THE AMERICAN HARP,

A COLLECTION OF ORIGINAL

CHURCH MUSIC.

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THE

AMERICAN HARP:

BEING

A COLLECTION OF NEW AND ORIGINAL

CHURCH MUSIC,

UNDER THE CONTROL OF THE MUSICAL PROFESSIONAL SOCIETY IN BOSTON

ARRANGED AND COMPOSED BY CH. ZEUNER,

ORGANIST TO ST. PAUL'S CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

STEREOTYPED BY LYMAN THURSTON & Co.

BOSTON:

PUBLISHED BY HILLIARD, GRAY & Co.

CAMBRIDGE: BROWN, SHATTUCK & Co.

1832.

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THE MUSICAL PROFESSIONAL SOCIETY OF BOSTON,

Respectfully recommend this work to the Public.

EXCEPTING Old Hundred and four other Tunes, all the Music herein contained is originally composed by Ch: Zeuner, President of the said Society, now Organist to the Park Street Church, and to the Handel and Haydn Society. Mr. Zeuner having submitted this Work for the examination of the undersigned Trustees of the Musical Professional Society, we have found it possessing great beauty and correctness; and it gives us both pleasure and satisfaction to express our entire approbation of its contents, as being perfectly appropriate for its purpose, combining a sublime and sacred character with ease and simplicity. It is suitable for the different capacities of different Choirs, whether in the city or in the country; and being a Work of great and indefatigable study and laborious exertion, it is but just that Mr. Zeuner should meet with thankful and encouraging acknowledgments from us, as well as all others who feel interested for the promotion and improvement of Sacred Music. To select Music for sacred purposes from common Songs, from Operas, Marches or Glees, and to introduce such into the Churches, we condemn as highly improper and absurd. This book is, perhaps, the first ever published in this country by the Profession itself; and as almost every work passes through the hands of the Profession, more or less, before published, and their names are frequently attached as a recommendation, *even contrary to their wishes and better conviction*,—we cannot doubt gaining public confidence and patronage for a book, the merits of which are exclusively supported upon our own professional recommendation and responsibility. The method of instruction attached, is upon Pestalozzi's principles, as generally used, with great effect on the Continent of Europe, affording methodical facility to both teachers and pupils; and it surpasses any other method for instructing and forming Choirs. This book, if sufficiently sought for, is intended, in future Editions, to reach four hundred pages, but *nothing will be altered*. The Small Notes between the Treble and Bass, are either for the Organ or Piano, and will enable such as do not understand Thorough Bass to accompany the voices properly, although the accompaniment may be omitted without detriment to the voice parts, which are perfect in themselves. All the Hymns and Poetry are taken, with permission, from "Church Psalmody, a Collection, &c. &c. adapted to Public Worship, by L. Mason, and David Green, of Boston, and published by Perkins and Marvin," which collection having been selected and revised with peculiar care, judgment and ability, is a chaste specimen of Sacred Poetry. The Hymn tunes in Chant style will be found of great utility: being frequently difficult to find an appropriate Hymn to many Stanzas, they are intended to obviate many rhythmical imperfections.

To such as might desire some further information in Singing, as well as a collection of Chants, Anthems, &c. we recommend Mr. Zeuner's new and original Church Music, consisting of Anthems, Motetts and Chants, to be had of Hilliard, Gray, & Co.

Having our profession at heart, we trust Mr. Zeuner's work will have an extensive circulation, convinced that it will give satisfaction not only to the Profession itself, but also to the liberal Amateur, and to any congregation where Music forms a part of worship.

BOSTON, Sept. 12th, 1832.

G. J. WEBB, *Organist to the Old South Church.*
E. R. HANSEN, *Organist to St. Paul's Church.*
G. GRAUPNER, *Professor of Music.*
C. GEITNER, *Professor of Music.*
G. GEIB, *Professor of Music, and Organist.*
} DIRECTORS.

G. POLLOCK, SECRETARY.

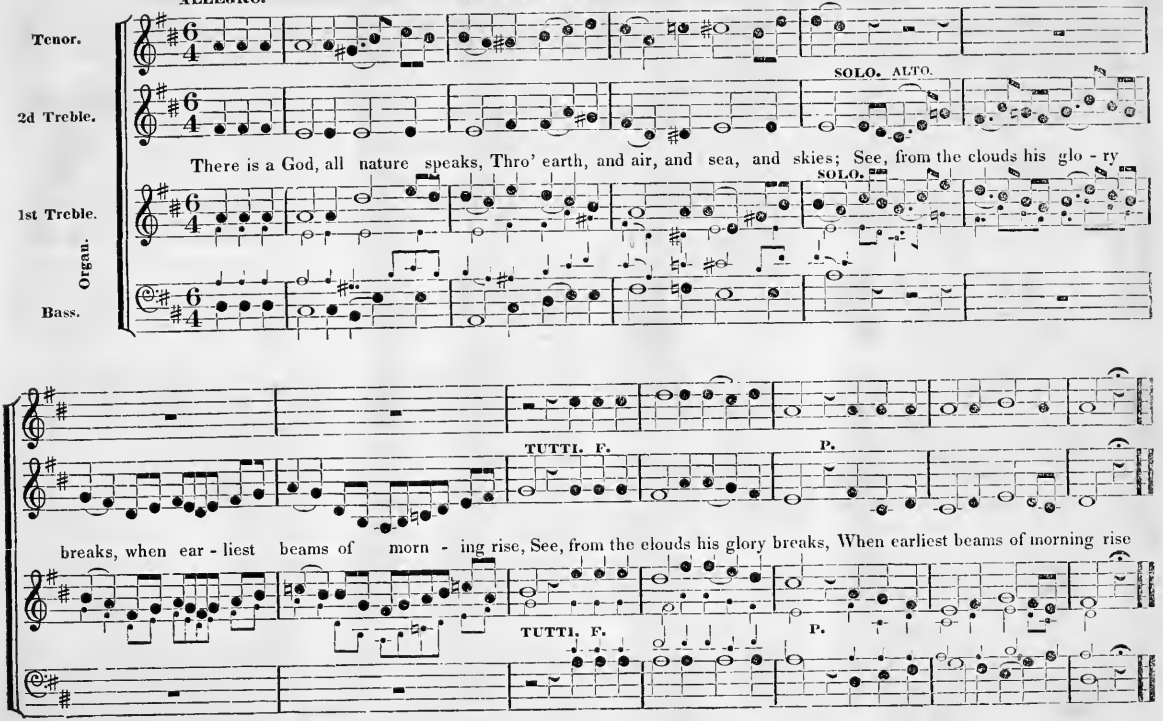
EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Accelerando, constantly accelerating in speed.
Adagio, slow.——(*ma*, but; *non*, not; *troppo*, too much; *Molto*, much or very.
A Due, Duetto, is a composition in two parts, or for two voices.
A Tre, Terzetto or Trio, in three parts.
A Quartre or Quartetto, in four parts.
Ad Lib. Ad Libitum, without strict observation of time, or at pleasure.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression.
Alla breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and to be performed quick.
Allegrezza, lively.
Allegro, (*or Allo,*) brisk, quick.——*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegrissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than Andante.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animoso, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3 or 4 voices or parts.
A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or Cantabile, a melodious air.
Bass, the Bass part, and the lowest part in harmony.
Bis, twice, or repeat.
Brio, Brioso, Con Brio, fiery, or with great animation.
Brillinnte, a brilliant style or manner of execution.
Cadenza, a close; or a preparation to close, whole or half.
Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. (There are a great many kinds of canons: pr. Ex. *canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon enigmaticus, canon cirularis, canon infinitus, canon perpetuus.* Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *cirularis*, and *infinitus*, where only one part begins.
Cantabile, singing in a pleasing style.
Calando, (or Calo,) a diminution of time and sound, in general.
Canto, Cantus, the Air, the voice part or the melody.
Concertante, is added to a piece where the parts have the melody alternately.
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con animu, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Crescendo, or Cresc., to swell the sound—*Decrescendo, or Decresc.*, to diminish the sound.
Da Capo, (D. C., or D. Cp. to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal segno, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.,*) gradually slower, diminishing.
Dicota, solemn or devout.
Dolce, sweetly or soft.
Doloroso, con dolce, melancholy or dolorous.
Duo, Duetto, for two parts, with or without accompaniments of an orchestra.
Duolo, con duolo, with pain, sorrow.
E, and, as *moderato e flebile*, moderate and complaining.
Expressivo, expressive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetto, or voce di testa, Head voice produces the higher tones; is of a more delicate and soft sound, artificial, and seems to originate from the throat.
Fastoso, sublime.
Finale, the last part.
Fine, the end.
Forte or F, loud.
Fortissimo or FF, very loud.
Sforzando, or Fz., $>$ $<$ with force, emphasis.
Fuga or Fague, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.
(*Fuga ricertata, fuga libera, fuga saluta, fuga sciolta, fuga recta, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesin*, in relation to the Theme: *fuga composita, fuga incomposita, fuga authentica, fuga plagalis.*) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different eanons.
Grave, very slow and serious.
Gustaso, or con gusto, with taste.
Hallelujah, Hebr. lang. signifies praise the Lord.
Innocentamente, innocent.
Interval, the distance between any two tones.
Largo, slow—slower than Adagio.
Larghetto, pretty slow.
Lagrimoso, Lamentabile, Lamentoso, lamenting.
Legato, slurring the notes together.
Lento, slow like Adagio.
Lentando, rallentando, ritardando, gradually retarding;
Listeso tempo, in the same time.
Ma, but
Major, the correspondent major key, or major in general.
Marato, diminishing.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

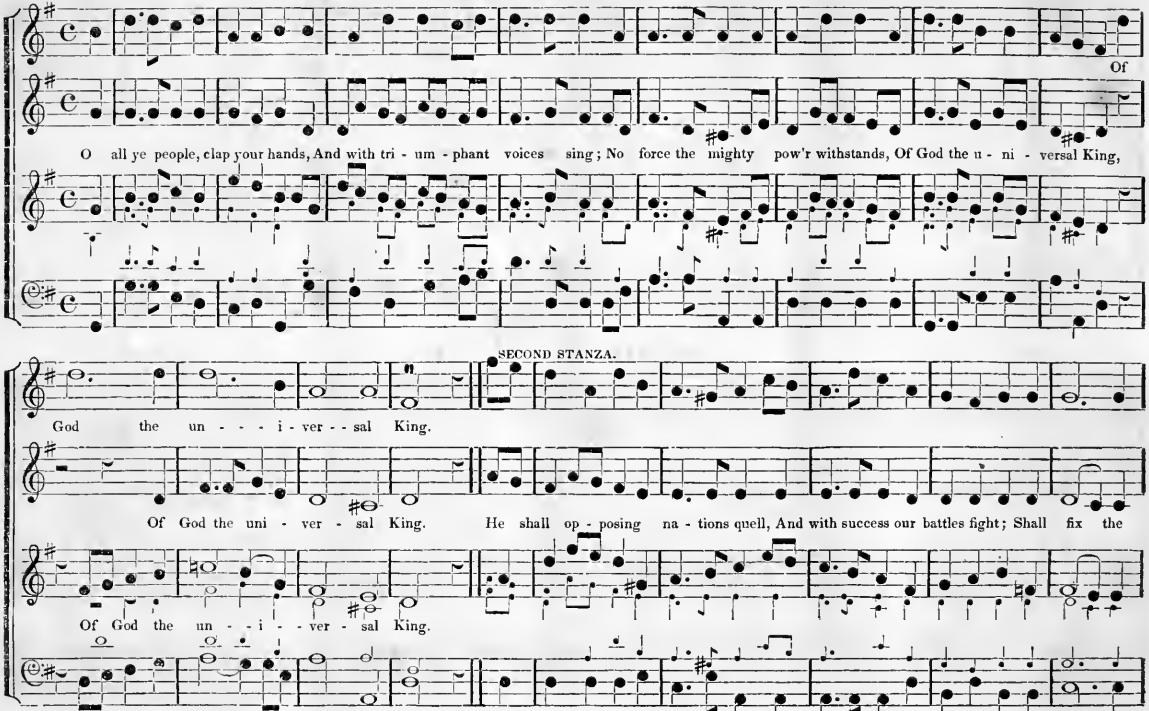
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Meno vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetical, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*,) soft, (*MP.*,) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *Perdendosi*, losing itself.
Piacere, *a piacere*, at pleasure.
Pianissimo, (*PP.*,) very soft.
Pietoso, soft, hasty.
Più mosso, quicker---*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder. *più tosto Andante*, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quasi, nearly as.
Rallentando, *Ritartando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle.*
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*) go on to the following.
Sempre, *or semp.* always, throughout the piece.
Senza, without—*senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time; like *pastorale*.
Smorzando, becoming extinct.
Soave, Sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, *or Sost* , dwelling upon rests, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Spiceato, distinct.
Spirituoso, *or con spirito*, with spirit.
Staccato, *or Stoccato*, (*Stacc:*,) short and distinct.
Stretto, *and Stringendo*, pressing the time faster.
Stringendo, pressing, hurrying on.
Syncopatio, is a slurring of the notes contrary to the natural Accent.
Tasto Solo, (*T. S.*) signifies in *unison all unisono*; in compositions for the Organ, signifies it without the Pedal base.
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo secondo*, the time of the second movement.
Tando, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *sostenuto*, (*Ten:*,) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutt.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves.
Veloce, quick.
Vivace, *or Vivo*, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice
Voce di testa, head voice
Zelo, ardent, zealous.

FAITH. L. M.

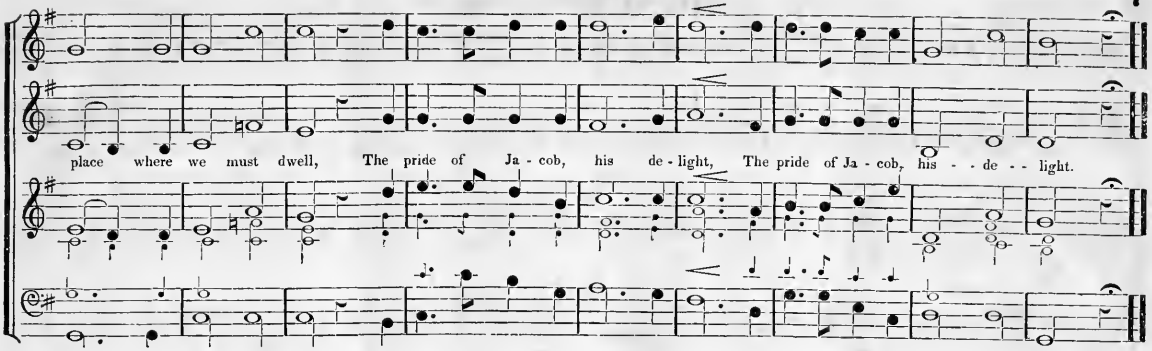

ALLEGRO.
Tenor.
2d Treble.
SOLO. ALTO.
There is a God, all nature speaks, Thro' earth, and air, and sea, and skies; See, from the clouds his glo - ry
1st Treble.
SOLO.
Organ.
Bass.
TUTTI. F.
P.
breaks, when ear - liest beams of morn - ing rise, See, from the clouds his glory breaks, When earliest beams of morning rise
TUTTI. F.
P.

ALLEGRO.

NORTH AMERICA. L. M. Two Stanzas. Common Hymn.



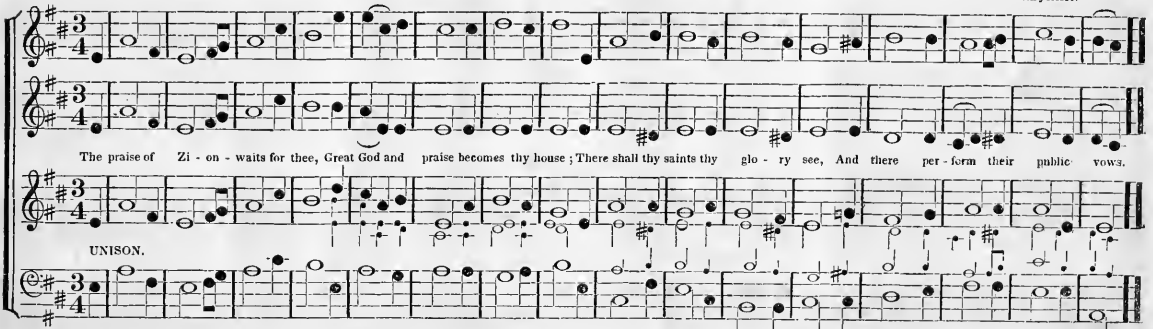
HYMN. Continued.



UN POCO ALLEGRETTO.

MONODY. L. M.

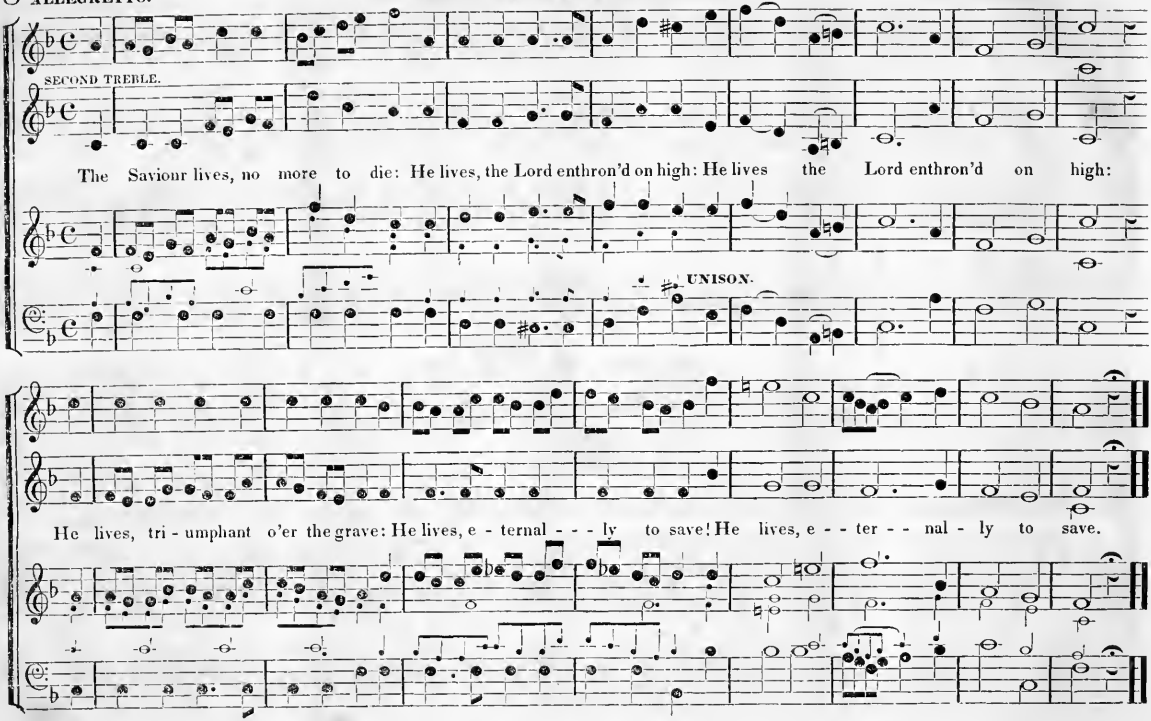
Common Hymn.



8 ALLEGRETTO.

ST. SIMON. L. M.

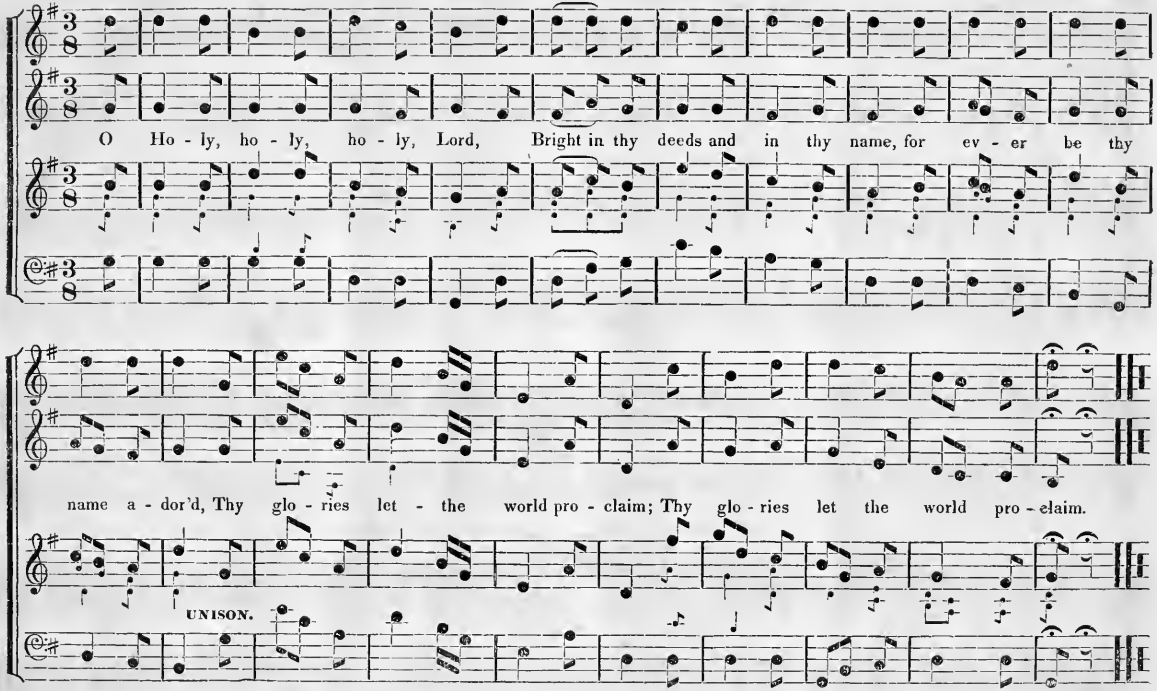
Common Hymn.



UN POCO ADAGIO.

ADORATION. L. M.

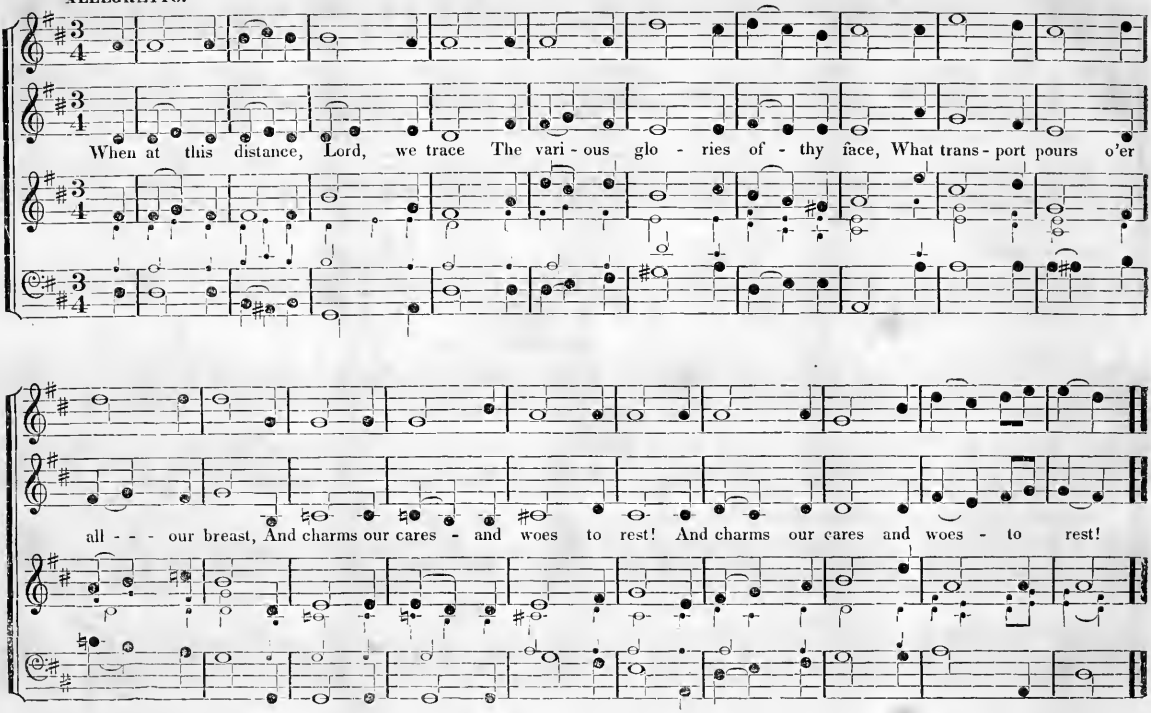
Common Hymn.



DEITY. L. M.

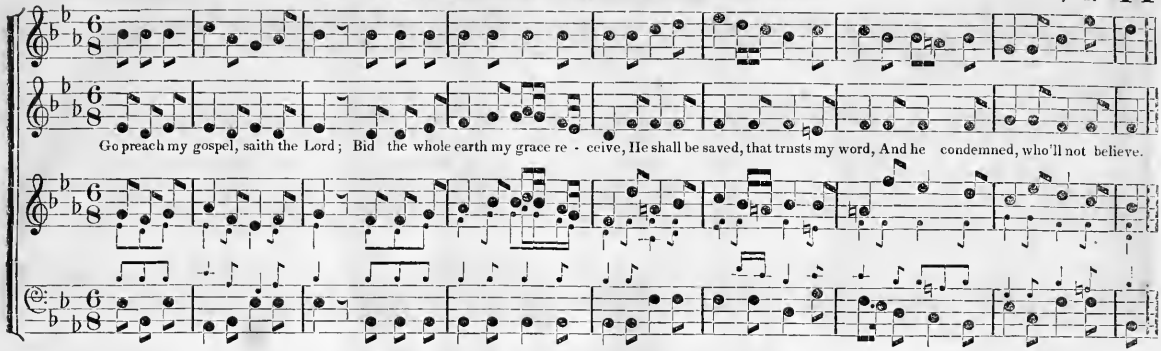
ALLEGRETTO.

Common Hymn.



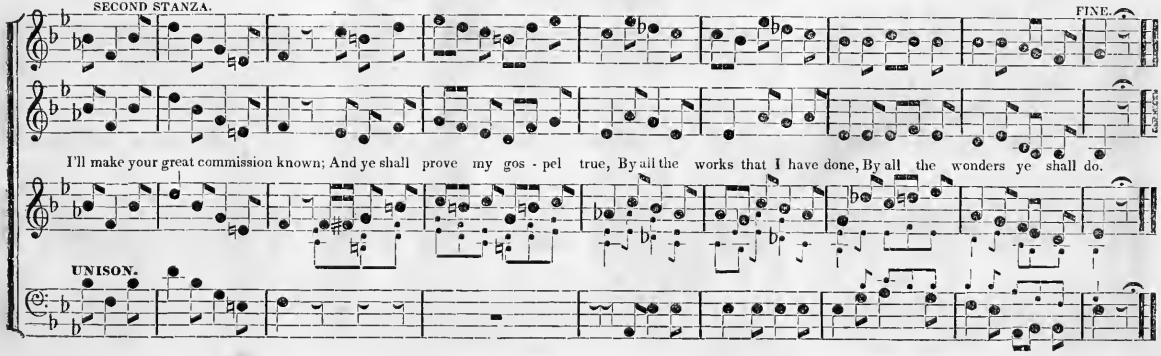
ANDANTE.

GOSPEL. L. M. Two Stanzas.



SECOND STANZA.

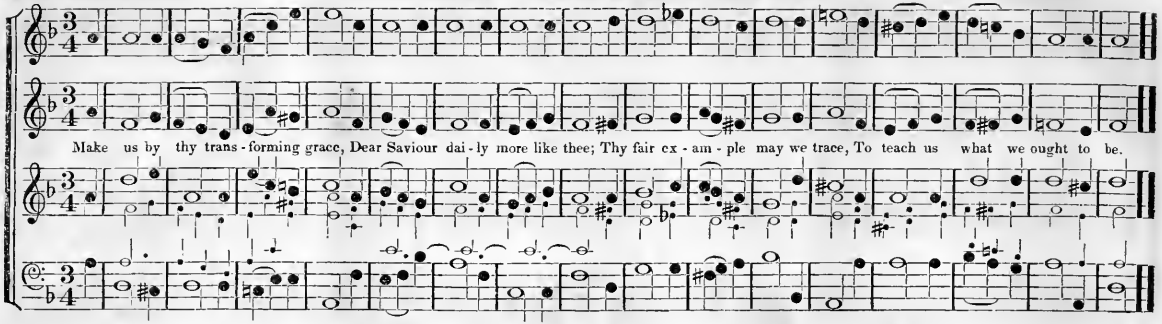
FINE.



ALLEGRETTO.

BISHOP HEBER. L. M.

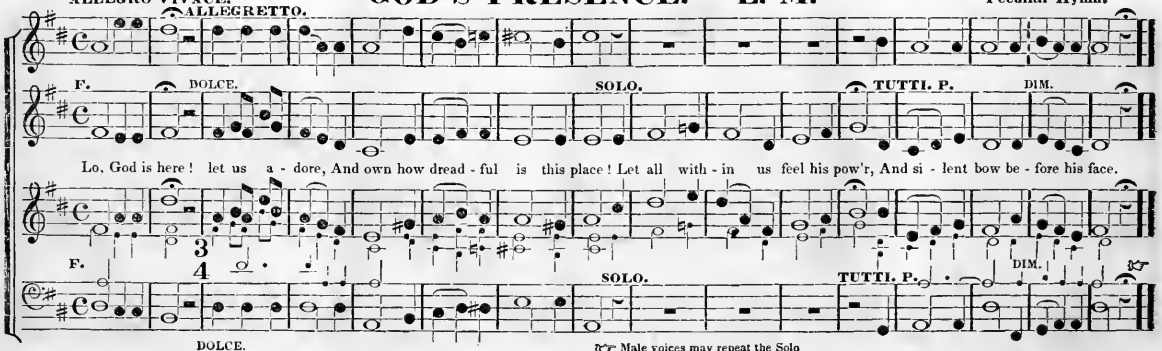
Common Hymn.



ALLEGRO VIVACE. ALLEGRETTO.

GOD'S PRESENCE. L. M.

Peculiar Hymn.

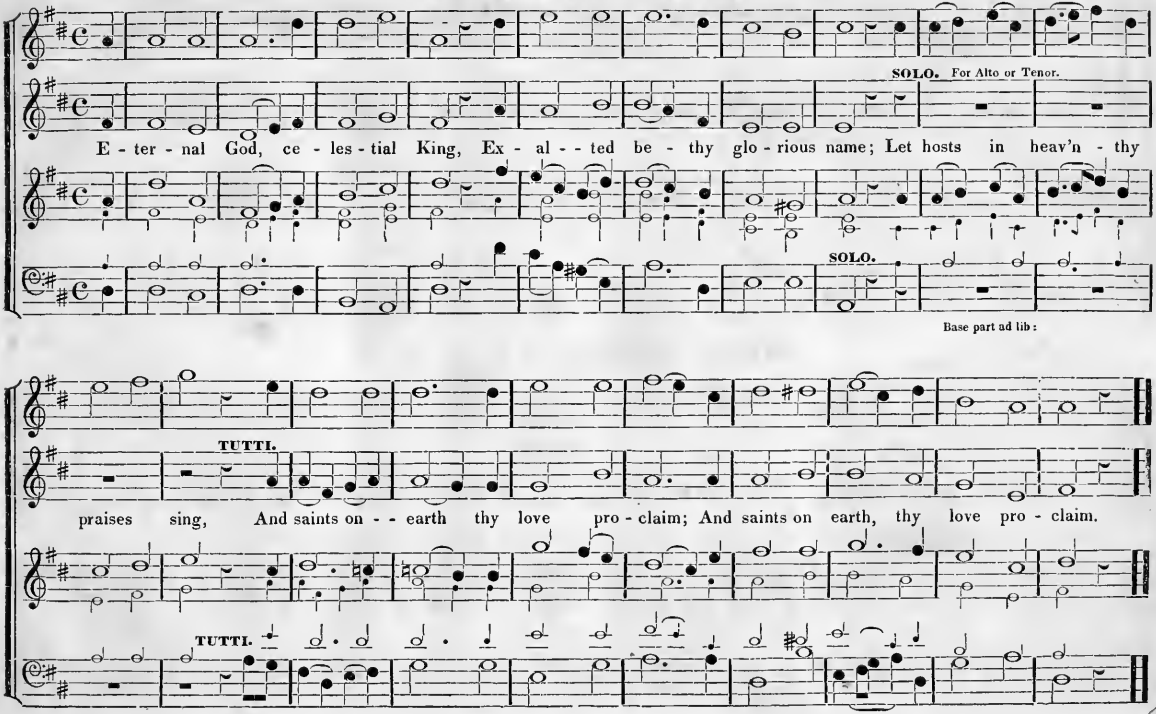


☞ Male voices may repeat the Solo

ALLEGRO ASSAI.

GRATITUDE. L. M.

Common Hymn.



ANDANTE.

TREASURE. L. M.

Common Hymn.

SOLO.

Breathe, Ho - - ly Spir - it, from a - - bove, Un - - til our hearts with fer - vor glow: Oh, kin - dle there a

SOLO.

The Duett for two Trebles, or for Tenor and Base.

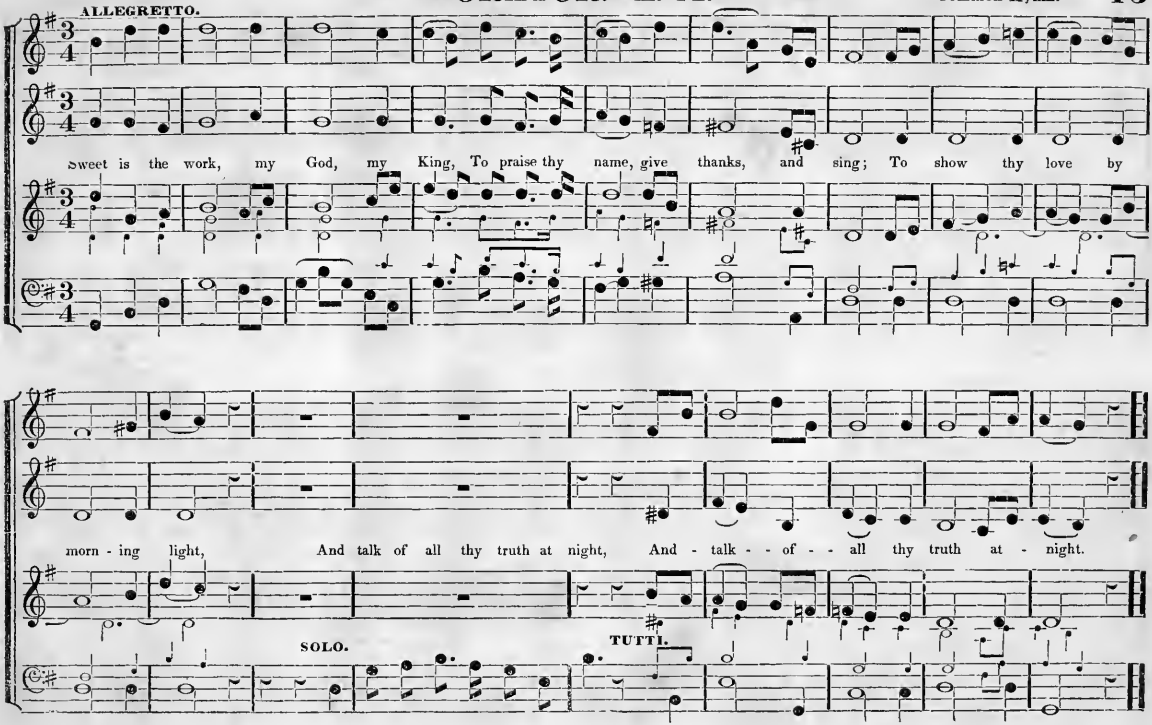
TUTTI.

SOLO.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

SOLO.

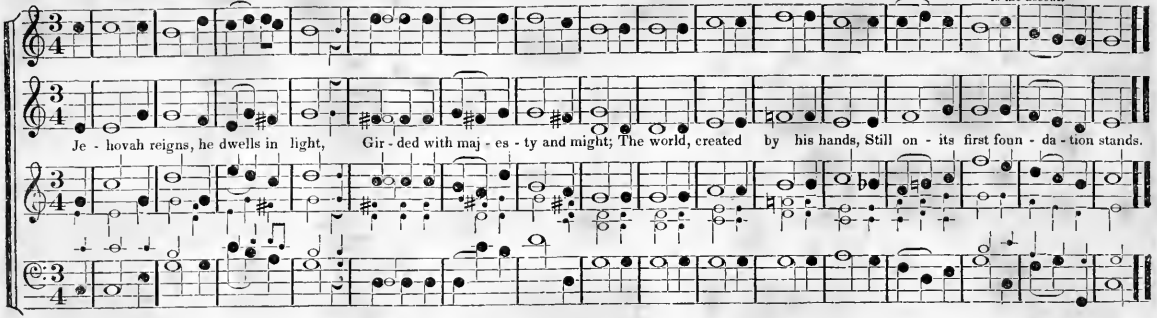
TUTTI.


ALLEGRETTO.
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by
morn - ing light, And talk of all thy truth at night, And - talk - - of - - all thy truth at - night.
SOLO.
TUTTI.

UN POCO ALLEGRO.

REGENCY. L. M.

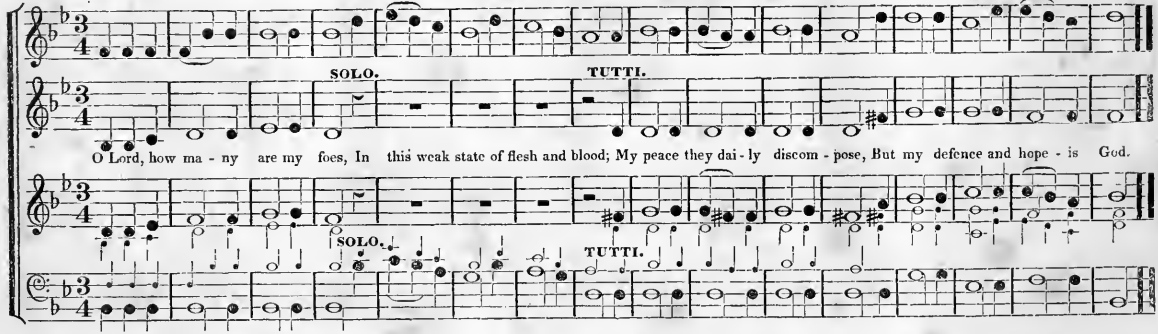
Common Hymn.
May be used with attention to the accent.



UN POCO ALLEGRETTO.

PERSECUTION. L. M.

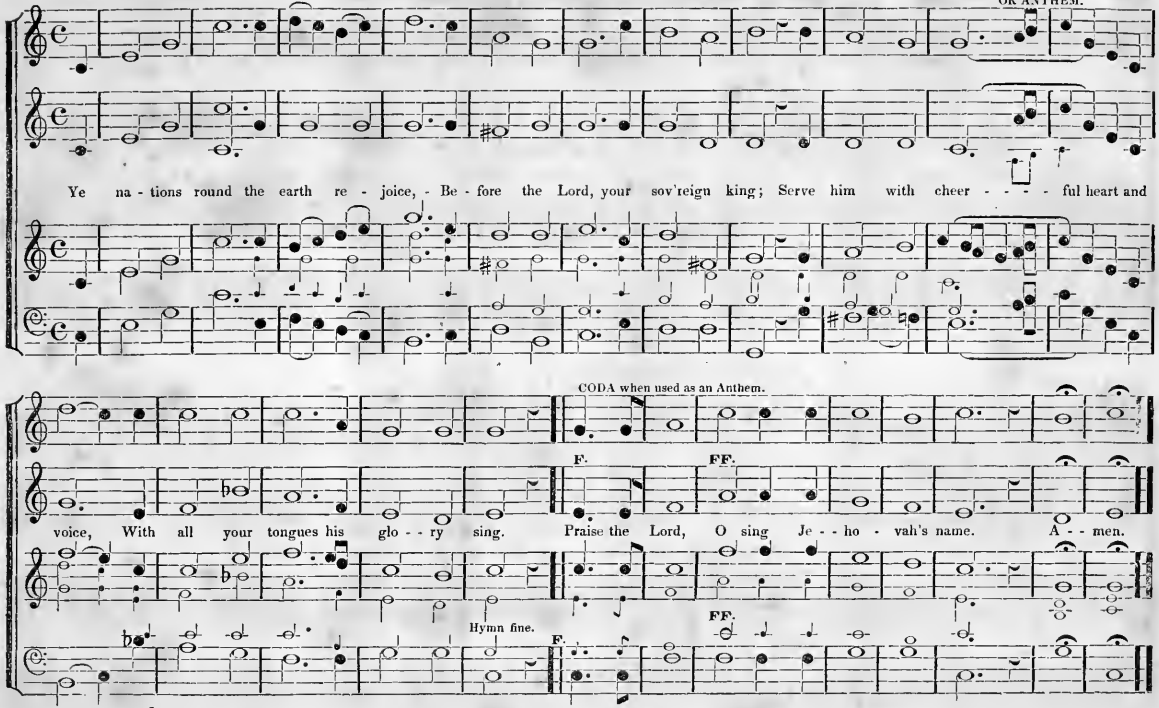
Common Hymn.



ALLEGRO. ASSAI.

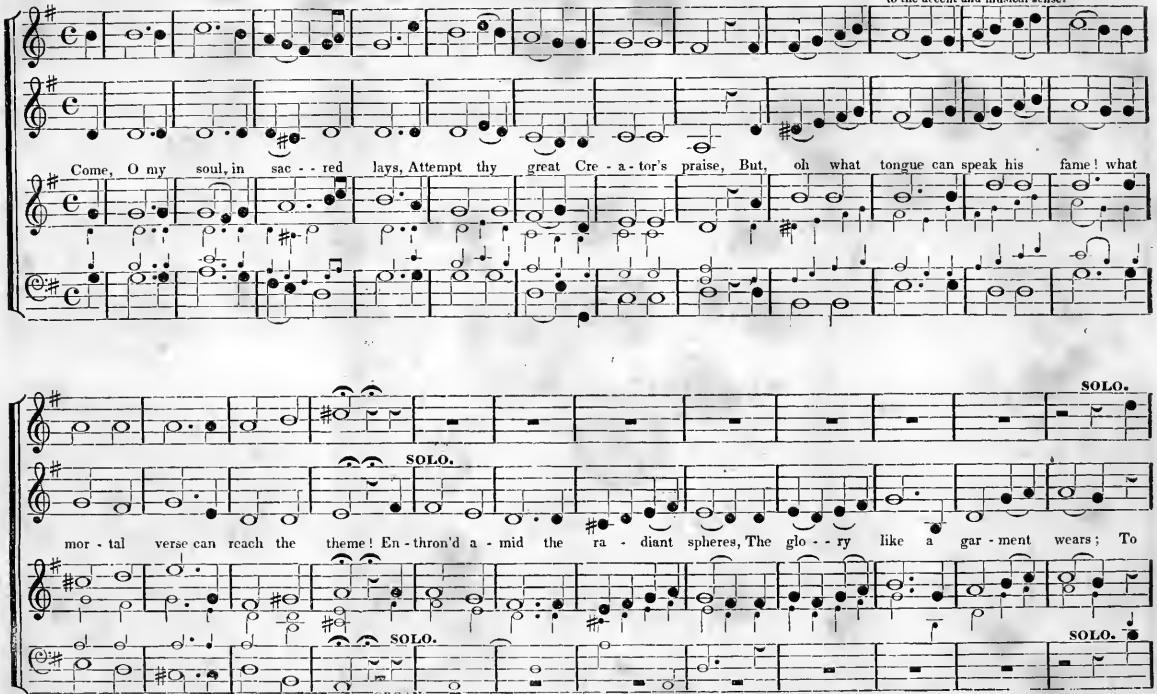
HYMN FOR ALL MANKIND. L. M.

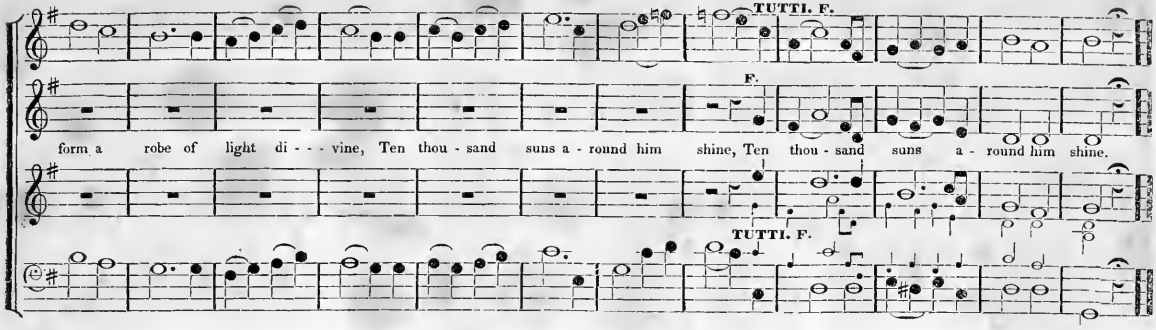
OR ANTHEM.



18 ALLEGRO VIVACE. **PERCIVAL.** **L. M.** **Two Stanzas.**

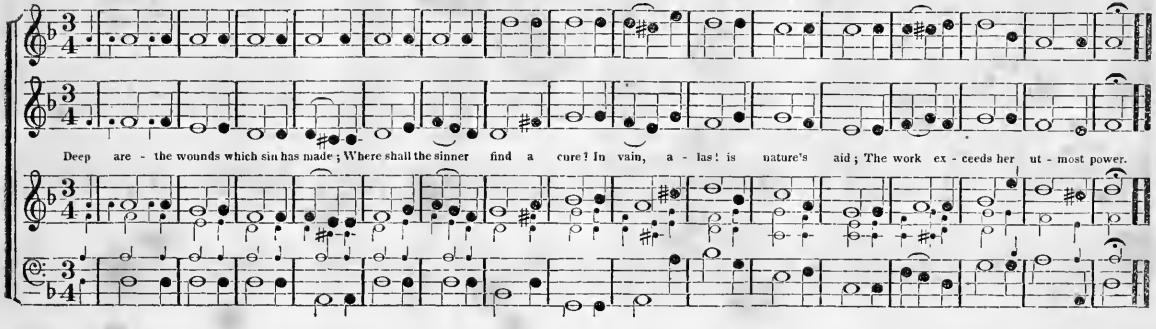
Peculiar Hymn.
May be used for other Hymns, with attention to the accent and musical sense.





SANCTIFICATION. L. M.

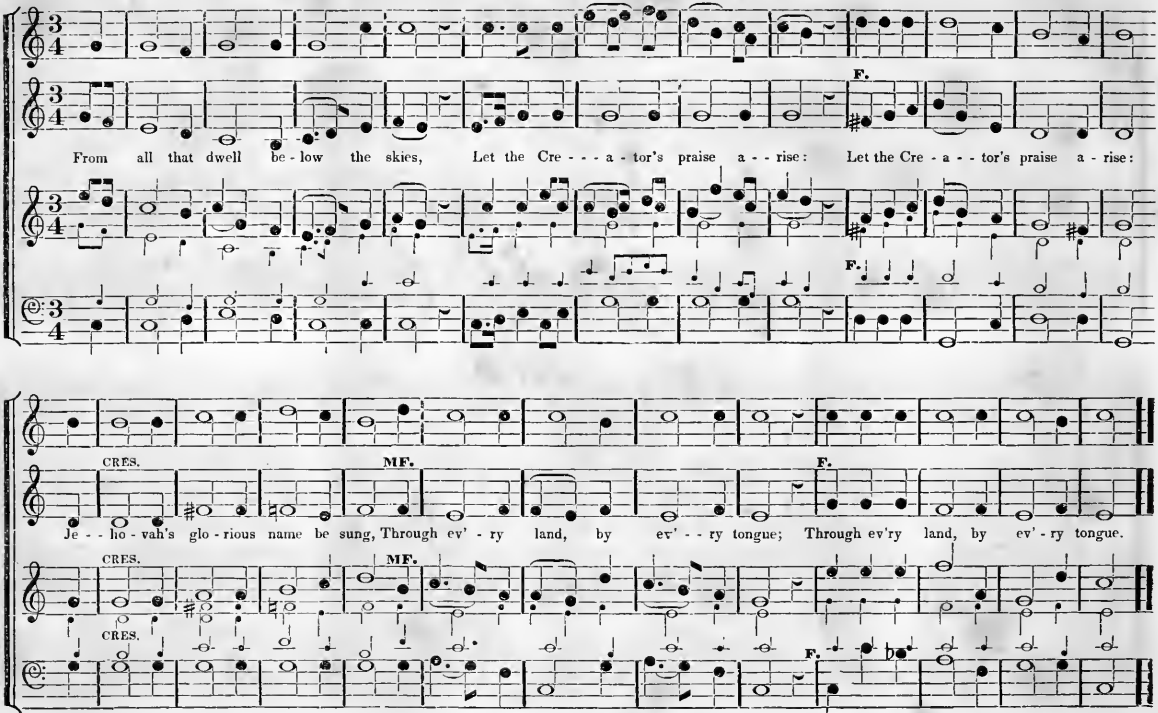
ALLEGRETTO. Common Hymn.

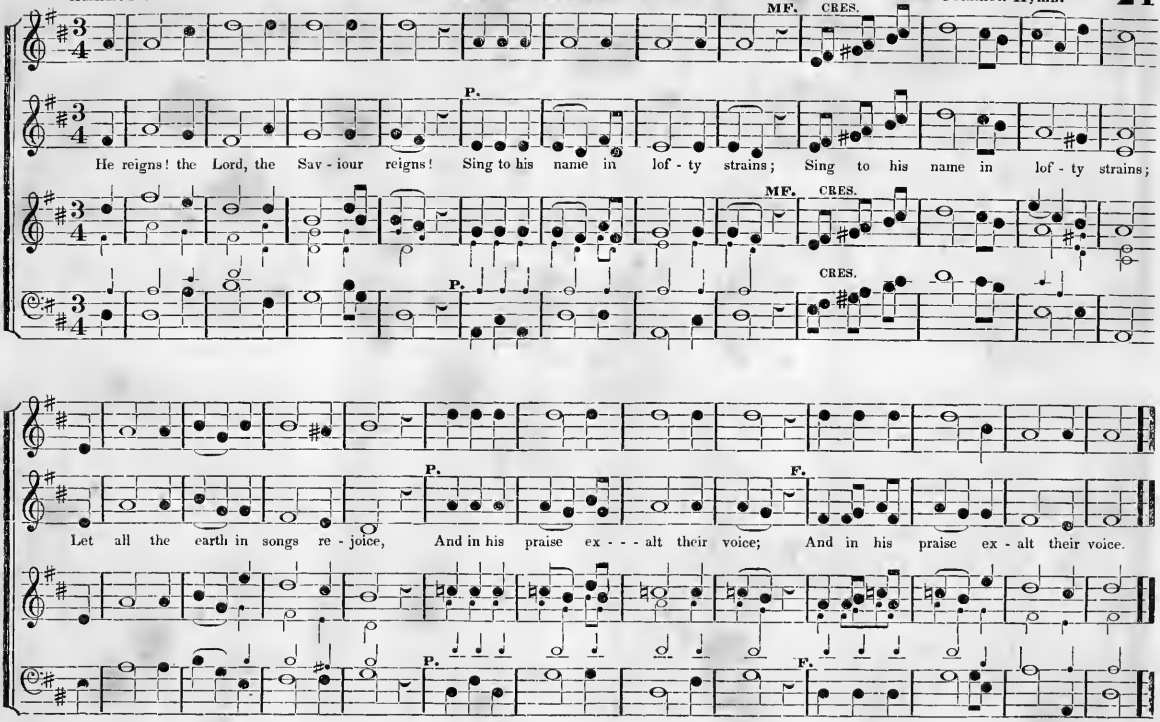


ALLEGRO.

KING DAVID. L. M.

Common Hymn.

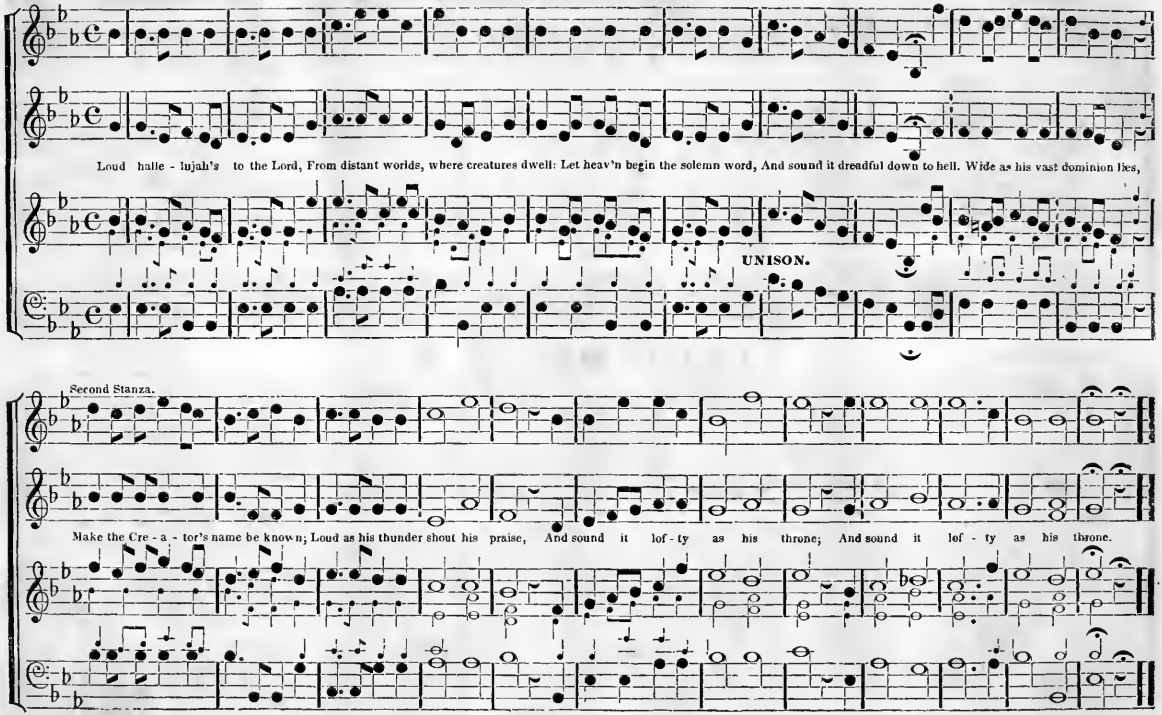



MF. CRES.
P.
He reigns! the Lord, the Sav - iour reigns! Sing to his name in lof - ty strains; Sing to his name in lof - ty strains;
MF. CRES.
P. CRES.
P. F.
Let all the earth in songs re - joice, And in his praise ex - - - alt their voice; And in his praise ex - alt their voice.
P. F.

ALLEGRO.

ISRAEL. L. M. Two Stanzas.

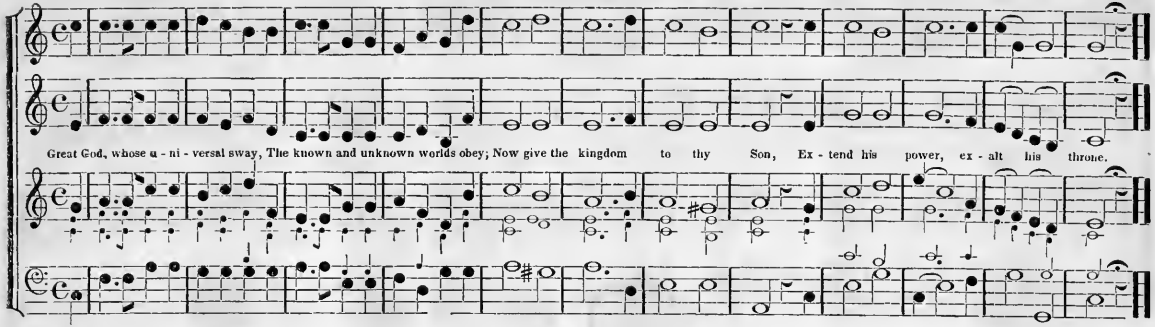
Common Hymn.



UN POCO ALLEGRO.

CHRISTIAN HYMN. L. M.

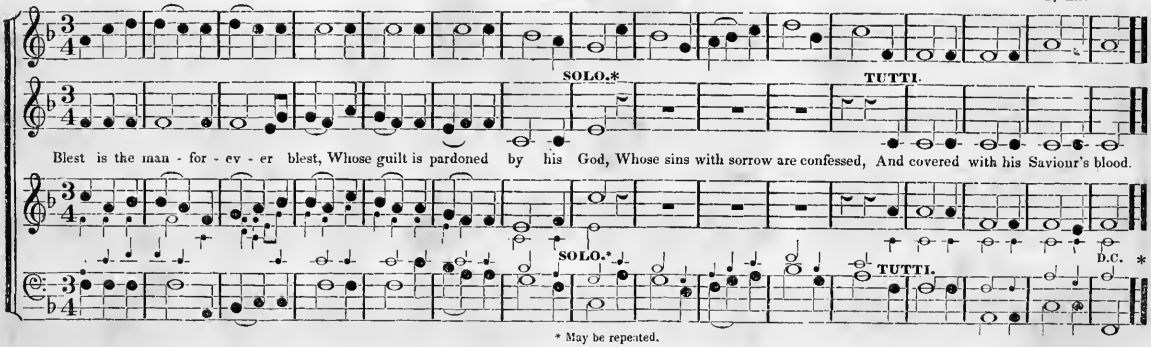
Common Hymn.



ALLEGRETTO.

PENITENCE. L. M.

Common Hymn.



* May be repeated.

ALLEGRO.

TETRARCH. L. M.

Common Hymn.
Accent peculiar.

P.

Blest are the humble souls that see, Their emp - ti - ness and pov - er - ty: Blest are the humble souls that see, Their emp - ti - ness and pov - er - ty:

Base Solo and Organ

TUTTI P.

The Base Solo may be omitted.

F.

And crowns of joy - - - - - - - - laid up in heav'n;

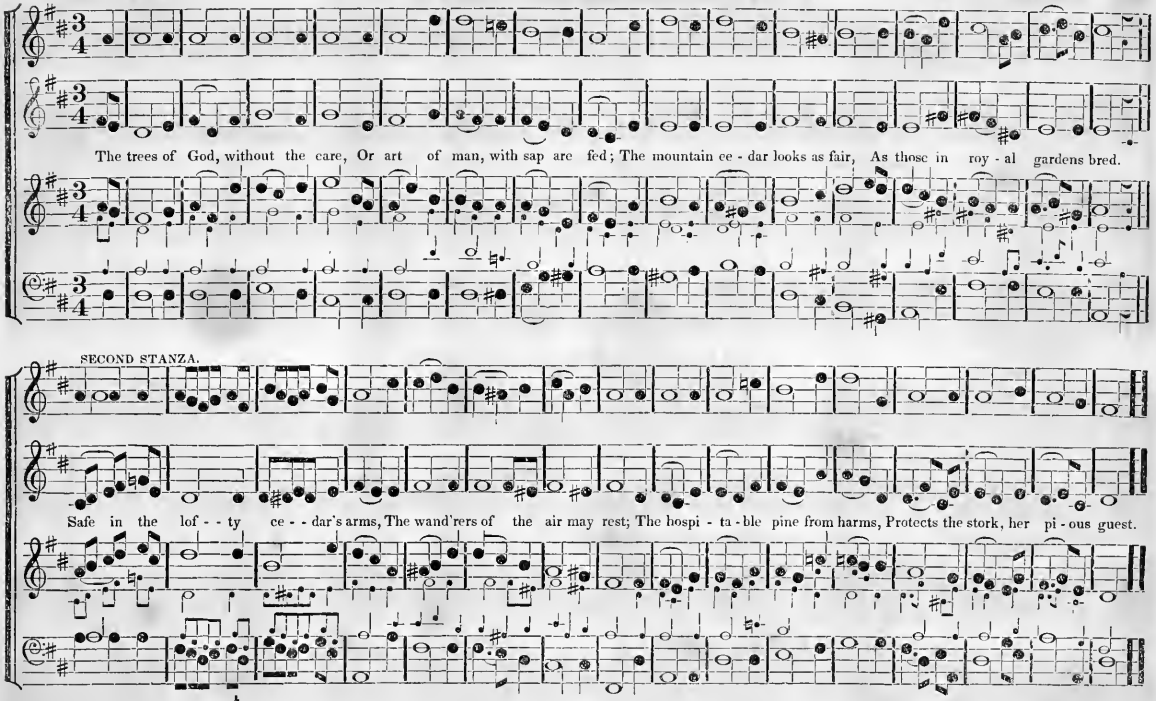
F.

Treasures of grace to them are giv'n, And crowns of joy, And crowns of joy laid up in heav'n; And crowns of joy laid up in heav'n.

F.

And crowns of joy

F.


The trees of God, without the care, Or art of man, with sap are fed; The mountain ce - dar looks as fair, As those in roy - al gardens bred.
SECOND STANZA.
Safe in the lof - - ty ce - - dar's arms, The wand'rers of the air may rest; The hospi - ta - ble pine from harms, Protects the stork, her pi - ous guest.
4

ALLA BREVE.

CATHEDRAL CHANT. L. M.

Common Hymn.

I will ex - tol thee, Lord, on high; At thy command dis - ea - ses fly; Who, but a God, can speak and save, From the dark borders of the grave?

UNISON.

ALLEGRO VIVACE.

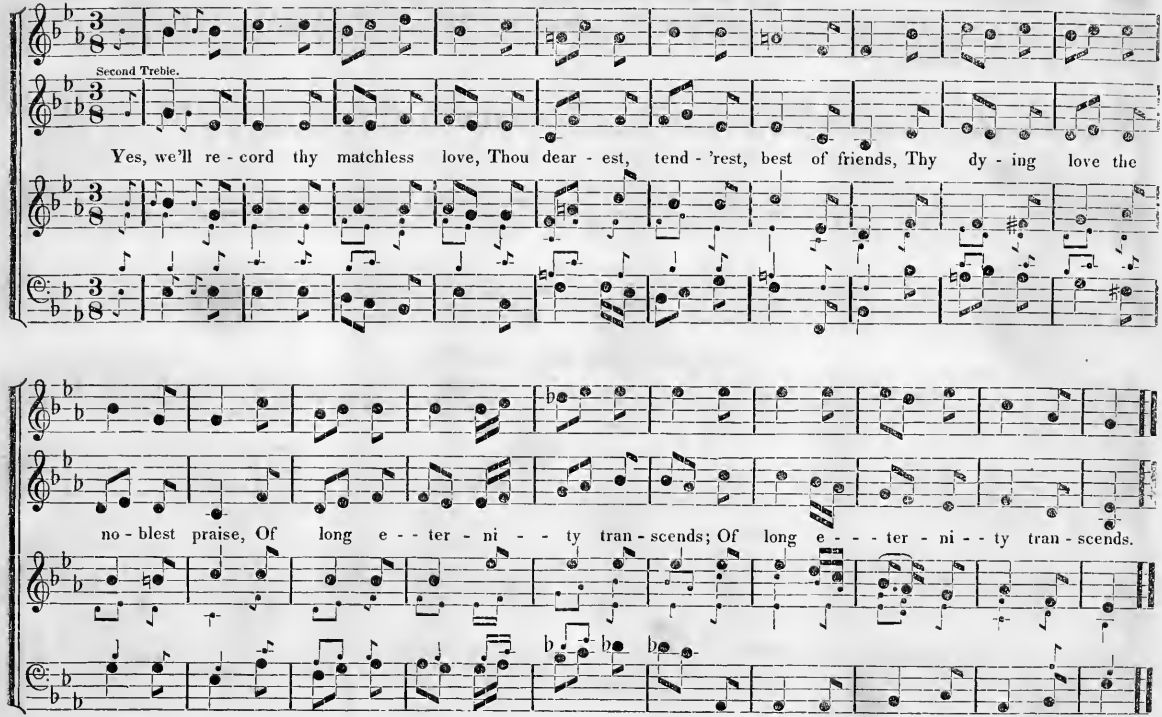
ALOWETTI. L. M.

Common Hymn.
Accent Peculiar.

High o'er the heav'ns supreme, a - lone, Th'eter - nal Lord prepares his throne: O'er all his kingdom he'll ex - tend, Beyond a lim - it or an end.

D. C. *

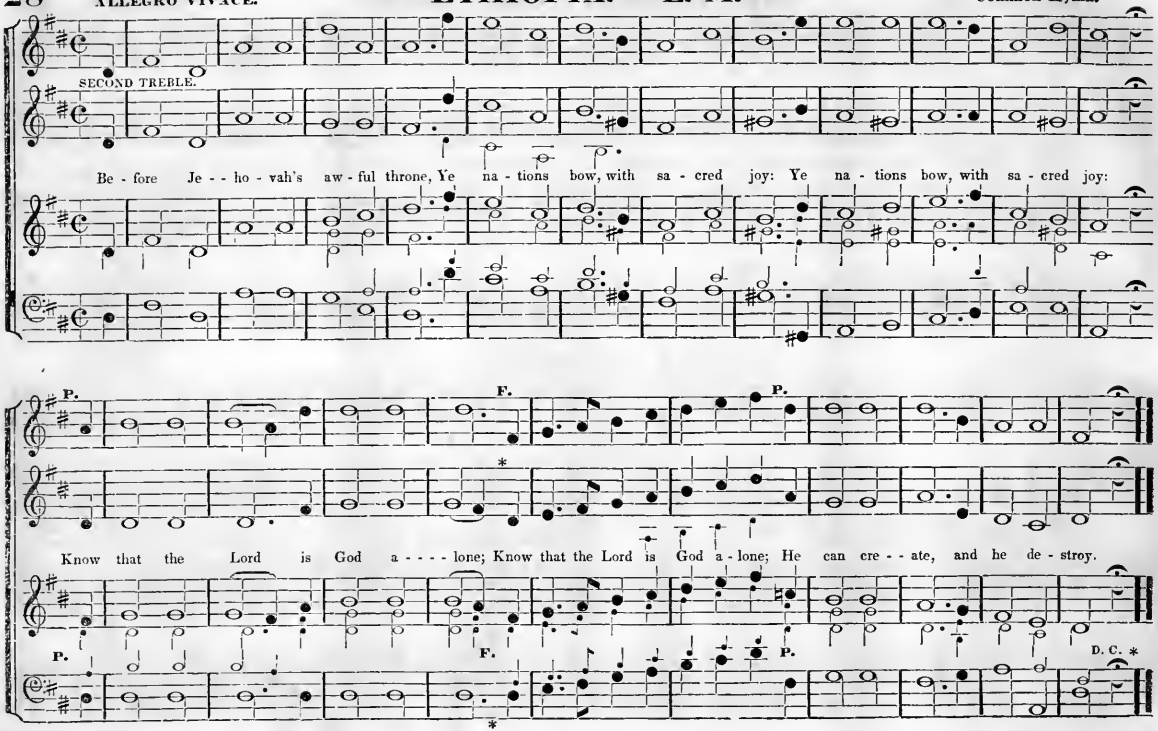
* May be repeated, the first time, Solo and Piano, the second time, Tutti and Forte


Second Treble.
Yes, we'll re - cord thy matchless love, Thou dear - est, tend - 'rest, best of friends, Thy dy - ing love the
no - blest praise, Of long e - - ter - ni - - ty tran - scends; Of long e - - - ter - ni - - ty tran - scends.

ALLEGRO VIVACE.

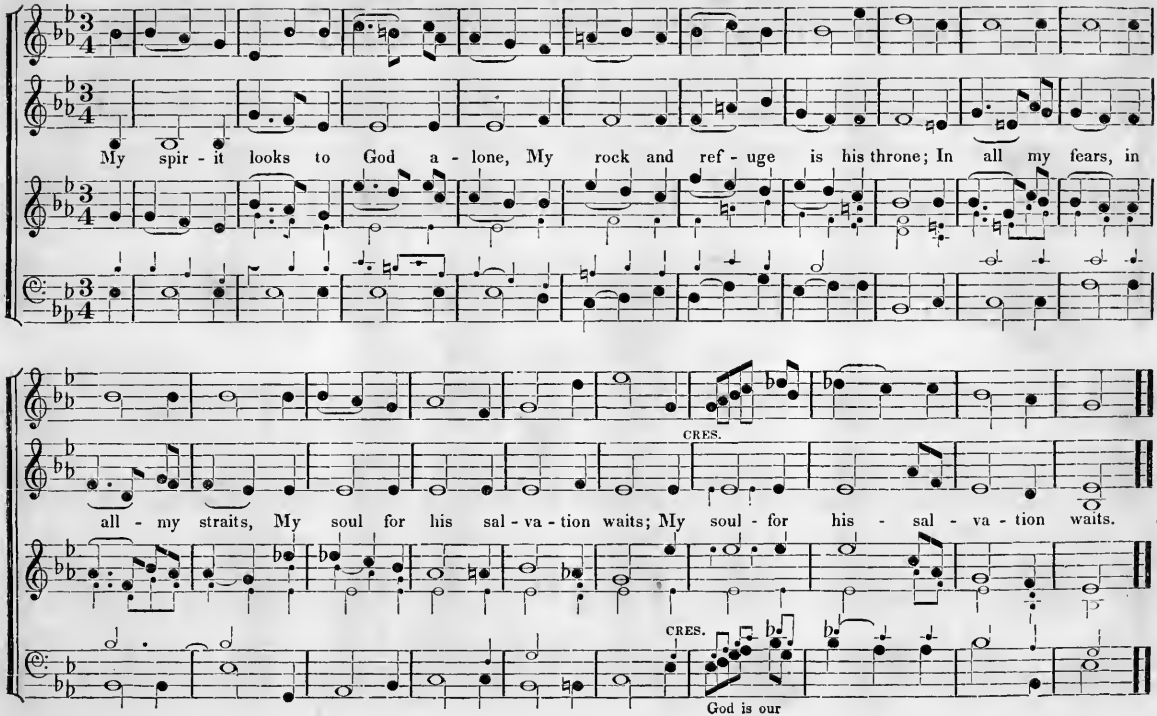
ETHIOPIA. L. M.

