Glen. 23.

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Glen 23

THE CHORISTER,

Being a Choice Collection of the most Admired

PSALM AND HYMN TUNES,

Ancient and Modern.

ARRANGED

in Four Parts under their respective Metres & Keys,

to which is Prefixed

A Compendious Introduction

TO THE ART OF

SINGING,

Comprising the most useful Scales & Examples.

The whole Carefully Adapted by

JAMES DAVIE.

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Music is the art of combining sounds in a manner agreeable to the ear, and has for its object, one of the greatest pleasures of which our senses are susceptible.

Music is divided into Melody and Harmony; the former being a succession of sounds regulated in such a manner, as to produce pleasing airs; the latter consists in uniting to each of these sounds, in a regular succession, two or more different sounds, which, simultaneously striking the ear, soothe it by their concurrence. If properly combined and adapted to suitable sentiments, it is impossible to find means more efficacious, for impressing on the mind of man the principles of morals, and inspiring the love of virtue. It ought therefore to be the Performer's first and chief care, in the choice of tunes, to pay particular regard to the subject of the Psalm or Hymn, as different airs in Music are suited to different sentiments and passions. Although good taste will enable us to make a nicer discrimination than words can readily suggest, yet the following Rule is of principal importance; viz: That tunes in the Sharp Key or Series are naturally expressive of cheerfulness and joy, and should therefore be adapted to Psalms or Hymns of praise and thanksgiving; and that tunes in the Flat Key or Series are naturally expressive of Humility, Sorrow, and the Tender Affections, and should therefore be adapted to Psalms of Prayer and Penitence, or Subjects mournful and pathetic.

This Rule is but too commonly violated, and with the most unhappy effect; for thereby the Sentiments and Tunes are at variance with each other, and aim at

contrary passions; the consequence is, that either the Music must be without expression, or oppose the end to which it ought to be subservient; whereas when the Tune and the Sentiments properly accord, they must mutually assist and animate each other — The Music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

The principal direction that can be given to Singers is, that they attend both to just time and tune. This is a Rule of greater extent and importance than may at first appear; few suspect themselves liable to err in either of these essential points, yet there are but few, who do not offend in one or both of them. Defects, often attributed to other causes, proceed most commonly from the neglect of time or tune, and there is nothing which more distinguishes the Proficient in Music, or is the source of greater beauty, than accuracy in both these points. To them therefore should the Learner direct his first and principal attention.

Graceful singing is best learned by imitation and the Instructions of a Master, but it may not be amiss to mention some of the most notorious instances in which it is violated; these are, vulgar, inarticulate and muttering explosions

of sound: On the other hand the tone should be clear, smooth, distinct and spirited. Some have so little idea of propriety, as to exert their full stretch of voice in singing, with no other intermission, than what is necessary to supply them with breath: This is not only inconsistent with grace and beauty, but is intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreeable, and rendered incapable of that varied expression, which is the true character of Music; it bawls and screams, but can hardly be said to sing. With respect to the more difficult ornaments, such as the Apoggiatura, and the Trill or Shake, they had better be omitted than performed in an awkward and imperfect manner. The Introduction of other graces than what occur in the Music, should not be totally discouraged, but it is attended with much hazard, and often counteracts the meaning of the Author: in full harmony this liberty should never be allowed, for it cannot produce a good effect, and most probably will have a bad one.

It is of importance to chuse that part in Singing, which best agrees with the tone and compass of the voice, and to consider the particular expression which it requires. To Bass belongs a bold and majestic accent. —— To the Tenor, a firm and manly style —— The Contra should be soft and insinuating.

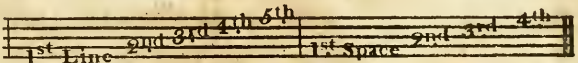
and the Treble peculiary sweet and delicate. The higher notes of the Bass, (and indeed of all the other parts in some degree,) should be sung softer than the lower ones.

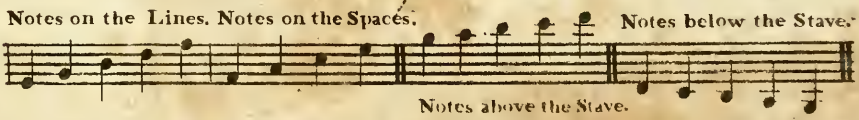
The parts are not placed in the most classical order, as the Air or Melody should be uppermost, the Alto, Tenor, and Bass following in succession: thinking however, that it would be more convenient, I have placed the Air next to the Bass.

It will be observed that I have inserted one or two of our beautiful Scottish Melodies, which will be found to answer admirably with the words to which they are adapted. Altho' many of them are used as Psalm and Hymn tunes in places of worship in England, yet were they so used in Scotland where they are so well known, they would have a very bad effect. Their practice however will be found very pleasant, and in my humble opinion, they are equal to any thing in the collection.

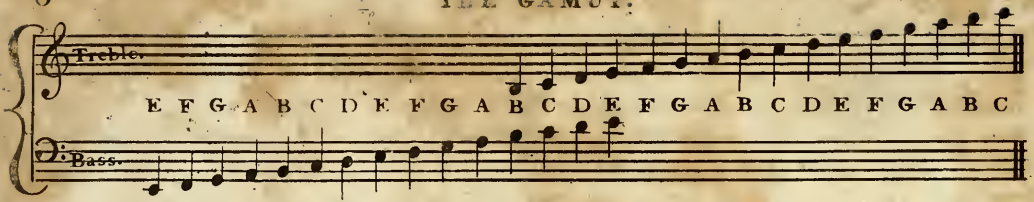
ELEMENTS OF MUSIC.

Musical sounds are expressed by Characters called notes. There are in Music seven sounds, to which the first seven letters of the Alphabet A, B, C, D, E, F, G, are now applied. When a passage extends to eight, nine, or more notes, the foregoing letters are repeated over again in the same order. The notes are placed on, and between parallel lines, five of which, with their intermediate spaces, form the stave. The lines and spaces of the stave are counted from the bottom upwards. When notes go higher or lower than the stave, additional lines are added, called ledger lines or over and under lines, and the notes are placed on or between them as follows.



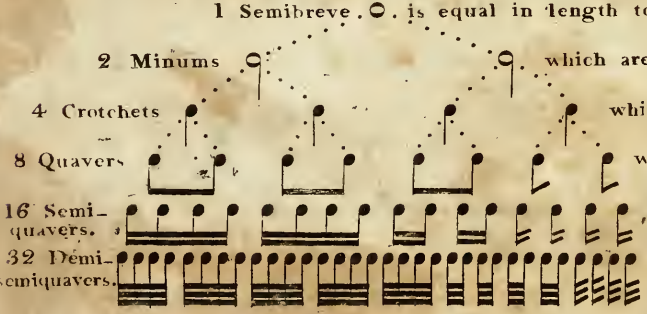


THE GAMUT.



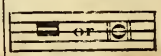
After the pupil has got the Gamut perfectly, it is indispensably necessary, in order to be able to read Music correctly, to learn the figures, duration, and relative value of the notes, which may be done by studying the following

TABLE OF TIME.



Notes in the Ancient style seldom or never used.

A large. A long.

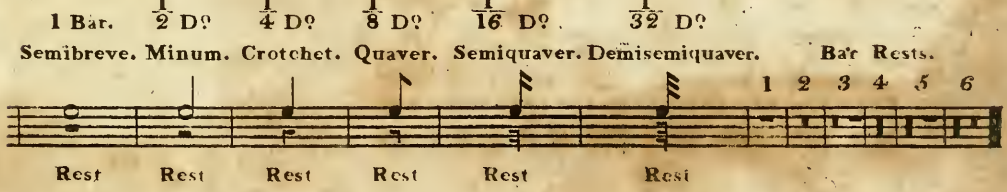


A breve.

There is another note sometimes made use of, called a Quadruple Quaver, (thus 𝅘𝅥𝅯) which is half as long as a Demisemiquaver. The stems of the notes may be turned either upwards 𝅘𝅥𝅯, or downwards 𝅘𝅥𝅯, or grouped together thus 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯; yet their value remains the same. A dot placed after any note, increases its duration half as long again; for example 𝅗𝅥. is equal to 𝅗𝅥𝅗𝅥 or 𝅘𝅥. is equal to 𝅘𝅥𝅘𝅥𝅯. When two dots are placed after any note, they increase its duration three quarters longer; for example 𝅗𝅥.. is equal to 𝅗𝅥𝅗𝅥𝅗𝅥. When the figure *3* is placed over or under any three notes, it signifies that they are to be sung in the time of two notes of the same denomination, and are called Triplets. When the figure *6* is placed over or under any six notes, it signifies that they are to be sung in the time of four notes of the same denomination.

ON RESTS.

Rests are characters which denote silence. When a Rest occurs you must remain silent, equal to the time you would require to sing the note it represents; as in the following example.

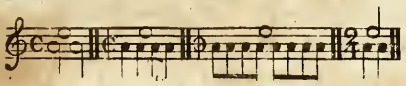


ON THE DIVISIONS OF TIME.

Time is divided by Bars, or single strokes drawn across the stave (thus) each bar is of equal duration and contains two, three or four equal parts, determined by the signs or characters of time placed at the beginning of an Air or piece immediately before the notes.

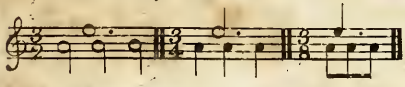
There are two sorts of time, viz: Common and Triple; the former consisting of two or four equal parts in each bar, and the latter, three. Each of these is divided into Simple and Compound, as in the following Examples.

SIMPLE COMMON TIME.



COMPOUND COMMON TIME.

SIMPLE TRIPLE TIME.



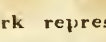
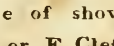
COMPOUND TRIPLE TIME.

The three first of Common Time contain a Semibreve or value in every bar, the fourth contains a Minum or value: In the rest, the upper figures denote the number of notes, and the lower, the value of each, with respect to a Semibreve; as for example, a piece of Music in the time of $\frac{6}{4}$ will have in each bar, the value of six crotchets if in the time of $\frac{6}{8}$, each bar will contain six quavers or value and so on.

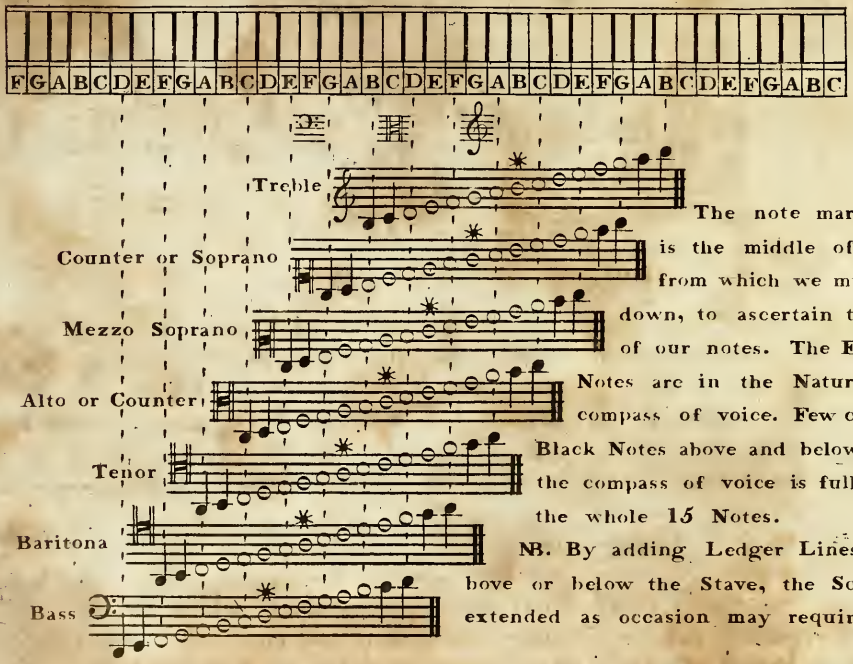
When any Piece has an introductory note, or part of a bar before the commencement of the regular time, the same is deducted from the last bar of the part or piece.

Formerly the character C in Common Time signified, that the Movement, to which it was prefixed, was to be performed slow; ¢, a little quicker and so on. And in Triple Time, $\frac{3}{2}$ denoted a Slow Movement, $\frac{3}{4}$ One a little quicker and so on: but words are now used to express the requisite degree of slowness, or quickness with which a Movement is to be performed; such as Grave, Largo, Allegro, Presto, &c. &c. the meanings of which are explained in the Dictionary of this work.

OF THE CLEFFS.

A Cleff is a mark representing a Letter placed on a line, at the beginning of the stave, for the purpose of showing what part is to be sung. There are three Cleffs, viz: The Bass or F Cleff, which is placed on the fourth line of the stave, (thus ) The Tenor or C Cleff which, (altho' it has been occasionally placed on either of the lines) is most commonly placed on the 3d line, (thus) and the Treble or G Cleff, which is always placed on the 2d line (thus ). — The reason why they are so named is, that on whatever line the Cleffs are placed, the notes on that line will be named accordingly F, C or G, and the rest of the notes, either ascending or descending, will follow in regular succession. — The Melodies are generally written in the Treble or G Cleff.

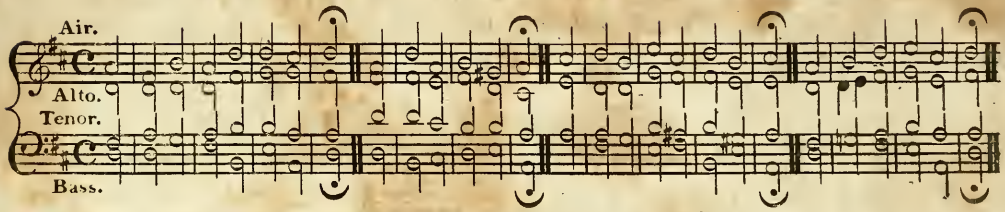
The Cleffs and Notes of all Voices compared with the Notes of the Organ or Piano Forte.



The note marked thus ✱ is the middle of the Voice, from which we must go up and down, to ascertain the number of our notes. The Eleven round Notes are in the Natural ordinary compass of voice. Few can reach the Black Notes above and below the Stave; the compass of voice is full that can sing the whole 15 Notes.

NB. By adding Ledger Lines, either above or below the Stave, the Scale may be extended as occasion may require.

S! Ann's Tune set on the two Cleffs, with the Alto and Tenor parts placed in their real situations, not their Octaves.



OF SHARPS, FLATS AND NATURALS.

The sound of each Note may be varied, by adding any of the following signs. viz: A Sharp, (thus ♯) raises the note, before which it is placed, a Semitone or half a note

A Flat (thus ♭) lowers the note, before which it is placed, a Semitone or half a note

A Natural (thus ♮) placed before a note, that has been Sharp or Flat, restores the note to its original sound.

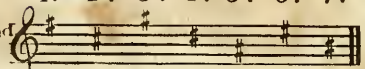
A Double Sharp (thus ×) raises the note a whole Tone.

A Double Flat (thus ♭♭) lowers the note a whole Tone.

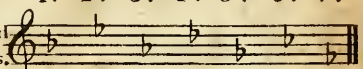
A Sharp or Flat, placed after a Cleff on a line or space, affects all the notes on such line or space, and their Octaves throughout the piece; but, when introduced in the course of the piece, it is called an accidental Flat or Sharp.

THE ORDER OF SHARPS AND FLATS ON THE STAVE.

Sharps ascend by Fifths.



Flats ascend by Fourths.



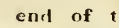
OF THE SLUR AND OTHER CHARACTERS.

A Slur (thus) signifies that all such notes encompassed are to be sung to one syllable.

A Pause or Hold (thus) denotes that the note, rest, or bar is to be lengthened, according to the taste of the Performer.

A Direct (thus W) is placed at the end of the stave, and points out the situation of the first note in the next stave.

A Brace (thus) serves to connect the different parts of Music which are to be performed at the same time, and is placed at the beginning of the stave.

A Bar is a perpendicular line drawn across the stave. (thus ) The bars divide the notes into equal portions, according to the time marked at the beginning of the Music.

A Double Bar (thus) shews where the one part ends, and where the other begins; and when marked with dots (thus) the music on both sides is to be repeated: If the dots are on one side, that part only is to be repeated.

A Character (thus) directs the Performer, whose part has made a fugue or other digression from the leading words, to resume them again where it is placed.

A Repeat (thus :S: or 𝄋) directs that part of any Air or Tune to be sung again, from the note over which the Repeat is placed. There is another Repeat sometimes used and marked (thus) which denotes a repetition of the Words only.

Staccatos (thus or) signify that the notes, over which they are placed, should be short and distinct (thus).

A Crescendo (thus) means a gradual increase of strength.

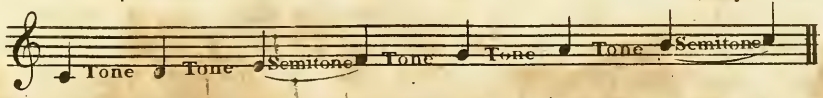
A Diminuendo (thus) means a gradual decrease of strength.

A Swell (thus) directs the singer to begin softly, gradually increasing in power to the middle of the swell, then to decrease, in the same manner, to the end.

OF INTERVALS.

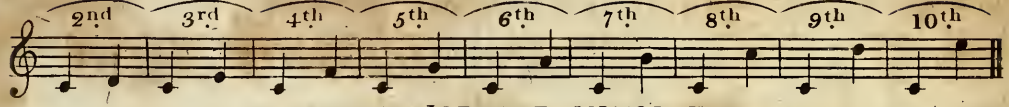
An Interval is the distance between one note and another. The least Interval is a Semitone, of which there are thirteen in the Octave. In Musical calculation, both notes of the Intervals are included, such as from C to E, although only two notes, yet the interval is called a third; and every other distance is calculated in the same manner.

Example of the Intervals in the Diatonic Scale of C Major.



In the above Scale, the first Semitone is from E to F, the second from B. to C. The remainder of the notes are a full tone distant from each other.

SCALE OF INTERVALS WITH THE DISTANCES

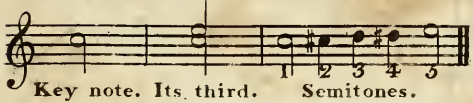


OF THE MAJOR AND MINOR KEYS.

The fundamental note of a Composition is called the Key note or Tonic. Every piece of Music is written in a particular Key, to which all others, introduced by modulation, must be related. A Key may be either in the Major or Minor Mode. This may be ascertained by the first third of the last note of a regular Composition, which always ends on the Key note. If there are five semitones in the third inclusively, the piece is in the Major Mode or Sharp Key; if but four Semitones, the piece is in the Minor Mode or Flat Key.

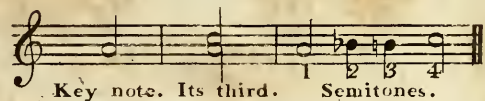
EXAMPLES OF THE MAJOR AND MINOR KEYS.

C. MAJOR.



Key note. Its third. Semitones.

C. MINOR.

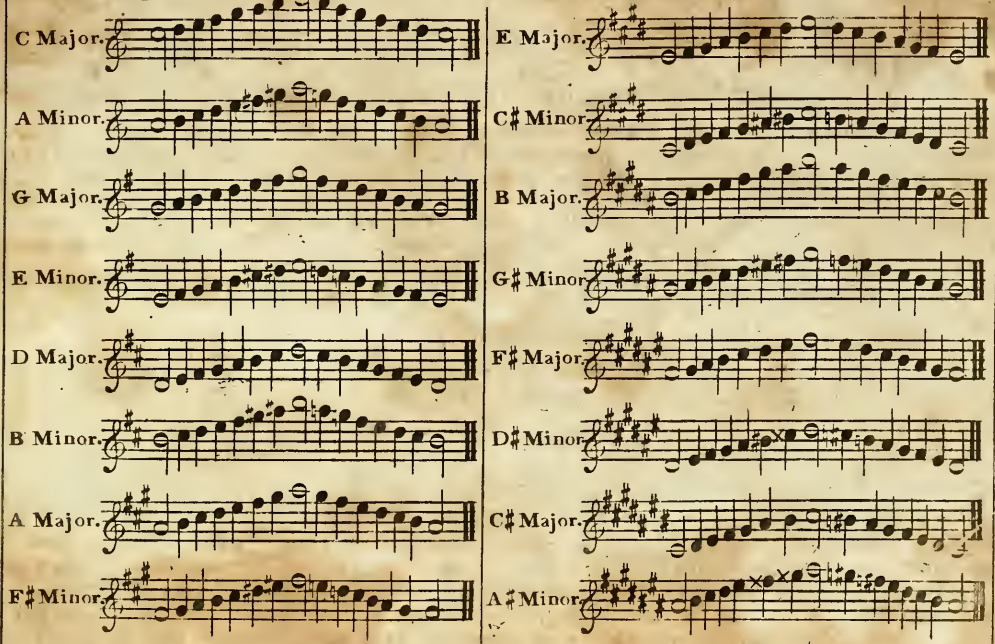


Key note. Its third. Semitones.

The essential difference between the Major and Minor Keys is a Semitone more or less. The Learner should observe that, by the word Key, we often understand the relation which the Intervals, contained in the Octave, bear to the Key note; and on which depends the characteristic Air of a Tune. In this sense, we have only two Keys, Major and Minor, or the Sharp and Flat. At other times we mean, by the Key, merely the Letter or name of the Key note.

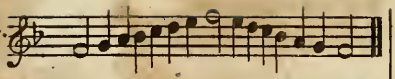
SCALES of all the different MAJOR KEYS, With their relative MINORS.

In ascending in MINOR KEYS the 6th & 7th are to be Sharp but omited in descending.

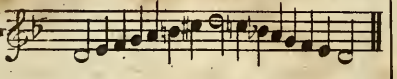


SCALES Continued.

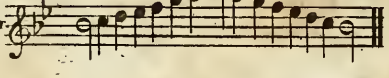
F Major.



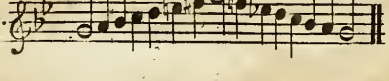
D Minor.



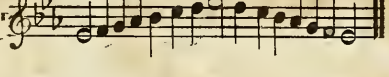
B♭ Major.



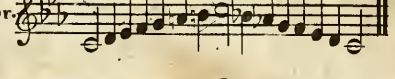
G Minor.



E♭ Major.

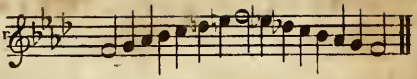


C Minor.

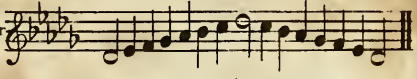


A♭ Major.

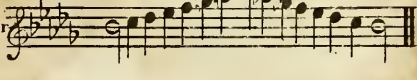
F♭ Minor.



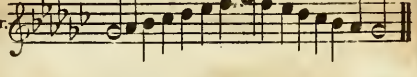
D♭ Major.



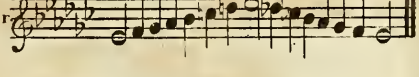
B♭ Minor.



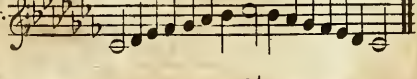
G♭ Major.



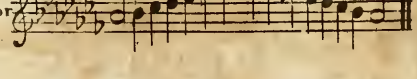
E♭ Minor.



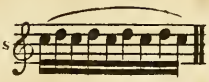
C♭ Major.



A♭ Minor.



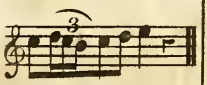
ORNAMENTS OF EXPRESSION.

A Shake. Sung thus 

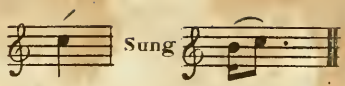
A Turn. Sung thus

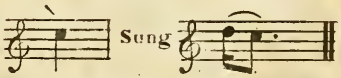
A Turned Shake. Sung thus

A Prepared Shake. Sung thus

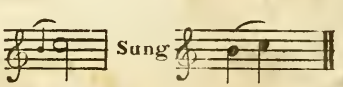
A Turn on the Dot. Sung thus 

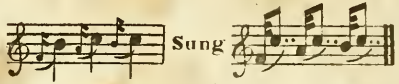
A Beat. Sung thus

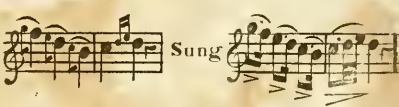
A Forefall. Sung 

A Backfall. Sung 

An Apoggiatura. Sung

Or. Sung 

Graces Sung 

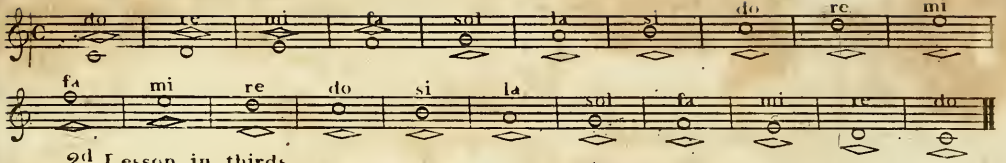
Graces Sung 

The art of singing depends on keeping the voice steady, gradually swelling the notes ascending and descending Legato, and taking breath in proper places; in opening the mouth wide enough to produce the sounds free, without their being impeded by the Teeth; yet not so wide, as to appear ridiculous, but in a smiling form: above all things take particular care to articulate the words distinctly.

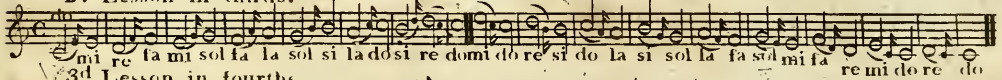
On practising the first lesson, I would recommend each note to be sung soft, at the beginning, and encreasing in power, as loud as possible without straining; then decrease in power, to the end of the note. All the lessons should also be sung with the monosyllables Do, Re, Mi, Fa, Sol, La, and Si; and before singing, always take breath well.

LESSONS.

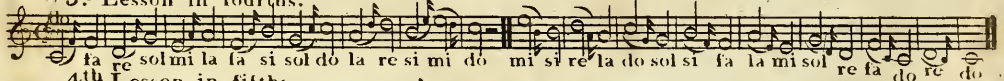
1st Lesson in Gamut.



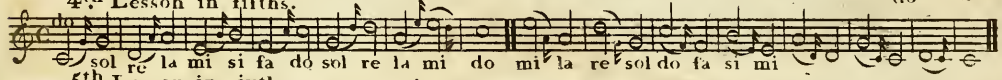
2d Lesson in thirds.



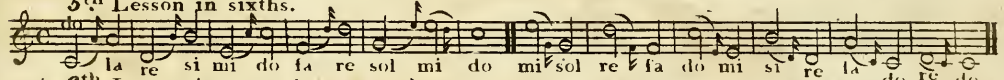
3d Lesson in fourths.



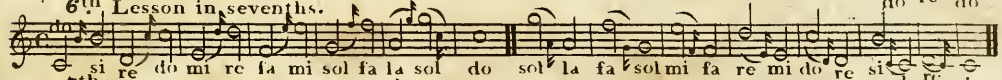
4th Lesson in fifths.



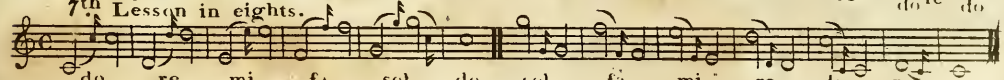
5th Lesson in sixths.



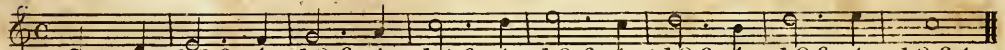
6th Lesson in sevenths.



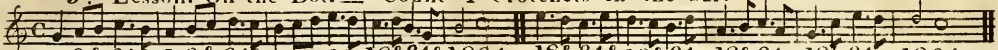
7th Lesson in eights.



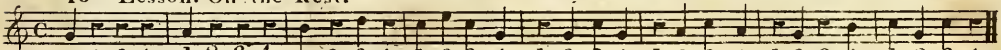
8th Lesson. On the Dot. — Count 4 Crotchets in the bar.



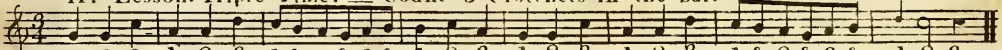
9th Lesson. On the Dot. — Count 4 Crotchets in the bar.



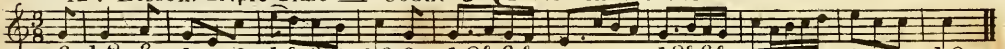
10th Lesson. On the Rest.



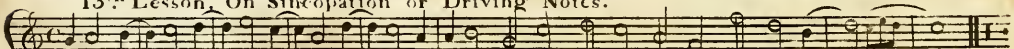
11th Lesson. Triple Time. — Count 3 Crotchets in the bar.



12th Lesson. Triple Time — Count 3 Quavers in the bar.



13th Lesson. On Sincopation or Driving Notes.

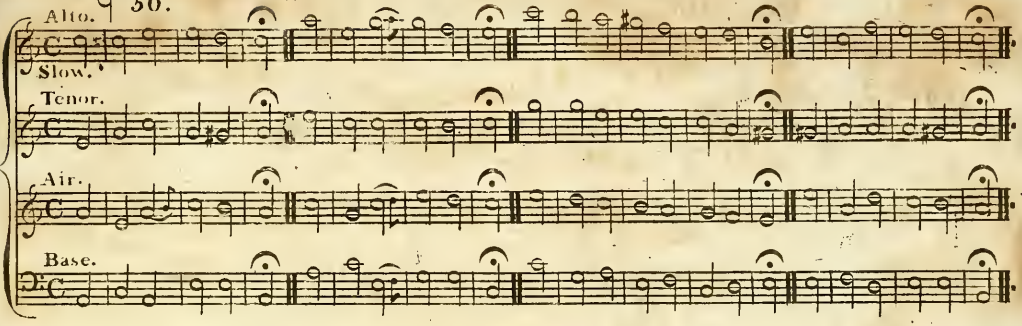


The Effect.

14th Lesson. On the Shake.

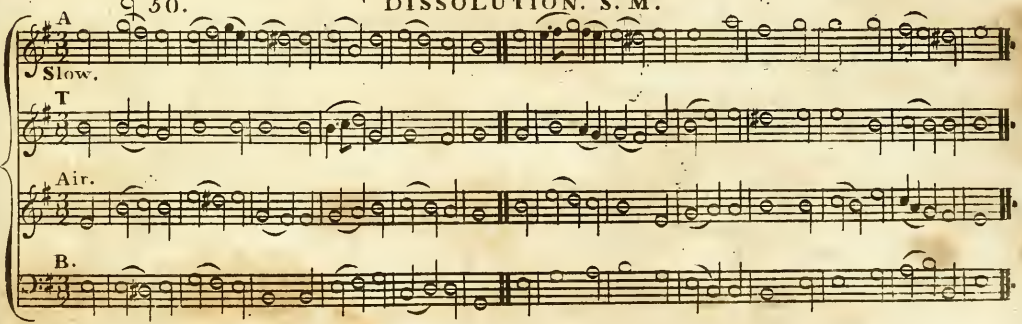
Maelzel's Metronome ♩ 50.

ALL SAINTS or St BRIDES. S.M.

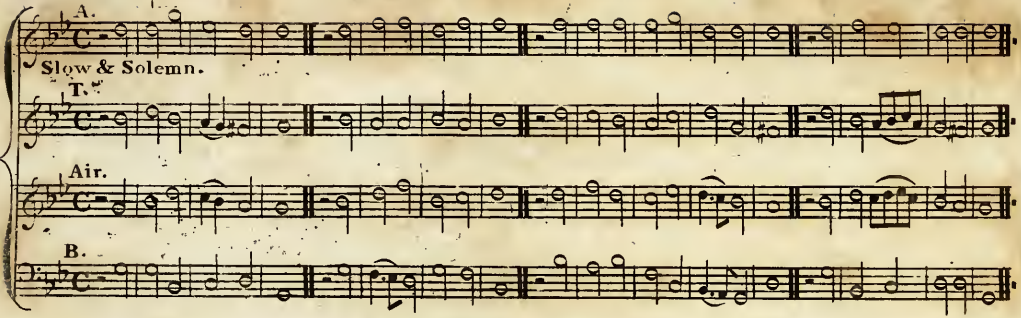


♩ 50.

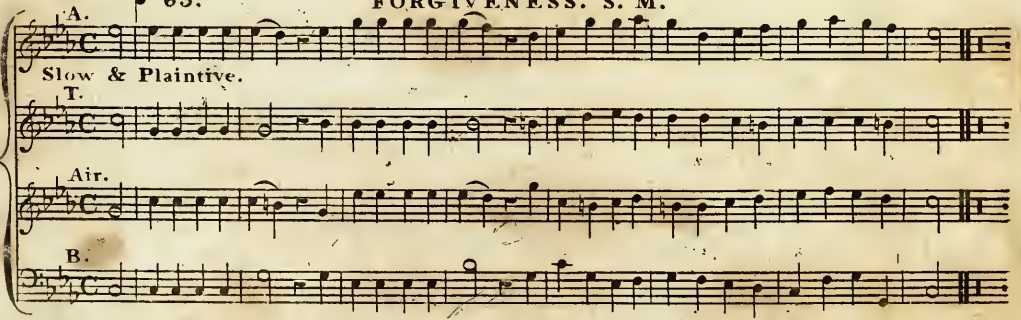
DISSOLUTION. S.M.



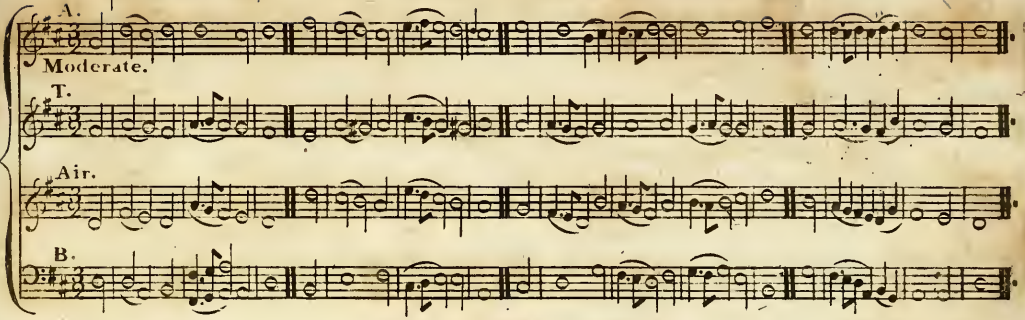
50. EGYPT. S. M. Leach.



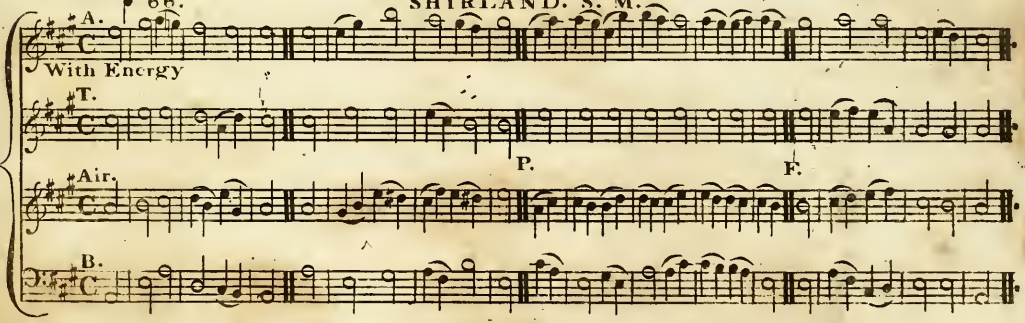
63. FORGIVENESS. S. M.



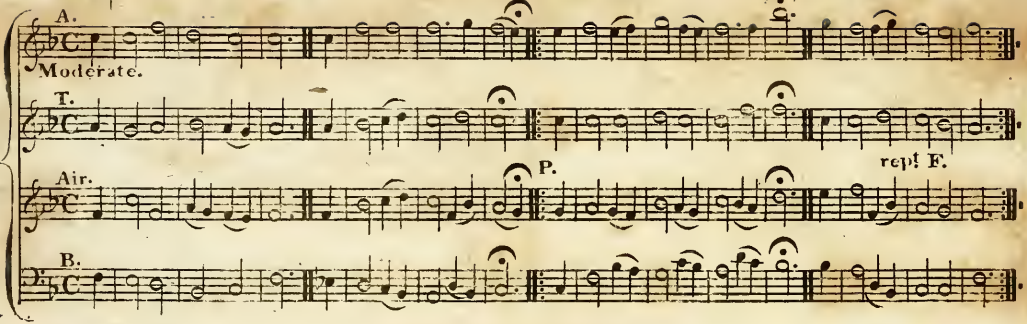
80. MOUNT EPHRAIM. S. M.



