

THE  
ART OF SINGING  
IN THREE PARTS:



TO WIT,

- I. THE MUSICAL PRIMER,
- II. THE CHRISTIAN HARMONY.
- III. THE MUSICAL MAGAZINE.

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BY ANDREW LAW.

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FOURTH EDITION WITH ADDITIONS AND IMPROVEMENTS.  
PRINTED UPON A NEW PLAN.

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PUBLISHED ACCORDING TO ACT OF CONGRESS.

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PRINTED AT WINDSOR, (*Vermont*) BY NAHUM MOWER.—1805.

DISTRICT OF MASSACHUSETTS DISTRICT, to wit :

**B**E IT REMEMBERED, that on the tenth day of December, in the twenty-eighth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the Words following, to wit : The Art of Singing ; in three Parts, to wit : 1. The Musical Primer. 2. The Christian Harmony. 3. The Musical Magazine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned."

*A true Copy of Record.*

*Attest, N. GOODALE, Clerk.*

N. GOODALE, } Clerk of the District  
} Massachusetts District

# DEDICATION.

*To the Ministers of the Gospel, and the Singing Masters, Clerks and Choristers throughout the United States.*

GENTLEMEN,

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an Introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is miserable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or that frivolous and frolicksome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composuists, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the task, the more praise worthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power to do half as much, as you, towards correcting and perfecting the taste in music, and towards giving to devotional praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage and conduct of irrefragable reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individual's mite, towards promoting so noble an undertaking as that, of improving the religious praise of a rising Empire, it will never become a subject of regret to one, who has devoted up the greater part of his life to the cultivation of Psalmody, and who is,

*With all proper Respects,*

THE AUTHOR.

## A D V E R T I S E M E N T

**T**HIS Book exhibits a New Plan of printing Music. Four kinds of characters are used; and are situated between the single bars that divide the time, in the same manner as if they were on lines and spaces; and in every instance, where two characters of the same figure occur, their situations mark, perfectly, the height and distance of their sounds; and every purpose is effected without the assistance of lines.

These four kinds of characters also, denote the four syllables, mi, fa, sol, la, which are used in singing. The diamond, has the name of mi; the square, of fa; the round, of sol; and the quarter of a diamond, of la.

The letters F and G, are used for flats.

The letter R, is used for the repeat.

The long stroke of the Crotchet is thrown out of this system, and the round part of it is the crotchet; the old crotchet, is the quaver; and the old quaver, is the semiquaver.

A few lessons are marked with figures over or under the notes, which show the degrees of the key.

A Book that may be obtained with little expence, and be fuitable for learners at their first setting out, is frequently called for ; such an one is the Musical Primer, the first part of the Art of Singing, independent of the rest of the work. The rules comprised in it are explained with the utmost conciseness and simplicity ; and if the learner, upon perusing them and practizing upon the additional lessons and tunes, finds that he is like to succeed as a singer, he may safely venture to purchase other music ; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE  
MUSICAL PRIMER;  
OR THE  
FIRST PART OF THE ART OF SINGING:

CONTAINING THE RULES OF  
PSALMODY  
NEWLY REVISED AND IMPROVED;

TOGETHER

With a number of PRACTICAL LESSONS and PLAIN TUNES;

*Designed expressly for the use of LEARNERS.*

BY ANDREW LAW.

MAILED

NOV 10 1891

NEW YORK

W. J. W. J. W.

## P R E F A C E.

**I**N compiling the First Part of the following work, or the Musical Primer, I have endeavoured to compose an elementary system, which might open, at once, an improved pathway to the practise of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have witholden no improvements, which patient industry, aided by more than twenty years experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Musical Primer an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced. Others of equal, or superior importance appearing to require it, are more critically and copiously treated.

But it is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practise. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them; and for such as are most material, have explained my reasons at large. Should the Reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by that very means, be improved in point of simplicity. In regard to the music which is contained in the several parts of the Art of Singing, the rules which are thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, than by transcribing them into the Plan of the Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. And his attending to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, can be no additional burthen to him; for whatever is thrown out of this system, is knit into the body of common systems; and by adverting to them, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.—As to the Tunes intro-

duced into the Primer, they are principally of a kind, the most simple, plain and easy ; calculated, not to entertain the accomplished performer, who is delighted with nothing short of refined and delicate airs ; but to take the bewildered learner, and conduct him along a smooth and gradual ascent in his way towards the summit of taste and graceful performance. And at the same time, will furnish a considerable variety of solemn Church music.

As soon as learners have paid sufficient attention to the Rules and Tunes in the Primer and are in want of other music, they may find a supply in the second Part of the Work, or Christian Harmony. A great part of the music it contains, consists, not of long Pieces, but of short tunes ; not of nice and difficult, but of plain and easy performance. To a large proportion of music of this description preference has been given ; and the tunes themselves have been suited to an uncommonly great variety of metres, on purpose that it might the better be calculated for answering two very important objects, to wit, that it might be suitable for singing schools and all learners immediately after having used the Musical Primer, and, that it might be rendered extensively servicable to all Christian Churches in the solemn exercises of humble devotional praise. The set Pieces and more difficult compositions introduced will be acceptable to Choirs of singers, who have arrived to more considerable accuracy and skill in performance.

The Third Part of the Work, or the Musical Magazine, enlarges the number of favorite Pieces. It may therefore accommodate accomplished and well taught schools, as well as the curious, who are desirous of possessing some of the most elegant and refined compositions, European and American.

Mean while, the whole work, collectively taken, may be useful to all classes of singers. To recapitulate its contents, it opens with an explanation of elementary principles. In its progress, it comprises an extensive variety of Psalm Tunes and plain productions, proper for singing schools and the solemn praise of sabbath devotion ; and it also includes an interperision and addition of set pieces and Anthems, suitable for all ordinary and particular occasions of public solemnity.

# INTRODUCTORY TREATISE

ON

## VOCAL MUSIC.

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### CHAP. I. OF MUSIC AS A SCIENCE.

**T**HE more nice and curious shades of Melody and Harmony are so subtle as to elude the grasp of Rules. These must therefore be left wholly to the regulation of the fancy and the judgment. But the more prominent features of sounds are not only remarkable and uniform, but definable. Hence, Rules are formed; and rules, rendered definite, are what properly constitute the science, or theory of music. It is the business of science, or theory then, to point out and illustrate those rules, this, in the following pages, is accordingly attempted. Some of the Rules and Illustrations may appear difficult and perhaps unintelligible to learners; but if they should not be able to understand them, with once reading, let them by no means be discouraged, for perseverance in study and practice will render them plain and familiar.

Meanwhile, the following chapters may be of service to such as design themselves for instructors, for the subjects are such as they ought fully to understand, and faithfully to inculcate.

### CHAP. II. OF MUSIC AS AN ART.

“SCIENCE,” says a critical Writer, “is a speculative Art, and Art a practical Science.” As it is therefore the office of science to furnish Rules, so it is the office of Art to put them into practice. But the usual method of teaching vocal music is faulty. Learners are hurried forward too rapidly. They attempt to sing airy and difficult pieces of music before they have learnt to sing those that are more plain. The consequences are such as might be expected. Multitudes are discouraged and give up singing entirely; and many, who persevere, acquire bad habits, and become, at best, but miserable performers.

In reading the pupil is conducted onward, step by step, from the elements of his Art from his *a, b, c*, till he is able to read the most complicated sentences at sight. So ought it to be in music. The learner should begin with the rules, which are the elements; the *a, b, c*, of his art.

From these he ought to ascend gradually. From a mere melody, or succession of sounds, in their most simple state, as the eight notes, he may venture to rise a step higher, to the plainest lessons and tunes; and from thence to those that are less plain. By proceeding in this way, he will eventually rise so high in his art, as to be able to sing the most intricate pieces at sight. But the eminence alluded to is highly exalted; and let no one imagine, that he shall reach its summit, without taking the necessary steps.

To administer refined and rational amusement, is only an inferior branch of the powers of music. Her principal prerogative is, to rouse and animate the passions, and in that way to influence the heart. But in order to produce this effect, music must be well performed. Ease and freedom must be studied, that stiffness and formality may be avoided, the teeth and throat freely opened, that the voice may be clear and harmonious; and above all, that the words be distinctly and clearly spoken, that what is sung may be understood; that sound and sense, combined and reciprocally improved, may appear in their united force, and native beauty, and be capable of producing their utmost effect.

### CHAP. III. OF TONING AND TUNING THE VOICE.

GOOD tones, in proper tune are indispensibly requisite in order to good music. One of the first and most important objects of the instructor should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable; and where different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune each voice must accord with the others. Tones are the ground work of music, and if these are rough, or otherwise faulty, good music is at an end.—To lead performers to sing in a smooth and flowing voice, is a principal duty of instructors. In this, I know, I have but repeated a proposition; the substance of which, I had before expressed; but I wish it to be more than repeated, to be remembered, and carried into practice; for of a truth, it contains a duty that is neglected by most American teachers. The tones of our singers are in general, I had almost said universally rough, hard and dissonant. In a word, our singing in general is extremely harsh; and this harshness produces its natural effects. It renders our psalmody less pleasing and less efficacious; but it does more; it vitiates our taste and gives currency to bad music. A considerable part of American music is extremely faulty. European compositions aim at variety and energy by guarding against the reiterated use of the perfect chords. Great numbers of the American composers, on the contrary, as it were, on purpose to accommodate their music for harsh singing, have introduced the smooth and perfect chords, till their tunes are all sweet, languid and lifeless; and yet these very tunes, because they will better bear the discord of grating voices, are actually preferred, and have taken a general run, to the great prejudice of much better music, produced even in this country, and almost to the utter exclusion of genuine European compositions. But it was the roughness, of our singing that ought to have been smoothed and polished, and not the compositions of Madan and Handel. If there is ought of roughness or discord required in music, it should arise from the composition itself, and not from the voices of the singers. These should all be sweet, graceful and flowing. But sing the sweet-chorded tunes of this country's make, in sweet toned voices, and they will immediately cloy, sicken and disgust.

To correct our taste, and give to our music the energy and variety it requires, we must begin at the root of the evil. The cause that gives

currency to bad composition, and operates to destroy the efficacy of our psalmody must be removed. The harshness of our singing must be corrected. Our voices must be filed. Every tone must be rendered smooth, persuasive and melting; and when a number of voices are joined together, they must all have the same pitch, or in other words, must be in the most perfect tune. Then, nor till then, shall we sing well, and be able to distinguish between compositions of genuine merit, and those that are merely indifferent.

The accomplishment of these purposes must depend in a great measure upon teachers. To mould the voice of their pupils into the most smooth and graceful sounds, ought to be one of their first and principal objects; and every master who will give suitable attention to this subject, will find himself amply rewarded. The music of his school will be rendered more delightful and more powerful; and he will have the double satisfaction of pleasing and improving himself, while he gratifies and profits the public.

#### CHAP. IV. OF ARTICULATING AND PRONOUNCING.

WORDS and syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its beginning and end, the voice must open, swell and expand: And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, flat and disagreeable sounds will frequently ensue. To dwell, for instance, upon the syllable cheer, implicitly adhering to the sound of *ee*, will produce an awkward and disagreeable tone. But in consulting the sounds, do not sacrifice distinctness. By all means, let each syllable be articulated distinctly, and each word spoken plainly. Distinctness, however important, is an article in which almost all singers fail. They give the sounds, but do not speak the words so that they can be distinctly heard. Hence audiences discern the sounds, but miss of the words and their meaning, and vocal music is consequently stripped of half its beauty. Divested of the sentiment contained in the words, it is reduced to a level with instrumental performances.

In practising vocal music by note, the syllables, mi, fa, sol, la, are used, as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech into positions, proper for making the tones open, soft, and smooth. Their true pronunciation is easy, the *i*, in *mi*, has its short sound, as in divinity; the *o*, in *sol*, has its long sound as in *fold*, and the *fa* and *la* are pronounced as written.

#### CHAP. V. OF THE PARTS.

MELODY consists of a mere succession of sounds, and hence it may be formed by a single part, or even by a single voice; but harmony admits of a combination of sounds, and hence the expediency of introducing a number of parts to move at the same time. The bass is properly considered as the ground work, or foundation. Correct Composers of modern date, for the most part, make use of treble, as the leading part, or air; and this appears most agreeable to the principles of harmony, which incline to ascribe the chief Melody, or song to the treble; while

the tenor and counter, or second treble, come in to fill up and perfect the harmony. When music consists of four parts, that which is written lowest is bass; next above it, is the tenor; then the counter, or second treble; and at the top, the treble. The lowest voices of men are suitable for the bass: The tenor is the eighth above, and is proper for the highest voices of men. An eighth above the tenor, is the treble, suited to the highest voices of women; and between the treble and tenor, is the second treble, or counter, which ought to be sung in the lowest treble voices. The voices of women are an eighth above those of men; so that they naturally take the pitch, and sing an eighth higher than men. To conceive of the manner in which the several parts take the pitch and agree together, recourse may be had to the scale, page 25, where it is observable, that the treble, counter and tenor, have the same cliff, and apparently take the same pitch; though, in fact, the treble and counter take the octave above the tenor. The bass is an eighth below the tenor; and the upper G in the bass, which is the next above the F cliff, has note the same pitch with the lowest G in the tenor, which stands against the G cliff; so that G the next note above the F cliff in the bass, and G that stands against the G cliff, being sounded together, will give the pitch of all the parts. The G cliff is one degree higher than the F cliff; and the pitch is given from the key note, or first degree of the key.

*Remark.*—Whenever tunes are performed only in *two parts*, they should be sung in the bass and the air or principal melody; and in such cases, the air may be sung either in tenor or treble voices, or in both of them united.

#### CHAP. VI. OF THE CLIFFS.

I HAVE used only two cliffs; the F, or bass cliff, and the G, or treble cliff, which answers alike for Treble, Counter and Tenor; The common counter cliff, I have omitted for two reasons; firstly, because, without using it, every purpose may be answered as well; secondly, because many purposes may be answered better. Having substituted the G, in lieu of the counter cliff, I have transposed the notes of the counter into octave, or eighth below; where they are situated as naturally, as they are when the counter cliff is used. Thus transposed, they are to be sung in the treble voice, by which means the same effect will be produced, as though they remained in the octave above, and were sung in the tenor voice. By transposing the notes in this manner, the position of the counter will be more convenient and natural. Women, who for the most part sing, or at least, ought to sing the counter have frequent occasions to shift into the treble. Now it is well known that counter is in fact a lower part, and requires to be performed by lower sounds, than treble; and upon this plan of using the G cliff, and reducing the notes, they are at once placed, and actually meet the eye in a lower situation, so that whenever counter singers shift into the treble, and there find the notes in a higher station, they will naturally be led to raise their voices as is required; or whenever treble singers shift into the counter, and see the notes in a lower station, they will naturally be led to lower their voices as is likewise required. Another advantage of this plan arises from the union of the cliffs in the counter, treble and tenor; and the consequential ease and facility with which each of those parts may, at any time, shift into each other. The counter has the same cliff; the mi is in the same situation, and the consequent arrangement of the notes is

the same as the first and second trebles and the tenor. Hence, when no counter is used, or when any other occasion requires, those who commonly sing counter, may take one of the other parts, without the trouble and perplexity of learning a different situation of the notes.

#### CHAP. VII. OF SHARPS AND FLATS.

IN every octave, or regular succession of eight notes, ascending or descending, there are five whole tones, and two half or semitones. In their natural order, the semitones are fixed between B and C, and E and F. Between mi and fa, and la and fa. For the sake of variety it becomes necessary to shift the order of the semitones. This is done by means of flats and sharps. These placed at the beginning of a tune, serve to regulate the mi, and remove the semitones from letter to letter into any part of the octave. Sharps and flats, that occur at the beginning of a tune, continue to operate till it closes, unless counteracted by the occurrence of other flats, sharps or naturals. Flats, at the beginning of tunes, sink all the notes upon their letters, half a tone, and sharps raise them half a tone. By this means, the keys of tunes may be transposed from letter to letter, and the air still preserved; and thus it is, that the semitones are removed at pleasure, and made subservient to the purposes of convenience and variety.

#### CHAP. VIII. OF KEYS,

A KEY in Music comprehends an octave, or seven degrees of sound, together with the eighth, which is the same degree of the key, as the first. Though it be controverted that every eighth is the same sound, as Philosophers have supposed; yet upon the principles of keys, every eighth is, in a qualified sense, the same; that is, the gradation of tones and semitones, is the same in every octave; and the eighth degree of the second octave, is the first degree of the third octave. These degrees consist of tones and semitones; and these tones and semitones have a fixed order, which is calculated from the key note ascending. The key note, which is the last note of the bass, is the first degree of the key, the next note above it, is the second degree &c.

By the scale of keys it is perceptible, that in the octave there are two semitones, which are between B and C, and E and F; and that all the other degrees are whole tones. It is also evident, that in the sharp key, the semitones are between the third and fourth, and seventh and eighth degrees of the key; and that in the flat key, they are between the second and third, and fifth and sixth degrees of the key.

There are only two keys in music, the sharp, or major key, and the flat, or minor key. All other keys, are nothing more than the transposition of these original keys, by taking a different letter, or note for the key note, or first degree of the key. Whatever letter be taken for the first degree of the key, all the other letters in the octave must be made to agree with the scale; therefore, sharps and flats must be added, whenever they are necessary for that purpose. The different order of tones and semitones ascending from the key note, or first degree of the key, constitutes the difference between the sharp and flat keys.

To know whether the air of music be cheerful or mournful, we must advert to the keys. The third, sixth and seventh sound, or degree of the key is greater in the sharp than in the flat key. In the scale of keys, this remark is visibly illustrated. But the air of music depends principally upon the third degree of the key, or third note above the key note. If that be a sharp third, consisting of two whole tones, nature has affixed to the music an animating cheerful turn, proper for Psalms and Hymns of praise and adoration; but if it be a flat third, consisting of a tone and a semitone, nature has given to the music a plaintive turn, proper for Psalms and Hymns of lamentation and petition.

In the scale of the sharp, or major key, from the key note ascending, there are two whole tones, a semitone, three whole tones and a semitone. That is, from the key note, or first degree of the key to the second degree, is a tone; from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth, a tone; from the fifth to the sixth, a tone; from the sixth to the seventh, a tone; and from the seventh to the eighth, a semitone. For instance, if C be fixed for the key note, or first degree of the key; the tones and semitones will fall in the order of the scale, without the addition of either sharp or flat. Thus from C to D, is a tone; from D to E, a tone; from E to F, a semitone; from F to G, a tone; from G to A, a tone; from A to B, a tone; from B to C, a semitone. If G be chosen for the key note, or first degree of the key, one sharp on F will be necessary to bring the order of tones and semitones into a conformity with the scale. Thus, from G to A, is a tone; from A to B, a tone; from B to C, a semitone; from C to D, a tone; from D to E, a tone; from E to F sharp, a tone; from F sharp to G, a semitone. The sharp key of D, will require two sharps, one on F, and the other on C; that of A, three sharps; that of E, four sharps; that of B, five sharps. The sharp key of F, will require one flat, on B; that of B flat, two flats; that of E flat, three flats; that of A flat, four flats.

