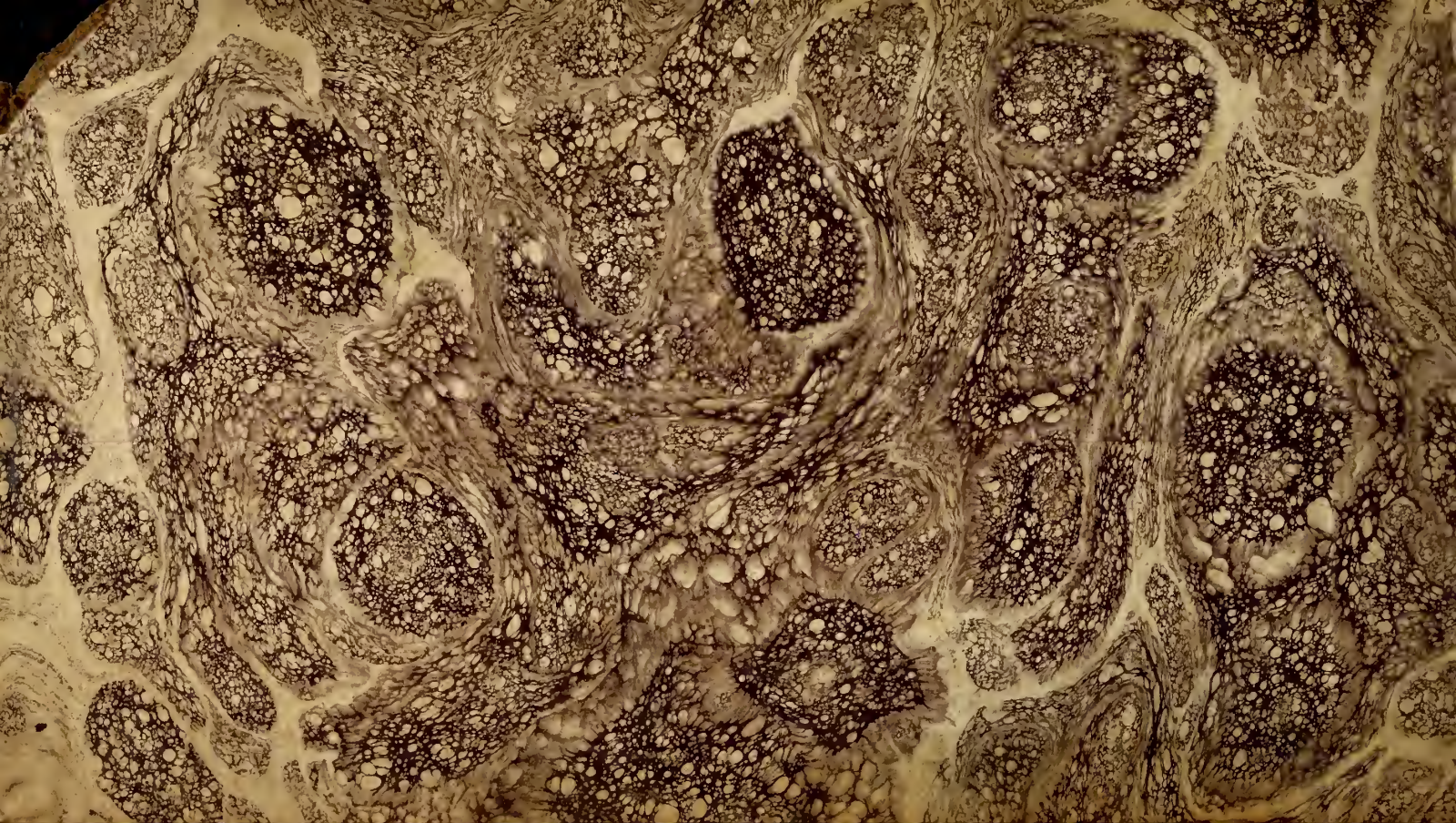

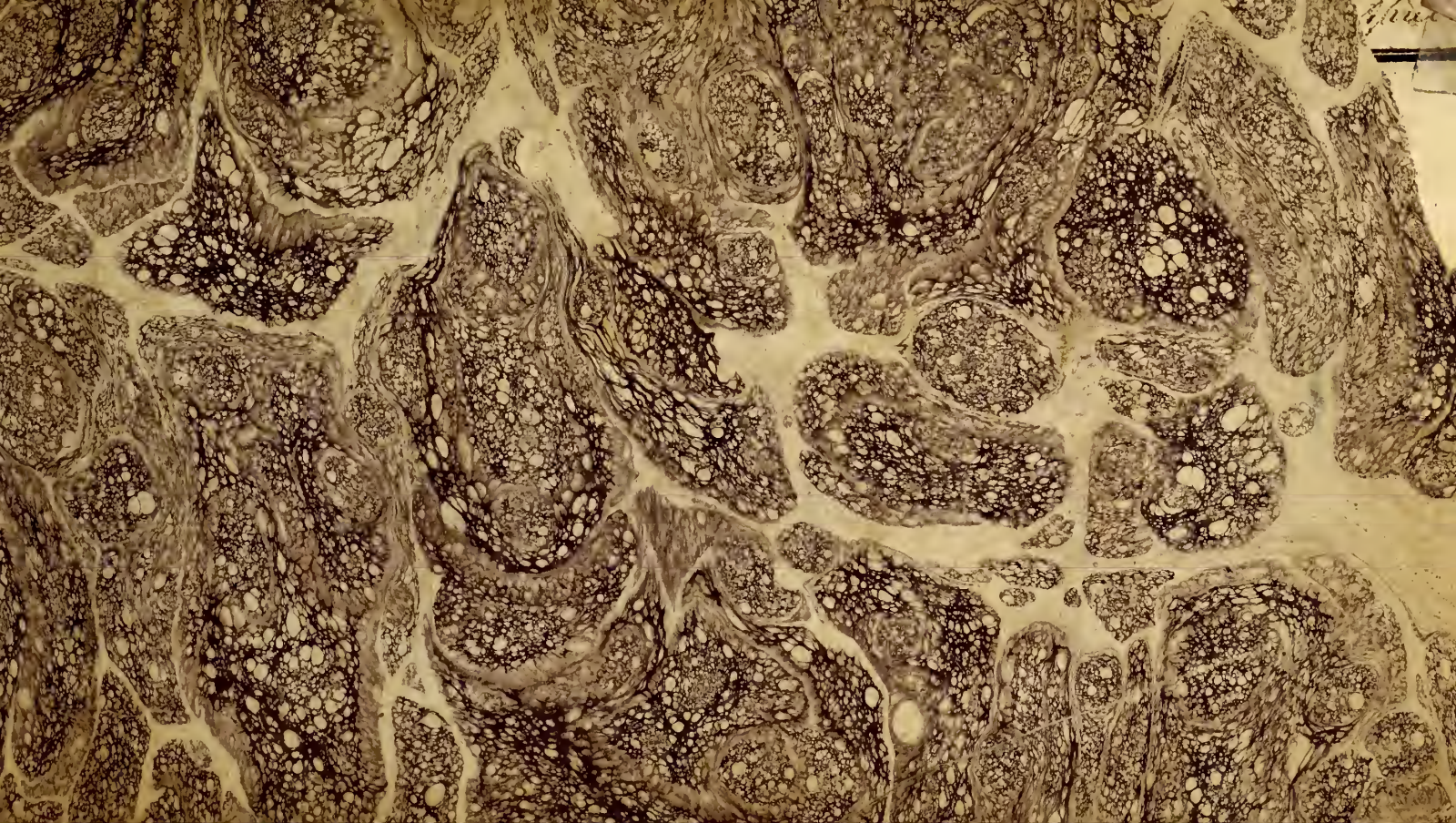

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District of Connecticut ss.

BE it remembered, that on the twenty sixth day of March, in the twenty ninth year of the Independence of the United States of America, Timothy Olmsted, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as author and proprietor, in the words following, (viz.)

"The MUSICAL OLIO, containing, 1. A concise introduction to the art of singing by "note. 2. A variety of Psalm tunes, Hymns and set pieces, selected, principally, from European "authors, viz. Dr. Croft, Dr. Green, Handel, Purcel, Dr. Wainwright, Dr. Randal, Dr. Burney, "Dr. Alcock, Is. Smith, Milgrove, Dr. Madan, Holdroyd, Williams, Baildon, Oswald, Jen- "nings, Harrison, Grigg, Coombs, Tucker, Walker, Breillat, Husband, Dr. Worgan, Cuzens, "Marsh, Boxwell, Dr. Arne, Lockhart, and Hepstinstall, together with a number of original pie- "ces, never before published. Compiled and composed by T. OLMSTED."

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 authors and proprietors of such copies, during the times therein mentioned."

CHARLES DENNISON, *Clerk of the District of Connecticut.*

Connecticut ss.
A true copy of Record.

District Clerk's office.
Attest,

C. DENNISON, *Clerk.*

THE

MUSICAL OLIO.

CONTAINING,

I. A Concise Introduction to the Art of Singing by Note.

II. A variety of PSALM TUNES, HYMNS and SET-PIECES, selected principally from European Authors, viz. Dr. Croft, Dr. Green, Handel, Purcel, Dr. Wainwright, Dr. Randal, Dr. Burney, Dr. Alcock, Is. Smith, Milgrove, Dr. Madan, Holdroyd, Williams, Baildon, Oswald, Jennings, Harrison, Grigg, Coombs, Tucker, Walker, Breillat, Husband, Dr. Worgan, Cuzens, Marsh, Boxwel, Dr. Arne, Lockhart, and Hepstinstall ;—together with a number of Original Pieces, never before published.

Long Island HISTORICAL Society.

Compiled and Composed by
T. OLMSTED.

Published According to Act of Congress.

PRINTED, *Typographically*, AT *NORTHAMPTON*,

By ANDREW WRIGHT.

1805.

ADVERTISEMENT.

IN compiling this book of Sacred Muſic, great care has been taken, to ſelect ſuch tunes as muſt be uſeful to all Chriſtian ſocieties, that make ſinging, a part of public worſhip—The ſtyle and meaſure is ſuited to pſalms and hymns generaly made uſe of by worſhiping aſſemblies ; and may with facility be changed from one to another of the ſame metre—By the ſources from whence they are derived, and by the ſanction of thoſe great authorities, I am authorized to be ſanguine in the opinion, that what I have compiled, hath real merit, and will be highly approved, by all who poſſeſs good taſte and judgment. The pieces given out in my name, if noticed, muſt ſpeak for themſelves. I have been importuned by many of my acquaintance, to inſert more of them than I intended ; but to the public I now ſubmit their trial and fate.

To render this book convenient for ſchools, I have laid down the rules plain and conciſe, and arranged the leſſons in ſuch order as will make it eaſy for the teacher to give his pupils a juſt idea of the uſe of the muſical characters.—As the modern European authors have furniſhed us with many excellent pieces of muſic in three parts ; the air placed for the female voice ; and as that cuſtom is prevailing, I have adhered to it in part. Some publiſhers of Pſalmody have exploded the Alto, or counter-tenor, and in their ſtead ſubſtituted ſecond trebles ; others have publiſhed in three parts only ; objections have been made to each of thoſe methods ſingly. To obviate which I have inſerted ſome tunes in three parts, and ſome in four ; ſome with counters, and ſome with ſecond trebles. Part of the airs are placed for the tenor voice, and part for the female voice—all of which I have thought beſt to print in characters univerſally made uſe of ; having not as yet been made to percieve the utility of the ſimplifications, and new inventions ; which are ſo frequently preſented us for our improvement, by many of our modern maſters ;—Theſe characters are not only our old acquaintance, but that of the whole muſical world ; in which all nations can read, and probably never will diſcard. The inſtrumental performer may now join with the vocal, and find muſic in familiar key and good ſtyle.—

That this ſmall volume may prove to be uſeful in the Church, and entertaining in the Chamber, is the ardent wiſh of

THE COMPILER.

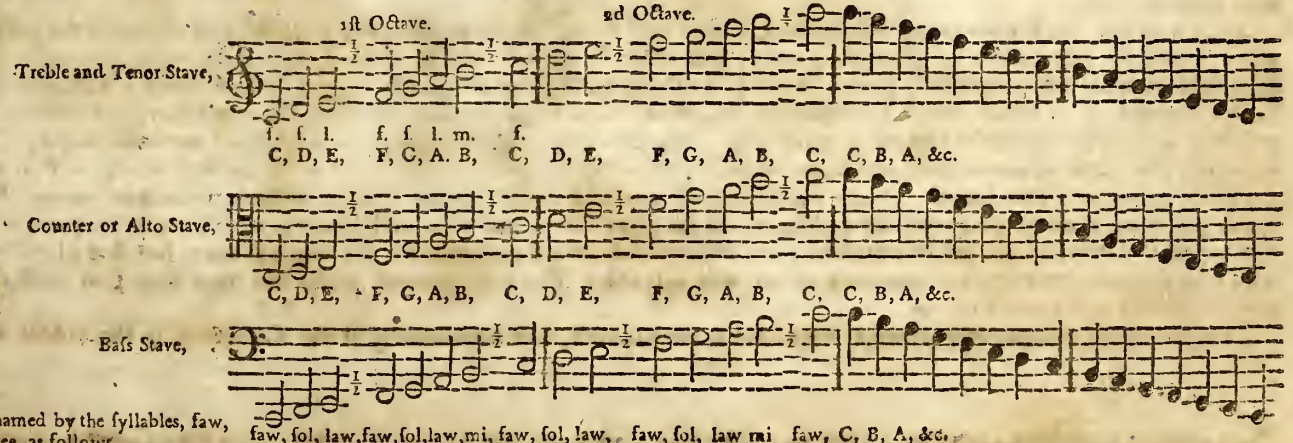
CONCISE RULES for SINGING by NOTE.

The FIRST PRINCIPLES of MUSIC.

THE ſeven ſounds in Muſic are repreſented by characters called Notes, named after the firſt ſeven letters of the Alphabet, A, B, C, D, E, F, G. Theſe Notes being placed upon, and between, five parallel lines, called a Stave, their particular names, as alſo the ſounds they repreſent, are determined by characters called Cliffs, which are placed at the beginning of the lines. The Cliffs in preſent uſe, are the F, or Baſs Cliff, always placed on the fourth line of the Stave, The G, being the Tenor and Treble Cliff, placed on the ſecond line, The C, Counter-tenor or Alto Cliff, placed on the third line, The Cliff having determined the name of one Note in the Stave, that Note becomes the ſtand ard of reckoning for all the notes in the ſame Stave, as will appear by the following ſcheme:

Scale of two Octaves in each Cliff, beginning with C in the natural Major mode.

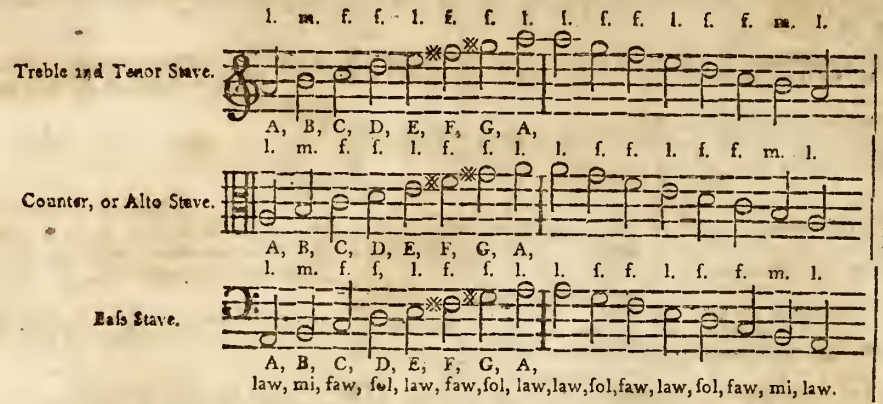
N. B. There are two ſemitones in an Octave, viz. between E & F, B & C.



The notes in each Octave are named by the ſyllables, faw, ſol, law, faw, ſol, law, mi, or mee, as follows,

It will be obſerved that from mi to faw, and law to faw, is a ſemi, or half tone, in all the tranſpoſitions of B. mi.

Scale of one Octave, in the natural Minor Mode.



By the foregoing it will be perceived, that aſcending from mi, the lines and ſpaces are called, faw, ſol, law, faw, ſol, law, and in deſcending, law, ſol, faw, law, ſol, faw; mi being the ſeventh, the eighth the ſame as the firſt—The ſame order muſt be obſerved in all tranſpoſitions of mi.

LESSON II.

Tranſpoſition of Mi by Flats, b

The natural place for MI is in - - - - - - - - - - - - - - - - B
If B be flat, mi is in - - - - - - - - - - - - E
If B and E be flat, mi is in - - - - - - - - - - A
If B, E and A be flat, mi is in - - - - - - - - D
If B, E, A and D be flat, mi is in - - - - - - G

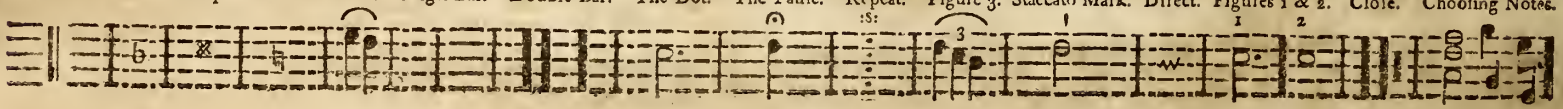
By Sharps, ✕

If F be ſharp, mi is in - - - - - - - - - - F
If F and C be ſharp, mi is in - - - - - - - - C
If F, C and G be ſharp, mi is in - - - - - - - G
If F, C, G and D be ſharp, mi is in - - - - - - D

1 *contains* 2 4 8 16 32

A Semibreve Reſt fills a bar in all moods of time.

A Brace. Flat. Sharp. Natural. Slur. Single Bar. Double Bar. The Dot. The Pauſe. Repeat. Figure 3. Staccato Mark. Direct. Figures 1 & 2. Cloſe. Chooſing Notes.



LESSON III.

A Brace, encloſes ſo many ſtaves as are ſung together.

Flat, Set before a note, ſinks it half a tone.

Sharp, ſet before a note, raiſes it half a tone.

Natural, Reſtores a note made flat or ſharp to its primitive ſound.

When a flat, ſharp or natural is prefixed to any note in the courſe of a piece, it affects all the following notes of the ſame name, contained in the ſame bar, but no further. In that caſe they are called accidental.

Slur, Is drawn over or under ſo many notes as are ſung to one ſyllable.

Single Bar, Divides the time into equal proportions.

Double Bar, Marks the end of a ſtrain, and when dotted, ſignifies a repeat.

The Dot, Placed after any note, makes it half as long again.

The Pause, Denoting that the note over which it is placed, is to be drawn out to a length greater than its own, at pleaſure of the performer.

Repeat, denotes a repetition of that part of the piece ſtanding between where they are placed.

Figure 3, Placed over or under three notes, they are performed one third quicker.

Ledger Line, — Is drawn through notes that aſcend, or deſcend beyond the ſtave.

Staccato Mark, Denotes a diſtinct and pointed manner of performance.

Direct, Placed at the end of a ſtave, to point to the firſt note in the next.

Figures 1 & 2, Show a double ending of a ſtrain or tune, and that the note under figure 1 is performed before the repeat, that under 2 after; but if ſlurred both muſt be ſounded.

Close, Shows the end of a tune.

Choosing Notes, Either may be ſung.

LESSON IV.

Time.

There are in Muſic two ſorts of Time, Common and Triple. Common Time is divided by an even number of beats between each ſingle bar, as 2, and 4. Triple Time, by odd numbers, or threes. Theſe Times are indicated by certain ſigns, or figures placed at the beginning of the ſtave.

Signs of Common Time.

First Mood, Contains one ſemibreve, or that quantity in other notes or reſts, in a bar, which is commonly ſounded four ſeconds, or beats in that time; beating two down and two up. Minim, crotchet, &c. in that proportion.

Second, Hath the ſame meaſure note, beat in the ſame manner, but one third quicker.

Third, or thus Hath a ſemibreve for its meaſure note, held two ſeconds, or beats, one down, one up; in time as the firſt mood.

Fourth, Contains one minim in a bar, which is held two beats, one down, one up, in time as the ſecond mood.

Signs of Triple Time.

First Mood, Contains three minims in a bar, two beat down and one up; in, or about the time of three ſeconds.

Second, Contains 3 crotchets in a bar, beat at the firſt mood, about one third quicker.

Third, Contains 3 quavers in a bar, beat in the ſame manner; but one third quicker.

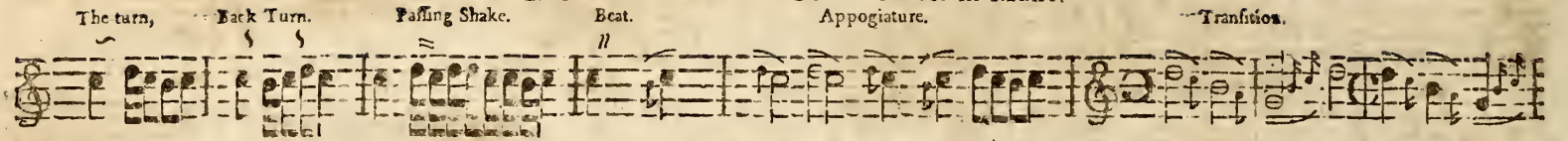
I ſhall lay down and explain but two more Moods of Time; which, by ſome modern Engliſh authors, are denominated Common Time; by others, Compound Triple Time. I am inclined to the latter, on account of the accent falling upon the firſt of each three notes, or the firſt and fourth in the bar.

First Mood, Containing 6 crotchets in a bar; the firſt three beat down the 2d up; the motion rather ſlower than that of the Third Mood of Common Time.

Second, Containing 6 quavers in a bar, beat as above; but about one third quicker.

By thoſe ſigns and directions, I have endeavoured to aſcertain the velocity of the pieces of Muſic contained in this Book; but if the capable teacher, or good judge of Muſic ſhould think proper to vary in ſome inſtances, no rule is ſo abſolute as to forbid it: the ſtyle, and ſpirit of the compoſition require it in many inſtances, and words are often placed to vary the velocity of the movement, from that given by the ſign.

LESSON V. Of the Graces in Muſic.

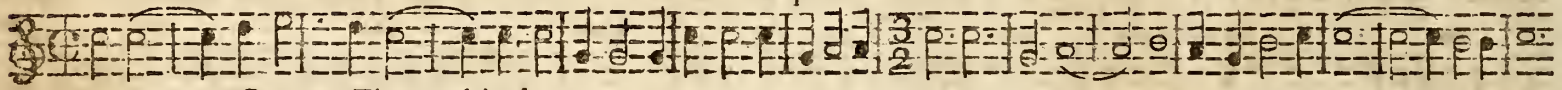


Whatever time is occupied by the Appogiature, Tranſition or any other grace ſo much time is taken from the note it embelliſhes; ſo that the time of the whole bar is not augmented.

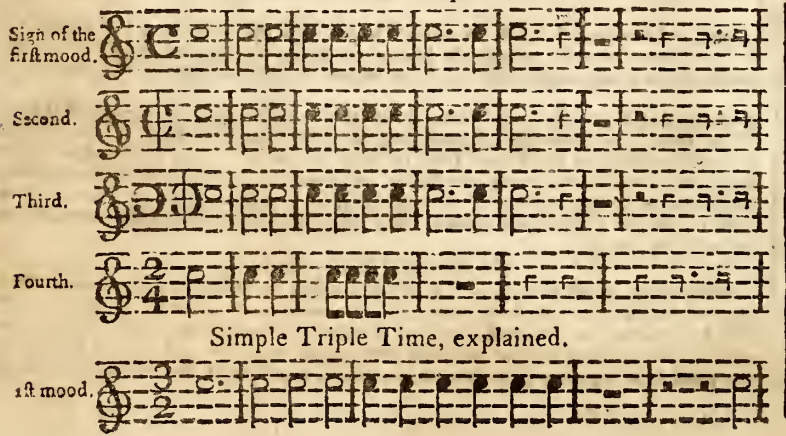
Of Syncopation.

Syncopation is a term applied to that diſpoſition of the melody, or Harmony, of a compoſition, by which the laſt note of one bar is ſo connected with the firſt note of the ſucceeding bar, as to form but one and the ſame ſound; or thoſe notes which are driven out of their proper order in the bar, and require the hand to riſe, or fall while ſuch notes are ſounding.

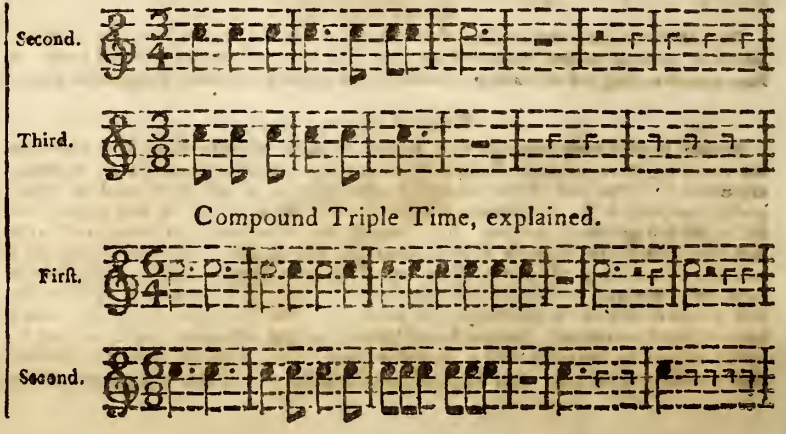
Example.



Common Time explained.

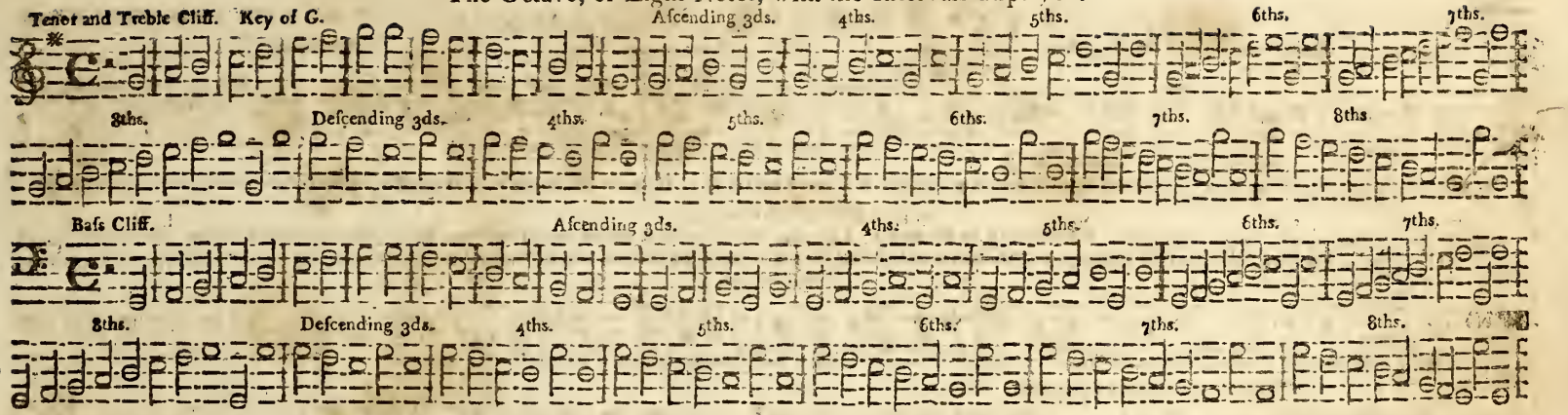


Simple Triple Time, explained.



Compound Triple Time, explained.

The Octave, or Eight Notes, with the Intervals displayed.



THE Major Mode is that division of the octave, by which the intervals between the third and fourth, and seventh and eighth, become half tones.—The Minor Mode is that division by which the intervals between the second and third, and fifth and sixth, become half tones. Another distinction also exists between the Major and Minor Modes: the Major Mode is the same both ascending and descending; but the Minor Mode in ascending sharpens the sixth and seventh, thereby removing the half tone from between the fifth and sixth to the 7th and 8th.

Of Accent.

ACCENT, is what every composer and teacher of music ought to study, with great care and attention; there can be no music without accent, "because without it there can be no expression." That part of the bar is said to be accented, on which the emphasis or expression naturally falls. In common time of four crotchets in a bar, the accentuation will fall on the first and third crotchets of the bar: In that of two crotchets, it will fall on the first only; but if a bar is made of semiquavers, the first of each four must be accented; which is a greater stress of voice on those parts of the bar above mentioned.—In simple triple time, the accentuation will fall on the first note of the bar; in compound triple time, the first of each three must be accented.—The Swell, on notes of considerable length, is very important and ornamental. Singers should be very carfully instructed how to perform it; which is done by beginning with a moderate sound, increasing to the middle of the note, then decreasing to the end. It is supposed that the teacher will be able to point out the important, emphatical words which require the use of it, and in what degree beyond the ordinary swell; that the words and music may have their intended effect.—Scarce any note in music ought to be struck upon hard, or begun with as much force as it requires before terminated; the sound of every note should be increased and diminished in some degere, unless they are so short as to render it unnecessary, or impossible—arriving gracefully to a note, is a delicate point of performance, a true idea of which may be given by example, but not easily by precept.

Of Musical Expression.

EXPRESSION, as defined by an eminent English author, is "that quality in a composition or performance, from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites." The term expression, may be applied to the accent and swell of particular notes, as well as to such passages, and strains in a composition, as require to be performed in a manner expressive of the sentiment.—Words

and ſentences to which muſic is ſet in the ſublime and lofty ſtyle, ought by no means to be paſſed over in the ordinary or common way; but the performer ſhould enter into the ſpirit of the ſubject, and endeavour to give it due expreſſion. Strict attention ſhould alſo be paid to the performance of pieces or movements in the briſk and animated ſtyle. But the moſt delicate, if not the moſt difficult ſtyle to perform, is the tender and affectionate; termed by the Italians Affettuoſo. It is impoſſible for ſuch ſtrains to have ſtrict juſtice done them by the unfeeling, or thoſe who are not ſuſceptible of the intended impreſſion, many a tender and melting air hath been recieved with indifference, and wholly loſt its effect by being performed by thoſe of that diſcription, or by thoſe who were not ſenſible of, or had not ſtudied the ſubject. Any teacher of muſic who allows his pupils to paſs over ſtrains in the ſublime, the ſprightly and animated, or the gentle, tender and affectionate ſtyle undiſtinguiſhed by due expreſſion, is as unpardonable, and muſt be conſidered as much deficient in capacity as thoſe who diſregard the Chromatic parts of a compoſition, and to note the notes intended to be varied hy flats, ſharps and naturals ſet before them, the ſame as though they had not been placed there. The beſt modulated, beſt harmonized pieces of muſic are turned into the worſt, when they are performed without expreſſion, and with falſe tonation.

Of Articulation.

Articulation, is very important in vocal performance; it applies to words and to notes; "and includes that diſtinctneſs and accuracy of expreſſion, which gives every ſyllable and ſound with truth and perſpicuity, and forms the very foundation of pathos and grace." It is certainly moſt pleaſing to an auditory, to hear ſingers ſpeak the words diſtinct, and as clearly to be underſtood as the laws and cuſtoms of muſical performance will poſſibly admit of, whatever may be the faſhion of the times. Affectation, in ſpeaking words, and ſounding notes in imitation of theatrical performers, is making its way among our ſingers of divine ſongs and hymns; which is very improper and diſguſting. Sacred muſic does, or ought to differ in ſtyle from that of Comic Operas, as much as the words to which it is ſet; ſo indeed, ſhould the manner of performing it.

Of Pronunciation.

A true, and proper pronunciation of words and ſyllables, according to the eſtabliſhed rules of modern grammarians, is highly eſſential, and ought to be very particularly attended to, and inculcated by every teacher of vocal Muſic. As our ſchools for reading are ſo improved, and literary refinements diffuſed ſo generally, as to reach even the moſt obſcure villages and diſtricts; it is not ſuppoſable that any one ignorant of the faſhionable, genteel manner of pronunciation, will offer themſelves, or find employment, as teachers of reading or Muſic—Therefore it ſeems unneceſſary to be minute in this particular. It may however, be proper to obſerve, that many who think themſelves well verſed in pronunciation, when ſinging, are apt to ſound certain letters too narrow or ſharp; as for inſtance, the letter O like A, when it ſhould always be ſounded round and full. The letter A, which hath three different ſounds, viz. broad, ſhort and long, when uſed in certain words, is too often ſounded in that ſharp, or narrow way, eſpecially long A. The letter E is another, variable in ſound, and muſt never be drawn out long and ſharp. The article *the*, ſhould generally be ſounded *theh*. Monoſyllables terminating in *y*, as *thy*, *my*, &c. may be ſounded thoy, moy, or moi, and render the muſic more pleaſing. At the end of words of more than one ſyllable, *y* muſt be ſounded as *e*. Many particulars more might be mentioned; but I leave them to the taſte and judgment of the teacher, and the performer.

The definition of the word *effect*, given by Dr. Buſby, in his Muſical Dictionary, is a very good hint to all of us who have been eager to appea, as compoſers of Muſic, and may continue to be affected with a diſorder (if it may be ſo termed) called the *itch* for compoſition. Being an endemic of New-England; it is recommended to thoſe who have it, or begin to feel the ſymptoms, to read the following.

"Effect.—That impreſſion which a compoſition makes on the ear and mind in performance. To produce a good *effect*, real genius, profound ſcience, and a cultivated judgment, are indiſpenſable requiſites. So much does the true value of all muſic depend on its *effect*, that it is to this quality every candidate for fame as a muſical author ſhould unceaſingly attend. The moſt general miſtake of compoſers in their purſuit of this great object is, the being more ſolicitous to load their ſcores with numerous parts and powerful combinations, than to produce originality, purity, and ſweetneſs of melody, and to enrich and enforce their ideas by that happy contraſt of vocal or inſtrumental tones, and timely relief of fulneſs and ſimplicity, which give light and ſhade to the whole; and by their picturesque impreſſion, delight the ear and intereſt the feelings." It would be well for us to conſider, reflect and enquire, in what degree our muſical compoſitions poſſeſs thoſe qualities.

Let the compoſer, the profeſſor of muſic, and the amateur, ſtudy the works of the great ancient and modern European maſters, ſo attentively as to become well acquainted with their ſtyle, modulation, combination of harmonizing ſounds; their ſucceſſion, their periods or cadences; the pleaſing effect they have upon the ear and mind of the hearer, who hath "muſic in his ſoul," and can be "moved by concord of ſweet ſounds:" I ſay let them read, and hear, ſo as to become ſenſible of their effect or energy, and I preſume that ſome of the publiſhers would be cautious in future of preſenting any more of their volumes, fraught with ſuch uſeleſs, inſipid traſh, as hath been poured out upon the public from almoſt every corner—They would have had ſo much regard for thoſe volumes of muſic heretofore publiſhed by our preſent reſpectable maſters, as to have ſtudied, practiſed, and learned how to perform what they contain; in that way they might have made themſelves uſeful, and obliged the muſical part of the world, by ſtopping the circulation of ſuch compoſitions as have vitiated the taſte of a great part of thoſe whom we depend on to perform that delight-

ful, and important part of public worſhip, viz. ſinging ſongs of praiſe to the Creator. By means of a certain claſs of compoſers and teachers of pſalmody, the greater part of our young ſingers have got a diſreliſh for grave, ſolid and ſubſtantial muſic, and are unwilling to receive and attend to the practice and uſe of any pieces but thoſe ſet in the third mood of common time, and which jingle with fuges ſufficient to cut them into pieces, and make an entire jumble of the poetry. A good *Fugue*, or *Fuge*, is very important, and has a powerful effect in certain caſes; but carried to exceſs, becomes diſguſting:—The myriads of fuging tunes buzzing or humming about our ears are copies and imitations of J. STEPHENSON, of *England*, and WM. BILLINGS, of *N. America*: it is hopeful that ſome other model will appear ere long.

Explanation of a few Muſical Terms, neceſſary to be underſtood.

ADAGIO, Slow, with grace and embelliſhment.
Affettuoſo, Tender and affecting, requiring a ſoft and delicate ſtyle of performance.
Air, The leading part, the tune; to which the other parts are made to harmonize.
A. in *Alt*, The ſecond note in alt, the ninth above the G, or Treble and Tenor Cliff.
Allegro, Gay, quick.
Alt, A term applied to that part of the great ſcale of ſounds which lies between F above the treble cliff-note, and G in Altiſſimo.
Alto, In ſcores ſignifies the counter-tenor part.
Altiſſimo, Applied to all notes ſituated above F in alt, i. e. thoſe notes which are more than an octave above F on the fifth line in the G cliff.
Andante, Implies a time ſomewhat ſlow, and a performance diſtinct and exact, gentle, tender and ſoothing.

BEAT, A beat, is a tranſient grace note, ſtruck immediately before the note it is intended to ornament.
Beating Time, Is that motion of the hand or foot, uſed by the performers themſelves, or ſome perſon preſiding over the concert, to ſpecify, mark, and regulate the meaſure of the movements.

CADENCE, A pauſe or ſuſpenſion at the end of an air, to afford the performer an opportunity of introducing a graceful extempore cloſe.
Character, A general name for any muſical ſign
Chord, A term given to united harmonious ſounds.
Chorus, Two, three, four, or more parts, ſung by a plurality of voices.
Concord, An union of two or more ſounds, which by their harmony produce an agreeable effect upon the ear.
Con Spirito, With ſpirit.
Creſcendo, A term ſignifying that the notes of the paſſage over which it is placed, are to be gradually ſwelled.

DA CAPO, To the head, or beginning, directing the performer to return to, and end with, the firſt ſtrain.
Dirge, A ſolemn and mournful compoſition performed on funeral occaſions.
Diminuendo, Gradually leſſen the ſound—The oppoſite of Creſcendo.
Dolce, A term ſignifying that the movement, or paſſage over which it is placed, muſt be ſung or played in a ſoft ſweet ſtyle.
Double, Notes below G gamut, are called double, as F, E, D, C, below the baſs ſtave, are double F, double E, &c.
Duet, A compoſition expreſsly written for two voices or inſtruments, with or without a baſs and accompaniments.

EXPRESSIVO. A term, indicating that the movement or paſſage over which it is placed, is to be performed with expreſſion.

FORTE, Loud, uſed in oppoſition to Piano.
Fortiſſimo, Very loud, the ſuperlatixe of Forte.
Fugue, A compoſition in which one part leads off ſome determined ſucceſſion of notes called the ſubject, which, after being anſwered in the fifth and eighth by the other parts, is interſperſed through the movement, and diſtributed amid all the parts in a deſultory manner at the pleaſure of the compoſer.

G GAMMUT, The firſt G below the baſs-cliff note.
Grace, or *Graces*, The general name given to thoſe occaſional embelliſhments which a performer introduces, to heighten the effect of a compoſition.

Grave, Slower than Largo, but not ſo ſlow as Adagio.

INTERVAL, The difference in point of gravity or acuteneſs between any two ſounds.

KEY, or *Key-note*, With theoriſts a certain fundamental note or tone, to which the whole of a movement has a certain relation or bearing, to which all its modulations are refered aud accommodated, and in which it both begins and ends. There are but two ſpecies of keys; one of the major, aud one of the minor mode; all the keys in which we employ ſharps or flats being deduced from the natural keys of C major, and A minor, of which indeed, they are only tranſpoſitions.

LARGO, One degree quicker than Grave, and two degrees quicker than Adagio.

MAESTOSO, A word implying that the compoſition or movement to which it is prefixed, is to be performed with dignity and majeſty.

Major, An epithet applied to that of the two modern modes in which the third is four ſemitones the tonic or key-note. Thoſe intervals which contain the greateſt number of ſemitones under the ſame denomination, are alſo called Major; as a third conſiſting of four ſemitones inſtead of three only, is termed a Major-third; a fixth containing nine ſemitones inſtead of eight, is called a Major-fixth.

Meaſure, That diviſion of the time by which the air and motion of muſic is regulated.

OCTAVE, An interval containing ſeven degrees, or twelve ſemitones, and which is the firſt of the Conſonances in the order of generation.

PIANO, Soft. In oppoſition to Forte, loud and ſtrong.

Pitch, The acuteneſs or gravity of any particular ſound, or of the tuning of any inſtrument.

Primo, Firſt.

RESPONSE, In a fugue, the reſponſe is the repetition of the given ſubject in another part.

Rondeau, A compoſition generally conſiſting of three ſtrains, the firſt of which cloſes in the original key, while each of the others is ſo conſtructed in point of modulation as to reconduct the ear in an eaſy and natural manner to the firſt ſtrain.

SICILIANA, Is applied to movements the ſtyle of which is ſimple, and the effect at once tender, ſoothing and paſtoral.

SIGNS, The general name for all the different characters uſed in muſic: as ſharps, flats, repeats, pauſes, dots, directs, &c.

Solo, A compoſition for a ſingle voice or inſtrument.

Staccato, A word ſignifying that the notes of the paſſage over which it is written, are to be performed in a ſhort, pointed, and diſtinct manner.

Strain, A word applied to thoſe ſucceſſive parts of a compoſition into which it is divided by double bars.

UNISON, The union of two ſounds ſo directly ſimilar to each other in reſpect of gravity, or acuteneſs, that the ear perceiving no difference, receives them as one and the ſame.

VIVACE, A word ſignifying that the movement to which it is prefixed, is to be ſung, or played, in a brisk and animated ſtyle.

N. B. It was intended to have a number of Anthems in this publication; but as proviſion was made for only 112 pages, and that found not more than ſufficient to contain ſuch a variety of Pſalm Tunes as would be neceſſary for ſchools, I thought beſt to omit them: if another edition ſhould be called for, it will be enlarged ſo as to contain as much, or more muſic, than was at firſt contemplated.

ERRATA.—Page 87, 8th bar from the cloſe, on the Baſs of ALBANY, the minim on D ſhould be on E.

L Huntley's.

April 1805

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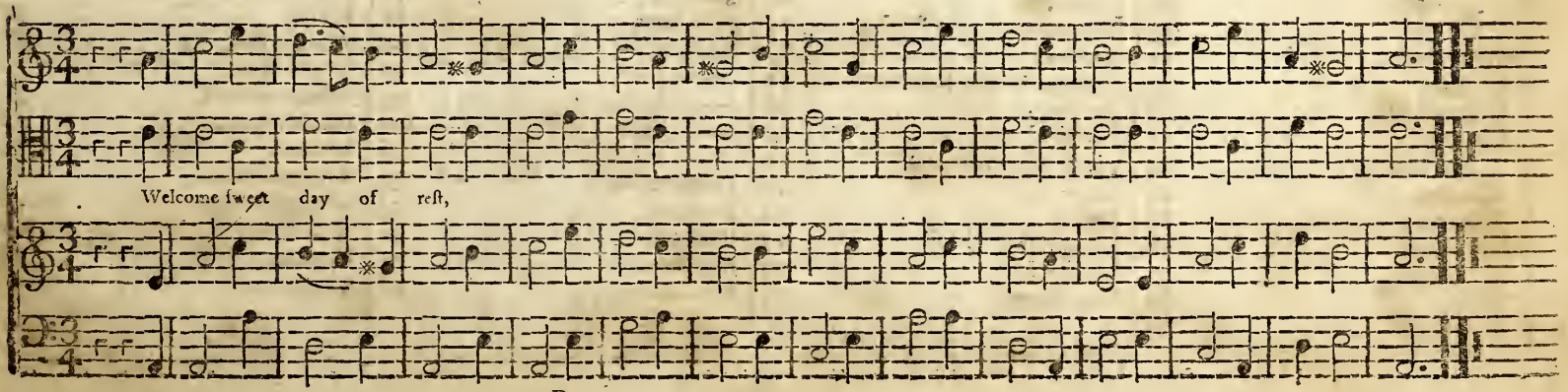
THE

MUSICAL OLIO.

A Choice Collection of CHURCH MUSIC.

LITTLE MARLBOROUGH. S. M.



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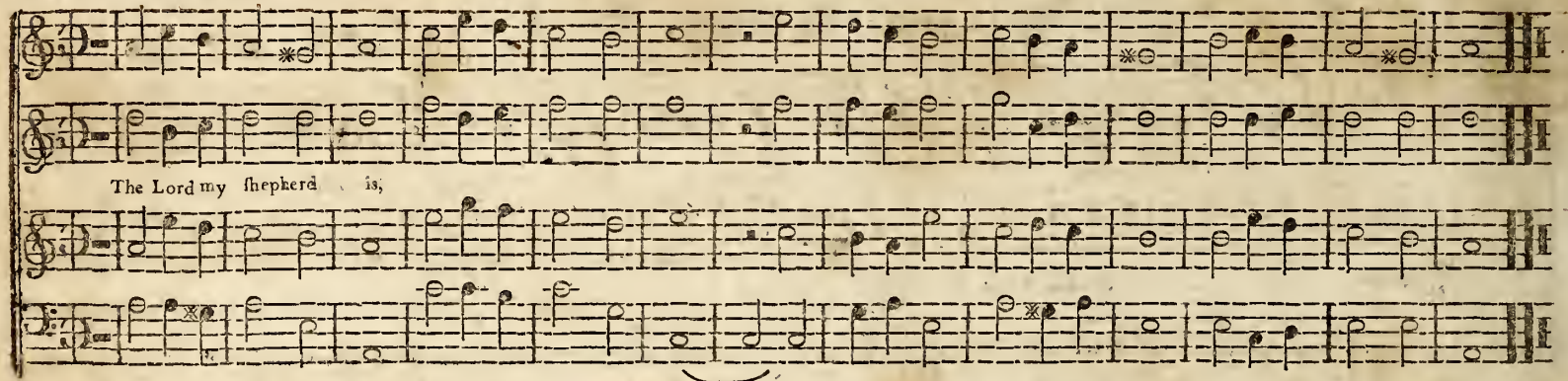
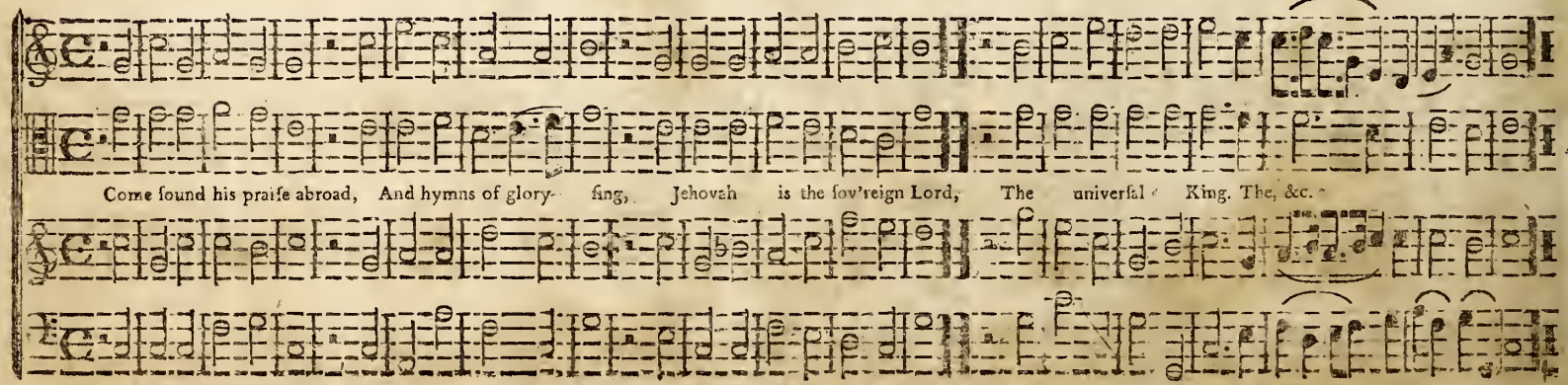
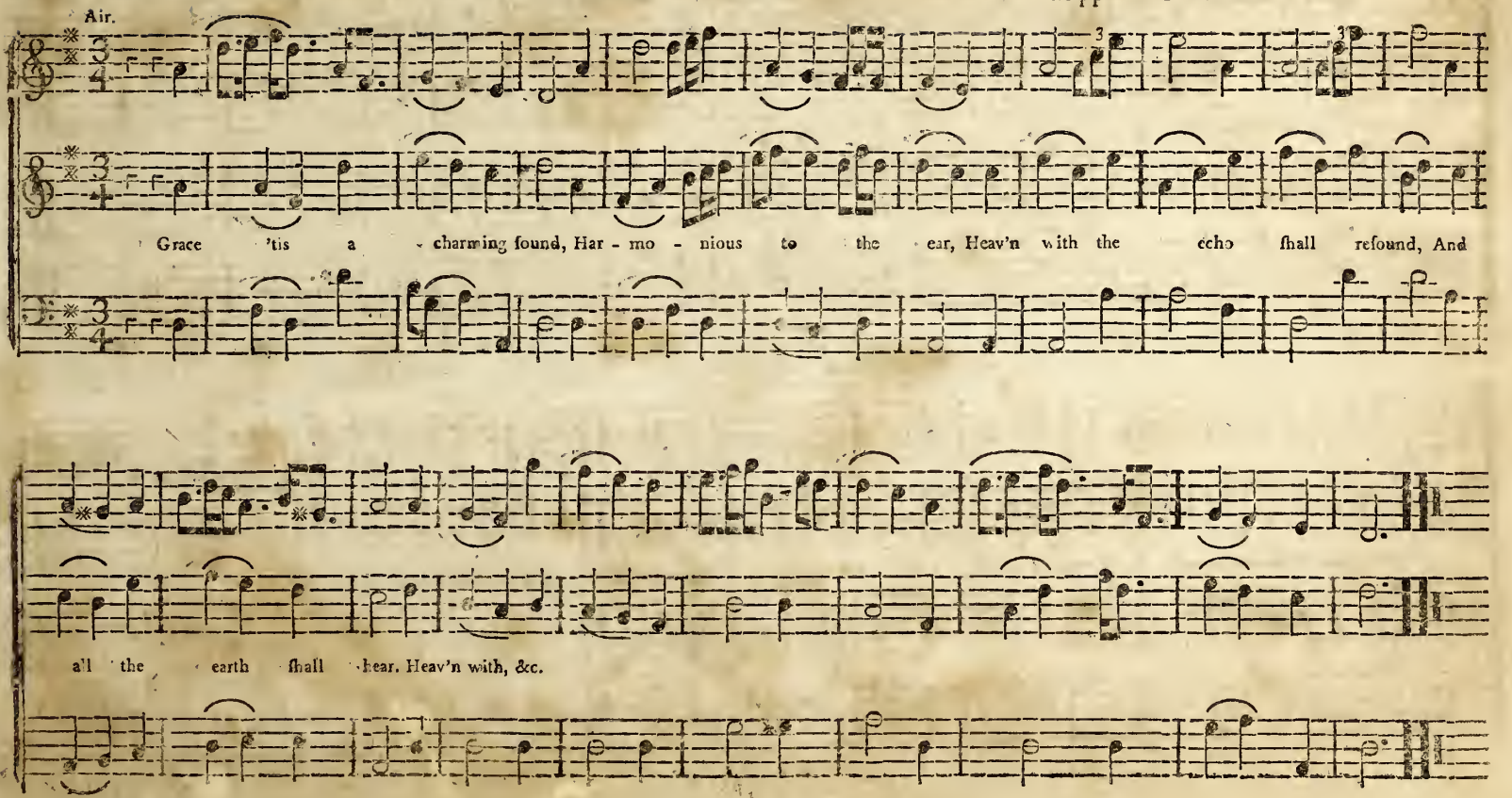


LOUDON. S. M.

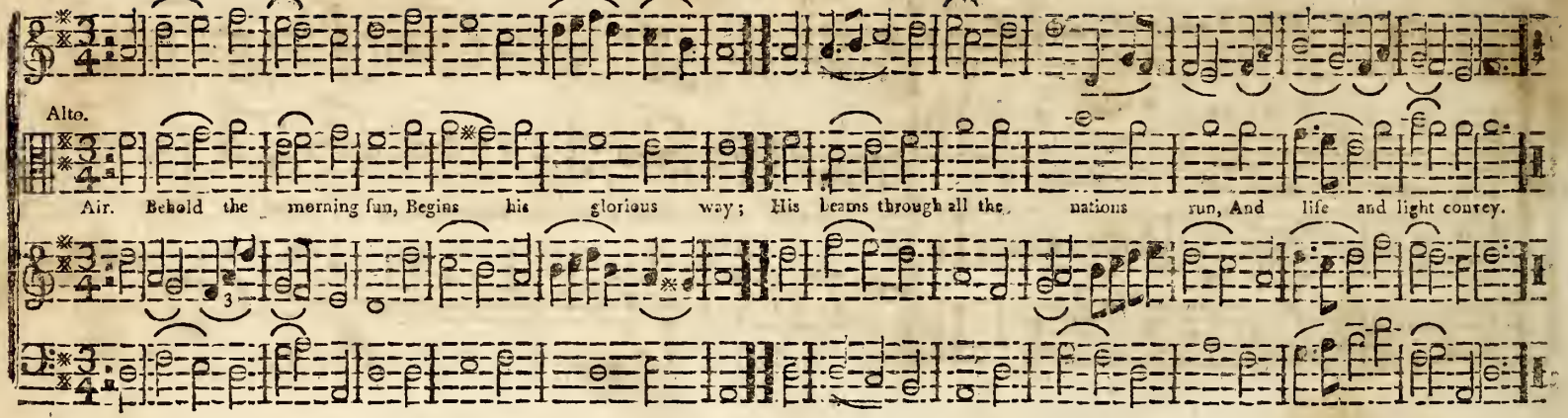
T. Olmſted.




Air.
Grace 'tis a charming ſound, Har - mo - nious to the ear, Heav'n with the echo ſhall reſound, And
all the earth ſhall hear. Heav'n with, &c.

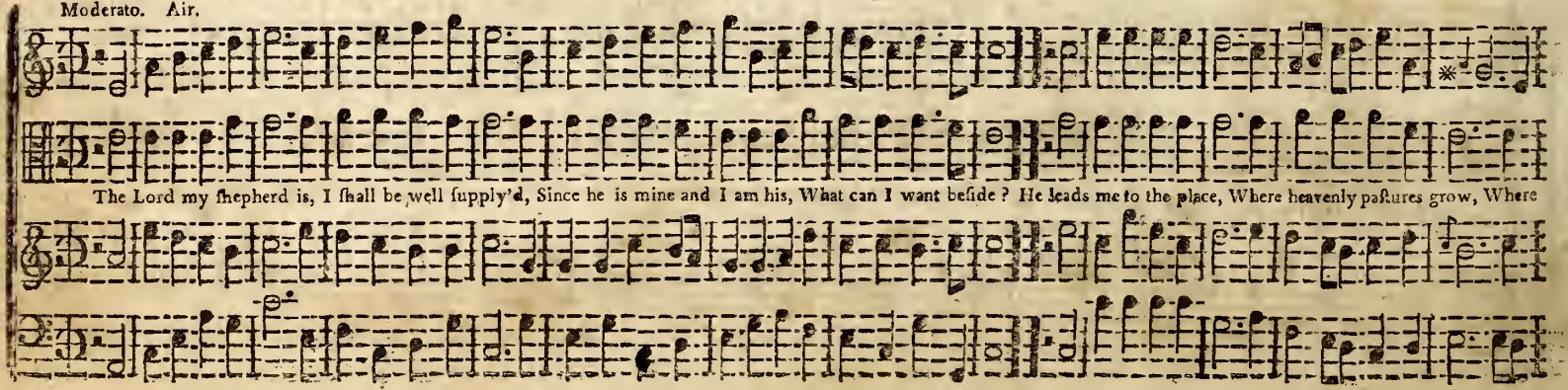
PECKHAM. S. M.

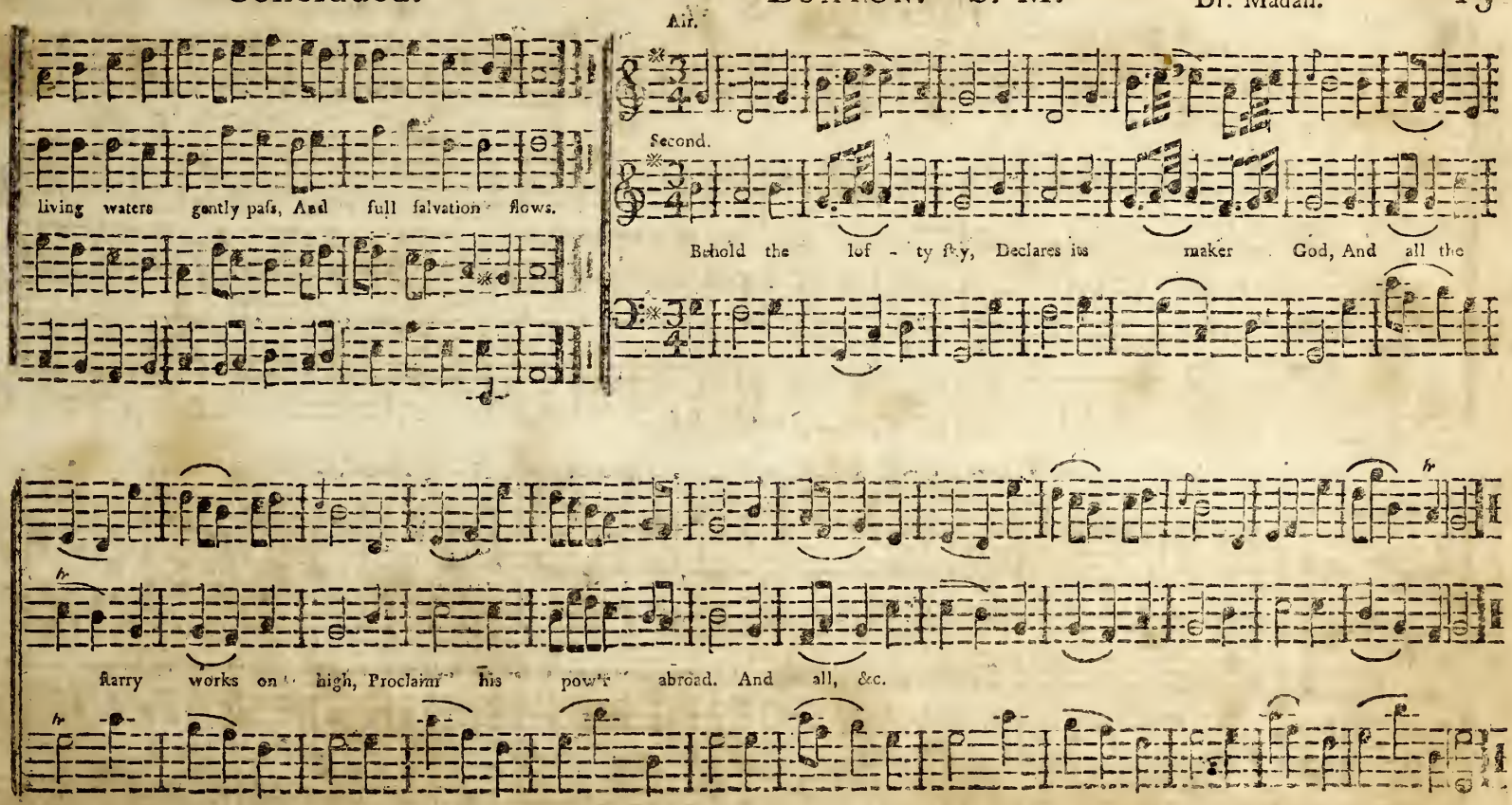
Is. Smith.



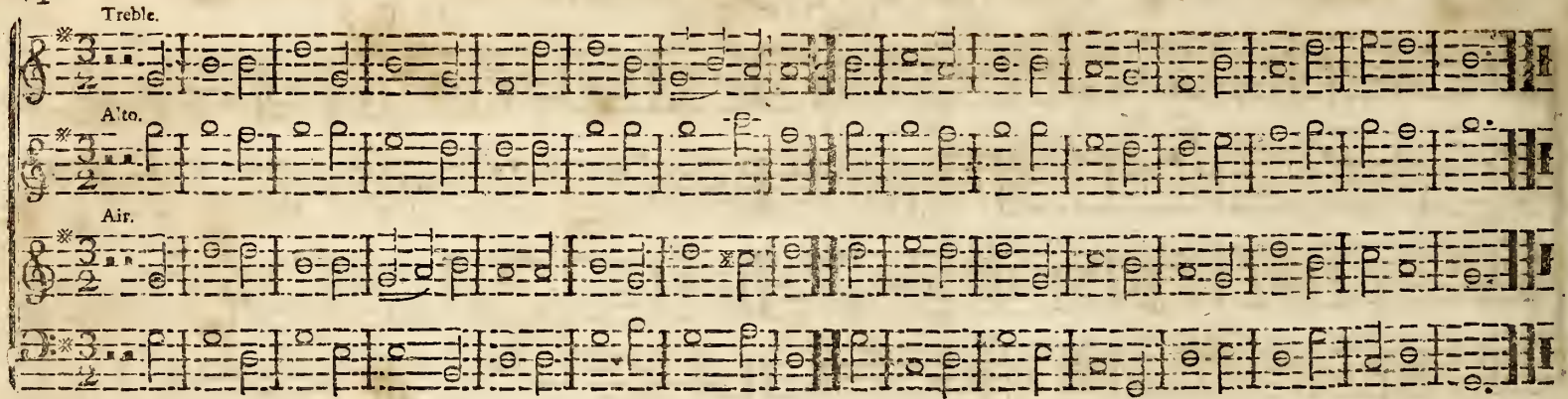
LEONI. S. M.

Jewiſh Air. T. Williams' Coll.

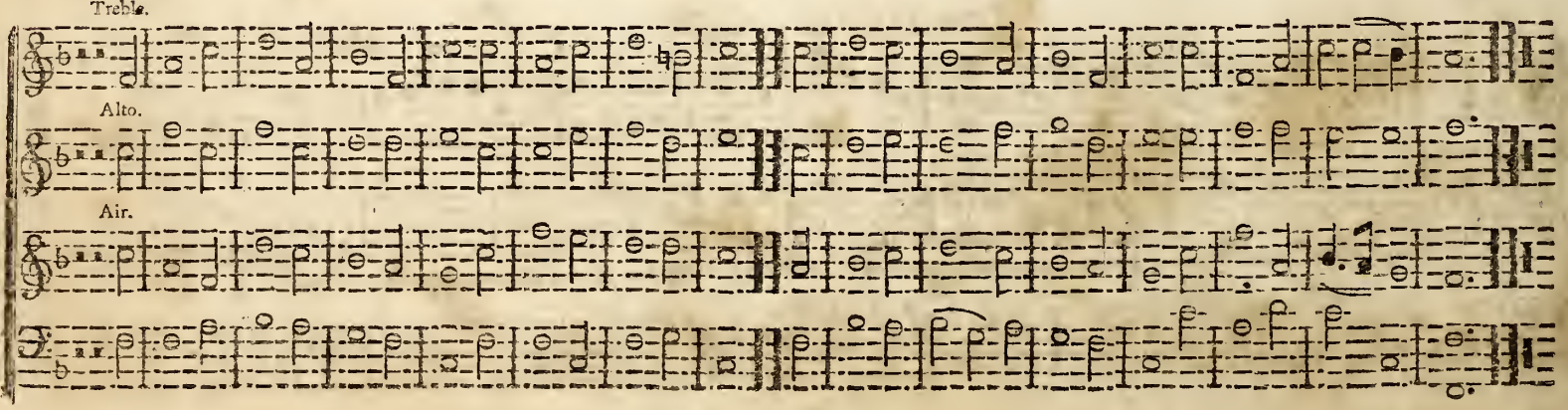



living waters gently paſs, And full ſalvation flows.
Air.
Second.
Behold the lof - ty ſky, Declares its maker God, And all the
ſtarry works on high, Proclaim his pow'r abroad. And all, &c.

MEAR. C. M.

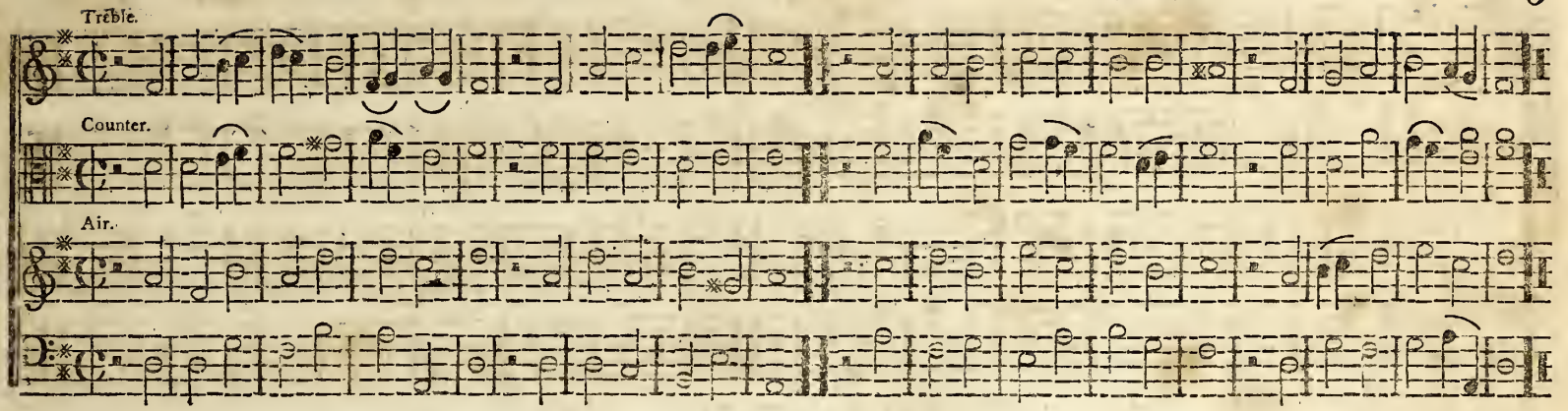


BEDFORD. C. M.



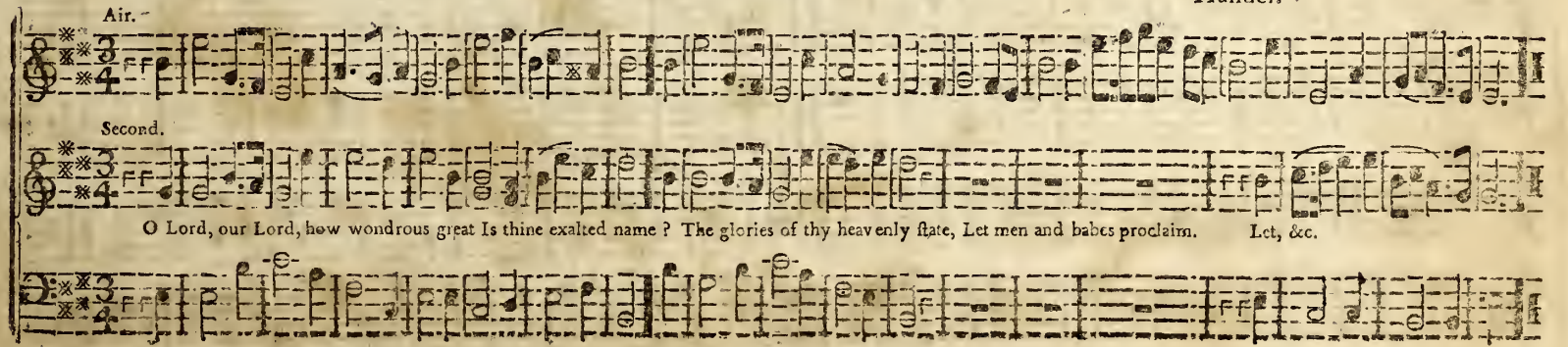
St. Ann's. C. M.

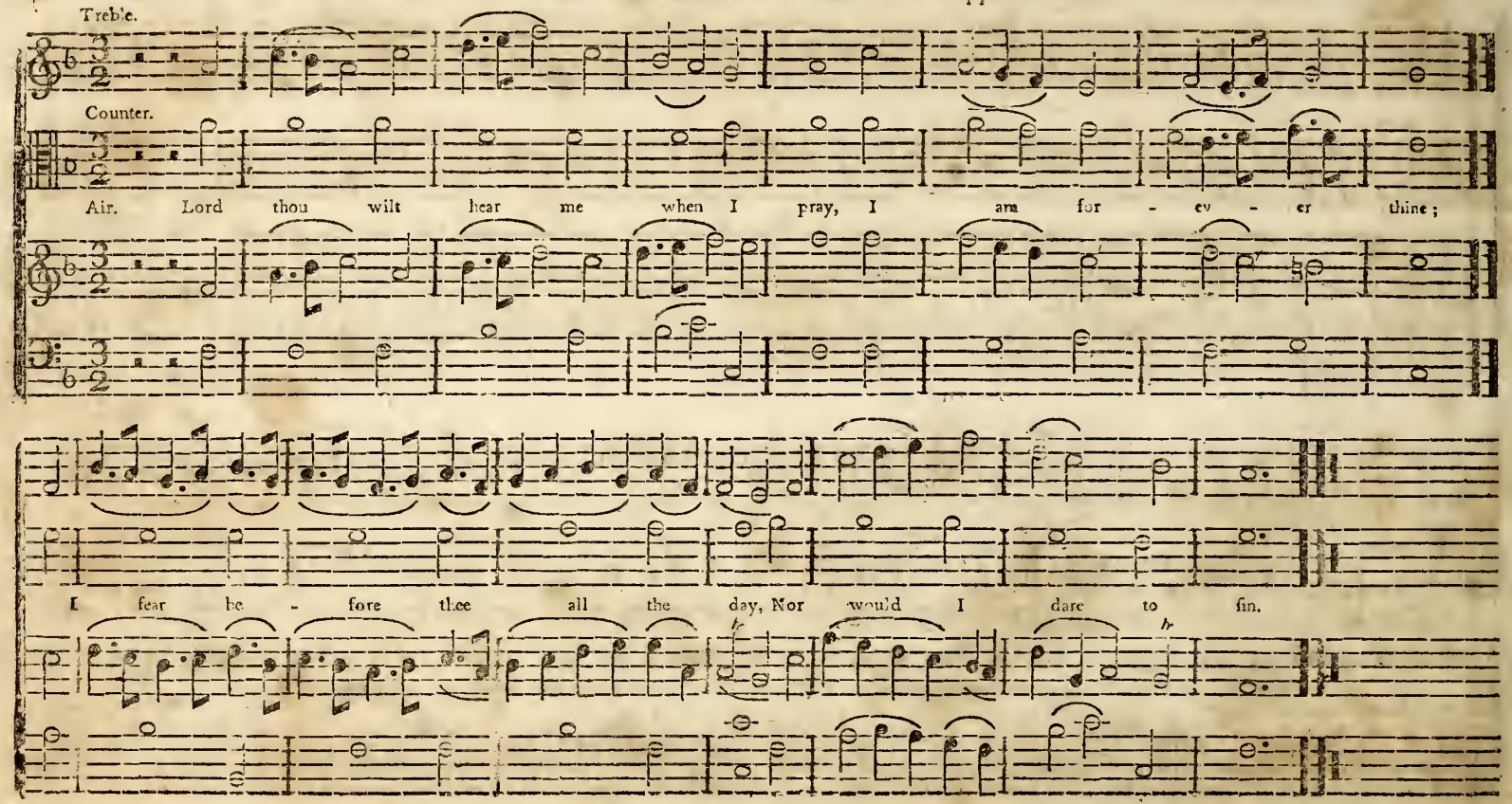
Dr. Croft.