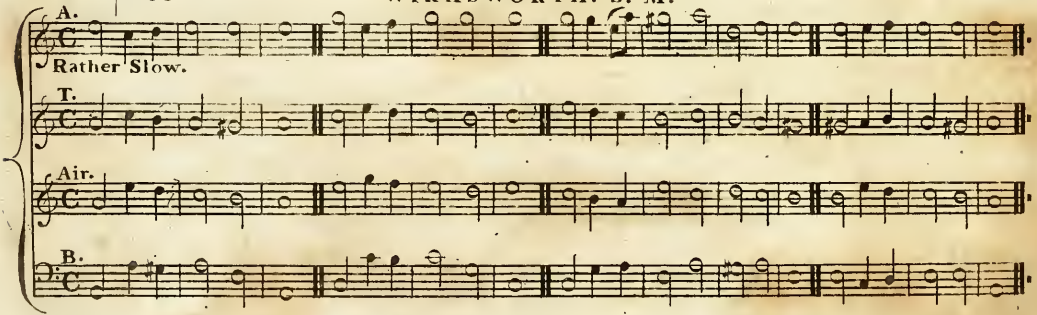
66. SHIRLAND. S. M.



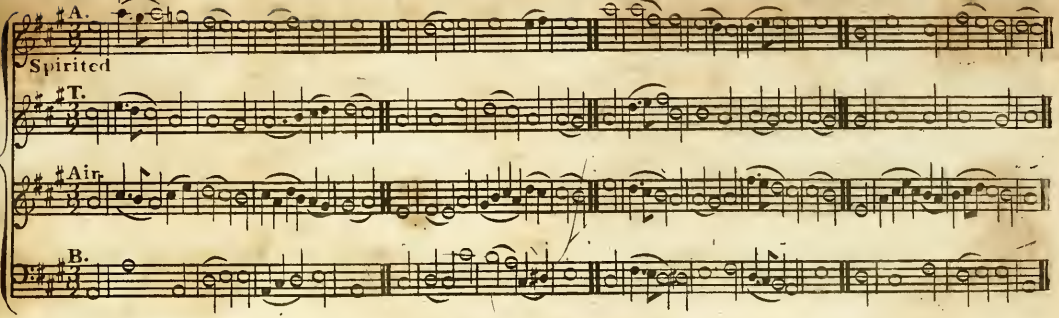
54. SUDBURY. S. M.



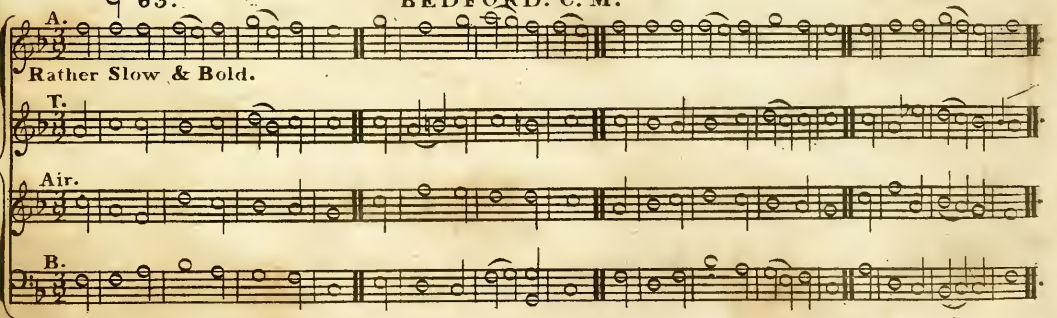
63. WIRKSWORTH. S. M.



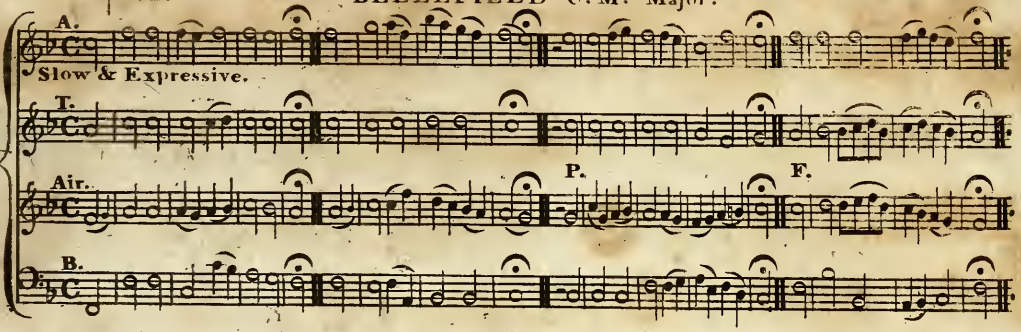
84. ABINGDON. C. M.



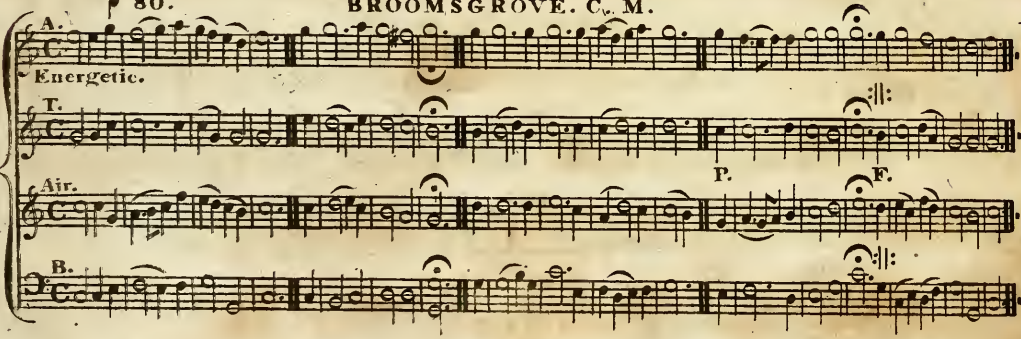
63. BEDFORD. C. M.



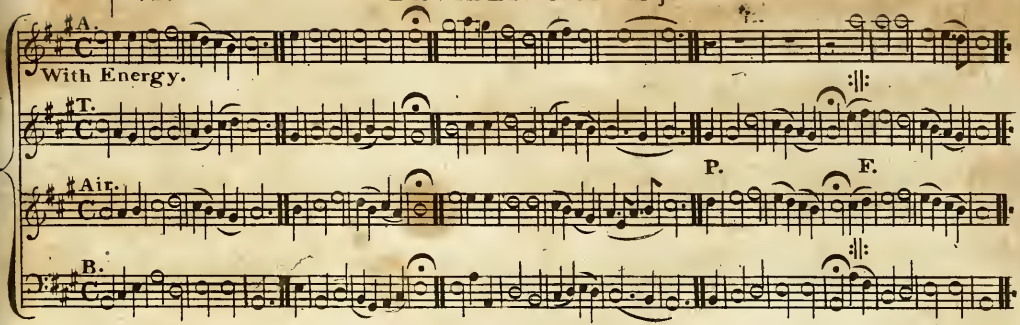
72. BELLEFIELD C.M. Major.



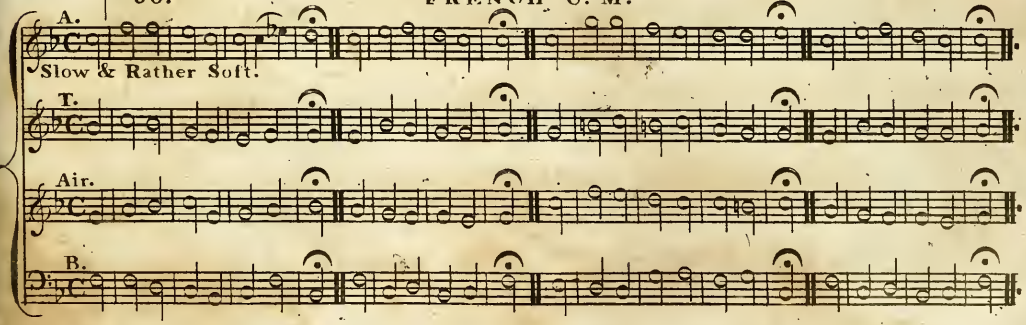
80. BROOMSGROVE. C. M.



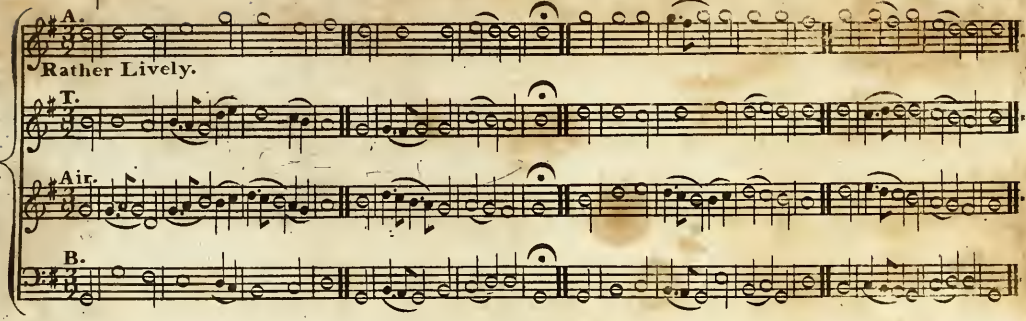
72. DEVIZES. C. M. Major.



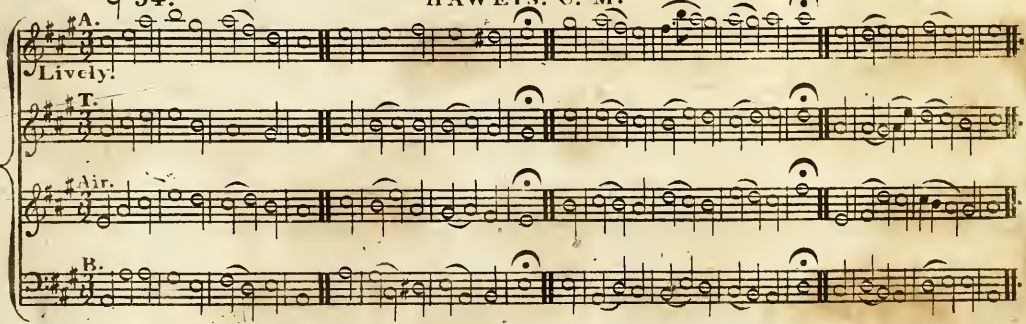
60. FRENCH C. M.



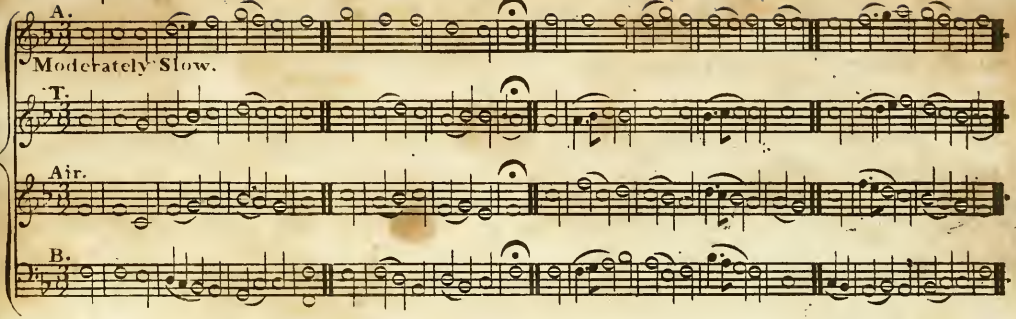
96. GAINSBOROUGH. C. M. Major.



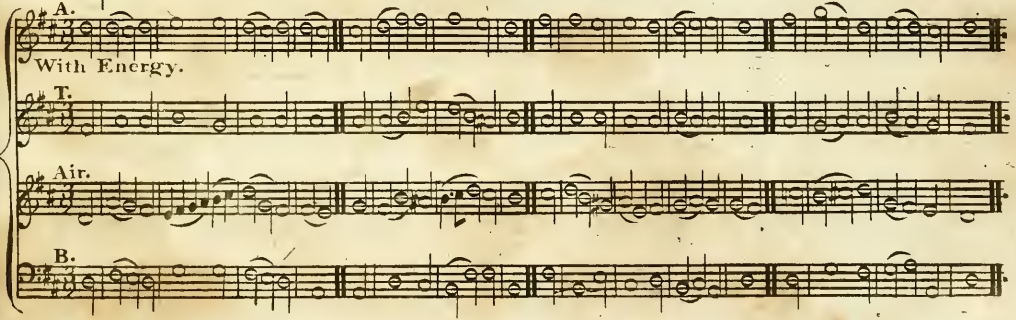
54. HAWEIS. C. M.



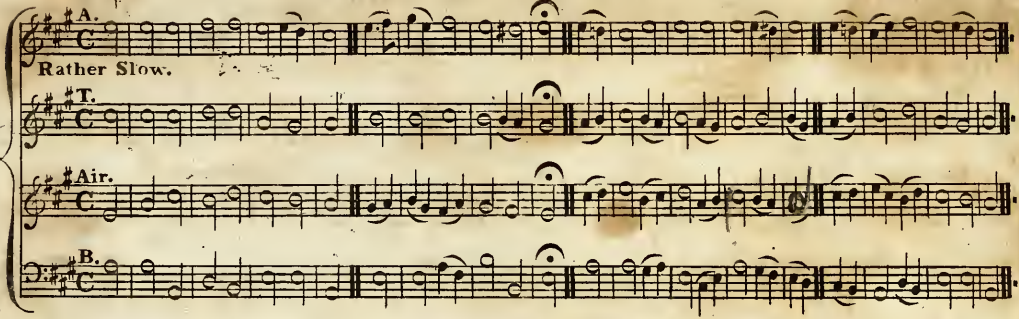
♩ 50. IRISH. C.M. Major.



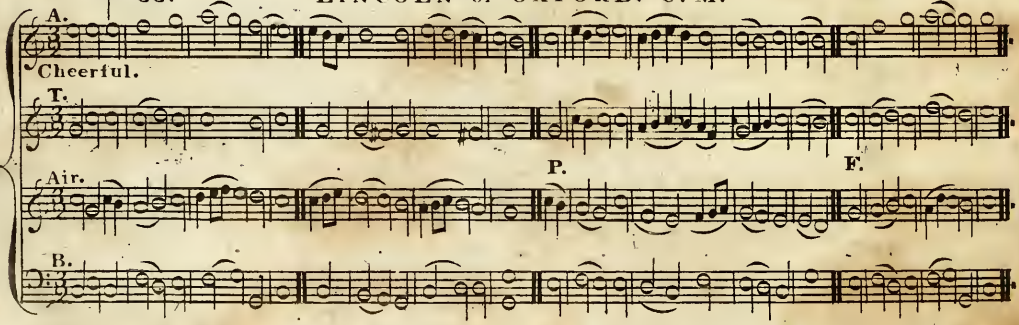
♩ 56. KIRBY. C. M.



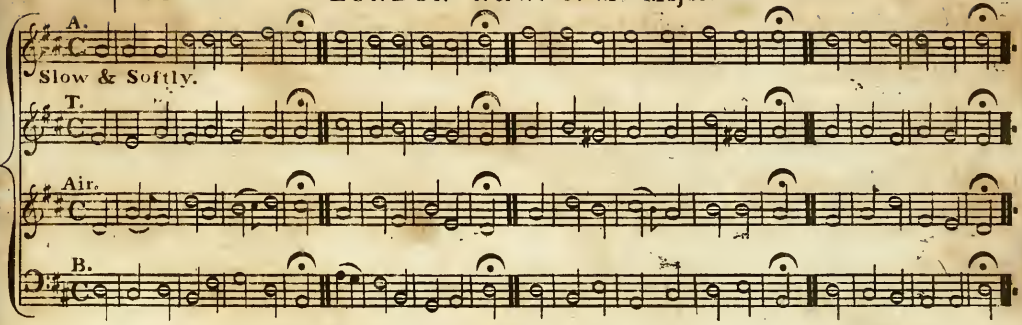
72. LANGDON. C. M. Major.



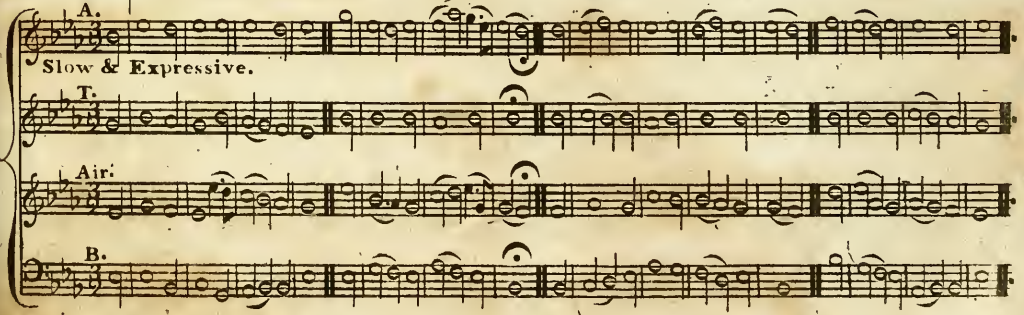
88. LINCOLN or OXFORD. C. M.



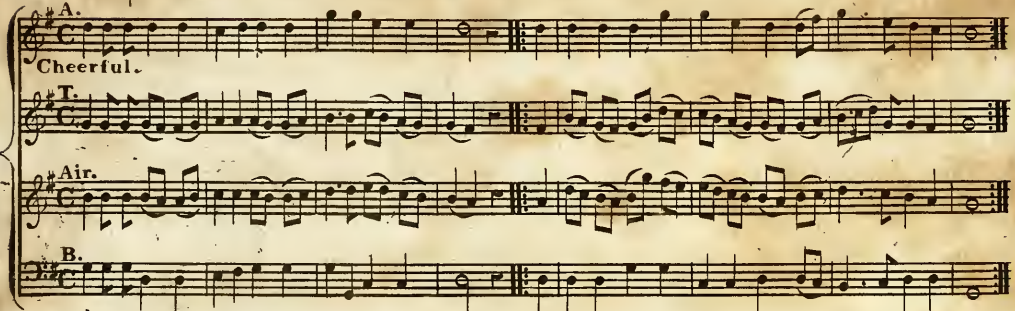
60. LONDON NEW. C. M. Major.



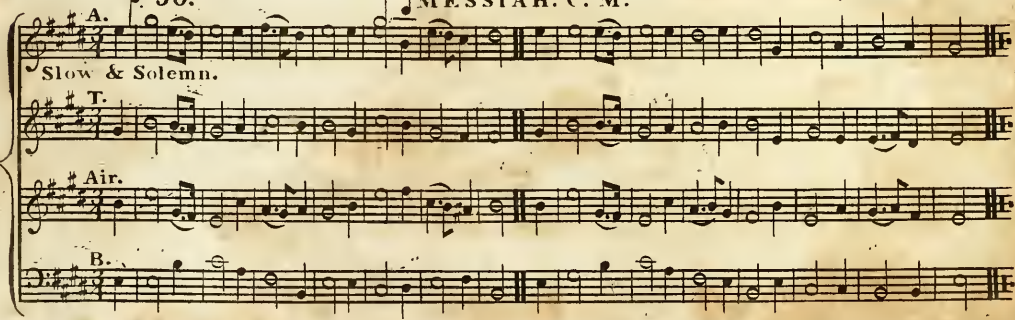
50. MANCHESTER. C. M.



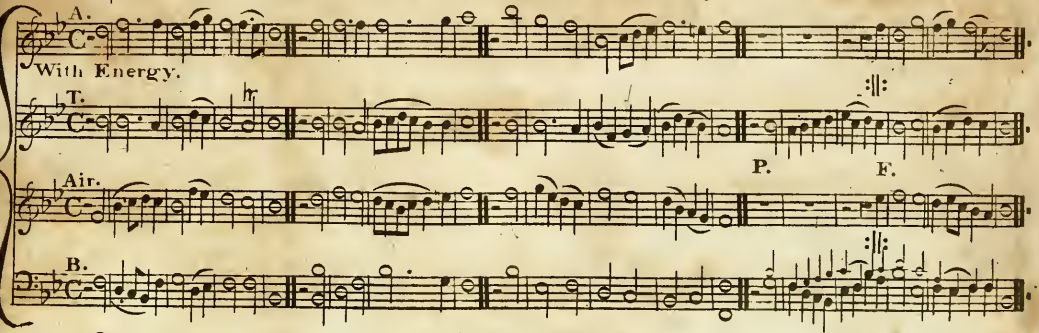
60. MELODY. C. M. Major.



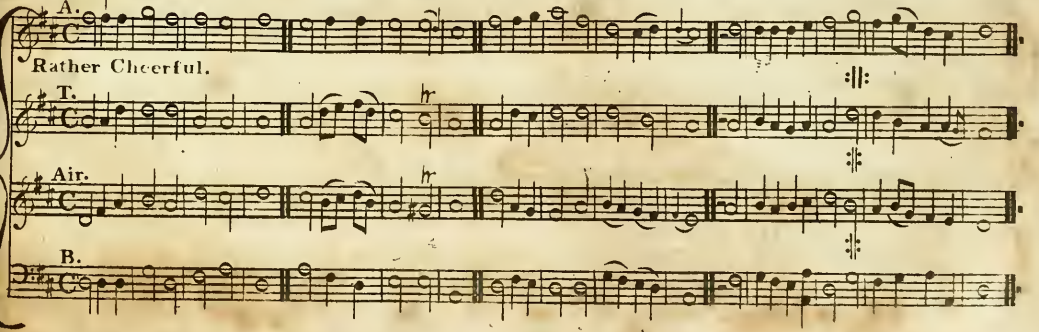
50. MESSIAH. C. M.



♩ 50. MOUNT PLEASANT. C. M. Major.

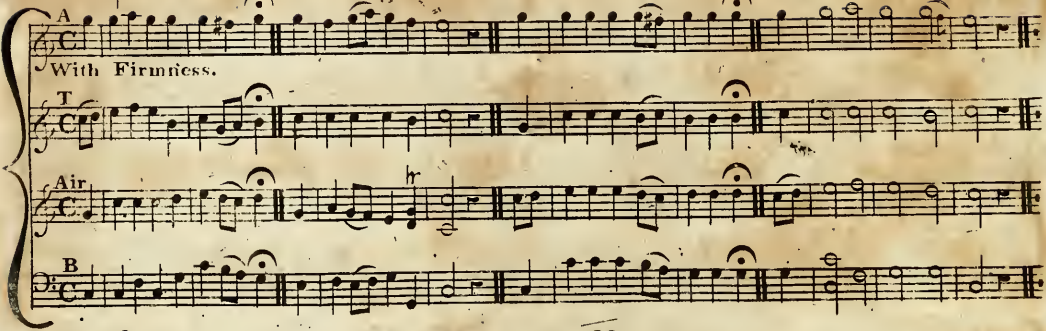


♩ 50. OLDHAM. C. M.



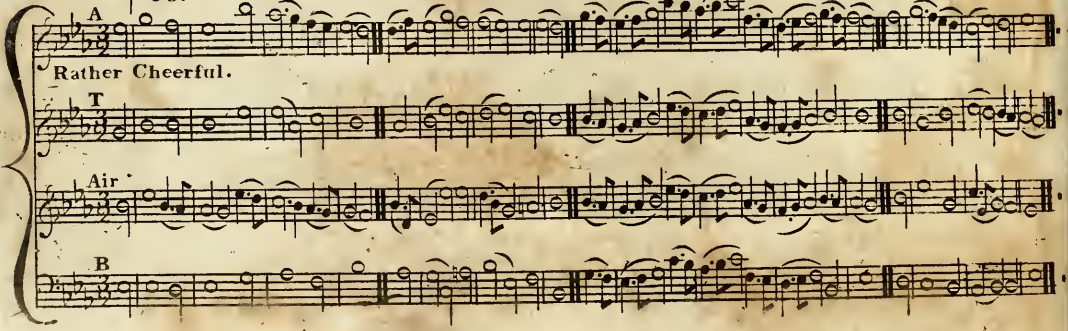
60.

SCARBOROUGH. C. M. Major.

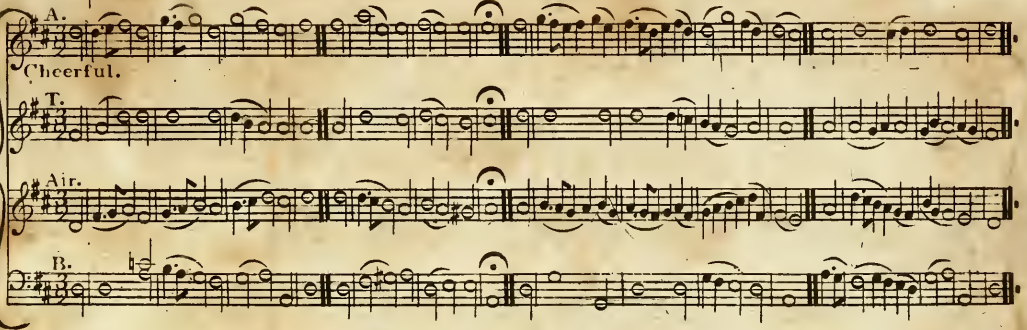


60.

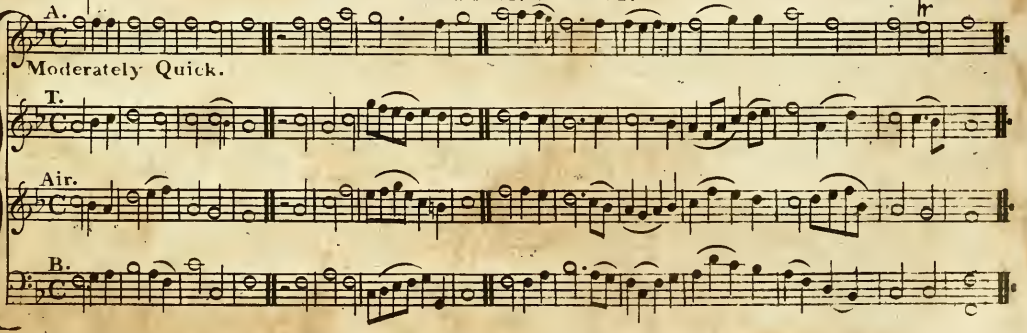
SCOTIA. C. M.



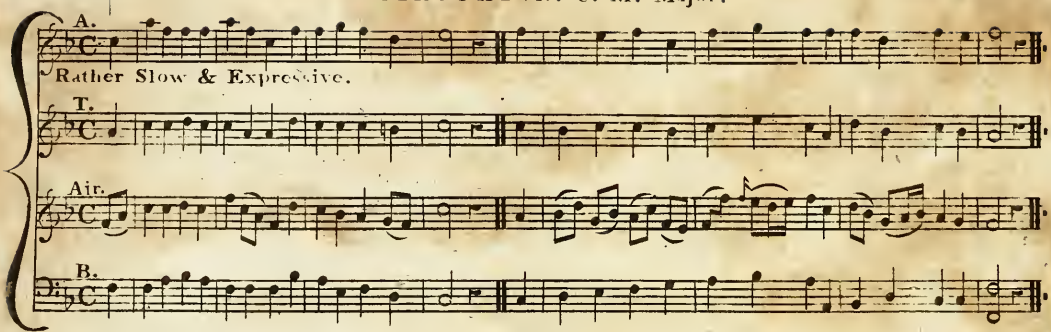
80. SHEFFIELD or SHELDON. C. M. Major.



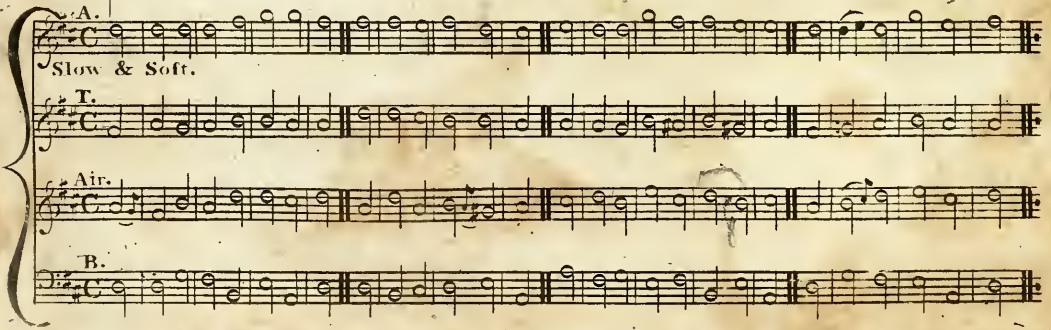
76. SMYRNA. C. M.



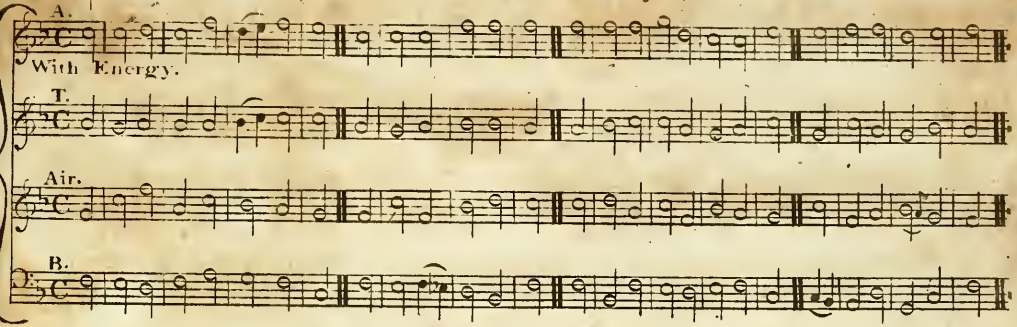
50. STAUGHTON. C. M. Major.



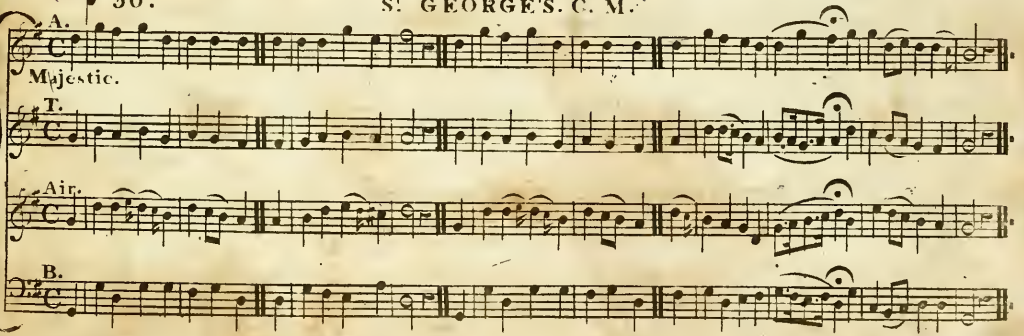
56. St ANN'S. C. M.



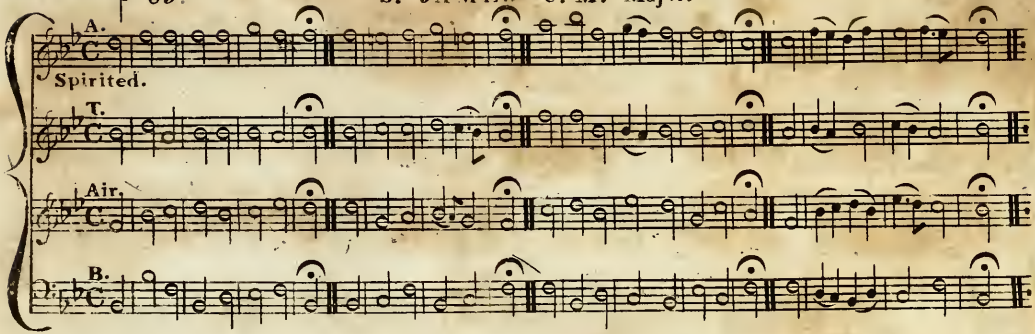
69. S! DAVID'S, C. M. Major.



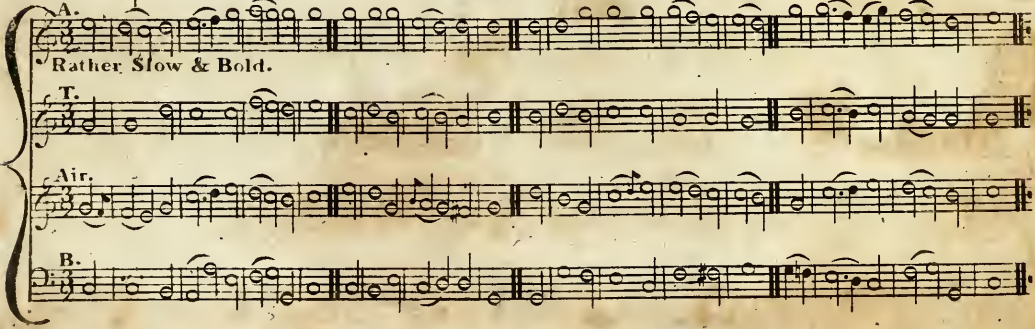
50. S! GEORGE'S. C. M.



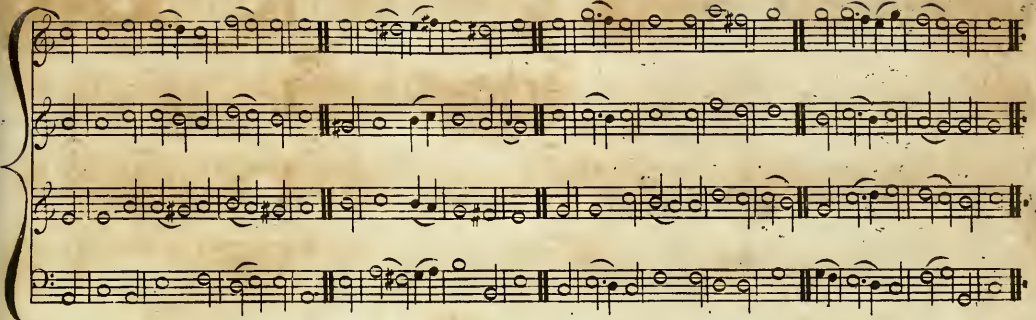
69. St JAMES' C. M. Major.



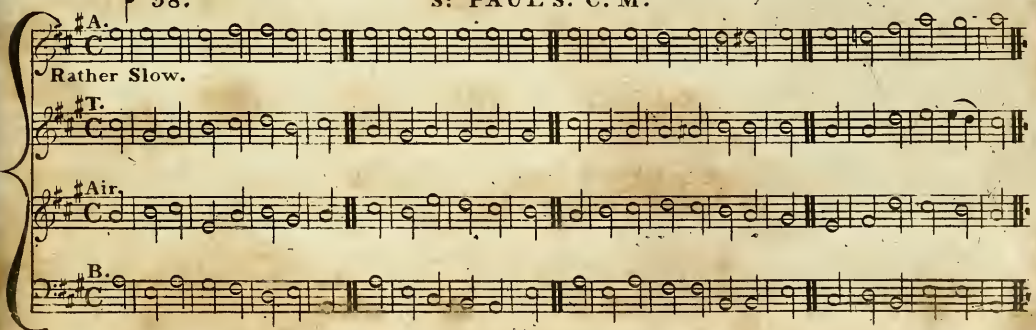
58. St MATTHEW'S. C. M.



