'Tis nature's cheerful

Tutti.

voice, 'Tis nature's cheerful voice. Soft music hails the lovely *Men.* *spring, And woods and fields rejoice. Soft music &c. And woods and fields rejoice.*

Soft music hails the lovely spring, Soft music hails the lovely spring,

Grazioso.

GROVEHOUSE. C. M. Dr. Watts' Lyrics. p. 31. Dr. Ripp. Coll.

1 "Shepherds rejoice, Shepherds rejoice, Lift up your eyes, And send your ears a-way, News from the regions of the skies, Salvation's born to-day,

2 "Jesus, the God whom angels fear,
Comes down to dwell with you;
To day he makes his entrance here,
But not as monarchs do.

3 "No gold, nor purple, swaddling bands,
No royal shining things;
A manger for his cradle stands,
And holds the King of kings.

4 "Go, shepherds, where the Infant lies,
And see his humble throne;
With tears of joy in all your eyes,
Go, shepherds, kiss the Son."

5 Thus Gabriel sung, and straight around
The heavenly armies throng,
They tune their harps to lofty sound,
And thus conclude the song.

6 "Let peace surround the earth,
Mortals shall know their Master's love,
At their Redeemer's birth."

7 Lord! and shall angels have their songs,
And men no tunes to raise?
Lord may we loose these useless tongues
When they forget to praise.

3 Salvation's born to-day, Salvation's born to-day.

Spiritoso.

4 Thus Gabriel sung, and straight around
The heavenly armies throng,
They tune their harps to lofty sound,
And thus conclude the song.

NATIVITY. C. M. Meth. Hy. 277. By Dr. Watts.

eyes. Shepherds rejoice, lift up your eyes, And send your fears a-way, News from the regions of the skies, Salva-tion's born to-day, Salva-tion's born to-day.

Ely.

REVELATION. C. M. Dr. W. Hy. 18. B. 1.

Stanley. 195

Moderato.

1 Hear what the voice from hea'vn proclaims, For all the pious dead, For all the pious dead; Sweet is the savour of their names, And soft their sleeping bed, And soft, And

TRUMPET. C. M. Dr. W. Hy. 7. B. 1.

T. Clark.

Cres. Moderato.

soft, And soft, And soft their sleeping bed.

1 Let ev'ry mortal ear attend, And ev'ry heart re-joice. And ev'ry heart rejoice. The trumpet

Women. Men. Tutti.

of the gospel sounds, With an With an inviting voice.

3 Ho! all ye hungry starving souls,
That feed upon the wind,
And vainly strive with earthly toys
To fill an empty mind.

3 Eternal wisdom has prepar'd,
A soul reviving feast,
And bids your longing appetites,
The rich provision taste.

4 Ho ye that pant for living streams,
And pine away and die;
Here you may quench your raging thirst,
With springs that never dry.

trumpet of the gospel sounds, of the gospel sounds,

Tunes of two Verses.

WAREHAM. C. M. Dr. W. Hy. 61. B. II.

Dr. Arnold

Andante. Semi chorus.

Repeat Tutti. Women.

Repeat Tutti.

1. My soul come med i- tate the day; And think how near it stands, }
 When thou must quit this house of clay, And fly to unknown lands. }
 2. Oh! could we die with those who die, And place us in their stead;
 Then would our spir- its learn to fly, And converse with the dead.

DORSET. C. M. Dr. W. Hy. 90. B. II.

W. Burney.

Andante.

- 3 Then we should see the saints above,
 In their own glorious forms,
 And wonder why our souls should love
 To dwell with mortal worms.
- 4 We should almost forsake our clay
 Before the summons come,
 And pray and wish our souls away
 To their eternal home.

1. How sad our state by nature is! Our sin how deep it stains!
 And Satan binds our captive souls, Fast in his slavish chains. }
 2. But there's a voice of sov'reign grace Sounds from God's

sa- cred word; Ho! ye des- pairing sinners come, And trust up- on the Lord.

3 O may we hear th' Almighty call,
 And run to this relief!
 We would believe thy promise, Lord;
 O help our unbelief!

4 To the best fountain of thy blood,
 Teach us, O Lord, to fly;
 There may we wash our spotted souls
 From crimes of deepest dye!

Adagio.

1. Come lead me to some lofty shade, Where turtles moan their loves;
Tall shadows were for lovers made, And grief becomes the groves. | 2. 'Tis no mean beauty of the ground, 'Tis no mean beauty of the ground, That has en-

slav'd my eyes; I faint beneath a nobler wound, Nor love below the skies, Nor love below the skies.

That has enslav'd my eyes, *Andante.*

1. Jesus the Lord ascend thy throne
In Zion shall thy pow'r be known

ST. ASAPH'S. C. M. Dr. W. P's. 110.

Milgrove.

fr Women. *fr* Tutti. *fr*

And near thy Father sit:
And make thy foes submit. | 2. What wonders shall thy gospel do! Thy converts shall surpass The num'rous drops, num'rous drops, *fr* of morning dew, And own thy sov'reign grace.

HERMON. C. M. Dr. W. Hy. 105. B. 1.

Mason, 199

Andante.

Women.

1. Nor eye hath seen, nor ear hath heard, Nor sense nor reason known, What joys the Father hath prepar'd For those that love his Son. | 2. Pure are the joys a- No wanton lips nor

1st time Base Instrumental.

VENI CREATOR. C. M. B. & T. Hy. 6.

Steffani.

Repeat Tutti.

Soave.

bove the sky, And all the re- gion peace, en- vious eye, Can see or taste the bliss.

1. Come, Ho- ly Ghost, Cre- a- tor, come, In- spire the souls of thine; Till

ev'ry heart which thou hast made is fill'd with grace di- vine. | 2. Thou art the com- fort- lasting er, the gift OF God, and fire of love, spring of joy, And unction from a- bove.

LINCOLN. C. M. Dr. W. Hy. 86. vrs. 1 & 6. B. M.

Coombs.
Da Capo.

Mestoso. *fr Fine.*

1. Arise, my soul, my joy-ful pow'rs, And triumph in my God;
Awake my voice, and loud proclaim His glorious grace abroad. | 2. Arise, my soul, a- wake my voice, And tunes of pleasure sing.

Loud Hallelujahs shall address My Saviour and my King.

MILAN. C. M. B. & T. Hy. 13.

Costellov.
D. C.

Andante. *fr Fine.*

1. When vi- sing from the bed of death, O'erwhelm'd with guilt and fear,
I see my Ma- ker face to face; O how shall I appear! | 2. If yet, while pardon may be found, And mercy may be sought.

My heart with in- ward horror shrinks, And trembles at the thought.

ABERDEEN. C. M.

Dr. Arnold.
fr D. C.

Affettoso. *fr*

1. O were I like a feather'd dove, If in- nocence had wings,
I'd fly and make a long re- move, From all these earthy things.
Where storms of malice never blow, Tempta- tions never come. | 2. Let me to some wild desert go, And find a peaceful home,

TUNES WITH CODAS.
 SYDENHAM. C. M. Dr. W. Ps. 150.

Spiritoso. *Women. Smith.*

In God's own house pronounce his praise, His grace he there reveals; To hear'n your joy and wonder raise, For there his glory dwells. Hallelujah, Hallelujah,

Tutti. *Women.* *Tutti.* *Andante. STADE. C. M. Dr. Madan's Coll. p. 40. I. Burney.*

Praise ye the Lord, Hallelujah, hallelujah, Praise ye the Lord.
 Our little bark, On boisterous seas, By cruel tempest tost, Without one

cheerful beam of hope, Expecting to be lost. Hallelujah, Hallelujah, Hallelujah. Amen.

2 We to the Lord in humble pray'r,
 Breath'd out our sad distress;
 Tho' feeble, yet with contrite hearts
 We begg'd return of peace. Hallelujah.

3 With pity'g eyes, the Prince of Grace,
 Beheld our helpless grief;
 He saw, and (O amazing love!)
 He came to our relief. Hallelujah.

4 The stormy winds did cease to blow,
 The waves no more did roll;
 And soon again, a placid sea
 Spoke comfort to each soul. Hallelujah.

Andantino.

ASHLEY. C. M. Women.

Repeat Tutti.

Milgrove.

Glory to God the Father's name, Who from our sinful race, Chose out his favorites, to proclaim The honours of his grace. Glory, honour,

praise and power Be unto the Lamb forever, Jesus Christ is our Redeemer, Halle-lujah, Halle-lujah, Halle-lujah, Praise the Lord.

Vivace.

1 Seraphs with elevens

2 Jesus the Lord their harp

NEW HAVEN. C. M. Dr. Ripp. Hy. 588. vrs. 3 & 4. By Dr. Watts.

Ely.

ted sustains Circle the throne around; And move and charm the starry plains. With an immortal sound. Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, A-men.

employs, Je-sus, my love, they sing! Jesus the life of both our joys. Sounds sweet from every string.

Maestoso. *Musica Sacra.*

1 Awake ye saints, and raise your eyes, And raise your voices high: A- wake and praise that sov'reign love, That shews sal- vation nigh. 2 On all the

3 Not many years their round shall run, Nor many mornings rise, Ere all its glories stand reveal'd To our ad- miring eyes. 2 Ye wheels of

wings of time it flies, Each mo- ment, moment brings it near; Then welcome each de- clining day And each, And each re- volv- ing

nature speed your course! Ye mor- tal, mortal pow'rs decay! Fast as ye bring the night of death, Ye bring, Ye bring e- ter- nal

year. *Hallelujah* Praise the Lord.

day. *Hallelujah.*

Allegro.

O all ye nations, praise the Lord, Each with a different tongue; In every language learn his word, *||:* And let his name be sung, And let his

name be sung. 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, hal-le-lu-jah, Amen, Amen.

fr *GODA by Handel.*

ALBANY. C. M.

Cantabile.

He is a God of sov'reign love, That promis'd, that promis'd, that promis'd, that promis'd heav'n to me, And taught my tho'ts to soar above, Where happy

souls be, Prepare me, Prepare me, Lord, for thy right hand: Then come the joyful day, Come death, and come celestial band To

bear my soul away, To bear my soul away, To bear my soul away. Halle-lujah, Praise the Lord,

Adagio.

BRATTLE-STREET. C. M.

Pleyl.

While thee I seek, pro- tecting pow'r, Be my vain wishes still'd, And may this conse- crated hour With bet- ter hopes be fill'd.

The first system of the musical score for 'BRATTLE-STREET. C. M.' consists of three staves. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some triplets and fermatas. The lyrics are printed below the vocal line.

Women.

Tutti.

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

The second system of the musical score continues the piece. It features a vocal line for 'Women' and a 'Tutti' section. The music is more rhythmic and includes some triplet figures. The lyrics are printed below the vocal line.

Affettuoso.

NAPLES. C. M. Dr. W. Hy. 9. B. II.

Ely.

I. A- las, and did my Saviour bleed! And did my Sov'reign die! Would he devote that sacred head for such a worm as I?

The third system of the musical score is for the piece 'NAPLES. C. M. Dr. W. Hy. 9. B. II.'. It consists of three staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is marked 'Affettuoso' and features a vocal line with lyrics, a treble clef accompaniment, and a bass clef accompaniment. The lyrics are printed below the vocal line.

NAPLES, Continued.

I. Was it for crimes that I had done, He groan'd up- on the tree? Ama- zing pity! grace unknown! And love beyond degree!

FLORENCE. C. M. Dr. Ripp. Hy. 569. By Dr. Watts.

Jomelli.

Andante.

Wo. Men. Tutti. *fr*

I. How long shall death the tyrant reign, And triumph o'er the just, Whilst the rich blood of martyrs slain Lies mingled, with the dust.

Lo! I behold the scatter'd shades, The dawn of heav'n appears, And the bright morning gently spreads Its blusher, round the spheres.

Mestoso.

1. Hail, holy, holy, ho-ly Lord! Be endless praise, praise to thee; Supreme essen-tial One, a dor'd In co-e-ternal three. 2. Enthron'd in ever-

last-ing state, Ere time its round be-gan, Who join'd in counsel to create The dig-ni-ty of man, The dig-ni-ty of man.

Cres. *Wo.* *Tutti* *fr*

PENNSYLVANIA. C. M. Dr. W. Hy. 125. B. 1.

Ely.

Moderato.

1. With joy we med-i-tate the grace Of our High-Priest above; His heart is made of tenderness, His bowels melt with love. Touch'd with a sym-pa-ty with-

fr *Largo e piano.*

PENNSYLVANIA, Continued.

Women. *Moderator* Tutti.

in, He knows our feeble frame! He knows what our temptations mean, For he has felt the same, He knows what our temptations mean, For he has felt the same.

BUCKMINSTER. C. M. Dr. Ripp. Hy. 524.

Dr. Callcott,

Andante.

1. Eternal God, enthron'd on high! Whom angel hosts adore; Who yet to suppliant dust art nigh, Thy presence I employ. 2. O!

guide me down the steep of age, And keep my passion cool Teach me to scan the sacred page, And practice ev'ry rule.

FARRINGDON. C. M. Dr. Ripp. Hy. 184.

Wyvill.

Women.

A Tempo.

1. Je- sus, commis- sioned from above, Descends to men below, And shows from whence the springs of love in endless current flows. 2. He whom the boundless heav'n adores, Whom angels long to see, Quit- ted with joy these blissful shores Am- bass- a- dor for me, Amb- sa- dor for me.

Tutti.

Spiritoso.

Musical score for 'FARRINGDON' in C major, 4/4 time. It features a vocal line with lyrics and piano accompaniment. The score includes a first ending and a second ending. The tempo is marked 'A Tempo' and 'Tutti'. The key signature has two flats (Bb and Eb).

STRATHAM. C. M. Dr. W. Ps. 89.

Lockhart.

Blest are the souls that hear and know, The gospels joy- ful sound, The gospel's joyful sound; Peace shall attend the paths they go,

Fin.

Musical score for 'STRATHAM' in D major, 2/4 time. It features a vocal line with lyrics and piano accompaniment. The score includes a first ending and a second ending. The tempo is marked 'Spiritoso'. The key signature has two sharps (F# and C#).

STRATHAM, Continued.

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

fr *For.* *fr*

PURCELL. C. M. Dr. W. Hy. 76. B. II.

Purcell.

Spiritoso. 1. Hosan-na to the Prince of Light, That cloth'd himself in clay; Enter'd the iron gates of death And tore the burrs away.

fr *fr* *fr* *fr*

2. Death is no more the king of dread, Since our Im-man-uel rose; He took the tyrant's sting away, And spoil'd our hel-lish foes.

fr *Women.* *Repeat Tutti.* *fr*

PARMA. C. M. Dr. W. Hy. 1. vrs. 1, 2, 6 & 7.

Italian.

Pompas. *Women.* *Tutti.*

1 Behold the glories of the Lamb Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his name, And songs before un- known.

3 Now to the Lamb that once was slain, Be endless blessings paid; Sal- vation, glory, joy re- main, Sal- vation, glory, joy re- main For- ever on his head.

Women. *Tutti.* *Cres.*

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

4 Thou hast redeem'd our souls with blood, Hast set the pris'ners free, Hast made us kings and priests to God, Hast made us kings and priests to God, And we shall reign with thee, And we shall reign with thee.