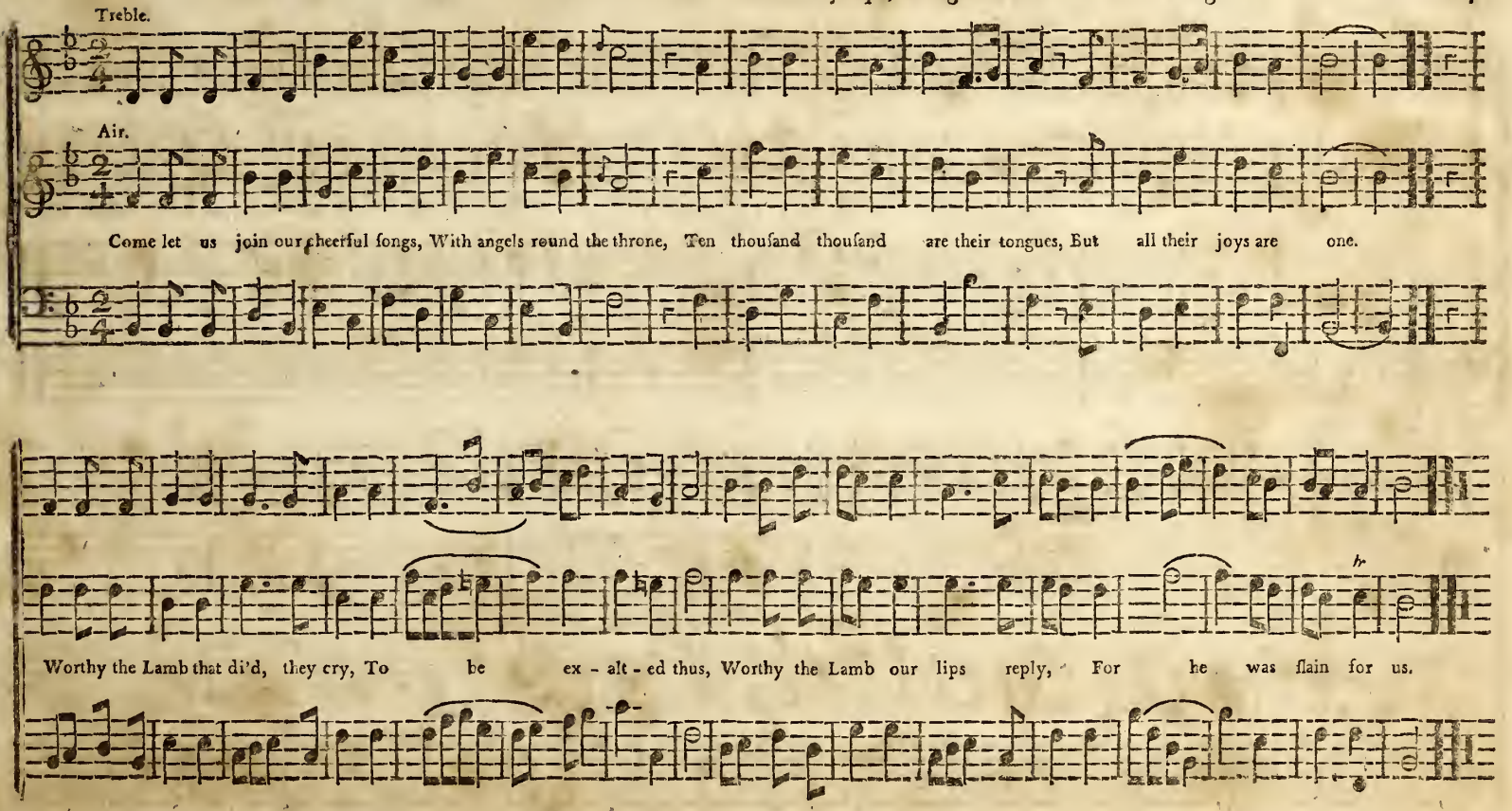


Bradford. C. M.

Handel.

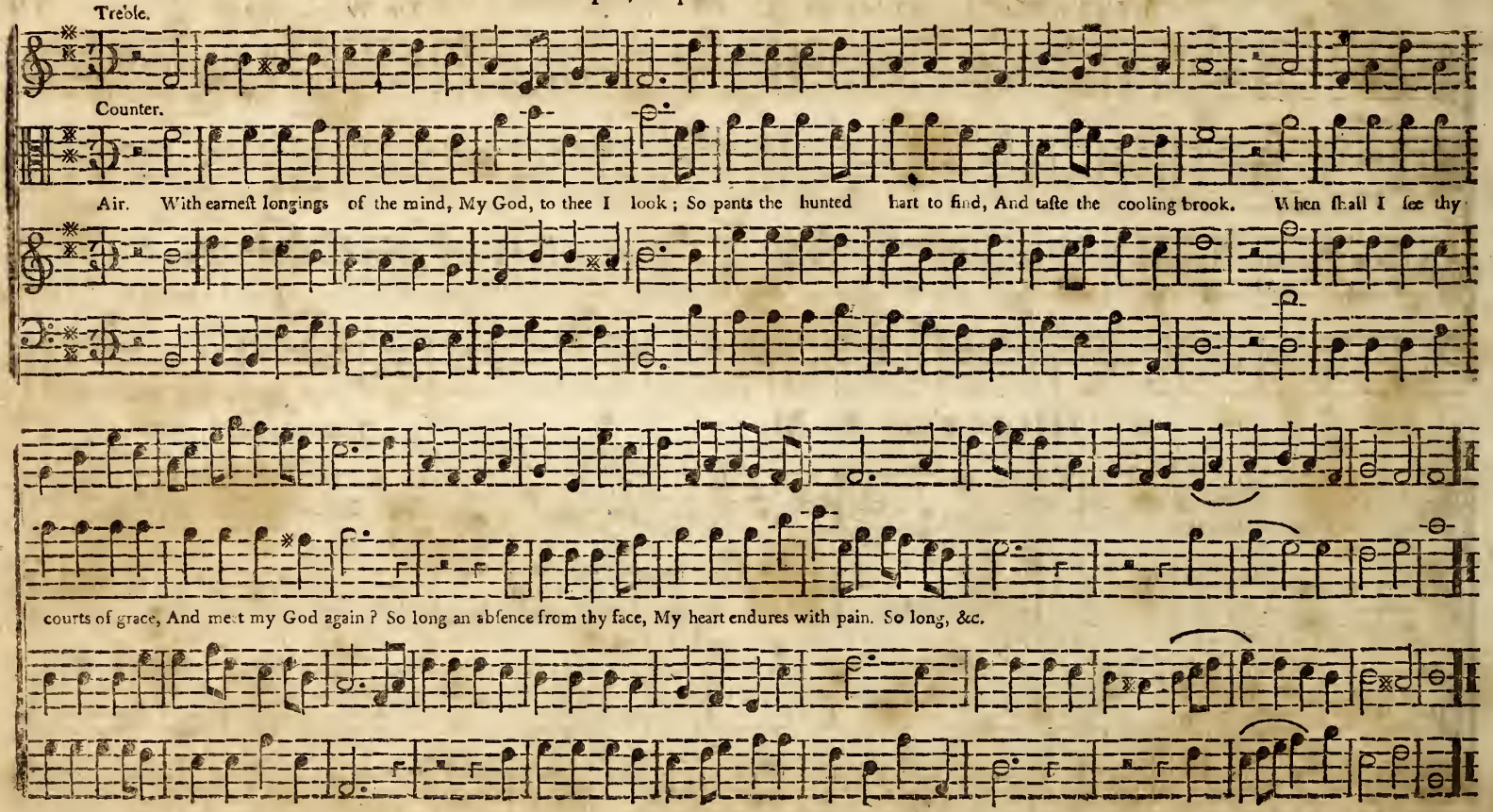


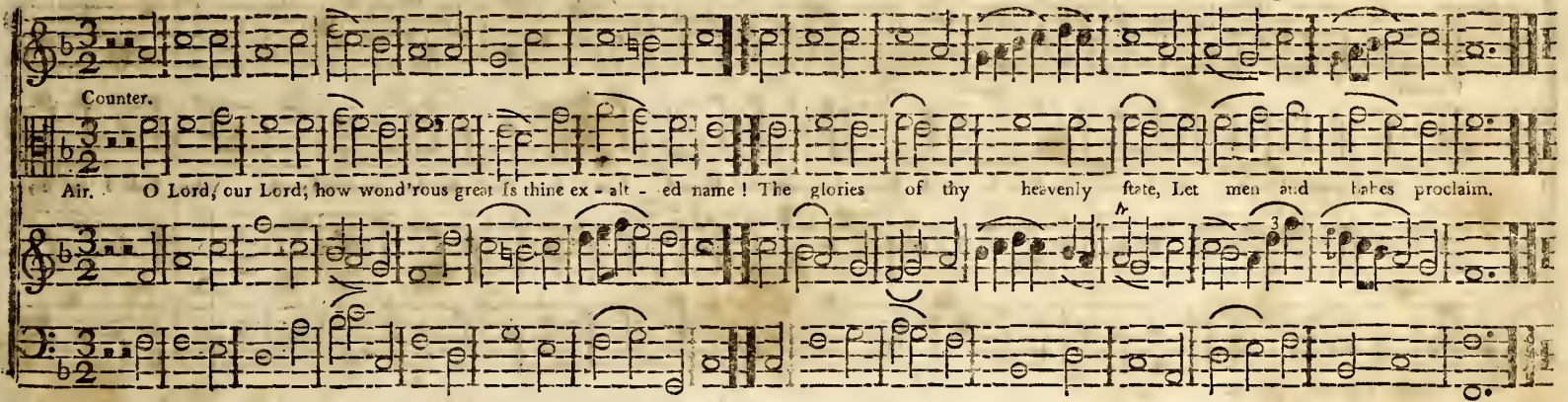

Treble.
Counter.
Air. Lord thou wilt hear me when I pray, I am for - ev - er thine;
I fear be - fore thee all the day, Nor would I dare to sin.


Treble.
Air.
Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one.
Worthy the Lamb that di'd, they cry, To be ex - alt - ed thus, Worthy the Lamb our lips reply, For he was slain for us.

MILTON. Pſalm 42d, 1ſt part. C. M. D.

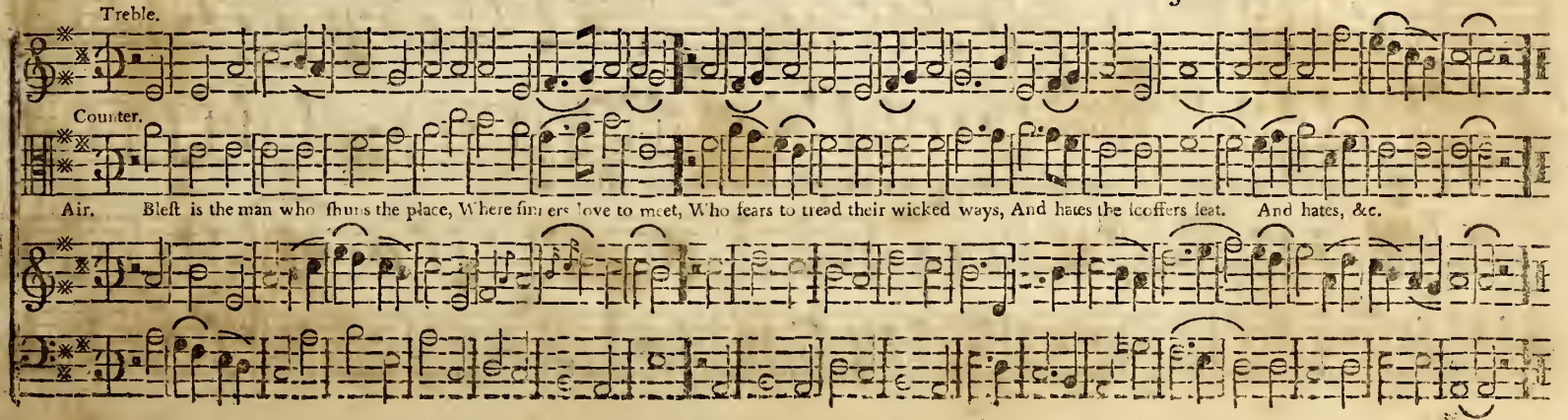
T. Olmſted.

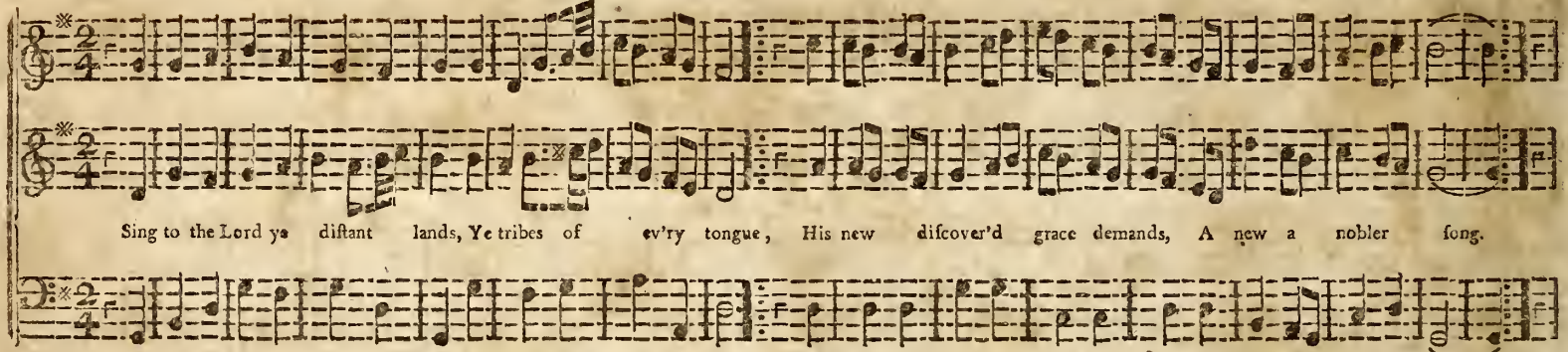




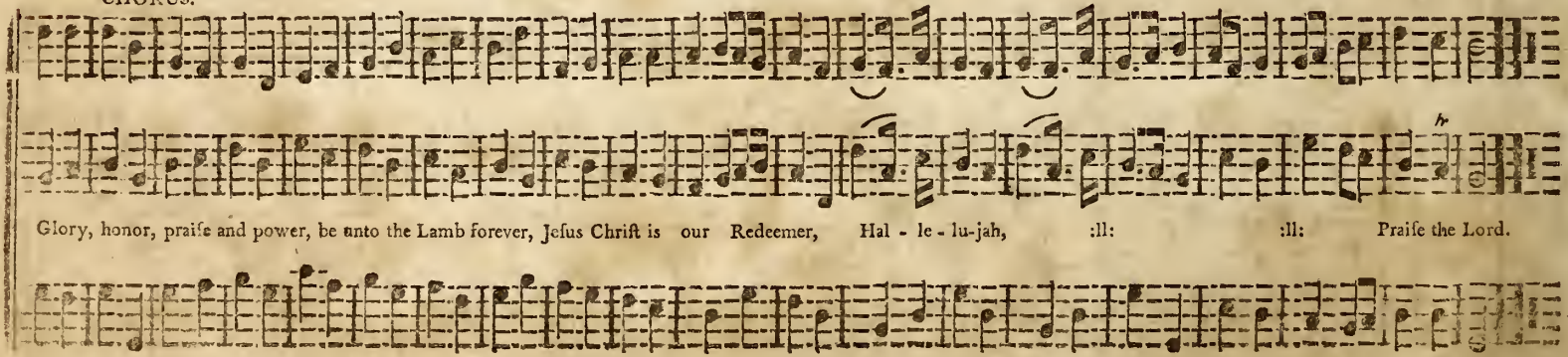
ST. HILARY'S. C. M.

J. Baildon.



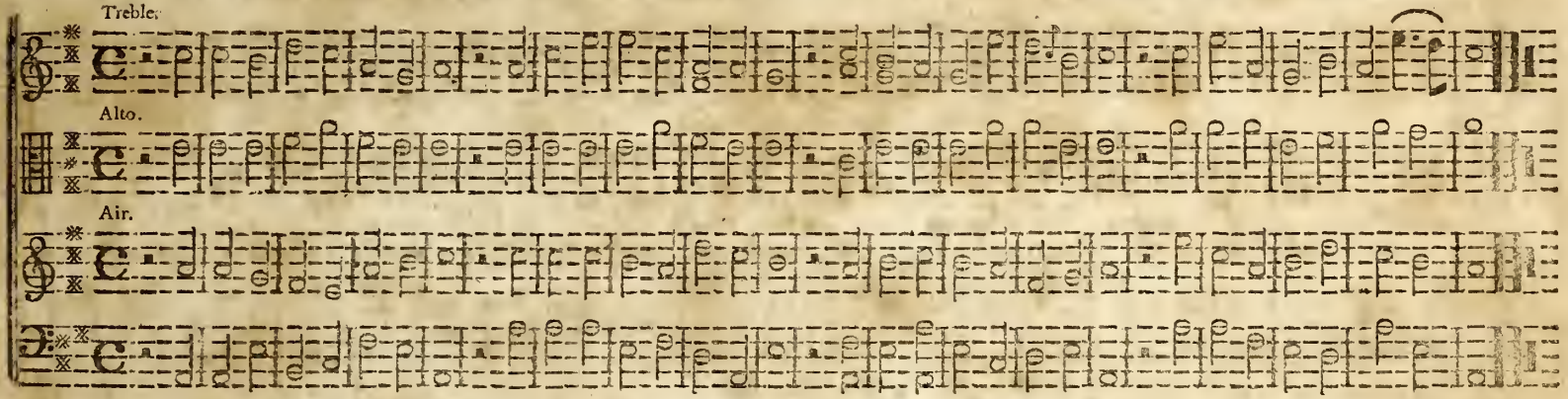

Sing to the Lord ye diſtant lands, Ye tribes of ev'ry tongue, His new diſcover'd grace demands, A new a nobler ſong.

CHORUS.


Glory, honor, praiſe and power, be unto the Lamb forever, Jeſus Chriſt is our Redeemer, Hal - le - lu-jah, :ll: :ll: Praiſe the Lord.

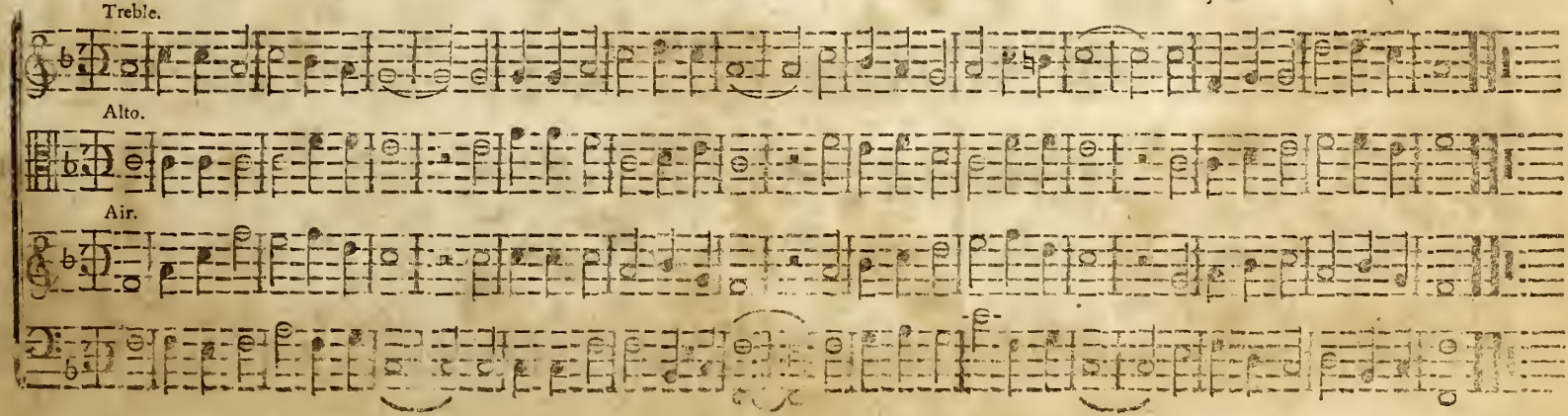
Old 100. L. M.

Aſcrib'd to Martin Luther.

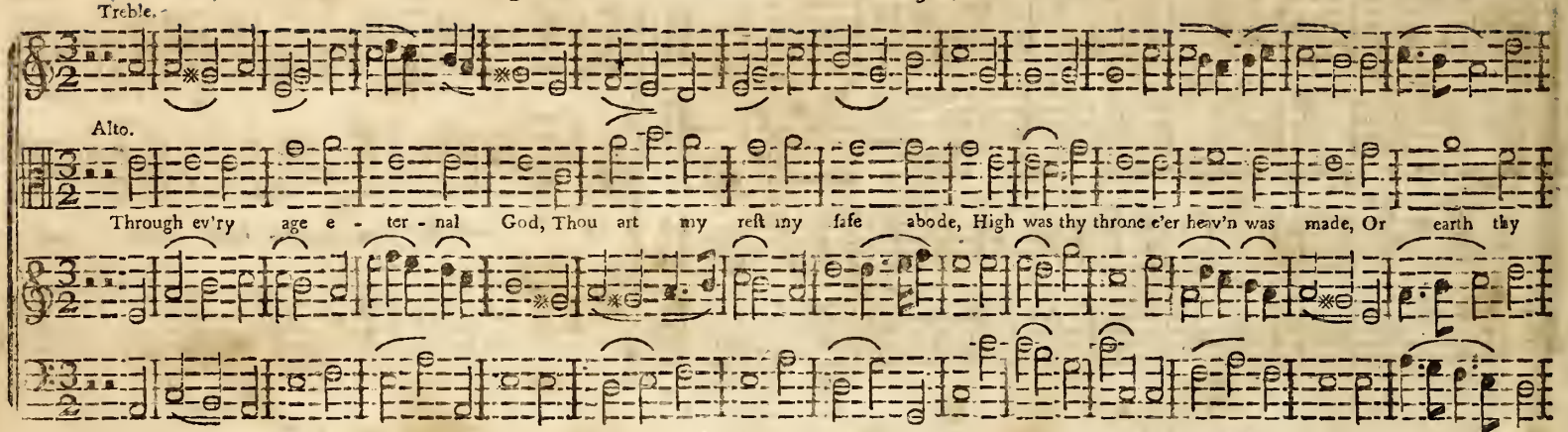


Wells. L. M.

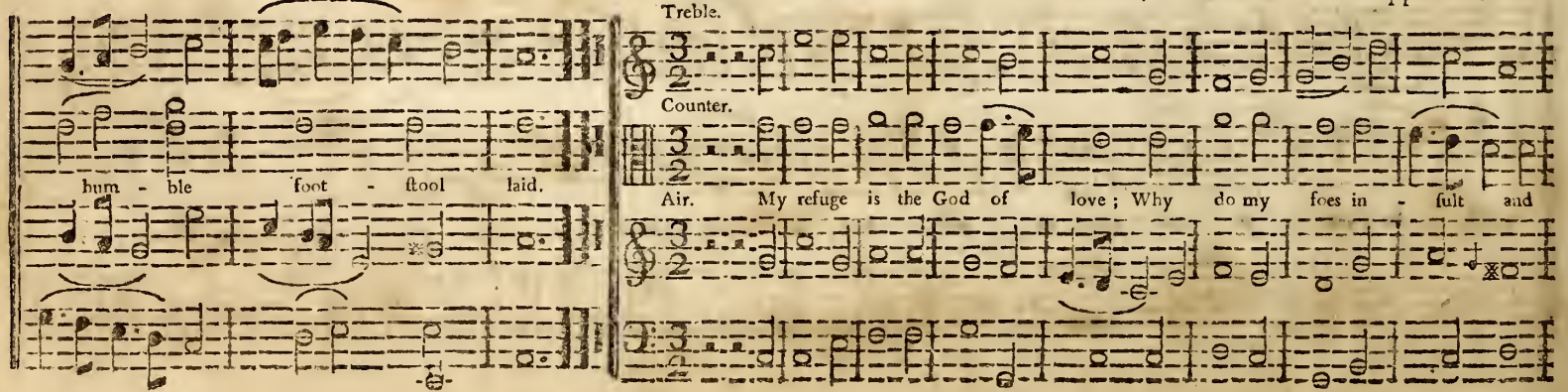
Holdroyd.

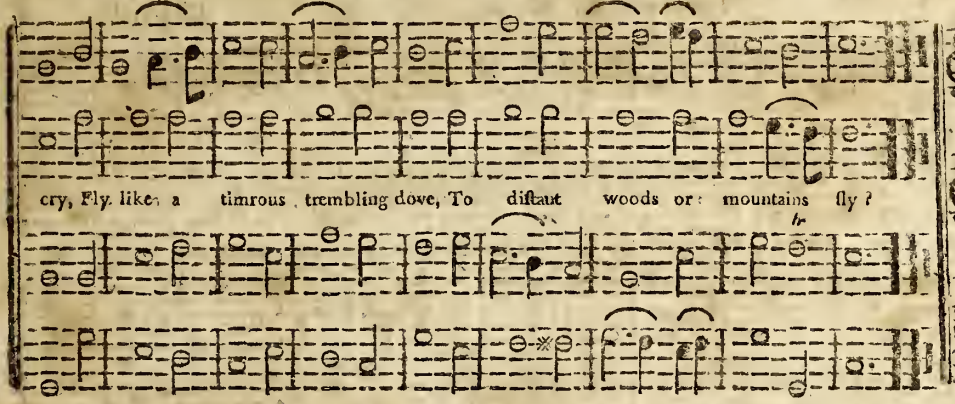


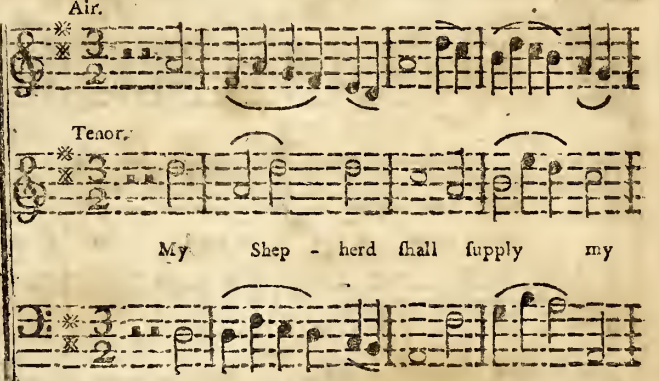
90th. L. M. Pſalm 90th, Dr. Watts. Olmſted.

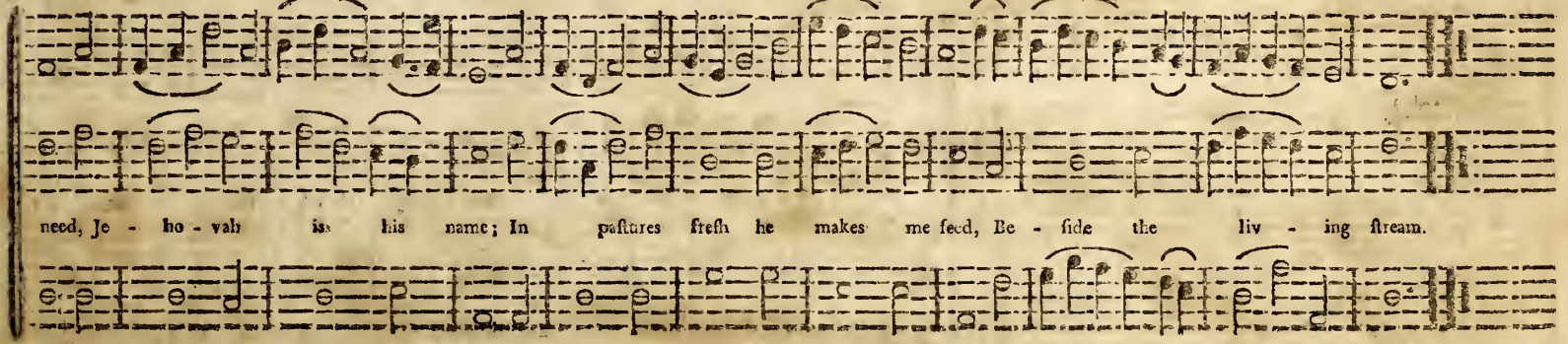


WINCHESTER. Pſalm 11th, L. M. Rippon's Coll.




cry, Fly like a timrous trembling dove, To diſtant woods or mountains fly?

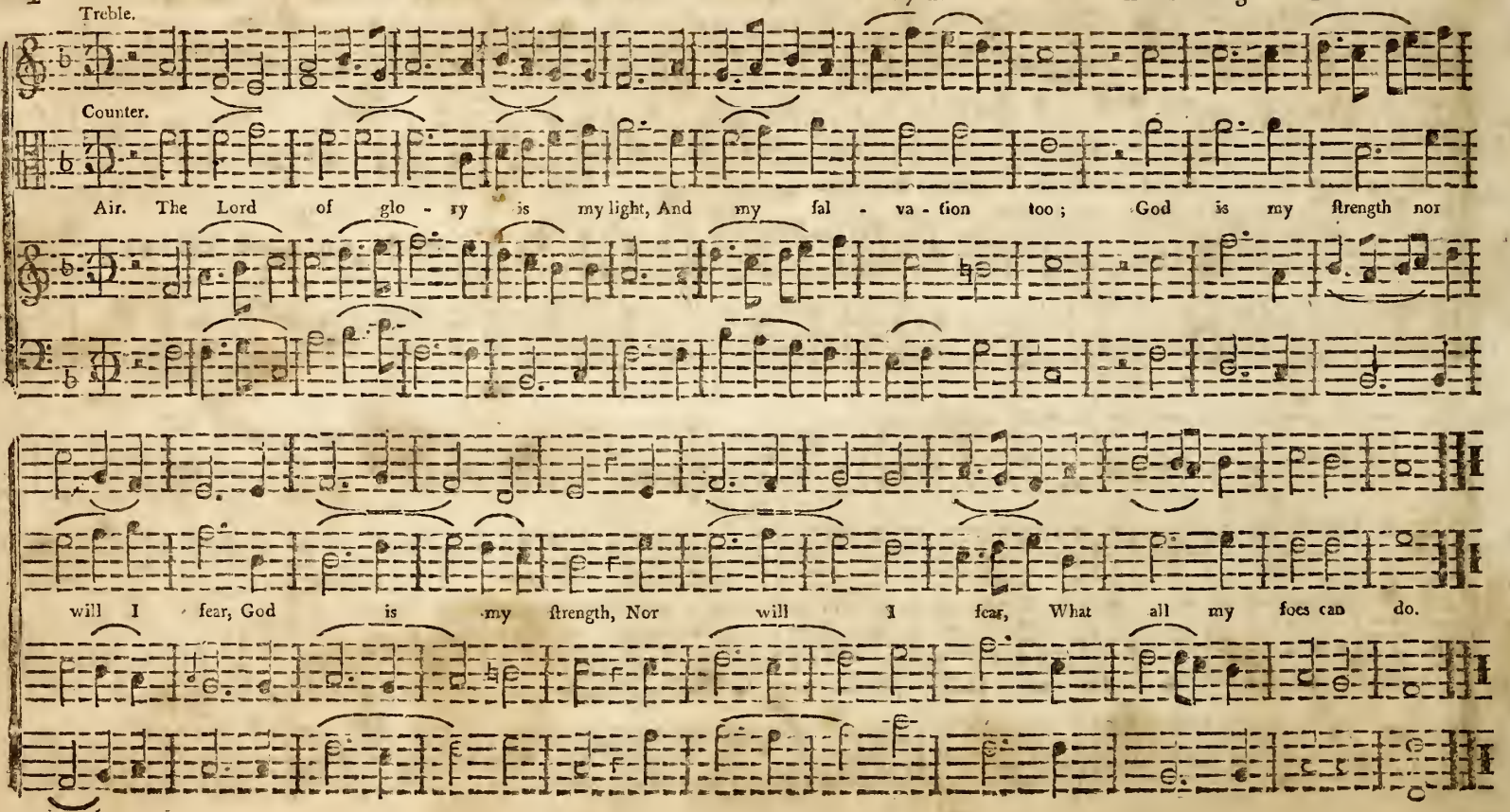

Air.
Tenor.
My Shep - herd ſhall ſupply my

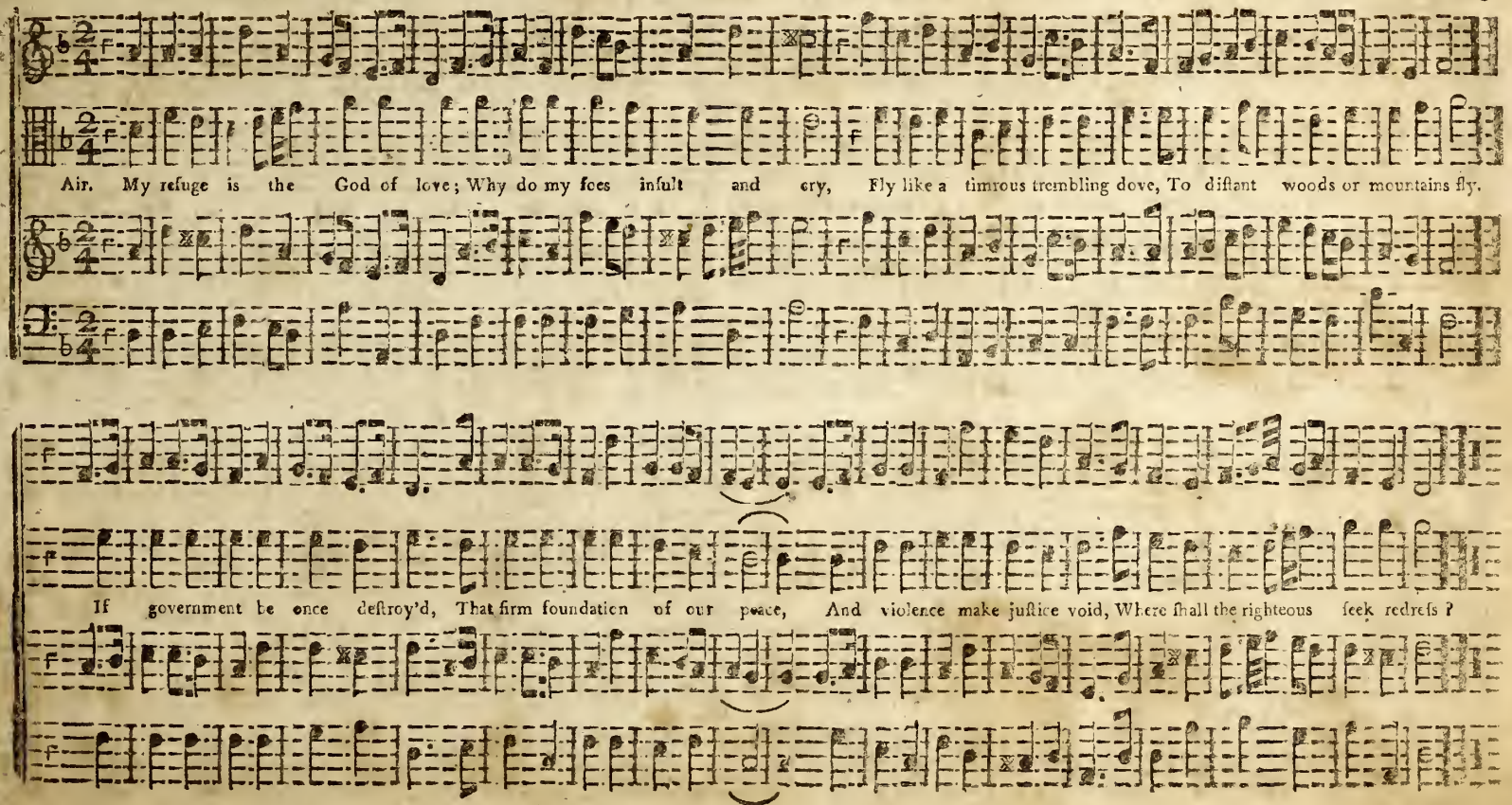

need, Je - ho - vah is his name; In paſtures freſh he makes me feed, Be - ſide the liv - ing ſtream.

GROVE HOUSE. C. M.

Ps. 27th.

Dr. Addington's Coll.




Air. My refuge is the God of love; Why do my foes insult and cry, Fly like a timrous trembling dove, To distant woods or mountains fly.
If government be once destroy'd, That firm foundation of our peace, And violence make justice void, Where shall the righteous seek redress ?

VERNON. C. M. D.

T. Olmſted.

Treble. Affettuoſo. fo.

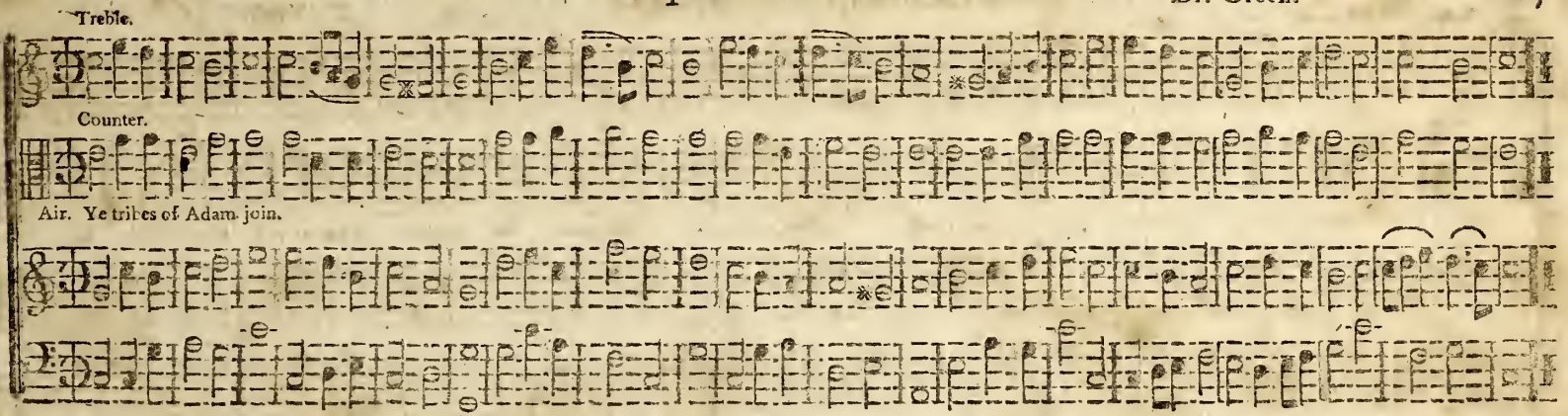
Alto.

Air. Ye mourning ſaints whoſe ſtreaming tears, Flow o'er your children dead, Say not in tranſports of deſpair, That all your hopes are fled.

When cleaving to, &c.

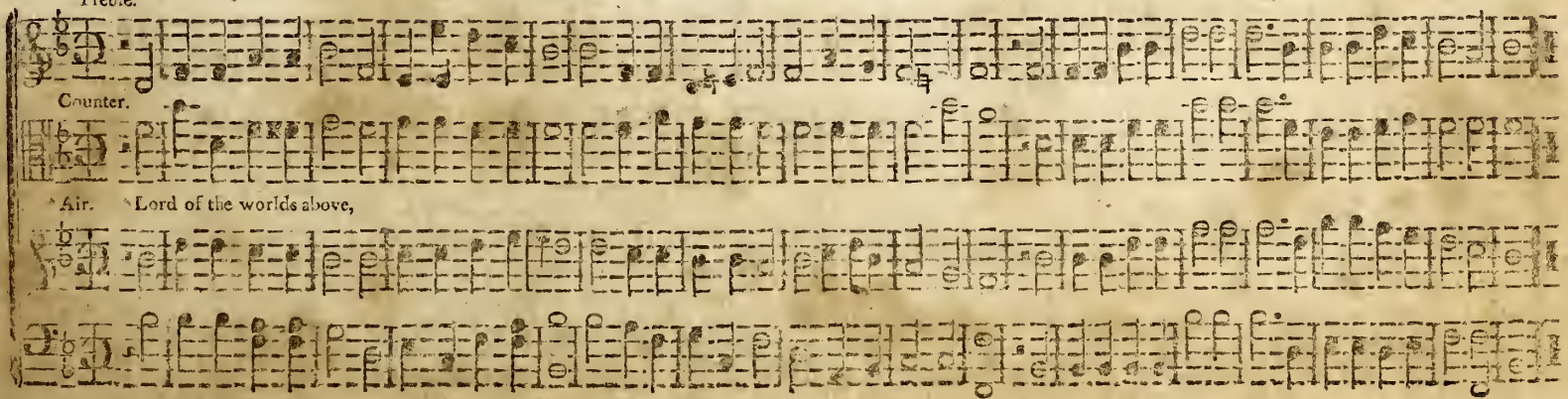
When cleaving to that darling duſt, In fond diſtreſs ye lie, In fond diſ - treſs ye lie, Riſe and with joy and rev'rence view, A heav'nly parent nigh.

When cleaving to, &c. Riſe and with joy and rev'rence view, Riſe & with, &c.



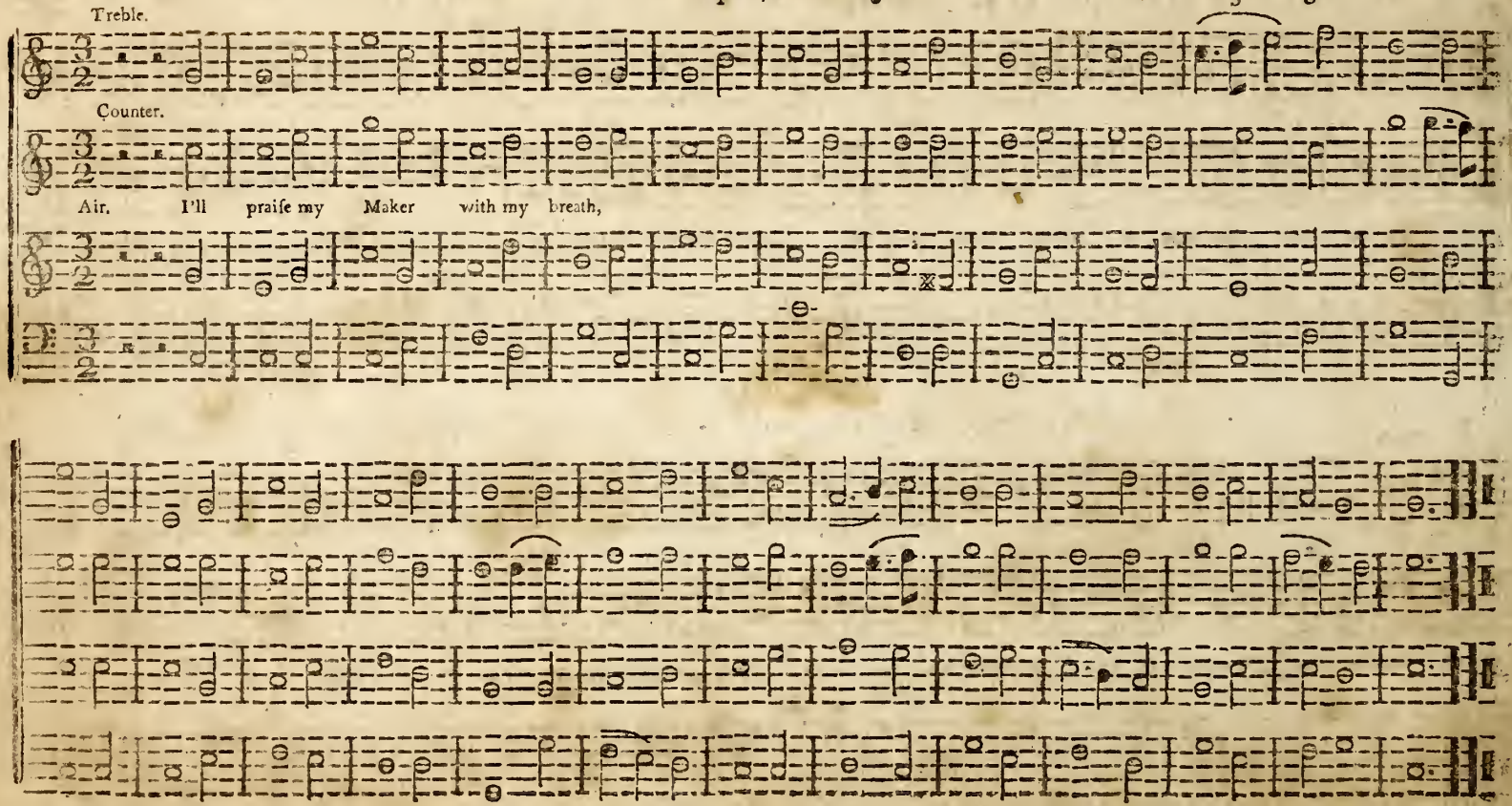
GROVE. Ps. 84th, P. M.

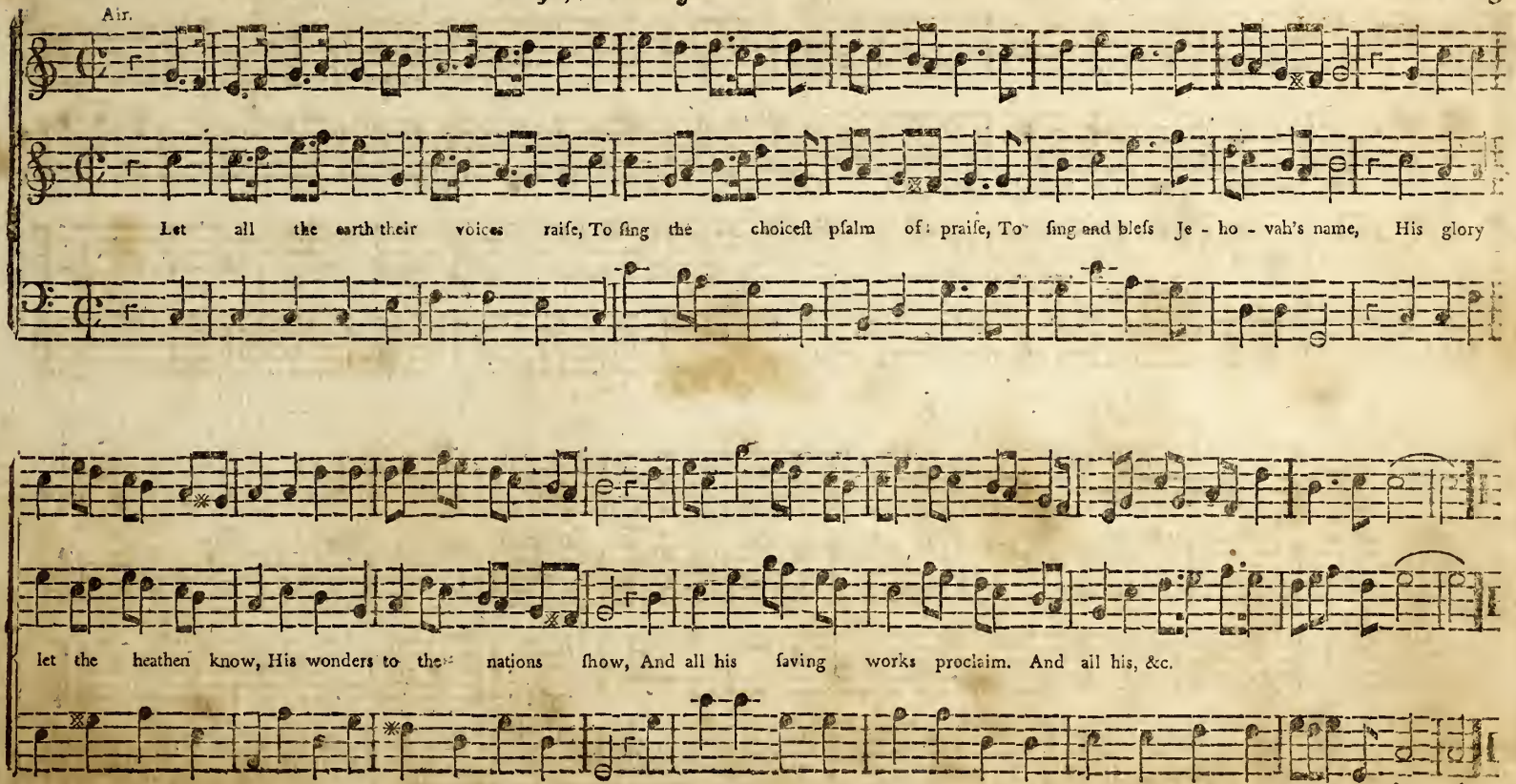
Rippon's Coll.



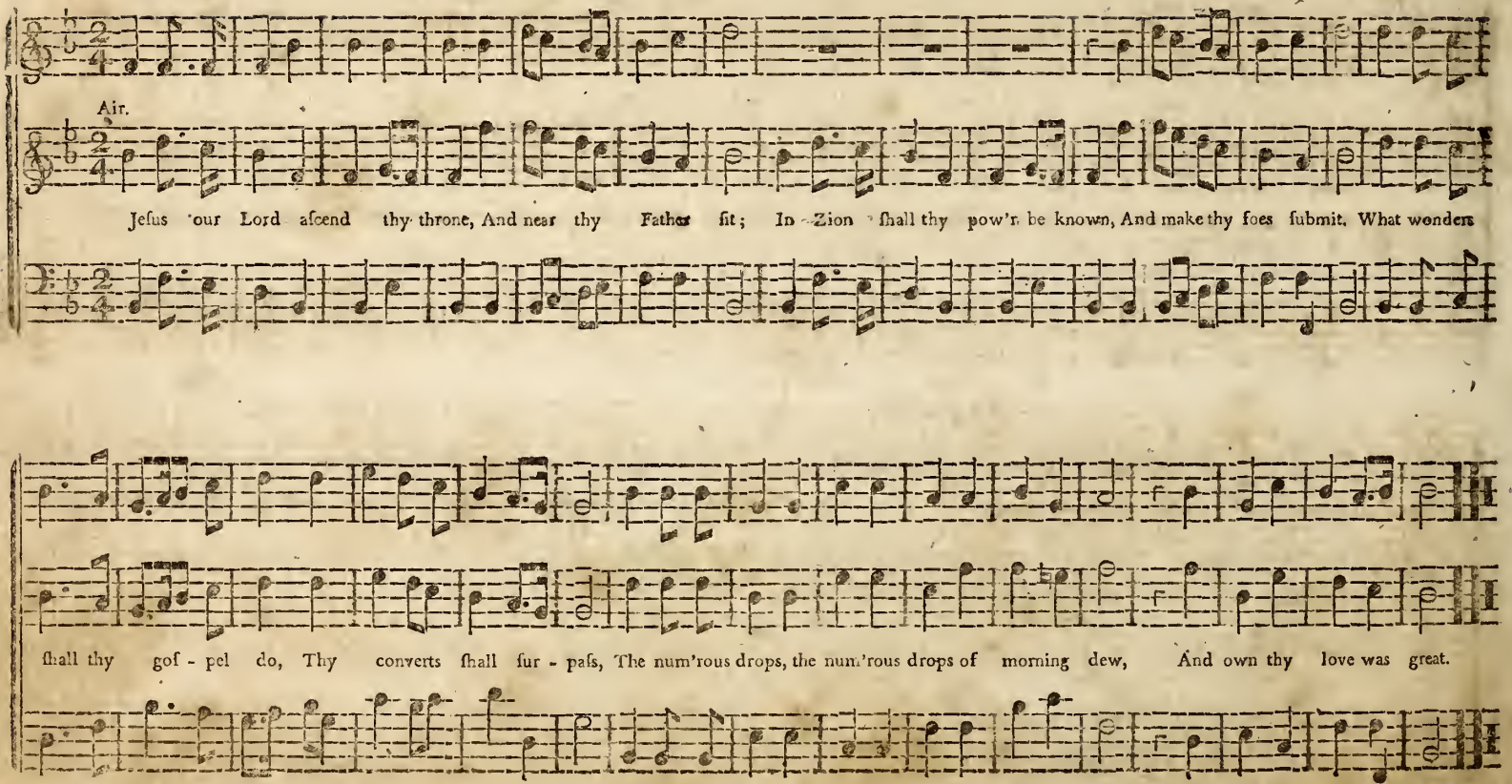
St. Helen's. Ps. 146th, as the 103d.

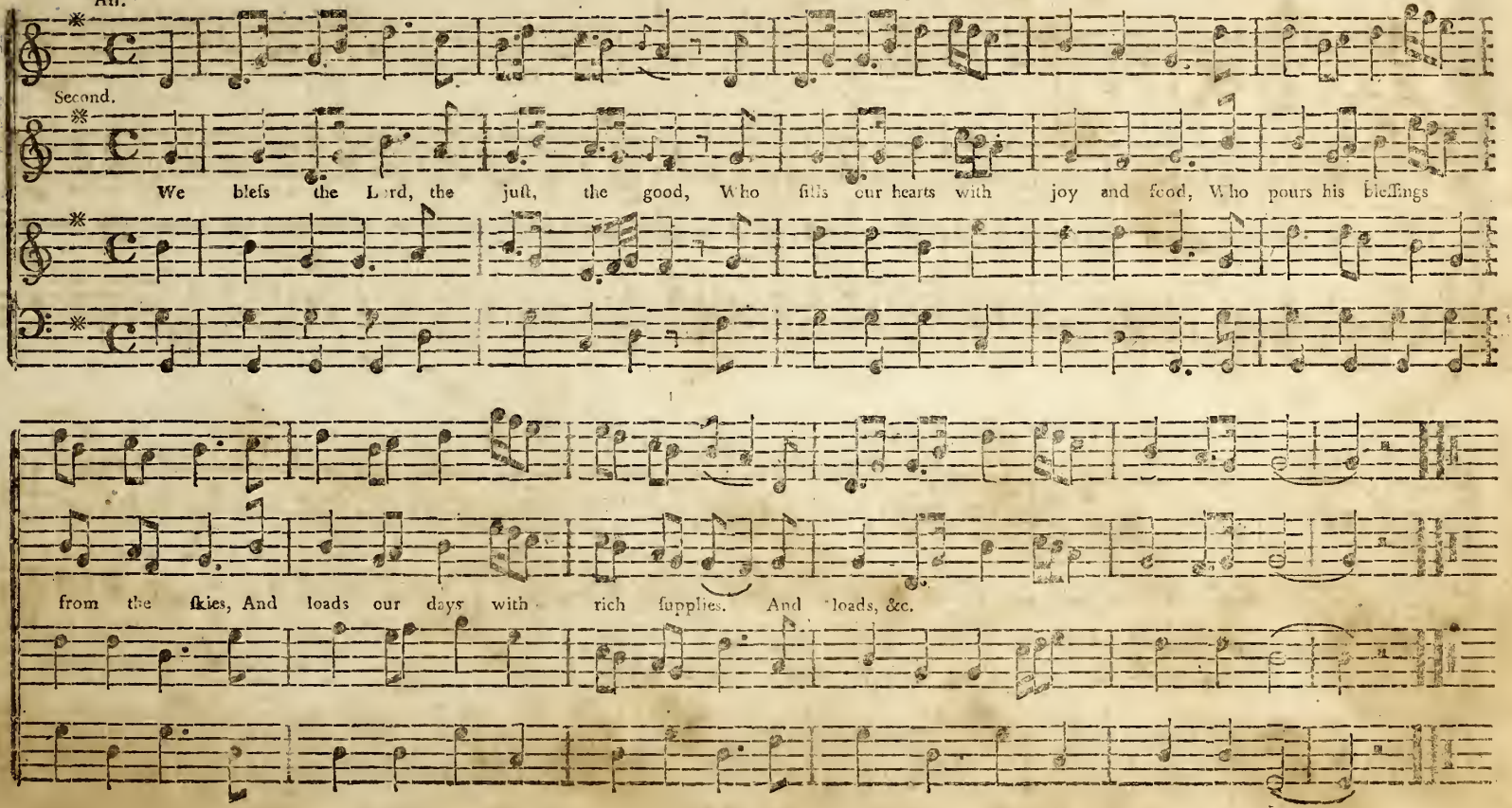
Jennings.




Air.
Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Je - ho - vah's name, His glory
let the heathen know, His wonders to the nations show, And all his saving works proclaim. And all his, &c.

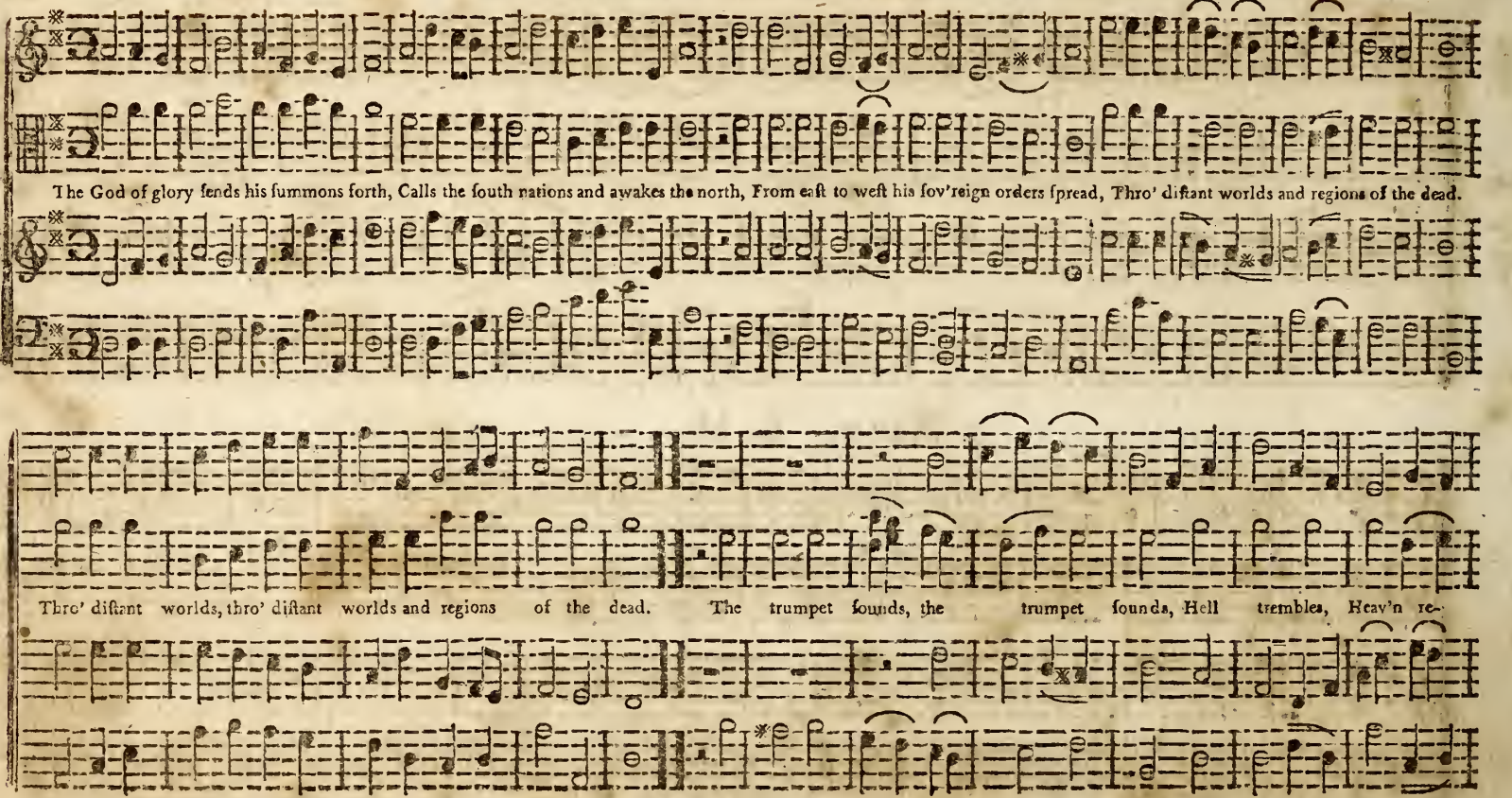
St. Asaph's. Psalm 110th, C. M. D. Milgrove.

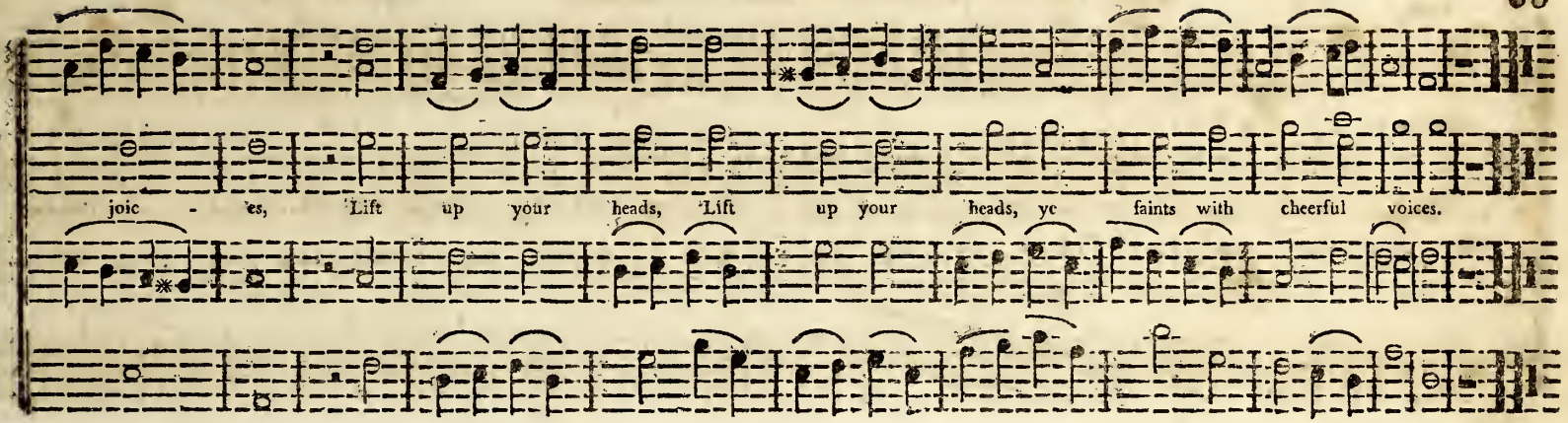



Air.
Second.
We bless the Lord, the just, the good, Who fills our hearts with joy and food, Who pours his blessings
from the skies, And loads our days with rich supplies. And loads, &c.

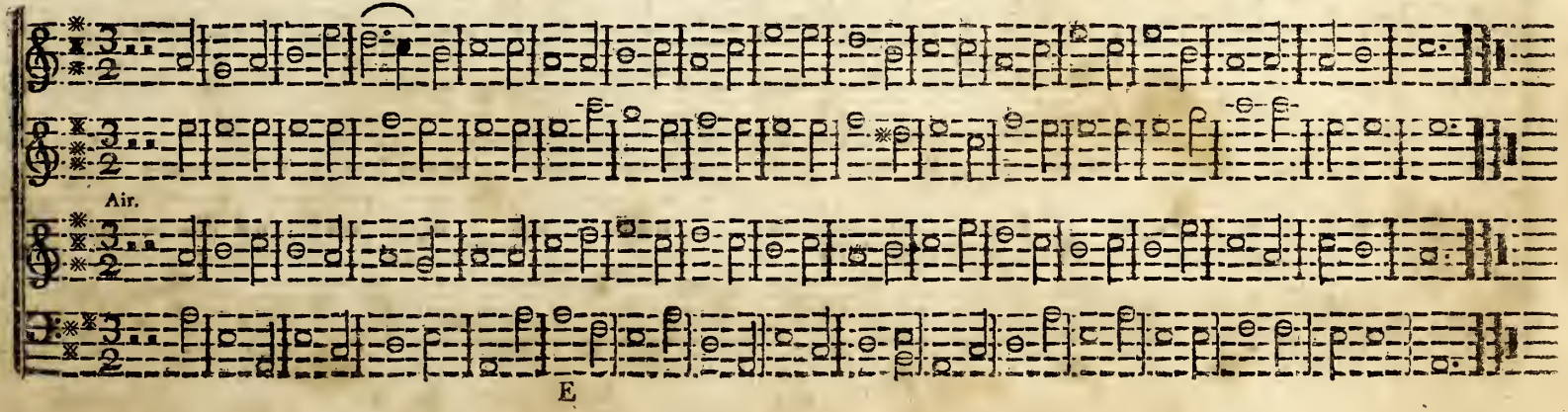
50th. Ps. 50th, P. M.

T. Olmſted.

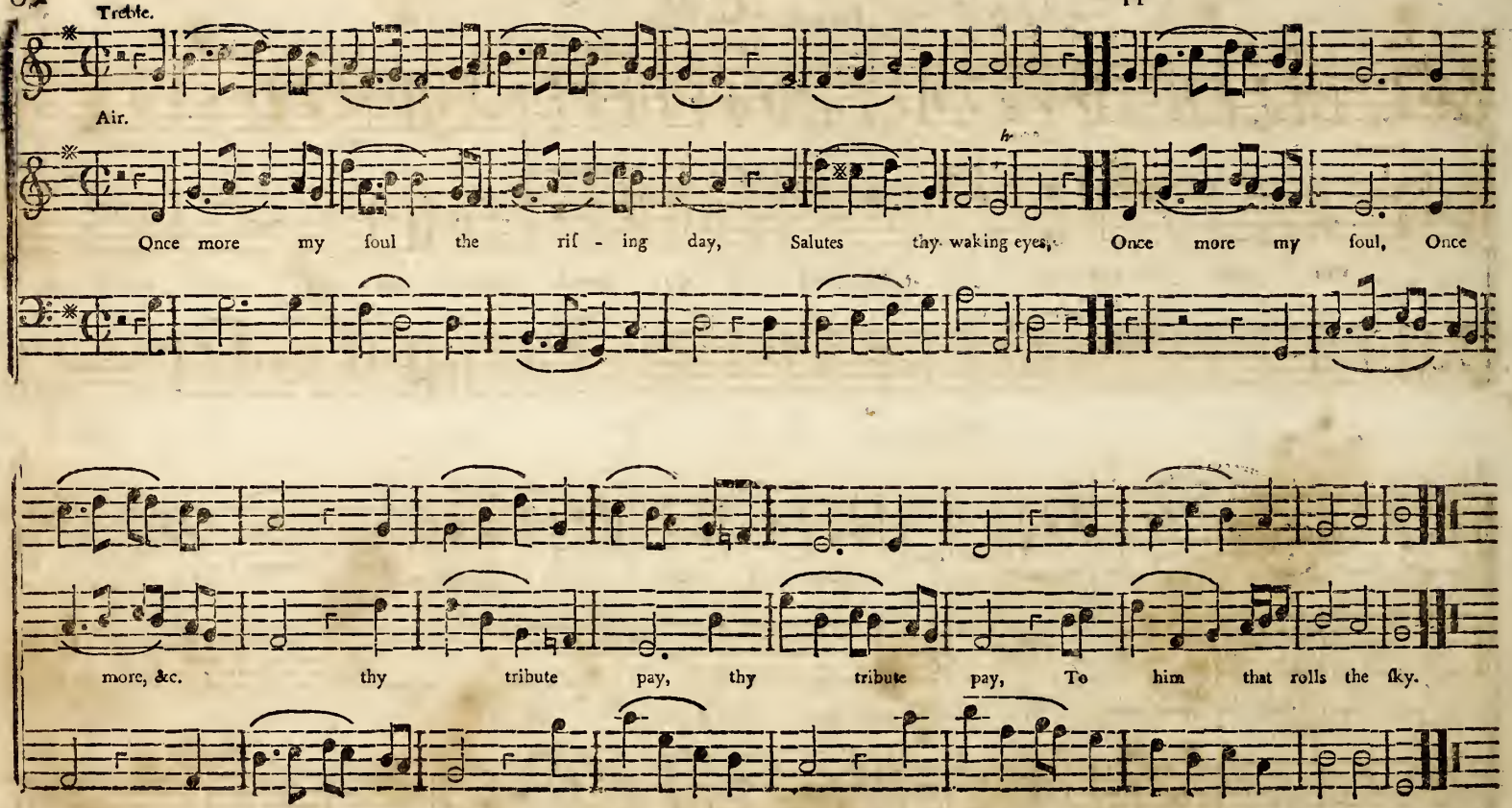


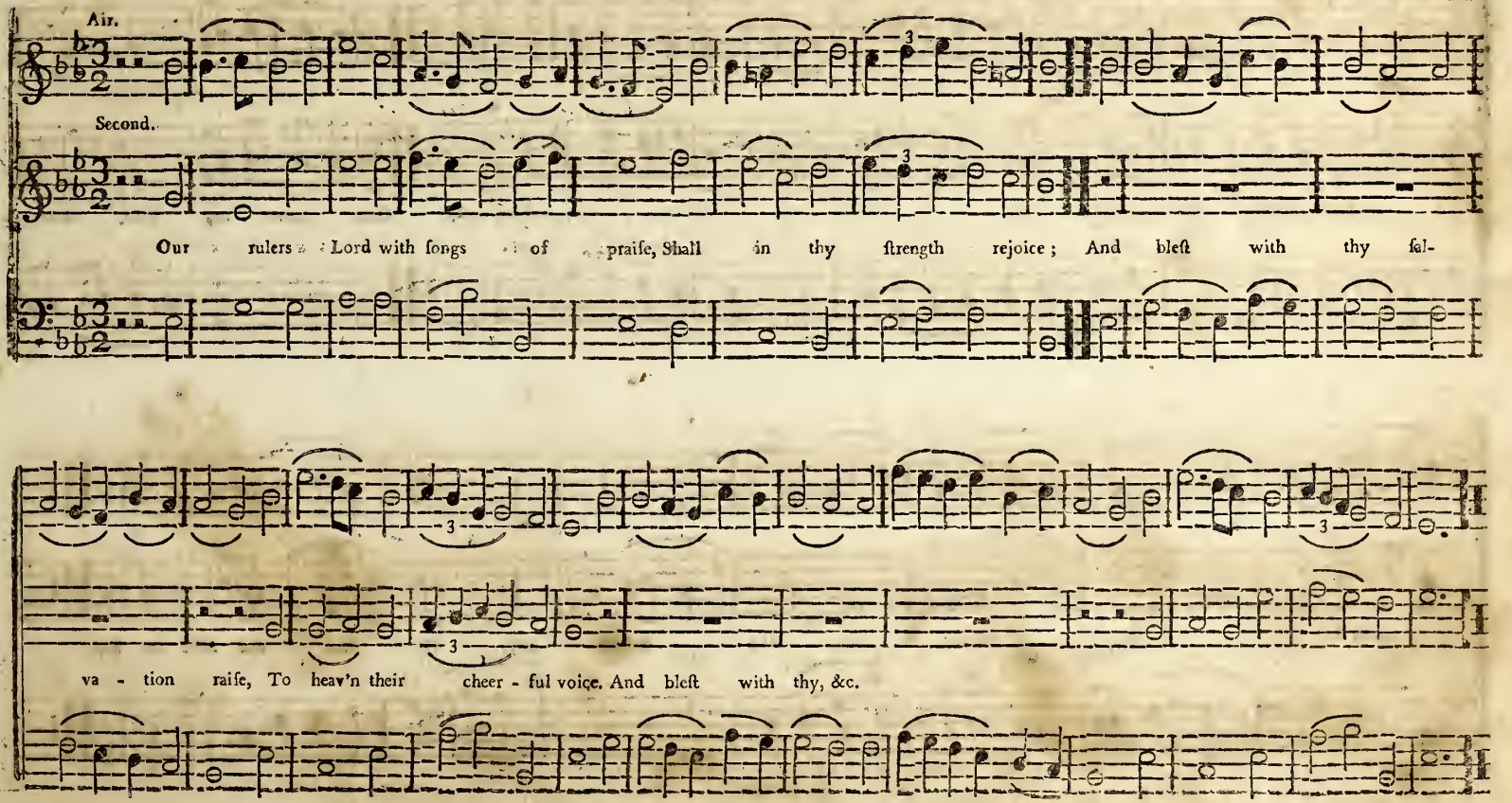

joic - es, Lift up your heads, Lift up your heads, ye faints with cheerful voices.