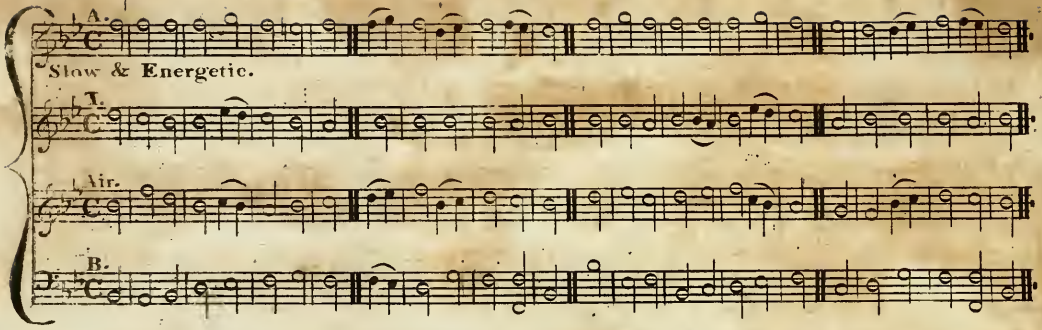
St MATTHEW'S Continued.



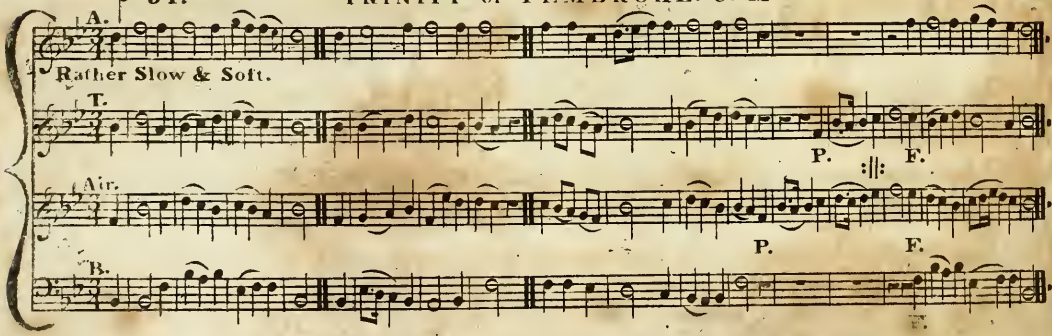
58. St PAUL'S. C. M.



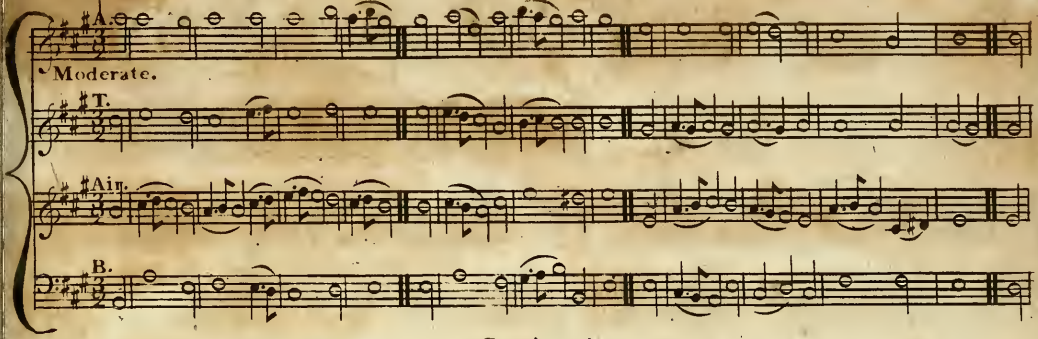
69. St STEPHEN'S. C. M. Major.



54. TRINITY or PEMBROKE. C. M.



54. WESTON FAVEL or CORNISH. C. M. Major.



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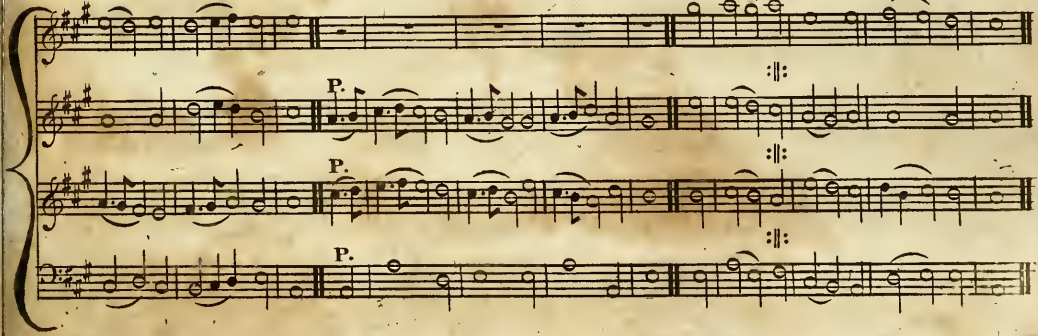
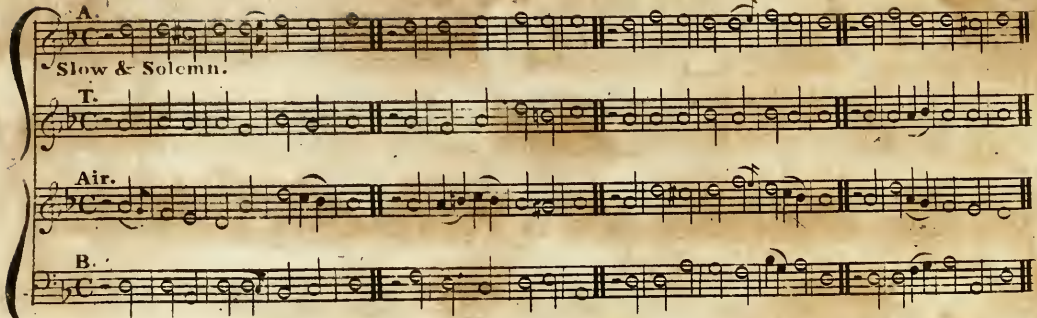
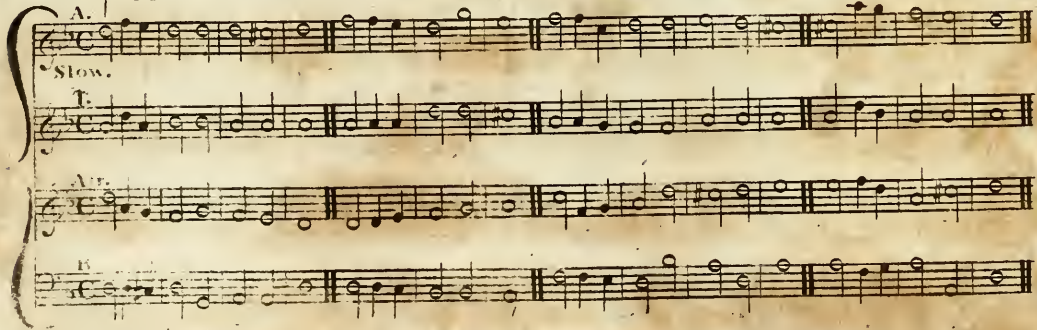


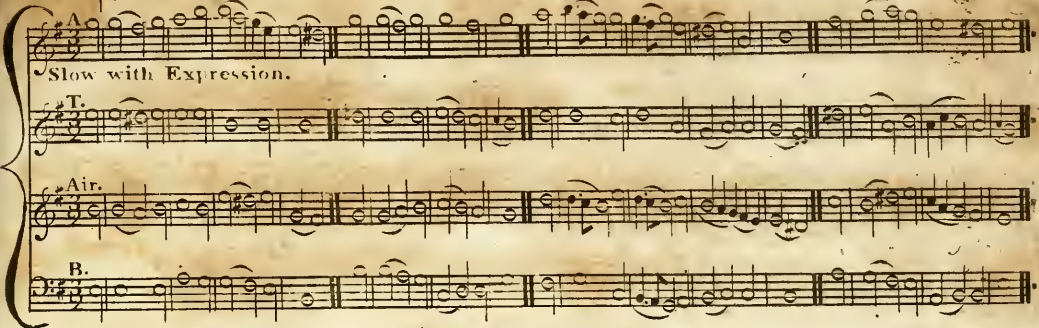
54. BANGOR. C. M. Minor.



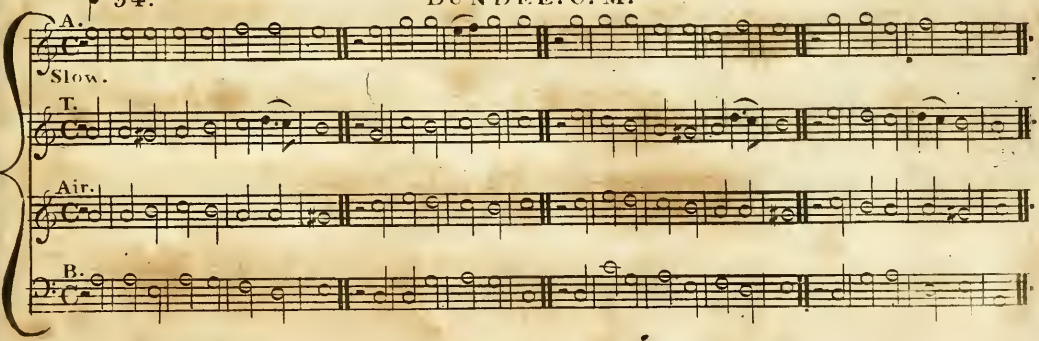
80. BLACKBURN. C. M.



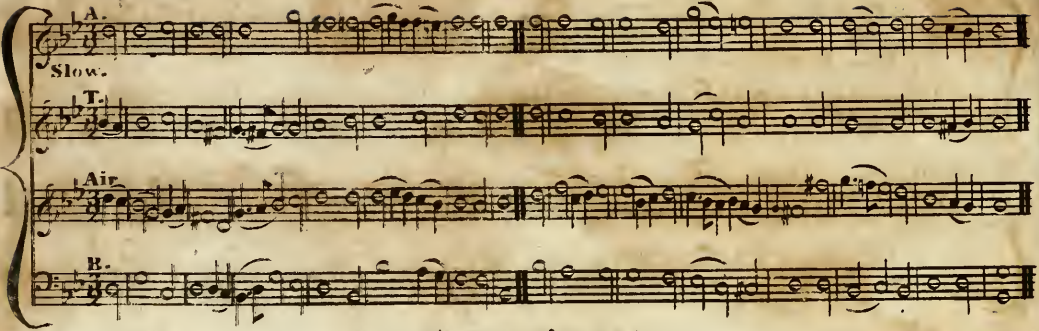
50. CAROLINA. C. M. Minor.



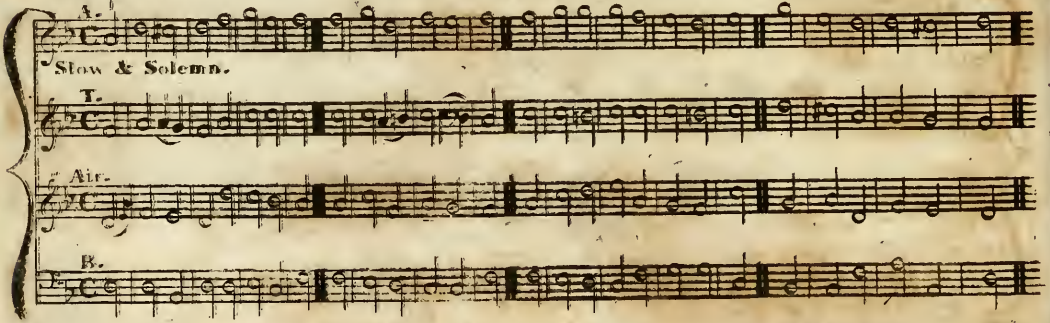
54. DUNDEE. C. M.



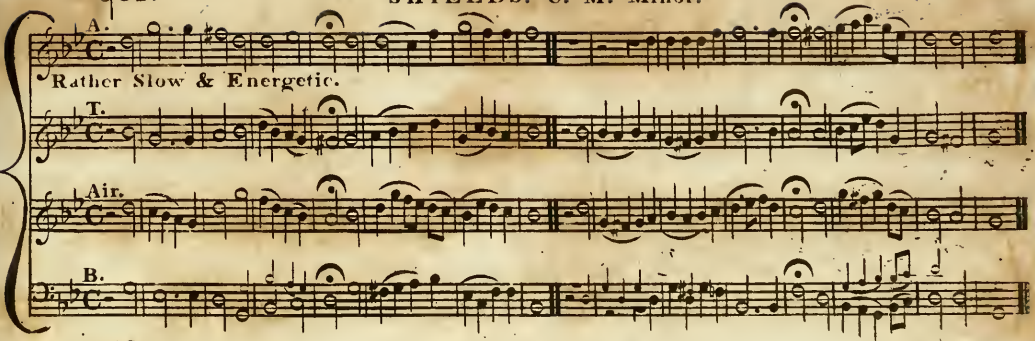
54. KING'S NORTON. C. M. Minor.



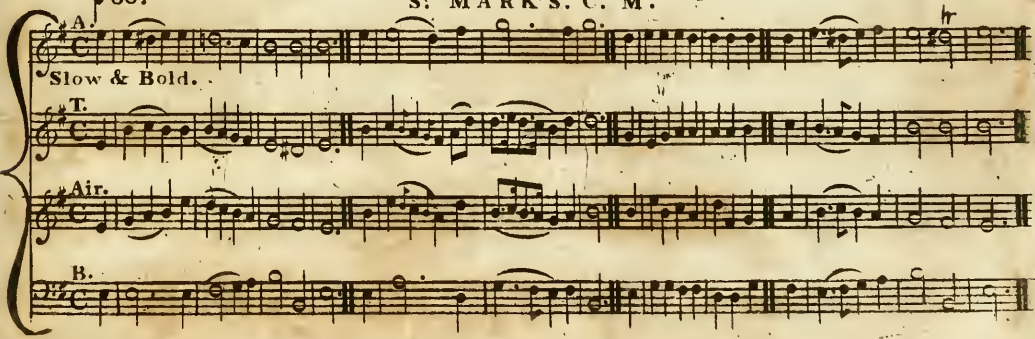
56. St. MARY'S. C. M.



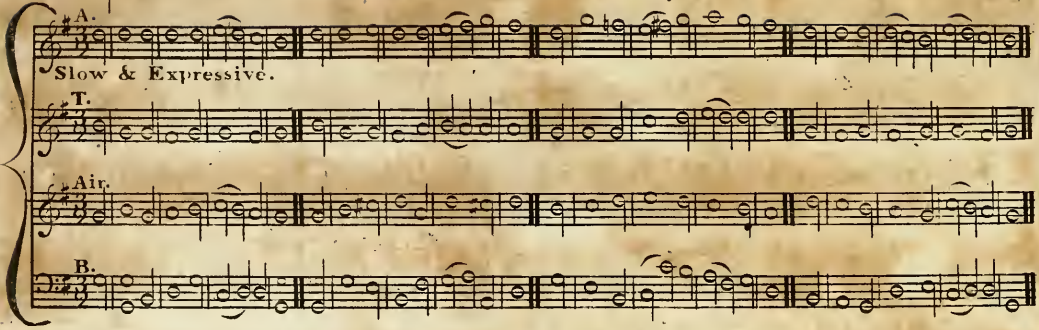
52. SHIELDS. C. M. Minor.



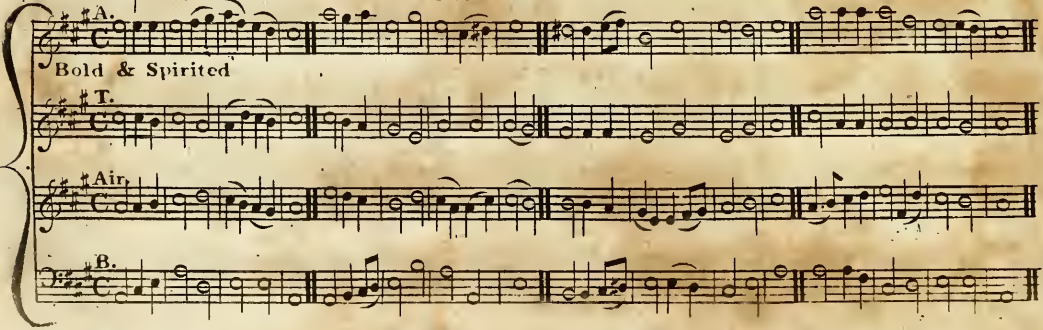
88. S! MARK'S. C. M.



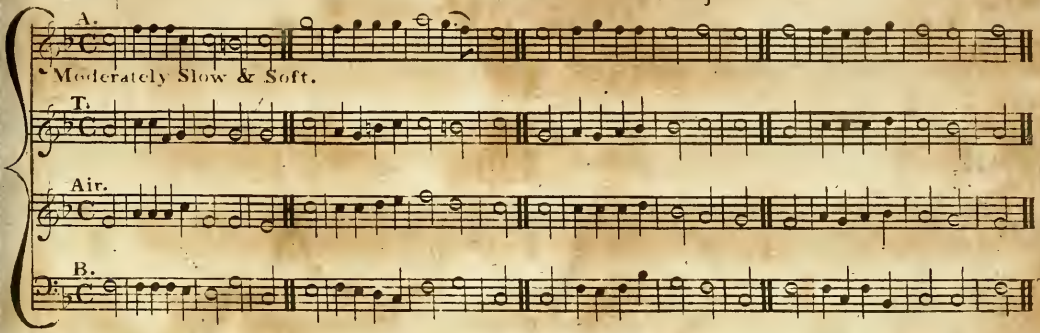
80. ANGEL'S L. M. Major.



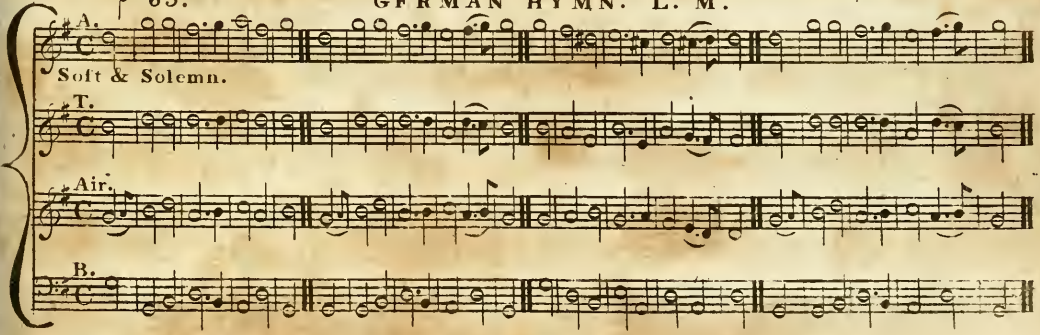
50. BRITAIN. L. M.



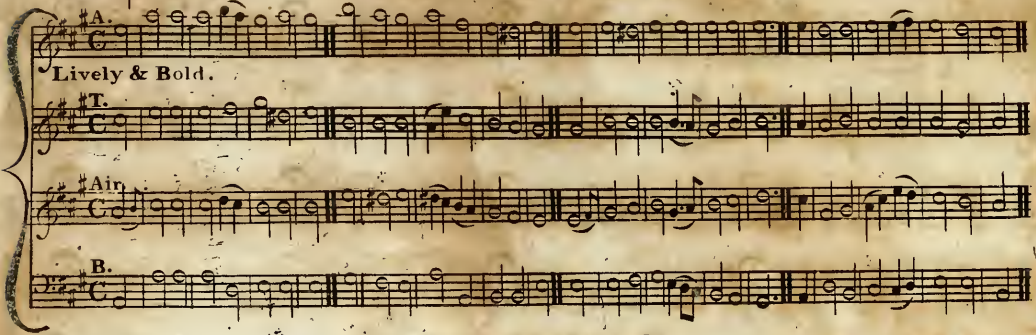
60. EUPHRATES. L. M. Major.



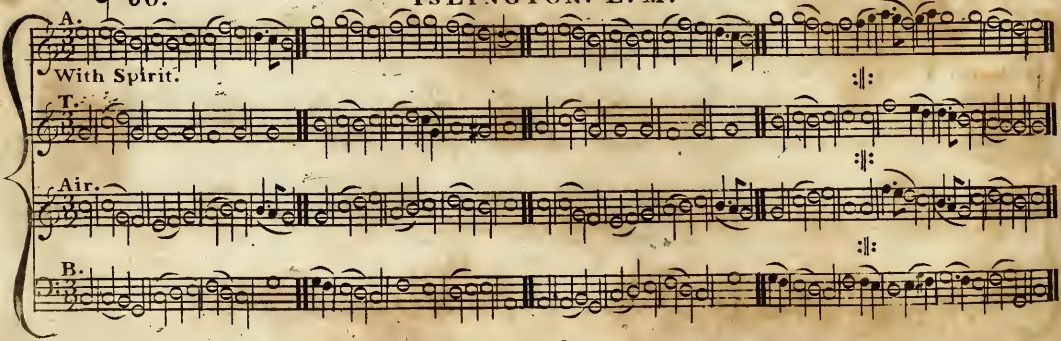
63. GERMAN HYMN. L. M.



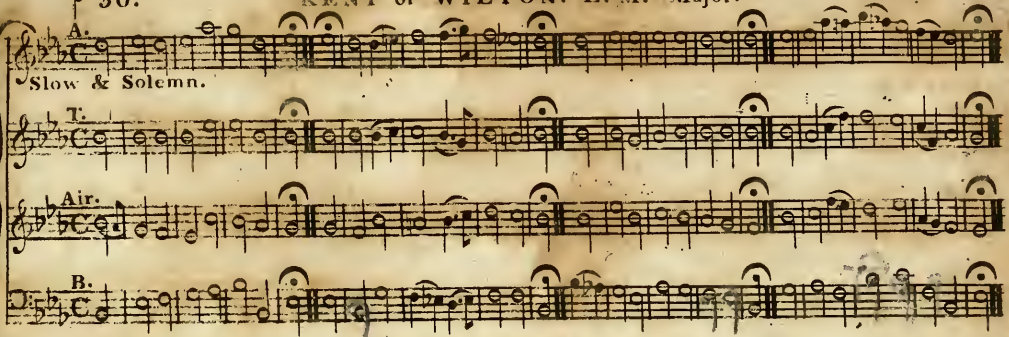
69. HASTINGS. L. M. Major.



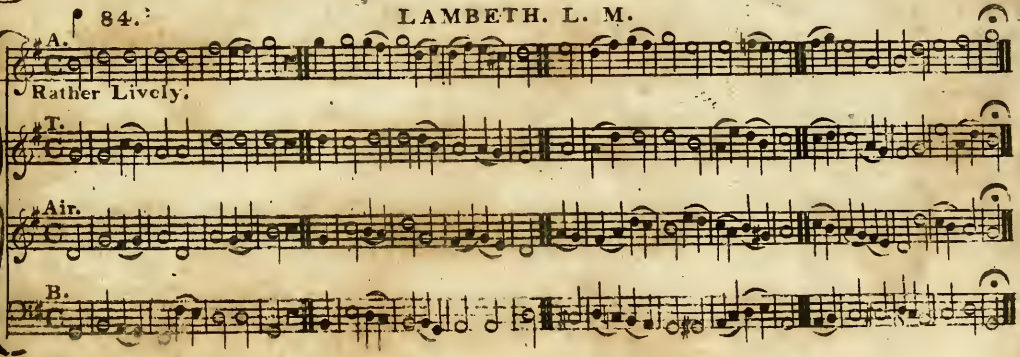
60. ISLINGTON. L. M.



50. KENT or WILTON. L. M. Major.

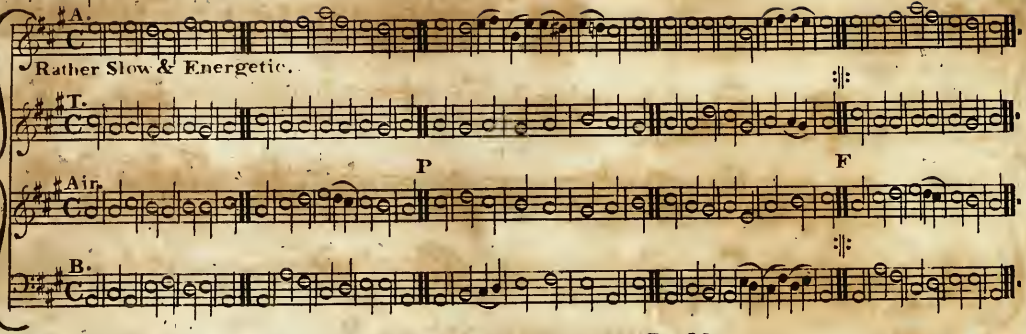


84. LAMBETH. L. M.



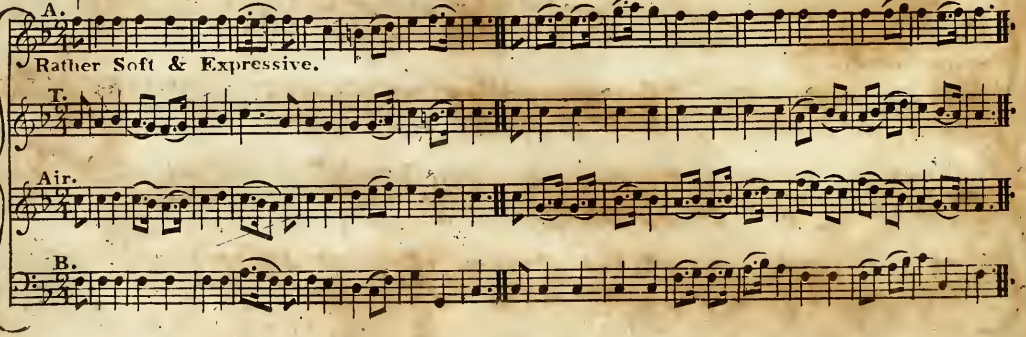
72.

LUTHER'S TUNE. L. M. Major.

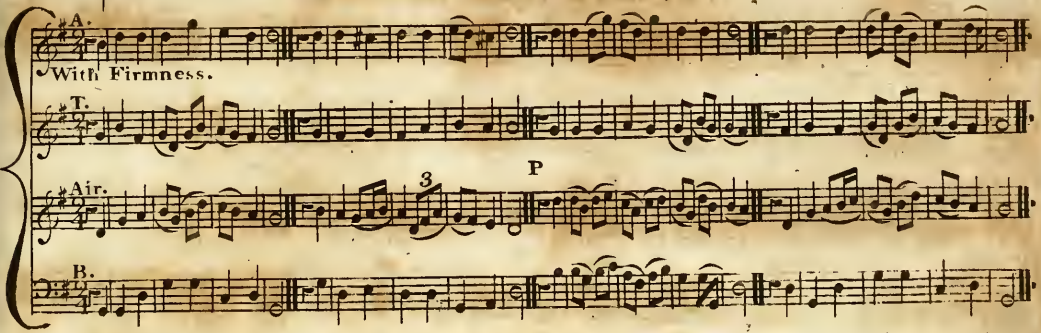


60

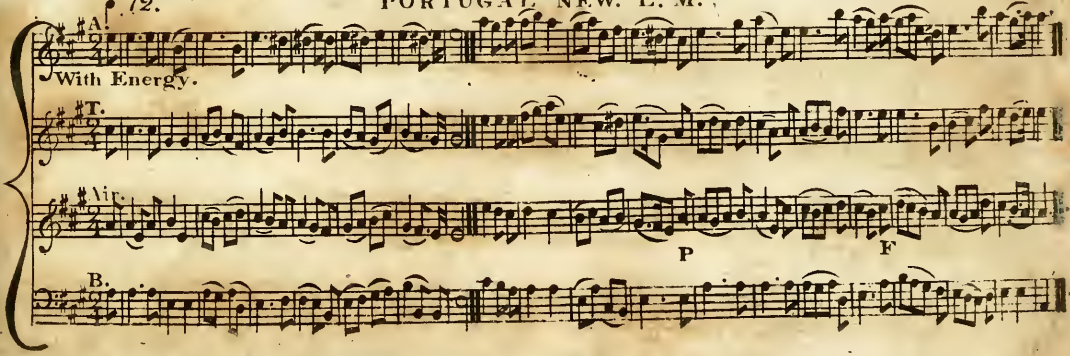
MARINERS' HYMN. L. M.



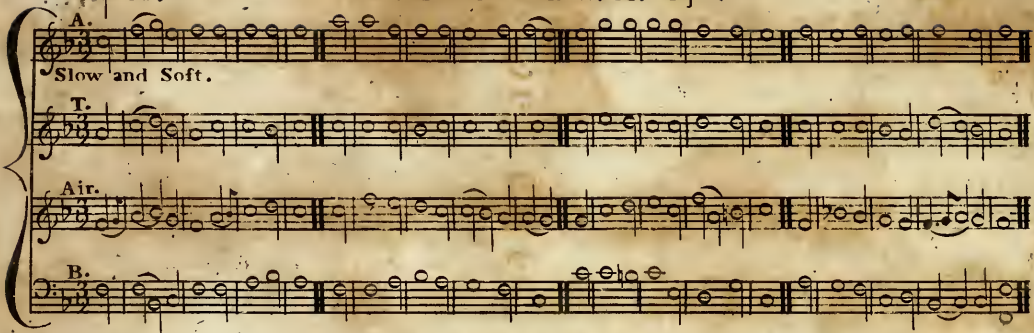
50. PORTUGAL. L. M. Major.



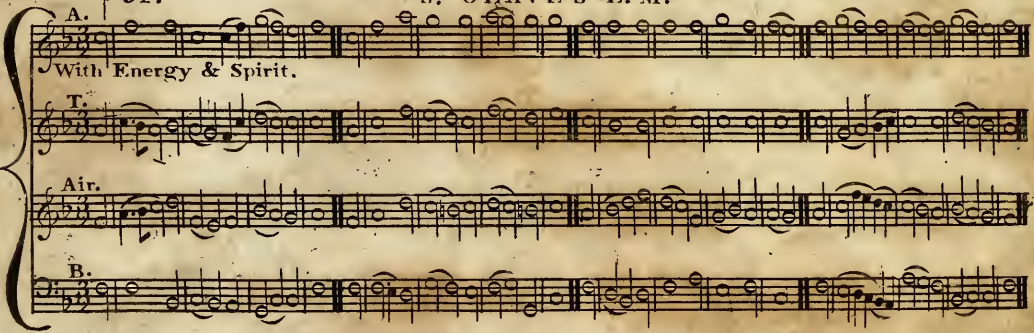
72. PORTUGAL NEW. L. M.



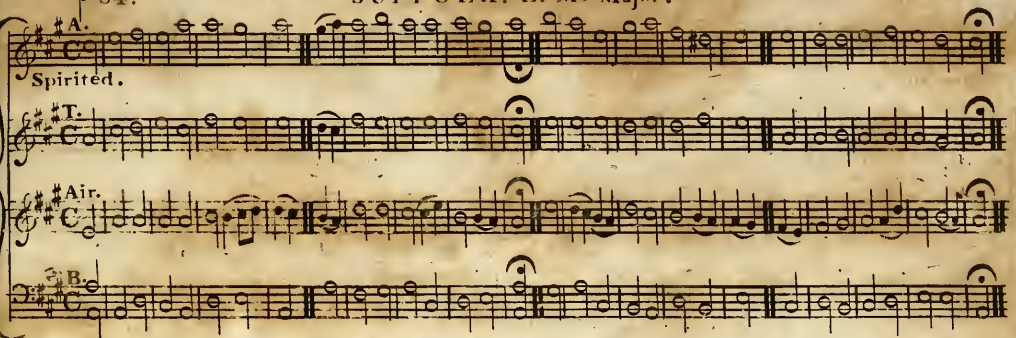
80. ROCKINGHAM. L. M. Major.



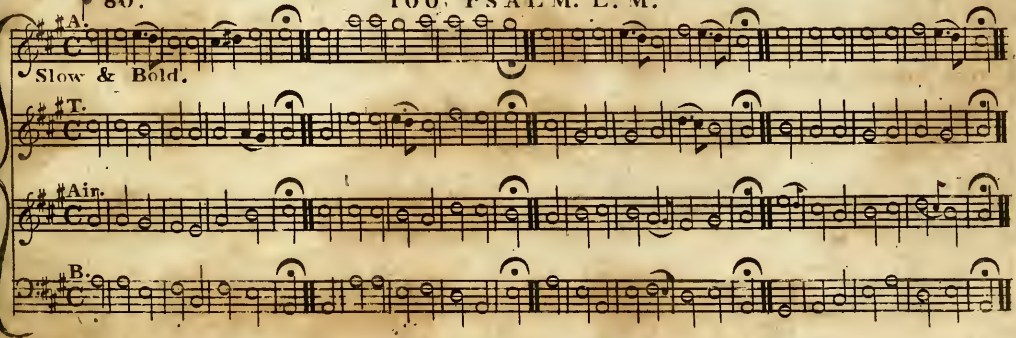
92. St. OLAVE'S L. M.



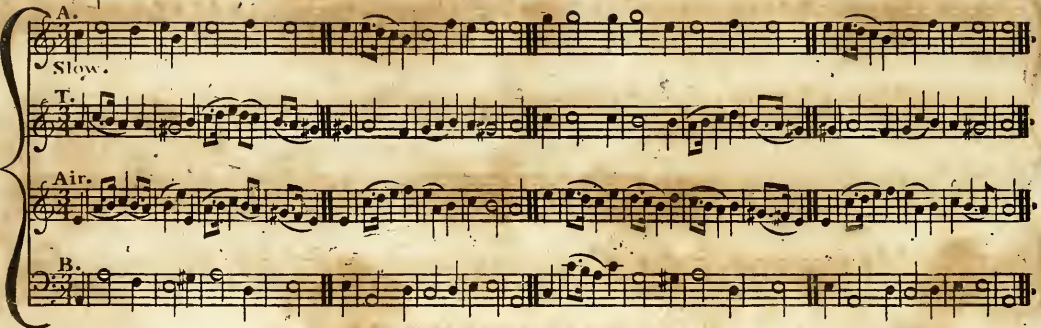
84. SUFFOLK. L. M. Major.



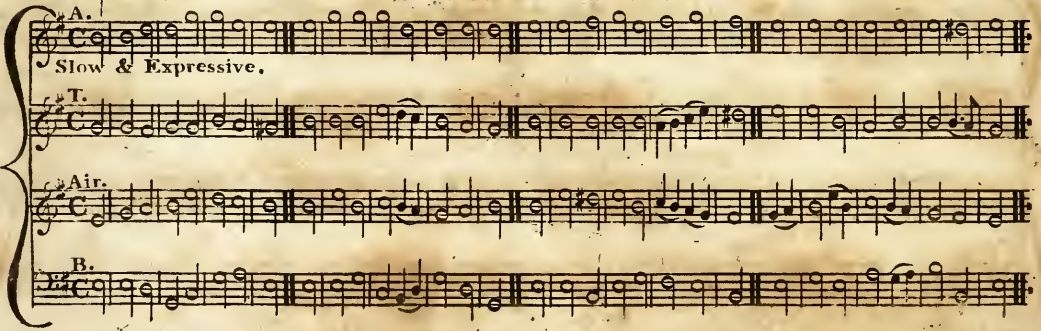
80. 100. PSALM. L. M.



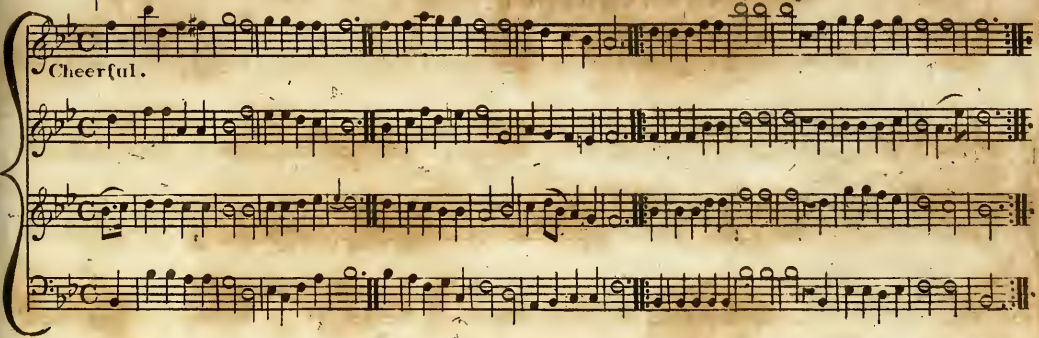
50. KING'SBRIDGE. L. M. Minor.