OCEAN. C. M. Dr. W. Ps. 107.

Dr. Calcott.

Vigoroso. *Ar.* *Pia.*

1 Thy works of glory mighty Lord, Thy rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way, The sons of courage &c. Who

8 Frighted to hear the tempest roar, They pant with fluttering breath, And hopeless of the distant shore Expect immediate death, And hopeless of the distant shore, Ex-

OCEAN Continued.

Cres. For.

tempt the dang'rous way. 2 At thy command two winds arise, And swell the tow'ring waves; The menas- tou- ish'd mount the skies,
 peat im- mediate death. 4 Ther, to the Lord they raise their cries, He hears their loud request, And orders si- lence through the skies,

Spiritoso.

SCOTLAND. C. M. Dr. W. Ps. 122.

And sink in ga- ping graves, And sink in gaping graves.
 And lays the floods to rest, And lays the floods to rest.

1 How did my heart rejoice to hear My friends devoutly say, "In Zion let us all appear
 3 Up to her courts with joy un- known, The ho'y tribes repair; The Son of David holds his throne

To keep the festal day! 2 I love her gates, I love the road; The church adom'd with grace, Stands like a palace built for God, To shew his milder face.
 And sits in judgment there. 4 Peace be within this sacred place, And joy a constant guest, With holy gifts and heav'nly grace Be her attendants blest.

CIRENCESTER. C. M. Meth. Hy. 166, By Dr. Watts.

C. Burney.

Andante.

1. Praise ye the Lord, y' immortal choirs That fill the realms above; Praise him who form'd you of his fires, And feeds you, And feeds you with his

Animato.

VERDEN. C. M. Dr. W. Ps. 65. Dr. Callcott.

'Tis by thy strength the mountains stand, God of eternal pow'r! The sea grows calm at thy command, And tempests cease to

Andante. *Alto* *Alto* *Alto*

roar, And tempests cease to roar, And tempests cease to roar.

1. Long have we sat beneath the sound Of thy sal- vation Lord; But still how

weak our faith is found, And knowledge of thy word. 2. Oft we frequent thy ho- ly place, Yet hear almost in vain; How small a por- tion

of thy grace Do our false hearts re- tain! How small a por- tion of thy grace Do our false hearts re- tain.

For. *Pia.* *Alto* *Alto* *Alto*

Mozzoso.

1. A- doring angels at his birth Make the Re- deemer known; Thus shall he come to judge the earth, And an- - gels guard his

throne. 2. His foes shall tremble at his sight, And hills and seas retire; His children take their unknown flight, And leave the world on fire, And leave the world on fire.
3. The seeds of joy and glory sown, For saints in darkness here, Shall rise and spring in worlds unknown, And a rich harvest bear, And a rich harvest bear.

And leave, And leave the world on fire,

Duetto.

WASHINGTON. C. M. Dr. W. Hy. 39. B. 1.

Primo. Men. *tr* *tr* Women. *tr* Men.

Secundo. 1. Now shall my inward joys arise And burst in- to a song; Almighty love in- spires my heart, And pleasure tunes my tongue. }
 2. God on his thirsty Sion- hill, Some mercy drops has throwu, And solemn oaths have bound his love To show'r Salvation down. } Why do we then in-

tr Women.

duge our fears, Sus- picious and com- plaints? Is he a God, and shall his grace Grow wea- ry of his saints? Can a kind woman e'er fur-

get The darling of her love, And 'mongst a thousand tender tho'ts, And 'mongst a thousand ten- der tho'ts, Her suckling far remove?

Chorus. Allegro. Repeat For. *tr*

1. "Yet," saith the Lord, "should nature change, And mothers monsters prove, Sion still dwells upon the heart Of everlasting love, Sion still dwells upon the heart Of ev- er- lasting love.
 2. " Deep in the palms of both my hands I have engrav'd her name; My hands shall raise her ruin'd walls And build her broken frame, My hand shall raise her ruin'd walls And build her broken frame,

Mestoso. *fr.* *Pia.* *For.* *Men.*

1. O let thy love our hearts constrain, Jesus the er-ru-ci-fy'd; What hast thou done, our hearts to gain! Languish'd, and groan'd, and dy'd, 2. Us into

3. Who would not

Women. *Inst. Base.*

closest union draw; And in our in-ward parts Let kindness sweetly write her law; Let love command our hearts. 2. Us into closest union draw

now pursue the way, Where Jesus' footsteps shine? Who would not own the pleasing sway Of char-i-ty divine? 4. O let us find the ancient way

fr. *Pia.* *For.* *Repeat Tutti.*

And in our inward parts Let kindness sweetly write her law; Let love command our hearts, Let love command our hearts.

Our wond'ring foes to move, And force the beathen world to say, "See how these christians love, See how these christians love. Rep. Voc. Base.

SPIRITUAL WARFARE. C. M. Dr. W. Ps. 144.

1 For- ev- er blessed be the Lord, My Saviour and my shield. He sends his spirit with his word, To arm one for the field. 2 When sin and hell their

foes u- nite, He makes my soul his care, instructs me in the heav'nly fight, -And guards me thro' the war. 3 A friend and helper so

di- vine, My fainting soul shall raise; He makes the glorious victory mine, He makes the glorious vic- to- ry mine, And his shall be the praise.

Chorus.

Ad Libitum.

Hal- le- lujah, Praise ye the Lord, Halle- lujah, Praise ye the Lord.

POLAND. C. M. Hill. Hy. 71.

Vigorous.

1. Beyond, beyond the glit-ter-ing starry skies, Far as th'e-ter-nal hills, Far as th'e-ter-nal hills; There in the boundless realms of light, Our dear Redeemer

fr Women.

dwells, Our dear Re-dee-mer dwells. 2. Im-mor-tal angels bright and fair, In count-ess armies shine; In his right hand with gol-den harps They

of-fer songs di-vine, At his right hand with gol-den harps They of-fer notes di-vine.

Chorus. Spiritu- *fr* *Ad Libitum.* *fr*

They bro't his chariot from above, To bear him to his throne; Clapp'd their triumphant, Clapp'd their triumphant wings and cried, The glo-ri-ous work is done.

Moderato.

1. When the e-ternal bows the skies, To visit earthly things, With scorn divine he turns his eyes From tow'rs of haughty kings. 3. Why should the Lord that reigns a-

2. He bids his awful chariot roll Far downward thro' the skies, To visit ev'ry humble soul With pleasure in his eyes.

love Disdain so lofty kings? Say, Lord, and why such looks of love up-on so worthless things. Just like his nature, is his grace, All

so'veign and all free; Great God how searchless are thy ways, How deep thy counsels be! Halle-lujah, halle-lujah, halle-lujah, Praise ye the Lord.

Ad Libitum.

FRIENDSHIP. C. M. Dr. Watts' Lyrics.

Moderato.

1 Friendship, thou charmer of the mind, Thou sweet deluding ill, The lightest minute mortals find, And sharpest hours we feel. 2 Fate has divided all our shares of pleasure

and of pain; In love the comforts and our cares Are mix'd and join'd again. 3 But whilst in floods our sorrow rolls, And drops of joy are few, This
4 Oh why should bliss depart in haste, And friendship stay to moan? Why

Chorus. A Tempo.

dear deli-ght of mingling souls Serves but to swell our woe. 4 Yet never let our hearts divide, Nor death dis-solve the chain; For love and
the fond pas-sion e'ring so fast, when ev-'ry joy is gone.

Adagio Maestoso.

CAMBRIDGE. C. M. Dr. Ripp. Hy. 112.

Giardini.

joy were once al- li'd, And must be join'd again.

1 Father, Father, How wide thy glory shines, How high thy wonders rise! Known thro' the earth by

thousand signs, By thousands thro' the skies. 2 Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour, We read thy patience still.

Pia. Repeat For.

3 But when we view thy great de- sign To save rebellious worms, Where vengeance and compassion join, In their di- vinest forms; 4 Here the whole

Women. *Grazioso.* Tutti. Pia.

CAMBRIDGE, Continued.

225

Deity is known, Nor dares a creature guess Which of the glories brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly

tr *For.* *tr* *Solists Andante.*

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. It features trills (tr) and a 'For.' (fermata) over a note. The tempo is marked 'Solists Andante.' The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat) and the time signature is 6/8.

plains; Bright seraphs learn Immanuel's name, And try their choicest strain. O may I bear some humble part In that immortal song! Wonder and grace shall tune my heart, And love command my tongue.

Fin. *Repeat For.*

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. It features a 'Fin.' (fine) and a 'Repeat For.' (fermata) over a note. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat) and the time signature is 6/8.

Grazioso.

1. There is a land of pure delight, Where saints im-mor-tal reign; In-finite day ex-cludes the night and pleasures banish pain. 2. There everlasting,

3. Sweet fields beyond the swelling flood Stand dress'd in liv-ing green, So to the Jews old Canaan stood, While Jordan roll'd between. 4. But tin'rous mortals

Vigorous.

spring a-bides and nev-er with'ring flow'rs: Death like a narrow sea, divides This heav'nly land from ours. 5. O! could we make our doubts re-

start and shrink to cross this nar-row sea; And linger shiv'ring on the brink, And fear to launch a-way.

move, Those gloomy doubts that rise, And see the Canaan that we love with un-be-clouded eyes! 6. Could we but climb where

BLISS, Continued.

Moses stood, And view the landscape o'er,

Could we but climb where Moses stood, And view the landscape o'er, View the landscape o'er, er, View the landscape o'er, er, View the landscape, er, View the landscape, er, View the landscape, er, And view, And view the landscape o'er, Not Jordan's streams, nor death's cold flood, nor death's cold flood, Should fright us from the shore.

1. Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of glimm'ring day.

Women

2. With pity'ng eyes, the Prince of Grace beheld our helpless, helpless grief; He saw, and (O! amazing love!) He came, he came to our relief. 3. Down

Andantino.

from the shining seats a-bove With joyful, joyful haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead.

Chorus. *Vivace.**fr* *Wo. Andante.*

4. Oh! Oh! for this love let rocks and hills Their lasting silence break, Their lasting silence break, their silence break, And all harmonious human tongues Their Saviour's praises speak.

5. Yes! Yes! we will praise thee, dearest Lord, Our souls are all on flame, Our souls are all on flame, are all on flame; Hosanna round the spacious earth, To thine a-dored name.

Chorus.

fr *Pia.*

Oh! Oh! for this love Let rocks and hills their lasting silence break, Their lasting silence break, their silence break, Angels assist our mighty joys; Strike all your

harps, your harps of gold; But when you raise your highest notes, your highest notes, His love, His love can never be told, His love can never be told.

*Pia.**For. Adagio ad Libitum.*

Trio.

1 Earth has en-gross'd my tho'ts too long! 'Tis time I lift my eyes Upward dear Father, to thy throne, And to thy native skies,
 & Hark! how be-yond the narrow bounds Of time and space they run; And echo in majestic sound, The God-head of the Son

Duetto.

and to - my na-tive skies. 1 There the-blest man, my sav-our sits: The God how bright, how bright he shines! And scat-ters
 The God-head of the Son. & And now they sink the lofty tune, And gentler, gentler notes they play! And bring the

in-fi-nite delights On all the happy minds, And scatters in-finite de-light, And scatters in-finite de-light On all the happy minds
 Fa-ther's equal down To dwell in humble clay, And bring the Father's equal down, And bring the Father's equal down, To dwell in humble clay.

THE EVERLASTING SONG, Continued.

Chorus.

Seraphs with elevated, elevated strains, elevated strains, elevated strains, Circle the throne around, Circle the throne around, Circle the throne around; And move and charm the starry plains With an immortal sound, immortal sound. 4 Jesus, the Lord their harp employs: Jesus, My love they sing! Jesus, the life of all our joys, Sounds sweet, Sounds sweet from every string. when to Calvary they turn, Silent their harp abide; Suspended song, a moment mourn, The God that lov'd, that lov'd on earth.

Andante.

Pia. *For.*

O for a closer walk with God, O for a closer walk with God, A calm and heavenly frame, A calm and heavenly frame; A light to shine up- on the road, That

So shall my walk be close with God, So shall my walk be close with God, Serene and calm my frame, Serene and calm my frame, A purer light shall mark the road, That

Pia. *For.* *Finis.* *TRIO.* *Larghetto* *Pia.*

leads me to the Lamb, That leads me to the Lamb, That leads me to the Lamb! Where, Where is that blessedness, that blessedness, that blessedness I knew, When first I saw the

leads me to the Lamb, That leads me to the Lamb, That leads me to the Lamb!

Tutti. *Andante* *For.*

Lord? Where, where, where is that soul refreshing view, Where is that soul refreshing view, Of Jesus, and his word? 3. What peaceful hours I then enjoy'd! How sweet their mem'ry

Continued.

Tutti. Larghetto. For.

2 voices, no chords.

still! But now I find an aching void, Which none but God can fill. Return, Return, Oh Holy Dove! return, Return, return Sweet Mes- senger of rest. 4. I

hate the sins that made me mourn, I hate the sins that made me mourn, That drove thee from my breast. 5. The dearest idol I have knowh, What e'er that idol be, what

e'er that i- dol be, Help me to tear it from thy throne, Help me to tear it from thy throne, And worship only thee. Da Capo, F F

Andante. Women.

1. My God thy boundless love we praise; How bright on high its glories blaze, How sweetly bloom below! It streams from thy eternal throne; Thro' heav'n its

WESTBURY LEIGH. C. P. M. Dr. Ripp. Hy. 579. Tucker.

Repeat Tutti.

joys forever run, And o'er the earth they flow.

2. 'Tis love that gilds the vernal ray,
Adorns the flow'ry robes of May,
Perfumes the breathing gale:
'Tis love that loads the plenteous plain
With clust'ring fruits and golden grain,
And smiles o'er ev'ry vale.
3. But in thy gospel it appears,
In sweeter, fairer characters,
And charms the ravish'd breast;
There love immortal leaves the sky,
To wipe the drooping mourner's eye,
And give the weary rest.

Tempo.

1. When thou my righteous judge shalt come, To fetch thy ransom'd people

Women. Tutti.

home, Shall I among them stand? Shall such a worthless worm as I, Who sometimes am afraid to die, Be found at thy right hand, Be found at thy right hand.

Largo c Affettoso.

Inmanuel, sunk with dreadful woe, Unfelt, unknown to all below— The sinner's surety stood, The sinner's surety stood— In agonizing pangs of

STEUBENVILLE. C. P. M. Meth. Hy. 198. B. 1.

soul, He drinks from wormwood's bitter bowl, And sweats great drops of blood, And sweats great drops of blood.

Come on my partners in distress, My comrades

thro' the wilder-ness, Who still your bodies feel; Awhile forget your griefs and fears, And look beyond this vale of tears, To that ec-cles-tial hill.

thro' the wilder-ness, Who still your bodies feel; Awhile forget your griefs and fears, And look beyond this vale of tears, To that ec-cles-tial hill.

Maestoso. Women. Tutti. For.