In the scale of the flat, or minor key, it is evident, that from the key note, or first degree of the key ascending, the order is, one whole tone, a semitone, two whole tones, a semitone, and two whole tones. That is, from the first degree to the second, is a tone; from the second to the third, a semitone; from the third to the fourth, a tone; from the fourth to the fifth, a tone; from the fifth to the sixth, a semitone; from the sixth to the seventh a tone; from the seventh to the eighth, a tone.\* For instance, if A be the key note, or first degree of the key; the tones and semitones will correspond with the scale, without either sharp or flat. Thus, from A to B, is a tone; from B to C, a semitone; from C to D, a tone; from D to E, a tone; from E to F, a semitone; from F to G, a tone; from G to A, a tone. If E be the key note, one sharp on F will be necessary. Thus, from E to F sharp, a tone; from F sharp to G, a semitone; from G to A, a tone; from A to B, a tone; from B to C, a semitone; from C to D, a tone; from D to E, a tone. The flat key of B will require two sharps; that of F sharp, three sharps; that of C sharp, four sharps; that of G sharp, five sharps. The flat key of D will require one flat; that of G, two flats; that of C, three flats; that of F, four flats.

\* The seventh degree of flat keys is made sharp, not by a sharp set at the beginning of the tune, next to the clef; but by the addition of sharps before the particular notes as they occur in the tune, upon that letter which is the seventh degree of the key, and the note that follows it ascends one degree; but when the following note descends, the sharp is generally omitted. The sixth degree is sometimes sharped in ascending.

The rules to find the mi, are founded upon the scale of the keys. The mi is the seventh degree of the sharp key, and the second degree of the flat key.

#### CHAP. IX. OF ACCENT.

A greater stress of voice upon any particular part of the bar is what is called Accent. Singers in performing single common and triple time, should be careful to accent only that part of the bar, which is marked by the first beat; and in performing double common time they should place a full accent upon that part of the bar, which is marked by the first beat, and only a half accent upon that part, which is marked by the third beat. As to the place of the accent, it never varies; but it is not so with its quantity. If an important word fall into the accented part of the bar, the accent should be forcibly marked, and more feebly, when the accented part of the bar happens to be filled by an unimportant word. Upon the whole however, the accent in music is not very doubtful, nor difficult to be acquired. A proper and graceful accent is one great beauty of singing, and we shall see how necessary and reasonable it is, that every instructor be thoroughly acquainted with such proper and graceful accent, and be able to inculcate it both by precept and example.

#### CHAP. X. OF THE SWELL.

THE swell is in one sense applicable to all music. There is something of it upon every note, or syllable that is sung. In quantity it is in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to the close. Thus defined, the swell belongs to all music; but in its more appropriate acceptation it is numbered among the most refined and delicate beauties of music. In this sense it is never used unless the sentiment be very emphatical, and the sound intended to express such sentiment in a manner at once striking and affecting. When the swell is used in cases of this nature, it in quantity always exceeds the ordinary swell, which is above defined, and is sometimes different in other respects. In the general way, it resembles the common swell, except in degree; and in performing the voice should gradually increase from soft to loud, and then decrease to soft again. Sometimes, however, the voice when swelled to the full, should break off abruptly and leave the note; and at other times, a full, loud voice should strike suddenly upon the note, and then decrease to its close.

#### CHAP. XI. OF SOFT AND LOUD.

SOFTNESS and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments expressed, are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the human voice, the sentiments are seen hastening from the shade, and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shades. To sing, sometimes loud, at others soft, as the sentiments require, is indeed a principal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performer's bidding; while to the music is added, variety and richness of expression, and often times a more than double effect.

In a theory the particular directions when to sing loud, and when to sing soft, cannot be given. These depending on the music, the words, and the occasion, must be left to the judgment and discretion of teachers and choristers. In the different stages of the same piece of music, the quantity of sound should frequently be different; and as often as the composition is sung to new words, the soft and loud should be made to correspond. All the common plain tunes that are in daily use, ought in a special manner to be varied in loudness and softness, according to the sense of the psalms and hymns in which they are sung. By this means, a single tune, at different times may be made to appear like a different tune, and that tedious and disgusting sameness, so much, and so reasonably complained of in our church music, may in a great measure be removed. Thus may psalmody be made to assume a more extensive variety; and the mind, charmed and elevated with the improvement, be more highly exalted in the sublime exercises of devotion.

#### CHAP. XII. OF PREPARATIVE OR LEANING NOTES.

THE Preparative are those little notes that are sprinkled here and there among the common notes of the tune. These are notes of embellishment. They add nothing to the time of the bar in which they are used, for whatever time be occupied by these notes, so much must be taken from the notes they embellish, that the whole time of the bar be not augmented. These leaning, or preparative notes, if rightly sung, give to the air a turn, that is exquisitely delicate. They are used for several purposes. In slow movements they soften and smooth the effect of certain distances. In bold and energetic movements, a chain of these notes serve to link the greater intervals, and form an easy passage from a preceding to a succeeding sound, and afford full scope for the display of flexibility of voice. They are frequently used as principal notes, and are to be dwelt upon a little longer than the notes with which they are connected; and by thus dwelling upon a note of any chord, they retard the completion of the subsequent harmony. The manner of passing from the preparative to the other note is peculiarly expressive, and not communicable except by example.

#### CHAP. XIII. OF TIME.

TIME in music is originally of two kinds, Common and Triple. These are distinguished from each other by the different divisions of the bar into its primary or principal parts. Whenever the bar is in the very first instance, divided into an even number of parts, the music is in common time; but if divided into an uneven number of parts, the music is in triple time. In triple time, the bar is always divided into three parts, and marked by three beats. In common time it is sometimes divided into four parts, and marked by four beats; \* but more generally into two parts only, and marked by two beats. Hence there is one species of common time, where the bar is divided into two parts, marked

\* In singing this kind of common time ordinary performers do not perceptibly distinguish between the whole and the half accent; and unless this be done, the time itself might as well be resolved into the other kind of common time by dividing each bar into two, and measuring them by two beats instead of four. But as accurate performers distinguish between the accents, I have chosen to retain this kind of time, as differing from common time with a single accent.

by two beats ; and another species where the bar is divided into four parts, marked by four beats. The former by way of distinction may be called common, or single common, and the latter, double common time.

But the different kinds of time must be further considered ; for both Common and Triple time may be either simple or compound. Simple and compound time are distinguished not by the primary division of the bar into beats, but by the subdivisions of those beats or parts into their still less parts. For instance, in single common and triple time, when they are simple, each beat or part is represented by a minim, and this is subdivided into two crochets, or four quavers. But if the time be compound, each of the beats or parts, is represented by a pointed minim, which is subdivided into three crochets, or six quavers. Compound time may be derived from simple merely by dividing the beat into three parts instead of two. Instances of this kind are very common. The minim in simple time is frequently divided into three crochets, and whether the figure 3 be placed over them or not, the time thus far becomes compound. † in this way one or more parts of the choir is often moving in compound time, while the others are moving in simple. The compound of triple and double common time are not used in psalmody ; they are therefore omitted in the scale of rules.

#### CHAP. XIV. OF MODES.

NOTHING can exceed the simplicity of the modes of time. They depend wholly upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same ; but if the music either quicken or slacken its movement, the mode changes. If one tune be sung fast and another slow, they belong to different modes ; and even the same tune, if it be sung at one time fast, and at another slow, belongs first to one mode, and then to another. For the quickness or the slowness of the music is the only distinction between the modes. In the scale I have distinguished modes to the number of seven. These belong alike to each kind of time, and are known, as occasion requires, by placing the name of the mode over the music, where the movement begins. To mark the identical time, affixed in the definition of the modes, is not so necessary, as to make the proportional and proper difference between the several modes. Does it become a question what it is, that regulates the quickness and slowness of music ? I answer, it is the air and the words. Governed by these, the composer will not mistake in the choice of his mode ; and when music is sung to the words set to it, performers need only follow the given directions ; but when it is extended to other words, performers ought frequently to alter the mode for the sake of accommodating it to the words. This ought especially to be done with the common plain tunes, when sung in different psalms and hymns.

#### CHAP. XV. OF TIME AND MODE, the Topics of the two last Chapters, critically reviewed.

IN the following system of rules the various kinds of time and the modes in music are distinguished in a different manner from what is usual. A general view of the plan, that I have adopted, has been given in the course of the preceding observations ; and had there been nothing of novelty in it, a general view would have been sufficient ; but as it differs from the common method of explaining the modes and times, I shall

† See the piece of Music called Baltimore.

here bestow upon it some further remarks. The object of these remarks will be to discover, how far the proposed plan of time and mode is an improvement upon that, which is commonly received.

In order to determine this point, let us compare the two plans together; and let the contrast decide, to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that, which at present obtains, and I am fully aware that numerous arguments in support of a thing are apt to be drawn from that source. Whatever has been long and extensively established, frequently becomes sacred and inviolable; and if nothing were made respectable in this way but truth and virtue, it certainly would afford us a most pleasing consideration. But the misfortune is, that while use and time confer a sanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are supported with almost equal zeal and perseverance.

The present age however affords greater exceptions to these remarks, than are to be met with in any former period. Instead of implicitly adhering to old modes and tenets, Mankind begin to think it worth while to examine for themselves. And as this sentiment prevails, they will be more and more astonished with new discoveries of faults and follies, which have been sanctioned by extensive, or immemorial usage. We are not however to presume upon a period, when the people will utterly lose sight of their attachment to forms and opinions that are rendered sacred by time and numbers; for the arguments on which such forms and opinions rest, are not easy to be shaken. Indeed there is nothing that will justify turning aside from the old way, unless it be, to walk in a new one, which is decidedly better. Utility is therefore the only plea, that can justify innovations upon principles and practices of long standing, or extensive acceptance; and it is wholly upon this plea, that I have in this book presented the public with something, that is different from what is commonly received upon the various kinds of time and mode.

The end to be answered in music by the different kinds of time and mode, or movement, is variety. Were it possible then, to establish a plan so contrived, as to admit the greatest variety, preserving at the same time a perfect simplicity, alterations and improvements would instantly be at an end; because such a plan would be complete. Of course that system, which approaches nearest towards uniting variety and simplicity, must unquestionably be the best system; and I believe it will be found upon examination, that the plan, I have adopted, for ascertaining and defining the different kinds of time and the modes, possesses greater variety, and far greater simplicity, than the one, that is now in common use.

In examining these points, I shall consider only those kinds of time that are used in psalmody; to wit, single and double common time, triple time and compound common time. In regard to other divisions of time, which are never used, except in instrumental music, it will be sufficient to remark, that they naturally fall into the same plan, and are explained upon the same principles with those, that are here considered. Upon examination it will appear, that the proposed plan is the superior in point of variety; for it distinguishes the modes or movements merely by the quickness or slowness, with which the music is performed. And upon this plan of considering the modes they may be extended to any indefinite number, without destroying simplicity in the least degree. But supposing them to be extended only to seven, as is done in the scale, and allowing this number to each of the four kinds of time, and the aggregate number of distinct modes is twenty eight; whereas, upon the common plan of defining them, the aggregate number is only eleven; two in single and two in double common time; in triple time four, and in compound common time three. And even these are distinguished in a manner much less simple and natural than in the plan proposed; for they depend, sometimes upon the quickness or slowness of the music, and sometimes upon the different measures of the bar; while upon

the proposed plan they uniformly depend upon the quickness or slowness of the music, the only natural mark of distinction between the modes.

Such is the comparative state of the common and proposed plans in regard to the article of variety. Let us proceed a little further and contrast them upon the article of simplicity.

The proposed plan will be found to have the advantage in point of simplicity; first because it has not so many different measures for the bar; and secondly, because it has not so many divisions of notes by the beats. For it may be observed from the following illustration, that the proposed plan reduces the different measures of the bar, from nine to four; and the different divisions of the notes by the beats from seven, to two.

Upon the plan proposed there are no more than four measures for the bar; one for single common, one for double common, one for compound common, and one for triple time. Every mode, that arises from the same kind of time, always retains the same measure note. But upon the common plan the bar has no less than nine different measures; two in common, four in triple, and three in compound time. But why this introduction of different measure notes into the same kind of time? Certainly it cannot be necessary for the sake of distinguishing the modes; for these with a single measure note may be completely defined merely by making them depend on the quickness or slowness of the music. To use a plurality of measure notes on account of the modes, as is commonly done, must therefore be needless; but when contemplated in another point of light, it is not only needless, but injurious; for it must inevitably destroy the simplicity of the system, and render the business of the learner much more intricate and laborious. The intricacy arising from this source is in a great measure removed upon the plan proposed; for it gives to each kind of time only the single measure for the bar.

The superior simplicity of the proposed plan is equally remarkable in its division of the notes by the beats. All the divisions, that it makes, amount only to two; one for single common, double common, and triple time, and one for compound common time.

In single common, double common, and triple time, the minim is always sung to one beat. In compound time to two thirds of a beat. But in the common way of explaining time and mode, there are seven divisions of notes by the beats. Let us make the contrast a little more familiar by a single example. Upon the plan proposed, the quaver is always sung either to a quarter or a sixth part of a beat, and the other notes in like proportion; but upon the common plan the quaver is so variously divided by the beat, that it must be sung, according as it is used in different places, to the time of two beats, one beat, half a beat, a quarter of a beat, two thirds of a beat, one third of a beat, or a sixth part of a beat. And in the same proportion in regard to their beats, must the rest of the notes be varied. But does not this extensive division of the notes by the beats open to us another source of intricacy in the common plan? and may not this intricacy be principally avoided by introducing the plan, that I have adopted?

I have ventured to revive and introduce the Breve as the Measure note of Double Common Time. It may not therefore be unworthy of remark, that the same notes will uniformly be marked by the same number of beats, in the three kinds of time principally used in psalmody; to wit, in Single Common, Double Common, and Triple Time. In all these, the breve, whenever it occurs, will be marked by four beats, the semibreve by two beats, the minim by one beat, the crochet by one half of a beat, the quaver by one fourth of a beat, &c. Hence too, the kind of time the singer is performing will all along be obvious from the slightest glance at the bar; for, if the bar, for instance, be filled by a breve, two semibreves, four minims, or their quantities, he will perceive it is Double Common Time, and must be marked with four beats; if the

bar be filled by a femibreve, two minims, or their quantities, he will know it is single common time, and must be marked with two beats ; if the bar be filled with a pointed femibreve, three minims or their quantities, he will be reminded that it is Triple Time, and is to be marked with three beats ; and if the bar be filled with two pointed minims, six crochets or their quantities, he must see it is Compound Time.

The number of musical characters need not be increased by this revival of the breve. The Demisemiquaver may be expunged from the scale, and the shortest notes used in music, upon the proposed plan of writing it, may be as perfectly expressed by the semiquaver, as in the ordinary way by the demisemiquaver.

It results then, that there need be only four measures for the Bar, one for each of the kinds of time required, to wit, Single Common, Double Common, Triple and Compound Common Time ; and no more than two divisions of the notes by the beats, one for the three former, and one for the latter of these times.

To all these considerations it might be added, that upon the proposed plan, music would be more easily written, and printed, than at present ; for it would be more generally expressed by plain and open notes, such as femibreves and minims. But enough has been said. The view that has been taken of the proposed plan is already comprehensive. In contrast with that, which at present obtains, it appears to be superior both in variety and in simplicity. In variety, for it introduces a more natural, definite and extensive division of modes. In simplicity, for it requires fewer measures for the bar, and fewer divisions of the notes by the beats. By means of its variety, additional diversity and expression may be introduced into music, without embarrassing the performer ; while the composer may give more precise directions, how slow, or how fast, he would have his music sung ; and by means of its simplicity, much, very much, of the intricacy of the established system is removed, and the business of the learner rendered more plain and easy. The arguments then, by which the proposed plan is recommended, are its variety and simplicity. These are clear, determinate and important. As to the objections against the plan, I know of none that are weighty, unless perhaps it be this, that it is not now in use. But this objection cannot be decisive ; for the same mode of reasoning, that would lead us to reject one essential improvement because of its novelty, would, if pursued, extend to the exclusion of improvements of every kind, and add to an establishment of error the aggravations of despair. I would not however be understood to advocate the plan, that I have adopted, as a perfect one. Time may discover, and correct imperfections, not at present foreseen. Long reflection has, however, convinced me, that in its present state it may be introduced into practice, and become a real improvement in the Art of Music. But I am willing to submit it to inspection, without so much as wishing it to meet the approbation of the public, any further, than it will bear a critical examination.

#### CHAP. XVI. A VIEW of the new PLAN of printing MUSIC, and of the new METHOD of teaching the ART of SINGING.

THIS Book exhibits a Plan and Method which are different from any that have yet appeared.

The principal Objects of this Plan and of this Method are to lessen the burden of the learner ; to facilitate the performance, or practice of Music ; and to promote a general improvement in the praises of our God and Redeemer.

Music, printed without the lines, is more simple than it can be on lines and spaces ; because the lines and spaces increase the number of the parts, which compose the characters, and render them more indistinct, and more difficult to be retained in the memory.

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one half of the character ; by this means the parts of the quaver are diminished one third ; and the semiquaver one fourth.

The cliffs, F and G, and the repeat, R, are characters used in reading and are familiar to every one ; these are used instead of those, which are unknown, till learned as musical characters.

The four kinds of characters denote the four singing syllables ; and the learner will immediately name the notes with great facility, and will read them with equal ease in every part, and in all the different changes of the keys.

But these are by no means the greatest advantages, derived from the plan, and method of teaching by these characters.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the key. The common chord taken upon the key note consists of the first, third and fifth degrees of the key. Lessons of the degrees of the key, and of the common chords are given in the system of the Rules.

There are only two keys in music, the sharp, or major key ; and the flat, or minor key. There are also only two common chords taken upon the key note ; one for the sharp key, and one for the flat key ; and these chords differ only in the third degree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably ; and whenever the key be shifted, from one letter to another, the characters and the common chord will shift with the key ; and retain, from the key note, the same order of characters, of names, and of arrangement of tones and semitones.

This similarity of the characters, of the names of the notes, and of the order of tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy ; and will greatly diminish the expences of tuition and the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easily as they read other books.

Another advantage arising from it is, that those who practise upon this system will perform with greater facility, and be able to sing any part that is within the compass of their voices.

Is it not rational to suppose, that great advantages may be derived from the introduction of this plan ?

