

THE
COLUMBIAN HARMONIST:
IN TWO PARTS.

TO WHICH IS PREFIXED

A DISSERTATION UPON THE TRUE TASTE IN CHURCH MUSIC,

BY

TIMOTHY FLINT, A. M.

CINCINNATI:

PUBLISHED BY COLEMAN AND PHILLIPS.

Locker, Palmer & Reynolds, Printers.

1816.

PREFACE.

THE object of this selection is to supply the churches with a competent number of slow and solemn tunes, in unison with the spirit and design of worship. That such a compilation was needed, no person of piety and taste, who has been acquainted with the selections in common use, will deny.

Young people, whose taste is yet crude and uninformed, almost universally prefer the rapid and faging music of American composuists, to such airs as compose this selection. But, as their taste becomes more delicate, their relish more just, and their judgment better informed, music of the former class becomes cloying and insipid; and, having passed through the different grades of improvement, the feelings and the ear rest with the greatest delight on tunes like York, Querey, Old Hundred and Canterbury. To the pious these tunes come recommended by a higher claim. They sober and chastise, they impress and solemnize the mind. But we will not anticipate remarks, which are reserved for the Dissertation that follows.

The compiler, wishing to satisfy all, as far as he could in consistence with duty, found it difficult to decide between the conflicting claims of the patrons of this work. A part, to whose judgment he thought much deference was due, preferred that the impression should be in the old form of notes. Another, and a much larger proportion, were desirous of having the patent notes. The compiler fears, with the former class, that the patent notes tend to form superficial singers. It is one thing to be able to name the notes, and another and much

PREFACE.

more important one, to know their power. The attention which is requisite in order to read music in the old way, learns the beginner the power of the notes, and the intervals of sound between one note and another. But, patent notes were in general use in this quarter; the people were attached to them: and to amend the public taste, and introduce classical music, it was thought best to pay this deference to general opinion, and to adopt them.

He has endeavored still further to simplify this work. To his knowledge, there is no selection extant, which has gone upon the plain and obvious principle, which pervades other elementary works, to begin with the most simple and easy tunes, and to advance gradually towards the more difficult. It is as common to find the most difficult tunes at the commencement, as at the end of the book: and both the pupil and the master are perplexed by the continual change of keys. To obviate this defect, the compiler has divided this work into two parts. The first commences with the easiest natural tunes; and advances to easy tunes, first with one, then with two, three and four sharps; and in the same manner with the flats. Thus all the tunes of one key and one class are laid together. When the learner has thus been led in the easiest manner through a suitable variety of plain, congregational tunes, and may be supposed capable of a higher effort, to excite him to that effort, the second part is added, in which there are a few admirable, and more difficult pieces.

In conformity to his general plan of rendering the work easy, the adagio and largo modes of time have, in most instances, been relinquished, and the allegro substituted. The counter tenor stave has also been generally adopted, instead of the counter cliff.

To the patrons of this work, and especially to one friend, whose benevolent exertions assisted him in the selection, he returns his sincerest thanks. None, but those who have made the attempt, know how difficult it is to satisfy all. The compiler has had a higher aim;

PREFACE.

v

an effort to benefit the church, and discharge his duty. He now leaves the work with the serious and the candid, and humbly dedicates it to the service of Him

“ Whose eye is on the heart ;
“ Whose frown can disappoint the proudest strain ;
“ Whose approbation prosper even mine.”

A DISSERTATION

UPON THE TRUE TASTE IN CHURCH MUSIC.

IN tracing the progress of the fine arts, immediately after those improvements indispensably necessary to subsistence, we find man solacing and cheering his heart with music. It was needed to sooth the unavoidable sorrows of a pilgrimage, which sin had rendered dreary and sad. The sacred historian first introduces us to the father of shepherds, and the scenes and employments of pastoral life. In a mild clime, under a clear sky, in the full view of the open volume of nature, under the covert of a grove by day, or contemplating the glowing canopy above by night, it was natural and instructive for shepherds, while watching their flocks, to open their ears to the harmonies of nature, to raise their hearts towards the Author of nature, and express their emotions in a hymn of praise. If their own hearts and imaginations had not dictated it, the nightingale in her wood, or the other singing birds in their branches, would have set the example of melody and praise. The wife, the children, joining their softer and higher tones to the graver melody of the husband and father, would suggest the first idea of harmony, or a complication of melodies. Imagination, kindled by these simple essays, catching the sighing of the breeze among the branches, or the breathing of the gale upon the lengthened cord, proceeded to the invention of instruments. Next to the father of shepherds, holy scripture refers us to Jubal, the patriarch of music, and the father of them "that handle the organ and the harp."

That music thus took place of all improvements but those of a shepherd's life, proves that it is congenial to the mind and the heart of man. And no nation, or tribe, has been found so barbarous and rude, as not to have made some attempts at harmony. Even in our own wilderness, where, perhaps, man has appeared in his

DISSERTATION.

rudest character, our mountains had echoed with the war and the death song, ages before our forests had been trodden by civilized man. In every age, and in every country, we find music advancing before all discoveries but those dictated by the most absolute necessity. We find music making a constituent part of their worship, the pomp of their solemnities, and the gayety of their festivals.

Thus, a taste for music is no factitious principle; and he, who feels not music, and has it not in his soul, has, probably, at some period done violence to his own nature, and with his own hand shut up one of the sources of the purest and sublimest pleasure. In the universal propensity to music, then, in its powerful influence upon the passions and the heart, in the relation it bears to religion, as the handmaid of devotion, we see the importance of cultivating this natural taste for music, which is so universal. For though discipline and instruction may not be able to create a taste for music, where it is not, the racy and sour grape of the wilderness differs not more from the clusters of Italy, than the rude efforts of natural taste from the harmony that results from discipline and cultivation. And, so far as we have authentic tradition, we may graduate the scale of general improvement in all ages and countries by the progress of their music.

Invention, following the order of nature, produced different kinds of music, of a character corresponding to their intention. One kind was slow, articulate and solemn, and appropriated to the worship of the Divinity. Another kind was martial, and intended to brace the nerves, invigorate the mind, and excite the fearlessness and the ardor of patriotism. Another kind was pastoral, and breathed an unhallowed and voluptuous flame. Another kind was the music of hilarity, and appropriated to mirth and festivity. These divisions of music, according to the object and intention, more or less discriminated and perfect, in every age and country, prove to us a leading truth, that we have in view, that there is a strain and a character in music adapted to a certain end; of which end the composuist ought never for a moment to lose sight.

All ancient story is full of the wonders and the perfection of Grecian music. The Greeks boast their Orpheus, softening even tigers, and drawing them after him by his music. They describe him descending to the shades, and by the plaintiveness of his melody forcing "iron tears down Pluto's cheek." It is ours to assert the superior harmony and effect of that music, whose object is to elevate the affections towards God. We vindicate the superior claims of that music, which is the handmaid of religion; and to all the fabulous achievements in music of ancient and pagan time, we will oppose the real triumphs of the "sweet singer of Israel,"

whose simple and chastened strain, accompanied with his harp, was always consecrated to his God ; a music which always elevated and softened every heart within its influence, charming even the "friend of melancholy, Saul." To Orpheus, Linus, and Tiresios, and their fabulous exploits ; to the blind bard, to whom "was accorded good and ill, from whom sight was taken, and the deficiency made up by the sweetness of his song," we will still oppose the "sweet psalmist of Israel," tranquilly meditating his religious song beside "cool streams and still waters," and preparing himself, and those who heard the strain, with solemn composure and humble trust, to walk through "the valley of the shadow of death." Let the composuist of sacred music drink from the simplicity and sweetness of this ancient fountain, and let every flighty air, not comporting with the design of sacred music, be laid aside.

Sacred music should have in view a nobler object than to exhilarate the animal spirits, or kindle those passions which rest in the gratifications of sense. It should strike a graver key ; it should harp a deeper string, and produce a severer harmony. The imagination and the passions are but too easily excited. The labor and the effort is to chastise them, to nerve the frame and confirm the heart for christian self denial. To this great and holy end both the composuist and the performer of sacred music should bend all his efforts, and on this result fix a single eye. The heart may be softened to voluptuousness, and not with the influences of religion ; an excitement of the feelings may be effected, which comports rather with unseasonable mirth, than the cheerful hopes of immortality.

It is, chiefly, because this end is not kept in view, that we object against a species of music, much more elegant and polished, than that which has been prevalent in this country. We refer to the music of the Roman Catholic church. The whole worship of that church being intended to strike the eye and the senses, by the view of a splendid temple, gorgeous dresses, a pompous form of worship, and prayers and praises chaunted in an unknown tongue, and with deep intonation of voice ; the music, also, is designed to aid the general effect. It has indeed a softness and a grandeur, which render it touching and impressive, and the effect is far superior to that of our merry American airs, which either cloy by their insipidity, or exhilarate to merriment. But, on the whole, it rather tends to thrill the senses, and awaken the passions, than to counsel the severe duties of a christian, self denial and taking the cross.

The reformation from Popery not only brought light and reason and liberty in its train ; it not only brought back religious faith to its proper standard, the scriptures ; but, in rejecting the gorgeous service of the Roman Catholic church, it brought a beautiful simplicity to its forms of worship, and a slow, chastened and reformed church music, to give a right tone to the feelings in the service of the Most High.

DISSERTATION.

Perhaps the best periods of church music were those that immediately followed the reformation. The reformed part of Germany in particular distinguished itself in the production of many solemn and excellent pieces of church music, which will continue to be admired, when flighty and fuging music shall all have passed away. The taste which then prevailed, and which, after a barbarous era in our music, begins to prevail in our country, was, we hesitate not to affirm, the true taste in church music. It was borne in mind, that it is far better that the feelings should not be excited, or the passions kindled at all, than to raise those which are unhallowed, and not in harmony with the grand design of public worship. Therefore, their music was slow and simple; it was grave, chaste and solemn; calculated to excite no passions, but love to God and the Redeemer; no purposes, but those of self denial, and to bend the neck to the yoke of the cross; no hopes, but those of immortality. At the same time, the music was so little complicated, and had so few slurs, or ties, to protract the words and distort the organs of speech, that "old men and maids, young men and children," provided only that their voices were clear, their perception of music just, and their hearts elevated towards God, could join in that part of worship, and swell the chorus of praise.

A taste for music of this kind gave birth to those solemn and impressive airs which, in purer and better days, added excitement to the devotions and praises of our fathers' fathers. There was in these nothing discordant with the gravity of devotion, nothing discordant with that severe strain of the gospel, which, instead of kindling the unhallowed passions, would repress and destroy them. There was nothing but what counselled renunciation of the world, and to give up every thing for God.

So true are these strains to the emotions of a pious heart, that the moment they are struck, such a heart responds to their adaptedness to the services of the sanctuary. This was the music which the pilgrims brought with them, when they fled for liberty of conscience to the western wilds. This is the music which generally meets the feelings of aged christians, soon to join in the perfect "song of Moses and the Lamb." But in a day of innovation and experiment, young and gay men, novices in the art, and their fancies and memories stored with merry airs and marches, leagued their exertions, and produced a memorable and very different era in church music. Innumerable composuists, scarcely versed in the first principles of psalmody, sprung up on every side. The press groaned under the burden of their ponderous productions, and of "making music books there was no end." To copy the air of a march, or a song, in the middle of the tune to have one part fall in

DISSERTATION.

after another, and have four divisions of the choir repeating different forms of words at the same time, and thus produce a Babel-confusion; and to render the tune cloying, by making every chord in it a full fifth, or an octave, was the grand design.

We admit, that all the music of our country has not been of this stamp. We are slow to believe that the western world cannot give birth to as much taste and genius as the eastern. Set us on the right track, give us motive and an object, and there is no degree of improvement, in any art, or science, to which our countrymen may not aspire. Wherever our masters of music have formed themselves on the sublime models of true taste, their productions have been excellent, and worthy of being retained. Unhappily, there have been but very few instances of the kind. Some prevailing fashion generally rules the age. The models of our music were almost universally faulty in the extreme. Few had the courage to emancipate themselves from the thralldom of the prevailing fashion. Flighty and fugging music became the common taste. Books of another stamp could not be sold; and all our collections of music were moulded in one form. The simple and solemn airs of the reformation were banished, and in their place we had a music, certainly not sacred, and yet we hardly dared call it profane. The composuist, it should seem, must have had in memory some march, or merry air that guides the dance. The time is altered, and the note, perhaps, prolonged, but the general air and movement preserved, and lo! it moved in a psalm of praise. The choir hurried with infinite volubility of note through the piece. The unconscious youth wondered at the charm, that refreshed in his remembrance in the sanctuary on the Sabbath the carouse and the festivity of the past week, and loved the music the more cordially for these delightful associations. Its furious pace accorded with his ardour and impetuosity. Its repeated fugues seemed to propose a race and a prize to him, who, advancing before the rest, should first reach the goal. The ear, meanwhile, was struck with the jargon of different words, all heard at the same time. The result, beyond doubt, in too many instances, was such feelings and such associations as were by no means in accordance with the duties of the sanctuary.

When this music, so dear to the feelings of untutored youth, had once gained undisputed possession of our churches, it was seen that it would be no easy task to expel it. To attempt this, was to encounter the decided prepossessions of a great portion of the young, who generally lead in the duties of the sanctuary. It was to question the validity of a claim, which is considered three points in the law, undisputed possession. To attempt it, was to assail the strict alliance of ignorance and prejudice. Many excellent collections of European music were from time to time issued. But, not falling in with the prevailing taste, they remained on the hands

of the publishers. Serious and judicious compilers strove to force a better taste upon the public, by inserting with some good music a greater proportion of that which was bad, in order that the latter might carry the former with it. Many compilations of this stamp have been issued, and are still issuing. Such compilations have too often failed in their end. The bad only has been selected and learned, and the good entirely passed by. Men of piety and cultivated taste, who loved to see Zion in all her attractions, mourned over this evil, and prepared themselves to struggle for a complete redress. Kindred societies sprung up through the greater portion of New England, where church music is most cultivated, at the same time, and animated by one spirit. These societies combined those characters, and that kind of talent, which had the greatest influence upon the public taste. They pledged themselves, in the selections of music which they published or patronized, to give no quarter to trifling and fugging music. They met and performed publicly, and gave the public a taste of the effect of such tunes as Quercy, and Old Hundred, and Canterbury, when properly performed. In many instances, these performances were closed with that sublimest and most perfect effort of harmony, "Te Deum."