1 As Israel's people in despair, Redem- ed by their Shep- herd's care, Re- deem- ed by their Shepherd's care, In grat- i- tude rejoice, In
2 Or as by proud Euphrates' stream, They rais'd to thee the heav'n ly theme, They rais'd to thee the heav'ly theme, Of wonder love and praise, Of

gratitude rejoice, rejoice, rejoice, In gratitude re- joice, In gratitude rejoice; Or, as on Si- nai's banks re- clin'd, Our holy father's swell'd the
wonder, love, and praise, and praise, :: Of wonder, love, and praise, Of wonder love, and praise; So we for all thy boun- teous care, Thy Providence, di- vinely

Women. Tutti. For. For.

wind, With hallelujah's voice, :: Our holy father's swell'd the wind, With hal- le- lu- jah's, With hal- le- lu- jah's voice, With
fair, Our hallelujahs raise, :: Thy Providence di- vine- - ly fair, Our hal- le- lu- jahs, Our hal- le- lu- jah's raise, Our

Fortissimo.

Continued.

hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With hallelujah's With hallelujah's voice, :|| :||
 hallelujahs raise, :|| Thy Providence di- vine- ly fair, Our hallelujahs, Our hallelujahs raise, :|| :||

Trio. Moderato.

CANAAN. C. P. M.

Leach.

Happy, Happy, Happy beyond description he, Who in the paths of pi- e- ty Loves from his birth to ru- - - n, Loves from his birth, His birth

Loves from his birth to ru- - - n, :||
 to run: Its ways are ways of pleasantness, - And all its paths are joy and peace, are joy and peace, And all its paths are joy and pea- - -
 its paths,
 Its ways are are joy Volti Subito.

CANAAN, Continued.

are joy and peace, And lead to joys unknown, And lead to joys unknown.

peace, peace, peace, peace, peace, peace,

Duetto.

If this fel-icity were mine, I ev-ry o-ther would re- sign, I ev'ry o-ther would resign, With just and holy scorn,

Cheerful and blithe my way pursue, And with the promis'd land, in view Singing to God, Singing to God, to God return.

Allegro.

CAMBRIDGE. S. M. Dr. W. Hy. 104. B. II. Dr. Harrison.

1 Raise your tri- umphant songs, To an inamortal tu e, Let the whole earth resound the deeds, Celestial grace hath done.

- 2 Sing how eternal love
Its chief beloved chose,
And bid him raise our wretched race
From this abyss of woes.
- 3 His hand no thunder bears,
Nor terror clothes his brow,
No bolts to drive our guilty souls
To fiercer flames below.
- 4 'Twas mercy fill'd the throne,
And wrath stood silent by,
When Christ was sent with pardon down
To rebels doom'd to die.

Andantino.

THATCHER. C. M. Dr. Ripp. Hy. 547. vrs. 6—9. Handel.

1 Now we expect a day Still brighter far than this, When death shall bear our souls away To realms of light and bliss.

- 2 There rapt'rous scenes of joy
Shall burst upon our sight,
And ev'ry pain, and tear, and sigh,
Be drown'd in endless light.
- 3 Beneath thy balmy wing,
O sun of Righteousness!
Our happy souls shall sit and sing
The wonders of thy grace.
- 4 Nor shall that radiant day,
So joyfully begun,
In evening shadows die away,
Beneath the setting sun.

Affettuoso.

MILFORD. C. M. Meth. Hy. 301. B. II. Ely.

1 Absent alas! from God, We in this body mourn; And pine to quit this mean abode, And languish to return.

- 2 Jesus regard our vows
And change our faith to sight;
And clothe us with our nobler house
Of everlasting light.
- 3 O let us put on thee!
In perfect holiness,
And rise prepar'd thy face to see,
Thy bright unclouded face.
- 4 Thy grace with glory crown,
Who hast thine earnest giv'n;
And now triumphantly come down
And take our souls to heav'n.

SHIRLAND. S. M. Dr. W. Hy. 93. B. II.

Stanley. 241

Women. Tutti. *tr*

My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

QUEBEC. S. M. Dr. W. Hy. 93. B. II.

Andante.

Women. Tutti. *Ely.* *tr*

And must this body die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay.

Ar-ray'd in glorious grace Shall these vile bodies shine, And ev'ry shape and ev'ry face Look heav'nly and divine, Look heav'nly and divine.

PRICE. S. M. Dr. Ripp. Hy. 494.

Firth.

tr *tr* *Pin.* *For.* *tr*

See how the mounting sun Pursues his shining way; And wide proclaims his Maker's praise With ev'ry bright'ning ray, With ev'ry bright'ning ray.

HOPKINS. S. M. Dr. Ripp. Hy. 103. By Dr. Doddridge.

Dr. Rippon's Coll.

Soave.

1. My soul with joy at-tend, While Je-sus si-lence breaks; No angel's harp such mu-sic yields, As what my Shep-hed speaks.

2. Un-number'd years of bliss, I to my soul will give; And while my throne un-shaken stands, Shall all my chosen live.

EAGLE STREET. S. M. Dr. Ripp. Hy. 239. By Dr. Doddridge.

Dr. Ripp. Coll.

Andantino.

Now let our voi-ces join To form a sacred song; Ye pilgrims in Je-ho-vah's ways, With music pass a-long.

ST. THOMAS. S. M. Meth. Hy. 204. B. 1.

Handel.

Vigoroso.

Women. Tutti.

Soldiers of Christ arise, And put your armour on. Strong in the strength which God supplies, Thro' his eternal Son: Strong in the strength which God supplies Thro' his eternal Son.

Andante.

CADIZ. S. M. Dr. Ripp. Hy. 341. By Dr. Stennett. *Broderip.*

1. How charming is the place, Where my Redeemer God Unveils the beauties of his face And sheds his love abroad.

- 2 Not the fair palaces,
To which the great resort,
once to be compar'd to this,
Where Jesus holds his court.
3 Here, on the mercy seat,
With radiant glory crown'd,
Our joyful eyes behold him sit,
And smile on all around.
4 Give me, O Lord, a place
Within thy blest abode,
Among the children of thy grace,
The servants of my God.

Spiritoso.

BROWNSVILLE. S. M. Dr. Ripp. Hy. 96. Dr. Doddridge. *Broderip.*

1. Our heav'nly Father calls, And Christ invites us near: With both our friendship shall be sweet, And our communion dear.

- 2 God pities all our griefs:
He pardons ev'ry day;
Almighty to protect our souls,
And wise to guide our way.
3 Jesus our living head,
We bless thy faithful care;
Our Advocate before the throne,
And our forerunner there.
4 Here fix my roving heart!
Here wait my warmest love!
Till the communion be complete
In nobler scenes above.

Affettuoso.

LITTLE MARLBOROUGH. S. M. B. & T. Ps. 130. *A. Williams.*

1. From lowest depths of woe To God I sent my cry; Lord hear my suppliant voice, And graciously reply.

- 2 Should'st thou severely judge,
Who can the trial bear?
But thou forgiv'st, lest we despond,
And quite renounce thy fear.
3 My soul with patience waits,
For thee, the living Lord;
My hopes are on thy promise built,
Thy never failing word.
4 My longing eyes look out
For thy enlivening ray,
More duty than the morning watch,
For thy enlivening ray.

Andante.

VINCENNES. S. M. Dr. W. Lyrics.

Ely.

1. Almighty maker God; How wondrous is thy name! Thy glories low diffus'd abroad, Thro' the creation's frame.

- 2 Nature in ev'ry dress
Her humble homage pays,
And finds a thousand ways t' express
Thine undissembled praise.
- 3 My soul would rise and sing
To her Creator too,
E'en would my tongue adore my King,
And pay the worship due.
- 4 Let joy and worship spend
The remnant of my days,
And to my God my soul ascend,
In sweet perfumes of praise.

AYLESBURY. S. M. Dr. W. Ps. 90.

Dr. Green.

1. Lord what a feeble piece Is this our mortal frame! Our life! how poor a trifle 'tis, That scarce deserves the name.

- 2 Alas! the brittle clay
That built our bodies first!
And ev'ry month, and ev'ry day
'Tis mould'ring back to dust.
- 3 Our moments fly apace,
Our feeble pow'rs decay,
Swift as a flood our hasty days,
Are sweeping us away.
- 4 They'll waft us sooner o'er
This life's tempestuous sea:
Soon we shall reach the peaceful shore
Of blest eternity.

ST. BERNARD'S. S. M. Dr. W. Ps. 118.

Beaumont.

1. See what a living Stone, The builders did re- fuse; Yet God hath built his church thereon In spite of envious Jews.

- 2 The scribe and angry priest
Reject thine only Son;
Yet on this rock shall Zion rest,
As the chief corner Stone.
- 3 The work, O Lord, is thine,
A d wond'rous in our eyes;
This day declares it all divine,
This day did Jesus rise.
- 4 This is the glorious day
That our Redeemer made;
Let us rejoice, and sing, and pray
Let all the church be glad.

Wo. *Repeat Tutti.* *Andante.*

1. Awake, and sing the song of Mo- ses and the Lamb; Wake ev- ry heart and ev- ry tongue To praise the Savi-our's name. Far be thine

HORNCASTLE. S. M. Dr. W. Ps. 117. vrs. 2.

Pia. *For. Musica Sacra.* *Tempo di Marcia.*

honour spread, And long thy praise en- dure, 'Till morning light and eve- ning shade Shall be exchang'd no more, ||: 1. Let ev'ry creature join To

CAREY STREET. S. M. Dr. W. Ps. 148.

Handel.

Wo. *Tutti.* *ff.*

praise th' eter- nal God; Ye heav'nly hosts, the song begin, Ye heav'nly hosts the song begin, And sound his name a- broad, And sound his name a- broad.

Mestoso.

CRANBROOK. S. M. Dr. Ripp. Hy. 111.

T. Clark.

Grace! 'tis a charming sound, Harmonious to the ear! Heav'n with the echo shall re-sound, And all the earth shall hear. Heav'n with the echo shall re-sound, the echo shall re-sound, And

RUTLAND. S. M. Dr. Ripp. Hy. 111.

English.

Grace! 'tis a charming sound! Harmonious to the ear! Heav'n with the echo shall hear. And all the earth shall hear. Grace first contriv'd the way To save rebellious man; And all the steps that grace display, Which drew the wond'rous plan, Grace lead my roving feet To tread the heav'nly road: And new supplies each hour I meet, While pressing on to God. Grace all the work shall crown Thro' everlasting days; It lays in heav'n the topmost stone, And well deserves the praise.

SILVER STREET. S. M. Dr. W. Ps. 98.

Smith. 247

Allegro. Wo. CODA. *tr* Tutti. *tr* Men.

2. Come sound his praise abroad, And hymns of glory sing: Je- hovah is the sov'reign God, The u- ni- versal King. Praise ye the Lord, Hallelujah, Praise ye the Lord

2. He form'd the deeps unknown; He gave the seas their bound; The wat'ry worlds are all his own, And all the solid' ground, hallelujah,

Tutti. *Adagio.*

Hallelujah. hallelujah, *tr* Praise ye the Lord.

Presto. **LONSDALE. S. M. Dr. W. Hy. B. II.** *Corelli.*

Come we that love the Lord, And let our joys be known; Join in a song of sweet accord, And

thus surround the throne. 2. The sorrows of the mind Be banish'd from the place, Re- ligious never was design'd To make our pleasures less.

Moderato.

1. Th' extent of Jesus' love, What heart can comprehend! A breadth whose distance none can prove, A length without an end! 2. The first-born seraphs try The myst'ry to ex-

plores; They cannot find it out, for why? The curse they never bore, The curse they never bore.

Vigorous.

Come we that love the Lord;

YARMOUTH. S. M. Dr. W. Hy. 30. B. II.

Dr. Worgan.

And let our joys be known; Join in a song of sweet accord And thus surround the throne. The sorrows of the mind Are banish'd from the place, Religion never was design'd To make our pleasures less.

Spitoso.

My soul re-peat his praise Whose mercies are so great; Whose anger is so slow to rise, So ready to a-venge, 3. High as the

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

Tutti. *Women.* *Tutti.*

3 God will not always chide;
And when his strokes are felt,
His strokes are fewer than our crimes,
And lighter than our guilt.

4 His power subdues our sins,
And his forgiving love,
Far as the east is from the west,
Doth all our guilt remove.

5 The pity of the Lord,
To those that fear his name,
Is such, as tender parents feel—
He knows our feeble frame.

6 He knows we are but dust,
Scatter'd with ev'ry breath:
His anger like a rising wind
Can send us swift to death.

7 Our days are as the grass,
Or like the morning flow'r!
If one sharp blast sweep o'er the fields,
It withers in an hour.

8 But thy compassions, Lord,
To endless years endure;
And children's children ever find
Thy words of promise sure.

Vigioso. *tr*

1. Hark how the watchmen cry; Attend the trumpet's sound, Stand to your arms the foe is nigh! The pow'rs of hell surround,

Men. *Women.* *Tutti.* *tr*

2. Who bow, to Christ's command, Your heart & arms prepare, The day of battle is at hand! Go forth to glorious war,

3 See on the mountain top
The standard of our God!
In Jesus' name I lift it up,
All stain'd with hallow'd blood,

4 His stand, His standard bearer, I,
To all the nations call:
Let all to Jesus' cross draw nigh
He bore the cross for all.

5 Go up with Christ your head,
Your Captain's footsteps see;
Follow your Captain, and be led
To certain victory.

6 All pow'r, All pow'r to him is given;
He ever reigns the same;
Salvation, happiness, and heav'n,
Are all in Jesus' name?

7 Only have faith in God;
In faith your foes assail:
Not wrestling against flesh and blood,
But all the pow'rs of hell:

8 From thrones, From thrones of glory driv'n,
By flaming vengeance hurl'd,
They throng the air, and darken heav'n,
And rule the lower world.

JABEZ'S PRAYER. S. M. Dr. Ripp. Hy. 381.

T. Jarman. 251

Andante. Wo. Men. Tutti.

O that the Lord indeed, Would me his servant bless; From ev'ry evil shield my head, And crown my paths with peace, And crown,

And crown my paths with peace,

Wo. Moderato. *Tutti. Animato.*

crown, crown my paths with peace. Be his almighty hand My helper and my guide, Till with his saints in Canaan's land, My portion he di-

My

tr

vide, My portion he divide, Till with his saints in Canaan's land, My portion, &c. Till with his saints in Canaan's land, My portion he divide. *tr*

la - - nd

Allegro Moderato.

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

On Jewish &c. Could give the guilty &c. Or wash

Not all the blood of beasts,

way the stain. But Christ, But Christ the heav'nly Lamb, Takes all our sins, our sins away; A sacrifice of nobler name, And richer, richer blood than they.

A sacrifice &c.

But Christ, But Christ the heav'nly Lamb, Takes all, Takes all our sins away. A sacrifice, A sacrifice &c.

SOLO.

My faith would lay its hand On that dear head of thine, While like a pen- i- tent I stand, And there confess my sin. My

soul looks back to see The burdens thou didst bear, When hanging on th' ac- cursed tree, And hopes, And hopes her guilt was there.

Chorus. Vivace.

Believing, we rejoice To see the curse remove;... Believing we rejoice To see the curse remove; We bless the Lamb with cheerful voice,

And sing, And sing his bleeding love. Believing we rejoice, To see the curse remove. Believing, we rejoice To see the curse remove; We

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

JUBAL'S LYRE. S. M.