Upon this plan and method the knowledge of the Art will be easily obtained ; music will be read in a short time with great facility ; and the performance of it will be ready and familiar. The natural consequence of this will be, that the cultivation of the art will become more general ; and the practice of it will be rendered more pleasing and entertaining.

It is sincerely and ardently wished, that the introduction of it may be of public utility ; that our Psalmody may be improved by it ; and that our devout acts of praise may become more delightful to the people of God, and more pleasing in the sight of Him, Who is the proper object of all worship, adoration and praise.

# I N D E X.

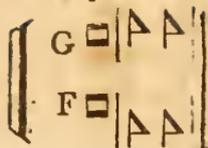
America,	S.	33	Deerfield,	L.	34	Lancaster,	P.	46	Palmis,	L.	63
Angels Hymn,	L.	39	Delaware,	C.	60	Leeds,	L.	71	Pelham,	S.	62
Archdale,	C.	57	Dover,	C.	40	Leighton,	C.	59	Persia,	L.	85
Asia,	C.	78	Dresden,	L.	95	Litchfield,	L.	50	Pittsfield,	S.	70
Aylesbury,	S.	42	Dublin,	C.	42	Lorrain,	L.	88	Plymouth,	C.	43
			Dunbar,	S.	91				Portugal,	L.	49
Bangor,	C.	93	Dunstan,	L.	55	Mear,	C.	38	Princeton,	S.	61
Bath,	S.	48	Durham,	C.	91	Madrid,	L.	74	Putney,	L.	44
Bedford,	C.	45				Malden,	C.	55	Providence,	P.	73
Berlin,	L.	67	Easton,	C.	77	Mansfield,	S.	52	Scotland,	L.	79
Bethesda,	P.	61	Enfield,	C.	53	Mantua,	S.	68	Southbury,	P.	58
Bethlehem,	S.	52	Epping,	L.	51	Maryland,	C.	49	Suffolk,	C.	50
Beverly,	S.	37				Mecklenburg,	L.	83	Sunderland,	P.	76
Bloomfield,	S.	47	Geneva,	L.	56	Middlebury,	C.	36	Surry,	L.	63
Bolton,	L.	70	Genoa,	L.	56	Milan,	C.	35	Sutton,	S.	45
Braintree,	C.	69	Georgia,	C.	47	Milton,	C.	66	Sweden,	P.	96
Barford,	C.	75	Germany,	S.	68				Tenefee,	C.	71
			Groton,	L.	43	Nantwich,	L.	90	Tyndale,	S.	78
Canton,	P.	72	Guilford,	C.	35	Naples,	C.	58	Wakefield,	C.	64
Carlisle,	L.	37				Neston,	L.	80	Wales,	P.	84
Carr's Lane,	C.	74	Haddam,	S.	51	Newbern,	P.	65	Walfall,	C.	79
Charleston,	P.	66	Hamburgh,	S.	48	New London,	L.	54	Wells,	L.	34
Chester,	C.	69	Hanpton,	C.	64	Newport,	P.	82	Weston Favel,	C.	76
Chesterfield,	C.	33	Hanover,	P.	92	Norfolk,	C.	39	Whitfield,	S.	80
China,	C.	90							Windfor,	C.	52
Colchester,	C.	54	Irish,	C.	40	Old 100,	L.	60	Woodbridge,	S.	36
Coventry,	S.	44	Isle of Wight,	C.	93	Old York,	C.	87	Woodbury,	C.	81
Crowle,	C.	75	Jersey,	P.	86	Oxford,	L.	36			

N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L. shows that the tune is long metre; C. common metre; S. short metre; and P. particular metre.



Characters. Explanations.  
 Brace  Shows how many parts are fung together.

Examples.



The examples show a vertical brace on the left. To its right, the letter 'G' is positioned above a square note, followed by two triangular notes. Below this, the letter 'F' is positioned above a square note, followed by two triangular notes.

Cliff G Is used in Treble, Counter and Tenor.

Cliff F Is used in Bass only.

Close  Shows the end of the Tune.

Notes or marks of sounds.

	mi	faw	fol	law
Breves				
Semibreves				
Minims				
Crotchets				
Quavers				
Semiquavers				

Rests or marks of silence.

Breve Rest	
Semibreve	
Minim	
Crotchet	
Quaver	

Proportion of the Notes.

One  Breve is.

Two   Semibreves.

Four     Minims.

Eight         Crotchets.

Sixteen          Quavers.

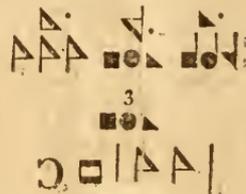
Thirty-two            Semiquavers.

The Rests have the same proportion, except the semibreve, which fills a bar in Triple time.

Dot . at the right hand of a note, adds to it half its length.

Figure 3 shows that each of the three notes is one third of a beat

Single bar  divides the time according to the measure note



The examples show three groups of notes. The first group has three triangular notes with dots to their right. The second group has three square notes with dots to their right. The third group has three circular notes with dots to their right. Below these is a triple bar (a horizontal line with a '3' above it). At the bottom is a single bar with a square note, a triangle note, and another triangle note.

LESSON V.

The figures show the degrees of the Key.

LESSON VI.

Handwritten musical notation for Lesson V and Lesson VI. Each lesson consists of two staves, G and F. The notation includes notes, rests, and various symbols (circles, triangles, diamonds, squares) representing fingerings. Above the notes are numerical figures (1-7) indicating the degrees of the key. Lesson V figures: G (5 5 1 5 6 5 5 1 2 3 2 1), F (5 1 1 5 6 5 1 3 4 5 5 1); Lesson VI figures: G (5 1 2 3 2 1 7 6 5 5 1 2 3 4 3 2 1), F (5 3 2 1 7 1 2 2 5 5 6 5 1 4 5 5 1).

LESSON VII.

Two beats in a bar, one down and one up.

Handwritten musical notation for Lesson VII. It consists of two staves, G and F. The notation includes notes, rests, and various symbols. Above the notes are numerical figures indicating fingerings. Lesson VII figures: G (5 1 7 1 2 3 2 1 1 3 2 1 7 1 1 2 3 2 1 7 6 5 5 1 2 3 2 1), F (5 1 2 3 4 5 5 1 1 1 5 6 5 1 1 5 1 7 1 2 2 5 5 3 4 5 5 1).

LESSON VIII.

Handwritten musical notation for Lesson VIII. It consists of two staves, G and F. The notation includes notes, rests, and various symbols. Above the notes are numerical figures indicating fingerings. Lesson VIII figures: G (1 3 2 1 3 4 3 2 2 3 1 2 7 1 1 2 3 4 2 3 1 2 2 3 4 3 2 1), F (1 1 5 1 1 7 1 5 5 1 6 4 5 1 1 5 1 4 5 1 6 5 5 1 4 5 5 1).

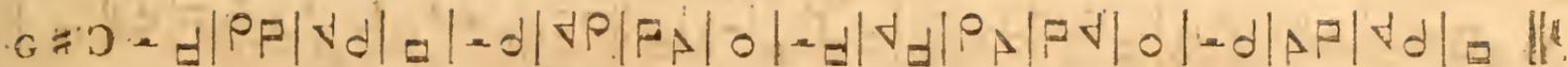
## SCALE OF SHARP KEYS.

## SCALE OF FLAT KEYS.

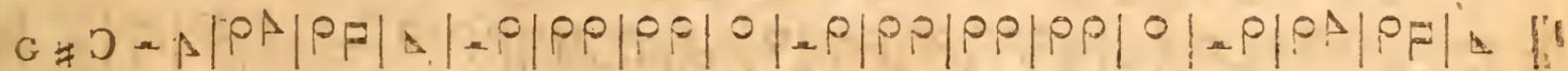
D. Sharp key of C.	Of G.	Of D. eighth	Of E.	B. Flat key of A.	Of E.	Of D.	Of G.
C eighth degree		$\sharp$ seventh		A eighth degree		b	
B seventh degree		sixth		G seventh degree			eighth
A sixth degree		fifth	b	F sixth degree	$\sharp$		seventh
G fifth degree	eighth	fourth		E fifth degree	eighth		b sixth
F fourth degree	$\natural$ seventh	third	eighth	D fourth degree	seventh	eighth	fifth
E third degree	sixth	second	seventh	C third degree	sixth	seventh	fourth
D second degree	fifth	first	sixth	B second degree	fifth	b sixth	third
C first degree	fourth	$\sharp$	fifth	A first degree	fourth	fifth	second
B	third		b fourth	G	third	fourth	first
A	second		third	F	$\sharp$ second	third	
G	first		second	E	first	second	
F	$\sharp$		first	D		first	

Cheerful.

A M E R I C A. No. 1.



Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

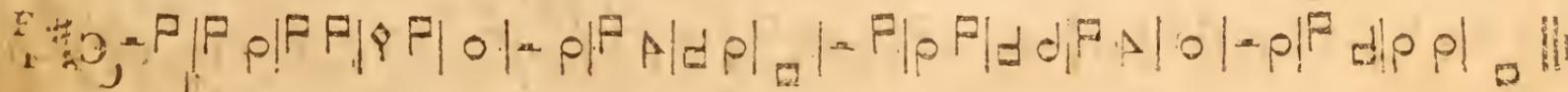
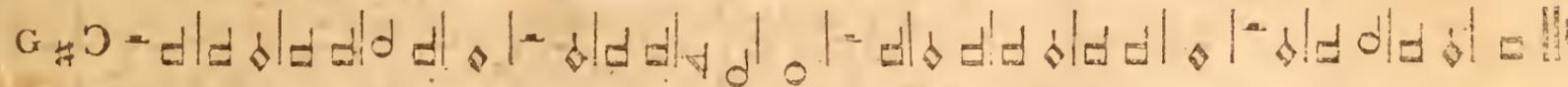


Cheerful.

C H E S T E R F I E L D. No. 2.



I'll speak the honors of my King, His form divinely fair; None of the sons of mortal race May with the Lord compare.



DEERFIELD. No. 3.

G # C - d | d d | v d | d d | o | - v | d v | P P | d d | o | - d | d v | P - o | P - o | o | - d | d d | P P | v d | o ||

The heavens declare thy glory, Lord: In every star thy goodness shines, But when our eyes behold thy word, We read thy name in fairer lines.

G # C - d | d d | d d | v d | o | - d | d d | d d | d v | o | - d | d d | d d | d o | o | - d | d d | d d | d d | o ||

G # C - P | P P | P P | P d | v | - P | P P | P P | P # P | o | - d | P P | P P | P P | o | - d | P P | P P | P P | v ||

F # C - P | P P | P P | d P | o | - P | P P | P P | P o | o | - P | P P | P P | P o | o | - P | P P | P P | P P | o ||

Cheerful.

W E L L S. No. 4.

G # C o | P P | P P | P P | o | - P | P P | P P | P d | o | - P | P P | P P | P P | o | - d | P P | P P | P d | o ||

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land; The tribes with cheerful homage own Their king, and Judah was his throne.

G # C o | d d | v d | v d | o | - d | d d | v d | d d | o | - d | d v | P d | v d | o | - d | d d | d d | d d | o ||

G # C v | P P | P P | P # P | o | - P | P P | P P | P o | o | - P | P P | P P | P # P | o | - P | P P | P P | P P | v ||

F # C o | P P | P P | P P | o | - P | P P | P P | d d | o | - P | P P | P P | P P | o | - d | P P | P P | d d | o ||

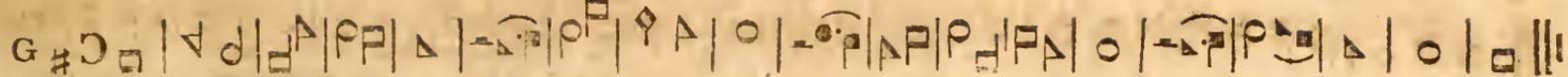
first

metre;

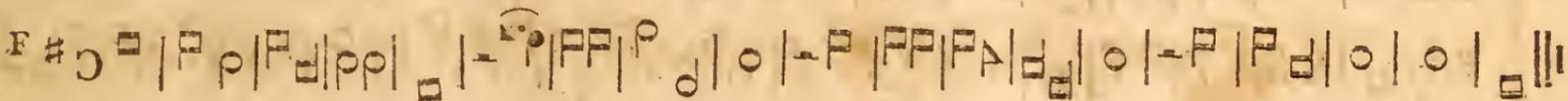
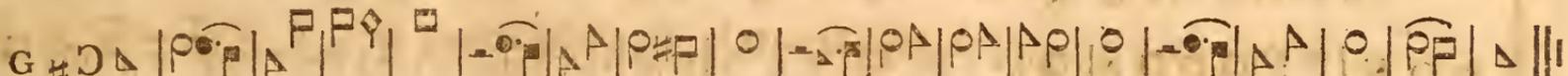
Cheerful.

MILAN. No. 5.

35

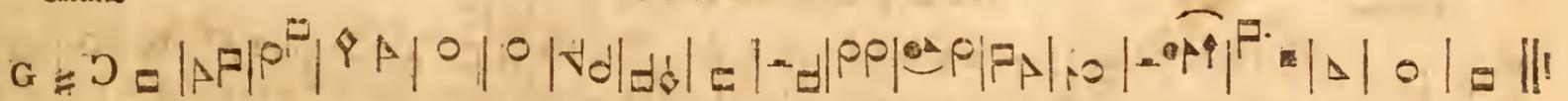


Oh, for a shout of sacred joy! To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

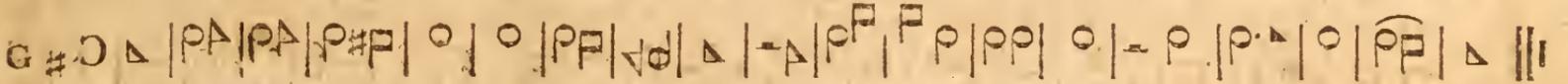
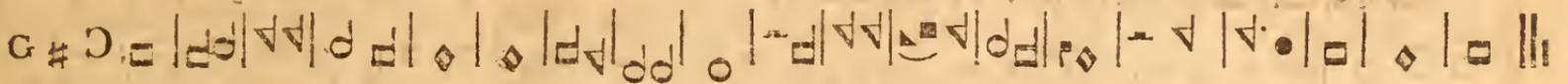


Cheerful.

GUILFORD. No. 6.



My never-ceasing song shall show The mercies of the Lord; And make succeeding ages know How faithful is the Lord.



Moderate.

MIDDLEBURY. No. 7.

G C O | P P A P A P | Q | - P P d V d | Q | - P P d V d | d | O | - d P P A P | Q ||

Thy life I read, my dearest Lord, With transport all divine; Thine image trace in every word Thy love in every line.

G C O | d d d V d d | A | - d d V d | O | - d d d d d V d | O | - d d V d d | O ||

G C Q | A P P P P d | Q | - P A P P P | A | - A A P P P P P | d | - d P P P d | Q ||

F C Q | A P P P P | Q | - d d A P P | Q | - d d P P d P A | O | - P A P P P | Q ||

Moderate.

O-X-F-O-R-D. No. 8.

G C O | [ornaments] A P | Q | - P [ornaments] d V | O | - d [ornaments] P P | d | - d [ornaments] A | O | Q ||

Now let my faith grow strong and rise, And view my Lord in all his love; Lock back to hear his dying cries; Then mount and see his throne above.

G C O | [ornaments] d d | O | - d [ornaments] d d | O | - d [ornaments] d d | O | - d [ornaments] O | O | O ||

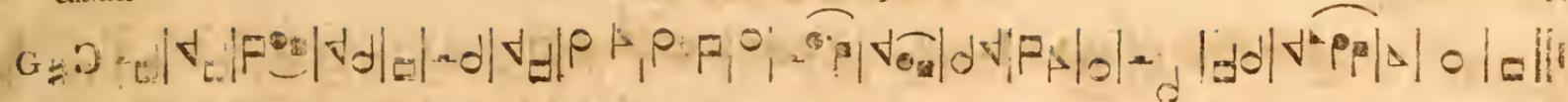
G C Q | [ornaments] P P | A | - A [ornaments] P P | d | - P [ornaments] d P | O | - P [ornaments] Q | d | Q ||

F C Q | [ornaments] P | Q | - d [ornaments] d | O | - P [ornaments] P | O | - P [ornaments] O | O | Q ||

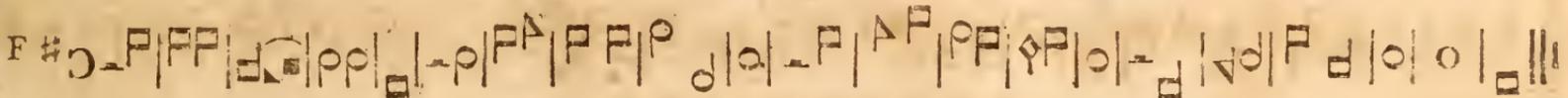
Cheerful.

CARLEISLE. No. 9.

37

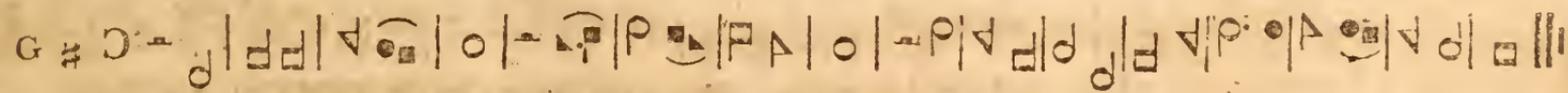


To God, the great, the ever blest'd, Let songs of honor be address'd; His mercy firm forever stands; Give him the thanks his love demands.

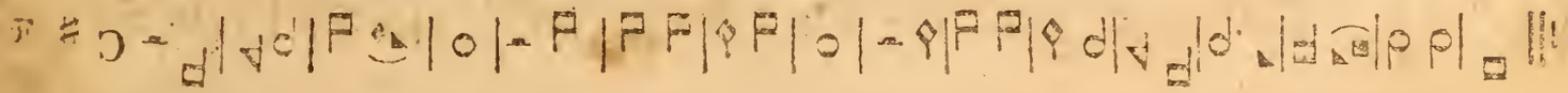
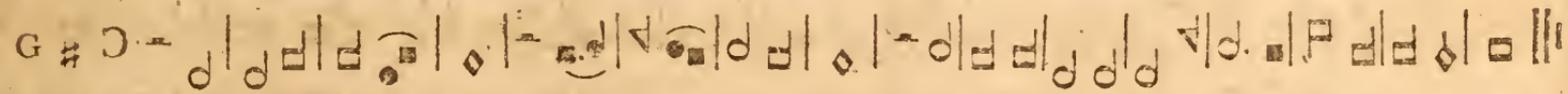


Cheerful.

BEVERLY. No. 10.



My Saviour and my King. Thy beauties are divine; Thy lips with blessings overflow, And every grace is thine.