Common Hymn.



UN POCO ALLEGRETTO.

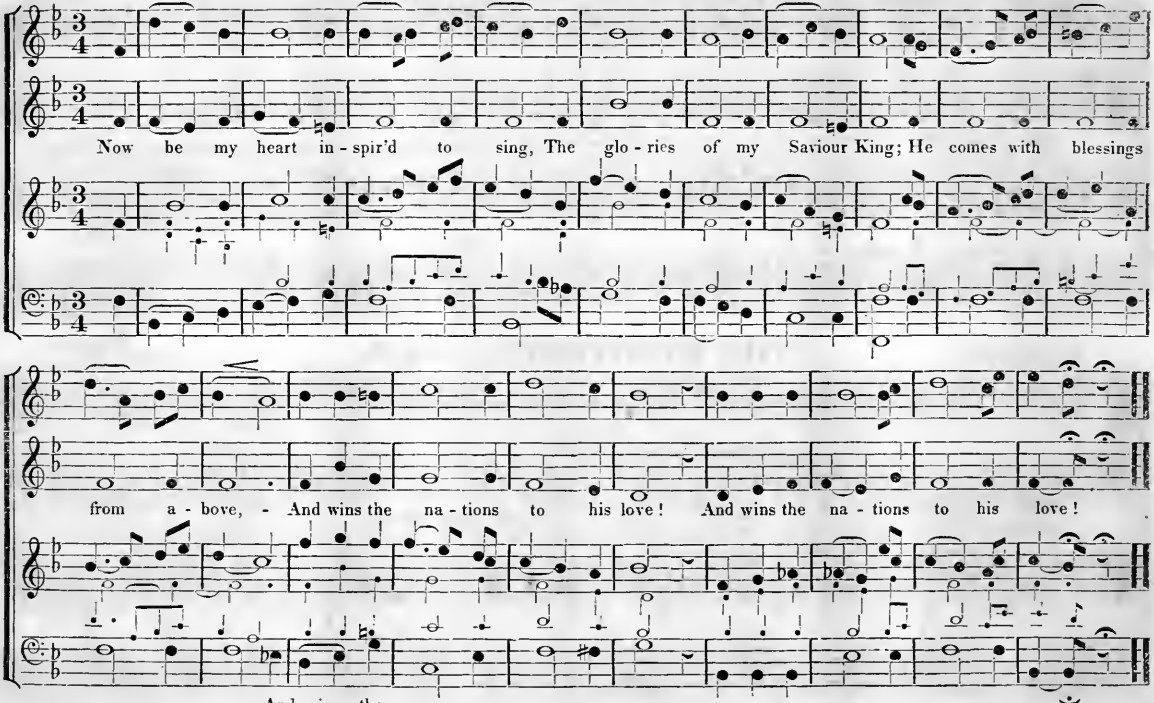
HEBREW HYMN. L. M.



ALLEGRETTO.

MOZART'S SONG. L. M.

Common Hymn.



ALLEGRETTO.

ORTHODOX. L. M.

Common Hymn.

The Lord in Zi-on ev-er reigns, And o'er her holds his guardian hand; Her wor-ship and her law maintains, Which, like himself, unmov'd shall stand.

ALLEGRETTO.

THE RIGHTEOUS. L. M.

Common Hymn.

Shun the broad way where sinners go;

Happy the man, whose cau-tious feet, Shun the broad way where sinners go; Who hates the place where ath'ists meet, And fears to talk as scoffers do.

UN POCO ALLEGRETTO.

LOVETT'S HYMN. L. M.

Common Hymn.

ALTO. SOLO. TUTTI.

The flow'ry spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.

SOLO. TUTTI.

ALLEGRETTO.

TEMPLE SONG. L. M.

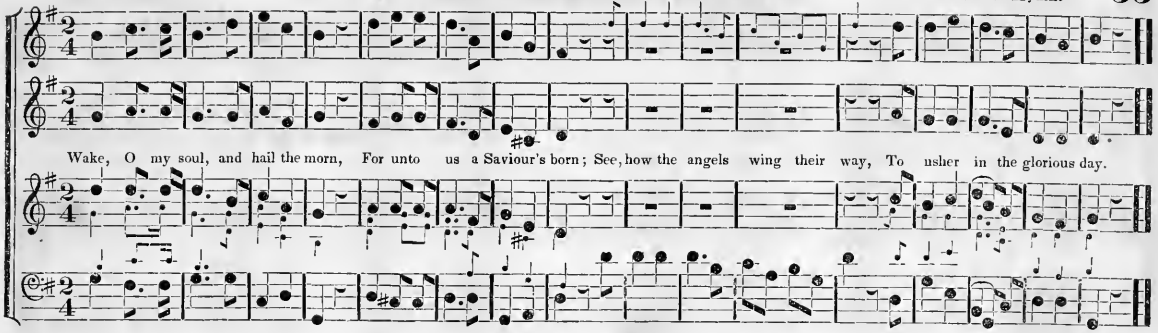
Common Hymn.

Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus thy great Captain's gone.

UN POCO ALLEGRO.

THE CITY OF DAVID. L. M.

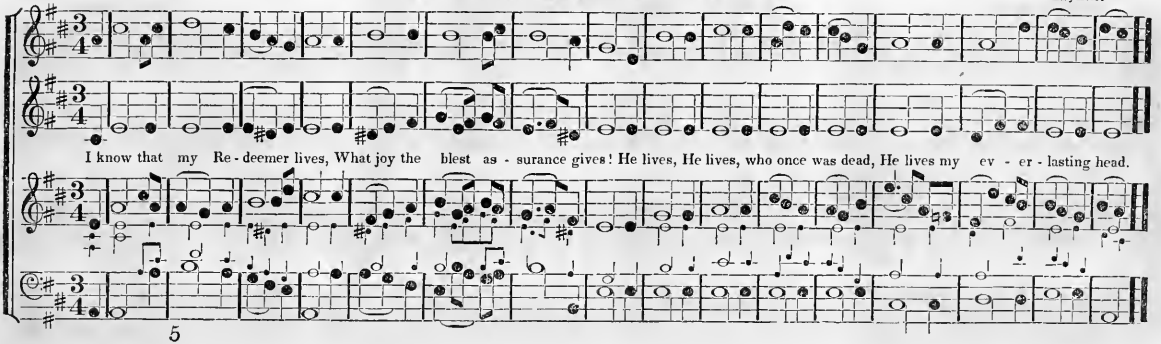
Peculiar Hymn.



ALLEGRETTO.

EASTER HYMN. L. M.

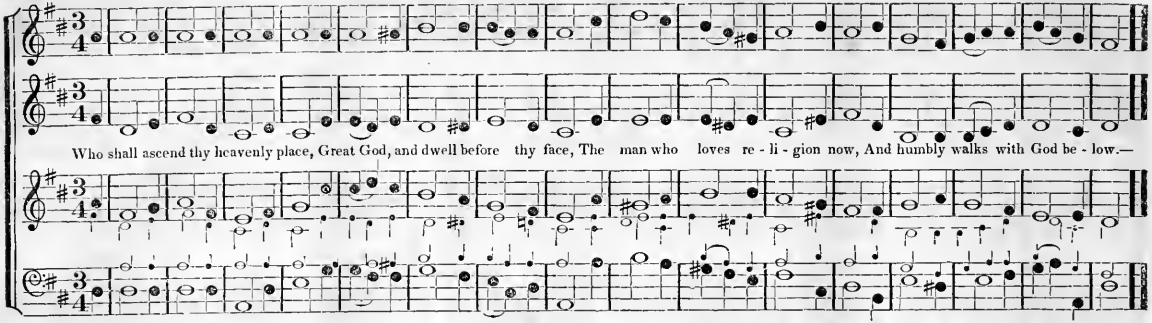
Common Hymn.



ALLEGRO.

INNOCENCE. L. M.

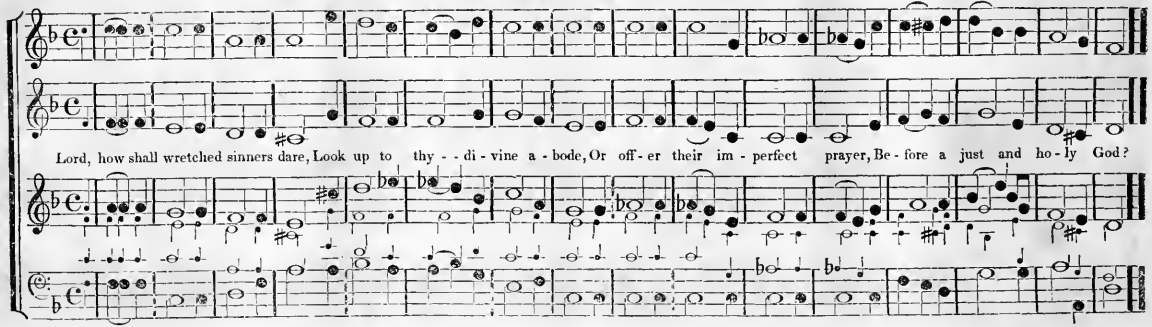
Common Hymn.

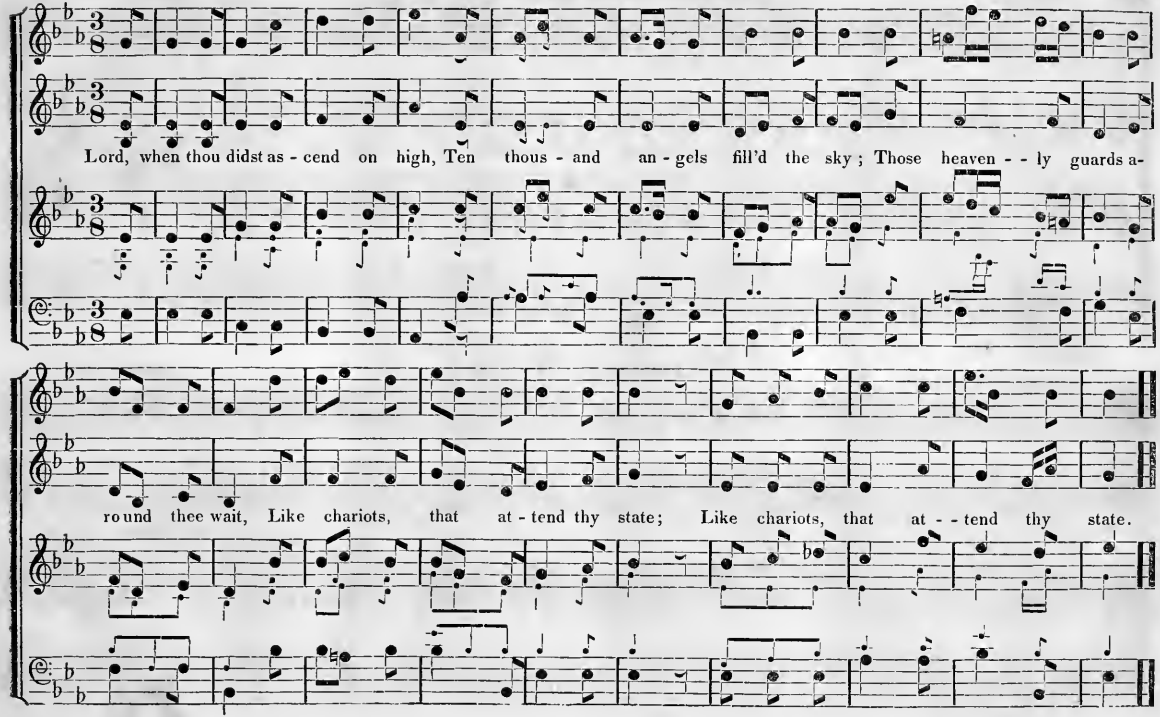


UN POCO ALLEGRO.

JOB. L. M.

Common Hymn.

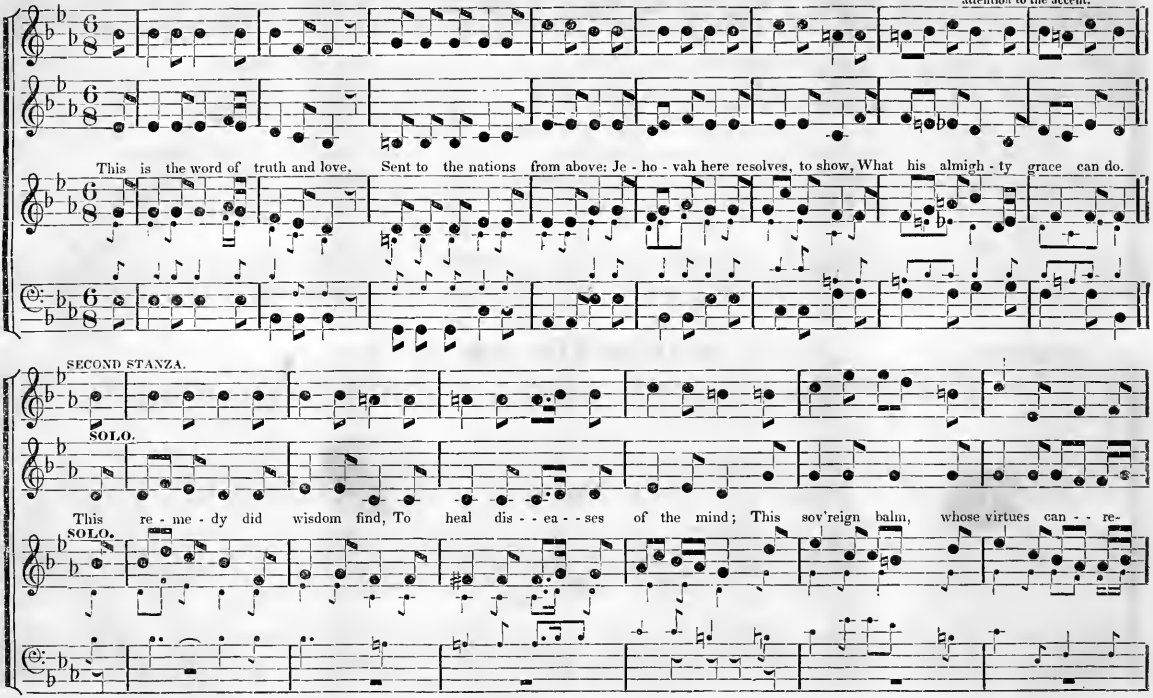


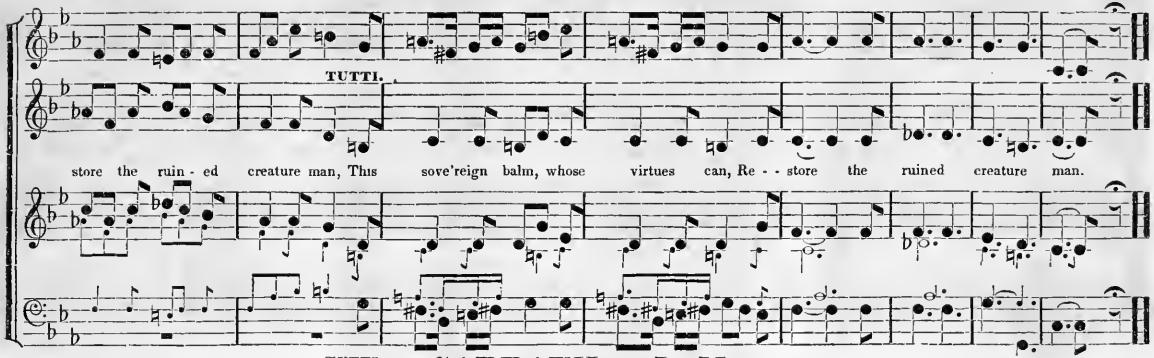

Lord, when thou didst as - cend on high, Ten thous - and an - gels fill'd the sky; Those heaven - - ly guards a-
round thee wait, Like chariots, that at - tend thy state; Like chariots, that at - - tend thy state.

36 ANDANTE.

BRYANT. L. M. Two Stanzas.

Peculiar Hymn.
May be used for other Hymns, with attention to the accent.

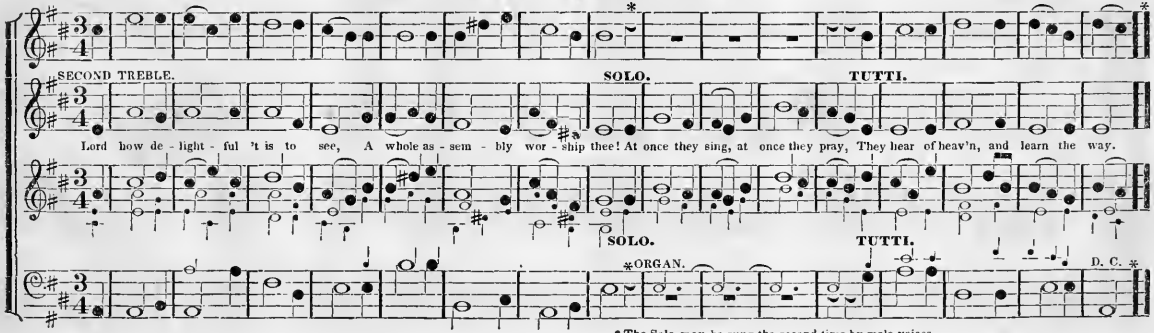




TUTTI.

SABBATH. L. M.

ALLEGRETTO. Common Hymn.



* The Solo may be sung the second time by male voices

UN POCO ALLEGRETTO.

COLLOCUTION. L. M.

Common Hymn.

All power and grace to God be - long, He is my strength, and he my song; He comes, my Sa - viour from his throne, He comes to bring sal - va - tion down.

ALLEGRETTO.

FIRMAMENT. L. M.

Common Hymn.

SOLO. SOLO. TUTTI.

The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy work, We read thy name in fairer lines, We read thy name in fair - er lines.

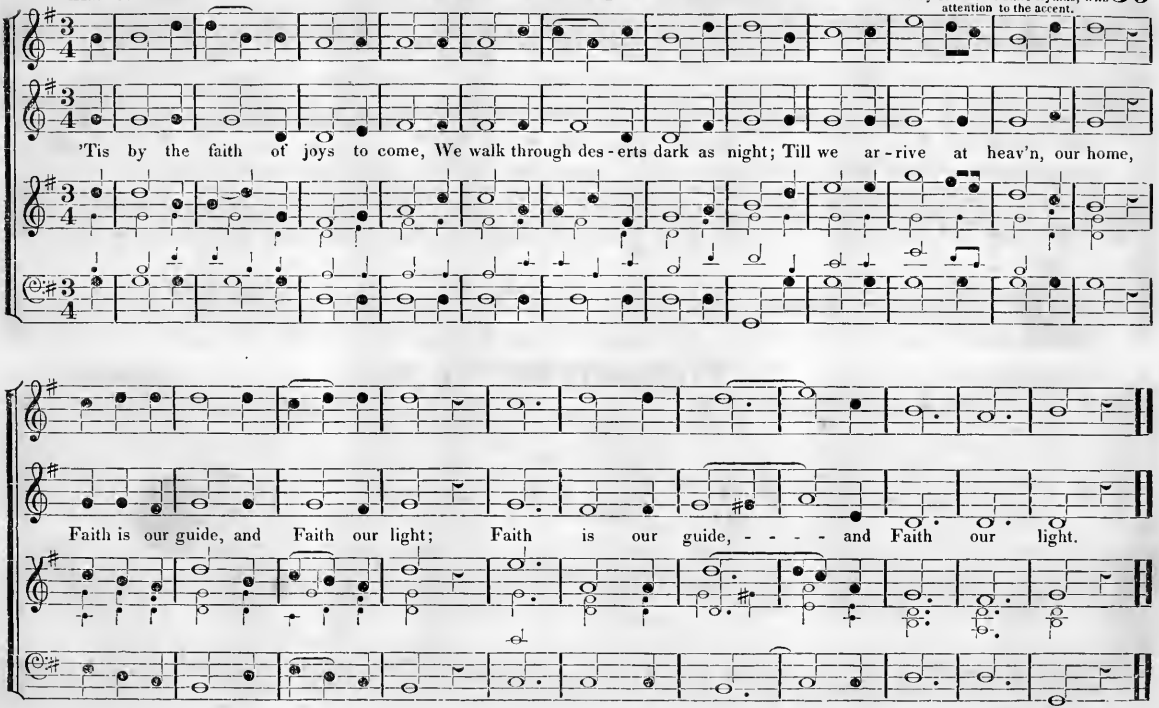
SOLO. SOLO. TUTTI.

D. CP.

ALLEGRETTO.

CONFESSION. L. M.

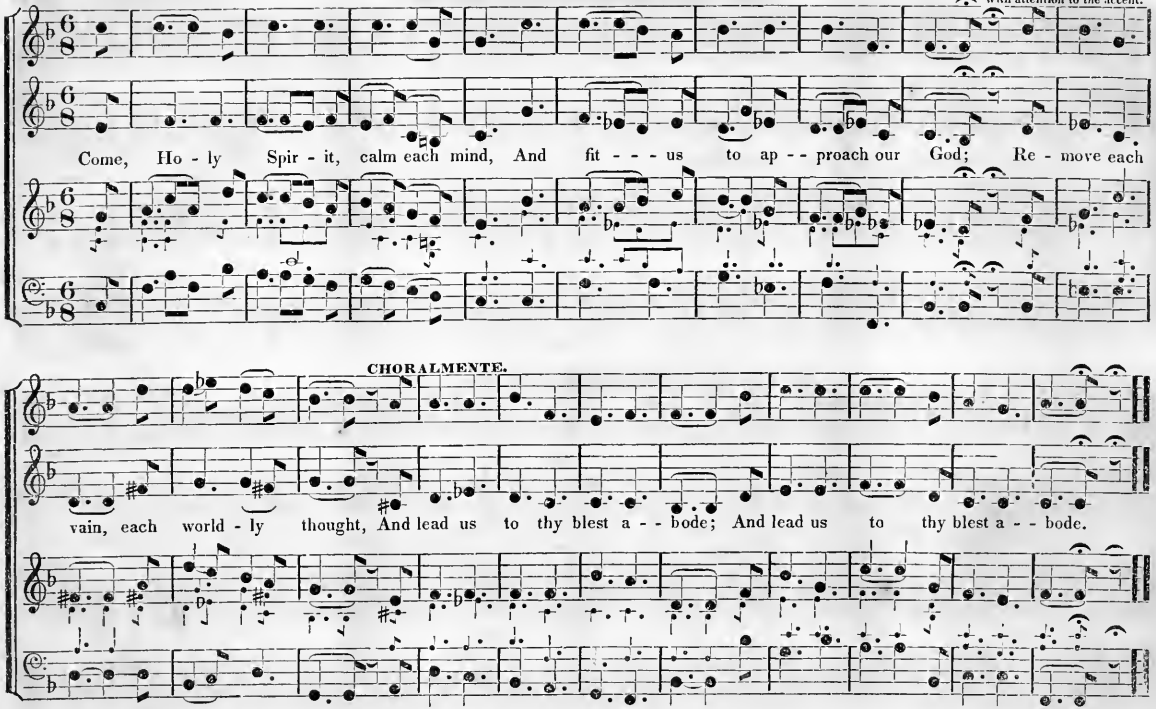
Peculiar Hymn.
May be used or other Hymns, with attention to the accent.



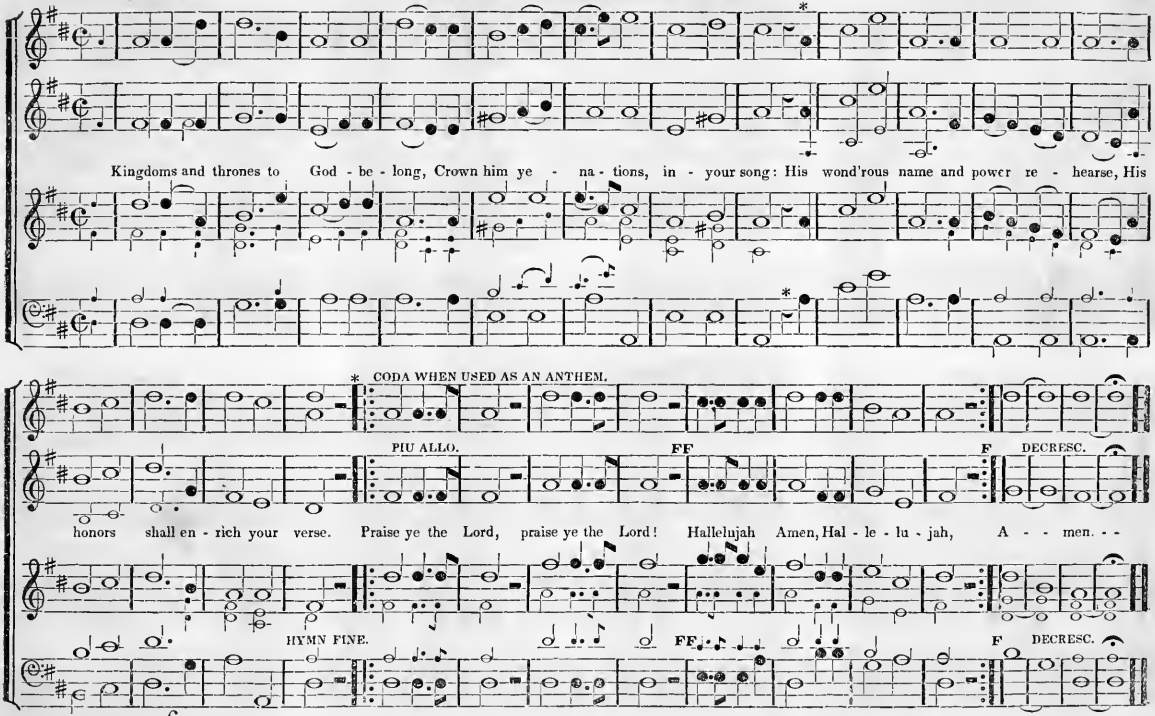
UN POCO ALLEGRETTO.

BAPTIST. L. M.

Peculiar Hymn.
May be used for other Hymns, with attention to the accent.



MAGNIFICAT. L. M.



ALLEGRETTO.

OLD CHANT. L. M.

Common Hymn.

How vain is all beneath the skies! How transient ev'ry earthly bliss! How slender all the fondest ties, That bind us to a world like this.

UN POCO STACCATO.

ALLEGRETTO.

CONVENT CHANT. L. M.

Common Hymn.
Accent Peculiar.

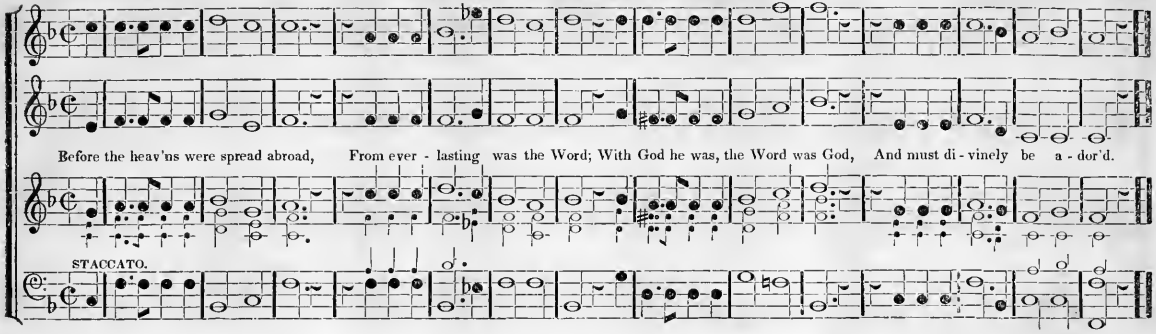
Deep are the wounds which sin has made; Where shall the sinner find a cure? In vain, a - - las! is nature's aid; The work ex - ceeds her utmost pow'r.

UN POCO STACCATO.

ALLA BREVE.

GERMAN CHANT. L. M.

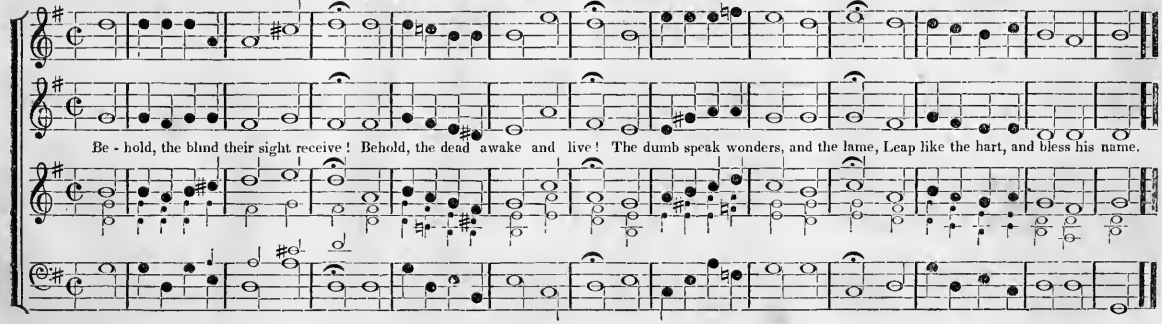
Common Hymn.



ALLA BREVE.

AMERICAN CHANT. L. M.

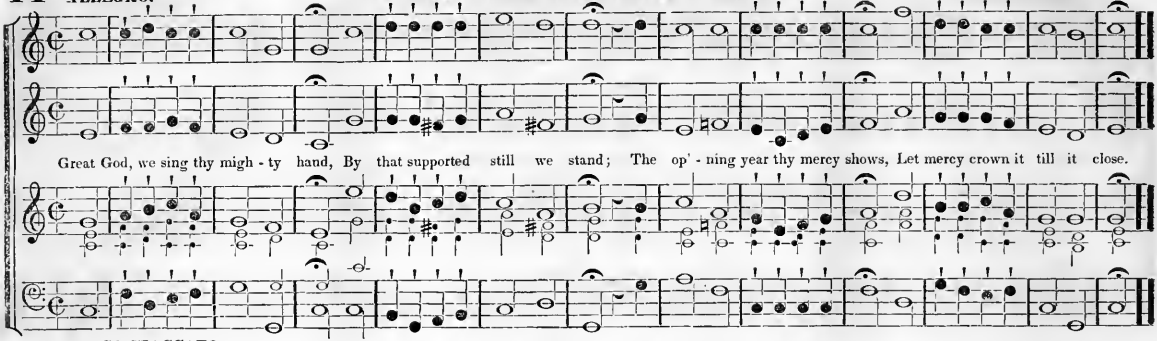
Common Hymn.



ALLEGRO.

LUTHER'S CHANT. L. M.

Common Hymn.
Accent Peculiar.

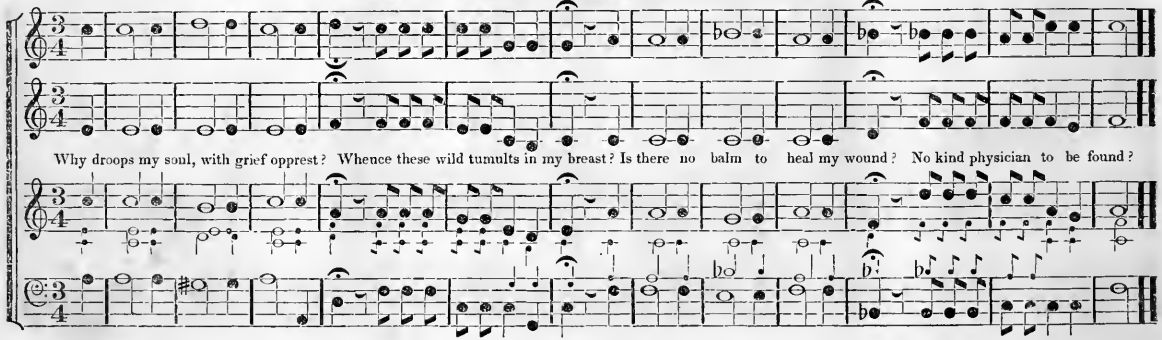


UN POCO STACCATO.

ALLEGRETTO QUASI ANDANTINO.

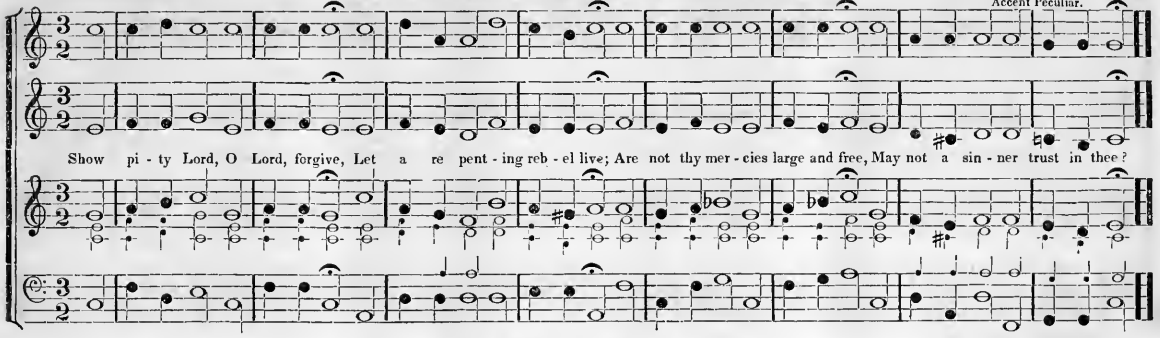
CENCHREA CHANT. L.M.

Common Hymn.



UN POCO ALLEGRETTO.

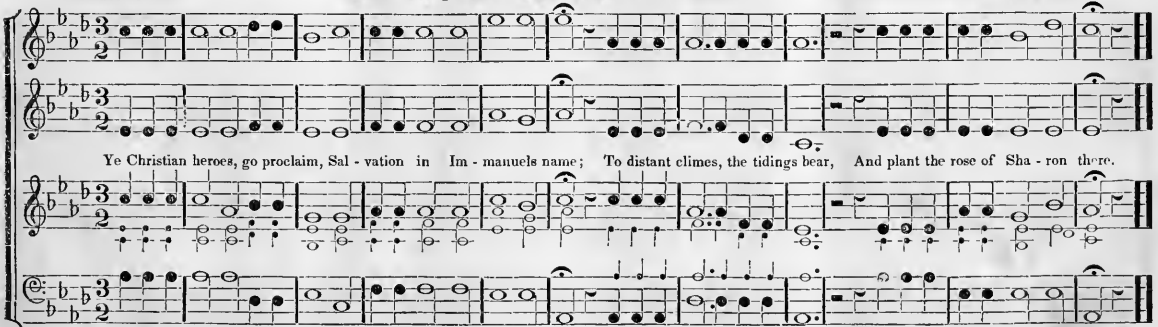
MORAVIAN CHANT. L. M.



Common Hymn.

VIVACE.

MISSIONARY CHANT. L. M.

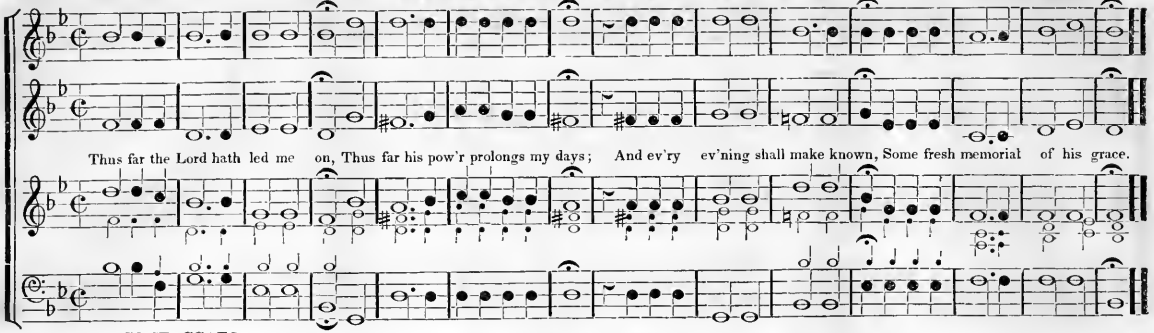


UN POCO STACCATO.

ALLABREVE.

EVENING CHANT. L. M.

Common Hymn.

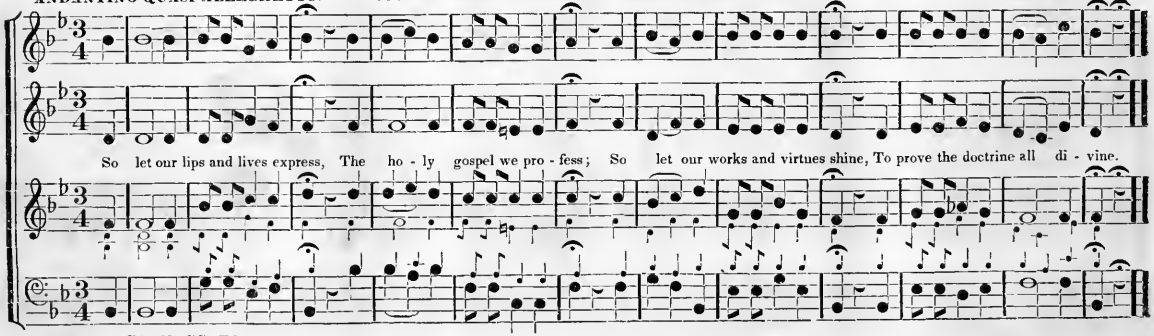


UN POCO STACCATO.

ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

Common Hymn.

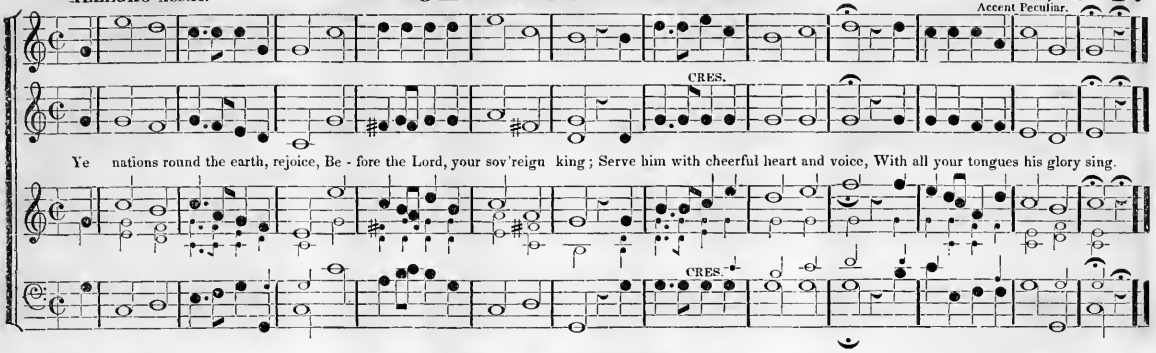


UN POCO STACCATO

ALLEGRO ASSAI.

OLYMPUS. L. M.

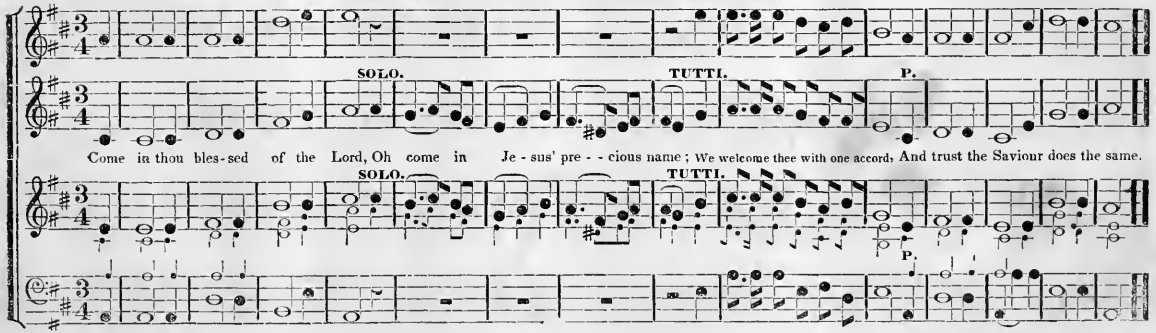
Common Hymn.
Accent Peculiar.



UN POCO ALLEGRETTO.

PRISCILLA. L. M.

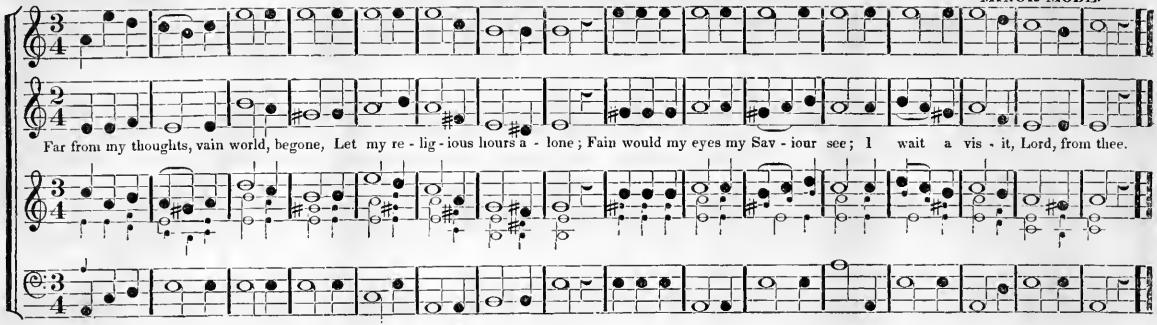
Common Hymn.



ALLEGRETTO.

TRANSIENTNESS. L. M.

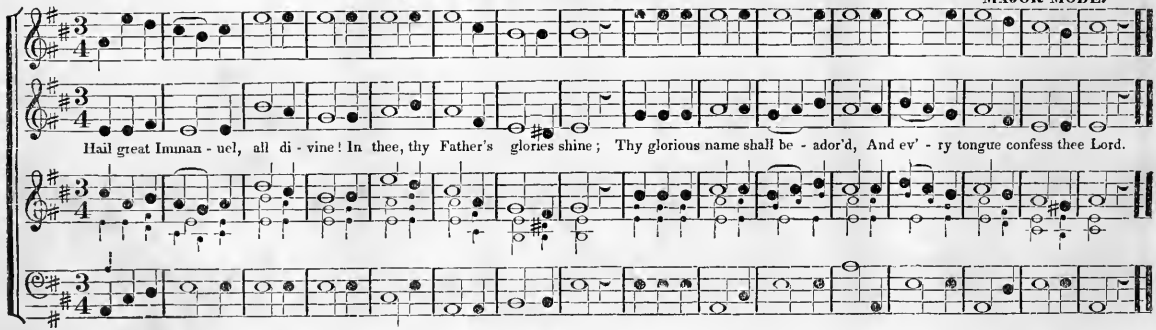
Common Hymn.
MINOR MODE.

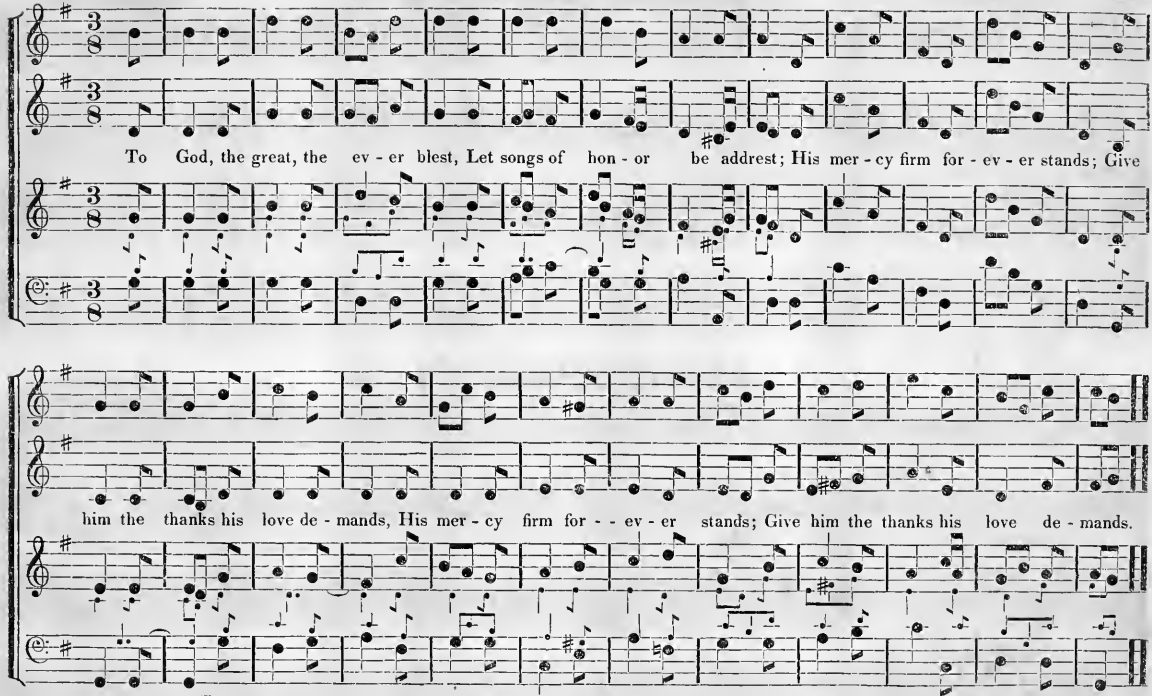


ALLEGRO.

TRANSIENTNESS. L. M.

Common Hymn.
MAJOR MODE.

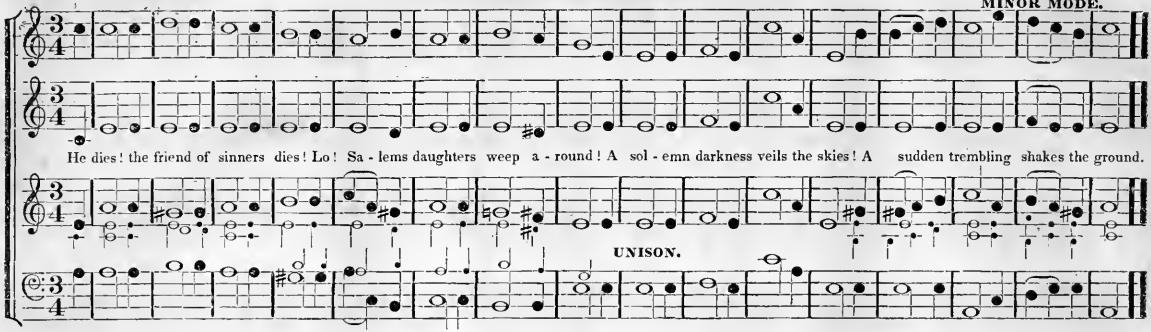



To God, the great, the ev - er blest, Let songs of hon - or be addrest; His mer - cy firm for - ev - er stands; Give
him the thanks his love de - mands, His mer - cy firm for - - ev - er stands; Give him the thanks his love de - mands.

50 UN POCO ANDANTINO. DIVOTO.

CRUCIFIXION. L. M.

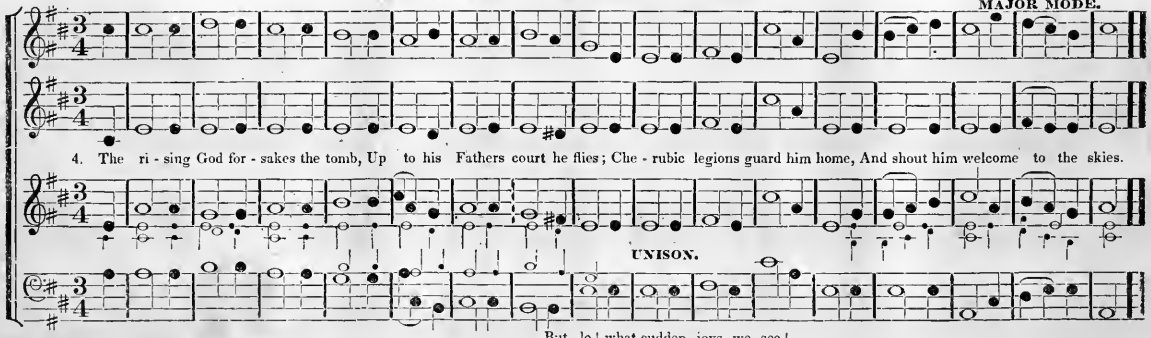
Common Hymn.
MINOR MODE.

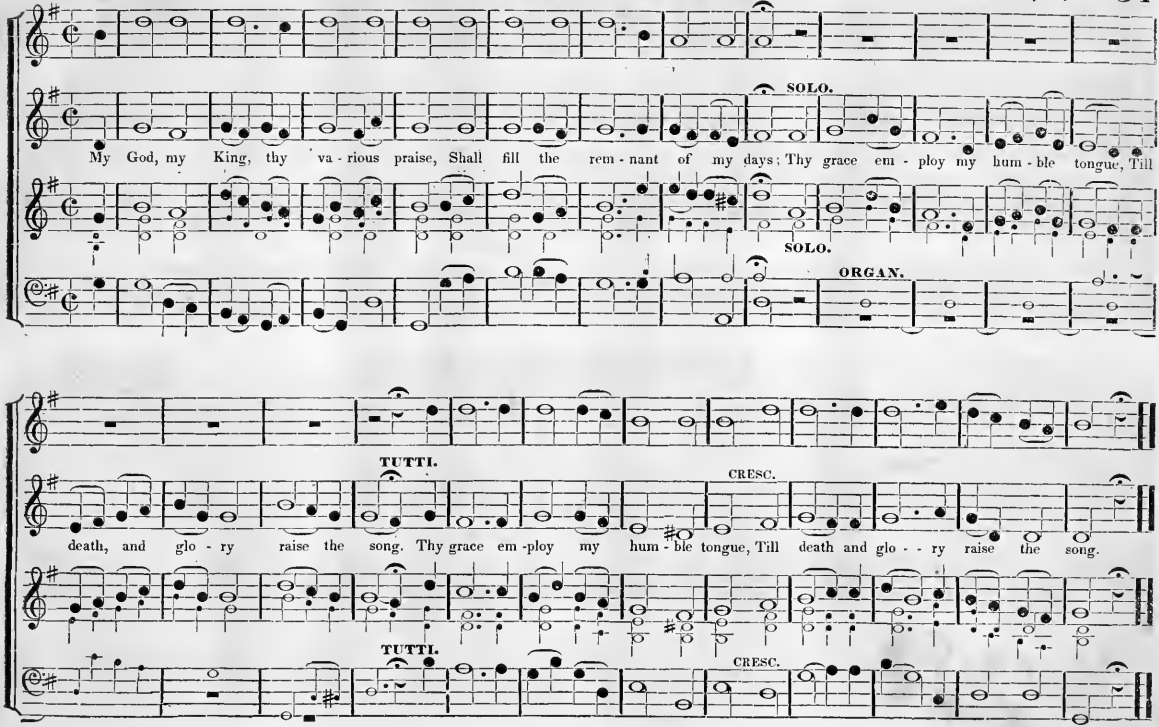


UN POCO ALLEGRETTO. CON SPIRITO.

CRUCIFIXION. L. M.

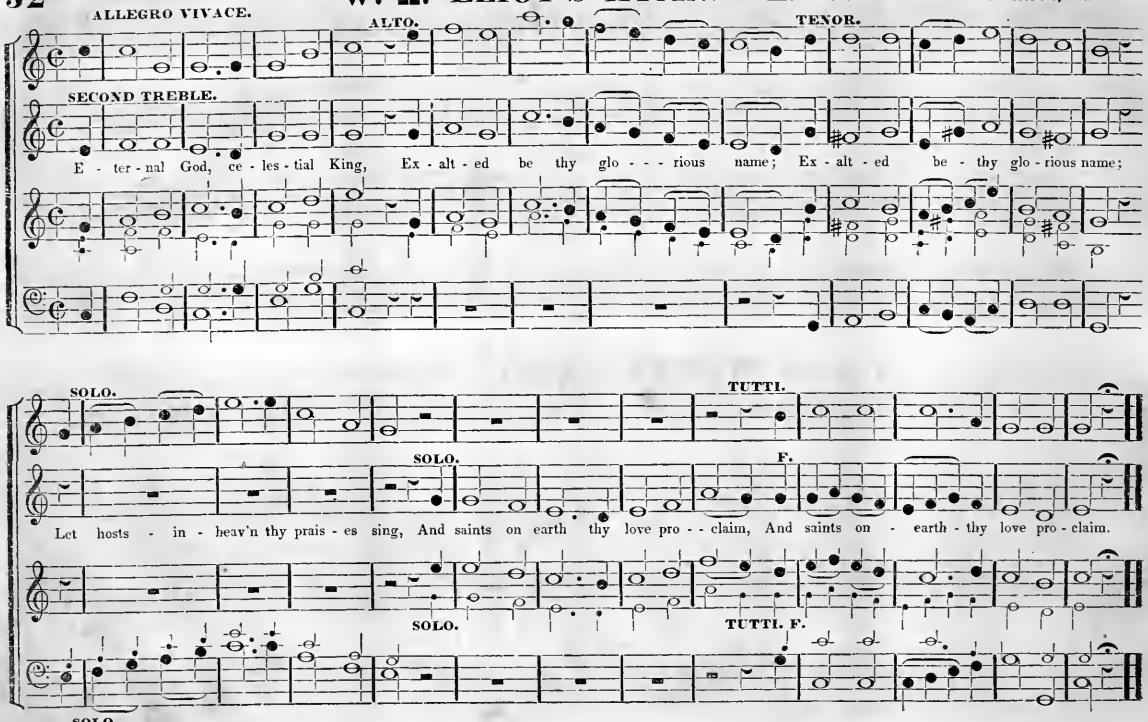
Common Hymn.
MAJOR MODE.




SOLO.
My God, my King, thy va - rious praise, Shall fill the rem - nant of my days; Thy grace em - ploy my hum - ble tongue, Till
SOLO.
ORGAN.
TUTTI.
CRESC.
death, and glo - ry raise the song. Thy grace em -ploy my hum - ble tongue, Till death and glo - - ry raise the song.
TUTTI.
CRESC.

W. E. ELIOT'S HYMN. L. M.

Common Hymn.



ALLA CAPELLA. **CALVIN. L. M.** or First Stanza.* Common Hymn.

SOLO. TUTTI.

Arise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

UNISON. SOLO. TUTTI. FINE.

ALLA CAPELLA. **MELANCHTHON. L. M.** *Second Stanza. Common Hymn.

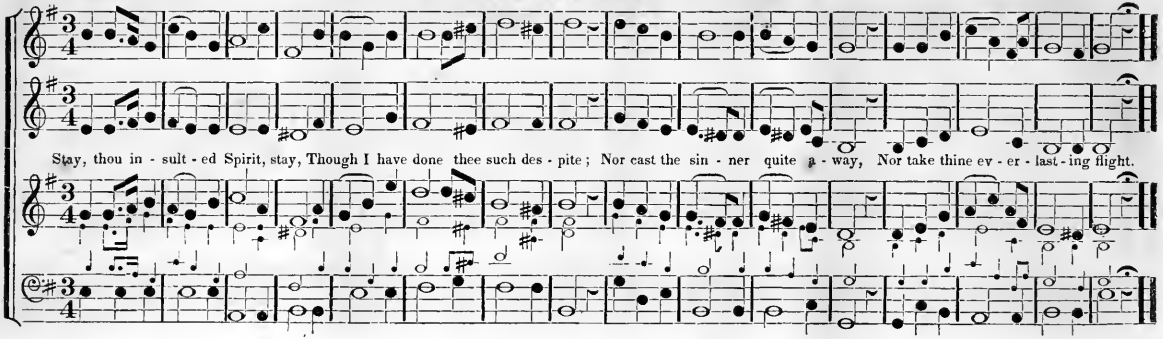
Ye mighty rulers of the land, Give praise and glo - ry to the Lord; And while before his throne ye stand, His great and powerful acts re- - cord.

FINE.

UN POCO ALLEGRETTO.

CONSOLATION. L. M.

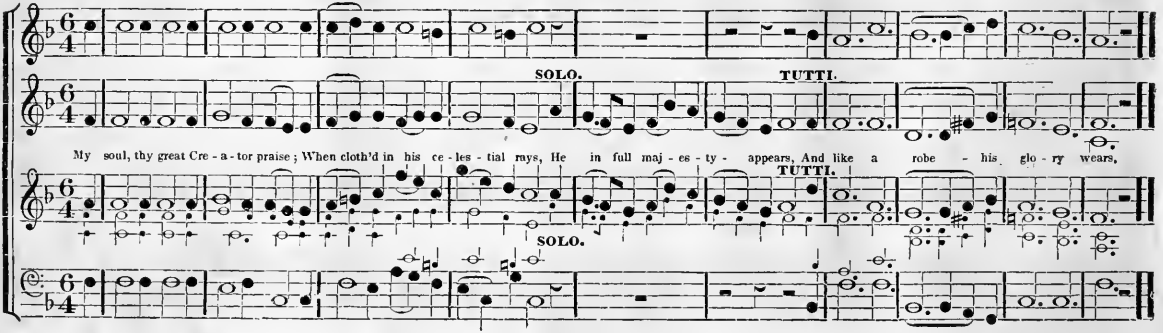
Common Hymn.



ALLEGRO ASSAI.

AMON. L. M.

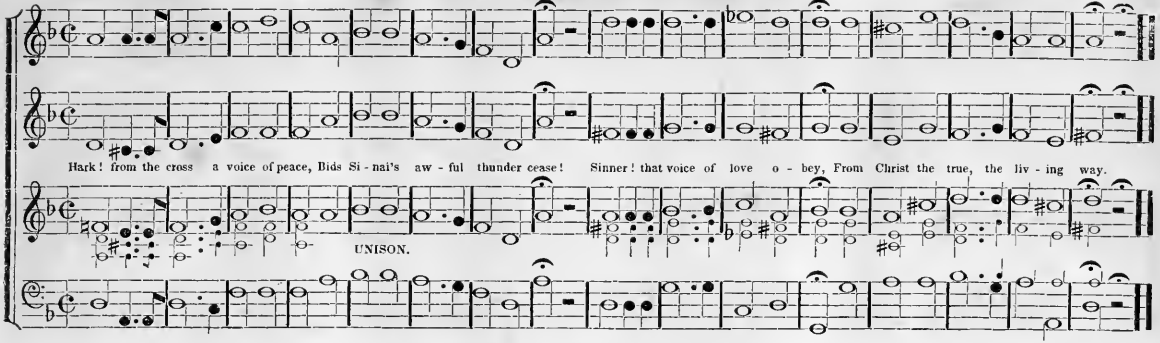
Common Hymn.



ALLEGRO VIVACE—BREVE.

HASLINGER. L. M.

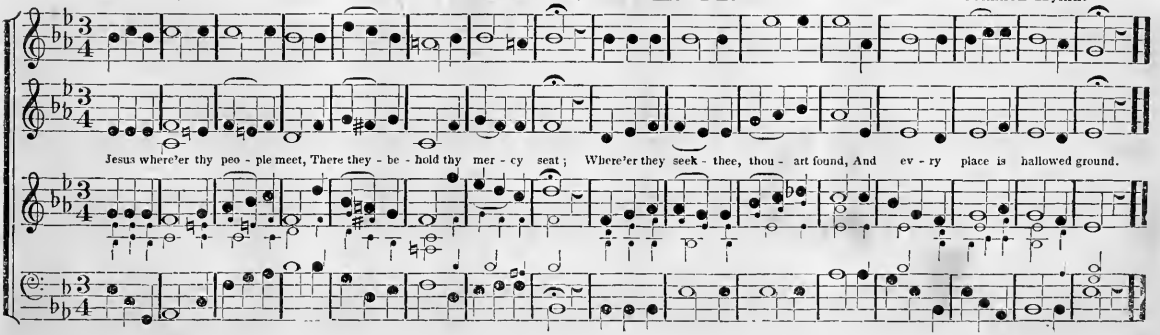
Common Hymn



ALLEGRETTO.

STADLER. L. M.

Common Hymn.

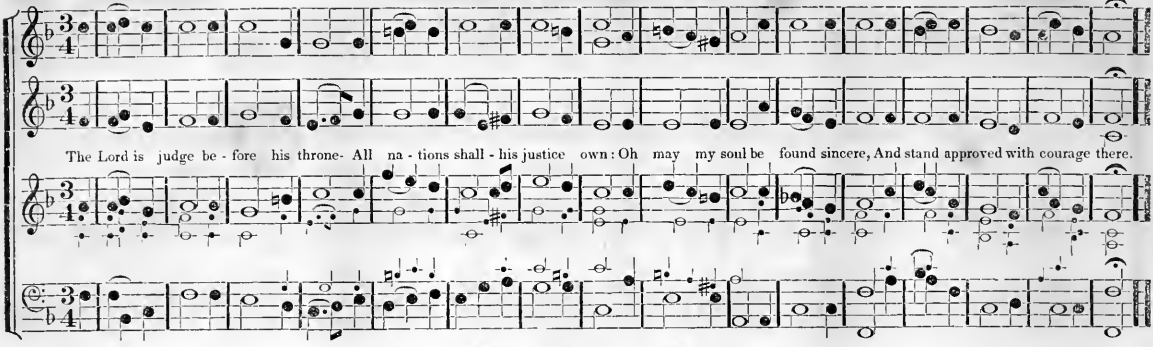


ALLEGRETTO.

HILLER. L. M.

Or First Stanza.*

Common Hymn.

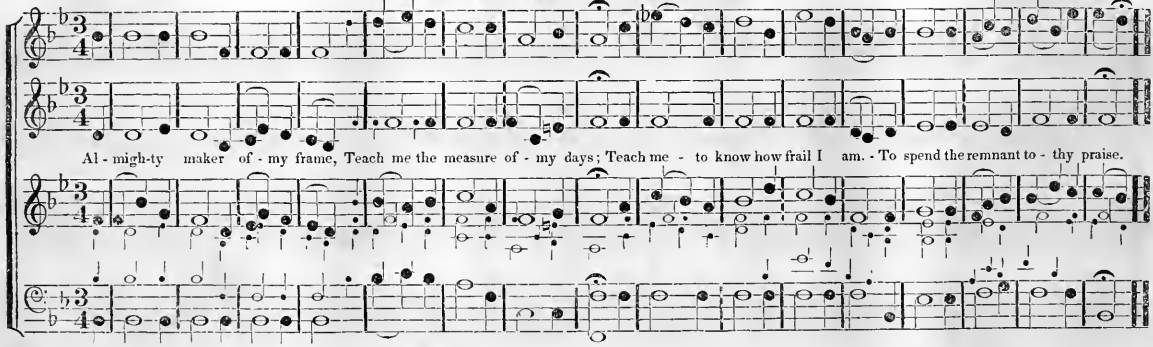


ALLEGRETTO MODERATO.

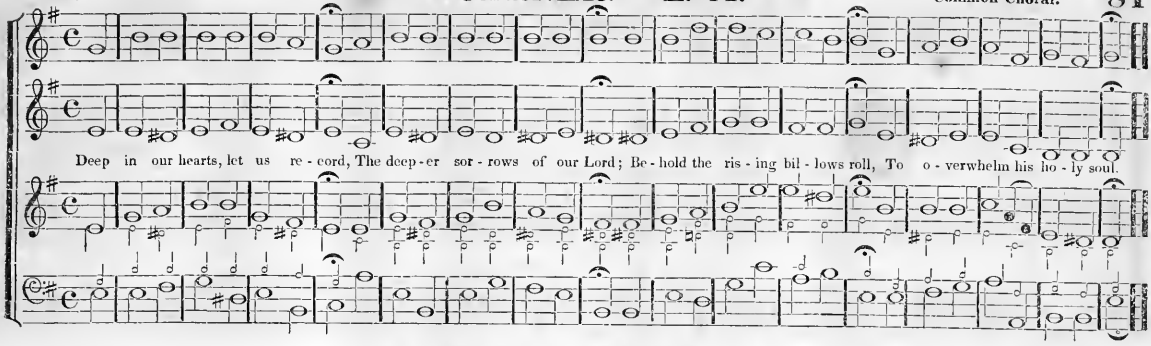
PISARI. L. M.

*Second Stanza.

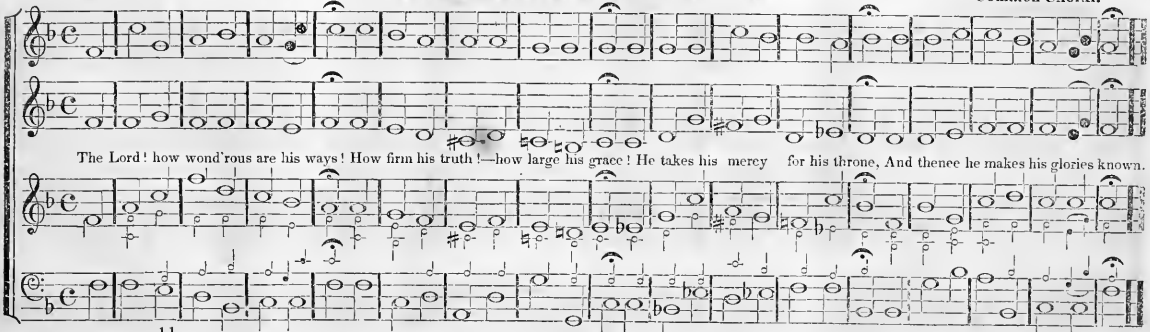
Common Hymn.



KOERNER. L. M.



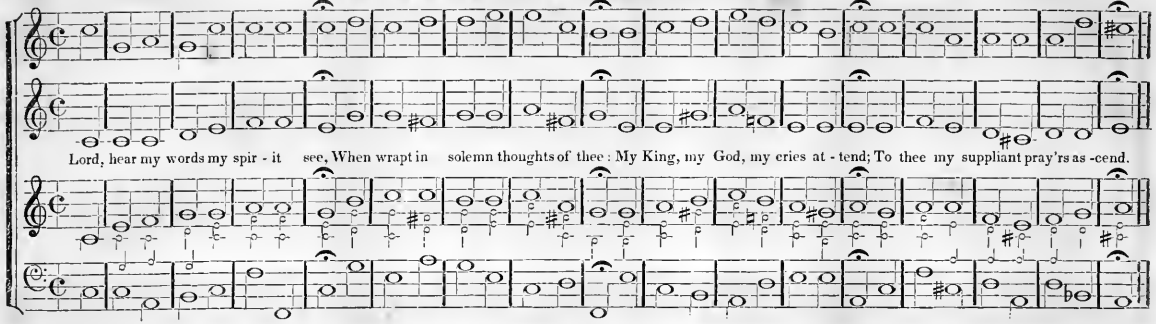
EISENHOFER. L. M.



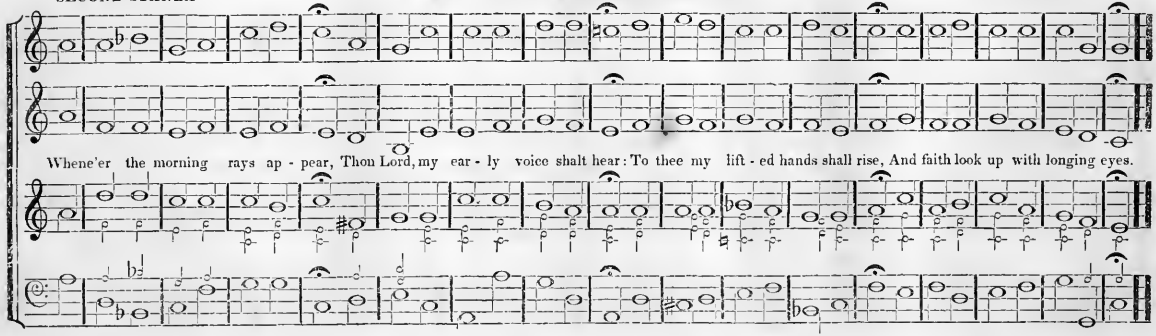
CHORAL.

RAMEAU. L. M. Two Stanzas.

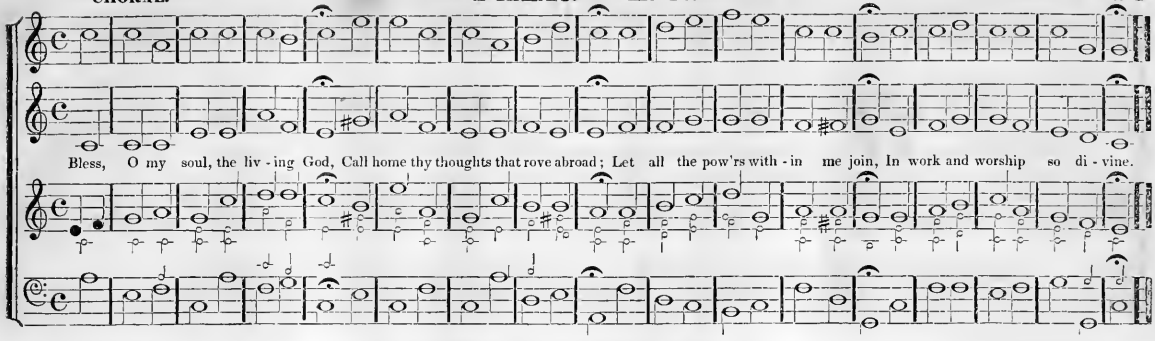
Common Choral.



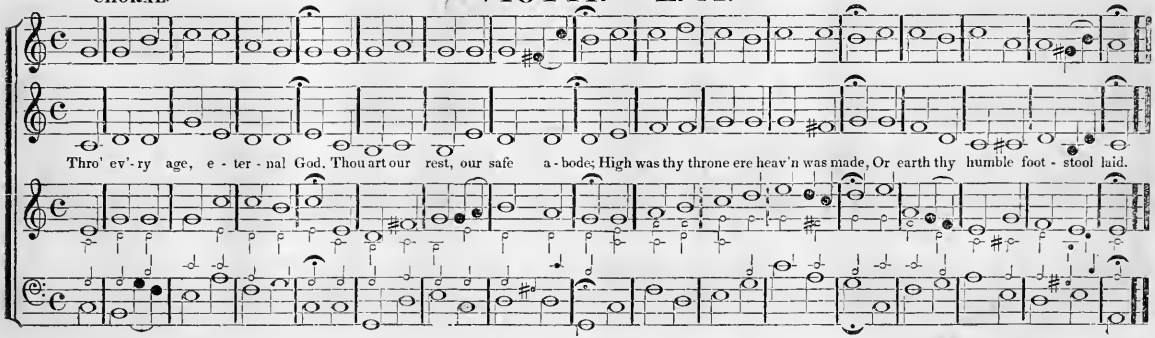
SECOND STANZA.