Handel.

1. Oh had I Jubal's lyre, Or Miriam's tuneful voice! Oh had I Jubal's lyre, Or Miriam's tuneful voice! To sounds like his I would aspire;

To sounds like his I would aspire; In songs like hers, In songs like hers rejoice

Oh had, Oh had I Jubal's lyre, Or Miriam's tuneful

In songs like hers rejoice

tuneful voice, To sounds like his. I would aspire, In songs like hers rejoice. In songs like hers, In songs like hers rejoice.

In songs like hers rejoice. Oh had I Jubal's lyre, Or Miriam's tuneful voice! Oh had I Jubal's lyre, Or Miriam's tuneful voice! To sound

like him I would aspire, In songs like hers In songs like hers re-joice
 Oh had, Oh had, I Jubal's lyre, or Miriam's tuneful, tuneful voice! To
 In songs like hers re-joice In songs like

sounds like his I would aspire, In songs like hers re-joice, To sounds like his, To sounds like his I would as- pire, In songs like

CHORUS.

hers re-joice. Our humble strains but faint- ly show, How much to thee and heav'n we owe, How much to thee and heav'n we owe.

2 do.

Counter.

Tenor.

hers re-joice. Our humble strains but faintly show, How much to heav'n and thee we owe, How much to heav'n and thee we owe.

Andantino

ST. GILES. S. P. M. Dr. W. Ps. 133.

Williams.

How pleasant 'tis to see Kindred and friends agree, Each in his proper station move, And each fulfil his part, With sympathizing

ZION. S. P. M. Dr. W. Ps. 221.

Kozeluch.
Wo.

heart, In all the cares of life and love. How pleas'd and bless'd was I, To hear the people say, "Come let us seek our God to-day!" Yes with a cheerful zeal We haste to Zion's hill, Yes with a cheerful zeal We haste to Zion's hill, And there our vows and honors pay, And there our vows and honors pay.

PENNSYLVANIA. S. P. M. Dr. W. Ps. 98.

Ely. 257

Andantino Maestoso.

Women.

The Lord Je- hovah reigns, And royal state maintains, His head with awful glo- ries crown'd; Array'd with robes of light, Be-

3. In vain the noisy crowd, Like billows fierce and loud, Against thine empire rage and roar; In vain with an- gry spite The

Tutti.

girt with sov'reign might, And rays of ma- jes- ty around, And rays of majes- ty around. 2. Up- held by thy commands, The world securely stands

surly - nations fight, And dash like waves against the shore, And dash like waves a- gainst the shore. 4. Thy promis- es are true, Thy grace is ever new

And skies and stars o- bey thy word; Thy throne was fix'd on high E'er stars adorn'd the sky; E- ter- nal is thy kingdom Lord.

Thou fix'd thy church shall ne'er remove; Thy saints with holy fear, Shall in thy courts appear. And sing thine ev- er- lasting love.

Moderato.

DARWELL. Hallelujah Metre. Dr. W. Ps. 148.

Darwell.

Ye tribes of Adam join With heav'n and earth and seas, And offer notes di- vine To your Cre- ator's praise, Ye holy throng of angels bright In worlds of light begin the song.

Vigorouso.

BETHESDA. H. M. Dr. Ripp. Hy. 489. By Dr. Stennett.

Dr. Green.

Come ev'ry pious heart That loves the Saviour's name, Your noblest pow'rs exert, To celebrate his fame; Tell all above, and all below, The debt of love to him you owe.

A Tempo.

ALBANY. H. M. Dr. Ripp. Hy. 304.

English.

Jesus at thy command I launch in- to the deep, And leave my native land Where sin lulls all asleep: For thee I would the world resign, And sail to heav'n with thee and thine.

Sphritoso.

BURNHAM. H. M. Dr. Ripp. Hy. 551.

T. Clark. 259

1. Ye virgin souls arise! With all the dead awake; Unto salvation wise, Oil in your vessels take. Up- starting at the midnight cry, Upstarting

Upstarting at the midnight

Maestoso.

CARMARTHEN. H. M. Dr. Ripp. Hy. 140. *Mus. Sac.*

at the midnight cry, Behold, Behold your heav'nly bridegroom nigh.

ery, the midnight cry, Behold your heav'nly bridegroom nigh

1. Yes! the Redeemer rose, The Saviour left the dead, And o'er our hellish foes, High

2. Lo! the angel-ic bands, In full as-sembly meet, To wait his high commands And

fr Women. *Tutti.* Women. *Tutti.*

rais'd his conqu'ring head; In wild dismay, The guards around Fall to the ground And sink away; The guard around Fall to the ground And sink away.

worship at his feet: Joyful they come, And wing their way From realms of day, To Jesus' tomb. And wing their way From realms of day TO Jesus' tomb.

Con Spirito. Wo. Tutti.

1. Re-joice! the Lord is King; Your God and King adore; Mortals give thanks and sing, And triumph ev-er more; Lift up your hearts, Lift up your voice, rejoice,

2 Jesus the Saviour, reigns,
The God of truth and love:
When he had purg'd our stains
He took his seat above: Lift up &c.
a- gain I say rejoice.

3 His kingdom cannot fail,
He rules o'er earth and heav'n.
The keys of death and hell
Are to our Jesus giv'n: Lift up &c.

4 He all his foes shall quell,
Shall all our sins destroy,
And ev'ry bosom swell
With pure seraphic joy: Lift up &c.

Spirito. WASHINGTON. H. M. Dr. Ripp. Hy. 146. By Doddridge.

O ye im-mortal throng Of angels round the throne, Join with our fee-ble

song To make our Saviour known: On earth ye knew his wond'rous grace; His beauteous face in heav'n ye view, On earth ye knew his wond'rous grace, His beauteous face in heav'n ye view.

Marzoso. *tr* Women. *Tutti.* *tr* Wo.

1. The Lord Jehovah reigns, His throne is built on high: The garments he assumes are light and majesty; His glories shine with beams so bright, No mortal

Tutti.

2 The thunders of his hand
Keep the wide world in awe;
His wrath and justice stand
To guard his holy law;
And where his love resolves to bless,
His truth confirms and seals the grace.

3 And can this mighty King
Of glory condescend?
And will he write his name,
"My Father and my Friend?"
I love his name! I love his word!
Join all my pow'rs, and praise the Lord.

Grazioso.

To God the Father's throne, Perpetual honours

CRICKHOWELL. H. M. Dr. W. Doxology.

Wo. Men. *Tutti.* Wo. *Tutti,* Musica Sacra.

raise; Glory to God the Son; To God the Spirit praise: With all our pow'rs, Eternal King, Thy name we sing While faith adores, Eternal king, Thy name we sing, While faith adores.

Allegro.

Wo. men. Tutti

1. Awake our drowsy souls, Shake off each slothful band; The wonders of this day, The wonders of this day Our noblest songs demand,

2. At the approaching dawn Reluctant death resign'd The glorious Prince of Life, The glorious Prince of Life, In dark domains confin'd,

Wo. Tutti.

Our noblest songs demand, Auspicious morn! Thy blissful rays Bright seraphs hail in songs of praise, Auspicious morn! Thy blissful rays Bright seraphs hail in songs of praise.

In dark domains confin'd: Th' angelic host around him bends, And midst the shout the God descends, Th' angelic host around him bends And midst their shouts the God descends.

Animato.

NEW-YORK. H. M. Dr. W. Hy. 150. B. 1.

Ely.

1. Join all the glorious names Of wisdom love and pow'r That ever mortals knew, That angels ever bore. All are too mean to

2. Ar-ray'd in mortal flesh, He like an angel stands, And holds the promises, And pardons in his hands: Commission'd from his

speak his worth, Too mean to set my Saviour forth. 2. But, Oh! what gentler terms, What con- de- scending ways Doth our Re- deemer
 Pather's throne, To make his great comission known. 4. Great Prophet of my God, My tongue would bless thy name, By thee the joyful

use, To teach his heav'dly grace! Mine eyes with joy and wonder see What forms of love he bore for me, Mine eyes with joy and wonder
 news Of our salva- tion came: The joyful news of sins forgiv'n, Of hell subdu'd, and peace with heav'n, The joyful news of sins for-

see What forms of love he bore for me.
 giv'n Of hell sup- du'd and peace with heav'n.

5 Be thou my Counsellor, My pattern and my guide;
 And thro' this desert land Still keep me near thy side,
 O let my feet Ne'er run astray,
 Nor rove, nor seek The crooked way.

6 I love my Shepherd's voice, His watchful eyes shall keep
 My wand'ring soul among The thousands of his sheep:
 He feeds his flock, He calls their names,
 His bosom bears The tender lambs:

Spiritoso.

SAXONY. H. M. Dr. Dwight's Ps. 150.

Handel.

1. In Zion's sacred gates, Let hymns of praise begin, Where acts of faith and love In ceaseless beauty shine, Where acts of faith and love In ceaseless beauty shine: In mercy there While

3. His wondrous acts demand, His wisdom and his grace, The labours of our hand And transports of our praise, The labours of our hand And transports of our praise; Rehearse his name, To

God is known, Before his throne With songs appear, In mercy there While God is known, Before his throne, Before his throne With songs appear. 2. In heav'n, his house on high, Ye angels lift

ev'ry shore, Where e'er his pow'r, His works proclaim, Re- hearse his name To ev'ry shore, Where e'er his pow'r, :: His works proclaim, 4. Let the trump's martial voice, The timbrel's soft

your voice; Let heav'nly harps resound, And happy saints rejoice, And happy saints rejoice: The glories sing that ever shine, With pomp divine, :: Around your King.

er around, The organ's solemn peal U- ni- ted praise resound, U- nited praise resound: To swell the song With highest joy, Let man employ, :: His tuneful tongue.

TAUNTON. P. M. 4ls. 10s.

Mus. Sac. 265

Affettuoso.

A- wake! O slothful spirit, raise, awake! The Lord himself is ris'n, and where art thou? The night is past, the morn be- gins to break, The day star

Adagio.

DIRGE. 4ls. 10s. *Handel.*

glitters on yon mountain's brow. Few are our days, those few we dream a- way, Sure is our fate, to moulder in the clay, Sure

is our fate to moulder in the clay; Rise! immortal soul, a- bove thine earthly fate, Time yet is thine, but soon it is too late.

The Lord the Sovereign sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread, Thro' distant worlds and regions of the dead;

This musical score is for the hymn 'HARDBOROUGH'. It features a treble and bass clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style with various note values and rests. The lyrics are printed below the notes.

Andante. DWIGHT. P. M. Dr. Dwight. Ps. 18. *Ely.*

No more shall atheists mock his long delay; His vengeance sleeps no more: behold the day.

To heav'n let all my sacred passions move, My trust, my wonder, gratitude and love;

God is my hope, my strength, my tow'r, My shield his favour, and my sword his pow'r; All praise, all love his high perfections claim; Let endless glory celebrate his name.

This musical score is for the hymn 'DWIGHT'. It is marked 'Andante' and features a treble and bass clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is more expressive than the first hymn, with some trills and dynamic markings. The lyrics are printed below the notes.

1. Ye chiefs, and kings to God your voices raise, To him ascribe the glory pow'r and praise, The grateful incense of a contrite mind, With truth enlighten'd,

2. O'er the dark world when clouds the sky deform, His car the whirlwind, and his throne the storm, His voice is heard; astonish'd at the sound, Old ocean trembles

3. See groves of cedar lifted, to the sky, Rent by the flaming blast in ruin lie! Proud Lebanon with deep convulsions riv'n, Bends his high cliffs and

4. There sink the blasted pine, their honours lost; There oaks majestic bow their heads in dust; The wasted forest opens its dark abodes, Shorn all its glories,

and by grace regain'd; Je- ho- vah speaks; thro' heav'n his terrors roll, And the vast concave shakes from pole to pole, And the vast concave shakes from pole to pole.

to his farthest bound; The hard rocks cleave; the hills in homage nod, And the touch'd earth proclaims the present God, And the touch'd earth proclaims the coming God.

owns the voice of heav'n; Sad Sion leaps: his deep foundations shake; The vallies heave; the howling deserts quake, The vallies heave; the howling deserts quake.

prostrate all its woods; Anew the lightnings blaze; the thunders roar; And shrinking mortals tremble and adore, And shrinking mortals tremble and adore.

Brio.

XENIA. P. M. Dr. W. Ps. 50.

J. Arnold.

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread, Thro' distant wilds and regions of the dead.
The trumpet sounds, hell trembles, heav'n re-

Gravemente.

GENEVA. P. M. Dr. W. Ps. 50. vrs. 11.

Dr. Ambros.

joices. Lift up your heads, ye saints, with cheerful voices-

1. Unthinking wretch! how wouldst thou hope to please A God, a spirit with such toys as these? While with my grace & statutes on thy tongue, Thou lov'st deceit, and dost thy brother wrong: Judgment proceeds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.

Maestoso.

1. House of our God with cheerful anthems ring, While all our lips and hearts his goodness sing; With sacred joy his wondrous deeds proclaim; Let ev'ry tongue be vocal

2. The heav'n of heav'ns he with his bounty fills; Ye seraphs bright on ever-blooming hills, His honour sound; you to whom good alone, Unmingled, ever-growing

3. His goodness never ends; the dawn the shade, Still see new bounties thro' new scenes display'd; Succeeding ages bless this sure abode, And children lean upon their

4. Burst into praise my soul; all nature join; Angels and men in harmony combine, While human years are measur'd by the sun, And while e-ternity its

with his name: The Lord is good; his mercy never ending, His blessings in per-pet-ual show'rs descending, His blessings in per-pet-ual show'rs descending:

has been known, Thro' your immortal life, with love in-creasing Proclaim your Maker's goodness never ceasing, Proclaim your Maker's goodness never ceasing.

father's God: The deathless soul thro' its immense du-ration, Drinks from this source immortal conso-lation, Drinks from this source immor-tal con-solation.

course shall run: His goodness in per-petual show'rs descending. Exalt in songs and raptures never- ending, Exalt in songs and raptures never ending.

Allegretto.

SOPHRONIA. P. M. 10s & 8s.

Ely.

1. Forbear, my friends, forbear and ask no more, Where all my cheerful ains are fled? Why will ye make me talk my torments o'er, My life, my joy,

3. Grace is a sacred plant of heavenly birth, The seed descending from above, Roots in a soil re- fin'd, grows high on earth, And blooms with life,

my comfort's dead. 2. Deep from my soul mark how the sobs arise, Hear the long groans that waste my breath, And read the mighty sorrow in my eyes, Lovely Sophronia sleeps in death.

with joy and love. 4. Peace, peace my sorrows! nor, with murmur'ing voice, Dare to accuse heav'n's high decree, She was first ripe for ever- lasting joys, Sophronia waits above for thee.

Maestoso.

ADESTE FIDELIS. P. M. 11s & 10s.

Women.

Webbe.

1. Hither ye faithful haste with songs of triumph, To meet them haste the Lord of Life to meet: To you this day is born a Prince and Saviour, Oh! come, and let us worship, O

2. Oh! Jesus for such wond'rous condescension Our praise and our reverence are an offering meet; Now is the word made flesh, and dwells among us, Oh! come, &c.