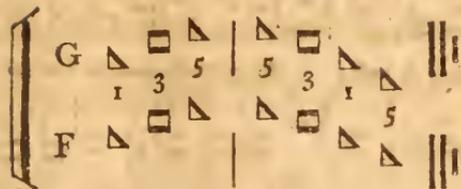




Flat key of A.

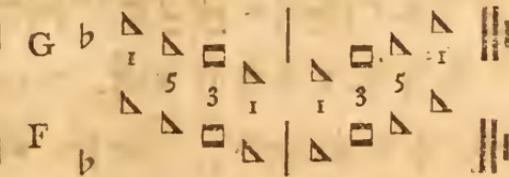
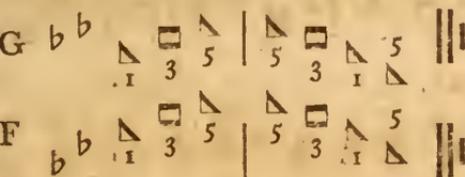
First degree A  
 Seventh degree G  
 Sixth degree F  
 Fifth degree E  
 Fourth degree D  
 Third degree C  
 Second degree B  
 First degree A

Common Chord, A, C, E.

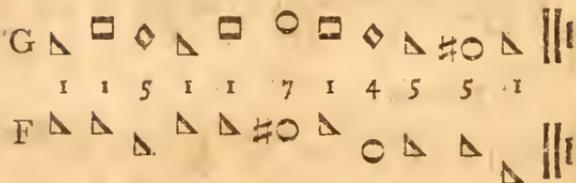


In every flat key, the first and fifth degrees, are the quarter of a diamond figure; the second degree, is the diamond; the third and sixth degrees, are the square; and the fourth and seventh degrees, are the round.

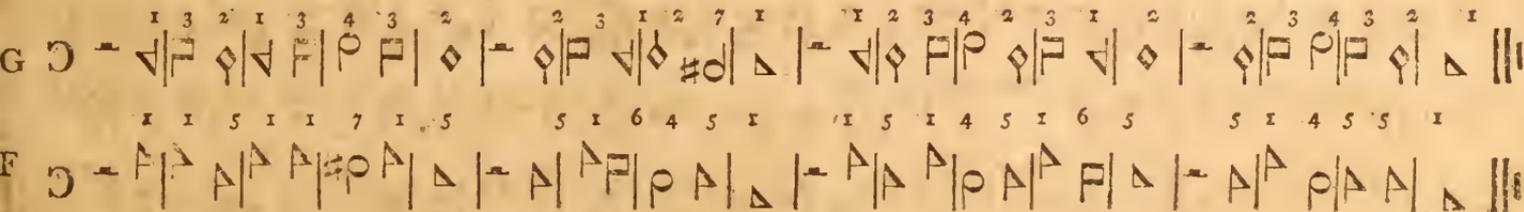
Flat key of G. Common Chord, G, B $\flat$ , D. Flat key of D, Common Chord, D, F, A.



LESSON IX.  
 1 3 2 1 3 4 3 2 1 7 1



LESSON X.



DUBLIN. No. 17.

G C - V | V d | P d | V V | - P | P P | P d | □ | - P | P P | P d | V V | - P | d | V | P P | V |

With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cool - ing brook.

G C - V | V d | d d | d d | - V | d d | d d | o | - d | d d | V d | d d | - d | d P | P P | V |

G C - V | P P | P P | P P | - d | - d | P P | P P | - P | P P | V P | P P | - P | P P | P P | P P | - P | P P | P P | P P |

F C - P | P P | P P | P P | - P | - P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P |

Moderate.

AYLESBURY. No. 18.

G b<sup>b</sup> C V | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P |

I lift my soul to God, My trust is in his name; Let not my foes that seek my blood Still triumph in my shame.

G b<sup>b</sup> C V | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P |

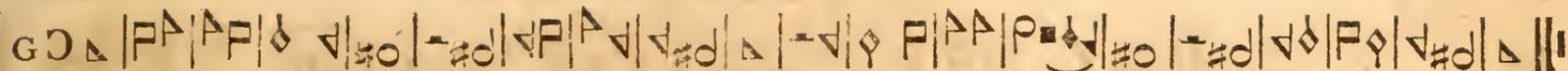
G b<sup>b</sup> C P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P |

F b<sup>b</sup> C P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P | - P | P P | P P | P P |

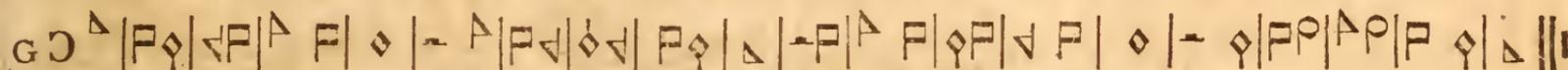
Slow.

GROTON. No. 19.

43



Deep in our hearts let us record      The deeper furrows of our Lord;      Behold the rising billows roll      To overwhelm his holy soul.

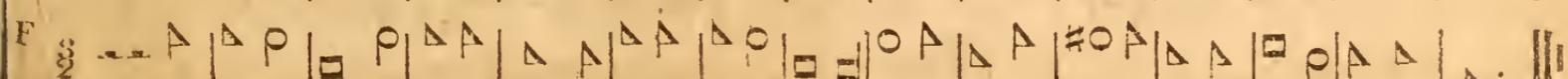


Cheerful.

PLYMOUTH. No. 20.



With reverence let the faints appear,      And bow before the Lord;      His high commands with reverence hear,      And tremble at his word.



Man has a soul of vast desires, He burns within with restless fires; Tost to and fro his passions fly From van - i - ty to van - i - ty.

Cheerful.

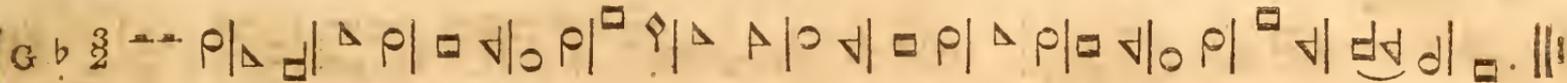
## COVENTRY. No 22.

Lord, what a fee - ble piece Is this our mortal frame! Our life how poor a tri - fle 'tis, That scarce deserves the name!

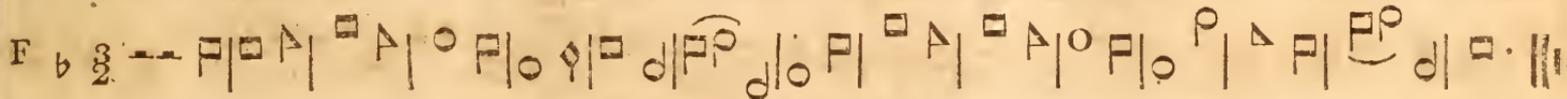
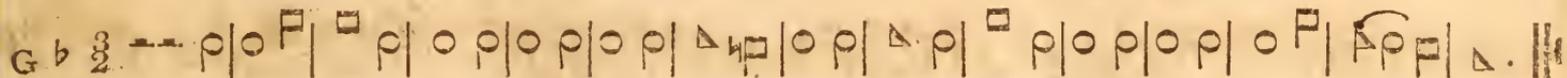
Cheerful.

B E D F O R D. No. 23.

45



Awake, ye saints, to praise your King Your sweetest passions raise ; Your pious pleasure, while you sing, Increasing with the praise.

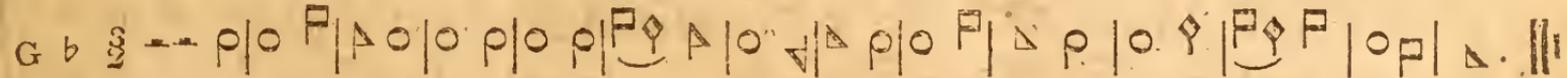


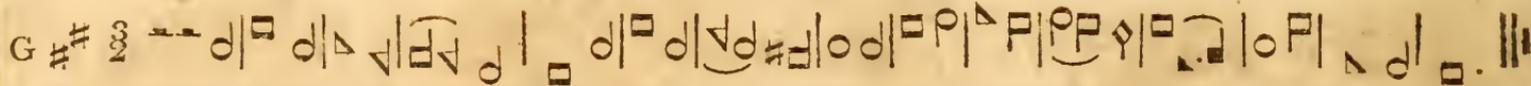
Moderate.

S U T T O N. No. 24.

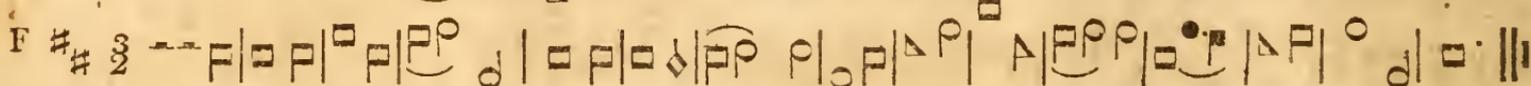
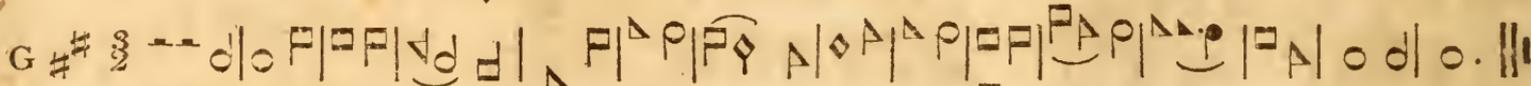
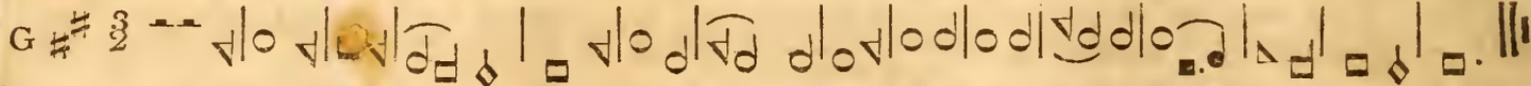


Oh bless the Lord, my soul, Let all within me join, And aid my tongue to bless his name, Whose favours are di - vine.





Blest are the souls that hear and know The gospels joyful sound! Peace shall attend the path they go, And light their steps surround.

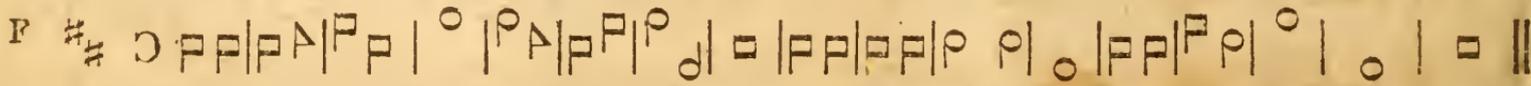
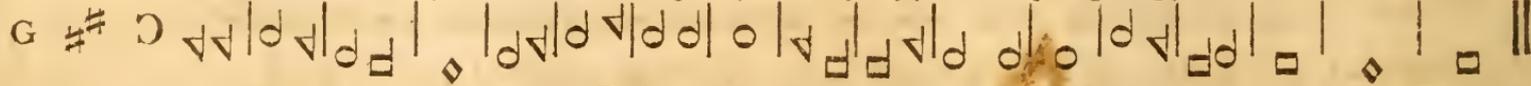


Moderate.

LANCASTER. No. 26.



1. Christ the Lord is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing ye heavens, and earth re- ply.



2. Loves redeeming work is done, Fought the fight, the battle won; Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

3. Soar we now, where Christ has led, Following our exalted Head; Made like him, like him we rise, Ours the cross, the grave, the skies.

Cheerful.

BLOOMFIELD. No. 27.

G # 3/8

Musical notation for the first staff of 'Bloomfield', featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notes are arranged in a series of measures with various rhythmic values and accidentals.

My God per - mit my tongue This joy, to call thee mine; And let my early cries prevail, To taste thy love di - vine.

G # 3/8

Musical notation for the second staff of 'Bloomfield', continuing the melody from the first staff.

G # 3/8

Musical notation for the third staff of 'Bloomfield', continuing the melody.

F # 3/8

Musical notation for the fourth staff of 'Bloomfield', continuing the melody.

Moderate.

GEORGIA. No. 28.

G # C

Musical notation for the first staff of 'Georgia', featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are arranged in a series of measures with various rhythmic values and accidentals.

Return, O God of love, return; Earth is a tiresome place; How long shall we thy children mourn Our absence from thy face.

G # C

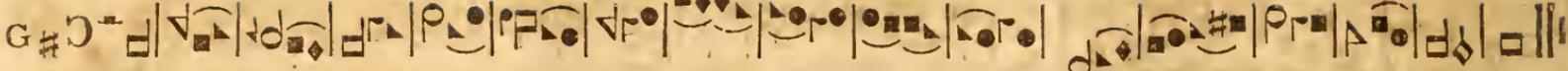
Musical notation for the second staff of 'Georgia', continuing the melody.

G # C

Musical notation for the third staff of 'Georgia', continuing the melody.

F # C

Musical notation for the fourth staff of 'Georgia', continuing the melody.

G  $\text{C}^{\flat}$  

Come, sound his praise abroad, And hymns of glory sing. Je - ho - vah is the fovereign God, The uni - ver - sal King, The universal King.

G  $\text{C}^{\flat}$  

G  $\text{C}^{\flat}$  

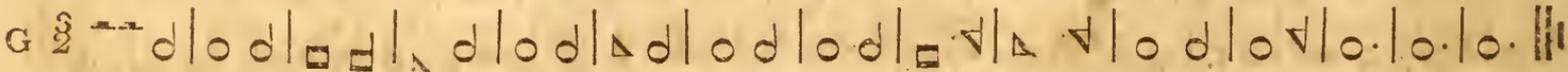
F  $\text{C}^{\flat}$  

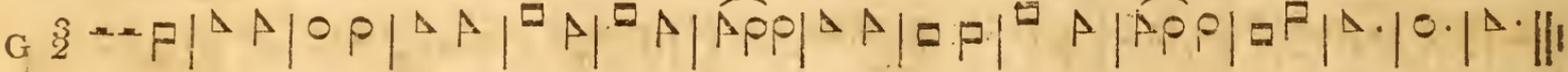
Cheerful.

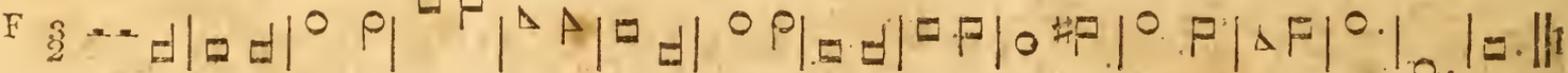
## B A T H. No. 30.

G  $\text{C}^{\flat}$  

How beauteous are their feet Who stand on Zion's hill! Who bring sal - vation on their tongues, And words of peace re - veal.

G  $\text{C}^{\flat}$  

G  $\text{C}^{\flat}$  

F  $\text{C}^{\flat}$  

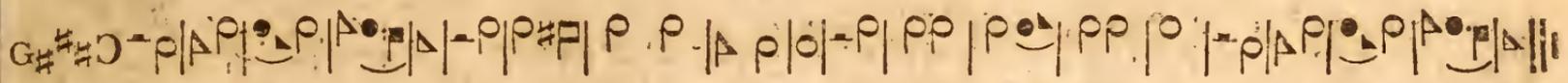
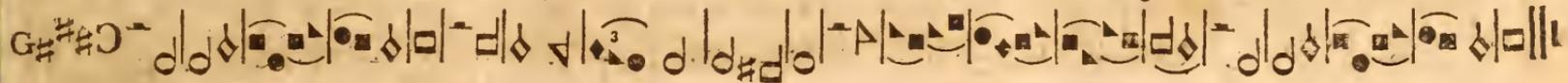
Moderate.

PORTUGAL. No. 31.

49

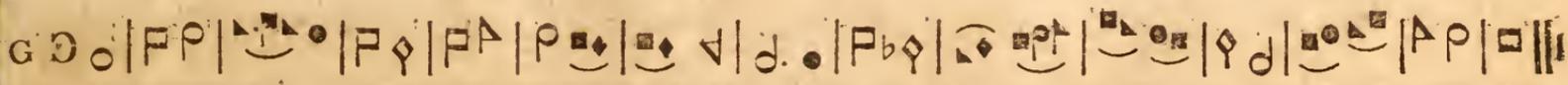


Behold the rose of Sharon here, The lily which the valleys bear; Behold the tree of life; that gives Refreshing fruit and healing leaves.

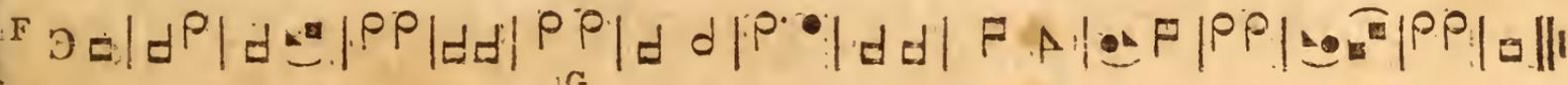
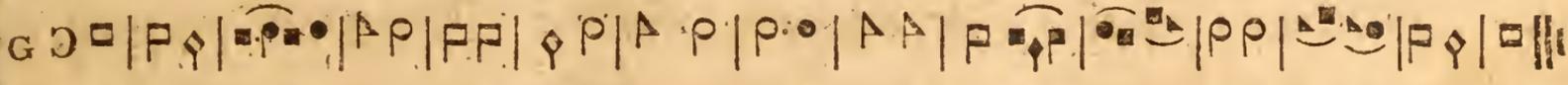
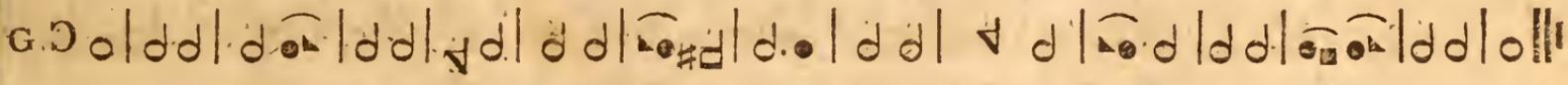


Cheerful.

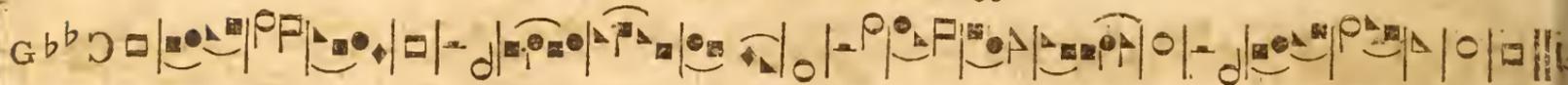
MARYLAND. No. 32.