CHORAL. **PAER. L. M.** Common Choral.

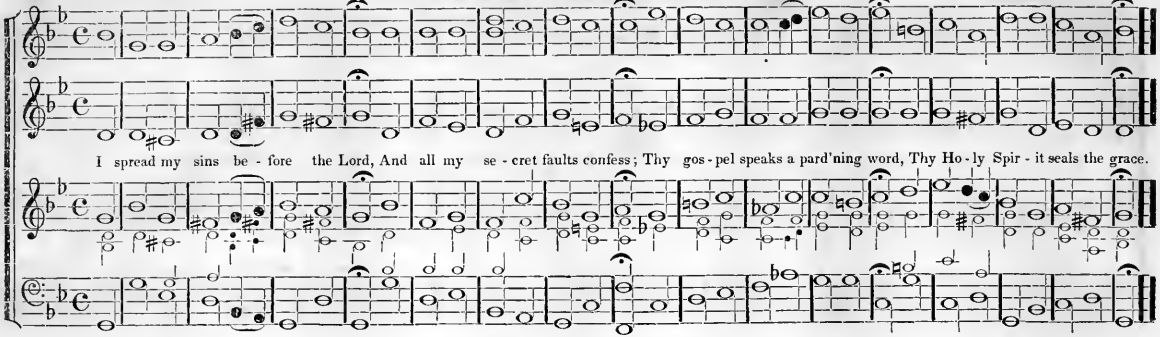


CHORAL. **VIOTTI. L. M.** Common Choral.



GOMORRHA. L. M.

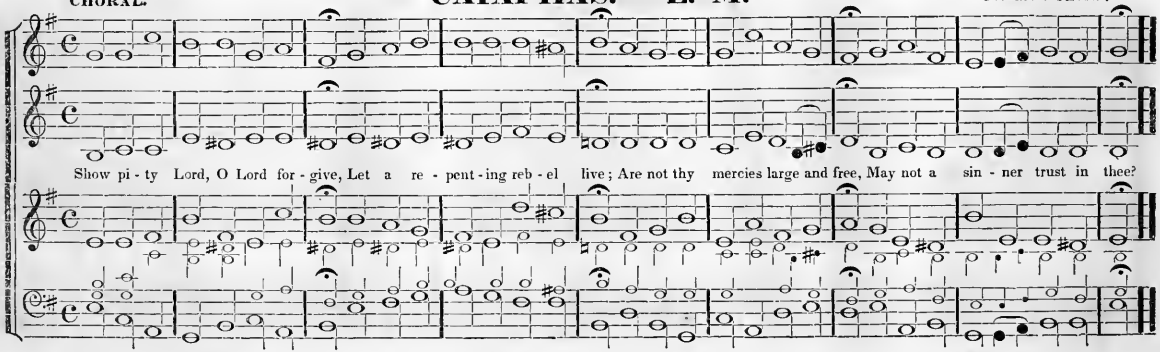
Common Choral.



CHORAL.

CAIAPHAS. L. M.

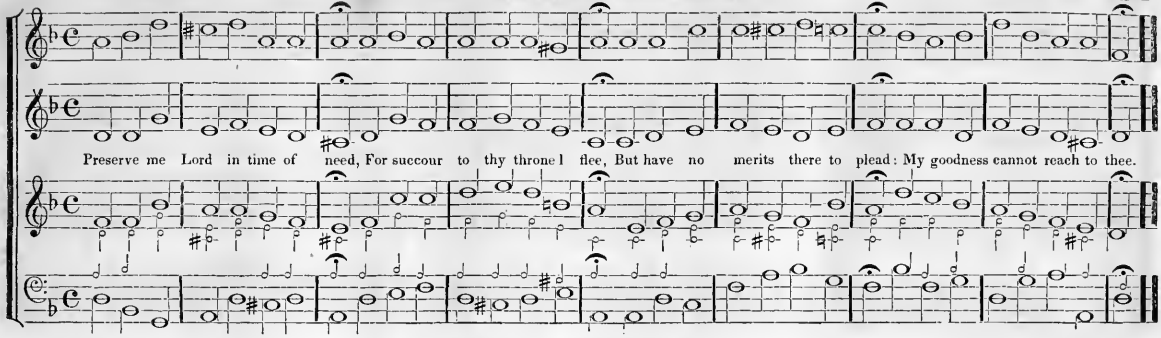
Common Choral.



CHORAL.

DISTRESS. L. M.

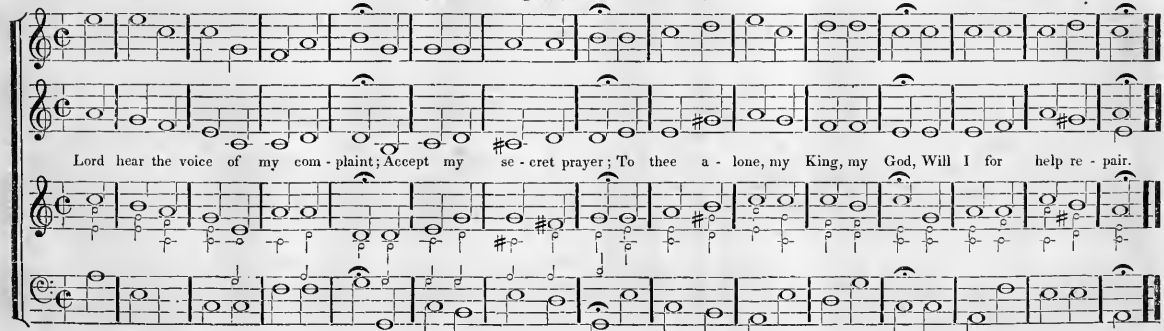
Common Choral.



CHORAL.

CHEROKEES. C. M.

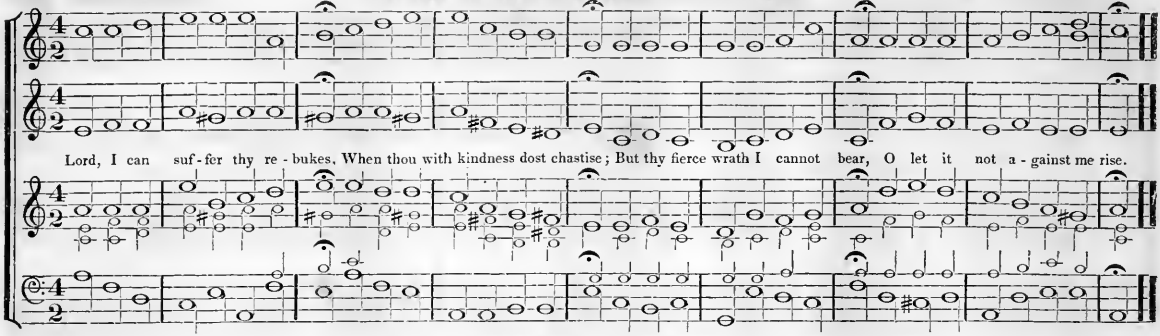
Common Choral.



CHORAL.

CHORAL SONG. L. M.

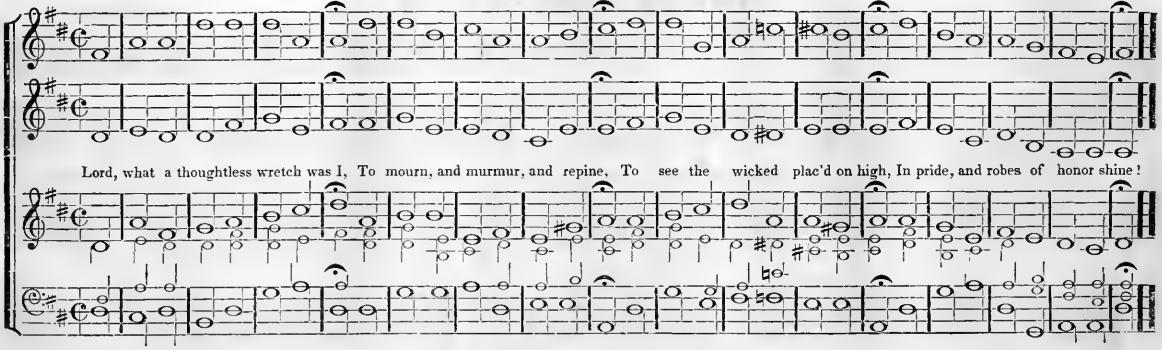
Common Choral.



CHORAL.

SODOM. L.M.

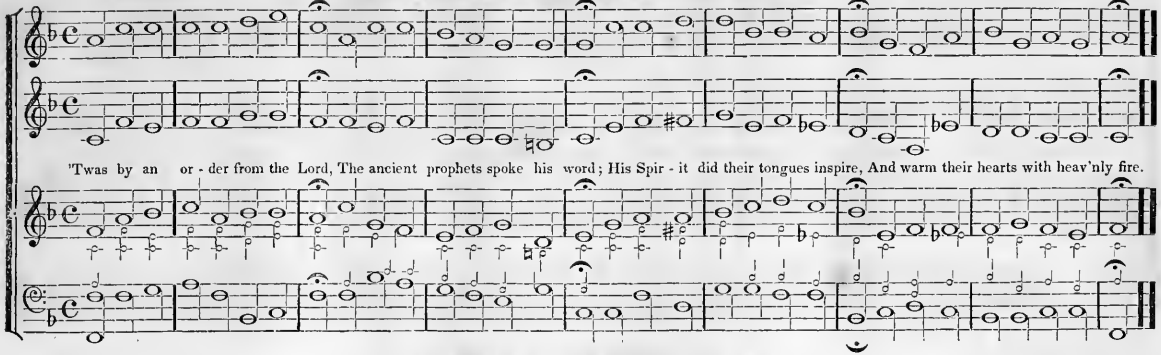
Common Choral.



CHORAL.

THE HOLY CITY. L. M.

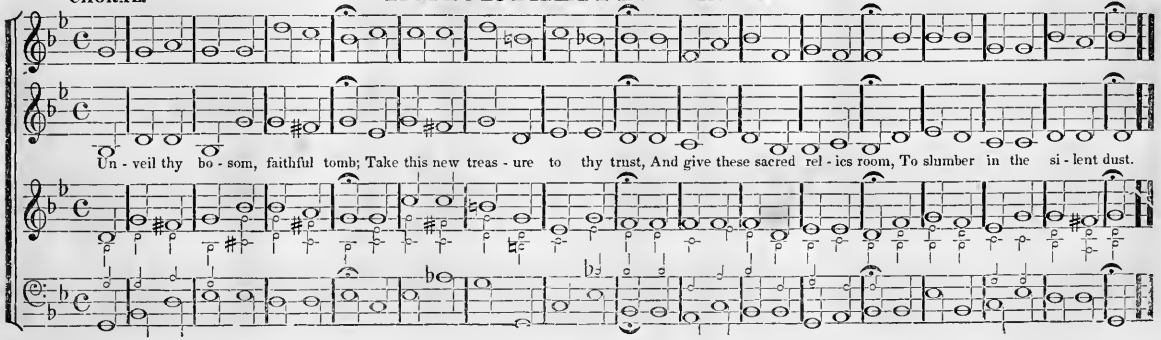
Common Choral.



CHORAL.

IMMORTALITY. L. M.

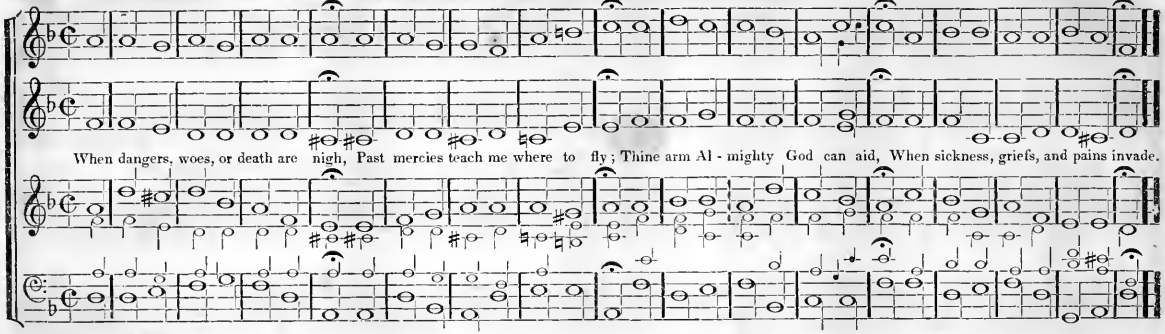
Common Choral.



CHORAL.

THE PIOUS MAN. L. M.

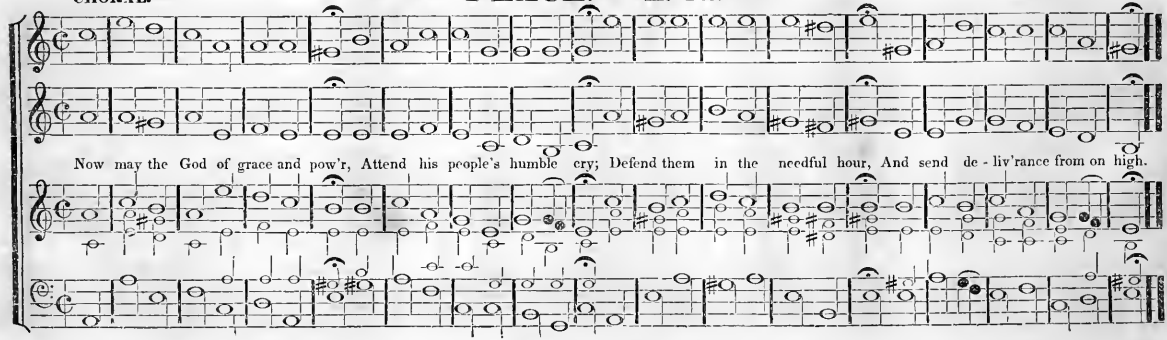
Common Choral.



CHORAL.

PEACE. L. M.

Common Choral.



CHORAL.

The celebrated OLD HUNDRED. L. M.

Common Choral.

ALTO or SECOND TREBLE.

Be thou O God ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o - - bey'd.

CHORAL.

WORLD'S PRAYER. L. M.

Common Choral.

In - dulgent sov'reign of the skies, And wilt thou bow thy gracious ear? While feeble mortals raise their cries, Wilt thou the great Je ho - vah hear?

ALLEGRETTO.

FAC TOTUM. C. M.

Common Hymn.

SOLO.*

O ren - der thanks, and bless the Lord, In - voke his sac - red name. Ac - quaint the - na - tions

SOLO.

TUTTI. F.

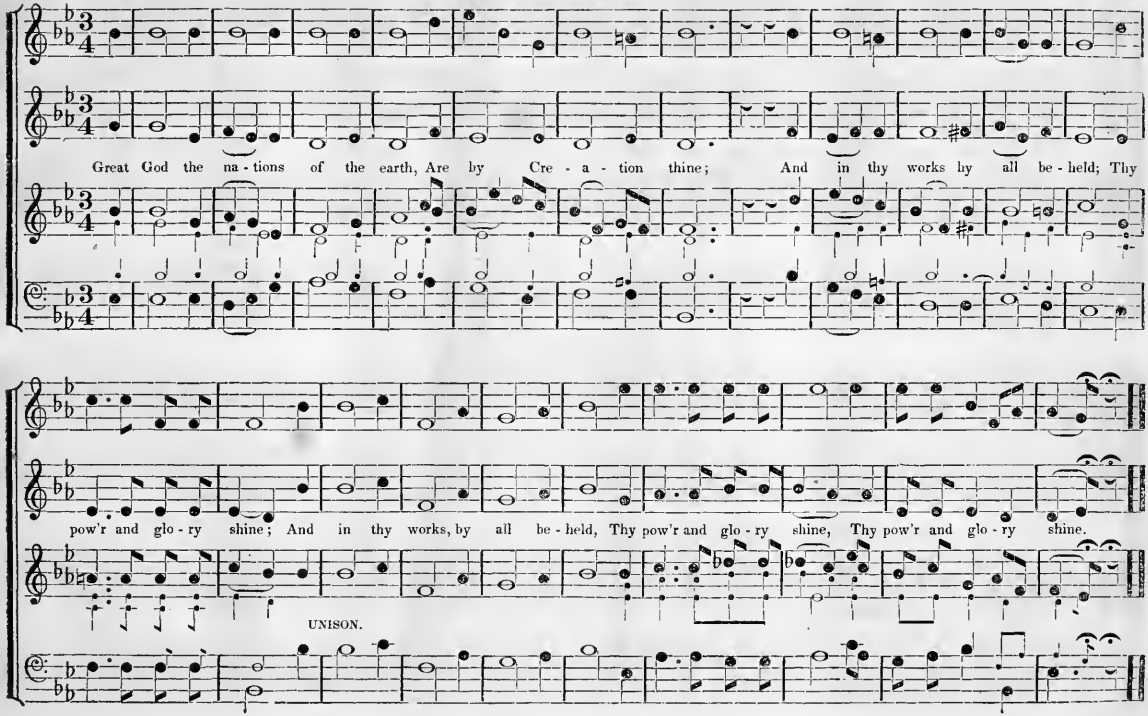
with - - - - his deeds, His matchless deeds proclaim; - - - - His matchless deeds pro - claim

TUTTI. F.

SOLO. D. C. *

ALLEGRETTO

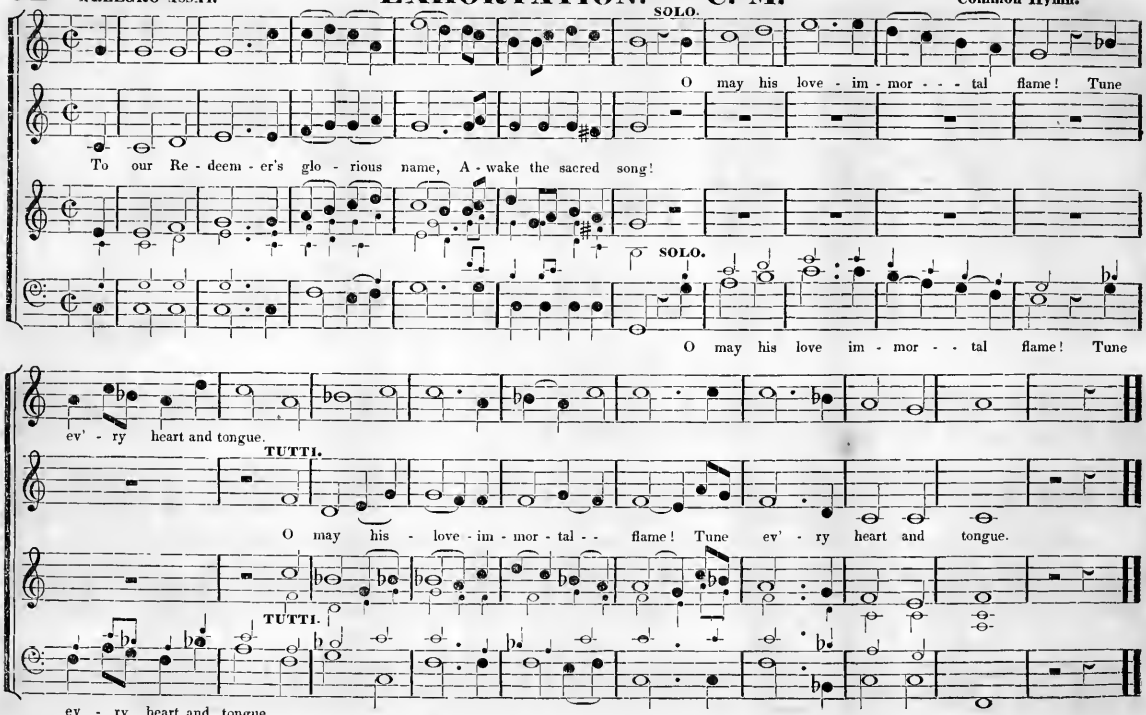
EXPLORATION. C. M.

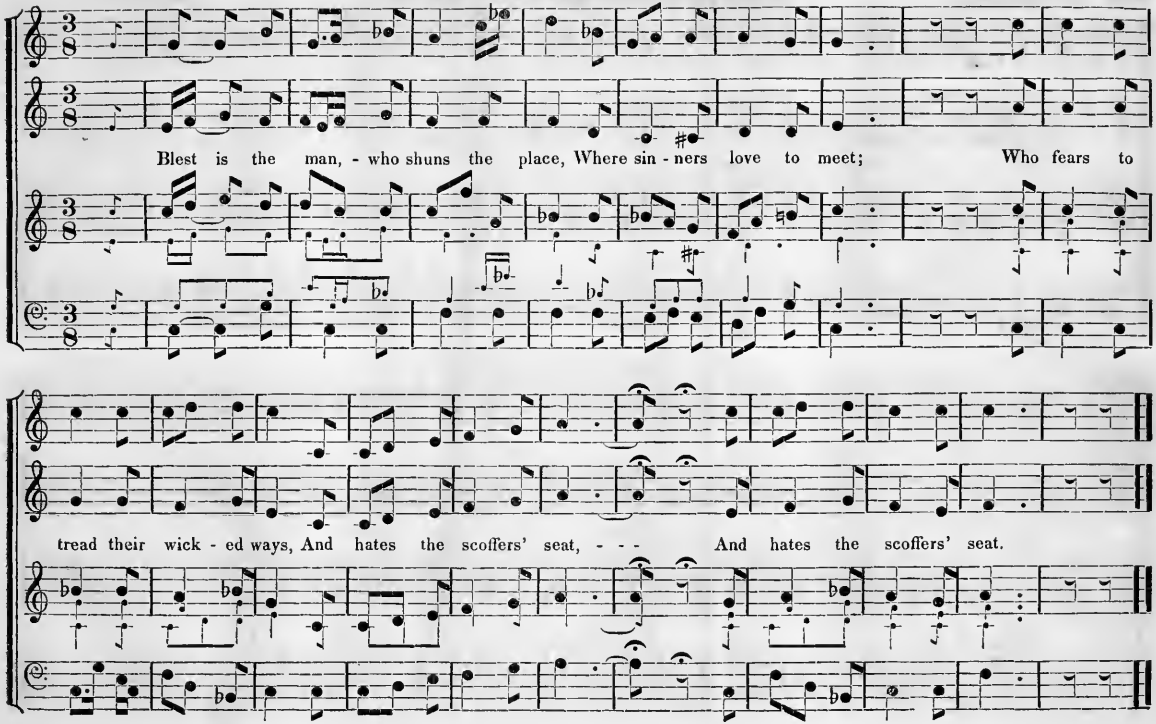


ALLEGRO ASSAI.

EXHORTATION. C. M.

Common Hymn.

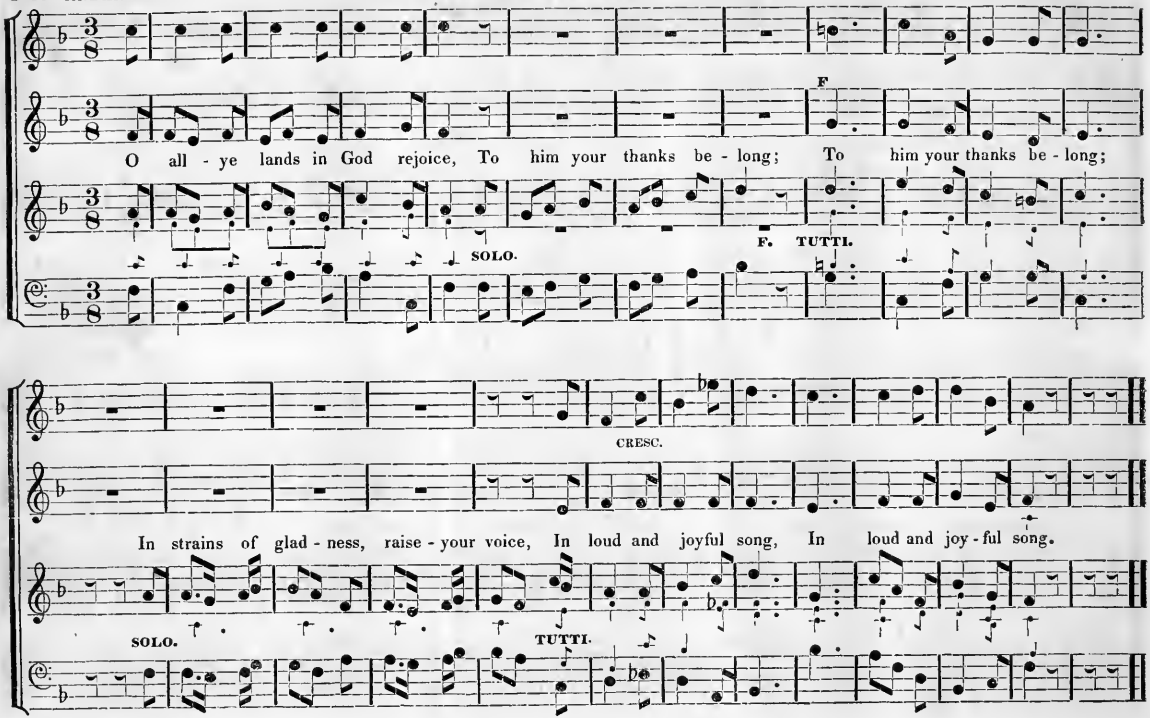



Blest is the man, - who shuns the place, Where sin - ners love to meet; Who fears to
tread their wick - ed ways, And hates the scoffers' seat, - - - And hates the scoffers' seat.

ANDANTINO.

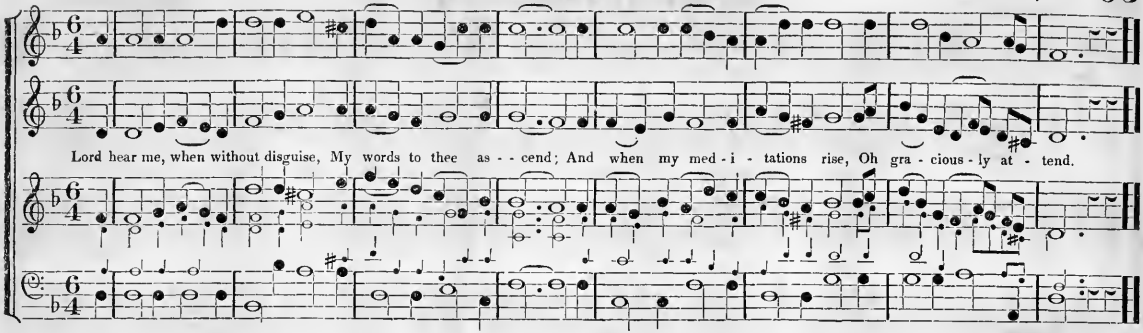
REDEMPTION. C. M.

Common Hymn.



UN POCO ALLEGRETTO.

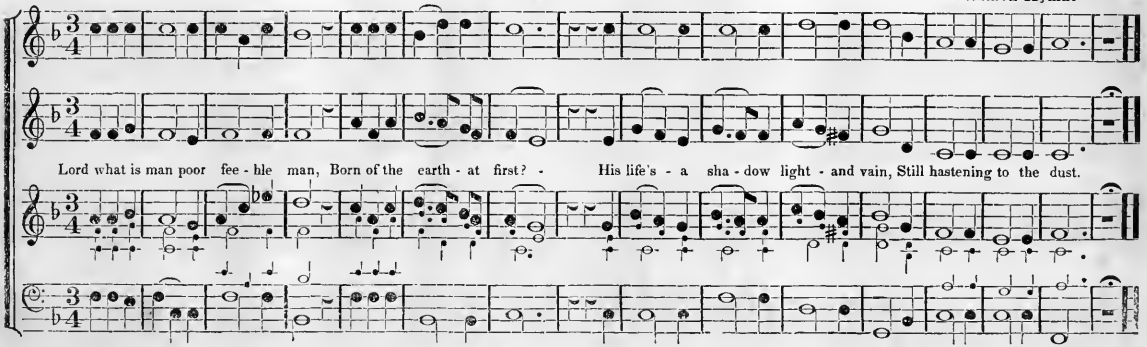
SUPPLICATION. C. M.



ALLEGRETTO QUASI ANDANTINO.

LECTURE. C. M.

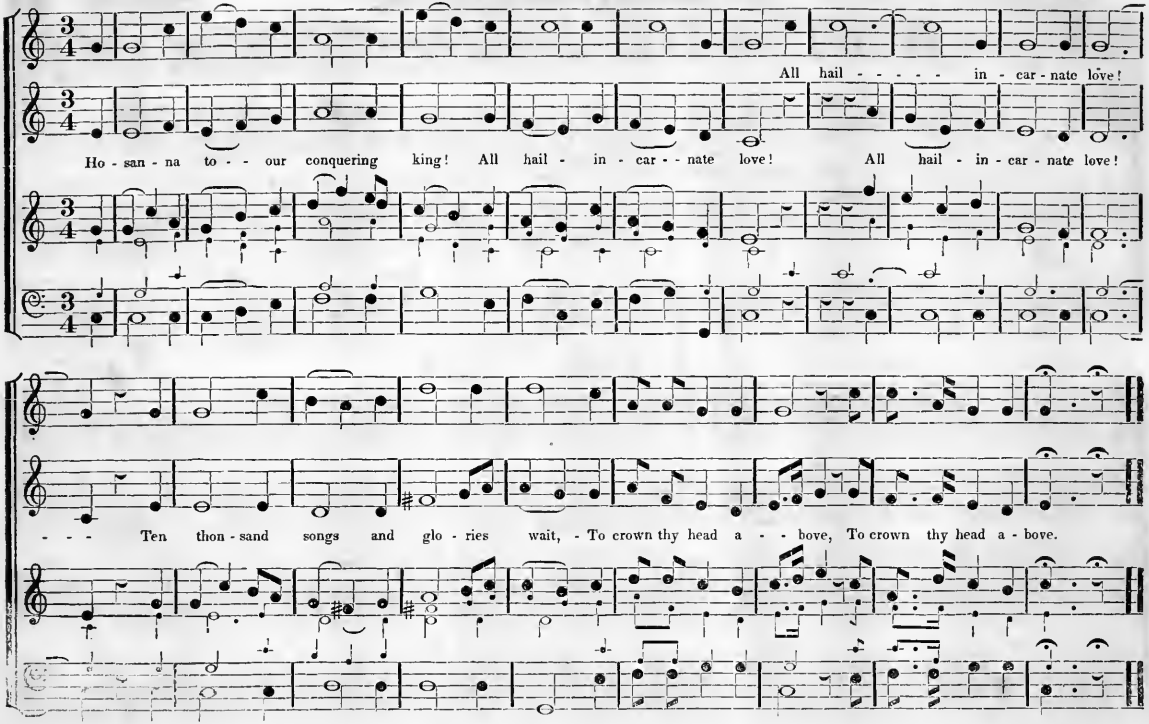
Common Hymn.



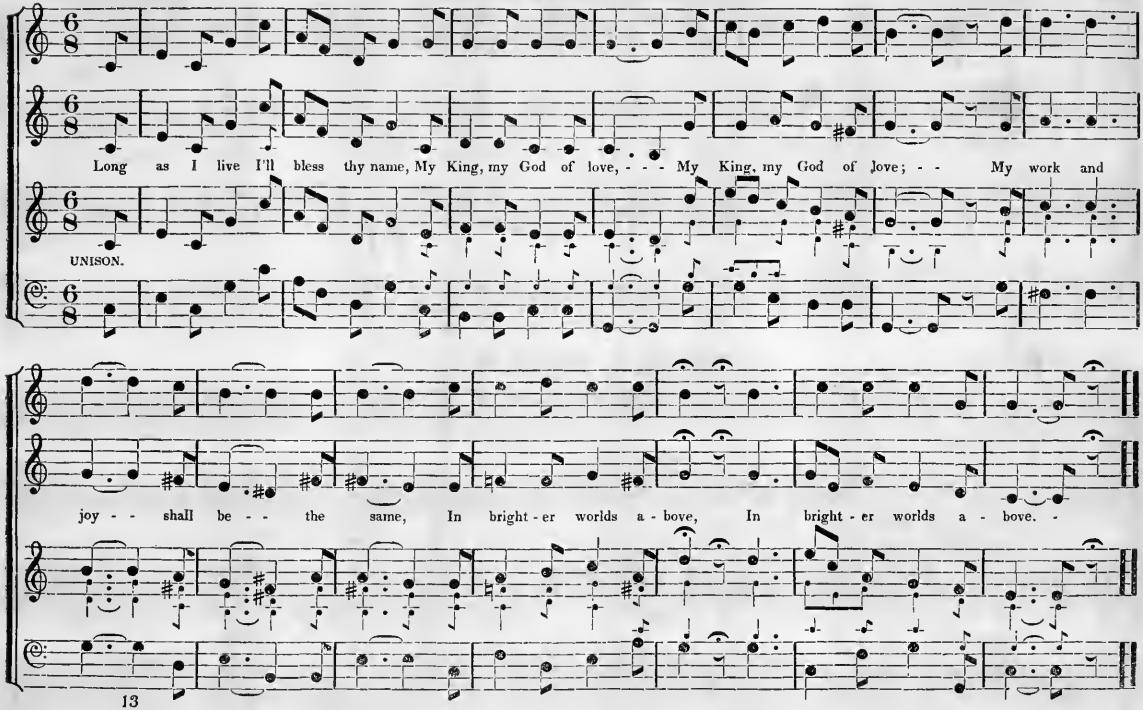
96 ALLEGRETTO.

HOSANNA. C. M.

Common Hymn.
Used with attention to the Musical Sense.



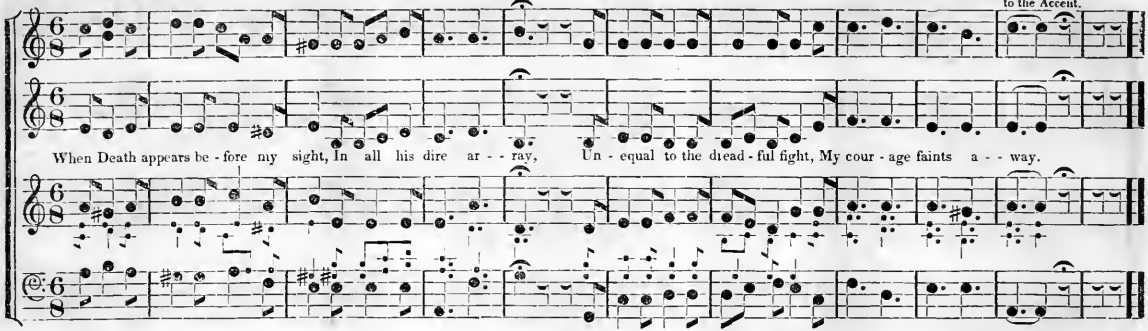
OBLIGATION. C. M.



ANDANTE.

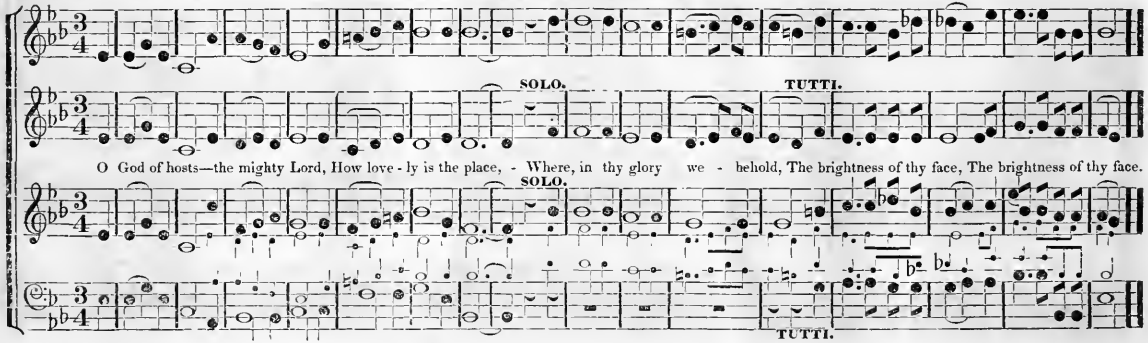
HOPE. C. M.

Peculiar Hymn.
May be used with attention to the Accent.



UN POCO ALLEGRETTO.

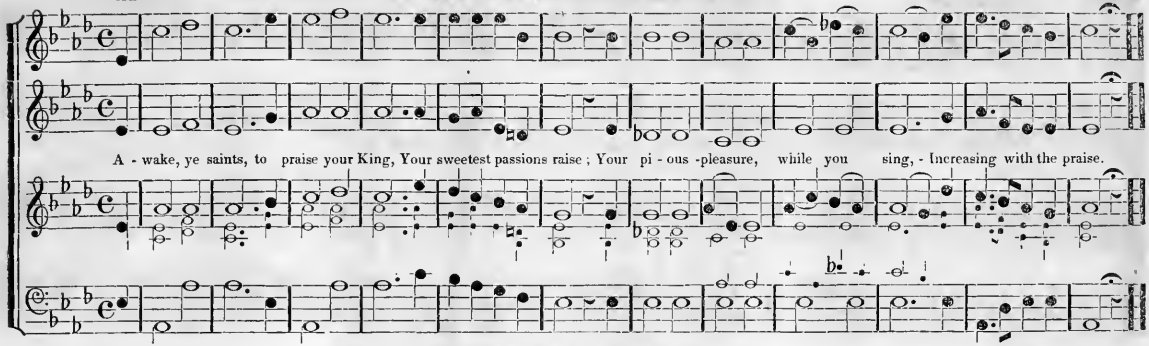
AMERICAN PSALM. C. M.



ALLEGRO ASSAI.

HUMMEL. C. M.

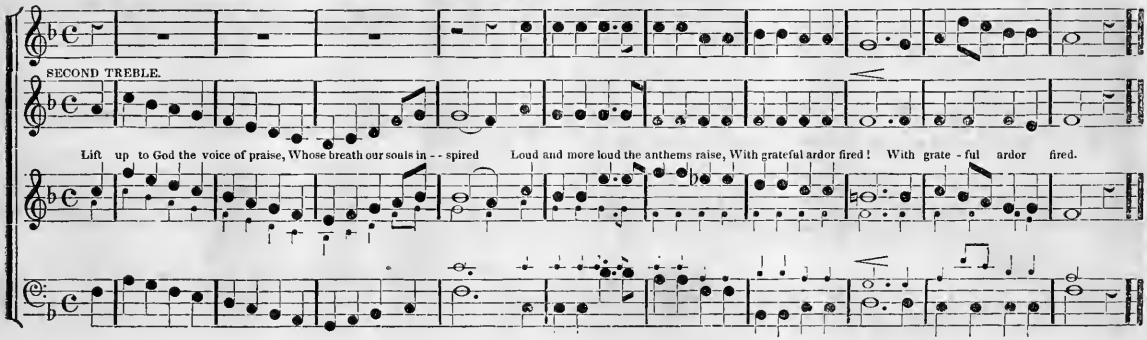
Common Hymn.



UN POCO ALLEGRO.

AYBLER. C. M.

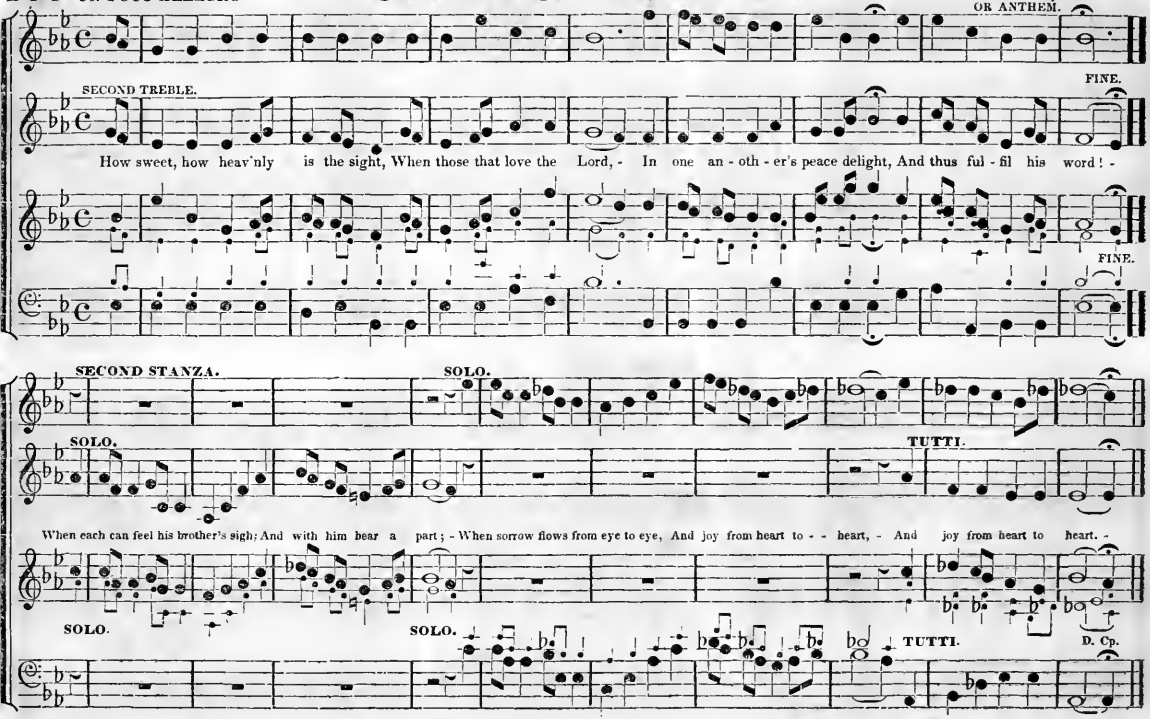
Common Hymn.



100 UN POCO ALLEGRO.

CANNABICH. C. M.

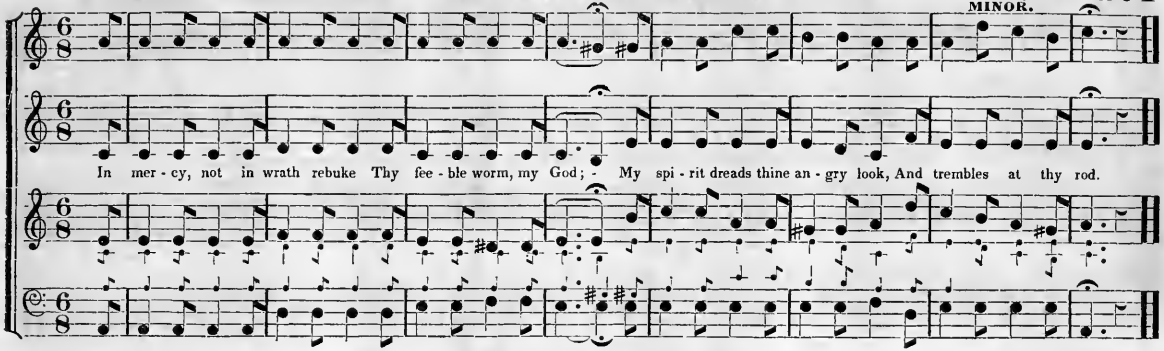
Two Stanzas. Common Hymn. OR ANTHEM.



ANDANTE.

UNGELENK. C. M.

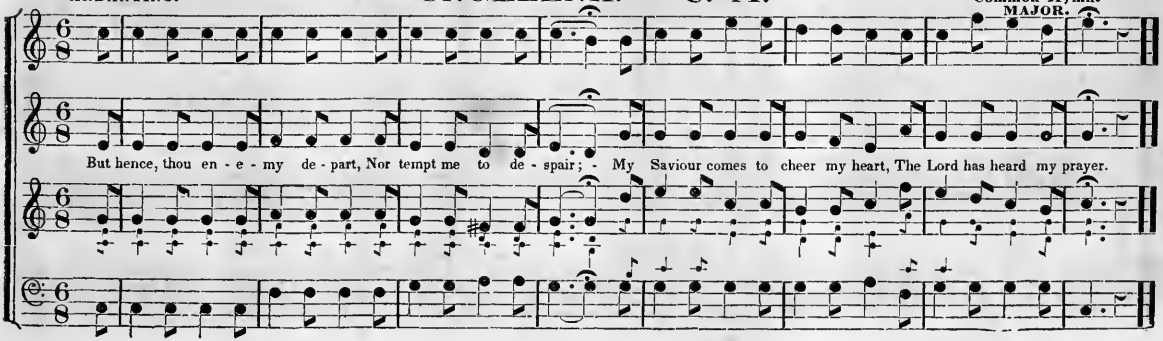
Common Hymn. MINOR.



ANDANTINO.

UNGELENK. C. M.

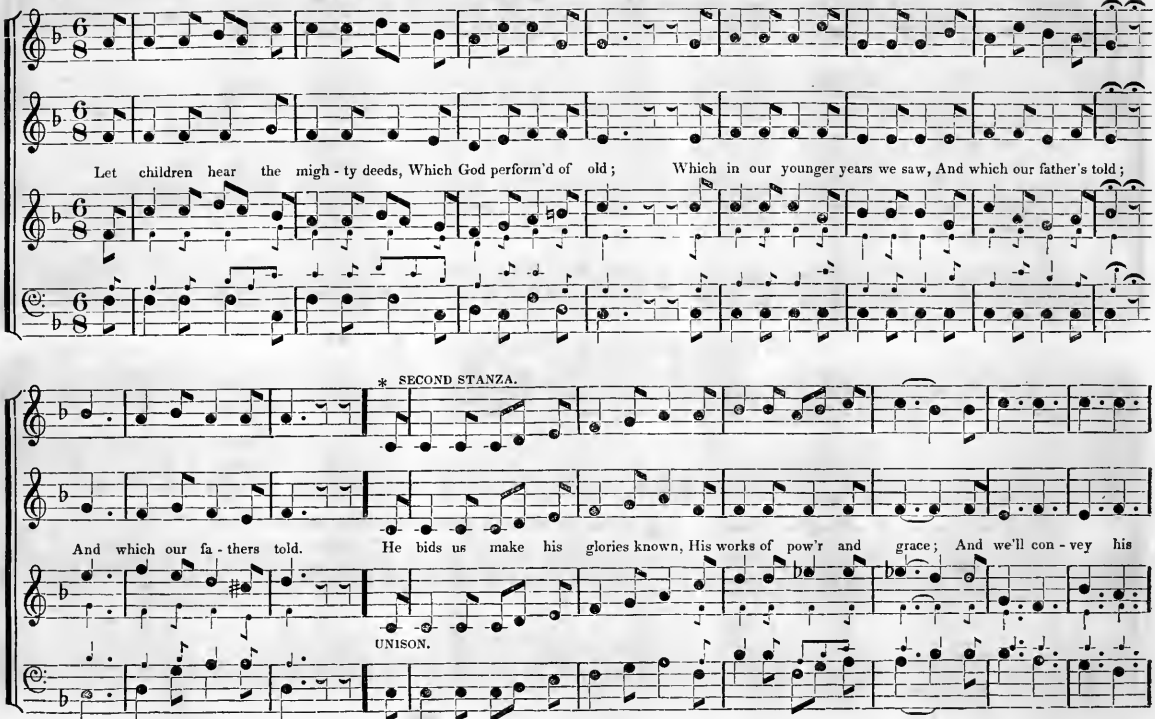
Common Hymn. MAJOR.



ANDANTE.

KING SOLOMON. C. M. Two Stanzas.

Peculiar Hymn, OR ANTHEM.



HYMN. Continued.

won - ders down, - - Through ev' - ry ris - ing race, - Through ev' - ry, ev' - - - ry - - ris - ing race.

ANTHEM D. C. *

ALLEGRO ASSAI.

MISSIONARY SONG. C. M.

F TUTTI.

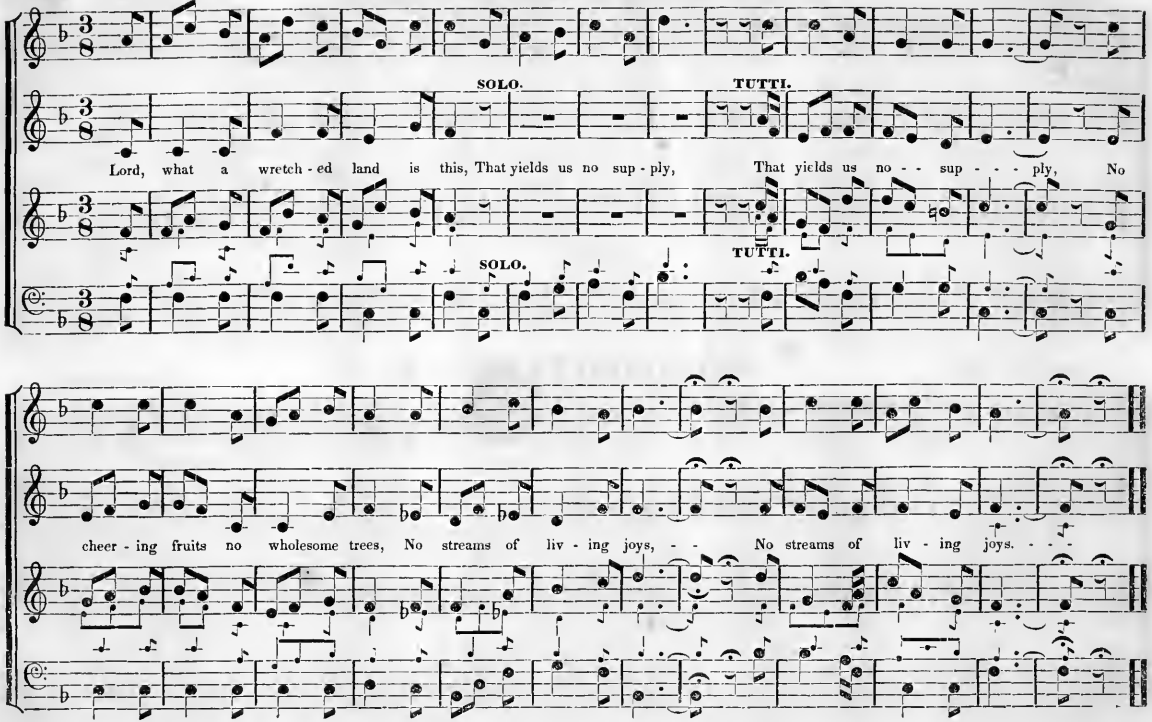
A - wake my soul stretch ev'ry nerve, And press with vigor on: A heav'nly race de - mands thy zeal, A bright im - mor - tal crown, A bright im - mor - tal crown.

SOLO.

F TUTTI.

ANDANTE.

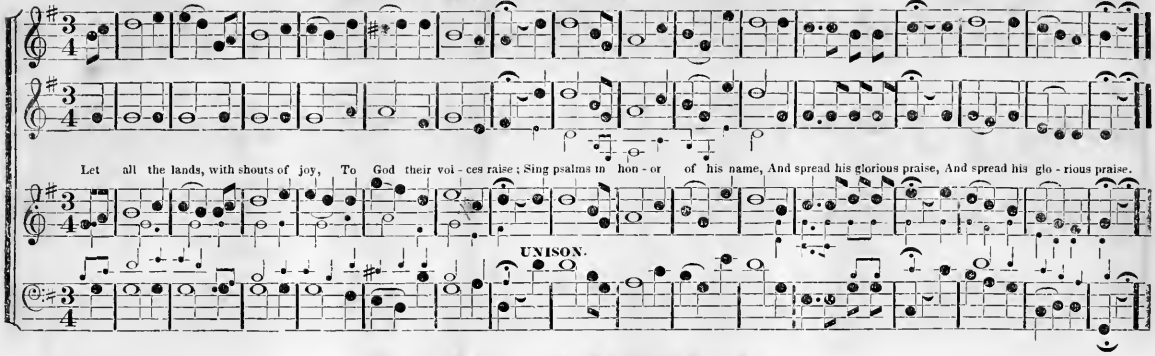
LIFE'S PILGRIMAGE. C. M.



ALLEGRO.

HALLELUJAH. C. M.

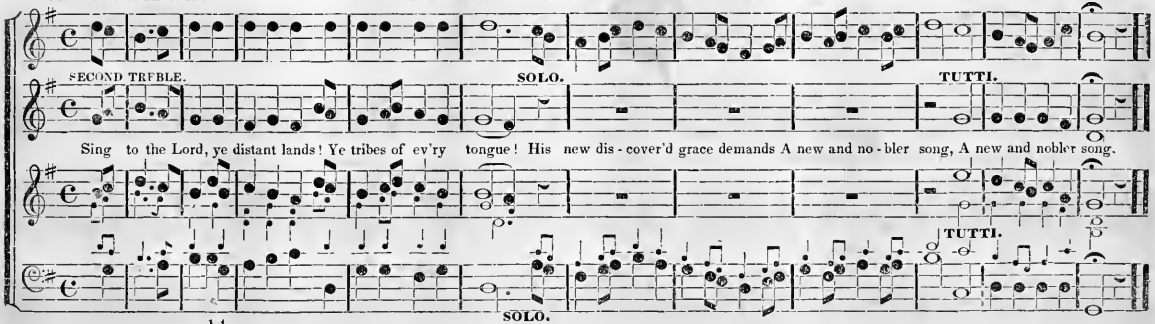
Common Hymn.



UN POCO ALLEGRO.

CAPPADOCIA. C. M.

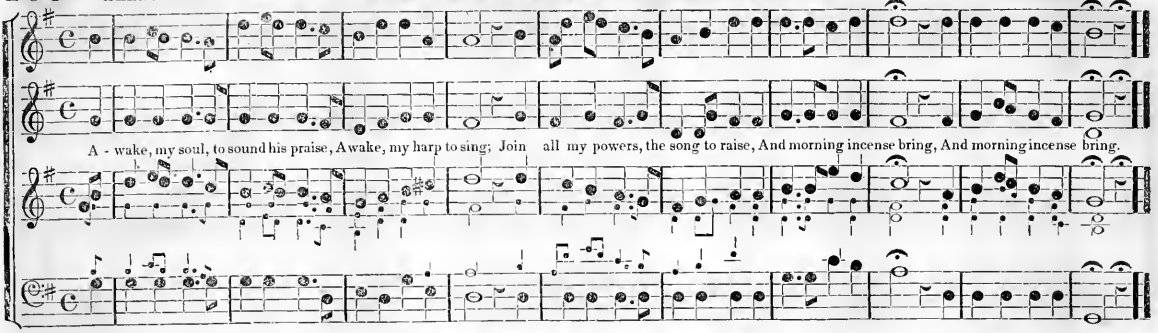
Common Hymn.



ALLEGRETTO.

MORNING PRAYER. C. M.

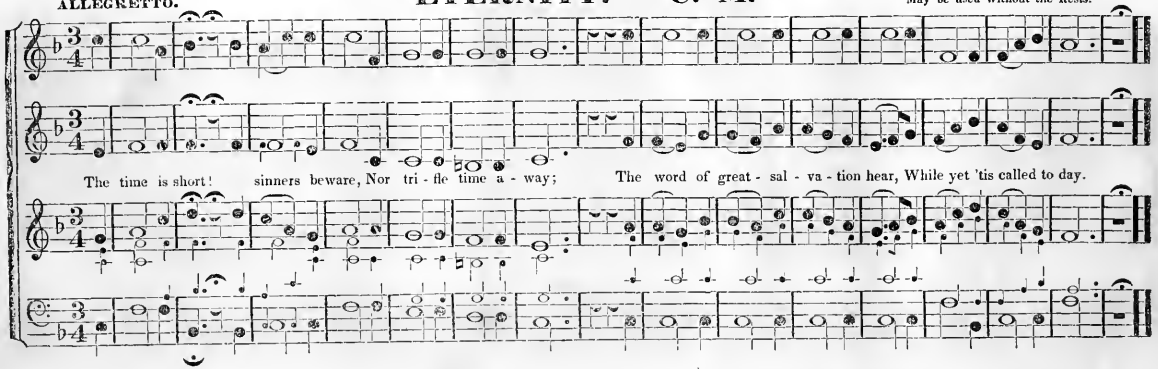
Common Hymn.

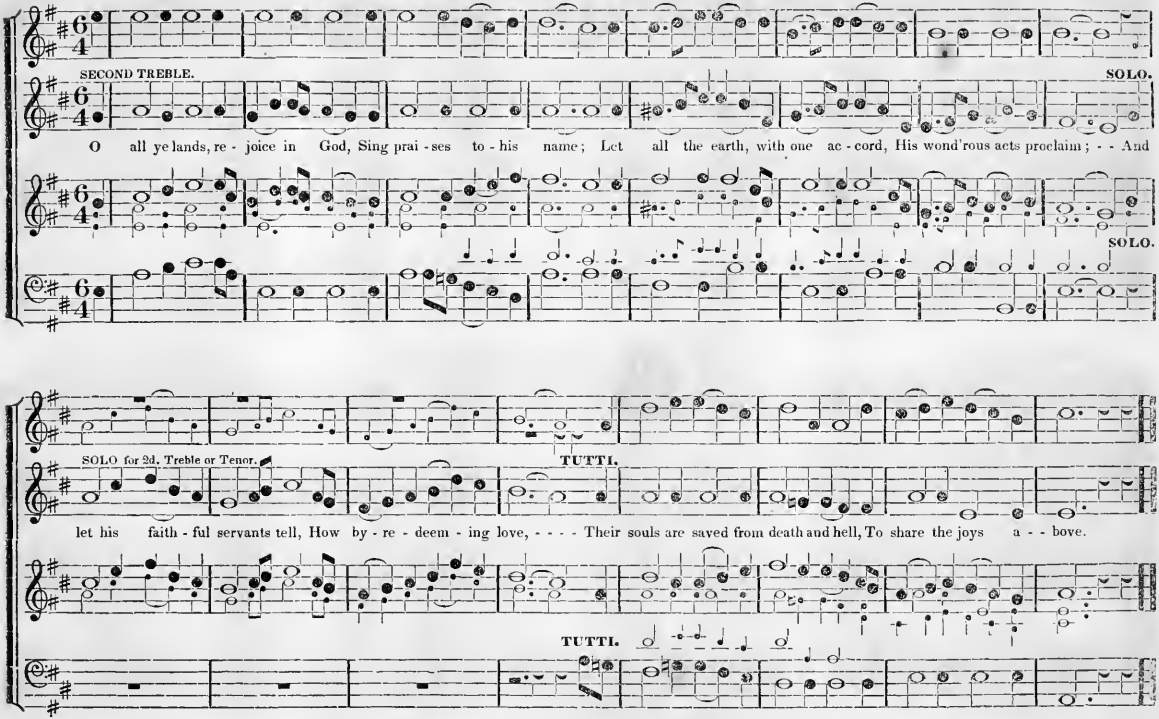


ALLEGRETTO.

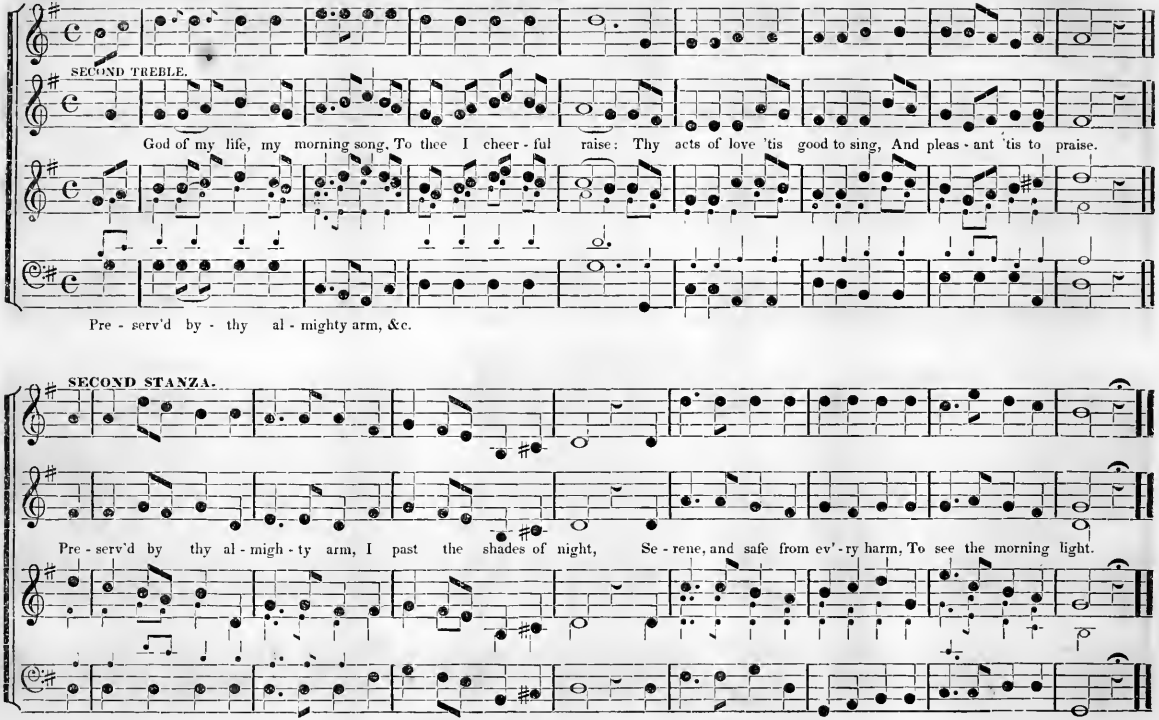
ETERNITY. C. M.

Peculiar Hymn.
May be used without the Rests.




SECOND TREBLE.
SOLO.
O all ye lands, re - joice in God, Sing prai - ses to - his name; Let all the earth, with one ac - cord, His wond'rous acts proclaim; - - And
SOLO.
SOLO for 2d. Treble or Tenor.
TUTTI.
let his faith - ful servants tell, How by - re - deem - ing love, - - - - Their souls are saved from death and hell, To share the joys a - - bove.
TUTTI.

108 UN POCO ALLEGRO. MORNING HYMN. C. M. Two Stanzas. Common Hymn.



ALLEGRO.

LUTHER'S SONG. C. M.

Common Hymn.

SOLO. SOLO. TUTTI.

Awake, awake the sa - cred song, To our incarnate Lord! Let every heart, and every tongue, Adore th'e-ternal word, A - dore th'eternal word.

ALTO.

SOLO. SOLO. TUTTI.

UN POCO ALLEGRETTO.

PERSIS. C. M.

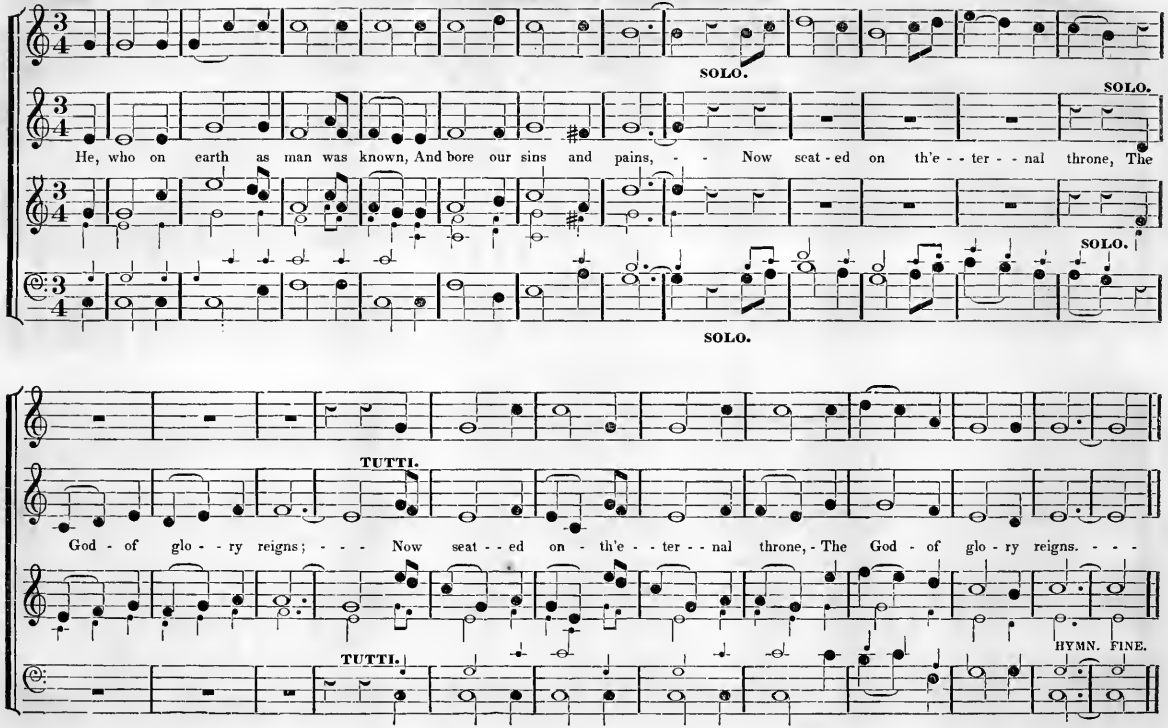
Common Hymn.

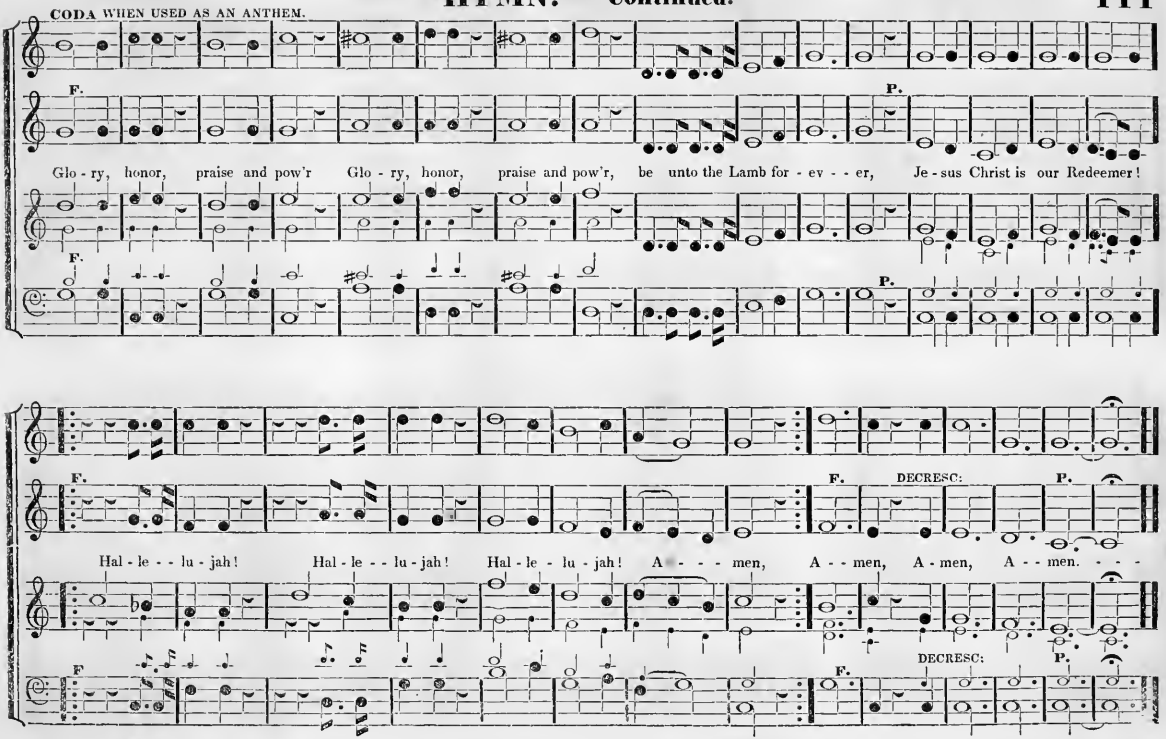
Come Ho - ly Spi - rit, Heav'nly Dove, With all - thy quickening powers, Kindle a flame of sacred love, In these cold hearts of ours.

ALLEGRETTO.

ST. TIMOTHEUS. C. M.

Common Hymn, OR ANTHEM.