3. Shout his almighty name, ye choirs of angels, Let the celestial courts his praise repeat; Unto our God be glory in the highest, Oh! &c.

Tutti.

come and let us worship, O come and let us worship at his feet.

Spiritoso.

CHRISTMAS. P. M. 10s & 11s.

Ely.

1. Exulting, rejoicing, hail the happy morning, The morning on which the Saviour Christ was born.
3. Devoted, submissive, on the cross ex-piring, He bows to the mandates of his Father God:

Expressivo.

Cres.

For.

Fortissimo.

Dim.

Angels of mercy, Angels of mercy, Angels of mercy, who his birth at-tend-ed, O bear our loud hosannas thro' the skies. 2. Sal- vation proclaiming to the guilty
Angels of pity, Angels of pity, Anrels of pity, who his birth attend-ed, O bear our loud hosannas thro' the skies. 4. He rose from the dead and us to heav'n as-

Cres.

Dim.

Cres.

For.

Fortissimo.

nations, He comes in the glory and the pow'r of God; Angels of mercy, Angels of mercy who his birth attend-ed, O bear our loud ho- sannas thro' the skies.
cended, And now inter- cedeth for the sow' of men: Who would not love him? Who would not love so gneuous a Redeemer? We hail thee Prince and Saviour of mankind.

1. When the fierce north wind with his airy forces, Rears up the Baltic to a foaming fury; And the red lightning with a storm of hail comes
 3. Such shall the noise be, and the wild disorder, (If things eternal be like these earthly,) Such the dire terror, when the great archangel
 Rushing amain down. 2. How the poor sailors stand amaz'd and tremble! While the hoarse thunder, like a bloody trumpet, Roars a loud
 Shakes the creation. 4. Tears the strong pillars of the vault of heaven, Breaks up old marble the repose of Princes; See the graves
 on- set to the gaping waters Quick to devour them.
 5 Hark! the shrill outcries of the guilty wretches, Lively bright horrors and amazing anguish, Stare thro' their eye-lids, while the living worm lies Gnawing within them.
 6 Tho'ts like old vultures prey upon their heart-strings, And the smart twinges, when the eye beholds the Lofy Judge frowning, and a flood of vengeance Rolling afore them.
 7 Hopeless immortals how they scream and shiver, While devils push them to the pit wide yawning, Hideous and gloomy to receive them head-long Down to the centre.
 8 Stop here my fancy, (all away ye horrid, Doleful ideas,) come arise to Jesus, How he sits God-like, and his saints around him Thron'd, yet adore him.
 9 O may I sit there when he comes triumphant, Dooming the nations; then ascend to glory, While our hosannas all along the passage Shout the Redeemer.

N.B. The last verse may be either repeated or sung in the repeat.

SARK. P. M. 7s. Dr. Ripp. Hy. 240. By Dr. Sennick.

Dr. Miller. 273

Animato.

1. Children of the heav'nly King, As ye journey sweetly sing, Sing your Saviour's worthy praise, Glorious in his works and ways.

- 2 Ye are trav'ling home to God,
In the way the fathers trod;
They are happy now, and ye
Soon their happiness shall see.
- 3 O ye banish'd seed be glad!
Christ our advocate is made,
Us to save our flesh assumes,
Brother to our souls becomes.
- 4 Shout ye little flock and blest;
You on Jesus' soul shall rest;
There your seat is now prepar'd,
There your kingdom and reward.

CONDOLENCE. P. M. Meth. Hy. 190. B. II.

Pleyel.

Grave.

1. Depth of mercy can there be, Mercy still reserv'd for me? Can my God his wrath forbear! Me, the chief of sinners spare,

- 2 I have long withstood his grace;
Long provok'd him to his face;
Would not hearken to his calls;
Griev'd him by a thousand falls.
- 3 Kindled his relents are,
Me he now delights to spare,
Cries "How shall I give thee up!"
Let's the lifted thunder drop.
- 4 There for me the Saviour stands;
Shows his wounds and bleeding hands;
God is love! I know! I feel!
Jesus weeps and loves me still.

REDEEMING LOVE. P. M. 7s. Dr. Ripp. Hy. 69.

Ely.

Spiritoso.

Now begin the heav'nly theme, Sing a-loud in Jesus' name! Ye who his salvation prove; Triumph in redeeming love, Triumph, &c.

1. Angels! roll the rock away! Death yield up thy mighty prey; See! he rises from the tomb. Glowing with immortal bloom. 2. 'Tis the Saviour! angels, raise Fame's eternal trump of praise!

3. Now ye saints lift up your eyes! Now to glory see him rise, In long triumph up the sky, Up to waiting worlds on high. 4. Heav'n displays her portals wide! Glorious heroes thro'—then ride

5. Praise him all ye heav'nly choirs! Praise and sweep your golden lyres! Shout, O earth, in rapt'rous song, Let the strain be sweet and strong! 6. Ev'ry note with wonders well, Sin o'erthrown & captur'd hell

CHORUS by Dr. Miller.

Let the earth's remotest bound Hear the joy inspiring sound. For- ever hal- lujah, and ever, hal- lujah, forev- er, and ever, for ever and

King of glory! mount thy throne, Thy great Father's and thy own.

Wher is hell's once dreaded King! Where, O death, thy mortal sting.

Wo. All. Wo. All. Wo. All.

ever for ever, hal- lujah, and ever hal- lujah, for ever and ever, for ever and ever, for ever, hal- lujah, and ever, hal- lujah, hal-

Wo. Spiritoso. Tutti.

Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glory to the new born King, Peace, on earth, and mercy mild, God and sinners reconcil'd, God and

Wo. Men. Tutti. Wo. Tutti.

sinners reconcil'd. Joyful all ye nations rise, Join the triumph of the skies, With the angelic host proclaim, Christ is born at Bethlehem. Hark! the herald angels sing, :||: Glory

Men. Tutti.

to the new born King, :||: Glory to the new born King. Christ by highest heav'n ador'd, :||: Christ the ever-lasting Lord, :||:

Late in time behold him come, Offspring of the virgin's womb, :|: Veil'd in flesh, the God-head he! Hail! Hail, th'incarnate Deity,

:|: Jesus our Immanuel here, Jesus our Immanuel here,

Pleas'd as man with man ap-pear, Our Immanuel here, here, Our Immanuel here, here,

Hark! the herald angels sing, Hark the herald angels sing, "Glory to the new-born King; Glory to the new- born King; Glory to the new-born King.

Animato.

LOUGHTON. P. M.

Milgrove.

1. Christ, the Lord, is ris'n to-day! Sons of men and angels say! Raise your joys and triumphs high! Sing ye heav'n's and earth reply. Love's redeeming work is done, fought the fight the battle

2. Vain the stone, the watch, the seal, Christ hath burst the gates of hell! Death in vain forbids his rise, Christ hath open'd paradise. Lives again our glorious King! Where O death! is now thy

Brilliant. HANDEL'S SONG IN SAUL. P. M. Handel.

won: Lo! the sun's eclipse is o'er: Lo! he sets in blood no more.

stings! Once he did our souls to save: Where's thy vict'ry boasting grave.

Welcome, welcome mighty king, Welcome, all who conquest bring; Welcome, David, valiant boy, Author

Pia. For.

of our present joy, Saul who hast thy thousands slain, Welcome to thy friends again; David his ten thousand slew, Ten thousand praises are his due, Ten thousand praises, are his due.

NATIVITY. P. M. 7s. Dr. Ripp. 130.

Dr. C. Burney. 279

Pia. *For.* *Trio.* *Tutti.*

1. Hark! hark! the herald angels sing, Glory to the new-born King! Peace on earth, and mercy mild; God and sinners

3. Hail! Hail! the heav'n-born Prince of Peace! Hail the Sun of Righteousness! Light and life to all he brings, Ris'n with healing

Semichorus. *Pia.* *For.*

recounted 2. Joyful all ye nations rise, Join the triumphs of the skies; With th' angelic hosts proclaim, Christ is
in his wings. 4. Come desire of nations! come, Fix in us thy humble home: Let us all the angels sing, Glory

Chorus.

born in Bethlehem, Christ is born in Bethlehem. Hark! the Herald angels sing! Glory to the new-born King,
to the new-born King, Glory to the new-born King. Hark! the herald angels sing! Glory to the new-born King.

Animato.

PRAISE THE LORD. P. M. 7s.

Handel.

Praise the Lord with cheerful noise, Wake my glory! wake my lyre! Wake my glory! Wake my lyre! Wa-
 ke my glory, wake my glo- ry! wake my glo- ry! wake my lyre, Wa-
 ry, Wake my, &c. Wake my glo-
 ke my lyre! Praise the Lord, each mortal voice, Praise the Lord ye heav'nly choir! Ye heav'nly choir, Ye heav'nly choir Praise the
 ry! Wake my lyre!
 Lord ye heav'nly choir! Praise the Lord each mortal-voice! Praise the Lord ye heav'nly choir, ye heav'nly choir, ye heav'nly choir, Praise the Lord ye heav'nly choir.

Andante. *Finis.* D. C.

1. Blessed are the sons of God; They are bought with Je- sus blood; They are ran- som'd from the grave; Life e-ternal they shall have.

With them number'd may we be, Here and in e-ter-ni-ty.

- | | |
|--|--|
| <p>2 God did love them in his Son,
Long before the world begun;
They the seal of this receive,
When on Jesus they believe: With &c.</p> <p>3 They are justify'd by grace,
They enjoy a solid peace;
All their sins are wash'd away,
They shall stand in God's great day: With,</p> <p>4 They produce the fruits of grace,
In the works of righteousness!
Born of God they hate all sin,
God's pure word remains within: With &c.</p> | <p>5 They have fellowship with God,
Thro' the Mediator's blood;
One with God, thro' Jesus one,
Glory is with them begun: With &c.</p> <p>6 Tho' they suffer'd much on earth,
Stranger's to the worldling's mirth,
Yet they have an inward joy,
Pleasures which can never cloy: With &c.</p> <p>7 They alone are truly blest—
Heirs with God, joint heirs with Christ;
They with love and peace are fill'd;
They are by his spirit fill'd: With &c.</p> |
|--|--|

Adagio. COLLUPTION. P. M. 6ls-7s. Meth. Hv. 9. B. I. *Finis.*

1. Weary souls, that wander wide, From the central point of bliss,
Sink into the purple flood; Rise unto the life of God.

DR. MILLER. Da Capo.

Turn to Jesus cruci- fy'd, Fly to those dear wounds of his.

- 2 Find in Christ the way of peace, Peace unspeakable, unknown;
By his pain he gives you ease, Life by his expiring groan;
Rise, exalted by his fall, Find in Christ your all in all.
- 3 O believe the record true, God to you his Son hath giv'n!
Ye may now be happy too: Find on earth the life of heav'n;
Live the life of heav'n above, All the life of glorious love
- 4 This the universal bliss, Bliss for ev'ry soul design'd:
God's orig'nal promise this, God's great gift to all mankind:
Blest in Christ, this moment be! Blest to all eternity.

Andante.

1. World, adieu! thou real cheat! Oft have thy deceitful charms, Fill'd my heart with fond conceit, Foolish hope and false alarms; Now I see as

clear as day, How thy follies pass away.

2 Vain thy entertaining sights;
False thy promises renew'd;
All the pomp of thy delights,
Does but flatter and delude;
Thee I quit for heav'n above,
Object of the noblest love.

3 Farewell, honours, empty pride!
Thy own nice, uncertain gust,
If the least mischance betide,
Lays thee lower than the dust:
Wordly honours end in gall,
Rise to-day—to-morrow fall.

CODA.

Wo.

Tutti.

Wo.

Tutti.

tomb, Glowing with immortal bloom. Hallelujah, Praise the Lord, Hallelujah, Praise the Lord, Praise, praise, praise, praise, Hallelujah, Praise the Lord.

Vivace.

HART'S. P. M. Dr. Ripp. Hy. 142. *Milgrove.*

Angels! roll the rock away! Death yield up thy mighty prey; See he rises from the

OXFORD. P. M. 8 & 7. Dr. Ripp. Hy. 432. By Francis.

Animato.

1. Praise the Saviour all ye nations, Praise him all ye hosts above: Shout, with joyful acclamations, His divine, victorious love.

- 2 See how beautiful on the mountains
Are their feet whose grand design,
Is to guide us to the fountains
That overflow with bliss divine.
- 3 With my substance I will honour
My Redeemer and my Lord;
Were ten thousand worlds my manor,
All were nothing to his word.
- 4 While the heralds of salvation
His abounding grace proclaim,
Let his friends of every station
Gladly join to spread his fame.

SICILIAN HYMN. P. M. Dr. Ripp. Hy. 162.

Moderato.

Wo.

Italian.
Repeat Tutti.

Come thou long, expected Jesus! Born to set thy people free; From our fears and sins release us, Let us find our rest in thee.

SHIELD'S. P. M. 8. 7. Dr. Ripp. Hy. 509. By Robinson.

Shield. Da Capo.

Vigorous.

1. Come thou fount of every blessing, Tune my heart to sing thy grace;
Streams of mercy never ceasing, Calls for songs of loudest praise.

2. Teach me some melodious sonnet, Sung by flaming tongues above:
Praise the mount—O fix me on it, Mount of God's unchanging love.

- 3 Here I raise my Ebenezer,
Hither by thy grace I'm come;
And I hope by thy good pleasure,
Safely to arrive at home.
- 4 Jesus sought me when a stranger,
Wand'ring from the fold of God:
He to save my soul from danger,
Interpos'd his precious blood.

THE SAILOR'S SONG. P. M.

Banister.

Andante.

Sailing on the boistrous ocean, Far from home, Far from home, Far from home and far from land; Lord from thee we seek protection, Guide and guard us, Guide &

guard us; Guide and guard us with thy hand: Lord from thee we seek protection. Guide and guard us, :|| Guide and guard us with thy hand. When with fears and dangers,

compass'd, May we find thee strong to save; All our hope, we trust, we centre, On his might, who walk'd the wave, All our hope, we trust, we centre, On his might - - who walk'd the wave.

Men. Tutti. TRIO.

Wo. Tutti.

Foes may threaten, thunders rattle, Winds and waves their fury pour, their fury pour, Foes may threaten, thunders rattle, Winds and waves their fury pour, Winds and waves their

fr Foes may threaten, thunders rattle, *W. o.*
 Women. *Ado.* Repeat *Tutti.* *Moderato.* *W. o.*
 fury pour. By thee guarded, God of battle, War is safety, storms cease; If thy mercy safe return us, From the perils of the deep, If thy mercy

Tutti. *fr*
 safe return us, From the perils of the deep, In the world's wide ocean keep us, Heav'n's the haven that we seek, the haven that we seek, Heav'n's the haven that we seek, Heav'n's the haven that we seek, Heav'n's, &c.

Heav'n's the haven that we seek, Heav'n's, &c.

Allegro.

KENTUCKY. P. M. Dr. Ripp. Hy. 162. w^o.

Ely.

Come thou long expected Jesus! Born to set thy people free; From our laws and sins release us, Let us find our rest in thee: Israel's strength and consolation, Hope of all the saints thou art; Dear de-

Repeat Tutti.

sire of ev'ry nation, Joy of ev'ry longing heart, joy of ev'ry longing heart.