Bath. L. M.


Air.

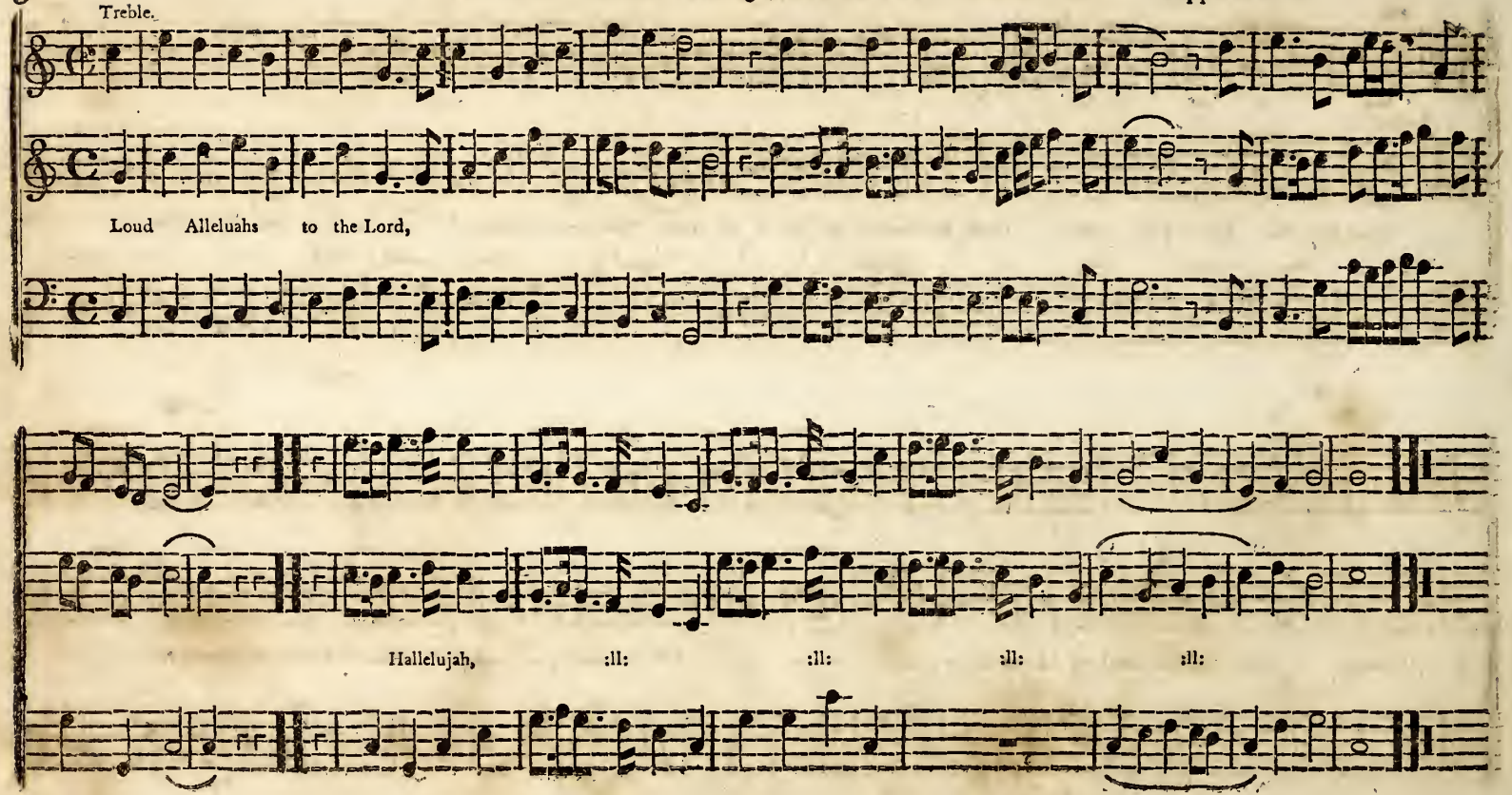
FOUNTAIN. C. M.

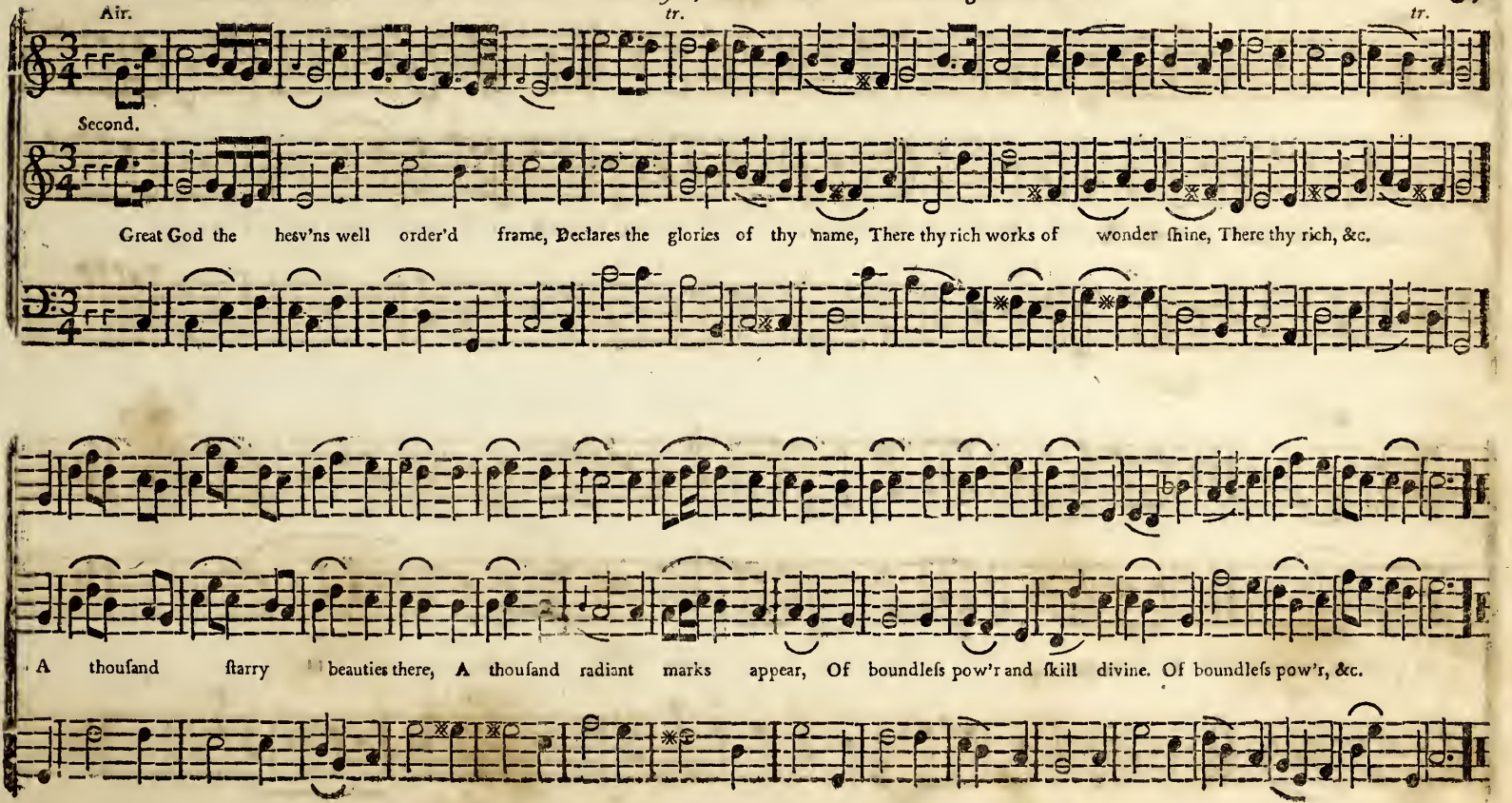

Treble.
Air.
Once more my soul the rif - ing day, Salutes thy waking eyes, Once more my soul, Once
more, &c. thy tribute pay, thy tribute pay, To him that rolls the sky.


Air.
Second.
Our rulers Lord with songs of praiſe, Shall in thy ſtrength rejoice; And bleſt with thy ſal-
va - tion raiſe, To heav'n their cheer - ful voice. And bleſt with thy, &c.

WELLS ROW. Ps. 150th, P. M.

Rippon's Coll.

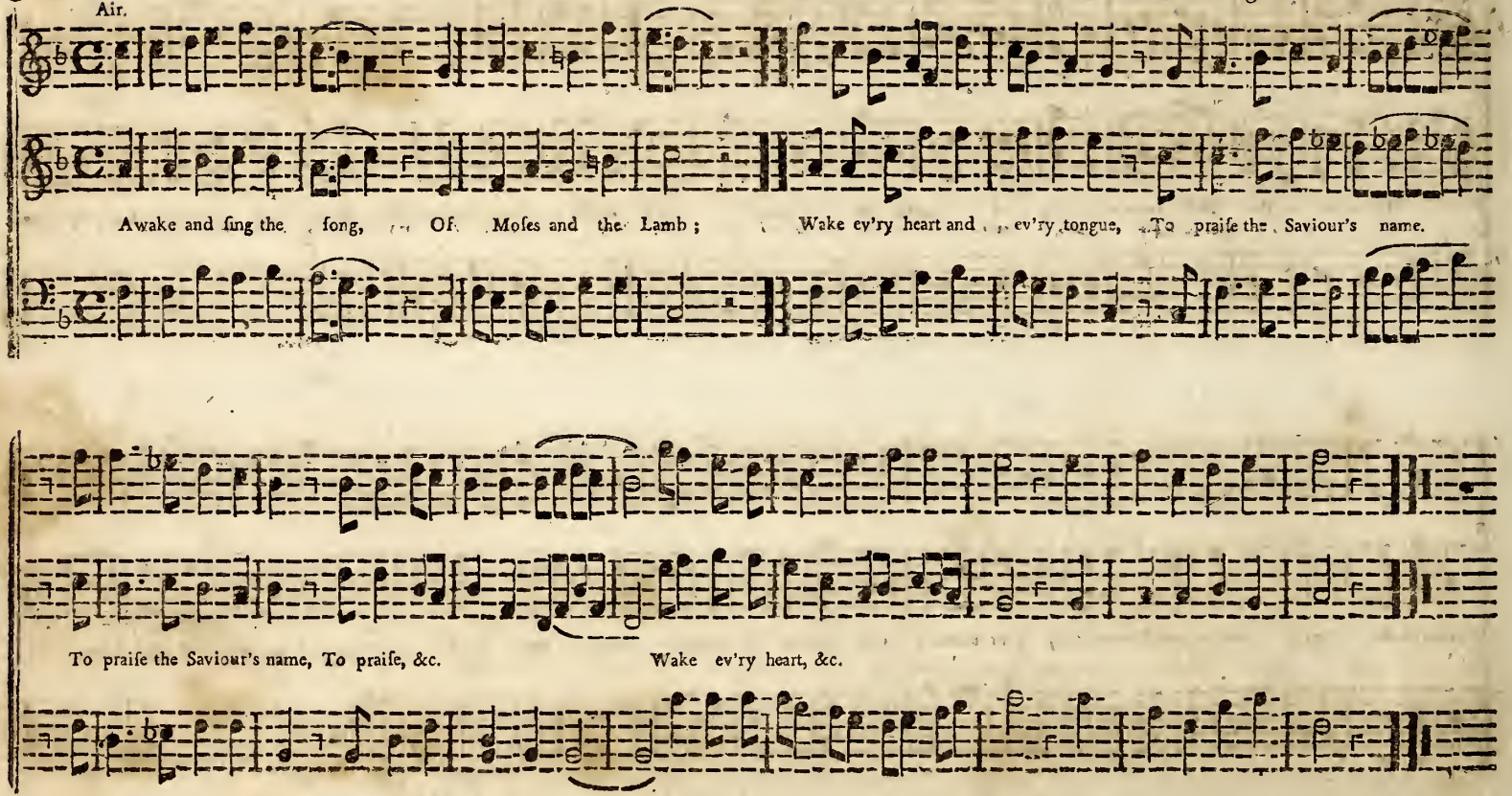


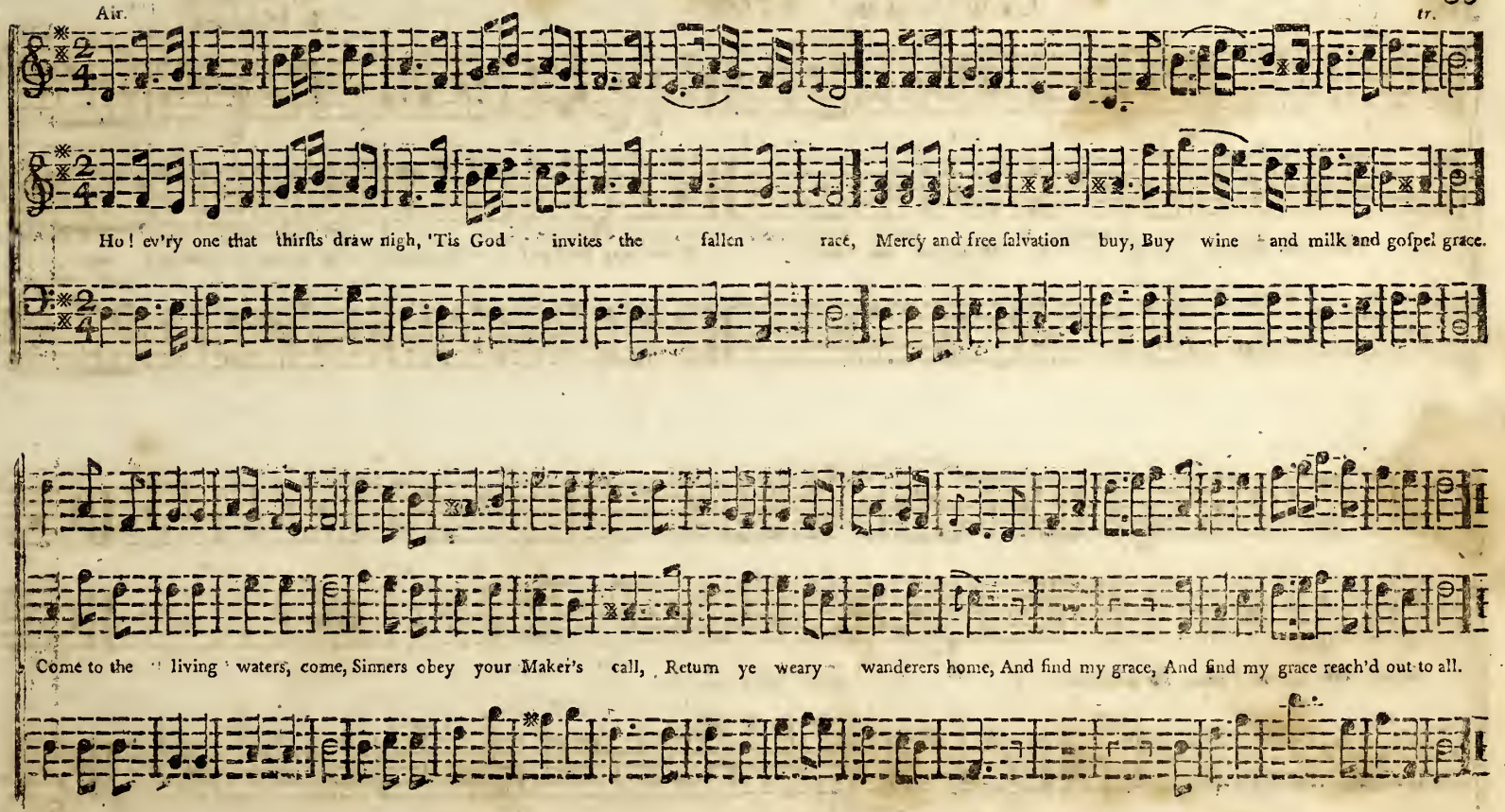

Air.
tr.
tr.
Second.
Great God the hesv'ns well order'd frame, Declares the glories of thy name, There thy rich works of wonder shine, There thy rich, &c.
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r, &c.

LEWISHAM. S. M.

B. Milgrove.

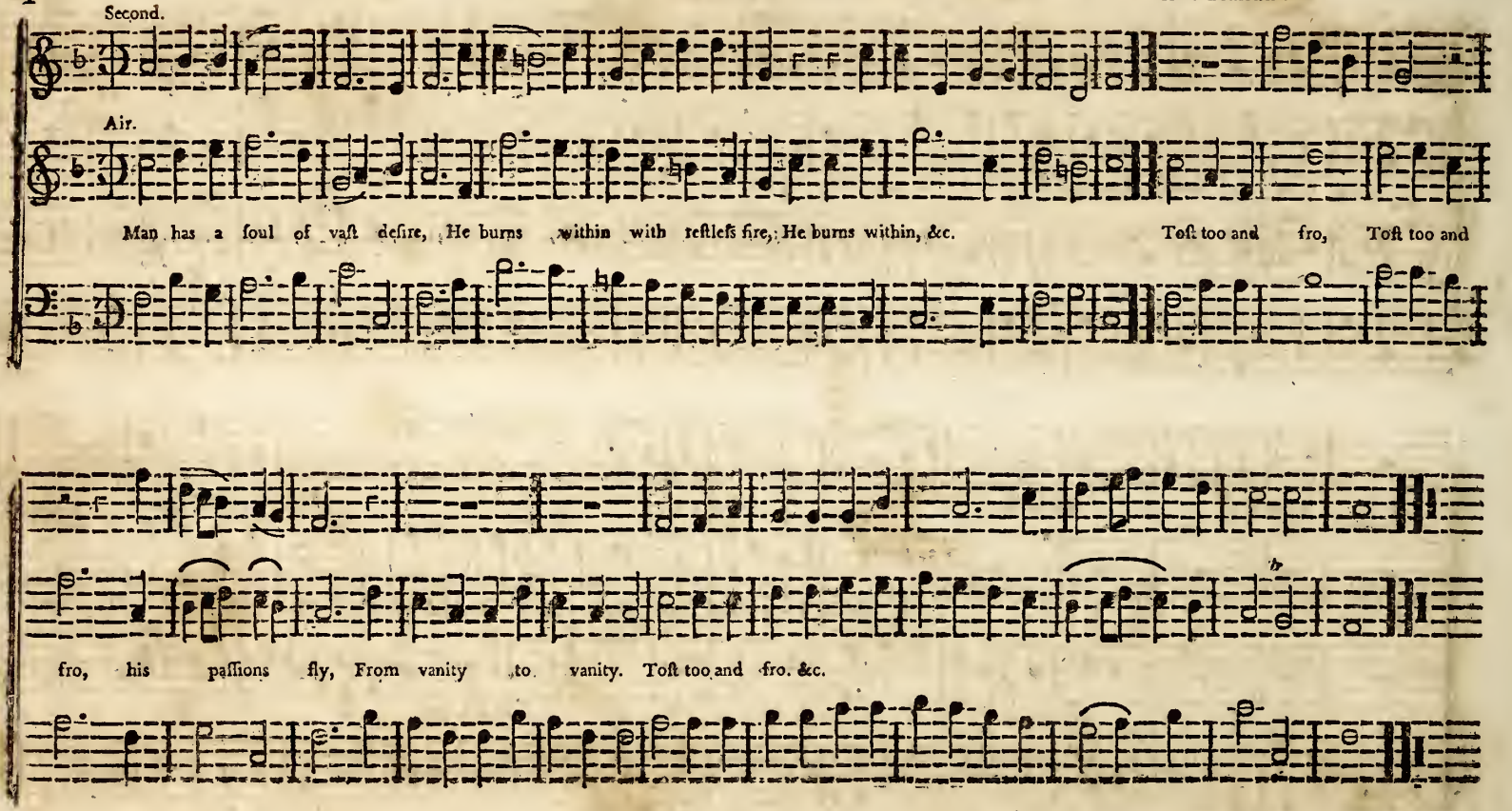
Air.

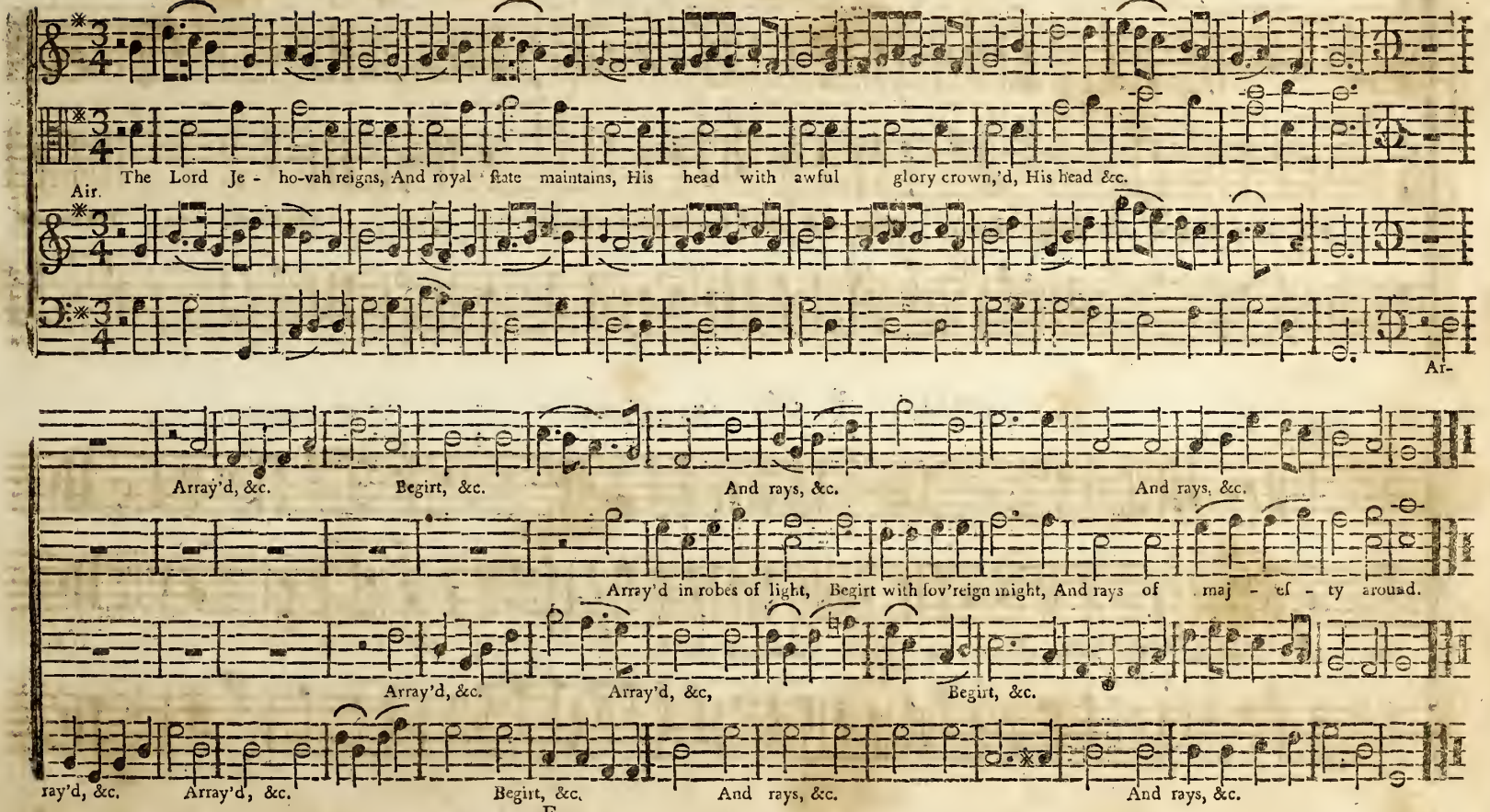



Air.
tr.
Ho! ev'ry one that thirſts draw nigh, 'Tis God invites the fallen race, Mercy and free ſalvation buy, Buy wine and milk and goſpel grace.
Come to the living waters, come, Sinners obey your Maker's call, Return ye weary wanderers home, And find my grace, And find my grace reach'd out to all.

ANGLESEA. L. M.

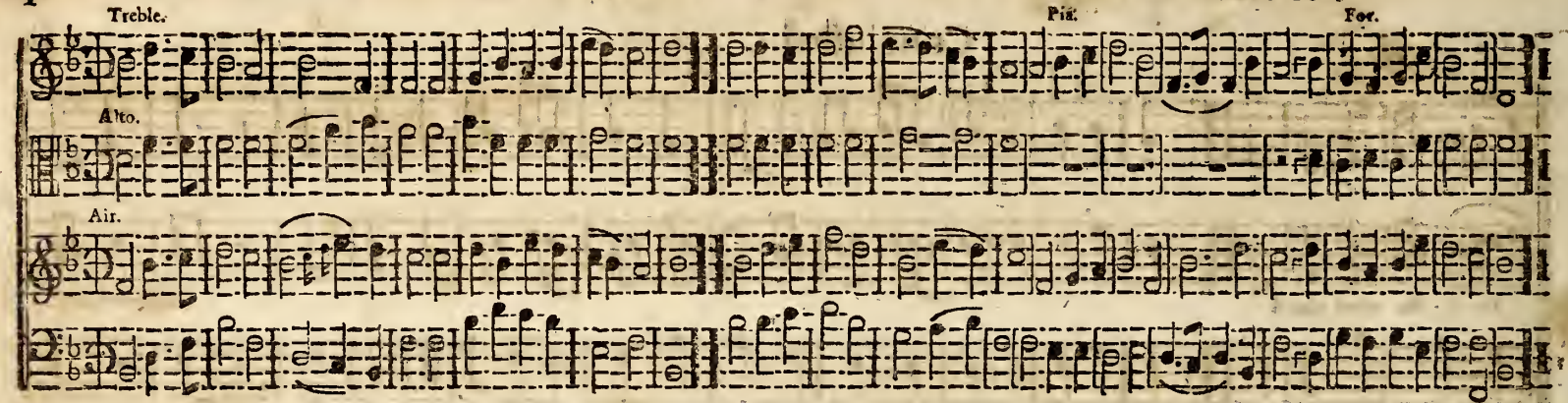
Dr. Randal.




The Lord Je - ho-vah reigns, And royal state maintains, His head with awful glory crown,'d, His head &c.
Air.
Ar-
Array'd, &c.
Begirt, &c.
And rays, &c.
And rays, &c.
Array'd in robes of light, Begirt with sov'reign might, And rays of maj - es - ty around.
Array'd, &c.
Array'd, &c,
Begirt, &c.
ray'd, &c.
Array'd, &c.
Begirt, &c.
And rays, &c.
And rays, &c.

GRAVESEND. L. M.

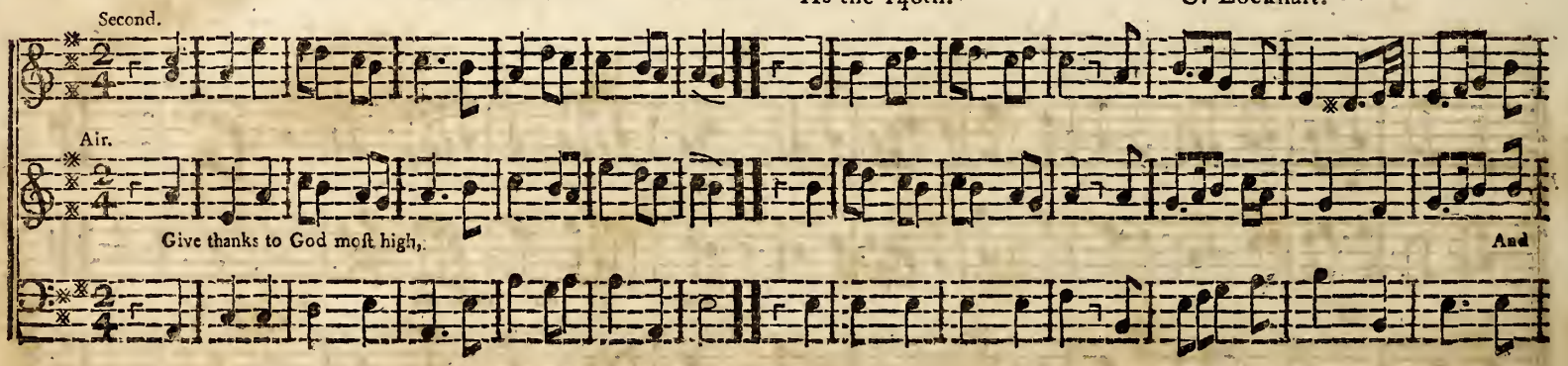
T. Williams's Coll.

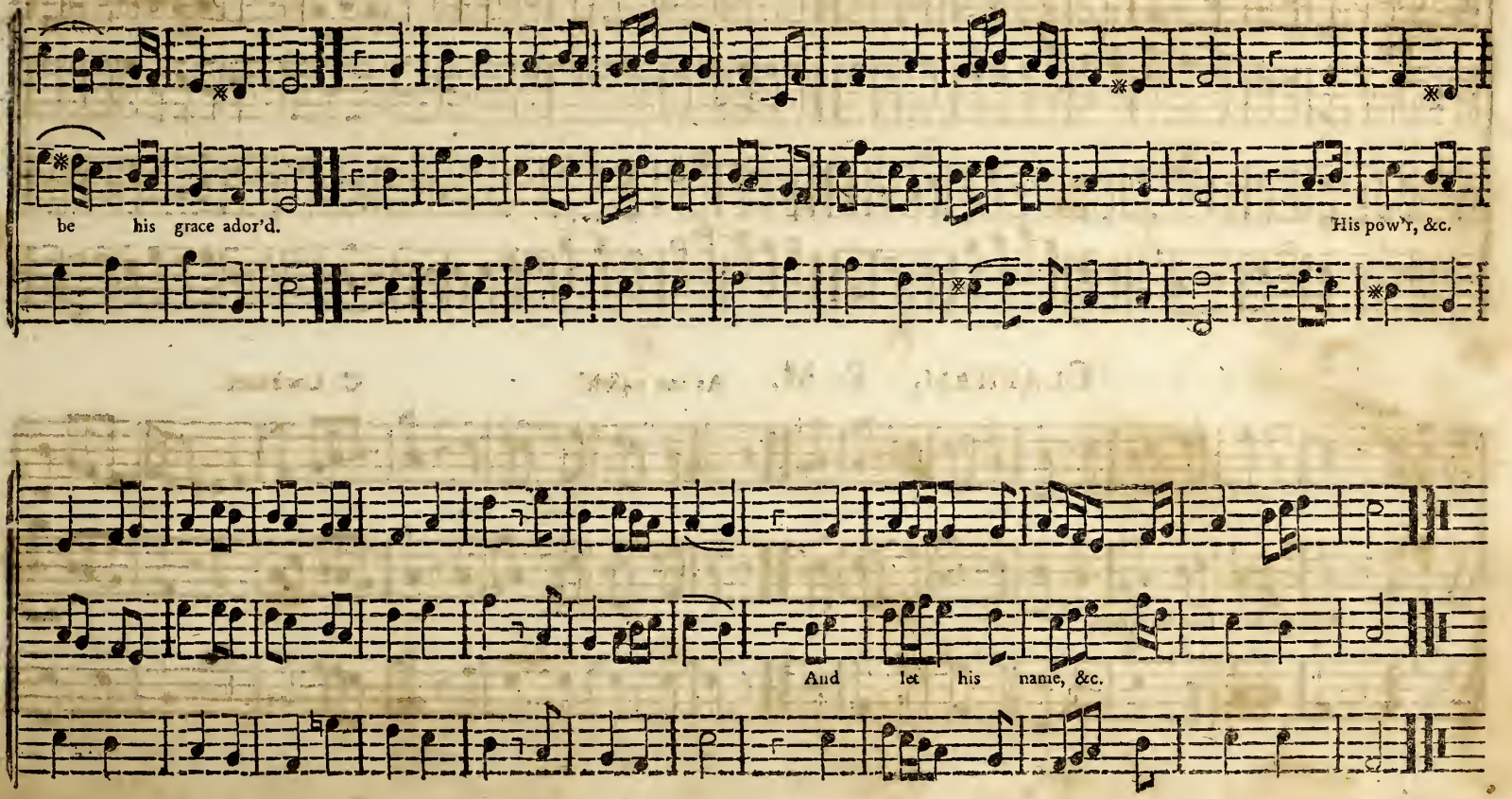


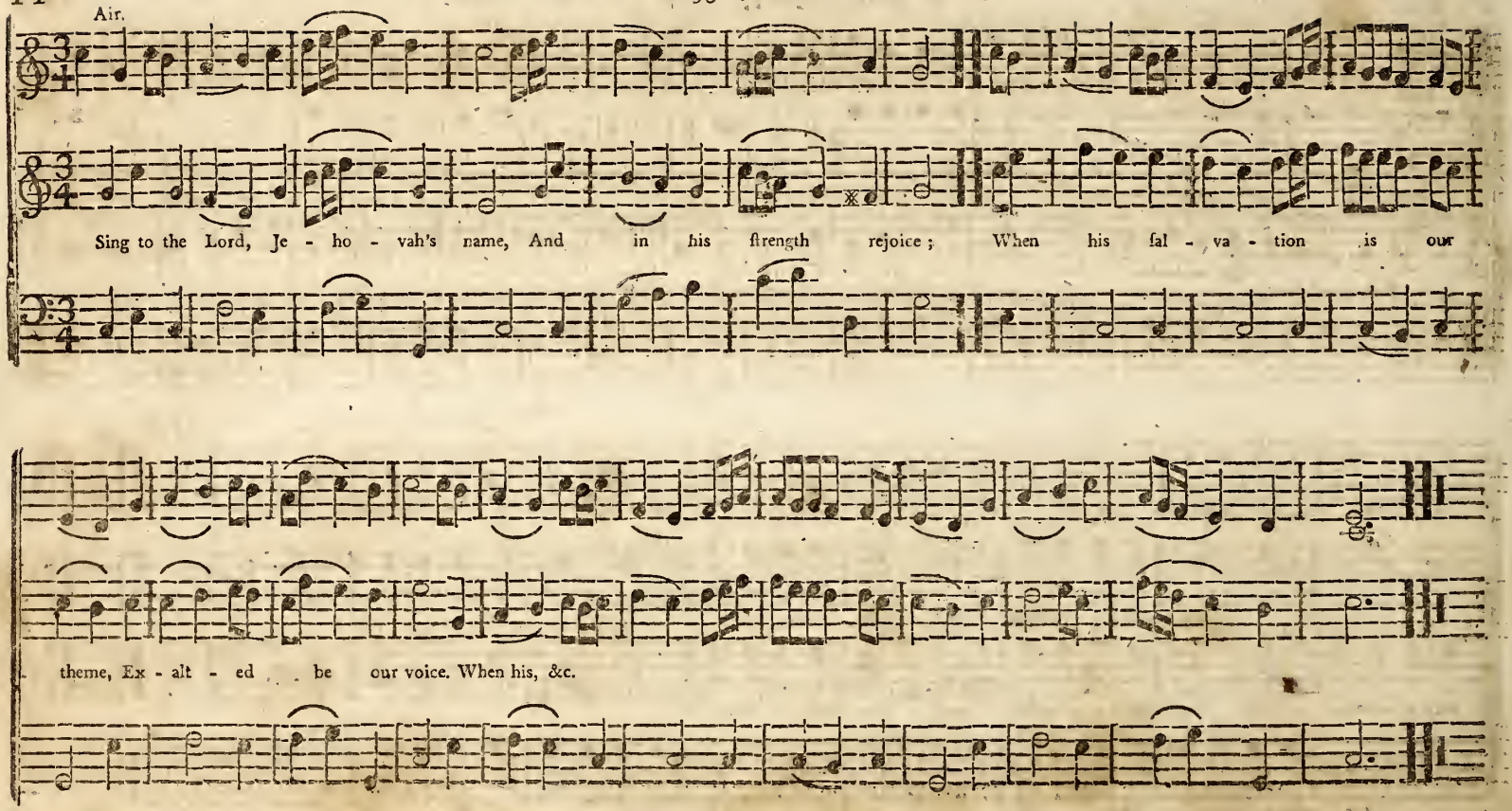
CLAPHAM. P. M.

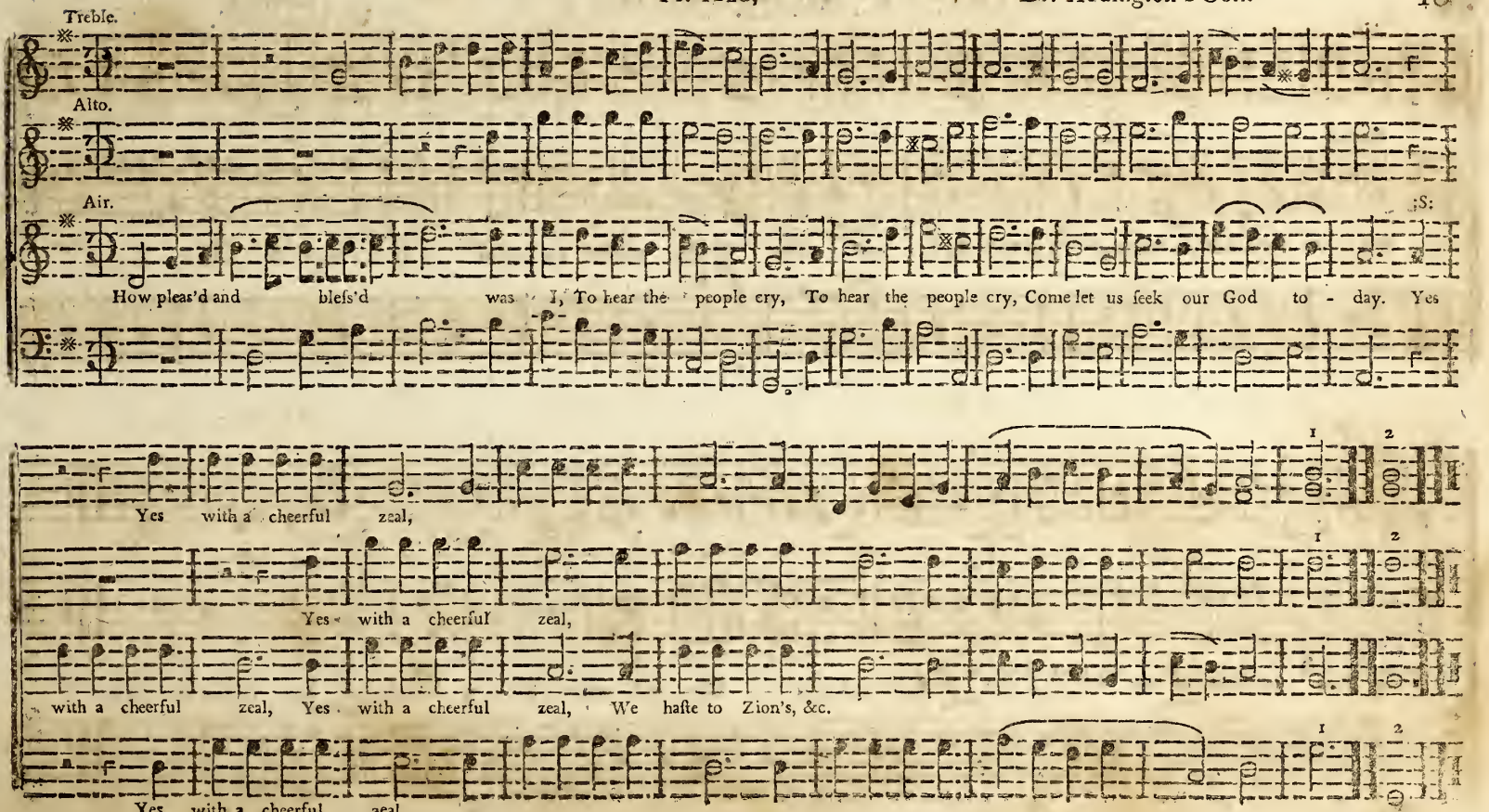
As the 148th.

C. Lockhart.



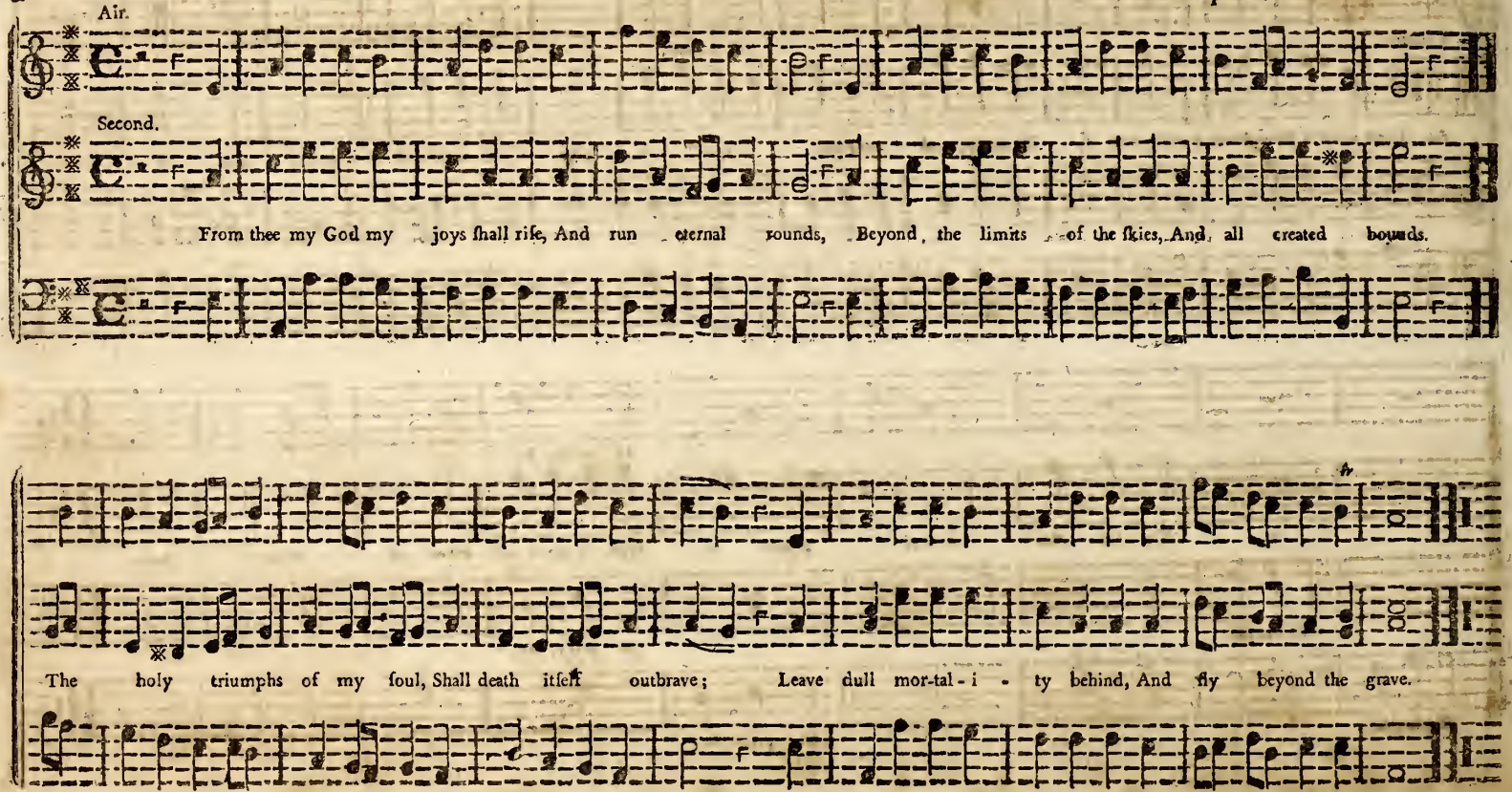

be his grace ador'd.
His pow'r, &c.
And let his name, &c.

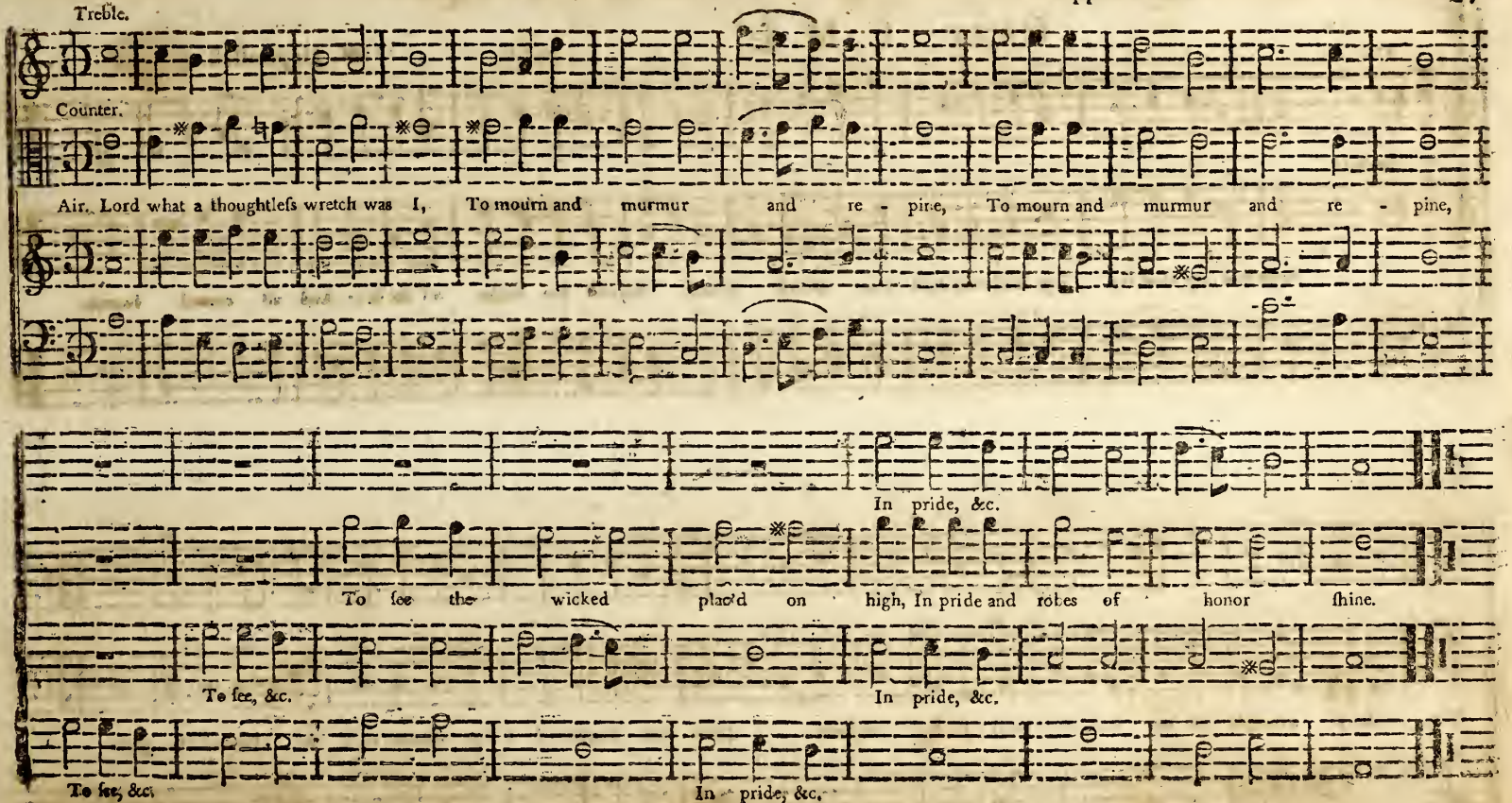

Air.
Sing to the Lord, Je - ho - vah's name, And in his ſtrength rejoice; When his ſal - va - tion is our
theme, Ex - alt - ed be our voice. When his, &c.


Treble.
Alto.
Air.
How pleas'd and blefs'd was I, To hear the people cry, To hear the people cry, Come let us feek our God to - day. Yes
Yes with a cheerful zeal,
Yes with a cheerful zeal,
with a cheerful zeal, Yes with a cheerful zeal, We haſte to Zion's, &c.
Yes with a cheerful zeal.

CANA. C. M. D.

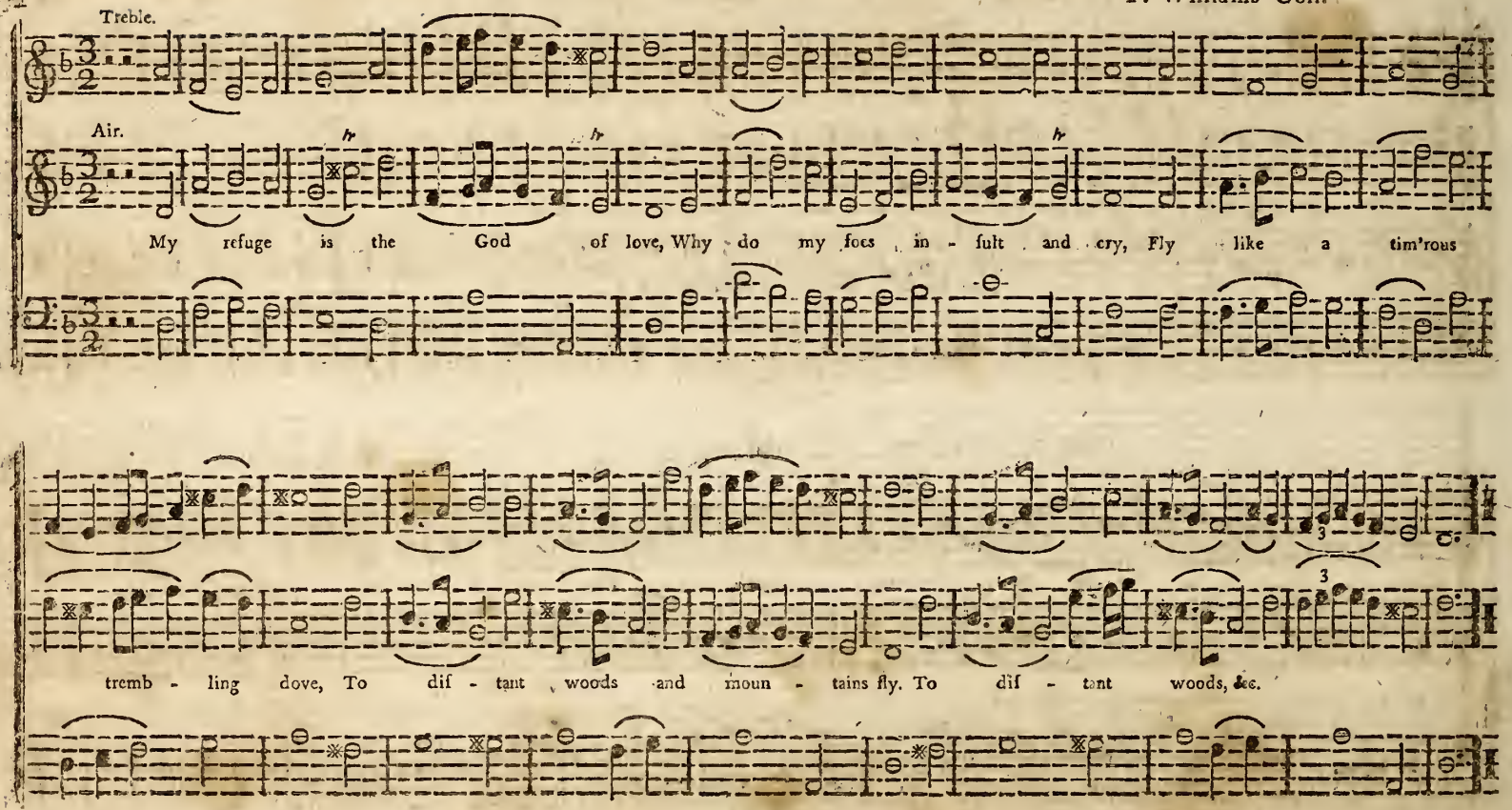
W. Heptinſtall.

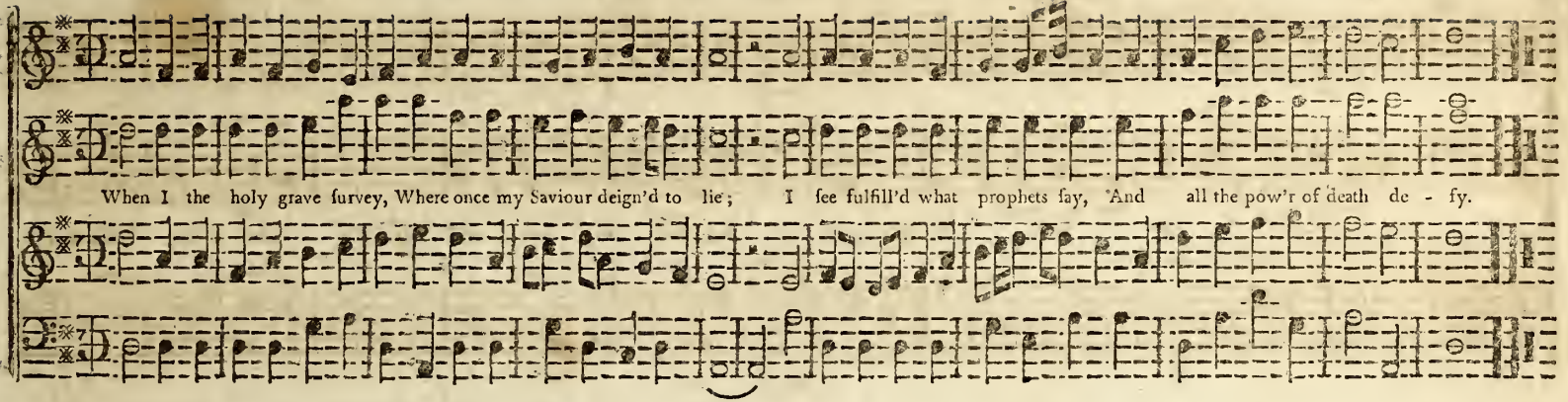



Treble.
Counter.
Air. Lord what a thoughtleſs wretch was I, To mourn and murmur and re - pine, To mourn and murmur and re - pine,
In pride, &c.
To ſee the wicked plac'd on high, In pride and robes of honor ſhine.
To ſee, &c.
In pride, &c.
To ſee, &c.
In pride, &c.

VIRGINIA. L. M.

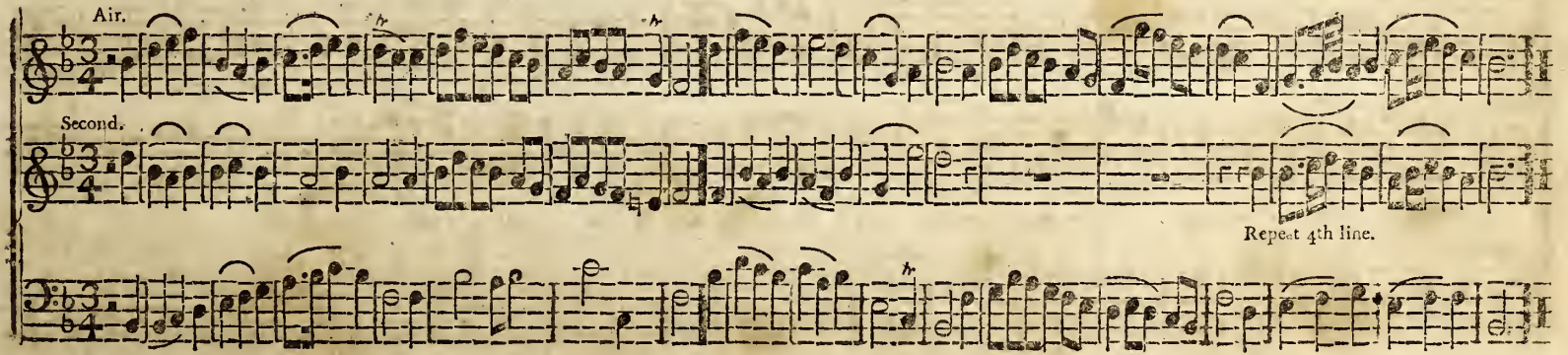
T. Williams' Coll.



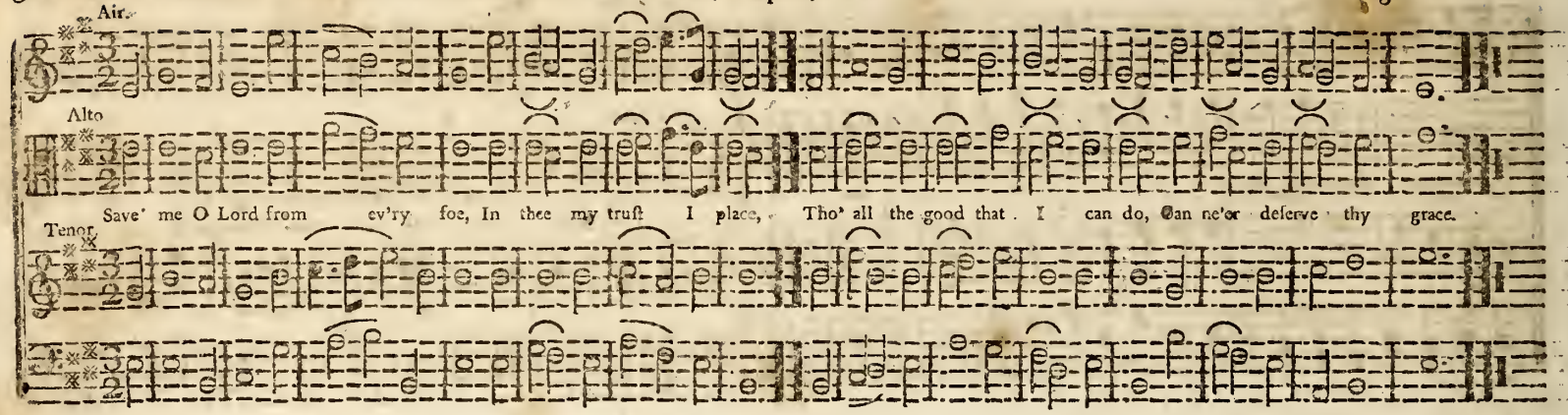


BETHLEHEM. C. M.

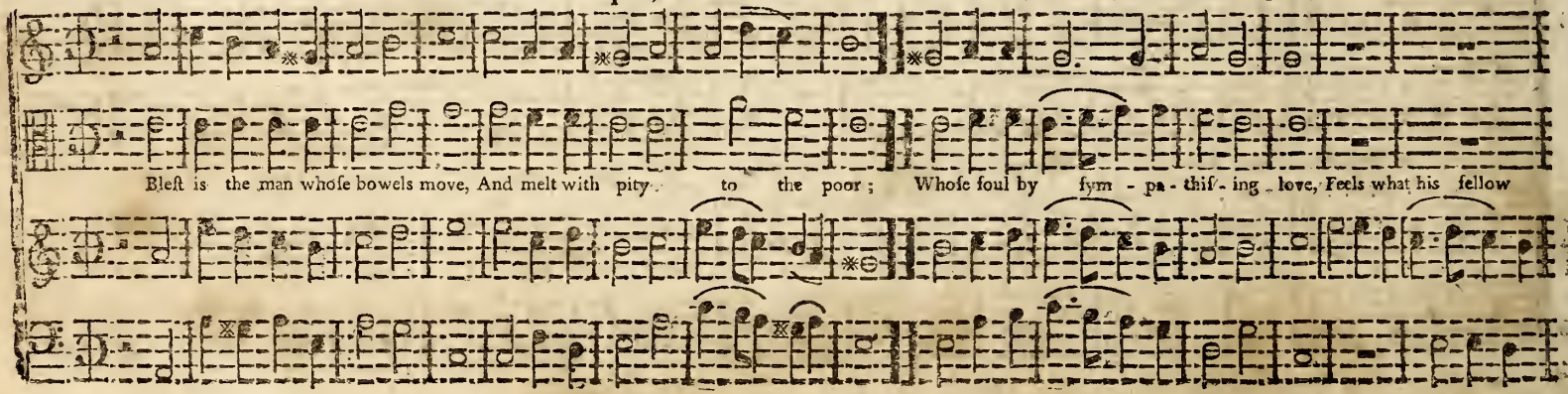
W. Hepstinstall.

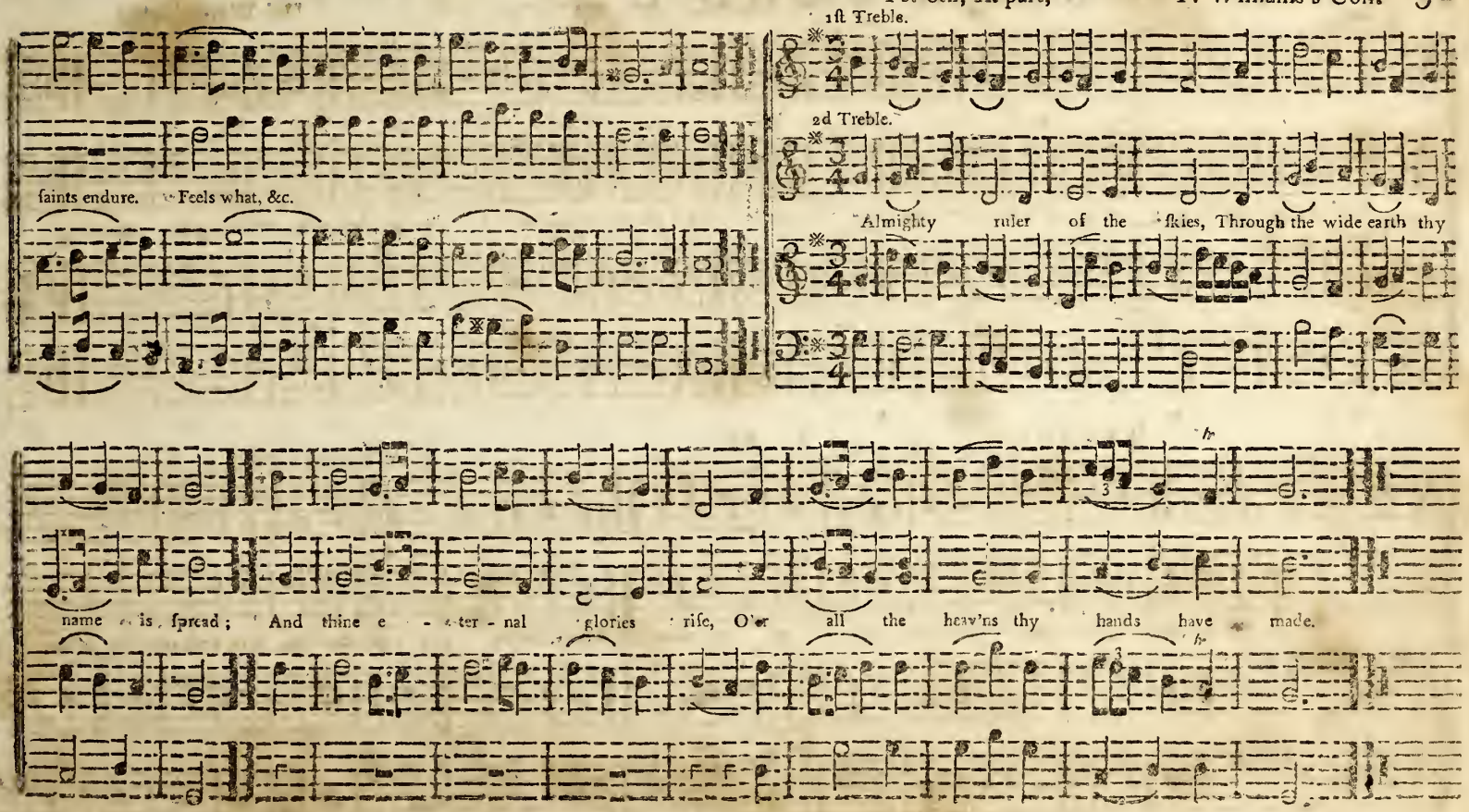


CHARMOUTH. Ps. 26th, 1st part, C. M. Dr. Wainwright.



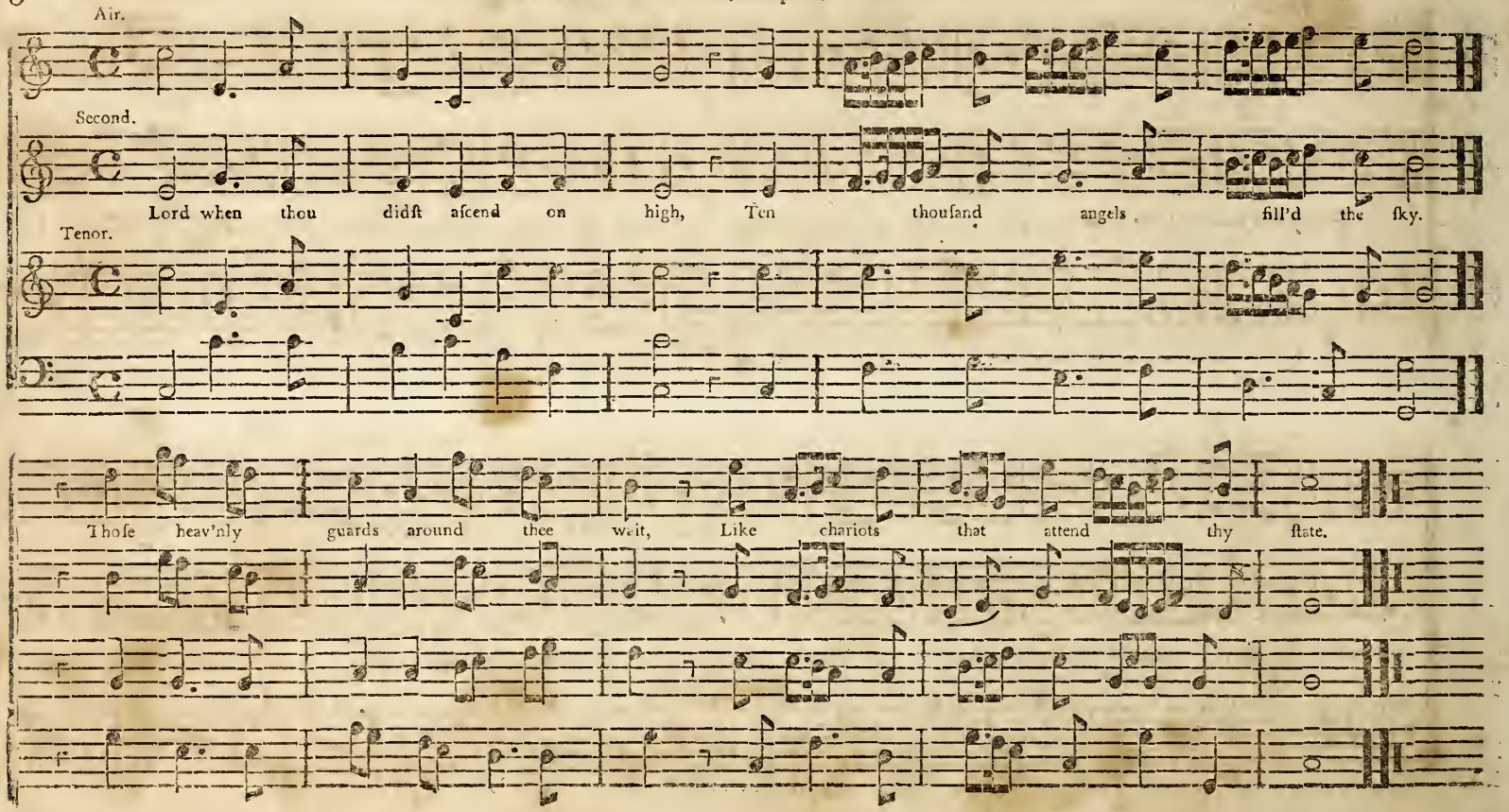
BANBURY. Ps. 41ſt, L. M. T. Williams's Coll.