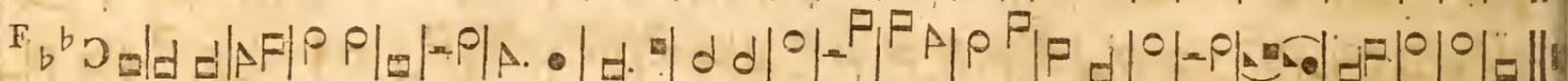
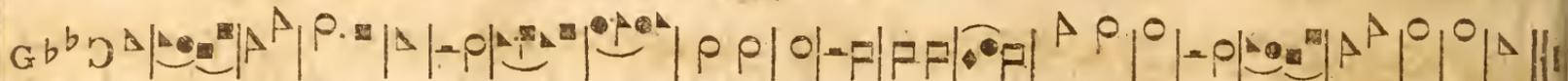
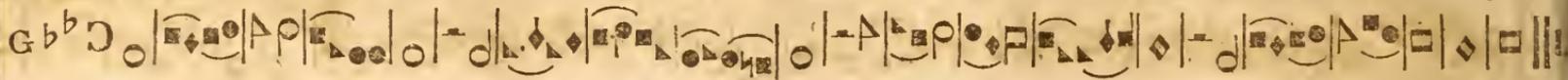
Lo, what an entertaining sight Those friendly brethren prove, Whose cheerful hearts in bands unite Of harmony and love.



## LITCHFIELD. No. 33.



How soft the words my Saviour speaks! How kind the promises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.

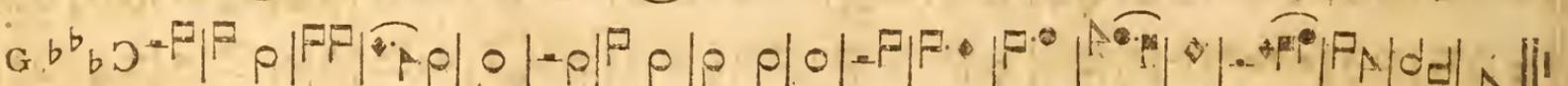
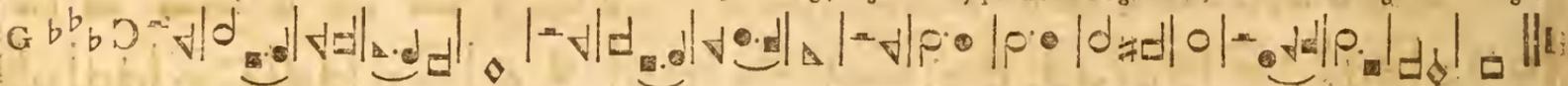


Moderate.

## SUFFOLK. No. 34.



Awake, my soul, to sound his praise, Awake my harp to sing; Join all my powers the song to raise, And morning incense bring.



Moderate.

EPPING. No. 35.

51

G  $\text{AV}$   $\text{3/3}$

Lord what a thoughtless wretch was I, To mourn, and murmur, and repine To see the wicked plac'd on high, In pride and robes of honour shine.

G  $\text{AV}$   $\text{3/3}$

G  $\text{AV}$   $\text{3/3}$

F  $\text{AV}$   $\text{3/3}$

Moderate.

HADDAM. No. 36.

G  $\text{b}^b$   $\text{C}$

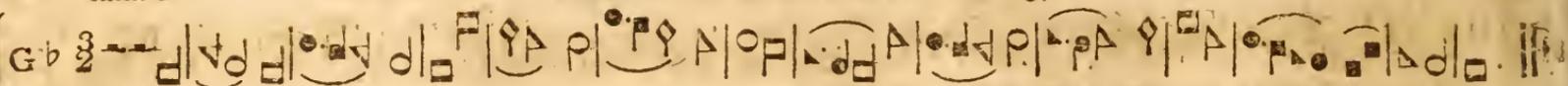
When overwhelm'd with grief, My heart within me dies; Helpless and far from all re - lief To heaven I lift my eyes.

G  $\text{b}^b$   $\text{C}$

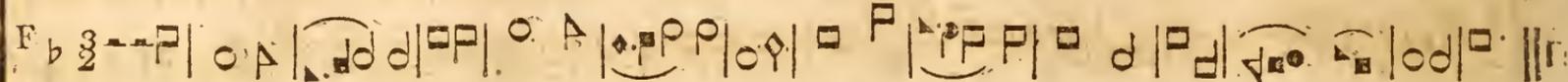
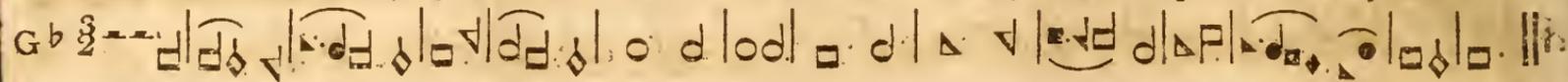
G  $\text{b}^b$   $\text{C}$

F  $\text{b}^b$   $\text{C}$

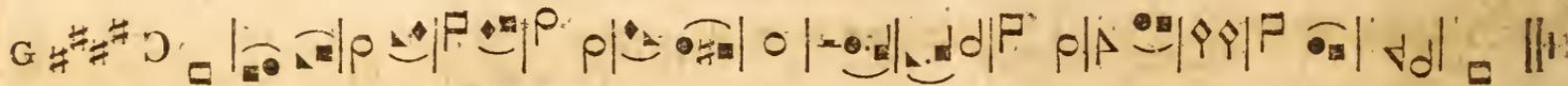
## BETHLEHEM. No. 37.



Behold: the lo- - ty sky Declares its mak - er God; And all the star - ry works on high Proclaim his power abroad.

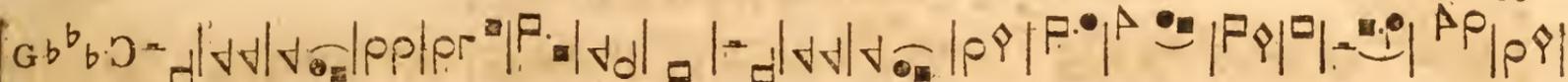


## MANSFIELD. No. 38.

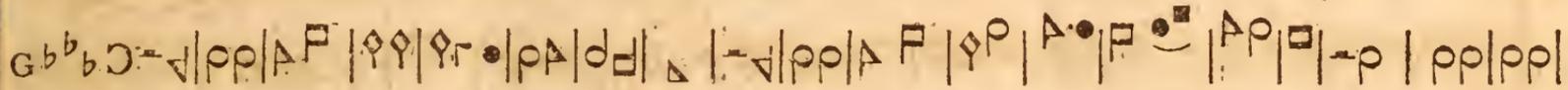


The darknes and the light Still keep their course the same; While night to day and day to night Divinely teach his name.



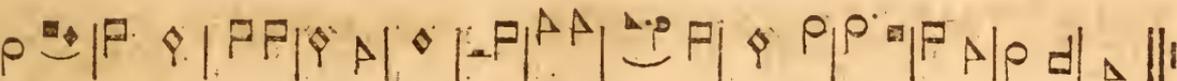
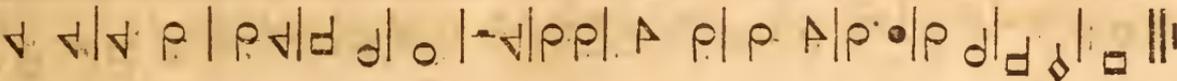


Before the rosy dawn of day To thee my God I'll sing, - Awake my soft and tuneful lyre, Awake each charming string. Awake and let thy

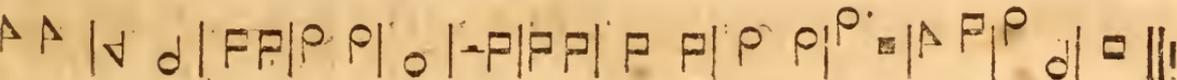


flowing strains Glide through the midnight air; While high amidst her silent orb The silver moon rolls clear.

1. Songs of immortal praise belong  
To my Almighty God;  
He has my heart, and he my tongue.  
To spread his name abroad.



2. How great the works his hand has wrought!  
How glorious in our fight! [wrought!]  
And men in every age have fought  
His wonders with delight.



What is our God, or what his name; Nor men can learn nor an - gels teach; He dwells conceal'd in radiant flame, Where neither eyes nor

Cheerful.

## COLCHESTER. No 41.

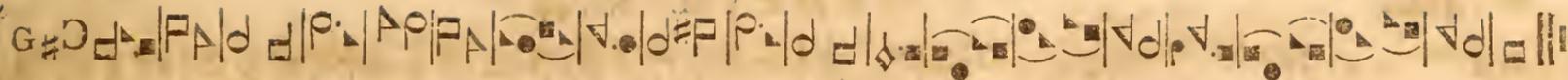
thoughts can reach. My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.

Moderate.

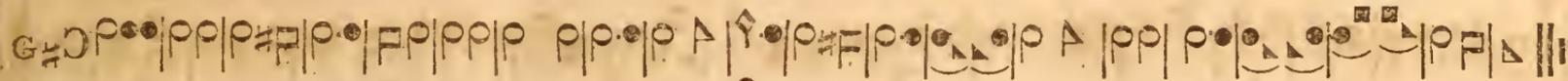
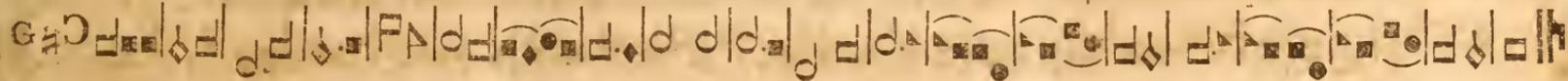
Soft. DUNSTAN. No. 42.

Loud.

55.

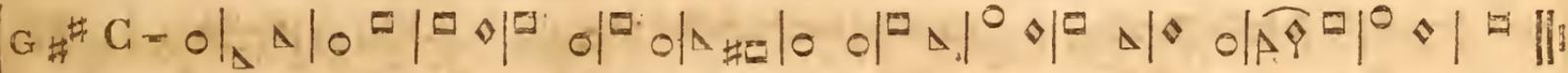


Jesus shall reiga where'er the sun Does his successive journeys run ; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons, &c.

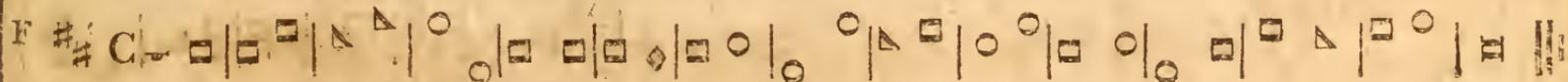


Moderate.

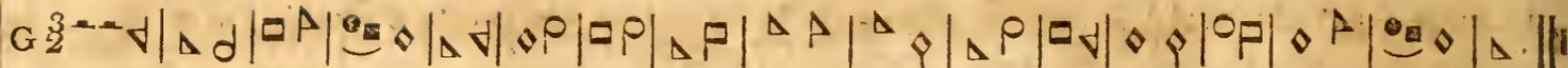
MALDEN. No. 43.



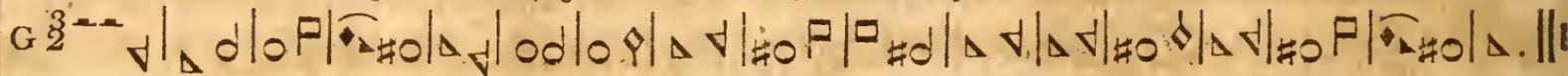
How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.



## GENEVA. No. 44.

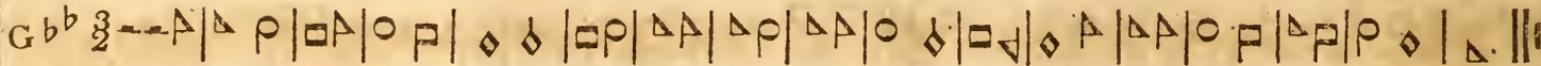


Now let our mournful songs record The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God.

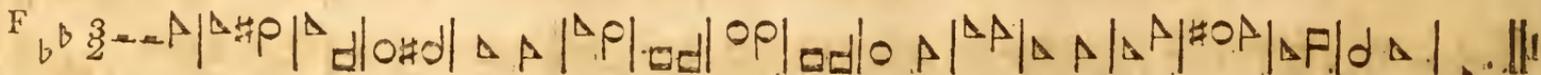


Cheerful.

## GENOA. No. 45.

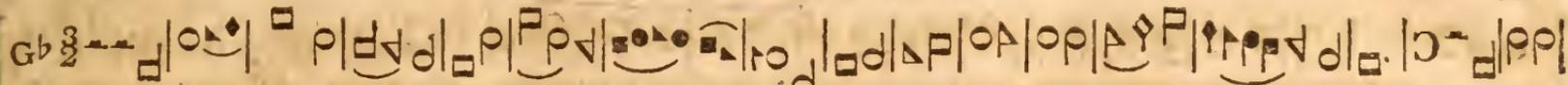


My spirit looks to God alone; My rock and refuge is his throne; In all my fears, in all my straits, My soul on his salvation waits.

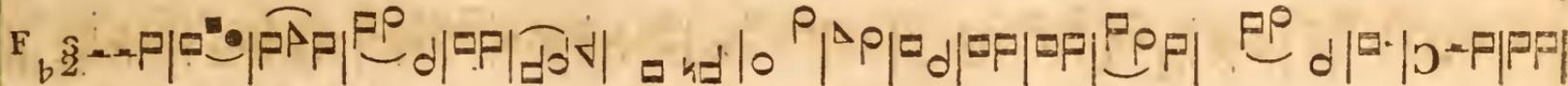
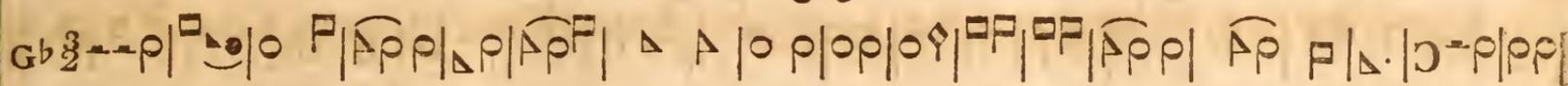
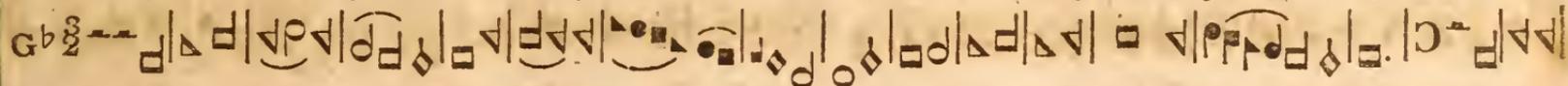


Cheerful.

ARCHDALE. No. 46.

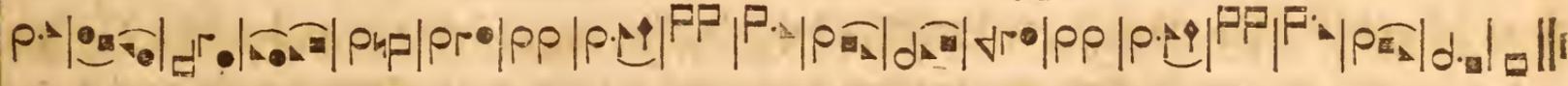


When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream The grace appear'd so great. The world be-

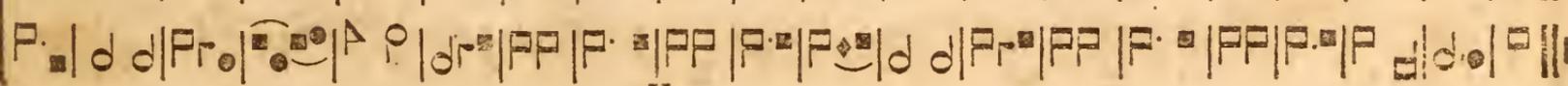
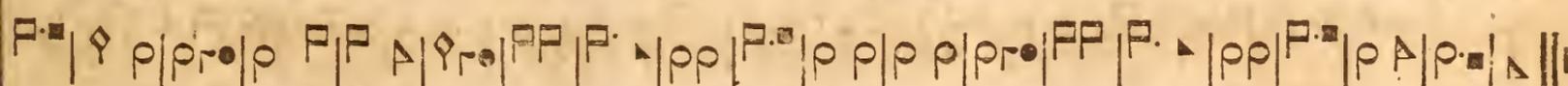
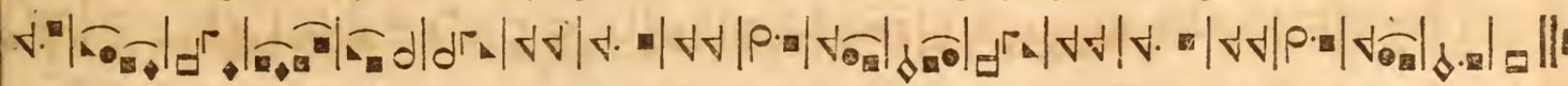


Soft.

Loud.



held the glorious change, And did thy hand confess; My tongue broke out in unknown strains, and sung surpris'ing grace, My tongue broke out,



Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My

Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes, rests, and accidentals.

Soft.

Loud.

Moderate. N A P L E S. No. 48.

heart aspires, With warm desires To see my God. With warm desires To see my God. There is a fountain fill'd with blood, Drawn

Musical notation for the second system, including treble and bass clefs, a key signature of two flats (Bb, Eb), and various rhythmic values such as quarter, eighth, and sixteenth notes, rests, and accidentals.

Soft. Loud.

from Immanuel's veins, And sinners plunged beneath that flood Lose all their guilty stains. And sinners plung'd beneath that flood Lose all their guilty stain.

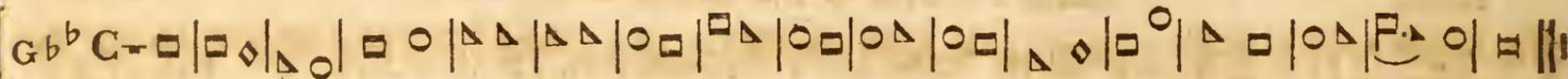
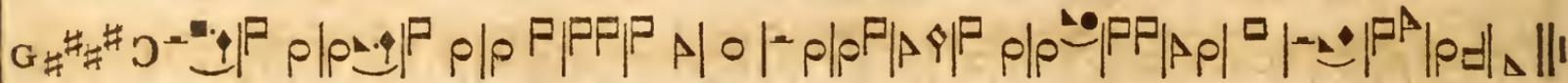
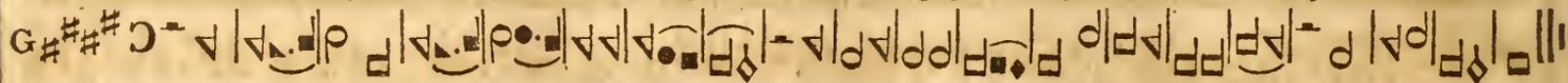
Moderate.