Affettuoso TROWBRIDGE. P. M. Dr. Ripp. Hy. 295. Handel.

1. Jesus! full of all compassion, Hear thy humble suppliants cry, Hear thy humble

Prostrate at thy feet re- penting Send, O send me quick relief, :

Finis.

suppliant's cry; Let me know thy great salvation: See I languish faint and die. 2. Guilty but with heart relenting, Over-whelm'd with helpless grief.

Da Capo.

Larghetto.

SWEDEN. P. M. 8, 7 & 4. Dr. Ripp. Hy. 132. By Robinson.

German. 237

1. Mighty God! while angels bless thee, May an infant hsp thy name? Lord of men as well as angels, Thou art ev'ry creature's theme, Hallelujah, Halle-

lujah, Hal- le- lujah. Amen.

2 Lord of ev'ry land and nation,
Ancient of eternal days!
Sounded thro' the wide creation,
Be thy just and lawful praise:

3 For the grandeur of thy nature,
Grand beyond a seraph's tho't;
For created works of power,
Works with skill and kindness wro't: Hal.

4 For thy providence, that governs
Thro' thine empire's wide domain;
Wings an angel, guides a sparrow,
Blessed be thy gentle reign:

5 But thy rich thy free redemption,
Dark thro' brightness all along;
Tho't is poor, and poor expression:
Who dare sing that awful song? Hal.

6 Brightness of the Father's glory,
Shall thy praise unutter'd lie?
Fly my tongue such guilty silence!
Sing the Lord who came to die: Hal.

7 Did archangels sing thy coming?
Did the shepherds learn their lays?
Shame would cover me ungrateful,
Should my tongue refuse to praise: Hal.

Andante.

1. Happy soul thy days
Go, by angel guards

OUNDEL. P. M. 8, 7 & 4.

are ended All thy mourning days below.

at- tended, To the sight of Jesus go. Halle- lu- jah, Halle- lu- jah, Halle- lu- jah, Halle- lu- jah, A- men.

Harmonia Sacra.

TAMWORTH. P. M. 8, 7 & 4. Dr. Ripp. Hy. 567.

Lockhart.

Allegro.

1. Guide me, O thou great Jehovah, — Pilgrim thro' this barren land;
I am weak but thou art mighty; — Hold me in thy powerful hand: Bread of heaven, Bread of heaven, Feed me till I want no more.

- 2 Open Lord the crystal fountain,
Whence the healing streams do flow
Let the fiery cloudy pillar
Lead me all my journey through:
Strong Deliverer,
Be thou still my strength and shield.
- 3 When I tread the verge of Jordan,
Bid my anxious tears subside;
Death of deaths, and hell's destruction,
Land me safe on Canaan's side:
Songs of praises
I will ever give to thee.

CALVARY. P. M. 8, 7 & 4. Dr. Ripp. Hy. 71.

Pia. Ado. Stanley.

Moderato.

1. Hark! the voice of love and mercy Sounds aloud from Calvary! See it rends the rocks a-sunder, Shakes the earth and veils the sky! It is finish'd! :||

GRONINGEN. P. M. 8, 7, 4. Dr. Ripp. Hy. 114.

Kozeluch.

For. Tempo. *Animato.*

Hear the dying Saviour cry!
Come ye sinners, poor and needy, Weak and wounded, sick and sore,
Jesus ready stands to save you, Full of pity, love, and pow'r; He is able, He is able, He is willing, doubt no more.

DISMISSION. P. M. Dr. Ripp. Hy. 389.

Ely. 209

Tempo di Marcia.

Lord dismiss us with thy blessing, Fill our hearts with joy and pceace, Let us each thy love possing, Triumph in redeeming grace: O refresh us! O refresh us! Trav'ling thro' the wilderness.

Men.

Repeat Tutti.

Thanks we give and adoration, For thy gospel's joyful sound, May the fruits of thy salvation, In our hearts and lives abound, May thy presence, May thy presence With us evermore be found!

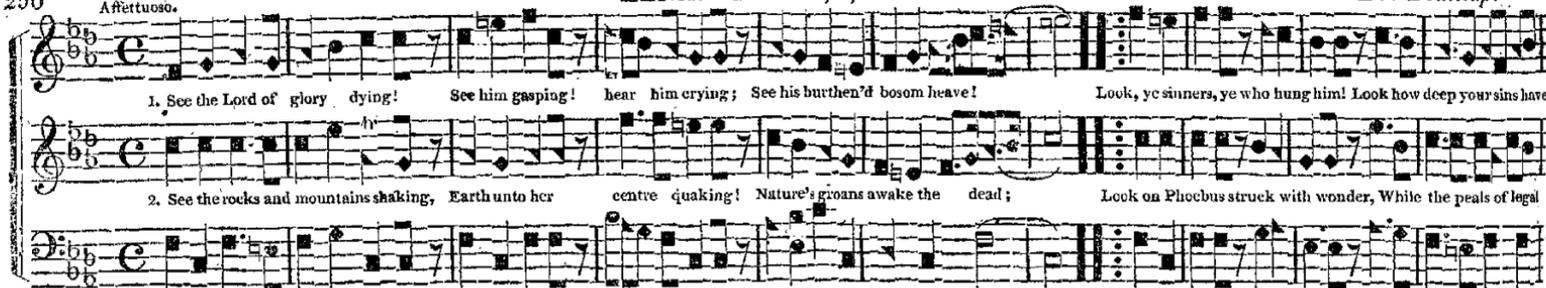
Women.

Repeat Tutti.

So when e'er the signal's given Us from earth to call away, Borne on eagle's wings to heaven Glad to leave our cumb'rous clay, May we ready, Rise and reign in endless day.

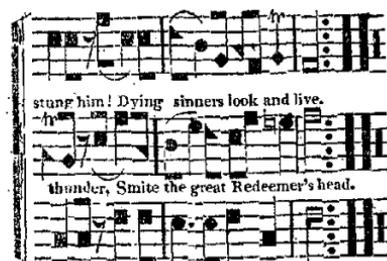
LENA. P. M. 8, 8, 7.

Dr. Bellnap.



1. See the Lord of glory dying! See him gasping! hear him crying; See his burthen'd bosom heave! Look, ye sinners, ye who hung him! Look how deep your sins have

2. See the rocks and mountains shaking, Earth unto her centre quaking! Nature's groans awake the dead; Look on Phocbus struck with wonder, While the peals of legal



stung him! Dying sinners look and live.

thunder, smite the great Redeemer's head.

3 Heaven's bright melodious legions,
Chanting to the tuneful regions
Cease to thrill the quiv'ring string:
Songs seraphic all suspended,
Till the mighty war is ended
By the all-victorious King.

4 Hell and all the pow'rs infernal,
Vanquish'd by the King eternal,
When he pour'd the vital flood;
By his groans which shook creation,
No! we sound the proclamation,
Peace and pardon thro' his blood.



Not received by his own! Promis'd Branch from root of Jesse, David's offspring sent to bless ye, Comes too meckly to be known.

Adagio. BIRKSTEAD. P. M. Dr. Madan's Coll. p. 28. Handel.



1. Who hath our report believ- ed, Jesus Christ is not re- ceived.

2 Like a tender plant, that's growing
Where no friendly water's flowing,
No kind rains refresh the ground,
Drooping, dying, we shall view him,
See no charms to draw us to him,
There no beauty will be found!

3 Blessed be the pow'r who gave us,
Freely gave his son to save us;
Bless'd the Son who freely came:
Honour, blessing, adoration,
Ever from the whole creation,
Be to God, and to the Lamb.

Andante.

ZANESVILLE. P. M. 7 & 6. Dr. Ripp. Hy. 550.

Ely. 291

1. Ah! I shall soon be dying, Time swiftly glides away; But on my Lord relying, I hail the happy day— The day when I must enter Upon a world unknown; My helpless soul would venture On Jesus Christ alone.

- 2 To him by grace united, I joy in him alone;
 And now by faith delighted, Behold him on his throne.
 There he is interceding, For all who on him rest;
 The grave from him proceeding, Shall waft me to his breast.
- 3 When with his saints in glory The grateful song I'll raise,
 And chant the blissful story, In high seraphic lays.
 Free grace, redeeming merit, And sanctifying love;
 Of Father, Son, and Spirit, Shall charm the courts above.

ROMAIN. P. M. Lady Hnntington's Hy. 66.

Banister.

1 O Lord, how great's the favour, That we such sinners poor, Can thro' thy blood's sweet savour, Approach thy mercy's door, And

find an open passage Unto the throne of grace; There wait the welcome message That bids us go in peace, There wait the welcome &c.

- 2 Lord, we are helpless creatures, Full of the deepest need:
 Throughout defil'd by nature, Stupid, inly dead;
 Our strength is perfect weakness, And all we have is sin;
 Our hearts are all uncleanness, A den of thieves within.
- 3 In this forlorn condition Who shall afford us aid? [Head?] Where shall we find compassion But in the Church's Jesus, thou art all pity! O take us to thy arms, And exercise thy mercy, To save us from all harms.
- 4 Then we, with all in glory, Shall thankfully relate
 Th' amazing pleasing story Of Jesus' love so great!
 In this blest contemplation We shall forever dwell,
 And prove such consolation As none below can tell:

Maestoso.

MELTON MOWBRAY. P. M. 7 & 4. Meth. Hy. 173. B. 1.

Lockhart.

1. Head of the church tri- um- phant, We joy- ful- ly a- dore thee: Till thou appear, Thy mem- bers here, Shall sing like those in glory.

- 2 We lift our hearts and voices,
With blest anticipation,
And cry aloud, And give to God,
The praise of our salvation.
- 3 We clap our hands, exulting
In thine almighty favour;
The love divine Which made us thine,
Shall keep us thine forever.
- 4 The world, with sin and Satan,
In vain our march opposes ;
By thee we shall,
Break through them all,
And sing the song of Moses.

Spiritoso.

BUCKINGHAM. P. M. 8, 3 & 6.

Lockhart.

Praise be to the Father given; Christ he gave, Us to save, Now the heirs, the heirs of heaven. Now the heirs, the heirs of heaven.

Stelliano.

OLNEY. P. M. 8, 7, & 7, 7. Newton's Hy. 82. B. 11.

Ely.

1. Let us love and sing and wonder, Let us praise the Saviour's name!
He has hush'd the laws loud thunder, He has hush'd mount Sinai's flamer: He has wash'd us with his blood, He has brought us nigh to God.

2 Let us sing for grace and justice,
Join and point to mercy's store ;
When thro' grace in Christ our trust is,
Justice smiles and asks no more ;
He who wash'd us with his blood,
Hath secur'd our way to God.

3 Let us praise and join the chorus,
Of the saints enthron'd on high ;
Here they trusted him before us,
Now their praises fill the sky :
"Thou hast wash'd us with thy blood,
Thou art worthy Lamb of God."

4r. Women. Repeat Tutti.

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

2. Jesus our Lord arise, Scatter our enemies, And make them fall, Let thine almighty aid, Our sure defence be made, Our souls on thee be stay'd, Lord hear our call.

3. Come thou Incarnate Word, Gird on thy mighty sword, Our pray'r attend;—Come and thy people bless, And give thy word success; Spirit of holiness, On us descend.
4. Come Holy Comforter, Thy Sacred Witness bear, In this glad hour, Thou who almighty art, Now rule in ev'ry heart, And ne'er from us depart, Spirit of pow'r.
5. To the great One in 'Three, Eternal praises be Hence evermore! His sov'reign majesty May we in glory see; And to eternity Love and adore.

BERDMONDSEY. P. M. Dr. Ripp. Hy. 387. *Milgrove.*

Allegro. Wo. Tutti. Wo.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our

Tutti. 4r.

sorrows bore, Sing aloud evermore, Worthy the Lamb, Worthy the Lamb Worthy the Lamb, Sing aloud evermore, Worthy the Lamb.

2. Jesus our Lord and God, Bore sin's tremendous load, Praise ye his name: Tell what his arm hath done, What spoils from death he won; Sing his great name alone, Worthy the Lamb.
3. What tho' we change our place, Yet we shall never cease Praising his name; To him our songs we bring, Hail him glorious King, [the Lamb. And without ceasing sing, Worthy

Maestoso.

LEONI. P. M. Dr. Ripp. Hy. 66.

The God of Abram praise, Who reigns enthron'd above, Ancient of everlasting days, And God of love! Jehovah, great I AM! By heav'n and earth confes'd, I bow and bless the sacred name,

Forever bless'd, 2 The God of Abram praise,
At whose supreme command,
From earth I rise, and seek thy joys,
At his right hand;
I'd all on earth forsake,
Its wisdom, fame and pow'r,
And him my only portion make,
My shield and tow'r.

Spiritoso. **ENDLESS DAY. P. M. Met. Hy. 159. B. 1.** *Ely.*

1. Hark! how the gospel trumpet sounds; Thro' all the world the echo bounds! And Jesus by redeeming blood, Is bringing
2. Hail! all vic-torious, conqu'ring Lord! Be thou by all thy works ador'd, Who undertook for sinful man, And bro't sal-

Vo. *tr* *Tutti.*

sinn-ers back to God; And guides them safely by his word, To endless day, And guides them safely by his word To endless day.
va-tion thro' thy name, That we with thee might ever reign, In endless day, That we with thee might reign in ev-er-last-ing day.

Marcia.

1. Rise my soul and stretch thy wings, Thy better portion trace;
 Rise, from transi- tory things, Tow'rd's heav'n thy native place! Sun, and moon, and stars de- cay; Time shall soon this earth re- move; Rise my soul and haste a-

2 Rivers to the ocean run, Nor stay in all their course;
 Fire, ascending, seeks the sun; Both speed them to their source;
 Thus a soul, new-born of God, Pants to view his glorious face,
 Upwards tends to his abode, To rest in his embrace.

3 Cease, ye Pilgrims! cease to mourn: Press onward to the prize;
 Soon the Saviour will return, Triumphant in the skies;
 Yet a season and you know Happy entrance will be giv'n,
 All your sorrows left below, And earth chang'd for heav'n.

WATERFORD. P. M. *Milgrove.*

1. Praise the Lord who reigns above, And keeps the world below.

Praise the holy God of love, And all his greatness show; Praise him for his noble deeds, Praise him for his matchless pow'r; Him from whom all good proceeds, Let heav'n and earth adore.

Andante.

AMSTERDAM. P. M. Dr. Ripp. Hy. 301.

Williams.

Rise my soul and stretch thy wings, Thy better portion trace;
 Rise from transitory things^t Tow'vds heav'n thy native place. Sun, and moon, and stars decay, Time shall soon this earth remove; Rise my soul and haste away, To seats prepar'd above.

Affettuoso

SUPPLICATION. P. M. Meth. Hy. 168. B. 1.

Breillat.

1. Lamb of God whose bleeding love, We thus re- cal to mind; Send the answer from above And let us mercy find: Think on us who look to thee, And ev'ry
 strug- gling soul release. O remember Calvary! O remember Calvary! And bid us go in peace; And bid us go in pence, And bid us go in peace.

Wo. Tutti. Wo. Men. Tutti.