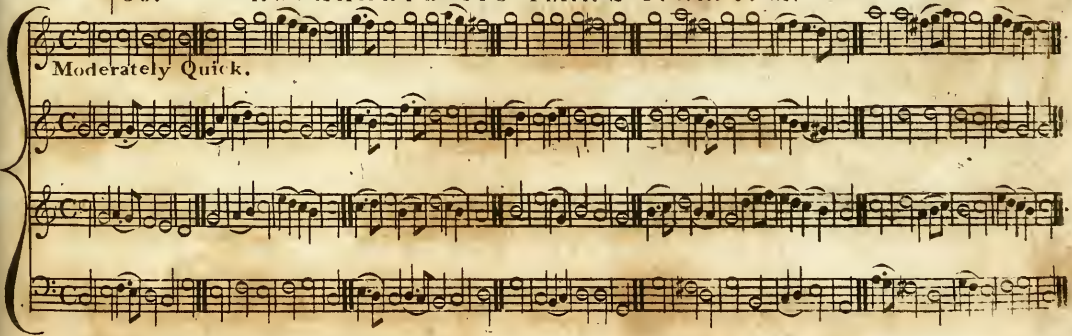
50. St NICHOLAS. L.M.



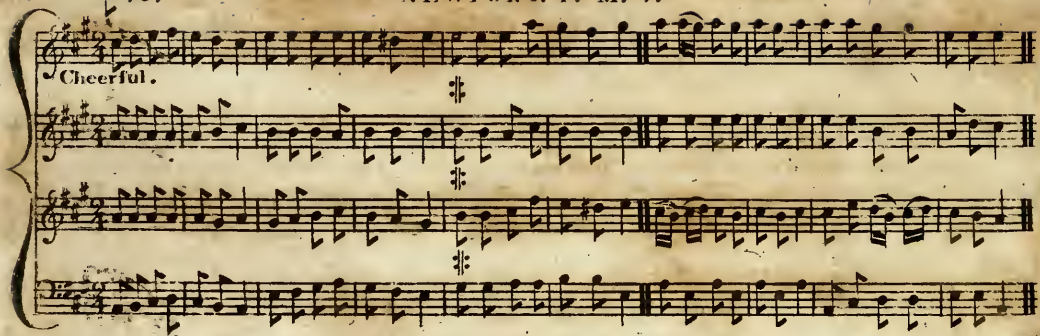
69. GROVE or 148 PSALM TUNE. P. M. Major.



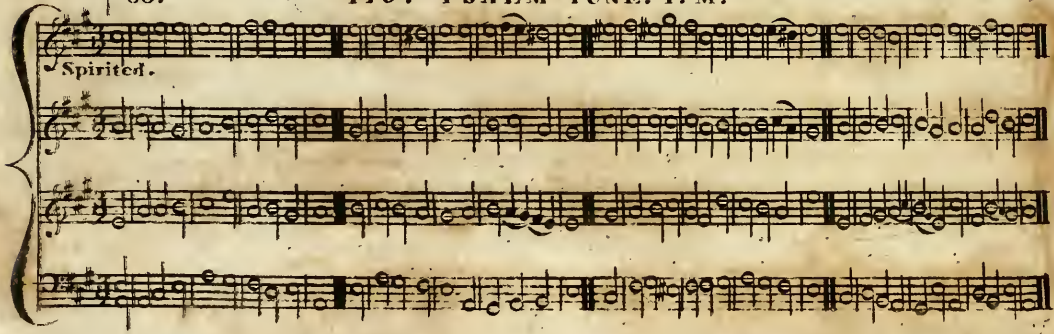
70. LOCKHART'S 148 PSALM TUNE. P. M.



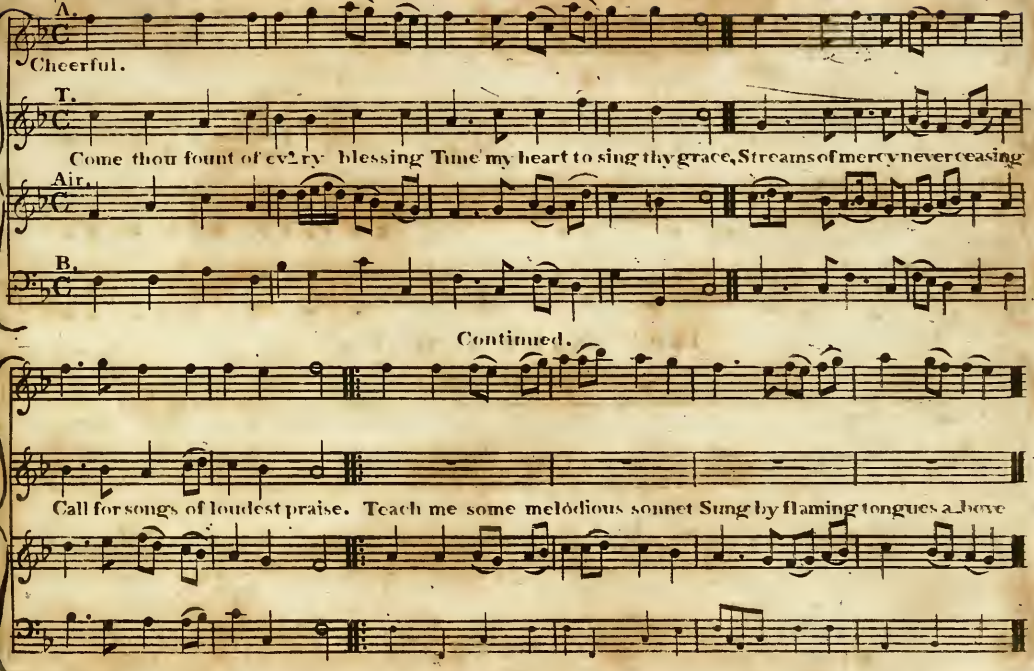
76. NEWPORT. P. M. 7s



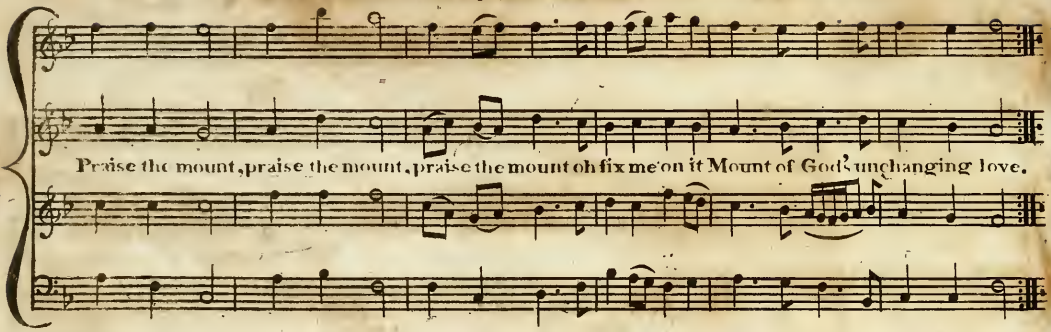
88. 149th PSALM TUNE. P. M.



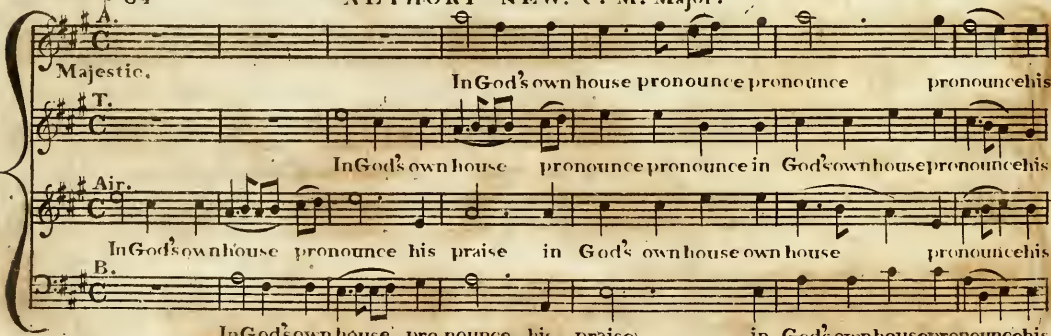
50. ABERDEEN or QUEENBOROUGH. P. M. 8 & 7 D.



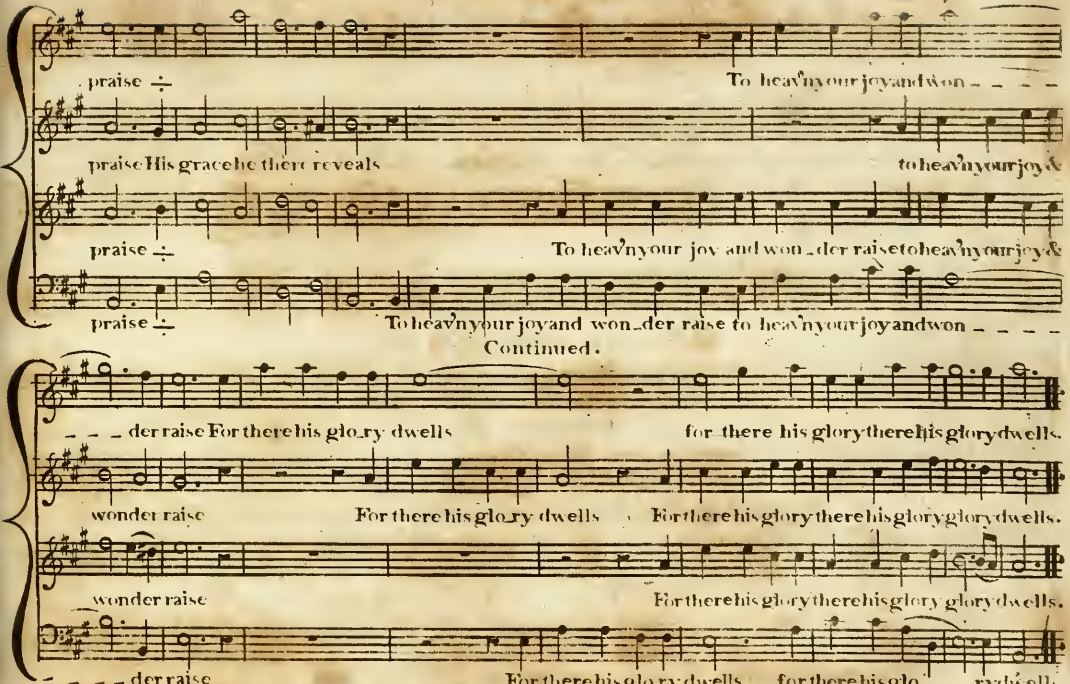
ABERDEEN or QUEENBOROUGH Continued.



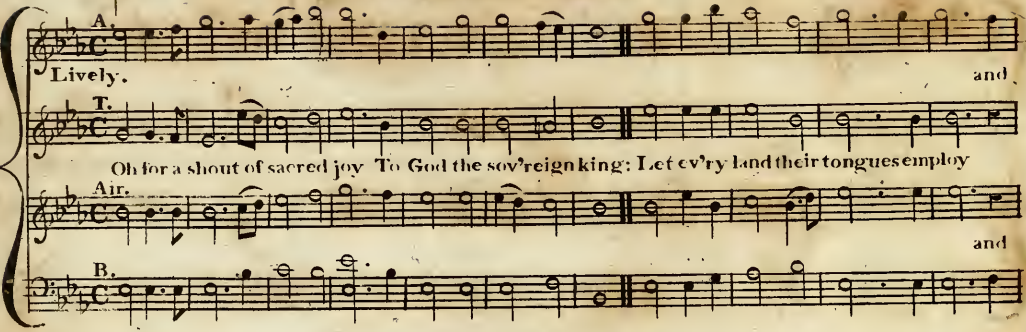
84 ALTHORP NEW. C. M. Major.



ALTHORP NEW Continued.



50. AMERICA. C. M.



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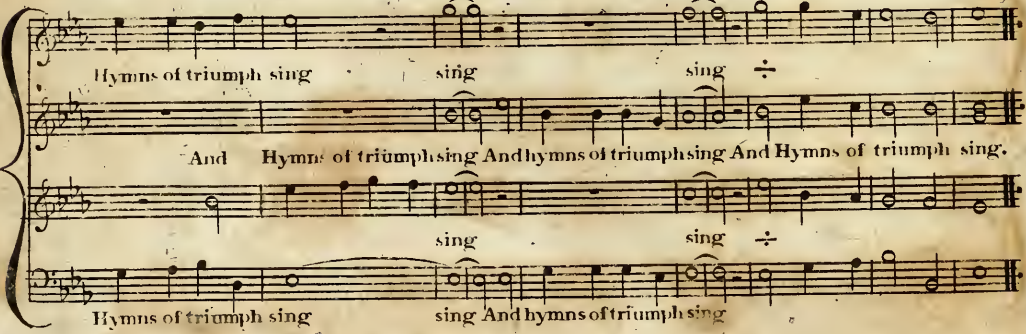
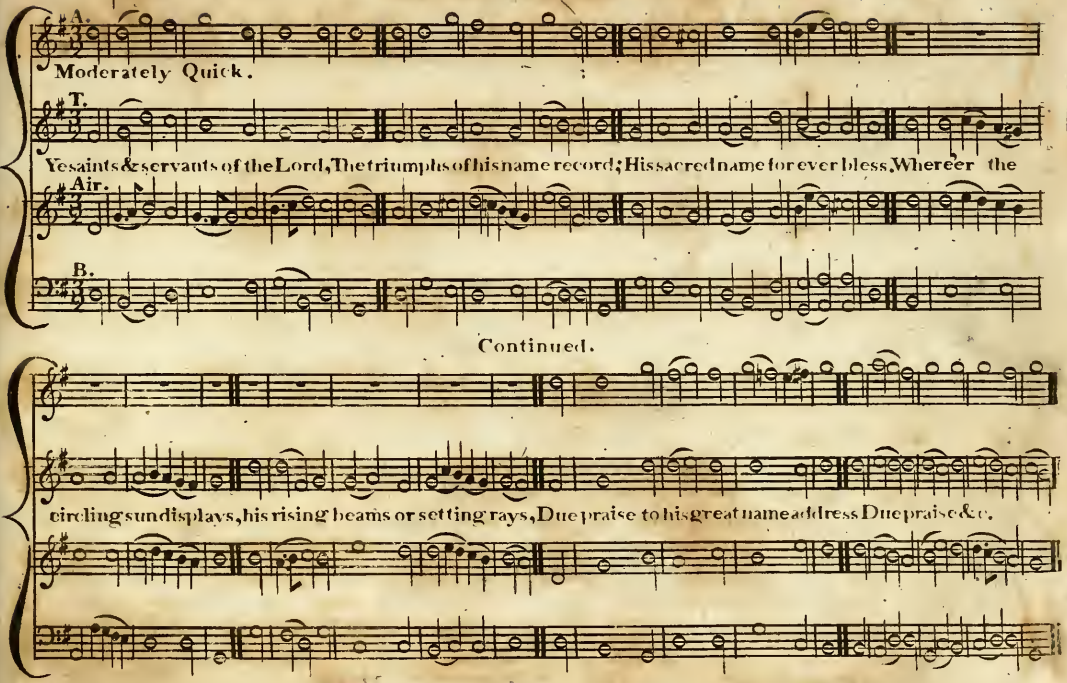
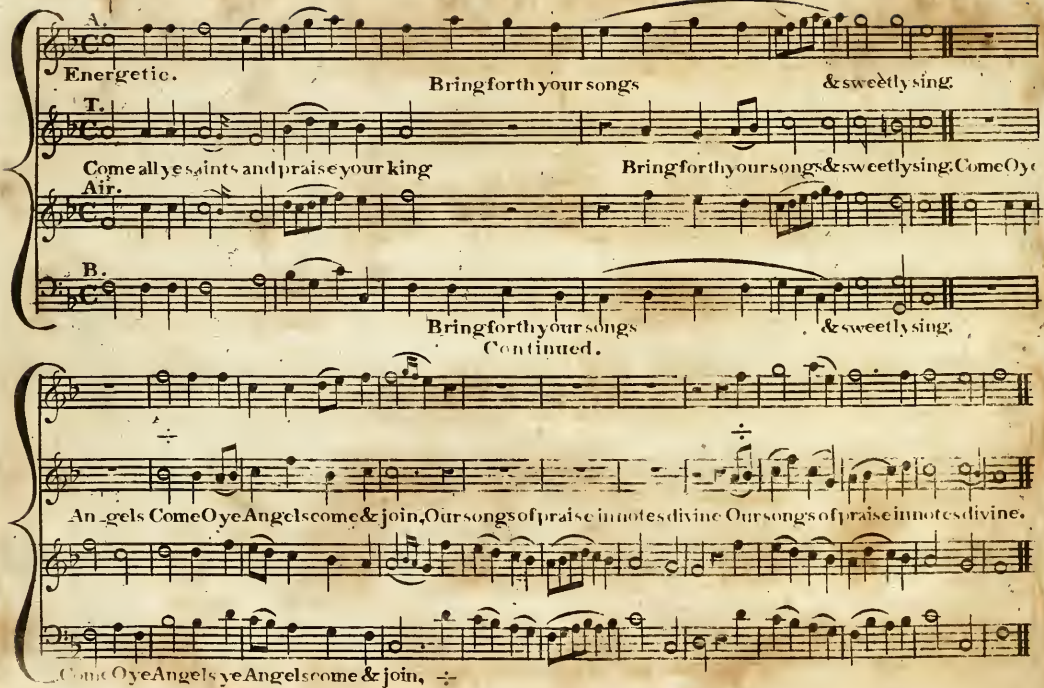


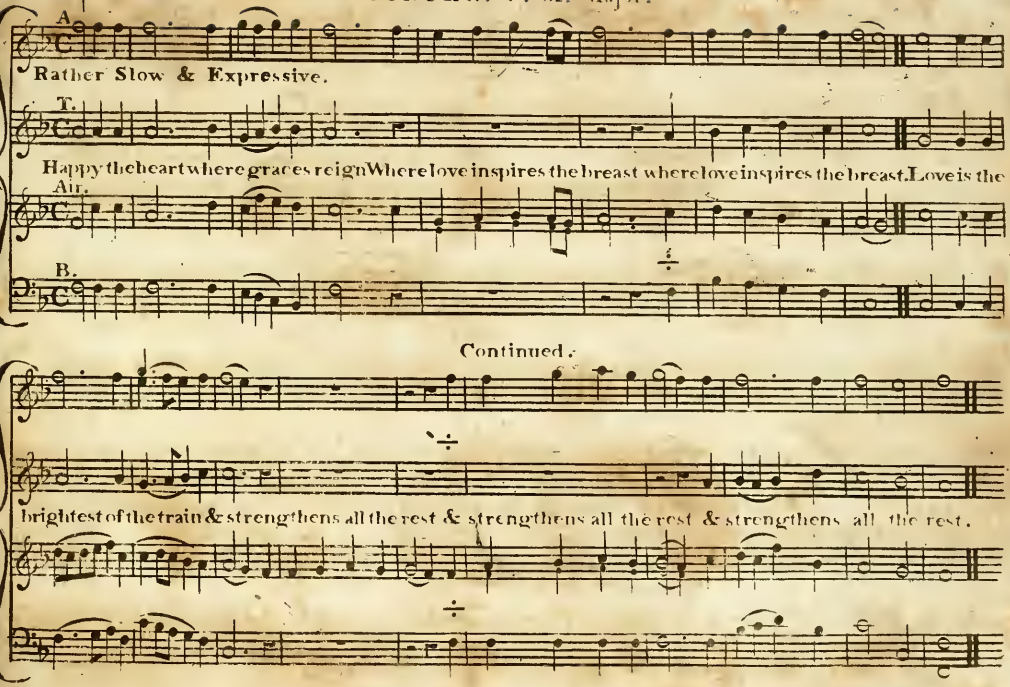

A.
Moderately Quick.
T.
Yesaints&servants of the Lord, The triumphs of his name record; His sacred name for ever bless, Where'er the
Air.
B.
Continued.
circling sun displays, his rising beams or setting rays, Due praise to his great name address Due praise &c.

76.

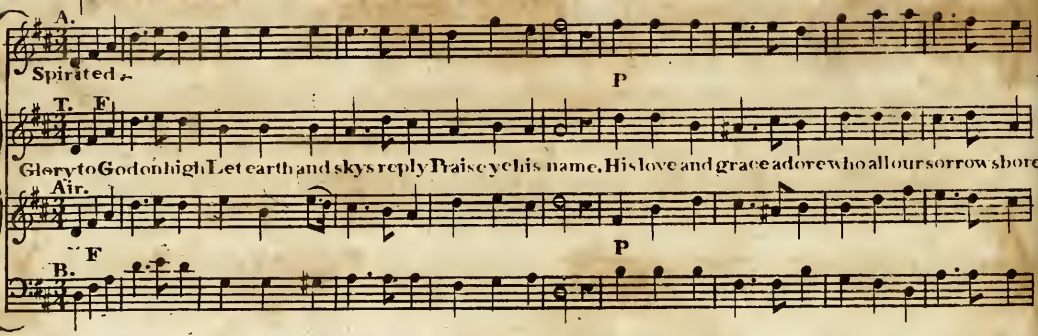
ARNSBY. L. M.


A.
Energetic.
Bring forth your songs
& sweetly sing
T.
Come all ye saints and praise your king
Bring forth your songs & sweetly sing. Come Ye
Air.
B.
Bring forth your songs
& sweetly sing.
Continued.
An gels Come Ye Angels come & join, Our songs of praise in notes divine Our songs of praise in notes divine.
Come Ye Angels ye Angels come & join, ÷

76. AUBURN. C. M. Major.



63. BERMONDSEY. P. M.



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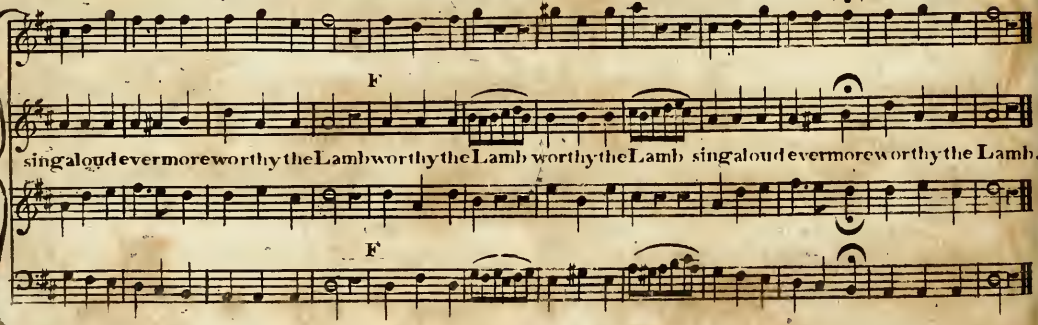
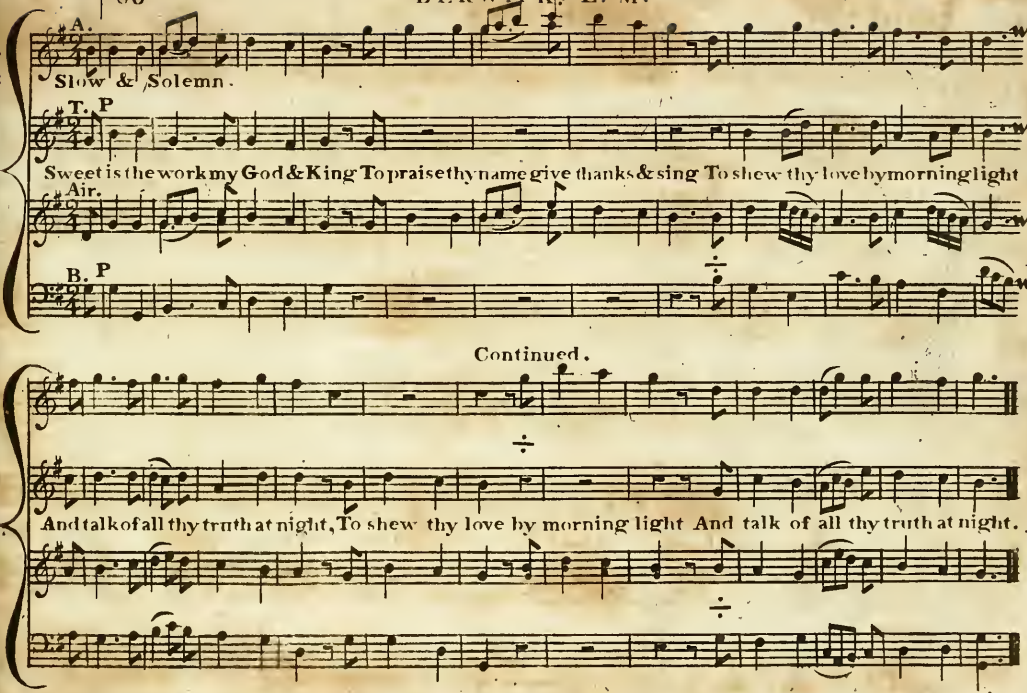
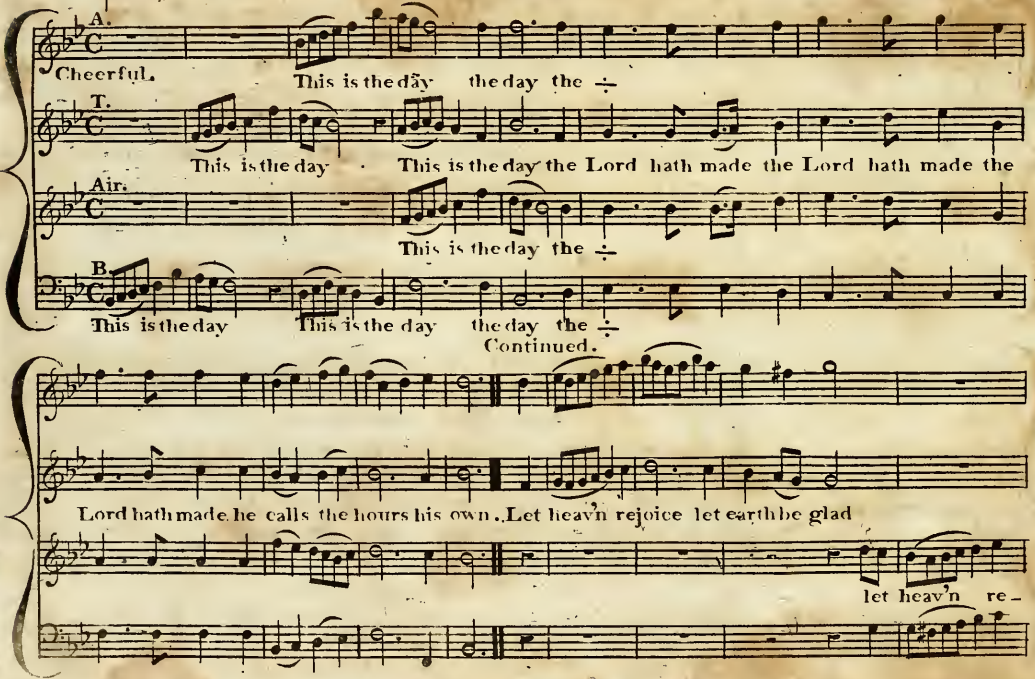


80 BERWICK. L. M.

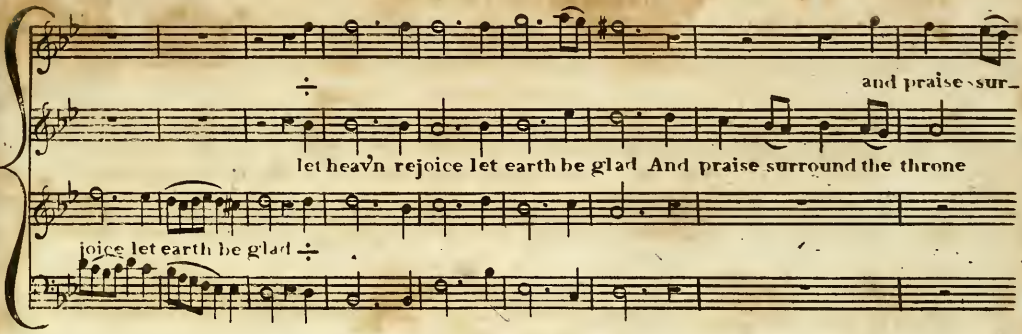


80.

BIRMINGHAM. C. M.



BIRMINGHAM Continued.



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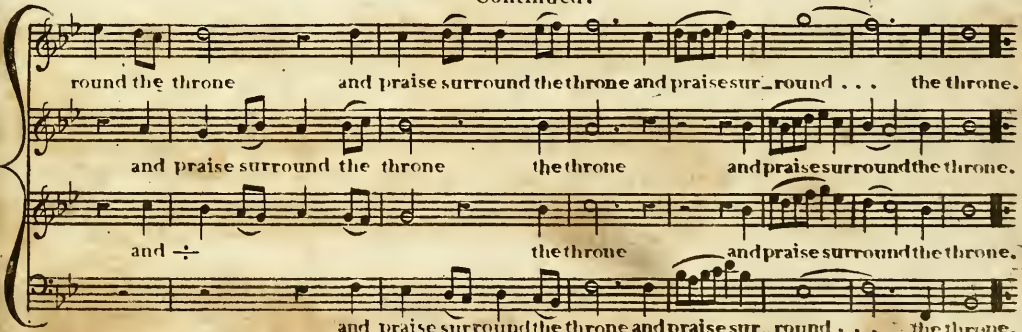
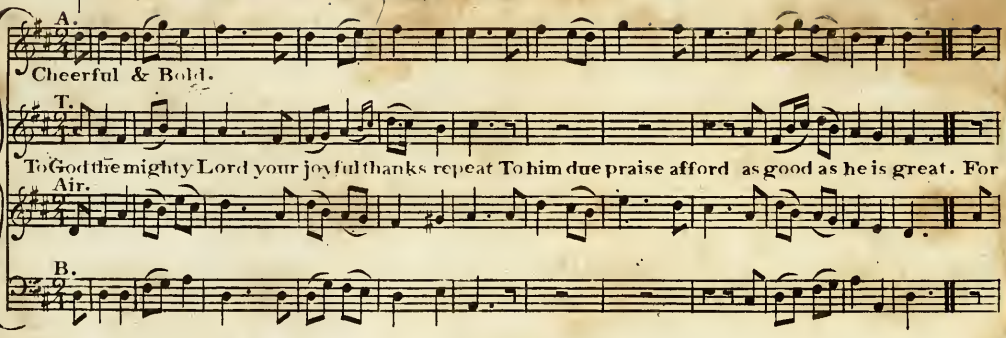


50. BURNHAM. P. M.



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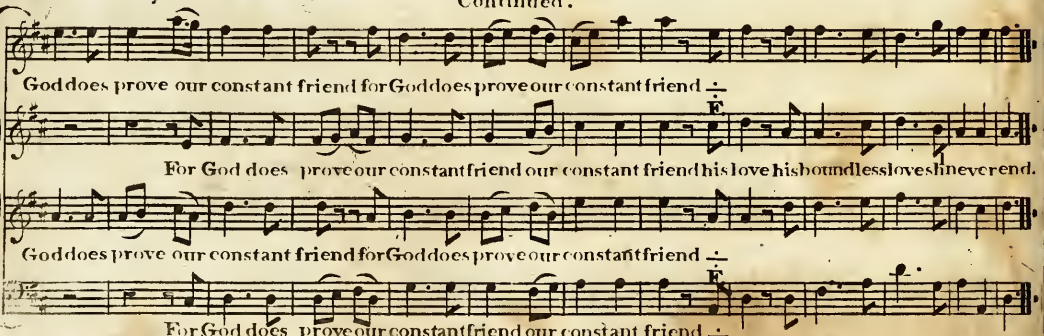
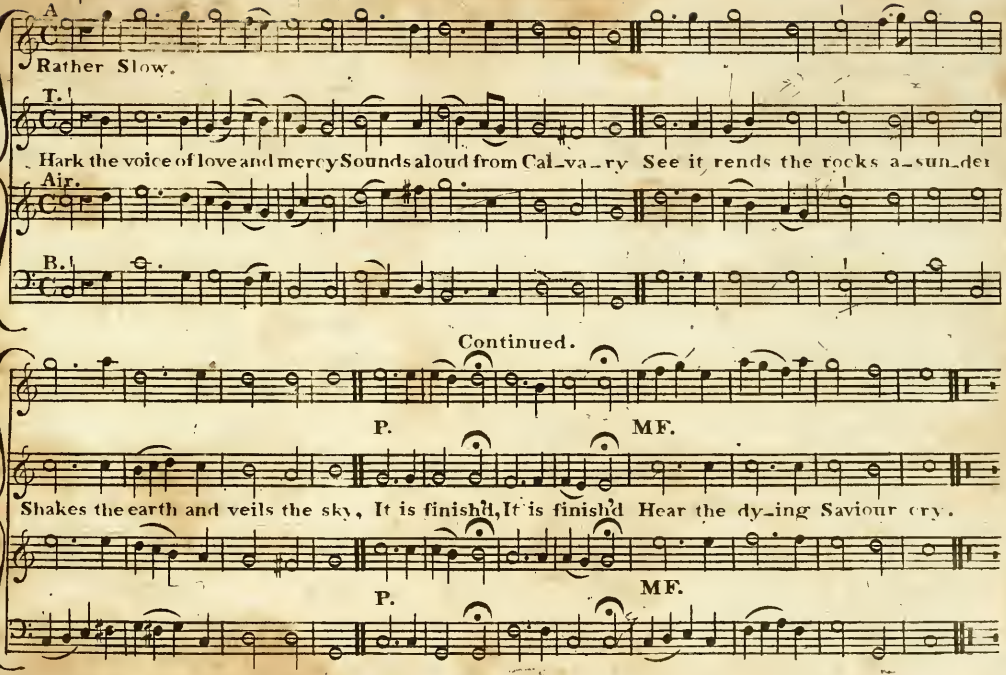
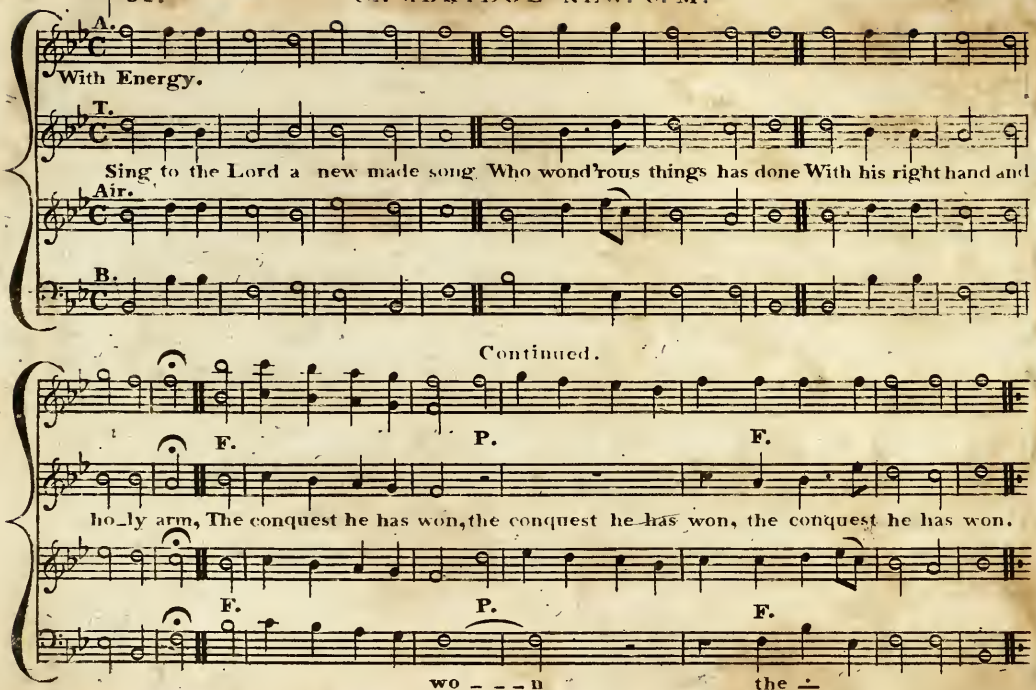
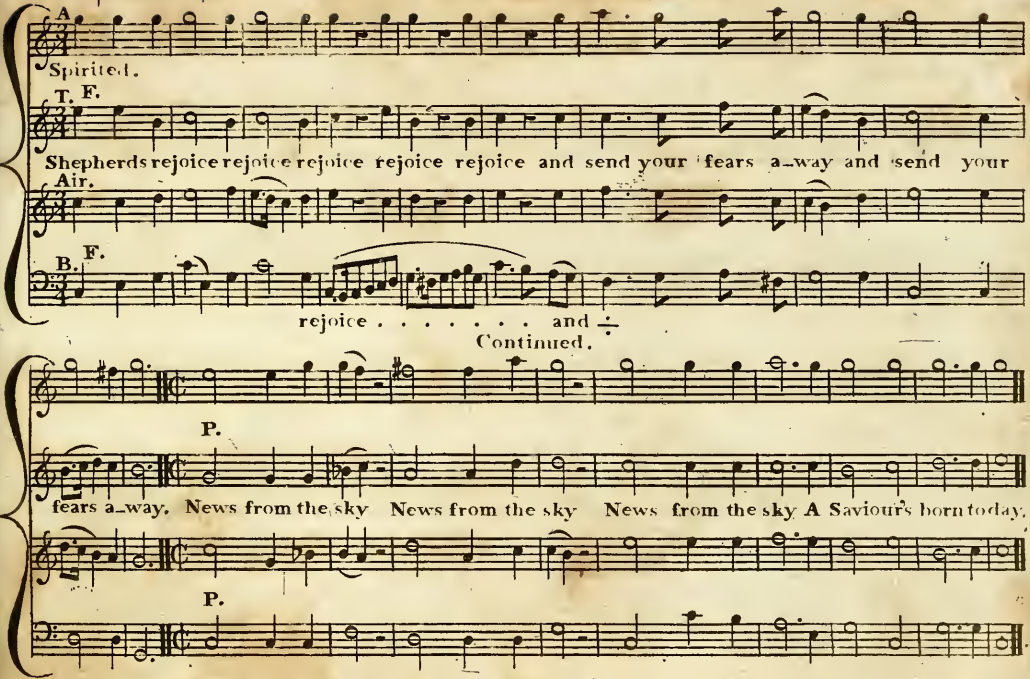



A.
Rather Slow.
T.
Hark the voice of love and mercy Sounds aloud from Cal_va_ry See it rends the rocks a_sun_der
Air.
B.
Continued.
P.
MF.
Shakes the earth and veils the sky, It is finish'd, It is finish'd Hear the dy_ing Saviour cry.
P.
MF.