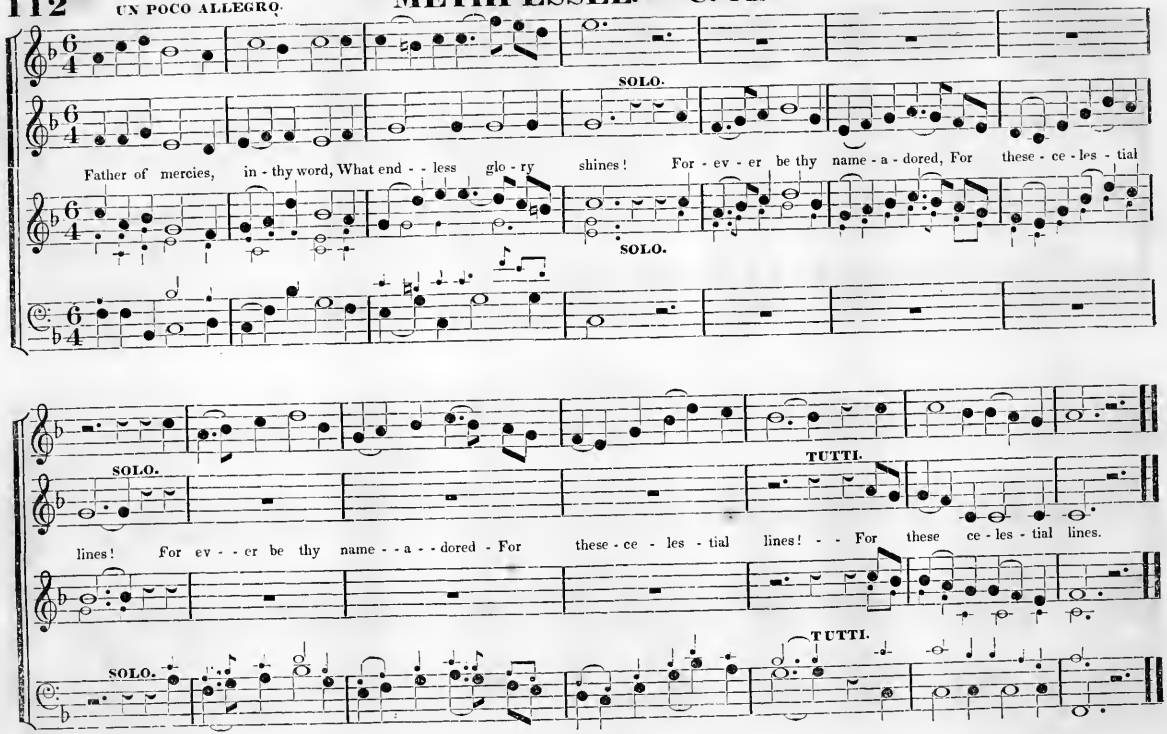


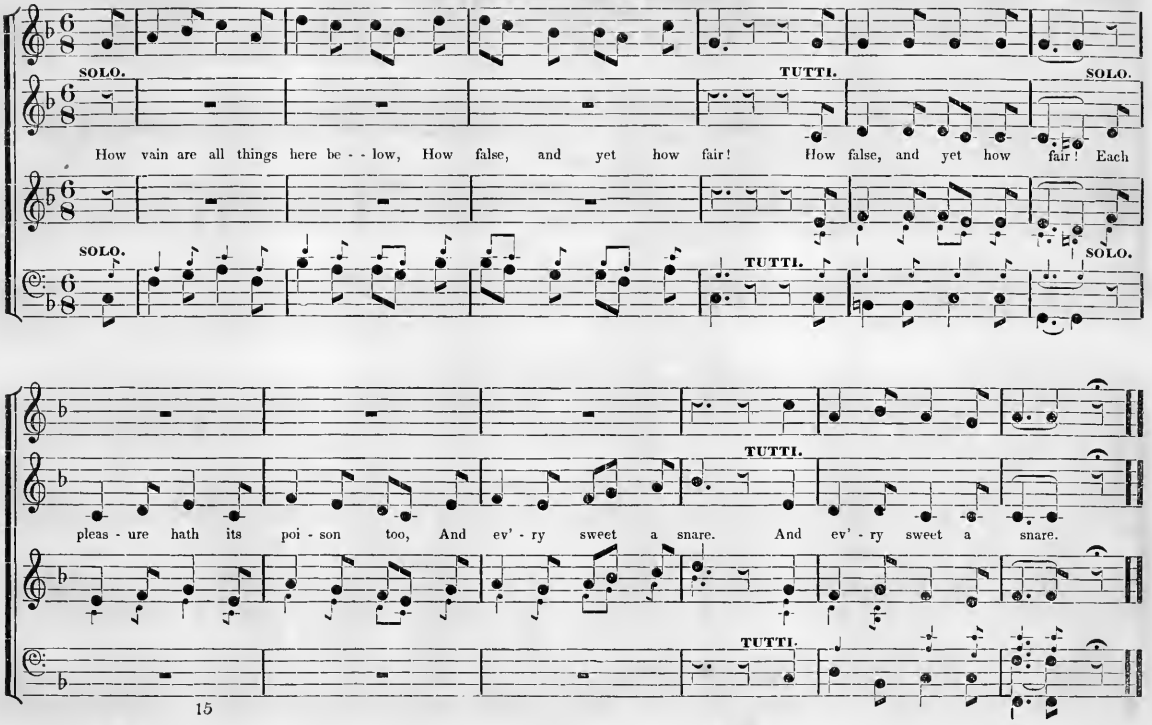

CODA WHEN USED AS AN ANTHEM.
F.
P.
Glo - ry, honor, praise and pow'r Glo - ry, honor, praise and pow'r, be unto the Lamb for - ev - - - er, Je - sus Christ is our Redeemer!
F.
P.
F.
F.
DECRESC:
P.
Hal - le - - lu - jah! Hal - le - - lu - jah! Hal - le - lu - jah! A - - - - men, A - - men, A - men, A - - men. - - -
F
F.
DECRESC:
P.

UN POCO ALLEGRO.

METHFESSEL. C. M.

Common Hymn.

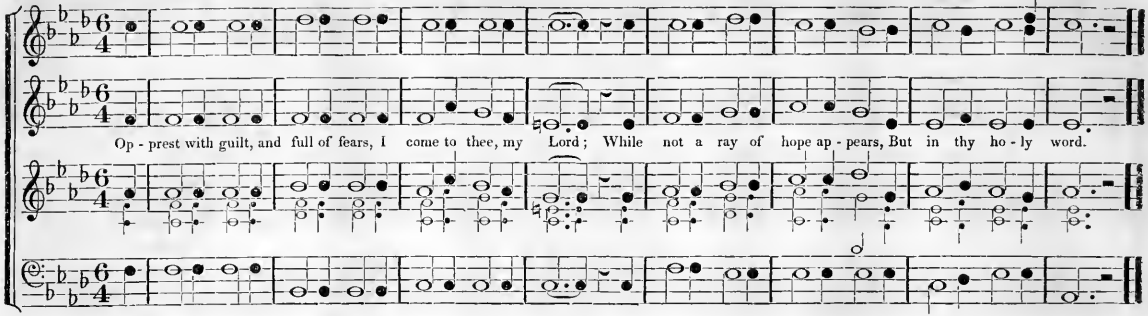



SOLO.
TUTTI.
SOLO.
How vain are all things here be - - low, How false, and yet how fair! How false, and yet how fair! Each
SOLO.
TUTTI.
SOLO.
TUTTI.
pleas - ure hath its poi - son too, And ev' - ry sweet a snare. And ev' - ry sweet a snare.
TUTTI.

UN POCO ALLEGRO.

NINEVEH. C. M.

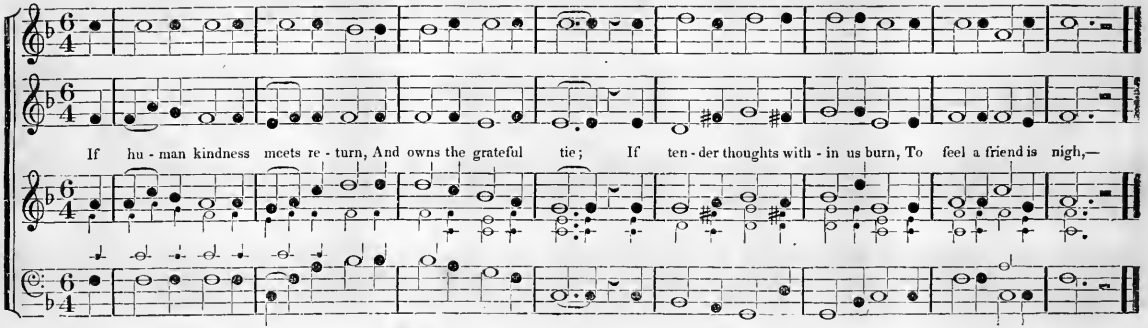
Common Hymn.

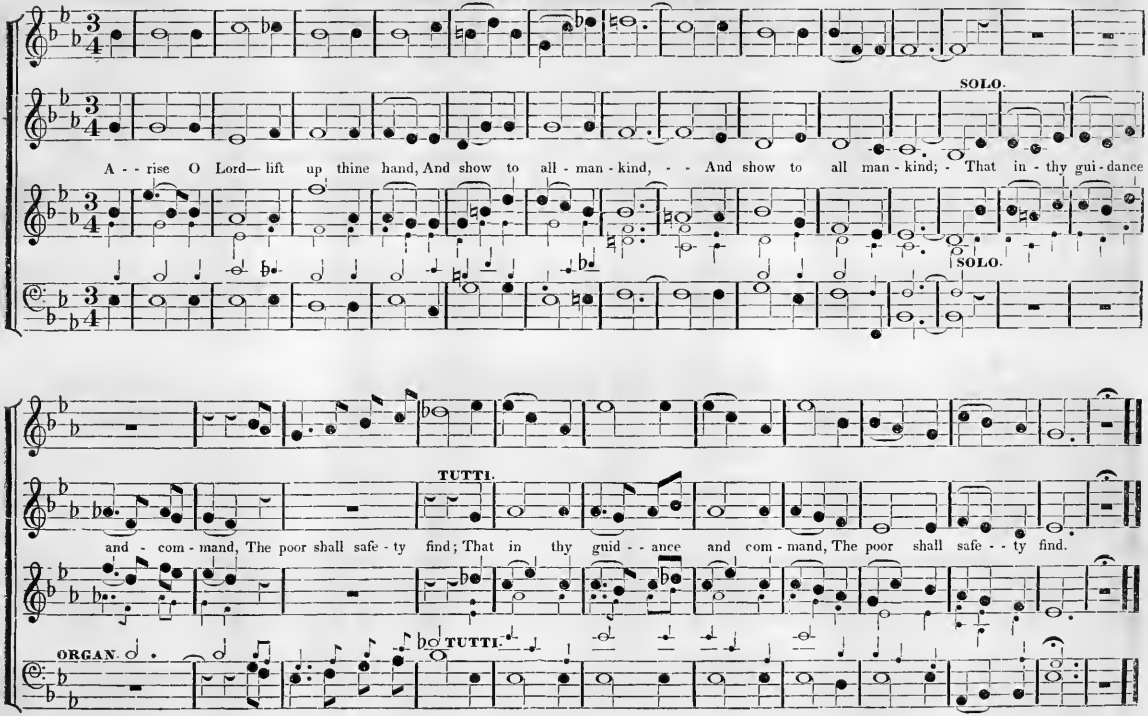


ALLEGRETTO.

NEW NAZARETH. C. M.

Common Hymn.

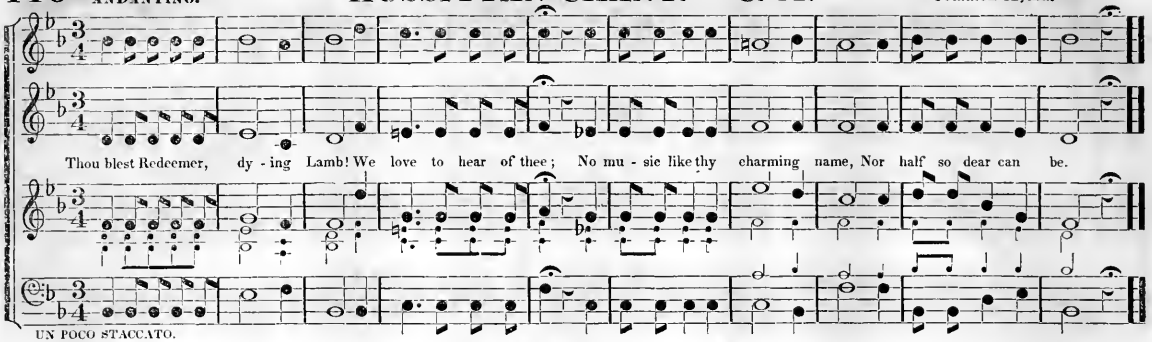



SOLO.
A - - rise O Lord— lift up thine hand, And show to all - man - kind, - - And show to all man - kind; - That in - thy gui - dance
SOLO.
TUTTI.
and - com - mand, The poor shall safe - ty find; That in thy guid - - ance and com - mand, The poor shall safe - - ty find.
ORGAN.
TUTTI.

116 ANDANTINO.

HUSSITTAN CHANT. C. M.

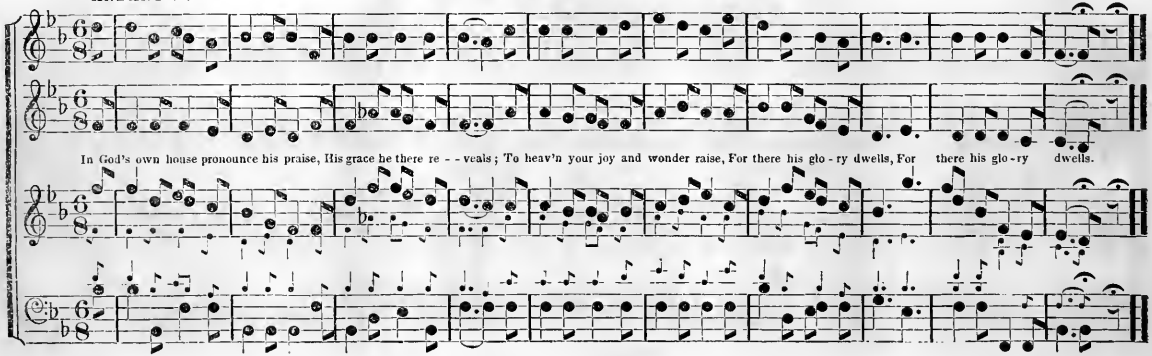
Common Hymn.



ANDANTINO.

ST. LUKE. C. M.

Common Hymn.



ANDANTE.

ALLEGRIS CHANT. C. M.

Common Hymn.

Not to the ter - rors of the Lord, The tempest, fire and smoke; Not to the thunder of that word, Which God on Si - nai spoke.

UNISON.

UNISON.

VIVACE.

LOTTIS CHANT. C. M.

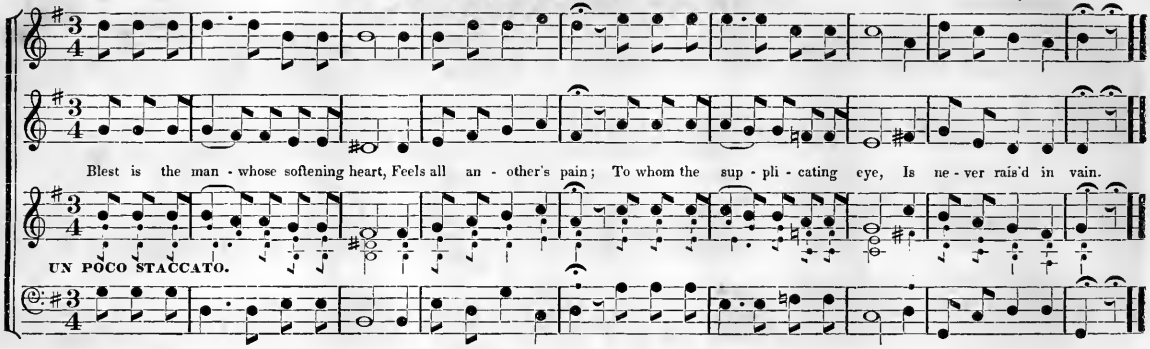
Common Hymn.

On Jordan's stor - my banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my possessions lie.

118 ANDANTE.

SABBATH CHANT. C. M.

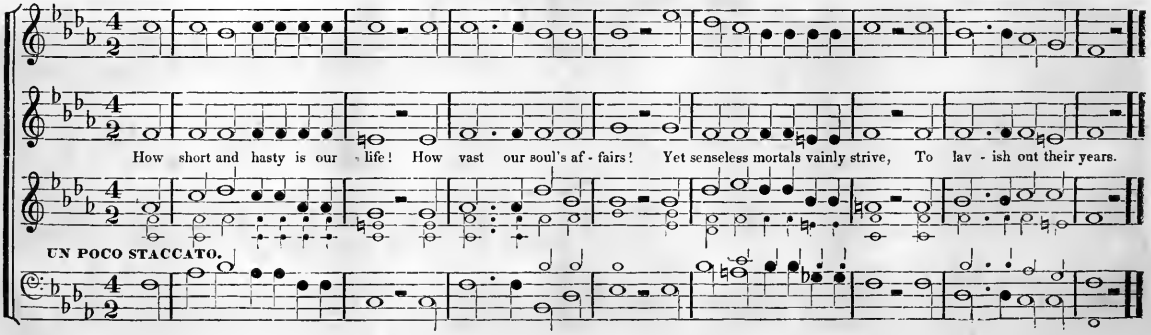
Common Hymn.



VIVACE.

MOURNING CHANT. C. M.

Common Hymn.



ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MINOR.

ALTO.

When youth and age are snatch'd a - way, By death's re - sist - less hand, Our hearts the mournful trib - ute pay, And bow at God's command.

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MAJOR.

ALTO.

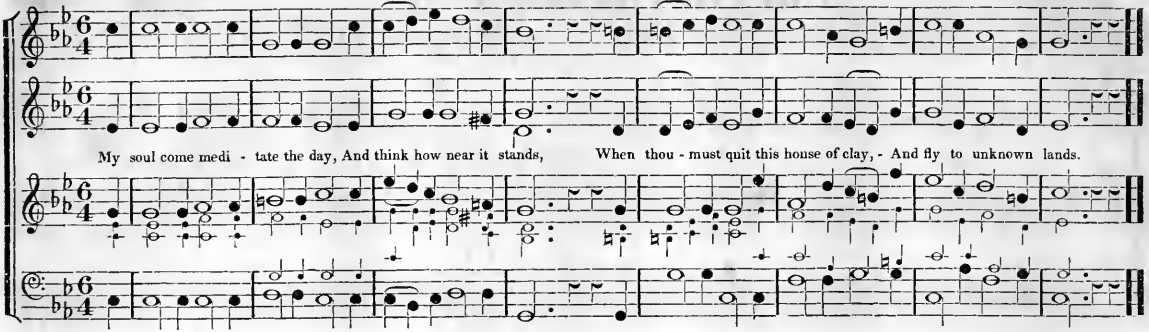
Lord! let us to our ref - uge fly! Thine arm a - - lone can save: Give us, Through Christ, the victo - - ry, To tri - umph o'er the grave.

UN POCO STACCATO

120 ALLEGRO MODERATO.

ROMBERG. C. M.

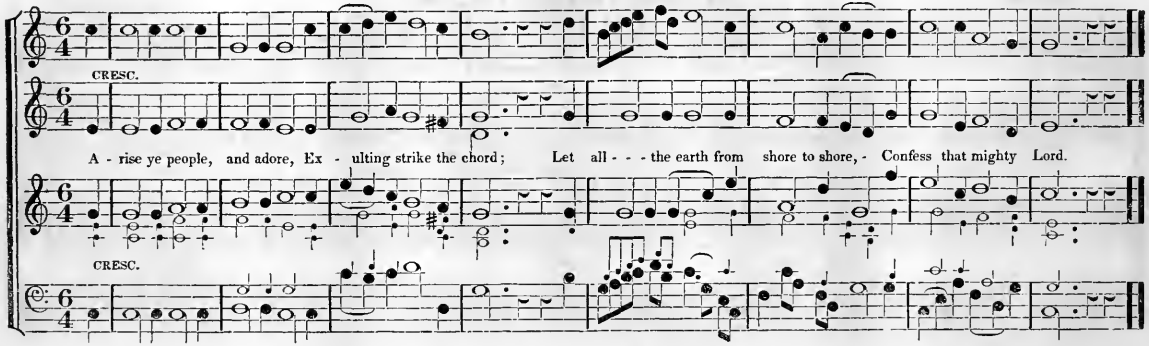
Common Hymn.
MINOR.



ALLEGRO.

ROMBERG. C. M.

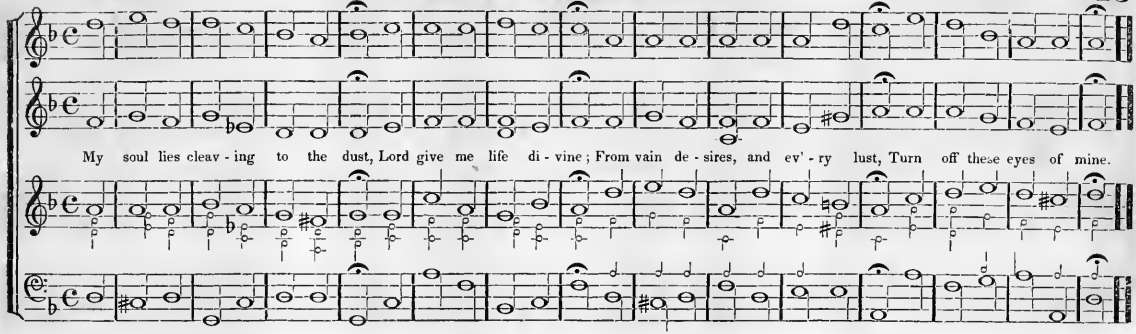
Common Hymn.
MAJOR.



CHORAL.

DEVOTION. C. M.

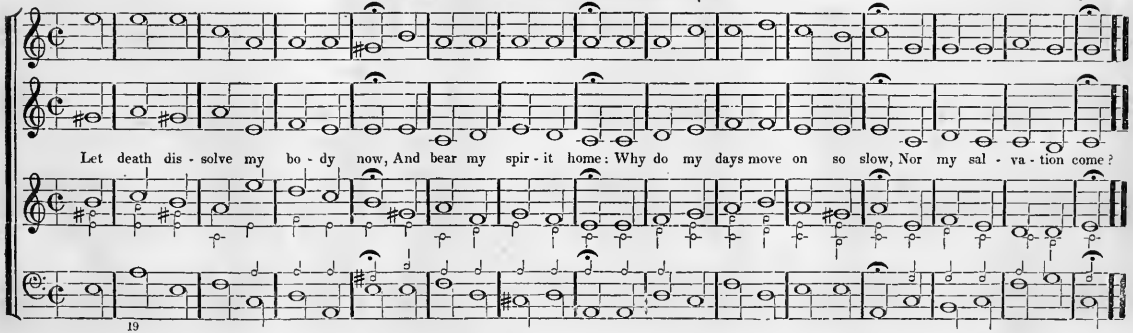
Common Choral.



CHORAL.

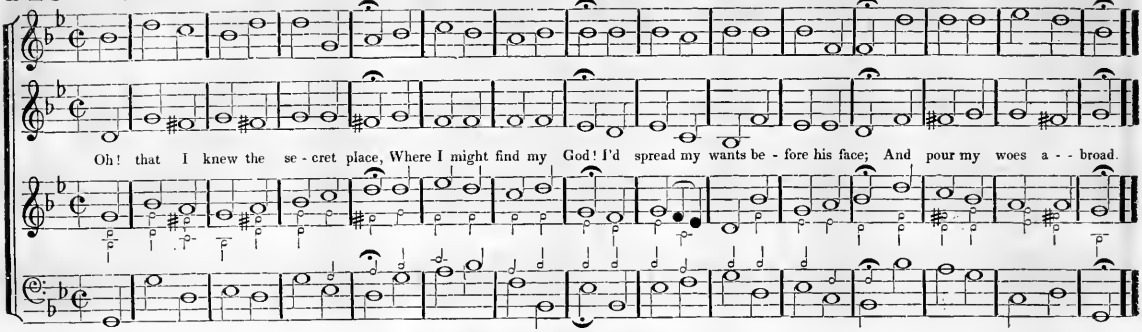
DARKNESS. C. M.

Common Choral.



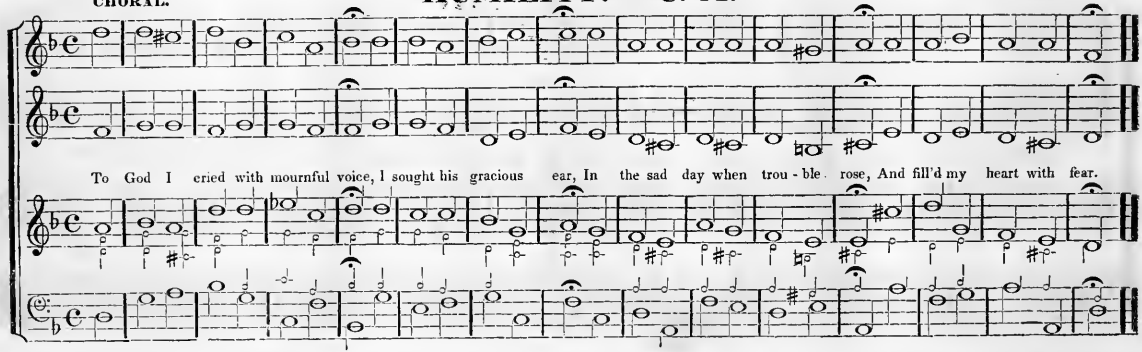
CHORAL.

SINNER. C. M.



CHORAL.

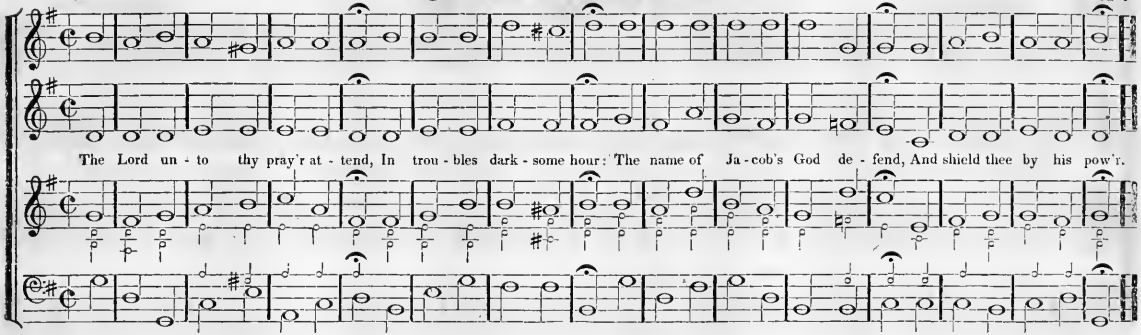
HUMILITY. C. M.



CHORAL.

HOFMEISTER. C. M.

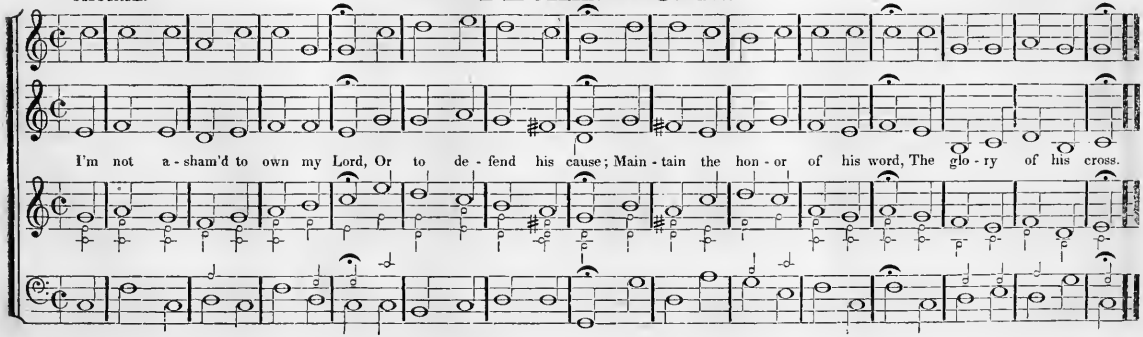
Common Choral.



CHORAL.

FESKA. C. M.

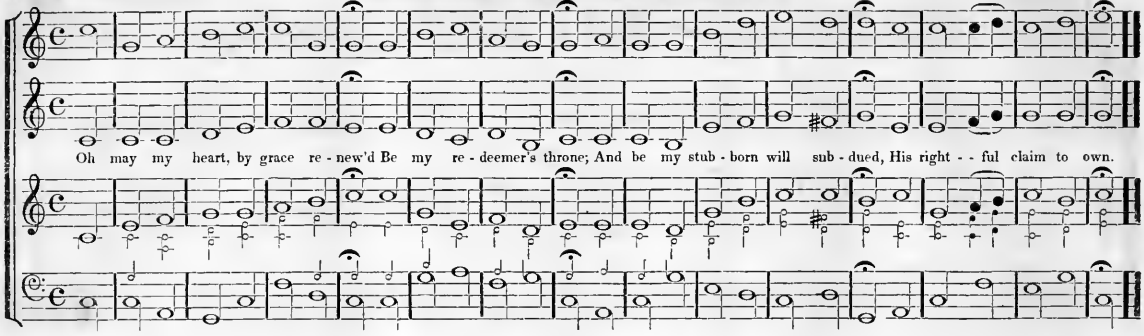
Common Choral.



CHORAL.

LENT. C. M.

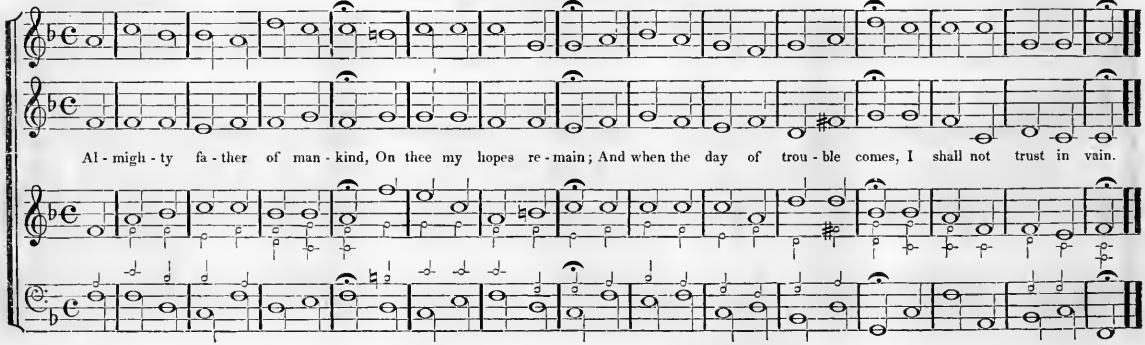
Common Choral.



CHORAL.

TRUST. C. M.

Common Choral.



ALTO.

A - mid thy wrath, re - mem - ber love, Re - store thy ser - vant Lord; Nor let a fath - er's chast'ning, Prove like an a - venger's sword.

SECOND STANZA.

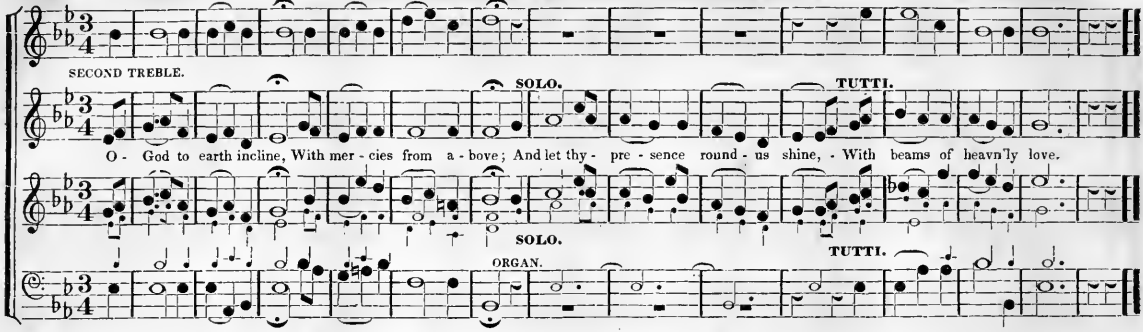
Each Stanza may be used separately.

My sins a hea - vy load ap - pear, And o'er my head are gone, The bur - den Lord, I can - not bear, Nor e'er the guilt a - tone.

150 ALLEGRETTO.

ZACCHEUS. S. M.

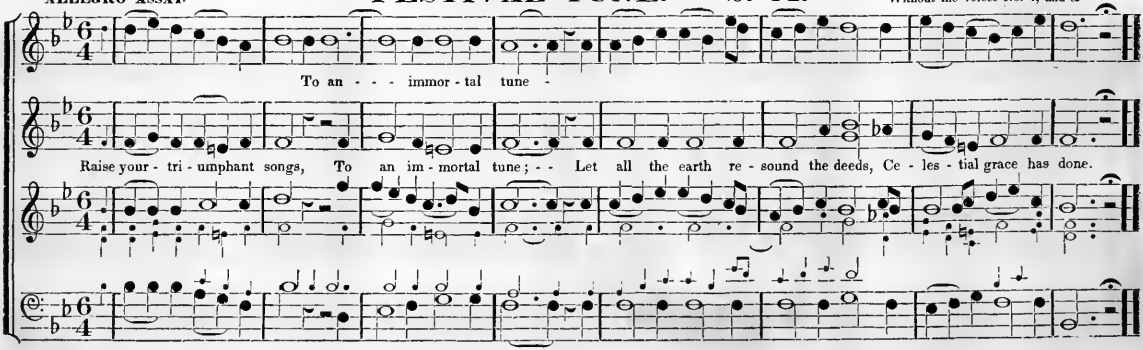
Common Hymn.



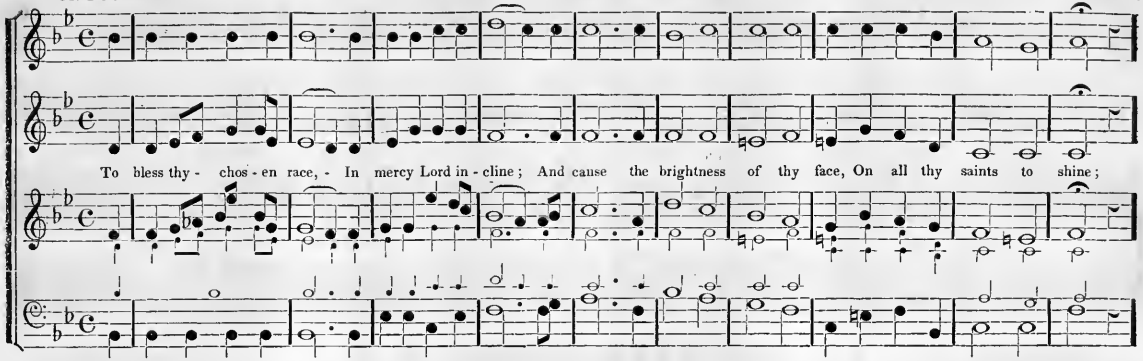
ALLEGRO ASSAI.

FESTIVAL TUNE. S. M.

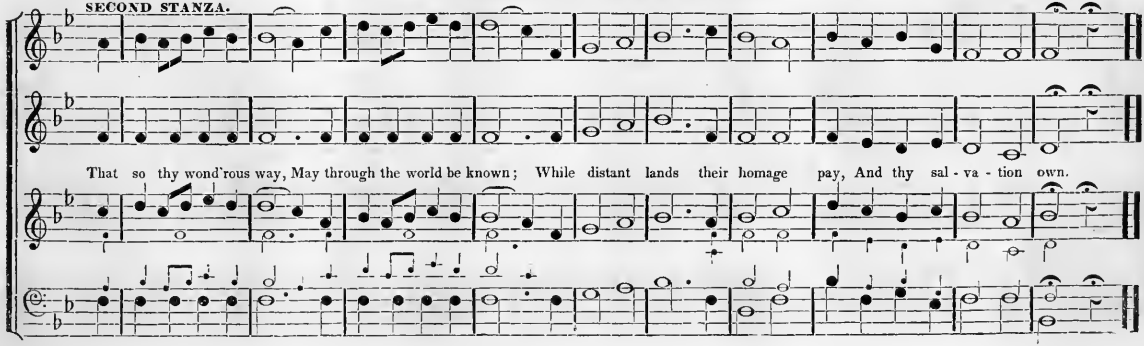
Common Hymn.
Without the verses No. 4, and 5.



UN POCO ALLEGRETTO. **JERICHO. S. M.** **Two Stanzas.** Common Hymn.



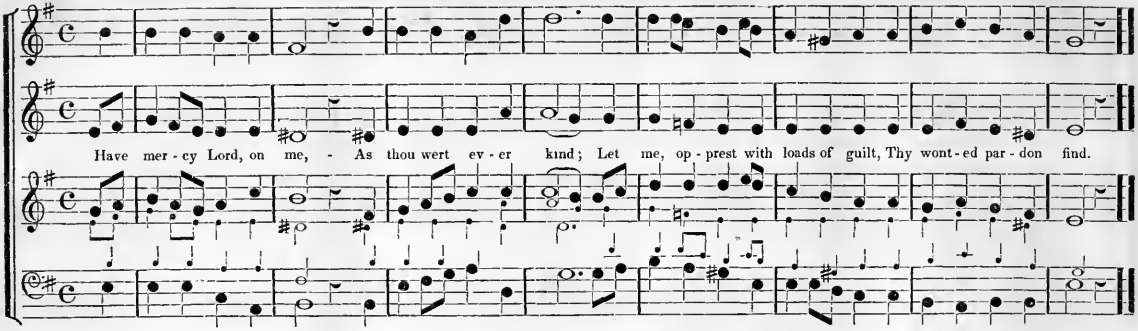
SECOND STANZA.



UN POCO ALLEGRETTO.

LATRIA. S. M.

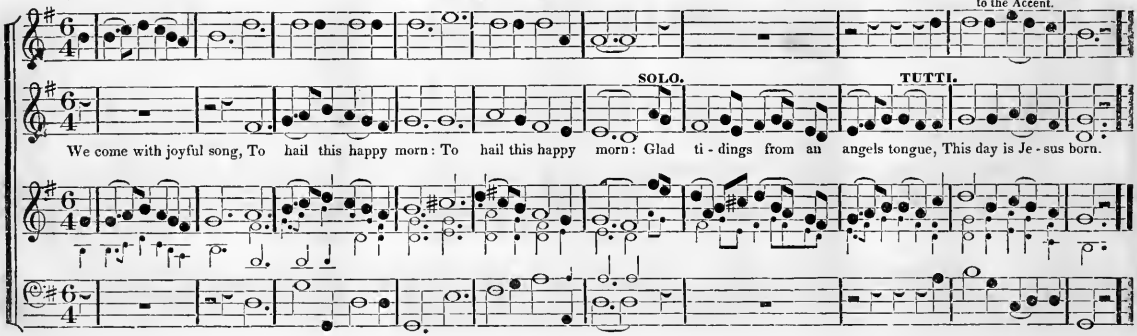
Common Hymn.



ALLEGRO.

NEW BETHLEHEM. S. M.

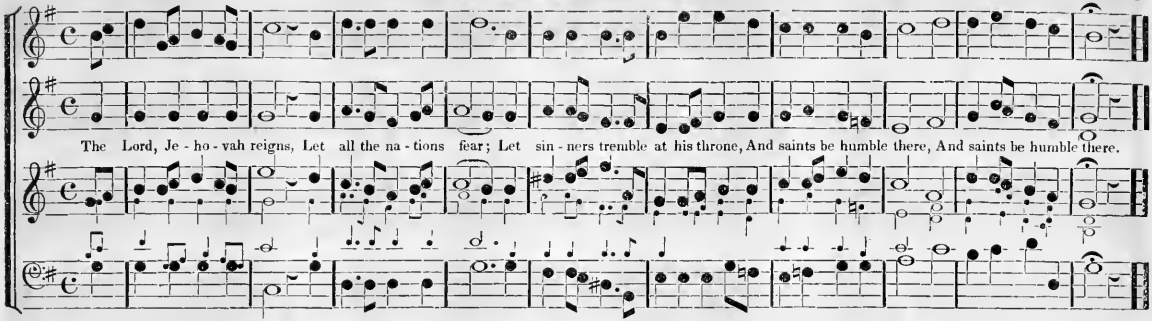
Peculiar Hymn.
May be used with attention to the Accent.



UN POCO ALLEGRETTO.

ISAIAH. S. M.

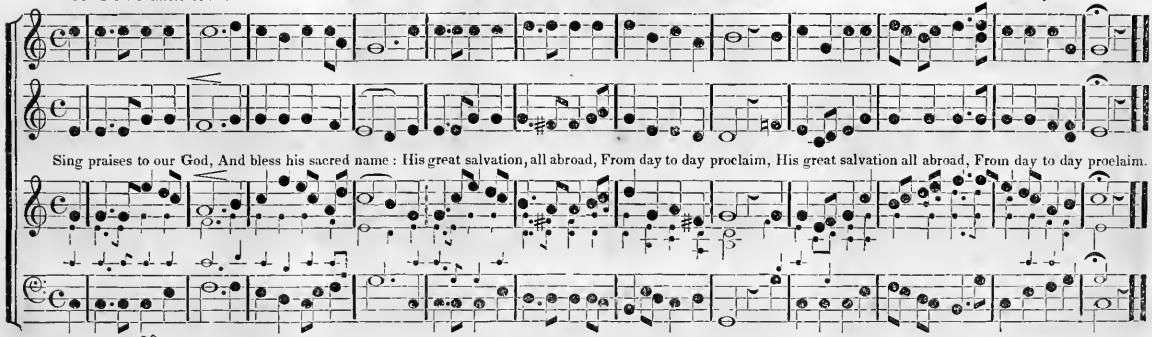
Common Hymn.



UN POCO ALLEGRO.

LYSTRA. S. M.

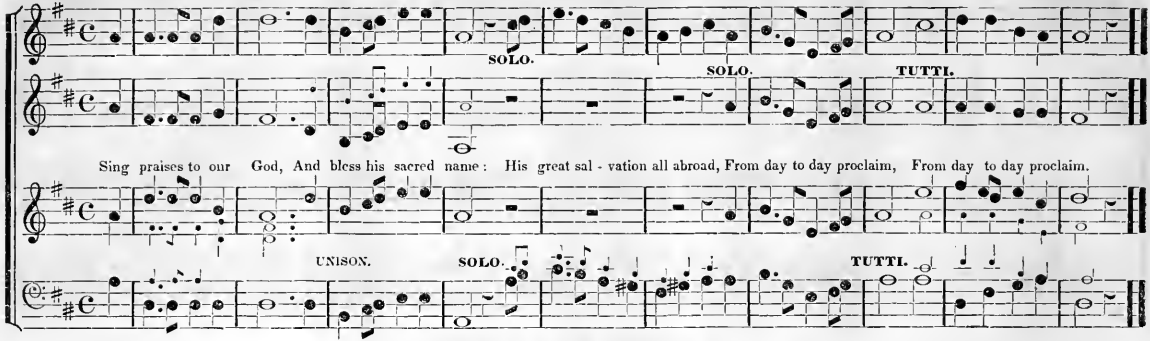
Common Hymn.



154 ALLEGRETTO.

TYCHICUS. S. M.

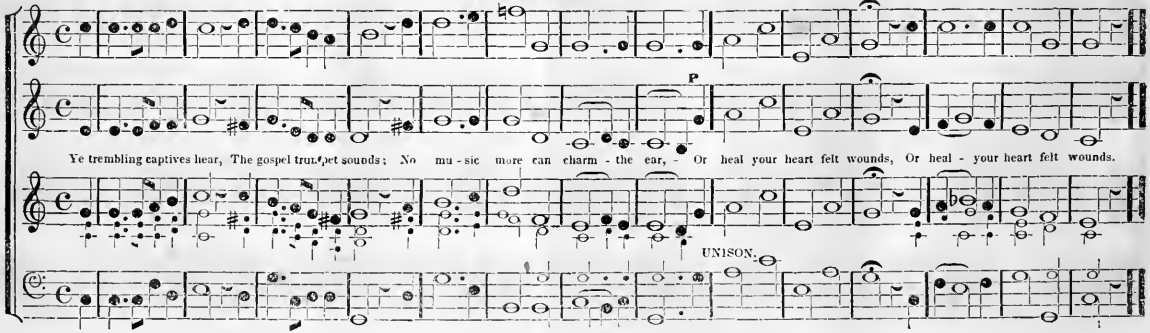
Common Hymn.

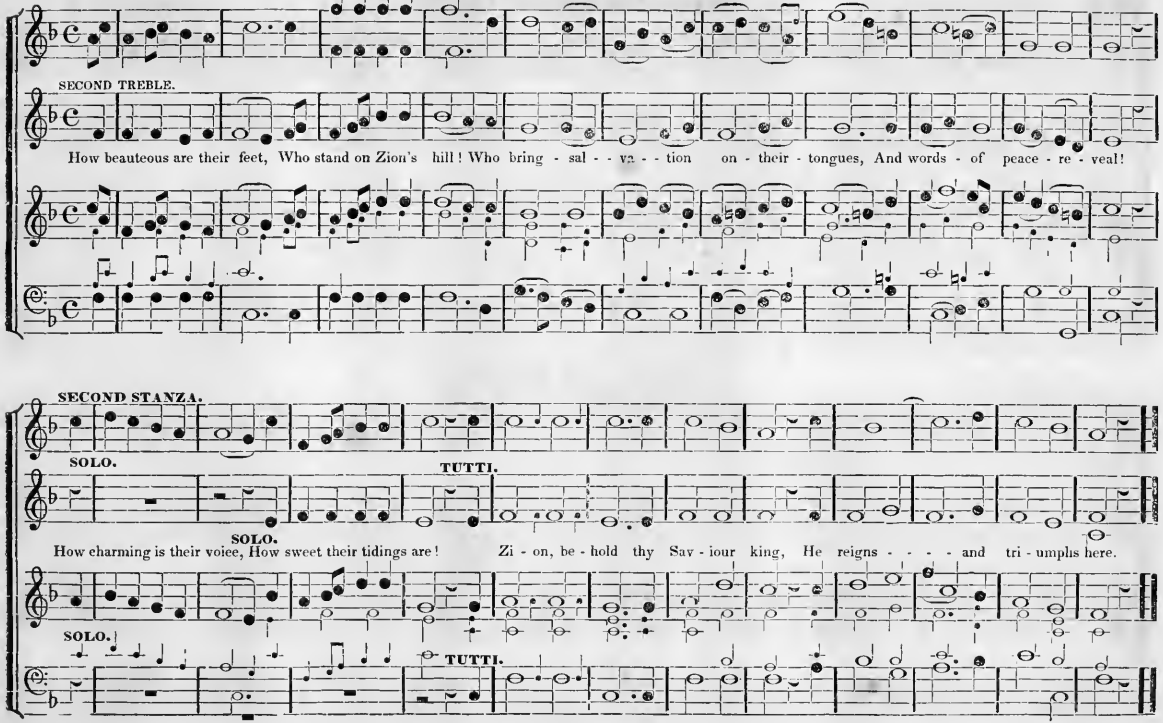


ALLEGRO VIVACE.

PHEBE. S. M.

Common Hymn.

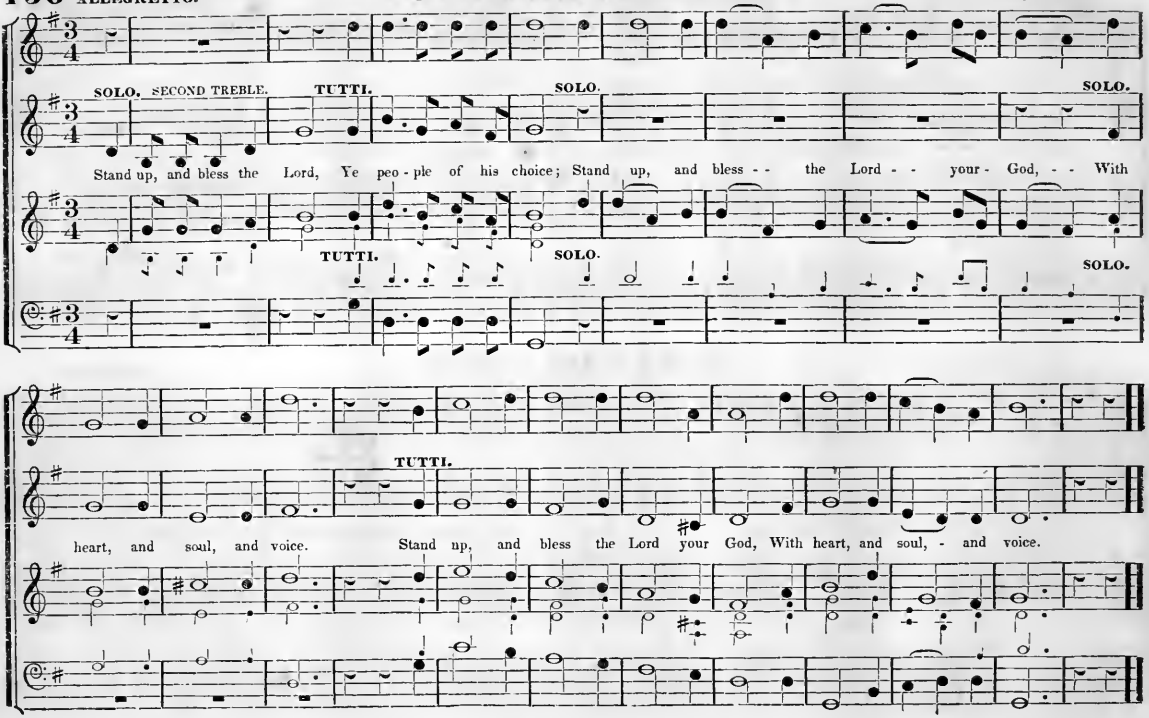



SECOND TREBLE.
How beauteous are their feet, Who stand on Zion's hill! Who bring - sal - - va - - tion on - their - tongues, And words - of peace - re - veal!
SECOND STANZA.
SOLO.
TUTTI.
SOLO.
How charming is their voice, How sweet their tidings are! Zi - on, be - hold thy Sav - iour king, He reigns - - - - and tri - umphs here.
SOLO.
TUTTI.

156 ALLEGRETTO.

TOMASCHECK. S. M.

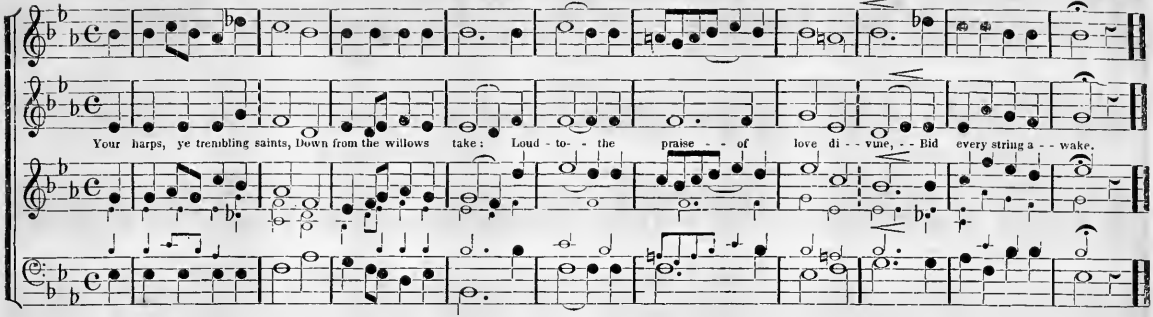
Common Hymn.
Accent peculiar.



ALLEGRETTO.

AGRICOLA. S. M.

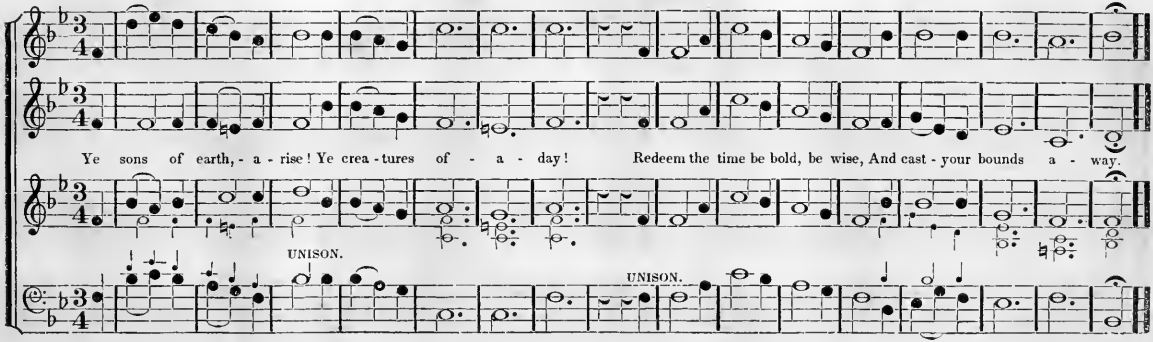
Common Hymn.



ALLEGRETTO.

VOLLAND. S. M.

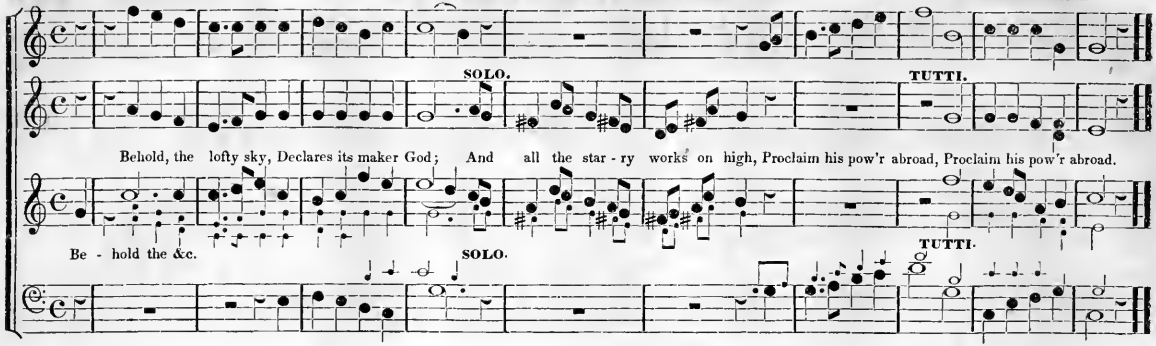
Common Hymn.



158 UN POCO ALLEGRO.

WEINLICH. S. M.

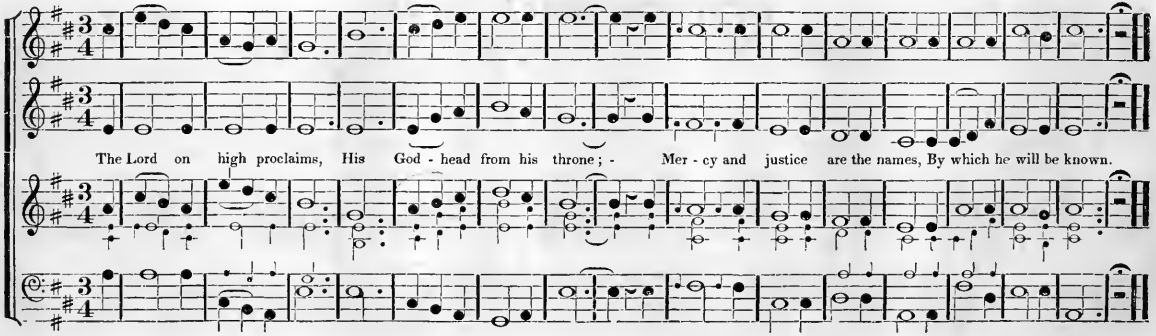
Common Hymn.
Musical Sense Peculiar.



ALLEGRETTO.

NEUKOMM. S. M.

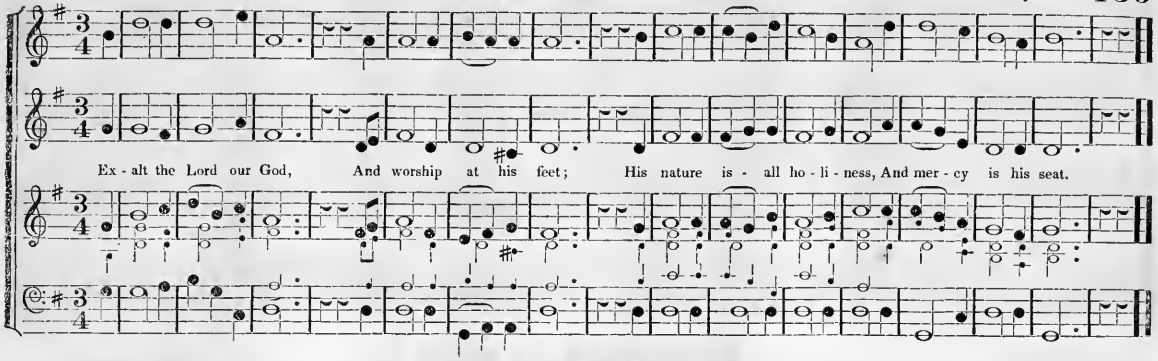
Common Hymn.



ALLEGRO.

ZUMSTEG. S. M.

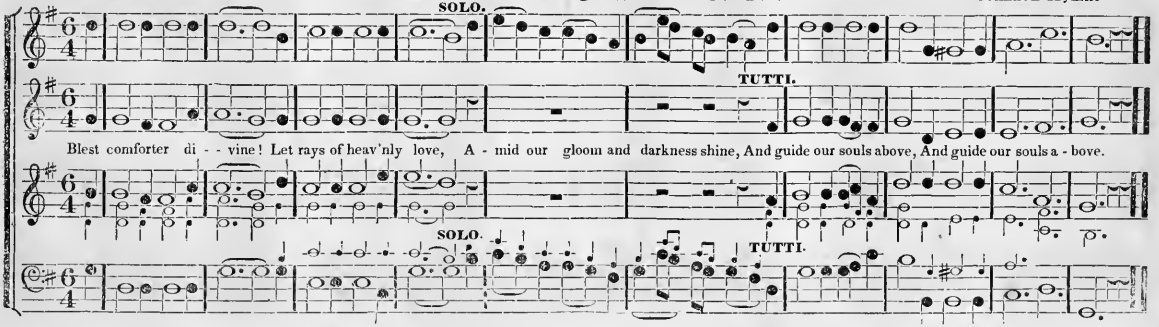
Common Hymn.



ALLEGRO VIVO.

DITTERSDORF. S. M.

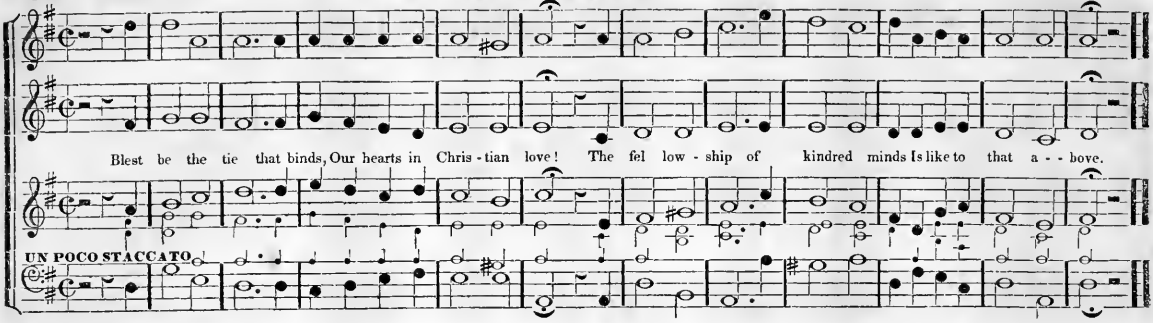
Common Hymn.



ALLA BREVE.

DANZI'S CHANT. S. M.

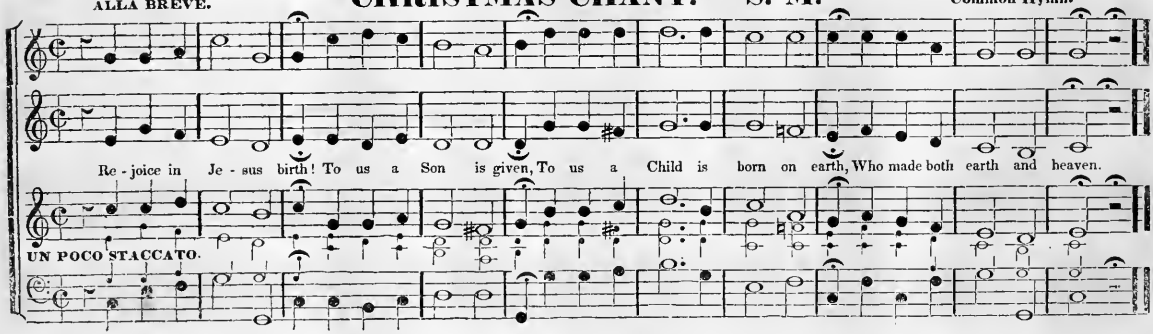
Common Hymn.



ALLA BREVE.

CHRISTMAS CHANT. S. M.

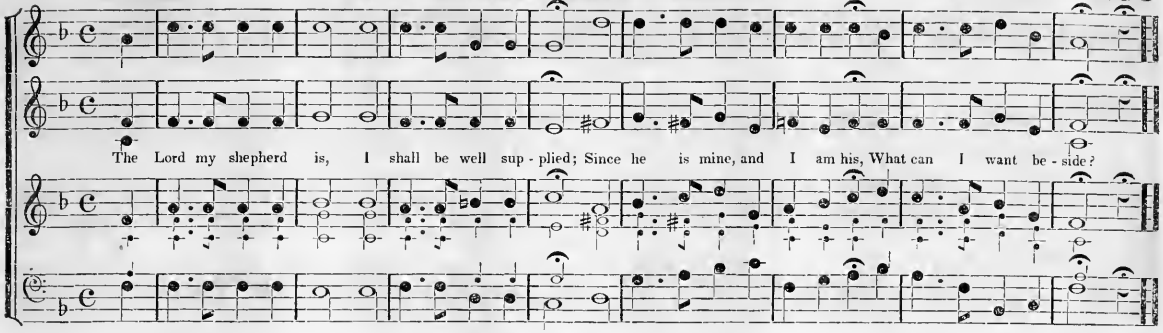
Common Hymn.



UN POCO ALLEGRO.

PASTORAL CHANT. S. M.

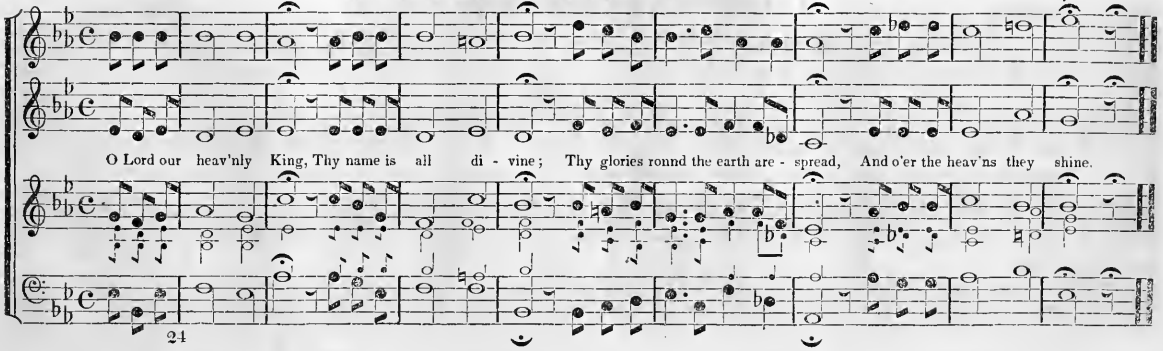
Common Hymn.



UN POCO ALLEGRO.

EPISCOPAL CHANT. S. M.

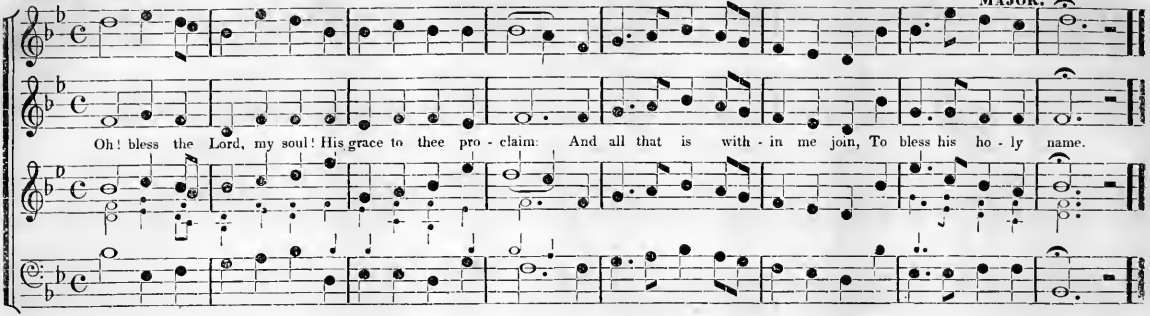
Common Hymn.



186 ALLEGRO.

NIAGARA. S. M.

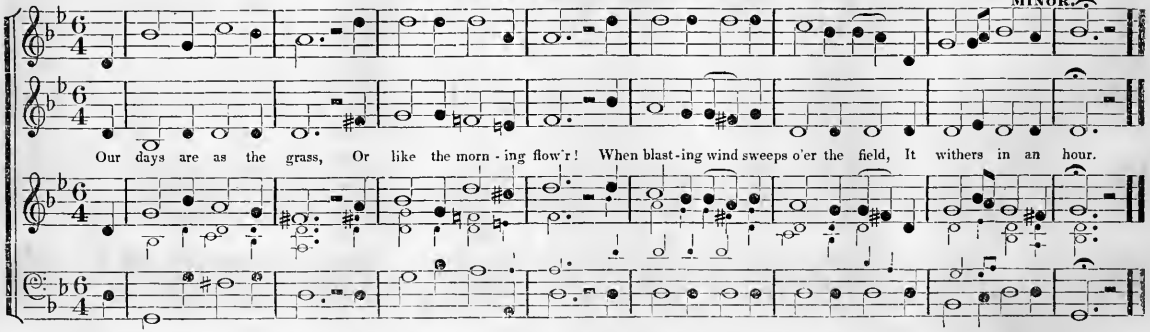
Common Hymn.
MAJOR.



ALLEGRETTO.

MONTREAL. S. M.

Common Hymn.
MINOR.



CHORAL.

EVIDENCE S. M.

Common Choral.

Let Sinners take their course, And choose the road to death. But in the worship of my God, I'll spend my dai - - ly breath.

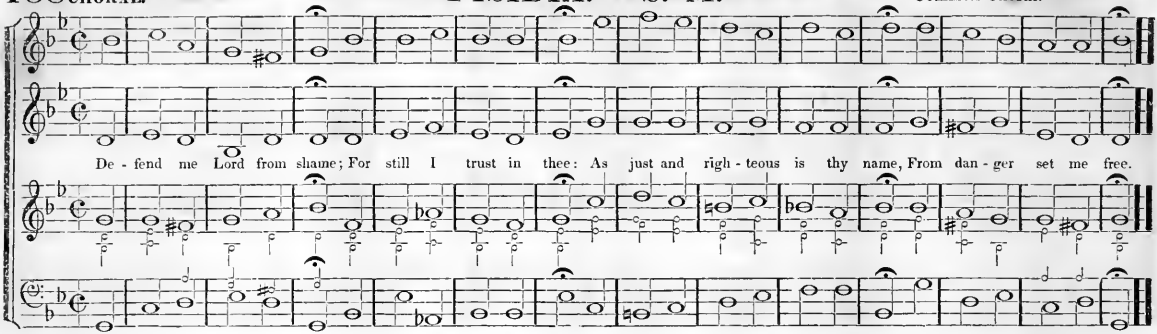
CHORAL.

ICONIUM. S. M.

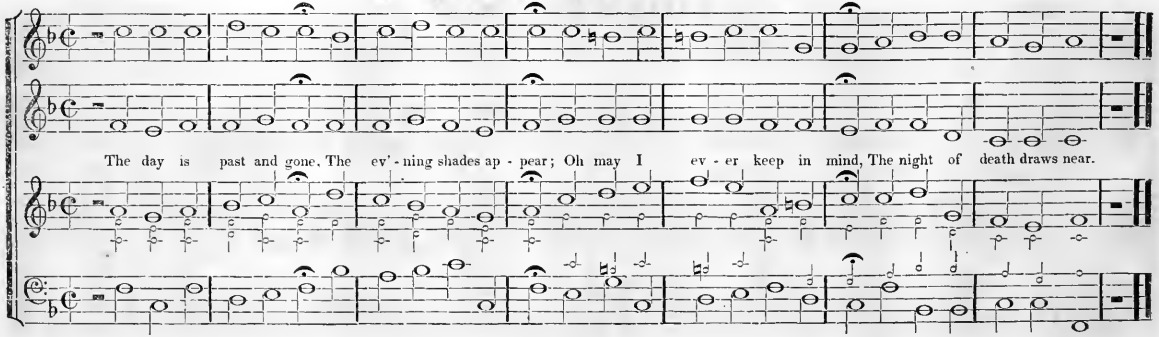
Common Choral.

Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - - - ten - tial grief, Burst forth from every eye.

188 CHORAL. **PISIDIA. S. M.** Common Choral.



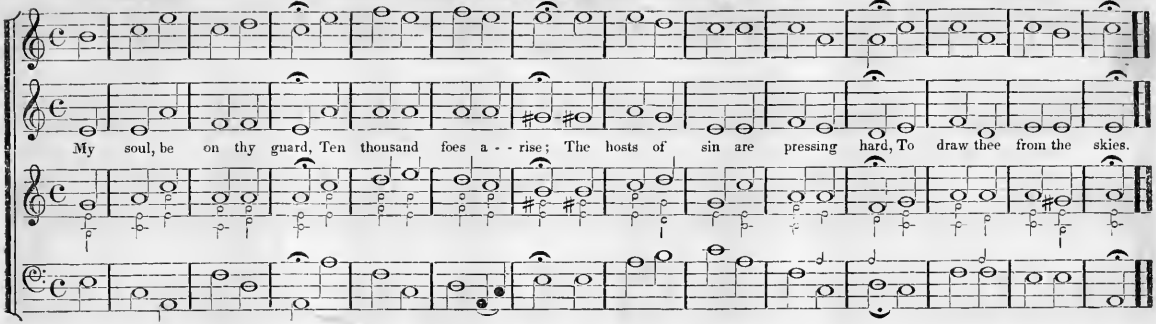
CHORAL. **EVENING HOUR. S. M.** Common Choral.



CHORAL.

PASSOVER. S. M.

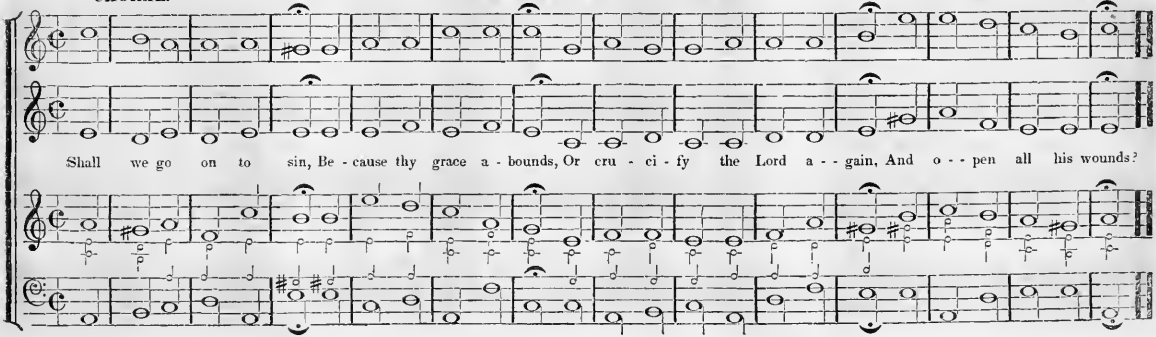
Common Choral.