The clamors of prejudice were hushed far sooner than reasonable expectation could have promised. They soon reapt of the fruit of their labors. A more chastened and correct taste began to prevail. The rapid and merry airs of incompetent composuists fled. The slow and solemn tunes of the great masters of music of old time resumed their reign. Luther, and Pleyel, and Handel, and Arne, and Arnold, and Boyce, and Madan, and Purcel, once more furnished us music for our songs of praise. Every individual, who contributed little or much to the prevalence of this taste, deserves well of the religious community, and is entitled to the gratitude of every worshipper of God.

The population and improvement of the western country are rapidly advancing. Towns and villages, and the spires of frequent temples, we joyfully anticipate, will in a few years emerge from the wilderness, and gladden the whole region from the river to the lake. These temples will be vocal with the praises of the Most High. Let the inhabitants strive with a laudable anxiety to bring early to their embryo institutions, both civil and sacred, correct principles, and a just taste. We would call on those who teach, and who practise psalmody, to remember, that they ought to have a still nobler end in view, than the mere gratification of the ear with pleasant sounds. It is theirs to furnish one of the most interesting and delightful parts of public worship. If it were necessary, as one of the wisest heathens has said, in order to be an accomplished orator, it was requisite to be a good man, how much more necessary that they, who are to be the means of elevating the

devotion of others, should have their own hearts consecrated to the service of Him whose praises they sing. There is, in fact, a sensibility, a pathos and effect in that music which is dictated by a heart softened by the influences of religion, and warmed with love to God, which can arise from no other source. There is no counterfeiting that manner which results from ardent feeling. A religious choir, other circumstances being equal, always produces the most affecting music. To a susceptible mind, no spectacle is more imposing, none has a more salutary and delightful effect, than to see and hear a religious choir, well disciplined, numerous, respectable and solemn, their views all directed toward that happy country, where the harmony admits no jar, or discord, perform their part of divine service.—The first and most indispensable requisite, then, in order to good singing, is to have feelings attuned to the praises of God, a heart open to the inspiration of religion, and the soul purified and gladdened with the sublime hope of immortality. The second requisite to good church music, in our judgment, is perfect simplicity of manner. We suppose the previous necessity of a clear voice, and a just perception of music, or what is commonly called an ear for it. Affectation and conceit, every where despicable, are peculiarly so in the performance of church music. Let the affected quaver of a grace, for which the composuist made no provision, be banished to its proper place, the theatre. The part ought always to be sung in a simple, natural and unaffected manner, with spirit, with distinct, clear and just articulation, and without any attempts at mending the work of the composuist.

An essential requisite to good singing, unless the import of the words evidently determine otherwise, is slowness. There are but few churches, even where the improved church music is introduced, in which sufficient attention is paid to this great point. There is, we know, a slowness which tires the hearer, which results from a want of spirit, and which drags slowly along the piece. There is a distinctness and a slowness, also, the effect of spirit, tempered by rule and by discretion; and, wherever it is practised, it will be found to be one of the primitive ornaments of church music. We can hardly conceive of music, that can produce those grand effects, which we have felt, that music is capable of producing, where the movement is so quick, that the moment the ear has caught a strain that delights and is full of harmony, that moment it perishes from the ear, and fades from the memory, driven out by a flying succession of new sounds. The strain of Philomel is prolonged and slow, and her favorite notes protracted to extreme length; while the ordinary songsters of our wood soon satiate and tire the ear with their merry and voluble tune. All who have tasted the pleasure that results from good music, know how high and how pure a satisfaction it imparts. Let the tune be of the proper character; let the manner be slow, simple and spirited, the result of taste and genius; let the performance be free from all affectation; let it arise from a strong conception of the import of the words that are sung, and from a heart elevated by the best of all affections, and the sublimest of all hopes; let the theme be religion, and that music is produced, so beautifully described by the "voice of Cona," "like the memory of joys that are past, pleasing and mournful to the soul."

DISSERTATION.

We are not ready to affirm all that the great master of the drama hath said, respecting the man "that hath not music in his soul." But we admit that it would give an unfavorable impression of any man, to hear that he had no kind of taste or feeling for music. How can a heart respond to pleasant sounds, that is selfish and cruel, that is seared and polluted by sin? How can that heart enter into the calm and serenity which music inspires, that is for ever agitated by the clamor of furious and contending passions? What desire can he have to swell the anthems of the happy above, who has no relish for songs of praise in the temple of God below?

We earnestly exhort the young, then, who would become proficient in the divine art of singing the praises of God, to open their souls to the ennobling hopes and the softening influences of religion. Cultivate your taste for music, as you should all your other powers, that you may the more effectually advance the interests of your God and Redeemer. Assiduously discipline and cultivate your taste, and pray, that it may be sanctified; and that you may be the instrument of awaking the same pleasing and pious emotions in the breasts of others that you feel in your own. Above all, avoid sin. It hardens the heart. It sears the conscience. It stupifies the perceptions. It benumbs the sensibilities. Give yourself up to the dominion of sin, and you shut up this, as well as all other sources of true pleasure. Indulge in an habitual course of sin, and all that can be said respecting the delights of music will fall on your heavy ear like extravagant fiction. Your heart will not reply to that beautiful eulogium of music by Armstrong:

"There is a charm, a power, that sways the breast;
Bids every passion revel, or be still;
Inspires with rage, or all your care dissolves;
Can sooth distraction, and almost despair.
That power is music.

And he the muse's laurel justly shares,
A poet he, and touch'd with heaven's own fire,
Who with bold rage, or solemn pomp of sounds,
Now tender, plaintive, sweet-almost to pain,

"In love dissolves you; now in sprightly strains
Breathes a gay rapture through your thrilling breast;
Or melts the heart with airs divinely sad;
Or wakes to horror the tremendous strings.
Such was the bard, whose heavenly strain of old,
Appeas'd the friend of melancholy, Saul.
Such was, if old and heathen fame say true,
The man, who bade the Theban domes ascend,
And tam'd the savage nations with his song.

"And such the Thracian, whose melodious lyre,
Tun'd to soft woe, made all the mountains weep;
Sooth'd even the inexorable powers of hell,
And half redeemed his lost Eurydice.
Music exalts each joy; allays each grief;
Expels diseases; softens every pain;
Subdues the rage of poison, and the plague:
And hence the wise of ancient time ador'd
One power of physic, melody and song."

Adagio, (or *Ado.*) slow.
Affettuoso, or *Con Affetto*, tenderly.
Allegretto, a little brisk.
Allegro, (or *Allo.*) brisk.
Allegro ma non troppo, brisk, but not too fast.
Alto, or *Altus*, the Contra Tenor.
Andante, distinct, exact.
Andantino, very exact and slow.
Amoroso, see *affettuoso*.
Anthem, a portion of Scripture set to Music.
Bis. signifies a repeat.
Cadences are closes in Music, similar in effect to stops in reading.
Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

Canon, a regular and exact fuge, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one stave, a second begins, then a third, in like manner, and so of the rest.
Canto, or *Cantus*, the Treble.
Capella, a chapel or church, as *Alla Capella*, in church style.
Chorus, full, all the voices.
Con, as *Con Spirito*, with spirit.
Crescendo, (or *Cres.*) to swell the sound.
Con Lamento, in a melancholy style.
Da Capo, (or *D. C.*) to repeat and conclude with the first part.
Diminuendo, to diminish the sound.

Dolce, sweet and soft.
Duo, *Duetto*, for two voices or instruments.
Del Signo, (or *D. S.*) from the sign.
E, and, as *Moderato e Maestoso*, moderate and majestic.
Fagotto, the Bassoon part.
Fine, the end of a piece or book.
Forte, (or *For.*) loud.
Fortissimo, (or *F. F.*) very loud.
Fuga, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.
Grazioso, gracefully, with taste.
Grave, the slowest time.
Larghetto, pretty slow.
Largo, *Lentement* or *Lento*, very slow.

DICTIONARY OF MUSICAL TERMS.

Ligature, a slur.

Masstoso, slow, firm, and bold.

Moderato, moderately.

Mottetto, a kind of Latin Anthem.

Mezzo, moderately, rather, as *Mezzo Forte*, moderately loud, *Mezzo Piano*, rather soft.

Organo, the Organ part.

Piano, (or *Pia*) soft.

Piu, prefixed to another word, increases its force.

Poco, the contrary of *Piu*.

Presto, quick.

Prestissimo, very quick.

Primo, the first part.

Pianissimo, (*Pianis* or *P. P.*) very soft.

Pomposo, in a grand or pompous style.

Recitative, kind of musical recitation between speaking and singing.

Ritornello, see symphony.

Seconda, the second part.

Semi Chorus, half the voices.

Siciliano, a slow, graceful movement in Compound Time.

Solo, for a single voice or instrument.

Soprano, the Treble.

Spiritoso, or *Con Spirito*, with spirit.

Staccato, very distinct and pointed.

Sotto Voce, middling strength of voice.

Symphony, a passage for instruments.

Tempo, time; as, *À Tempo*, or *Tempo Giusto*, in true time, &c.

Trio, a piece in three parts.

Tempo di Marcia.

Tatto, when all join after a solo.

Thorough Bass, the instrumental Bass, with figures for the Organ.

Verse, one voice to a part.

Vivace, with life and spirit.

Volti Subito, turn over quick.

INTRODUCTION TO THE RULES.

MUSIC is divided into melody and harmony. Melody is a succession of simple sounds. Harmony is a combination of chords. The notes of the scale are seven, marked by the seven letters A, B, C, D, E, F, G. As the notes ascend or descend beyond these, they are repeated again.

THE GAMUT OR SCALE OF MUSIC.

<i>For Bass.</i>	<i>For Tenor, Counter & Treble.</i>	<i>For Counter.</i>
Space above	Space above	Space above
Fifth Line	Fifth Line	Fifth Line
Fourth Space	Fourth Space	Fourth Space
Fourth Line	Fourth Line	Fourth Line
Third Space	Third Space	Third Space
Third Line	Third Line	Third Line
Second Space	Second Space	Second Space
Second Line	Second Line	Second Line
First Space	First Space	First Space
First Line	First Line	First Line
Space below	Space below	Space below
B	G O Sol	A
A	F O Faw	G O Sol
G O Sol	E O Law	F O Faw
F O Faw	D O Sol	E O Law
E O Law	C O Faw	D O Sol
D O Sol	B O Mi	C O Faw
C O Faw	A O Law	B O Mi
B O Mi	G O Sol	A O Law
A O Law	F	G O Sol
G O Sol	E	F
F	D	E

INTRODUCTION.

MUSICAL CHARACTERS EXPLAINED.

Examples.

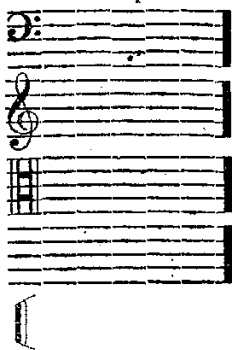
The *Bass Cliff* is placed on the fourth line, and called the *F Cliff*, and is used only in Bass.

The *Tenor and Treble Cliff* is placed on the second line, and called the *G Cliff*, and is used in Tenor and Treble, and in Counter.

The *Counter Cliff* is placed on the third line, and called the *C Cliff*, and is used in Counter.

A *Staff* is five lines with their spaces, whereon notes and other characters are written.

A *Brace* shows how many parts are sung together.



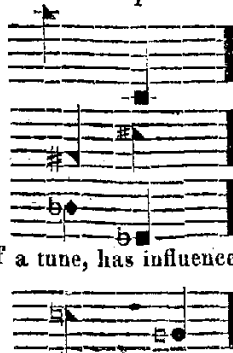
Ledger Lines — are used when notes ascend or descend beyond the staff.

A *Sharp* set before a note raises it one semitone.

A *Flat* set before a note sinks it one semitone.

Either a *Sharp* or *Flat* set at the beginning of a tune, has influence through it, unless contradicted by a natural.

A *Natural* restores a note, made flat or sharp, to its primitive sound.

Examples.

INTRODUCTION.

Observe, that Sharps, Flats and Naturals affect the sound of no letters but those on which they are set.

A *Repeat* shows what part of a tune is to be sung over again.

Figures 1 2 signify that the note under 1 is to be sung before repeating, and the note under 2 at repeating; if tied, both are to be sung.

A *Slur* shows what notes are sung to one syllable; but when the notes are tied at the bottom the slur is unnecessary.

Staccato Marks should be performed distinctly; when dots are introduced, they must be sung soft and distinct.

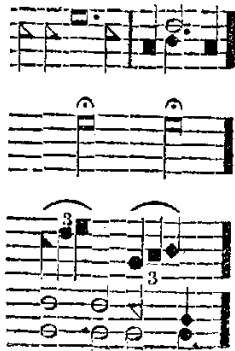


A *Point of Addition* adds to a note one half its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.

A *Hold* signifies that the note, over which it is set, may be continued at the pleasure of the performer.

A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.

Choosing Notes are placed in a direct line, one above another, either of which, or both, may be sung.



INTRODUCTION.

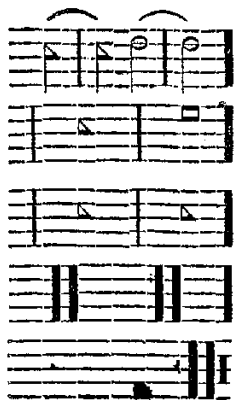
A *Ligature* or *Tie* comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.

A *Single Bar* divides the time according to the measure note.

A *Measure Note* is that which fills a bar.

A *Double Bar* shows the end of a strain.

A *Close* shows the end of a tune.



Names and Proportions of the Notes and Rests.

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes						
Rests						

Two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers, are equal to one semibreve.

OF TIME.

There are three divisions of Time, Common, Triple and Compound. COMMON TIME is measured by even numbers, as 2, 4, &c. and has four Marks.


The *First Mark* has a Semibreve for its measure note, and is performed in four seconds; accented on the first and third part of the bar, and thus beaten :

INTRODUCTION.

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the heel of the hand,
- 4th. Raise the ends of the fingers, which completes the bar.

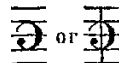



Example.

dduu
1234
dd uu
13 34
d d u u
1 2 3 4

The *Second Mark*  has a Semibreve for its measure note, and is performed a fourth faster; accented and beaten as in the first.