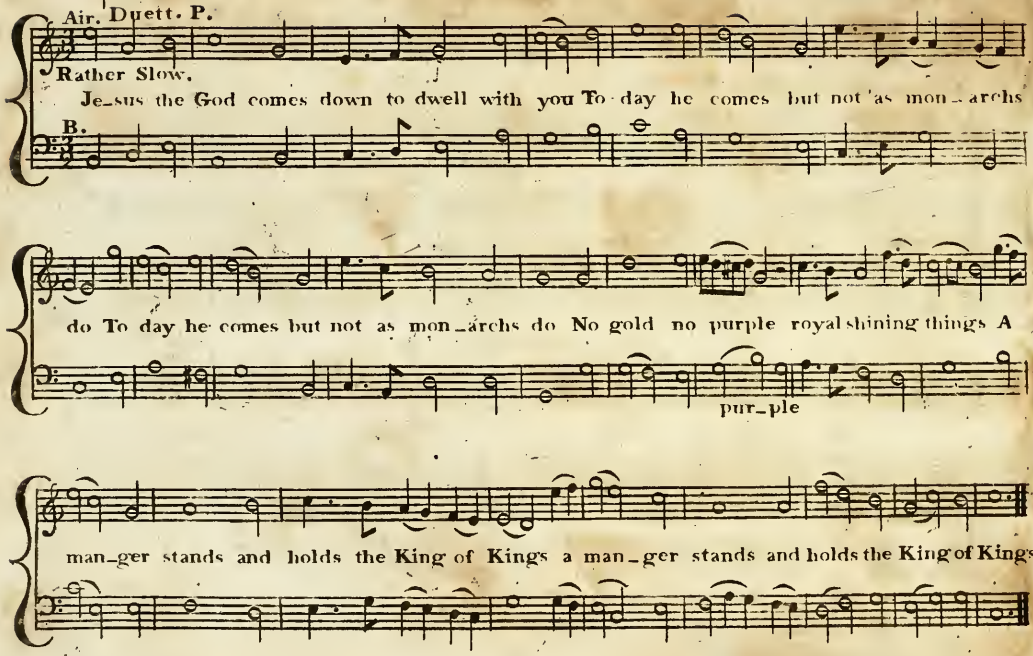
84. CAMBRIDGE NEW. C. M.



60. CHRISTMAS. Leach.



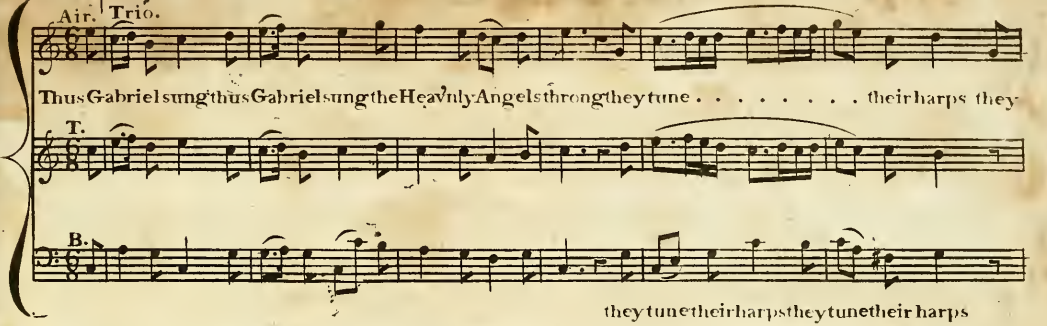
50. CHRISTMAS Continued.



CHRISTMAS Continued.

76.

Air. Trio.



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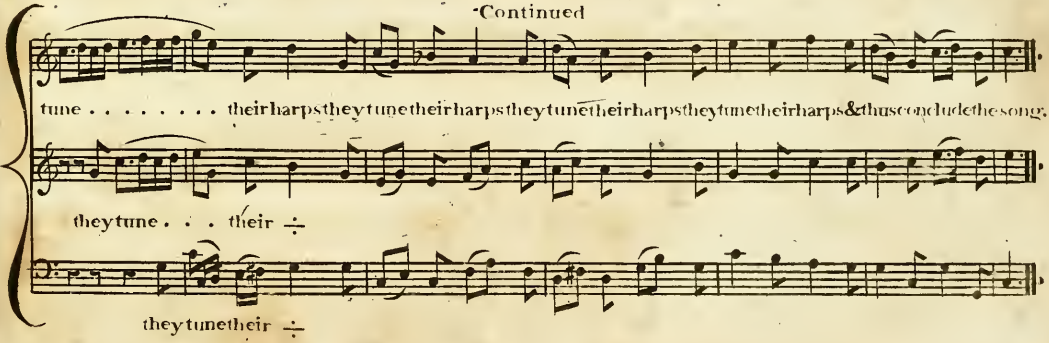
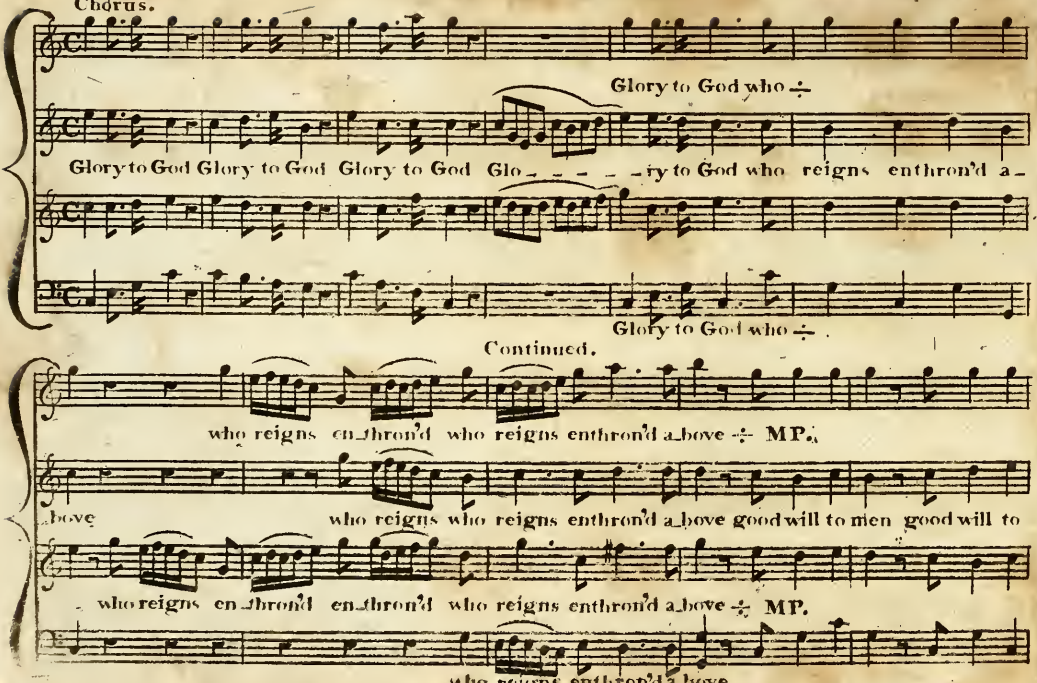
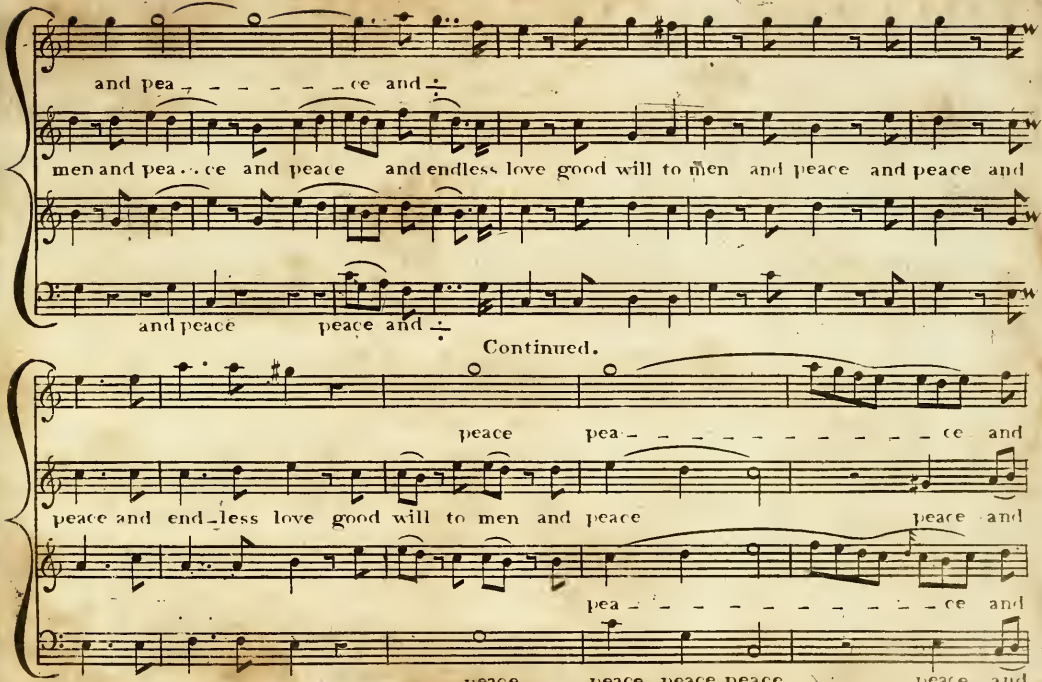


p 66.

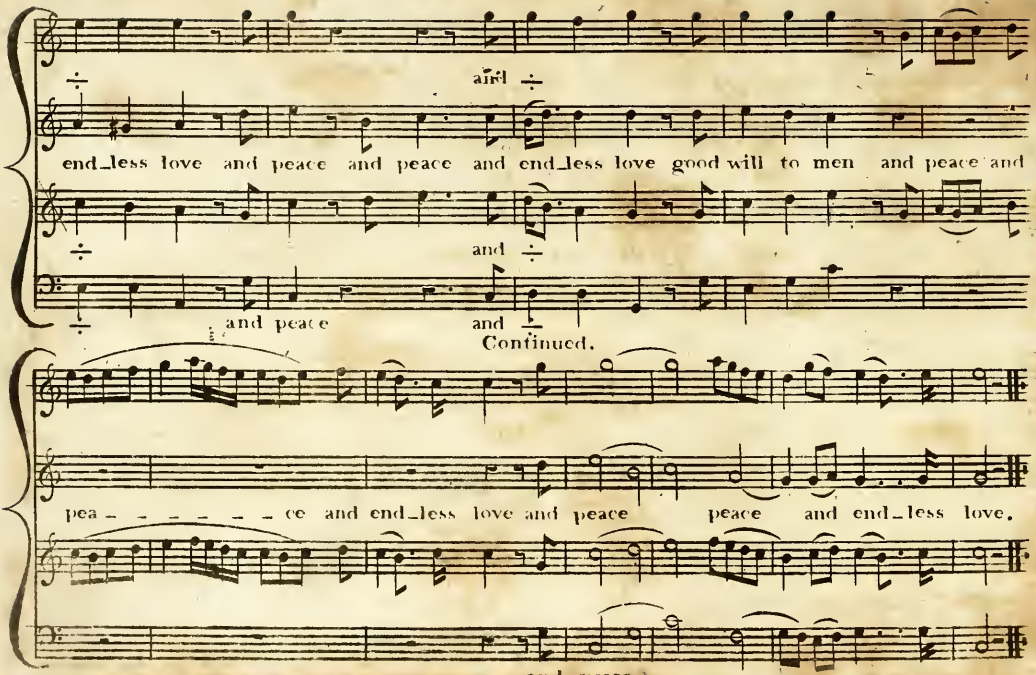
CHRISTMAS Continued.



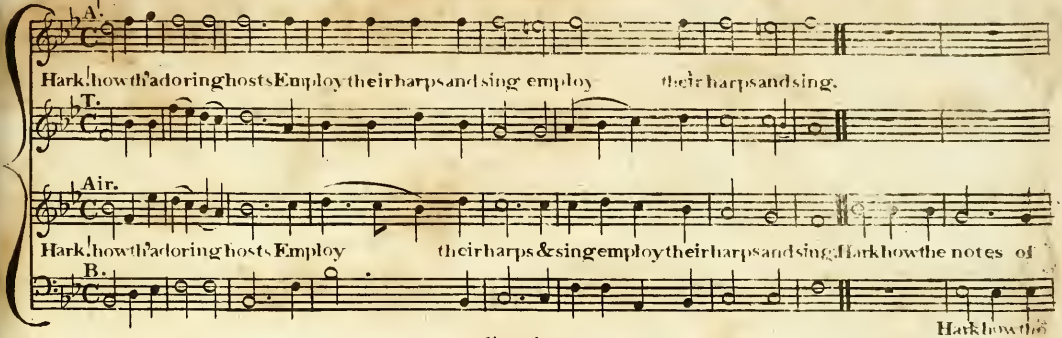
CHRISTMAS Continued.



CHRISTMAS Continued.



92. CORNHILL. S. M.



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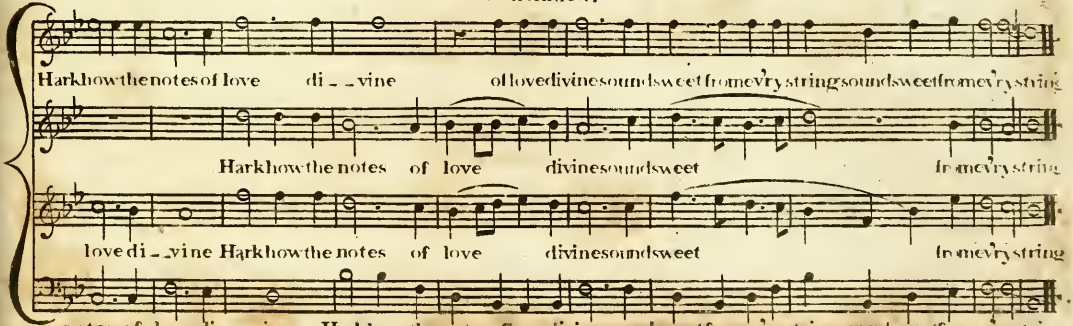
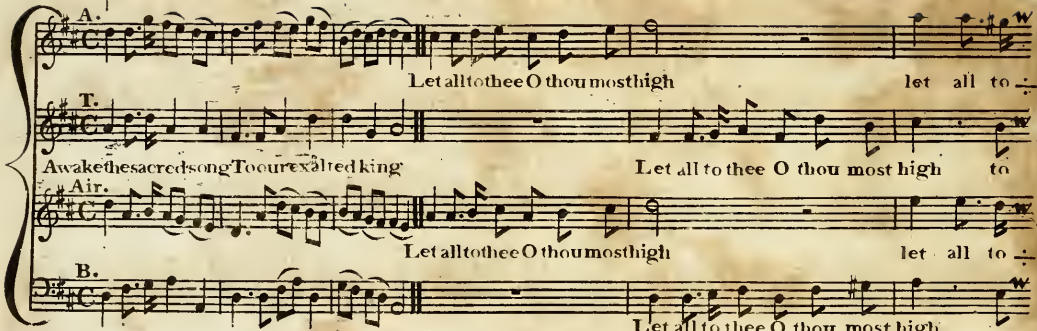


92. CRANBROOK. S. M.



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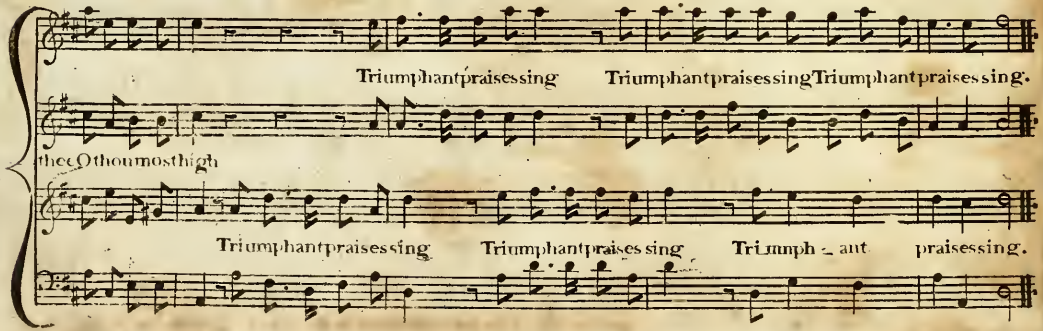
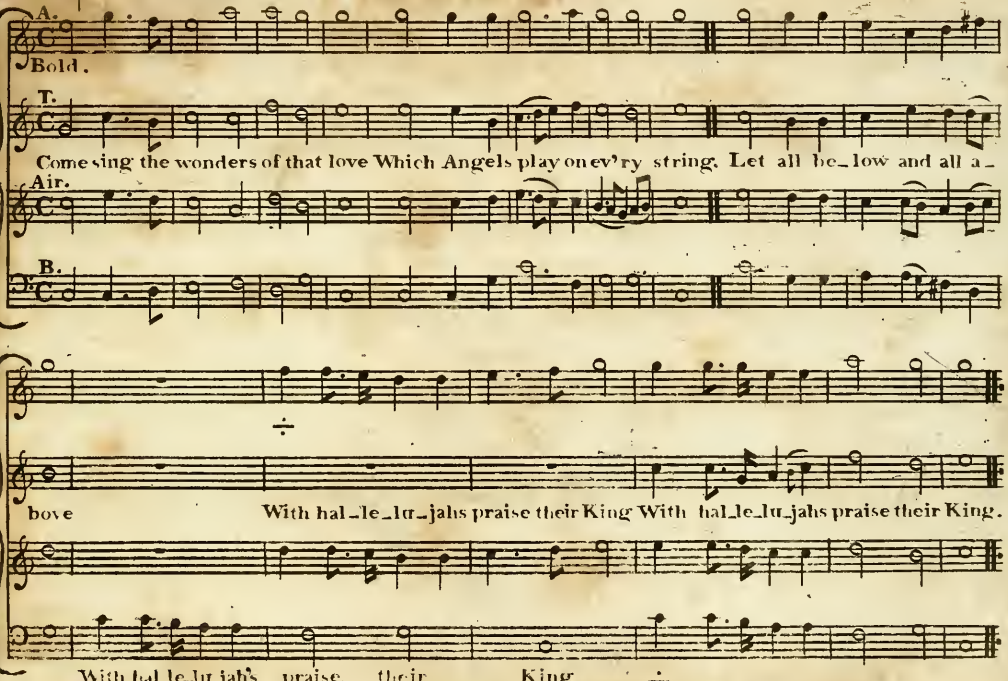


88. DERBY. L. M.


A.
Bold.
T.
Come sing the wonders of that love Which Angels play on ev'ry string. Let all be_low and all a_
Air.
B.
bove
With hal_le_lu_jahs praise their King With hal_le_lu_jahs praise their King.
With hal_le_lu_jah's praise their King

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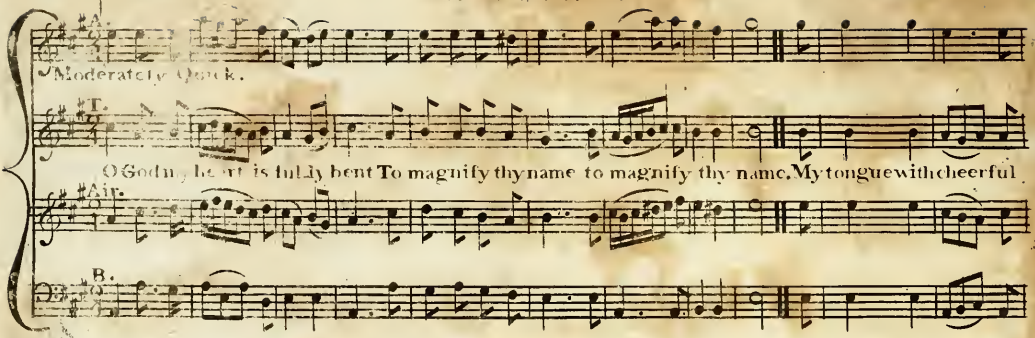
DESERT. C. M.



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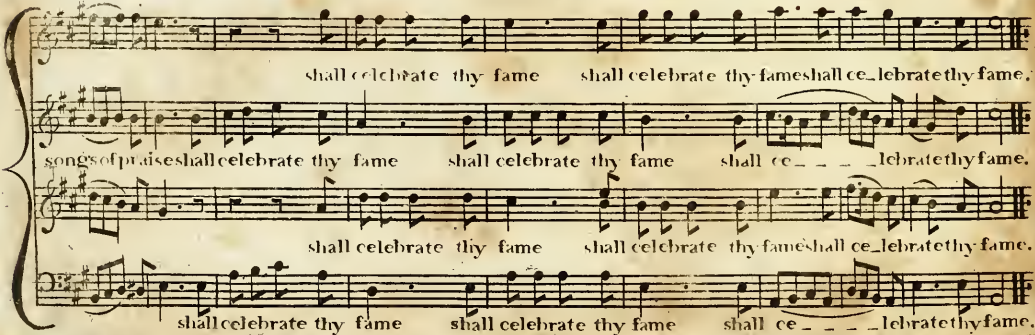
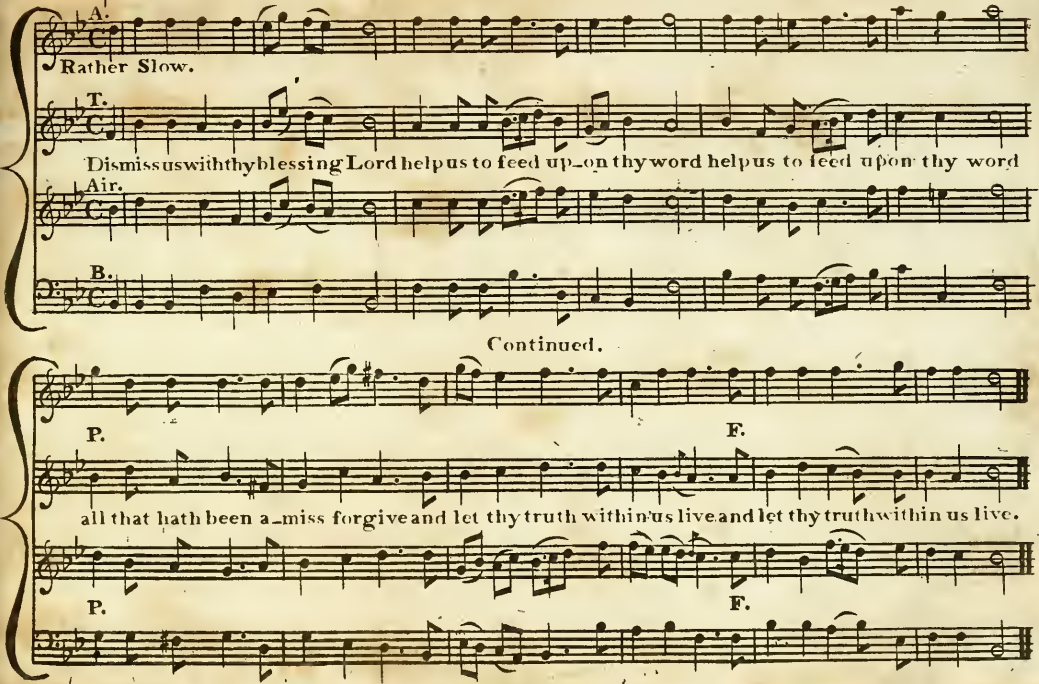
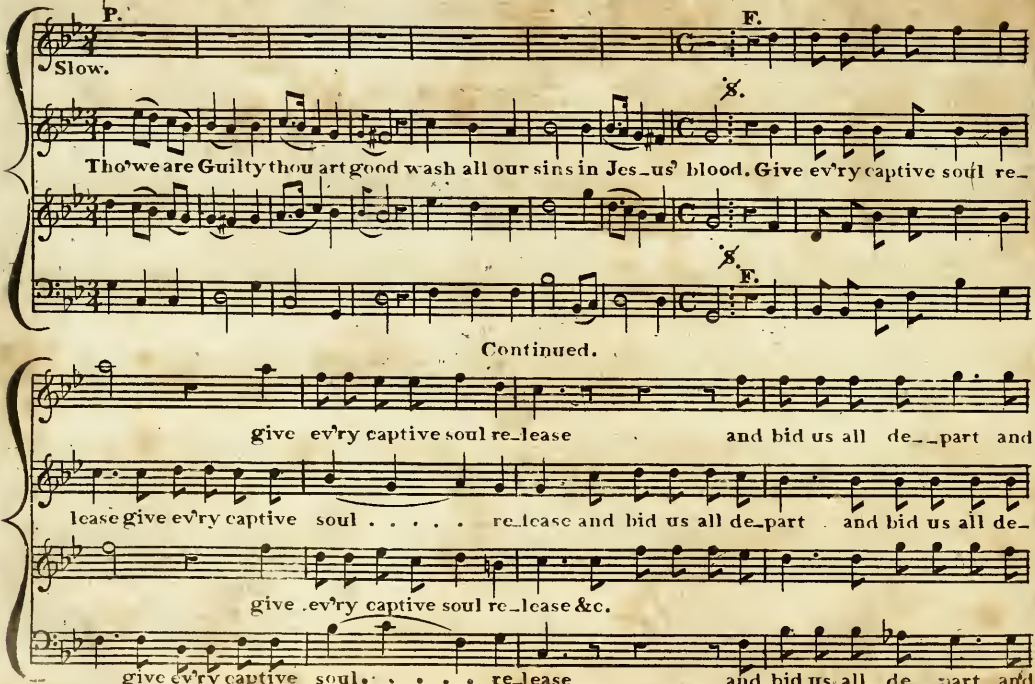


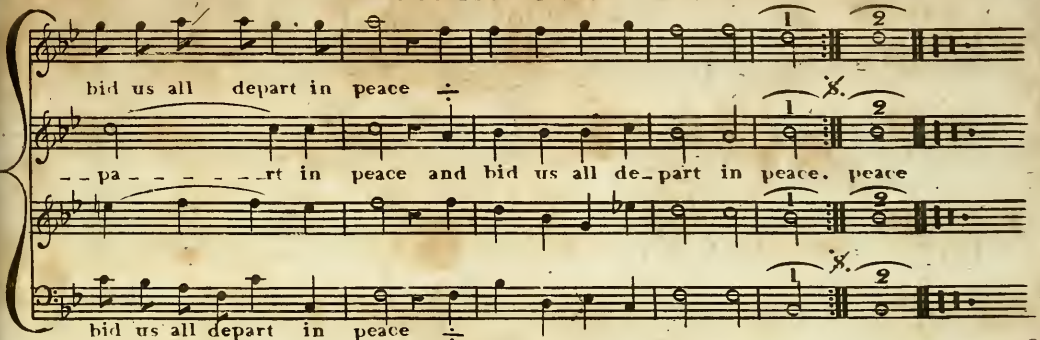
63. DISMISSION.



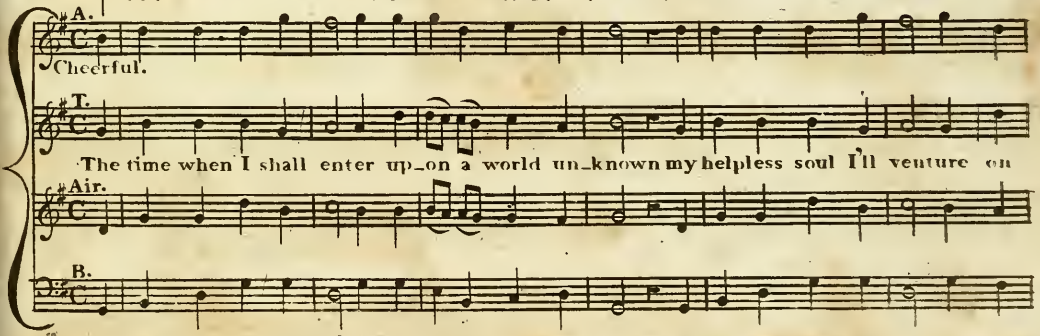
60. DISMISSION Continued.



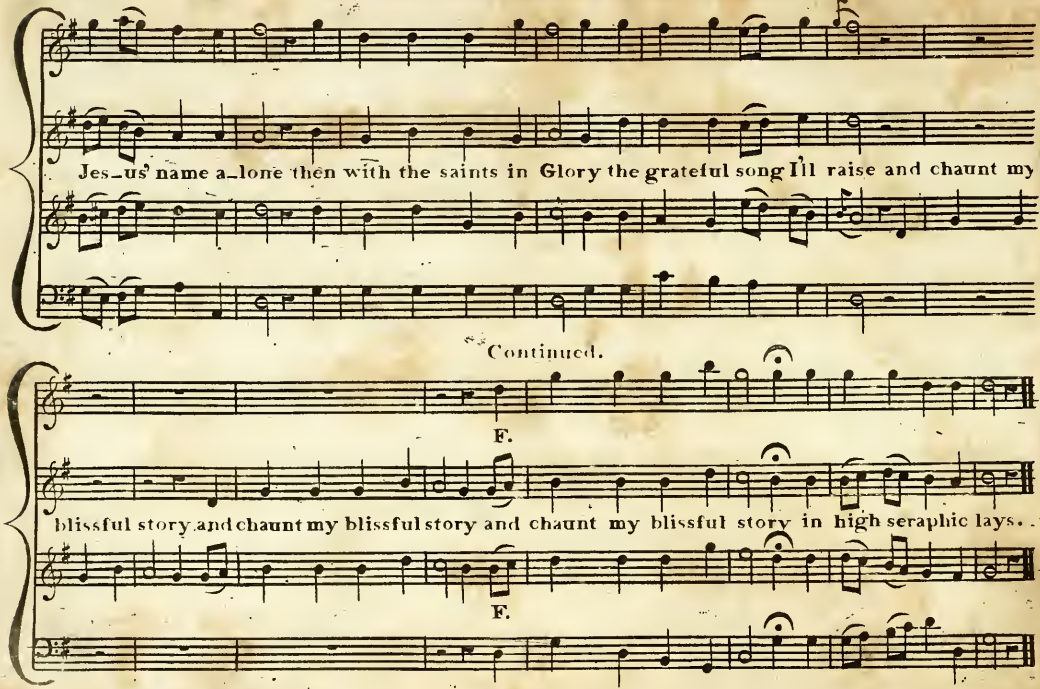
DISMISSION Continued.



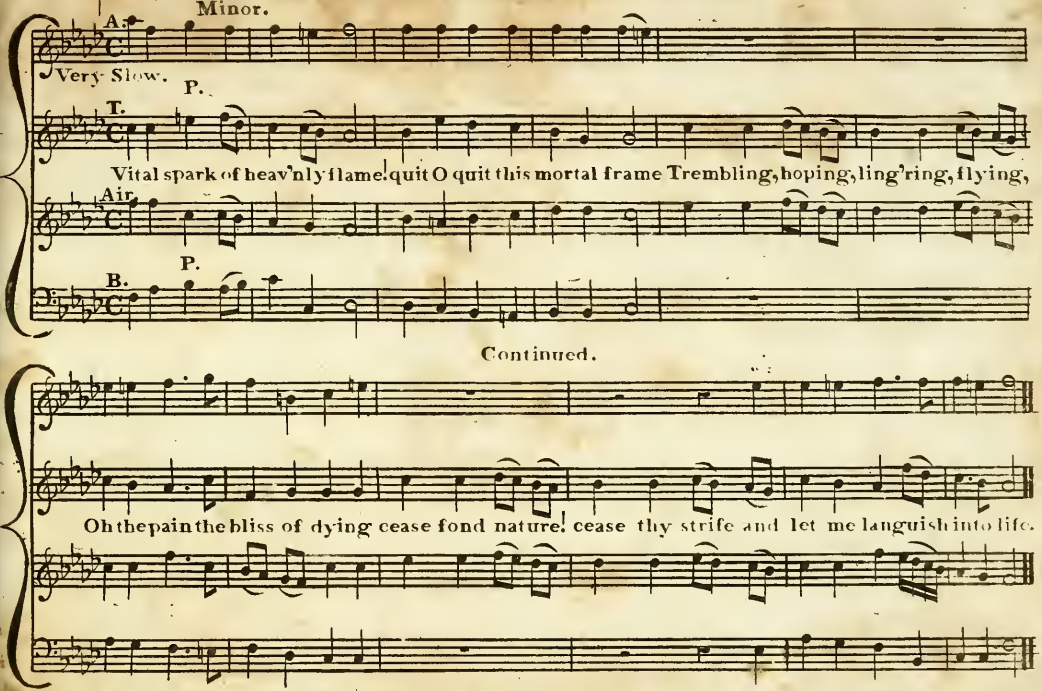
80. DUNKIRK. P. M. 7s 6s D.