CHORAL.

ATHEIST. S. M.

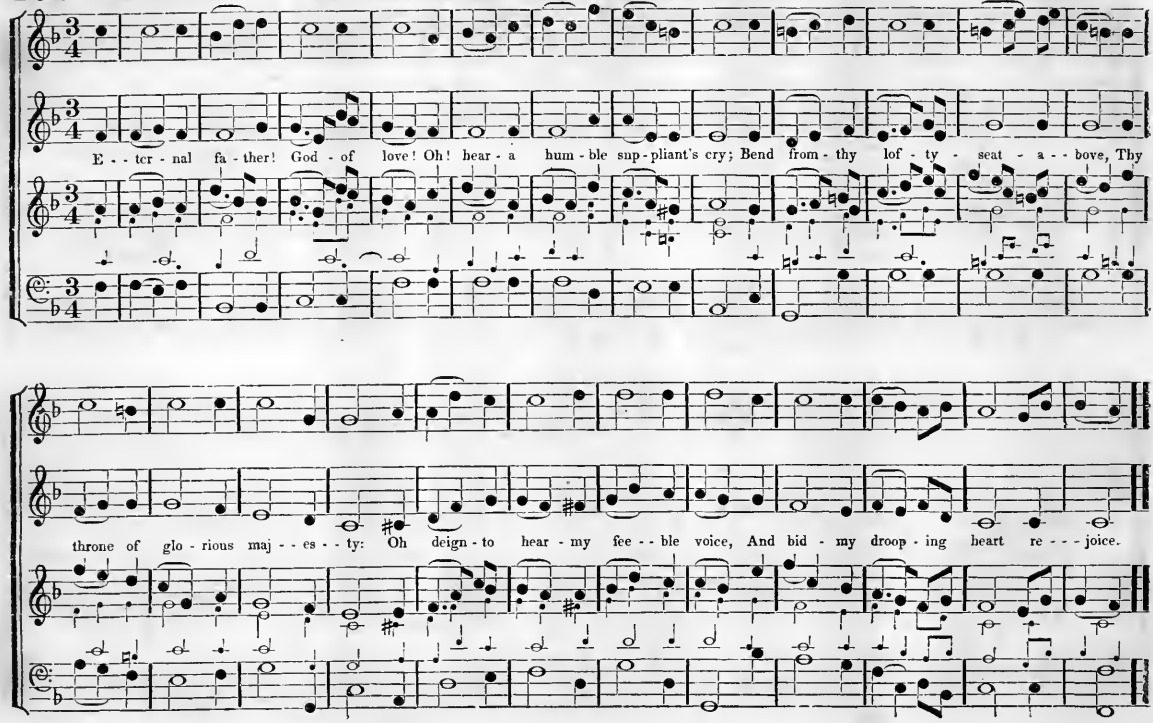
Common Choral.

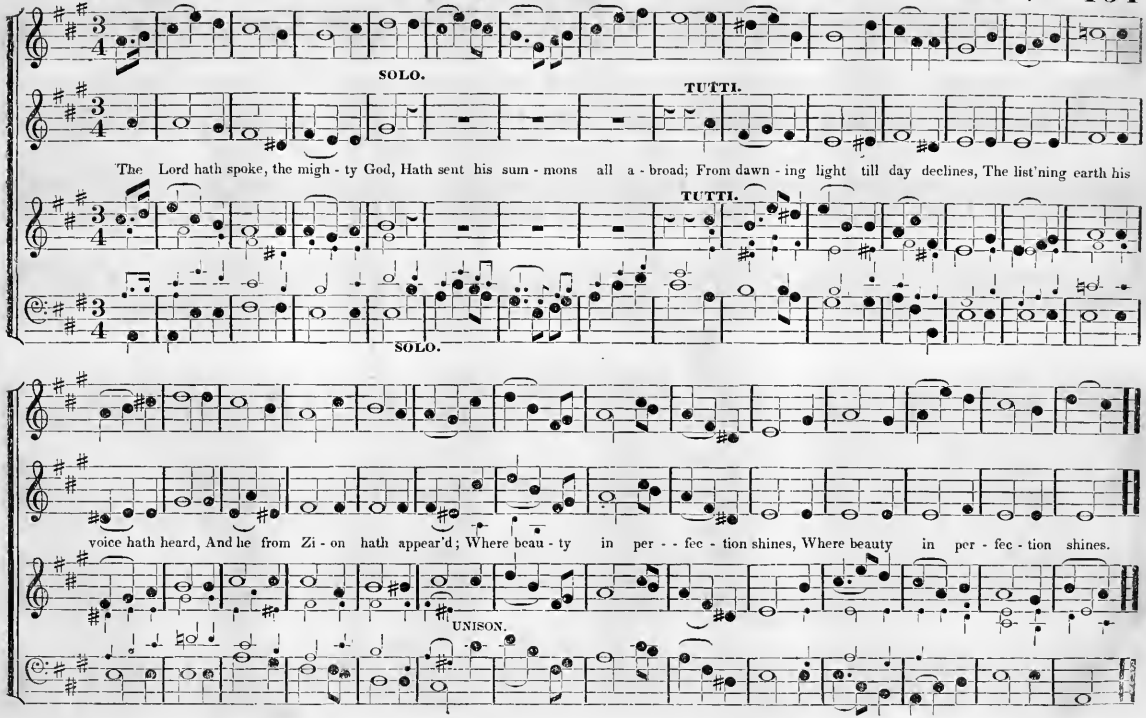


ALLEGRETTO.

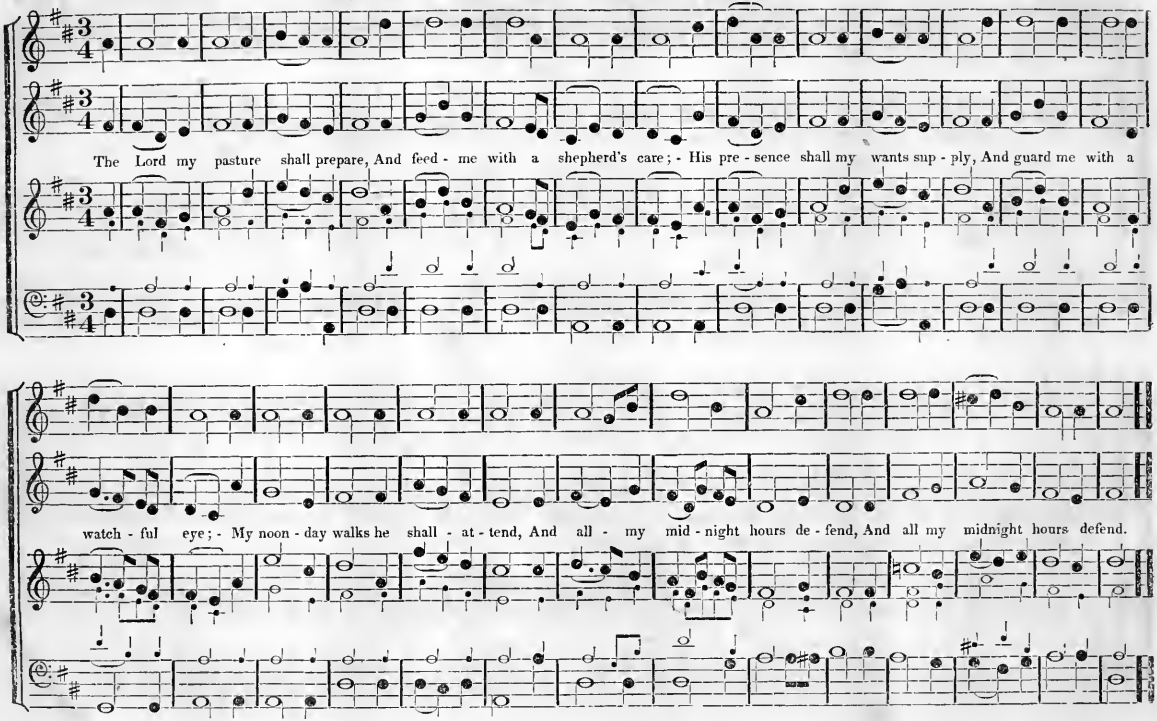
HANDEL'S SONG. L. M.

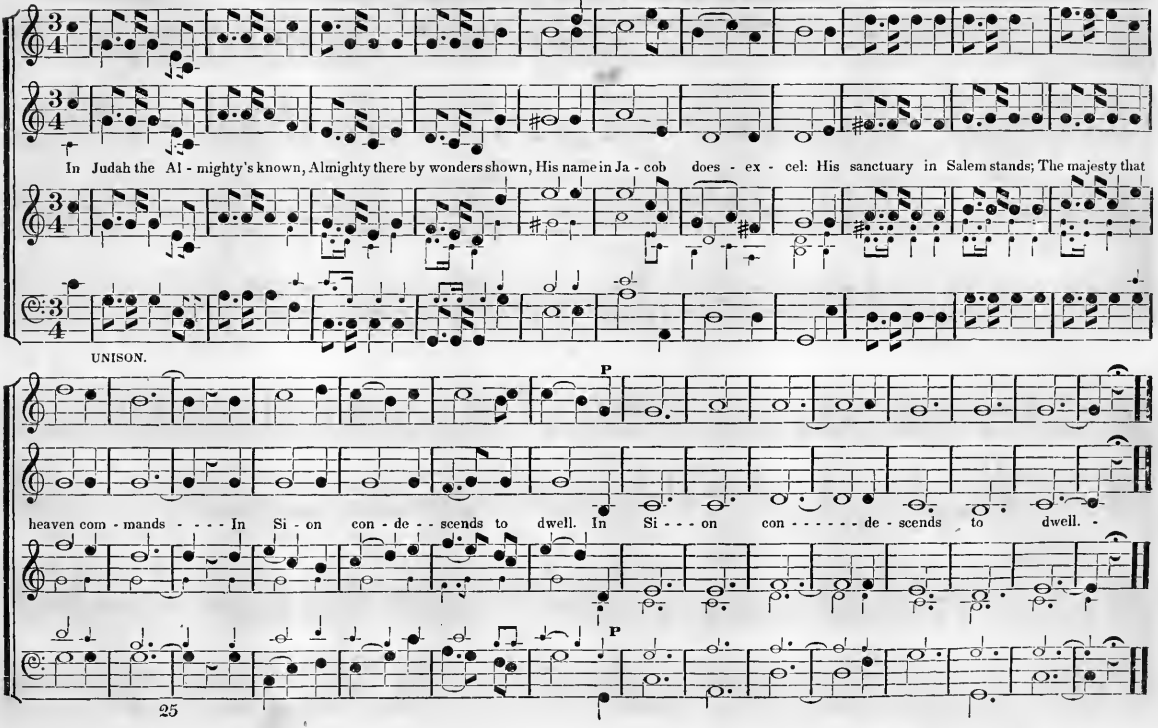
Six Lines. Common Hymn.




SOLO.
TUTTI.
The Lord hath spoke, the migh - ty God, Hath sent his sum - mons all a - broad; From dawn - ing light till day declines, The list'ning earth his
TUTTI.
SOLO.
voice hath heard, And he from Zi - on hath appear'd; Where beau - ty in per - - fec - tion shines, Where beauty in per - fec - tion shines.
UNISON.

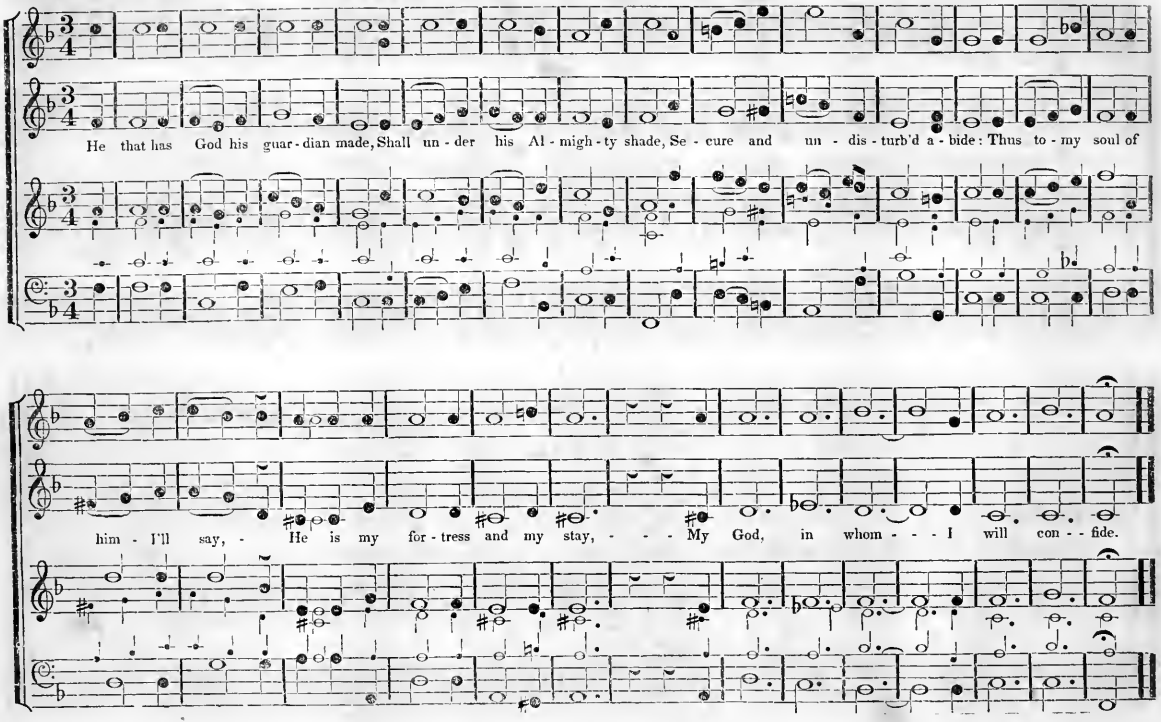
192 UN POCO ALLEGRETTO. **JEWRY. L. M.** Six lines. Common Hymn.

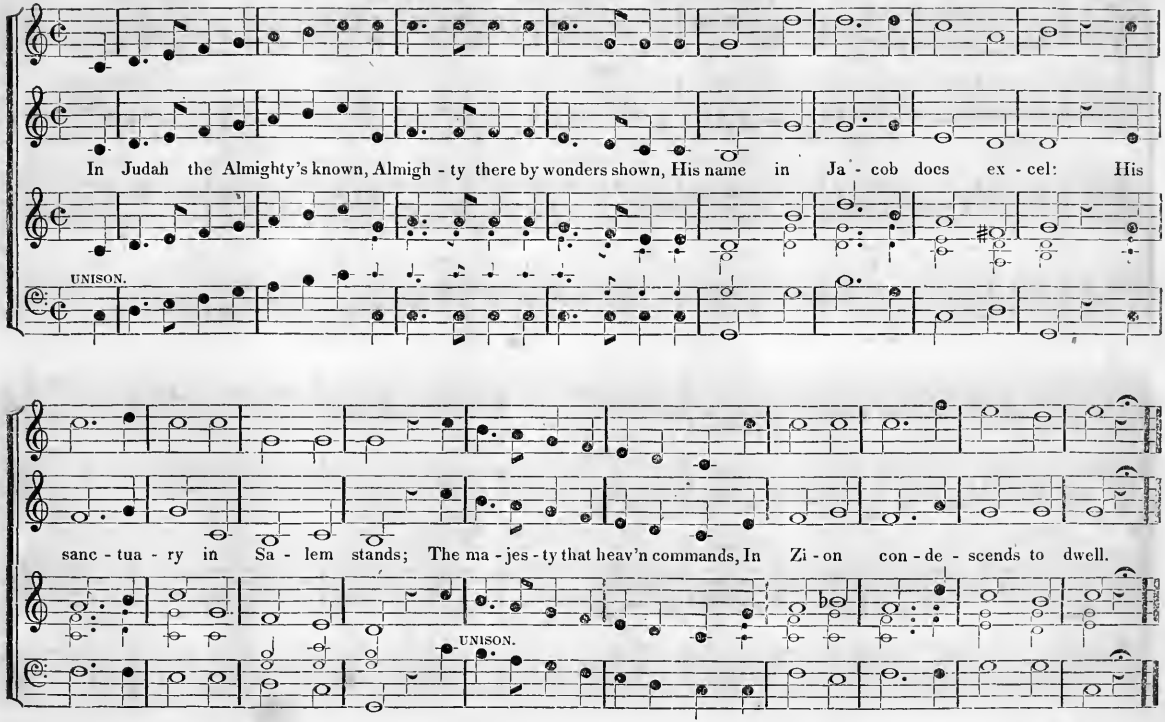



In Judah the Al - mighty's known, Almighty there by wonders shown, His name in Ja - cob does - ex - cel: His sanctuary in Salem stands; The majesty that
UNISON.
P
heaven com - mands - - - - In Si - on con - de - - scends to dwell. In Si - - - on con - - - - - - de - scends to dwell. -
P

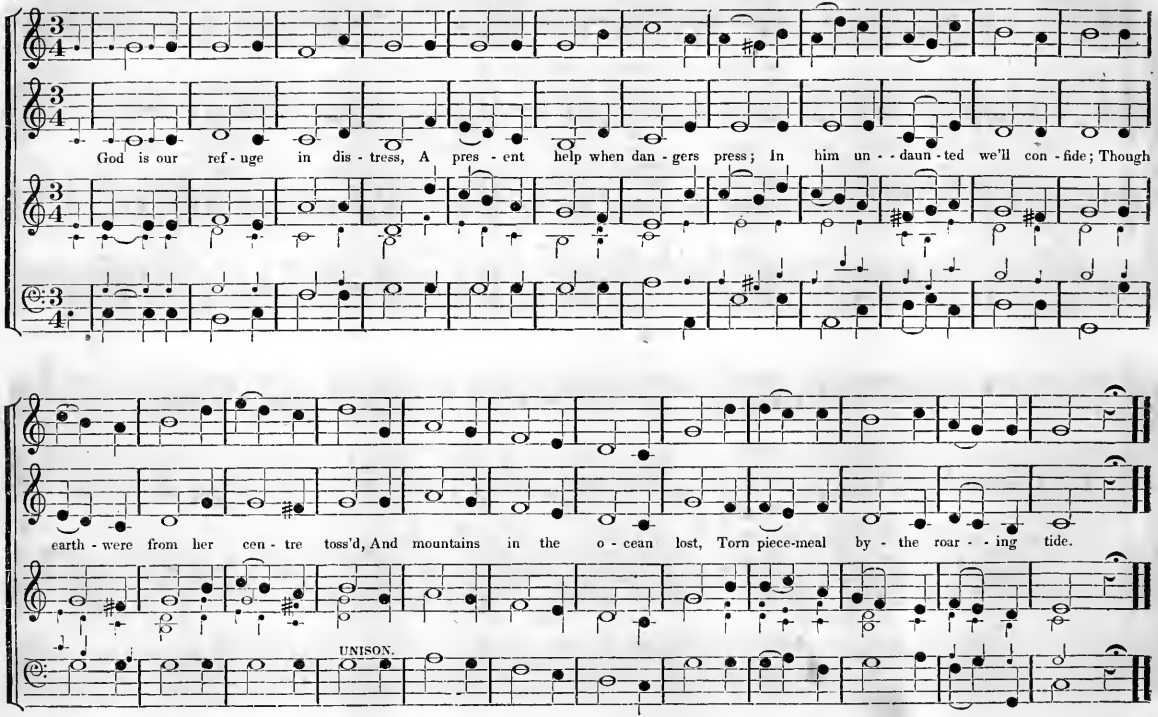
UN POCO ALLEGRETTO.

THESSALONICA. L. M. Six Lines. Common Hymn.



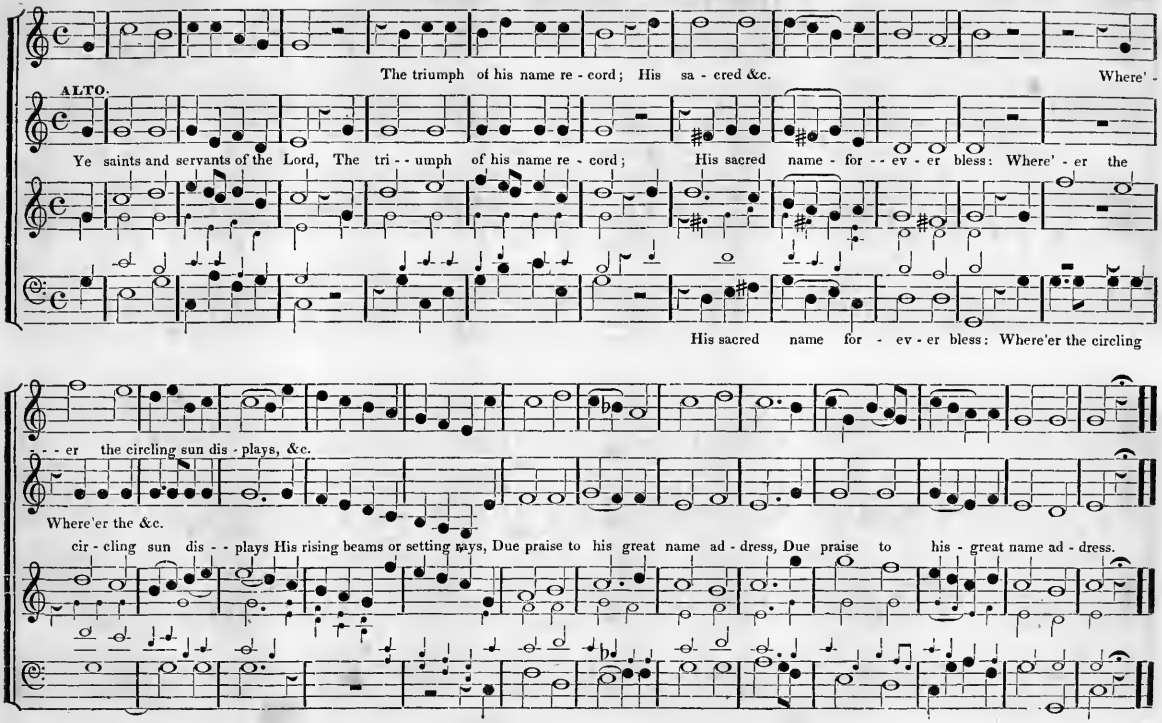

In Judah the Almighty's known, Almigh - ty there by wonders shown, His name in Ja - cob does ex - cel: His
UNISON.
sanc - tua - ry in Sa - lem stands; The ma - jes - ty that heav'n commands, In Zi - on con - de - scends to dwell.
UNISON.

196 ANDANTINO. **HOSEA. L. M.** Six Lines. Common Hymn.



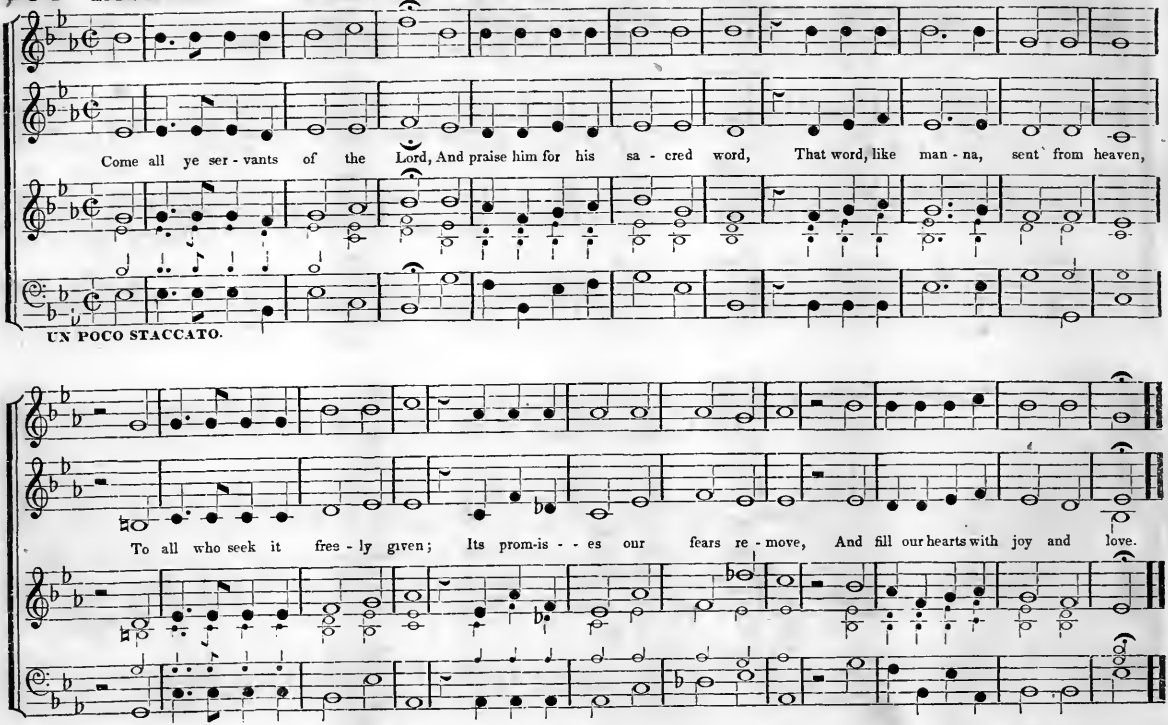
ALLEGRO ASSAI.

SILVANUS. L. M. Six Lines. Common Hymn.

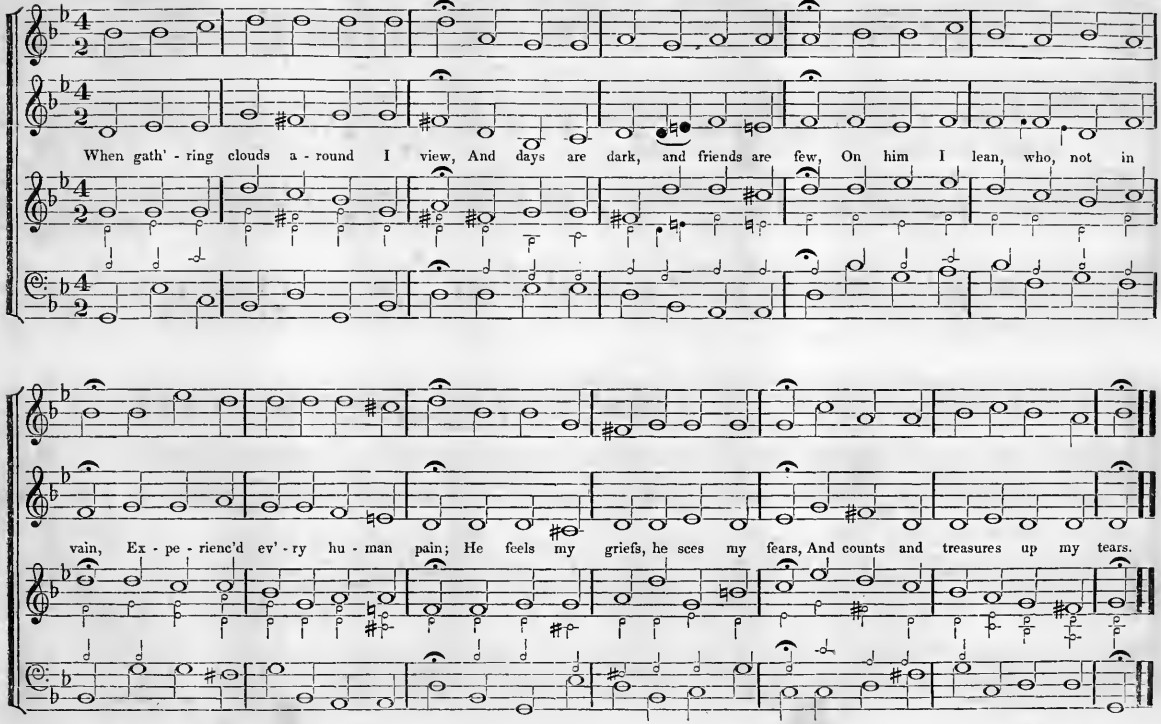


ALLA BREVE.

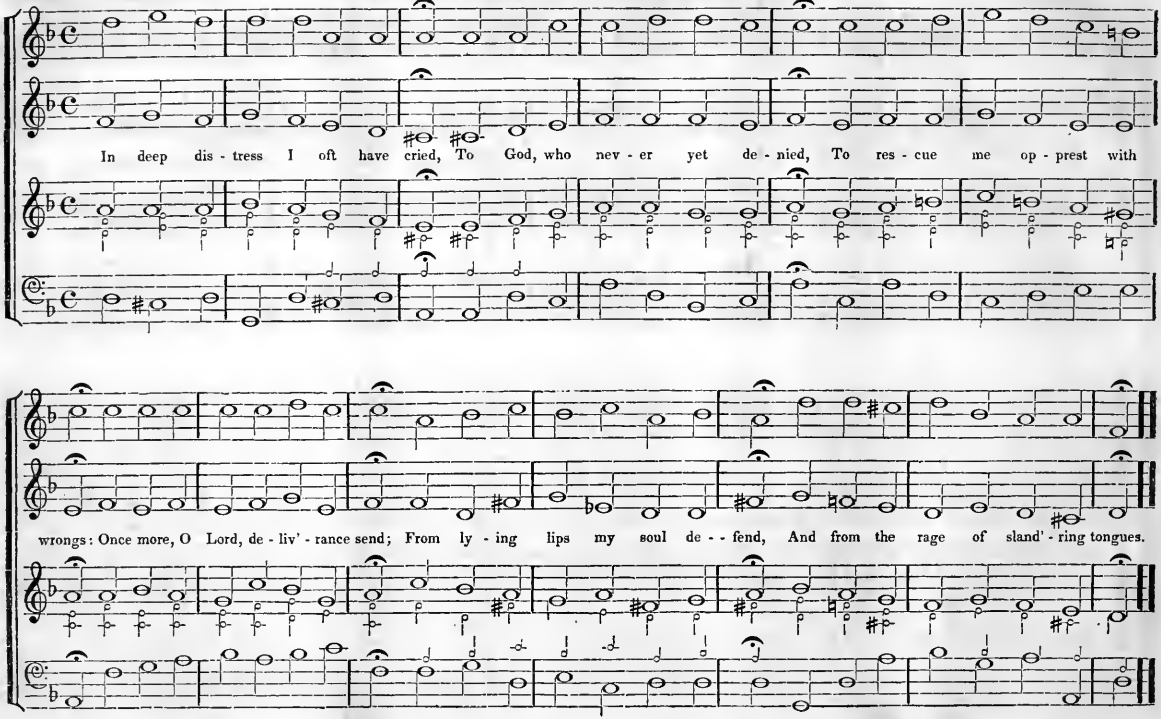
STEFFANIS CHANT. L. M. Six Lines. Common Hymn.



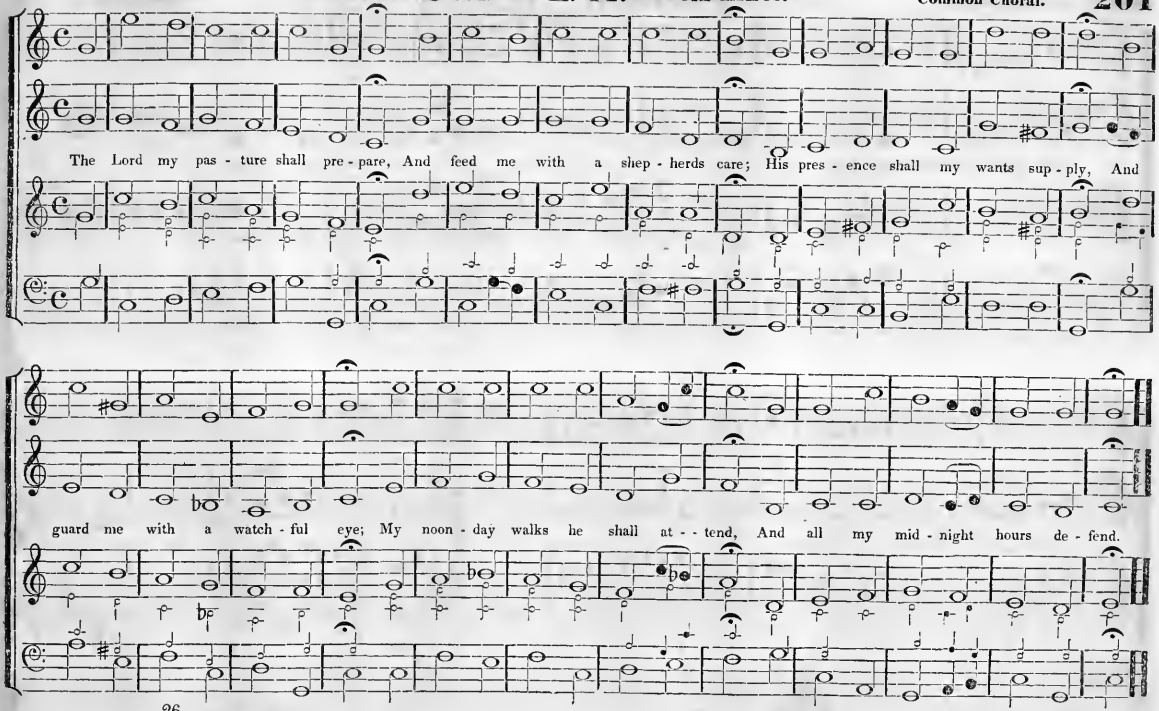
CONFIDENCE. L. M. Six Lines. Common Choral.



CHORISTER. L. M. Six Lines. Common Choral.



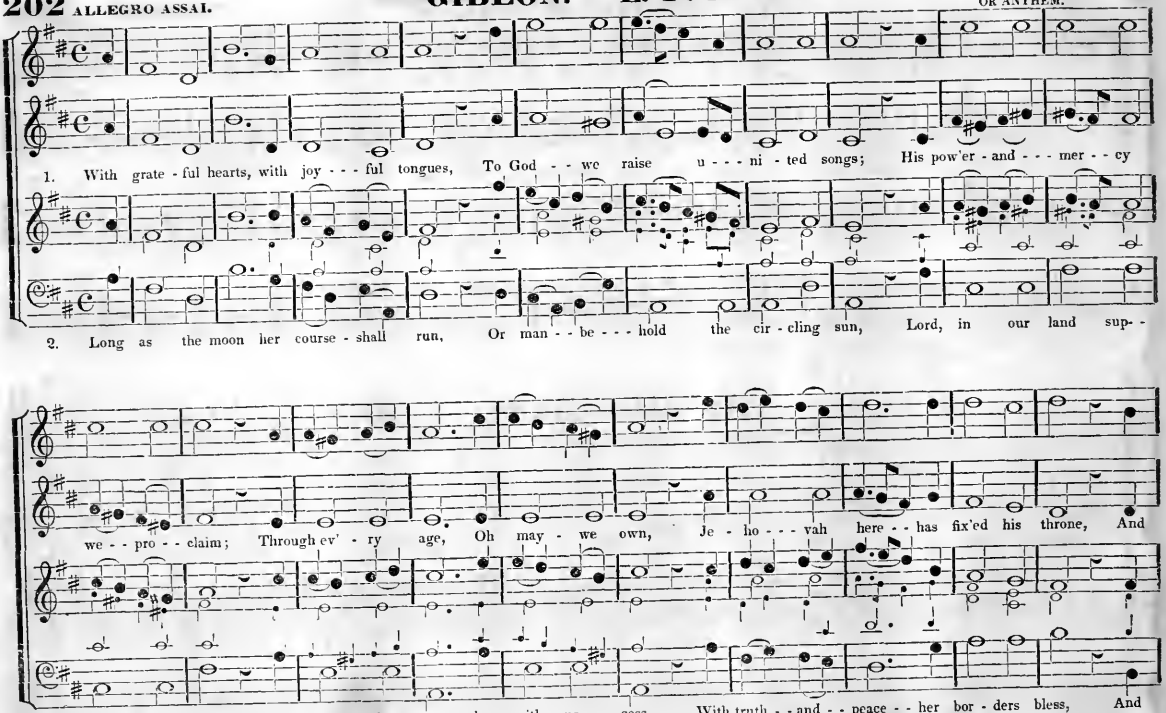
AMBROSE. L. M. Six Lines.



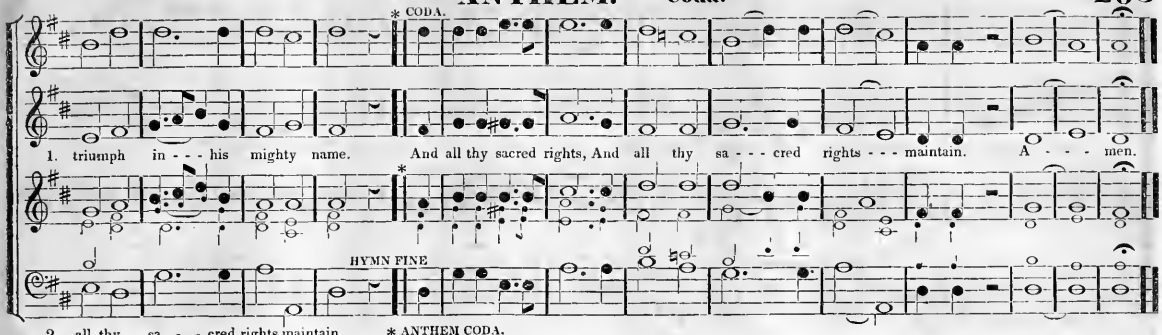
202 ALLEGRO ASSAI.

GIBEON. L. P. M.

Common Hymn.
OR ANTHEM.

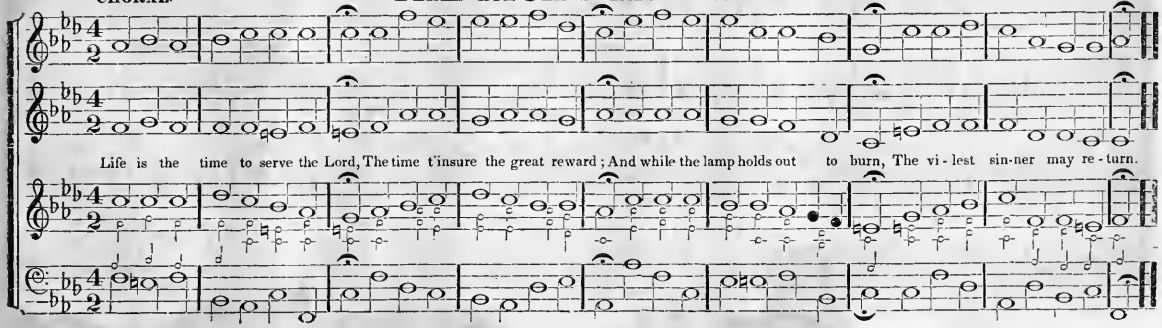


ANTHEM. Coda.



THE RICH MAN. L. M.

CHORAL. Common Choral.



204 ALLEGRETTO.

SUNRISE. L. P. M.

Common Hymn. OR ANTHEM.

1. Ye saints - and ser - vants of - - the Lord. - The tri - umph of - - his name re - - cord; His sa - - - - cred name - for-

2. God, through the - world, - ex - tends - his sway! The re - gions of - e . ter - nal day, But shad - - ows of - his

SOLO. TUTTI.

1. ev - er bless, Where'er - the cir - cling sun - dis - plays - his ris - - - ing beams or sett - - - ing rays, - Due praise - to

SOLO ORGAN. TUTTI.

2. glo - - ry are: To him whose ma - - jes - ty ex - ceils, Who made the - heaven where - in - - - he - dwells, - Let no - - cre-

HYMN. Continued.

CODA, WHEN USED AS ANTHEM.

1. his - great name ad - dress, Due praise to his great name ad - dress, Let no cre - a - - - ted power com - pare.

HYMN FINE. UNISON. ANTHEM FINE.

2. - a - ted power compare, Let no cre - a - - ted pow'er com - pare. *

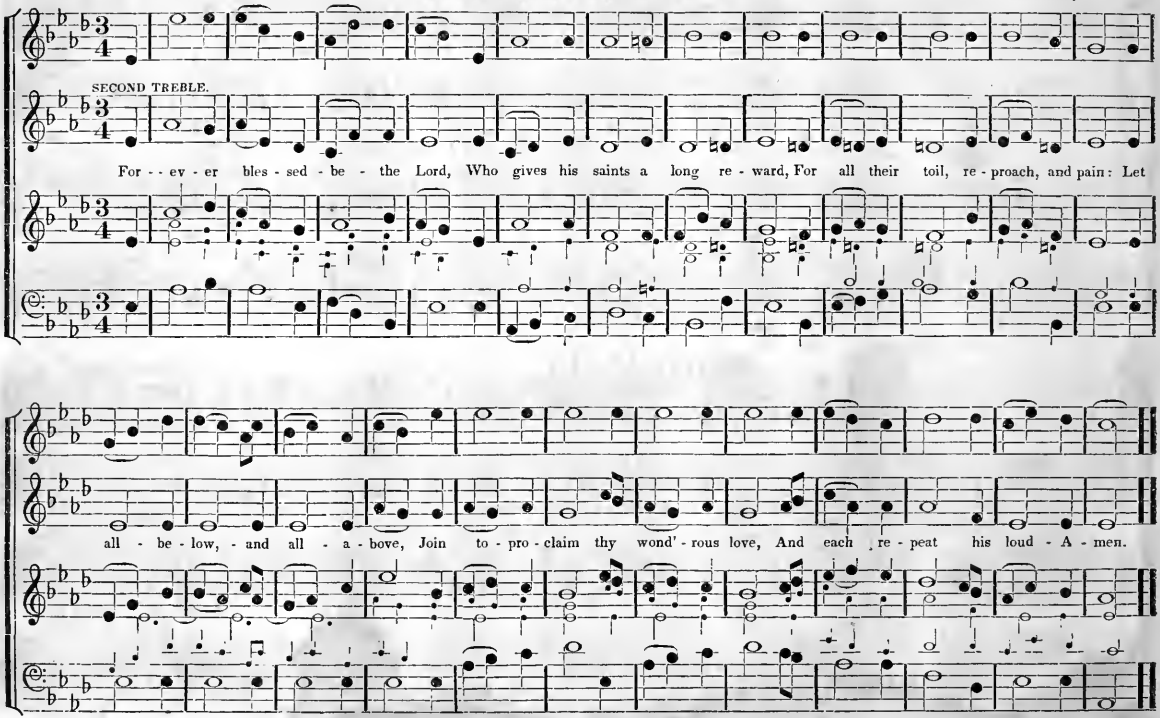
CHORAL.

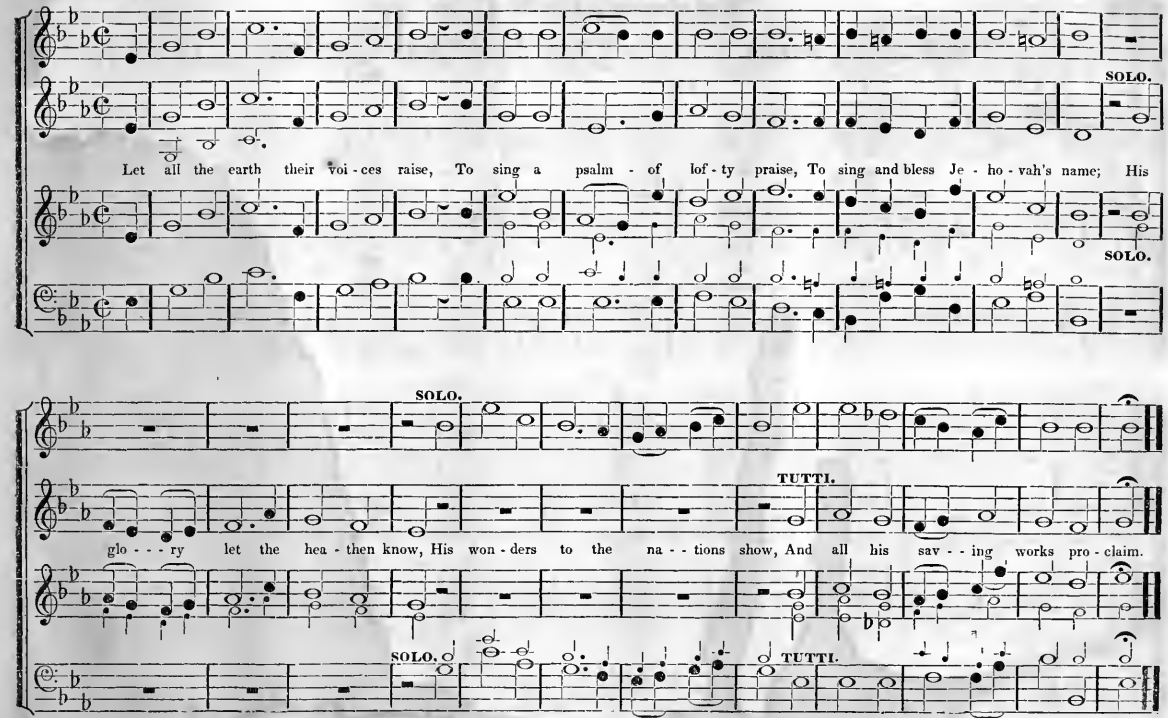
MORTALITY. L. M.

Common Choral.

Why should we start, and fear to die?—What timorous worms we mor - tals are! Death is the gate of end - less joy, And yet we dread to en - ter there.

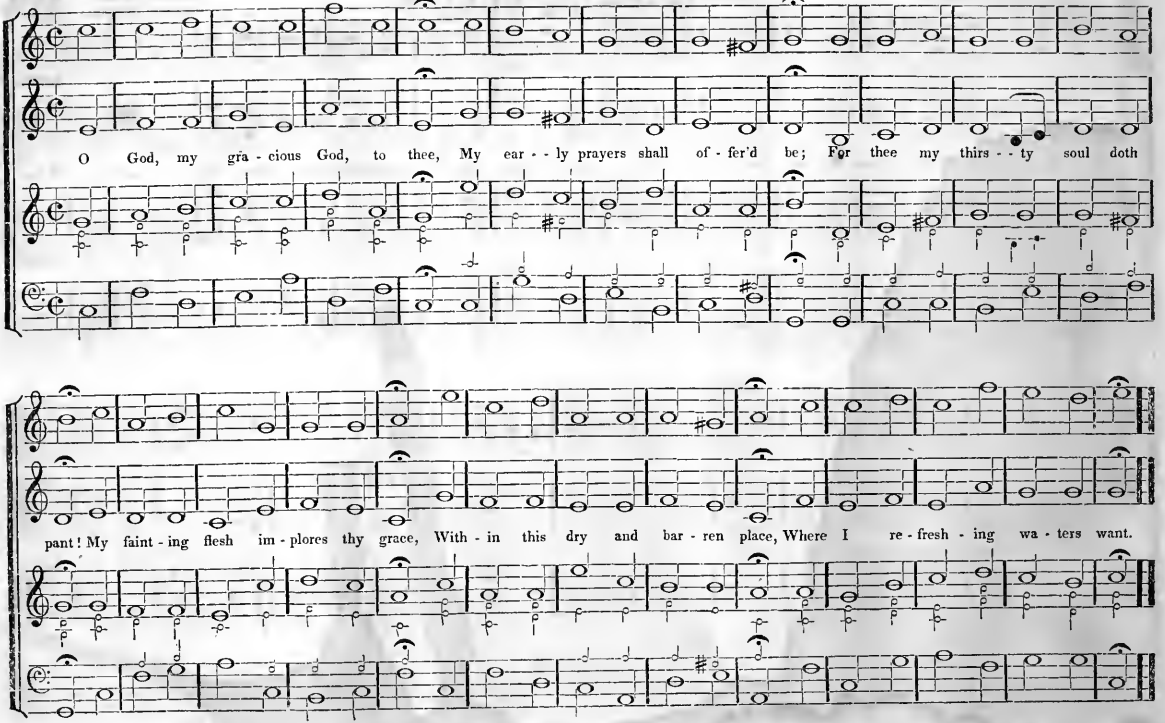
206 UN POCO ALLEGRETTO. **KROMMER. L. P. M.** Common Hymn.

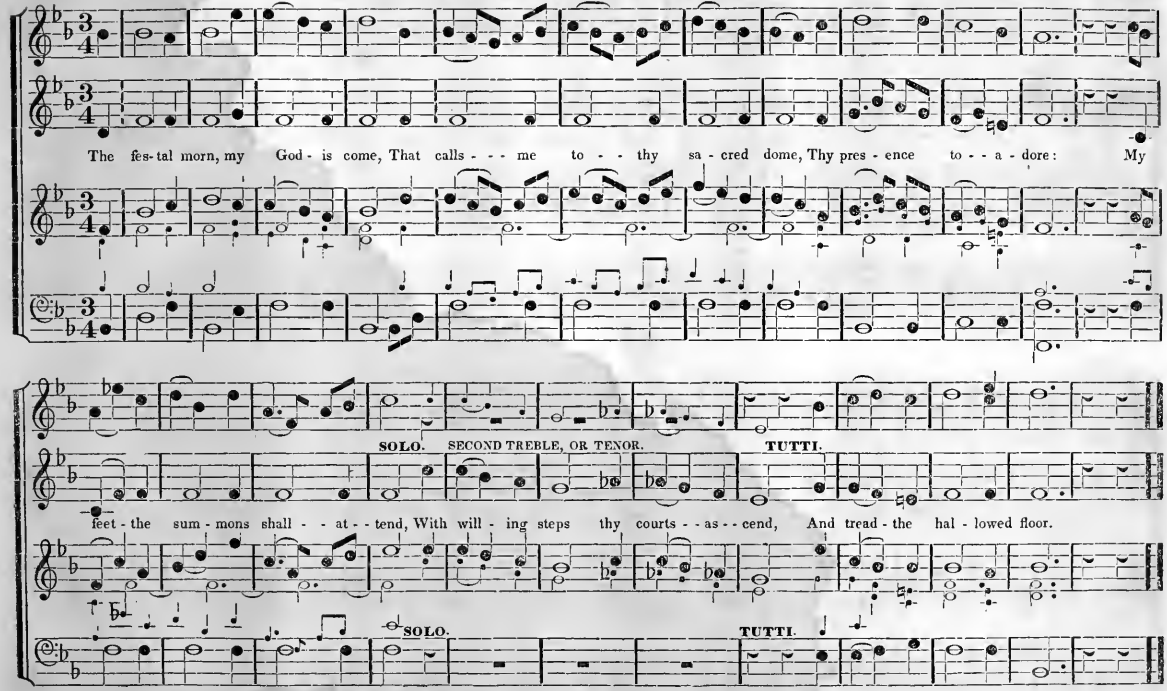



SOLO.
Let all the earth their voi - ces raise, To sing a psalm - of lof - ty praise, To sing and bless Je - ho - vah's name; His
SOLO.
SOLO.
TUTTI.
glo - - - ry let the hea - then know, His won - ders to the na - - tions show, And all his sav - - ing works pro - claim.
SOLO.
TUTTI.

QUAKER. L. P. M.

Common Hymn.

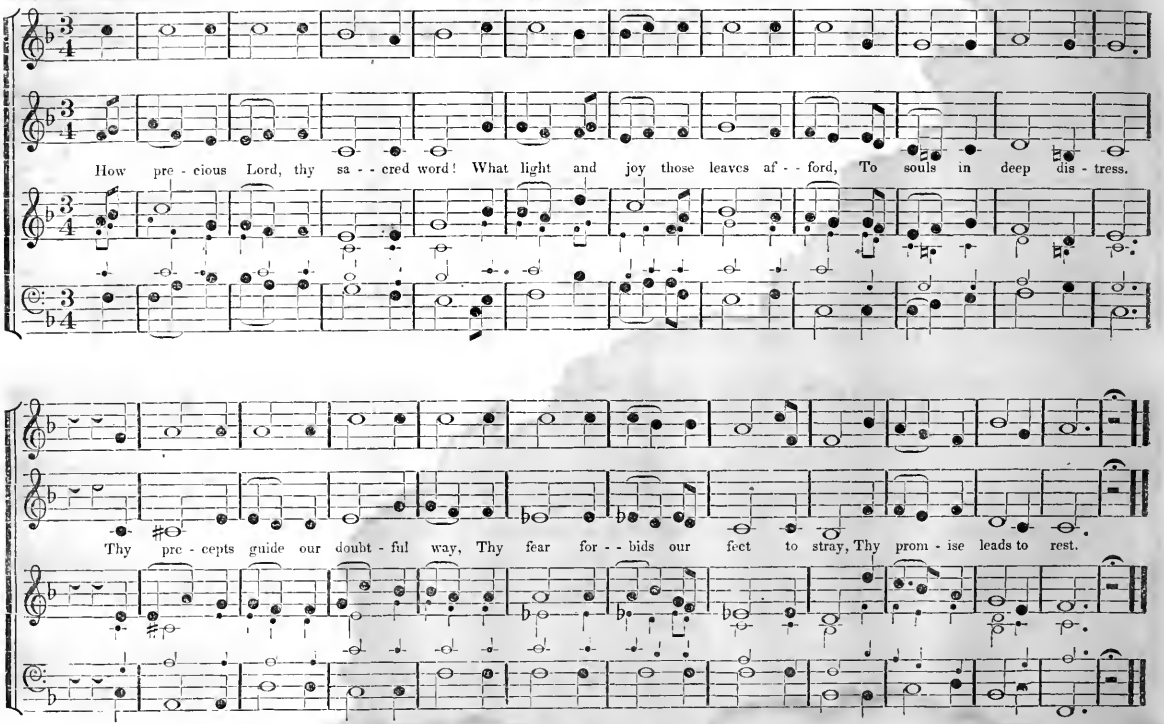



The fes-tal morn, my God - is come, That calls - - - me to - - - thy sa - cred dome, Thy pres - ence to - - a - dore: My
SOLO. SECOND TREBLE, OR TENOR.
TUTTI.
feet - the sum - mons shall - - at - - tend, With will - ing steps thy courts - - as - - cend, And tread - the hal - lowed floor.
SOLO.
TUTTI.

ALLEGRETTO.

ZACCHINI. C. P. M.

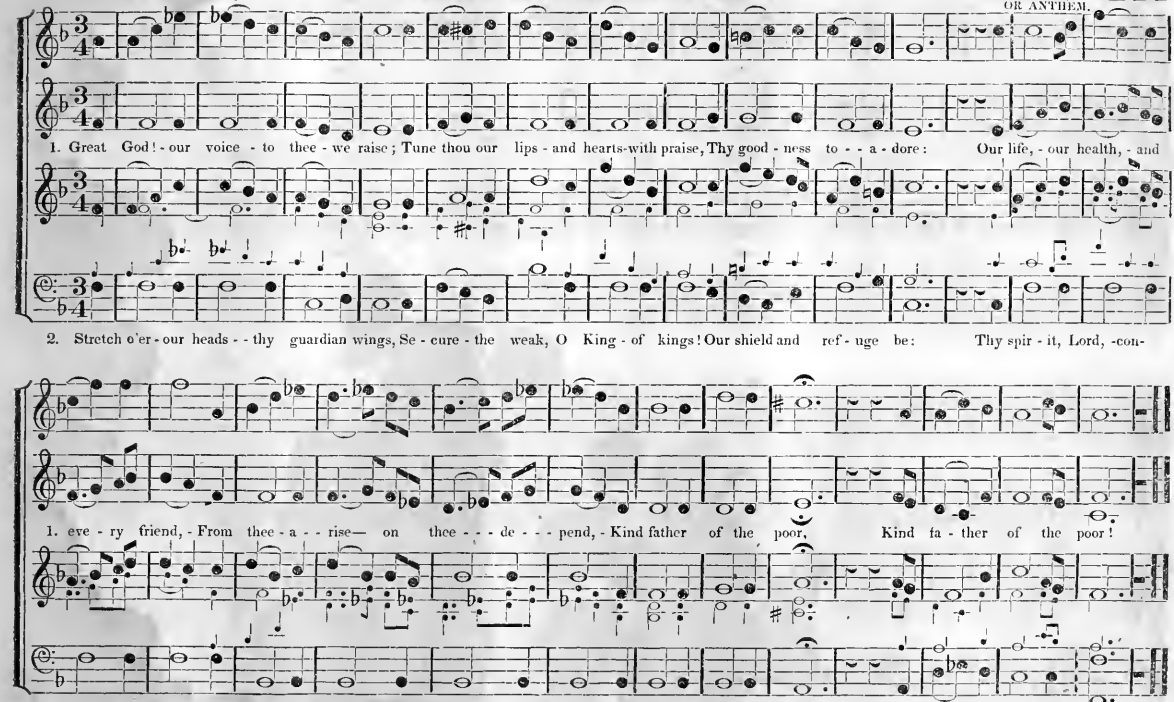
Common Hymn.



ALLEGRETTO.

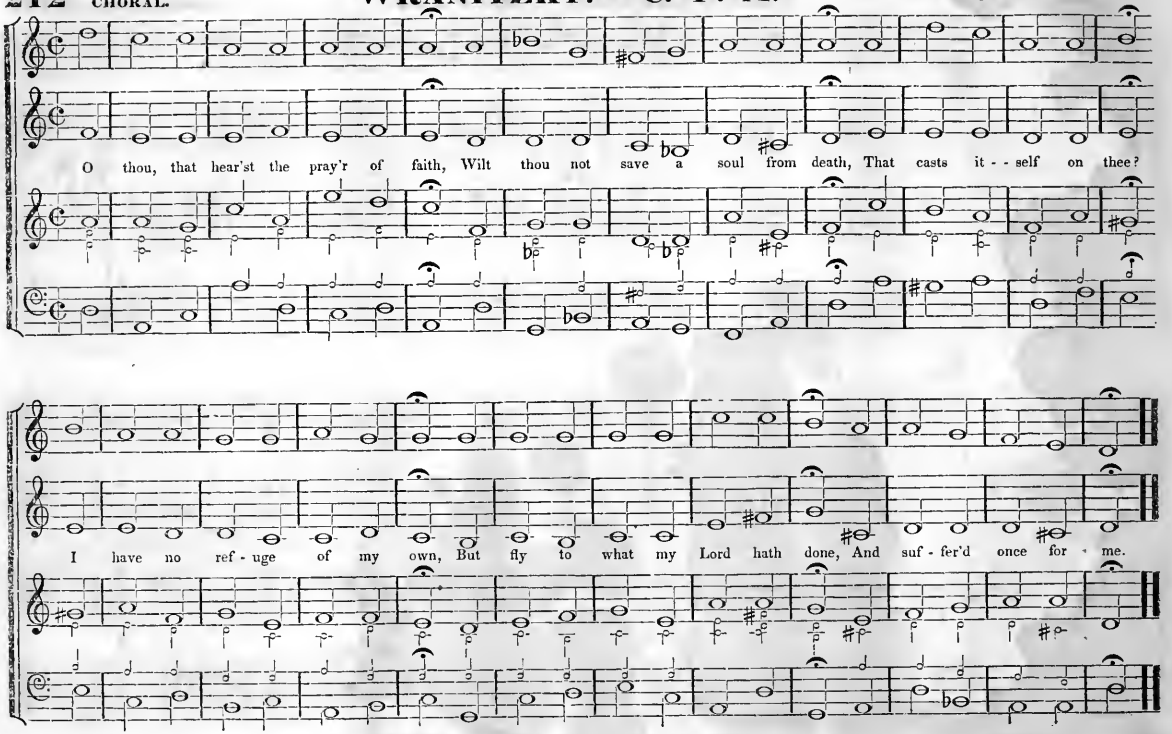
EXPIATION. C. P. M.

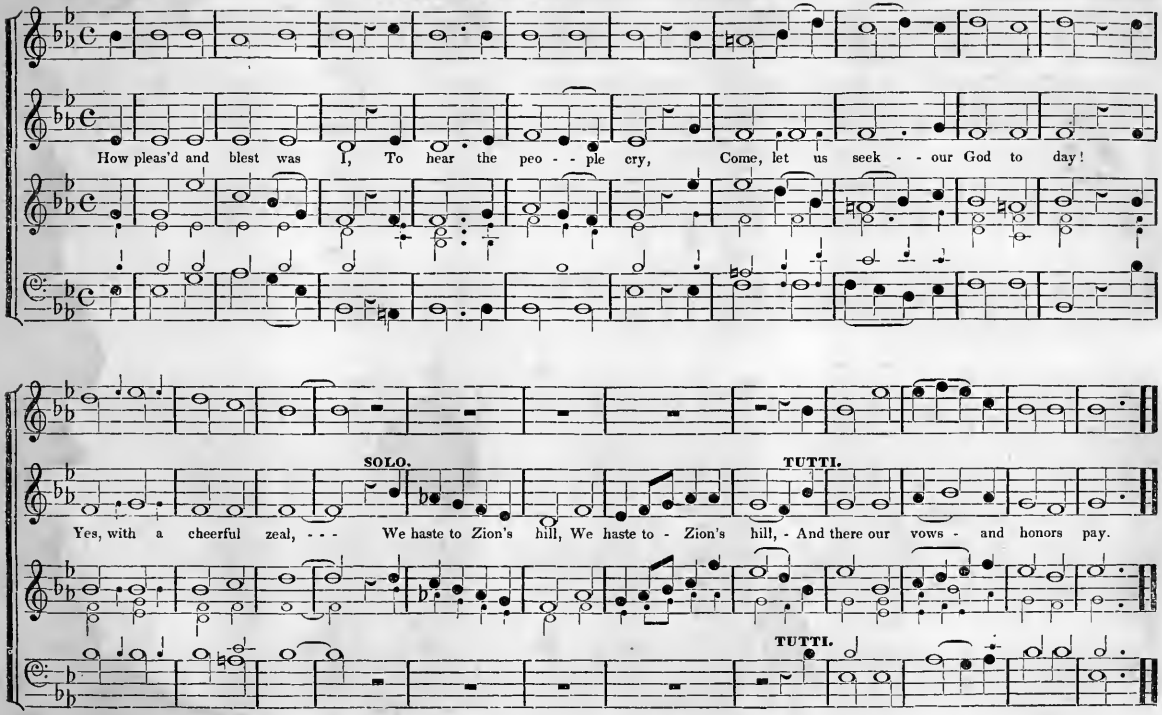
Common Hymn. OR ANTHEM. 211



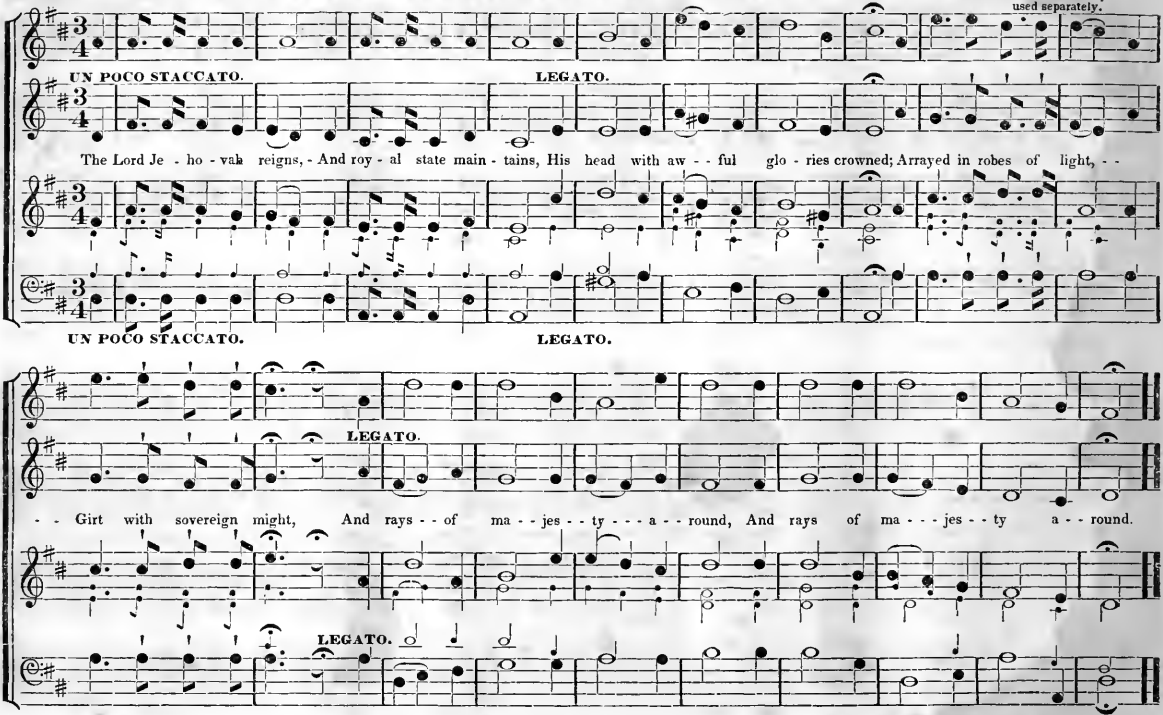
WRANITZKY. C. P. M.

Common Choral.

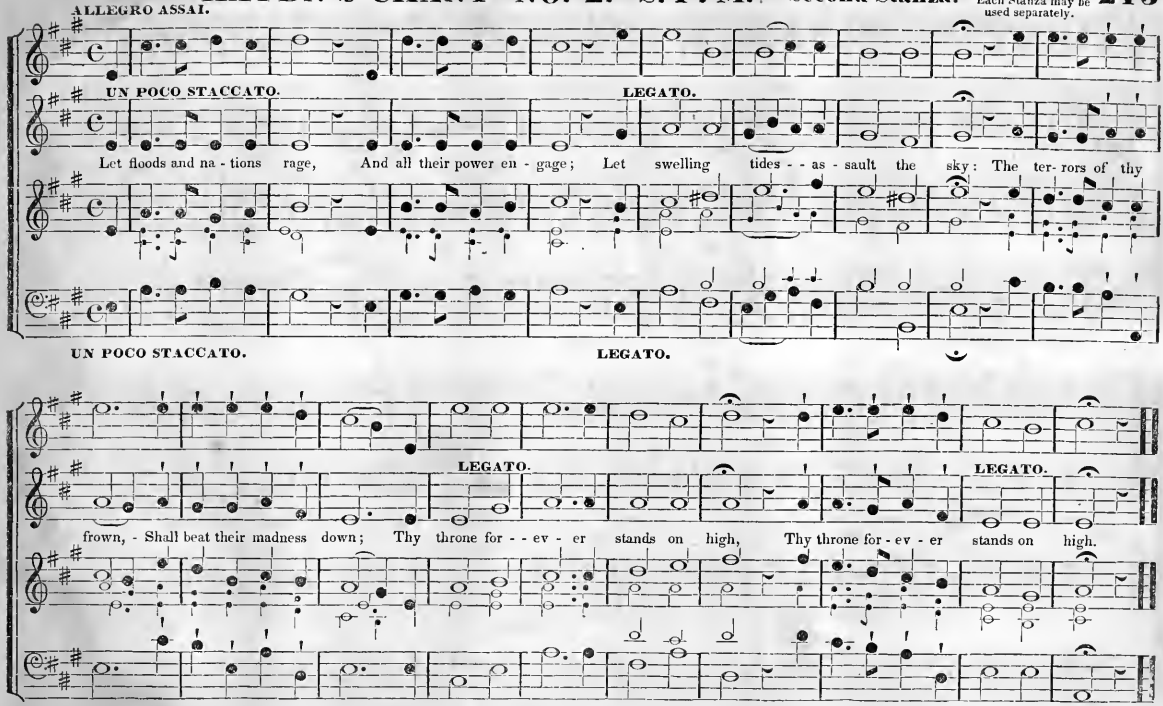



How pleas'd and blest was I, To hear the peo - - ple cry, Come, let us seek - - our God to day!
SOLO.
TUTTI.
Yes, with a cheerful zeal, - - - We haste to Zion's hill, We haste to - Zion's hill, - And there our vows - and honors pay.
TUTTI.

214 ALLEGRO MODERATO. **HAYDN'S CHANT. NO. 1. S. P. M.** First Stanza. Common Hymn. Each Stanza may be used separately.



HAYDN'S CHANT NO. 2. S. P. M. Second Stanza.



UN POCO ALLEGRO.

CONTANZI. S. P. M.

Common Hymn.

SOLO. TUTTI.

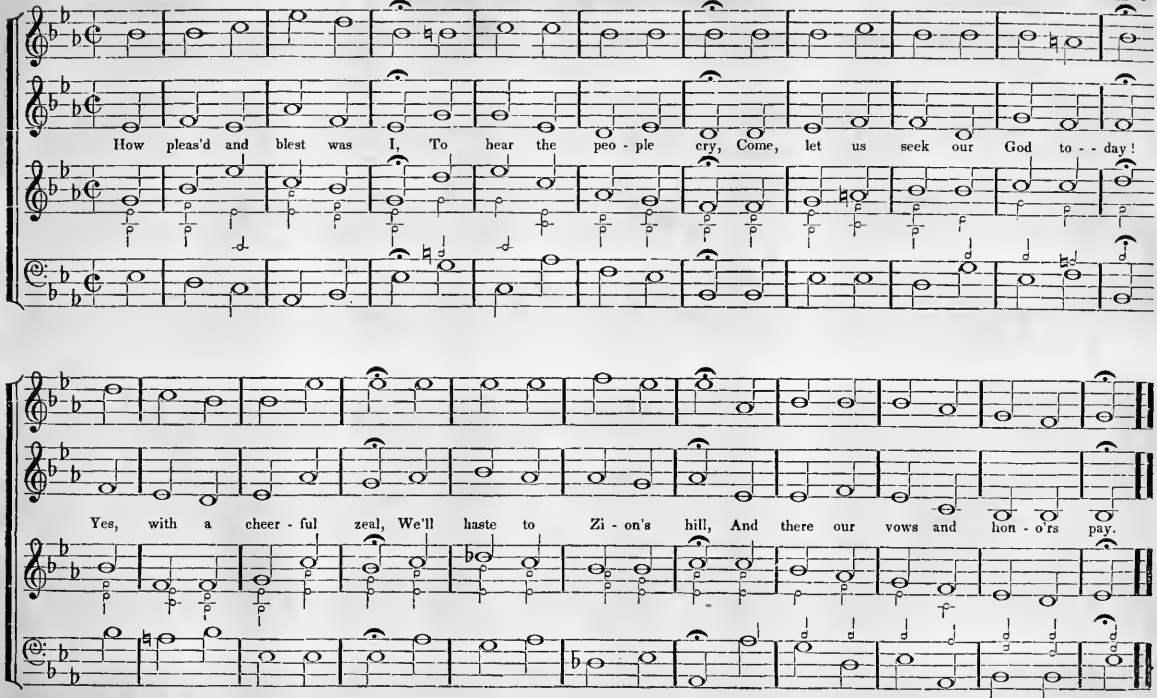
How pleasant 'tis - to see, Kindred - and friends a - gree, Each in - - his pro - per sta - tion move; And each - ful - fil - - - his part, - - With

SOLO. TUTTI.