LEIGHTON. No. 49.

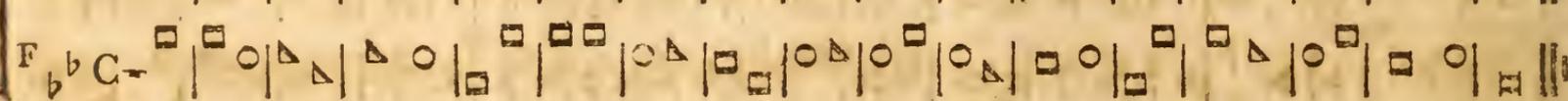
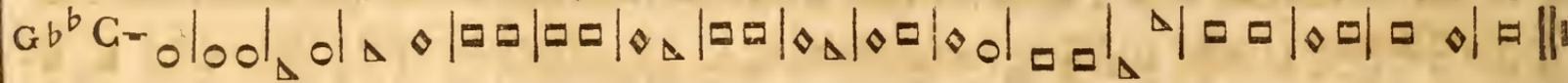
Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.



Let earth with every isle and sea Rejoice, the Saviour reigns : His word like fire prepares his way, And mountains melt to plains, And mountains,



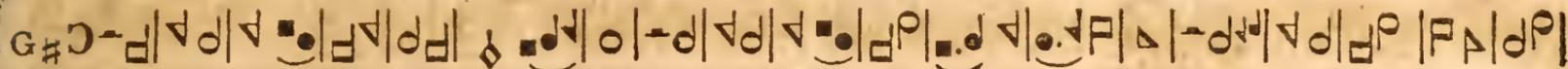
Ye nations round the earth, rejoice Before the Lord your sovereign King ; Serve him with cheerful heart and voice, With all your tongues his glory sing.



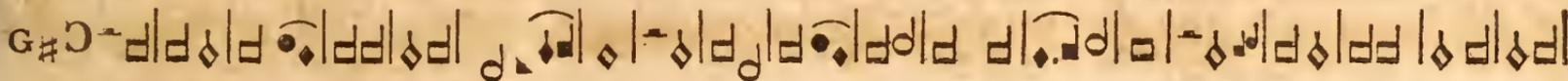
Moderate.

BETHESDA. No. 52.

67



Give thanks to God most high, The univerfal Lord! The fovereign King of kings; And be his grace ador'd. His power and grace Are ftill the fame; And



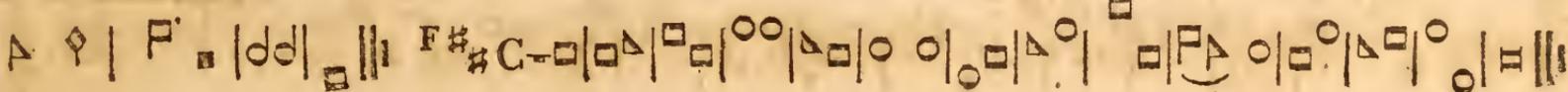
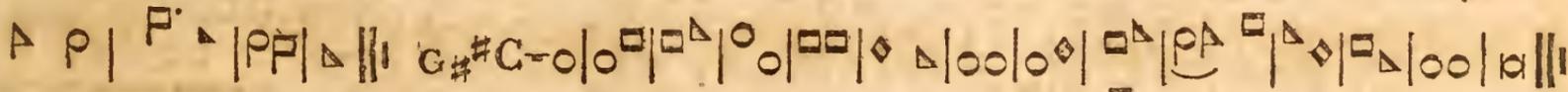
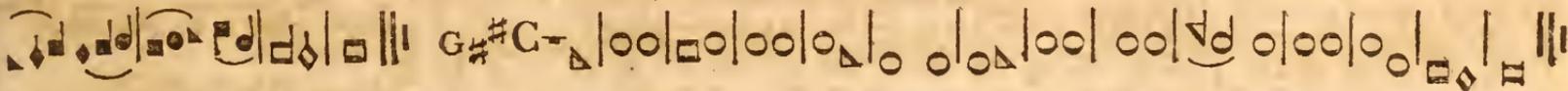
Cheerful

PRINCETON. No. 53.



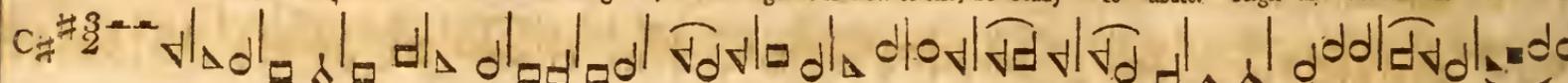
let his name have endless praise.

The God Jehovah reigns, Let all the nations fear; Let finners tremble at his throne, And faints be humble there

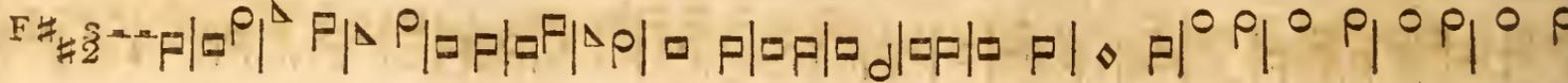


G  $\text{4/4}$   $\text{23}$  

My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. High as the heavens are rais'd A-

C  $\text{4/4}$   $\text{23}$  

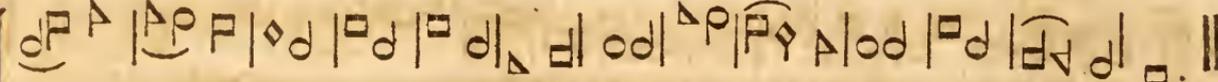
G  $\text{4/4}$   $\text{23}$  

F  $\text{4/4}$   $\text{23}$  

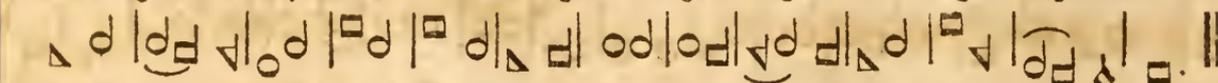
Loud.

Soft.

Loud.



bove the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.







1. Blest are the sons of peace,  
 Whose hearts and hopes are one,  
 Whose kind designs to serve and please  
 Thro' all their actions run.

2. Blest is the pious house,  
 Where zeal and friendship meet,  
 Their songs of praise, their mingle  
 vows,  
 Make their communion sweet.

Moderate.

PALMIS. No. 55.



Eternal power! whose high abode Becomes the grandeur of a God; Infinite lengths beyond the bounds Where stars - - - revolve their



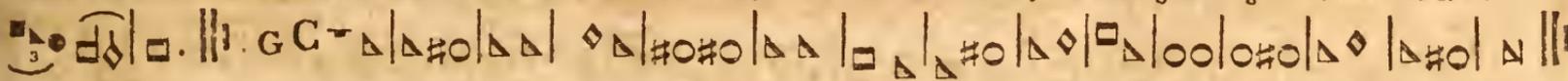
Cheerful.

HAMPTON. No. 56.



lit - tle rounds.

Oh that the Lord would guide my ways, To keep his statutes still! Oh that my God would grant me grace To know and do his will.



To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wonderful works declare.

Moderate.

## S U R R Y. No. 58.

O come loud anthems let us sing, Loud thanks to our almighty King, For we our voices high should raise, When our salvation's rock we praise.



I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall ne'er be past

Moderate.

While life, and thought, and being last, Or im-mor-tal - i - ty endures. Soon as I heard my Father say, Ye children, seek my grace,

My heart reply'd with - out de - lay, I'll seek my Father's face.

My heart reply'd without delay, I'll seek my Father's face,

Moderate.

B E R L I N. No. 62.

My spirit looks to God alone, My rock and refuge is his throne; In all my fears, in all my straits, My soul on his sal - va - tion waits.

Sing to the Lord aloud, sing to the Lord aloud, And make a joyful noise, and make a joyful noise; God is our strength, our Saviour

Moderate.

God; Let Israel hear his voice. From lowest depths of wee, To God I sent my cry, Lord, hear my supplicating voice, And graciously re - ply.

Moderate.

BRAINTREE. No. 65.

69

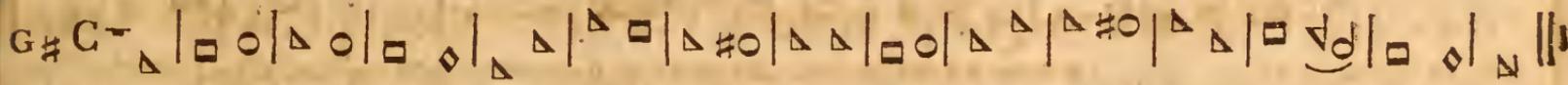


I'll bless the Lord from day to day; How good are all his ways; Ye humble souls that use to pray, Come help my lips to praise.

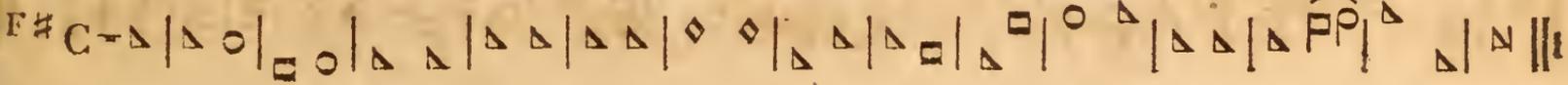
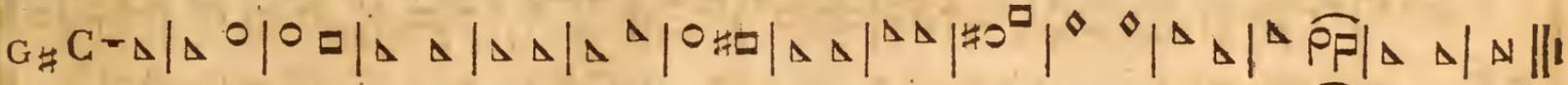
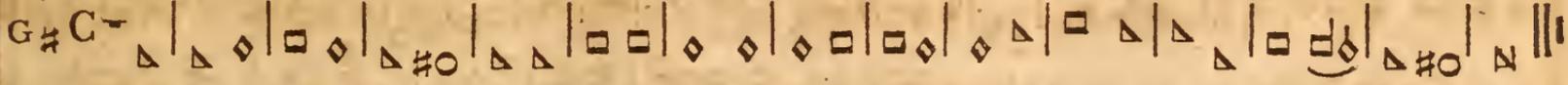


Moderate.

CHESTER. No. 66.



Out of the deeps of long distress, The borders of de - pair, I sent my cries to seek thy grace, My groans to move thine ear.



Bless, O my soul, the living God; Call home thy thoughts that rove abroad, Let all the powers within me join In work and worship to divine.

The musical score for Bolton No. 67 consists of four staves. The top staff is a soprano line (G) with a treble clef and a 3/4 time signature. The second staff is an alto line (G) with a treble clef and a 3/4 time signature. The third staff is a tenor line (G) with a treble clef and a 3/4 time signature. The bottom staff is a bass line (F) with a bass clef and a 3/4 time signature. The music is written in a style typical of 18th-century hymnals, using a system of rhythmic notation with stems, beams, and various note heads (circles, squares, diamonds) to represent pitch and rhythm. The lyrics are printed below the staves.

Like sheep we went astray And broke the fold of God; Each wand'ring in a different way, But all the downward road.

The musical score for Pittsfield No. 68 consists of four staves. The top staff is a soprano line (G) with a treble clef and a 3/4 time signature. The second staff is an alto line (G) with a treble clef and a 3/4 time signature. The third staff is a tenor line (G) with a treble clef and a 3/4 time signature. The bottom staff is a bass line (F) with a bass clef and a 3/4 time signature. The music is written in a style typical of 18th-century hymnals, using a system of rhythmic notation with stems, beams, and various note heads (circles, squares, diamonds) to represent pitch and rhythm. The lyrics are printed below the staves.

Moderate.

L E E D S. No. 69.

71

G b 3/8

Musical notation for the first staff of 'LEEDS', starting with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The staff contains a series of notes and rests, including a triplet of eighth notes.

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

G b 3/8

Musical notation for the second staff of 'LEEDS', continuing the melody from the first staff.

G b 3/8

Musical notation for the third staff of 'LEEDS', continuing the melody.

F b 3/8

Musical notation for the fourth staff of 'LEEDS', starting with a bass clef and a key signature of two flats (B-flat and E-flat).

Moderate.

T E N E S E E. No. 70.

G b b 3/8

Musical notation for the first staff of 'TENESSE', starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature.

Let children hear the mighty deeds, Which God perform'd of old; Which in our younger years we saw, and which our fathers told.

G b b 3/8

Musical notation for the second staff of 'TENESSE', continuing the melody.

G b b 3/8

Musical notation for the third staff of 'TENESSE', continuing the melody.

F b b 3/8

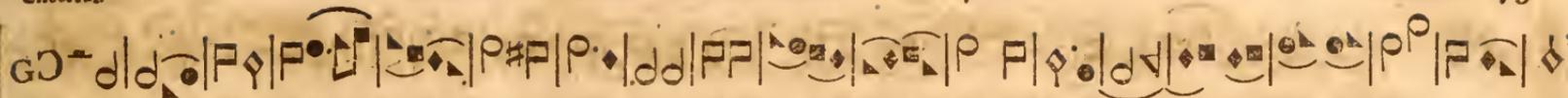
Musical notation for the fourth staff of 'TENESSE', starting with a bass clef and a key signature of three flats (B-flat, E-flat, and A-flat).

1. How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move, And each fulfil his part, With

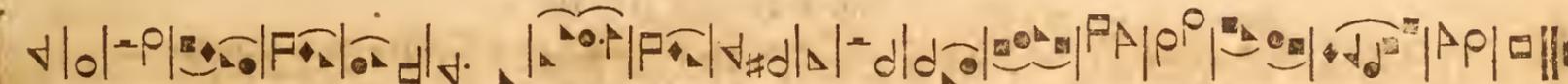
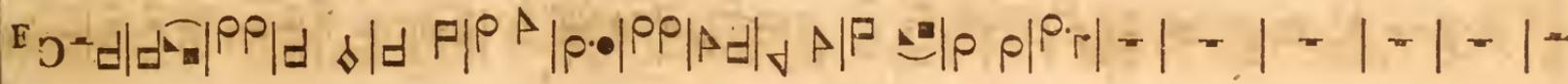
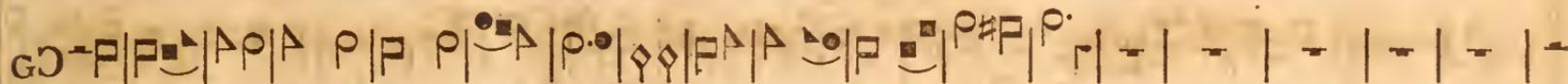
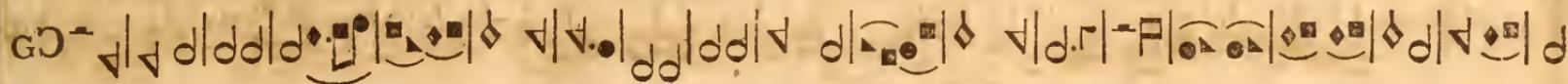
sym\_pa - thising heart, In all the cares of life, and love, In all the cares of life, and love.

2. 'Tis like an ointment - stred,  
On Aaron's sacred head,  
Divinely rich, divinely sweet ;  
The oil thro' all the room,  
Diffus'd a sweet perfume,  
Ran thro' his robes and blest his feet.

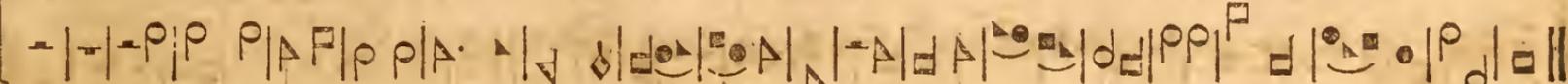
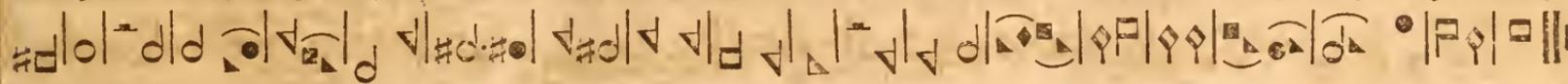
3. Like fruitful showers of rain,  
That water all the plain,  
Descending from the neighbouring hills ;  
Such streams of pleasure roll,  
Thro' every friendly soul,  
Where love like heavenly dew distils.



Ye tribes of Adam join With heaven, and earth; and seas, And offer notes divine To your Creator's praise. And of - - fer notes divine To your Crea-



tor's praise. Ye holy throng Of angels bright In worlds of light Begin the song. Ye holy throng Of angels bright In worlds of light Begin the song.



And does the kind Redeemer stoop, In such re - viv - ing strains, Diseas'd sinners to invite And heal their heart - felt - pains, And heal their

Moderate.

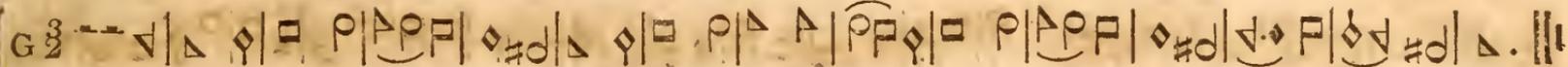
MADRID. No. 74.

heart - felt - pains? Remember, Lord, our mortal state! How frail our life, how short the date! Where is the man that draws his breath Safe from disease, secure from death?

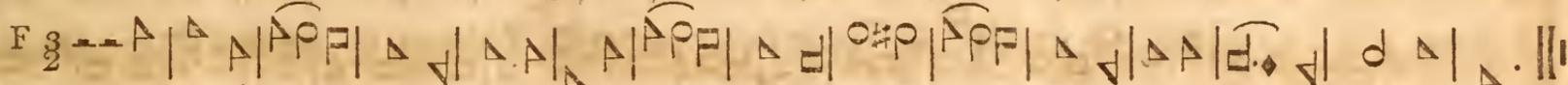
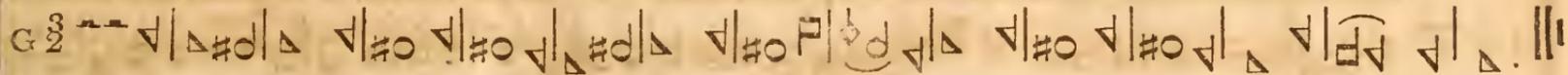
Moderate.

BURFORD. No. 75.

75

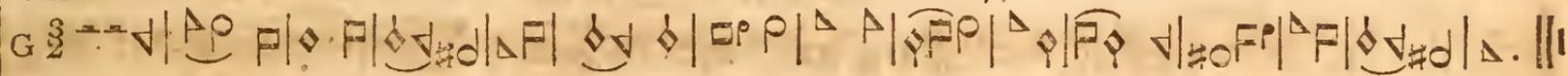


My soul come med - i - tate the day, And think how near it stands, When thou must quit this house of clay, and fly to unknown lands.