Andante.

Wo. Tutti. Women.

1. Thou Jesus, King! Thy ceaseless praise we sing; Praise shall our glad tongues employ, Praise o'erflow our grateful soul, While we vi-tal breath enjoy.

Tutti.

2 While e-ter-nal ages roll.

3

Thou art th' eternal Light,
That shin'st in deepest night;
Wond'ring gaz'd th' angelic train,
While thou bow'dst the heav'n's beneath;
God with God wert man with man,
Man to save from endless death.

O Lord! O God of Love!
Let us thy mercy prove!
Help us to obtain the prize,
Help us well to close our race;
That with thee above the skies,
Endless joy we may possess.

CHRISTMAS. P. M. Dr. Madan's Coll. p. 58. Dr. Madan.

Allegro. Wo. Tutti.

1. Lift up your heads in joyful hope, Salute the happy morn; Salute the happy

Wo. Tutti.

3 Let joy around like rivers flow;
Flow on and still increase;
Spread o'er the glad earth, At Jesus's birth,
For heaven and earth are at peace.

4 Now the good will of heav'n is shewn
Tow'rd's Adam's helpless race;
Messiah is come To ransom his own,
To save them by infinite grace.

5 Then let us join the heav'n's above,
Where hymning seraphs sing;
Join all the glad pow'rs. For their Lord is ours,
Our Prophet, our Priest, and our King.

1. Come, let us anew Our Journey pursue, Roll round with the year, Roll round with the year, And never stand still till our Master appear, And never stand still till our Master appear.

Mcp.

His a-dor-able will Let us gladly fulfil, And our talents improve, Our talents improve, By the patience of hope and the labour of love, By the patience of hope and the labour of love,

Rep. Tutti.

the patience of hope and the labour of love. Our life is a dream; Our time as a stream, Glides swiftly away. Glides swiftly away, And the fugitive moment refuses to stay

The arrow is flown, The moment is gone, The millen- i- al year Rushes on to our view, And eter- nity's here, eter- nity's here, The millen- ial year rushes out to our view, and e-

SOLO. Andante.

ternity's here, eter- nity's here, eter- nity's here, eter- nity's here.

SOLO. O that each in the day Of his coming may say, I have fought my way thro' have fought my way thro'. I have finish'd the work thou didst give me to do, have finish'd the work thou didst give me to do.

Tutti.

O that each from the Lord may receive the glad word

Well and faithful- ly done, faithfully done! Enter into my joy and sit down on my throne, Enter into my joy and sit down on my throne, Enter into my joy and sit down on my throne, and sit down on my throne.

Andante.

FRANKFORT. P. M. App. Dr. Ripp. Hy. 60.

Ely.

1. Hosanna to God, In his highest abode; All heaven be join'd, To extol the Redeemer and friend of mankind: He claims all our praise, Who in infinite grace, Again hath stoop'd down, And

This block contains the first musical system, featuring a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'.

caught up a worm to inher- it a crown, And caught up a worm to inher- it a crown.

This block contains the second musical system, continuing the vocal line and piano accompaniment from the previous system.

Affettuoso PENTYPOOL. P. M. 5 & 11. Meth. Hy. 212. B. 1.

All ye that pass by, To Jesus draw nigh; To you is it

This block contains the third musical system, starting with a new section titled 'Affettuoso'. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

nothing that Jesus should die? Your ransom and peace, Your surety he is: Come see if there ever was sorrow like his! Come see if there ever was sorrow like his!

Women. Tutti. MUS. SACRA.

This block contains the fourth musical system, continuing the vocal line and piano accompaniment. It includes performance instructions for 'Women' and 'Tutti', and the text 'MUS. SACRA.' is written at the end of the system.

LITCHFIELD. P. M. 5. 11. Meth. Hy. 152. B. 1.

Ely. 301

Expressivo.

O tell me no more Of this worlds vain store! The time for such trifles with me now is o'er: A country I've found, Where true joys abound; To dwell I'm determined on this happy ground.

Women.

Tutti.

2. The souls that believe, In paradise live; And me in that number will Jesus receive: My soul don't delay, He calls thee away; Rise, follow thy Saviour, and bless the glad day.

BRAMHAM. P. M. 5. 11. Meth. Hy. 269. B. 1.

Giardini.

Animato.

Come let us anew Our journey pursue, Roll round with the year, And never stand still, till our Master appear, And never stand still, till our Master appear.

HARRISBURGH. P. M. Dr. Ripp. Hy. 110.

Ely.

Women. *fr* *Tutti.*

1. In songs of sublime adoration and praise, Ye pilgrims! for Sion who press, Break forth and extol the great Ancient of days, His rich and extinguishing grace, 2. His love from eternity

fix'd upon you, Broke forth and discover'd its flame, When each with the cords of his kindness he drew, And bro't you to love his great name.

3 O had he not pitied the state you were in, Your bosom his love had ne'er felt; You all would have liv'd, would have dy'd too in sin, And sunk with the load of your guilt.

4 What was there in you that could merit esteem, Or give the Creator delight? 'Twas "even so, Father," you ever must sing, "Because it seem'd good in thy sight."

THE STAR IN THE EAST. P. M. App. Dr. Ripp. Hy.

Ely.

Maestoso. Women. *fr* *Tutti.*

See! see in the east a new glory ascends, And pours its effulgence afar; It glides on sublime, and earth's utmost ends Acknowledging Immanuel's Star. Over the

'Jew troden down' as the prophets foretold, It travels with lustre serene : While heathens transform'd, as intent they behold, Are singing, ' The Star we have seen.' Hark ! Hark, from yonder bold hills

Men. Wo. Men. Wo. Men. Wo. Tutti. fr Men.
 how the Syrians shout, While Comoron echoes the lay ; echoes, echoes. echoes, While Comoron echoes the lay ; The German and Dane spread the tidings about, And
 echoes, echoes, echoes,

Wo. Men. Wo. Tutti. fr TRIO.
 Jubilees, :: And Jubilees welcome the day, From the martyr'd Abdalla, From the martyr'd Abdalla ; From the martyr'd Abdalla, see
 And Jubilees, ::

THE STAR IN THE EAST, Continued.

Sabat retire, see Sabat retire, see Sabat retire, From Abdalla, see Sabat retire, retire, retire, From the martyr'd Abdalla, see From Abdalla.

Sabat retire, A-rabi-an darkness he fears! Love and zeal for a Saviour his bosom inspires, And the christian, translator appears. And still see the

CHORUS, *Maestoso*.

Men. Wo. Men. Wo. Tutti. *RL*

Day Star its journey pursue, Even Brahmins pronounce it divine; Je-hovah, incarnate shall multitudes view, And scatter, And scatter their gifts at his shrine. And scatter,

Agitato.

Ye Herods in vain do ye menace and rage, And vain is hell's horrible roar, Time meeting with Prophecy, opens her page, And bids all the nations a-

do- re, And bids all the nations a- do- re, And bids all the nations adore. Roll on blessed Star, fill the world with thy
and bids

light, The saints are expecting thy rays, Bid the latter-day morning ascend in its might, Bid the latter-day morning ascend in its might, And shine on our incense of praise-

P p

1. Come let us ascend My companion and friend, To a taste of the banquet above; If thine heart be as mine, If for Jesus it pine, Come up in to the

2. Who in Jesus confide, They are bold to out-ride, The storms of affliction beneath; With the Prophet they soar To that heavenly shore, And outly all the

3 By faith we are come To our permanent home; By hope we the rapture improve; By thy love we still rise, And look down on the skies, For the heaven of heavens is love.

4 Who on earth can conceive How happy we live In the city of God the great King! What a concert of praise, When our Jesus's grace, The whole heavenly company sing.

5 What a rapturous song, When the glorify'd throng In the spirit of harmony join! Join all the glad choirs, Harps, voices and lyres, And the burden is mercy divine.

Animato.

1. Thy mercy my God, is the theme of my song, The joy of my

2. Without thy sweet mercy I could not live here, Sin soon would re-

GEARD. P. M. 11. Dr. Ripp. Hy. 15.

Keene.

heart, and the boast of my tongue; Thy free grace alone, from the first to the last, Hath won my affections, Hath won my affections and bound my soul fast.

duce me to utter despair: But thro' thy free goodness my spirits re-vive, And he that first Made me still keeps me a- live.

Andante.

KEDRON. P. M.

Pia. Dr. Müller. 307

1. Thou sweet gliding Kedron by thy silverstream, Our Saviour at midnight when Cynthia's pale beam Shone bright on the waters would frequently stray, And lose in thy murmurs, And

2. How deep were the vapours that fell on his head! How hard was his pillow, how humble his bed, The angels astonish'd grew pale at the sight, And follow'd their master, And

3. O garden of Olivet, dear honor'd spot, The fame of thy wonders shall ne'er be forgot, The theme most transporting to seraph above, The triumphs of sorrow, The

CODA.

lose in thy murmurs, the toils of the day, the toils of the day, the toils of the day. Come saints and adore him, come bow at his feet, O give him the glory, the praise that is most, Let

follow'd their master with solemn delight, With solemn delight, With solemn delight.

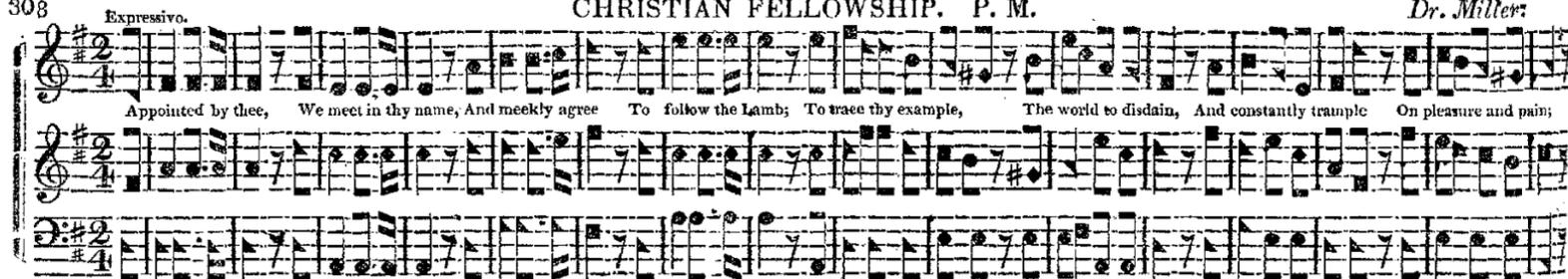
triumphs of sorrow, the triumph of love, the triumph of love, the triumph of love.

joyful hosannas, unceasing arise, Let joyful hosannas, unceasing arise, And join in full chorus that gladdens the skies, And join in full chorus That gladdens the skies.

CHRISTIAN FELLOWSHIP. P. M.

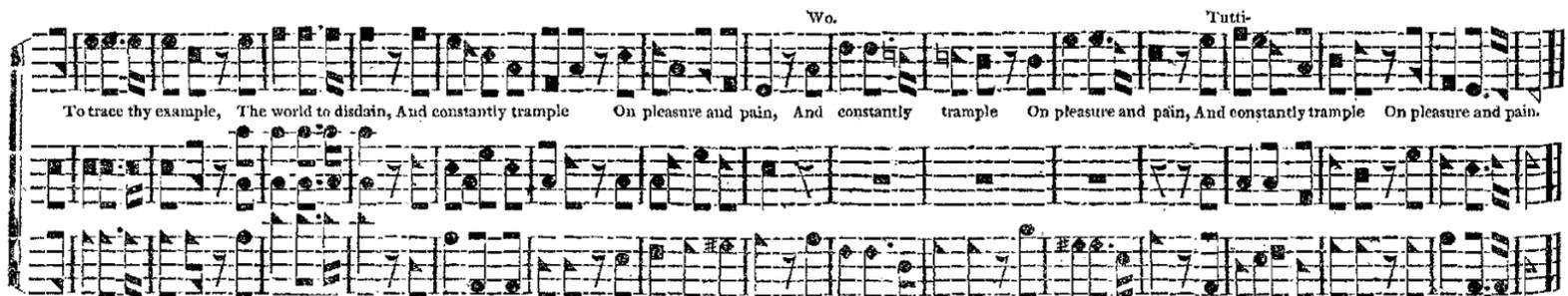
Dr. Miller:

Expressivo.



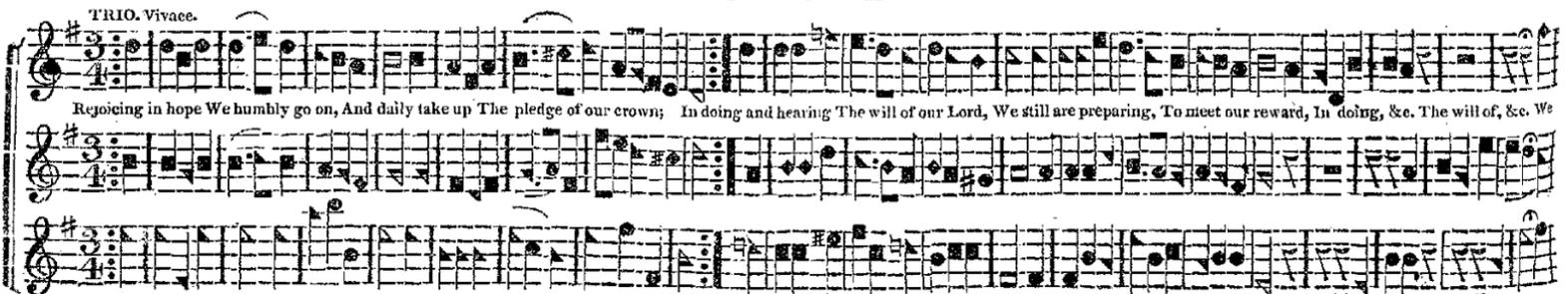
Appointed by thee, We meet in thy name, And meekly agree To follow the Lamb; To trace thy example, The world to disdain, And constantly trample On pleasure and pain;

Wo. *Tutti.*



To trace thy example, The world to disdain, And constantly trample On pleasure and pain, And constantly trample On pleasure and pain, And constantly trample On pleasure and pain, And constantly trample On pleasure and pain.

TRIO. Vivace.



Rejoicing in hope We humbly go on, And daily take up The pledge of our crown; In doing and hearing The will of our Lord, We still are preparing, To meet our reward, In doing, &c. The will of, &c. We

Continued.

CHORUS. *Masstoso.*

fr Wo.

still are preparing To meet our reward, We still are preparing To meet our reward. O Jesus appear! No longer delay, To sanctify here, And bear us away, To sanctify here,

Tutti. Wo. Men. Wb. Tutti.

And bear us away. The end of our meeting On earth let us see, On earth let us see, Triumphantly sitting, In glory with

Wo. Tut. Wo. Tut Ad Lib. Wo. Tut. Wo. Tutti fr

thee, In glory, glory, glory, glory, In glory with thee, In glory with thee, Triumphantly sitting In glory with thee, In glory with thee, In glory, glory, glory, glory, In glory with thee.

thee, In glory, glory, glory, glory, In glory with thee, In glory with thee, Triumphantly sitting In glory with thee, In glory with thee, In glory, glory, glory, glory, In glory with thee.