Example.


[Similar to the one given above.]

The *Third Mark*  has a Semibreve for its measure note, and is performed in  or  two seconds; accented on the first part of the bar, and is  beaten thus:

- 1st. Let the ends of the fingers fall,
- 2d. Raise the ends of the fingers, which completes the bar.

Example.

du
12
d u
1 2
d u
1 2

The *Fourth Mark*  has a Minim for its measure note, and is performed one fourth faster than the third; also accented and beaten as in the preceding Mark.

INTRODUCTION.

Example.

du d u d u

12 1 2 1 2

Note.—The First Mark has four beats in a bar.
 The Second Mark has four beats in a bar.
 The Third Mark has two beats in a bar.
 The Fourth Mark has two beats in a bar.

TRIPLE TIME is measured by odd numbers, as 3, &c. and has three Marks, which are all beaten in the same manner, thus :

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the ends of the fingers, which completes the bar.

The *First Mark* $\frac{3}{2}$ called *three to two*, has a pointed Semibreve for its measure note. Three Minims fill a bar, or six Crotchets, &c. accented on the 1st, 2 and faintly on the third parts of the bar; each Minim to be sounded in a second of time.

Example.

ddu d u d u

123 1 2 3 1 2 3

The *Second Mark* $\frac{3}{4}$ called *three from four*, has a pointed Minim for its measure note. Three Crotchets, or six Quavers fill a bar, accented as in the 1st $\frac{3}{4}$ Mark, and performed one-fourth faster.

Example.

Musical notation in 3/4 time. The staff shows a sequence of notes: two eighth notes (d, d), a quarter note (u), a quarter note (d), a quarter note (d), and a quarter note (u). Below the staff are the syllables and fingerings: ddu (123), d d u (1 2 3), d d u (1 2 3).

The *Third Mark* $\frac{3}{8}$ called *three from eight*, has a pointed Crotchet for its measure note. Three Quavers, or six Semiquavers fill a bar; accented as in the first Mark, and performed about one quarter faster than the second.

Example.

Musical notation in 3/8 time. The staff shows a sequence of notes: two eighth notes (d, d), a quarter note (u), a quarter note (d), a quarter note (d), and a quarter note (u). Below the staff are the syllables and fingerings: ddu (123), d d u (1 2 3), d d u (1 2 3).

COMPOUND TIME has two Marks.

The *First Mark* $\frac{6}{4}$ called *six to four*, has either two pointed Minims, two Minims $\frac{6}{4}$ and two Crotchets, or six Crotchets in a bar; three sung with the hand down, and three with it up, in the time of two seconds, accented on the first and third part.

Example.

Musical notation in 6/4 time. The staff shows a sequence of notes: a dotted half note (d), a dotted half note (u), a dotted half note (d), and a dotted half note (u). Below the staff are the syllables and fingerings: d u (1 2), d u (1 2), d u (1 2).

The *Second Mark* $\frac{6}{8}$ called *six from eight*, has either two pointed Crotchets, two Crotchets and two Quavers, or six Quavers in a bar; two beats, one down and one up, and performed one fourth faster. Accented as before.

Example.

d u d u d u
 1 2 1 2 1 2

The figures refer to the number of beats in a bar; the letters *d* and *u* for up and down beats.

NOTE.—*Sacred Music*, under the two preceding *Marks*, should never be sung in a rapid manner, for that destroys all solemnity; and is also lately inconsistent with that kind of movement required when set to sacred subjects. The mathematical difference between the foregoing *Marks* of Time, is here omitted. The performing of Music slower or faster, in the different *Marks*, is left to directive terms, in general use, and to the judgment of the performer.

OF THE KEYS.

There are two: the Major or Sharp Key; and the Minor or Flat Key.

The natural place of Mi is in		B	
If F be sharp Mi is in	F	If B be flat Mi is in	E
If F and C be sharp Mi is in	C	If B and E be flat Mi is in	A
If F, C and G be sharp Mi is in	G	If B, E & A be flat Mi is in	D
If F, C, G & D be sharp Mi is in	D	If B, E, A & D be flat Mi is in	G

GENERAL REMARKS.

These rules ought to be perfectly committed to memory. Learners in these days are apt to be superficial. Teachers ought not to allow their pupils to sing tunes, until they are well grounded in the principles of music. The articulation should be as distinct as possible. It is barbarous to intermix reading and singing. But at once for that spirited slowness which is the prime ornament of good singing, and

INTRODUCTION.

XXV

and to enable the singer and the hearer to feel the force of the words, there ought to be a considerable hold at the end of every line. This grace, properly marked, adds greatly to the beauty of the music. The pronunciation ought to be unaffected, and according to the practice of the best speakers. But graces, and ornaments, such as holds, trills, appoggiatures, transitions, &c. cannot be learned by rules: they must result from the example of the teacher, from taste and experience in singing.

LESSON FOR TUNING THE VOICE.

ASCENDING.

DESCENDING.

Thirds.

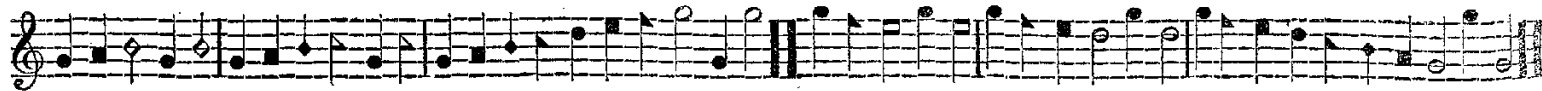
Fourths.

Eighths.

Thirds.

Fourths.

Eighths.



INDEX.

<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>
Abbington - - -	51	Castle Street - - -	40	Enfield - - -	106	Hymn Second - - -	158
Archdale - - -	135	Cheshunt - - -	175	Finedon - - -	54	——— Third - - -	194
Armley - - -	20	China - - -	75	Funeral Hymn - - -	64	Irish - - -	52
Aruheim - - -	75	Christmas - - -	38	——— Thought - - -	41	Jordan - - -	100
Bangor - - -	108	Clark's Hymn - - -	5	German - - -	114	Kendall - - -	167
Bath - - -	30	Colechester New - - -	74	Germany - - -	150	Kippis - - -	140
Bethesda - - -	56	Cookham - - -	61	Green's Hundredth - - -	93	Landaff - - -	148
Blendon - - -	72	Dalston - - -	142	Habakkuk - - -	171	Lebanon - - -	82
Brandywine - - -	68	Defence - - -	166	Hampton - - -	86	Little Marlborough - - -	14
Buckingham - - -	9	Denmark - - -	188	Helmsley - - -	66	Littleton - - -	197
Burford - - -	18	Dirge - - -	88	Hermon - - -	124	London New - - -	90
Cambridge - - -	199	Dorset - - -	132	Hotham - - -	162	Lorrain - - -	58
Canterbury - - -	151	Dresden - - -	134	Hymn to the Trinity - - -	53	Lydd - - -	84
Carthage - - -	156	Dunstan - - -	48	——— First - - -	151	Mansfield - - -	26

INDEX.

<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>
Marlborough	6	Pembroke	28	Stade	98	Walsal	116
Mear	50	Pleyel's Hymn	143	Stanes	7	Wantage	110
Morden	164	Plympton	42	Spring	146	Walworth	80
Moreton	19	Poland	104	St. Anne	70	Wareham	16
Moulines	32	Portugal	65	St. Helen	16	Waterford	24
Nantwich	144	Portuguese Hymn	94	St. James	71	Wells	109
Newark	118	Psalm 46th	112	St. Lawrence	36	Westford	44
New Carthage	160	—— 97th	152	St. Martin	102	Winchester	10
New Fiftieth	62	Putney	8	St. Michael	4	Windham	163
Newport	84	Querey	31	St. Thomas	92	Windsor	3
Northampton	22	Quincy	120	Sutton	131	Winter	130
Old Hundred	91	Redeeming Love	12	Tamworth	122	Worship or Evening Hymn	15
Paradise	78	Rondeau	123	Tilden	76	York	29
Paris	103	Sicilian Mariner's Hymn	111	Triumph	138		
Parma	96	Silver Street	27	Turin	126		

PART I.

1. Slow.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a melody with various note values (quarter, eighth, and sixteenth notes) and rests. There are several accidentals, including a sharp sign (#) on the upper staff. The system concludes with a double bar line.

My God, how many are my fears, How fast my foes increase! Their number, how it mul-ti - plies! How fa-tal to my peace!

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, featuring a melody with various note values and rests. There are several accidentals, including sharp signs (#) on the upper staff. The system concludes with a double bar line.

O praise ye the Lord, Prepare your glad voice, In their great Creator Let all men rejoice,

His praise in the great Assembly to sing; And heirs of salvation Be glad in their King.

Praise ye the Lord, let praise employ, In his own courts your songs of joy; The spacious firmament around Shall echo back the joyful sound.

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

Slow.

Soft.

Loud.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C.M.). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. The lower staff provides a bass line with notes G2, F2, E2, D2, and C2. The system concludes with a double bar line and repeat signs.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal di- a- dem, And crown him :||: :||: crown him Lord of all.

The second system of music continues the piece. It features two staves, treble and bass clef. The melody in the upper staff includes a trill on the note G4. The lower staff continues the bass line with notes G2, F2, E2, D2, and C2. The system ends with a double bar line and repeat signs.

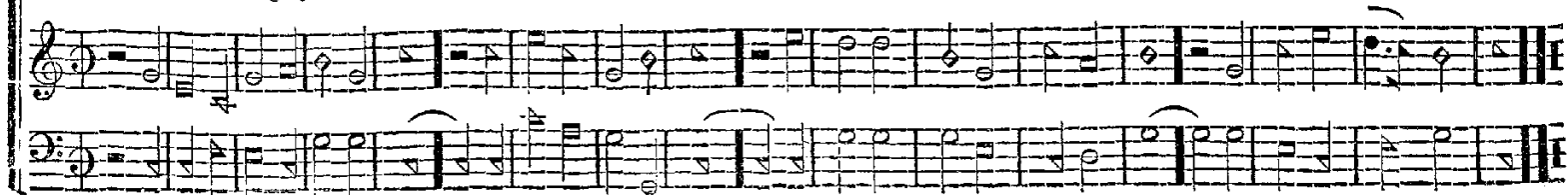
STANES. C. M.

A. Williams' Coll.

7



To thine Almighty arm we owe The triumphs of the day; Thy terrors, Lord, con- found the foe, And melt their strength a. way.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/2 time signature. It contains a melody of notes, including quarter, eighth, and sixteenth notes, with various accidentals (sharps and naturals) and rests. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of notes, including quarter and eighth notes, with rests.

Now let our mournful songs re- - cord The dying sorrows of our Lord, When he complain'd in tears of blood, Like one for- sa- ken of his God.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/2 time signature, continuing the melody from the first system. The lower staff is in bass clef with a 3/2 time signature, continuing the bass line from the first system. Both staves feature similar note values and accidentals as seen in the first system.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature. It contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef with a 3/2 time signature, providing a harmonic accompaniment with chords and single notes.

Help, Lord, for men of vir- tue fail, Re- li- gion lo- - ses ground; The sons of vi- - o- lence pre- vail, And treach- e- ries a- bound.

The second system of music also consists of two staves. The upper staff is in treble clef with a 3/2 time signature, continuing the melody from the first system. The lower staff is in bass clef with a 3/2 time signature, continuing the accompaniment. The music concludes with a double bar line.

H. 99.
Slow.

FUNERAL THOUGHT. C. M.

Smith. 41

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melody of quarter and eighth notes, with several accidentals (sharps and naturals) and a fermata over the final note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

Hark, from the tombs a mournful sound, My ears attend the cry: "Ye living men come view the ground, Where you must shortly lie."

The second system of musical notation also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line.

REDEEMING LOVE. 7s.

I. W. Lock Hos.

Soft.

Loud.

Angels, roll the stone a - - way, Death, give up thy might-ty prey! Death, give up thy mighty prey!

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style. The second staff continues the melody. The third staff is a bass line. The lyrics are written below the second staff. The music is marked 'Soft.' and 'Loud.'.

REDEEMING LOVE continued.

Soft.

Loud.

See! he ri-ses from the tomb, Shi-ning in im- - mor- tal bloom. Shi-ning in im- mor- tal bloom.

B

LITTLE MARLBOROUGH. S. M.

Williams' Coll.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a simple, hymn-like style with various note values and rests.

To God I lift my eyes, My trust is in his name; And they, whose hope on him re- lies, Shall ne- ver suffer shame.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues from the first system, ending with a double bar line.

WORSHIP, or EVENING HYMN. L. M.

J. Clark. 15

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities : Welcome, sweet sleep, that driv'st away The toils and follies of the day.

Great God, the heav'n's well order'd frame De- clares the glo- ry of thy name; Here thy rich works of won- der shine;

The image shows a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/4 time signature. The lyrics are written below the vocal staff. The music is in a simple, hymn-like style with a mix of eighth and quarter notes.

ST. HELEN'S continued.

A thousand star-ry beauties there, A thousand ra- diant marks ap- pear, Of bound- less pow'r and skill di- vine.

The musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves. The lyrics are written below the vocal staff. The music is in a common time signature and features a variety of note values and rests.

BURFORD. C. M.

H. Purcell.

Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In songs of glo-ry sing.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#). The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a fermata. The bass staff provides a harmonic accompaniment with a mix of quarter and eighth notes.

In robes of judgment, lo, he comes, Shakes the wide earth, & cleaves the tombs! Before him burns devouring fire, The mountains melt, the seas retire.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both in 3/2 time. The melody in the treble staff continues with similar rhythmic patterns as the first system, including beamed eighth notes and fermatas. The bass staff continues with its accompaniment, featuring some chords and rests.

ARMLEY. L. M.

T. Williams' Coll.

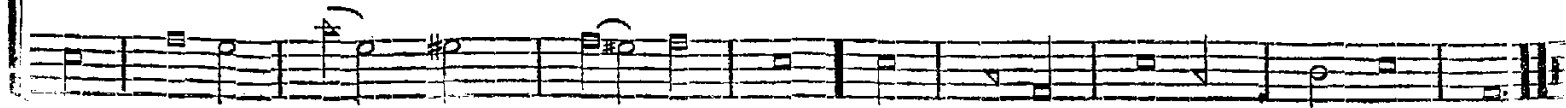
Thou, whom my soul ad-mires a-b-o-ve All earth-ly joy, and heav'n-ly love,

ARMLEY continued.