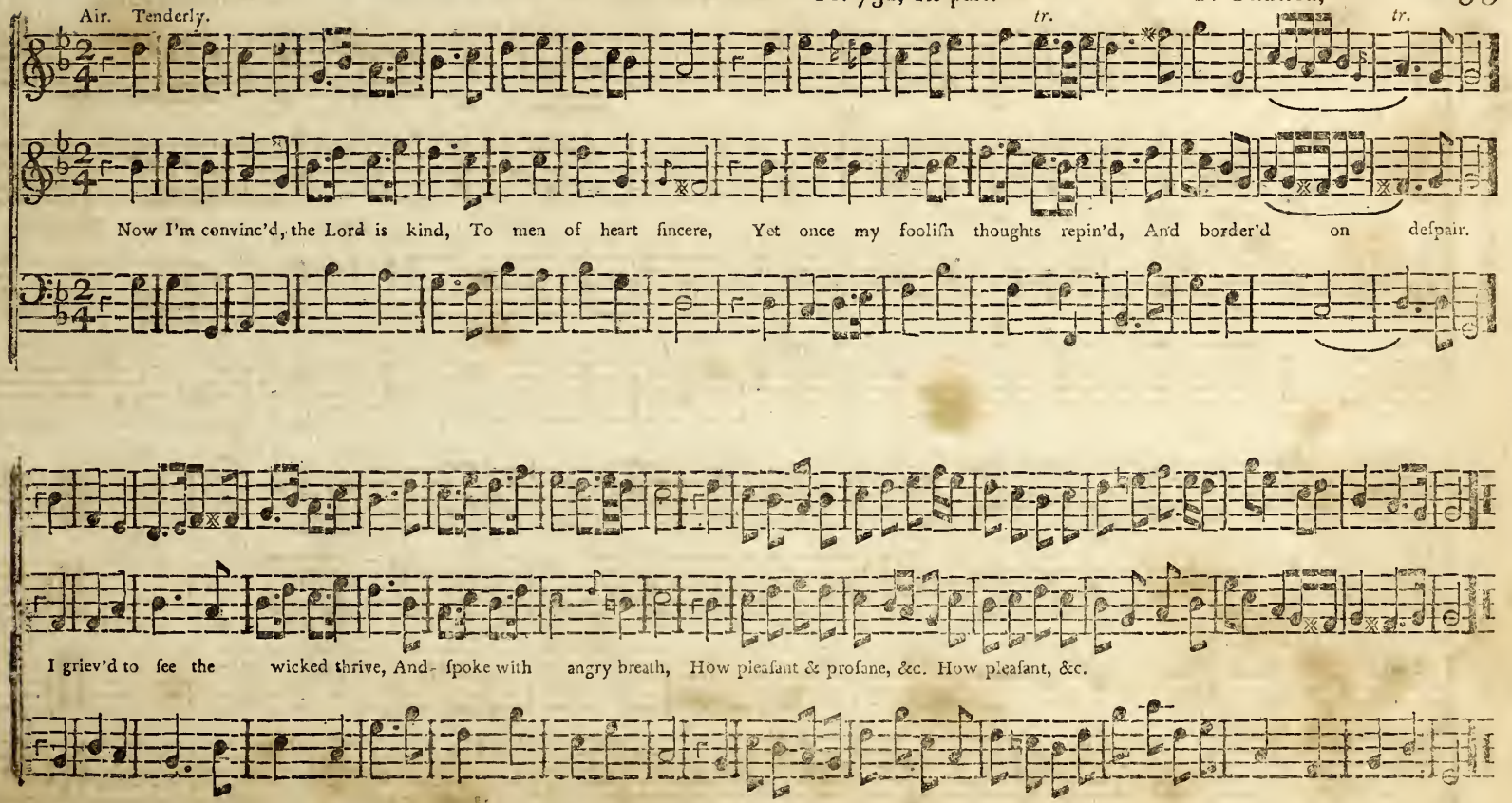



faints endure. Feels what, &c.
1st Treble.
2d Treble.
Almighty ruler of the skies, Through the wide earth thy
name is spread; And thine e - ter - nal glories rise, O'er all the heav'ns thy hands have made.

STRATFORD. Ps. 68th, 2d part, L. M.

T. Williams' Coll.



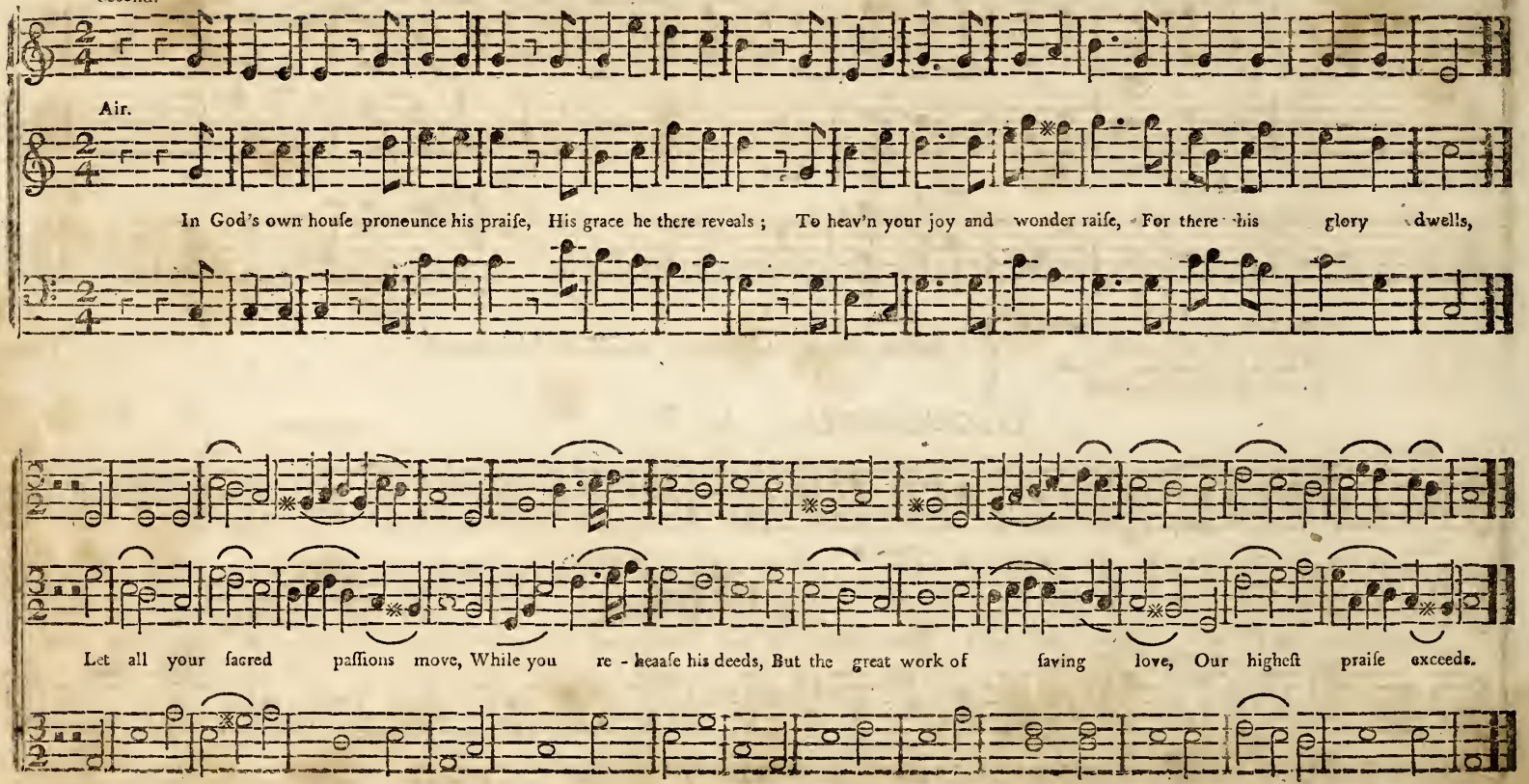

Air. Tenderly.
tr.
tr.
Now I'm convinc'd, the Lord is kind, To men of heart sincere, Yet once my foolish thoughts repin'd, And border'd on despair.
I griev'd to see the wicked thrive, And spoke with angry breath, How pleasant & profane, &c. How pleasant, &c.

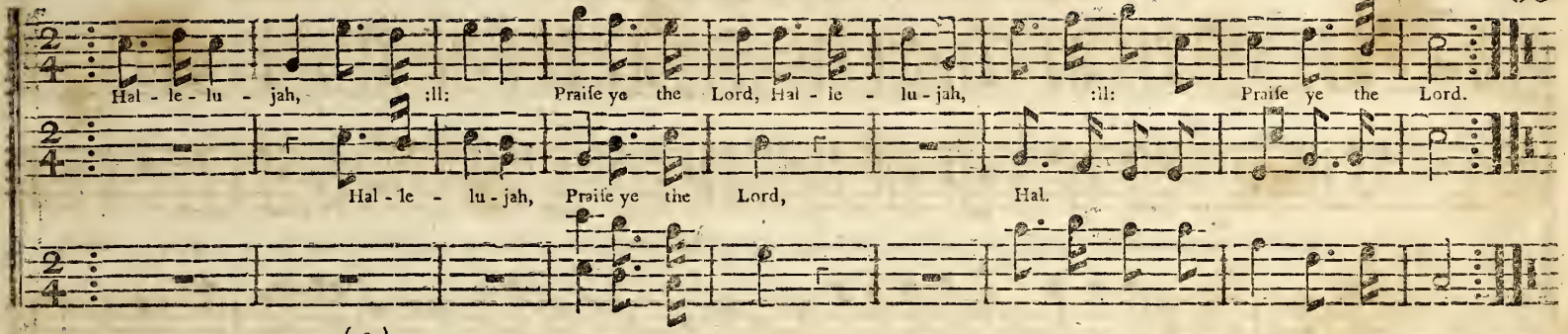
SYDENHAM. Ps. 150th. C. M.

I. Smith.

Second.

Air.





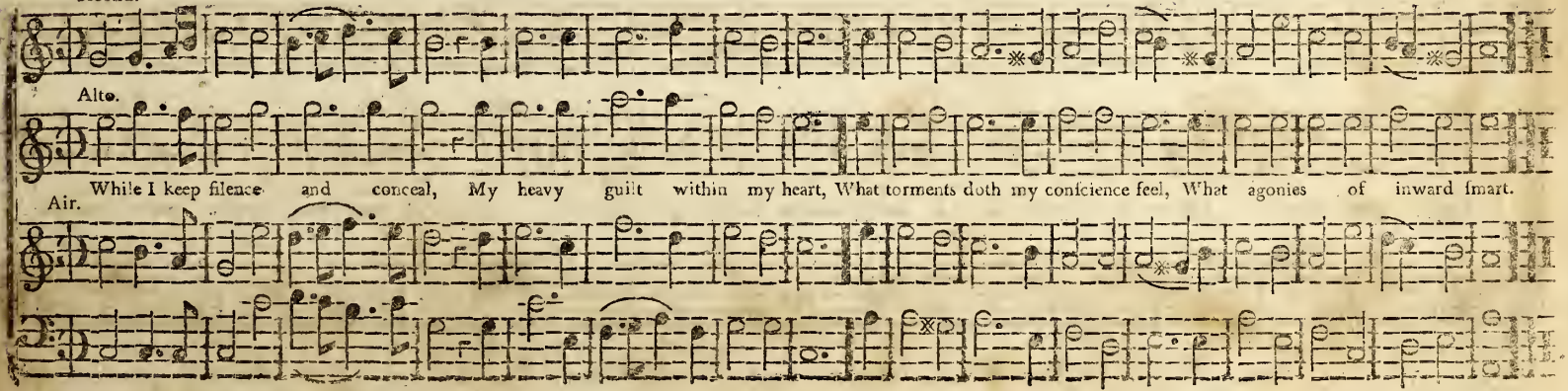
(3)

All that have motion, life and breath,
Proclaim your Maker bleſt;
Yet when my voice expires in death,
My ſoul ſhall praiſe him beſt.

Sing the 3d verſe in the firſt ſtrain, and end with the Hallelujah.

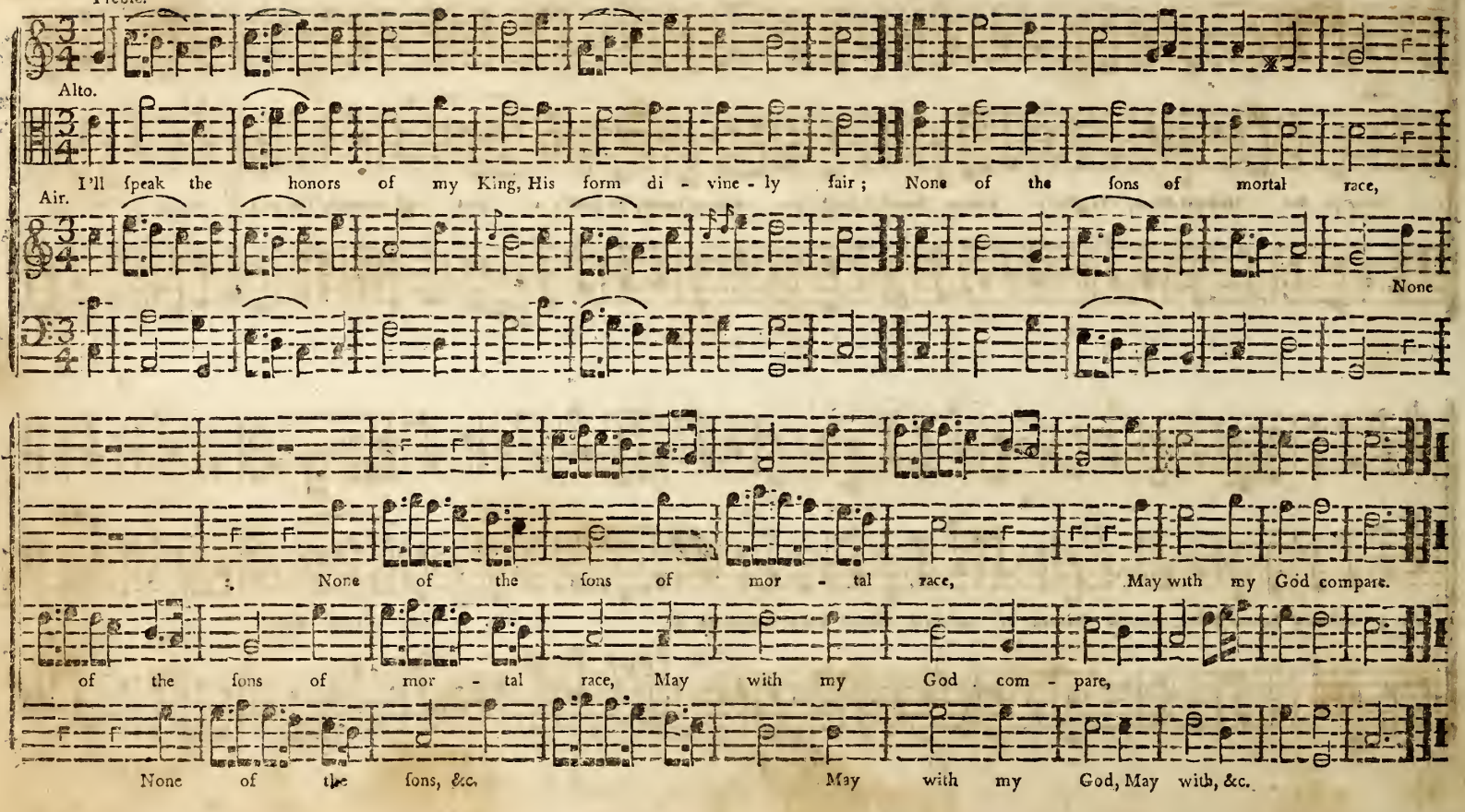
GLOUCESTER. L. M.

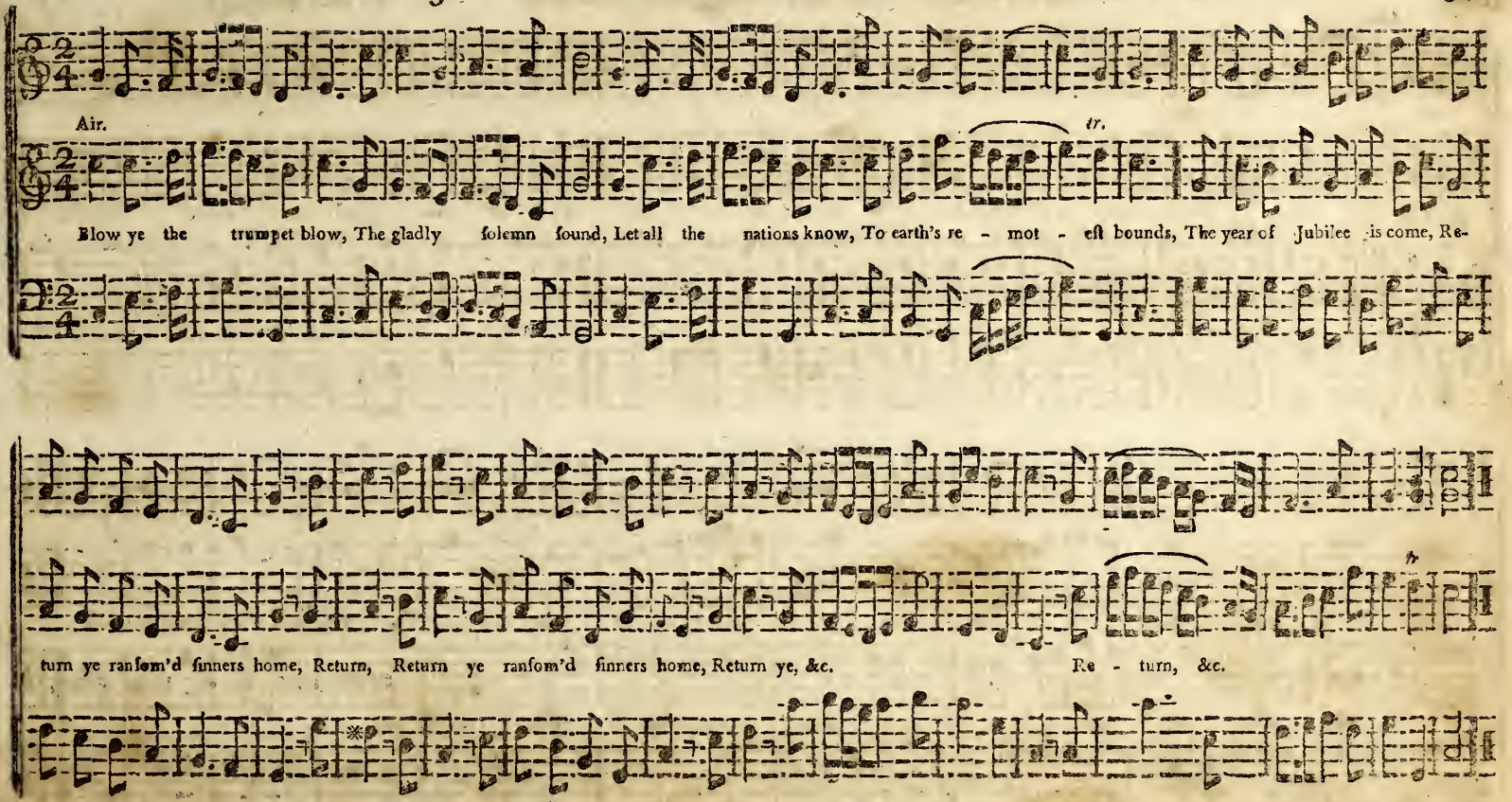
Milgrove.



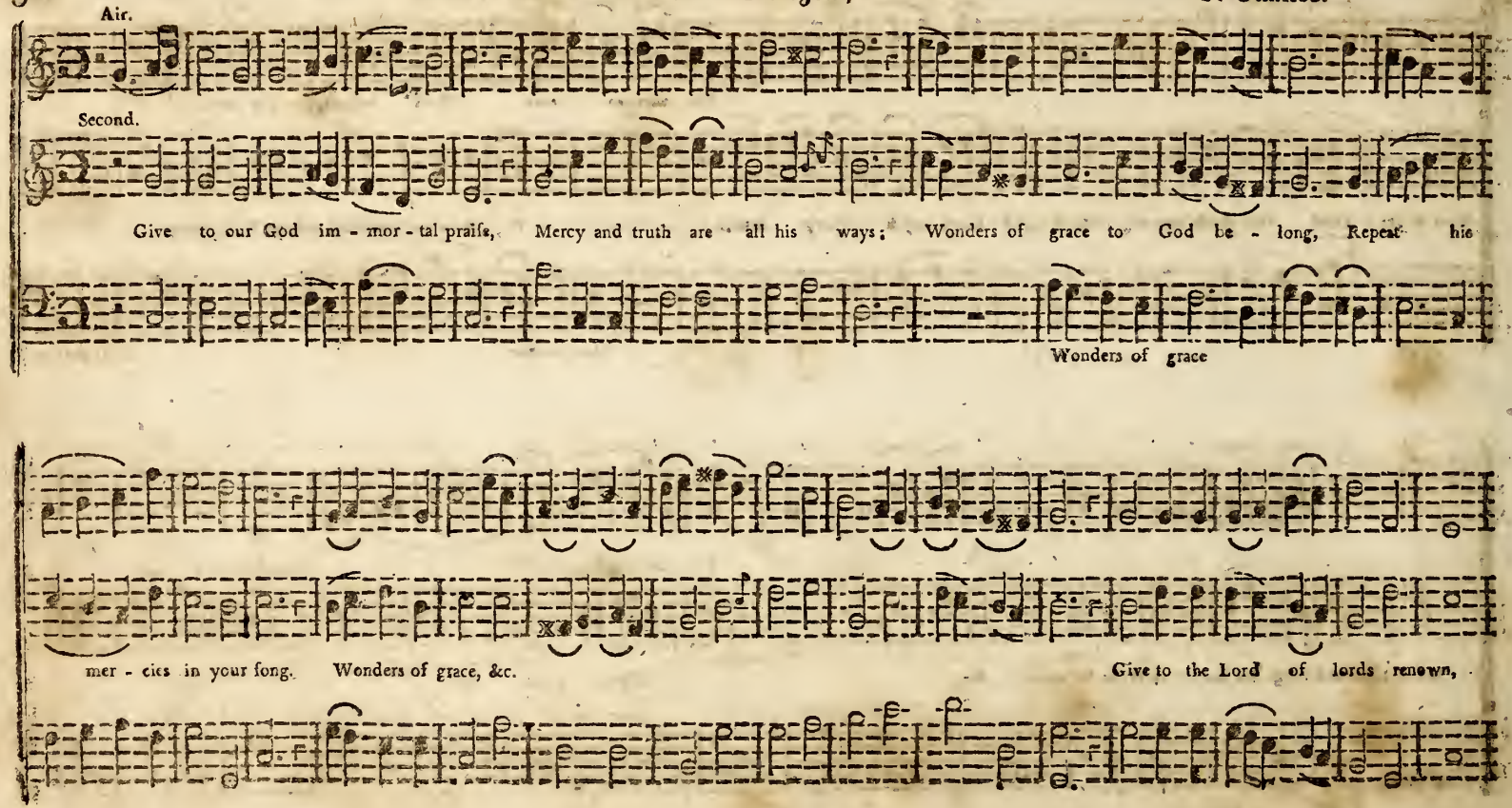
JERSEY. Ps. 45th, C. M.

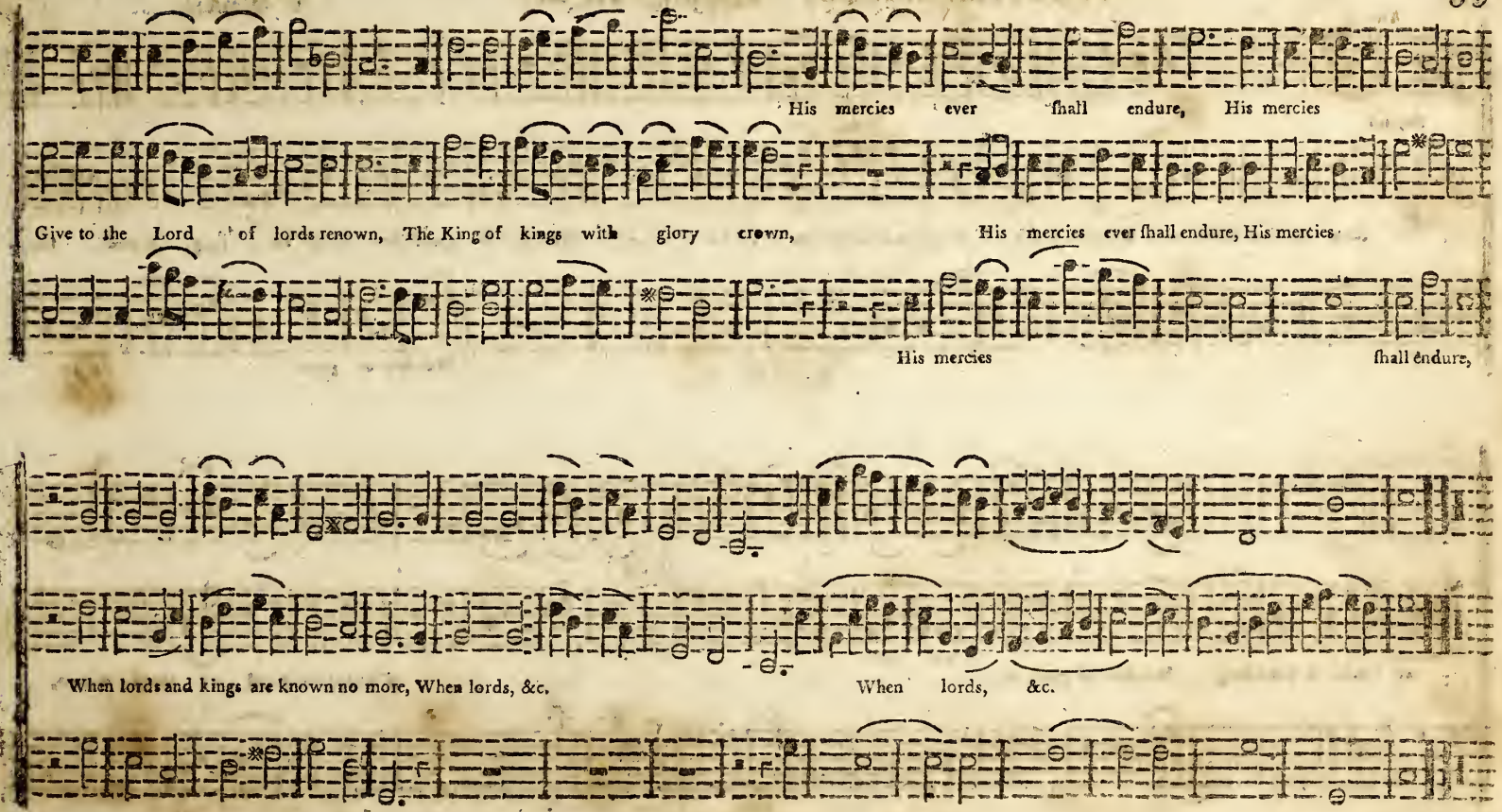
R. Boxwel.




Air.
tr.
Blow ye the trumpet blow, The gladly solemn sound, Let all the nations know, To earth's re - mot - est bounds, The year of Jubilee is come, Re-
turn ye ransom'd sinners home, Return, Return ye ransom'd sinners home, Return ye, &c.
Re - turn, &c.

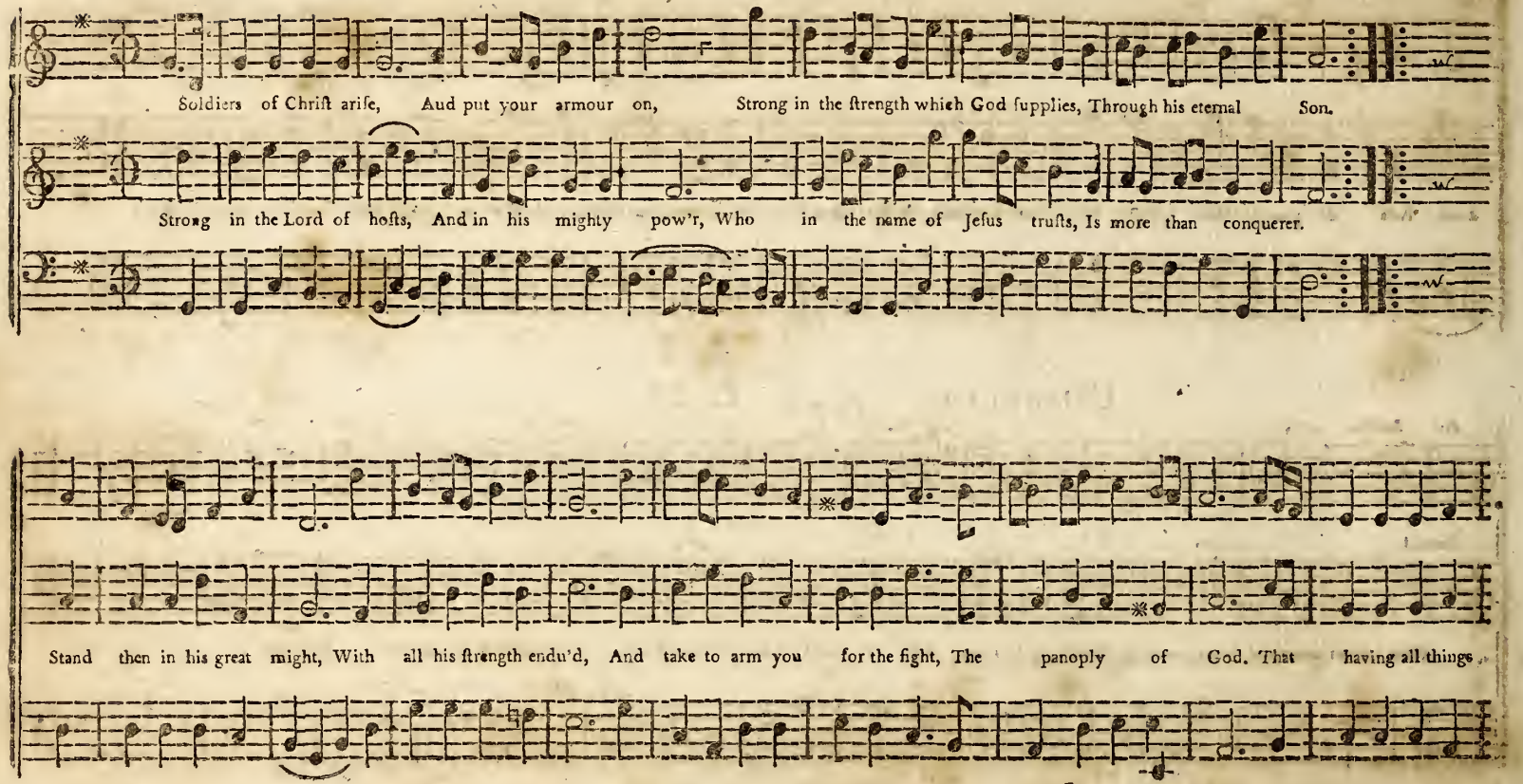
WEATHERSFIELD. Ps. 136th, L. M. T. Olmsted.




His mercies ever ſhall endure, His mercies
Give to the Lord of lords renown, The King of kings with glory crown, His mercies ever ſhall endure, His mercies
His mercies ſhall endure,
When lords and kings are known no more, When lords, &c.
When lords, &c.

THE CHRISTIAN SOLDIER. S. M.

By Handel.



done, And all your conflicts paſt, Ye may o'ercome through Chriſt, Ye may o'ercome through Chriſt alone, And ſtand entire at laſt.

CIMBELINE. Ps. 22d, L. M.

Dr. Arne.

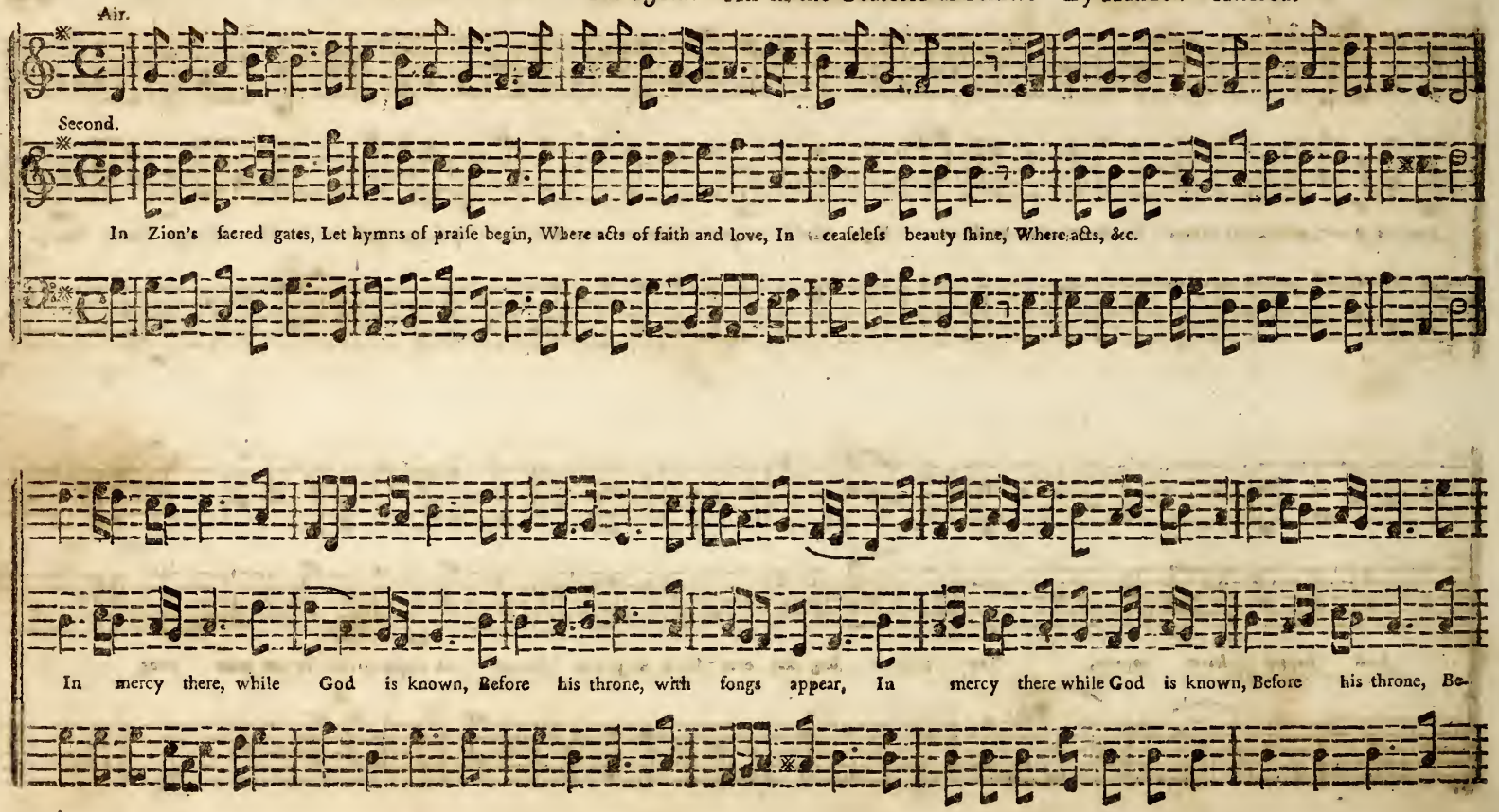
Air. Soleman.

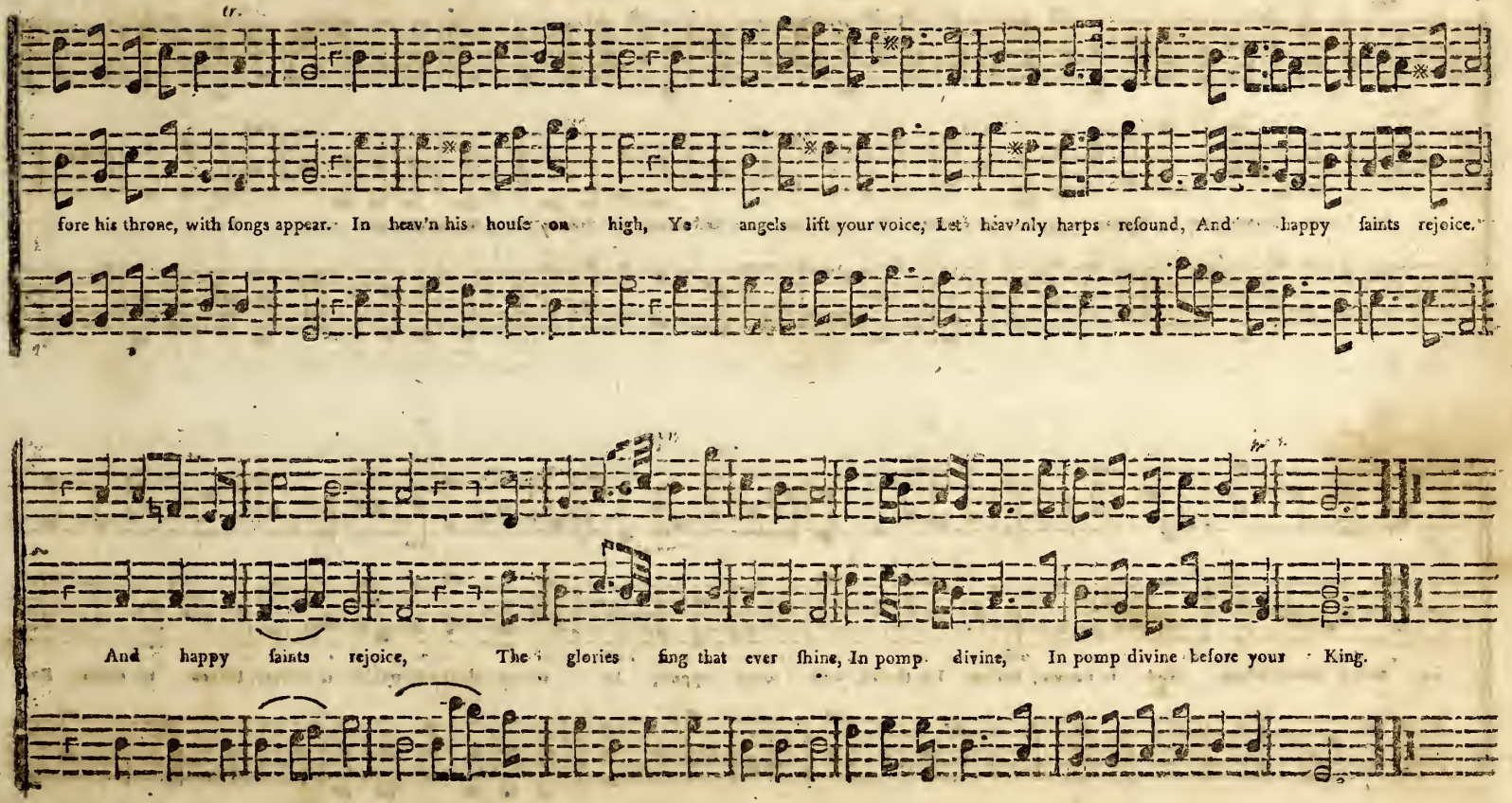
Second.

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.

SAXONY. P. M.

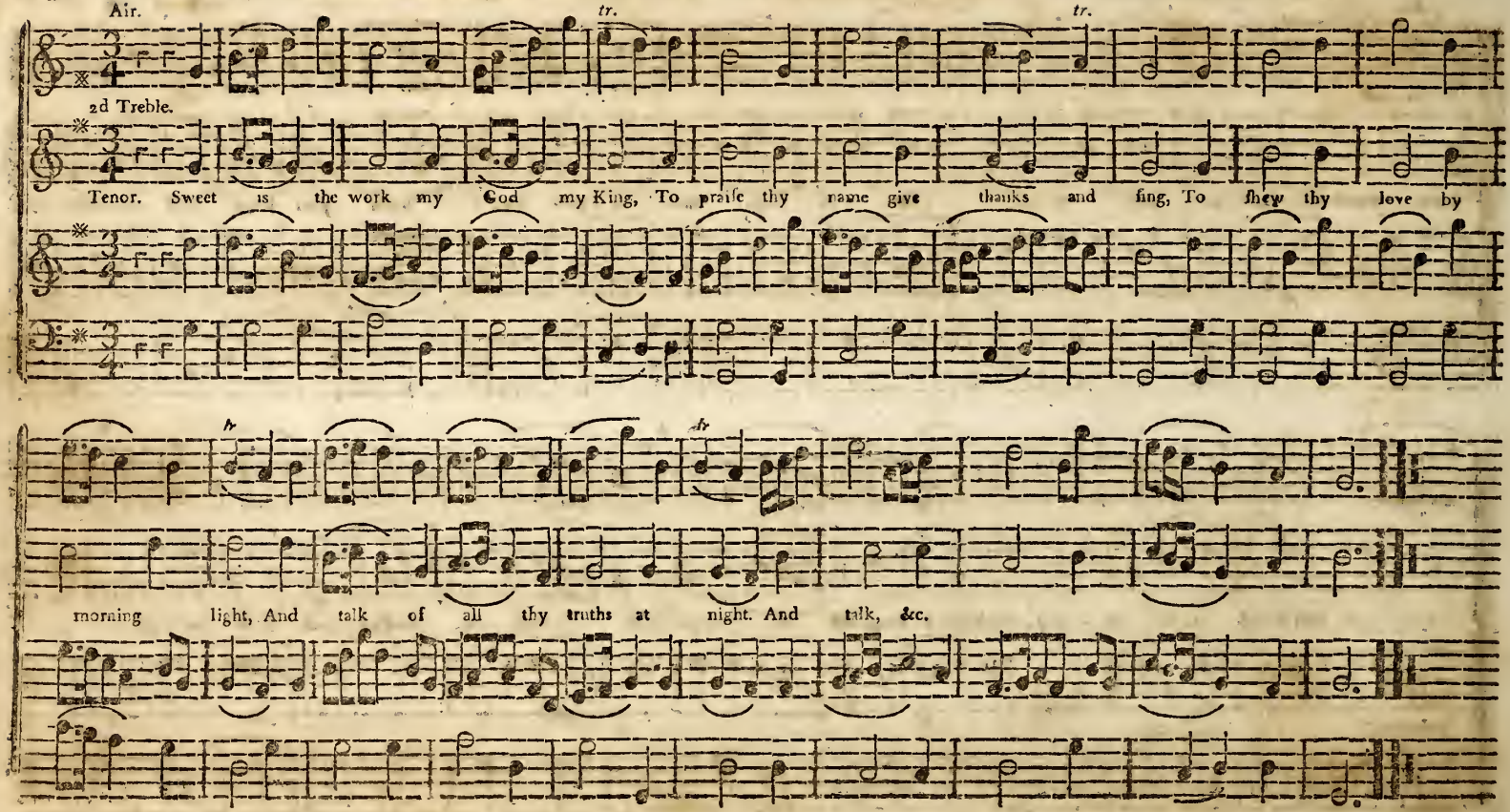
Ps. 150th. Air in the Oratorio of Semele—By Handel.—Altered.

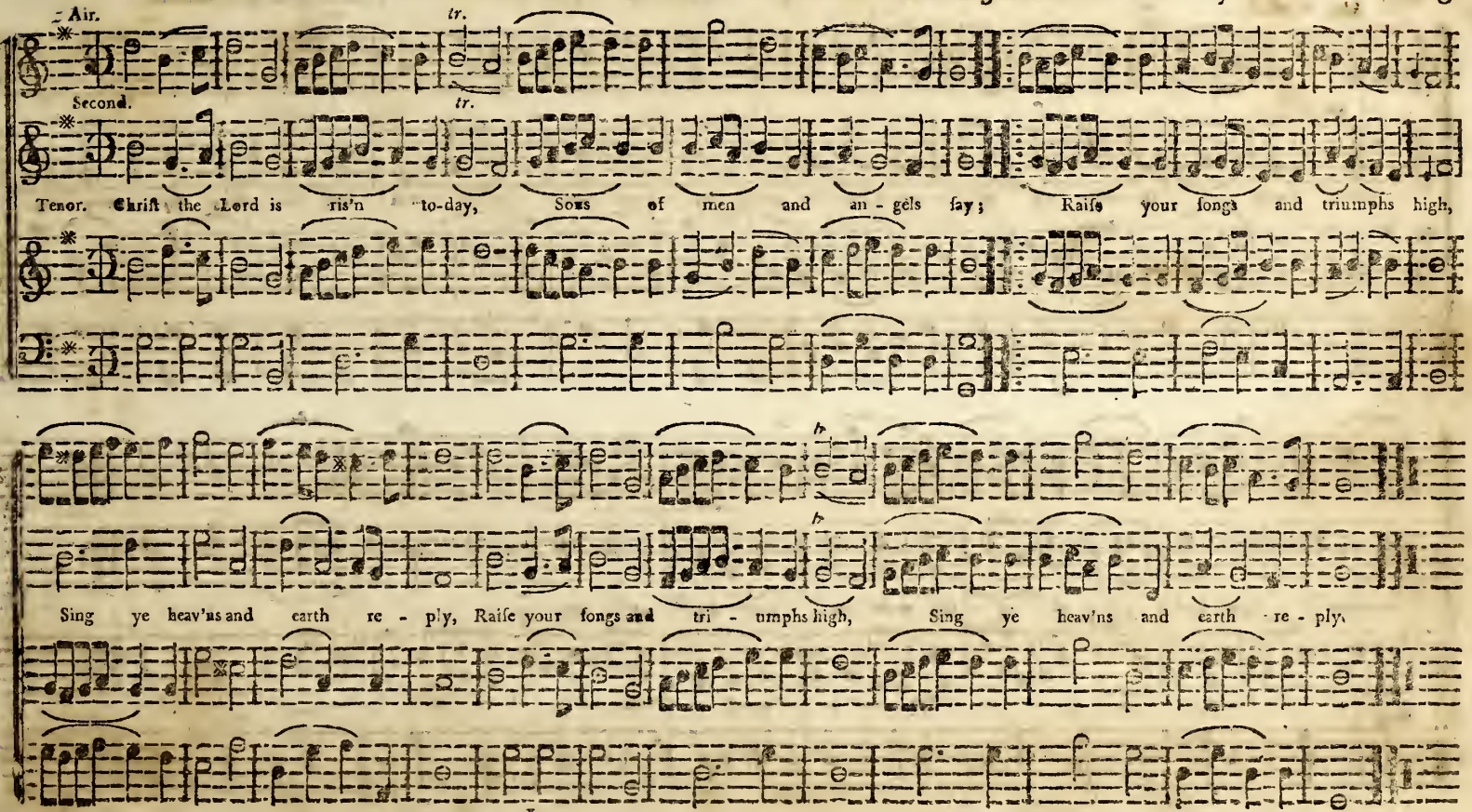



tr.
fore his throne, with songs appear. In heav'n his house on high, Ye angels lift your voice, Let heav'nly harps resound, And happy saints rejoice.
And happy saints rejoice, The glories sing that ever shine, In pomp divine, In pomp divine before your King.

CASTLE-STREET. L. M.

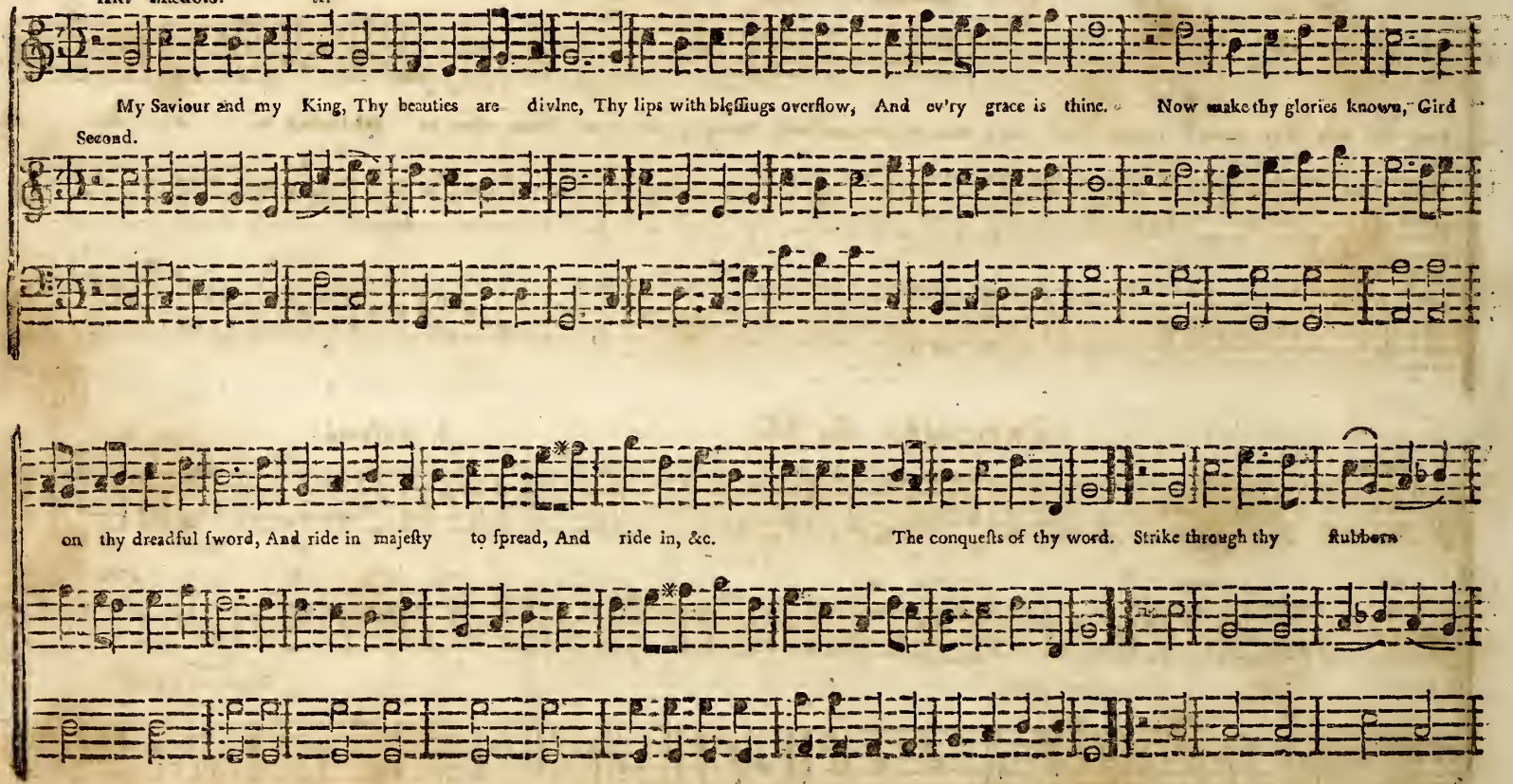
Afcrib'd to Dr. Madan.

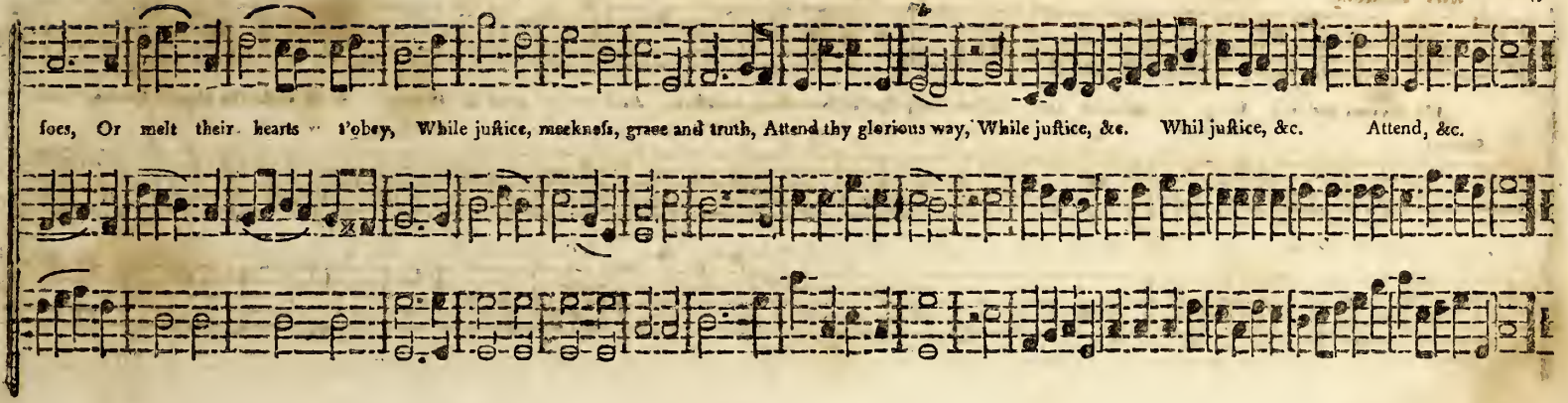



1st Air.
Second.
tr.
tr.
Tenor. Chriſt the Lord is ris'n to-day, Sons of men and an - gels ſay; Raiſe your ſongs and triumphs high,
Sing ye heav'ns and earth re - ply, Raiſe your ſongs and tri - umphs high, Sing ye heav'ns and earth re - ply.

HAMILTON. S. M. Ps, 45th, 1st part. T. Olmsted.

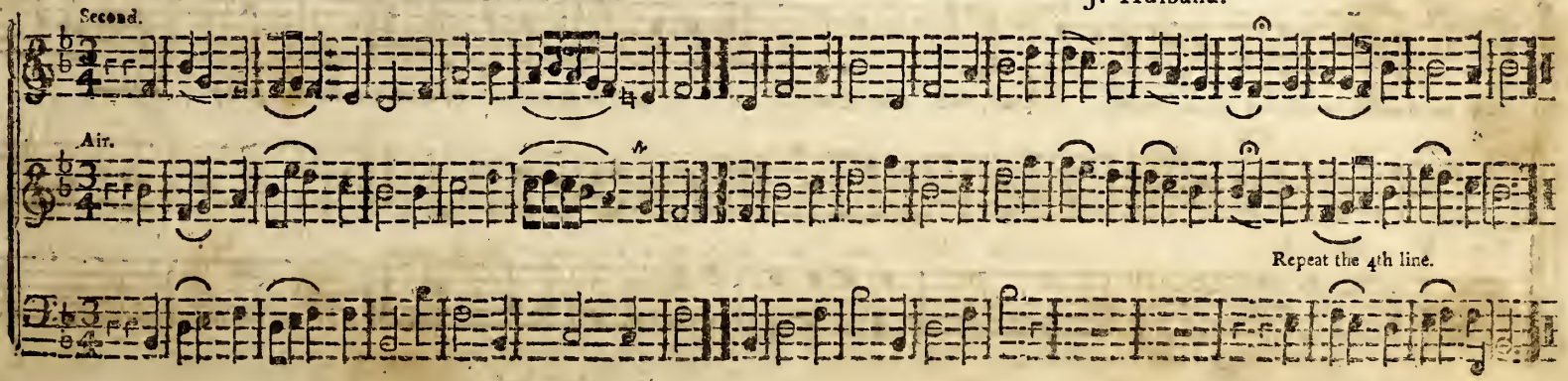
Air. Medioso. tr.



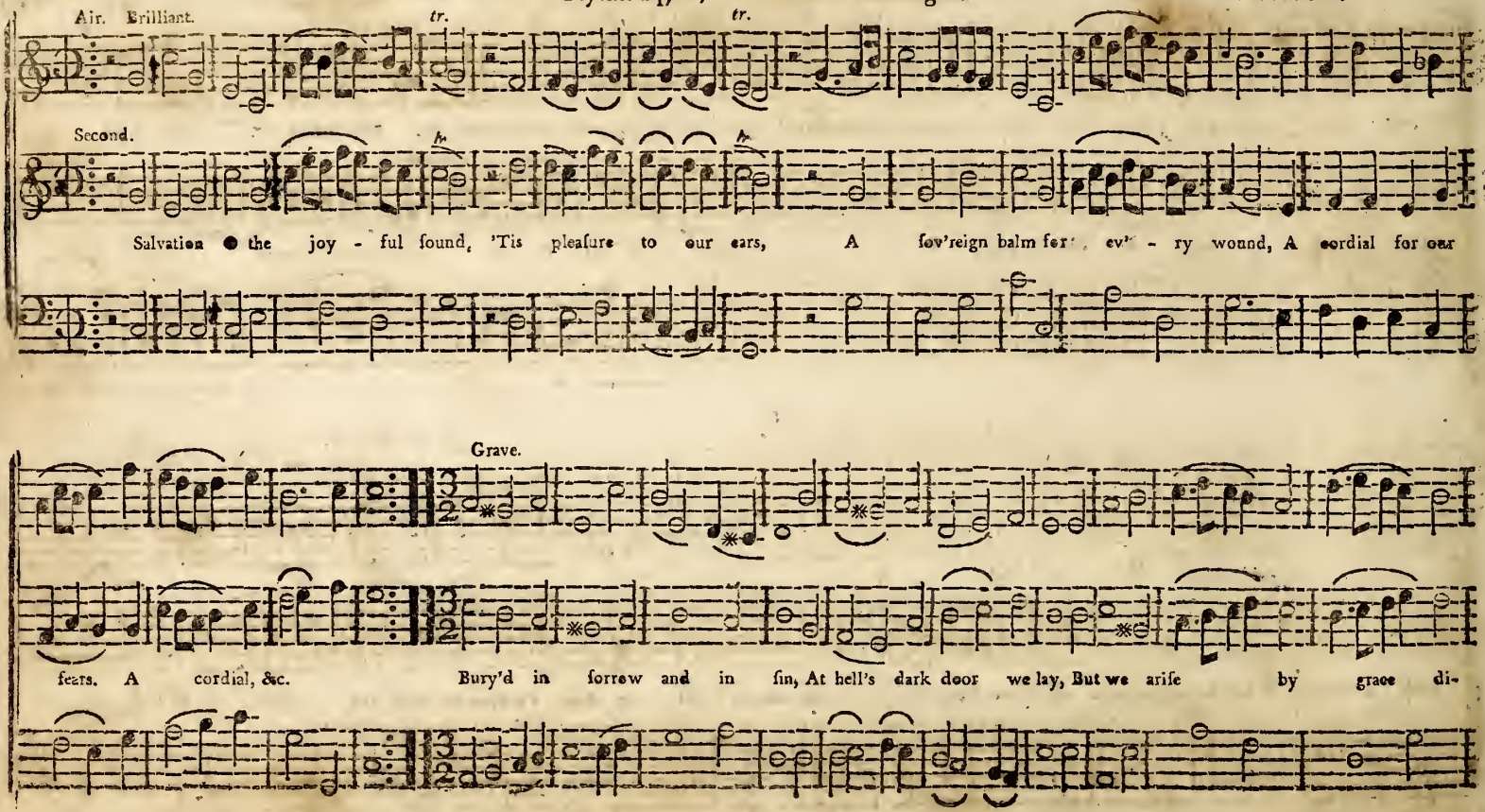


FROOME. S. M.

J. Huſband.



St. Vincent's. Hymn 147th, C. M. Dwight's Coll. T. Olmsted.



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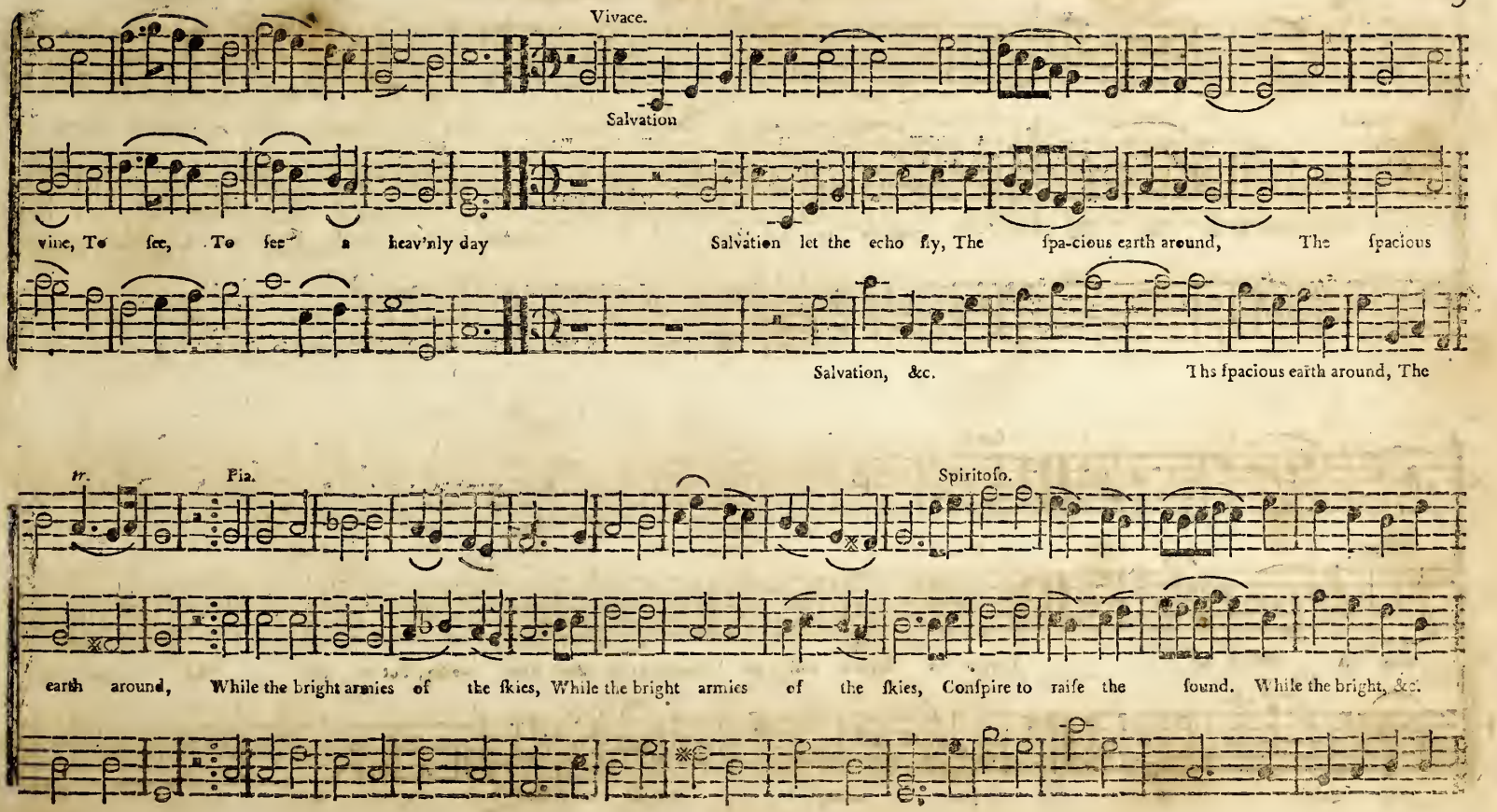
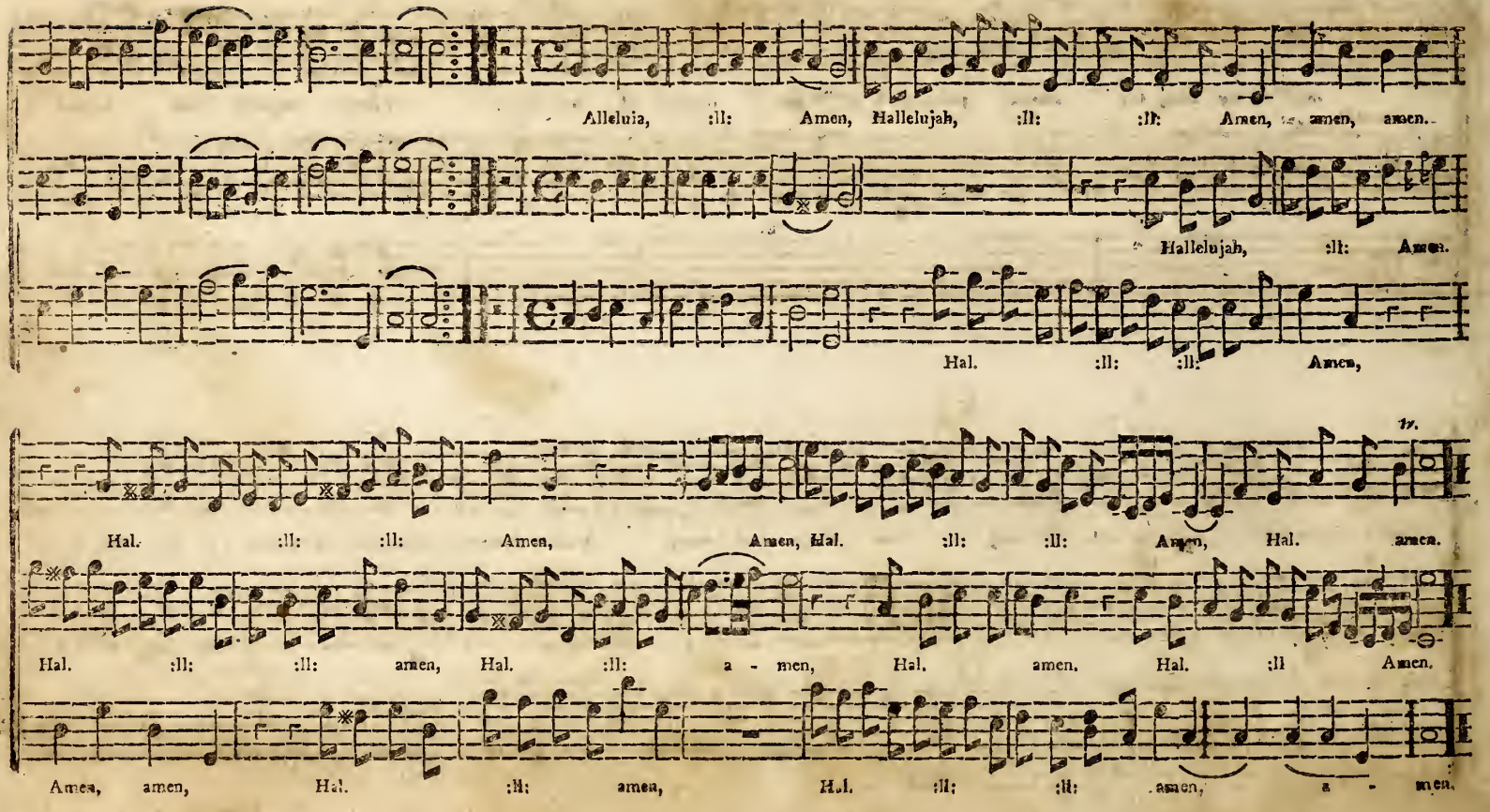
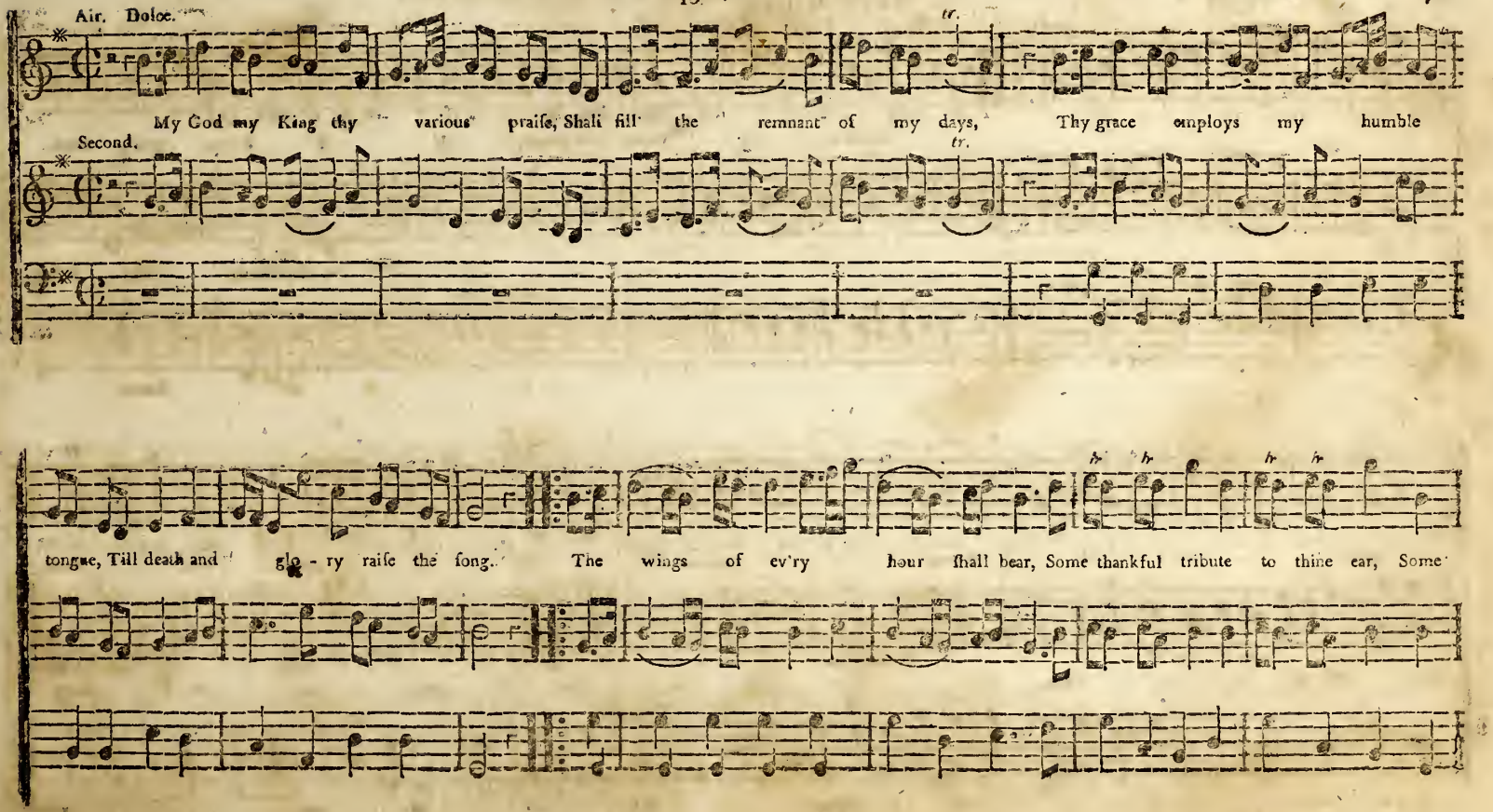
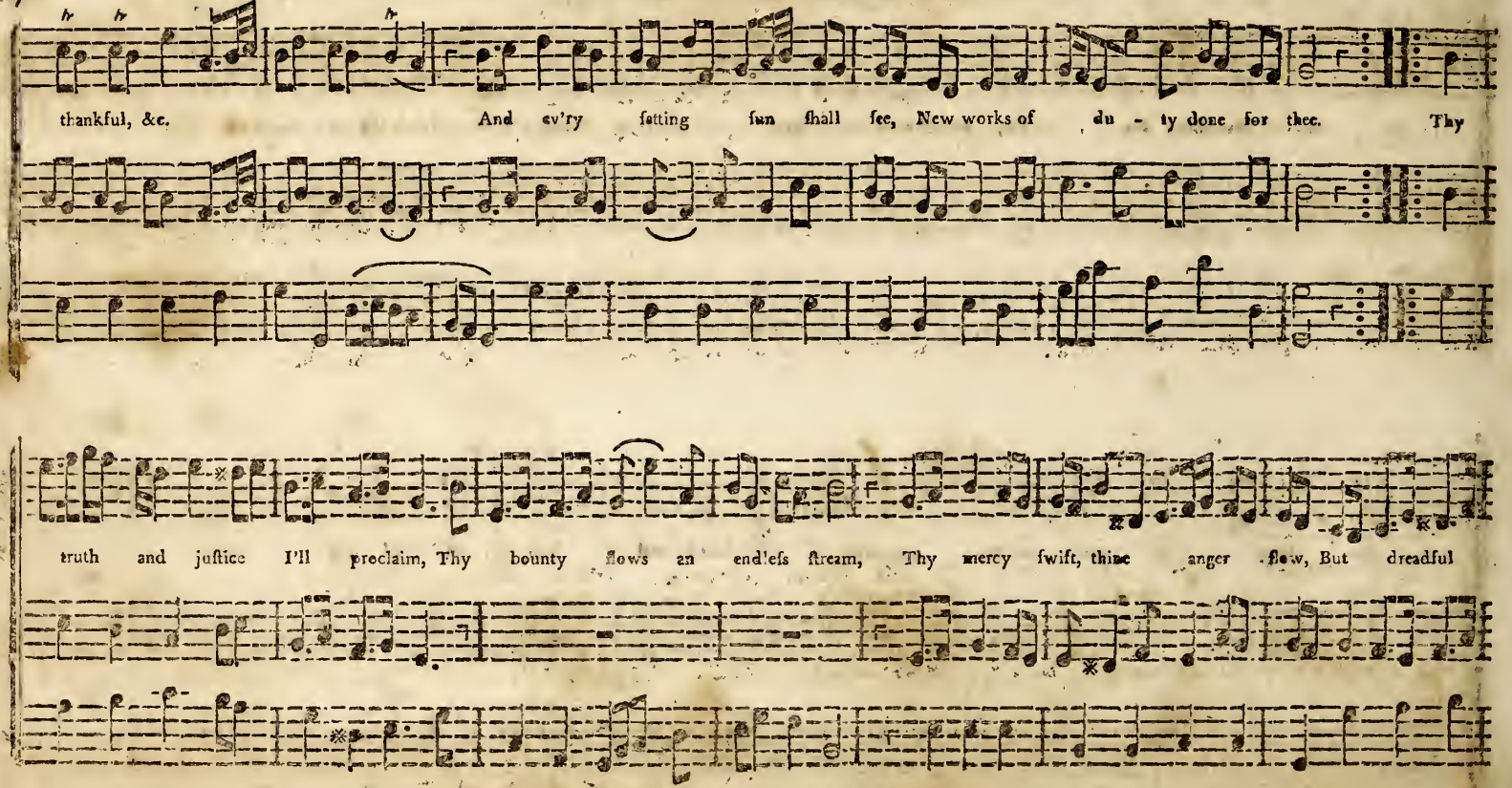

Vivace.
Salvation
vine, To ſee, To ſee a heav'nly day
Salvation let the echo fly, The ſpa-cious earth around, The ſpacious
Salvation, &c.
Ths ſpacious earth around, The
tr.
Pia.
Spiritoſo.
earth around, While the bright armies of the ſkies, While the bright armies of the ſkies, Conſpire to raiſe the ſound. While the bright, &c.