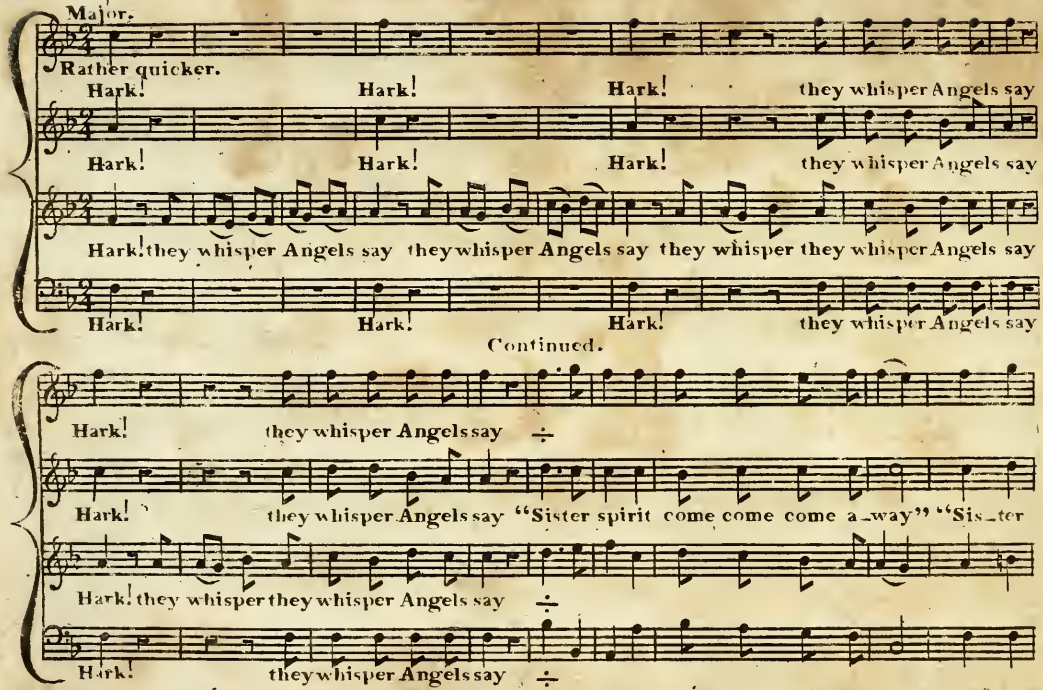
DUNKIRK Continued.



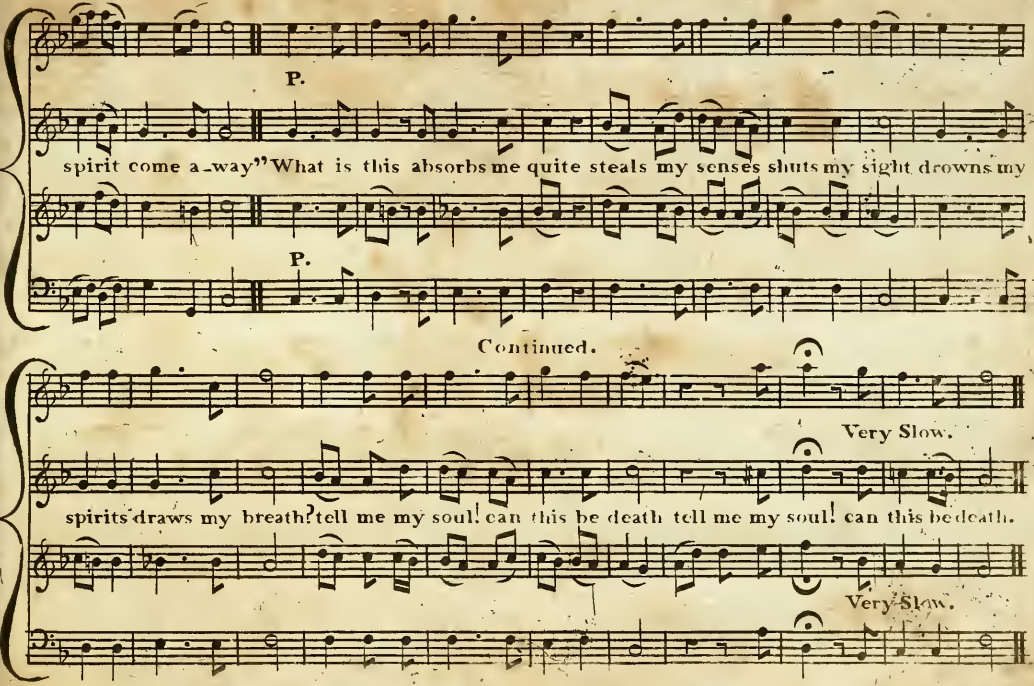
50. DYING CHRISTIAN or POPE'S ODE. Harwood.



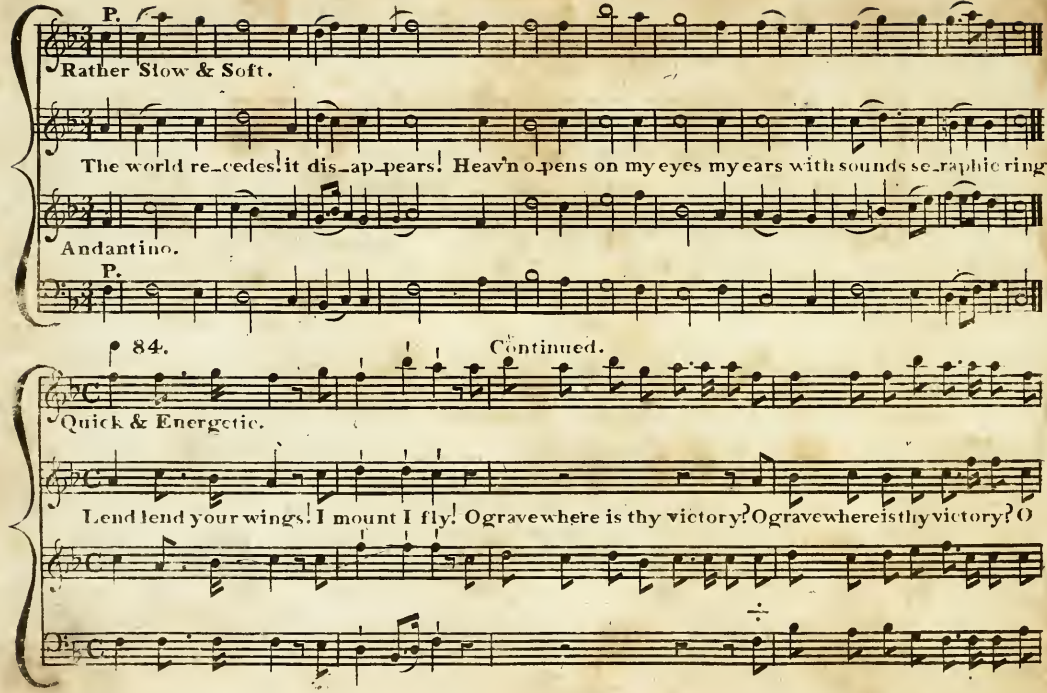
66. DYING CHRISTIAN Continued.



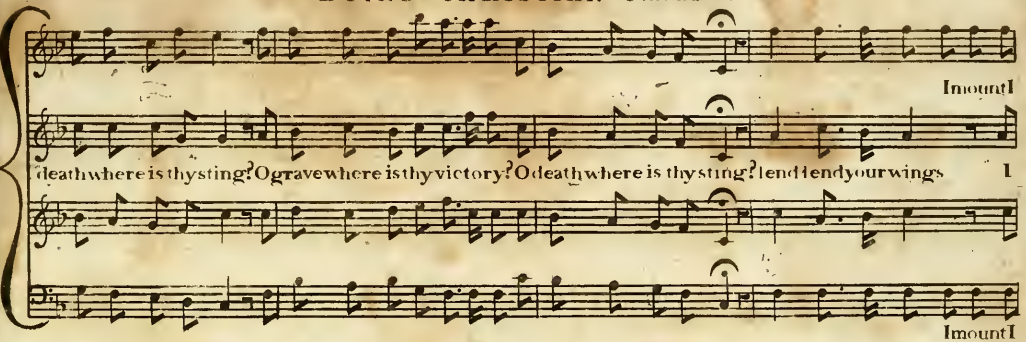
DYING CHRISTIAN Continued.



DYING CHRISTIAN Continued.



DYING CHRISTIAN Continued.



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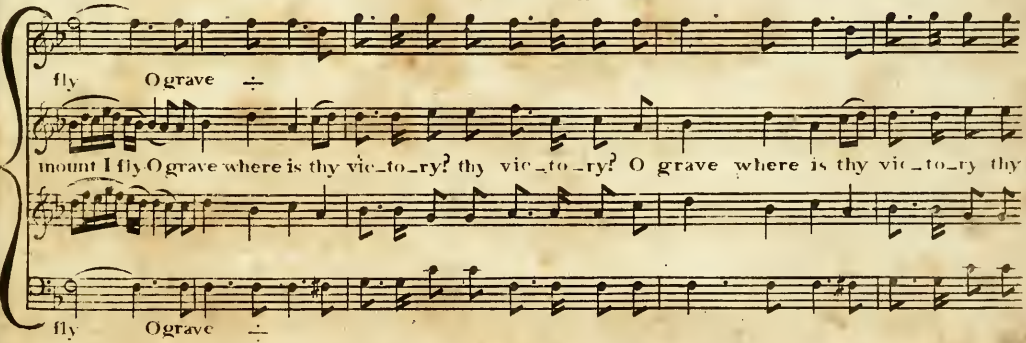
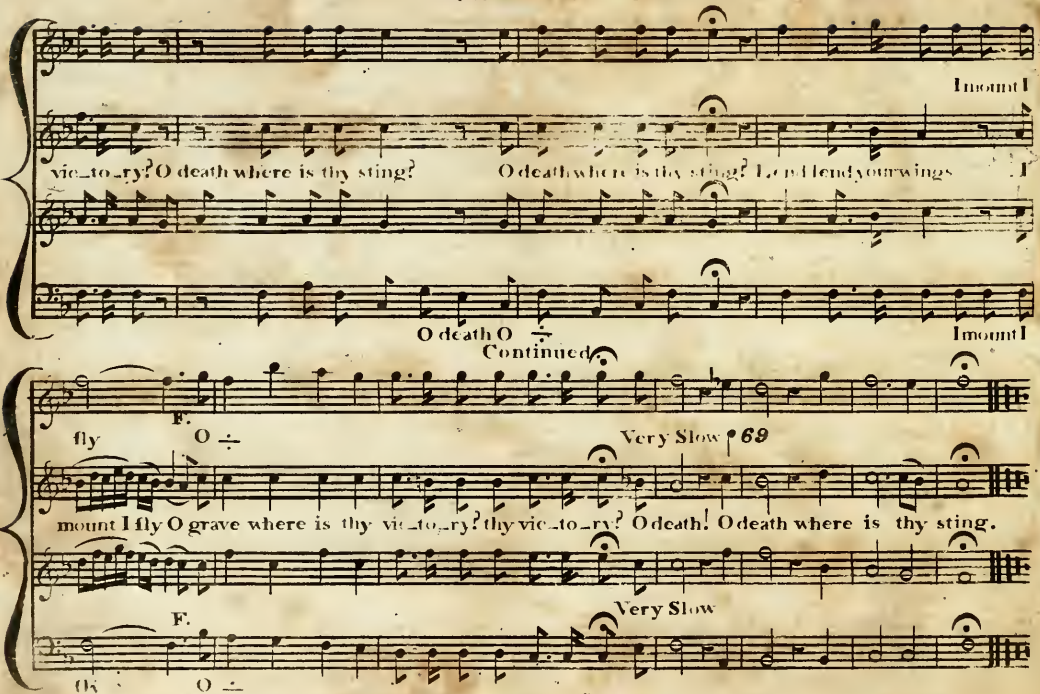
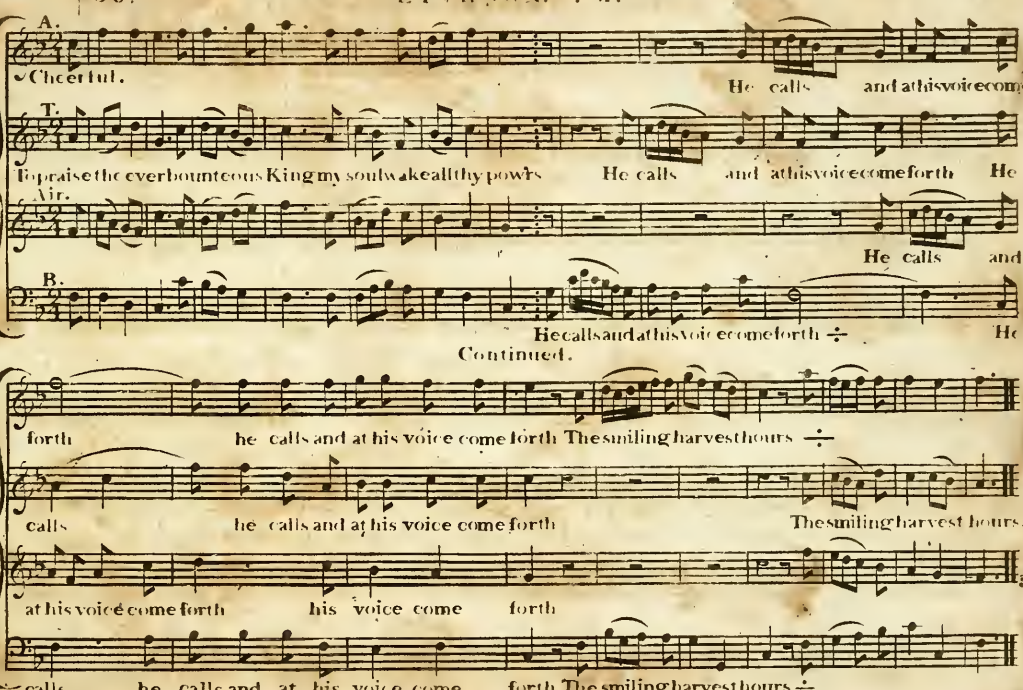


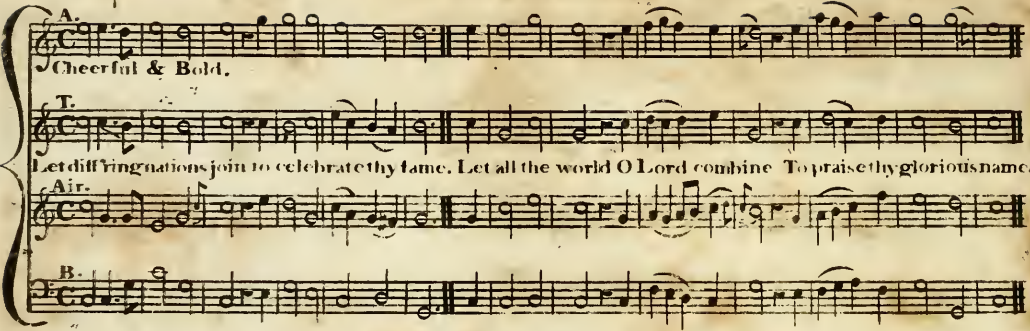
DYING CHRISTIAN Continued.



150. EATHORN. C. M.



950. FALCON STREET. S. M.



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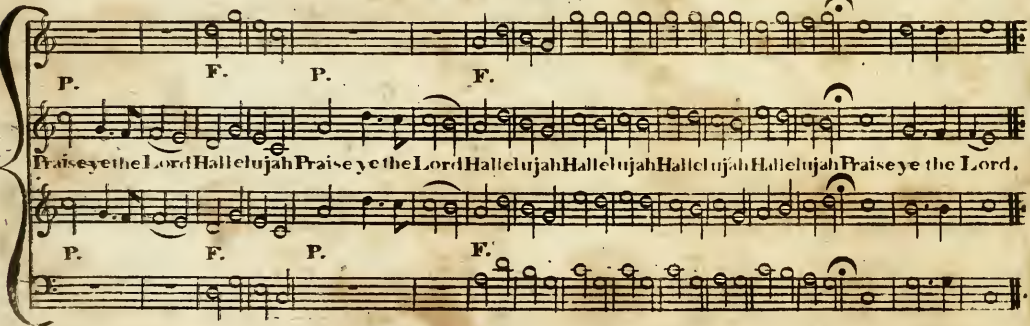
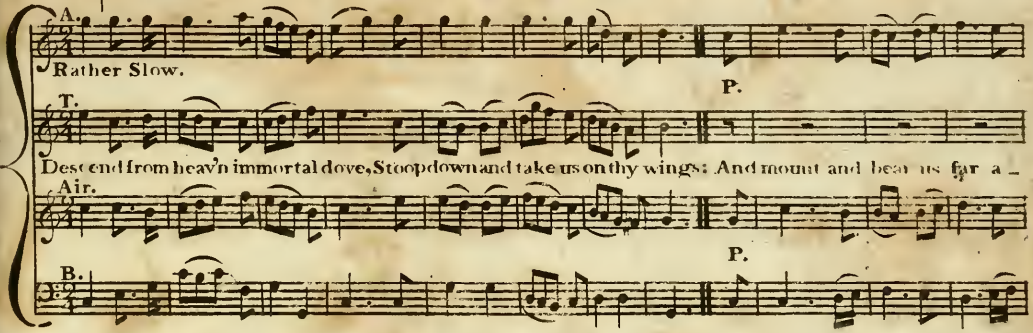


52. FOUNDLING. L. M.



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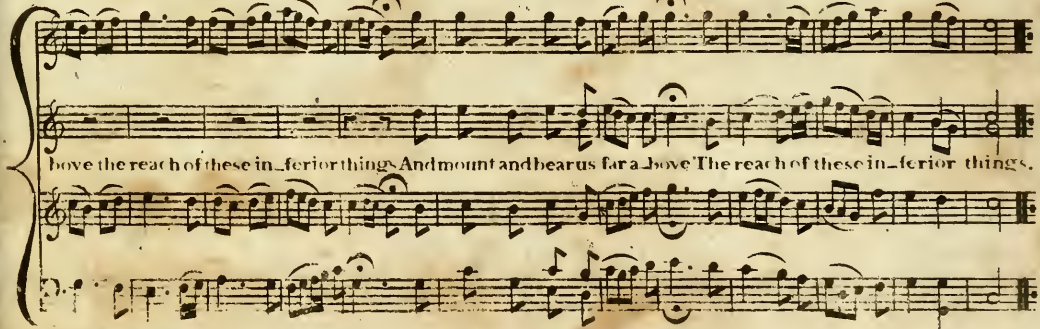
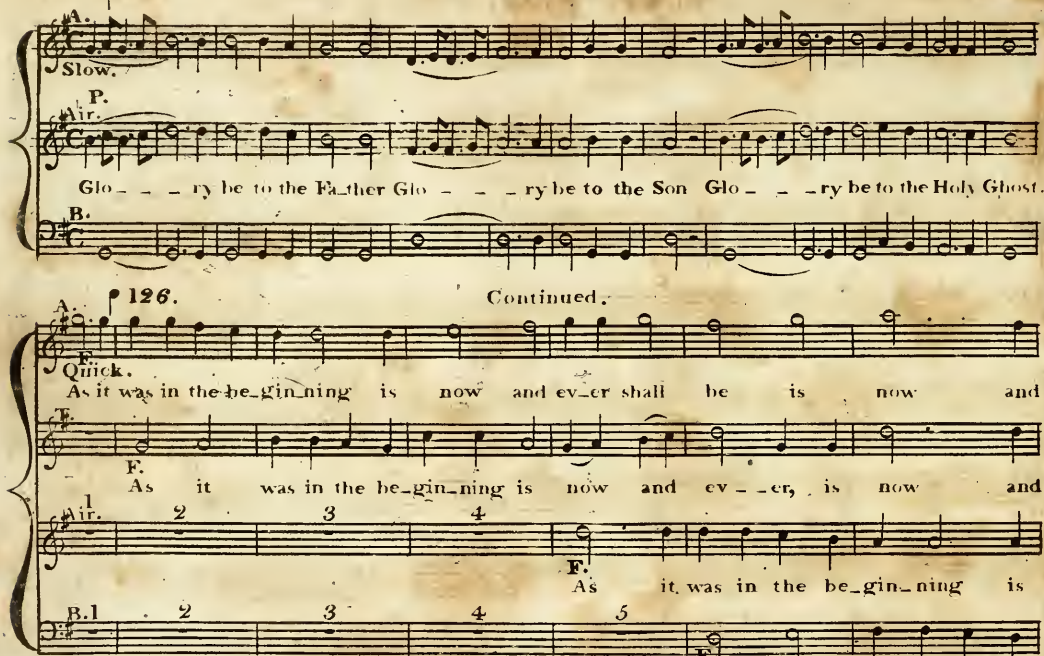
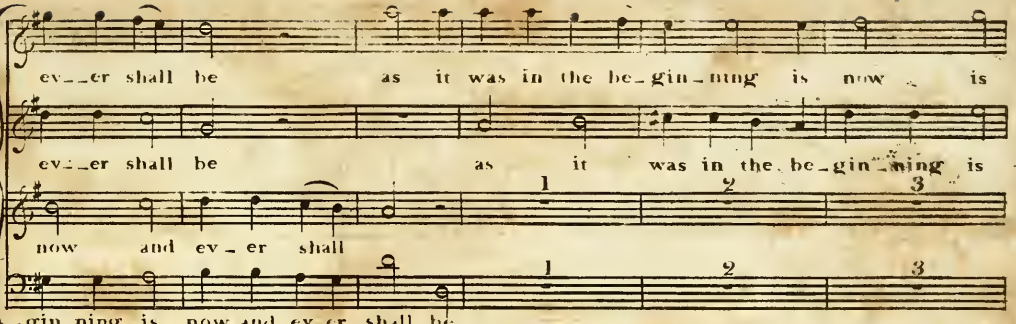


80. GLORIA PATRI. Kent.



126. Continued.

GLORIA PATRI Continued



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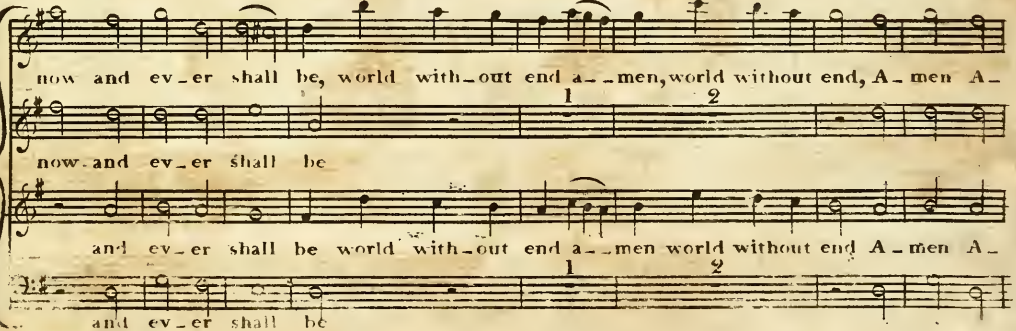
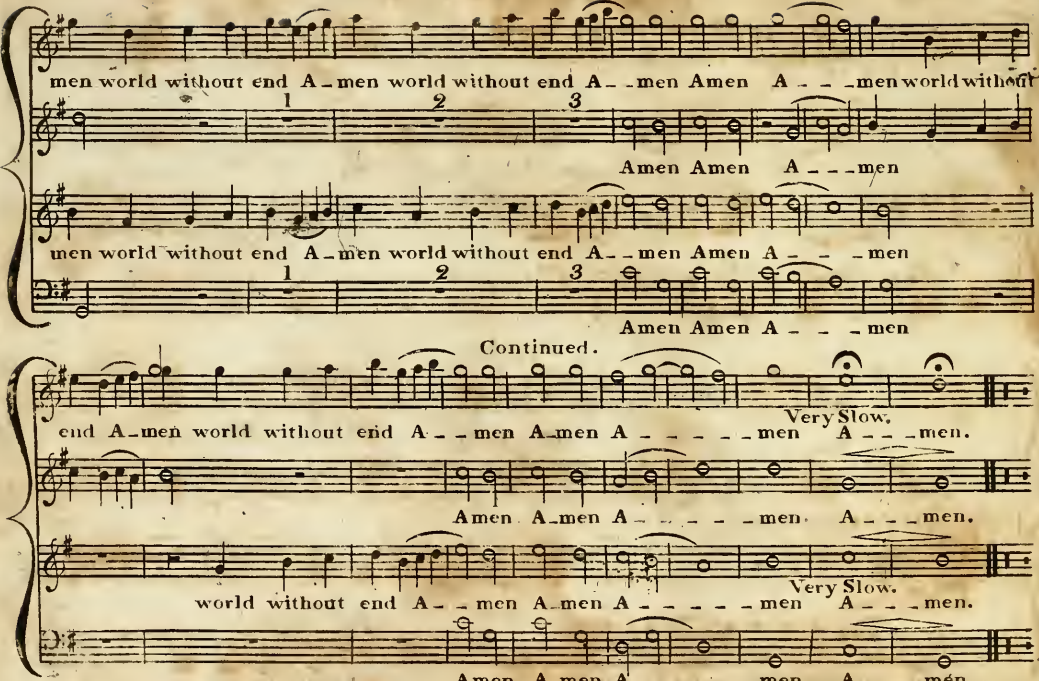
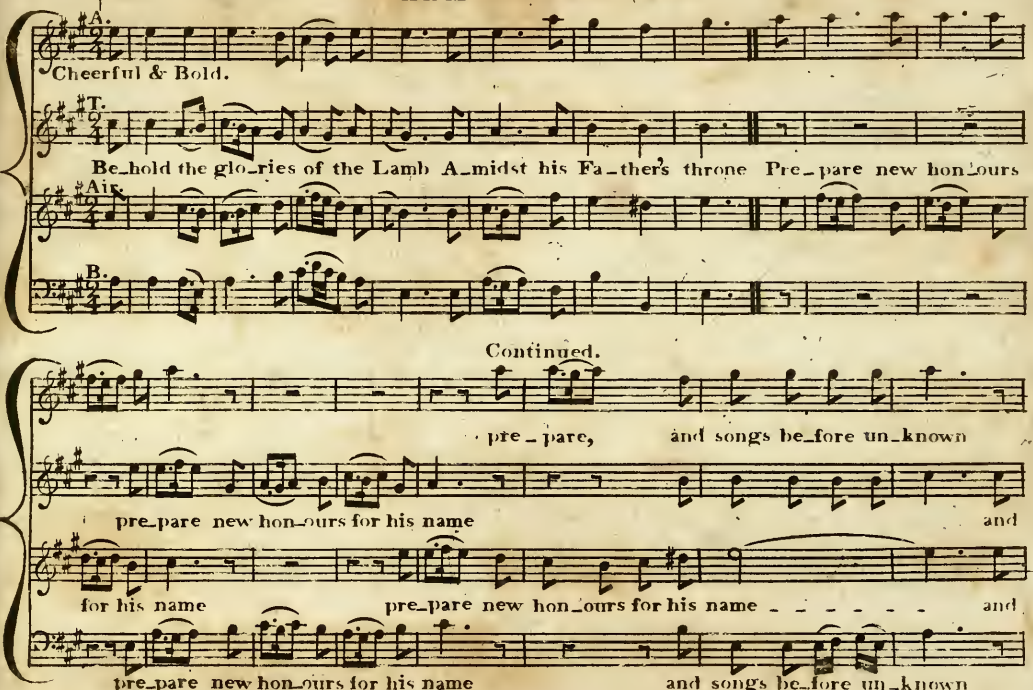


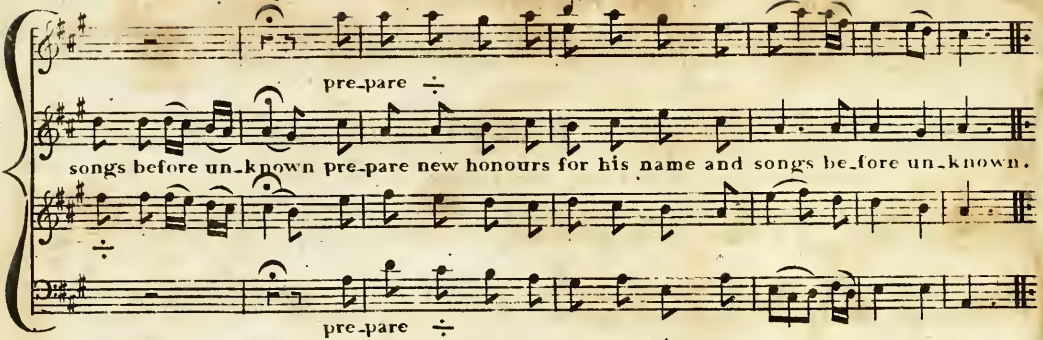
GLORIA PATRI Continued.



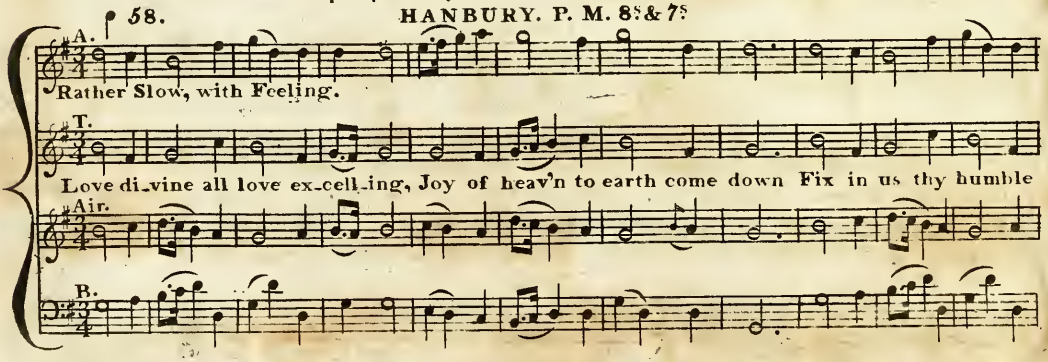
60 HAMPSHIRE. C. M.



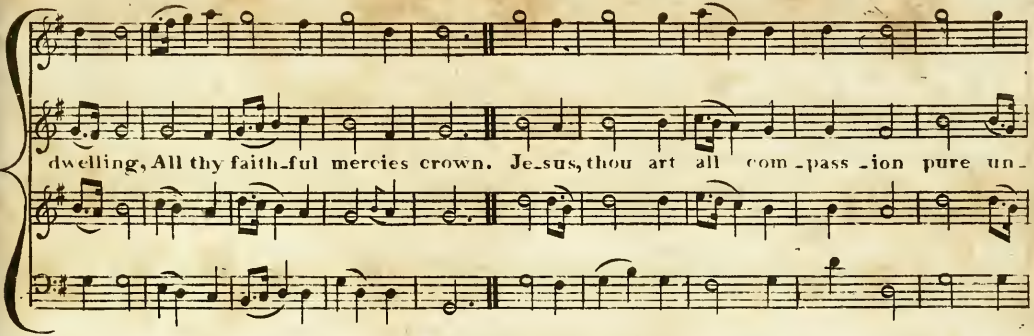
HAMPSHIRE Continued.



58. **HANBURY. P. M. 8s & 7s**



HANBURY Continued.



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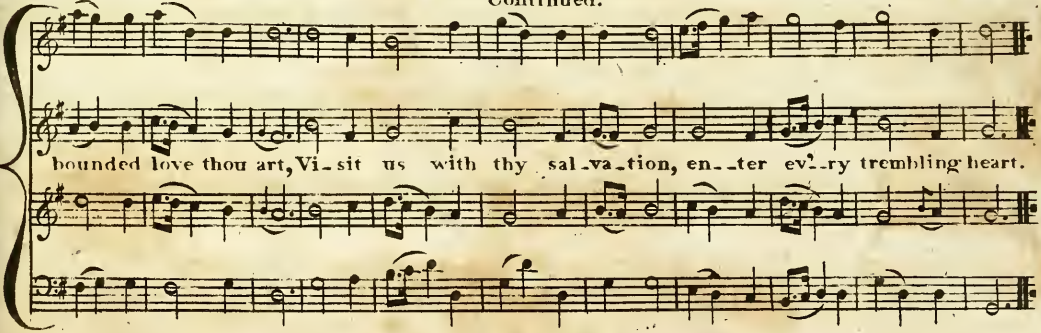
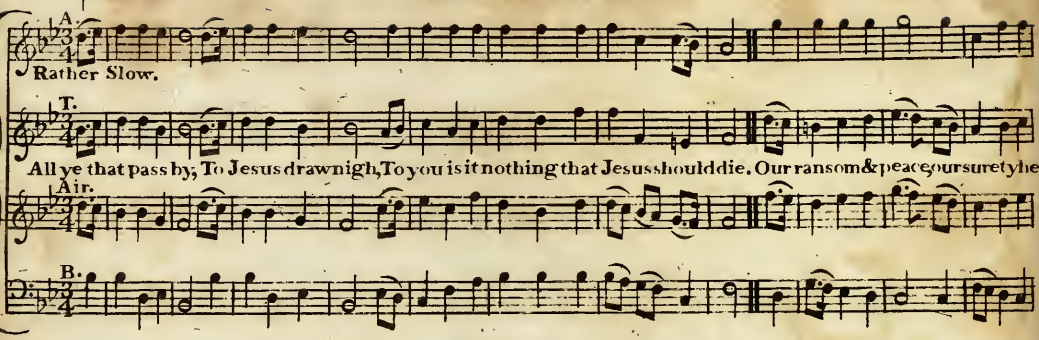


69. HARWICH. P. M.



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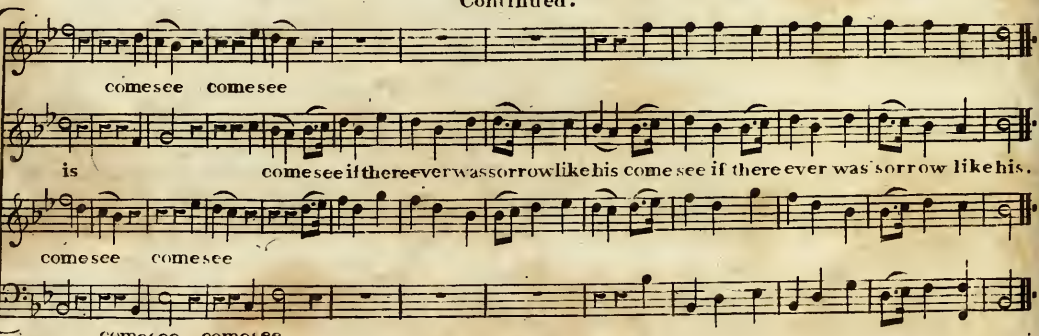
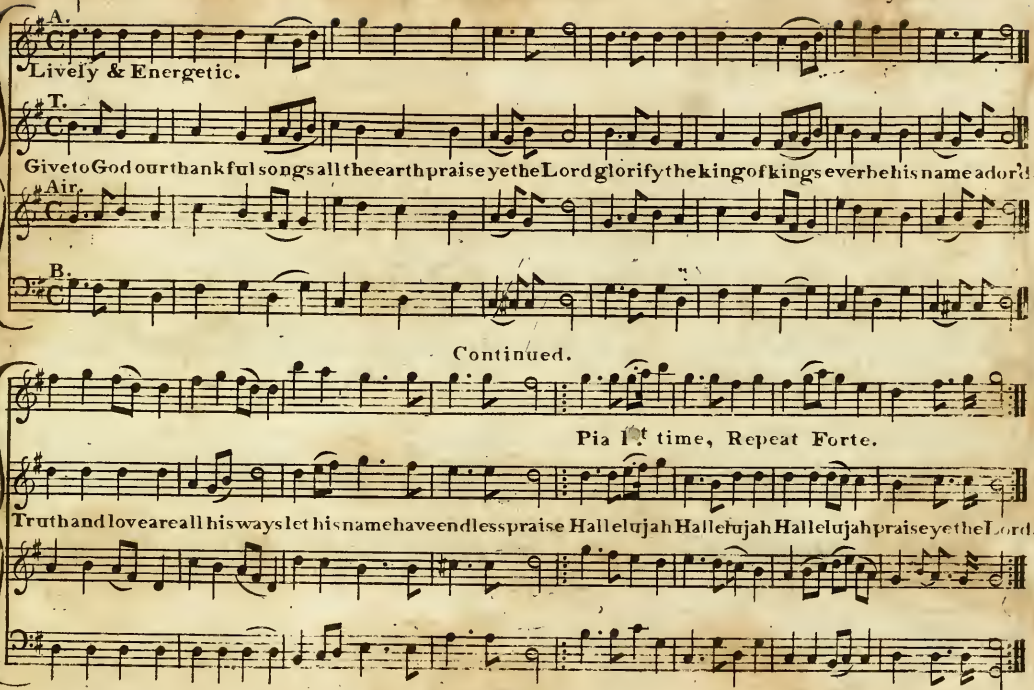
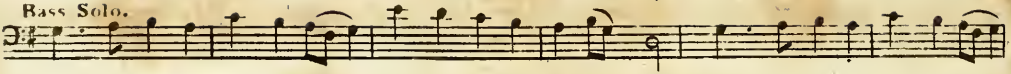


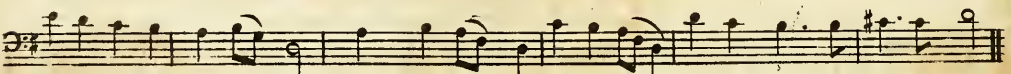

A.
Lively & Energetic.
T.
Give to God our thankful songs all the earth praise ye the Lord glorify the king of kings ever be his name ador'd.
Air.
B.
Continued.
Pia I.t time, Repeat Forte.
Truth and love are all his ways let his name have endless praise Hallelujah Hallelujah Hallelujah praise ye the Lord.