31



Tell me, dear Shep-herd, let me know Where do thy sweet-est pas-tures grow.





Come, ye that love the Lord, And let your joys be known, Join in a song of sweet accord, While ye surround his throne.



NORTHAMPTON continued.

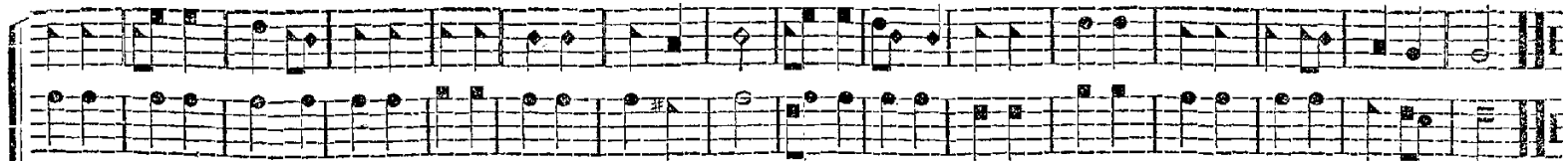
Let those refuse to sing, Who never knew our God; But servants of the heav'nly king, May speak their joys a- broad.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides accompaniment with quarter notes G2, F2, E2, and D2.

Holy Ghost, inspire our praises, Touch our hearts, and tune our tongues; While we laud the name of Jesus, Heav'n will gladly share our songs.

The second system of music also consists of two staves in 2/4 time. The treble staff continues the melody with quarter notes D5, E5, F5, and G5. The bass staff continues the accompaniment with quarter notes C2, B1, A1, and G1.

WATERFORD continued.

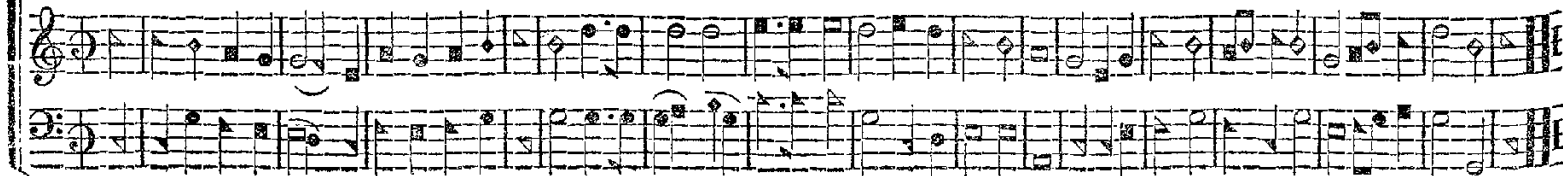


Hosts of angels, bright and glorious, While we hymn our common King, Will be proud to join the chorus, And the Lord him- self shall sing.





Let ev'ry creature join To praise th' eternal God; Ye heav'nly hosts, the song begin, And sound his name abroad. Ye heav'nly &c.





Come, sound his name abroad, And hymns of glory sing: Je - hovah is the sov' - reign God, The u - ni - versal King.



Slow.



Praise ye the Lord, immortal choir, That fill the realms above ; Praise him who form'd you of his fire, Praise him &c. And feeds you with his love.



YORK. C. M.

J. Milton. 29

Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And strengthens all the rest.

The first two staves of the musical score are in treble clef, 3/2 time, and G major. The first staff contains the melody, and the second staff contains the accompaniment. Both staves feature a series of vertical lines (pedals) indicating fingerings for the right hand.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may re- turn.

The last two staves of the musical score are in treble and bass clef, 3/2 time, and G major. The third staff continues the melody, and the fourth staff continues the accompaniment. Both staves feature a series of vertical lines (pedals) indicating fingerings for the right hand.

QUERCY. L. M.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

MOULINES. C. M.

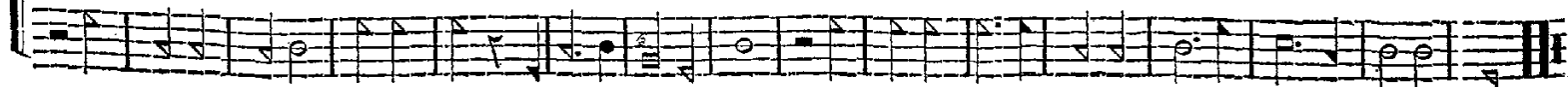
Jesus, I love thy glo-rious name, 'Tis music to my ear, Fain would I sound it out so loud, That heav'n and earth might hear.

The image shows a musical score for the hymn "MOULINES. C. M." It consists of three staves of music. The top two staves are in the treble clef, and the bottom staff is in the bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written in the center of the page, between the two upper staves. The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are: "Jesus, I love thy glo-rious name, 'Tis music to my ear, Fain would I sound it out so loud, That heav'n and earth might hear."

MOULINES continued.



Yes, thou art precious to my soul, My treasure and my trust: Jew-els to thee are sor- did toys, And gold is glitt'ring dust.



Come, let us join our cheerful songs With an- - gels round the throne;

LYDD continued.

Ten thou- sand thou- sand are their tongues, But all their joys are one.

The musical score consists of two systems of staves. The first system has two staves of music above the lyrics. The second system has two staves of music below the lyrics. The lyrics are: "Ten thou- sand thou- sand are their tongues, But all their joys are one." The music includes various note values, rests, and phrasing slurs. A triplet of eighth notes is marked with a "3" above it in the second system.

Re- - jice, the Lord is King: Your Lord and- King a- - - dore; Mor- - tals, give thanks and sing, And tri- umph

ST. LAWRENCE continued.

Loud.

The image shows two staves of musical notation. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both staves contain a series of notes and rests, with some notes marked with a '1' or '2' above them, indicating first and second endings. The notation includes various note values, rests, and dynamic markings.

ev-er - more. *Lift up your hearts, Lift up your voice; Re- - joice a - - gain, I say re- - joice.

The image shows a single staff of musical notation, likely for the piano accompaniment. It contains a series of notes and rests, with a 'D' marking below the staff, possibly indicating a chord or a specific note. The notation includes various note values and rests.

Lo, what a glo-ri-ous sight ap- - pears To our be- liev- ing eyes! To our be- liev- ing eyes!

CHRISTMAS continued.

39

The earth and seas are past a - - way, And the old roll- ing skies, And the old roll- ing skies.

The image shows a musical score for a Christmas song. It consists of five staves. The top two staves are for the vocal line, and the bottom three staves are for the piano accompaniment. The lyrics are written below the vocal line. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "The earth and seas are past a - - way, And the old roll- ing skies, And the old roll- ing skies." The piano accompaniment features a steady bass line and a melody in the right hand.

Slow.

Lord, in thy great, thy glo-rious name, I place my hope, my on-ly trust; Save me from sorrow, guilt and

The musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Slow.' The lyrics are written below the vocal staff.

CASTLE STREET continued.

41

shame, Thou e- ver gra- cious, e- ver just. Thou &c.

PLYMTON, C. M.

D^s. Arnold.

Now let our droop- ing hearts re- - vive, And all our tears be dry:

PLYMTON continued.

Why should these eyes be drown'd in grief, Which view a Sa- viour nigh.

The musical score consists of three staves. The top two staves are piano accompaniment, and the bottom staff is the vocal line. The lyrics are written below the vocal staff. The music is in a common time signature and features various note values, rests, and phrasing marks such as slurs and parentheses.



Loud to the Prince of heav'n Your cheerful voices raise, To him your vows be giv'n, And fill his

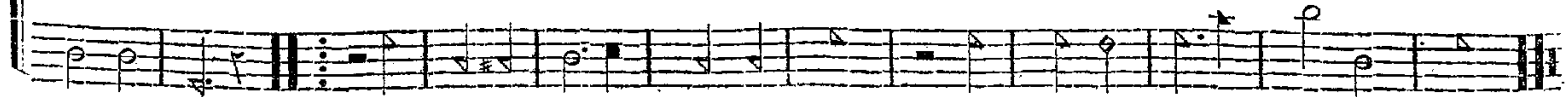


WESTFORD continued.



courts with praise.

With conscious worth, all bright in charms, all clad in arms, He sal- lies forth.



WAREHAM. C. M.

Dr. Arnold,

The first system of music consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in 3/2 time and D major. The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line in the lower staff begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The music continues with various rhythmic patterns and rests.

How large the promise, how di - vine, To Abra'm and his seed, I'll be a God to thee and thine, Sup-

The second system of music consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in 3/2 time and D major. The melody in the upper staff continues from the first system, starting with a quarter note D5, followed by a quarter note E5, a quarter note F5, and a quarter note G5. The bass line in the lower staff continues with a quarter note D3, followed by a quarter note E3, a quarter note F3, and a quarter note G3. The music concludes with a final cadence.

WAREHAM continued.

ply- ing all their need. I'll be &c.

The musical score consists of four staves. The top two staves are for a piano accompaniment, featuring a melody with various note values and rests, and a bass line with chords and single notes. The third staff is a vocal line with the lyrics 'ply- ing all their need. I'll be &c.' written below it. The bottom staff is another piano accompaniment, mirroring the top two staves. The music is written in a common time signature and includes various musical notations such as notes, rests, and bar lines.

The first system of music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 2/4 time and have a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests.

Awake, my soul, to hymns of praise, To God the song of triumph raise: A-dorn'd with majes- ty di-

The second system of music also consists of two staves, treble and bass clef, in 2/4 time with a key signature of one sharp. It continues the melody from the first system, ending with a double bar line. The notation includes various rhythmic patterns and rests.

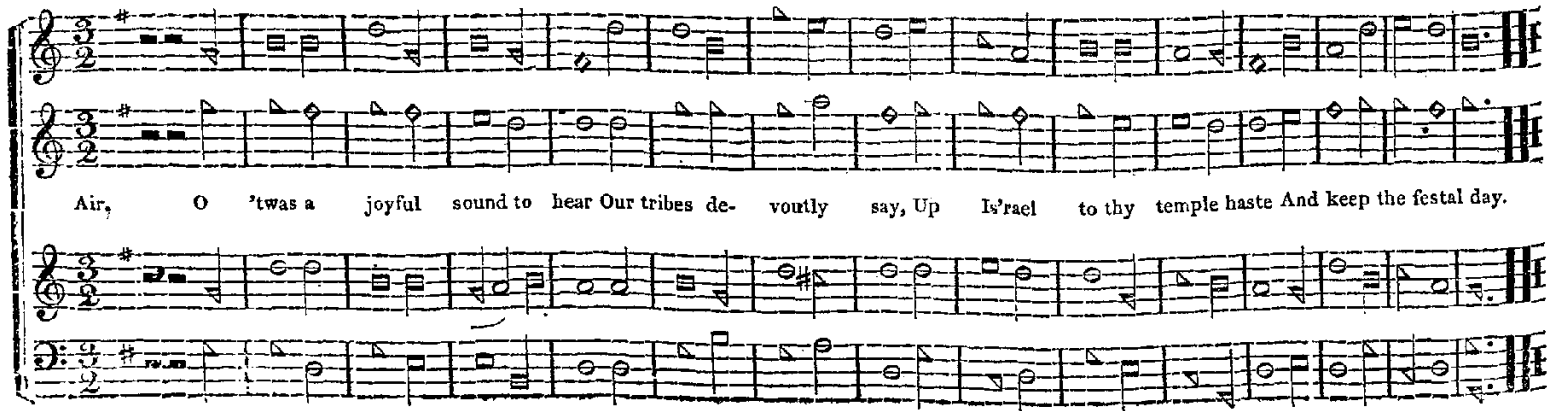
DUNSTAN continued.

49

vine, What pomp, what glo- - ry, Lord, are thine! What pomp, &c.

E

The musical score consists of four staves. The top staff is the vocal line, and the two staves below it are the piano accompaniment. The lyrics are written below the vocal staff. The piece concludes with a double bar line and repeat dots. A bass clef is visible at the end of the bottom staff, with the letter 'E' positioned below it.



Air, O 'twas a joyful sound to hear Our tribes devoutly say, Up Is'rael to thy temple haste And keep the festal day.

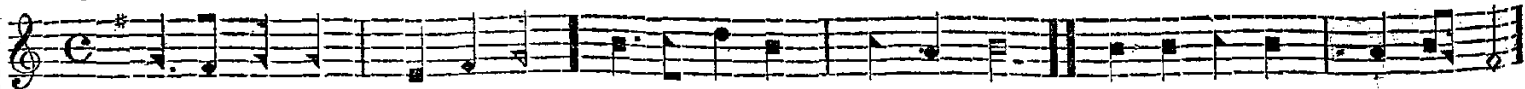
Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scof- fers seat.

HYMN TO THE TRINITY. 6 & 4.

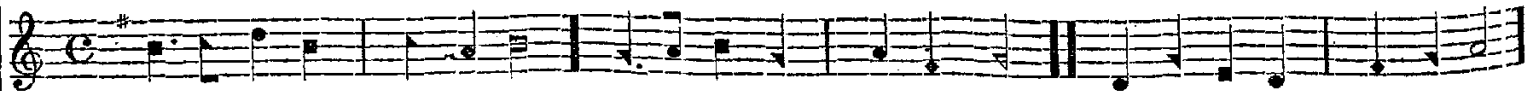
F. Giardini. 53

Air.

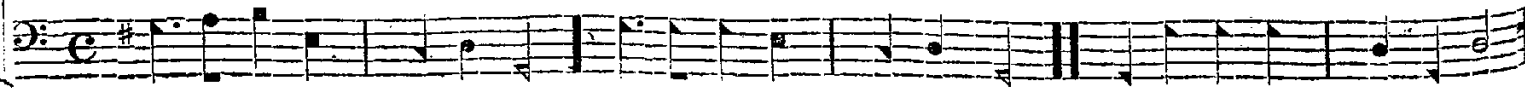
Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.

*Spirito.**Pia.*

Air.



Blessed are the sons of God, They are bought by Christ's own blood; They are ransom'd from the grave;



FINEDON continued.

For.

Life e- ter- nal they shall have. With them number'd may we be, Here and in e- - - ter- ni- - ty.