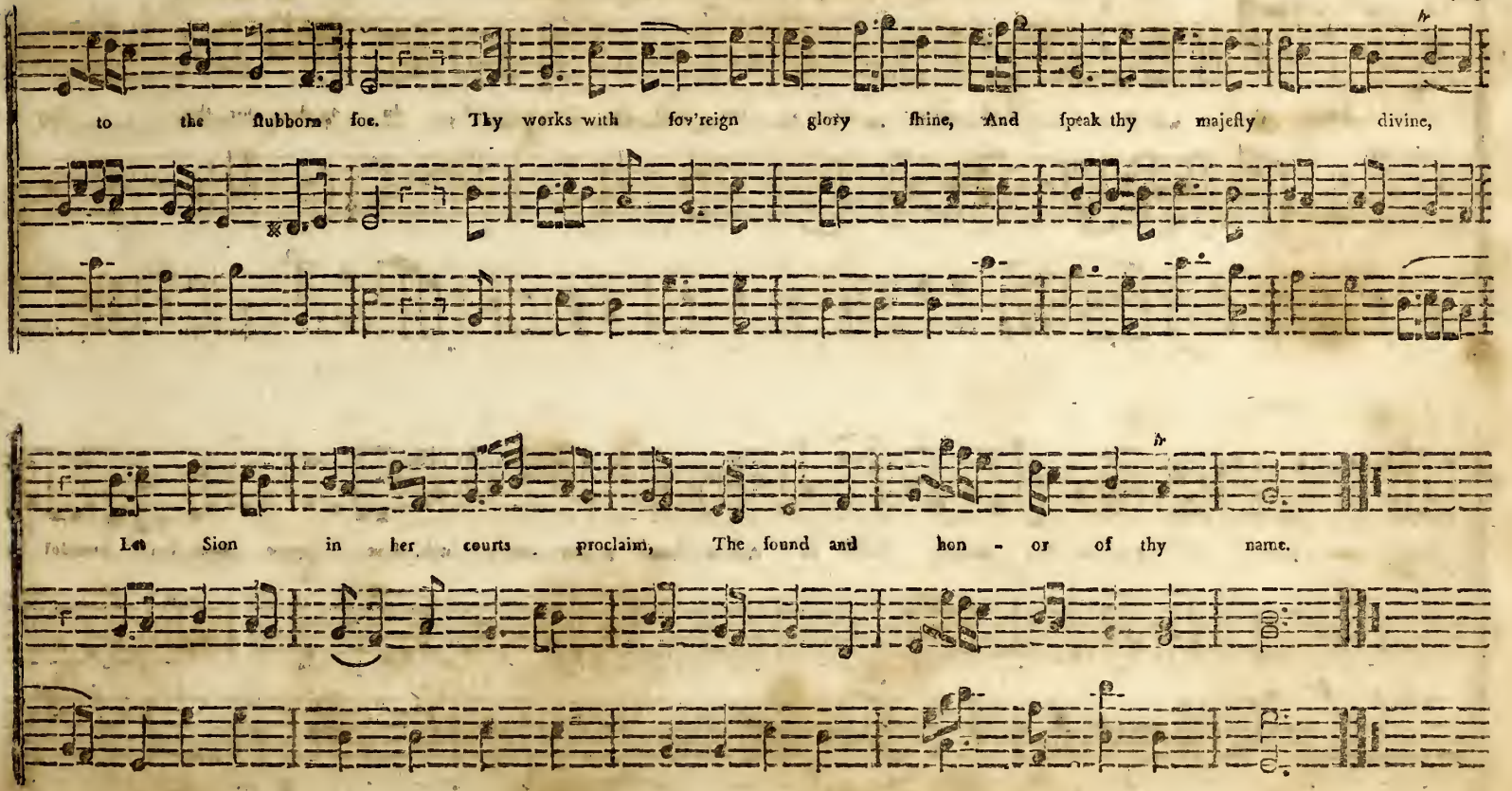
Concluded.


Alleluia, :ll: Amen, Hallelujah, :ll: :ll: Amen, amen, amen.
Hallelujah, :ll: Amen.
Hal. :ll: :ll: Amen,
Hal. :ll: :ll: Amen, Amen, Hal. :ll: :ll: Amen, Hal. amen.
Hal. :ll: :ll: amen, Hal. :ll: a - men, Hal. amen. Hal. :ll Amen.
Amen, amen, Hal. :ll: amen, Hal. :ll: :ll: amen, a - men.

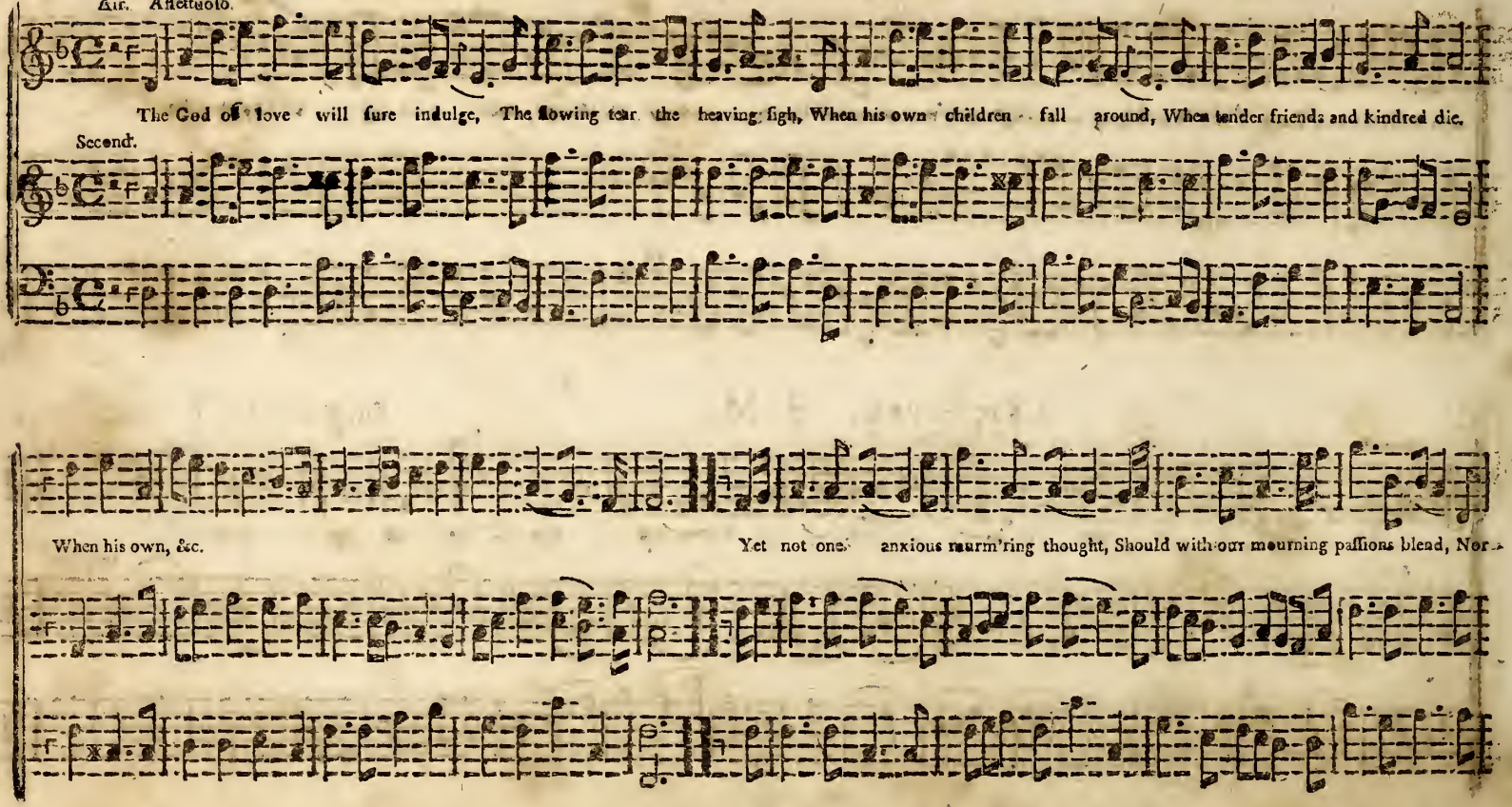

Air. Dolce.
Second.
My God my King thy various praise, Shall fill the remnant of my days, Thy grace employs my humble
tongue, Till death and glo - ry raise the song. The wings of ev'ry hour shall bear, Some thankful tribute to thine ear, Some

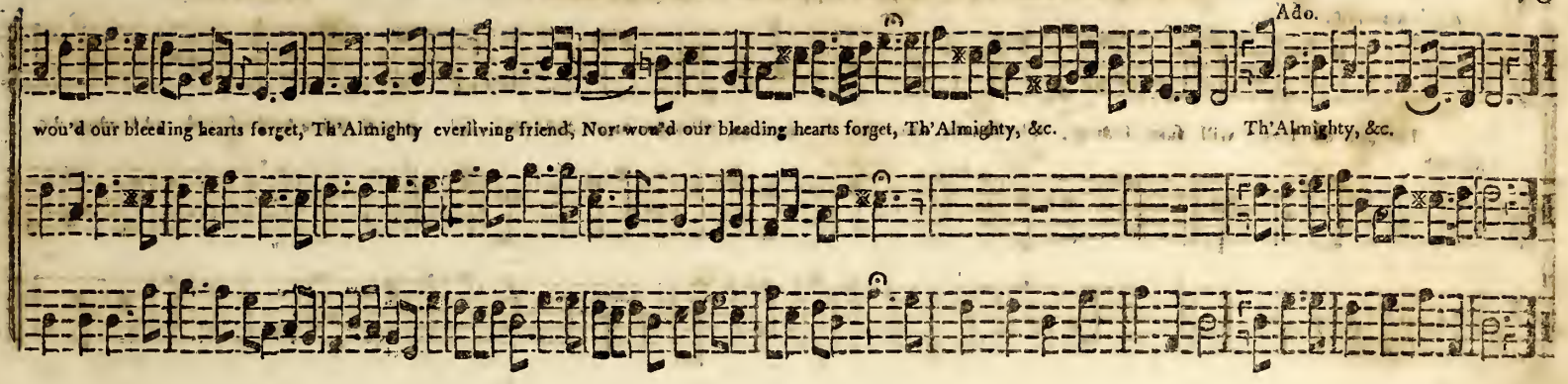
Continued.


thankful, &c. And ev'ry ſetting ſun ſhall ſee, New works of du - ty done for thee. Thy
truth and juſtice I'll proclaim, Thy bounty flows an endleſs ſtream, Thy mercy ſwift, thine anger ſlow, But dreadful


to the ſtubborn foe. Thy works with ſov'reign glory ſhine, And ſpeak thy majeſty divine,
Let Sion in her courts proclaim, The ſound and hon - or of thy name.

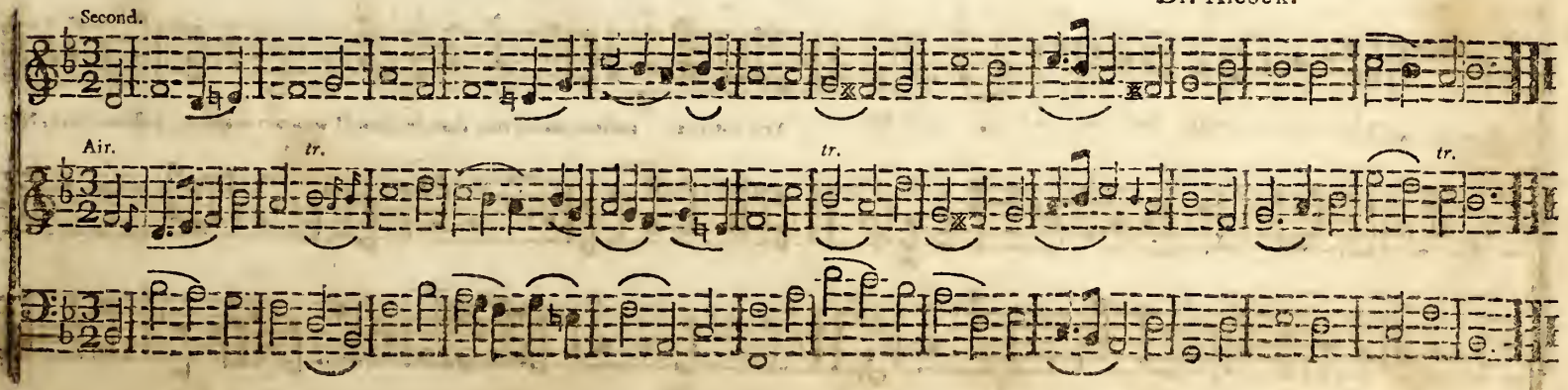
Air. Affettuoso.



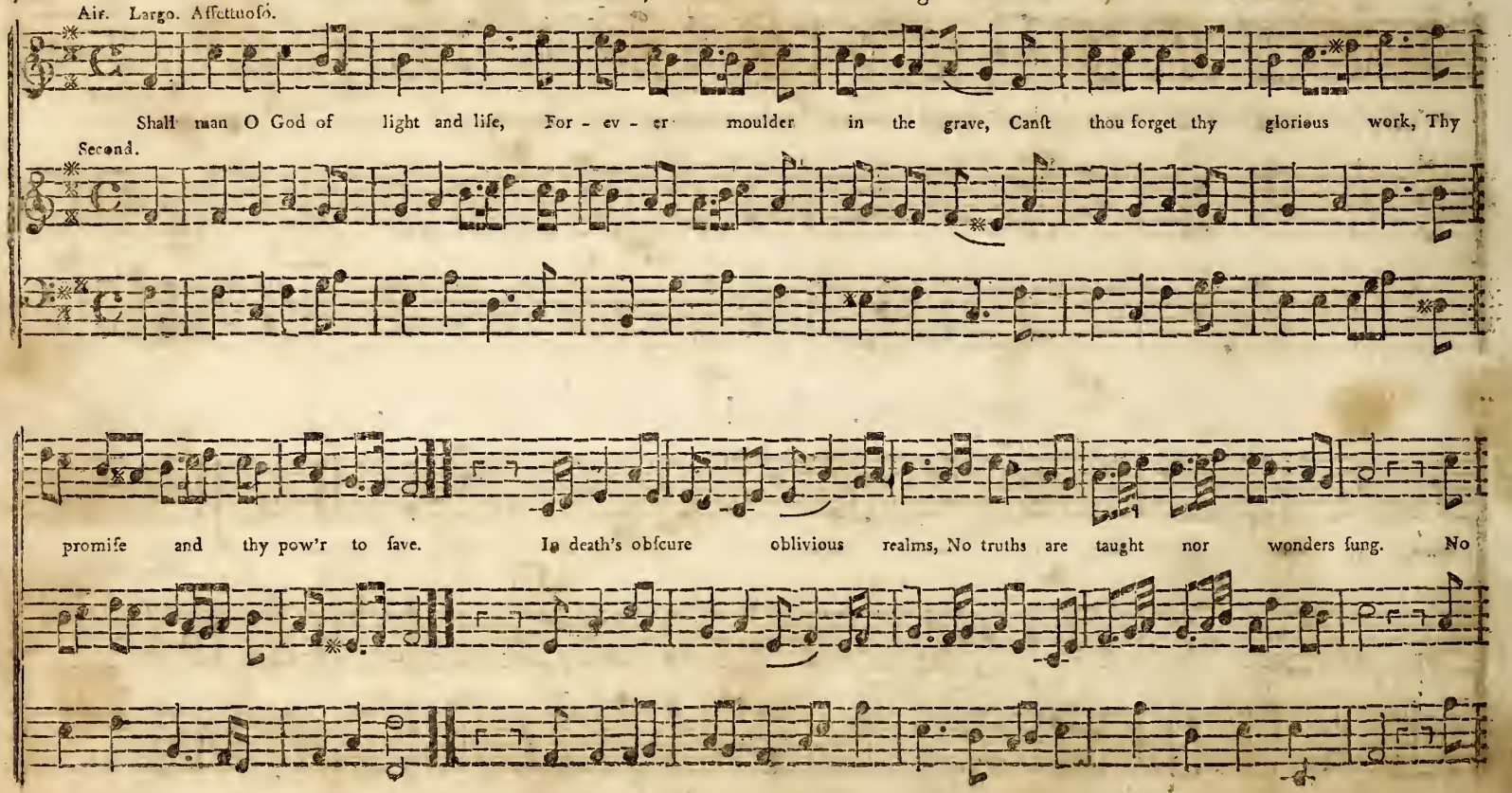


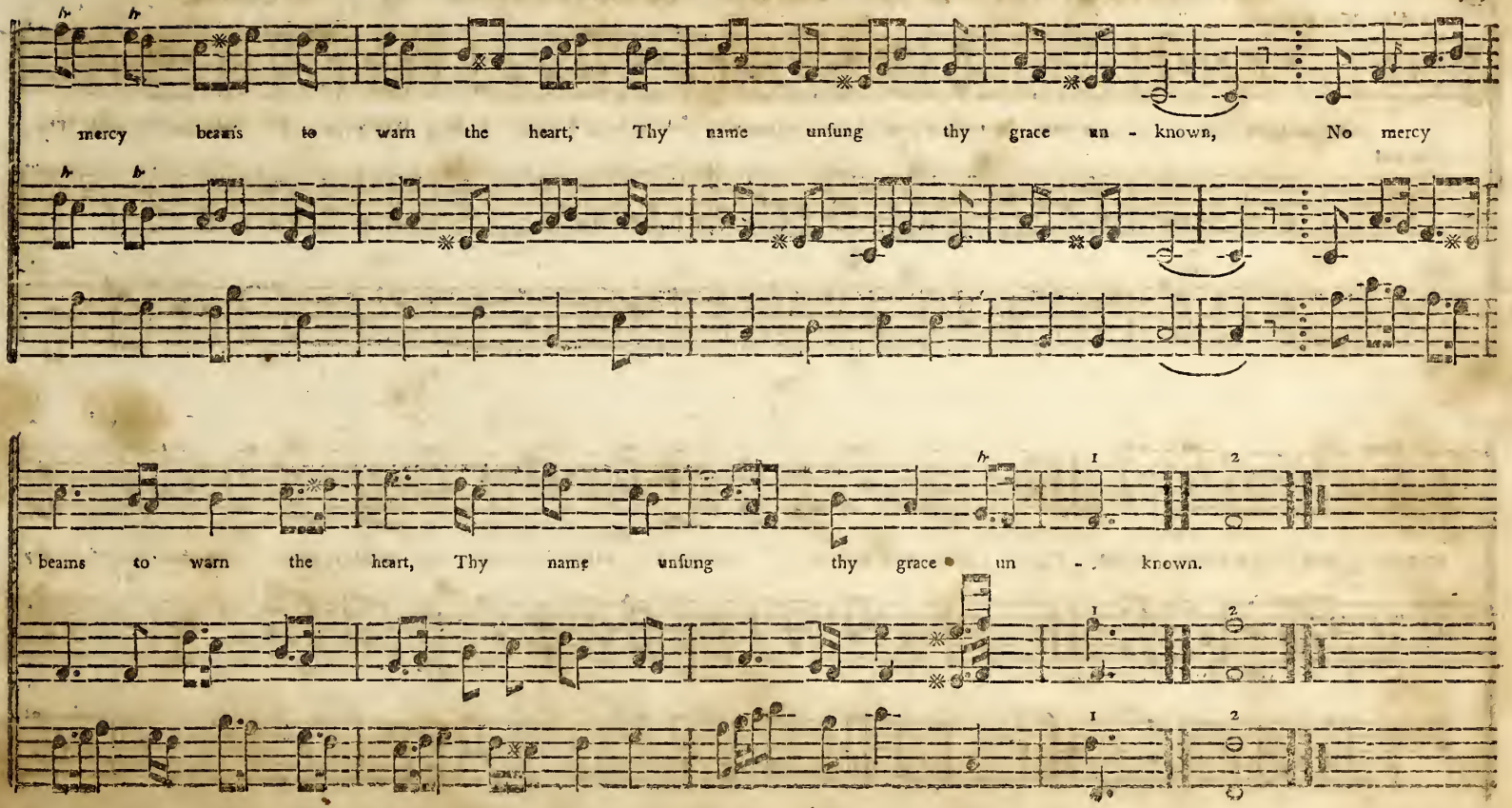
Leicester. S. M.

Dr. Alcock.



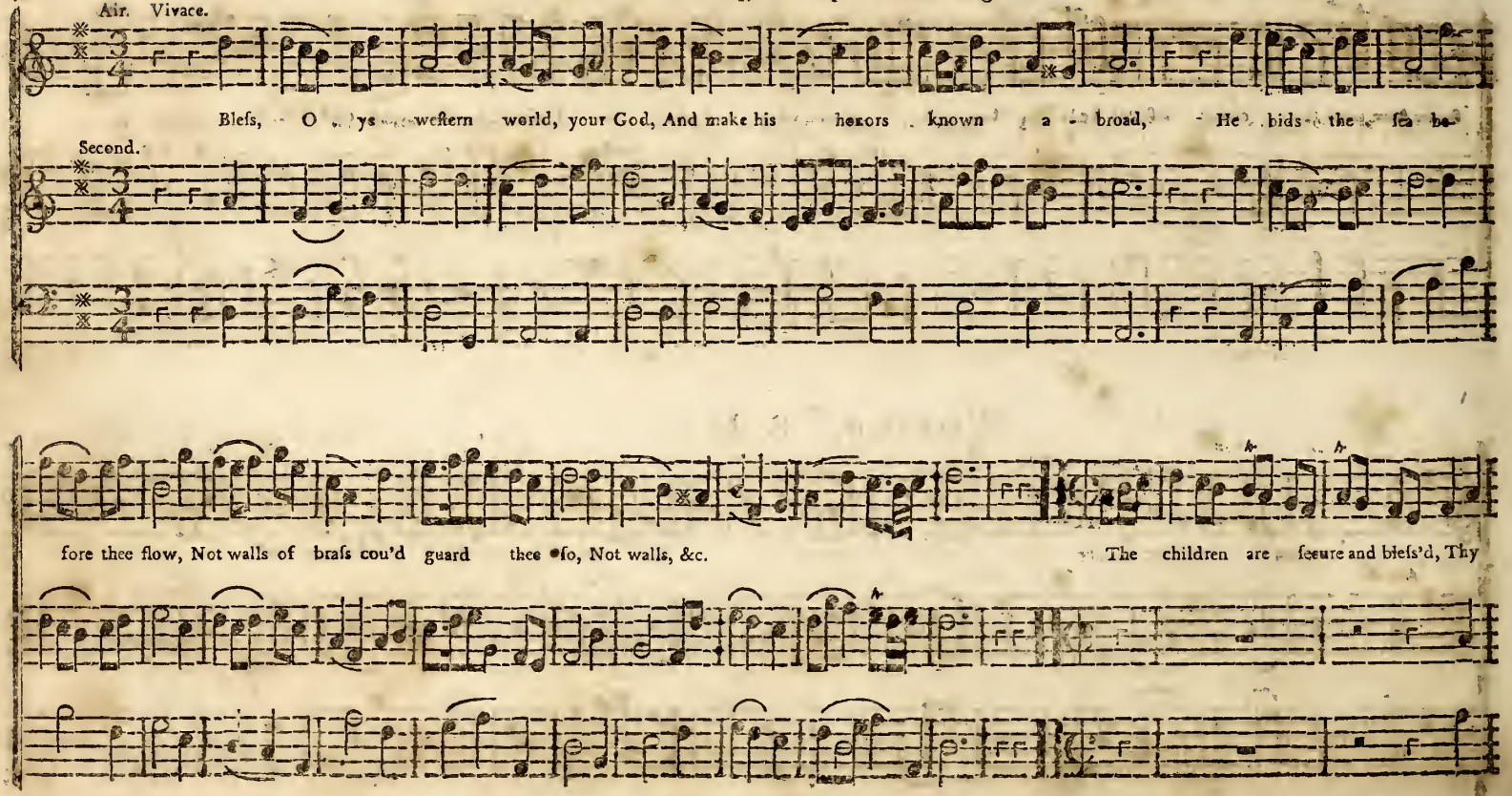
WASHINGTON. Ps. 88th, L. M. Dr. Dwight's verſion. T. Olmſted.

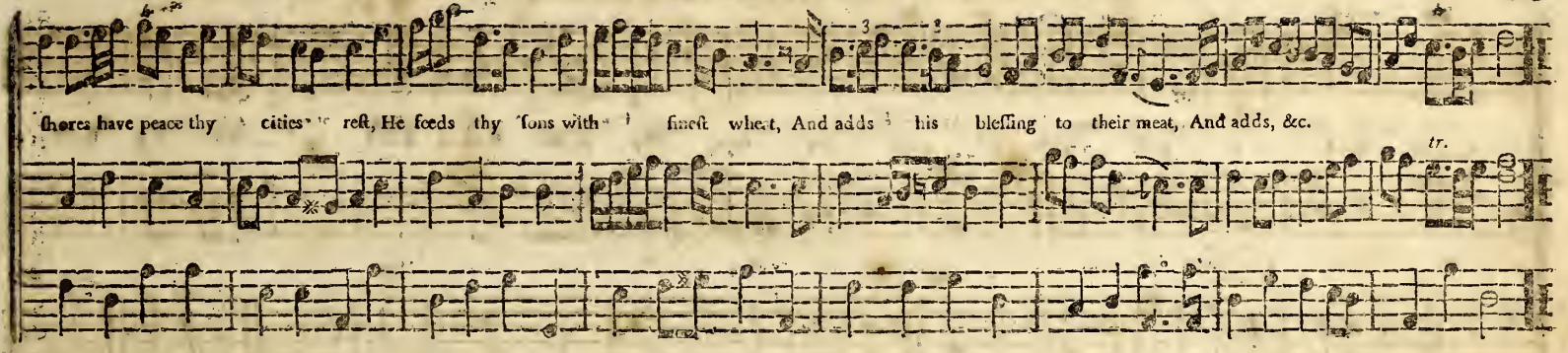



mercy beams to warn the heart, Thy name unsung thy grace un - known, No mercy
beams to warn the heart, Thy name unsung thy grace un - known.

MANLIUS. L. M. D.

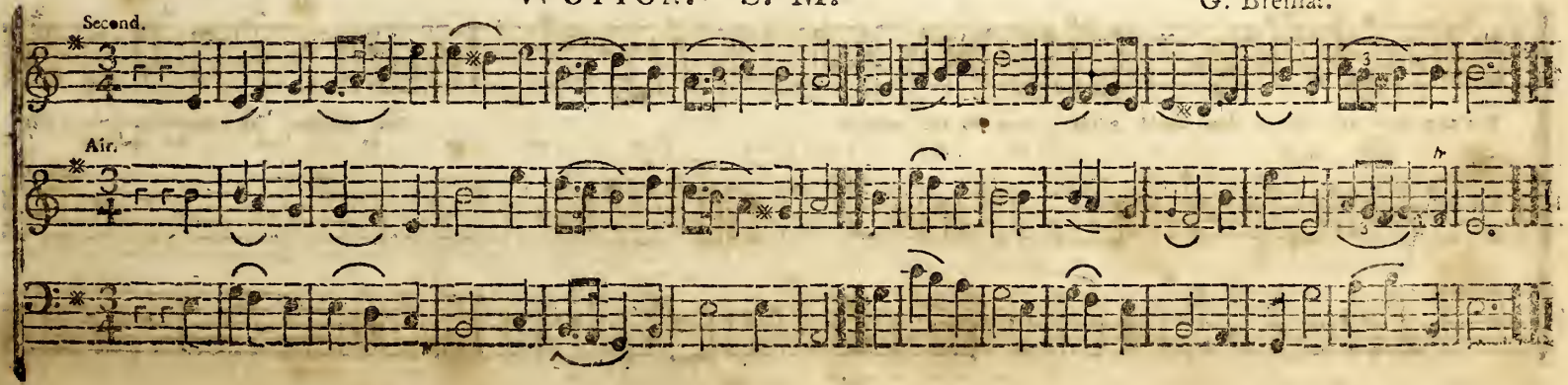
Ps. 147th, 2d part, Dr. Dwight's version. T. Olmsted.

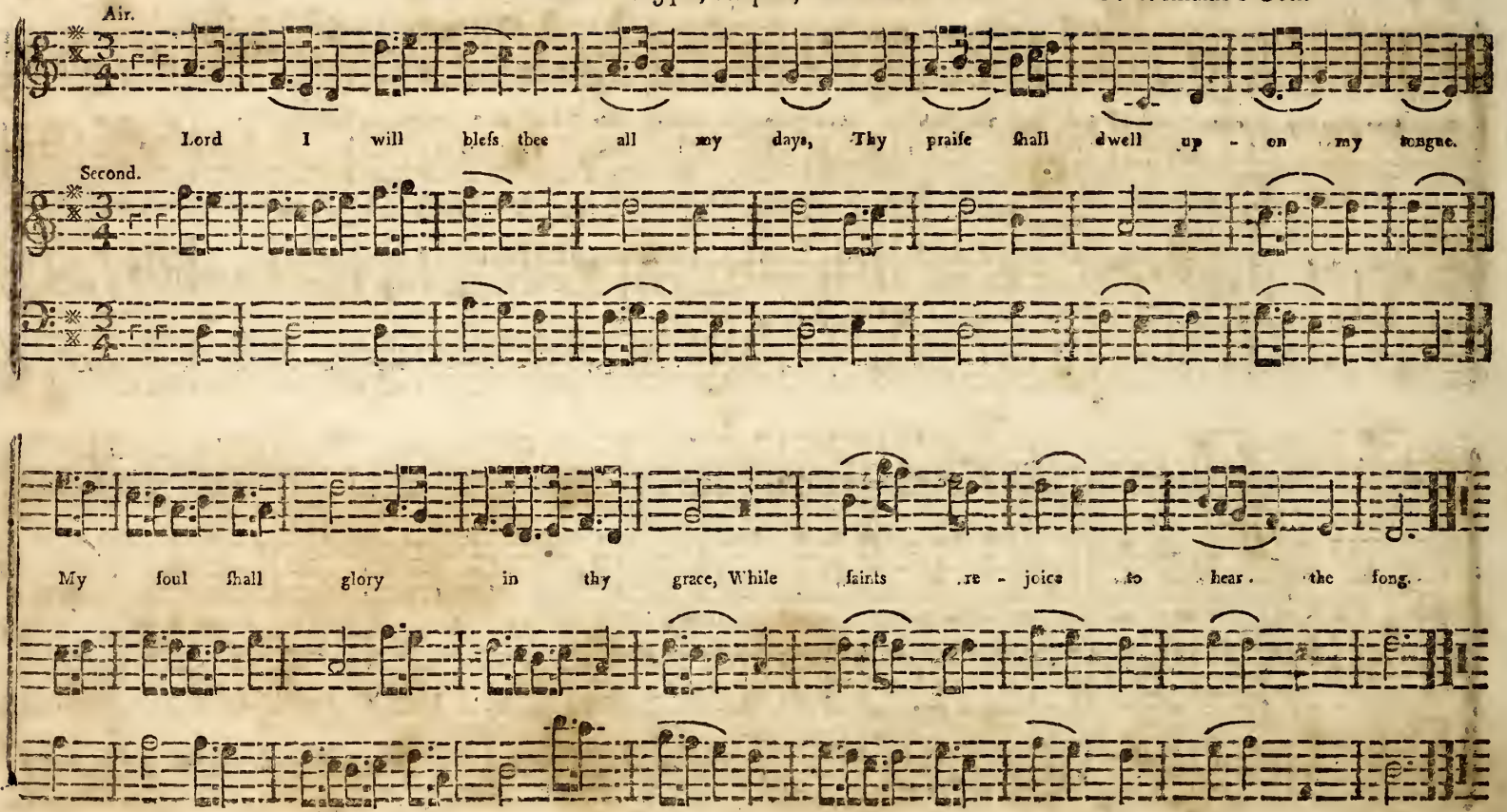


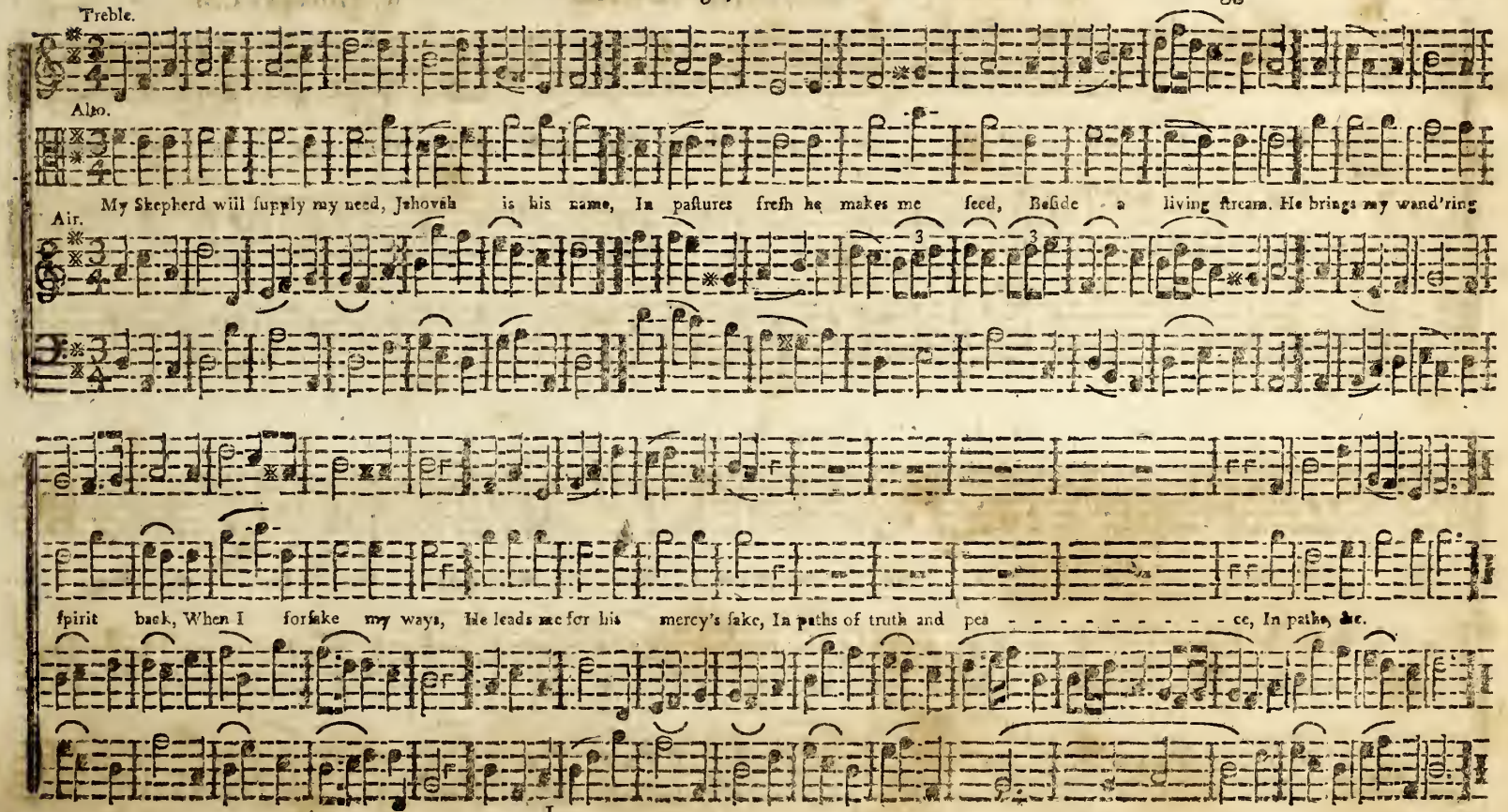


WOTTON. S. M.

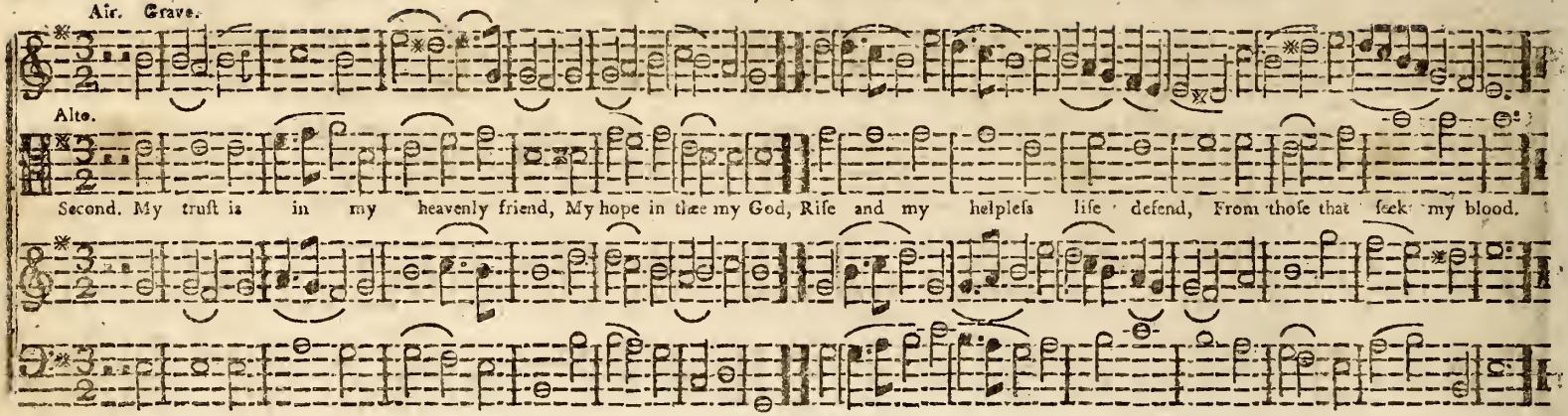
G. Breillat.



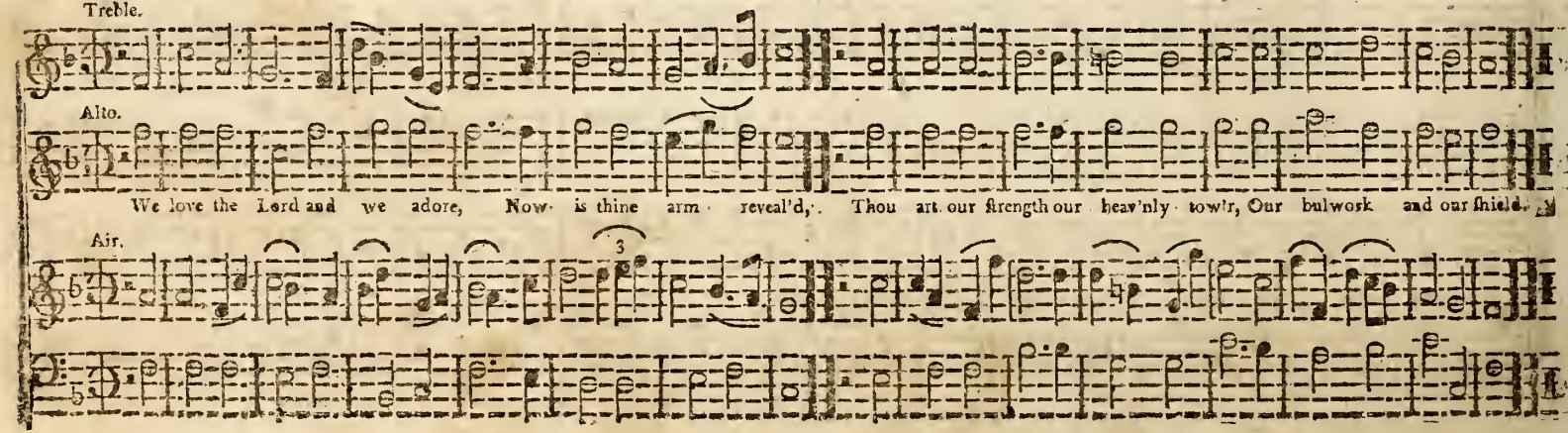

Air.
Lord I will bleſs thee all my days, Thy praiſe ſhall dwell up - on my tongue.
Second.
My ſoul ſhall glory in thy grace, While ſaints re - joice to hear the ſong.

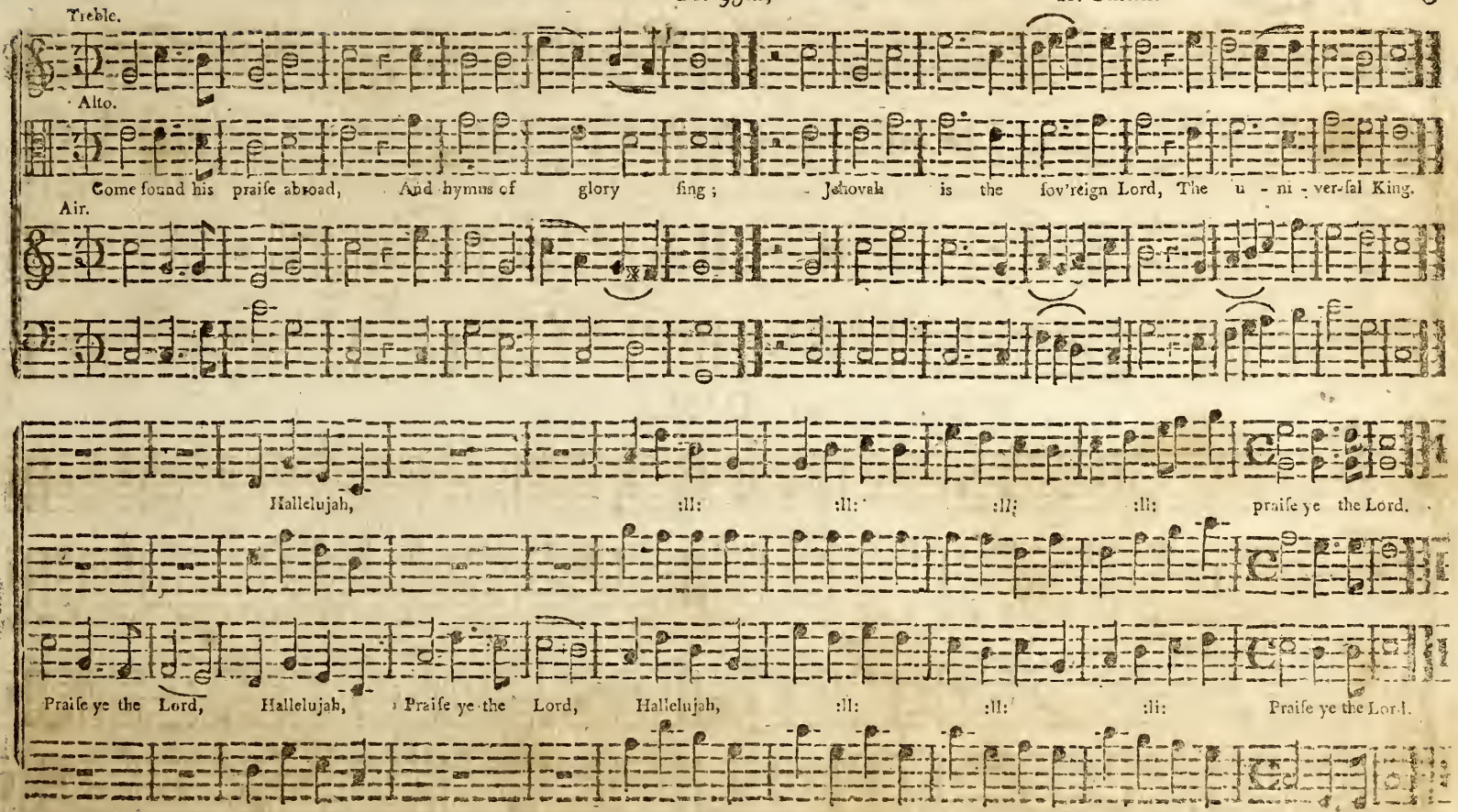

Treble.
Alto.
My Shepherd will supply my need, Jehovah is his name, In pastures fresh he makes me feed, Beside a living stream. He brings my wand'ring
Air.
spirit back, When I forsake my ways, He leads me for his mercy's sake, In paths of truth and pea - - - - - - - - - - ce, In paths, &c.

CAROLINA. Ps. 7th, C. M. Coombs.



ELIM. Ps. 18th, C. M.

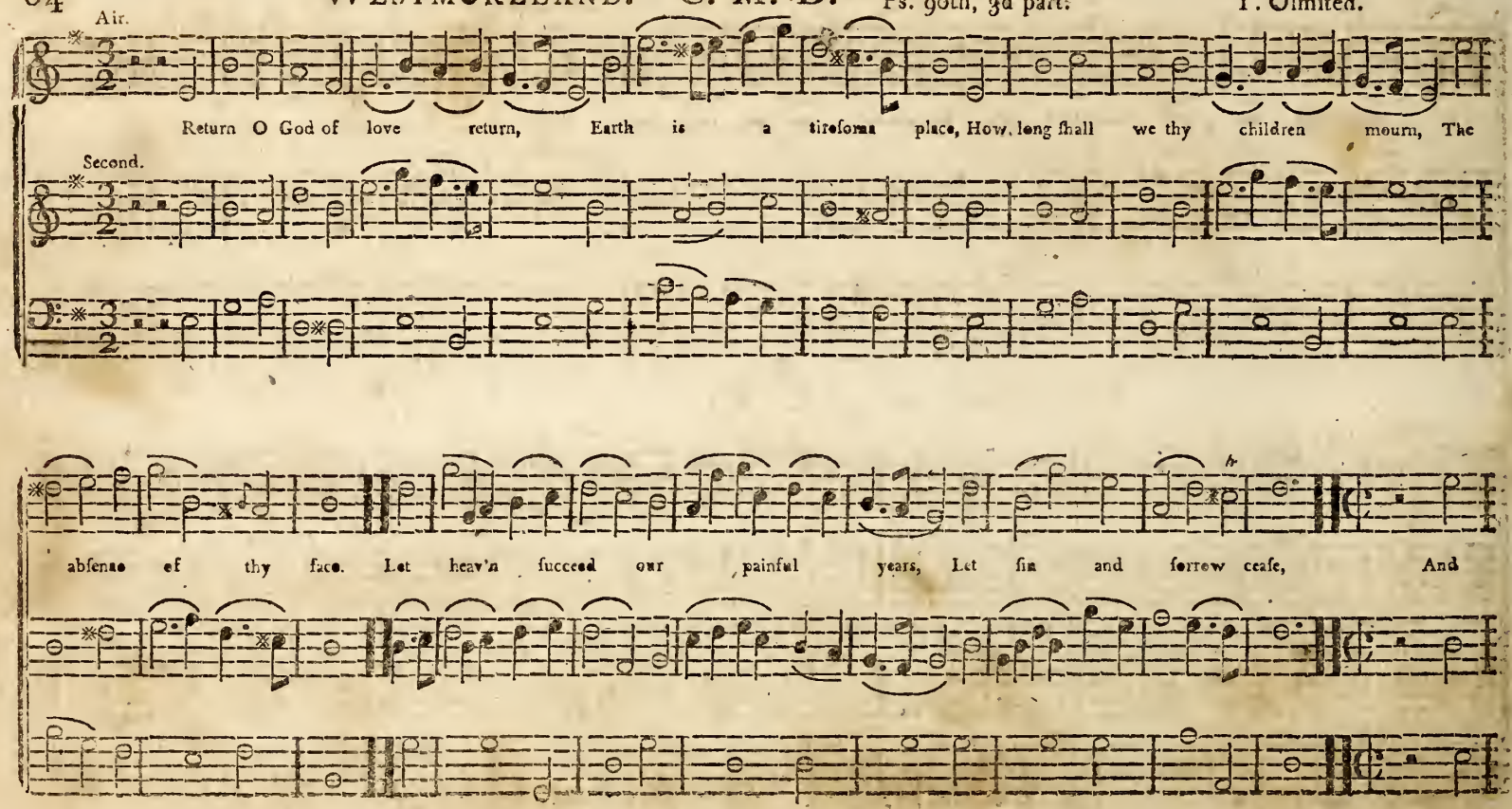


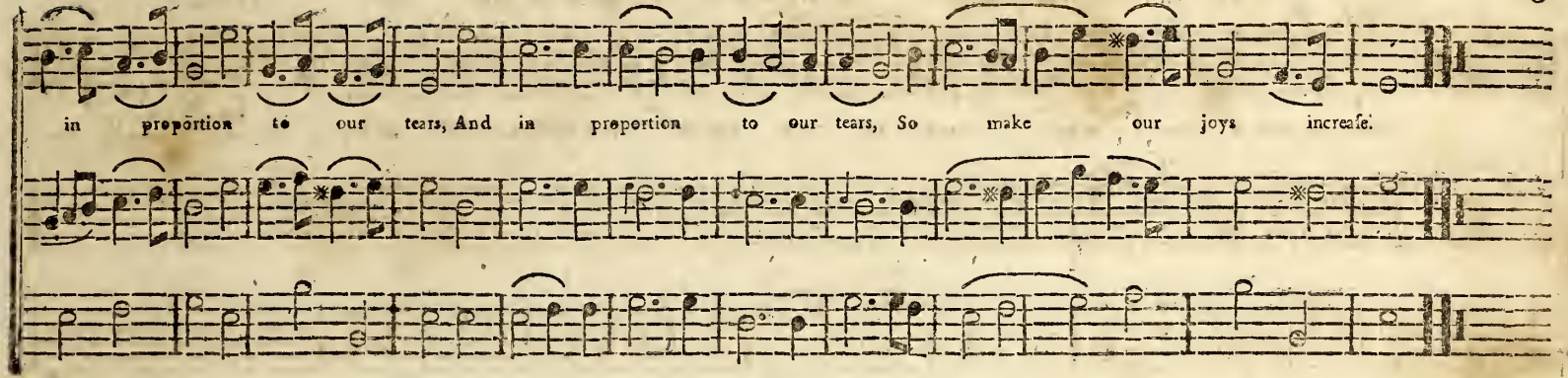

Treble.
Alto.
Come found his praise abroad, And hymns of glory sing; Jehovah is the sov'reign Lord, The u - ni - ver-sal King.
Air.
Hallelujah, :ll: :ll: :ll: :ll: praise ye the Lord.
Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, :ll: :ll: :ll: Praise ye the Lord.

WESTMORELAND. C. M. D.

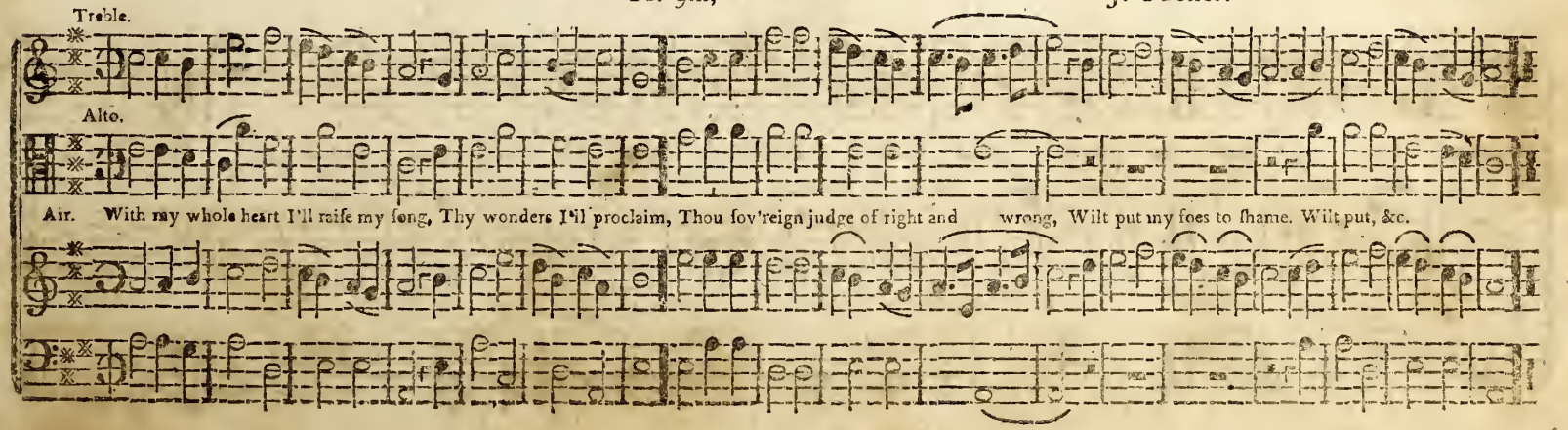
Ps. 90th, 3d part.

T. Olmsted.





DEVIZES. Ps. 9th, C. M. J. Tucker.

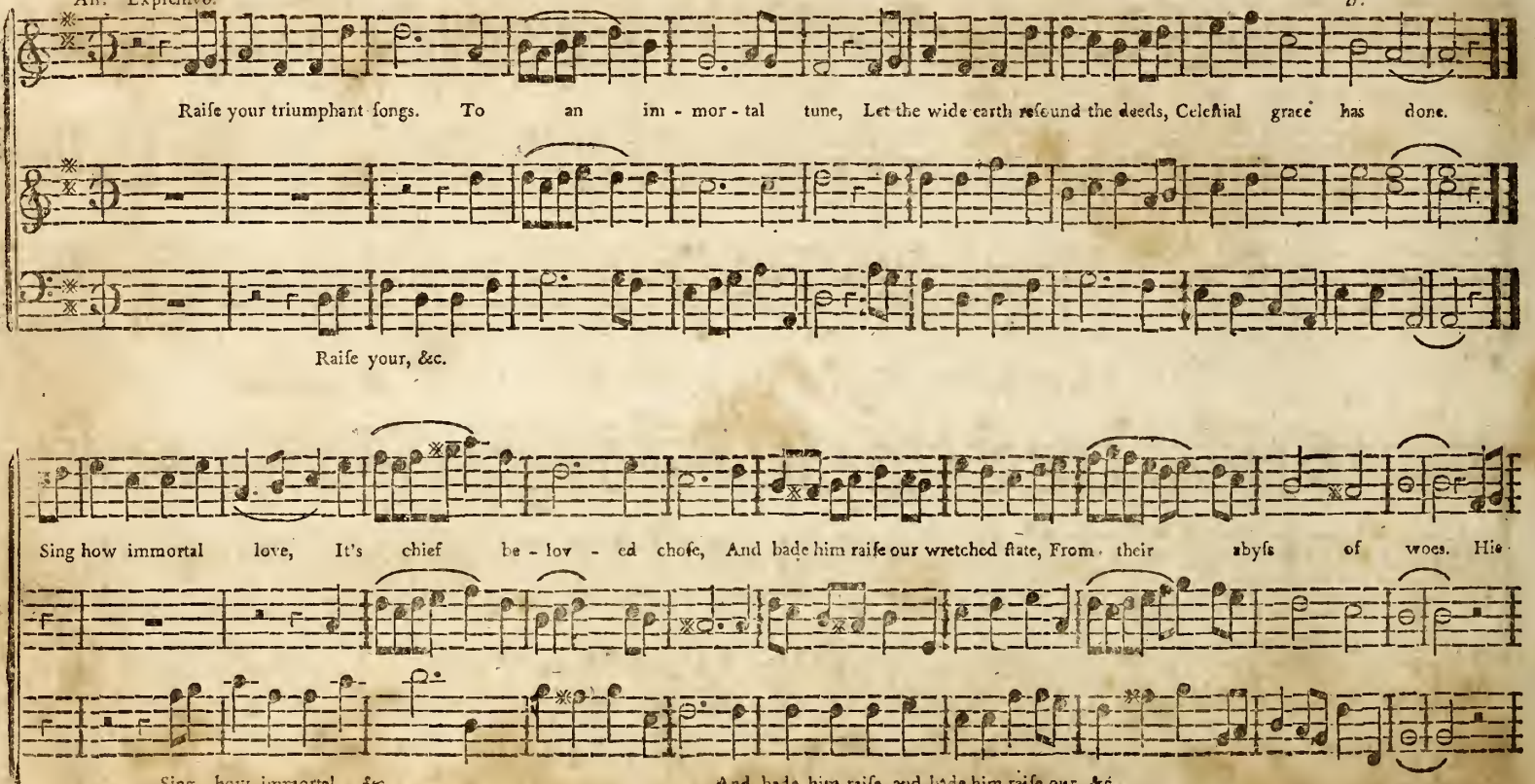


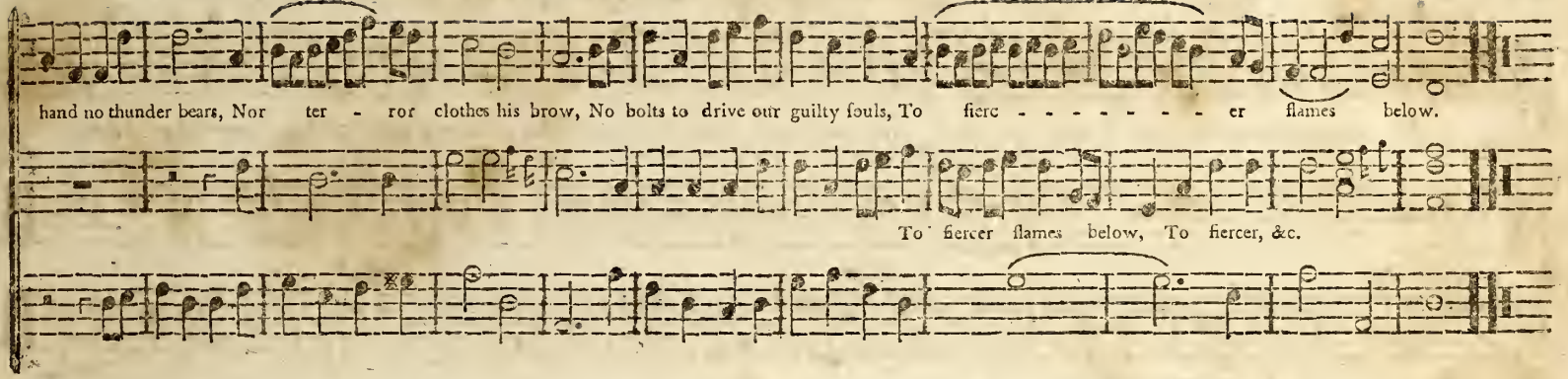
ALBANY. S. M.

Hymn 72d, Dr. Dwight's Coll. T. Olmsted.

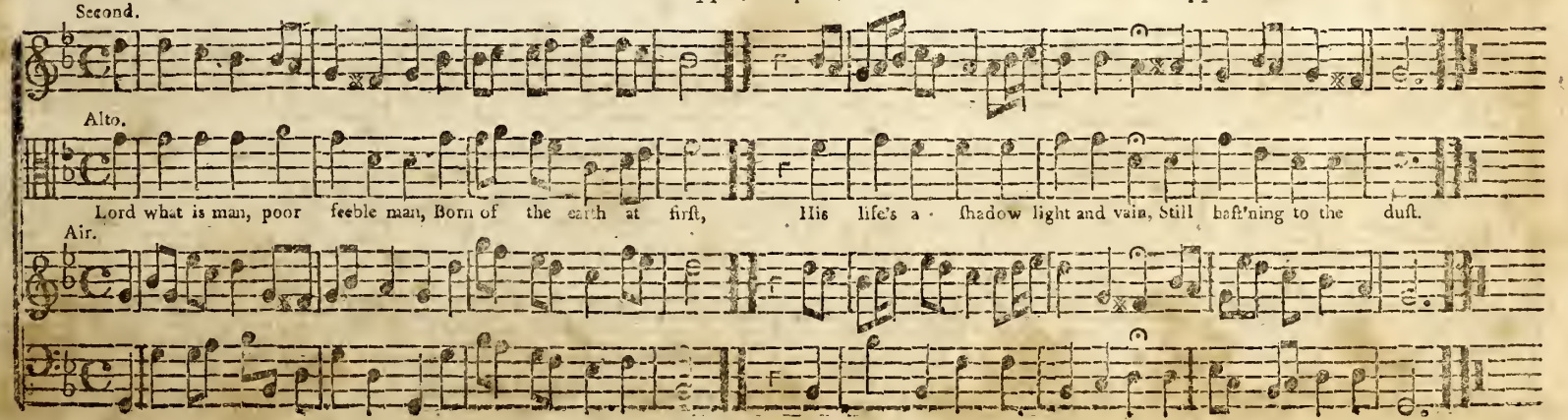
Air. Expressivo.

tr.