HAYDN Continued.

Bass Solo.

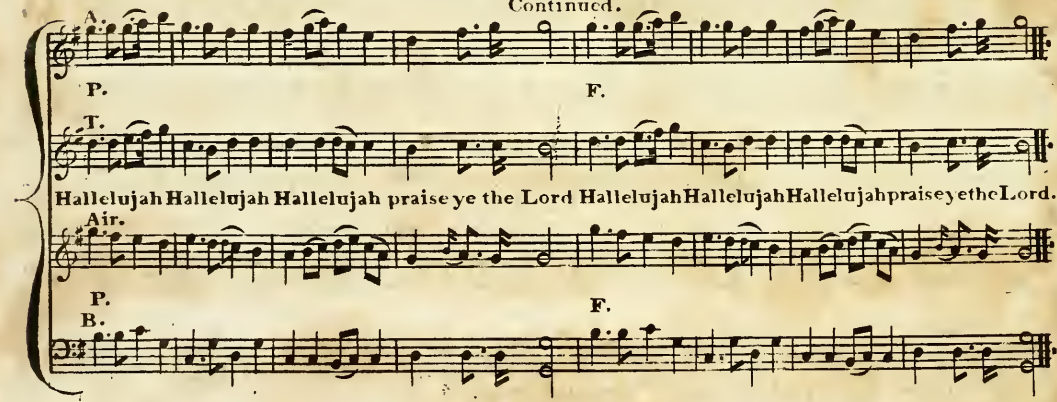


Round his aw_ful star_ry throne bow ye nations to the Lord Know that he is God a_lone

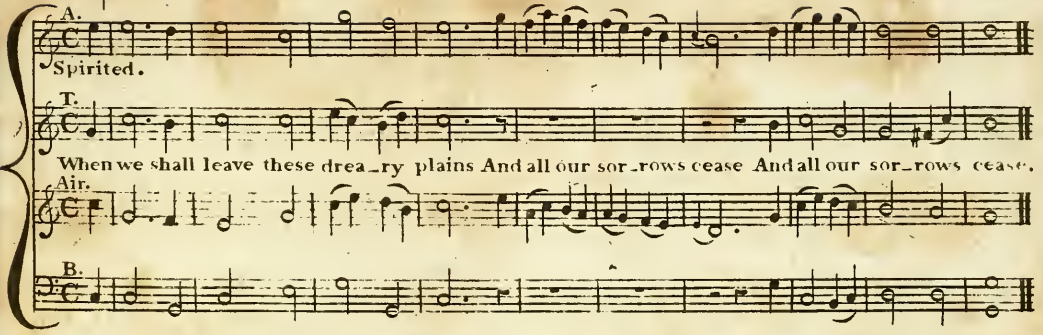


ev_er be his name a_dor'd Truth and love are all his ways Let his name have endless praise.

Continued.



60. HENLEY NEW. C. M.



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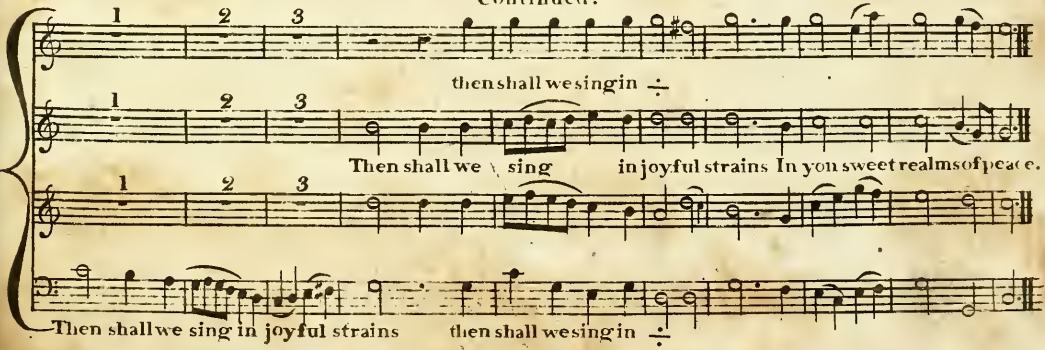
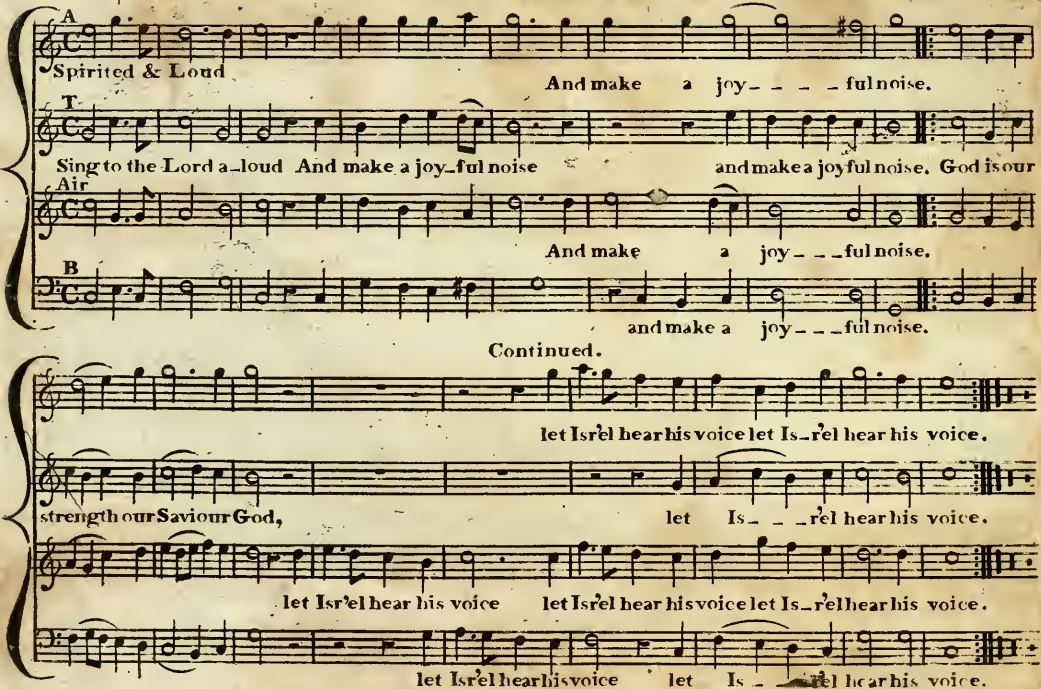
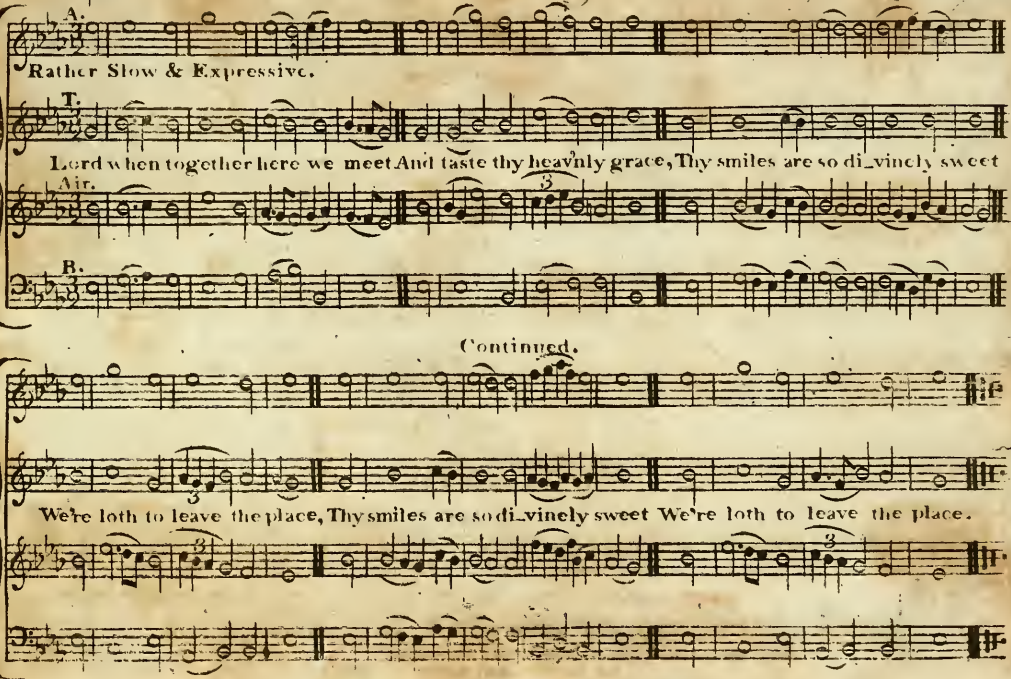


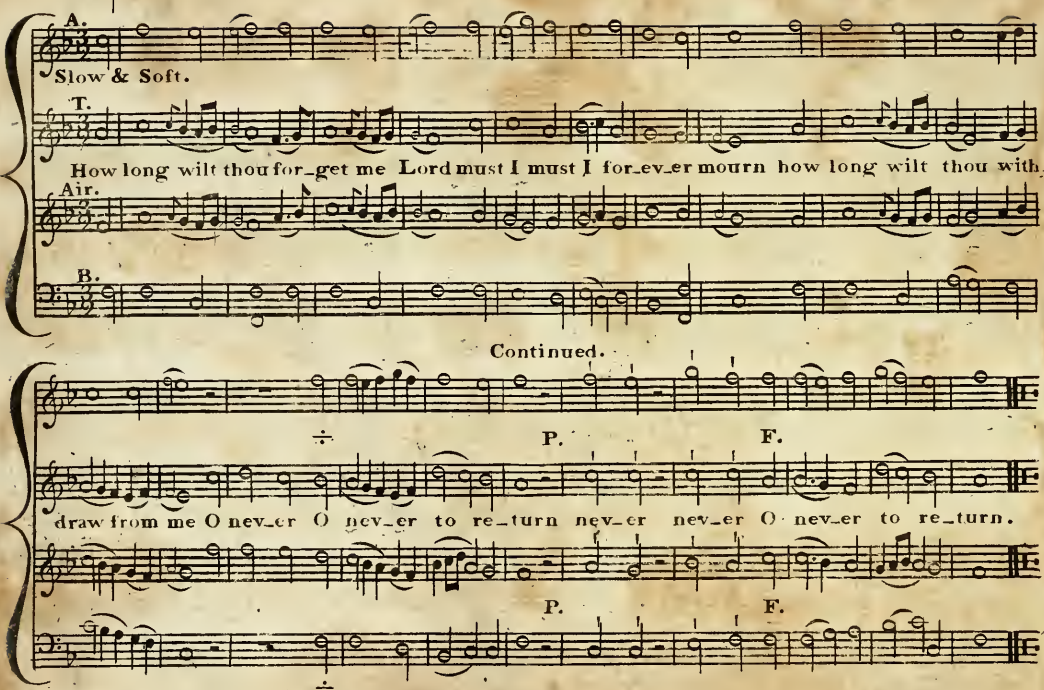
60. HOWDEN. S. M.


A
Spirited & Loud
And make a joy_ _ _ _ful noise.
T.
Sing to the Lord a_loud And make a joy_ful noise and make a joyful noise. God is our
Air
And make a joy_ _ _ful noise.
B
and make a joy_ _ _ful noise.
Continued.
let Isr'el hear his voice let Is_r'el hear his voice.
strength our Saviour God, let Is_ _ _r'el hear his voice.
let Isr'el hear his voice let Isr'el hear his voice let Is_r'el hear his voice.
let Isr'el hear his voice let Is_ _ _r'el hear his voice.

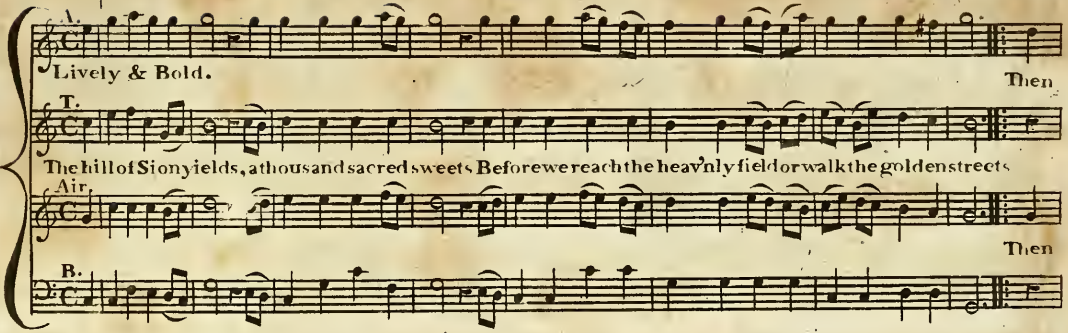
9 63. KENDAL. C. M.



52. LABIN. C. M.


A.
Slow & Soft.
T.
How long wilt thou for_get me Lord must I must I for_ev_er mourn how long wilt thou with_
Air.
B.
Continued.
P.
F.
draw from me O nev_er O nev_er to re_turn nev_er nev_er O nev_er to re_turn.
P.
F.

84. LONSDALE. S. M. D.



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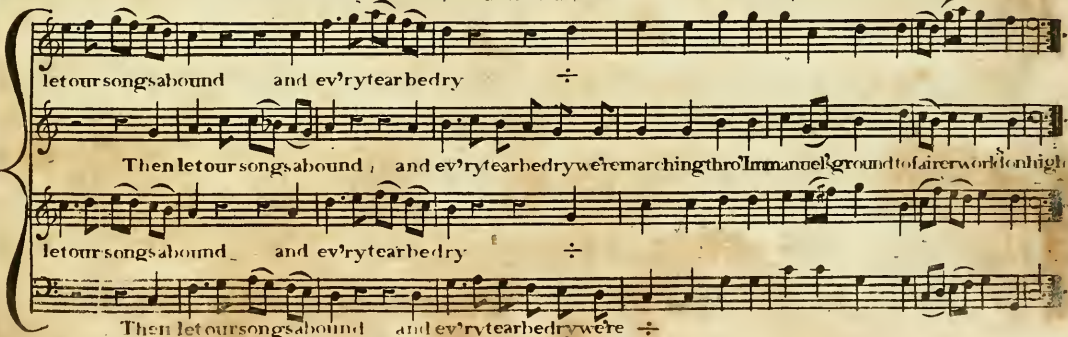
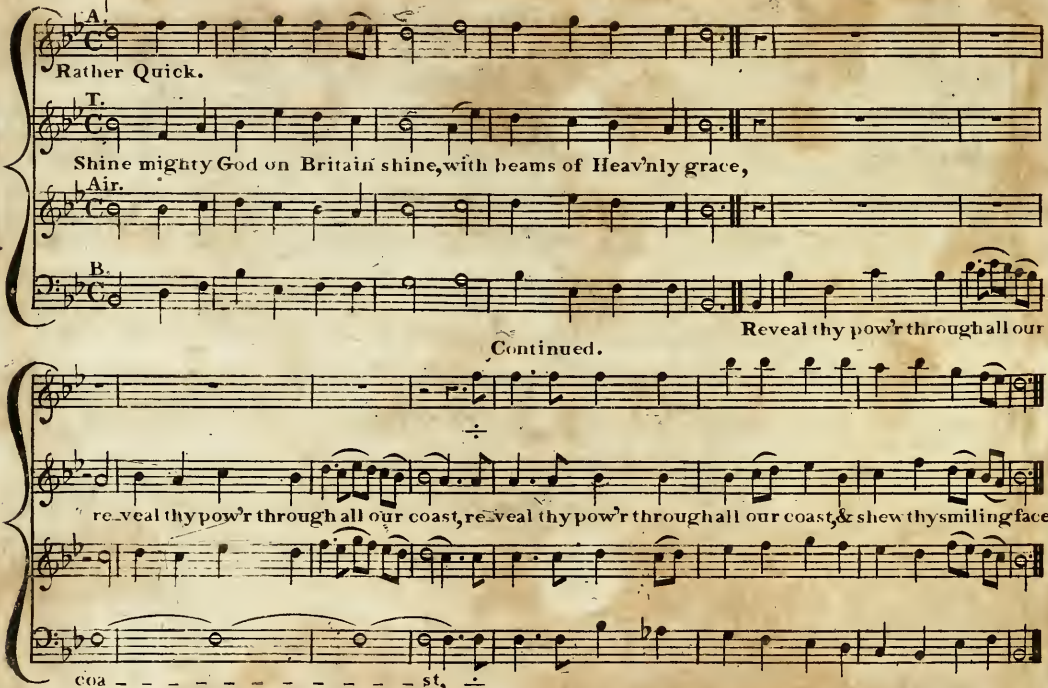
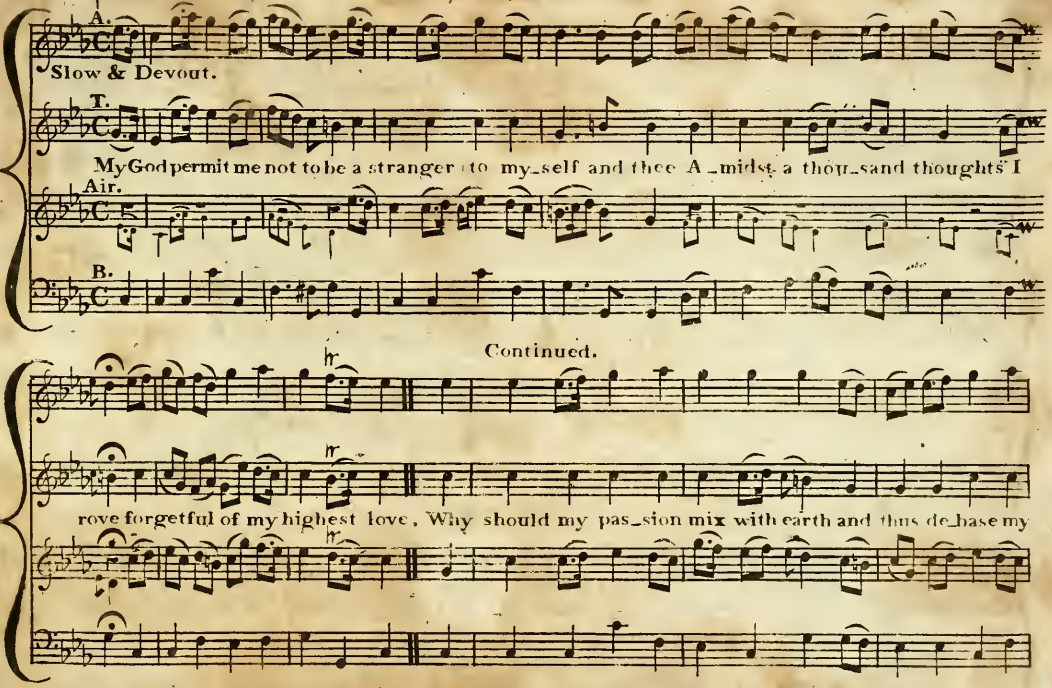


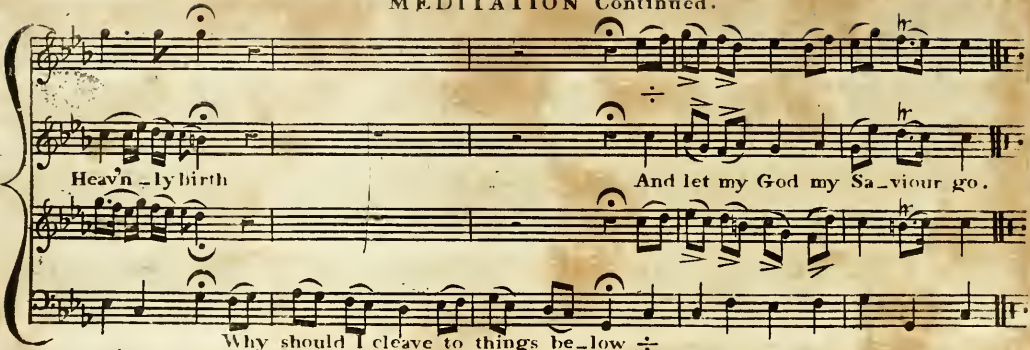
80. MISSIONARY. C. M.



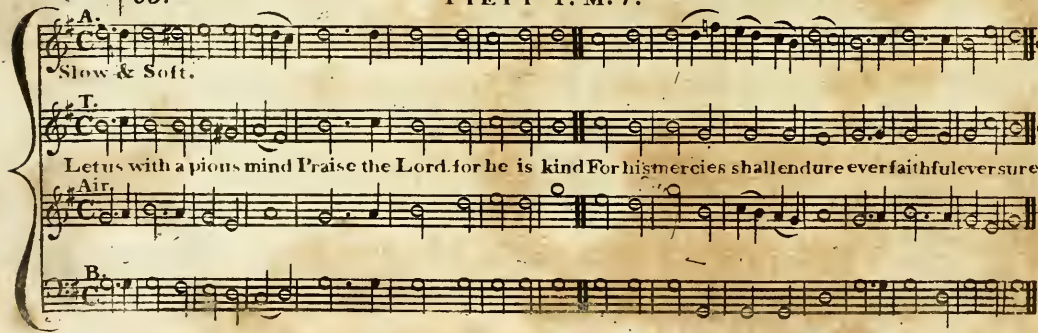
♪ 66. MEDITATION. L. M. D.



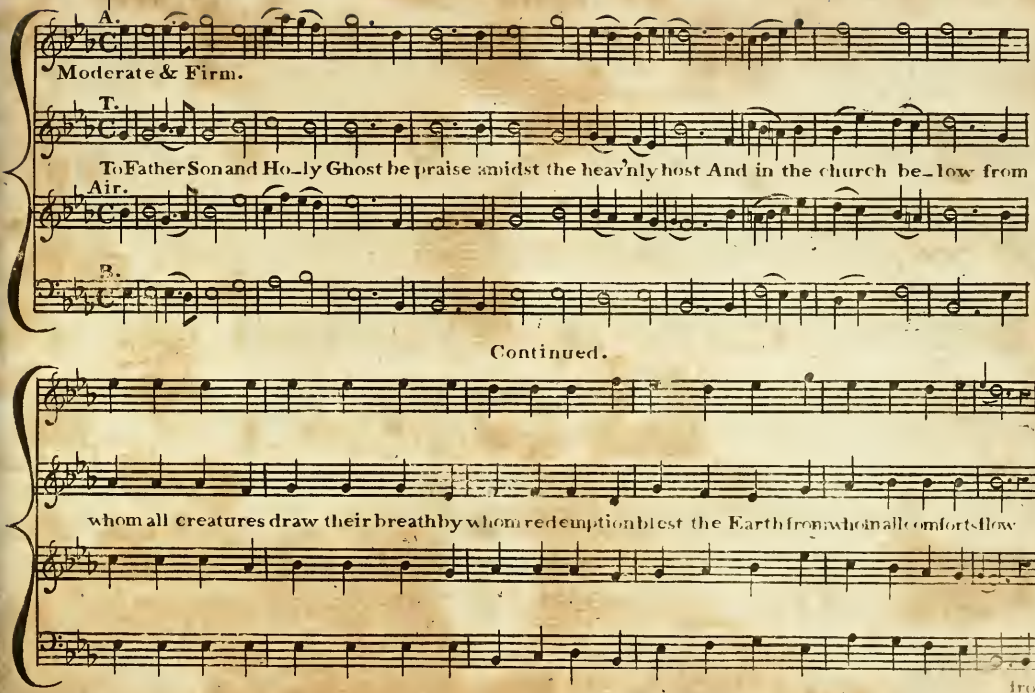
MEDITATION Continued.



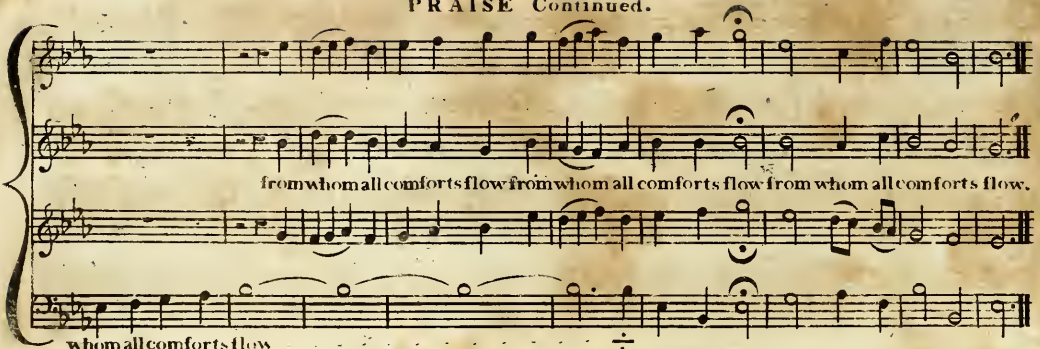
63. PIETY P. M. 7s



♪ 84. PRAISE. P. M.

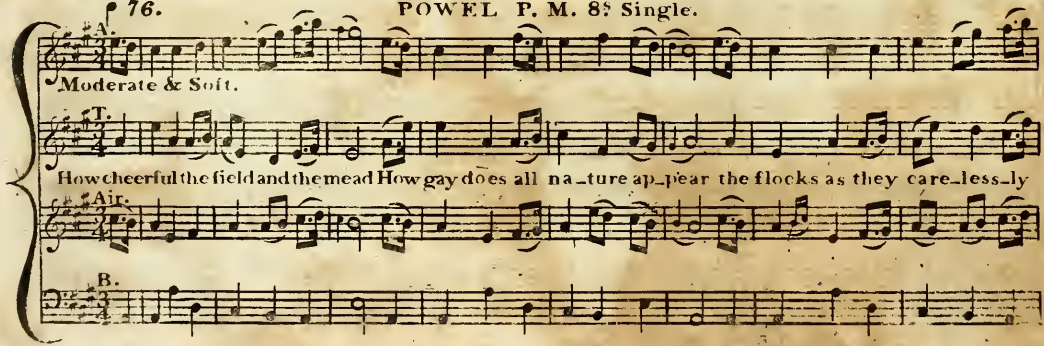

A.
Moderate & Firm.
T.
To Father Son and Ho_ly Ghost be praise amidst the heav'nly host And in the church be_low from
Air.
B.
Continued.
whom all creatures draw their breath by whom redemption blest the Earth from whom all comforts flow
from

PRAISE Continued.

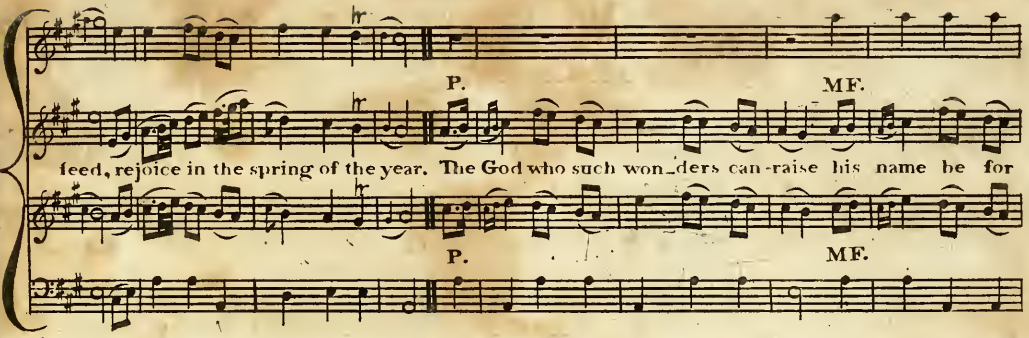


76.

POWEL P. M. 8s Single.



POWEL Continued.



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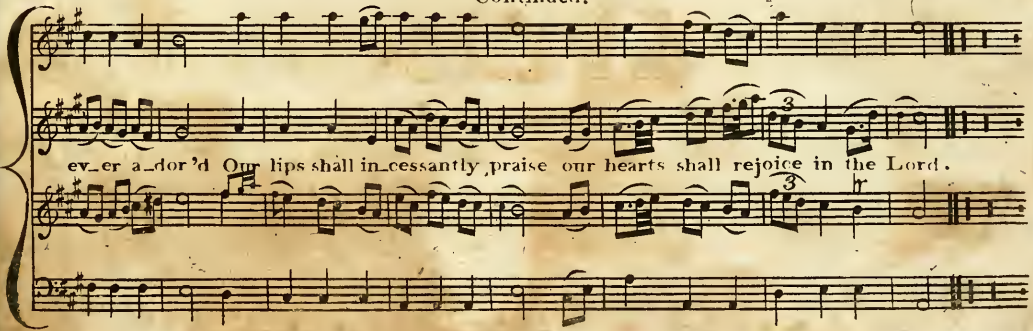
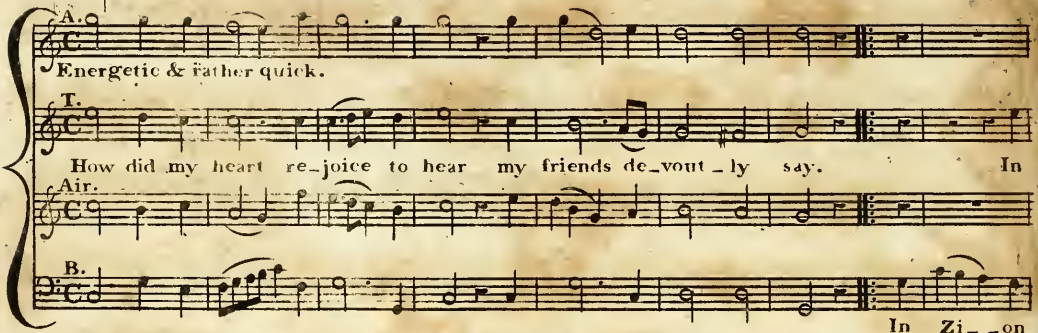


96.

RAINHAM. C. M.