The musical score consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature. The lyrics are positioned below the second staff. The bottom staff continues the musical notation, ending with a double bar line and repeat dots.

BETHESDA. H. M.

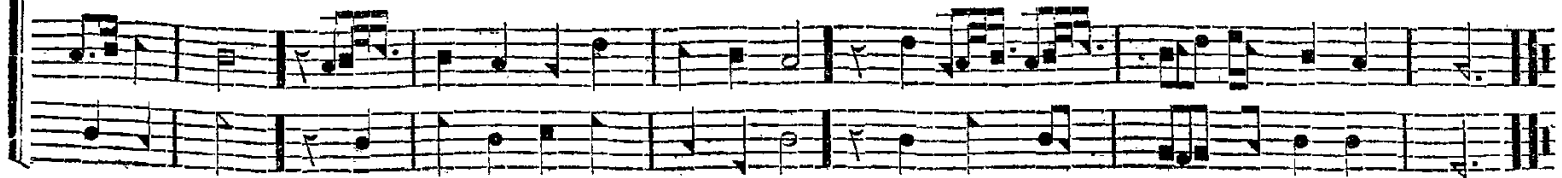
G. Green.

Air. Lord of the worlds a-bove, How pleasant and how fair The dwellings of thy love, Thy earthly

BETHESDA continued.



tem- ples are! To thine a- bode My heart as- pires, With warm de- - - sires To see my God.



1st Treble. Mod.

2d Treble.

Sal- va- tion is for- - e- ver nigh The souls that fear and trust the Lord: And grace de- scending

LORRAIN continued.

59

from on high, Fresh hopes of glo- ry shall af- ford. Mer- cy and truth on earth are met, Since Christ the

The image shows a musical score for a hymn. It consists of two systems of staves. The first system has two staves, with the top staff containing a treble clef and the bottom staff containing a bass clef. The second system also has two staves, with the top staff containing a treble clef and the bottom staff containing a bass clef. The lyrics are written below the staves, with some words underlined. The music is in a common time signature and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score is enclosed in a rectangular frame on the left side.

LORRAIN continued.

Loud.

Lord came down from heav'n; By his o - - be- dience so com- - plete Justice is pleas'd, and peace is giv'n.



Praise to God, im- mor- tal praise, For the love that crowns our days: Bounteous source of ev'ry joy, Let thy praise our songs employ.



Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r and grace, thy truth & justice claim

NEW FIFTIETH continued.



Im- - mortal honors to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "And where's your God."



FUNERAL HYMN. C. M.

Dr. Miller.

*Adagio e mezzo piano.**Mezzo forte.**Pia.*

Air.

Mezzo forte. *Pia.*

The righteous souls, that take their flight Far from this world of pain, In God's pa-ter-nal bosom blest, For e-ver shall re-main.

H. 217.

Slow.

PORTUGAL. L. M.

Thorley. 65.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music features a melody in the treble staff and a bass line in the bass staff, with various rhythmic values and accidentals.

Praise to the Lord of boundless might, With uncrea- ted glories bright; His presence fills the world above, Th' eternal source of light and love.

The second system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music continues the melody and bass line from the first system, ending with a double bar line.

HELMSLEY. 8 & 7.

Lock Hospital Coll.

Pia.

Air.

Lo, He comes, with clouds descend- ing, Once for favor'd sin- ners slain! Thousand thou- sand saints at- tend- ing

HELMSLEY continued.

Swell the triumph of his train. Hal- le- lu- jah, Hal- le- - lu- jah, Hal- le- lu- jah, Hal- le- lujah, A- men.

BRANDYWINE. 8, 7, 4.

Dr. Rogerson.

Most triumphant, greatly glorious, He from death and hell a- rose, In him all his church vic- torious Triumph'd o'er the

BRANDYWINE continued.

69

Hal- le- lu- jah,

dreadful foes. Halle-'u- jah Halle- lu- jah, Glory, glory, Lord be thine.

Hal- le- lu- jah, Hal- le- lu- jah,

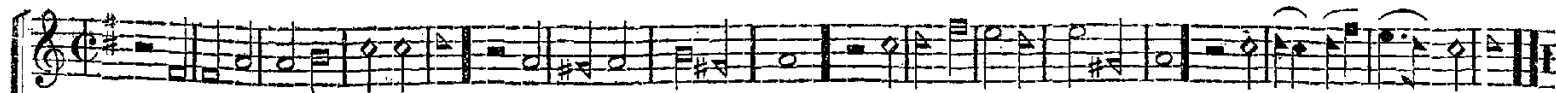
The musical score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. The second staff continues the melody and includes the lyrics 'Hal- le- lu- jah,'. The third staff continues the melody and includes the lyrics 'dreadful foes.' followed by 'Halle-'u- jah Halle- lu- jah, Glory, glory, Lord be thine.' The fourth staff continues the melody and includes the lyrics 'Hal- le- lu- jah, Hal- le- lu- jah,'. The fifth staff continues the melody. The music is written in a style typical of 19th-century hymnals, with clear note heads, stems, and beams. There are some decorative flourishes in the notation, such as slurs and ties.

Slow.

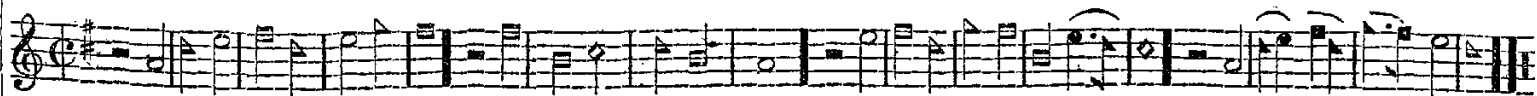
My trust is in my heav'nly friend My hope in thee, my God: Rise, and my helpless life defend From those who seek my blood.

ST. JAMES'. C. M.

R. Courtville. 71



Air.



Mistaken souls ! that dream of heav'n, And make their empty boast Of inward joys, and sins forgiv'n, While they are slaves to lust.



BLENDON. L. M.

F. Giardini.

Air.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky : Those heav'nly guards around thee wait Like chariots that attend thy state.

ARNHEIM. L. M.

S. Holyoke. 73

All the bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those Gods on high and Gods below.

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in 3/2 time and have a key signature of one sharp (F#). The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The lower staff provides a harmonic accompaniment with chords and single notes.

Lord, in the morning thou shalt hear My voice as-cending high; To thee will I address my pray'r, To thee lift up my eye.

The second system of musical notation also consists of two staves, treble and bass clef, in 3/2 time with a key signature of one sharp. The melody in the upper staff continues from the first system, featuring a half note G4 and a quarter note A4. The lower staff continues the accompaniment.

CHINA. C. M.

Swan. 75

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

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in 3/2 time and have a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music begins with a treble clef, a 3/2 time signature, and a sharp sign for the key signature. The melody starts on a G4 note and proceeds through various intervals, including eighth and sixteenth notes, with some notes beamed together. The bass staff accompaniment consists of quarter and eighth notes, often with a steady rhythmic pattern.

This life's a dream, an empty show ; But the bright world to which I go Hath joys substantial and sincere : When shall I wake and find find me there ? When, &c

The second system of musical notation also consists of two staves, treble and bass clef, in 3/2 time and one sharp key signature. The melody continues from the first system, featuring similar rhythmic patterns and note values. The bass staff accompaniment remains consistent, providing a steady harmonic foundation for the vocal line. The system concludes with a final note on the treble staff, indicating the end of the phrase.

TILDEN continued.

Loud.

1 2

Till the last trumpet's joyful sound,

My flesh shall slumber in the ground, Then burst the chains with glad surprise, And in my Saviour's image rise.

The image shows a musical score for a hymn titled "TILDEN continued." The score is written on four staves. The first staff contains the lyrics "Till the last trumpet's joyful sound," and the second staff contains "My flesh shall slumber in the ground,". The third and fourth staves contain the lyrics "Then burst the chains with glad surprise, And in my Saviour's image rise." The music is written in a style typical of 19th-century hymnals, with various note values, rests, and dynamic markings. The word "Loud." is written above the first staff, and the numbers "1" and "2" are written above the second staff, indicating first and second endings. The page number "77" is in the top right corner.

PARADISE. L. M.

O. Holden.

Now to the shining realms above, I stretch my hands and glance my eyes ; O for the pinions of the dove, To bear me to the upper skies.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a simple, hymn-like style with clear lyrics underneath the vocal staff.

PARADISE continued.



There from the bosom of my God Oceans of endless pleasures roll; There would I fix my last abode, And drown the sorrows of my soul.



Soft.

The Lord the sov'reign sends his summons forth, Calls the south nations, and a-wakes the north; From east to west the sounding orders spread,

WALWORTH continued.

81

Loud.

Through distant worlds and regions of the dead. No more shall atheists mock his long delay, His vengeance sleeps no more: Behold the day!

The image shows a musical score for three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment. The music is in a major key with a common time signature. The lyrics are: "Through distant worlds and regions of the dead. No more shall atheists mock his long delay, His vengeance sleeps no more: Behold the day!"

Descend, ye hosts of an - - gels bright, And bear us on your guar - dian wings, Thro' re - - gions

The image shows a four-staff musical score for the hymn 'LEBANON. L. M.'. The score is written in 3/4 time and the key signature has one sharp (F#). The first staff is the treble clef, the second is the alto clef, the third is the treble clef, and the fourth is the bass clef. The lyrics are printed below the second staff. The music consists of a melody in the treble clefs and a bass line in the bass clef. There are various musical notations including notes, rests, and accidentals.

LEBANON continued.

83

of ce- - les- tial light, A- - bove the reach, A- - bove the reach of earth- ly things.

The musical score consists of four staves. The top two staves appear to be vocal parts, with lyrics written below the second staff. The bottom two staves are likely piano accompaniment. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are: "of ce- - les- tial light, A- - bove the reach, A- - bove the reach of earth- ly things." The word "celes" is split across two syllables in the original image.

God of my life, whose bounteous care First gave me pow'r to move, How shall my grateful heart declare The wonders of thy love!

The image shows a musical score for a hymn. It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The second system also has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are written below the first system. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'C. M.' (Common Measure). The style is 'Har. Sacra.' (Harmonized Sacred).

NEWPORT continued.

Thee will I ho-nor, for I stand The pro-duct of thy skill; The wonders of thy forming hand My ad-mi-ration fill.

H

Detailed description: This is a musical score for a piece titled 'NEWPORT continued.' on page 85. It consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: 'Thee will I ho-nor, for I stand The pro-duct of thy skill; The wonders of thy forming hand My ad-mi-ration fill.' The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music features various rhythmic values including eighth and sixteenth notes, as well as rests. There are several fermatas and phrasing slurs throughout the piece. The score concludes with a double bar line and repeat dots.

HAMPTON. 8s.

Leach.

Thou Shepherd of Is-rael and mine, The joy and de-sire of my heart, That pas-ture I lan-guish to find, Where

For closer com-munion I pine, I long to re-side where thou art.

HAMPTON continued.

The musical score consists of five staves. The first staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the first staff. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line on the fifth staff.

all, who their Shep-herd o- bey, Are fed, on thy bo- som re- clin'd, And screen'd from the heat of the day.

DIRGE continued.

89

For. *Pia.* *For.* *Pia.*

Rise, im-mortal soul, A-bove thy earth-ly fate; Time yet is thine, but soon it is too late.

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is divided into four measures by dynamic markings: *For.* (first measure), *Pia.* (second measure), *For.* (third measure), and *Pia.* (fourth measure). The lyrics are positioned below the second and third staves. The third staff continues the musical notation, also ending with a double bar line.

LONDON NEW. C. M.

Dr. Croft.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

Let ev'ry tongue thy goodness speak, Thou sov^{er}ign Lord of all ; Thy strength'ning hands uphold the weak, And raise the poor that fall.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It maintains the same treble and bass clefs, key signature, and time signature. The notation includes various rhythmic patterns and rests, concluding with a double bar line.

Ps. 4.

Slow.

OLD HUNDRED. L. M.

Dr. Douland.

91



Thus far the Lord has led me on, Thus far his pow'r prolongs my days,

And ev'ry ev'ning shall make known Some fresh memorials of his grace.



ST. THOMAS. S. M.

G. F. Handel.

Musical notation for the first two staves of the hymn. The first staff is in treble clef and the second is in bass clef. Both are in G major (one sharp) and 4/4 time. The music consists of a series of eighth and sixteenth notes with various rests and phrasing marks.

High as the heav'ns are rais'd A- bove the ground we tread, So far the riches of his grace Our highest thoughts exceed.

Musical notation for the last two staves of the hymn. The third staff is in treble clef and the fourth is in bass clef. Both are in G major (one sharp) and 4/4 time. The music continues with eighth and sixteenth notes, including a triplet in the final measure of the fourth staff.

GREEN'S HUNDREDTH. L. M.

Dr. Green. 93



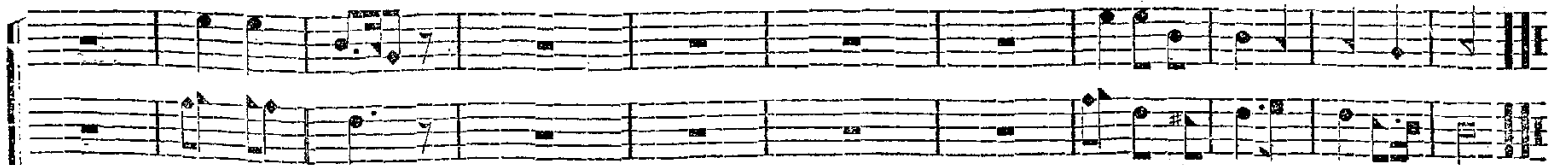
Sweet is the work, my God, my king, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.



The image shows a musical score for a hymn. It consists of four staves. The top two staves are for a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for a vocal line, with the right hand in treble clef and the left hand in bass clef. The music is in 2/4 time and G major. The lyrics are: "Lord, 'tis a pleasant thing to stand in gardens planted by thy hand: Let me with-

Lord, 'tis a pleasant thing to stand in gardens planted by thy hand: Let me with-

PORTUGUESE HYMN continued.