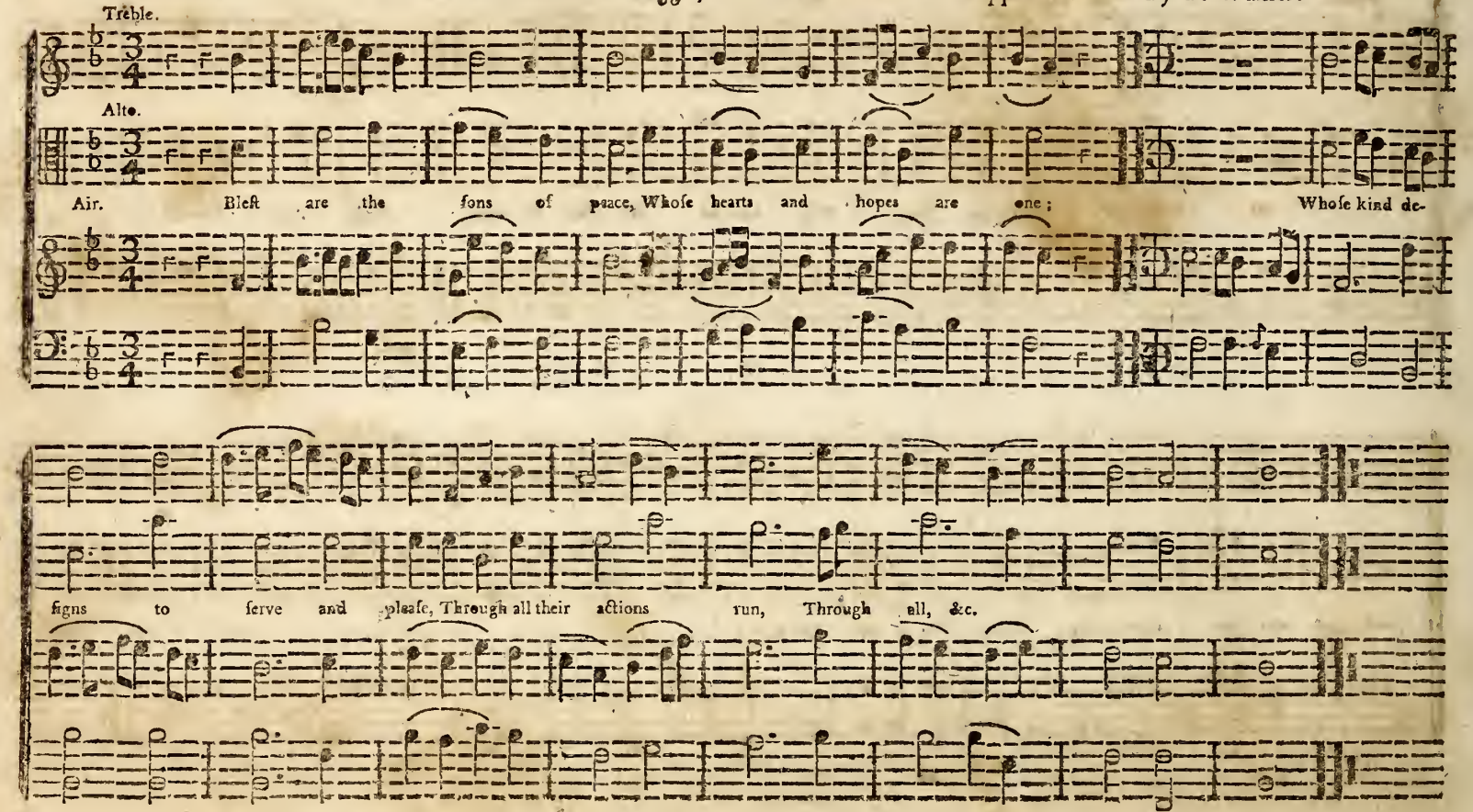


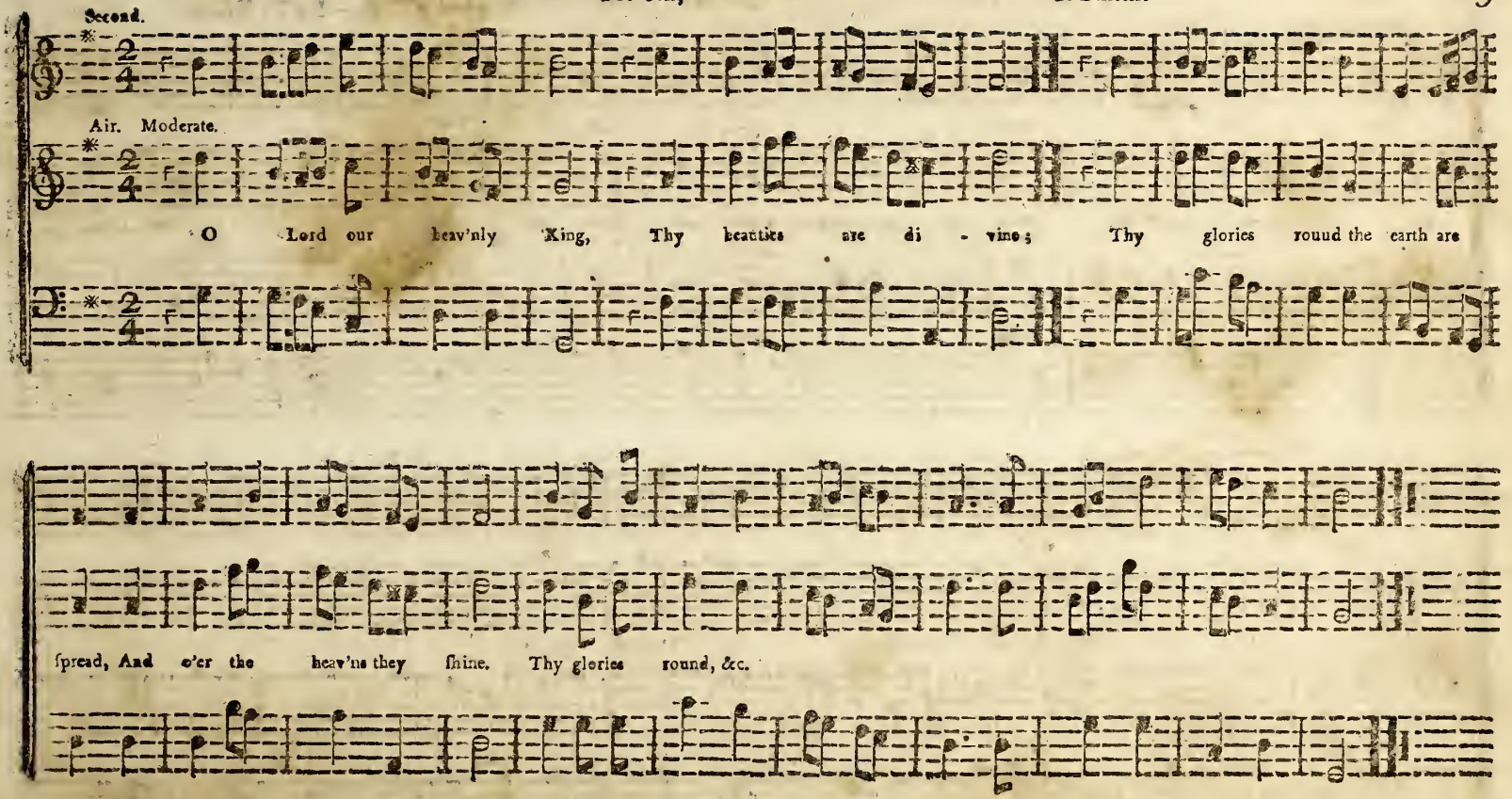


LUDLOW. Ps. 144th, 2d part, C. M. Rippon's Coll.



FINSBURY. Ps. 133d, S. M. Rippon's Coll.—By T. Walker.




Second.
Air. Moderate.
O Lord our heav'nly King, Thy beauties are di - vine; Thy glories round the earth are
ſpread, And o'er the heav'ns they ſhine. Thy glories round, &c.

Second.

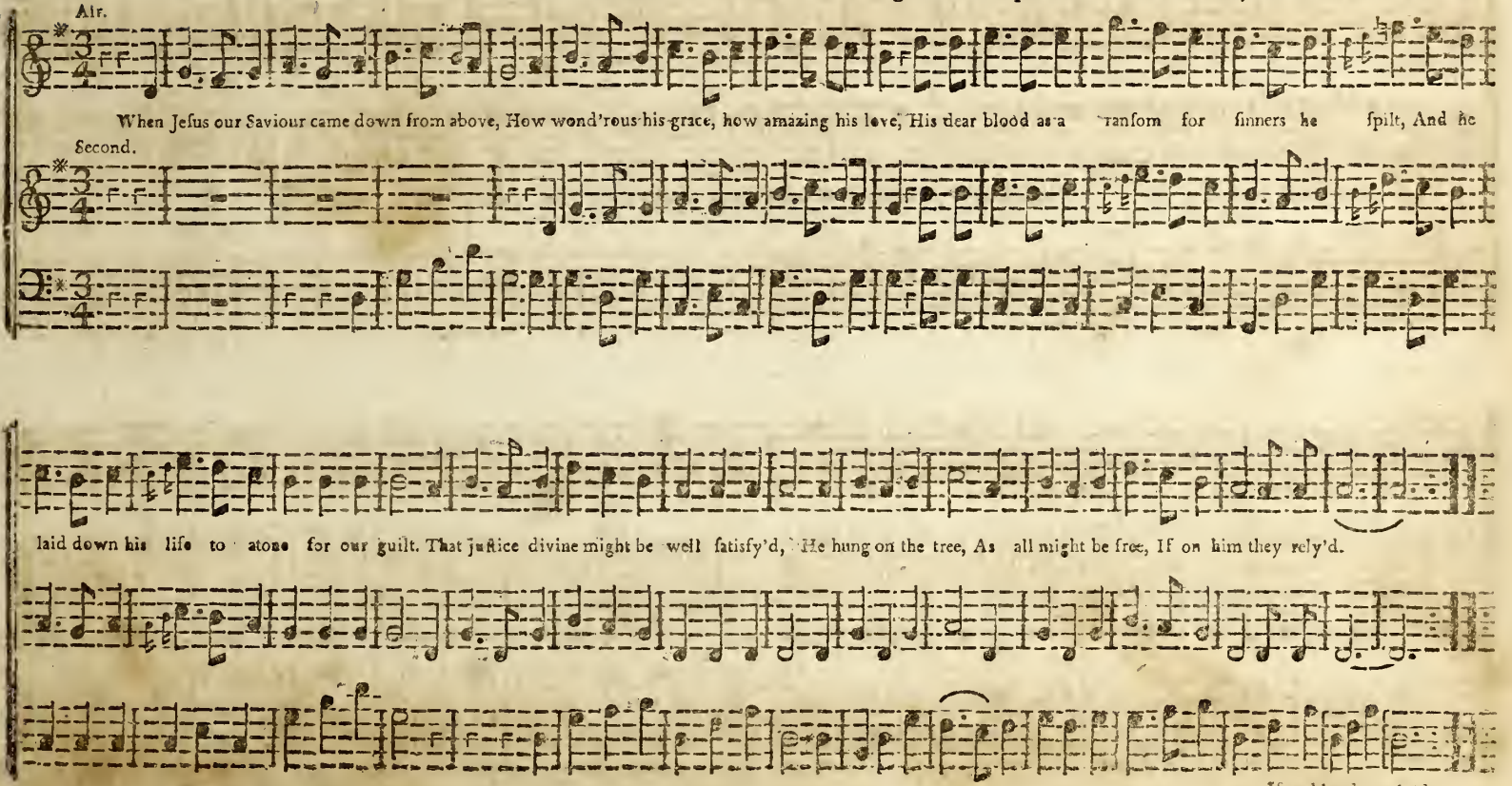
Air.

I love the volumes of thy word, What light and joy thoſe beams afford, To ſouls be - night - ed and diſtreſs'd,

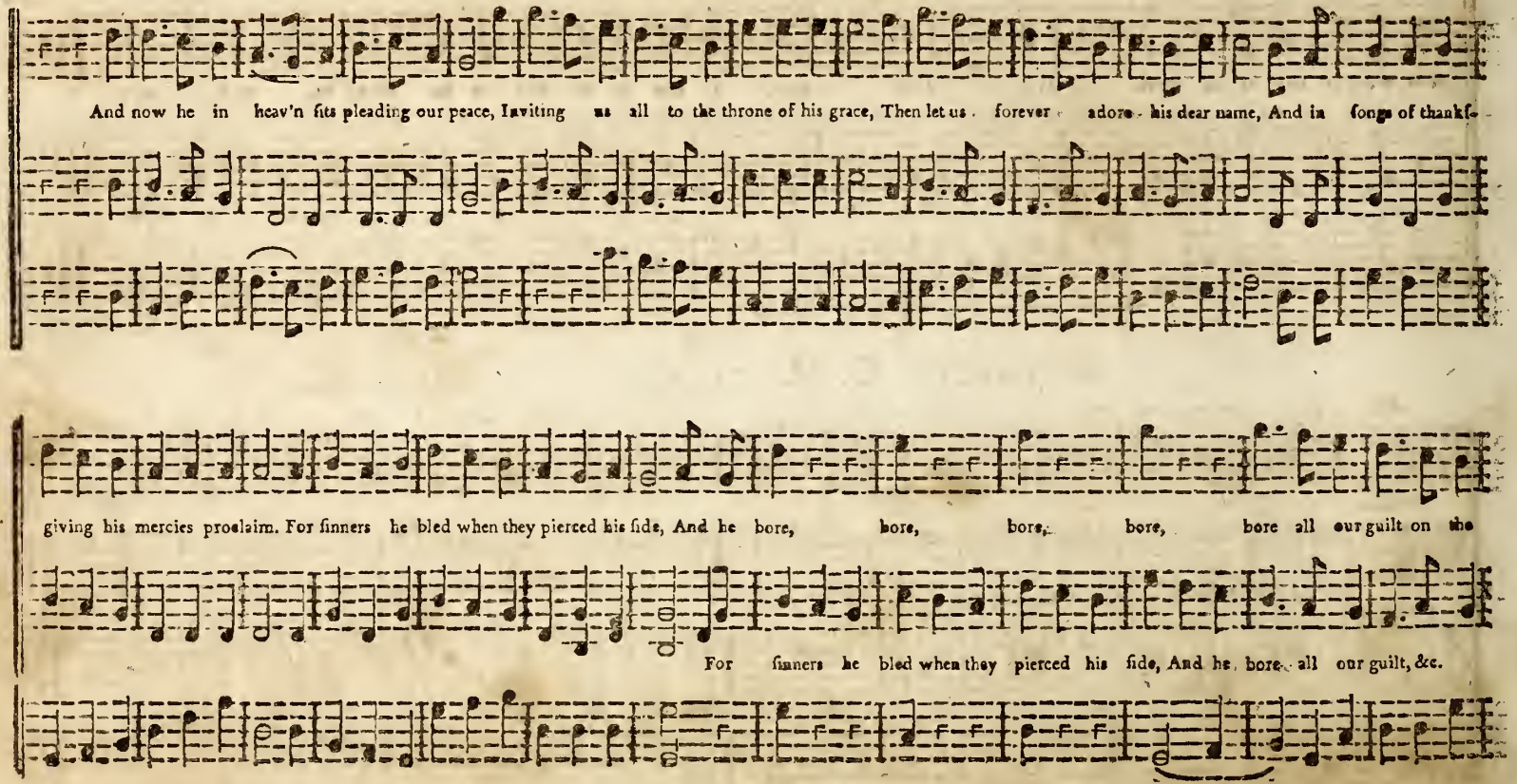
Thy precepts guide, &c.

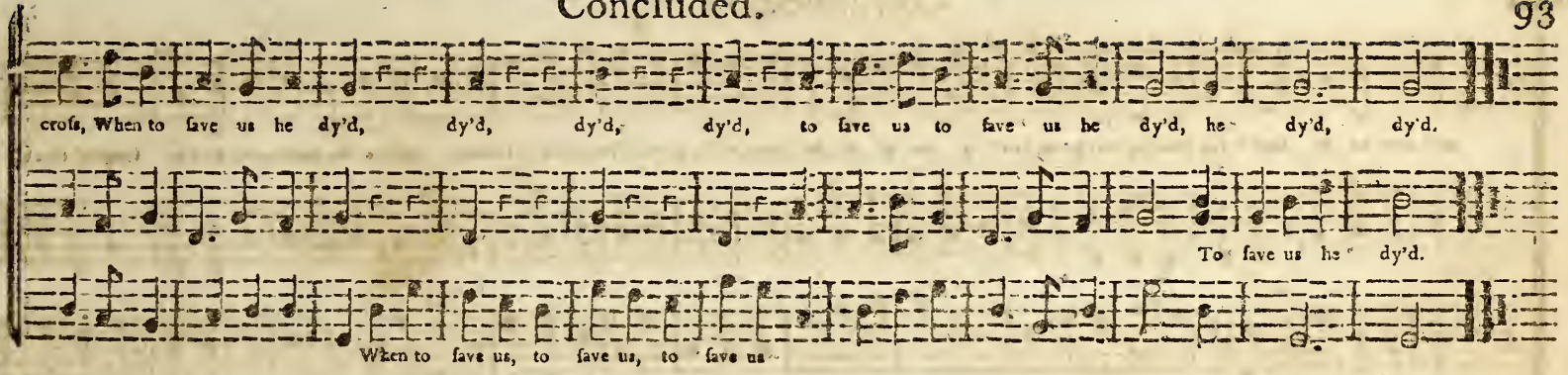
Thy precepts guide my doubt - ful way, Thy fear forbids my heart to ſtray, Thy promiſe leads my ſoul to reſt.

Thy fear, &c. Thy promiſe, &c. my, &c.

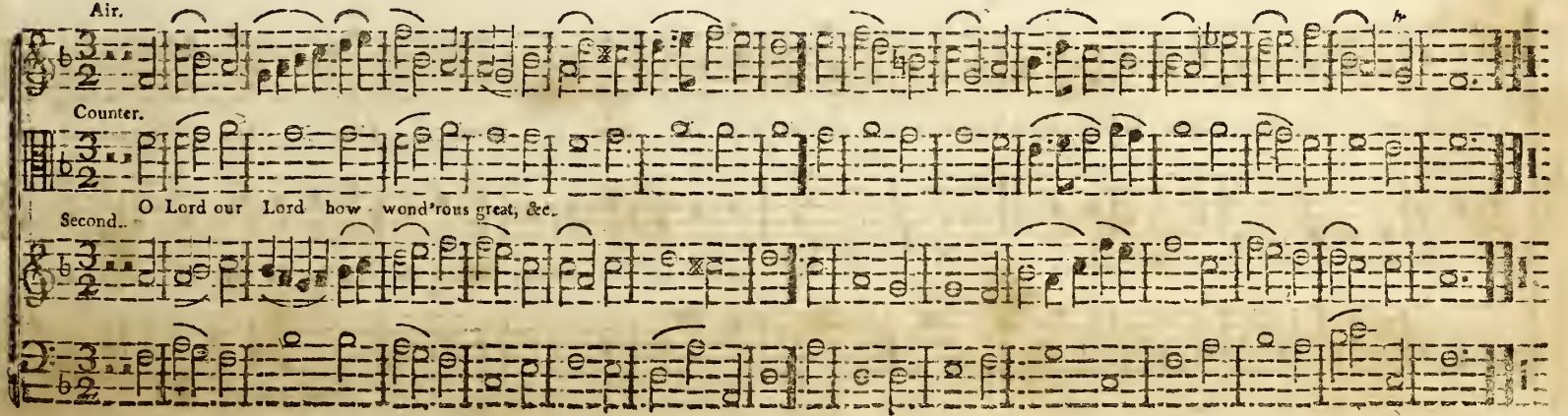

Air.
When Jesus our Saviour came down from above, How wond'rous his grace, how amazing his love, His dear blood as a ransom for sinners he spilt, And he
Second.
laid down his life to atone for our guilt. That justice divine might be well satisfy'd, He hung on the tree, As all might be free, If on him they rely'd.
If on him they rely'd.

Continued.


And now he in heav'n fits pleading our peace, Inviting us all to the throne of his grace, Then let us forever adore his dear name, And in fongs of thankf-
giving his mercies proclaim. For finners he bled when they pierced his fide, And he bore, bore, bore, bore, bore all our guilt on the
For finners he bled when they pierced his fide, And he bore all our guilt, &c.



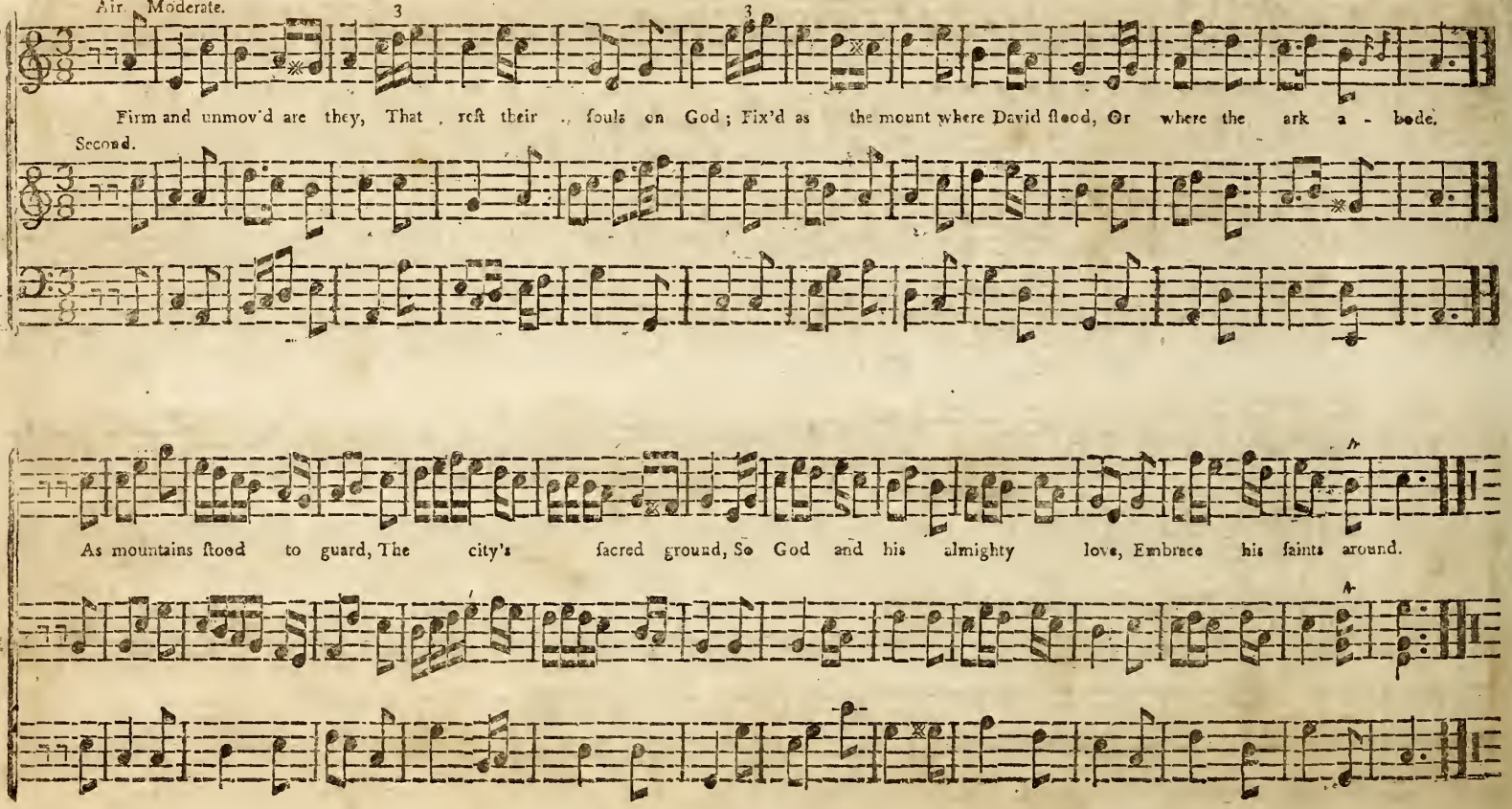
EVERSLY. C. M. Ps. 8th. Dr. Nares.

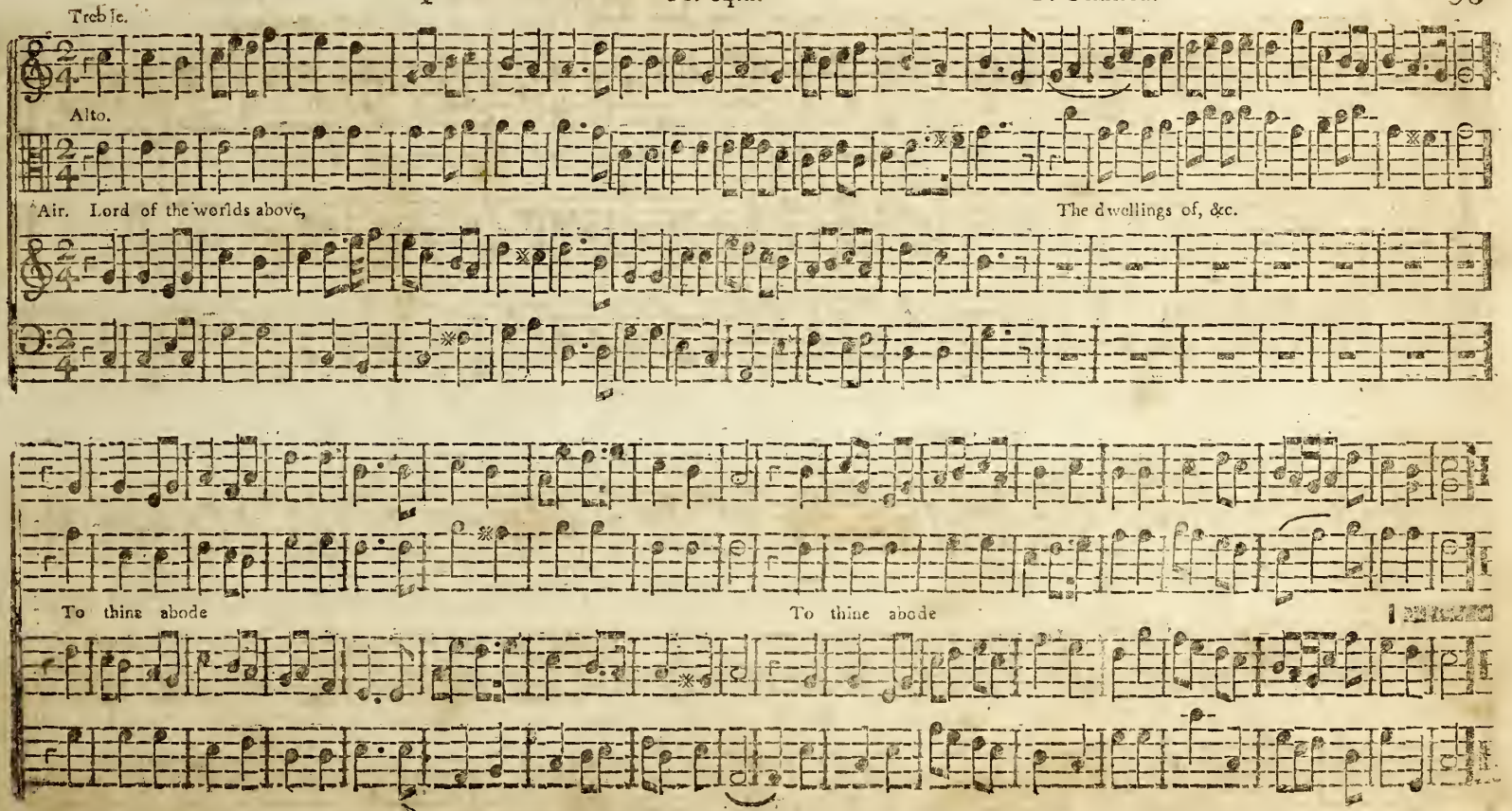


SOLON. Ps. 125th, S. M. D.

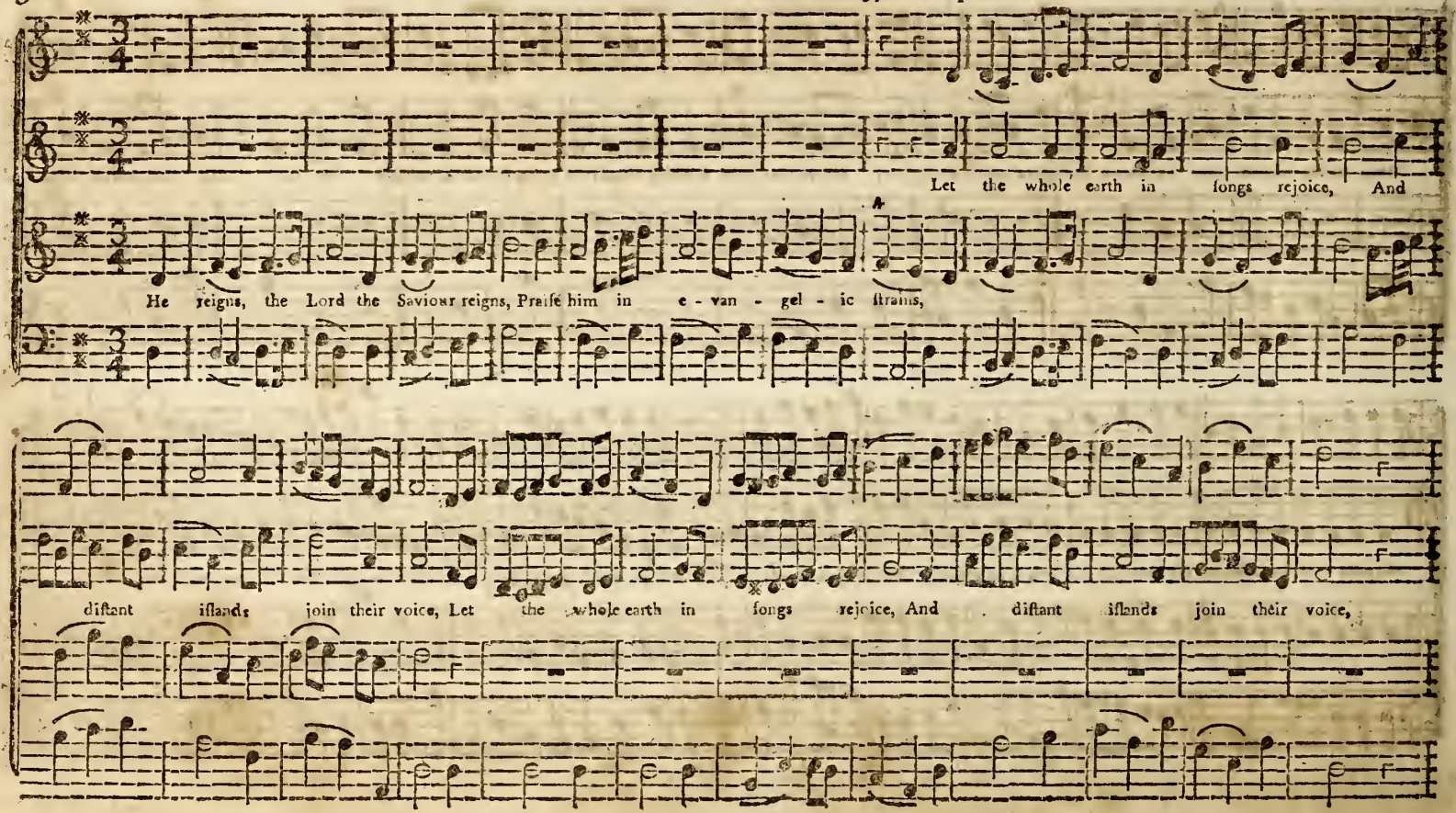
T. Olmsted.

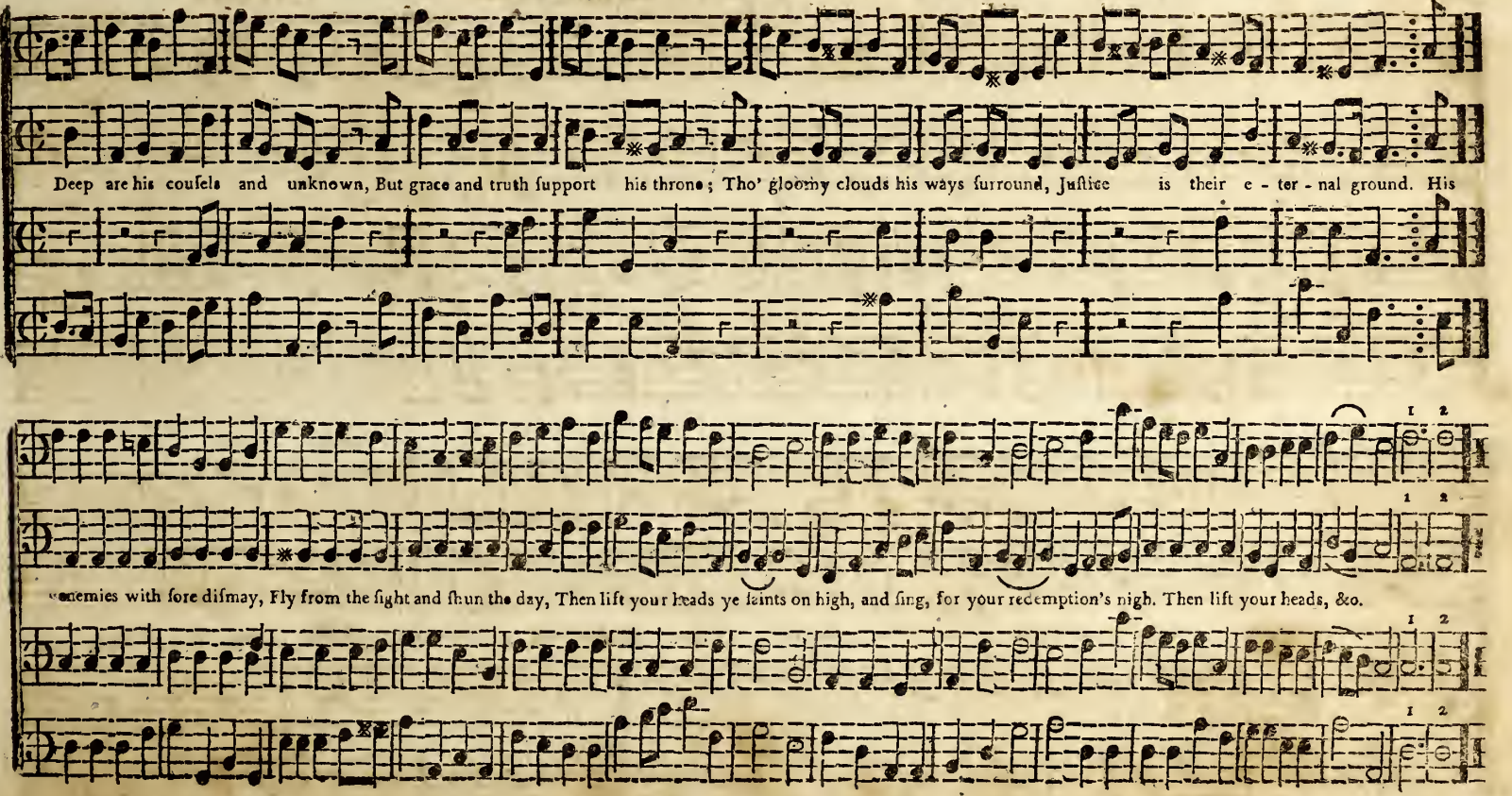
Air. Moderate.



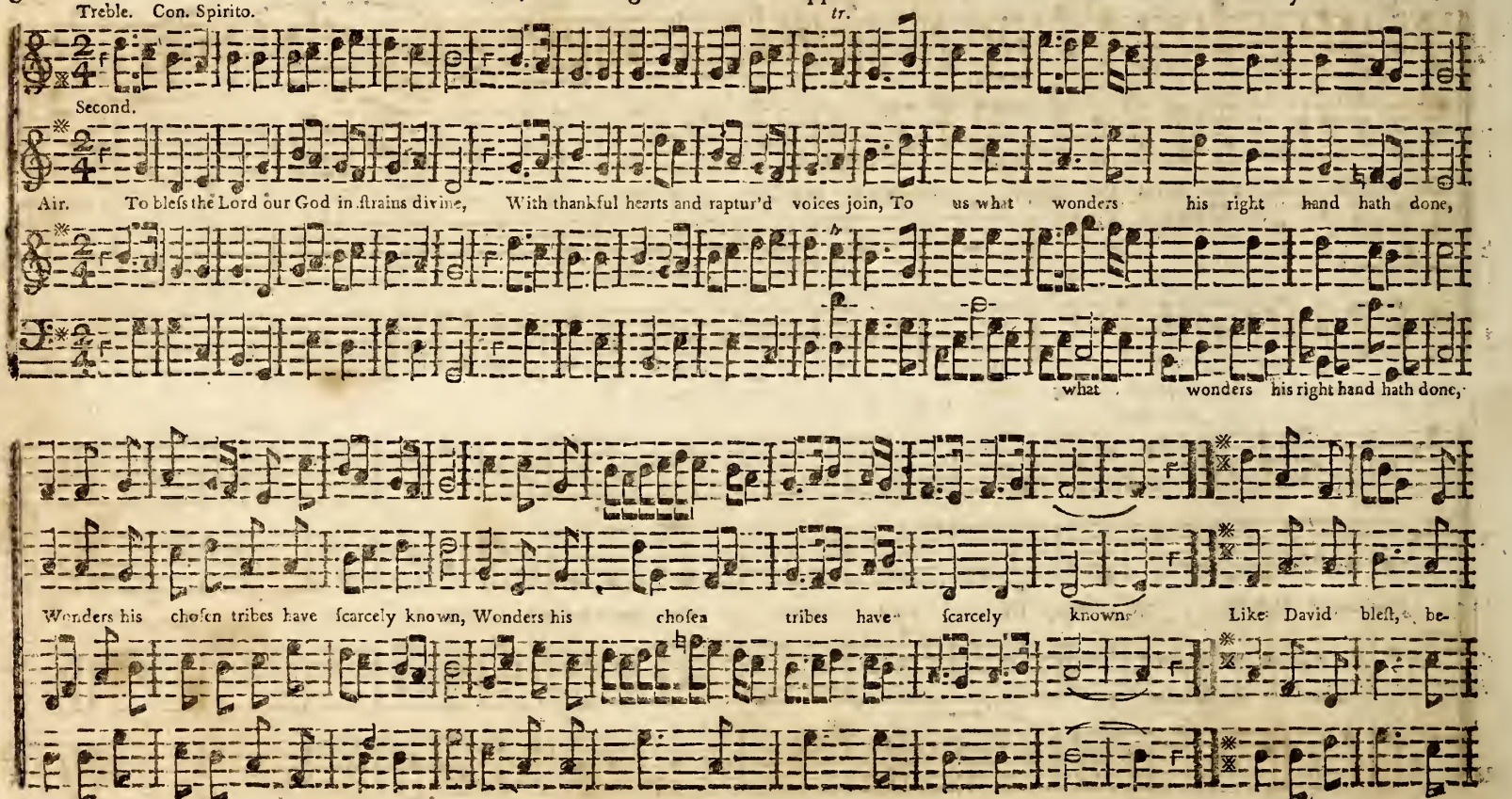

Treble.
Alto.
Air. Lord of the worlds above,
The dwellings of, &c.
To thine abode
To thine abode

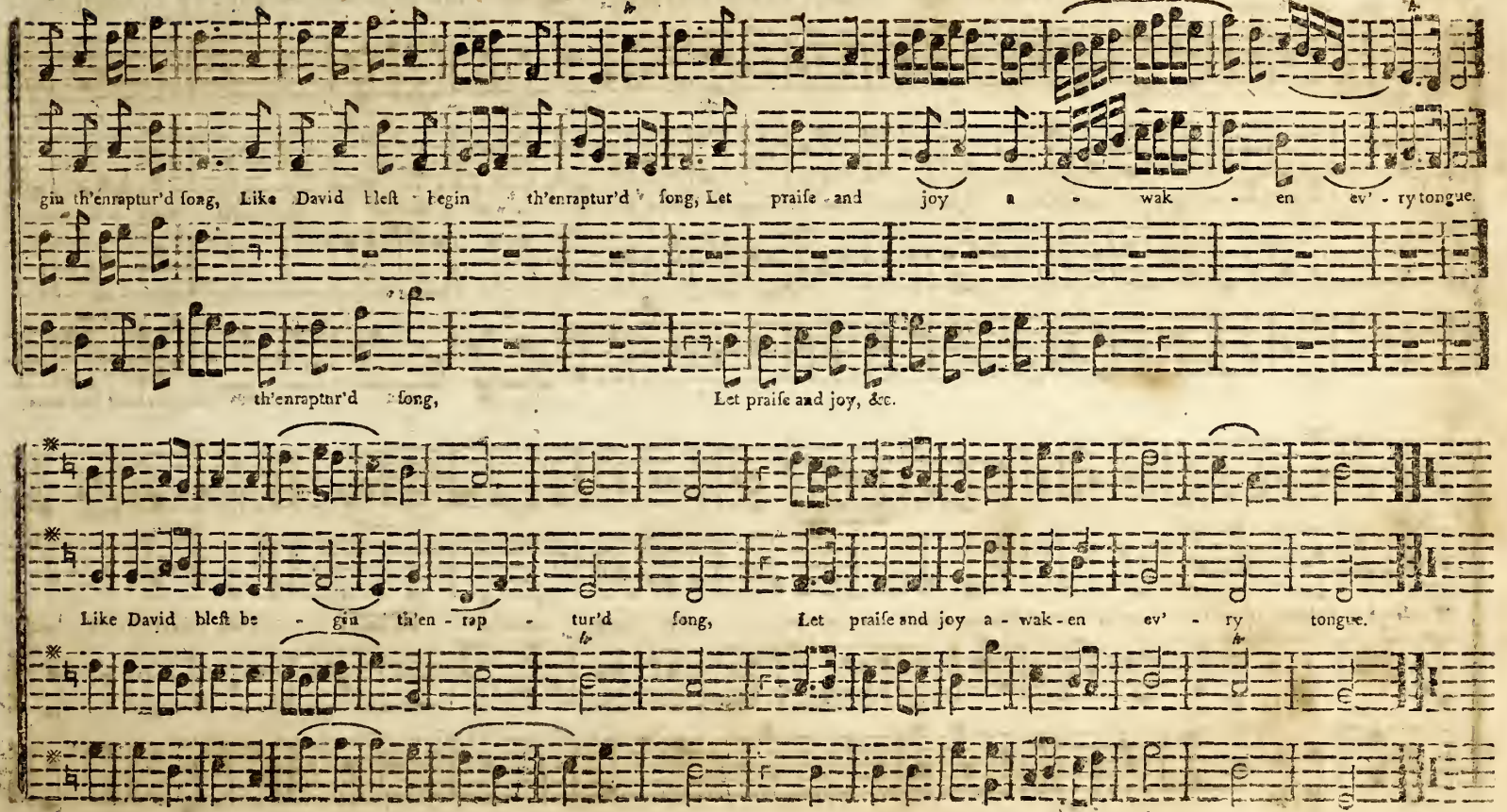
WHITESTOWN. L. M. Ps. 97th, 1ſt part. T. Olmſted.



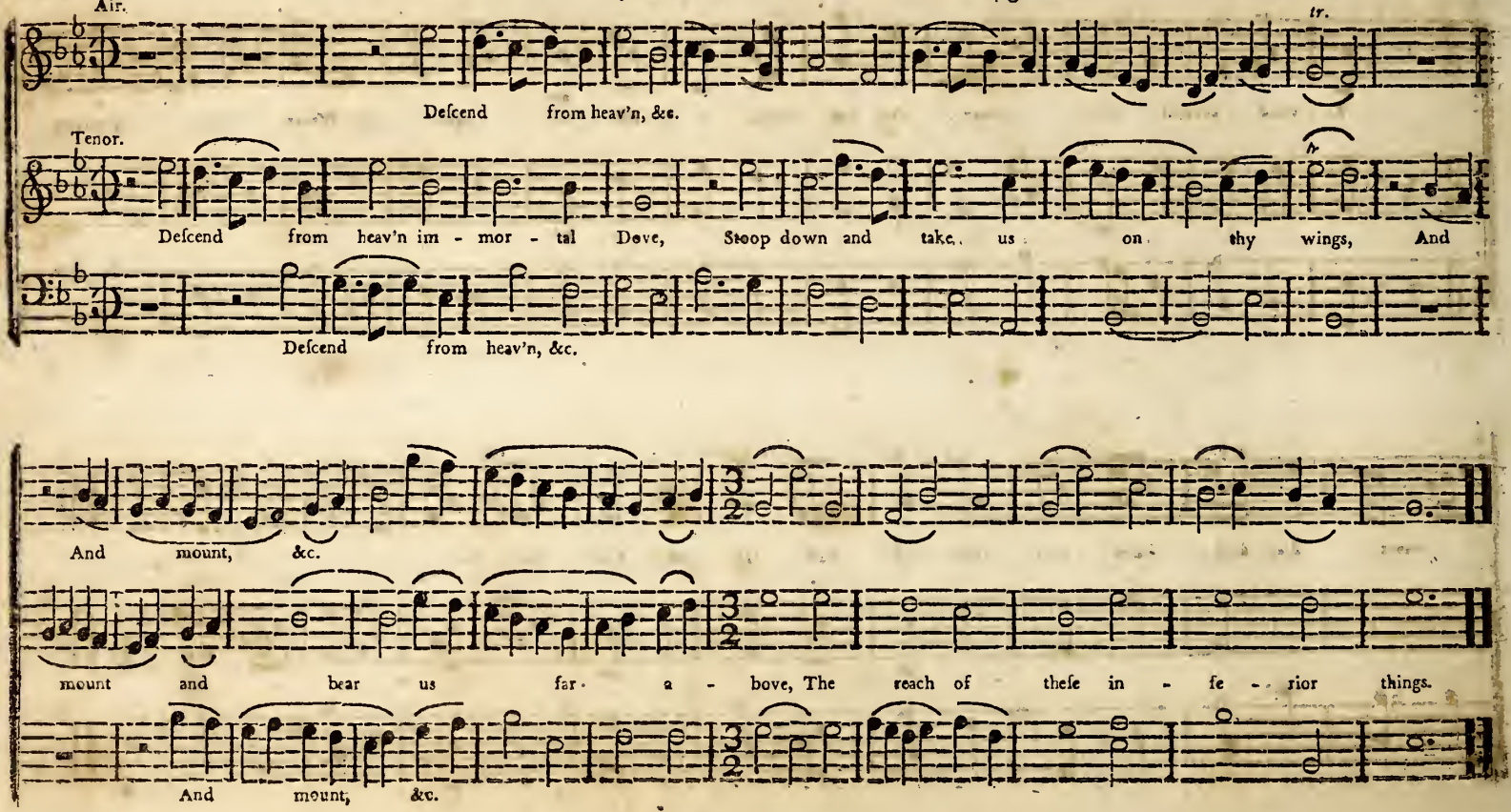

Deep are his couſels and unknown, But grace and truth ſupport his throne; Tho' gloomy clouds his ways ſurround, Juſtice is their e - ter - nal ground. His
enemies with ſore diſmay, Fly from the ſight and ſhun the day, Then lift your heads ye ſaints on high, and ſing, for your redemption's nigh. Then lift your heads, &c.

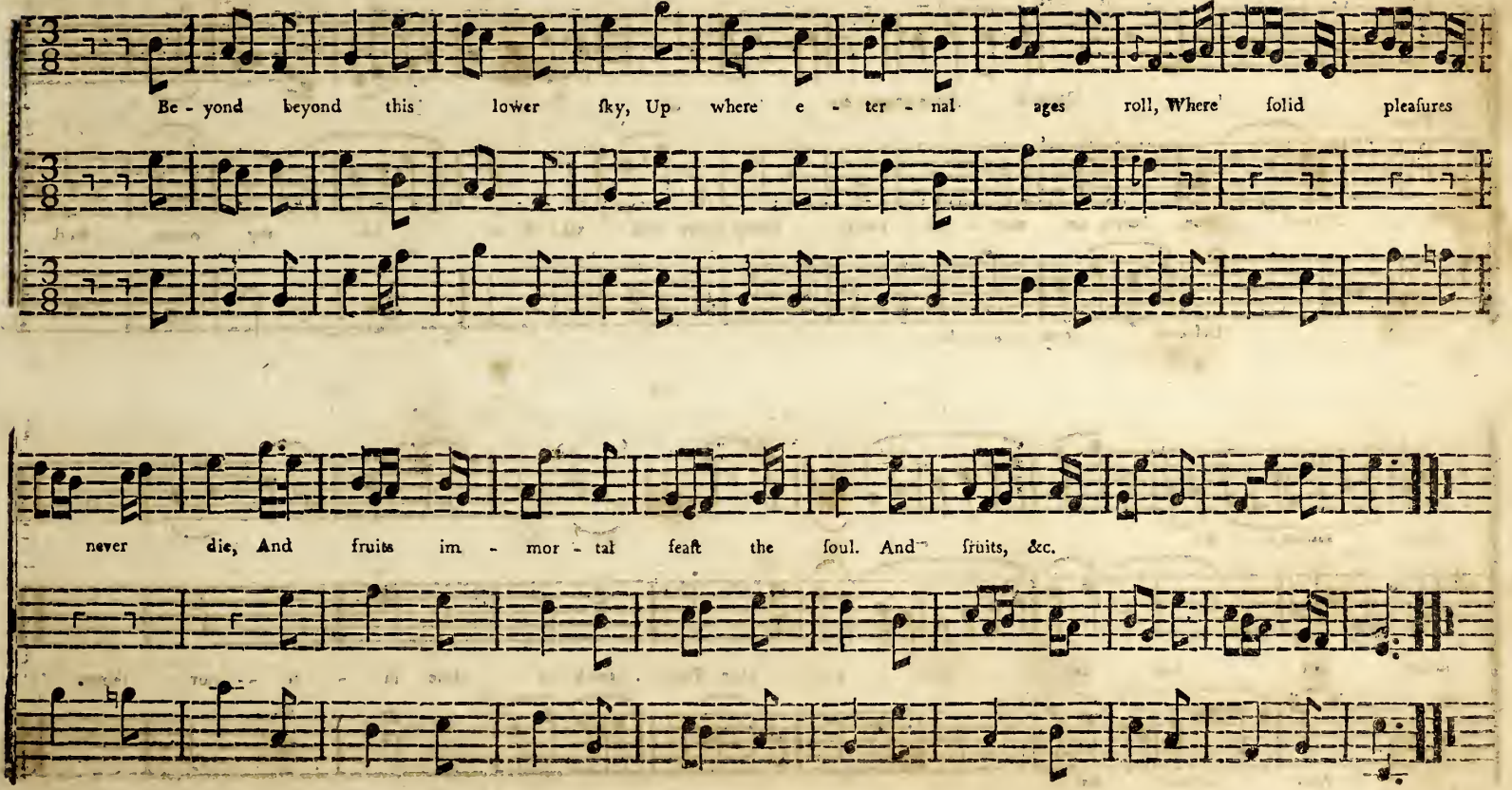
 Ps. 18th, Dr. Dwight's verſion—Applied to the American Revolution—Muſic by T. Olmſted.




gin th'enraptur'd ſong, Like David bleſt - begin th'enraptur'd ſong, Let praiſe and joy a - wak - en ev' - ry tongue.
th'enraptur'd ſong, Let praiſe and joy, &c.
Like David bleſt be - gin th'en - rap - tur'd ſong, Let praiſe and joy a - wak - en ev' - ry tongue.

ST. LAWRENCE. Hymn 261st, L. M. Dr. Dwight's Coll. T. Olmsted.

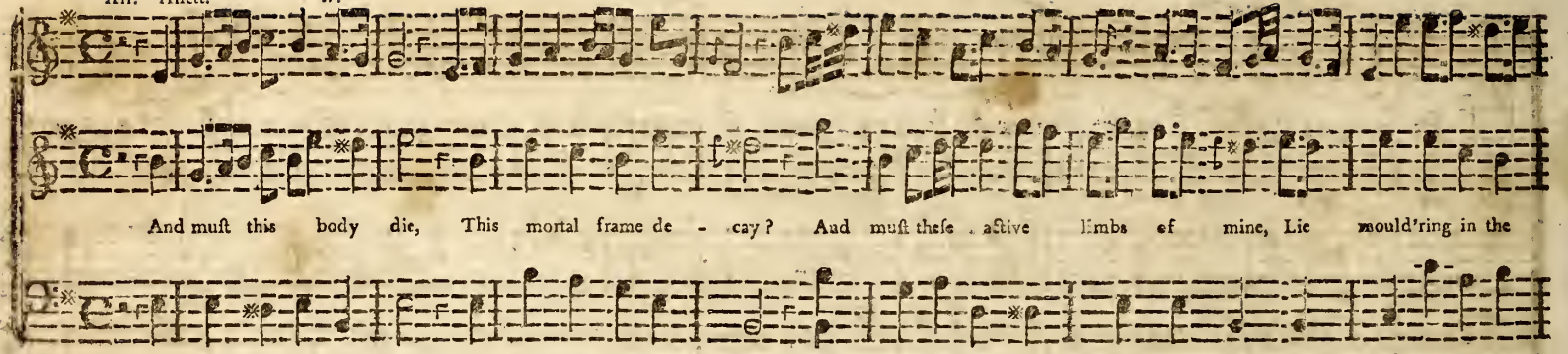



Be - yond beyond this lower ſky, Up where e - ter - nal ages roll, Where ſolid pleaſures
never die, And fruits im - mor - tal feaſt the ſoul. And fruits, &c.

GILBOA. S. M.

T. Olmsted.

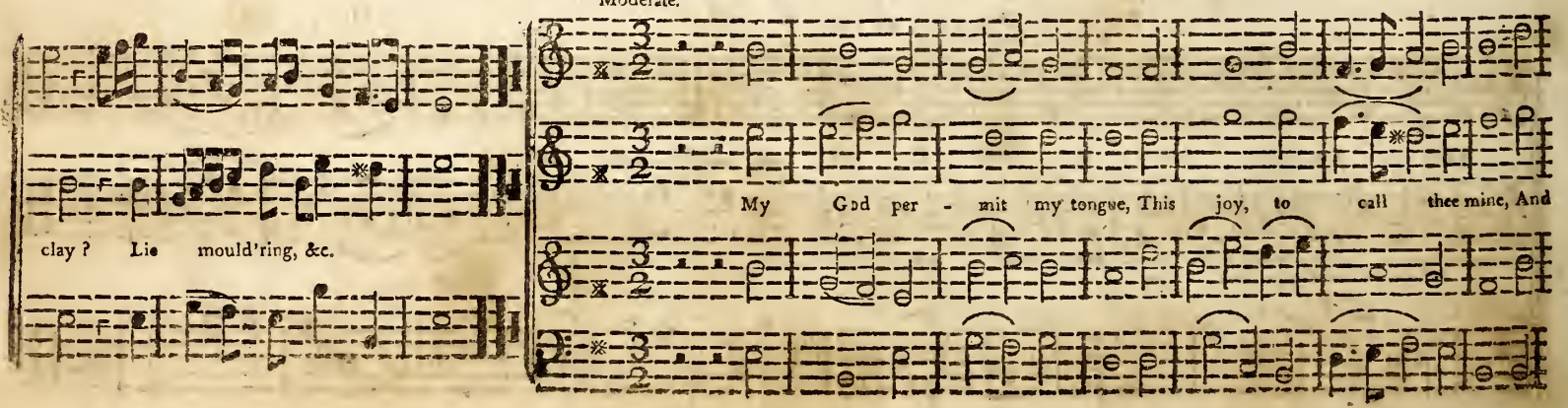
Air. Affett. tr.

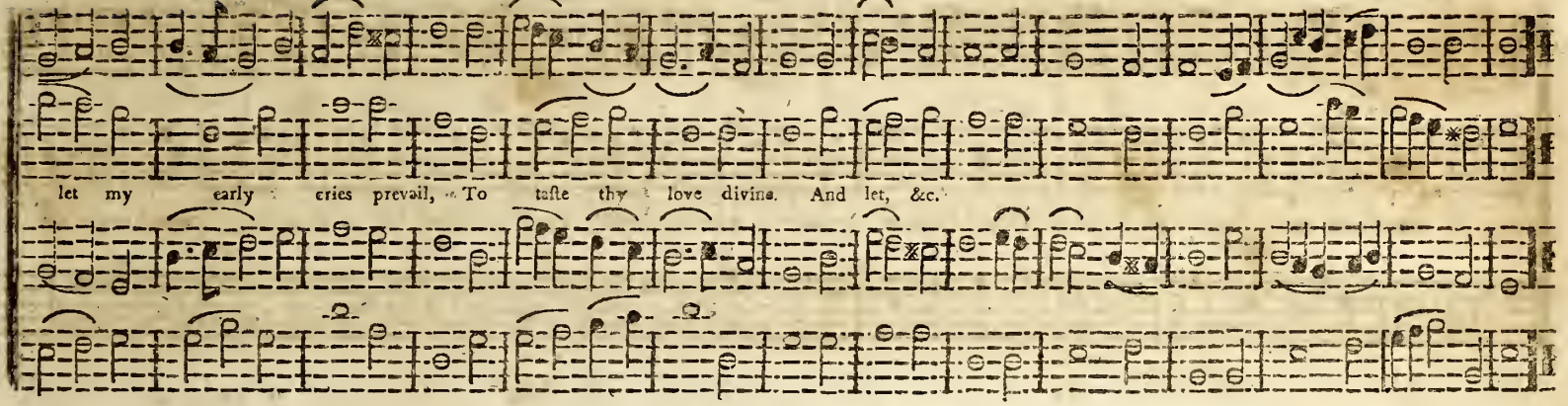


63d. S. M.

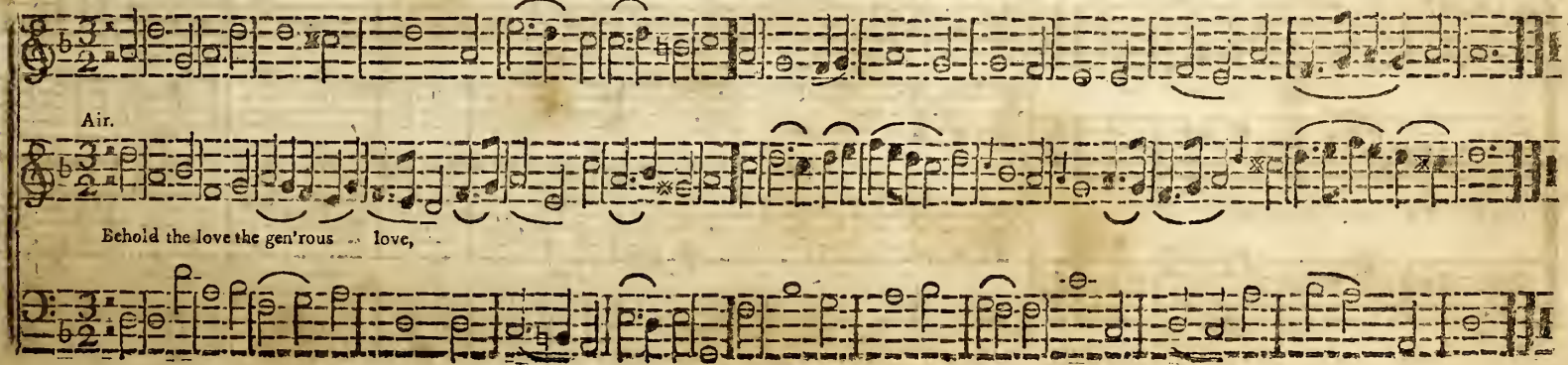
T. Olmsted.

Moderate.



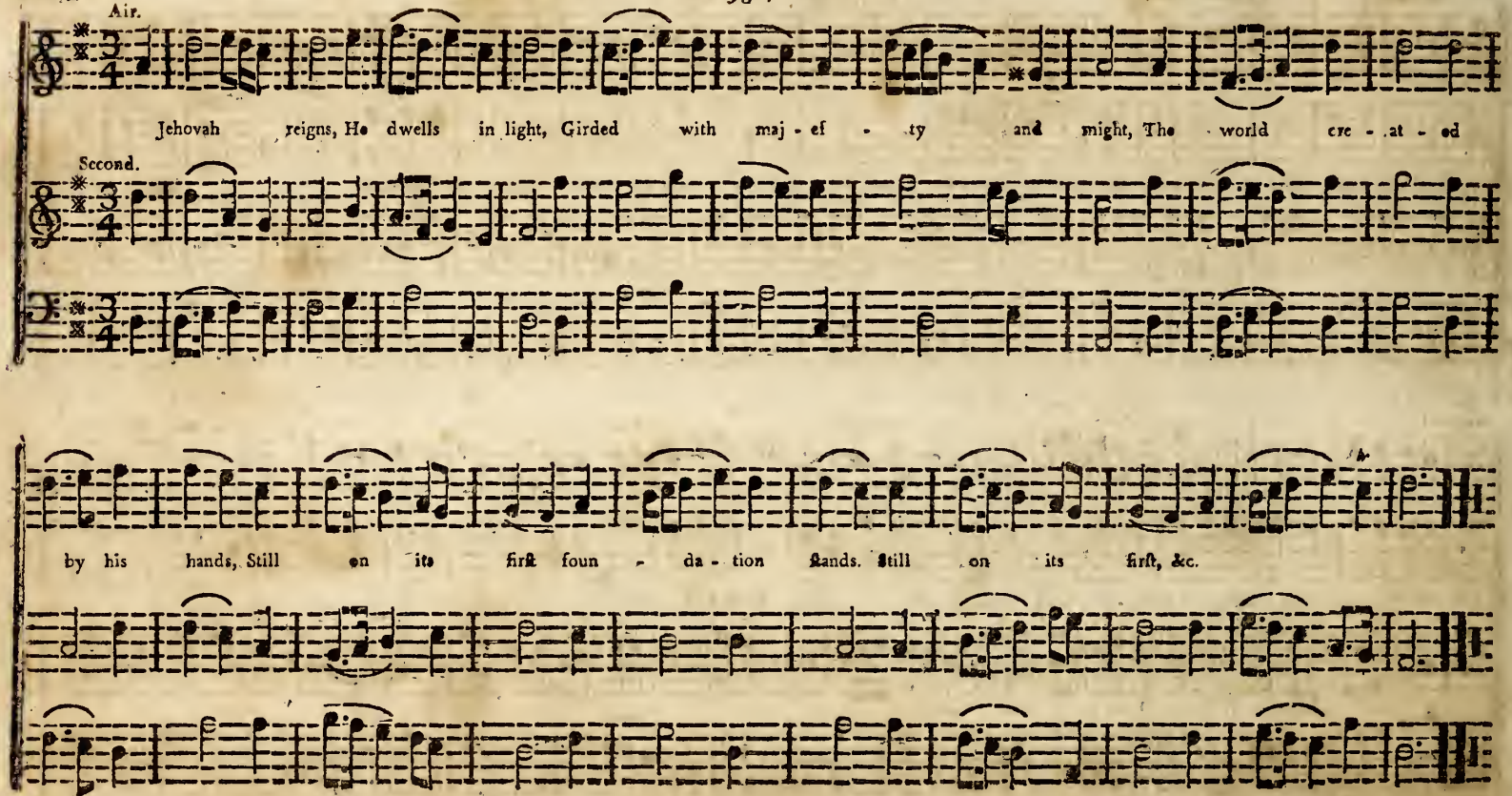


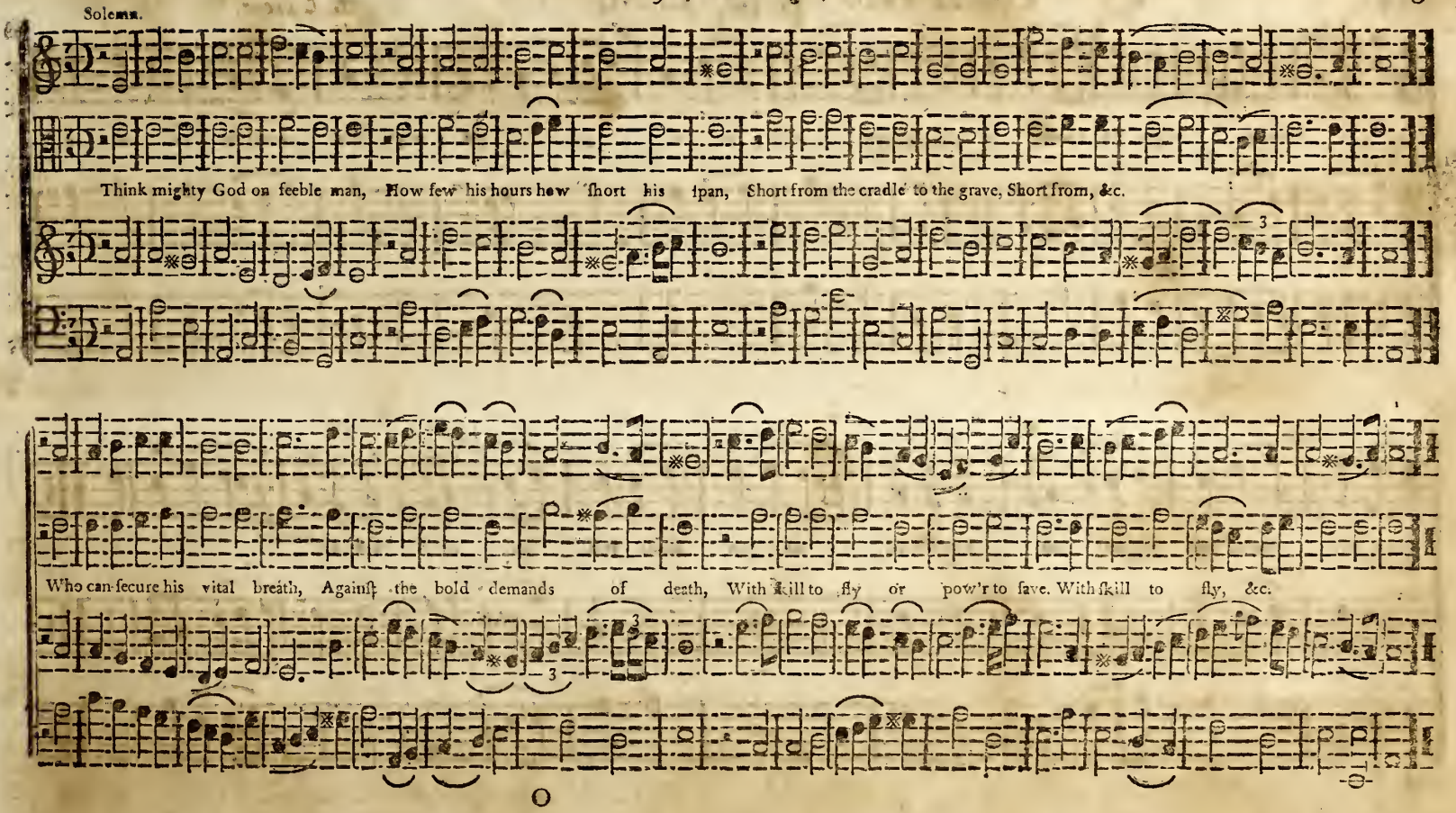
ELY. Ps. 35th, 2d part, C. M. Dr. Alcock.

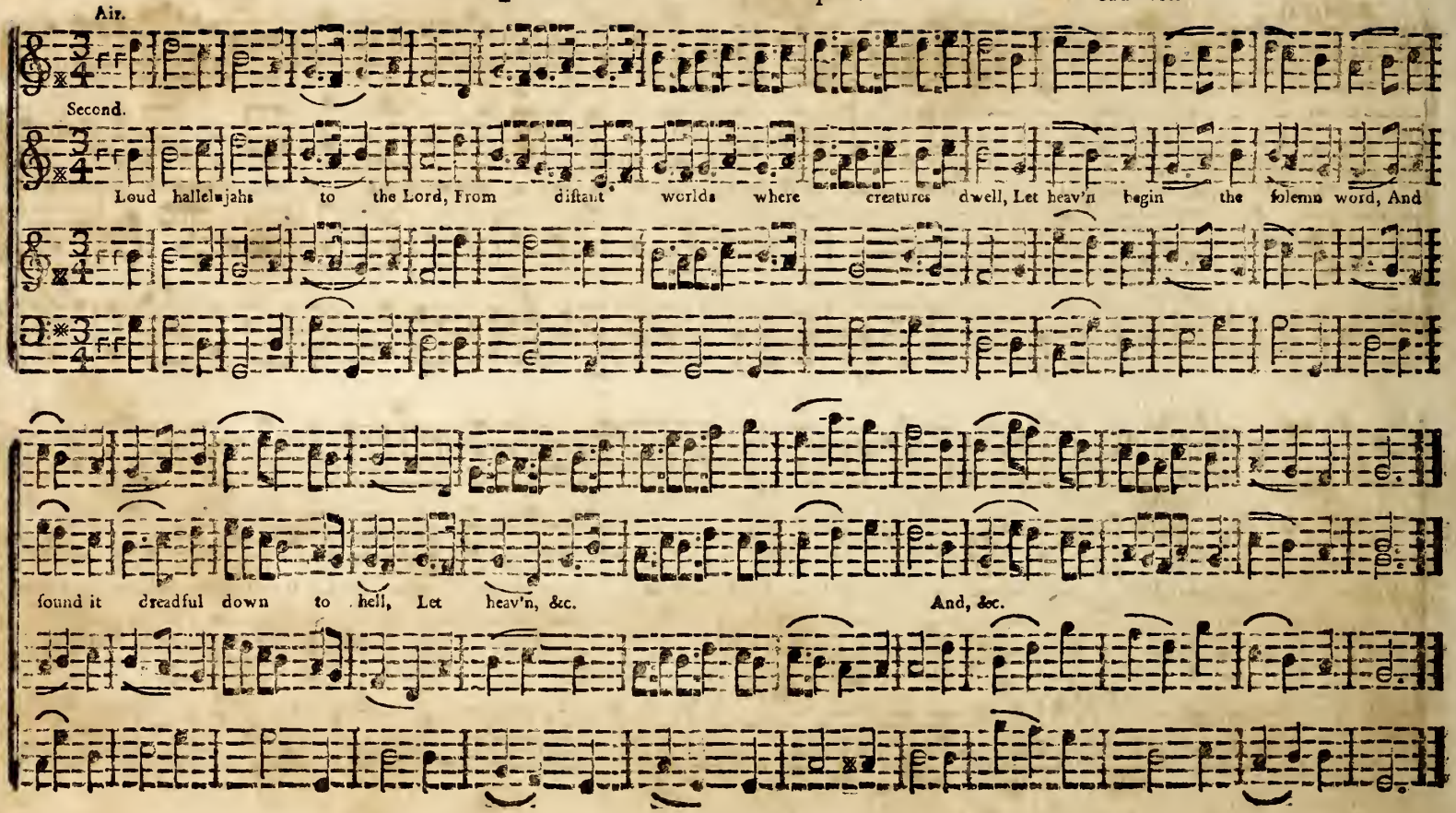


PORTLAND. Ps. 93d, L. M.

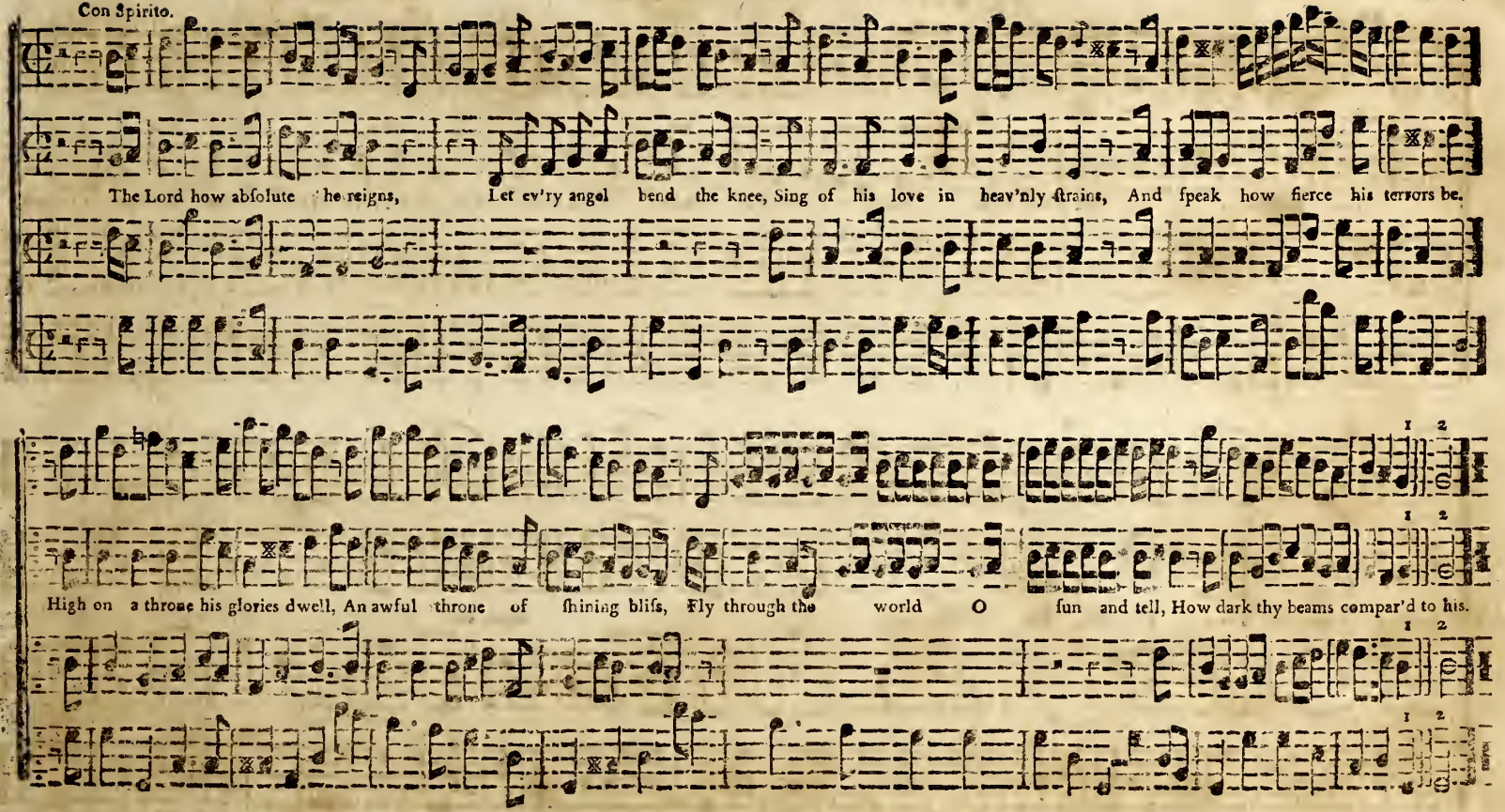
B. Cuzens.