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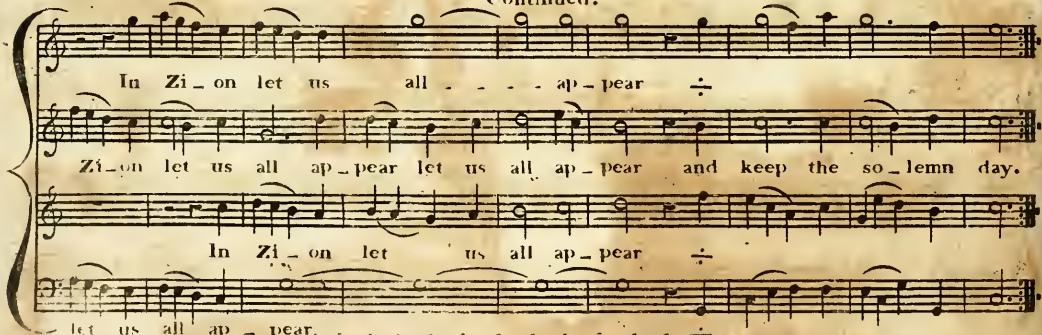
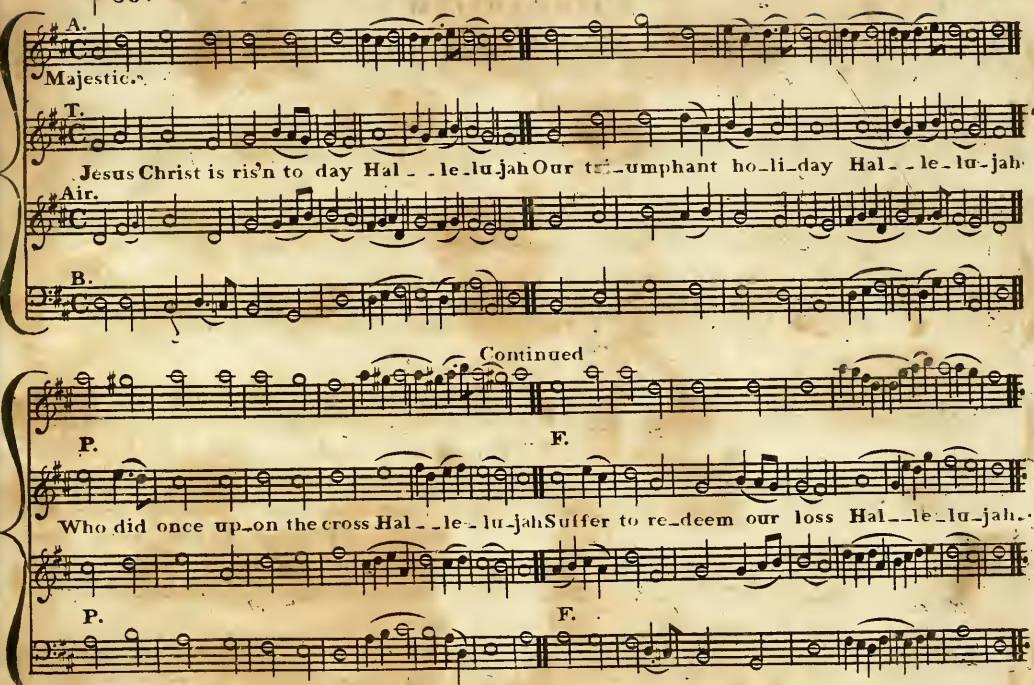
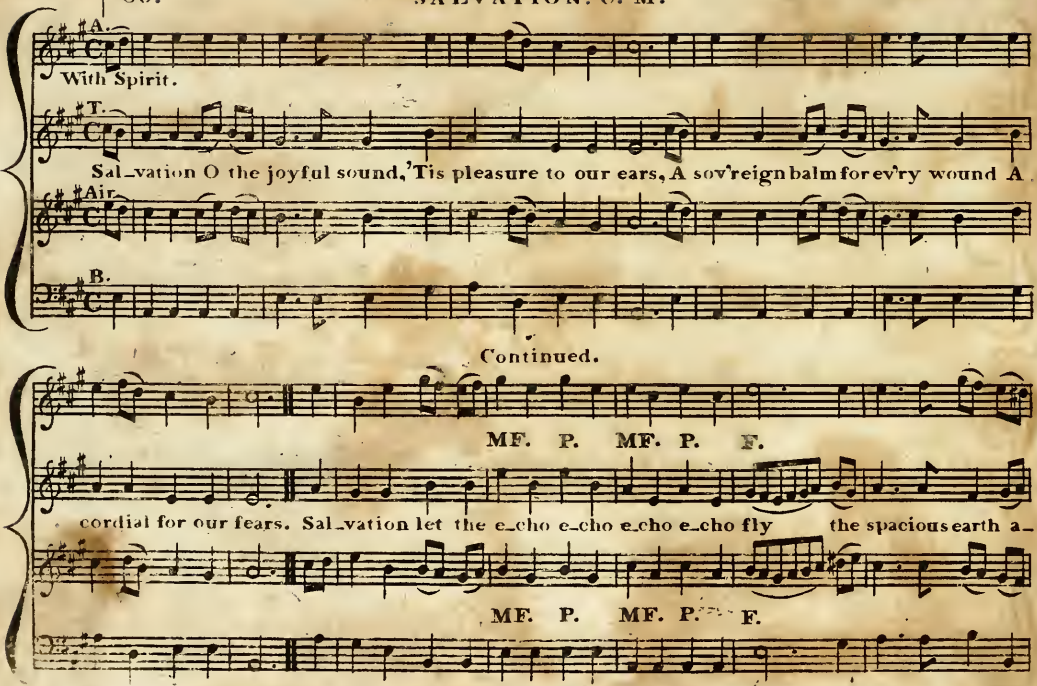


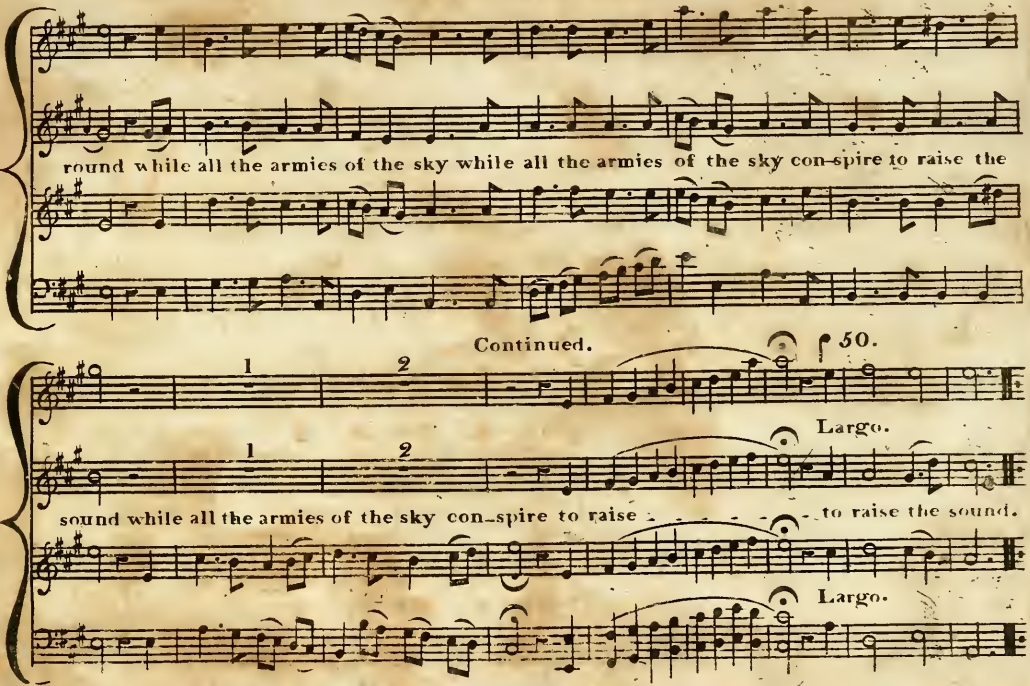
80. SALISBURY. P. M. 7s



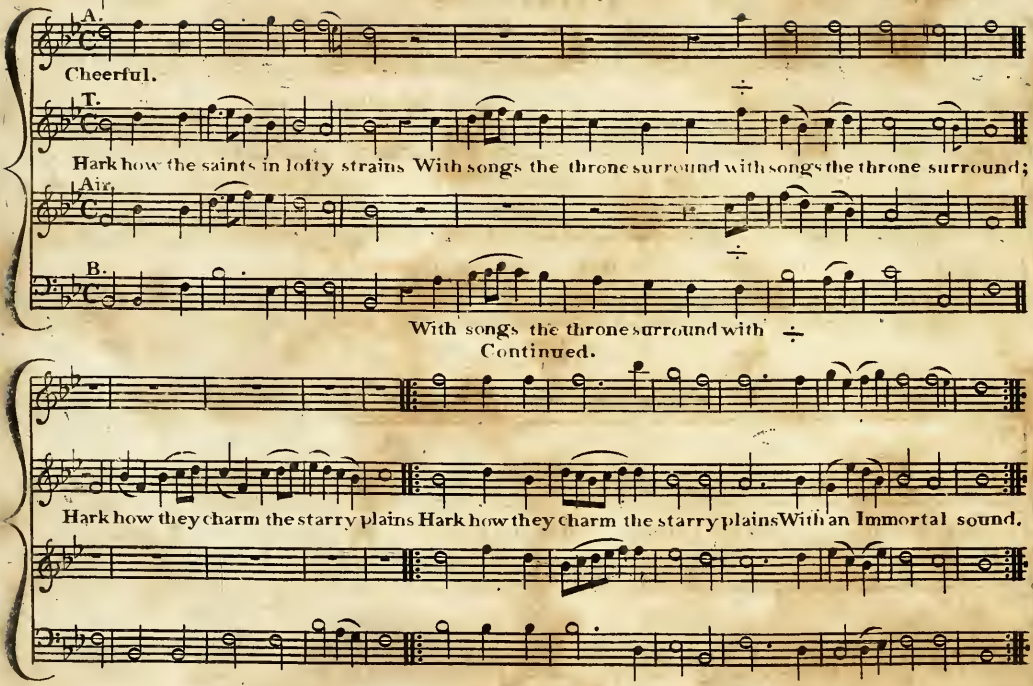
80. SALVATION. C. M.



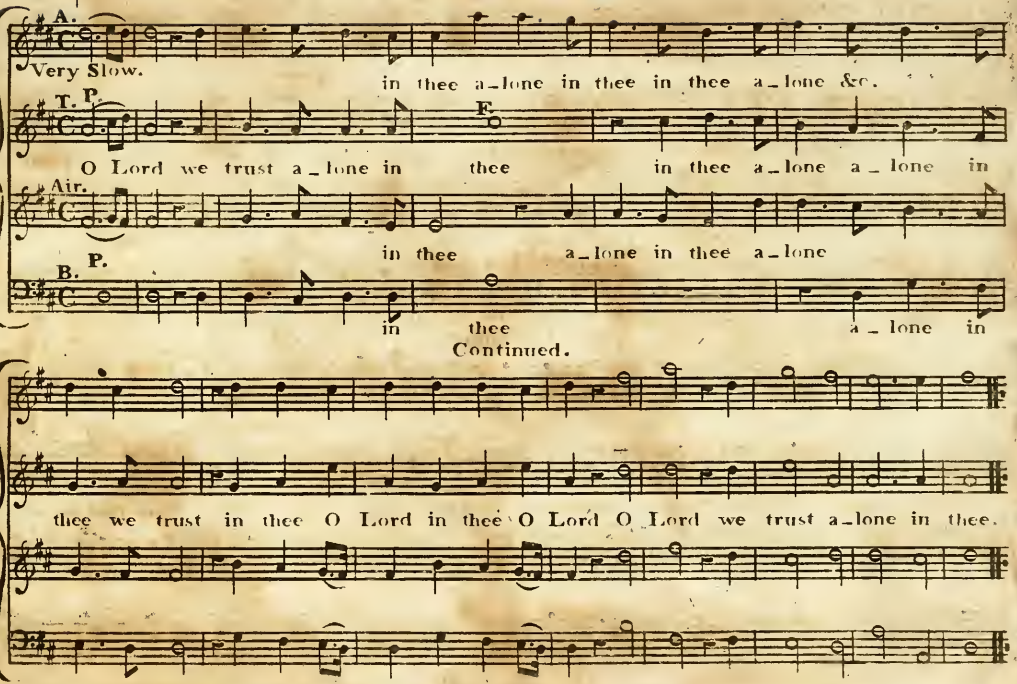
SALVATION Continued.



84. SHREWSBURY, C. M.

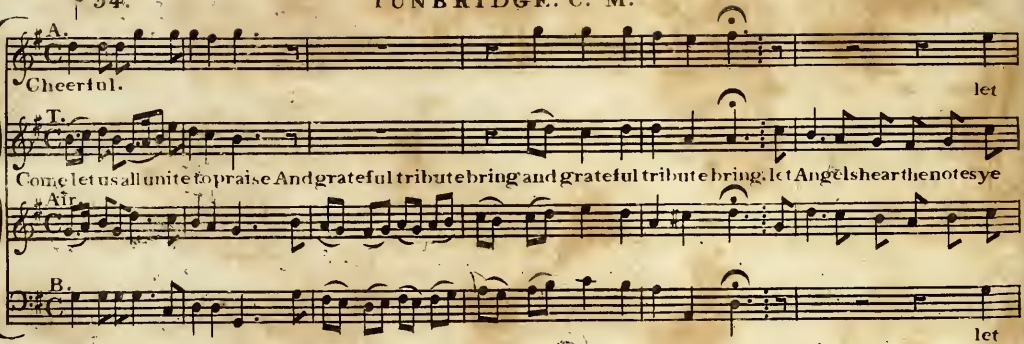


50. TRUST.


A.
Very Slow.
in thee a_lone in thee in thee a_lone &c.
T. P.
F.
O Lord we trust a_lone in thee in thee a_lone a_lone in
Air.
in thee a_lone in thee a_lone
B. P.
in thee a_lone in
Continued.
thee we trust in thee O Lord in thee O Lord O Lord we trust a_lone in thee.

54.

TUNBRIDGE. C. M.



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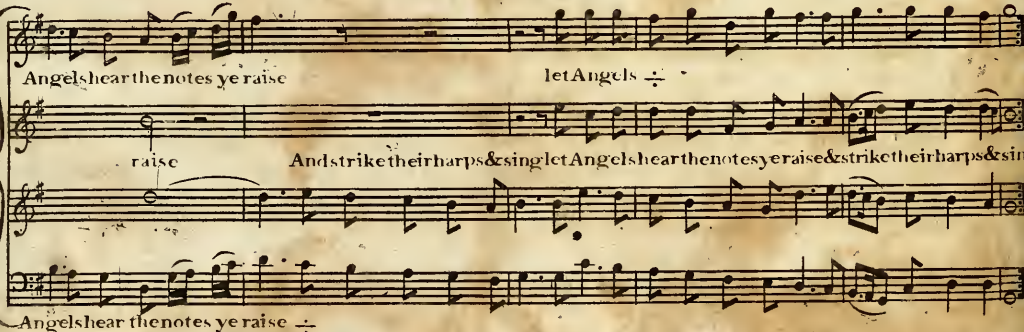
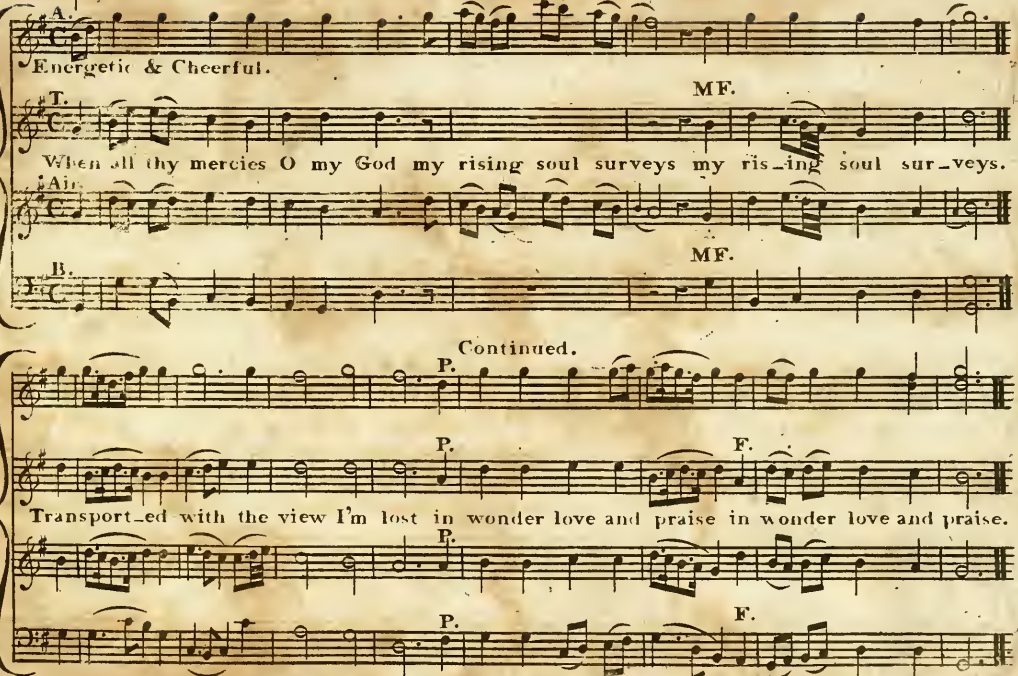
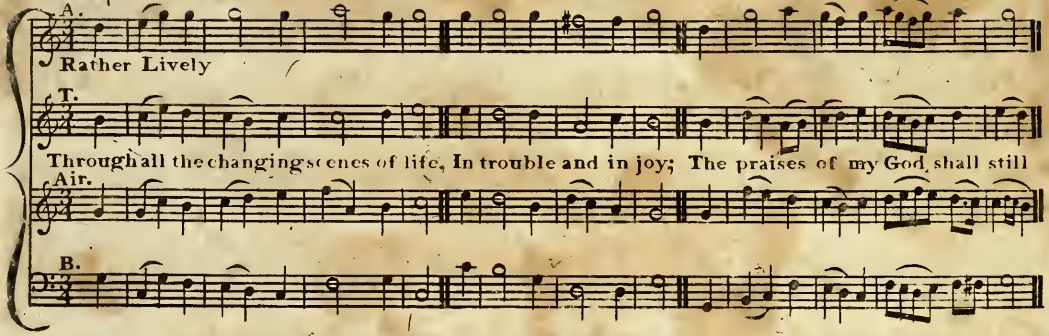
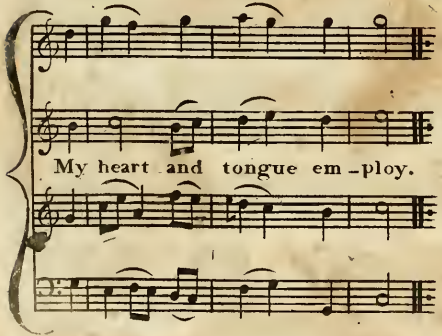


58. UNION CHAPEL OF EASE. C.M. Thomson.

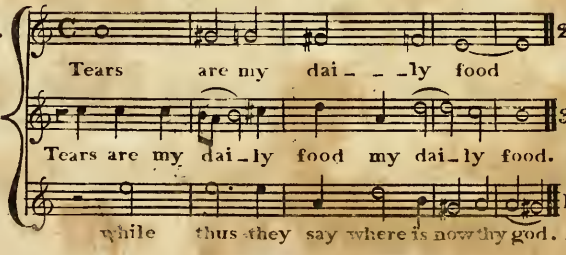


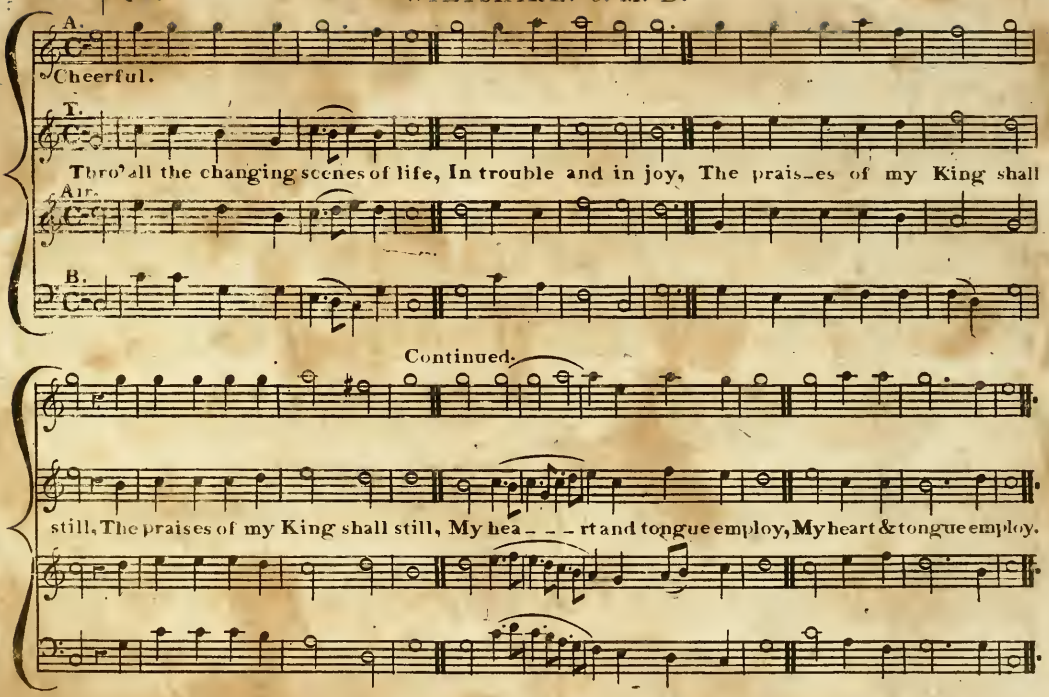
63. VERONA or St CECILIA.





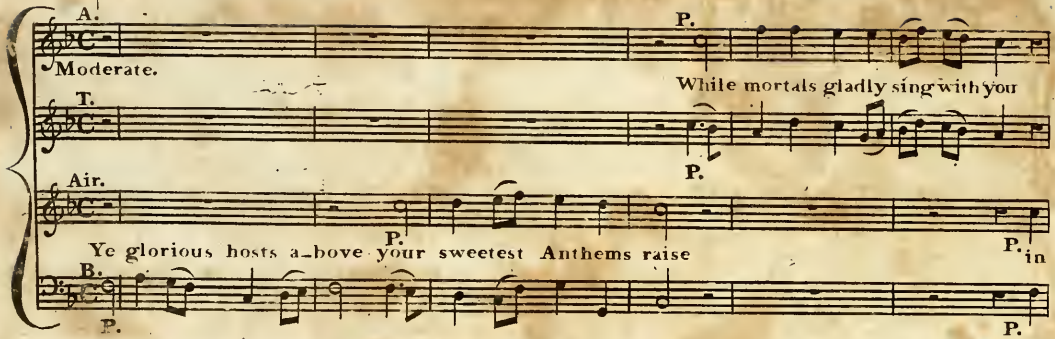
CANON




A.
Cheerful.
T.
Thro' all the changing scenes of life, In trouble and in joy, The prais-es of my King shall
Air.
B.
Continued.
still, The praises of my King shall still, My hea - - - rt and tongue employ, My heart & tongue employ.

63.

WORCESTER. C. M.



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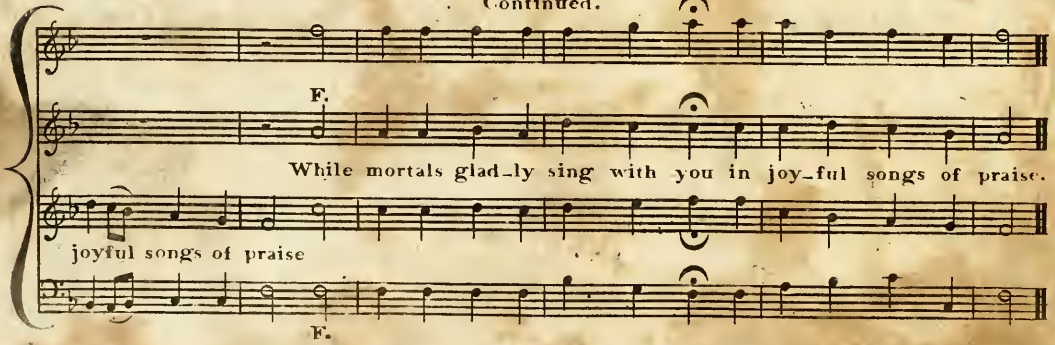
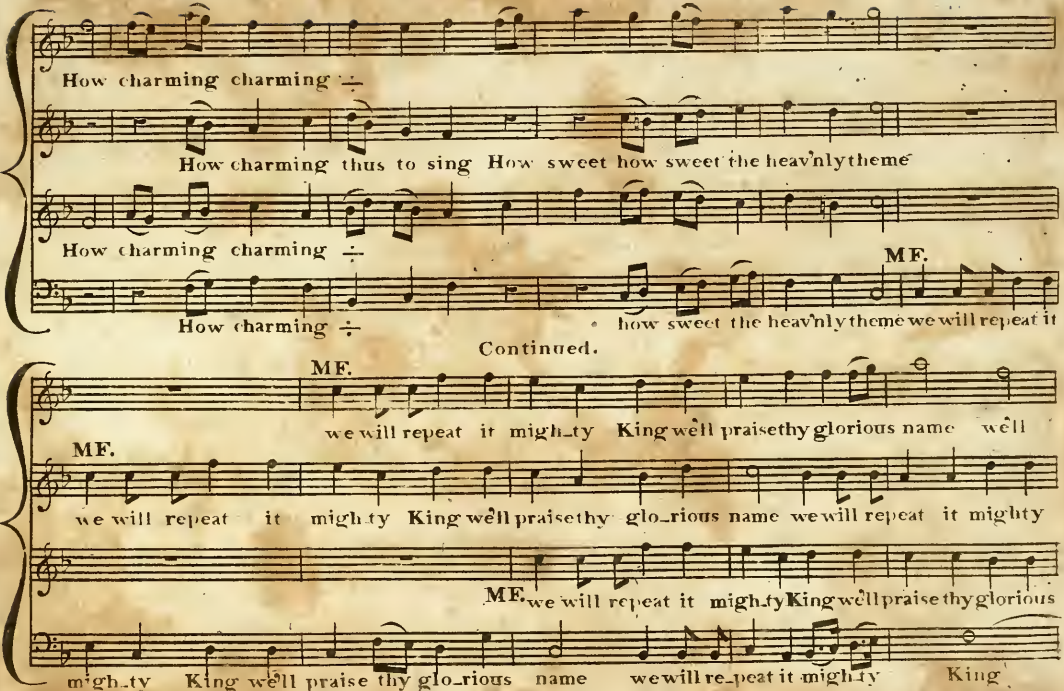
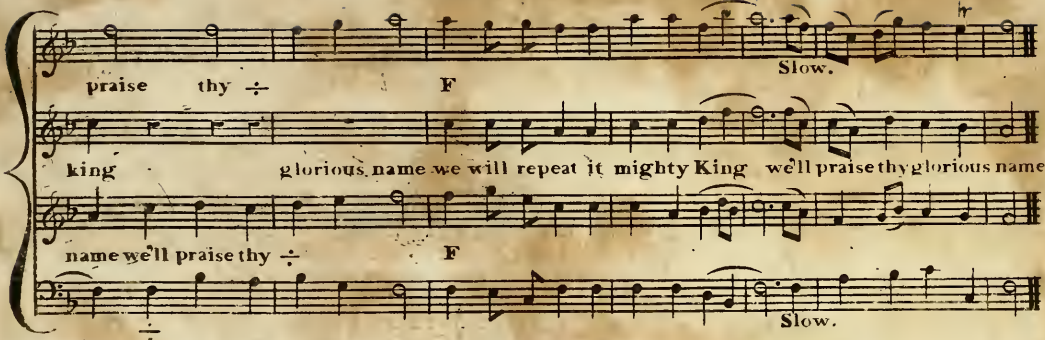


WORCESTER Continued.

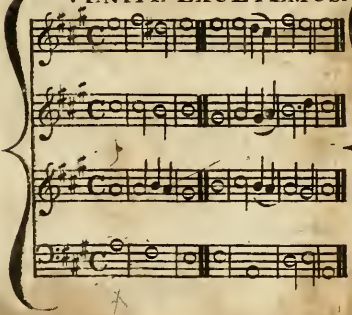


WORCESTER Continued.

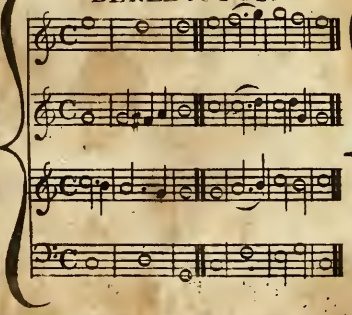


CHAUNTS.

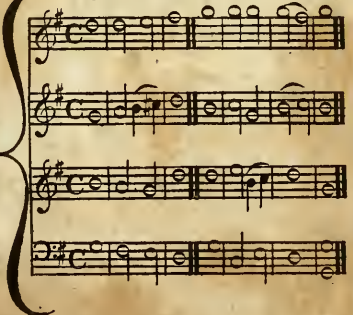
VENITE EXULTEMUS.



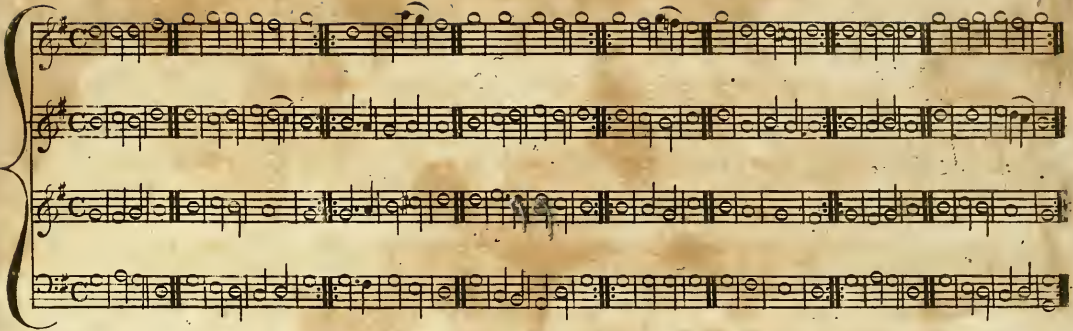
BENEDICTUS.



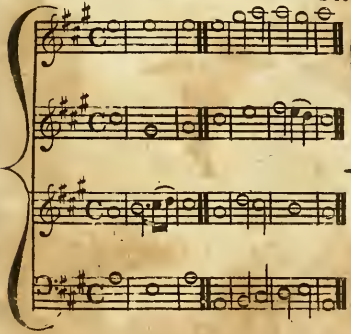
JUBILATE DEO.



TE DEUM



MAGNIFICATE or CANTATE.



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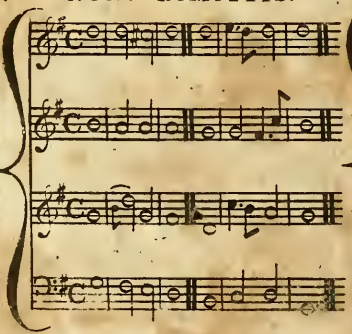
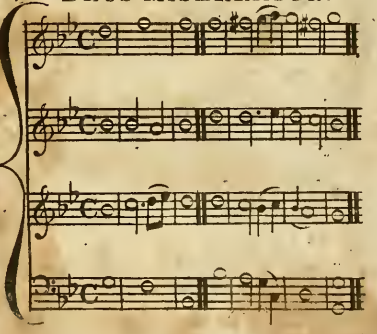
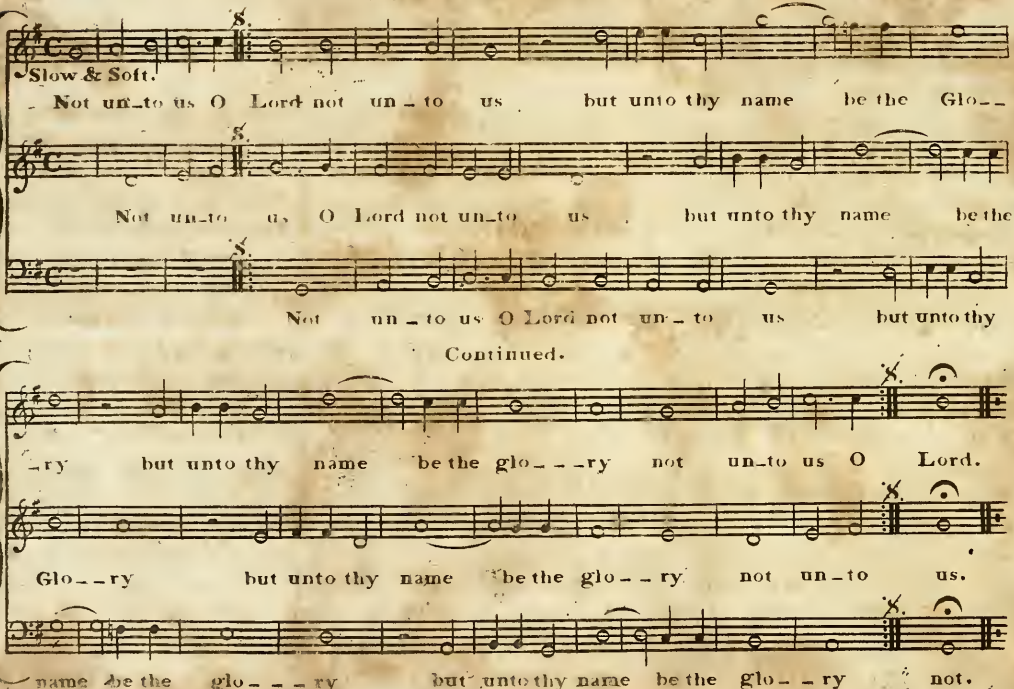


DEUS MISEREATUR.



NON NOBIS DOMINE.



ADAGIO, very slow
Ad libitum, at pleasure
Affettuosa, soft and delicate
Agitato, agitated with passion
Allegretto, quicker than Andanto
Allegro, gay, quick, lively
Al Segno, to the mark or sign
Amoroso, in a soft and delicate style
Andante, moderately slow
Andantino, a little slower than Andanto
Animato, with spirit
A Tempo, in time
A Tempo Guisto, in equal time
Beneplacito, at pleasure
Brillante, a gay and showy style
Bis, repeat the passage
Cadence, or *Cadenza*, a graceful extempore passage, sometimes introduced at a pause
Calando, gradually slower
Cannon, perpetual Fugue
Cantabile, graceful, elegant, and melodious
Cantate, a mixture of air and recitative
Canto, highest vocal part
Canzonet, a short song in one, two, or three parts
Chacone, an air with a ground bass, of three crotchets in the bar
Chant, a style between air and recitative
Coda, final close
Con Affetto, with affection
Con Brio, with spirit
Con Spirito, with briskness
Cressendo, or *Cress*, gradually swelled
D. C. or *Da Capo*, begin with the first part, and finish with it
Diminuendo, the opposite to Cressendo
Di Molto, very slow
Dolce, or *Dol*, soft and sweet
Doloroso, a soft and pathetic style
Echo, to resemble an Echo
Expressione, with expression
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 composition of an Opera or Concert
Fine, the end
Forzando, or *Fz*, to be forced
Fugue, a composition in which one part leads off some determined succession of notes, called the *Subject*, which, after being answered in the *fifth* and *eight* by the other parts, is introduced

through the movement, and distributed amid all the parts in a desultory manner, at the pleasure of the composer

Furioso, with vehemence, or Fury

Grave, slower than Largo, but not so slow as Adagio

Grazioso, graceful

Harmony, the agreement of two or more united sounds

Innocente, in an artless simplicity

Lamentatione, doleful, or melancholy

Larghetto, not so slow as Largo

Largo, one degree quicker than grave

Legato, the opposite of Staccatto

Lentando, to increase in slowness

Lento, slow

Maestoso, bold and majestic

Mancando, same as Diminuendo

Melody, a succession of simple sounds

Mezza Voce, moderate strength

Mezza Forte, not so loud as Forte

Mezza Piano, not so soft as Piano

Moderato, moderately quick

Molto, very much

Morendo, gradually softened

Non troppo allegro, not very quick

Obligato, indispensible

Pastorale, soft and rural

Pianissimo, very soft

Piano, soft

Pomposa, grand and dignified

Prestissimo, very quick

Presto, quick

Primo, first

Quartetto, in four parts

Ralantando, same as Calando

Rinforzando, same as Forzando

Rondo, an air which ends with the first strain

Round, a kind of fugue in the unison, where the performers follow one another through the parts in a circulatory motion

Scherzando, playful

Segno, a sign, as *Al Segno,* go back to the sign, or mark

Segue, it follows, as *Segue Coro,* the chorus follows

Senza a replica, without repeat

Service, Church composition

S. Forzando, same as Forzando

Siciliano, simple and pastoral

Solo, for a single voice or instrument

Spiritoso, with spirit

Staccato, pointed, and distinct

Tacit, silent

Tempo Guisto, just time

Tutti, all together

Vivace, lively and animated

Volti subito, turn quickly

Introduction and Lessons, 1 to 20

Short Metre.

All Saints, ... 21
Dissolution, ... *ib.*
Egypt, ... 22
Forgiveness, ... *ib.*
Mount Ephraim, ... 23
Shirland, ... *ib.*
Sudbury, ... 24
Wirksworth, ... *ib.*

Common Metre, *Major.*

Abingdon, ... 25
Bedford, ... *ib.*
Bellefield, ... 26
Broomsgrove, ... *ib.*
Devises, ... 27
French, ... *ib.*
Gainsborough, ... 28
Hawis, ... *ib.*
Irish, ... 29
Kirby, ... *ib.*
Langdon, ... 30
Lincoln, ... 30
London New, ... 31
Manchester, ... *ib.*
Melody, ... 32
Messiah, ... *ib.*
Mount Pleasant, ... 33
Oldham, ... *ib.*
Scarborough, ... 34
Scotia, ... *ib.*
Sheffield, ... 35
Smyrna, ... *ib.*
Staughton, ... 36
St. Ann's, ... *ib.*
St. David's, ... 37
St. George's, ... *ib.*
St. James', ... 38
St. Matthew's, ... *ib.*
St. Paul's, ... 39
St. Stephen's, ... 40
Trinity Chapel, ... *ib.*
Weston Favel, ... 41

Common Metre, *Minor.*

Bangor, ... 42
Blackburn, ... *ib.*
Carolina, ... 43
Dundee, ... *ib.*
King's Norton, ... 44
St. Mary's, ... *ib.*
Shields, ... 45
St. Marks, ... *ib*

Long Metre, *Major,*

Angel's, ... 46
Britain, ... *ib.*
Euphrates, ... 47
German Hymn, ... *ib.*
Hastings, ... 48
Islington, ... *ib.*
Kent, ... 49
Lambeth, ... *ib.*
Luther's, ... 50
Mariners, ... *ib*
Portugal, ... 51
..... New, ... *ib*

Rockingham, ... 52
St. Olaves, ... *ib.*
Suffolk, ... 53
100 Psalm, ... *ib.*

LONG METRE, *Minor.*

Kingsbridge, ... 54
St. Nicholas, ... *ib.*

PARTICULAR METRE.

Grove, or 148 Psalm Tune, ... 55
Lochart's do. ... *ib.*
New Port, ... 56
149 Psalm Tune, ... *ib.*

TUNES WITH WORDS.

Aberdeen, or Queenborough, ... 57
Althorpe New, ... 58
America, ... 60
Anniversary, ... 61
Arnsby, ... 62
Auburn, ... 63
Bermondsy, ... 64
Berwick, ... 65
Birmingham, ... 66
Burnham, ... 68
Calvary, ... 69
Cambridge, ... 70
Christmas, ... 71
Cornhill, ... 77
Cranbrook, ... 78
Derby, ... 79
Desert, ... 80
Dismission, ... 81
Dunkirk, ... 83
Dying Christian, ... 85
Eythorn, ... 91
Falconstreet, ... 92
Foundling, ... 93
Gloria Patri, ... 94
Hampshire, ... 97
Hanbury, ... 98
Harwich, ... 100
Haydn, ... 101
Henly New, ... 103
Howden, ... 104
Kendel, ... 105
Labin, ... 106
Lonsdale, ... 107
Missionary, ... 108
Meditation, ... 109
Piety, ... 110
Praise, ... 111
Powel, ... 112
Rainham, ... 114
Salisbury, ... 115
Salvation, ... 116
Shrewsbury, ... 118
Trust, ... 119
Tunbridge, ... 120
Union Chapel of Ease, ... 121
Verona, or St. Cicilia, ... 122
Cannon, ... *ib.*
Wiltshire, ... 123
Worcester, ... 124
Chants, ... 126 & 127
Non Nobis Domini, ... 128
Dictionary, ... 129 & 130

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