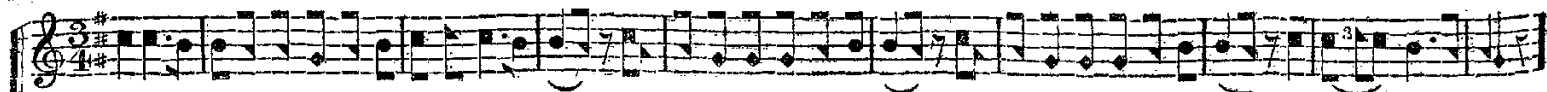


in thy courts be seen, Like a young ce-dar, Like a young ce-dar, Like a young ce-dar, fresh and green.

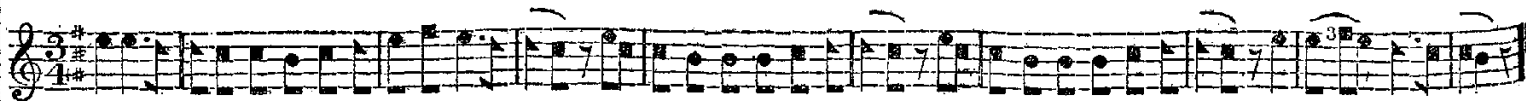


PARMA. C. M.

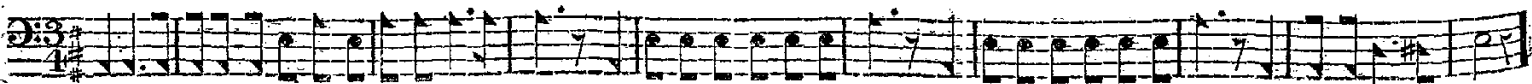
Italian.



Air.



Behold the glories of the Lamb Amidst his father's throne! Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.



PARMA continued.

Air.

Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And &c.

STADE. C. M.

I. Burney.

HYMN OF THANKSGIVING FOR DELIVERANCE IN A STORM.

Air.

Our lit-tle bark, on boist'rous seas, By cru-el tempest fost, With- out one cheerful beam of hope,

STADE continued.

Ex-pect- ing to be lost. Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- - men.

N. B. The hallelujahs to be sung after the fifth verse of the hymn.

The image shows a musical score for three parts. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The lyrics are written below the staves. The music consists of a series of notes and rests, with some notes beamed together. There are vertical bar lines and repeat signs at the end of the piece. The lyrics are: 'Ex-pect- ing to be lost. Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- - men.' Below the lyrics, there is a note: 'N. B. The hallelujahs to be sung after the fifth verse of the hymn.'

There is a land of pure de-light, Where saints im-mortal reign: In-fi-nite day ex-cludes the night, And pleasures ba-nish pain.

JORDAN continued.

101

Soft.

Loud.

Sweet fields beyond the swelling flood Stand drest in living green: So to the Jews old Canaan stood, While Jordan roll'd between.

The musical score consists of four staves. The first two staves are piano accompaniment, starting with a 'Soft.' dynamic and transitioning to 'Loud.' after the first measure. The third staff is the vocal line, with lyrics written below it. The fourth staff is a second piano accompaniment line. The music is written in a common time signature and features various note values, rests, and phrasing slurs.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with the same 3/2 time signature and key signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests, all grouped with slurs. The piece concludes with a double bar line and repeat dots.

O thou, to whom all creatures bow Within this earthly frame, Thro all the world how great art thou! How glorious is thy name!

The second system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with the same 3/2 time signature and key signature. The music continues with similar note values and slurs as the first system, ending with a double bar line and repeat dots.

PARIS. L. M.

103



Awake our souls (a- way our fears, Let ev'ry trembling thought be gone) Awake, and run the heav'nly race, And put a cheerful courage on.



POLAND. C. M.

Swan.

God of my life, look gently down, Be - hold the pains I feel;

The image shows a musical score for a hymn. It consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The lyrics are written below the vocal line. The second and fourth staves are piano accompaniment, also in treble clef with the same key signature and time signature. The third staff is the piano accompaniment in the bass clef, with the same key signature and time signature. The music is in common meter (C. M.) and features a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the score.

POLAND continued.

105

But I am dumb be- - fore thy throne, Nor dare dis- - pute thy will.

The musical score consists of four staves. The top staff is the vocal line, and the three staves below it are the piano accompaniment. The lyrics are written below the vocal staff. The music is in a key with one sharp (F#) and a common time signature. The vocal line features a melodic line with various note values and rests, including a long note on 'be-' and another on 'dis-'. The piano accompaniment provides harmonic support with chords and moving lines.

ENFIELD. C. M.

Chandler.

Very slow.

Be- fore the rosy dawn of day, To thee, my God, I'll sing; A- wake, my soft and tuneful lyre, A- wake, each charming string. A-

The musical score consists of four staves. The top two staves are for piano accompaniment: the first is in treble clef and the second is in alto clef. The bottom two staves are for vocal line: the third is in treble clef and the fourth is in bass clef. All staves are in 2/4 time and G major. The tempo is marked 'Very slow.' The lyrics are written below the vocal line.

ENFIELD continued.

wake, and let thy flowing strains Glide thro' the midnight air, While high amidst her si- lent orb, The sil- ver moon rolls clear.

Slow.

BANGOR. C. M.

Tansur's Coll.

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in common time (C) and the key signature has one flat (B-flat). The music is written in a simple, hymn-like style with various note values and rests.

Foots, in their hearts, believe and say, That all re- li- gion's vain; There is no God that reigns on high, Or minds th' affairs of men.

The second system of musical notation also consists of two staves, treble and bass clef. It continues the melody and accompaniment from the first system, ending with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.



Sing to the Lord, who loud proclaims His various and his saving names: O may they not be heard alone, But by our sure experience known.



The first system of music consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in 3/2 time and have a key signature of one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and a fermata over the final note of the first staff.

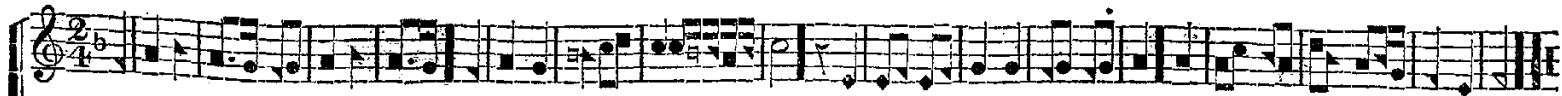
My God, the vi-sits of thy face Afford su-pe-rior joy To all the flat'tring world can give, Or mortal hopes em-ploy.

The second system of music consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in 3/2 time and have a key signature of one flat (B-flat). The music continues from the first system, featuring similar note values and slurs. A fermata is placed over the final note of the first staff.

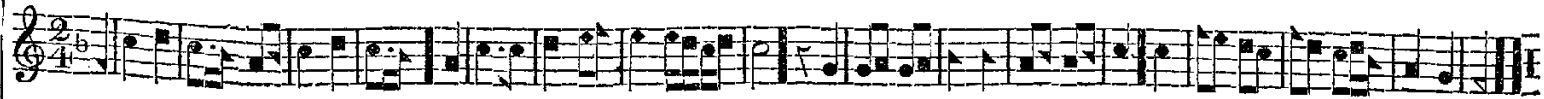
SICILIAN MARINER'S HYMN. L. M.

Italian. 111

Moderato.



Air.



O turn, great Ru - ler of the skies ! Turn from my sins thŷ searching eyes ! My mind from ev'ry fear release, And soothe my troubled thoughts to peace.



PSALM FORTY-SIXTH. L. P. M.

Bull.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs; My



FORTY-SIXTH continued.

The musical score consists of four staves. The first two staves are the vocal line, with lyrics written below them. The third and fourth staves are the piano accompaniment. The music is written in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are several phrasing slurs over the vocal line. The lyrics are: "days of praise shall ne'er be past, While life and thought and being last, Or im-mor-tal-i-ty en-dures."

days of praise shall ne'er be past, While life and thought and being last, Or im-mor-tal-i-ty en-dures.

Air.

O come, thou wounded Lamb of God! Come, wash us in thy cleansing blood;

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Air.' The lyrics are written below the middle staff, with the words 'O come, thou wounded Lamb of God! Come, wash us in thy cleansing blood;' aligned with the notes above them. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

GERMAN continued.

115

Give us to know thy love, then pain is sweet; and life or death is gain.

The image shows a musical score for a piece titled "GERMAN continued." on page 115. The score consists of three staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef. The lyrics are written below the second staff. The music is in a common time signature and features various note values, rests, and phrasing slurs. The piece concludes with a double bar line and repeat dots.



Bless God, O my soul, Rejoice in his name, And let my glad voice His greatness proclaim: Surpassing in honor do

WALSAL continued.

417

minion and might, His throne is the heaven, His robe is the light. His &c.

The image shows a musical score for a waltz. It consists of three staves of music. The first two staves are connected by a brace on the left. The third staff is positioned below the lyrics. The music is written in a single system with a key signature of one sharp (F#) and a 3/4 time signature. The notes are primarily eighth and sixteenth notes, with some rests and accidentals. The lyrics are centered under the second staff.



When fancy spreads her boldest wings, And wanders uncon- fin'd Amid the various scene of things, Which enter- - tain the mind:



NEWARK continued.

119

In vain we trace cre- ation o'er, In search of sacred rest: The whole cre- ation is too poor, To make us fully blest.

Slow.

Yet a few years, or days, perhaps, Or moments, pass in silent lapse, And time to me shall be no more: No more the sun these

QUINCY continued.

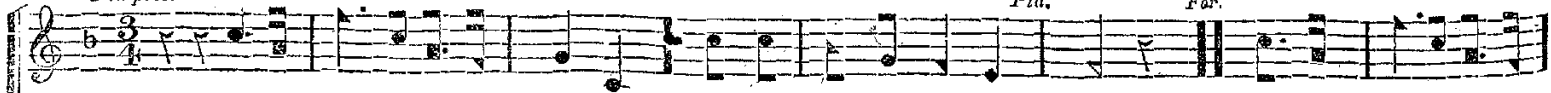
121

Very slow.

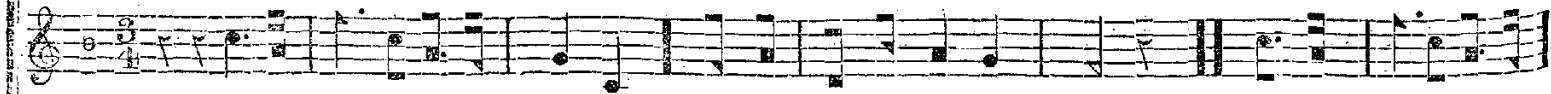
eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lu-sive dream be o'er.

TAMWORTH. 8 & 7.

C. Lockhart.

*Pon poco.**Pia.**For.*

Air.



Guide me, O thou great Je- ho- vah, Pil- grim, thro this bar- ren land; I am weak, but thou art



TAMWORTH continued.

123

Pia.

For.

mighty, Hold me in thy pow'rful hand; Bread of heav'n, Bread of heav'n, Feed me till I want no more.

The musical score consists of three staves. The first two staves are grouped together by a bracket on the left. The first staff begins with a treble clef and a key signature of one flat. The tempo marking 'Pia.' is placed above the first staff, and 'For.' is placed above the second staff. The lyrics are printed below the first staff. The third staff continues the musical notation.

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known What joys the Father hath prepar'd For those who love his Son. Pure are the

HERMON continued.

Loud.

joys a-bove the sky, And all the region peace; No wanton lip, nor en-vious eye, Can see or taste the bliss.

The musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are the vocal line and piano accompaniment again. The lyrics are written below the first two staves. The music is in a major key and 4/4 time. The tempo is marked 'Loud.' The score includes various musical notations such as notes, rests, and dynamic markings.

Air.

Son of God, Thy blessings grant, Still supply my ev'ry want; Tree of Life, thine influence shed

TURIN continued.

127

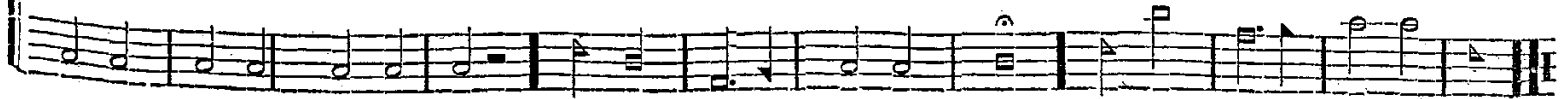
For.

Pia.

For.



With thy sap my spi- rit feed, With thy sap my spi- rit feed, With thy sap my spi- rit feed.



RONDEAU.

F. Giardini.

Fine.

Sweet is &c.

Air.

Sweet is the mem'ry of thy grace, My God, my heav'n. ly King!

RONDEAU continued.

1: 2
Sweet is &c.

Let age to age thy right- eous- - ness In sounds of glo- ry sing.

The image shows a musical score for a piece titled "RONDEAU continued." It consists of three staves of music. The top two staves are for a piano accompaniment, and the bottom staff is for the vocal line. The lyrics are written below the vocal staff. The music is in a 1: 2 time signature, as indicated by the "1: 2" in the top right corner. The piece is marked "Sweet is &c." in the top right corner. The lyrics are: "Let age to age thy right- eous- - ness In sounds of glo- ry sing." The music is written in a simple, clear style with a key signature of one flat (B-flat) and a common time signature (C).



His hoary frost, his fleecy snow, Descend and clothe the ground ; The liquid streams for- bear to flow, In i- cy fetters bound.



s. 2.

SUTTON. S. M.

Har. Sacra. 131

Maker and sov'reign Lord Of heav'n and earth and seas, Thy Provi- dence con- firms thy word, And an- swers thy de- crees.



Hear, gracious God, my hum- ble moan, To thee I breathe my sighs; When will the te- dious night be gone, And when the dawn a- rise!



DORSET continued.



My God! O could I make the claim, My Father and my Friend, And call thee mine by every name On which thy saints depend!



DRESDEN. L. M.

Fiths.

Har. Sacra.

Close with the first strain and two last lines.

The first strain of the hymn is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests and phrasing slurs. The piece concludes with a double bar line.

Preserve me, Lord, in time of need : For succour to thy throne I flee ; But have no merit there to plead, My goodness cannot reach to thee.

The second strain of the hymn is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The music continues with eighth and sixteenth notes, similar to the first strain, and concludes with a double bar line.

ARCHDALE. C. M.