SOLO. TUTTI.

sympa - thiz - ing heart, - - In all - - the cares - of life - and love, In all the cares - - - - of life and love. - -

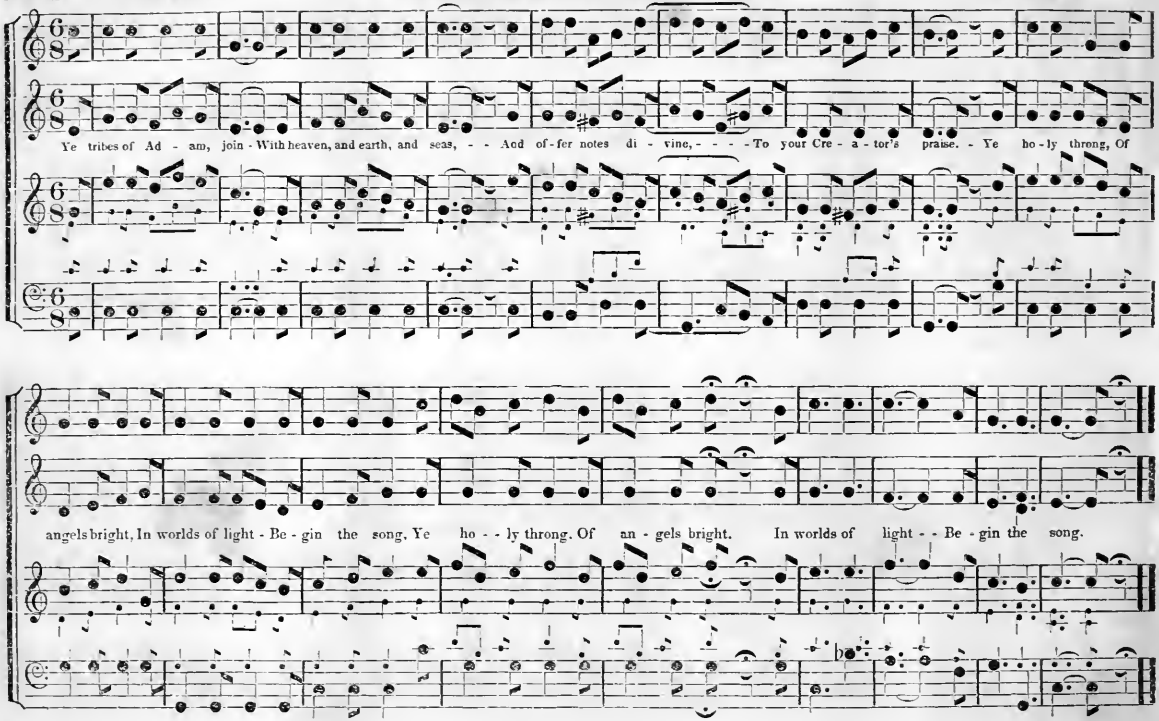
SOLO. TUTTI.

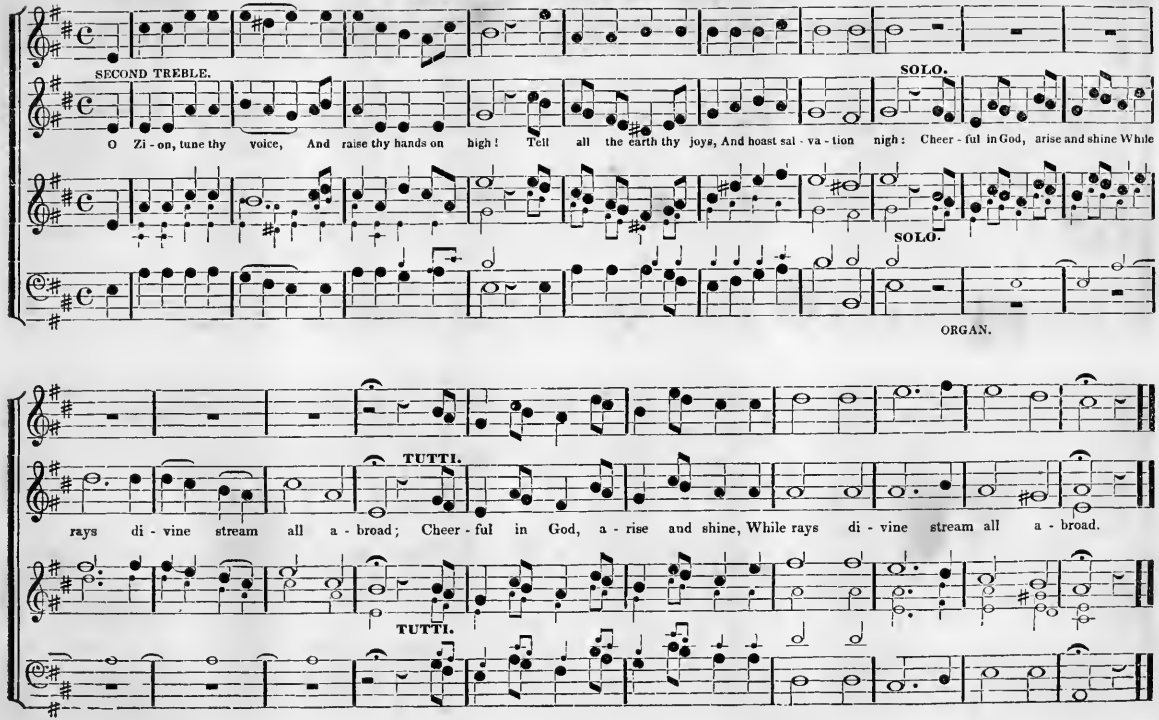

How pleas'd and blest was I, To hear the peo - ple cry, Come, let us seek our God to - - day!
Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - o'rs pay.

ANDANTINO.

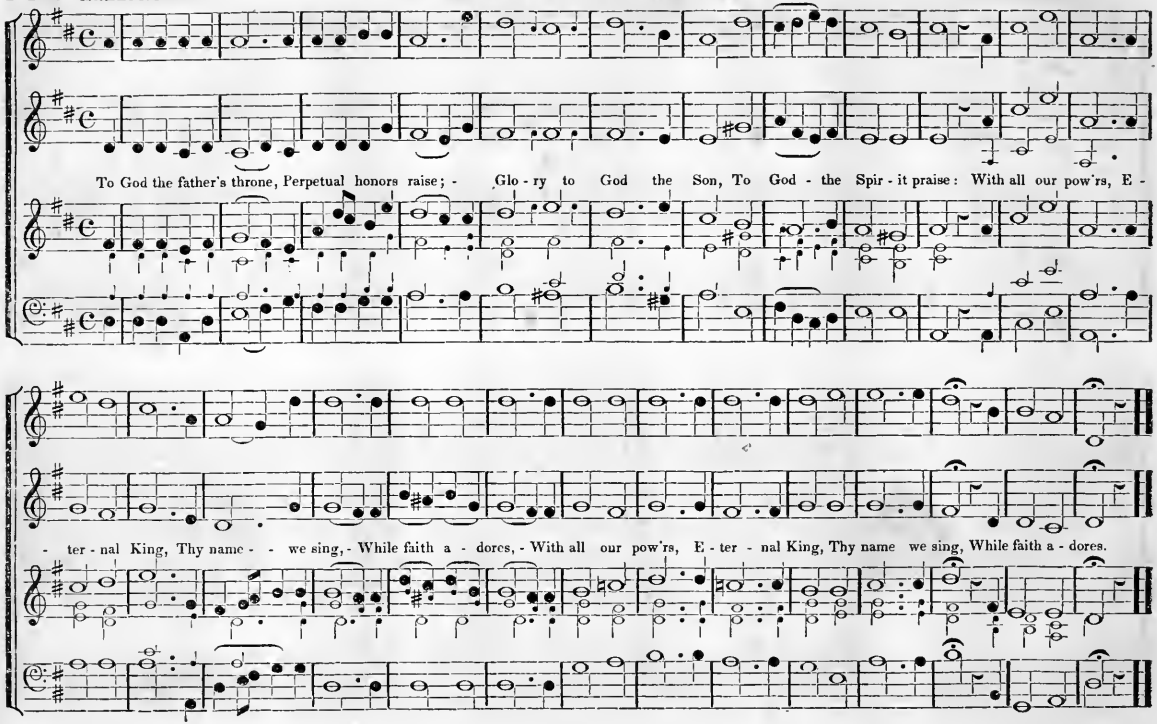
CANAAN. H. M.

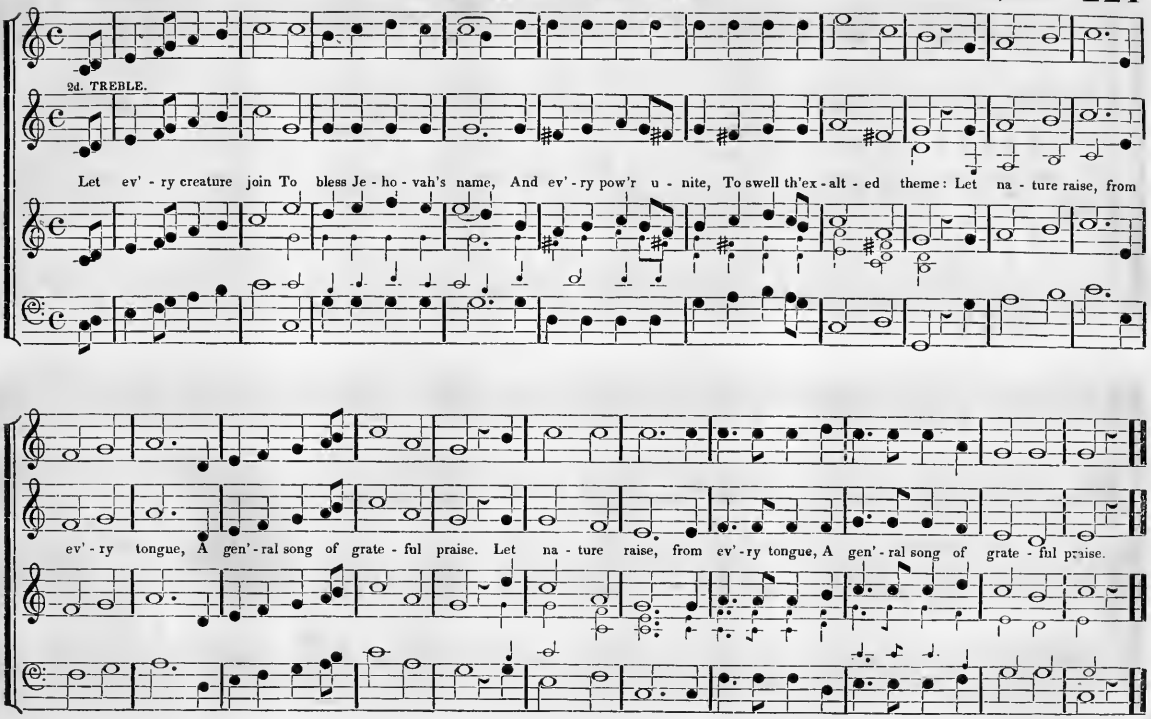
Common Hymn.




SECOND TREBLE.
SOLO.
O Zi - on, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And hoast sal - va - tion nigh: Cheer - ful in God, arise and shine While
SOLO.
ORGAN.
TUTTI.
rays di - vine stream all a - broad; Cheer - ful in God, a - rise and shine, While rays di - vine stream all a - broad.
TUTTI.

220 ALLEGRO. **NAUMANN. H. M.** Common Hymn.




2d. TREBLE.
Let ev' - ry creature join To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'ex - alt - ed theme: Let na - ture raise, from
ev' - ry tongue, A gen' - ral song of grate - ful praise. Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.

ALLEGRO.

MOUNT SINAI. H. M.

Common Hymn.

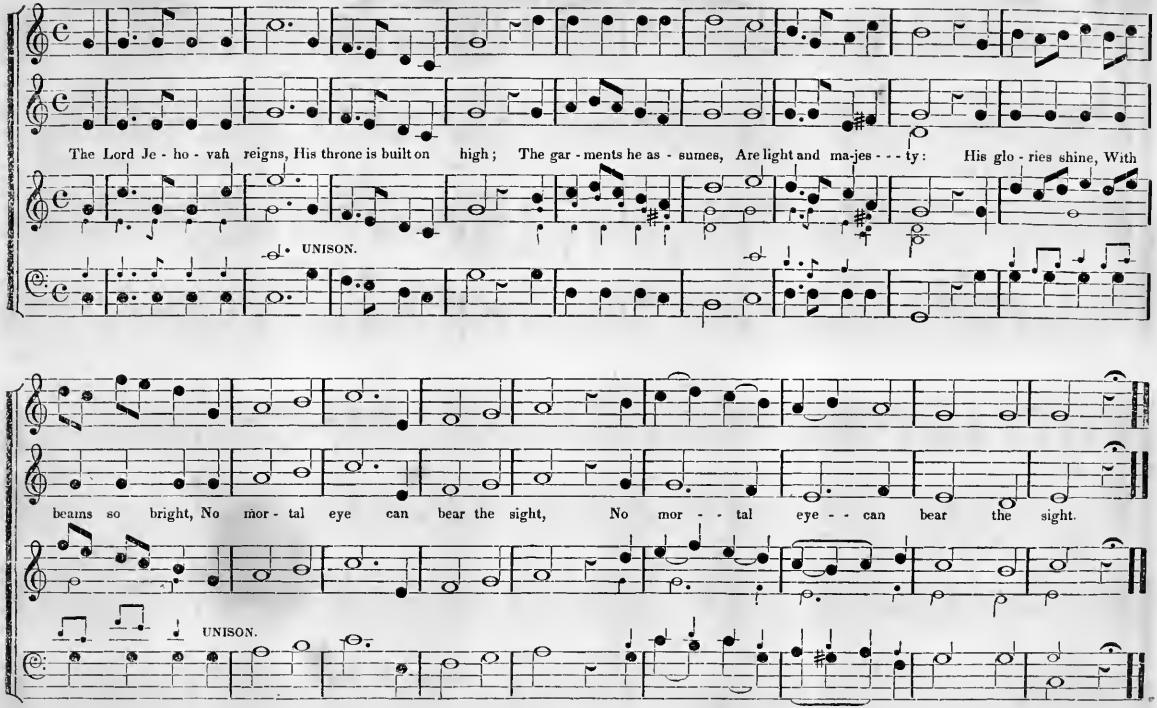
SOLO.

Two Tenors or two Trebles.

Ye boundless realms of joy, Ex - alt your Maker's name: His praise your tongues employ, A - bove the star - ry frame: Your voi - ces raise, Ye

TUTTI.

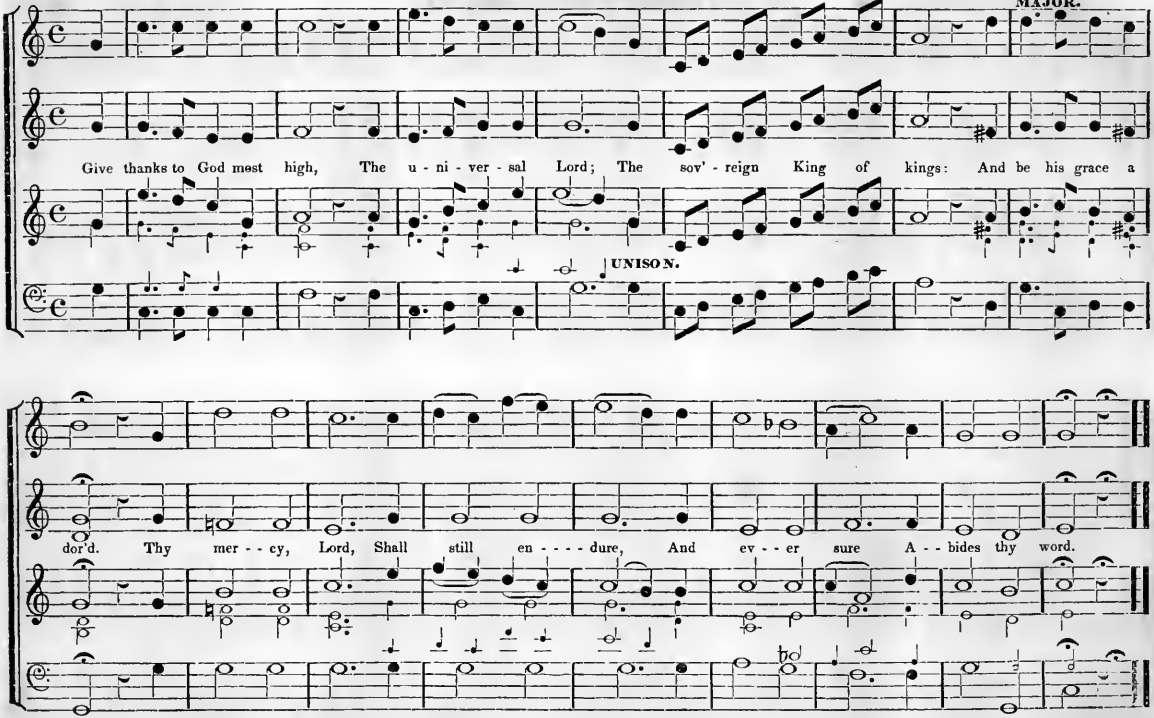
cher - u - bim, And ser - a - phim, To sing his praise; Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.


The Lord Je - ho - vah reigns, His throne is built on high; The gar - ments he as - sumes, Are light and ma-jes - - - ty: His glo - ries shine, With
UNISON.
beams so bright, No mor - tal eye can bear the sight, No mor - - tal eye - - can bear the sight.
UNISON.

ALLEGRO ASSAI.

ROSETTI. H. M.

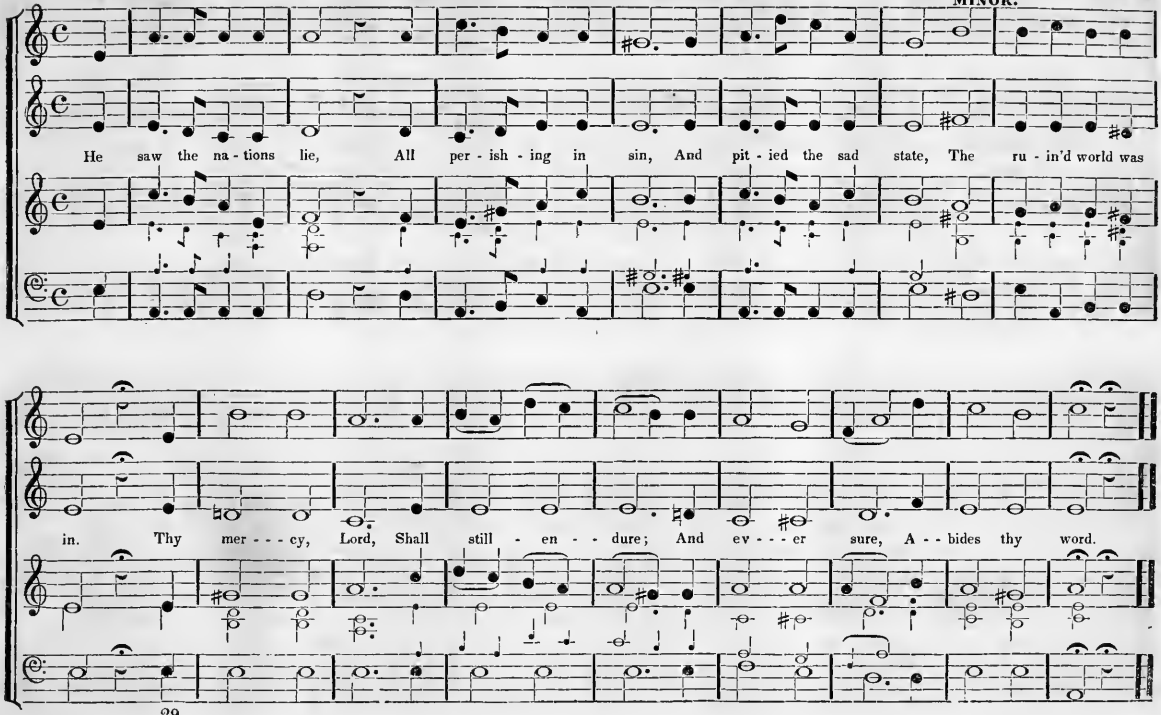
Common Hymn.
MAJOR.



ALLEGRO MODERATO.

ROSETTI. H. M.

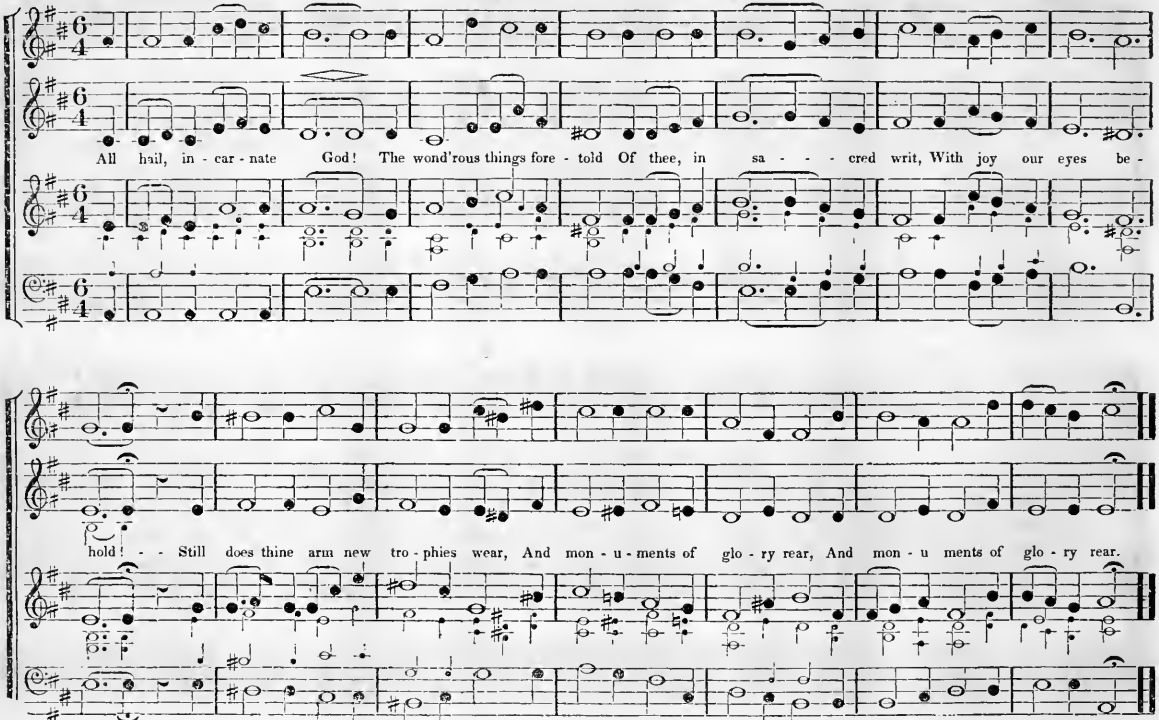
Common Hymn.
MINOR.

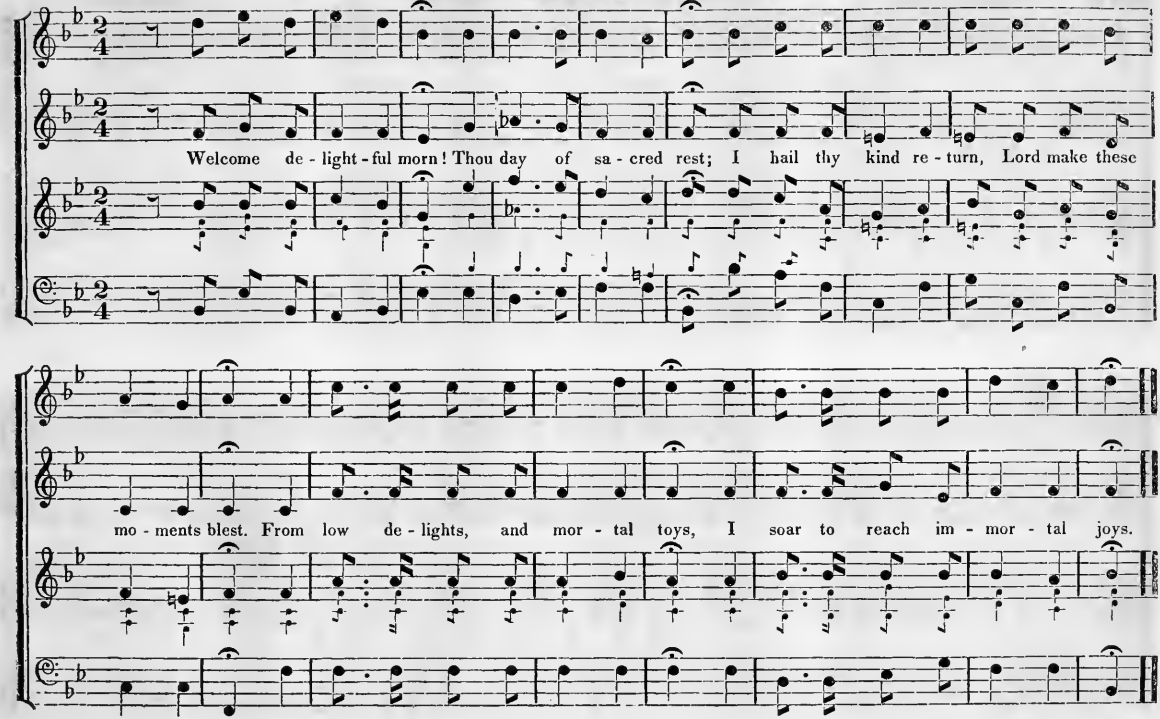


ALLEGRO MODERATO.

FERRARI. H. M.

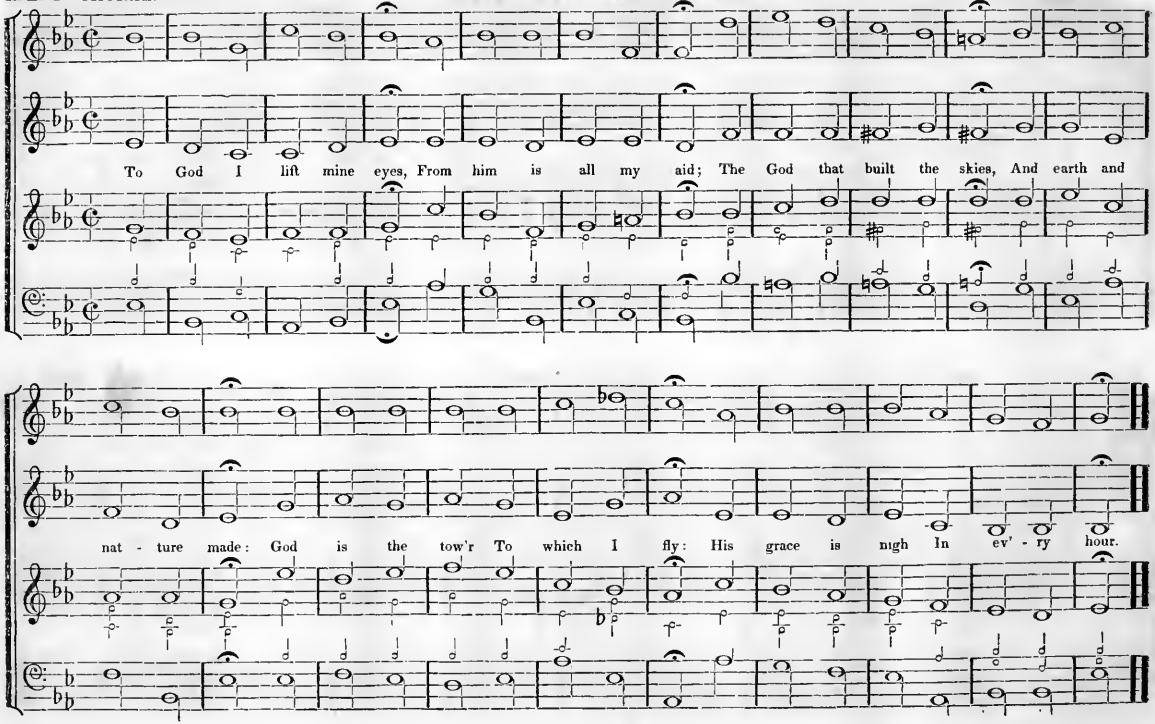
Common Hymn.

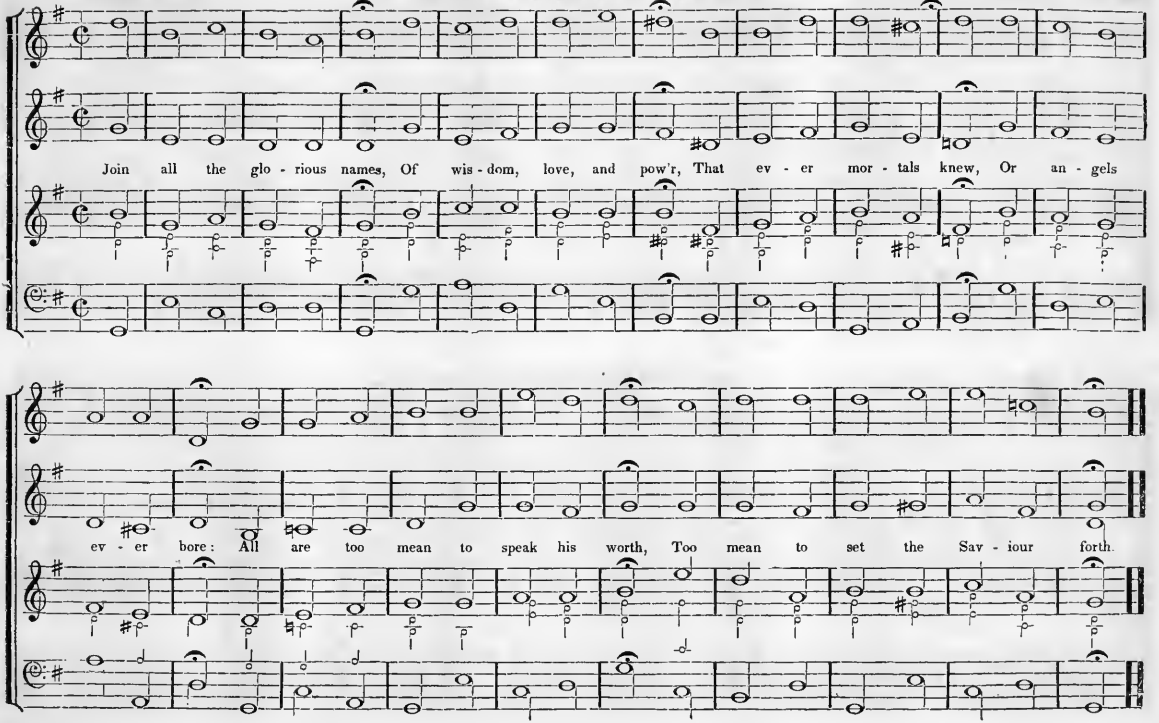



Welcome de - light - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn, Lord make these
mo - ments blest. From low de - lights, and mor - tal toys, I soar to reach im - mor - tal joys.

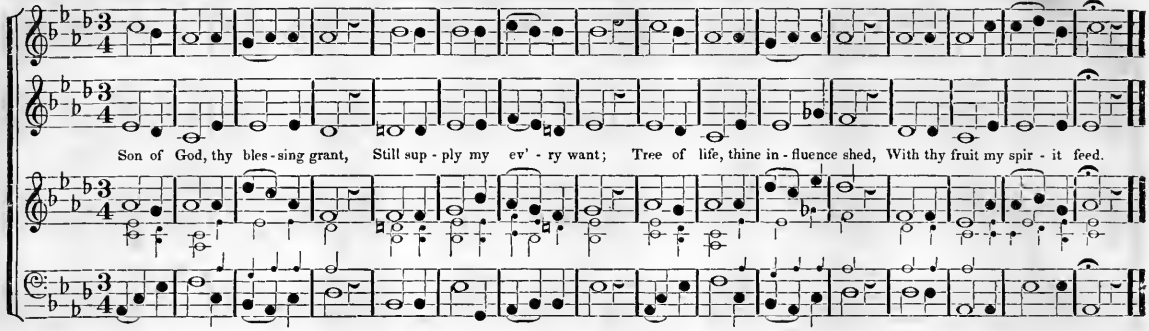
ABT VOGLER. H. M.

Common Choral.

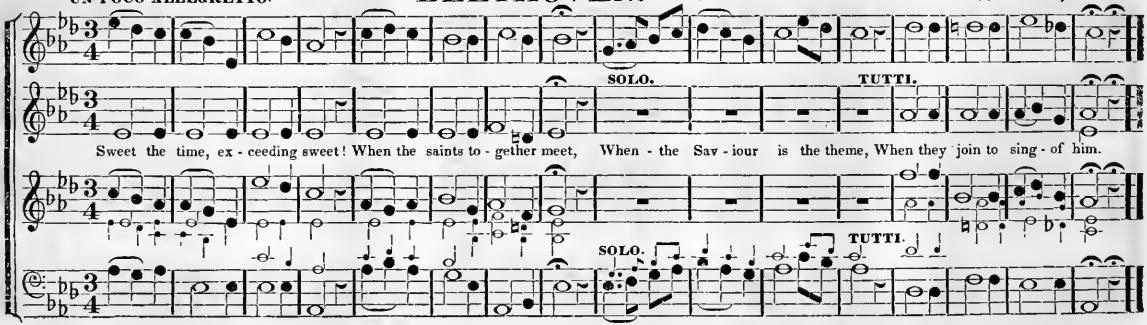


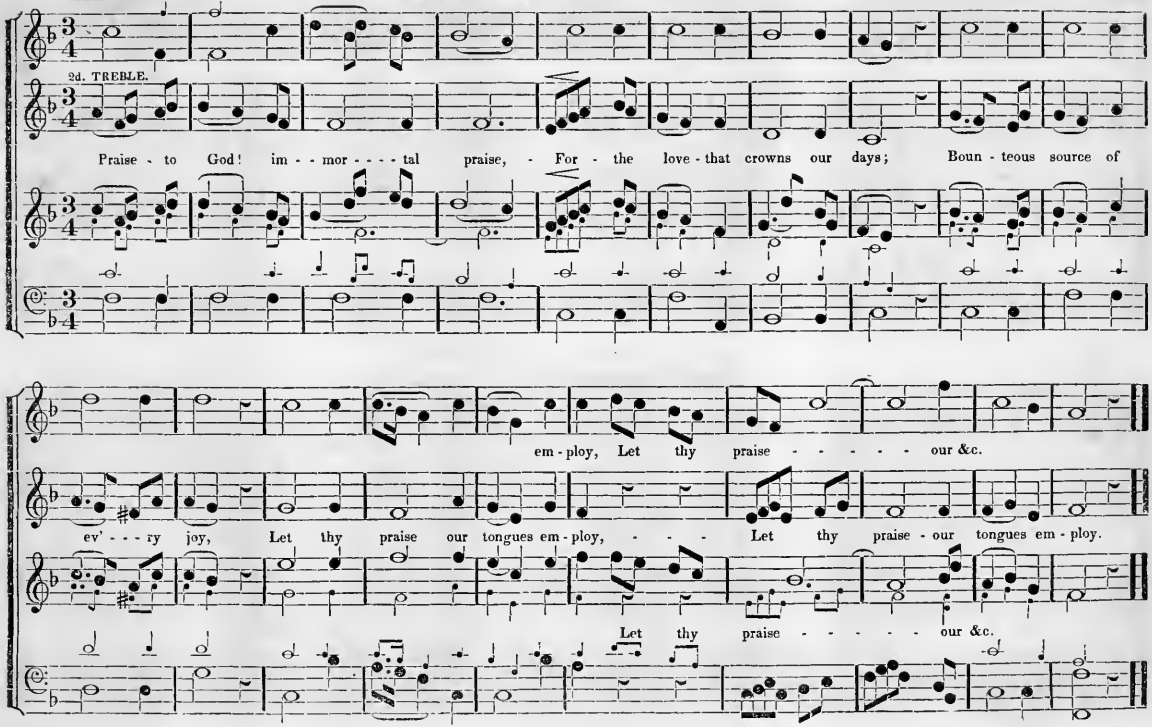

Join all the glo - rious names, Of wis - dom, love, and pow'r, That ev - er mor - tals knew, Or an - gels
ev - er bore: All are too mean to speak his worth, Too mean to set the Sav - iour forth.

230 UN POCO ALLEGRETTO. **WESSELY.** Sevens. Common Hymn.



UN POCO ALLEGRETTO. **BEETHOVEN.** Sevens. Common Hymn.



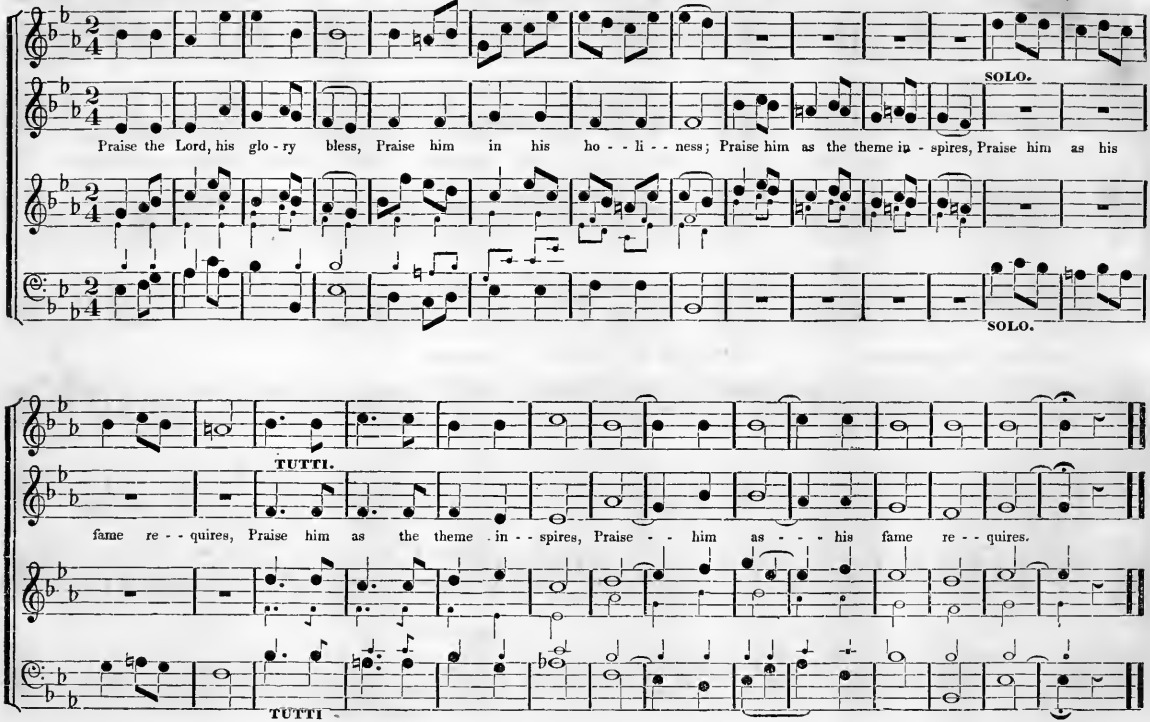

2d. TREBLE.
Praise - to God! im - - mor - - - - tal praise, - For - the love - that crowns our days; Boun - teous source of
em - ploy, Let thy praise - - - - - - our &c.
ev' - - - ry joy, Let thy praise our tongues em - ploy, - - - Let thy praise - our tongues em - ploy.
Let thy praise - - - - - - our &c.

ALLEGRO.

J. METZES HYMN.

Sevens.

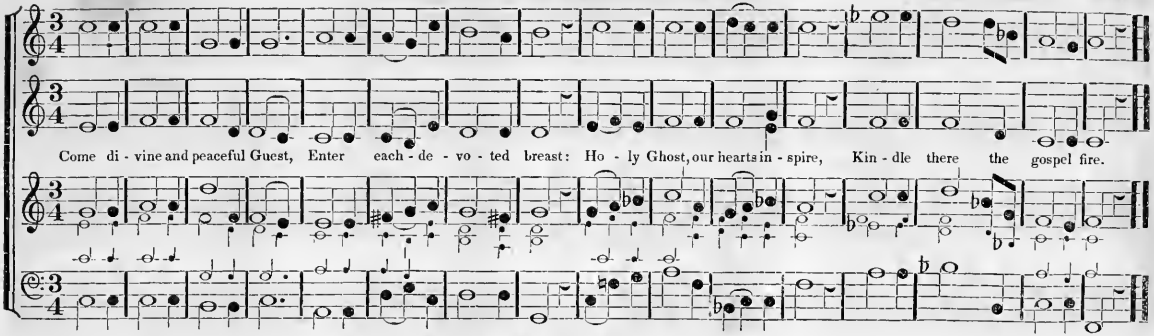
Common Hymn.



ALLEGRETTO.

JOMELLI.

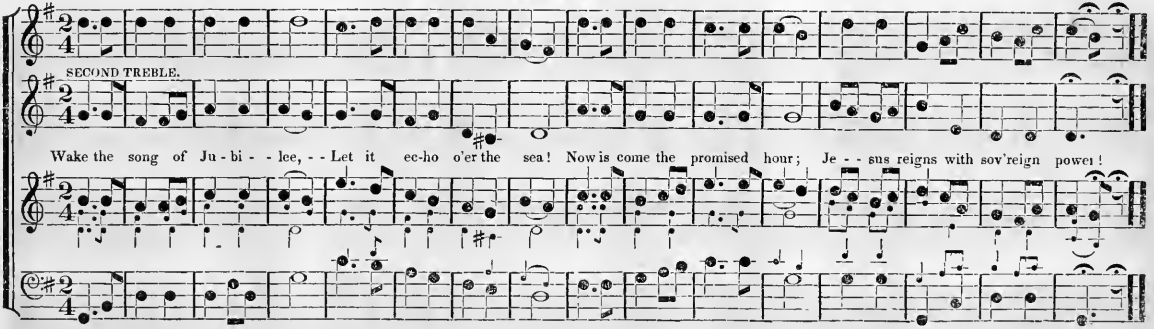
Sevens. Common Hymn.



UN POCO. ALLEGRETTO.

MARCELLO.

Sevens. Common Hymn.

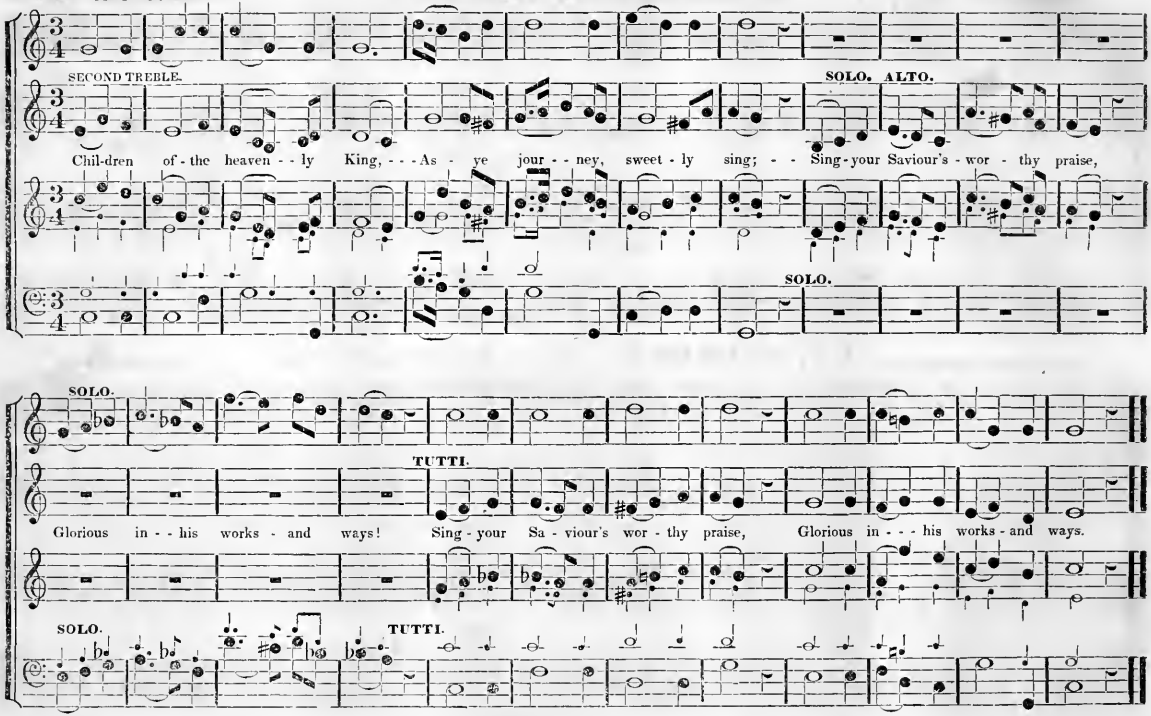


UN POCO ALLEGRETTO.

WEBER.

Sevens.

Common Hymn.



UN POCO ALLEGRO.

RIGHINI. Sevens.

SECOND TREBLE.

Songs of praise the an - gels sang, Heaven with hal - le - lu - - jah rang, When Je - hovah's-work be - gun, - When he spake, and it was done.

ALLEGRETTO MODERATO.

PALESTRINA. Sevens, or Sevens Six Lines.

Common Hymn.

Now be - gin the heavenly theme, Song - of mercy's healing stream: Ye who Jesus' kindness prove, - Sing of his re - deeming love.

Fine for Six Lines.

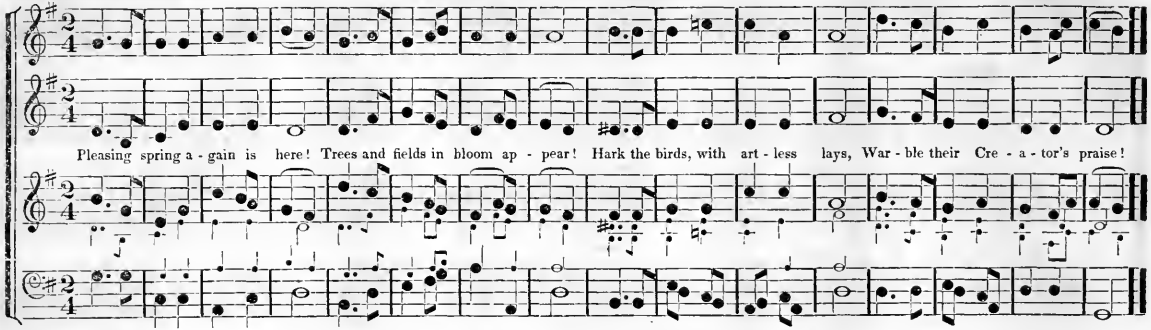
Common Sevens, Fine.

UN POCO ALLEGRO.

GREEN VALLEY.

Sevens.

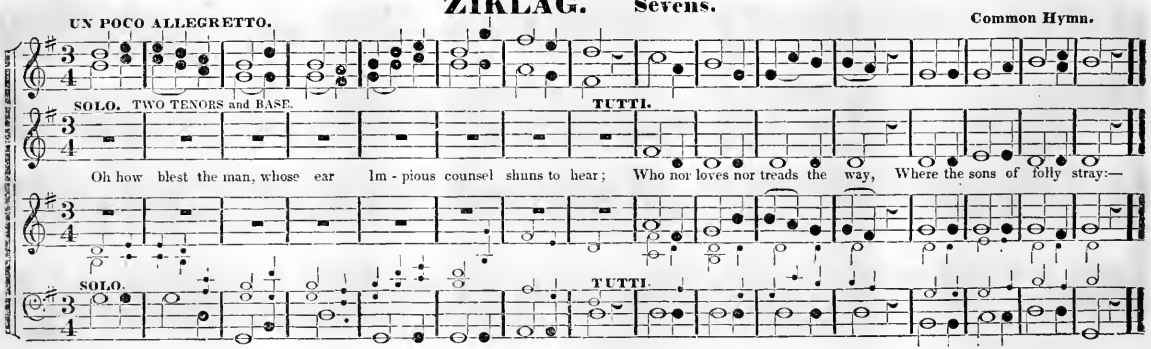
Common Hymn.

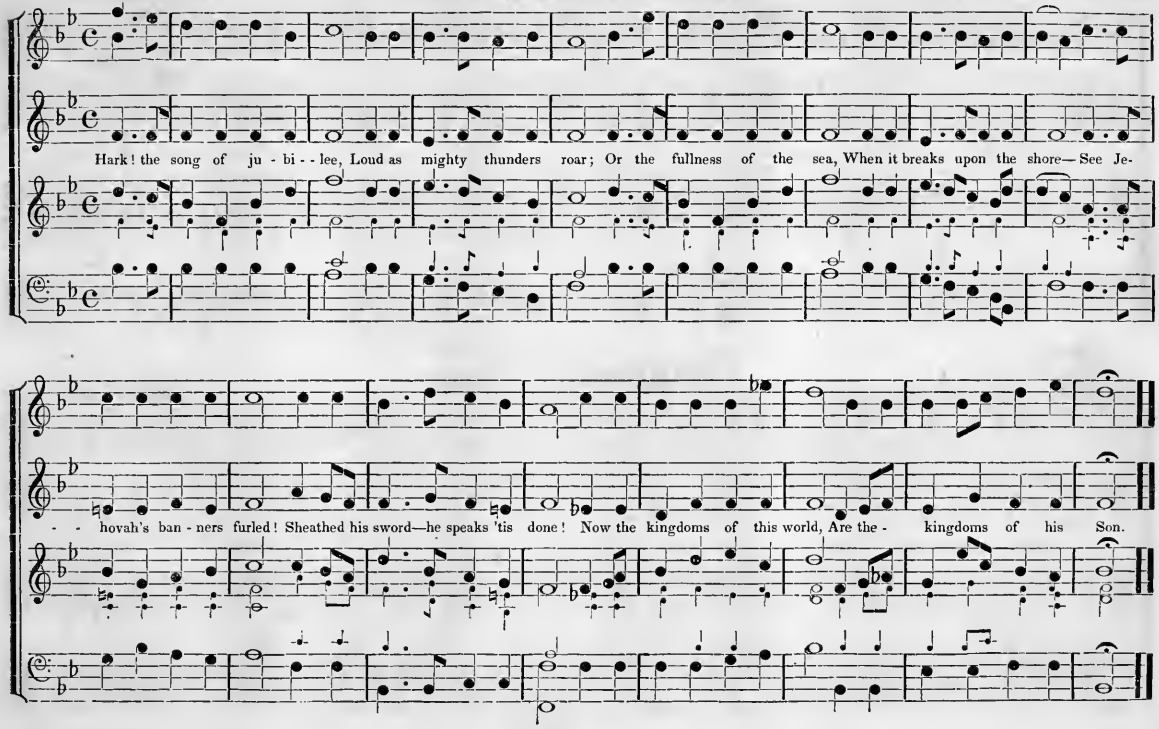


ZIKLAG.

Sevens.

Common Hymn.




Hark! the song of ju - bi - - lee, Loud as mighty thunders roar; Or the fullness of the sea, When it breaks upon the shore— See Je-
- - hovah's ban - ners furled! Sheathed his sword—he speaks 'tis done! Now the kingdoms of this world, Are the - kingdoms of his Son.

ALLEGRO ASSAI.

MARPURG.

Sevens.

Common Hymn.
May also be sung by men's voices.

ALTO.

(B, or C ♯)

Hear my prayer, Je - ho - vah hear! - - - Listen to my humble cries: See the day of trouble near, Heavy on my soul it lies.

ALLEGRETTO.

LATROBE.

Sevens.

Common Hymn.

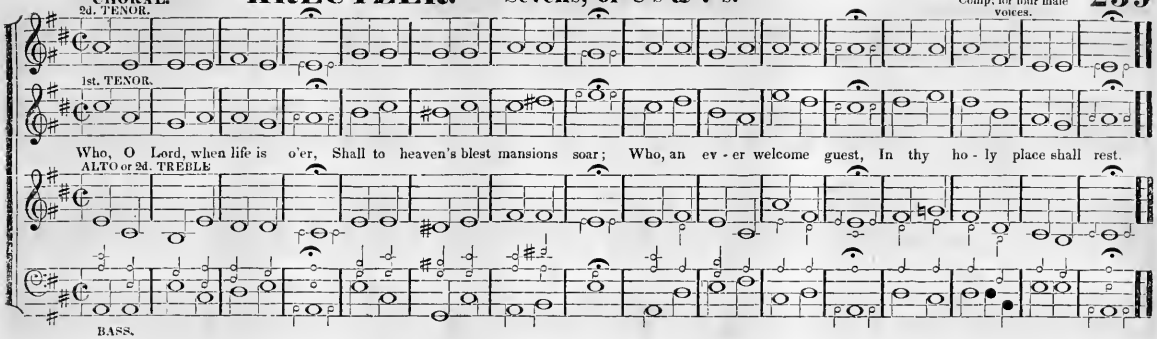
Oh that men their songs would raise, All his goodness to - de - clare, All Je - hovah's wonders praise, Wonders which their children share.

CHORAL.

KREUTZER.

Sevens, or 8's & 7's.

Common Choral.
Comp: for four male voices.

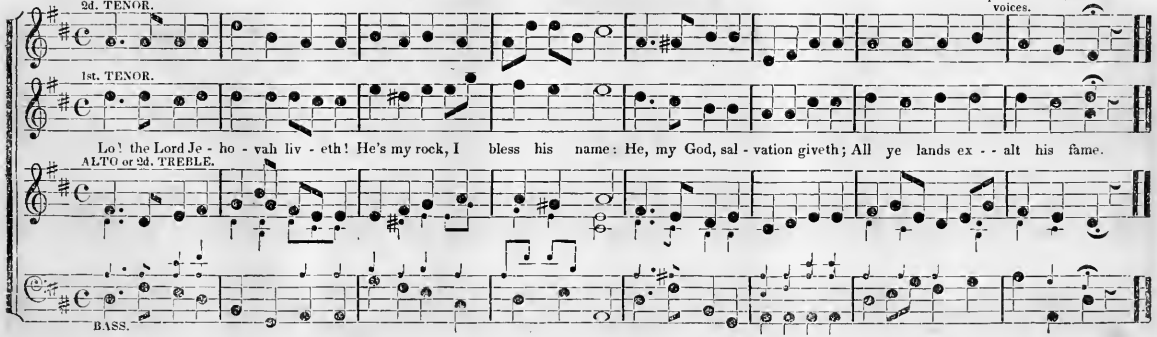


ALLEGRO MODERATO.

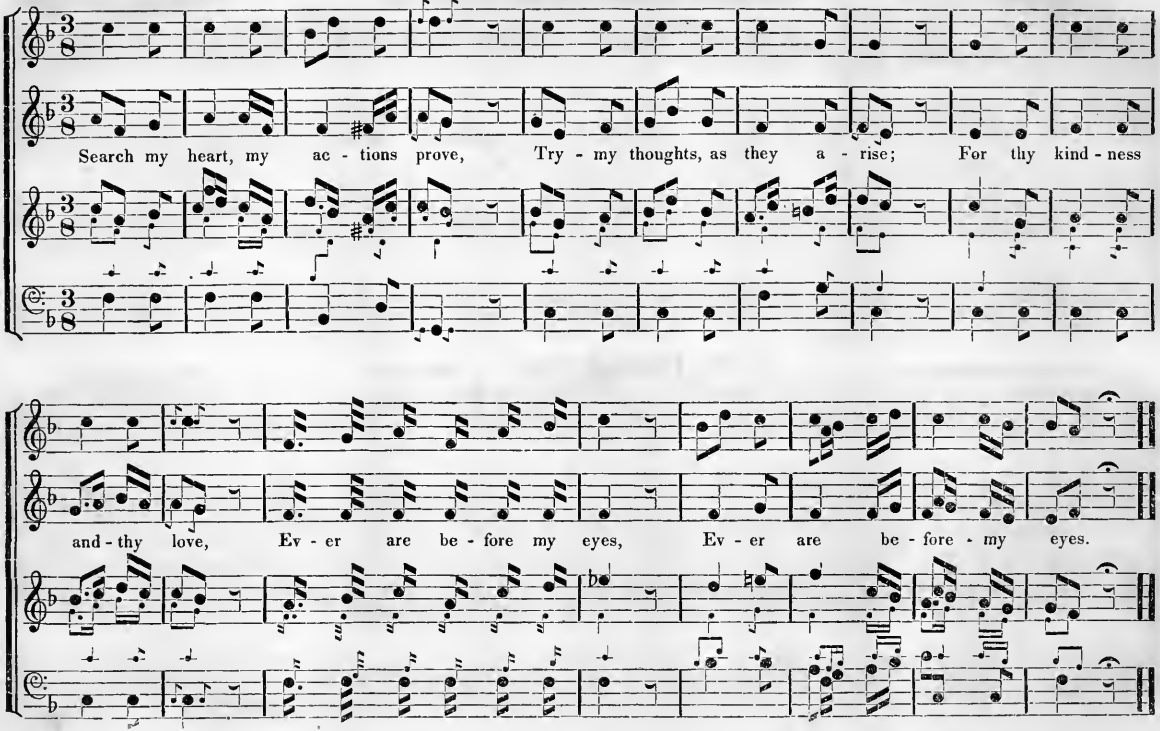
PICCINI.

8's. & 7's.

Common Hymn.
Comp: for four male voices.



240 UN POCO ANDANTE. **GLUCK.** **Sevens, or 8 & 7.** Common Hymn.

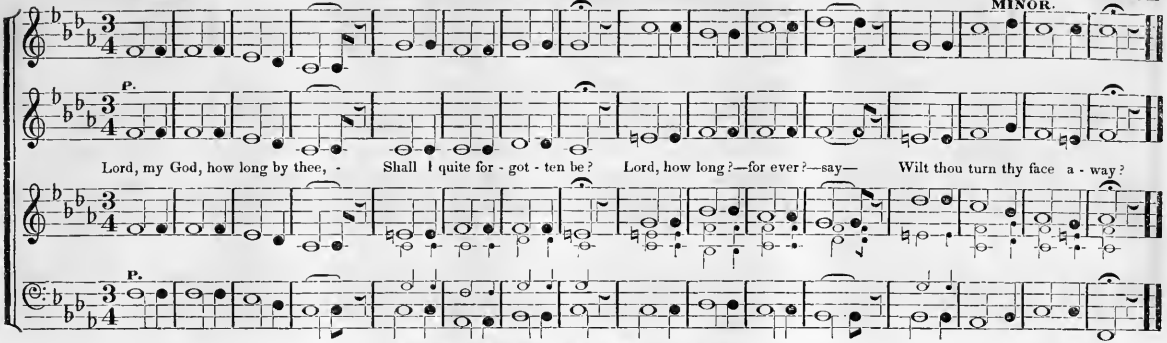


UN POCO ALLEGRETTO.

LEO HASSLER.

Sevens.

Common Hymn.
MINOR.

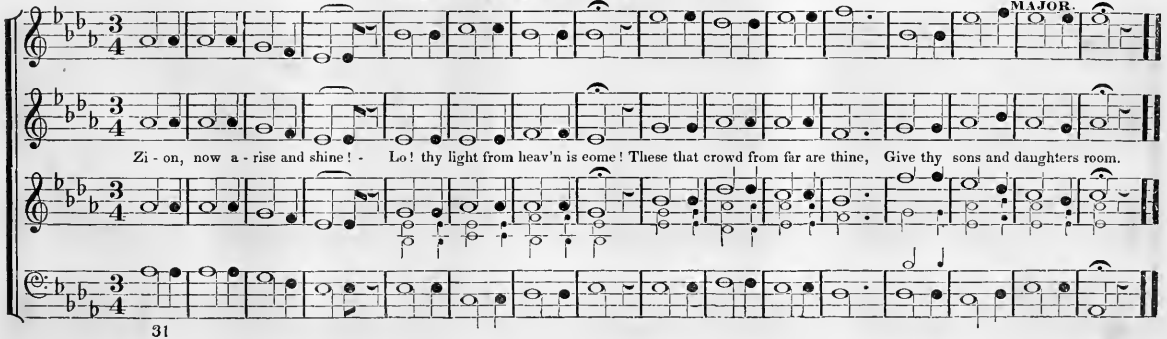


UN POCO ALLEGRO.

LEO HASSLER.

Sevens.

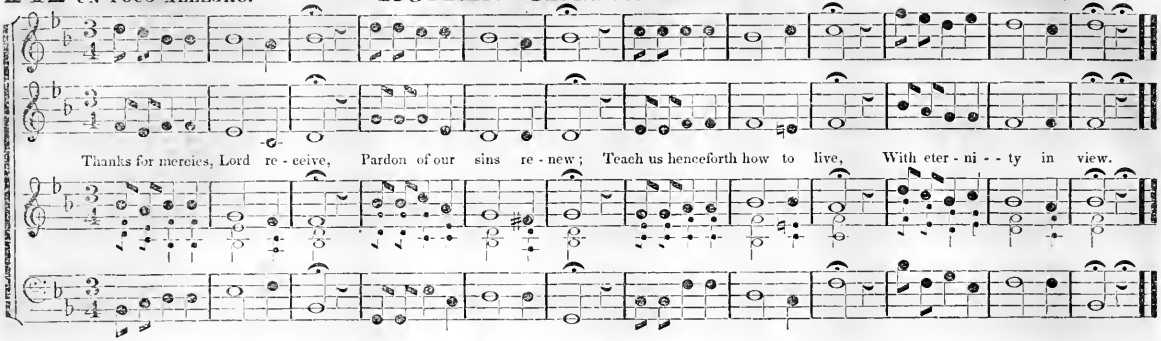
Common Hymn.
MAJOR.



UN POCO ALLEGRO.

ROMAN CHANT.

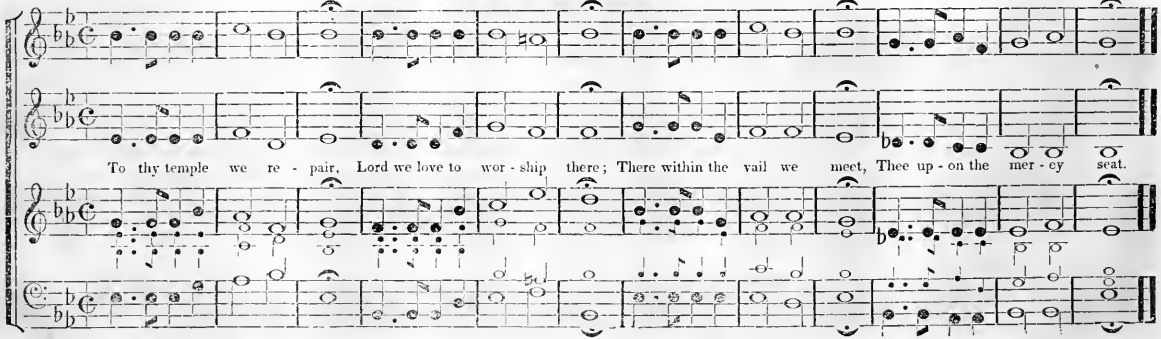
Sevens. Common Hymn.



ALLA BREVE MODERATO.

PILGRIM'S CHANT.

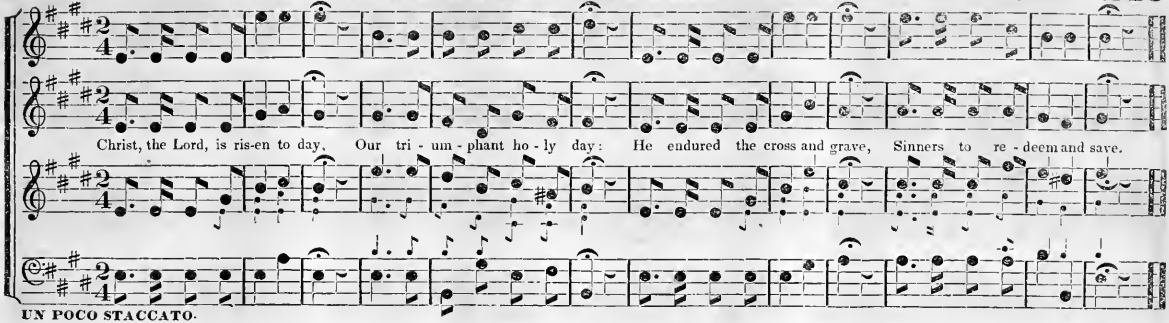
Sevens. Common Hymn.



ALLEGRETTO.

TELEMANN'S CHANT.

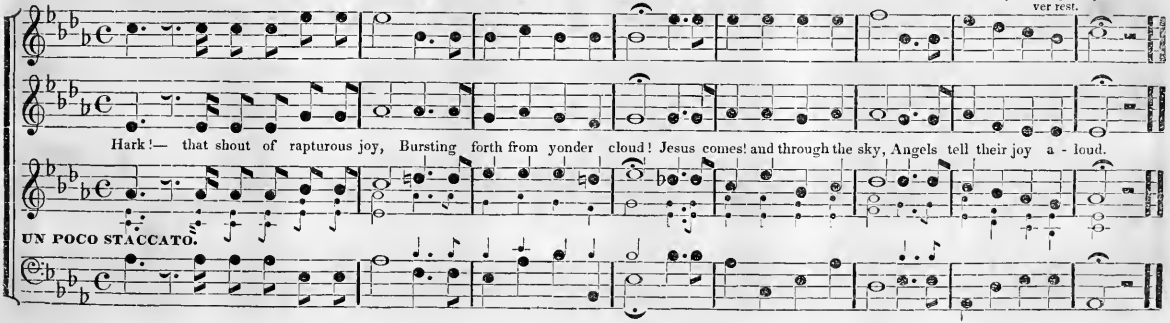
Sevens. Common Hymn.



ALLEGRO.

LEUTHARD'S CHANT.

Sevens. Common Hymn. By omitting the quaver rest.

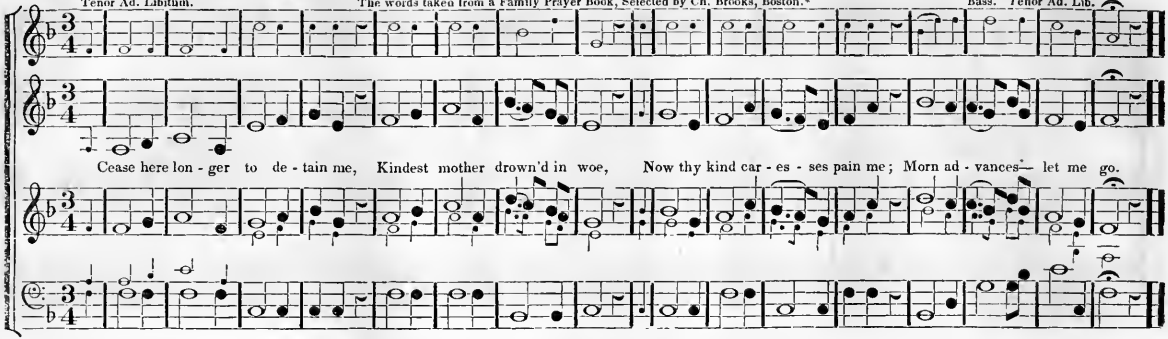


ALLEGRETTO, MA NON TROPPO.
Tenor Ad. Libitum.

SHIMMIN. 8's. & 7's.

The words taken from a Family Prayer Book, Selected by Ch. Brooks, Boston.*

Common Hymn.
For two Trebles—For 2 Trebles and Bass. Tenor Ad. Lib.

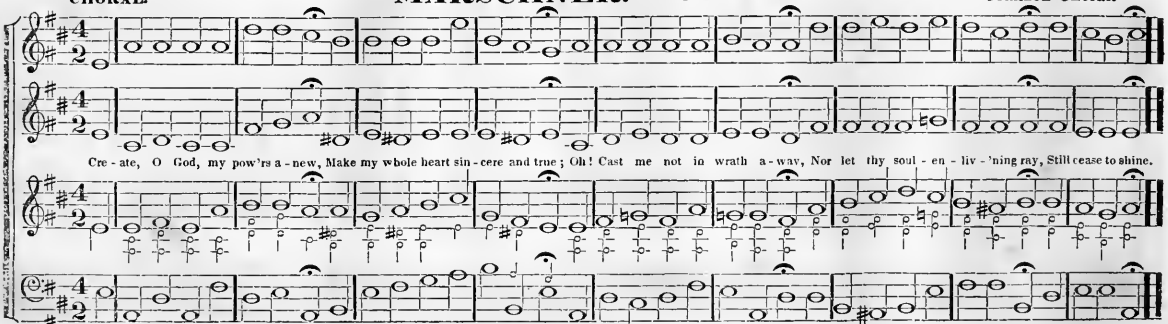


* On the death of a child at day-break.

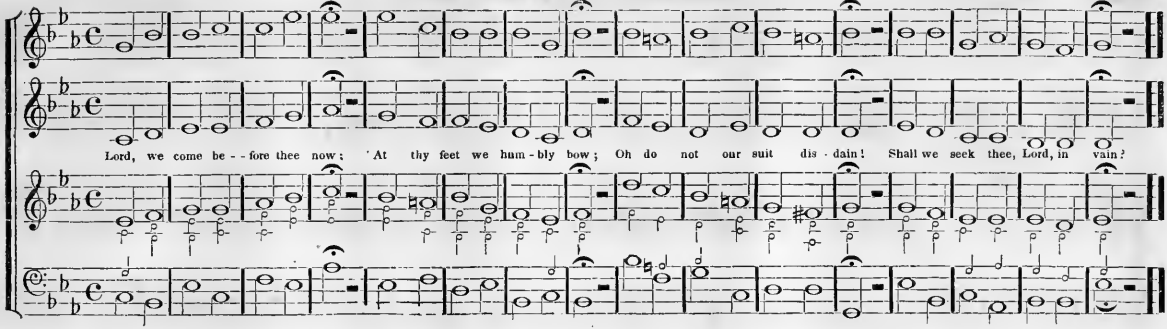
CHORAL.