Andante.

When Jesus our Saviour came down from above, How wond'rous his grace, how amazing his love! His dear blood as a ransom for sinners he spilt, And he laid down his life to atone for our

Women.

guilt, That justice divine might be well satisfy'd; He hung on the tree, That all might be free if on him they re- ly'd. And now he in heaven sets pleading our peace, Inviting us

divine

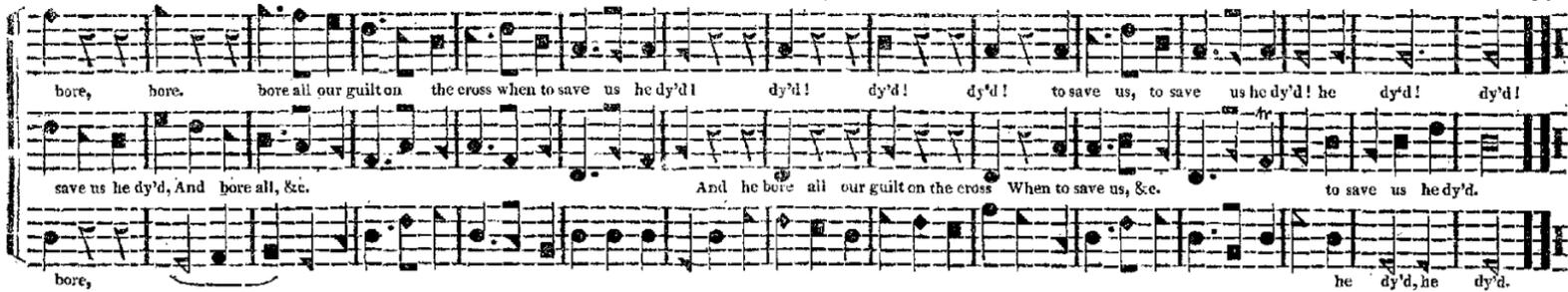
if on him they re- ly'd.

Tutti.

all to the throne of his grace, Then let us forever adore his sweet name, And in songs of thanksgiving his mer- cies proclaim; For sinners he bled when to save us he dy'd, And he bore, bore

For sinners he bled when to

bore, bore,



bore, bore. bore all our guilt on the cross when to save us he dy'd! dy'd! dy'd! dy'd! to save us, to save us he dy'd! he dy'd! dy'd!

save us he dy'd, And bore all, &c. And he bore all our guilt on the cross When to save us, &c. to save us he dy'd.

bore, he dy'd, he dy'd.

LAMBETH. P. M. Dr. Ripp. Hy. 220.

Milgrove.



Affettuoso.

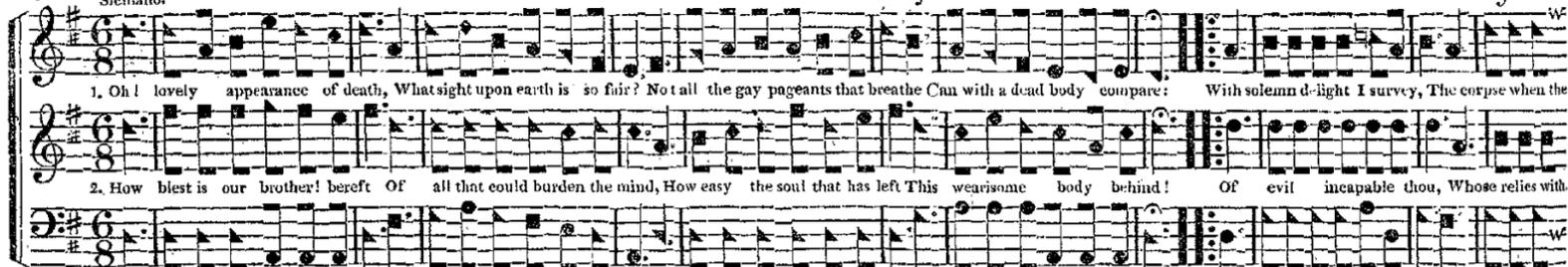
1. Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, And fear it will never be mine.

Dishearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands un- to God.

Siciliano.

ANAPOLIS. P. M. Meth. Hy. 259. B. 1.

Ely.



1. Oh! lovely appearance of death, What sight upon earth is so fair? No! all the gay pageants that breathe Can with a dead body compare: With solemn d-light I survey, The corpse when the

2. How blest is our brother! bereft Of all that could burden the mind, How easy the soul that has left This wearisome body behind! Of evil incapable thou, Whose relies with

Spiritoso. TROY: P. M. Meth. Hy. 262. B. 1.

Ely.



spirit is fled, In love with the beautiful elay, And longing to lie in its stead.

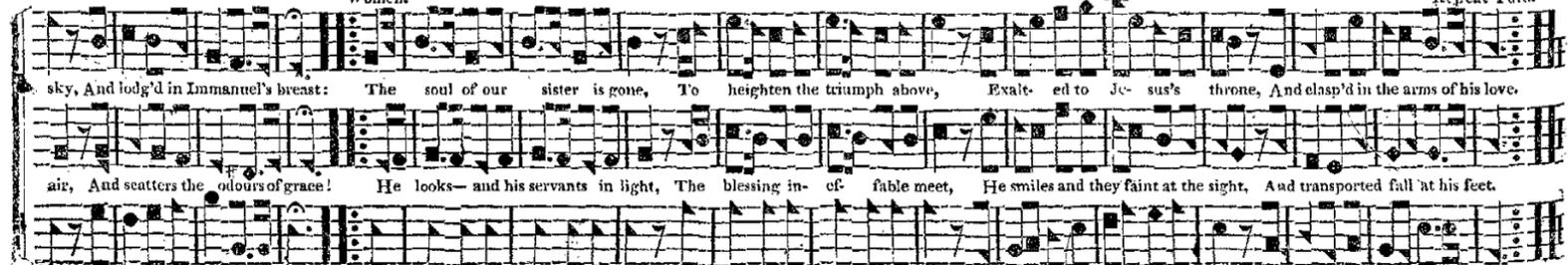
envy I see, No longer in misery now, No longer a sinner like me.

1. Hosanna to Jesus on high! Another is enter'd his rest; Another is 'scap'd to the

2. What fullness of rapture is there, While Jesus his glory displays; And purples the heavenly

Women.

Repeat Tutti.



sky, And lodg'd in Immanuel's breast: The soul of our sister is gone, To heighten the triumph above, Exalt-ed to Je-sus's throne, And elasp'd in the arms of his love.

air, And scatters the odours of grace! He looks—and his servants in light, The blessing in-ef-fable meet, He smiles and they faint at the sight, And transported fall at his feet.

Moderato.



1. The Bible is justly esteem'd The glory supreme of the land, Which shows how a sinner's redeem'd, And bro't to Jehovah's right hand: With pleasure we freely confess The
 2. In ev'ry Prophetical book, Where God his decrees hath unseal'd, With joy we behold, as we look, The wonderful Saviour reveal'd: His glories project to the eye, And



3. The first gracious promise to man A blessed production appears; His word is the soul of the plan, And gives it the glory it wears: How cheering the truth must have been, That
 4. The ancient Levit-ical Law Was prophecy after its kind; In types, there, the faithful foresaw, The Saviour that ransom'd mankind: The altar, the lamb, and the priest, The



5. Review each prophetical song, Which shines in predictions rich train, The sweetest to Jesus belong, And point out his sufferings and reign; Sure David his harp never strung With
 6. May Jesus more precious become! His word be a lamp to our feet, While we in this wilderness roam, Till bro't in his presence to meet! Then, then we shall gaze on thy face, Our



Bible all books doth outshine; But Jesus, his person, and grace, Affords it that lustre divine, But Jesus's person, :||: But Jesus's person and grace, Affords it that lustre divine.
 prove it was not his design Those glories conceal'd should lie, But there in full majesty shine, Those glories conceal'd, :||: should lie, But there in full majesty shine.



Jesus the promised seed, Should triumph o'er Satan and sin, And hell in captiv-ity lead, Should triumph o'er Satan, :||: and sin, And hell in captivity lead.
 blood that was sprinkled of old, Had life when the people could taste, The blessings those blessings foretold, Had life when the people, :||: could taste The blessings those shadows foretold.



more of true sacred delight, Than when of the Saviour he sung, And he was reveal'd to his sight, Than when of the Saviour, :||: he sung, And he was reveal'd to his sight,
 Prophet, our Priest, and our King! Recount all thy wonders of grace, Thy praises eternally sing, Recount all thy wonders, :||: of grace, Thy praises eternally sing.

Thou Shepherd of Israel and mine, The joy and desire of my heart,
 For closer communion I pine, I long to reside where thou art. | The pasture I languish to find, O heavenly, who their Shepherd obey, 're fed, on thy bosom reclin'd,

And screen'd from the heat of the day,
 Ah! show me that happiest place,
 That place of thy people's abode;
 Where saints in an ecstasy gaze,
 And hang on a crucify'd God.
 Thy love for a sinner declare,
 Thy passions and death on the tree;
 My spirit to Calvary bear,
 To suffer and triumph with thee.

2 Ah! show me that happiest place,
 That place of thy people's abode;
 Where saints in an ecstasy gaze,
 And hang on a crucify'd God.
 Thy love for a sinner declare,
 Thy passions and death on the tree;
 My spirit to Calvary bear,
 To suffer and triumph with thee.

Affettuoso. PENITENTIAL. P. M. S. Meth. Hy. 24. B. 1. Ely.

1. Come holy ce-les-ti-al Dove To visit this sorrowful breast; My burden of guilt to remove, And
 2. With me, if of old thou hast strove, And strangely withheld me from sin; And t'ill by t' e-lure of thy love, My

bring me assurance and rest! Thou only hast pow'r to re- lieve A sinner o'erwhelm'd with his load; The sense of ac- ceptance to give, And sprinkle his heart with thy blood.
 worthless affections to win: The work of thy mercy re- vive, Thy uttermost mercy ex- ert, And kindly continue to strive, And hold till I yield thee my heart.

FOUNTAIN. P. M. Meth. Hy. 41. B. II.

Women.

Ely. 315

Maestoso.

The fountain of life and of grace, In Christ our Redeemer we see; For us who his offers embrace, For all it is open and free, Jehovah himself doth invite,

Repeat Tutti. Siciliano.

To drink of his pleasures unknown, The streams of immortal delight, That flow from his heavenly throne. As soon as in him we believe, By faith of his Spirit partake; And

pleasures unknown,

Women. Repeat Tutti.

truly forgiven receive, The mercy for Jesus's sake! We gain a pure drop of his love, The life of eternity know, Angelical happiness prove, And with ease a heaven below-

DUETTO.*

1. My gracious Redeemer I love! His praises aloud I'll proclaim, And join with the armies, the armies, the armies above To shout! To shout his adora- ble

name, adora- ble name, adora- ble name, To shout, To shout his adora- ble name: To gaze on his glories, his glories divine, Shall be my eter- nal, eter- nal employ,

Shall be my eter- nal employ, eter- nal employ, eter- nal employ, eter- nal employ, Shall be my eter- nal employ, And feel them incessant- ly shine, My boundless

SEMI-CHORUS. Andante.

effa- ble joy.

2. He freely redeem'd with his blood, My soul from the confines of hell, To live on the smiles of my God, And in his sweet presence to dwell; To shine with the

3. In Mesheck as yet I reside, A darksome and restless abode! Molested with foes on each side, And longing to dwell with my God; Oh when shall my

* One instrument to each voice may accompany the Duettos of this piece.

angels of light; With saints and with seraphs to sing; To view with eternal delight, My Jesus, my Saviour and King. }
 spirit exchange This cell of corruptible clay For mansions celestial, to range Thro' realms of ineffable day! } 1. My glorious Redeemer, My glorious Re-

My glorious Redeemer, My decemer! I long To see thee descend, descend on a cloud, Amidst the bright numberless throng, bright numberless throng, And mix, And mix, And mix with the triumphing crowd:

glorious Redeemer, I long to see thee descend, on a cloud Amidst the bright numberless throng, bright numberless throng, And mix, And mix with the &c.

Moderato e espressivo. Dim. Pia. For. Dim. Cres.
 Oh! when wilt thou bid me, Oh! when wilt thou bid me, Oh! when wilt thou bid me, Oh! when wilt thou bid me ascend. To join in the praises above, To gaze on the world without

Dim. Pia. Cres. For. Fortissimo.
 end, And feast on thy ravishing love, Thy ravishing love, Thy ravishing love, Thy ravishing love, To gaze on thee world without end, And feast on thy ravishing love..

LONDON Continued.

Cres. *Dim.* *Cres.*

Nor sorrow, nor sickness, nor pain, Nor sin, nor temptation, nor fear, }
 Shall ever molest me again, Perfection of glory reigns there: } This soul and this body shall shine, In robes of salvation and praise, And banquet on pleasures divine,

DUETTO. *Se ceato.*

Where God his full beauty displays, Ye palaces, sceptres, and crowns, Your pride with disdain I survey; Your pomps are but shadows, :|| and sounds, And pass in a moment away:

Ye pillars &c. Your pride &c. Your pomps are but shadows, :|| and sounds, And pass in a moment away.

CHORUS. *Pomposo e moderato.*

The crown! The crown that my Saviour bestows, The crown that my Saviour be- - - - - ws, The crown that my Sav- iour be-

The crown! :|| The crown that my Saviour bestows, The crown that my Saviour be- - - - - ws, that my Saviour be- - - - -

The crown that my Saviour bestows, The crown that my Saviour beste-

sto- ws, The cro- wn that my aviaour, The cro- wn The crown he bestows
 ws, be- stows, be- stows, he- sto- ws, besto- ws, The crown he bestows,
 ws, My Saviour besto- ws, The cro- wn, That my Saviour, The crown that my Saviour bestows,

Yon permanent sun, Yon permanent sun, Yon permanent sun shall outshin e; My joy ever- lastingly flo- ws, flo- ws, flo-
 Yon permanent sun, &c.
 Ad Libitum ever flows, :: :: :: ::

My God, My God, my Redeemer, My God, my Redeemer, my Redeemer is mine.
 ever- lastingly flows,

1. How shall I my Saviour set forth? How shall I his beauties declare? O how shall I speak of his worth? Or what his chief dignities are? His angels can never express, Nor saints who sit nearest his

2. In him, all the fulness of God Forever transcendentally shines; Tho' once like a mortal he stood To finish his gracious designs: Tho' once he was nail'd to the cross, Vile rebels like me to set

Tempo di marcia. WHITCHURCH. P. M. App. Dr. Ripp. Hy. 82. *Altered from Lockhart.*

thro ne, How rich are his treasures of grace: No this is a mystery unknown.

free, His glory sustained no loss, Eternal his kingdom shall be.

1. O sister in Jesus, arise, And joyful his summons obey; He beckons thee up to the

2. O Saviour her spirit receive, Which into thy hands we resign; And us from our sorrows re-

skies, In mercy he calls thee away; His pity has sign'd thy release, Return to thy native abode, Make haste to the mansions of bliss, And fly to the bosom of God,

trieve, And us to our company join: Our number and glory complete, With all that are landed before, With thee let us joyfully meet, To part and to suffer no more.