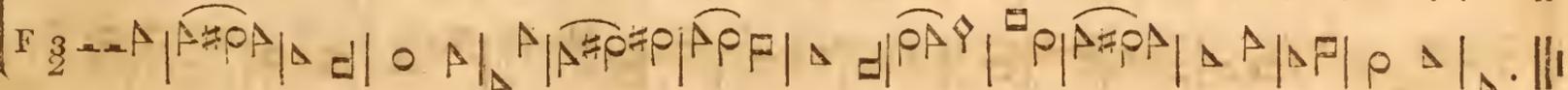
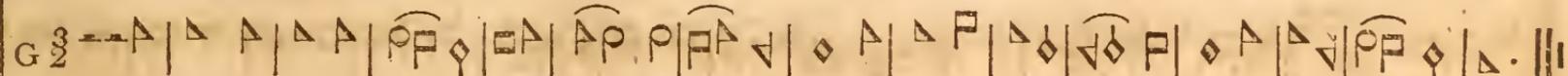
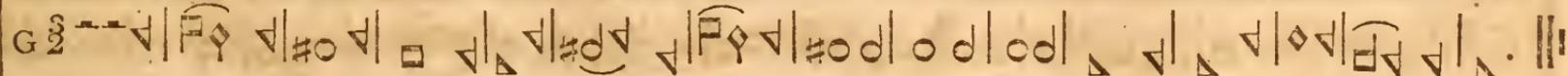


Moderate.

CROWLE. No. 76.



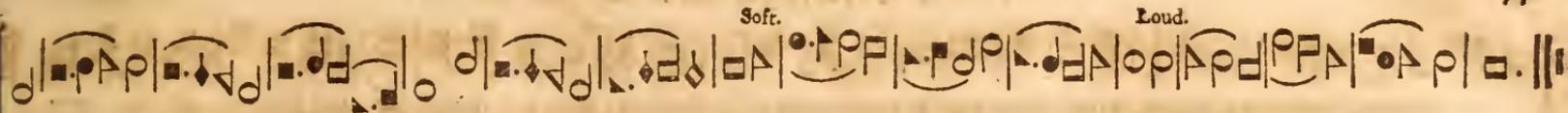
My heart and flesh cry out for Thee, While far from thine abode; When shall I tread thy courts and see, My Saviour, and my God.?



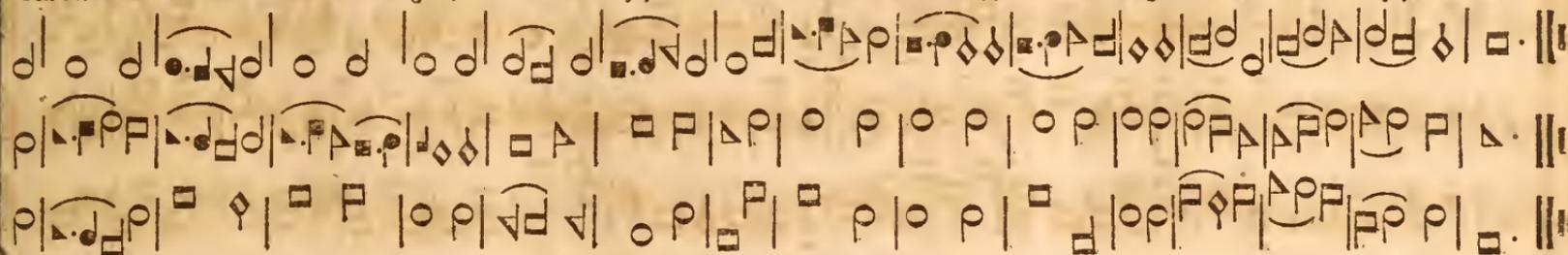
G  $\frac{3}{2}$    
 Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name; His glory let the heathen know, His wonders  
 G  $\frac{3}{2}$    
 G  $\frac{3}{2}$    
 F  $\frac{3}{2}$

## Cheerful WESTON FAVEL. No. 78.

to the nations show, And all his saving works proclaim. Come let us join our cheerful songs With angels round the throne;



Ten thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues But all, but all their joys are one.

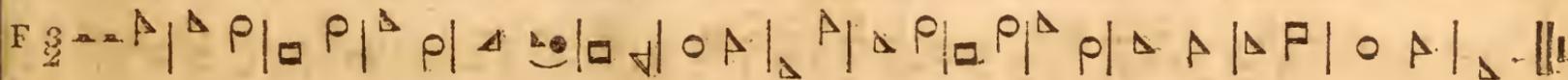
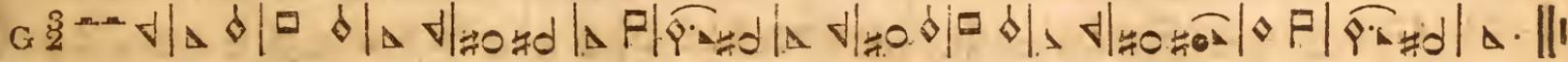


Moderate.

EASTON. No. 79.



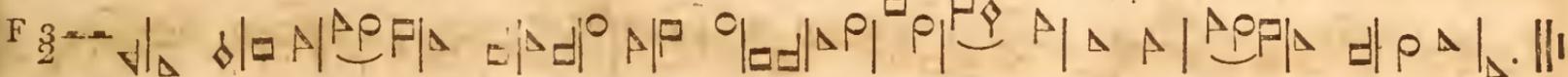
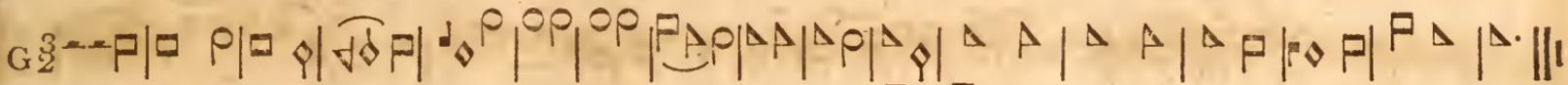
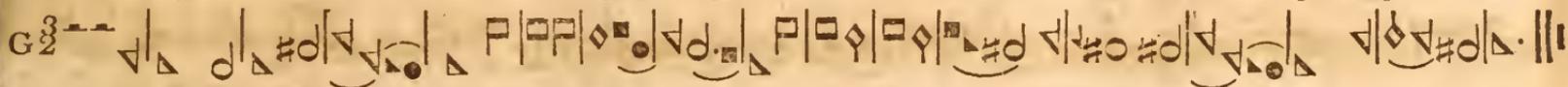
That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge And pass the solemn test.







Ere long the awful day shall come, When Christ in glory shall appear, And all the world their final doom, From his most righteous lips must hear.



Alas! and did my Saviour bleed, And did my Sovereign die! Would he devote that sacred head For such a worm as I?



Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.

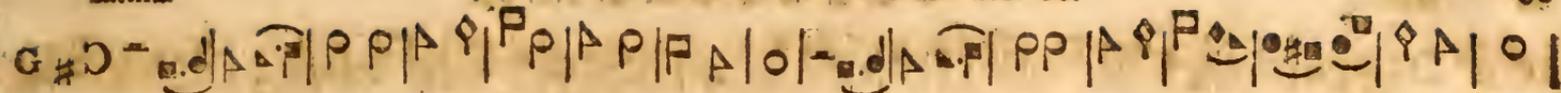
Musical score for 'NESTON. No. 84.' featuring four staves of music in G major, 3/8 time. The lyrics are: "Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there."

Cheerful.

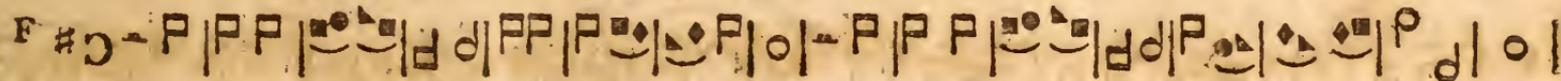
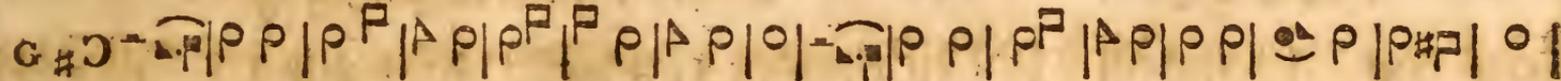
## WHITFIELD. No. 85.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne.

Musical score for 'WHITFIELD. No. 85.' featuring four staves of music in G major, 3/8 time. The lyrics are: "Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne."

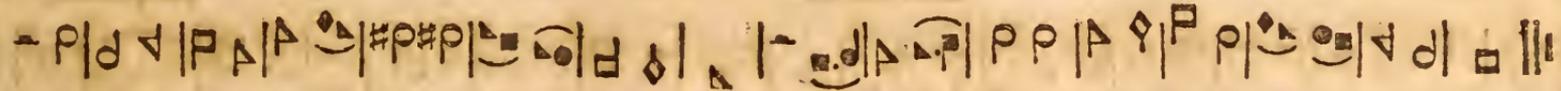


Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.



Moderate & soft.

Cheerful & loud.



Bury'd in sorrow and in sin, At hell's dark door we lay; But we a - rise, by grace divine To see a heavenly day.

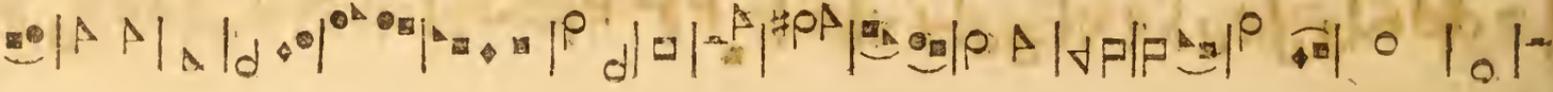




The God of glory sends his summons forth, Calls the south nations and awakes the north : From east to west the sovereign orders spread, Thro' distant worlds and re-



gions of the dead, Thro' distant worlds, thro' distant worlds and regions of the dead. The trumpet sounds, the trumpet sounds ; hell trembles ; heaven rejoices ;



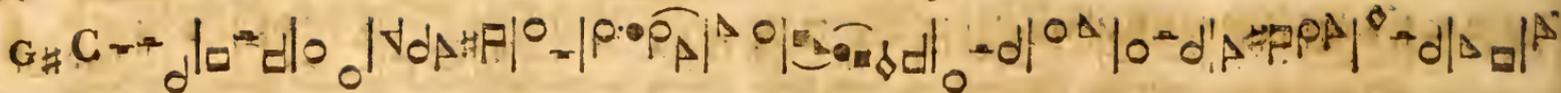
Moderate.

MECKLENBURG. No. 88.

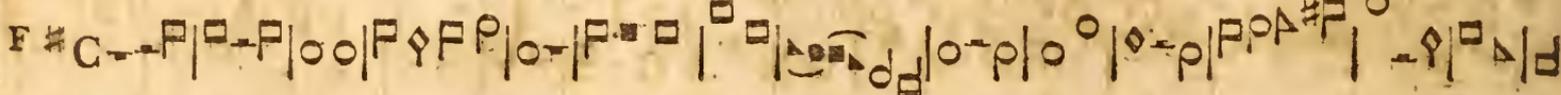
Lift up your heads, lift up your heads, ye faints, with cheerful voices.

Great God attend while Zion sings The joy that

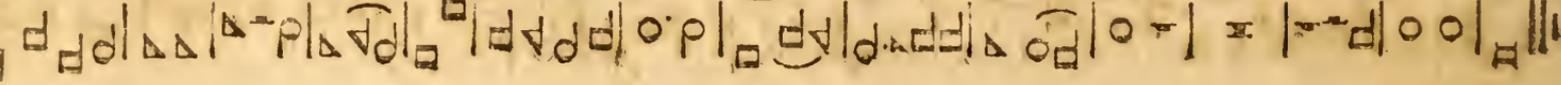
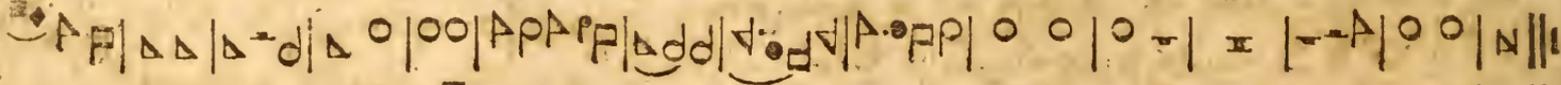
from thy presence springs; To spend one day with thee on earth, To spend one day with thee on earth, Exceeds a thousand days of mirth:

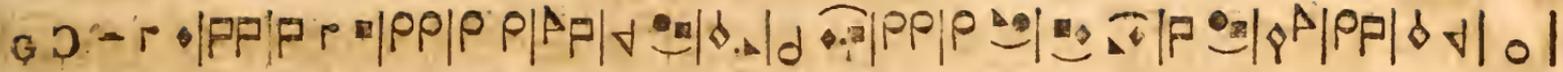


The Lord, the sovereign sends his summons forth; Calls the south nations and awakes the north; From east to west the sounding orders spread Thro' distant worlds-



and regions of the dead; No more shall atheists mock his long delay; His vengeance sleeps no more; behold the day: behold, behold the day.

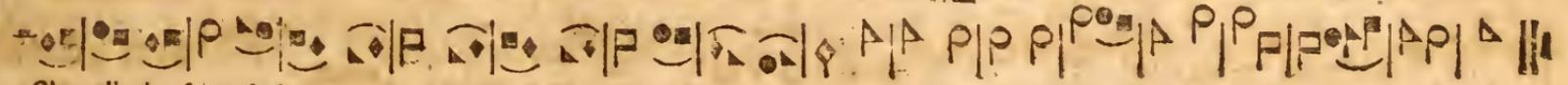




Now be my heart inspired to sing The glories of my Saviour King, Jesus the Lord, how heavenly fair His form ! how bright his beauties are !



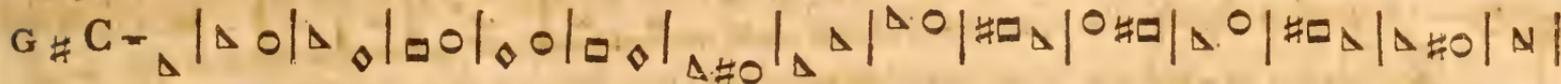
Love from his lips divinely flows, And blessings all his state compose.



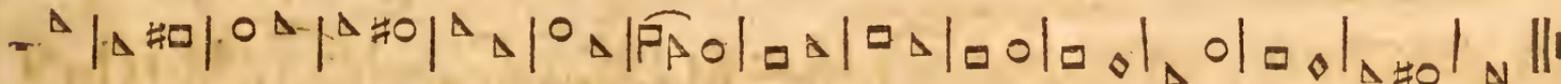
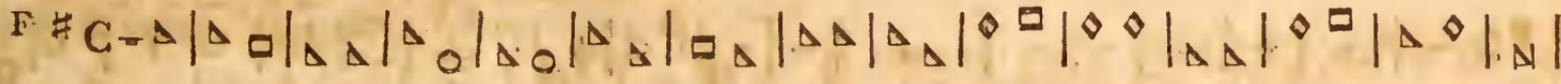
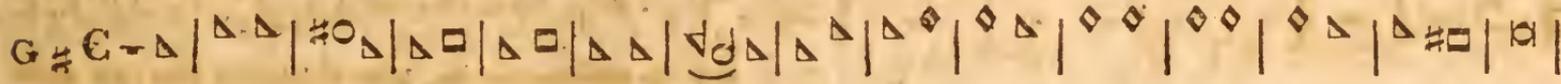
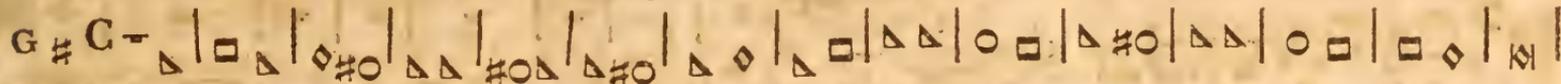
O'er all the sons of human race He shines with far superior grace,



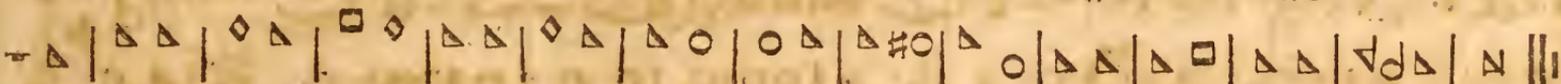
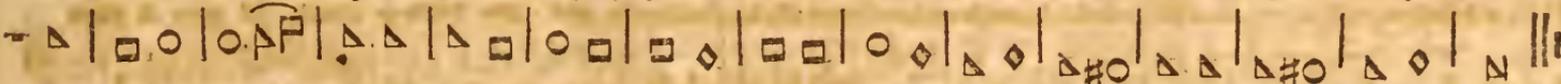




E - ter - nal Sire! enthroned on high! Whom angel hosts adore; Whom yet to suppliant dust art nigh, Thy presence I implore.

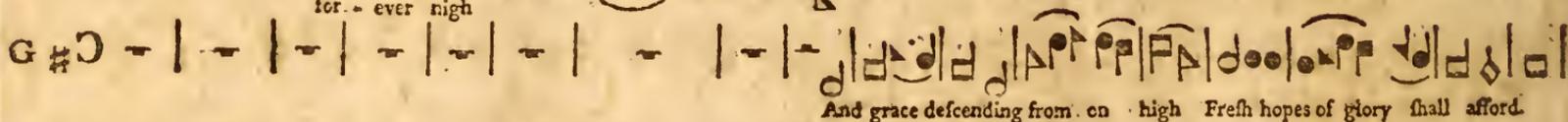


O guide me down the steep of age, And keep my passions cool; Teach me to scan the sacred page, And practise every rule.





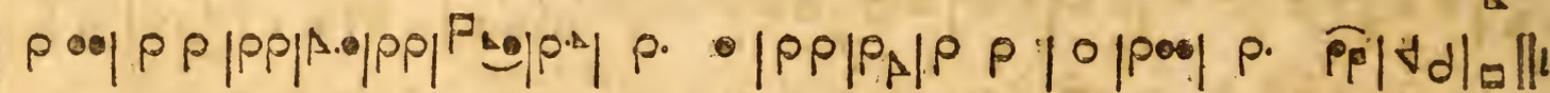
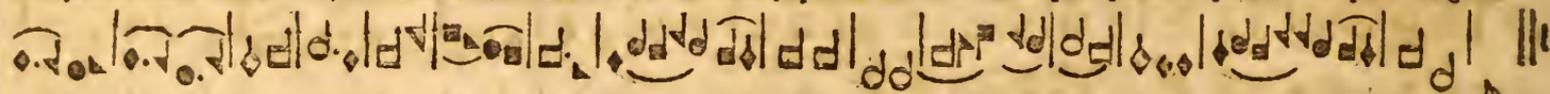
The souls that fear and trust the Lord ;



Fresh hopes of glory shall afford.