MARSCHNER. 8's. & 4's.

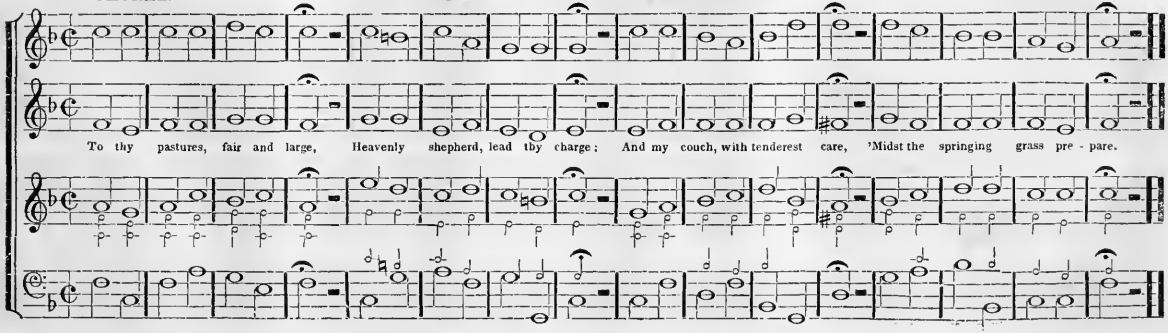
Common Choral.



CHORAL. **F. RIES.** Sevens. Common Choral.



CHORAL. **CLEMENTI.** Sevens. Common Choral.

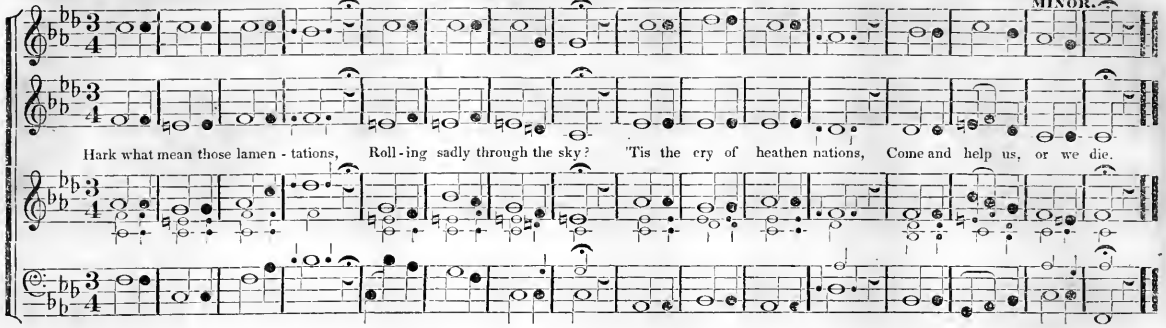


ALLEGRETTO.

MUFFAT.

Sevens, or 8's, & 7's.

MINOR.

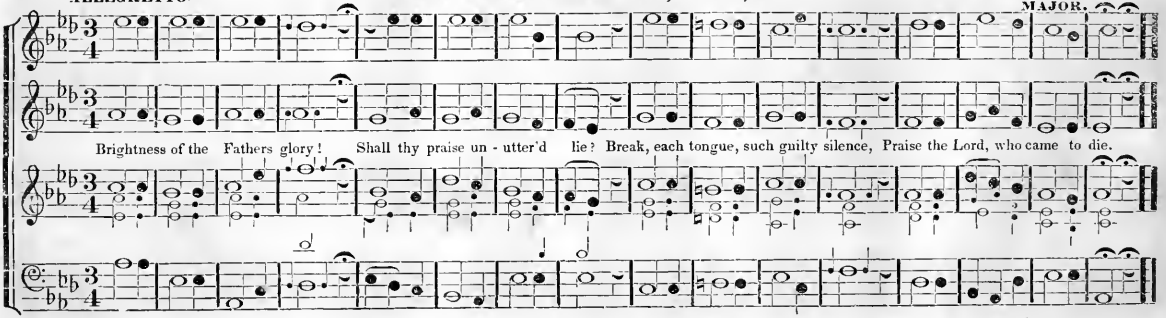


ALLEGRETTO.

MUFFAT.

Sevens, or 8's, & 7's.

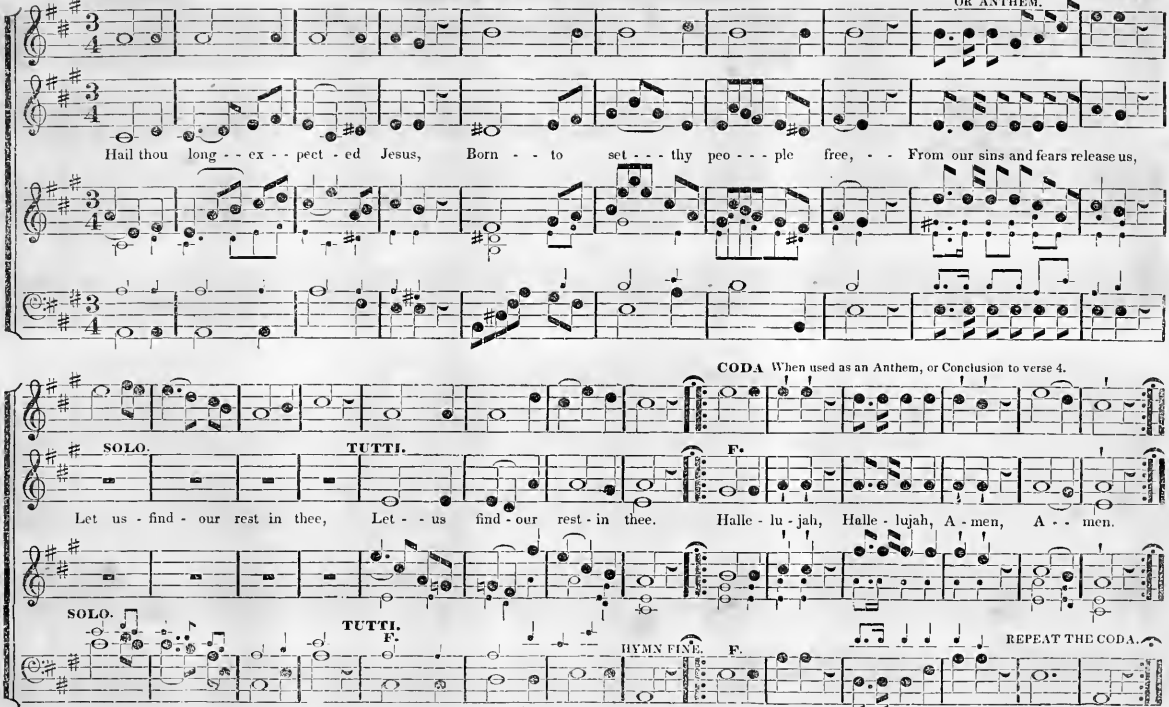
Common Hymn.
MAJOR.



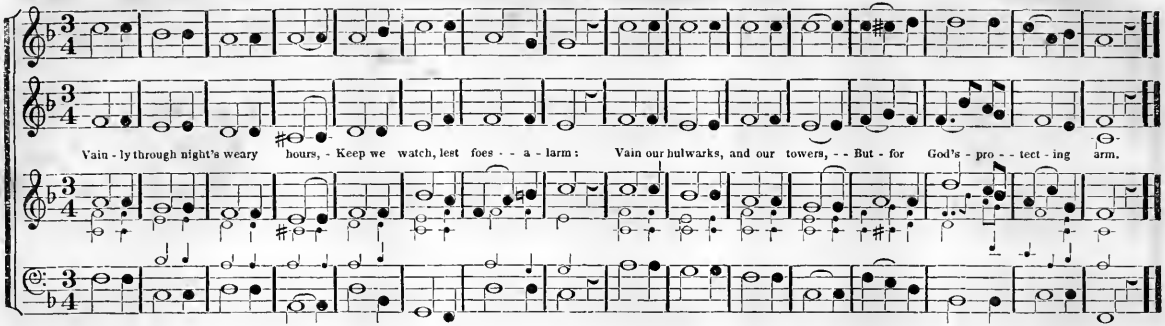
UN POCO ALLEGRETTO.

GRAUN. 8's. & 7's.

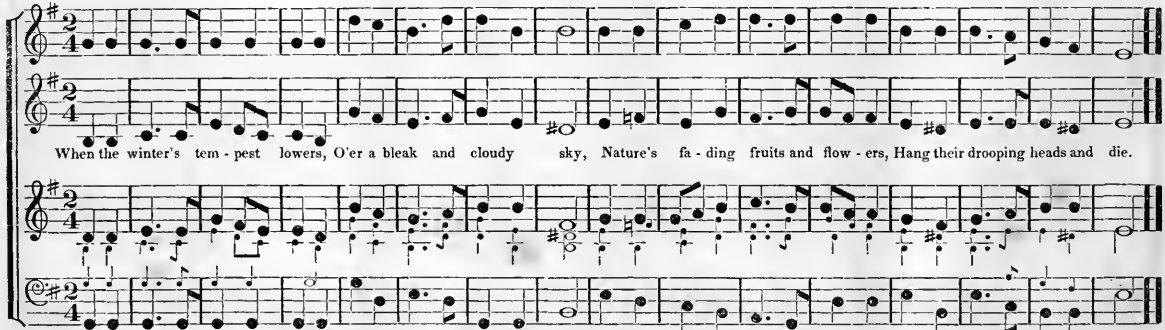
Common Hymn. OR ANTHEM.



248 UN POCO ALLEGRETTO. **NEW JERAULD.** 8's, & 7's. Common Hymn.



ANDANTINO QUASI ALLEGRETTO. **OLD JERAULD.** 8's, & 7's. Common Hymn.



ALLEGRO.

MEHUL. 8's. & 7's.

Common Hymn. OR ANTHEM.

Praise the Lord! ye heav'ns a - dore him, Praise him angels in the height; Sun and moon re - joice be - fore him, Praise him all ye stars of light.

HYMN FINE.

CODA. ANTHEM.

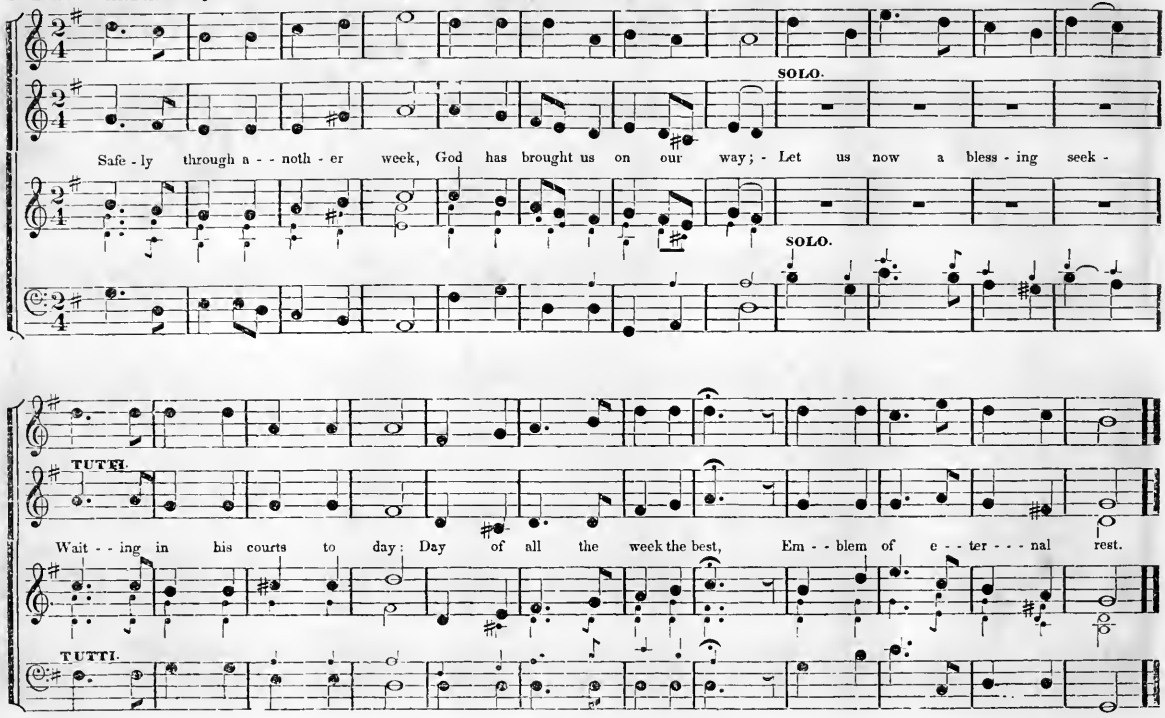
F.

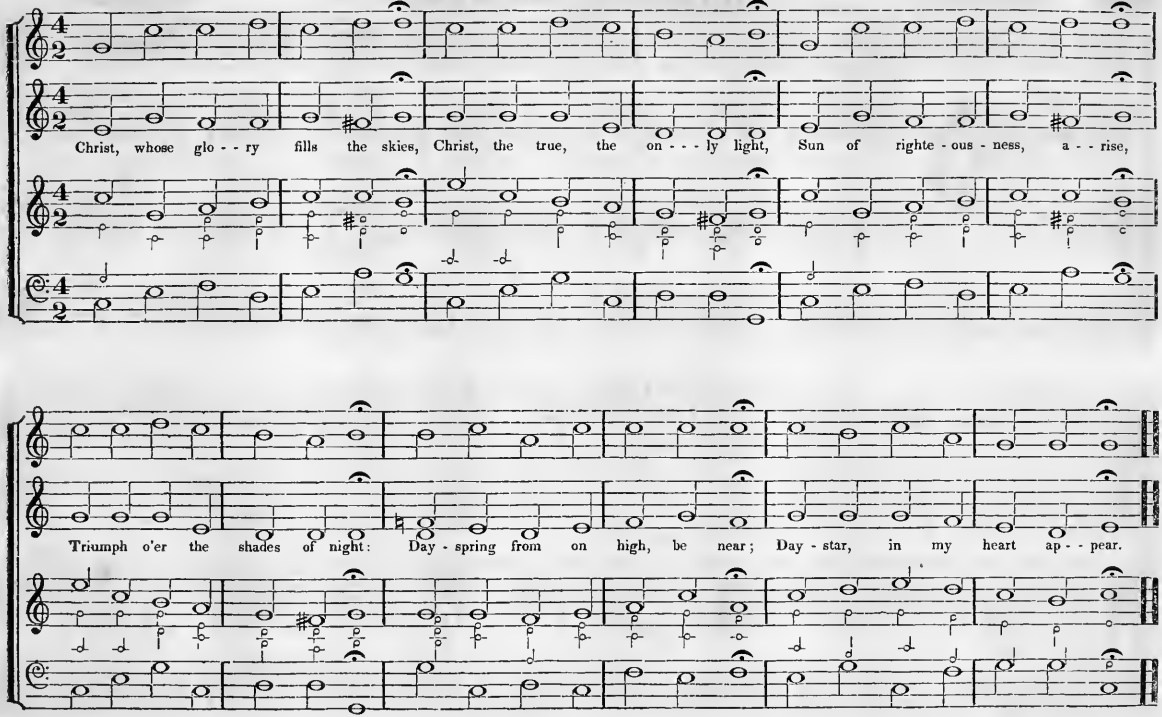
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

F.

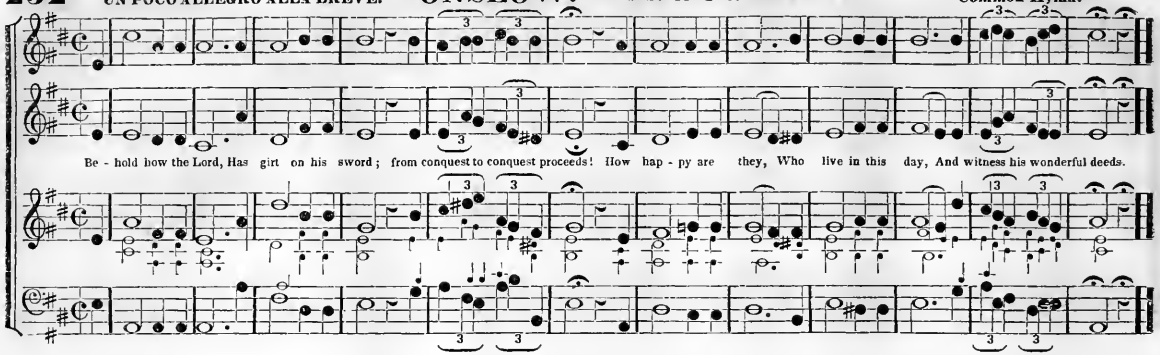
ANTHEM FINE.

250 ANDANTE QUASI ALLEGRETTO. **DIABELLI.** 7's Six Lines. Common Hymn.

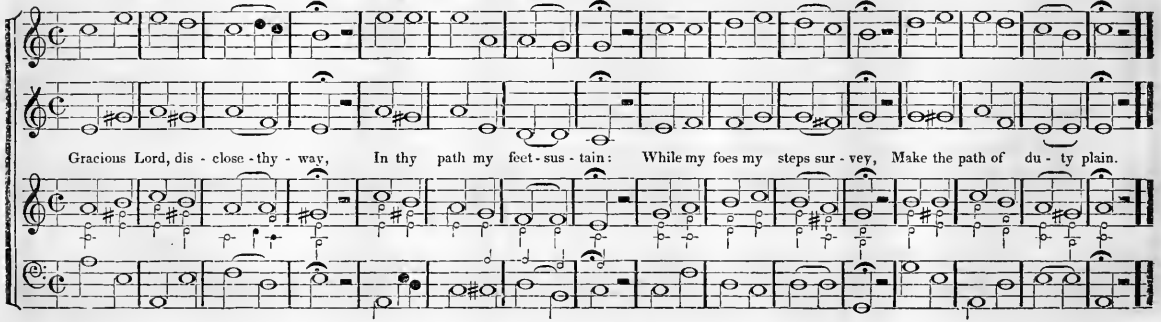



Christ, whose glo - - ry fills the skies, Christ, the true, the on - - - ly light, Sun of righte - ous - ness, a - - rise,
Triumph o'er the shades of night: Day - spring from on high, be near; Day - star, in my heart ap - - pear.

252 UN POCO ALLEGRO ALLA BREVE. **ONSLOW.** 5's. & 8's. Common Hymn.

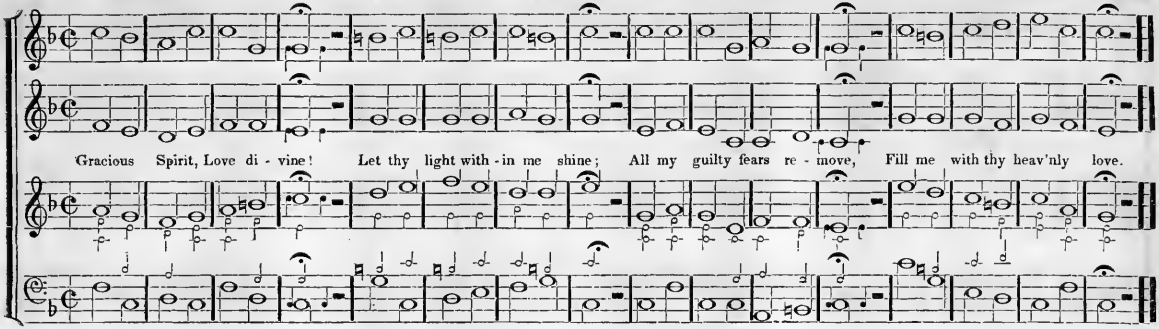


CHORAL. **F. SCHNEIDER.** 7's. or 6 Peculiar. Common Choral.



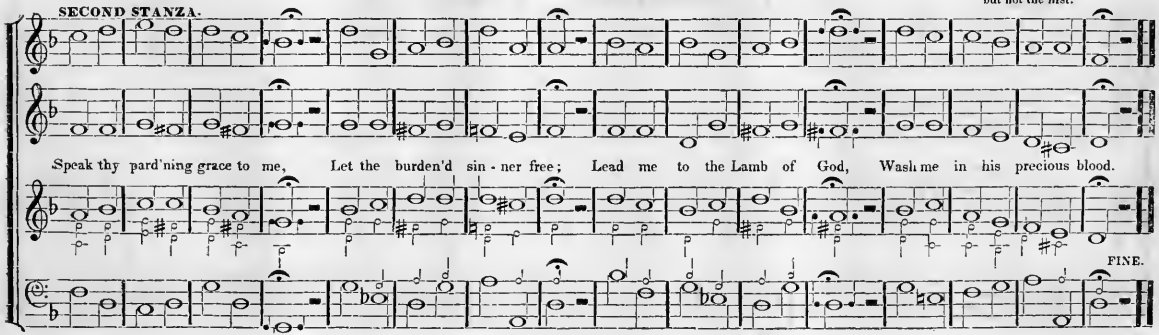
REICHA.

Sevens or 8 & 7's. Two Stanzas.



The Second Stanza may be used separate, but not the first.

SECOND STANZA.

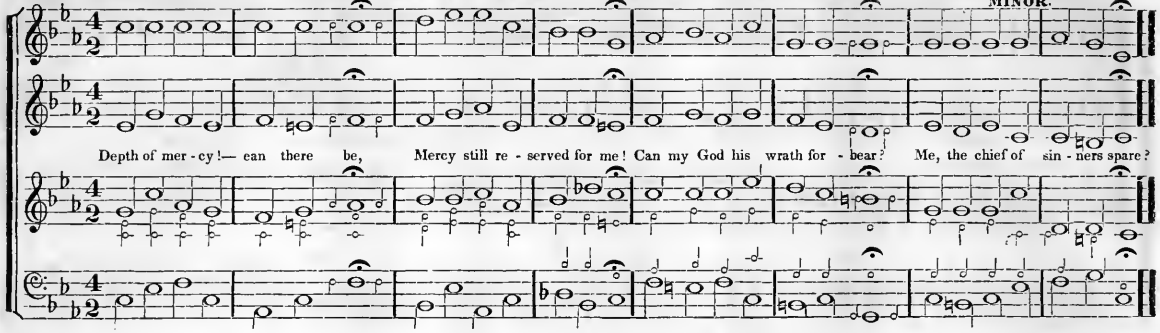


254 CHORAL.

KOSPOTH

8's & 7's, or Sevens.

Common Choral. MINOR.

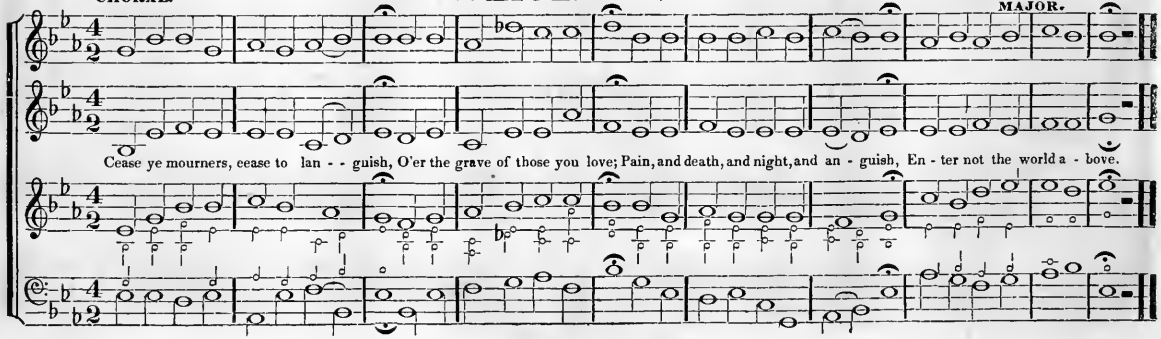


CHORAL.

WEIGL.

8's, & 7's.

Common Choral. MAJOR.



UN POCO ALLEGRETTO.

STERKEL. 8's. & 7's.

Common Hymn OR ANTHEM.

Migh - - ty God, e - - ter - nal fa - ther, Now - we glo - ri - - fy - thy name; - Lord of - all - cre - - a - - ted nature,

CODA—For an Anthem, &c. &c.

F

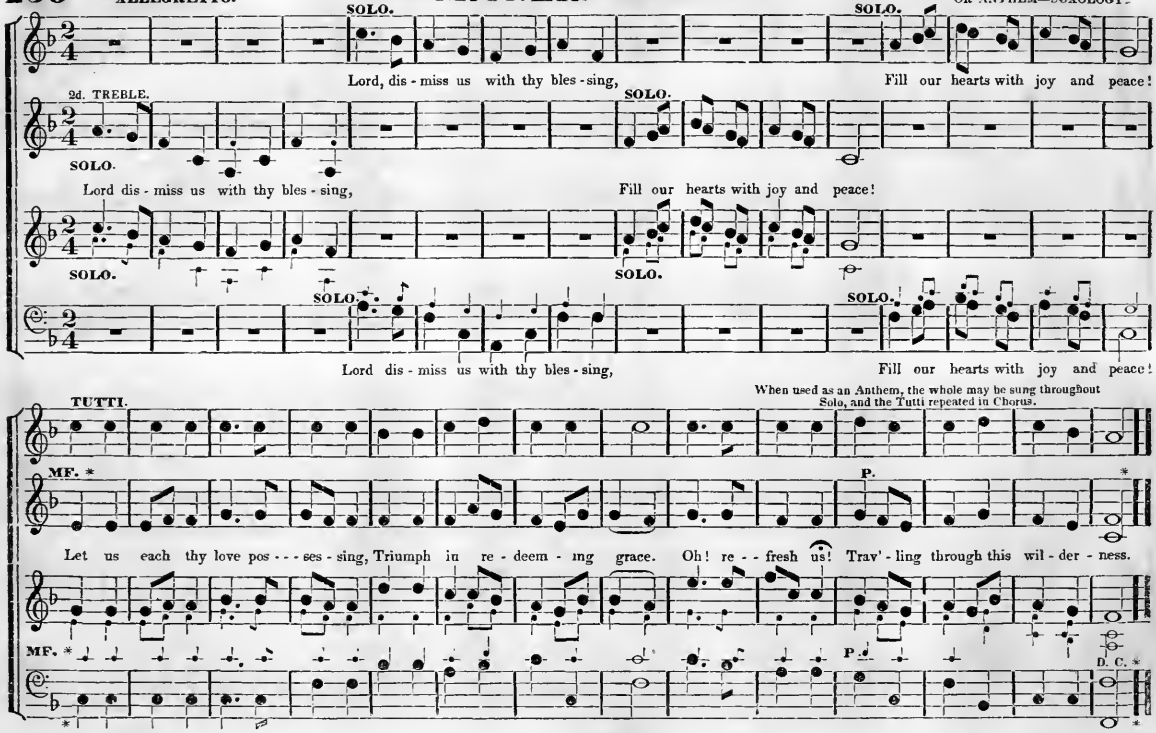
Thou art ev' - ry crea - ture's theme—Hal - le - lu - jah! Hal - le - lu - jah! Hal - - le - lu - - jah! A - - - - - men.

F

HYMN FINE.

ANTHEM FINE.

256 ALLEGRETTO. **GRUNER.** 8's. 7's. & 4. Common Hymn. OR ANTHEM—DOXOLOGY.

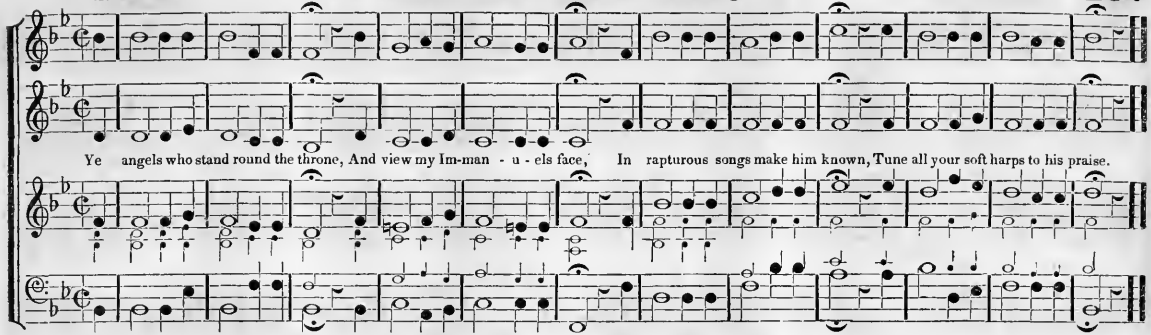


ALLA BREVE.

WEBSTER'S CHANT.

Eights.

Common Hymn.

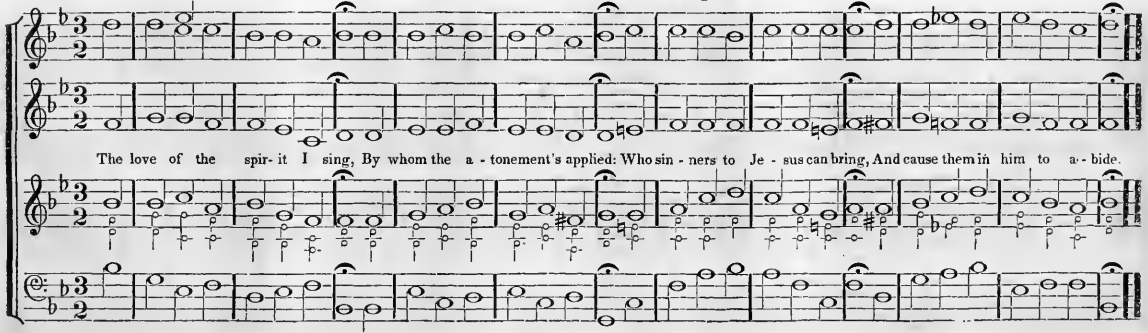


CHORAL.

PUNTA DELGADA.

Eights.

Common Choral.

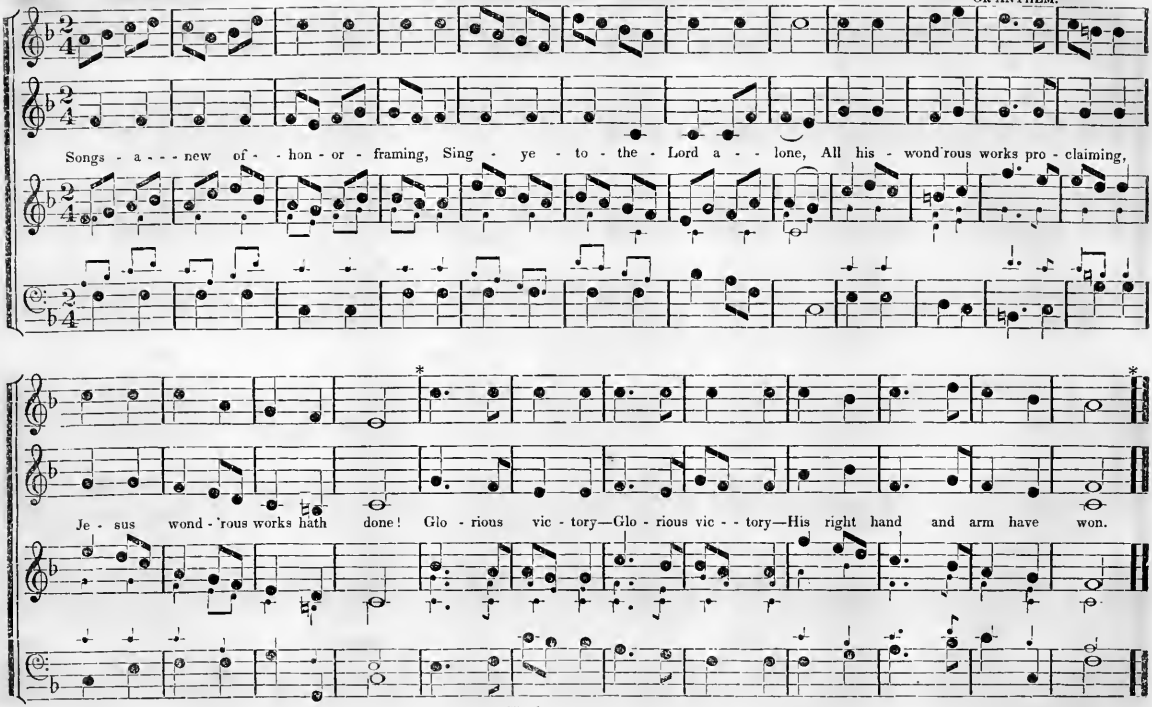


UN POCO ALLEGRO.

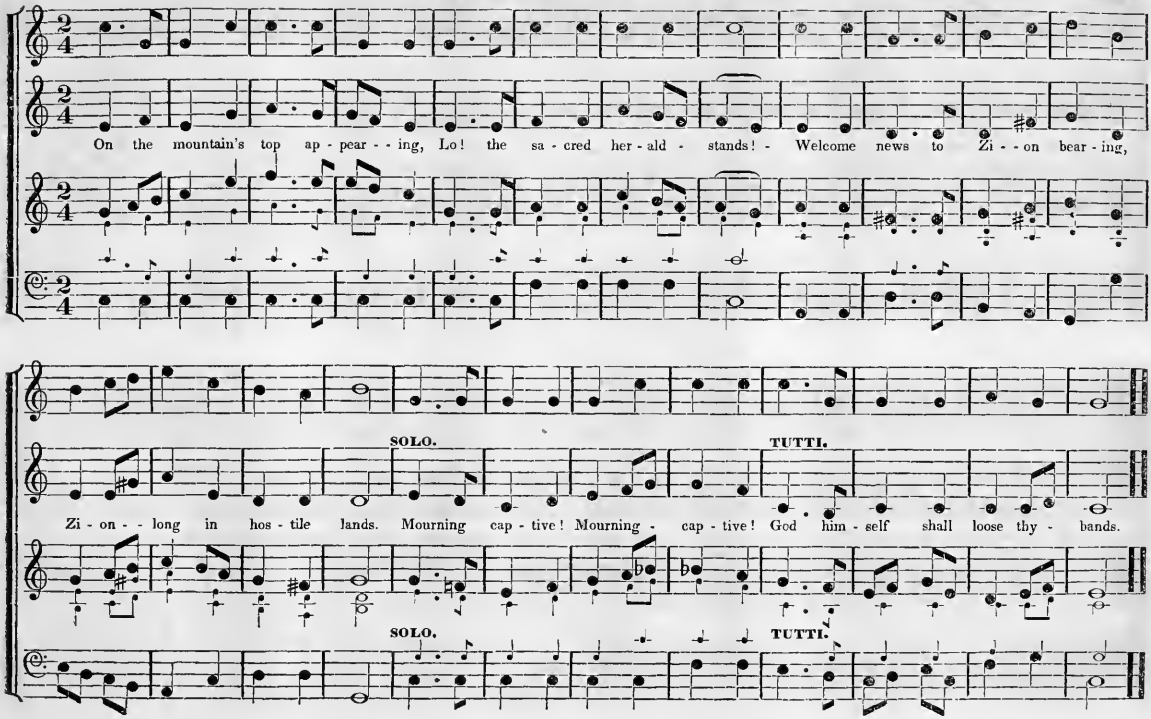
L. B. FLINTS TUNE.

8's. 7's. & 4.

Common Hymn.
OR ANTHEM.



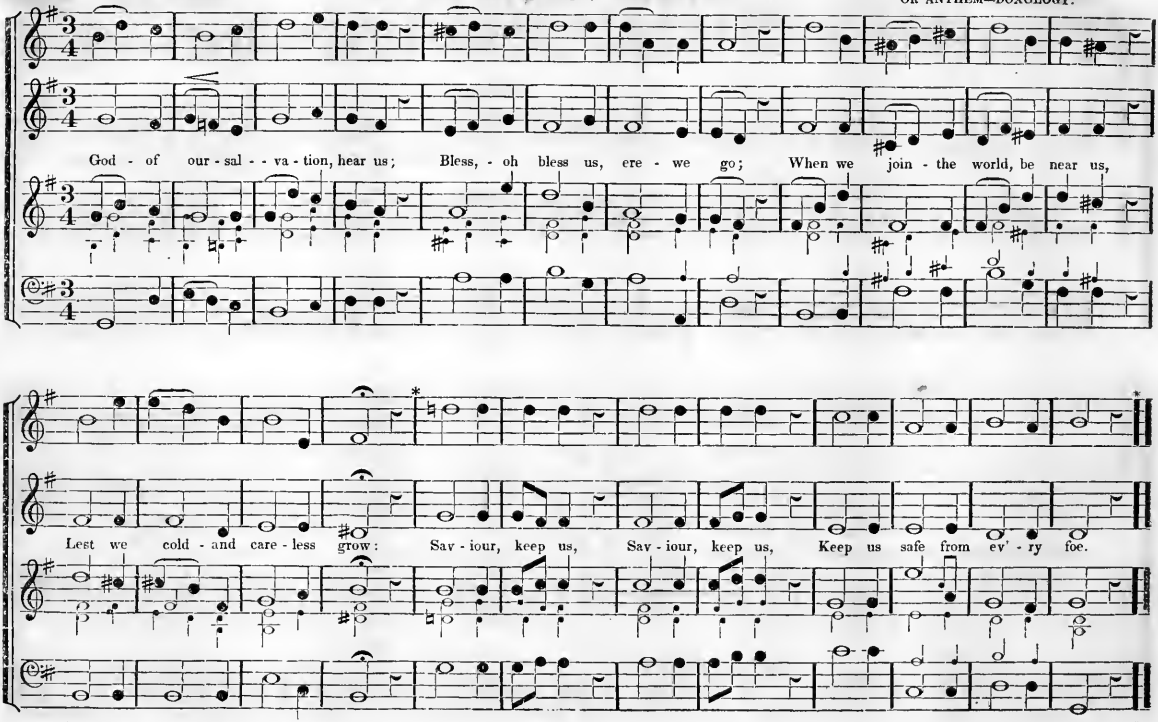
* Anthem, The first time Solo and Piano, from * The second time Tutti and Forte & D. Cp.*

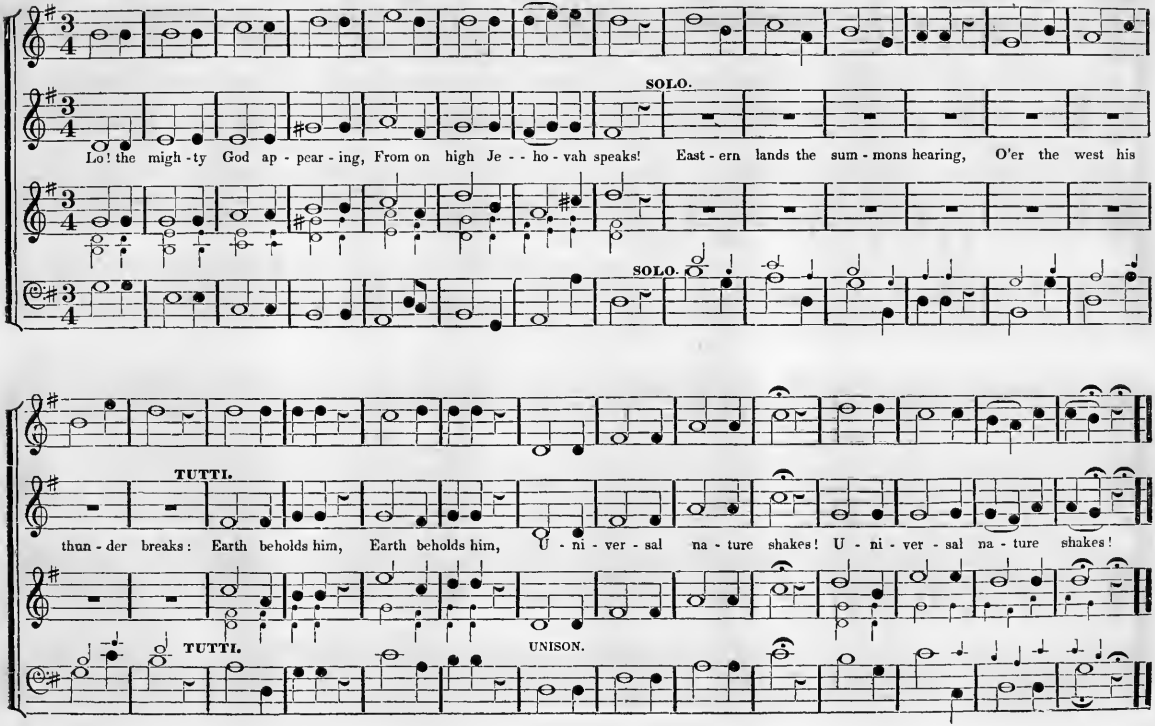

On the mountain's top ap - pear - - ing, Lo! the sa - cred her - ald - stands! - Welcome news to Zi - - on bear - ing,
SOLO.
TUTTI.
Zi - on - - long in hos - tile lands. Mourning cap - tive! Mourning - cap - tive! God him - self shall loose thy - bands.
SOLO.
TUTTI.

260 UN POCO ANDANTINO.

VIERLING. 8's. 7's. & 4.

Common Hymn.
OR ANTHEM—DOXOLOGY.



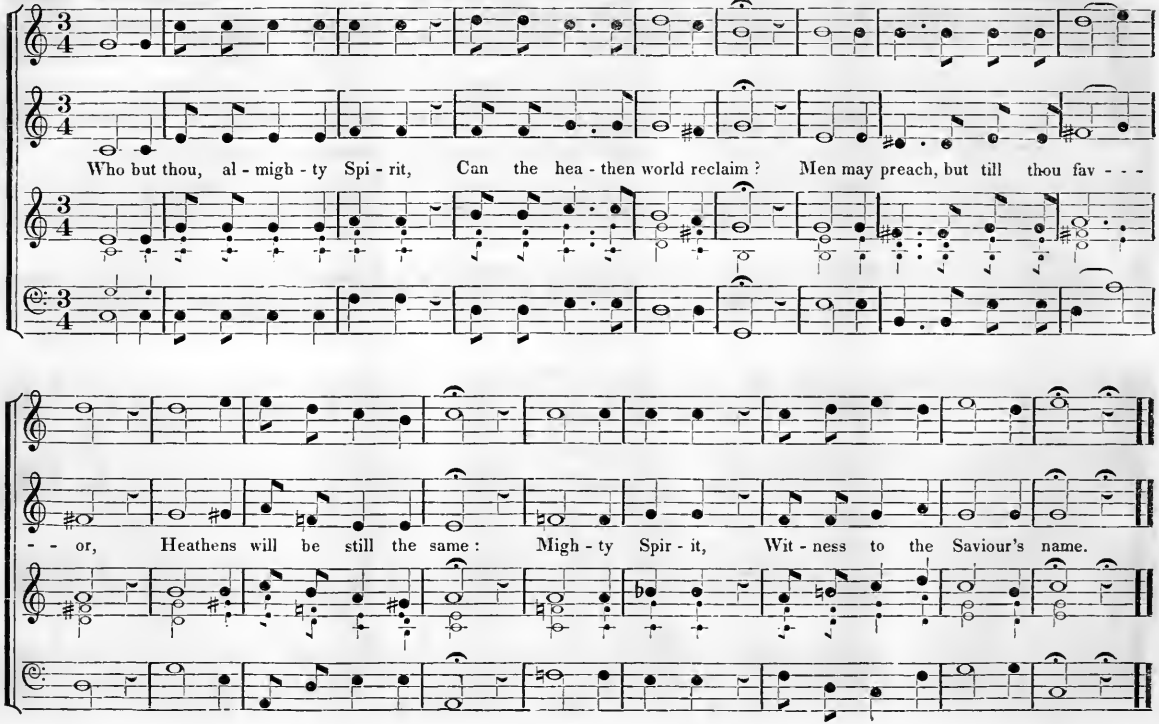

SOLO.
Lo! the migh-ty God ap-pear-ing, From on high Je--ho-vah speaks! East-ern lands the sum-mons hearing, O'er the west his
SOLO.
TUTTI.
thun-der breaks: Earth beholds him, Earth beholds him, U-ni-ver-sal na-ture shakes! U-ni-ver-sal na-ture shakes!
TUTTI.
UNISON.

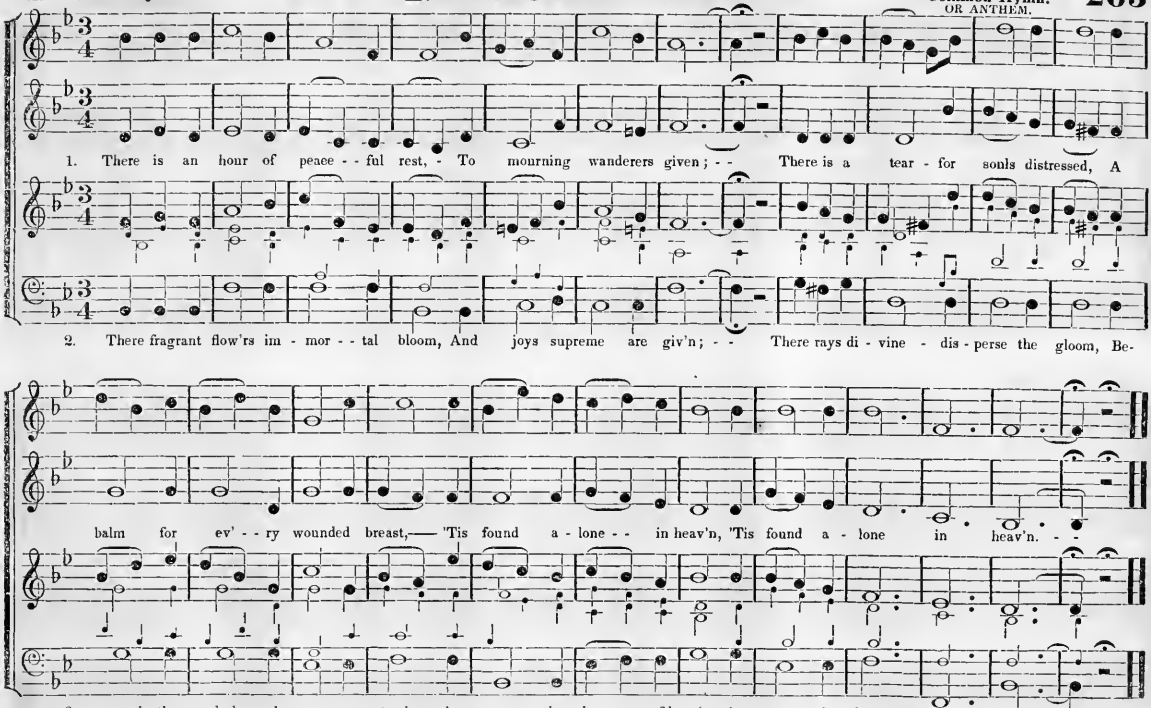
UN POCO ALLEGRO.

RIEDER'S CHANT.

8's. 7's. & 4.

Common Hymn.



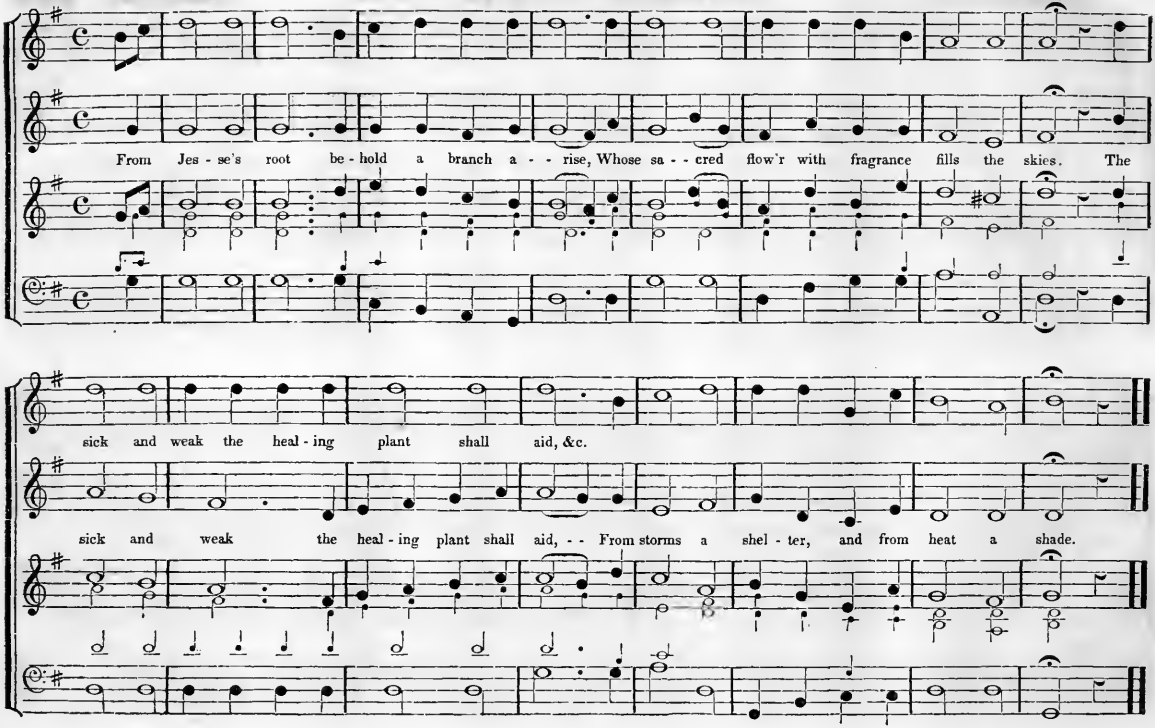

1. There is an hour of peace - - ful rest, - To mourning wanderers given; - - There is a tear - for sonls distressed, A
2. There fragrant flow'rs im - mor - - tal bloom, And joys supreme are giv'n; - - There rays di - vine - dis - perse the gloom, Be-
balm for ev' - - ry wounded breast,— 'Tis found a - lone - - in heav'n, 'Tis found a - lone in heav'n. - -
2. - yond the dark and nar - row tomb, Ap - pears - the dawn - of heav'n, Ap - pears - the dawn of heav'n - -

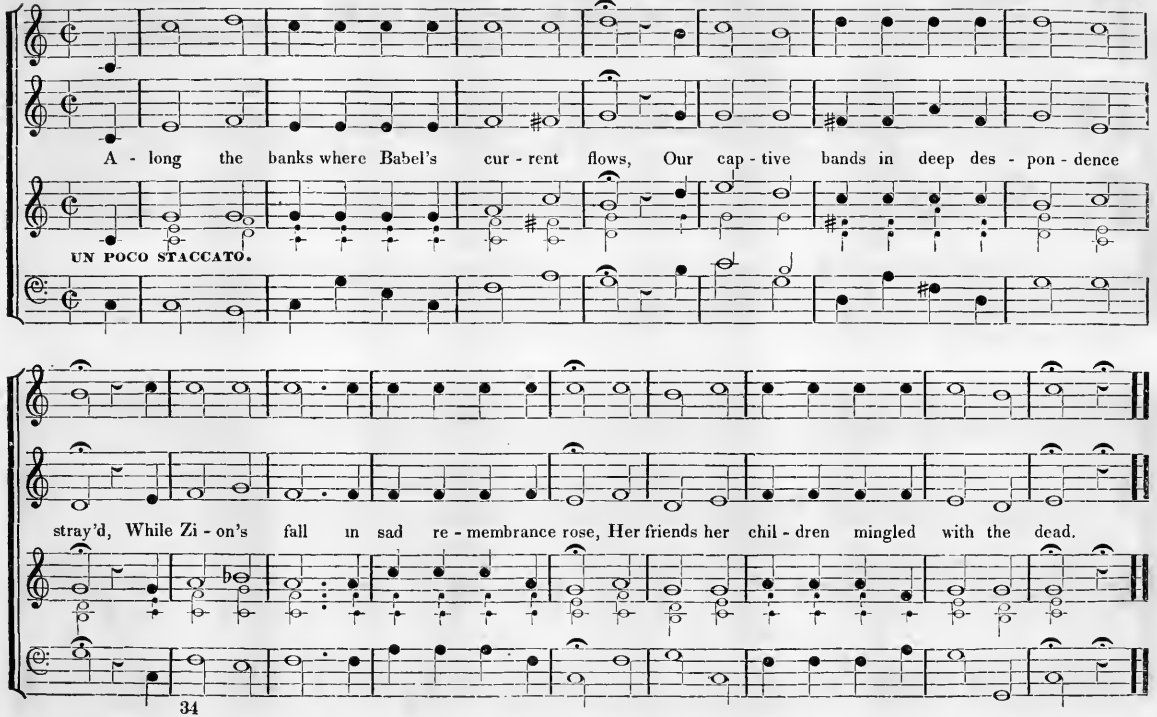
ALLEGRO ASSAI.

HANSEN.

Tens.

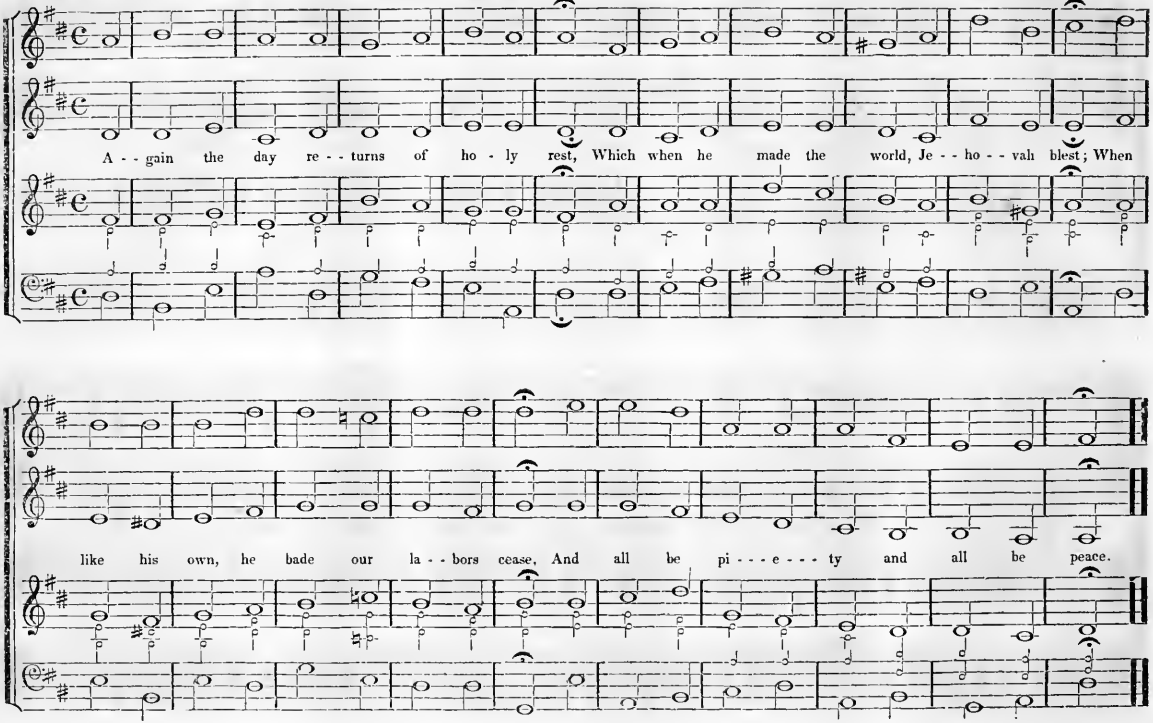
Common Hymn.

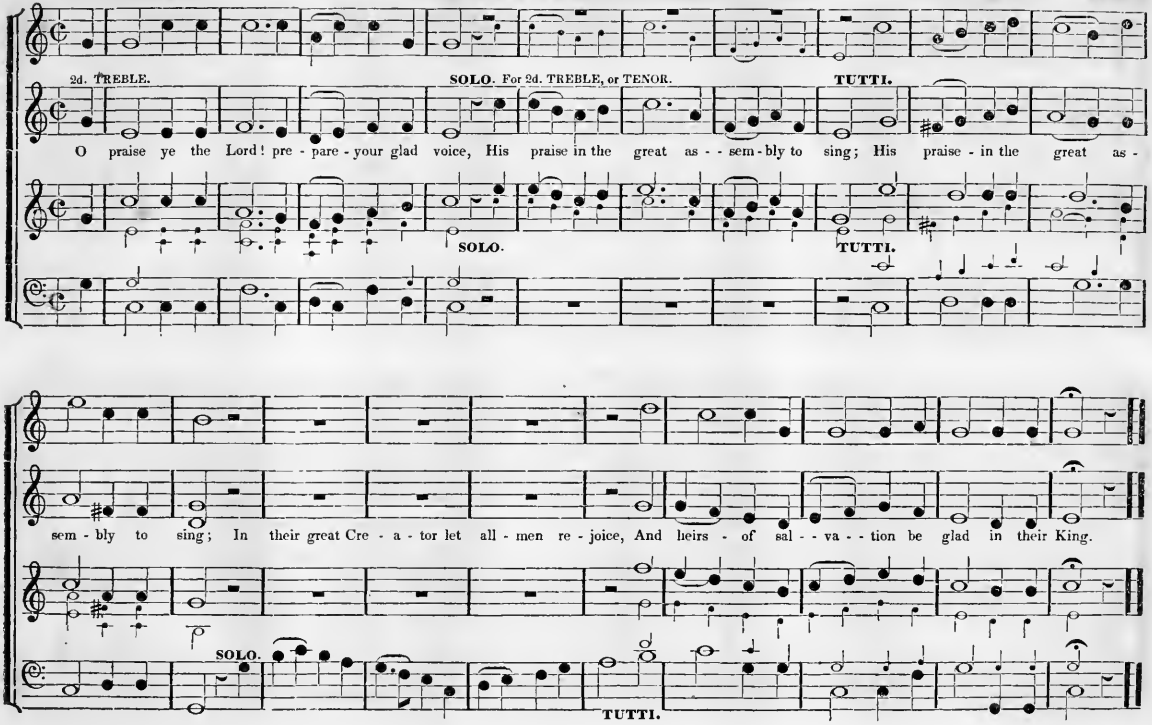



A - long the banks where Babel's cur - rent flows, Our cap - tive bands in deep des - pon - dence
UN POCO STACCATO.
stray'd, While Zi - on's fall in sad re - membrance rose, Her friends her chil - dren mingled with the dead.

SCHICHT. Tens.

Common Choral.




2d. TREBLE.
SOLO. For 2d. TREBLE, or TENOR.
TUTTI.
O praise ye the Lord! pre - pare - your glad voice, His praise in the great as - - sem - bly to sing; His praise - in the great as -
SOLO.
TUTTI.
sem - bly to sing; In their great Cre - a - tor let all - men re - joice, And heirs - of sal - - va - - tion be glad in their King.
SOLO.
TUTTI.

ANDANTINO.

NEW JERUSALEM. 12's.

Common Hymn. OR ANTHEM.

SOLO.

1. The voice of free grace cries es - cape to the mountains! For Ad- am's lost race Christ hath opened a fountain; For sin - and uncleanness, and ev' - ry transgression,

SOLO.

2. With joy shall we stand, when escaped to the shore; - - - With harps in our hands, we'll - - praise him the more; - - - We'll range the sweet plain's on the bank of the river,

CODA. ALLEGRO ASSAI.

TUTTI. HYMN FINE. F P F

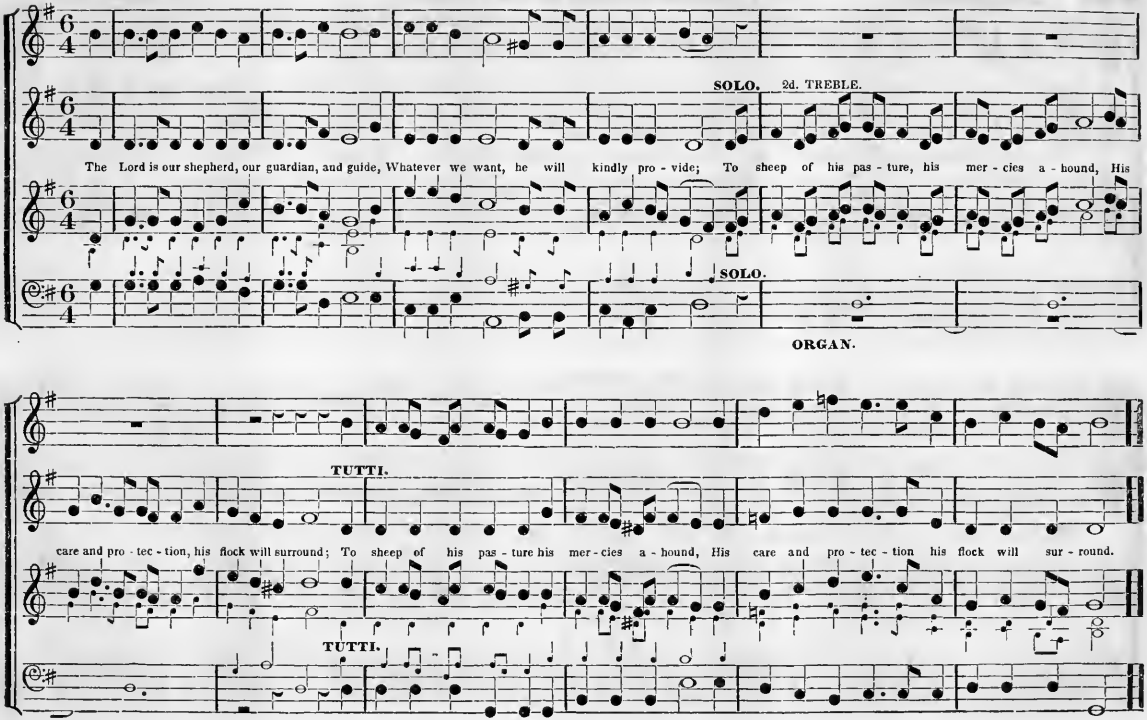
1. His blood flows so freely in streams of sal - vation. Hal - le - lu - jah to the Lamb, Who has bought us a pardon; We'll praise him again, When we pass o - ver Jordan.

D. Cp.

TUTTI. UNISON. F P F

2. And sing of sal - vation for ev - er and ever. HYMN FINE.

The 2d. time, Anthem fine.

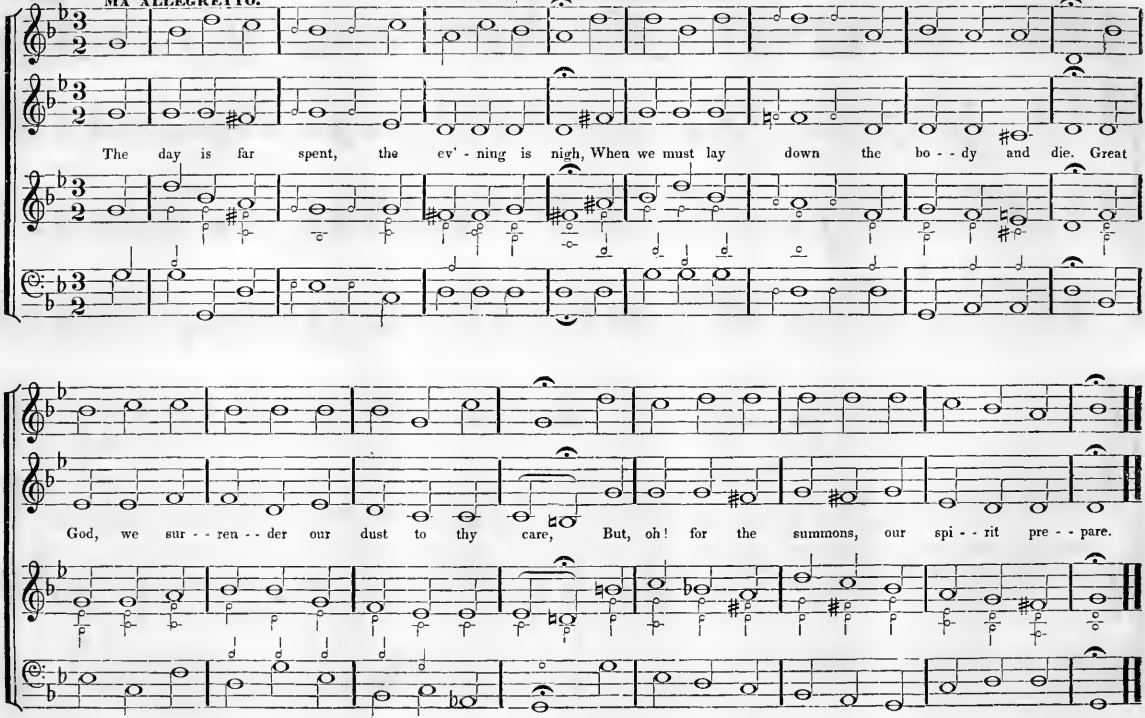

SOLO. 2d. TREBLE.
The Lord is our shepherd, our guardian, and guide, Whatever we want, he will kindly pro - vide; To sheep of his pas - ture, his mer - cies a - hound, His
SOLO.
ORGAN.
TUTTI.
care and pro - tec - tion, his flock will surround; To sheep of his pas - ture his mer - cies a - hound, His care and pro - tec - tion his flock will sur - round.
TUTTI.

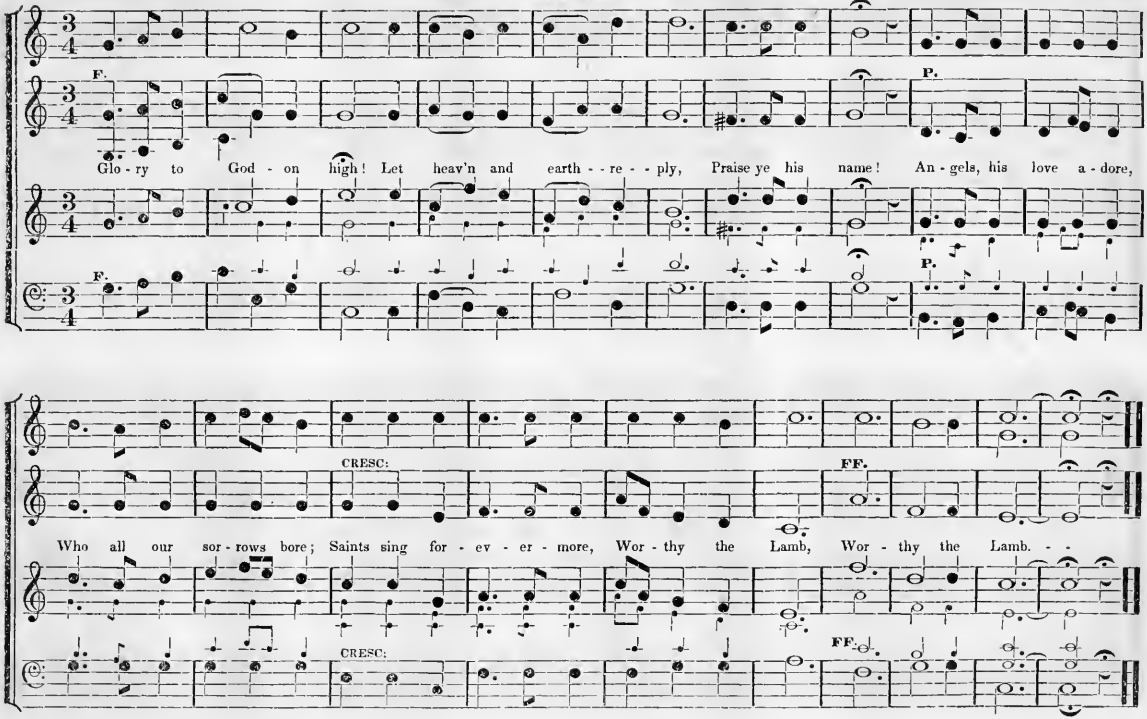
CHORALMENTE.
MA ALLEGRETTO.

EISCHLEBEN.

10's & 11, or Elevens.

Common Hymn.



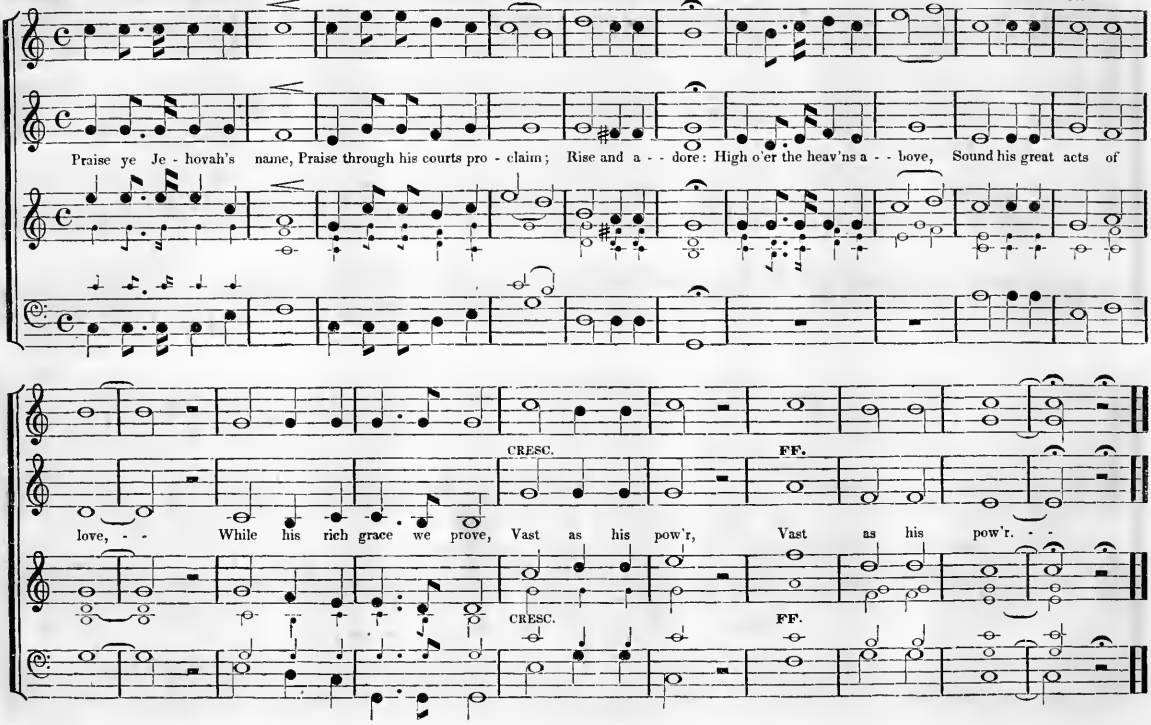

F.
P.
Glo - ry to God - on high! Let heav'n and earth - re - - ply, Praise ye his name! An - gels, his love a - dore,
F.
P.
CRESC:
FF.
Who all our sor - rows bore; Saints sing for - ev - er - more, Wor - thy the Lamb, Wor - thy the Lamb. - -
CRESC:
FF.