133

When God re-veal'd his gracious name, And chang'd my mourn-ful state, My rapture seem'd a pleasing dream,

The image shows a musical score for the hymn 'ARCHDALE. C. M.'. It consists of four staves of music. The first three staves are treble clefs, and the fourth is a bass clef. The music is in common time (C.M.) and the key signature has one flat (B-flat). The lyrics are written across the middle of the staves. The score includes various musical notations such as notes, rests, and bar lines.

ARCHDALE continued.

Piu.

The grace ap- pear'd so great. The world beheld the glorious change, And did thy hand con- fess, My tongue broke out in

The image shows a musical score for a hymn. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The music is in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with repeat signs (double bar lines with dots) and some notes are grouped with parentheses. The tempo marking 'Piu.' is located at the top right of the page.

ARCHDALE continued.

Fer.

unknown strains, And sung sur- pri- sing grace. My tongue broke out in unknown strains, And sung sur- pri- sing grace.

The musical score consists of four staves. The top two staves contain the vocal melody and a piano accompaniment. The bottom two staves contain the piano accompaniment. The lyrics are written across the middle of the score, between the second and third staves. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

TRIUMPH. H. M.

C. Lockhart.

*Con Spirito.**Pia.*

Air.

Re- joice, the Lord is King; Your Lord and King a- dore: Mortals, give thanks and sing, And tri- umph

TRIUMPH continued.

139

For.

Sym.



ev-er- more. Lift up your hearts, Lift up your voice; Rejoice, a- - gain. I say, re- joice.



Slow.

The first system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a guitar-style staff with a key signature of one flat and a time signature of 2/4. It contains a bass line with notes and rests corresponding to the upper staff.

When pale with sickness, oft hast thou With health renew'd my face; And when in sin and sorrow sunk, Re-viv'd my soul with grace.

The second system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one flat and a time signature of 2/4. It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a bass clef staff with a key signature of one flat and a time signature of 2/4. It contains a bass line with notes and rests corresponding to the upper staff. A triplet of eighth notes is marked with a '3' above it in the final measure of the upper staff.

KIPPIS continued.



Thy bounteous hand with worldly good Has made my cup run o'er; And in a kind and faithful friend Has doubled all my store.



How does my heart rejoice To hear the public voice

Yes, with a cheerful zeal We'll haste to Zion's hill,

"Come, let us seek our God to-day!"

And there our vows and honors pay:

The image shows a musical score for a hymn. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The lyrics are printed below the vocal staves, with some words in italics. The score is enclosed in a decorative border.

H. 228.

PLEYEL'S HYMN. C. M.

Pleyel. 143

Very slow.

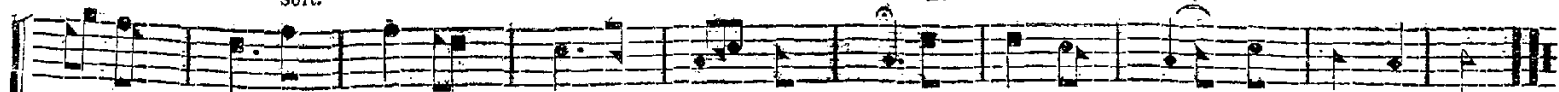
So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.

Thus saith the high and ho-ly One, I sit up-on my ho-ly throne, My name is God, I

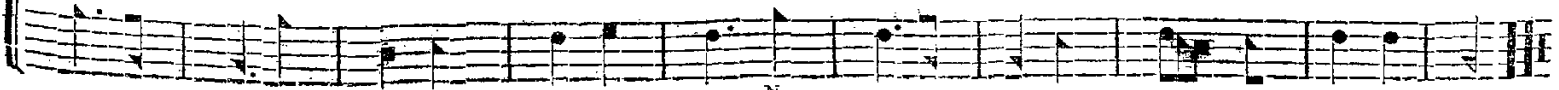
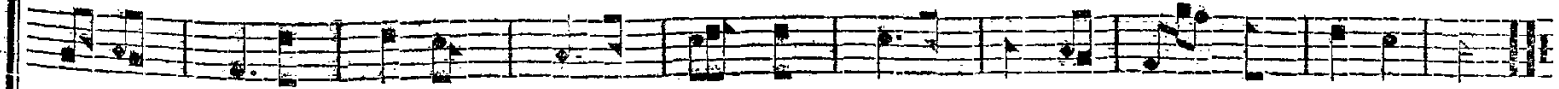
NANTWICH continued.

Soft.

Loud.



dwell on high, Dwell in my own e-ter-ni-ty. Dwell &c.



Slow.

Great God, at whose all-powerful call, At first arose this beauteous frame, Thy bounty bids the

Thou mak'st the seasons change, and all The changing seasons speak thy name.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Slow.' The lyrics are written below the vocal staves.

SPRING continued.

147

Soft. Repeat loud.

in- fant year, From wintry storms recover'd rise, When thousand grateful scenes appear, When &c. Fresh op'ning to our wond'ring eyes.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in a 7/8 time signature. The first staff begins with a 'Soft.' dynamic marking, followed by a 'Repeat loud.' instruction. The lyrics are written below the second staff. The score concludes with first and second endings on the fourth staff.

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread,

LANDAFF continued.

149



Thro' distant worlds and regions of the dead. The trumpet sounds ; hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.



Air. And make a joyful noise; Let Israel hear his voice.

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

Slow.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

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

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It continues the melodic line from the first system, featuring notes and rests. The lower staff is in bass clef with the same key signature and time signature, continuing the harmonic accompaniment.

PSALM NINETY-SEVENTH. C. M.

Tuckey.

Darkness and clouds of awful shade, His dazzling glory shroud in state.

NINETY-SEVENTH continued.

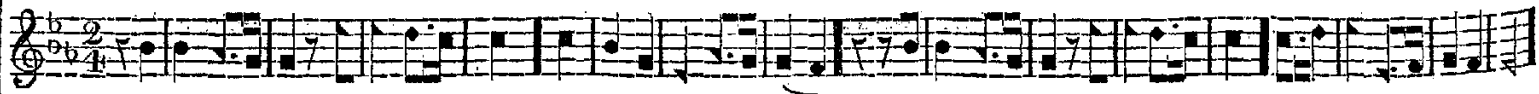
Justice and truth his guards are made, And fix'd by his pavilion wait.

The musical score consists of four staves. The top staff is the vocal line, and the two staves below it are the piano accompaniment. The lyrics are written below the vocal staff. The music is in a common time signature and features various note values, rests, and phrasing marks such as slurs and parentheses.

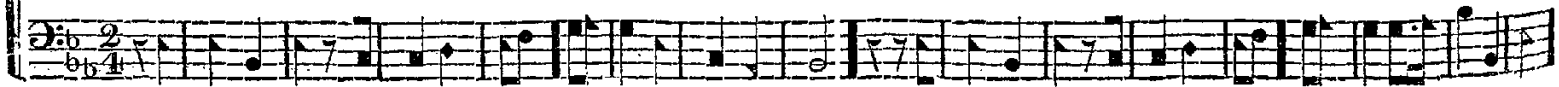
Tenor.



Air.



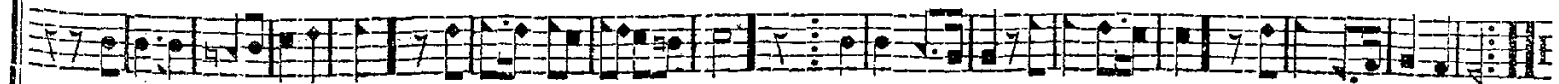
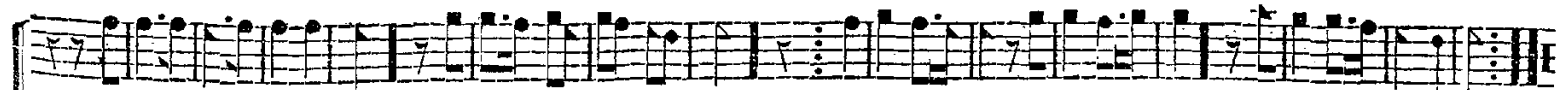
When rising from the bed of death, O'erwhelm'd with guilt and fear, I see my Maker face to face, O how shall I appear.



HYMN FIRST continued.

Pia.

For.



If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks, And trembles at the thought.



Andante.

Air.

There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd beneath that flood,

CARTHAGE continued.

157

Pia.

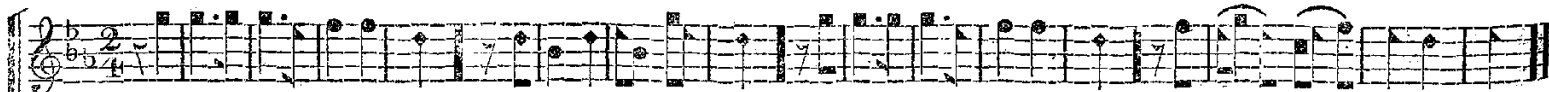
For.



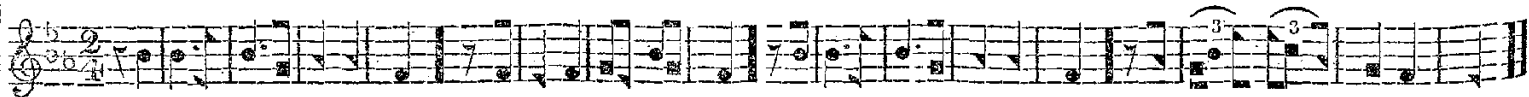
And sinners plung'd be- neath that flood, Lose all their guil- ty stains. Lose all their guil- ty stains.



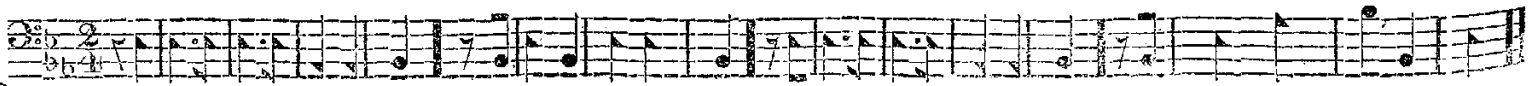
Tenor.



Air.



While thee I seek, protecting pow'r, Be my vain wishes still'd; And may this consecrated hour With bet- ter hopes be fill'd.



HYMN SECOND continued,

Pia.

For.

Thy love the pow'r of tho'ts bestow'd, To thee my tho'ts would soar, Thy mercy o'er my life has flow'd, That mer- cy I a- dore.

Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

NEW CARTHAGE continued.



lowest depths descend! Its highest point what eye can find, Or to its lowest depths descend!

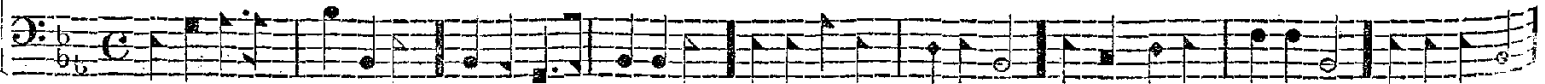




Air.



Jesus, lover of my soul, Let me to thy bo- som fly, While the' nearer waters roll, While the tempest still is high. Hide me, O my



HOTHAM continued.

163



Saviour, hide, 'Till the storm of life is past; Safe in- to the ha- ven guide, O re- ceive, O receive, O receive my soul at last,



Andante.

Air.

Jesus, we hang up- on the word Our faith- ful souls have heard of thee; Be mindful of thy promise, Lord,

MORDEN continued.

Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true.

The image shows a musical score for three staves. The top staff contains the first line of music, the middle staff the second line, and the bottom staff the third line. The lyrics are printed below the middle staff, aligned with the notes. The music consists of various note values, rests, and bar lines, with some notes beamed together. The lyrics are: "Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true."



I hear the thirsty cry, The hungry beg for bread, Then let my spring its stream supply, My hand its bounty shed. My hand &c.



KENDALL. C. M.

Clark. 167

Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loth to leave the place.

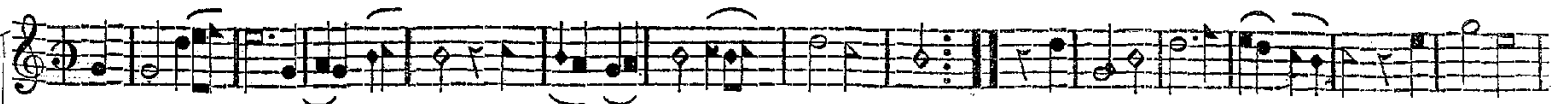
Moderato.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a travel-ler.

PART II.

HABAKKUK. L. M.

Har. Sacra. 171



A-way, my un-believ-ing fear: Fear shall no more in me have place.



My Saviour doth not yet ap-pear, He hides the brightness of his face. But shall I therefore let him go, And basely



HABAKKUK continued.



to the tempter yield? No, in the strength of Je- sus, no, I never will give up my shield. Altho' the vine its fruit deny, Al-



HABAKKUK continued.

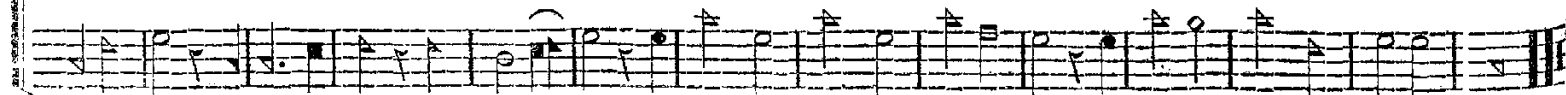
tho' the olive yield no oil, The with'ring fig tree droop and die, The field il- lude the tiller's toil, The empty stall no

The image shows a musical score for the song 'Habakkuk'. It consists of three staves of music. The first two staves are connected by a brace on the left. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff is a separate line of music. Below the second staff, there is a line of lyrics: 'tho' the olive yield no oil, The with'ring fig tree droop and die, The field il- lude the tiller's toil, The empty stall no'. The lyrics are aligned with the notes of the second staff.

HABAKKUK continued.



herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.



Our Lord is risen from the dead, Our Jesus has gone up on high: The powers of hell are captive led,

The image shows a musical score for the hymn 'Cheshunt'. It consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. The music is in a simple, hymn-like style with a clear melody and accompaniment.

CHESHUNT continued.

Dragg'd to the portals of the sky. The powers &c. Dragg'd &c. Dragg'd &c.