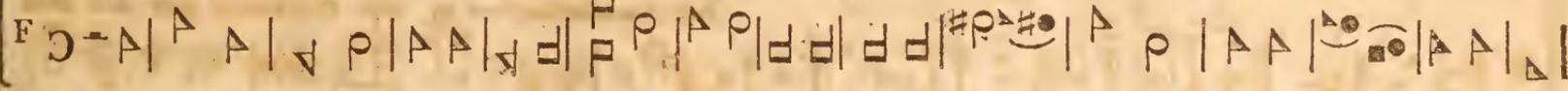
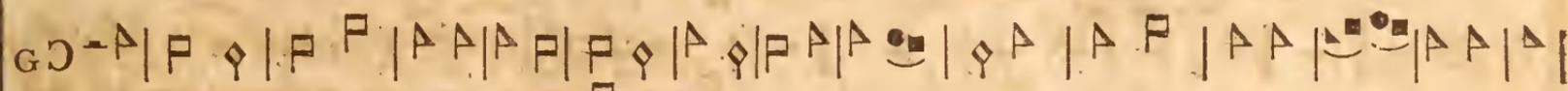
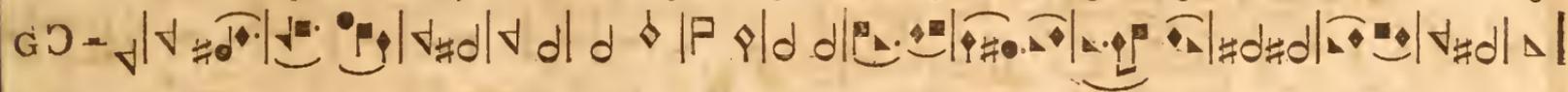


Since Christ the Lord came down from heaven ;

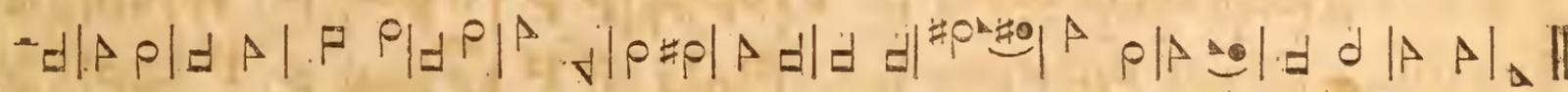
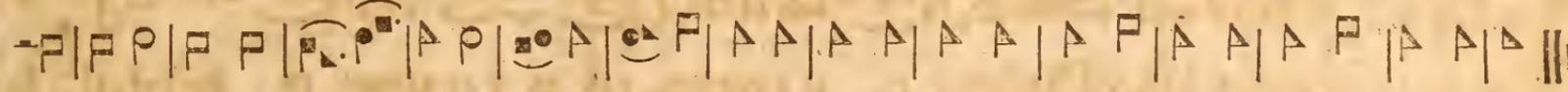




Now let our lips with holy fear And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our king.



He sinks in floods of deep distress; How high the waters rise! While to his heavenly Father's ear He sends perpetual cries.



The first staff of music for 'NANTWICH' is written in G major (one flat) and common time. It begins with a treble clef and a common time signature. The melody starts with a half note G, followed by a quarter rest, then a quarter note A, and continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

O God, how endless is thy love!

And morning mercies from above, Gently distil like early dew.

The second staff of music continues the melody from the first staff. It features a similar rhythmic structure with a mix of note values and rests, maintaining the G major key signature.

Thy gifts are every evening new;

The third staff of music continues the melody. It includes a double bar line, indicating a measure rest or a change in the musical phrase.

The fourth staff of music continues the melody. It features a change in key signature to F major (two flats) and common time, indicated by the treble clef and the key signature.

Loud.

Cheerful.

The first staff of music for 'CHINA' is written in G major (one sharp) and common time. It begins with a treble clef and a common time signature. The melody starts with a half note G, followed by a quarter rest, then a quarter note A, and continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

Gently distil like early dew.

When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word.

The second staff of music continues the melody from the first staff. It features a similar rhythmic structure with a mix of note values and rests, maintaining the G major key signature.

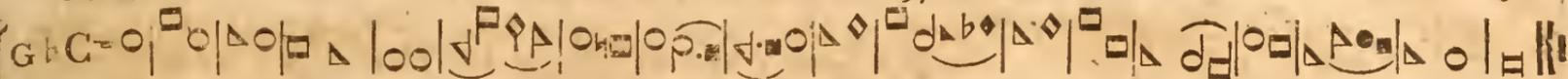
The third staff of music continues the melody. It includes a double bar line, indicating a measure rest or a change in the musical phrase.

The fourth staff of music continues the melody. It features a change in key signature to F major (two flats) and common time, indicated by the treble clef and the key signature.

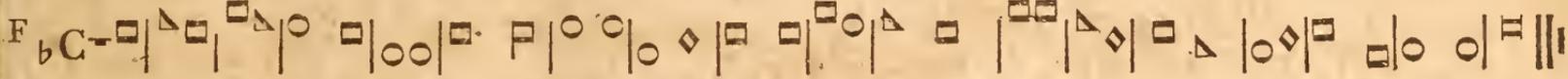
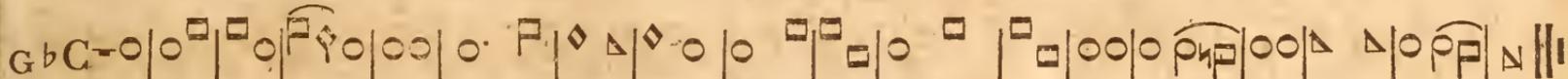
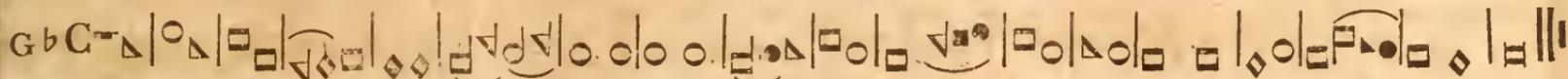
Cheerful.

D U R H A M. No. 97.

91



O Lord, our Lord, how wondrous great Is thine exalted name! The glories of thy heavenly state Let men and babes proclaim, Let men and babes proclaim.

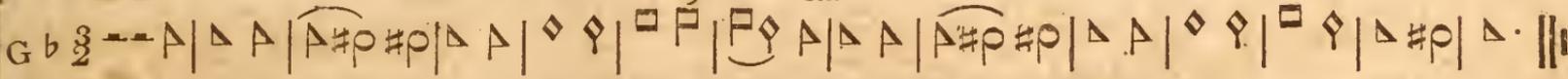


Slow & solemn.

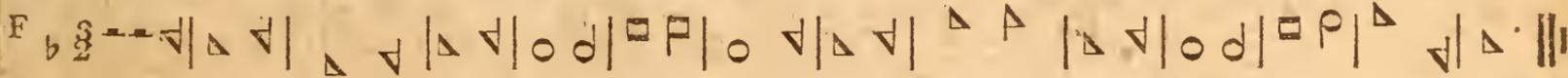
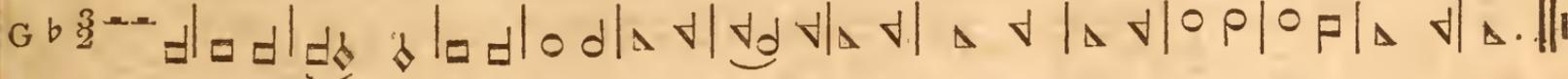
D U N B A R. No. 98.

Soft.

Loud.

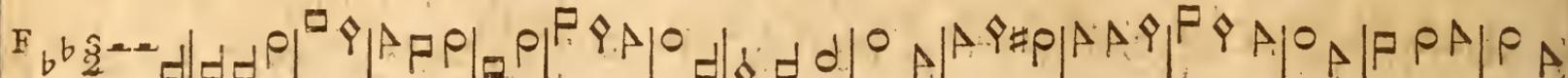
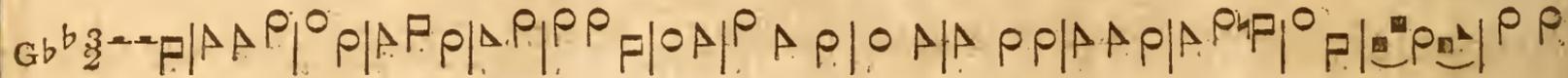


And will the Judge descend. And must the dead a - rise, And not a sin - gle soul escape His all dis - cern - ing eyes?





O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing. In our great Creator let Israel rejoice; And children of Zion



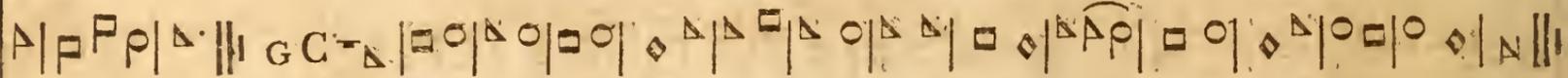
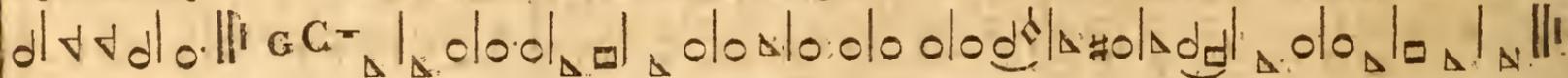
Moderate..

W I N D S O R. N<sup>o</sup>. 100.



be glad in their king.

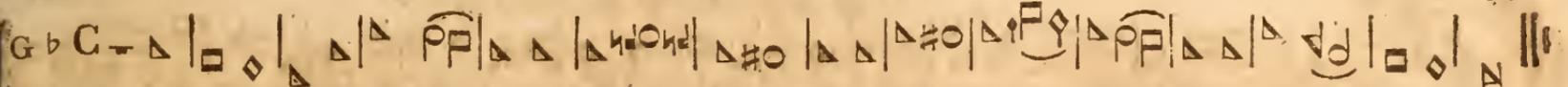
Death! what a solemn word to all! What mortal things are men! We just arise, and soon we fall; To mix with earth again.



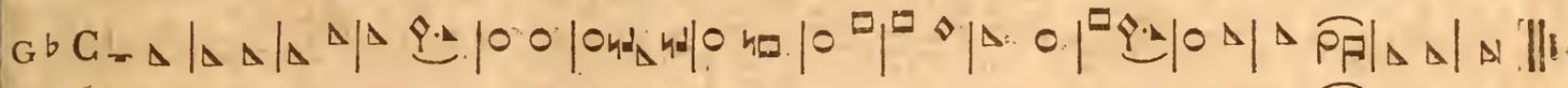
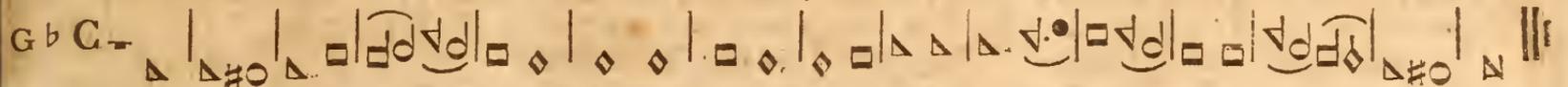
Moderate.

BANGOR. No. 101.

93

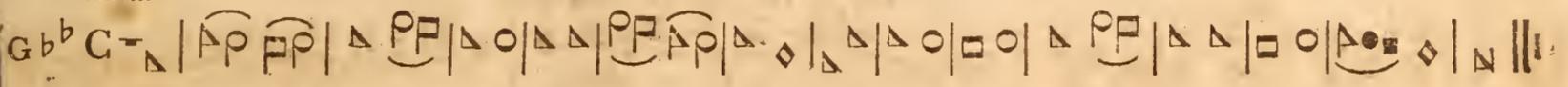


Hark! from the tombs a doleful sound, My ears at - tend the cry; Ye living men come view the ground, Where you must shortly lie.

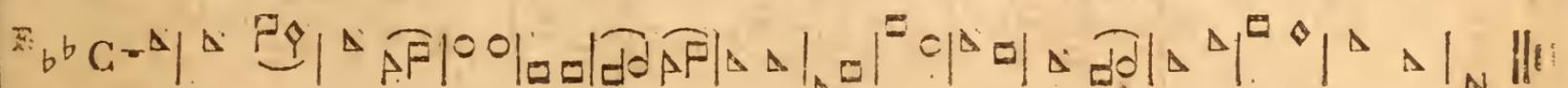
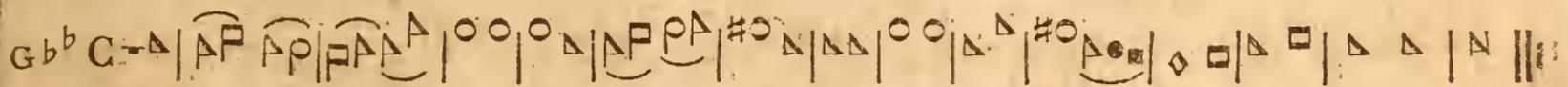


Moderate.

ISLE OF WIGHT. No. 102.

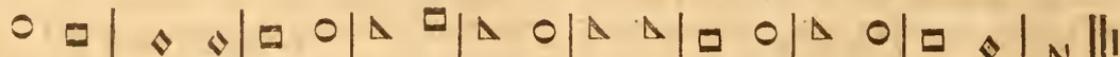
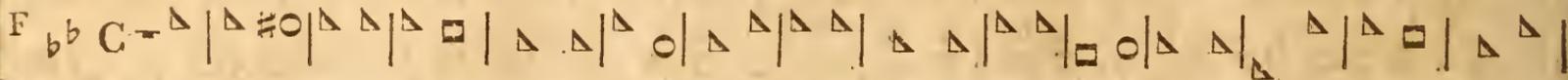


Why do we mourn departing friends; Or shake at death's alarms? 'Tis but the voice that Jesus sends - To call them to his arms.





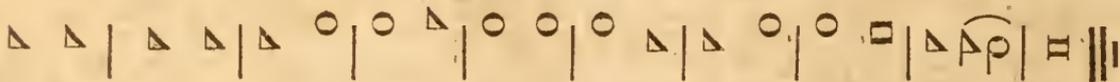
1. Think, mighty God, on feeble man; How few his hours, how short his span! Short from the cradle to the grave; Who can se - cure his



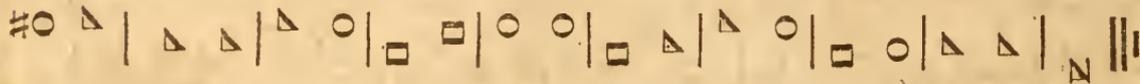
vi - tal breath Against the bold demands of death, With skill to fly, or power to save?



2. Lord, shall it be forever said.  
 "The race of man was only made  
 For sickness, sorrow, and the dust!"  
 Are not thy servants day by day  
 Sent to their graves, and turn'd to clay?  
 Lord, where's thy kindness to the just?

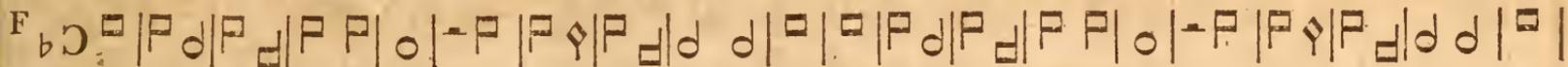
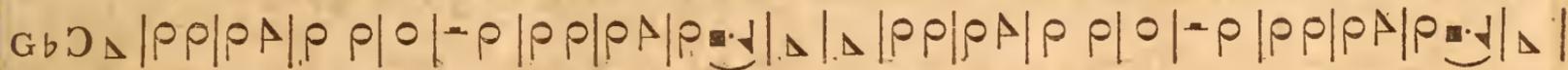


3. Hast thou not promis'd to thy Son,  
 And all his seed a heavenly crown?  
 But flesh and sense indulge despair;  
 Forever blessed be the Lord,  
 That faith can read his holy word,  
 And find a resurrection there.



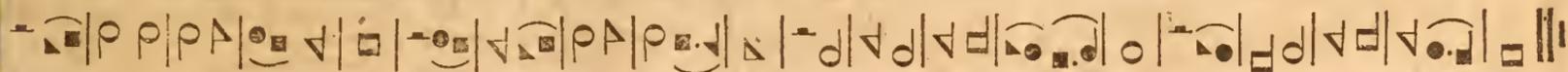


1. He dies! the heavenly Lover dies! The tidings strike a doleful sound On my poor heart strings. Deep he lies In the cold caverns of the ground.

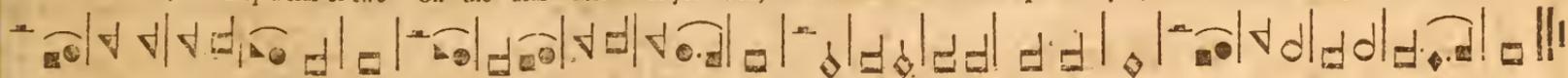


3. Here's love and grief beyond degree, The Lord of glory dies for men! But lo, what sudden joys I see! Jesus the dead revives again.

5. Break off your tears, ye faints, and tell How high our great Deliverer reigns Sing how he spoiled the hosts of hell, And led the monster death in chains.



2. Come, faints, and drop a tear or two On the dear bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.



4. The rising God forsakes the tomb, Up to his Father's court he flies; Cherubic legions guard him home, And shout him welcome to the skies,

6. Say, Live forever, wond'rous King! Born to redeem, and strong to save! Then ask the monster, Where's thy sting? And where's thy vict'ry, boasting grave?

G # 3/4

This God is the God we adore, Our faithful unchangeable Friend, Whose love is as great as his power, And neither knows measure nor end. 'Tis Jesus the

G # 3/4

G # 3/4

F # 3/4

1. How cheerful the fields, and the mead,  
How gay does all nature appear!  
The flocks as they carelessly feed,  
Rejoice in the spring of the year.

first and the last, Whose spirit shall guide us safe home. We'll praise him for all that is past, And trust him for all that's to come.

2. The foliage that shades the gay bowers,  
The herbage that springs from the sod,  
Trees, plants, cooling fruits, and fair flowers,  
All rise to the praise of our God.

3. Shall man, the great master of all,  
The only insensible prove?  
Forbid it, fair gratitude's call!  
Forbid it, devotion and love.

4. The Lord who such wonders could raise  
And still can destroy with a nod,  
My lips shall incessantly praise,  
My soul shall be wrapt in my God.