Solemn.
Think mighty God on feeble man, How few his hours how short his span, Short from the cradle to the grave, Short from, &c.
Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save. With skill to fly, &c.

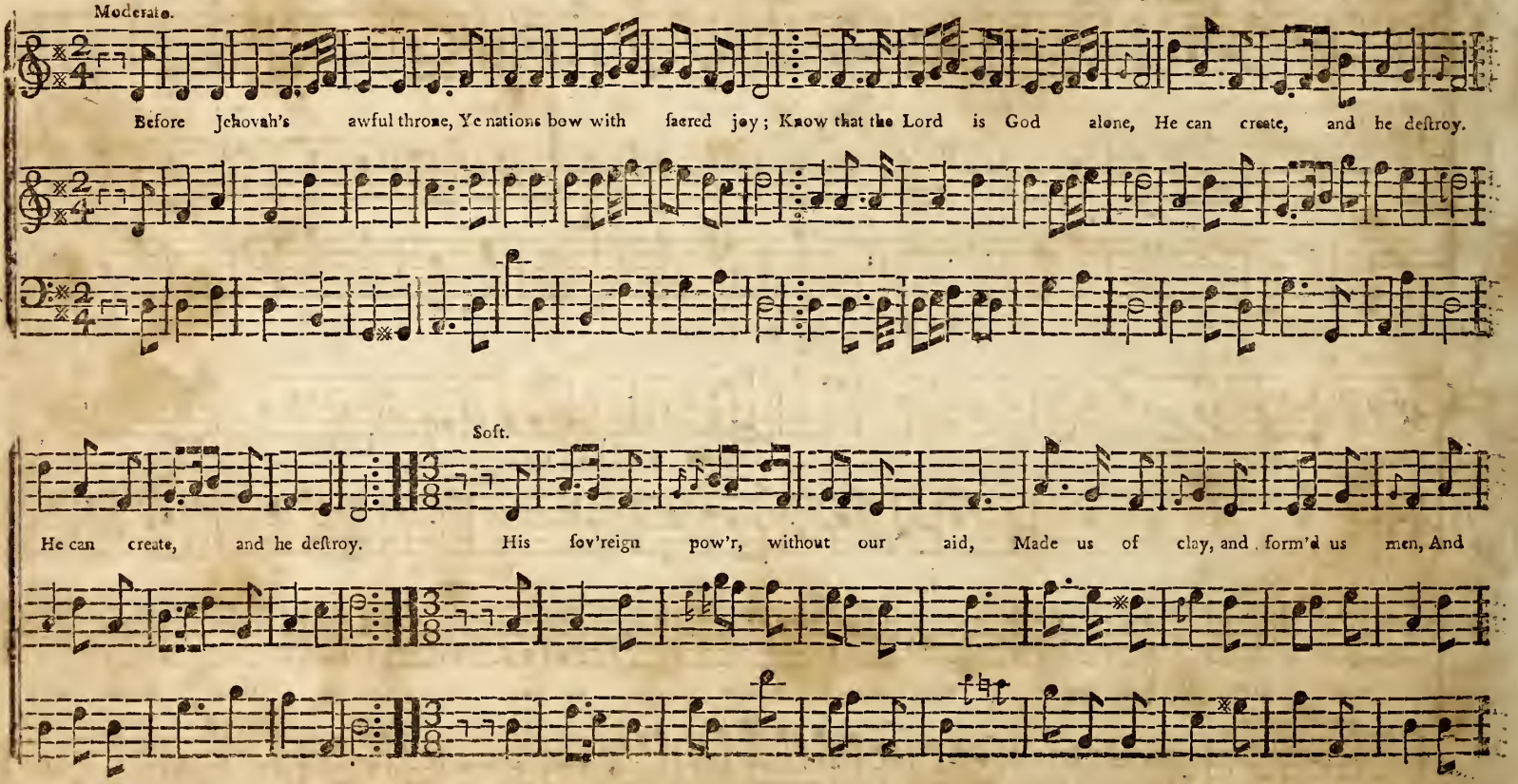

Air.
Second.
Loud hallelujahs to the Lord, From distant worlds where creatures dwell, Let heav'n begin the solemn word, And
found it dreadful down to hell, Let heav'n, &c.
And, &c.

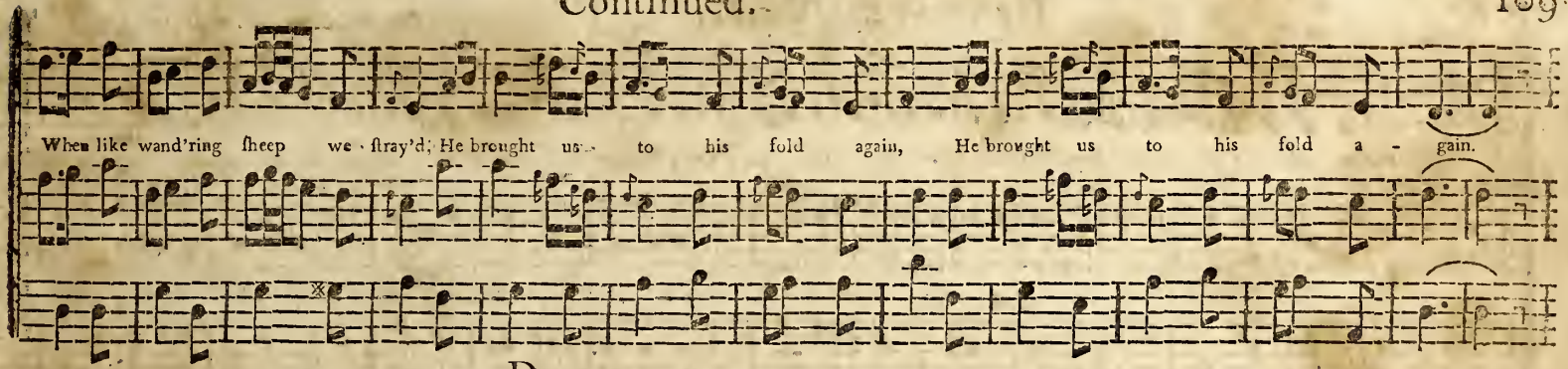
Con Spirito.


The Lord how abſolute he reigns, Let ev'ry angel bend the knee, Sing of his love in heav'nly ſtrains, And ſpeak how fierce his terrors be.
High on a throne his glories dwell, An awful throne of ſhining bliſs, Fly through the world O ſun and tell, How dark thy beams compar'd to his.

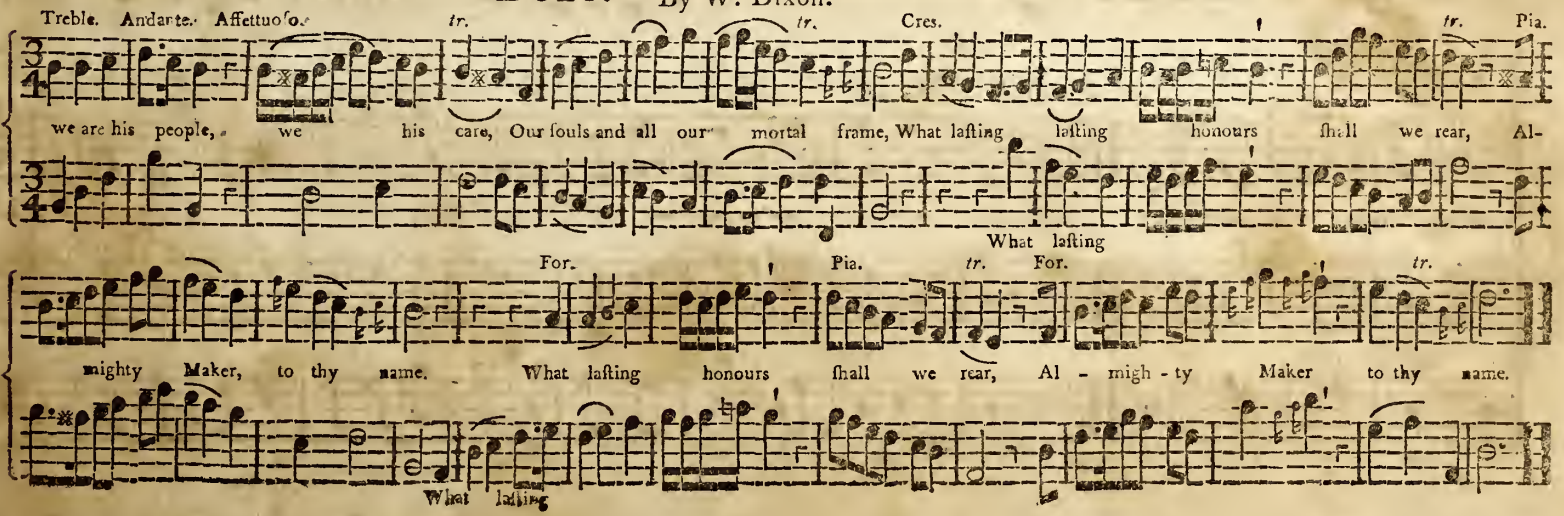
DENMARK. L. M.

Dr. Madan.





DUET. By W. Dixon.



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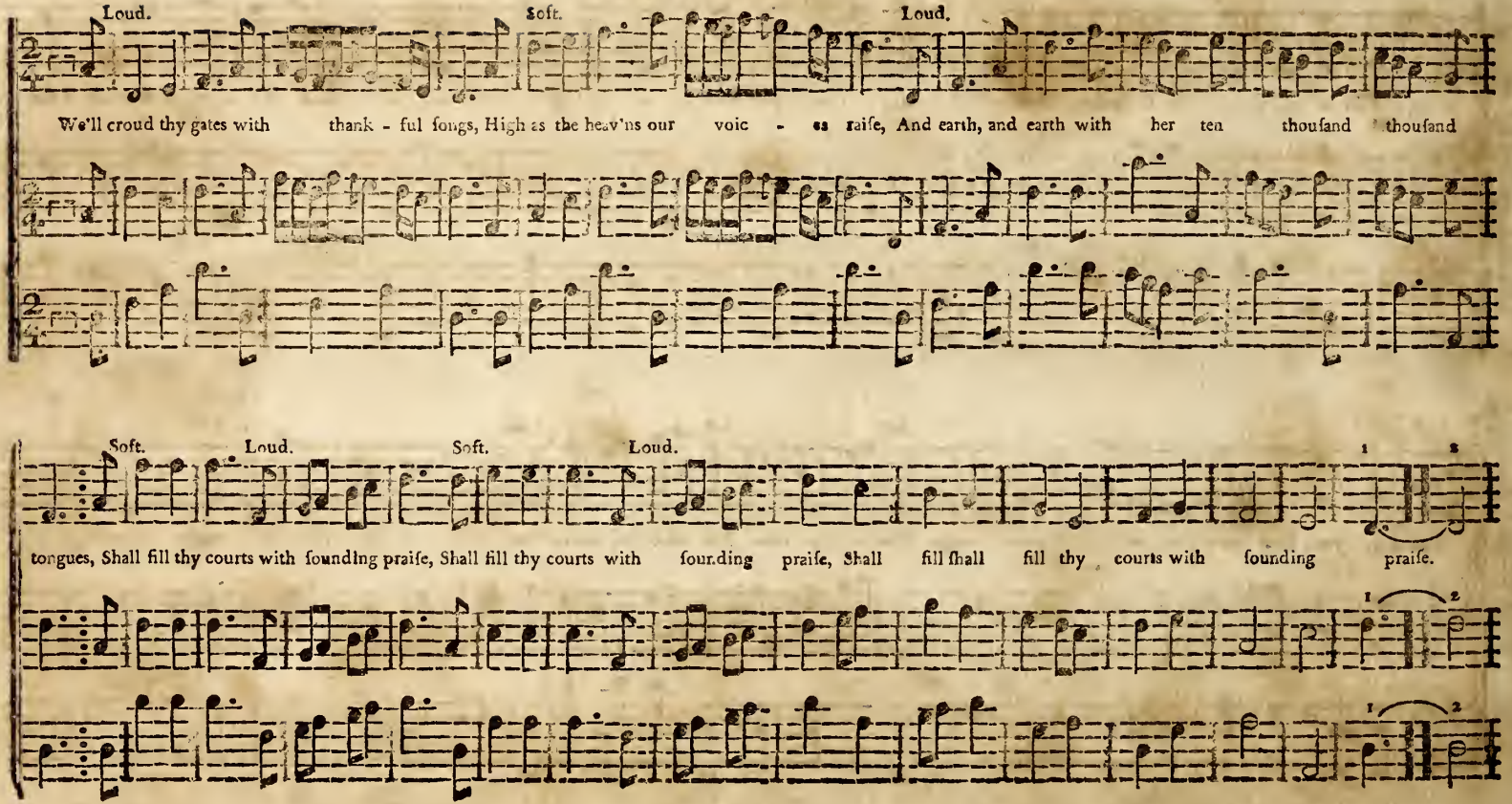
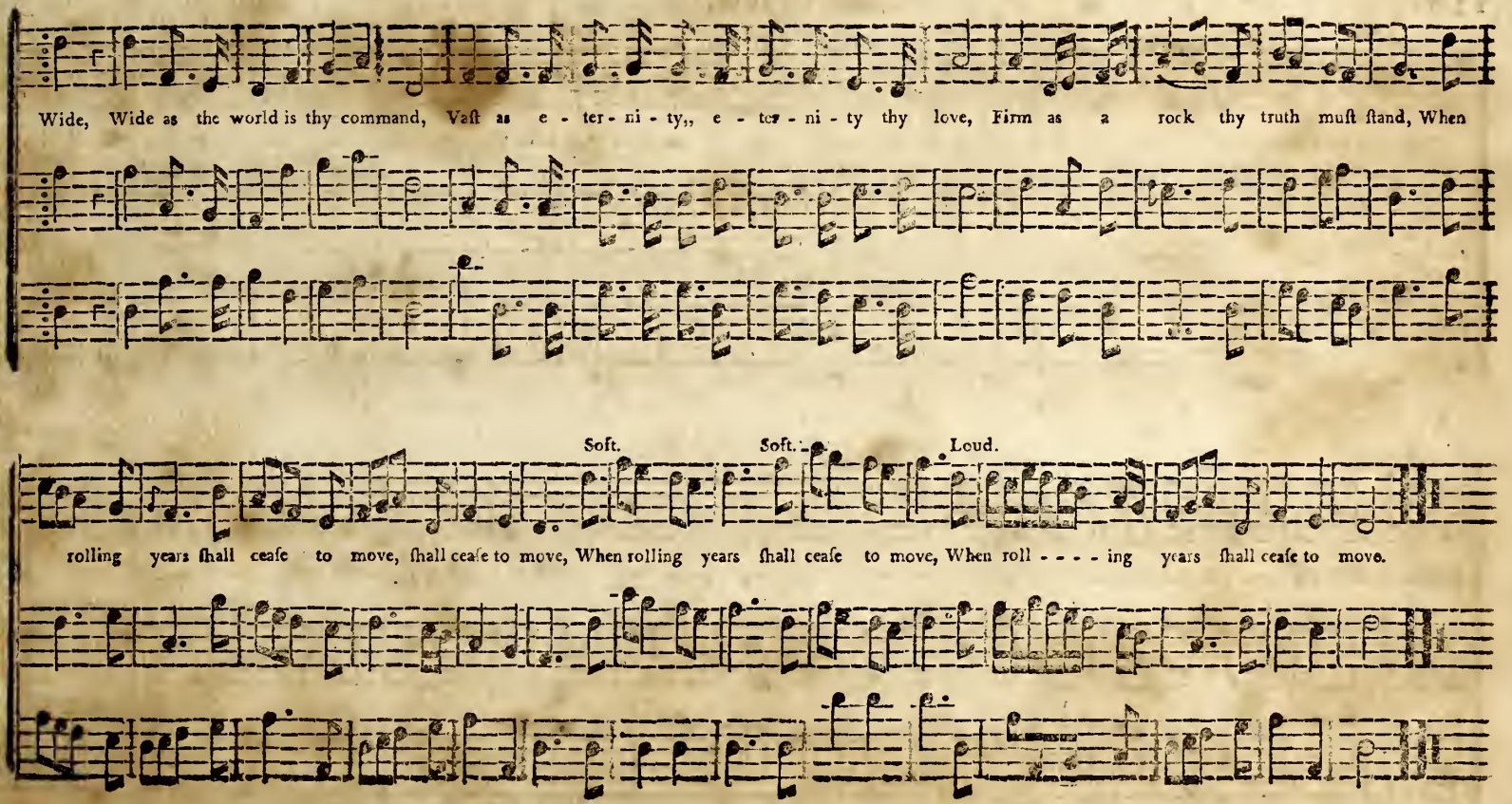
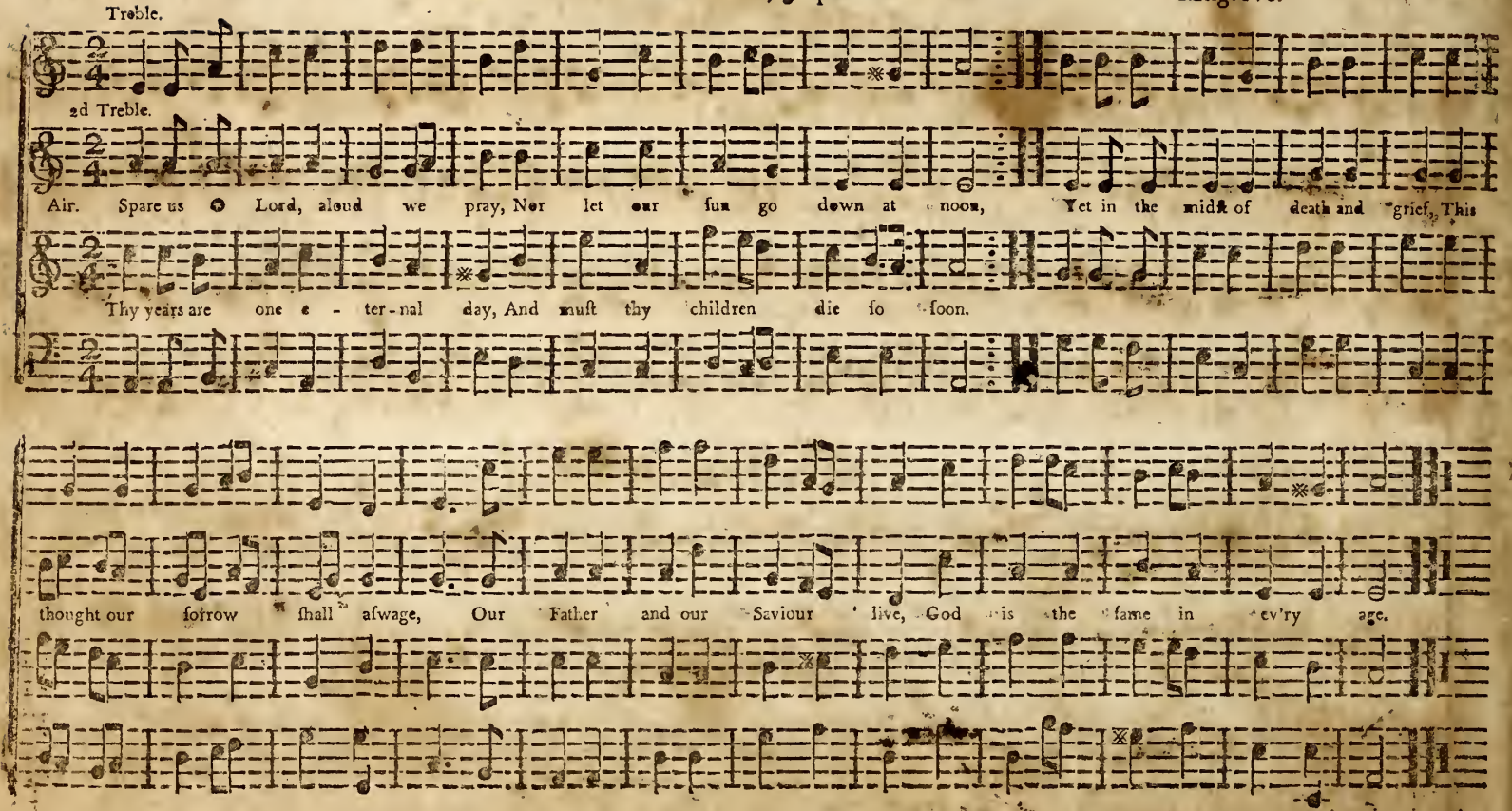
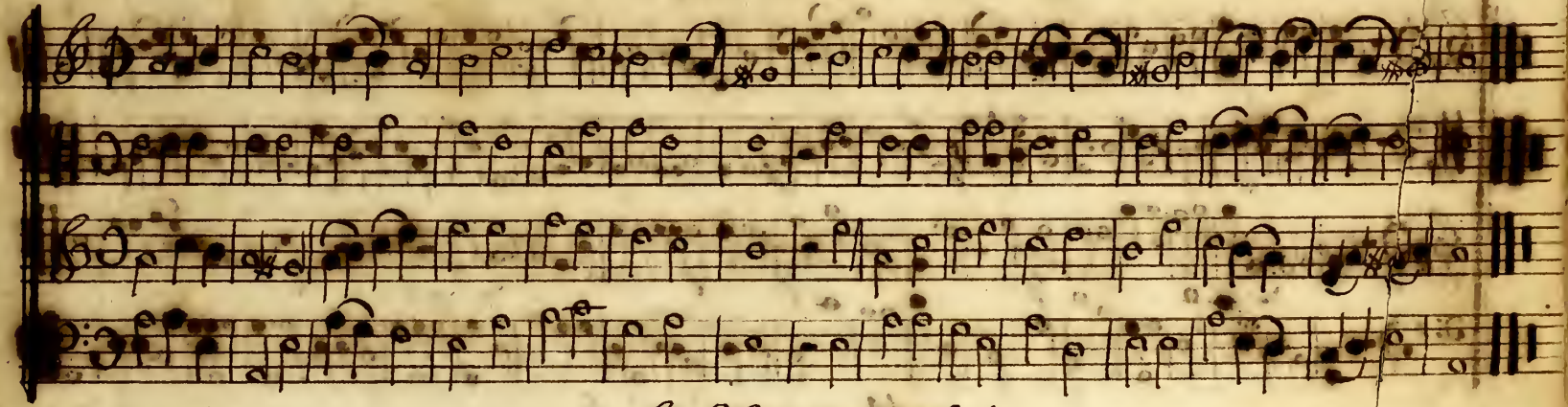

Loud.
Soft.
Loud.
We'll croud thy gates with thank - ful ſongs, High as the heav'ns our voic - es raiſe, And earth, and earth with her ten thouſand thouſand
Soft.
Loud.
Soft.
Loud.
1
2
tongues, Shall fill thy courts with ſounding praiſe, Shall fill thy courts with ſounding praiſe, Shall fill ſhall fill thy courts with ſounding praiſe.

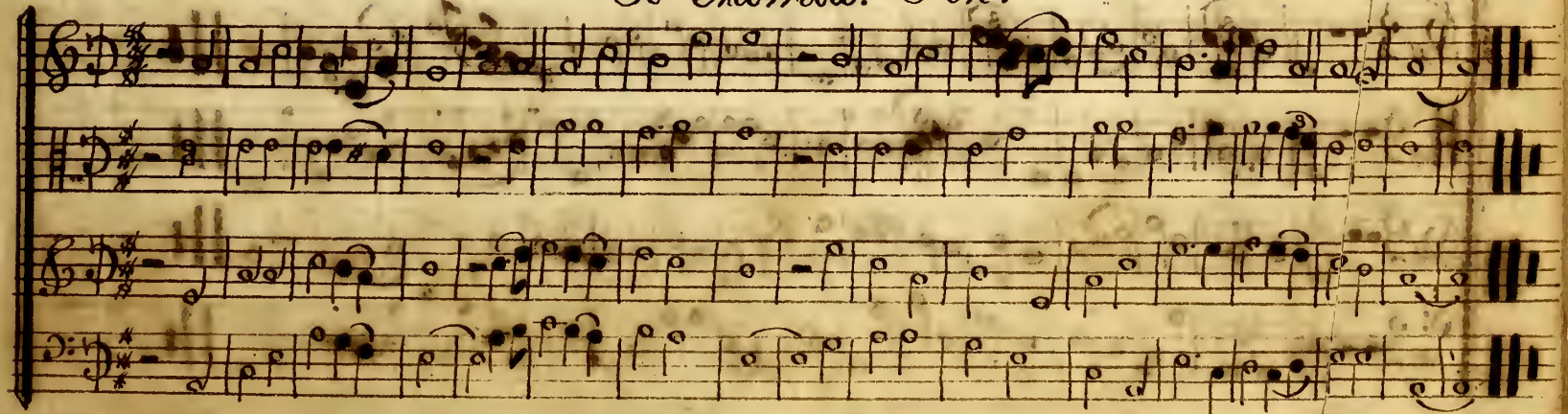

Wide, Wide as the world is thy command, Vaſt as e - ter - ni - ty,, e - ter - ni - ty thy love, Firm as a rock thy truth muſt ſtand, When
Soft.
Soft.
Loud.
rolling years ſhall ceaſe to move, ſhall ceaſe to move, When rolling years ſhall ceaſe to move, When roll - - - - ing years ſhall ceaſe to move.


Treble.
2d Treble.
Air. Spare us O Lord, aloud we pray, Nor let our sun go down at noon, Yet in the midst of death and grief, This
Thy years are one e - ter - nal day, And must thy children die so soon.
thought our sorrow shall aswage, Our Father and our Saviour live, God is the same in ev'ry age.

Lebanon. C.M.

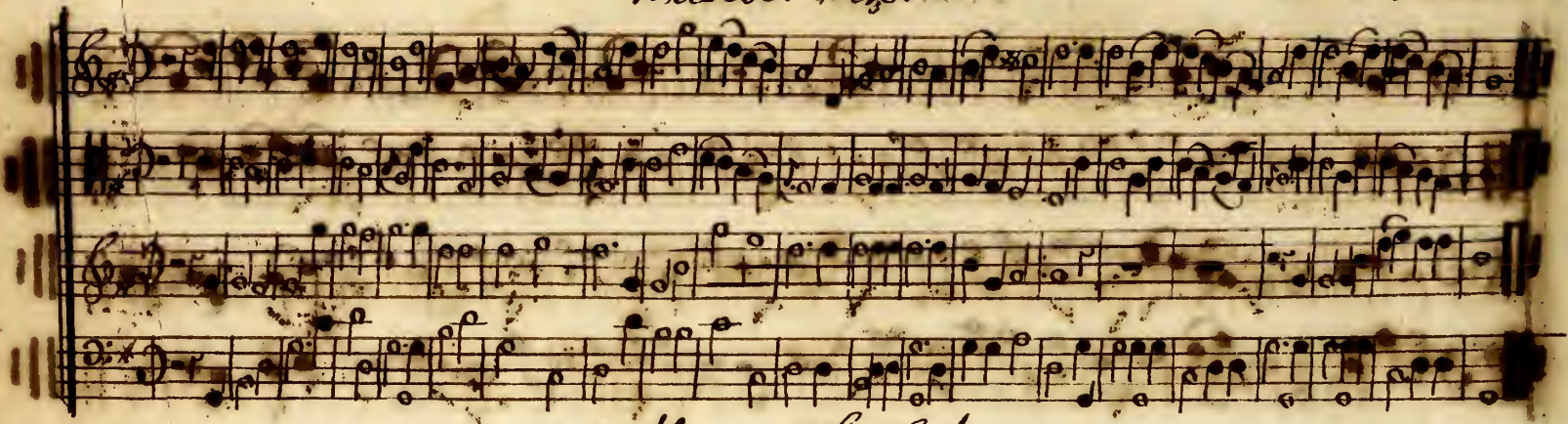


St Thomas. S.M.

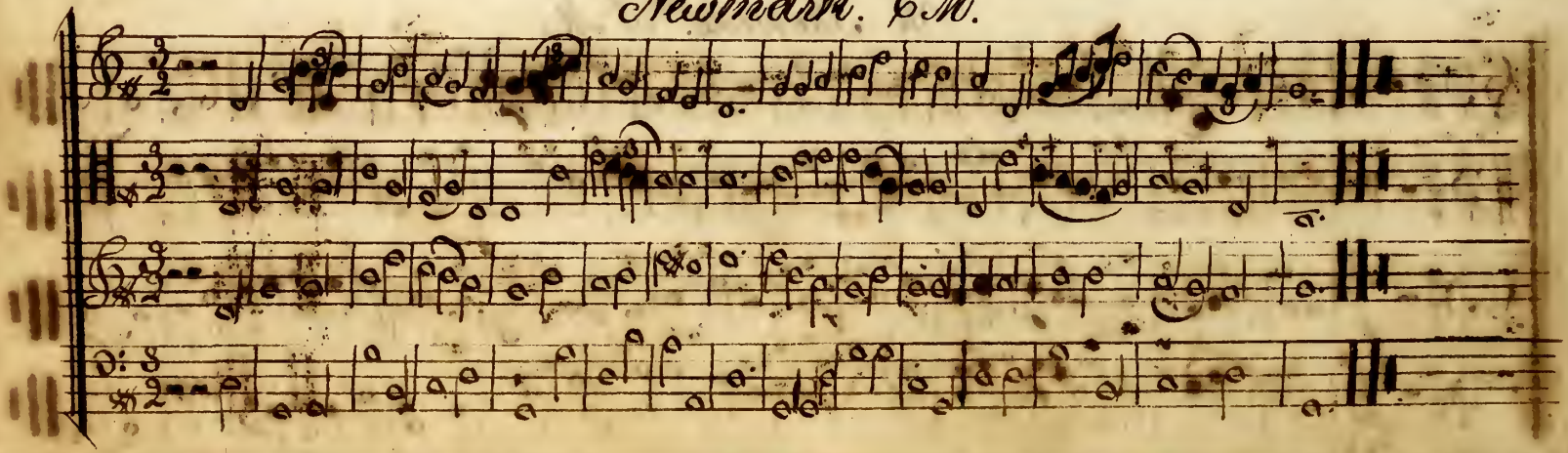


Bristol. C.M.

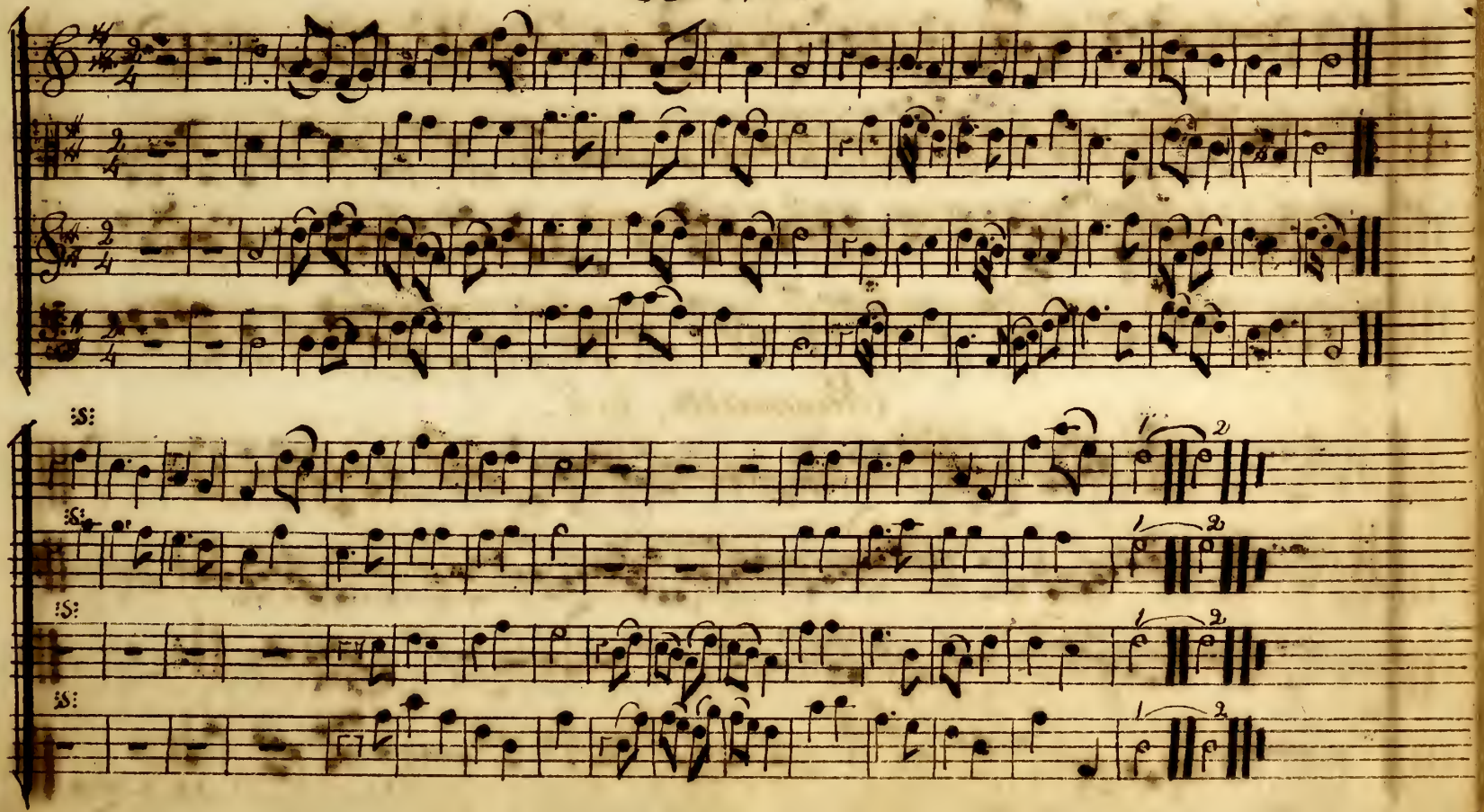
Dr Madan.



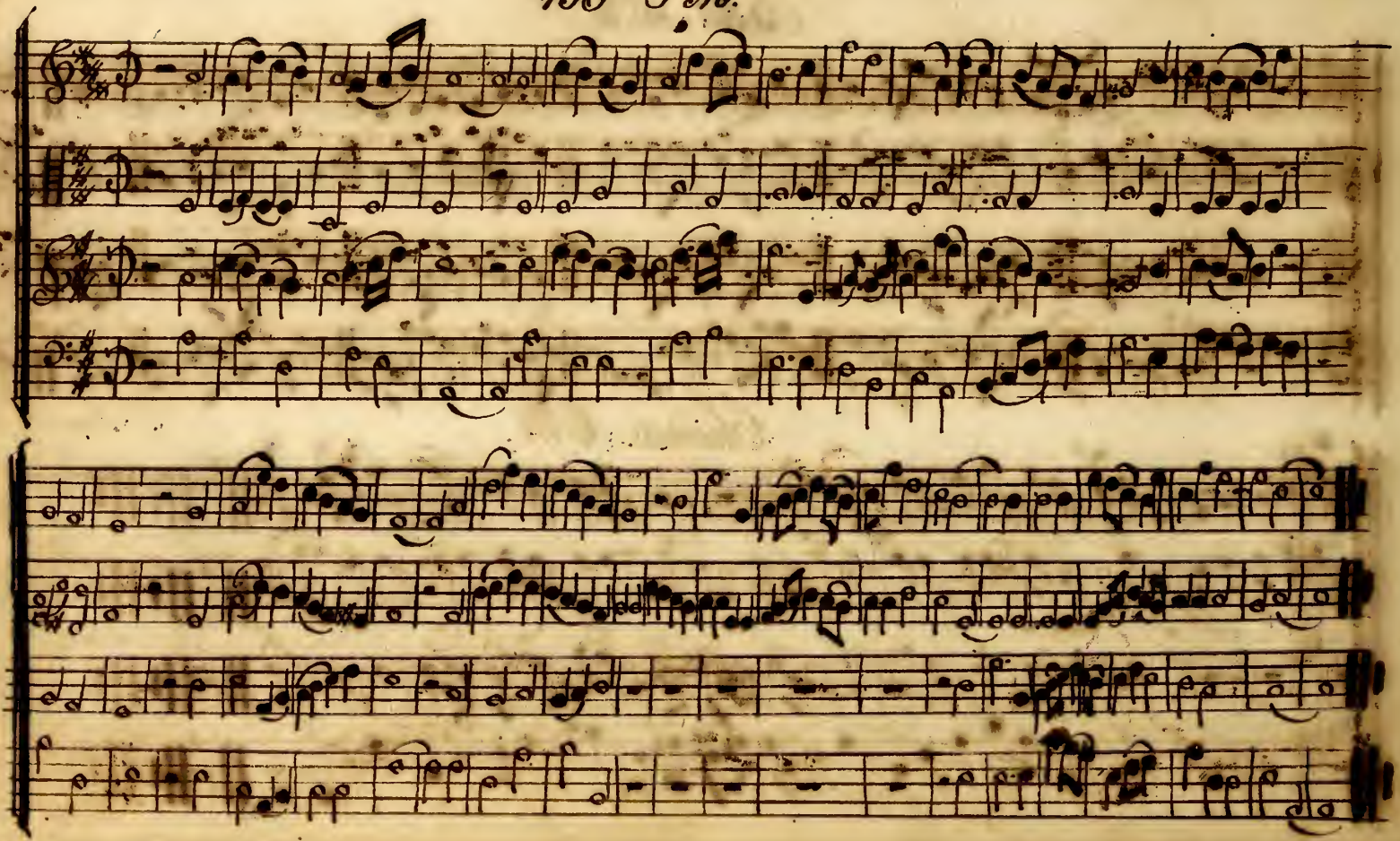
Newmarke. C.M.



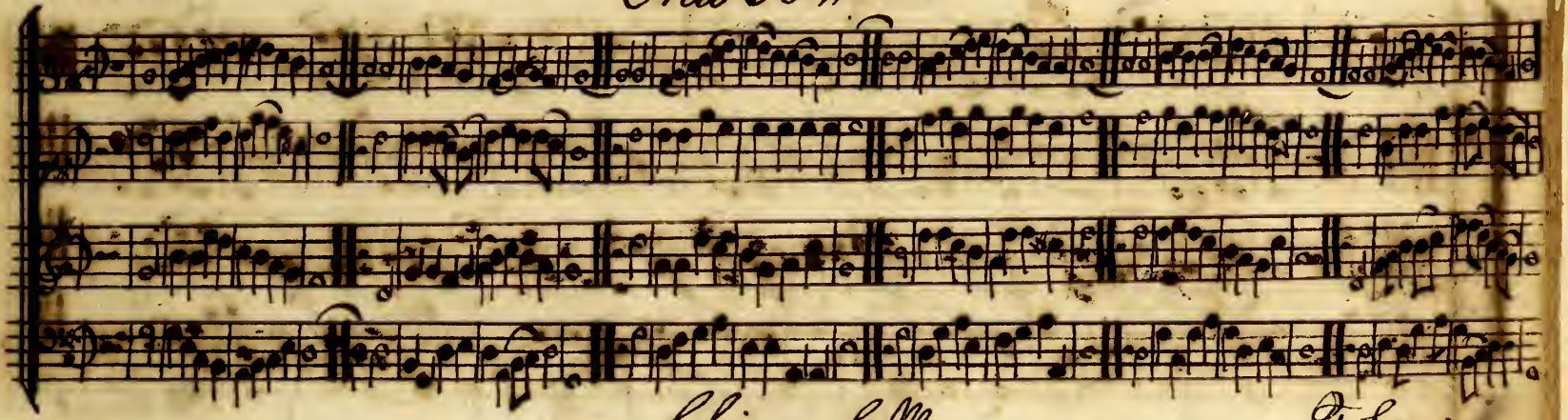
33ª 6 M.



133d P.M.

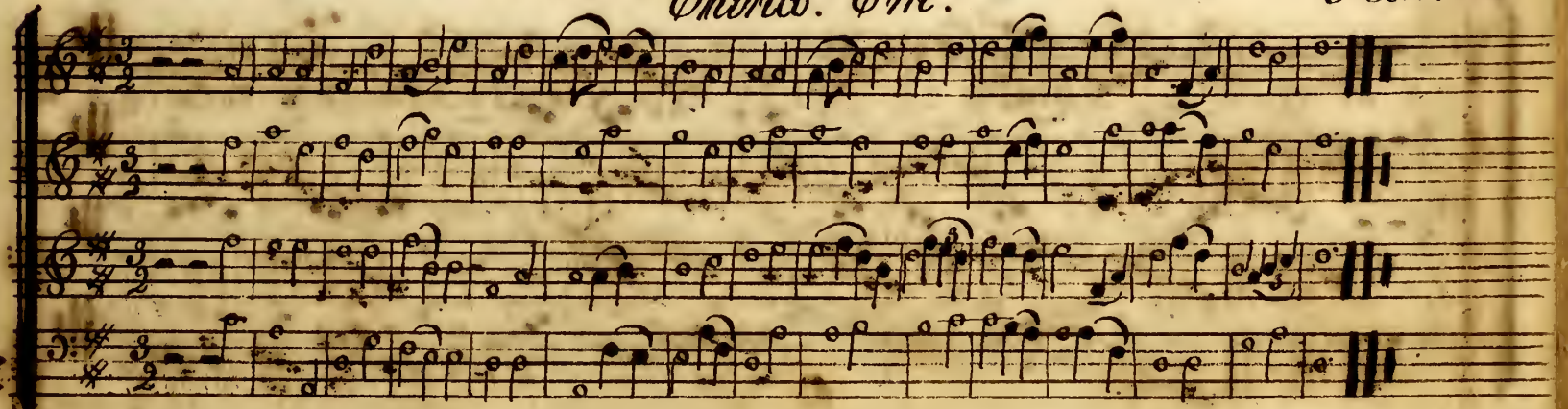


New 50th



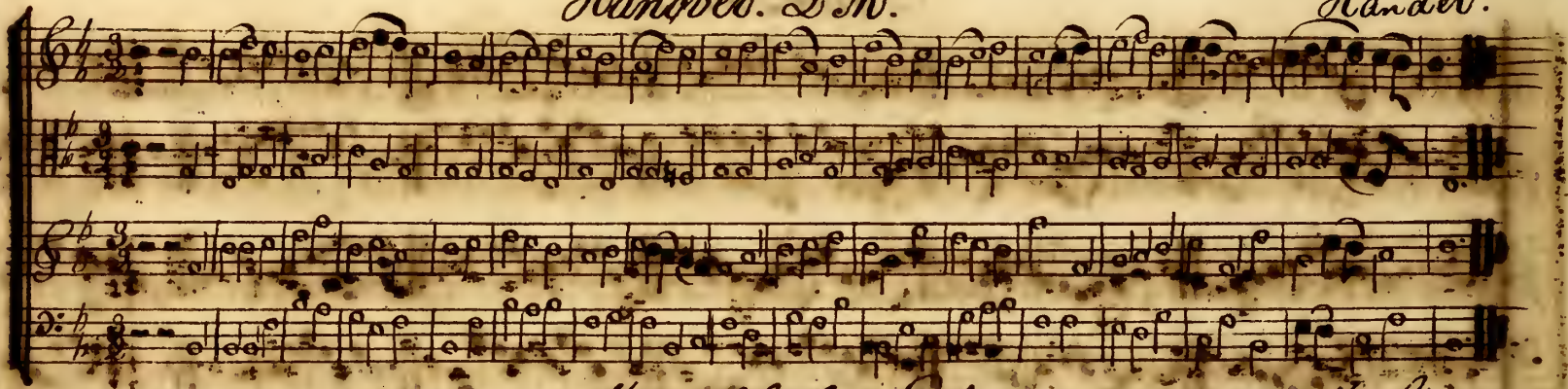
China. C M.

T Swan.



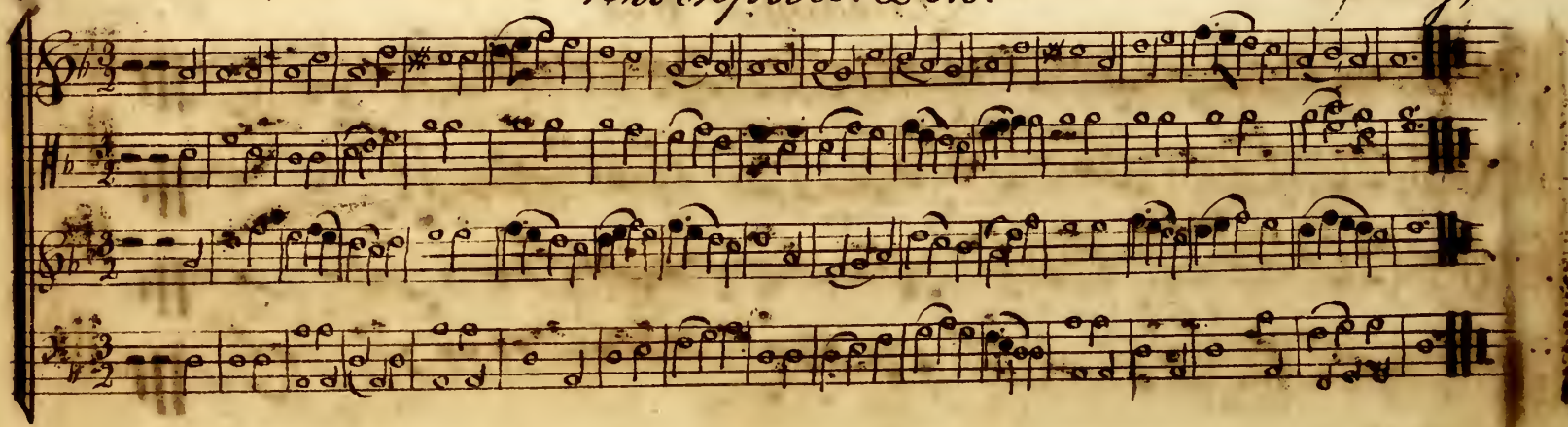
Hanover. L.M.

Handel.

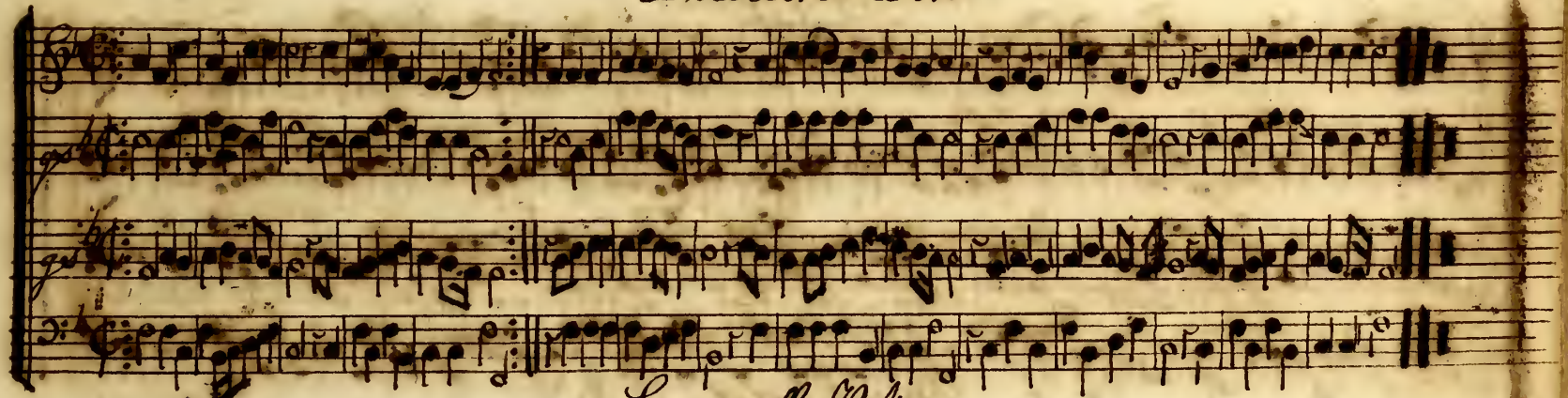


Brookfield. L.M.

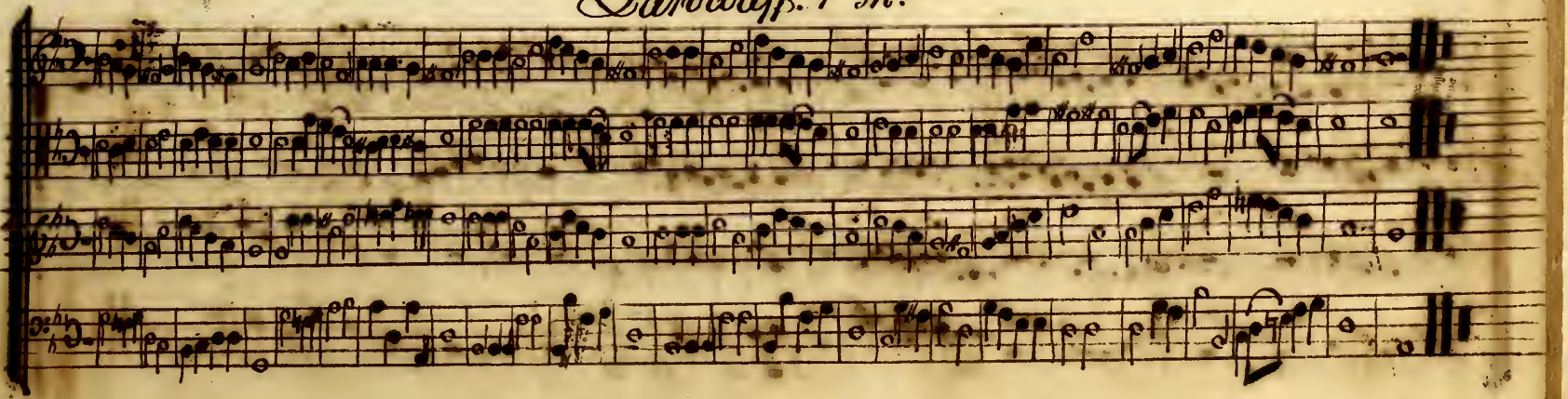
Billings



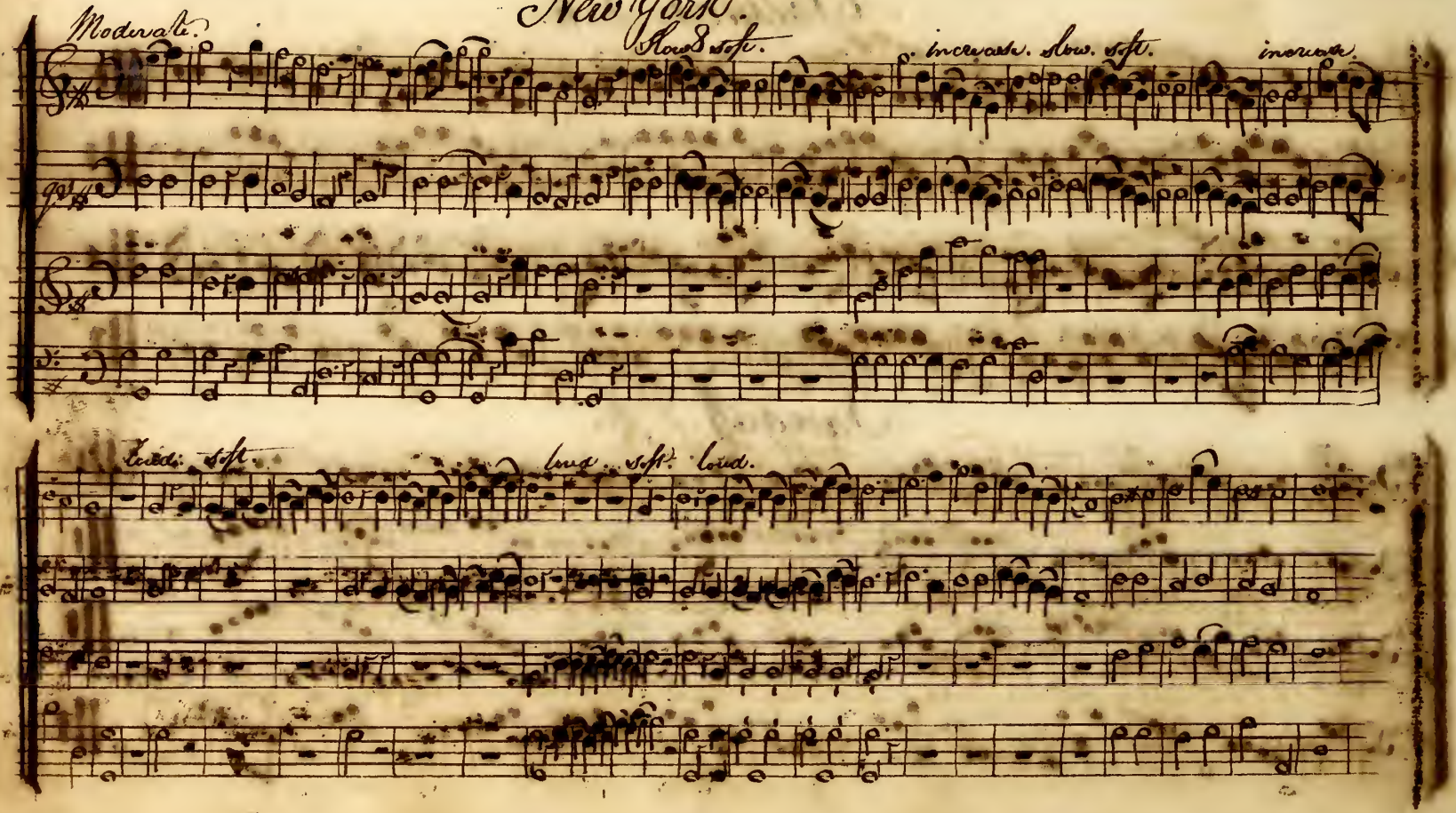
Dresden. L.M.



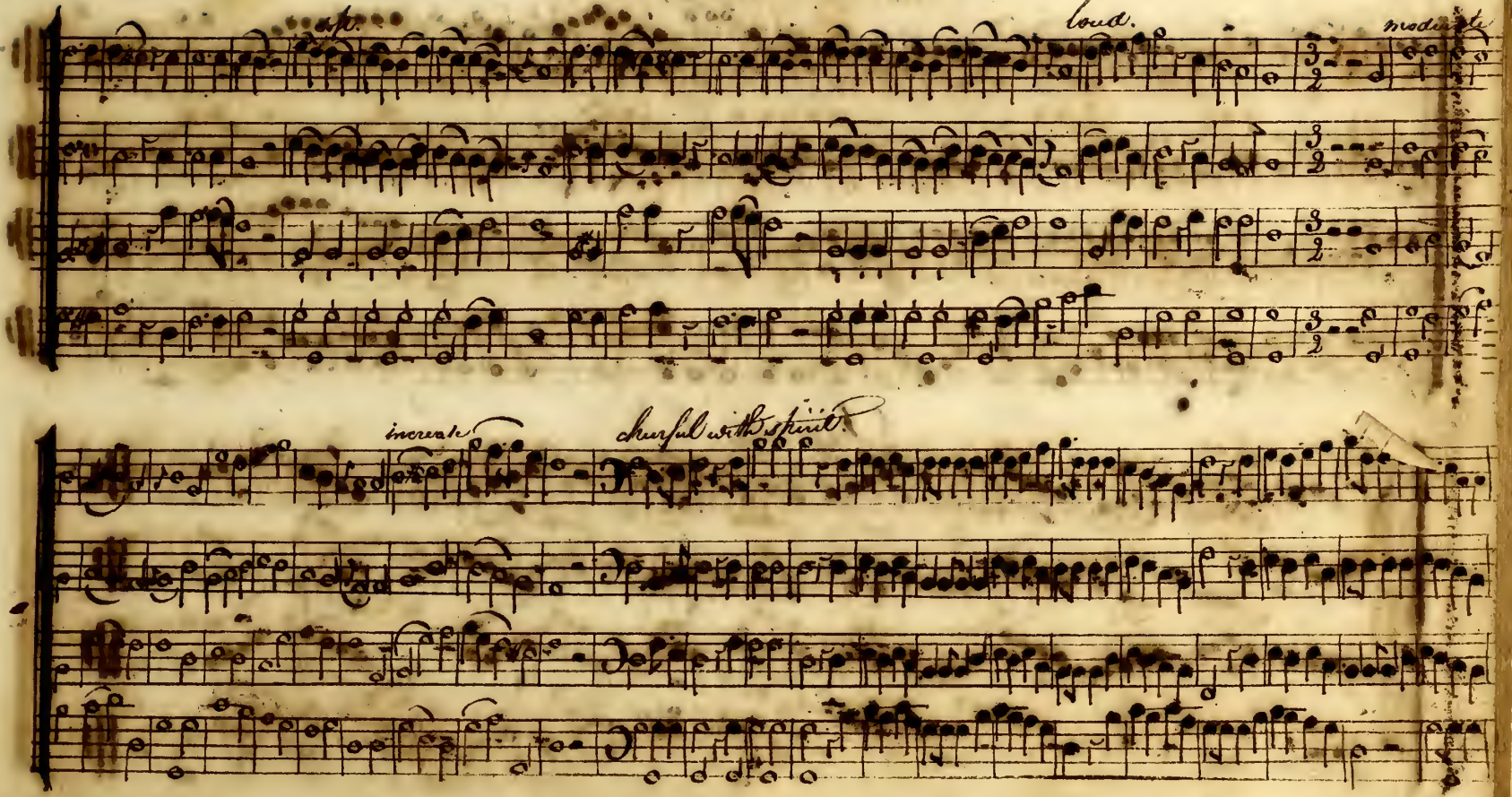
Landaff. P.M.



New York.


Moderate.
Slow & soft.
increase. slow. soft.
increase.
loud. soft.
loud. soft. loud.

Continued.



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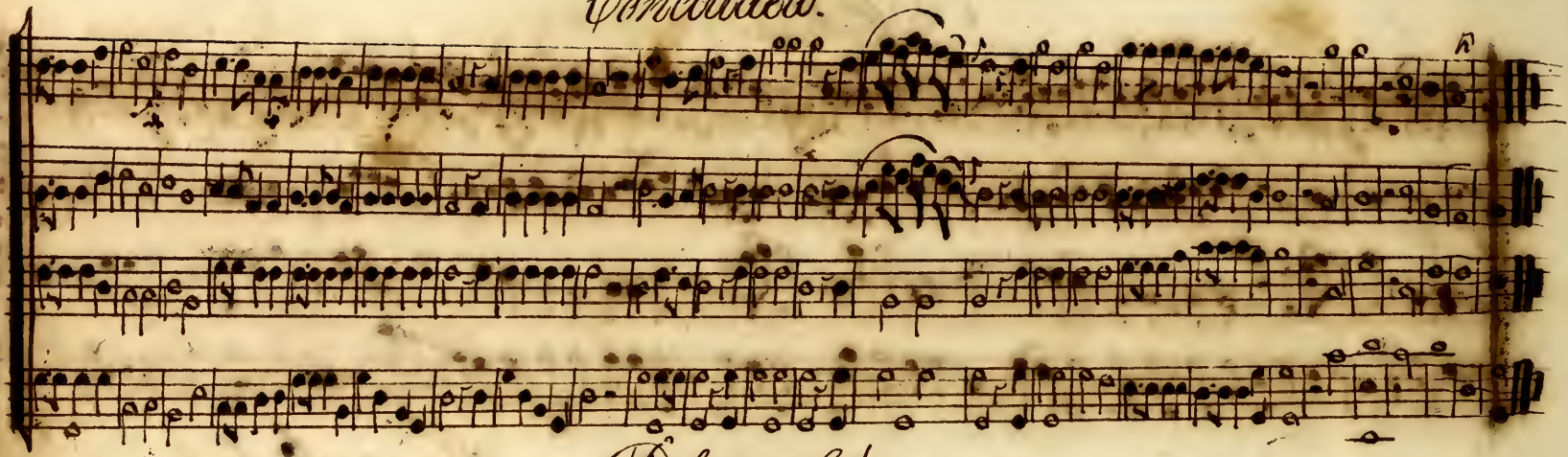
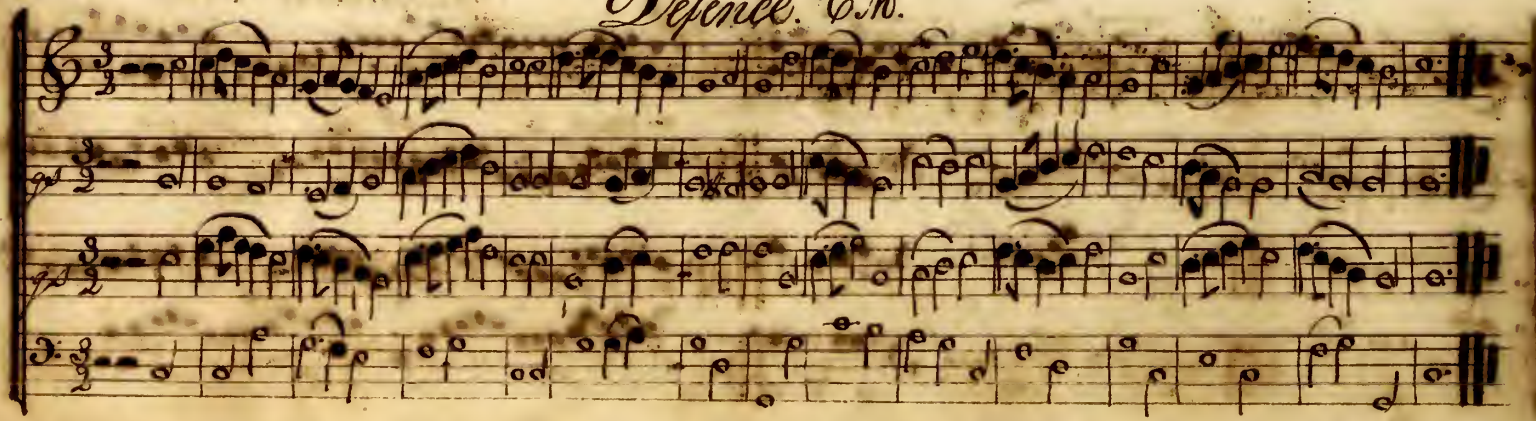


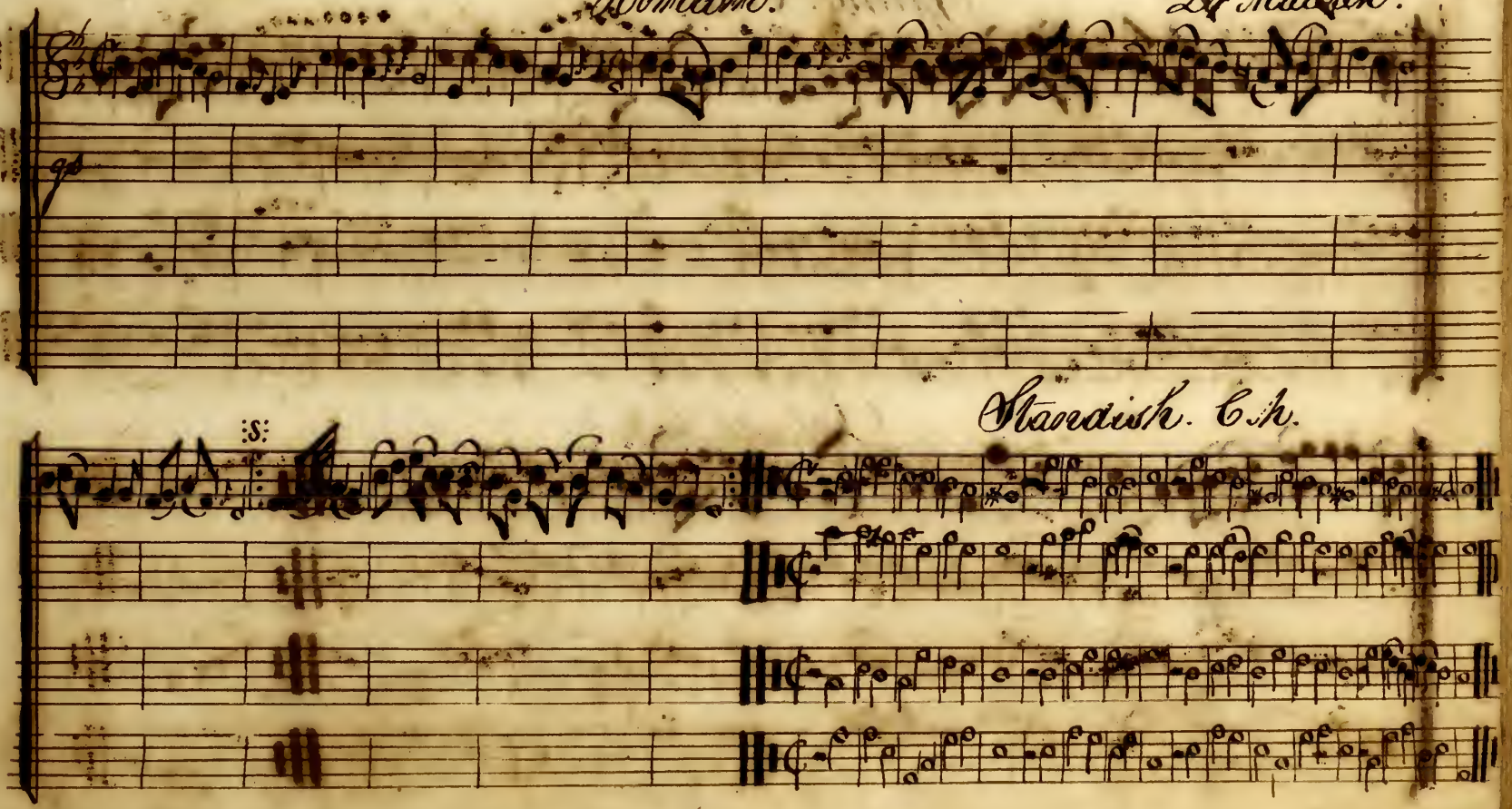
Defence. C.M.



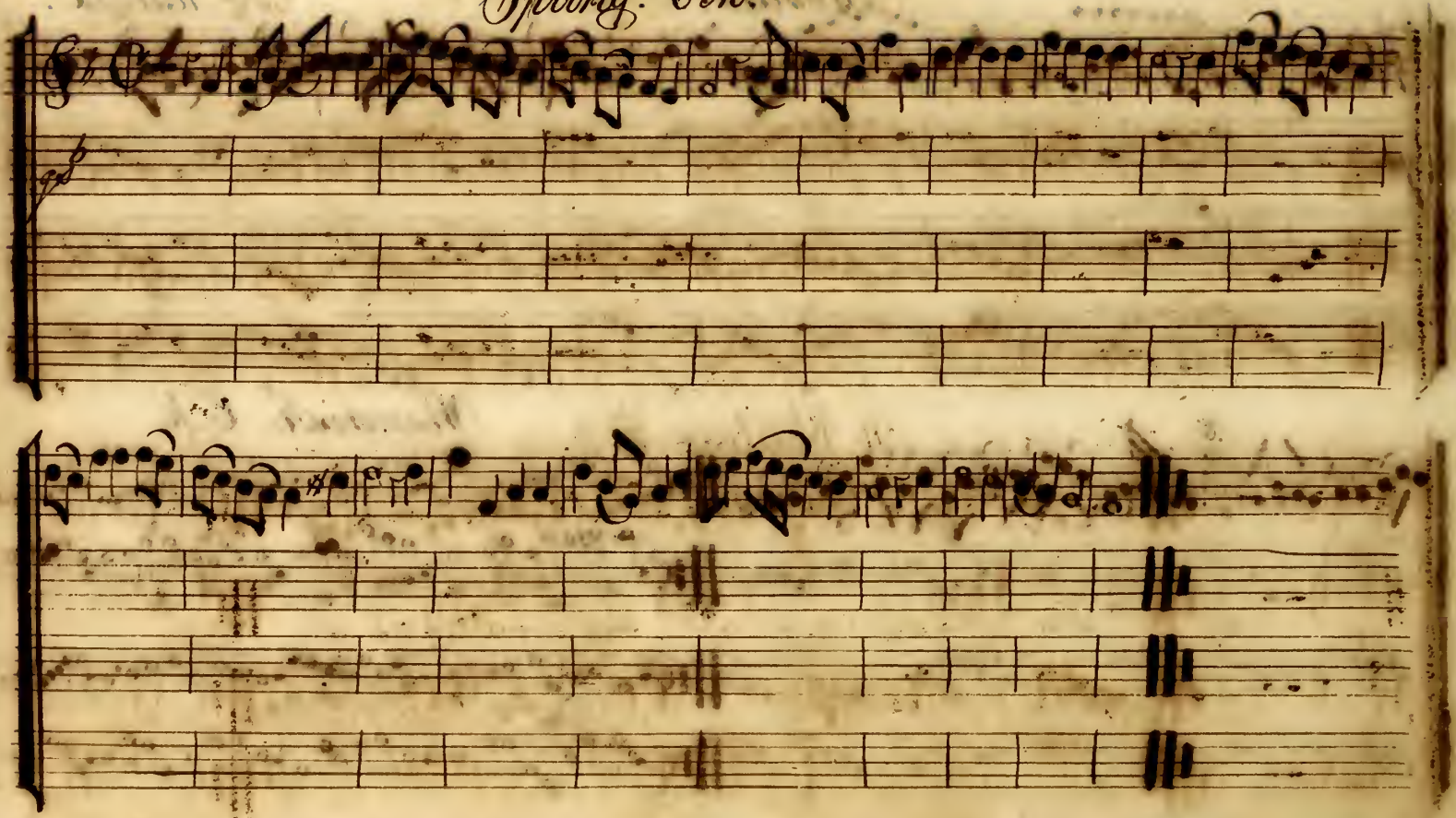
Hotham.