The image shows a musical score for a piece titled "CHESHUNT continued." It consists of three staves of music. The first staff is a vocal line with lyrics underneath. The second and third staves are accompaniment. The lyrics are: "Dragg'd to the portals of the sky. The powers &c. Dragg'd &c. Dragg'd &c." The music is written in a style typical of 19th-century sheet music, with various note values, rests, and accidentals. There are several measures of music above and below the lyrics.

CHESHUNT continued,
Loud.

177

Sym.

The image shows a musical score for three staves. The top two staves are for a symphony, and the bottom staff is for a vocal line. The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into two systems by a double bar line. The first system contains the first 12 measures, and the second system contains the next 12 measures. The vocal line begins with the lyrics "There his triumphal chariot waits, And an-gels chant the" under the first system and continues with "MOZA" under the second system. The notation includes various note values, rests, and dynamic markings.

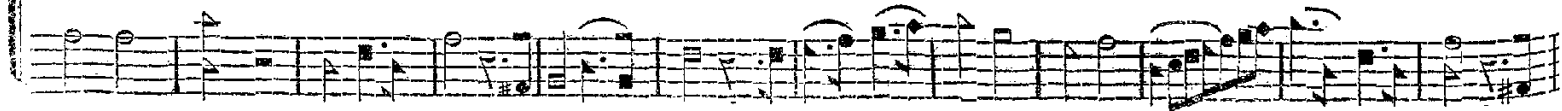
There his triumphal chariot waits, And an-gels chant the

MOZA

CHESHUNT continued.



solemn lay, Lift up your heads, ye heavenly gates, Ye ev-er- lasting ° doors give way. Lift up &c.



CHESHUNT continued.

179

Sym.

Ye everlasting &c.

The musical score consists of three staves of music. The first two staves are connected by a brace on the left. The music is in 3/4 time and has a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. The third staff is separated from the first two by the text "Ye everlasting &c." and continues the musical piece.

CHESHUNT continued.

Loose all your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right, Receive the King of glo- ry in. He

claims &c. Receive &c. Receive &c.

Sym.

CHESHUNT continued.

Loose all your bars of massy light, And wide un- fold th' ethereal scene; He claims these mansions as his right, Receive the King of glory

Sym.

in. He claims &c.

Receive &c.

Receive &c.

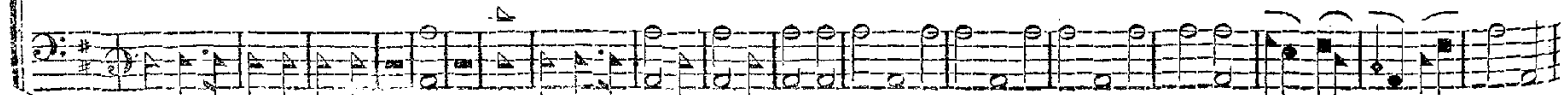
Q

CHESHUNT' continued.

Loud.



Who is this King of glory, who, who? Who is this King of glory, who? The Lord who all his foes o'ercame, The world, sin, death and hell o'er-



CHESHUNT continued.

Sym.

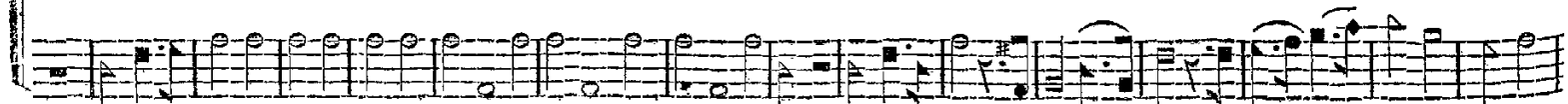
threw, And Jesus is the conqueror's name. And Jesus &c.

And Jesus &c.

CHESHUNT continued.



Lo! his triumphal chariot waits, And an- gels chant the so- lemn lay, Lift up your heads, ye heavenly gates, Ye ev- er- lasting doors give



CHESHUNT continued.

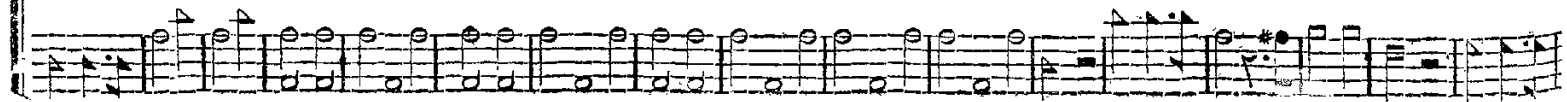
way! Lift up &c. Ye everlasting &c. Who is this King of glory, who, who, who?

The image shows a musical score for the hymn 'CHESHUNT continued.' It consists of three staves of music. The first two staves are connected by a bracket on the left. The first staff contains the main melody with various note values and rests. The second staff provides a harmonic accompaniment. The third staff is a lower line of music, possibly for a second voice or instrument. Below the second staff, the lyrics are written: 'way! Lift up &c. Ye everlasting &c. Who is this King of glory, who, who, who?'. The music is in a common time signature and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests.

CHESHUNT continued.



Who is this King of glory, who? The Lord of glorious power possess'd, The King of saints and an- gels too, God over all, for ever blest, God over



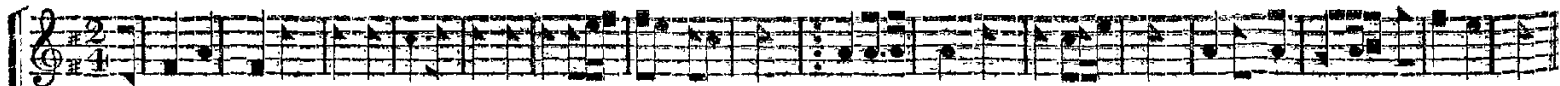
CHESHUNT continued.

The first two staves of musical notation. The top staff contains a melodic line with various note values and rests, including a large slur over the final portion. The bottom staff contains a bass line with notes and rests, also featuring a slur over the final portion.

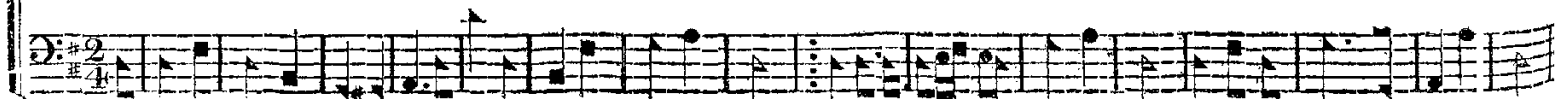
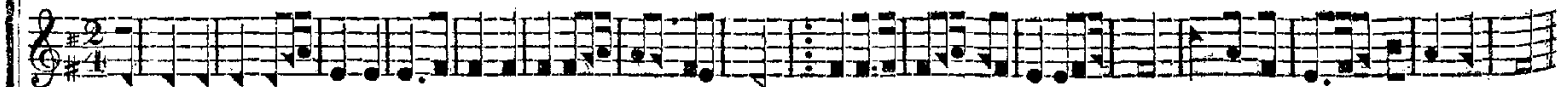
all, for- ev- er blest. God &c.

God, over all, for- ev- er blest, for- ev- er blest.

A single staff of musical notation, likely a continuation of the bass line from the previous staves. It features a melodic line with notes and rests, ending with a double bar line.



Before Je- hovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can cre- ate, and he destroy.



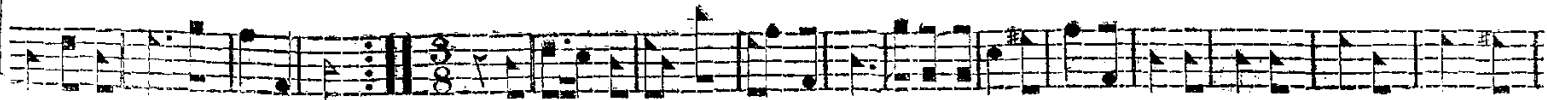
DENMARK continued.

Soft.



He can create, and he destroy.

His sov'reign pow'r, without our aid, Made us of clay, and form'd us men: And when like wand'ring sheep we



DENMARK continued.

Loud.

Soft.

The image shows a musical score for a song titled 'DENMARK continued.' The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of music, followed by a double bar line and a 2/4 time signature. The music continues on the second and third staves. The lyrics are: 'stray'd, He brought us to his fold again. He &c. We'll crowd thy gates with thankful songs, High as the heav'ns our'. The score includes dynamic markings 'Loud.' and 'Soft.' and a fermata over the final note of the third staff.

stray'd, He brought us to his fold again. He &c. We'll crowd thy gates with thankful songs, High as the heav'ns our

DENMARK continued.

Loud.

Soft.

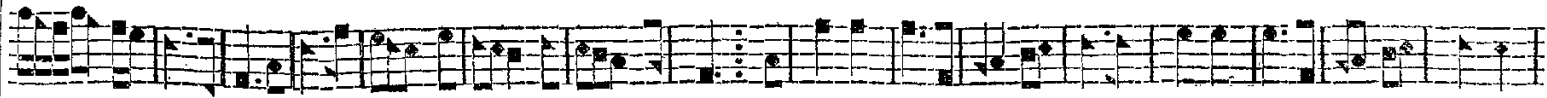
Loud.

Soft.

Loud.



voices raise ; And earth, and earth, with her ten thousand thousand tongues, Shall fill thy courts with sounding praise. Shall &c. Shall



DENMARK continued.

fill, Shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as eternity, eter- ni- ty thy love; Firm as a rock thy truth must

The image shows a musical score for the song 'DENMARK continued.' It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a common time signature. Above the first staff, there are two first endings marked '1' and '2'. The lyrics are written below the first staff. The second and third staves continue the musical notation. The score is enclosed in a large bracket on the left side.

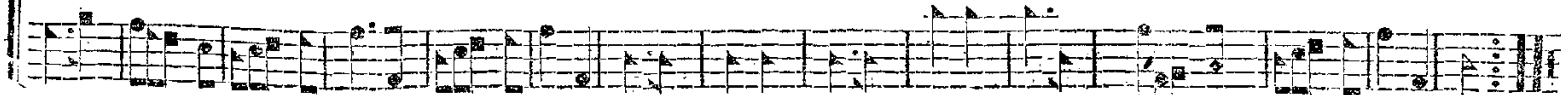
DENMARK continued.

Soft.

Loud.



stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling &c.



Air.

The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns, A shining frame,

HYMN THIRD continued.

195

Their great Ori-gin-al pro-claim. Th' unwearied sun from day to day Does his Cre-

The image shows a musical score for three staves. The top staff contains a melodic line with various note values and rests. The middle staff contains a bass line with similar note values and rests. The bottom staff contains the lyrics: "Their great Ori-gin-al pro-claim. Th' unwearied sun from day to day Does his Cre-". The music is written in a style typical of 19th-century hymnals, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are printed below the middle staff, with hyphens indicating syllables that span across multiple notes.

HYMN THIRD continued.

For.

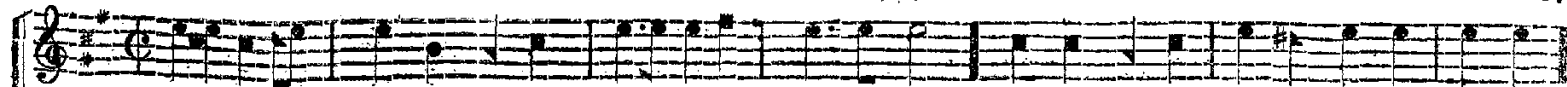
a- tor's pow'r dis- play, And pub- lish- es to ev'- ry land The . works of his Almighty hand.

The image shows a musical score for a hymn. It consists of three staves of music. The top staff is a vocal line, the middle staff is a piano accompaniment, and the bottom staff is a bass line. The lyrics are written below the middle staff. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are: "a- tor's pow'r dis- play, And pub- lish- es to ev'- ry land The . works of his Almighty hand."

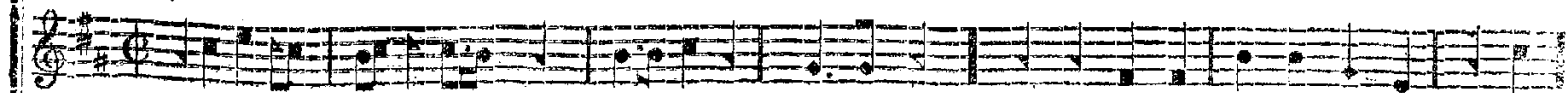
LITTLETON. 8, 7, 4.

A. Williams.

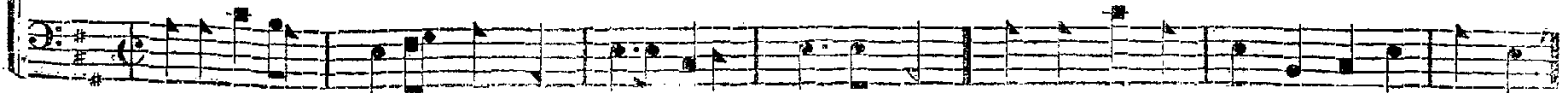
197



Air,



Lo, he cometh! countless trum- pets Blow before the bloody sign; 'Midst ten thousand saints and an- gels See the



LITTLETON continued.

The image shows a musical score for a hymn. It consists of three staves of music. The first two staves are for the vocal line, and the third is for the piano accompaniment. The lyrics are written below the first two staves. The music is in a simple, hymn-like style with a key signature of one flat and a common time signature.

crucified shine! Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Welcome, welcome, bleeding lamb!

Adagio Maestoso.

CAMBRIDGE. C. M.

F. Giardini.

199

Air.

Fa-ther, Fa-ther, how wide thy glory shines! how high thy wonders rise! Known thro' the earth by thousand signs, By thousand

CAMBRIDGE continued.

*Pia.**Repeat. For:*

thro' the skies. Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour, We read thy patience still.



CAMBRIDGE continued.

201

Andante gracioso.

But when we view thy great design, To save rebellious worms, Where vengeance and compassion join, In their di- vi- nest forms;

Tasto Solo.

CAMBRIDGE continued.

Pia. *For.*

Here the whole De-i-ty is known; Nor dares the creature guess Which of the glo-ries brightest shone, The justice or the grace.

CAMBRIDGE continued.

203

Siciliano, Andante

Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name, And try their choicest strains. O may I

Tasto Solo.

CAMBRIDGE continued.

*Pia.**Repeat. For.*

bear some humble part, In that im-mor-tal song; Wonder and joy shall tune my heart, And love command my tongue.