Dr Madan.

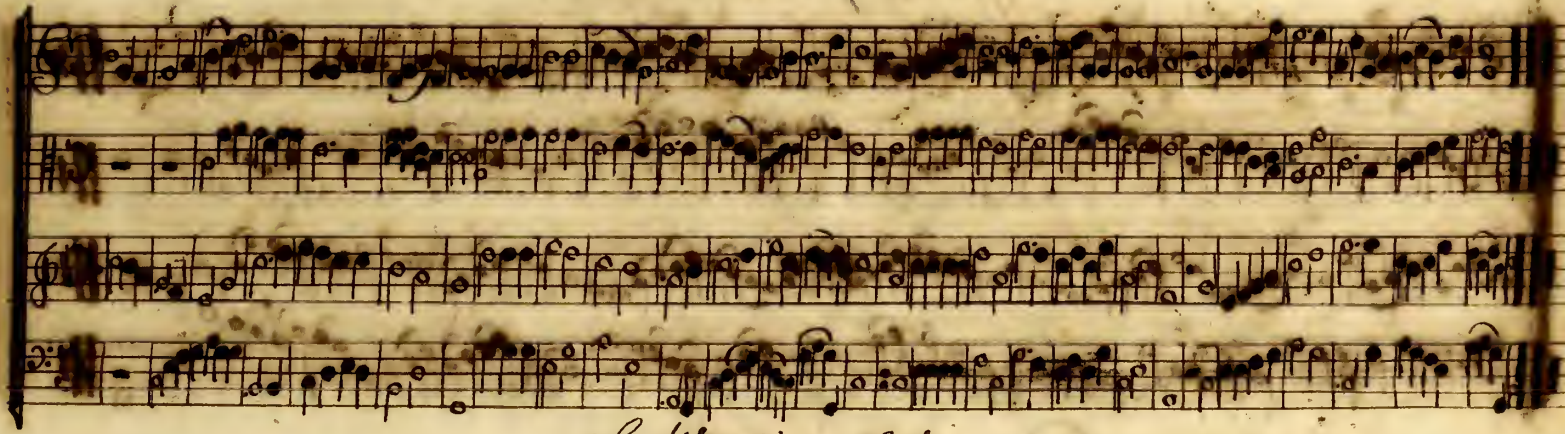
Standish. C.h.



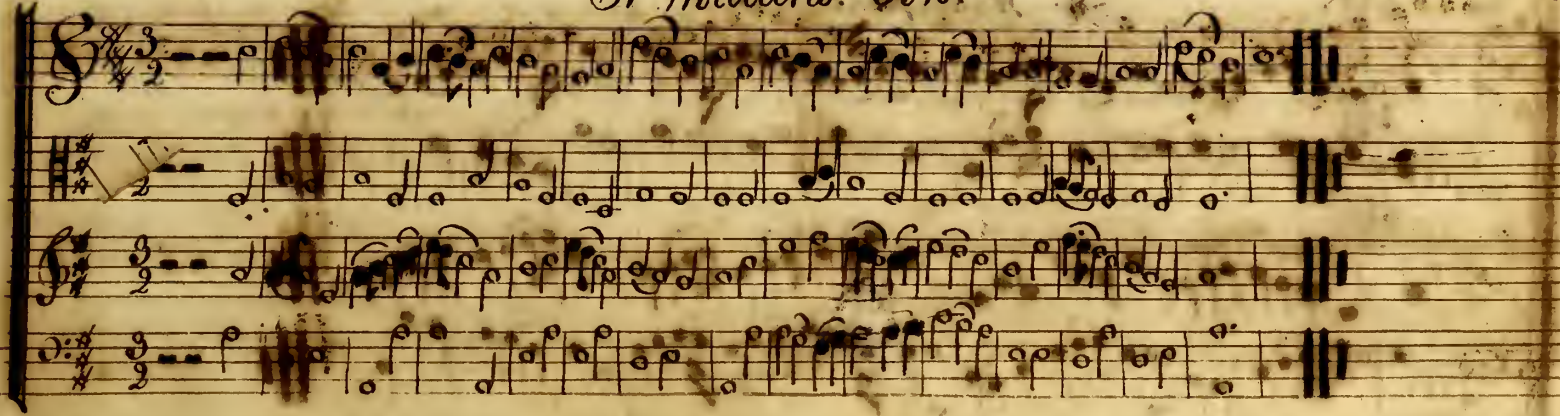
Spring. Ch.



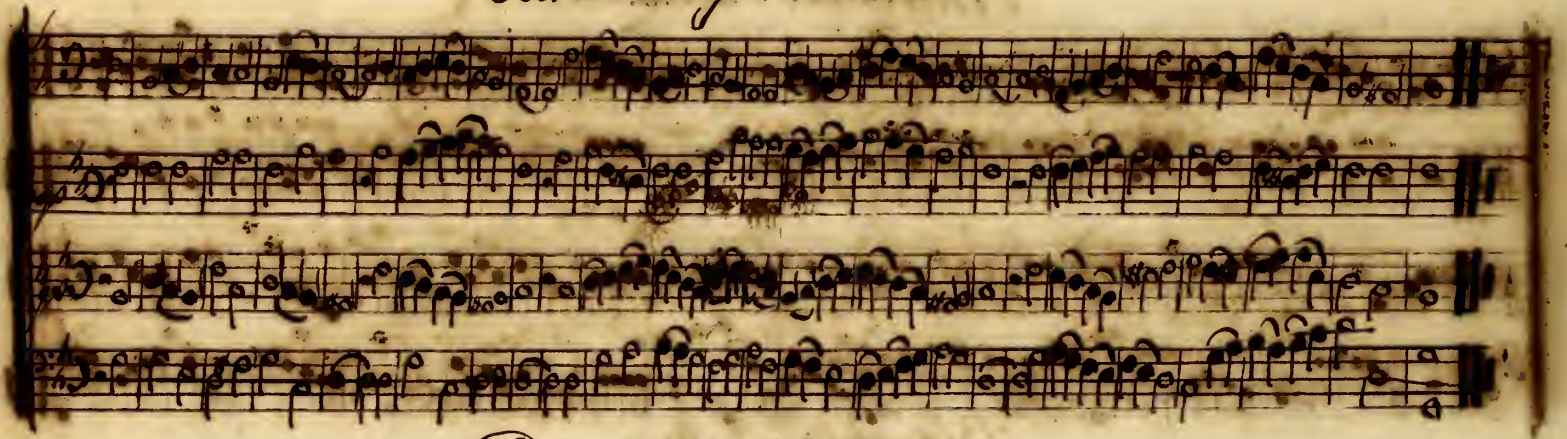
Burton. L.M.



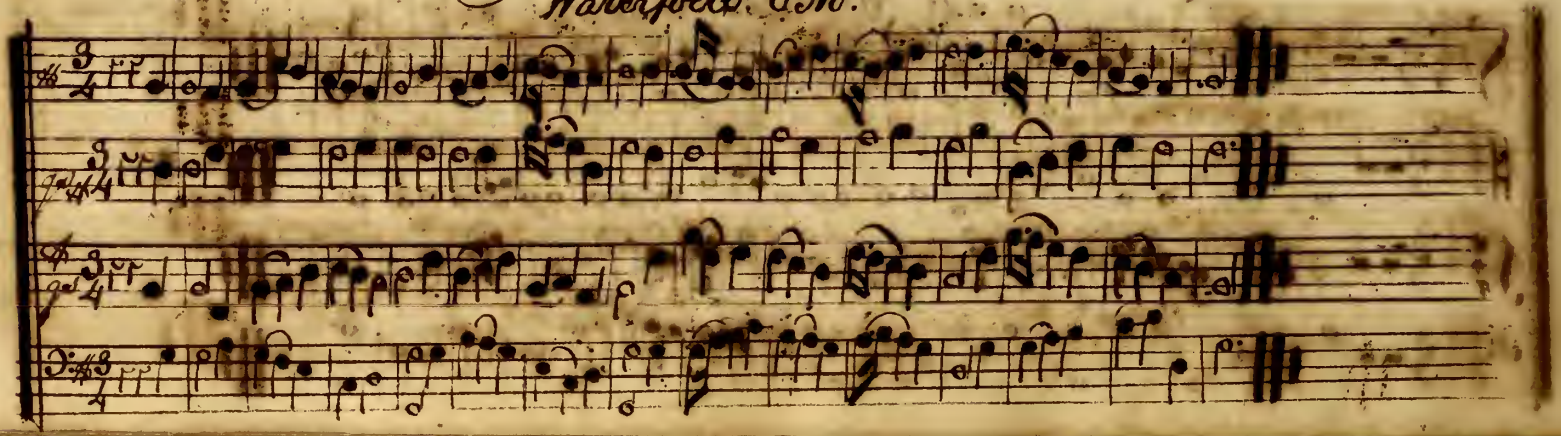
St Martins. C.M.



Elenborough. C.M.

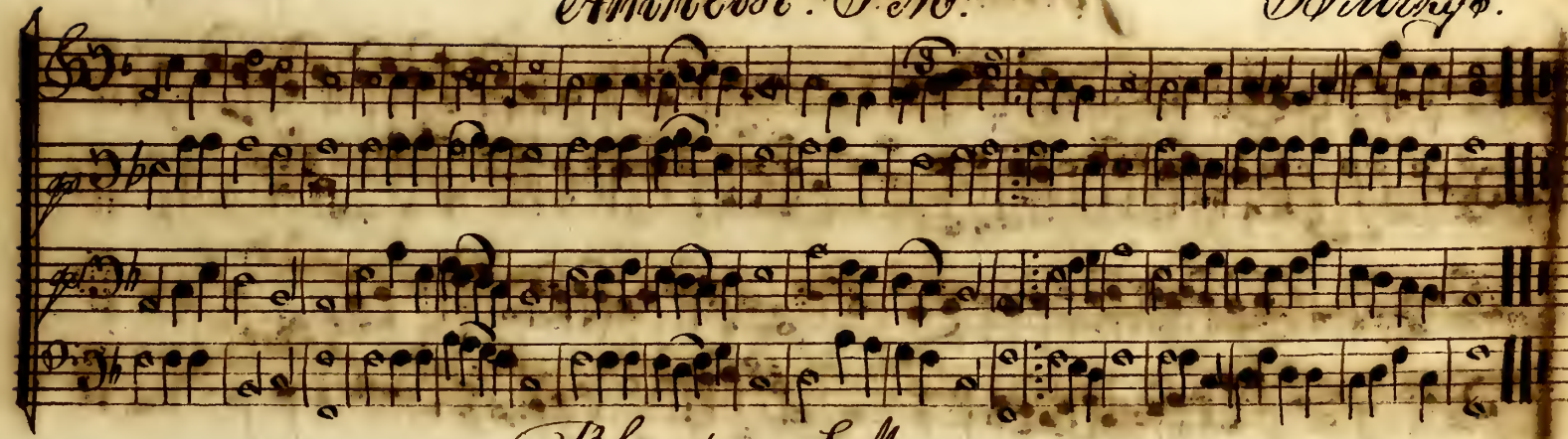


Waterford. C.M.

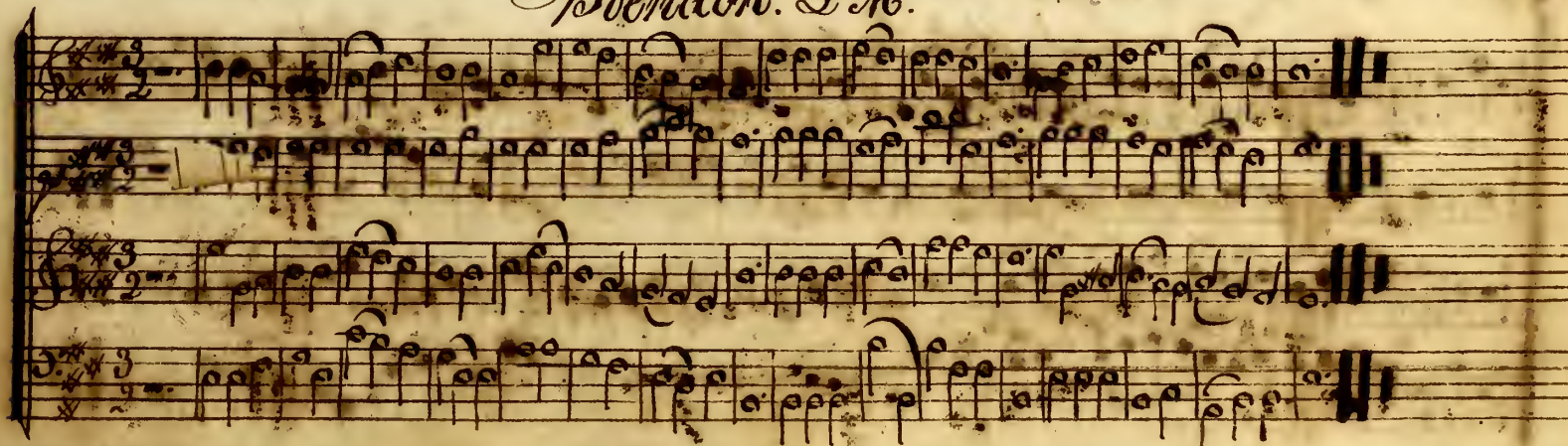


Amherst. P.M.

Billings.

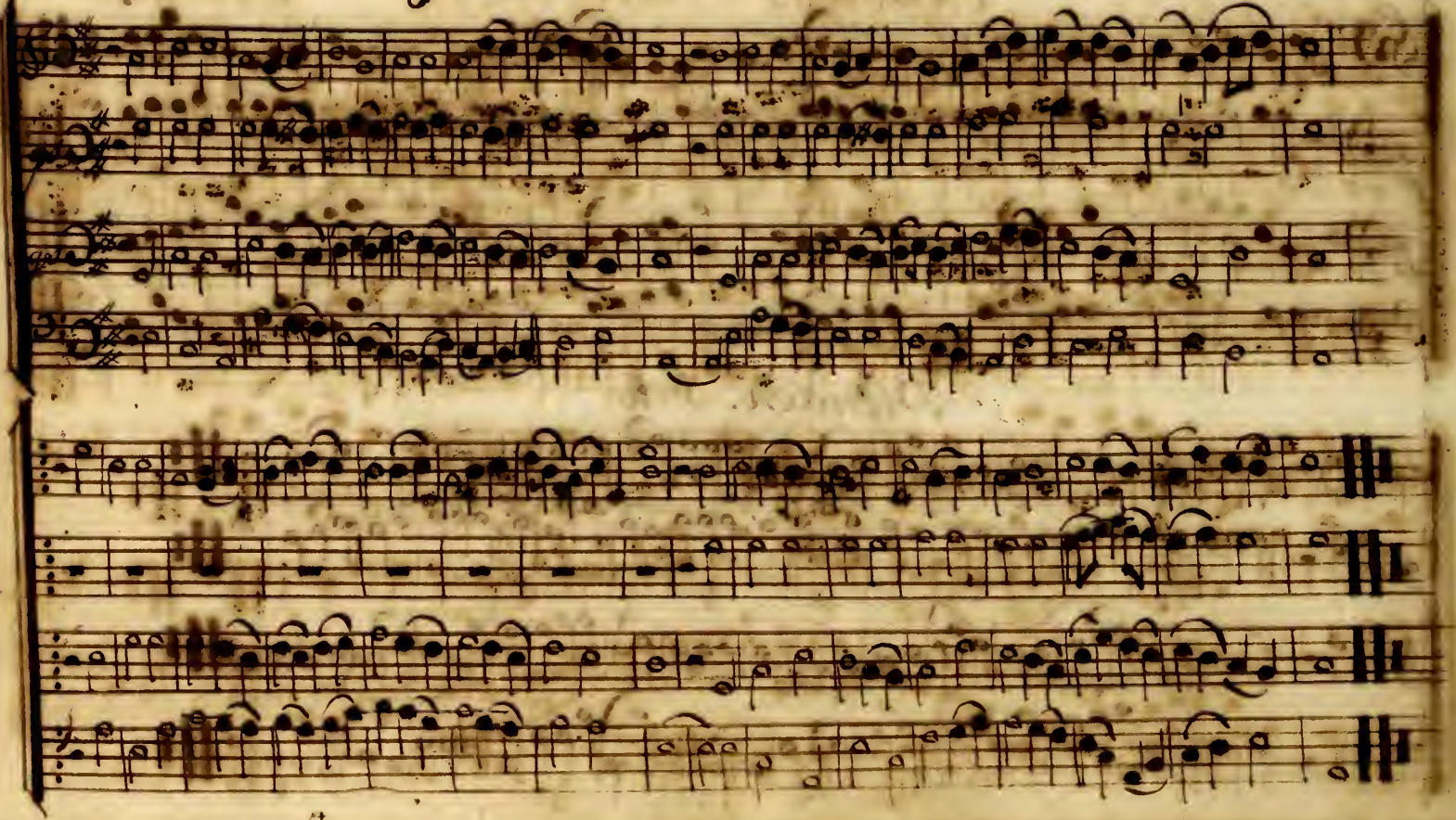


Bbendon. L.M.



Jordan. 6 M.

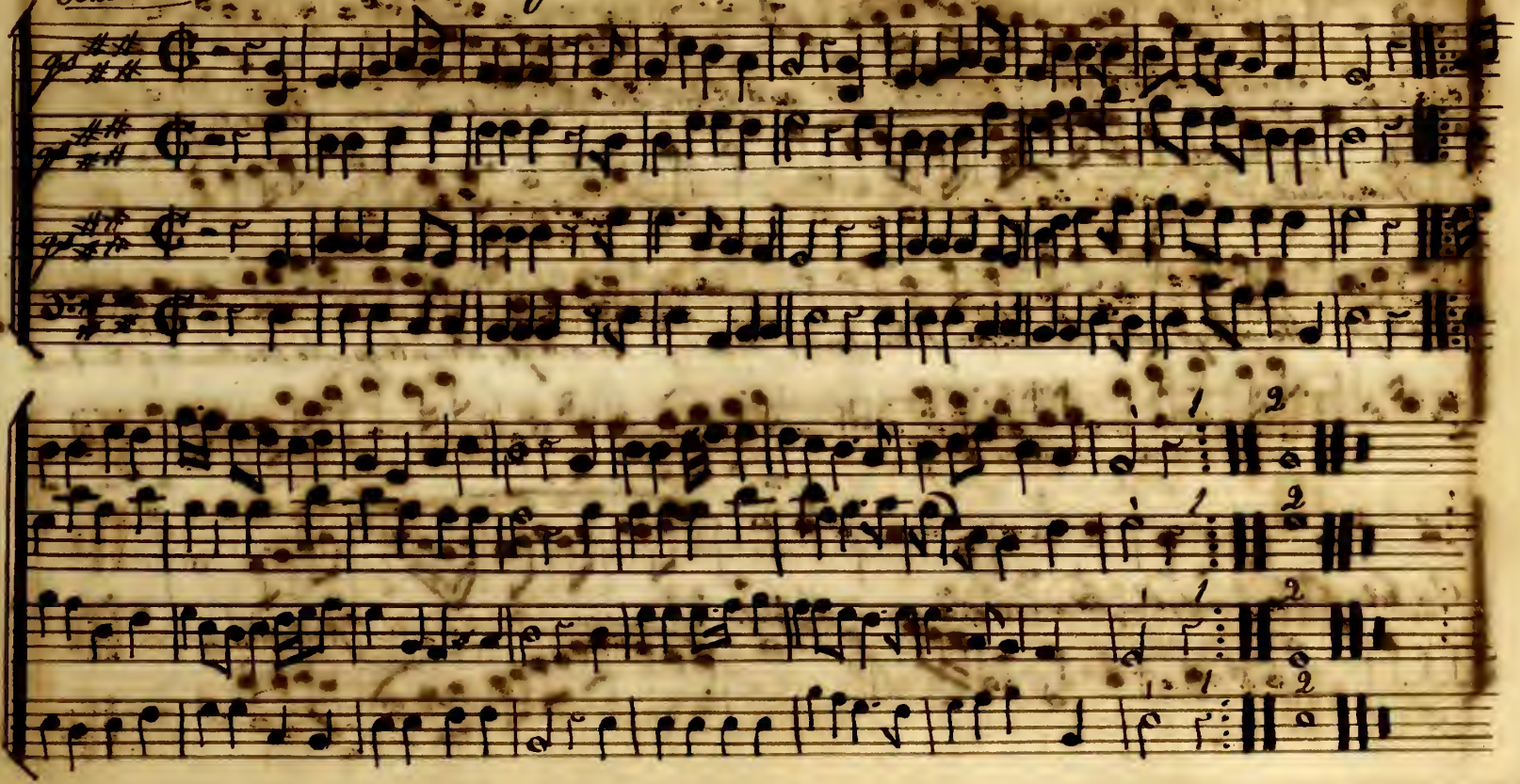
Billings.



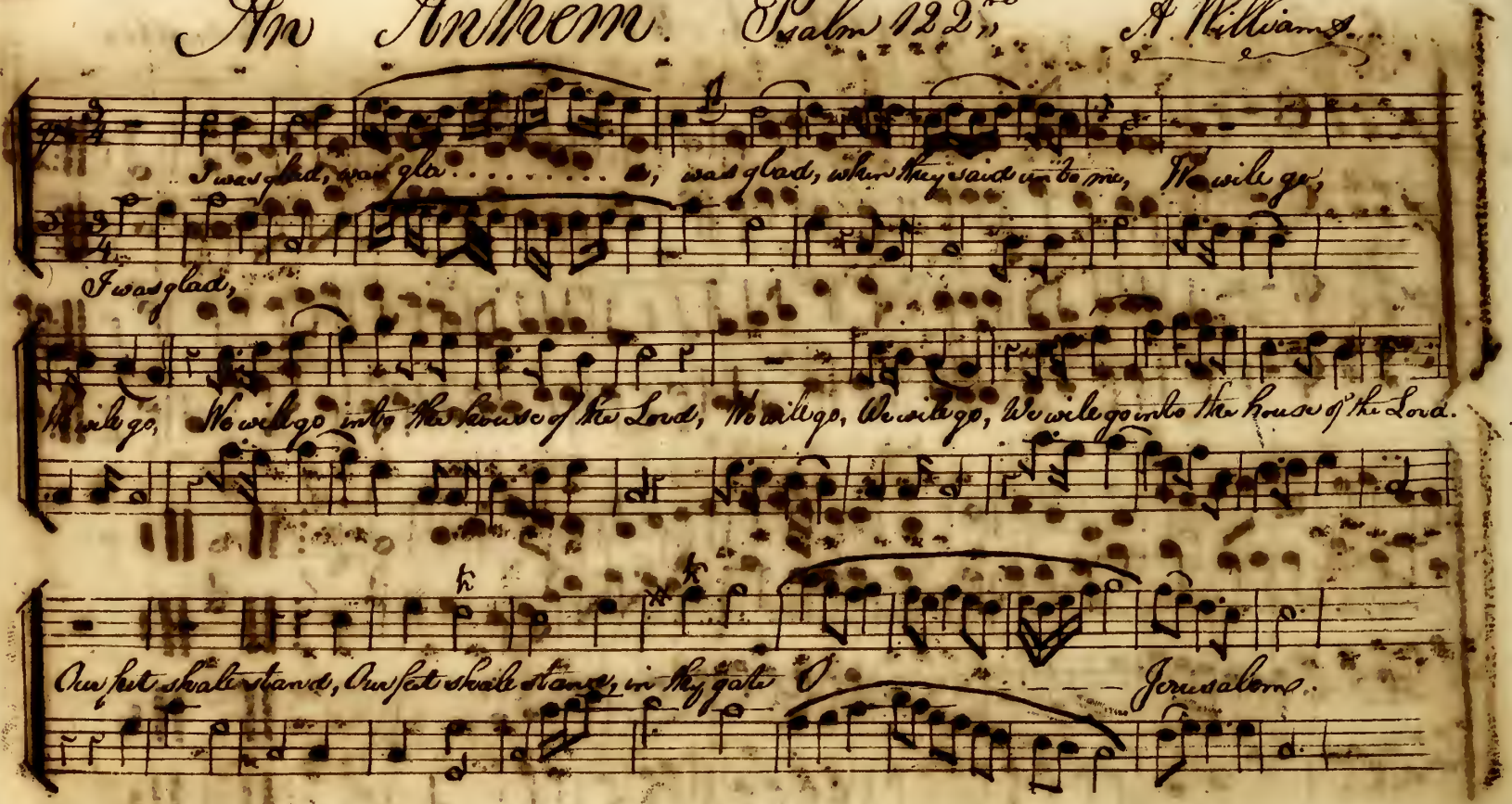
Enfield. C.M.

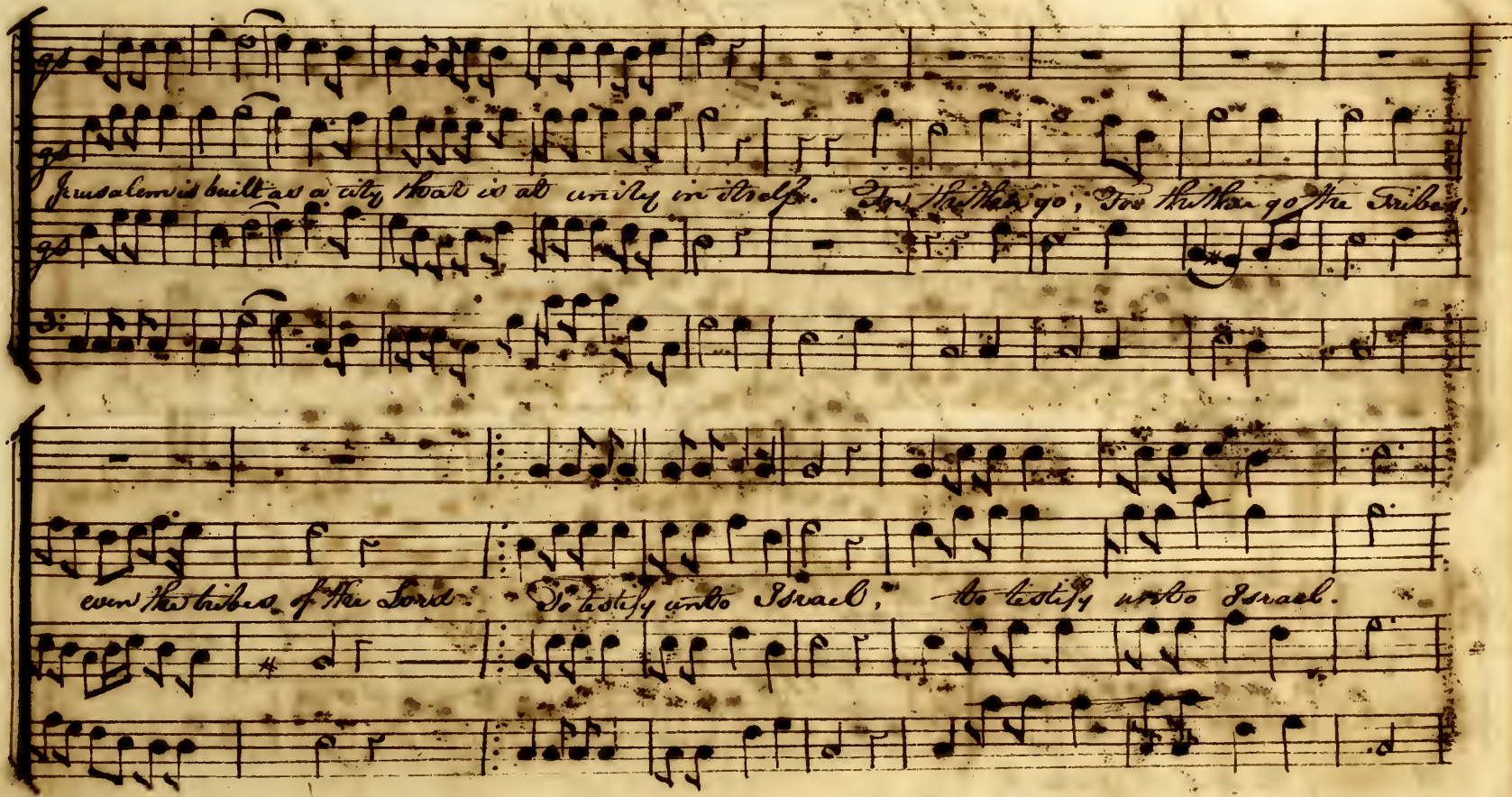
Chandler.

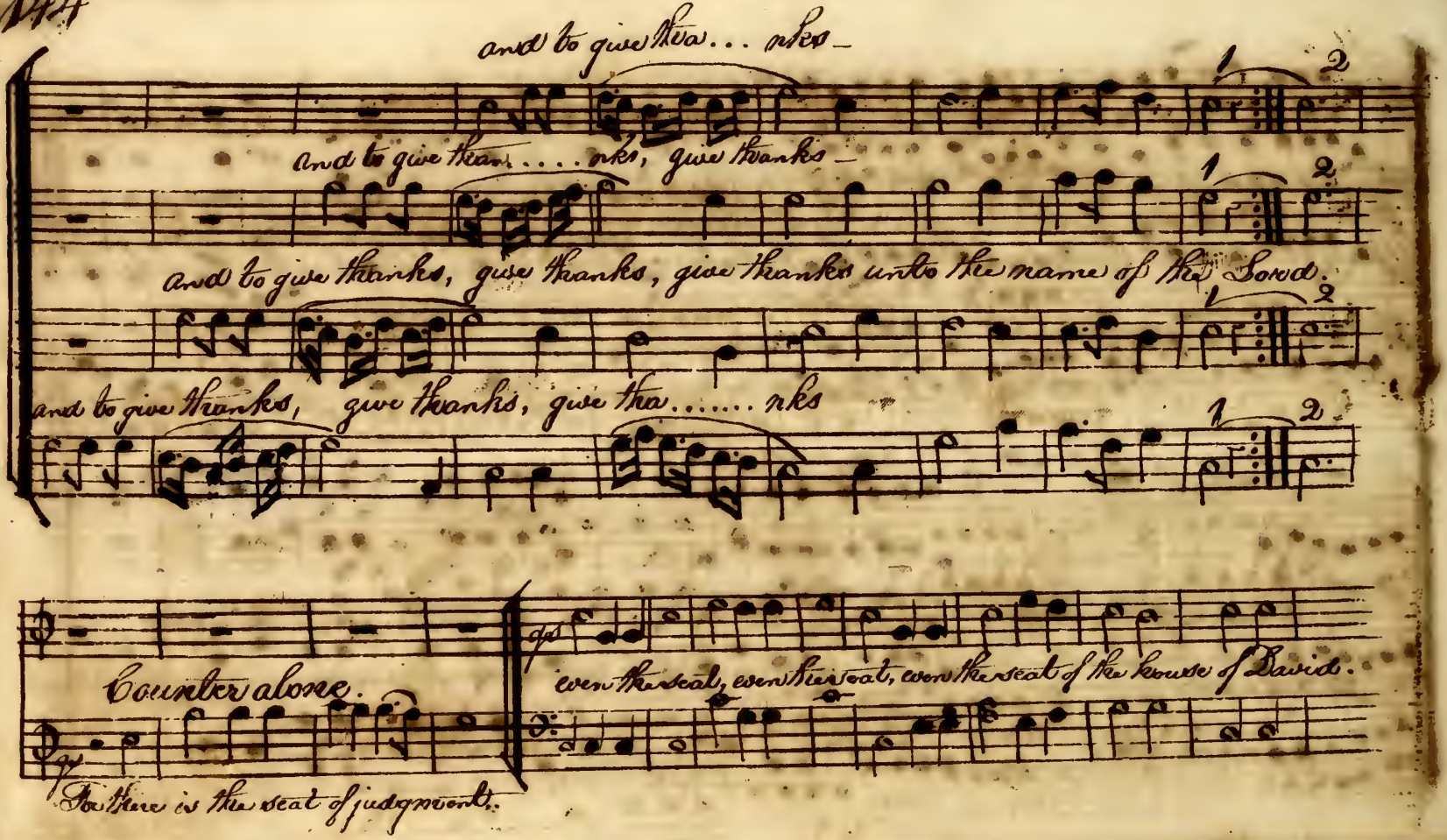
Brisk



An Anthem. Psalm 122d. A. Williams.




Jerusalem is built as a city that is at unity in itself. For thither go, for thither go the Tribes,
even the tribes of the Lord. To testify unto Israel, to testify unto Israel.

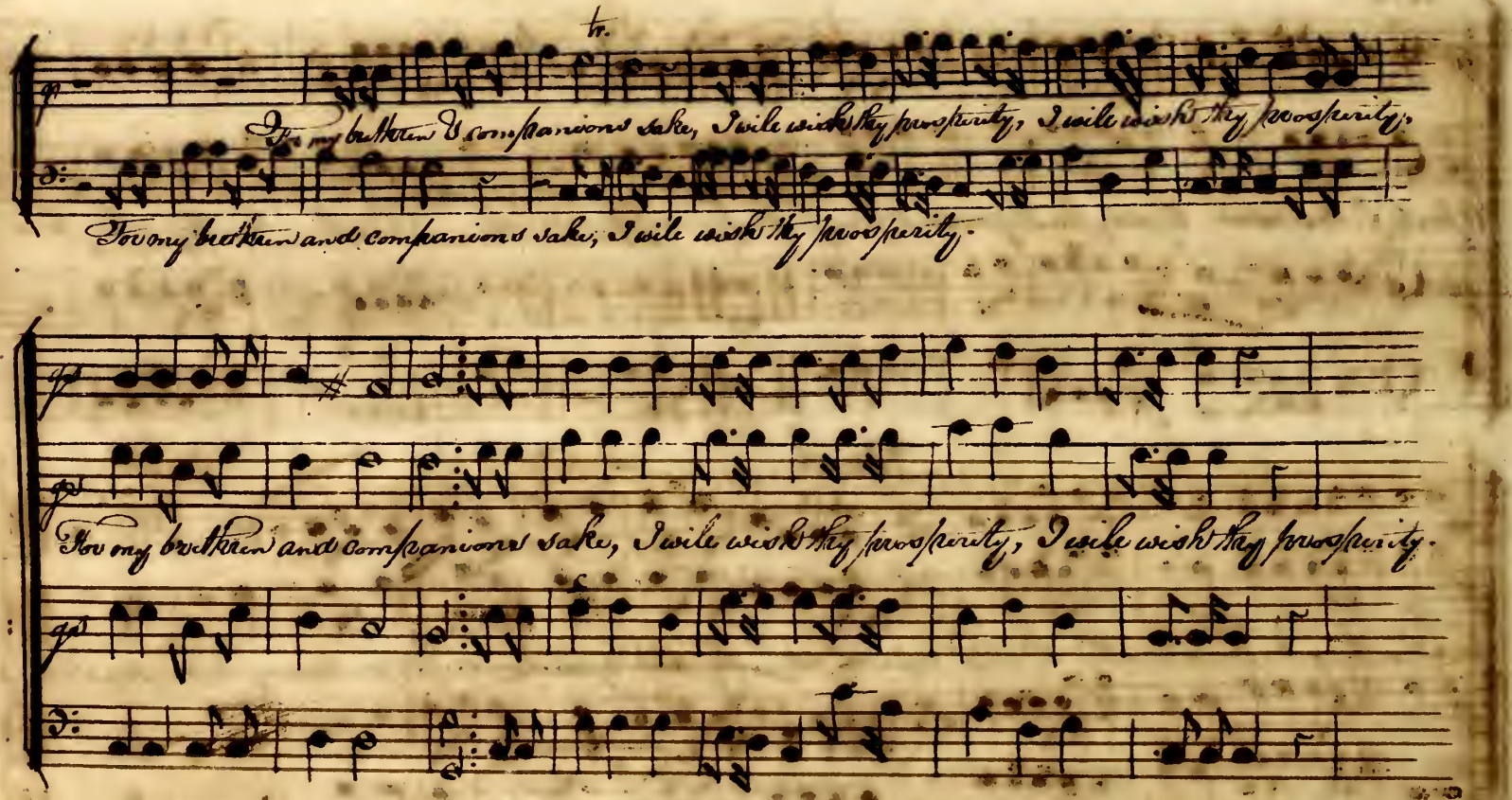

and to give thea... nks_
1
2
and to give thanks.... nks, give thanks_
1
2
and to give thanks, give thanks, give thanks unto the name of the Lord.
1
2
and to give thanks, give thanks, give tha..... nks
1
2
Counter alone.
even the seat, even the seat, even the seat of the house of David.
For there is the seat of judgment.

Flows.

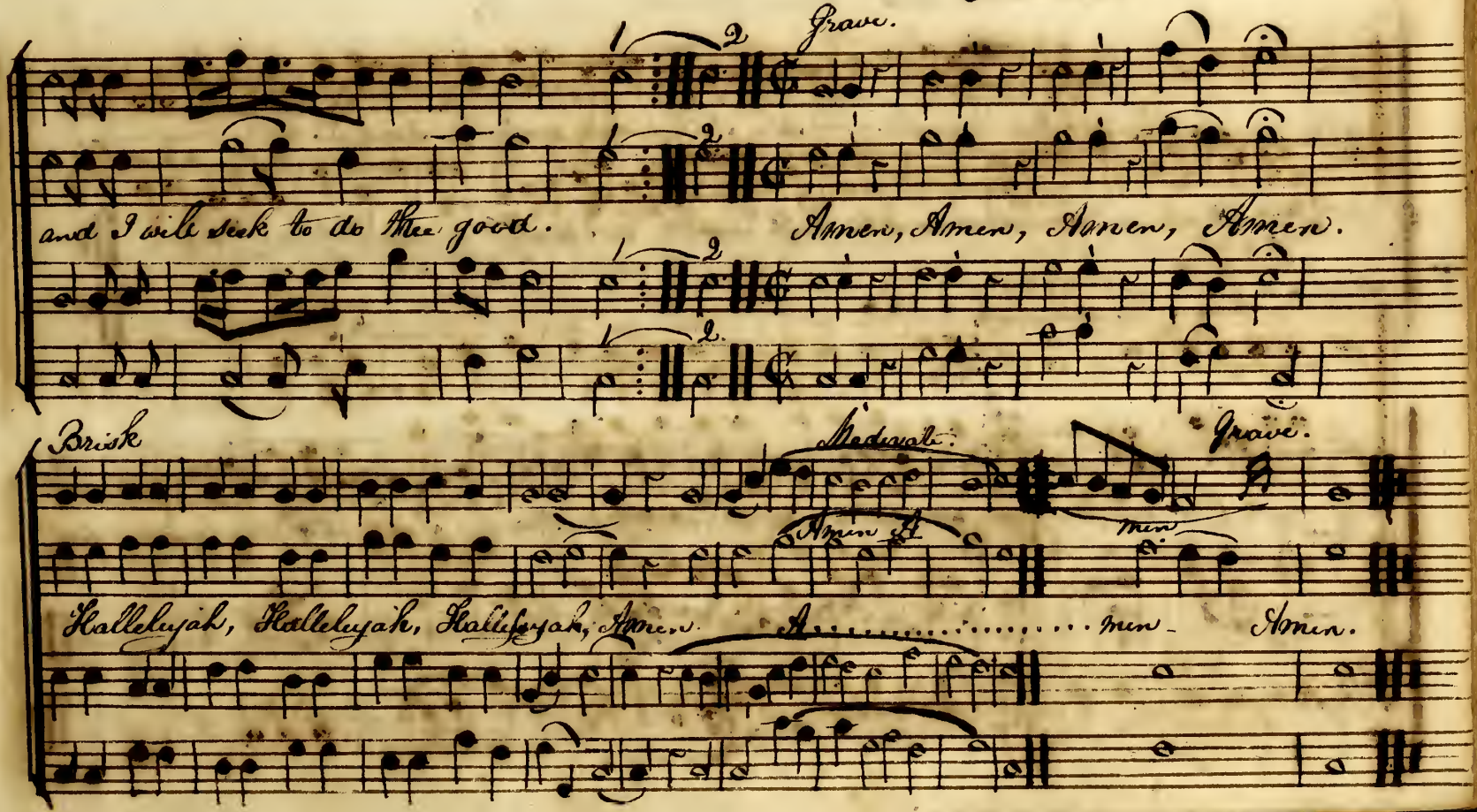
O pray for the peace, O pray for the peace, O pray for the peace of Jerusalem, Peace be within thy walls, Peace

Brass.

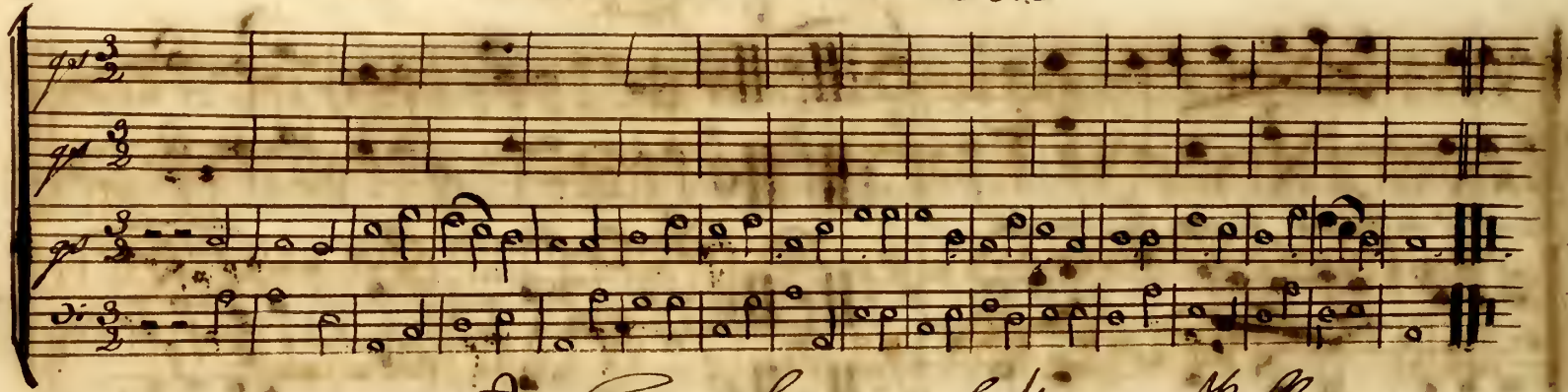
be within thy walls, peace be within thy walls, peace be within thy walls & plenteousness & plenteousness within thy Palaces.


tr.
For my brethren & companions sake, I wile wish thy prosperity, I wile wish thy prosperity,
For my brethren and companions sake, I wile wish thy prosperity.
For my brethren and companions sake, I wile wish thy prosperity, I wile wish thy prosperity.

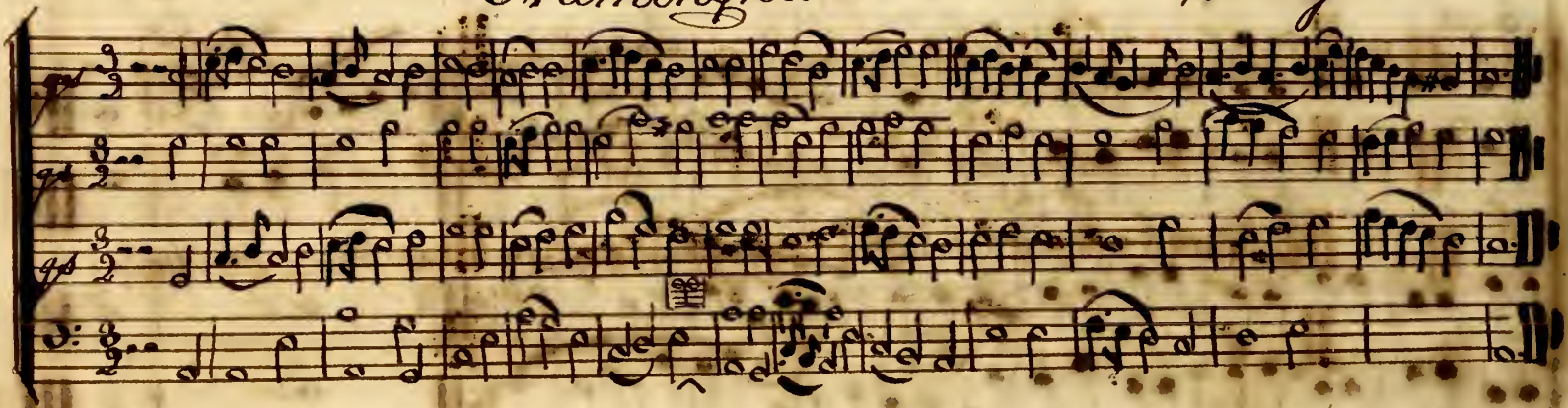
Chorus.


Grave.
and I will seek to do thee good.
Amen, Amen, Amen, Amen.
Brisk
Medium
Grave.
Amen
men
Hallelujah, Hallelujah, Hallelujah, Amen.
A..... men
Amen.

New Hundred. L.M.

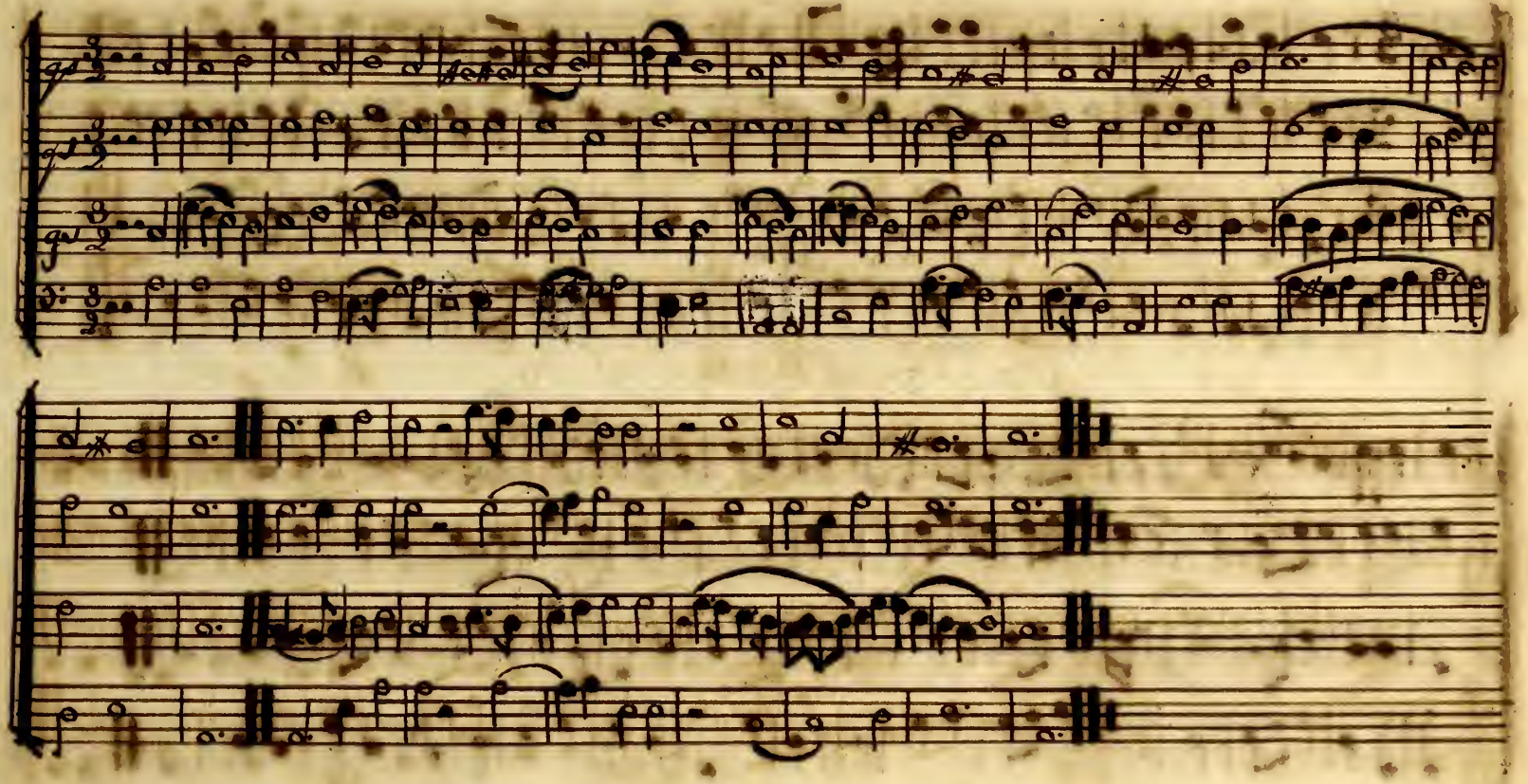


Framingham. L.M. Billings.

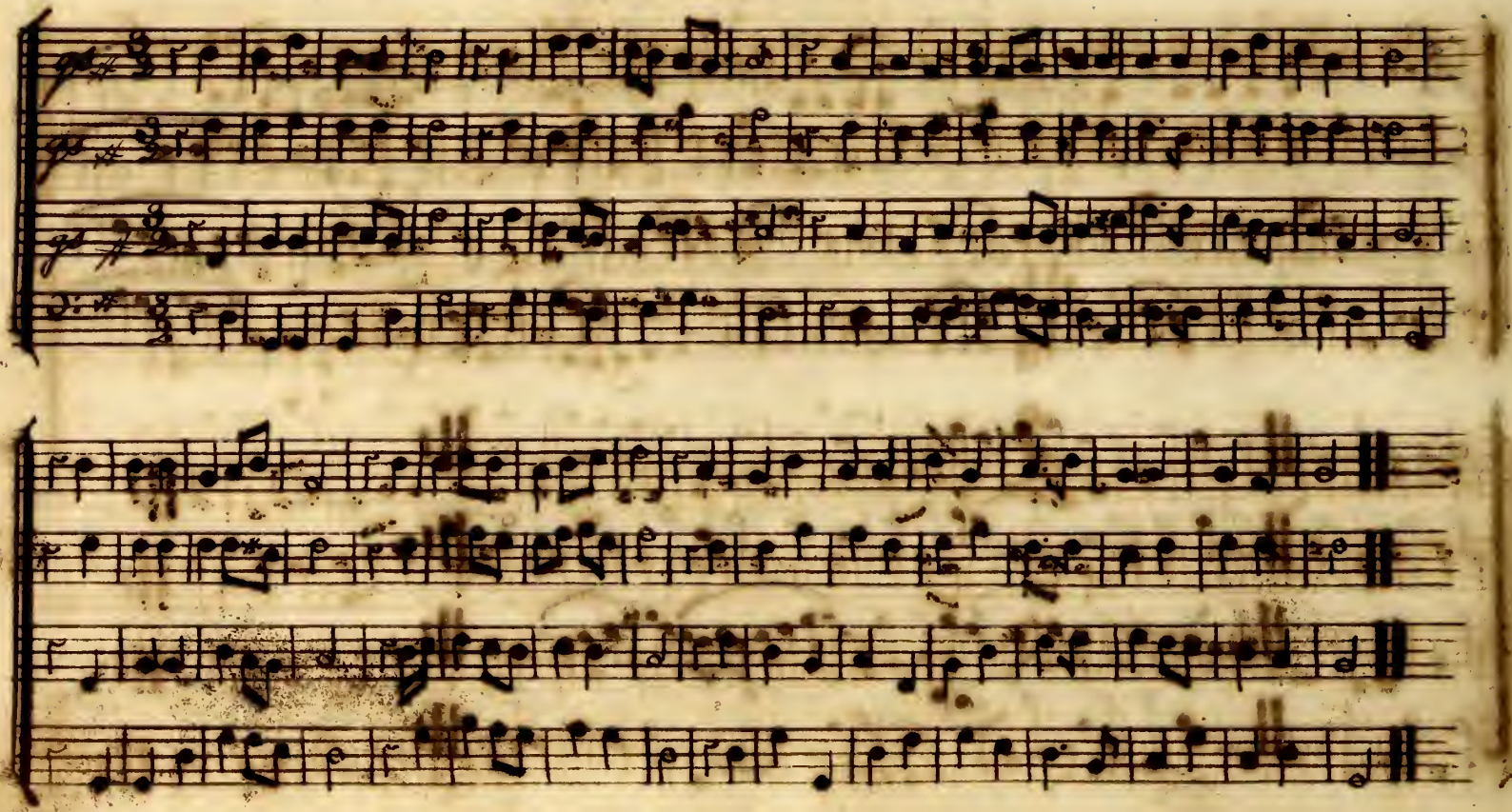


Burnham. C.M.

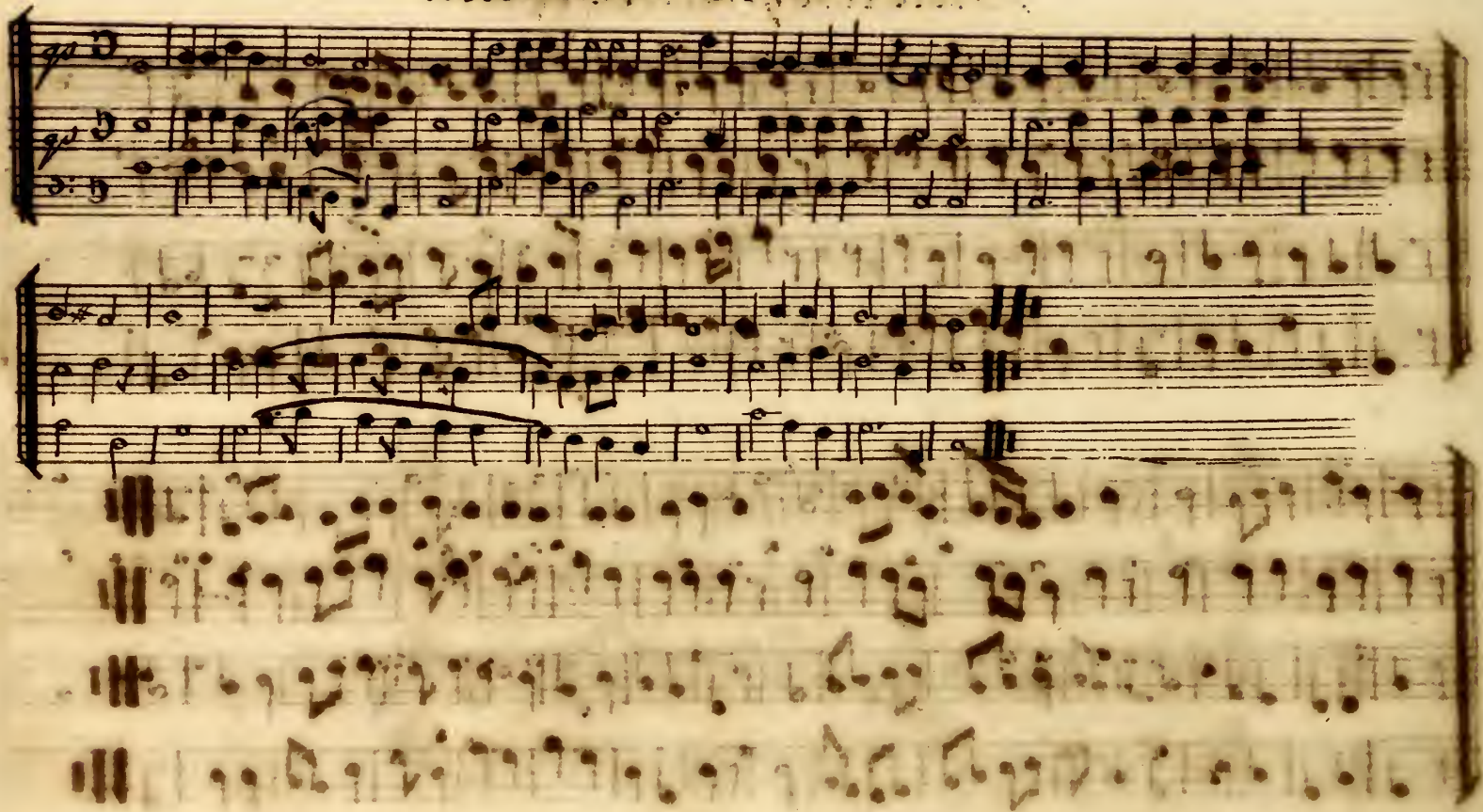
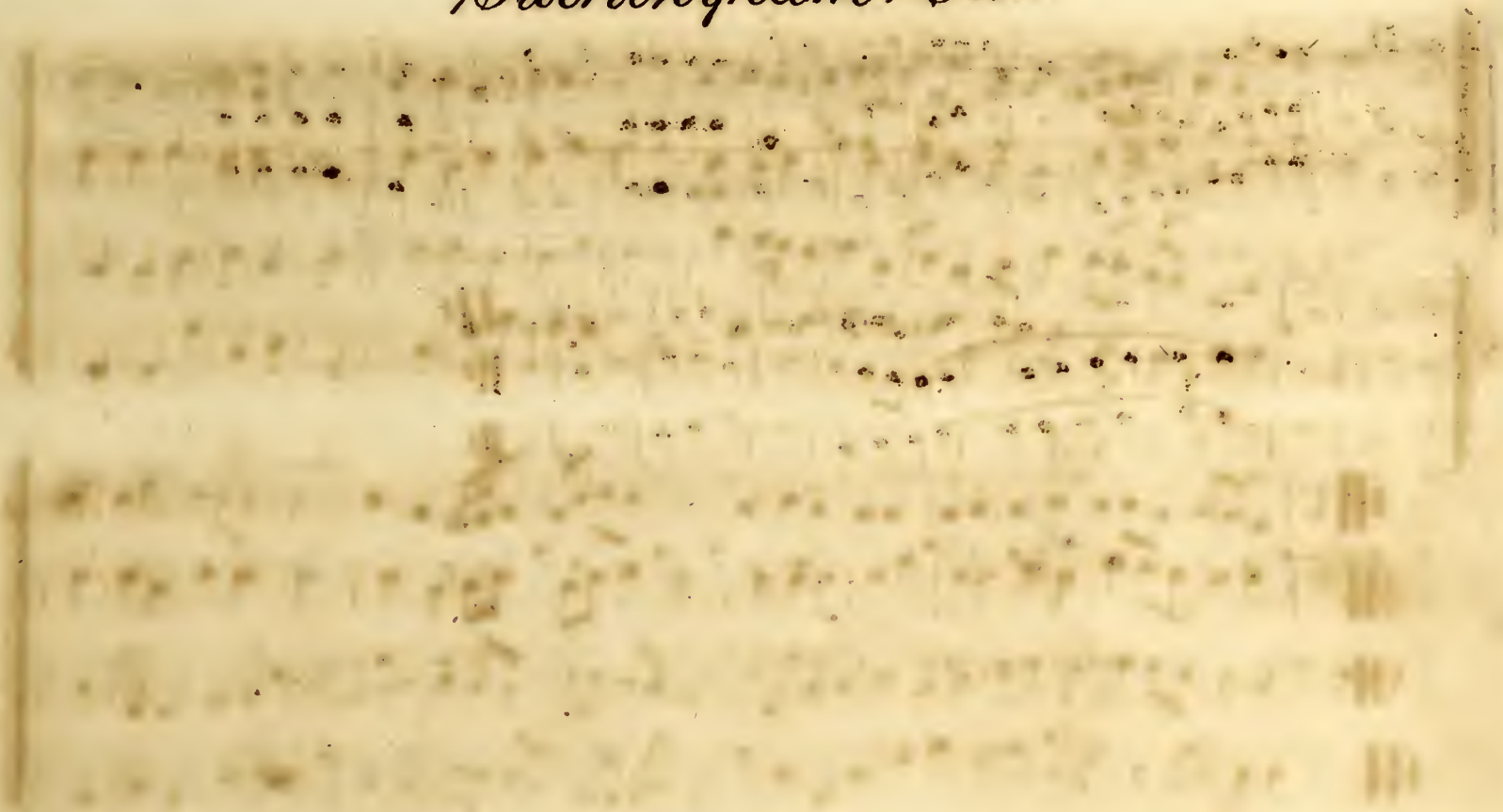
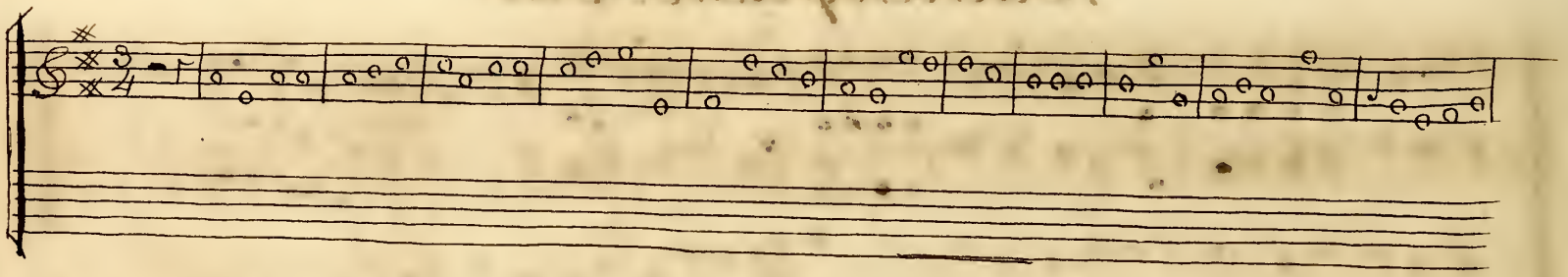
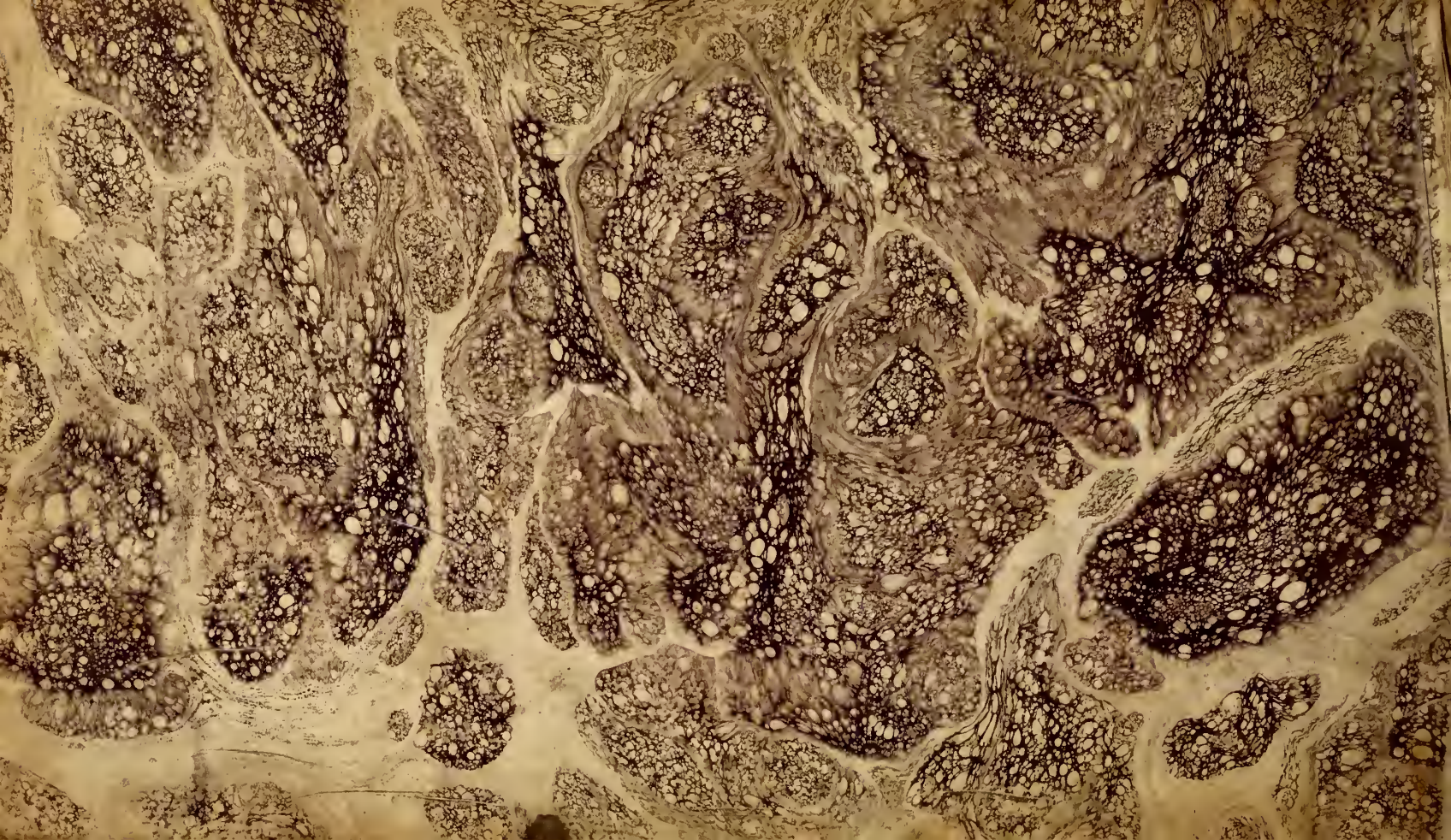
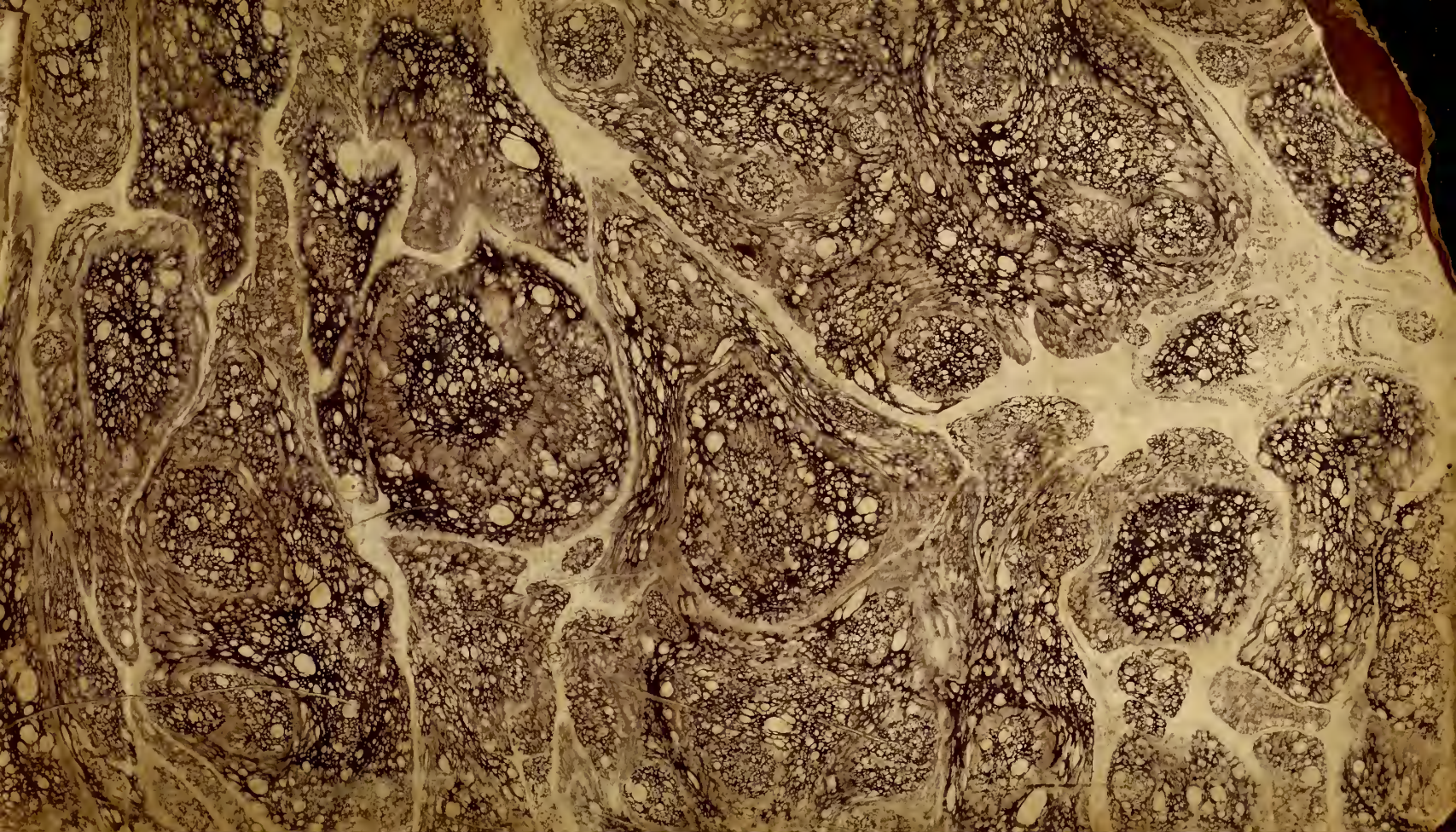
A. Williams.



Holborne. S.M.



Wiltshire. C.M.



Buckingham. Ch.