ALLEGRO.

SEYFRIED.

Sixes & Fours.

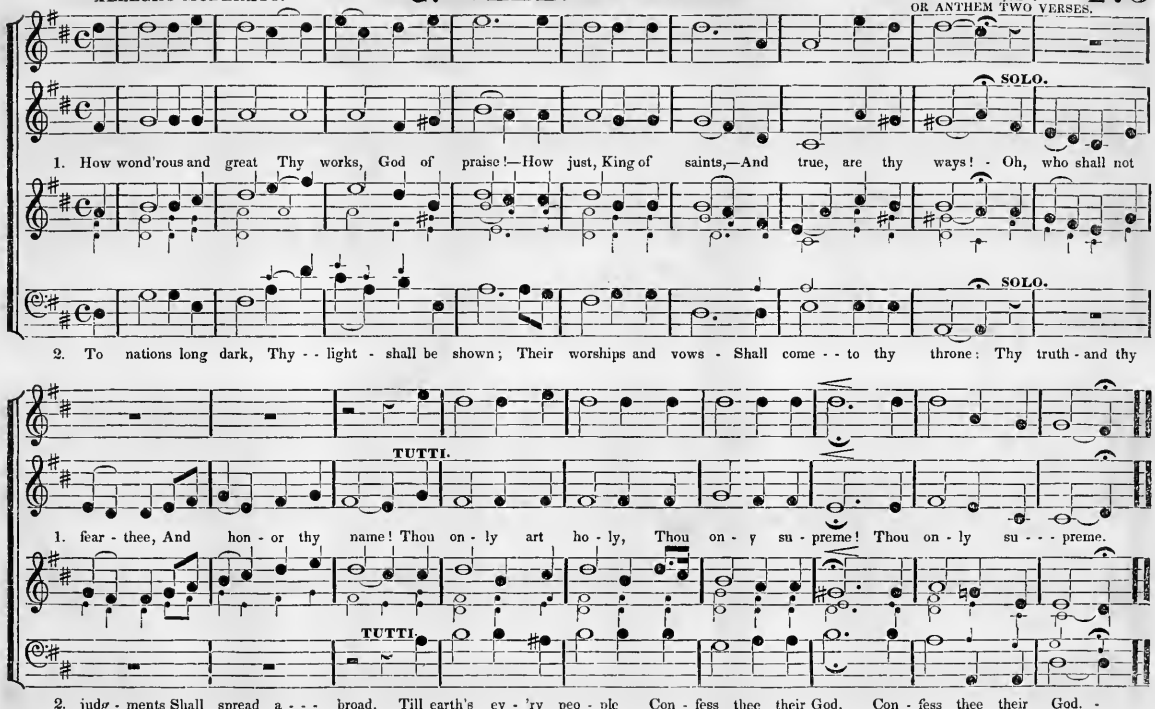
Common Hymn.
Or Anthem before Service.



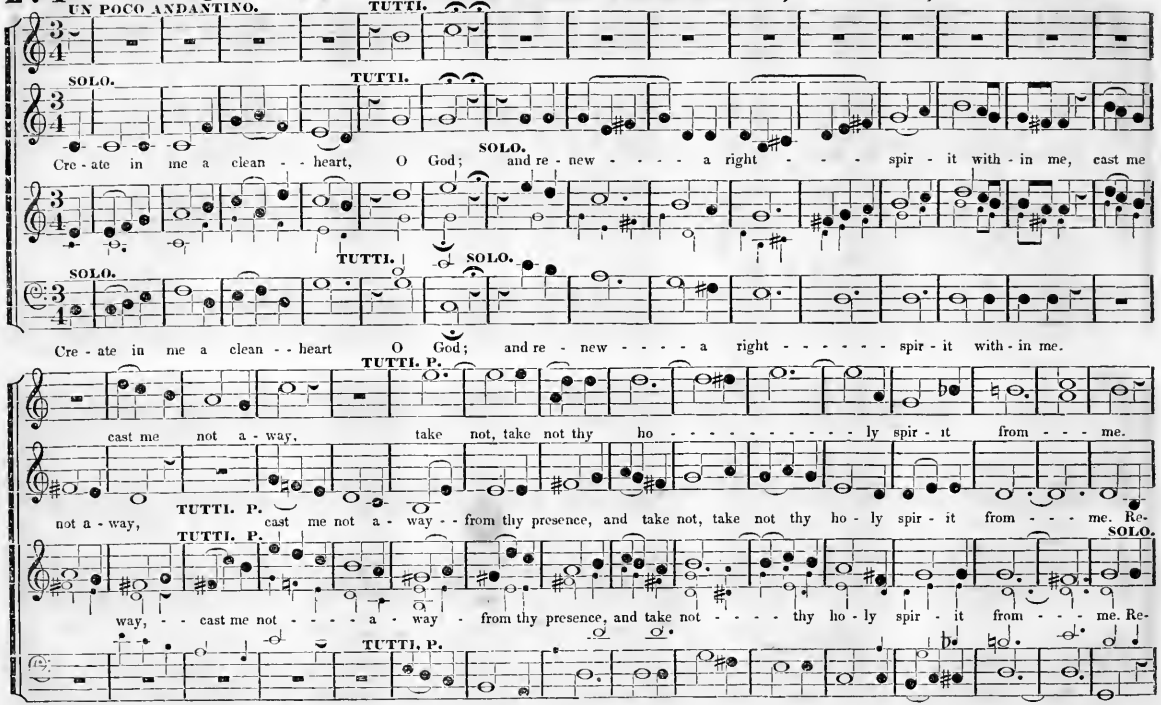
ALLEGRO MODERATO.

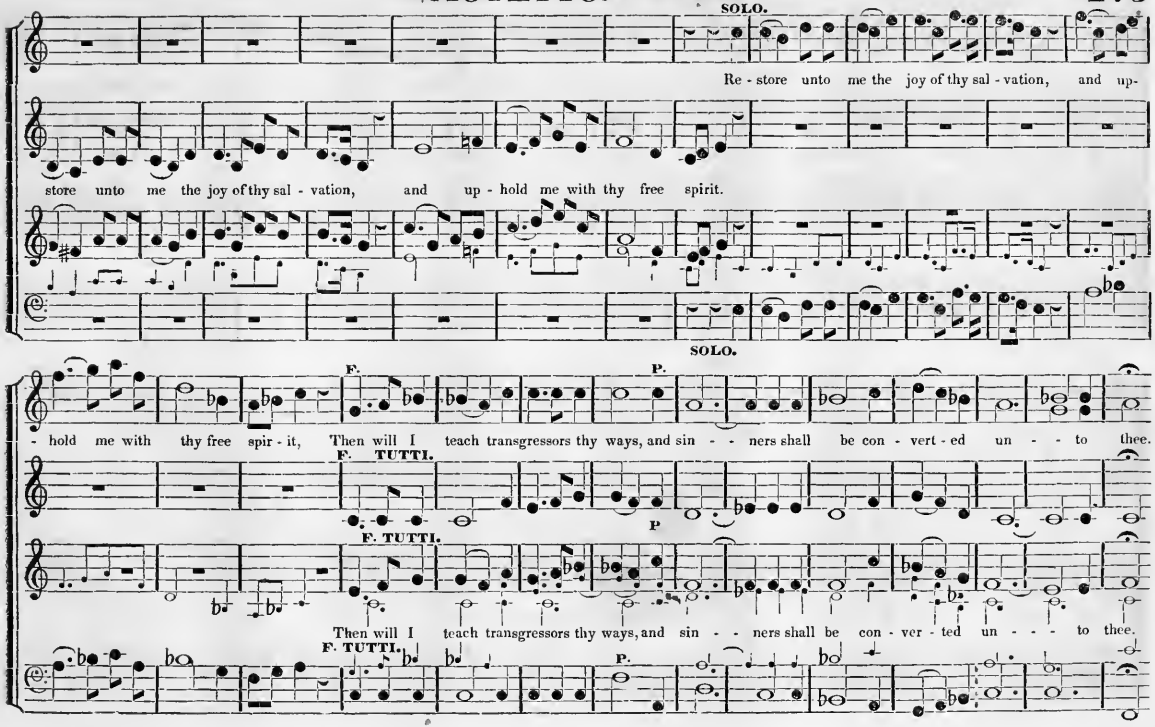
G. WEBB. 5's. & 6's.

Common Hymn.
OR ANTHEM TWO VERSES.

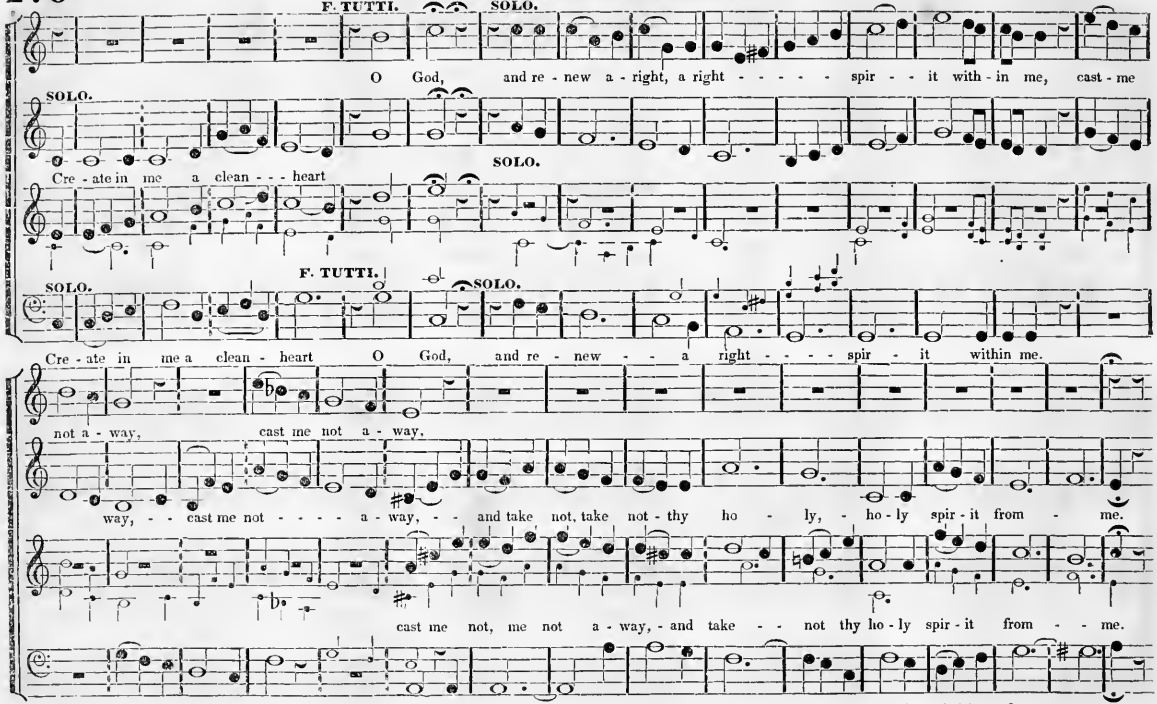


CREATE IN ME A CLEAN HEART, O GOD;




SOLO.
Re - store unto me the joy of thy sal - vation, and up-
store unto me the joy of thy sal - vation, and up - hold me with thy free spirit.
SOLO.
F.
P.
- hold me with thy free spir - it, Then will I teach transgressors thy ways, and sin - - ners shall be con - vert - ed un - - to thee.
F. TUTTI.
P
F. TUTTI.
Then will I teach transgressors thy ways, and sin - - ners shall be con - ver - ted un - - - to thee.
F. TUTTI.
P.

MOTETTO. Continued.



MOTETTO. Continued.

TUTTI. F Piu. Allegro. P.

Then will I teach transgressors thy ways, Then will I teach transgressors thy ways, and sinners shall be con - ver - - ted un - to thee.

Then will I teach transgressors thy ways, Then will I teach transgressors thy ways, and sinners shall be con - ver - ted un - to thee.

TUTTI. F. P.

UN POCO ALLEGRETTO.

REPENT YE. Anthem.

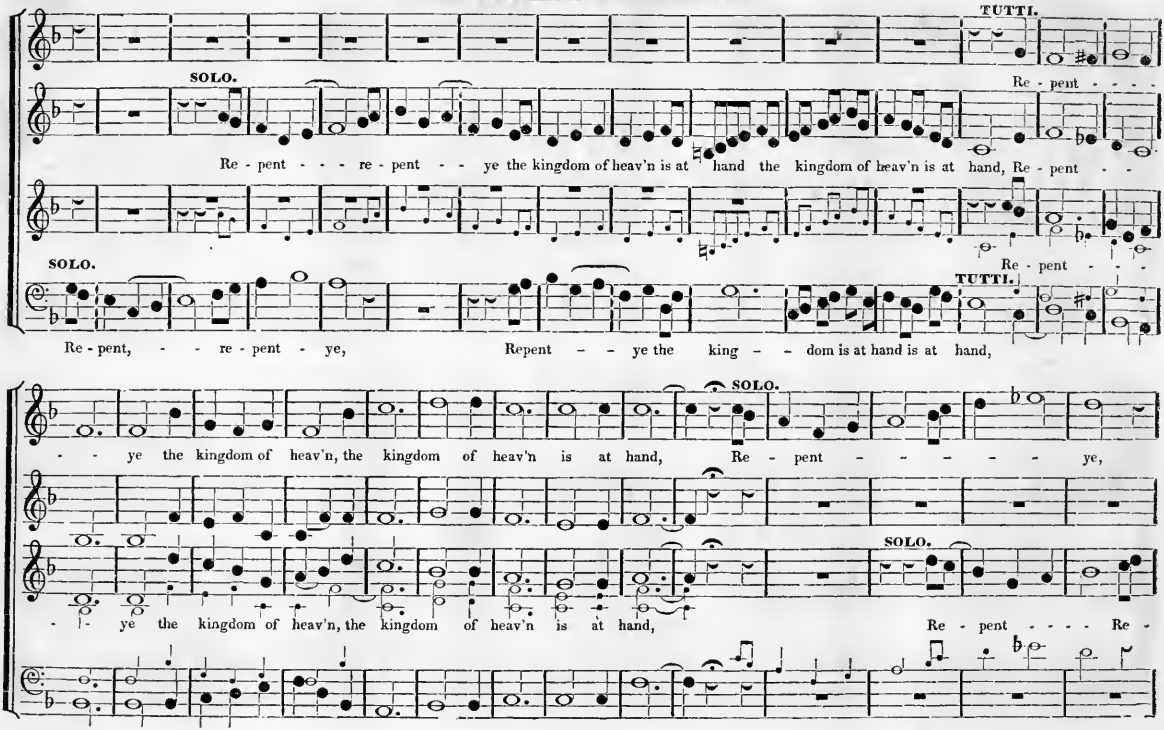
ALLEGRETTO. SOLO.

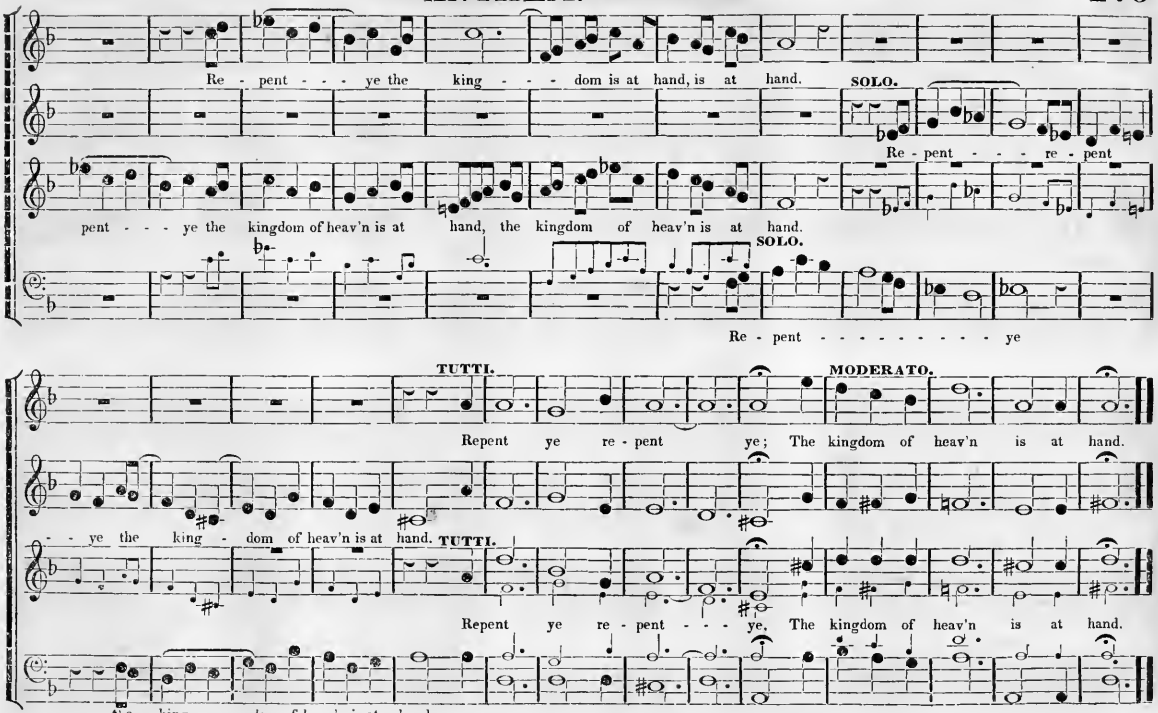
Re - pent ye, re - pent - - - - ye for the king - - - - dom of heav'n of heav'n is at hand.

ALLEGRETTO.

Re - pent ye, re - pent - - - - ye SOLO. for the king - - - dom, the king - - - - dom of heav'n, of heav'n is at hand.

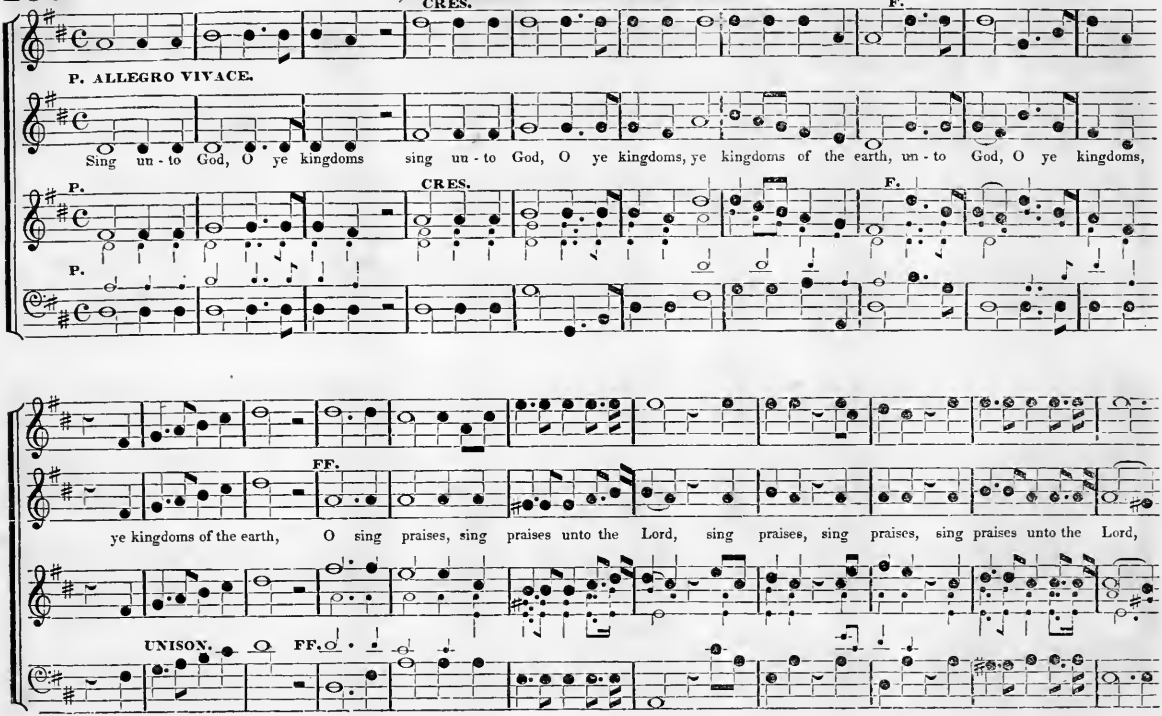
ANTHEM. Continued.

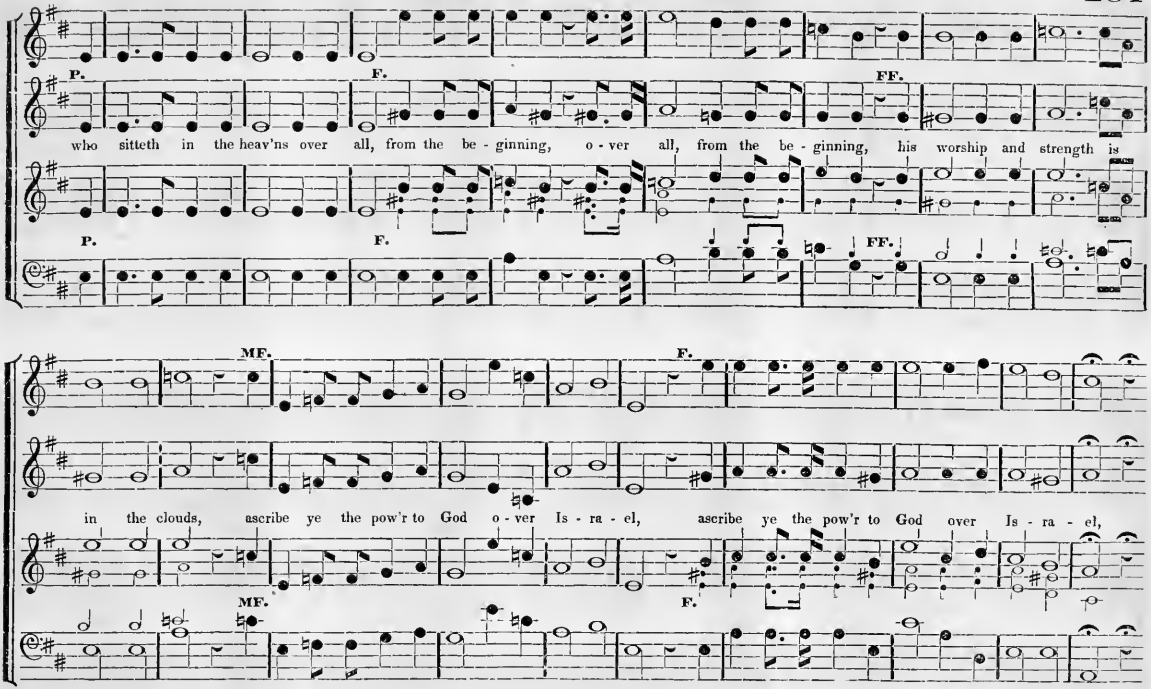


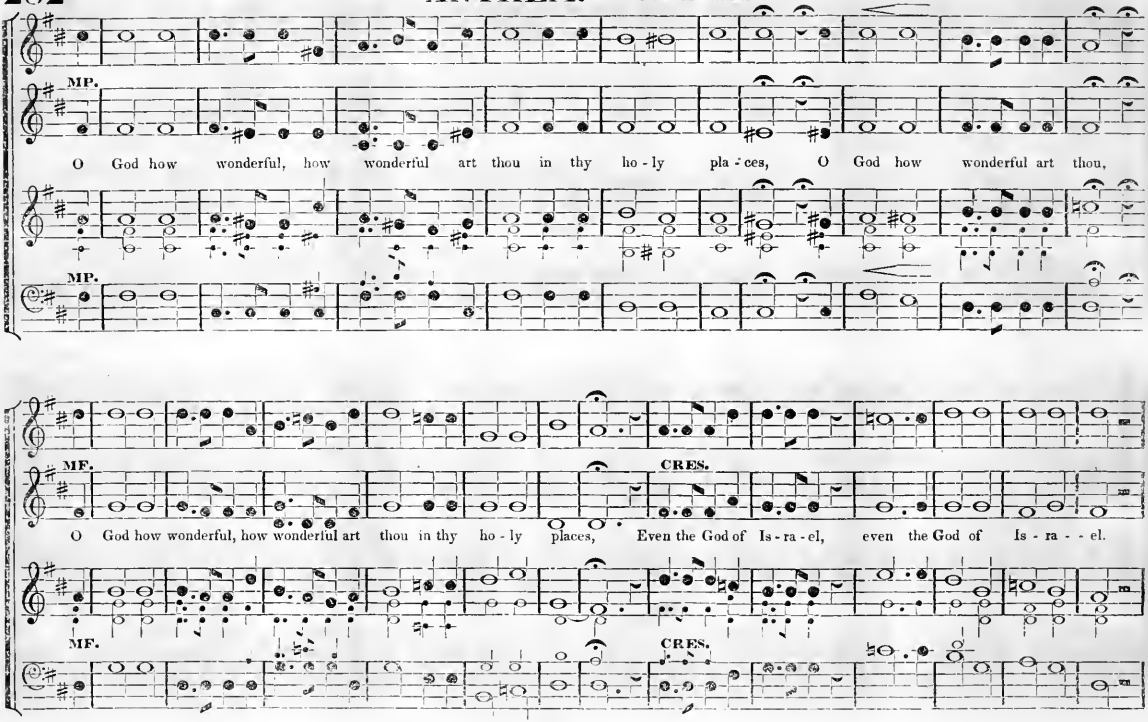

Re - pent - - - ye the king - - - dom is at hand, is at hand.
SOLO.
Re - pent - - - re - pent
pent - - - ye the kingdom of heav'n is at hand, the kingdom of heav'n is at hand.
SOLO.
Re - pent - - - - - - - - - ye
TUTTI.
MODERATO.
Repent ye re - pent ye; The kingdom of heav'n is at hand.
- - ye the king - dom of heav'n is at hand.
TUTTI.
Repent ye re - pent - - - ye, The kingdom of heav'n is at hand.
the king - - dom of heav'n is at hand.

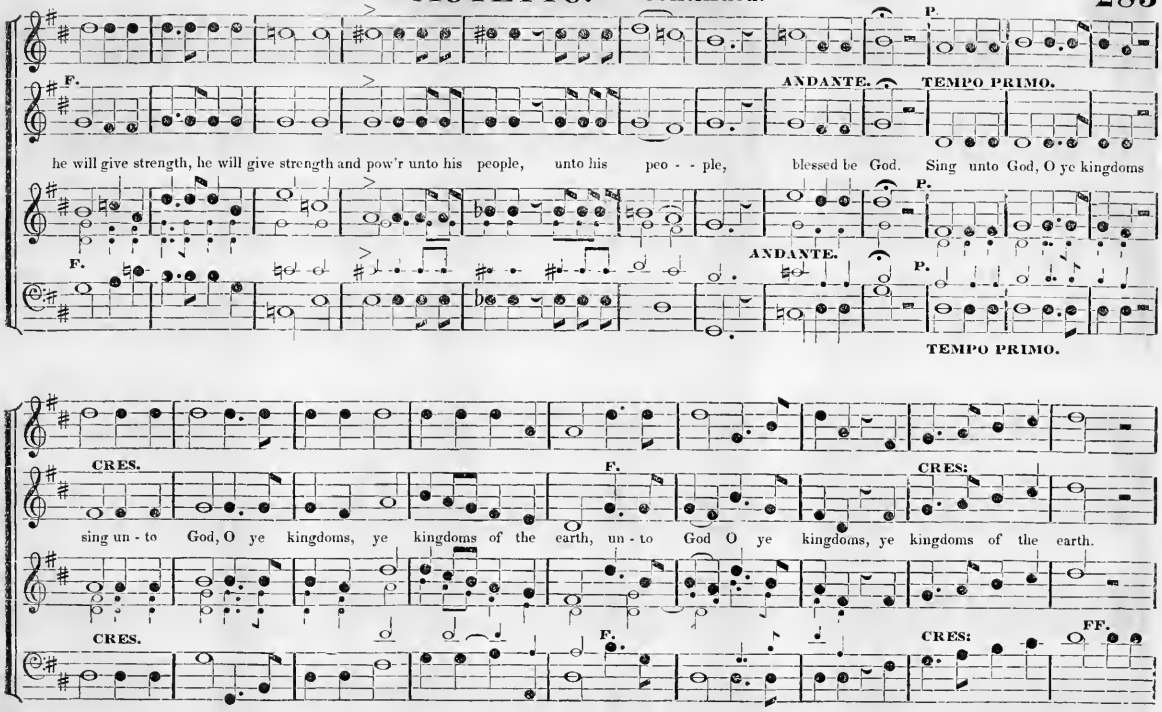
SING UNTO GOD, O YE KINGDOMS. (Motetto.)

PSALM 68. V. 32, 33, 34, 35.

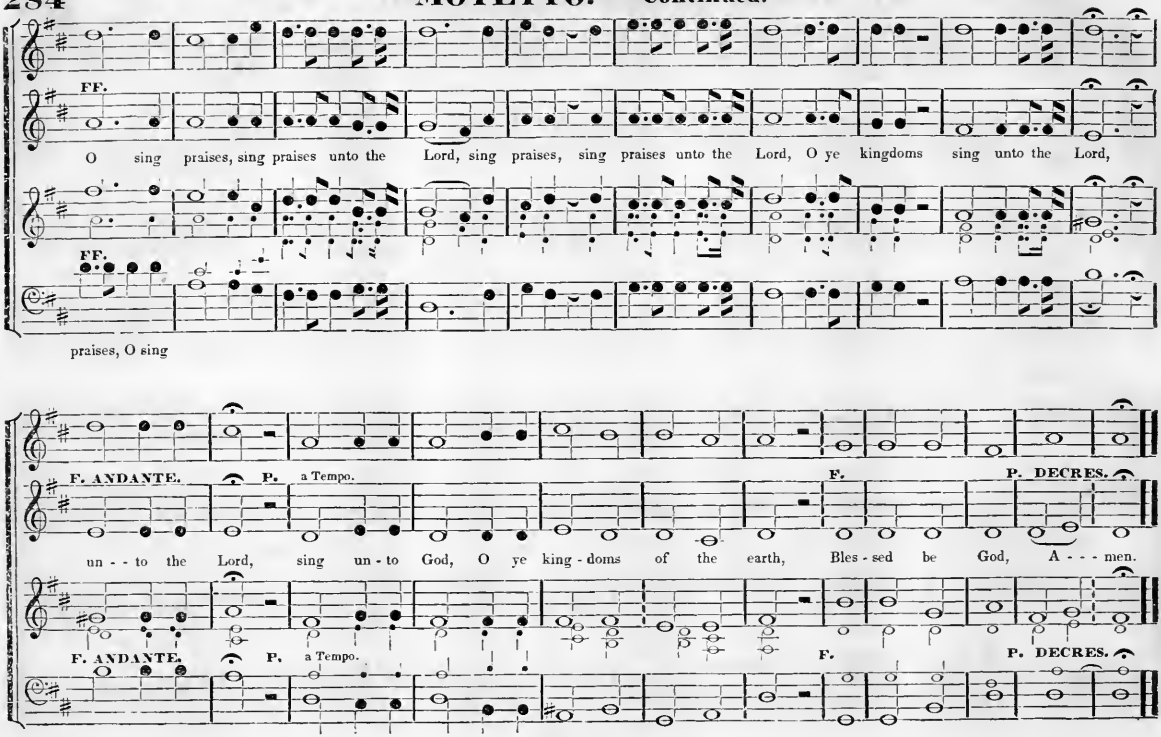



P.
F.
FF.
who sitteth in the heav'ns over all, from the be - ginning, o - ver all, from the be - ginning, his worship and strength is
P.
F.
FF.
MF.
F.
in the clouds, ascribe ye the pow'r to God o - ver Is - ra - el, ascribe ye the pow'r to God over Is - ra - el,
MF.
F.


MP.
O God how wonderful, how wonderful art thou in thy ho - ly pla - ces, O God how wonderful art thou,
MP.
MF.
CRES.
O God how wonderful, how wonderful art thou in thy ho - ly places, Even the God of Is - ra - el, even the God of Is - ra - - el.
MF.
CRES.


P.
F.
ANDANTE.
TEMPO PRIMO.
he will give strength, he will give strength and pow'r unto his people, unto his peo - - ple, blessed be God. Sing unto God, O ye kingdoms
P.
F.
ANDANTE.
P.
TEMPO PRIMO.
CRES.
F.
CRES:
sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God O ye kingdoms, ye kingdoms of the earth.
CRES.
F.
CRES:
FF.

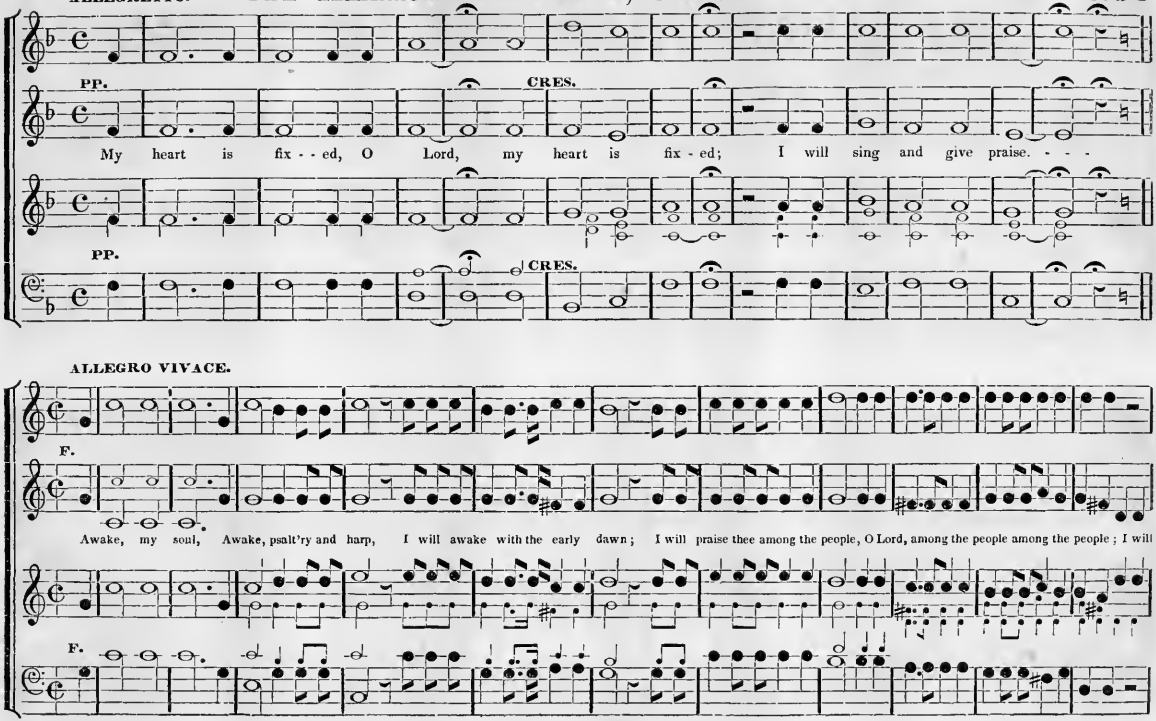
MOTETTO. Continued.



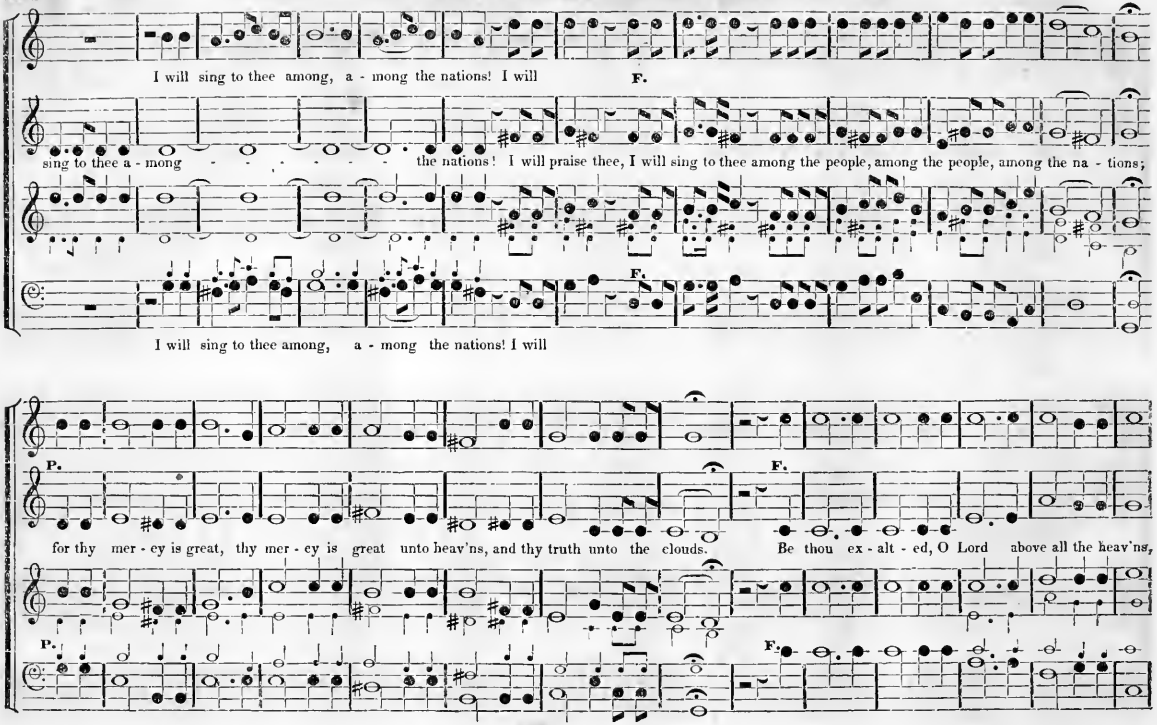
ALLEGRETTO.

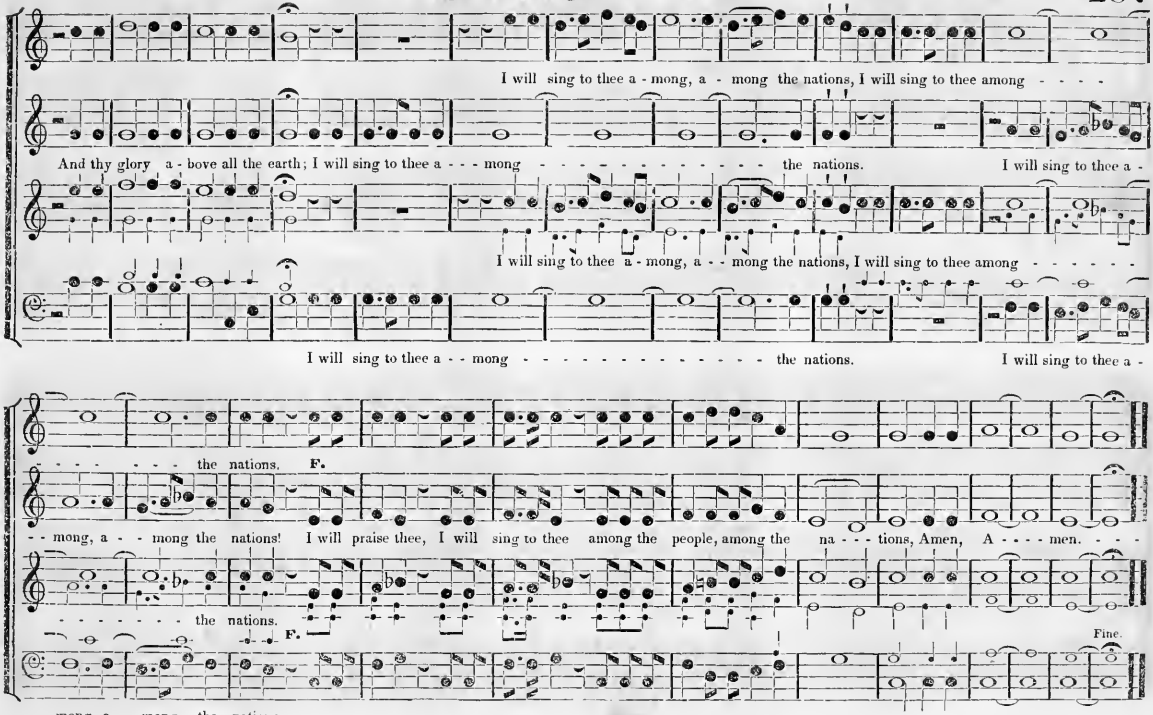
MY HEART IS FIXED, O LORD.

Motetto.



MOTETTO. Continued.

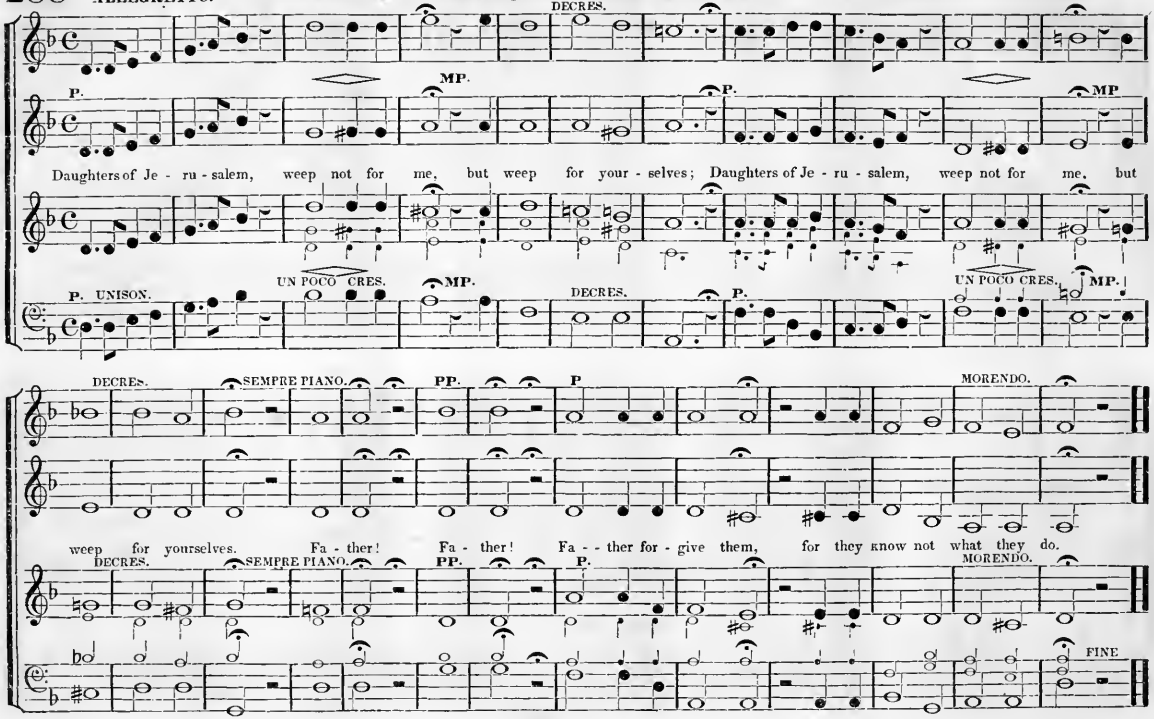


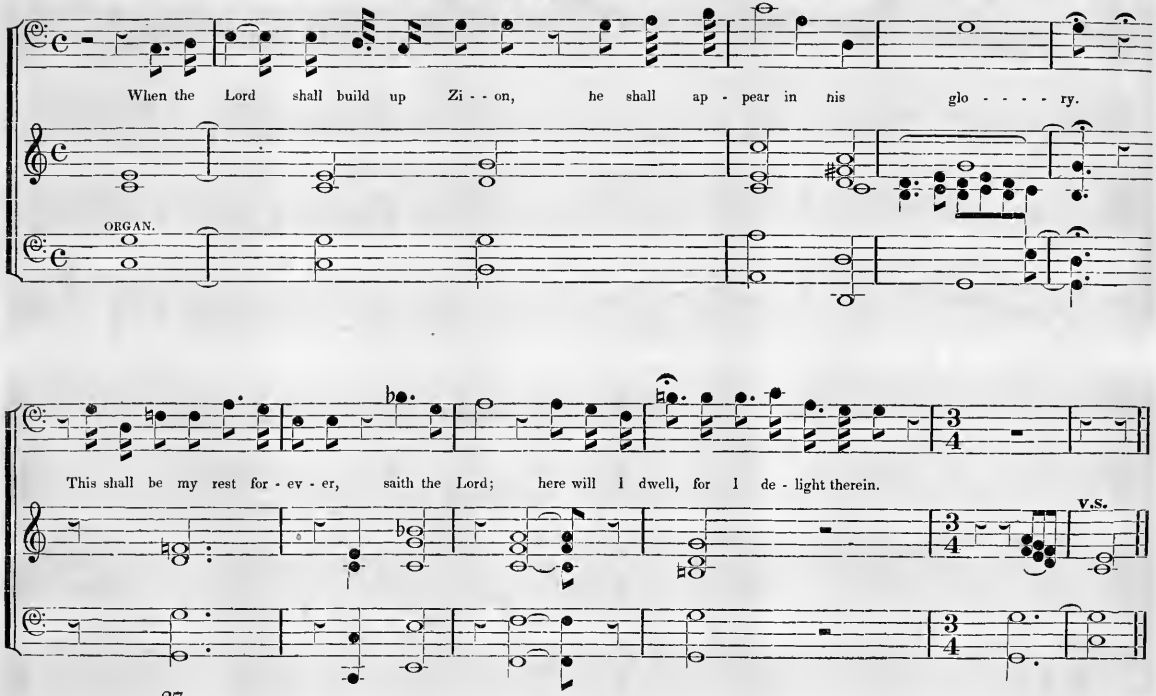

I will sing to thee a - mong, a - mong the nations, I will sing to thee among - - - -
And thy glory a - bove all the earth; I will sing to thee a - - - mong - - - - - - - - - - - - - the nations. I will sing to thee a -
I will sing to thee a - mong, a - - mong the nations, I will sing to thee among - - - - - -
I will sing to thee a - - mong - - - - - - - - - - - - - - the nations. I will sing to thee a -
- - - - - - - the nations. F.
- - mong, a - - mong the nations! I will praise thee, I will sing to thee among the people, among the na - - - tions, Amen, A - - - - men. - - -
- - - - - - - the nations. F.
Fine.
- mong, a - - mong the nations.

ALLEGRETTO.

DAUGHTERS OF JERUSALEM.

Sentence.

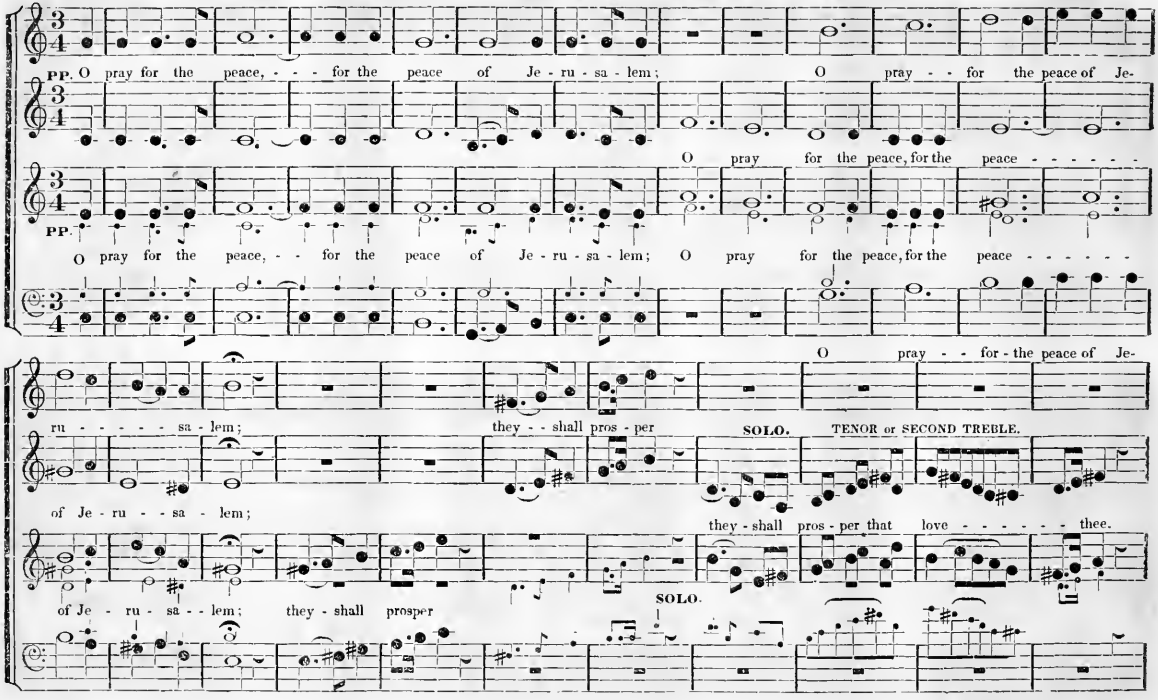


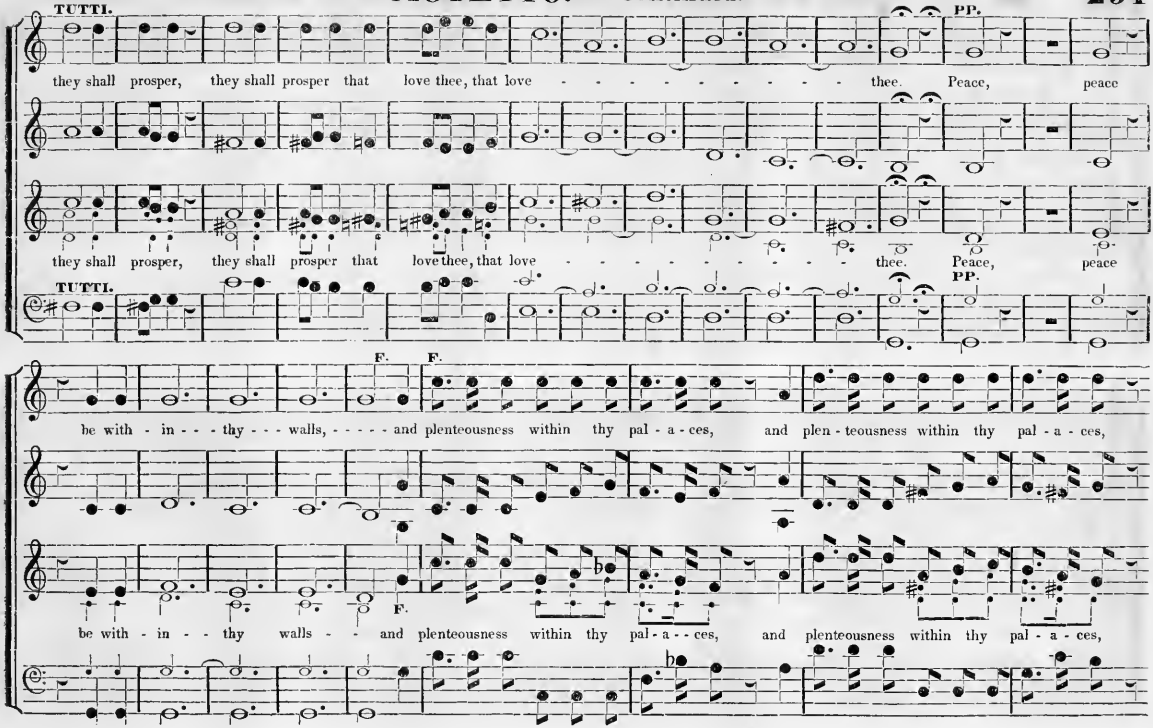

When the Lord shall build up Zi - - on, he shall ap - pear in his glo - - - - ry.
ORGAN.
This shall be my rest for - ev - er, saith the Lord; here will I dwell, for I de - light therein.
v.s.

CHORUS. ALLEGRO.

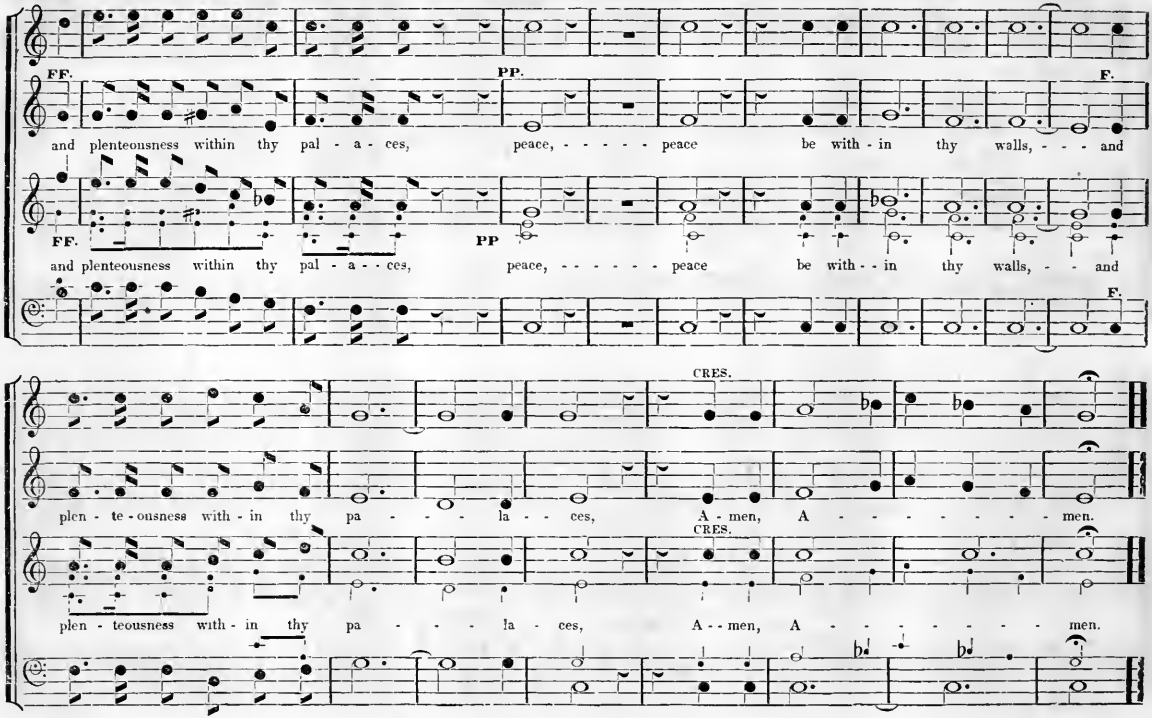
O PRAY FOR THE PEACE OF JERUSALEM.

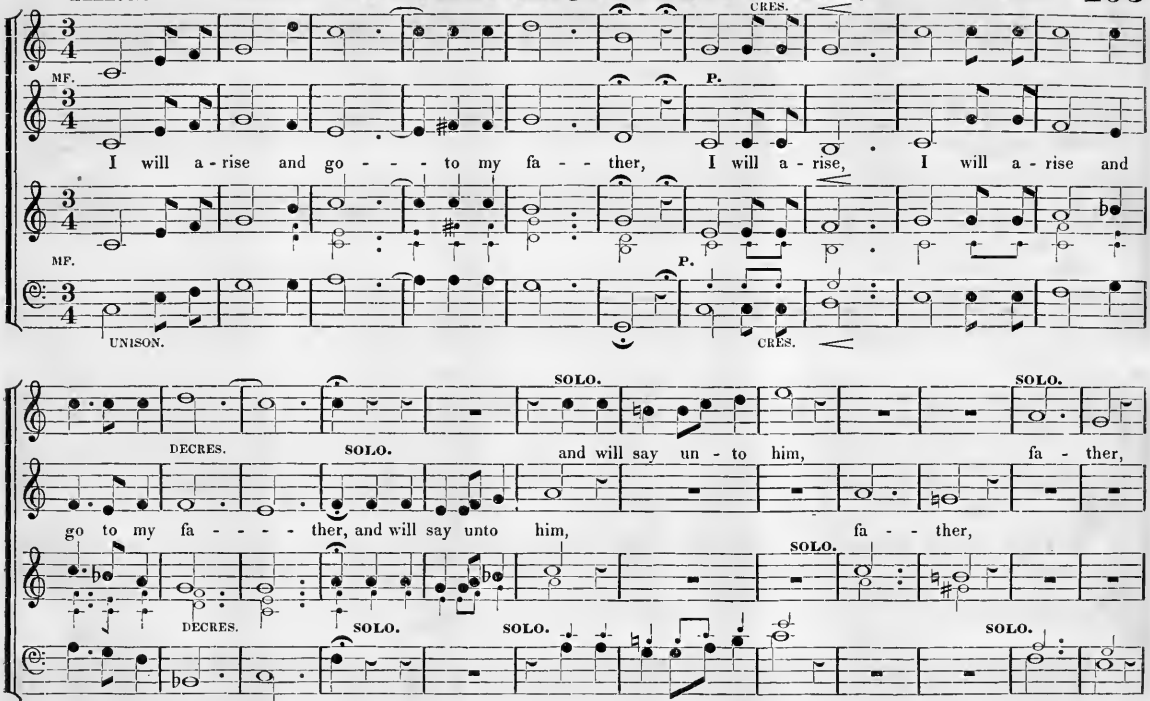
Motetto.



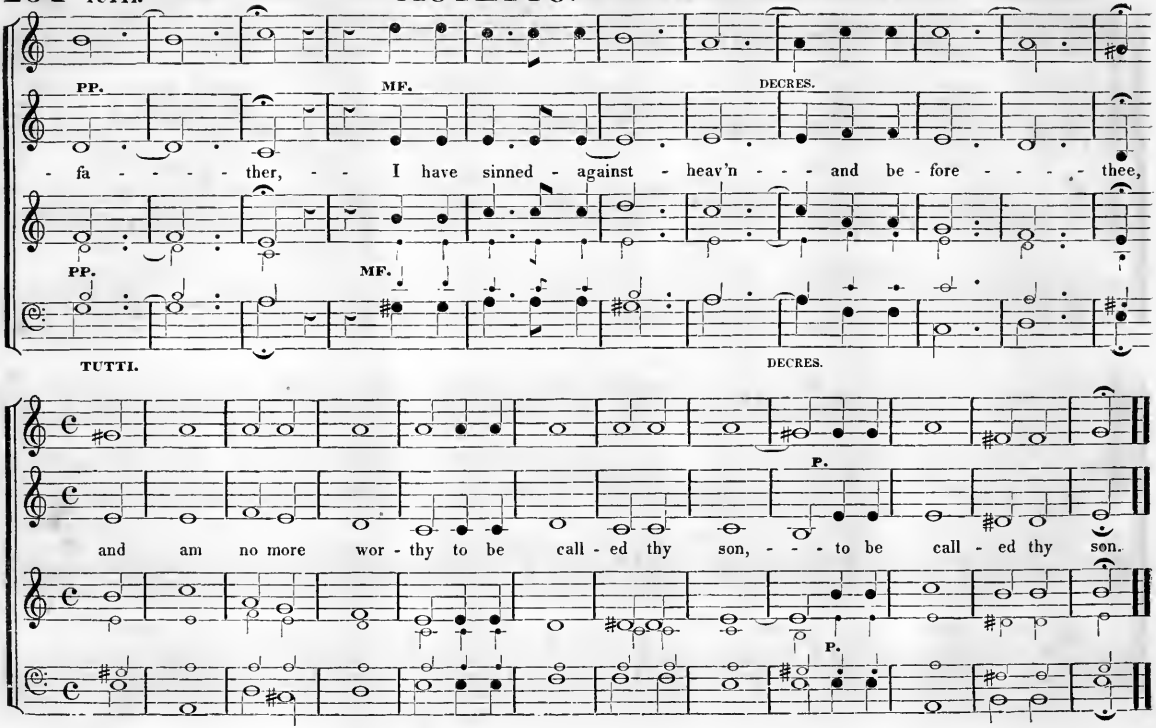

TUTTI.
PP.
they shall prosper, they shall prosper that love thee, that love - - - - - - - - - - - thee. Peace, peace
they shall prosper, they shall prosper that love thee, that love - - - - - - - - - - - thee. Peace, peace
TUTTI.
PP.
F.
F.
be with - in - - - thy - - - walls, - - - - - and plenteousness within thy pal - a - ces, and plen - teousness within thy pal - a - ces,
F.
be with - in - - thy walls - - and plenteousness within thy pal - a - - ces, and plenteousness within thy pal - a - ces,

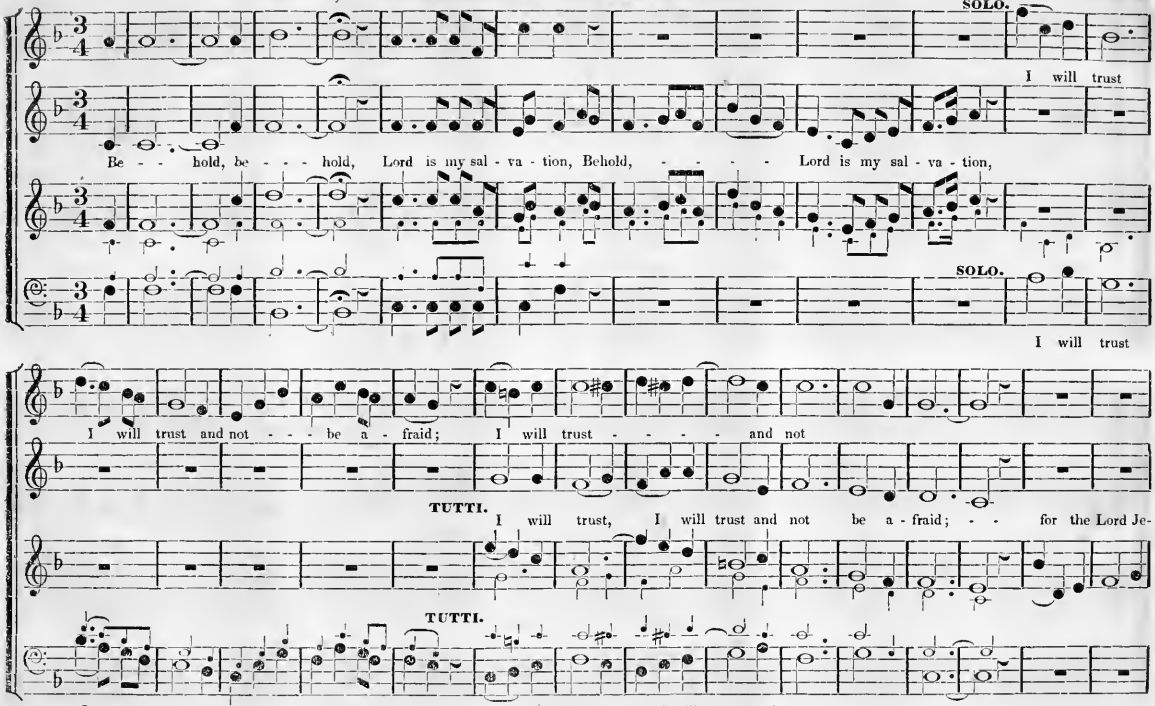
MOTETTO. Continued.



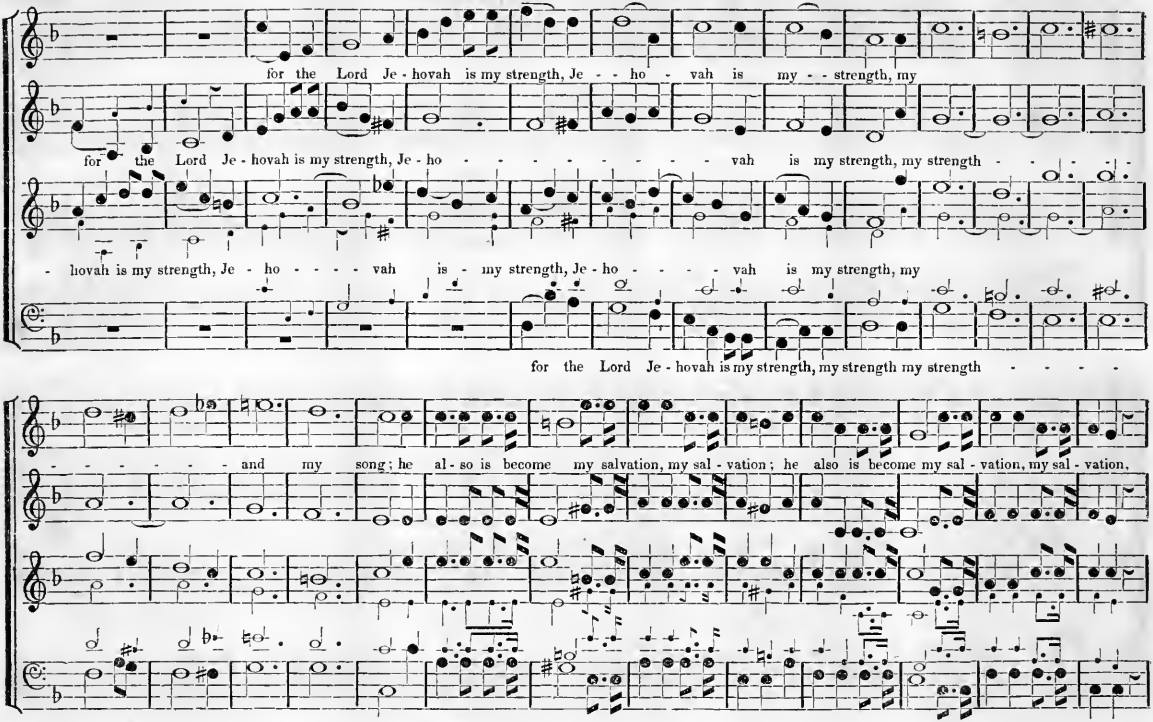

CRES.
MF.
P.
I will a - rise and go - - - to my fa - - ther, I will a - rise, I will a - rise and
MF.
P.
UNISON.
CRES.
SOLO.
SOLO.
DECRES.
SOLO.
and will say un - to him, fa - ther,
go to my fa - - - - ther, and will say unto him, fa - - ther,
SOLO.
DECRES.
SOLO.
SOLO.
SOLO.
go to my fa - - - - ther, and will say un - to him, and will say un - - to him, fa - ther,

MOTETTO. Continued.

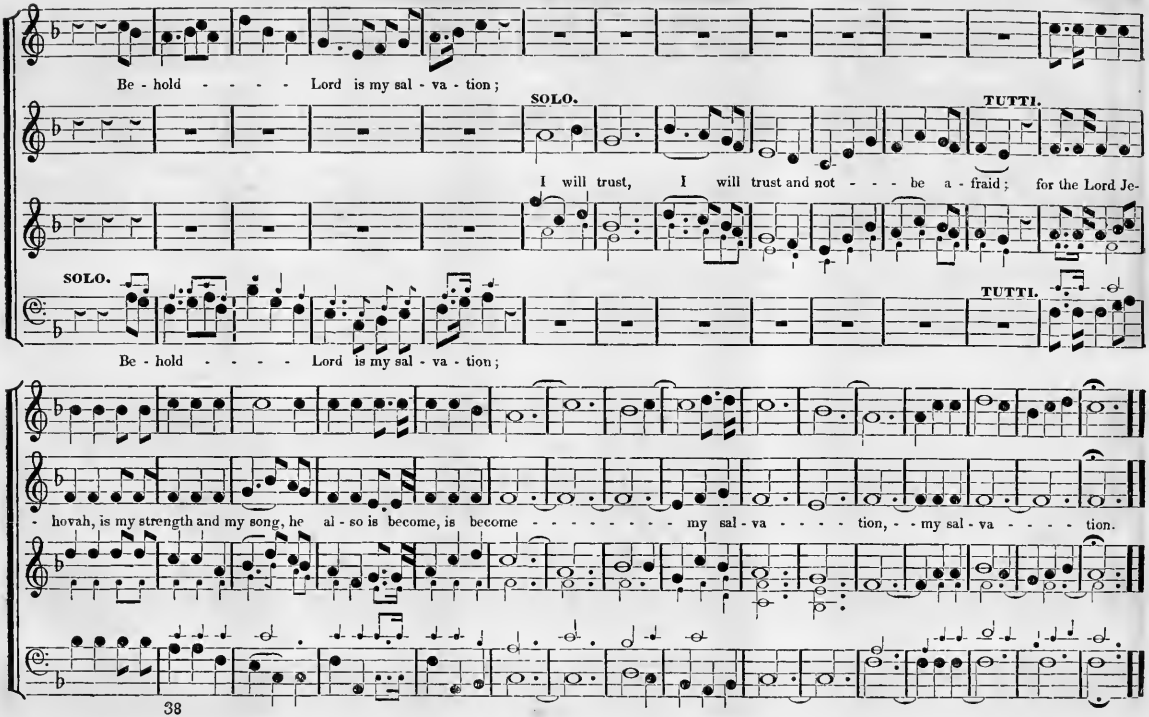



SOLO.
I will trust
Be - - - hold, be - - - - hold, Lord is my sal - va - tion, Behold, - - - - - Lord is my sal - va - tion,
SOLO.
I will trust
I will trust and not - - - be a - fraid; I will trust - - - - - and not
TUTTI.
I will trust, I will trust and not be a - fraid; - - - for the Lord Je-
TUTTI.
I - will trust and not - - - be a - fraid; I will trust, - - I will trust and

SENTENCE. Continued.



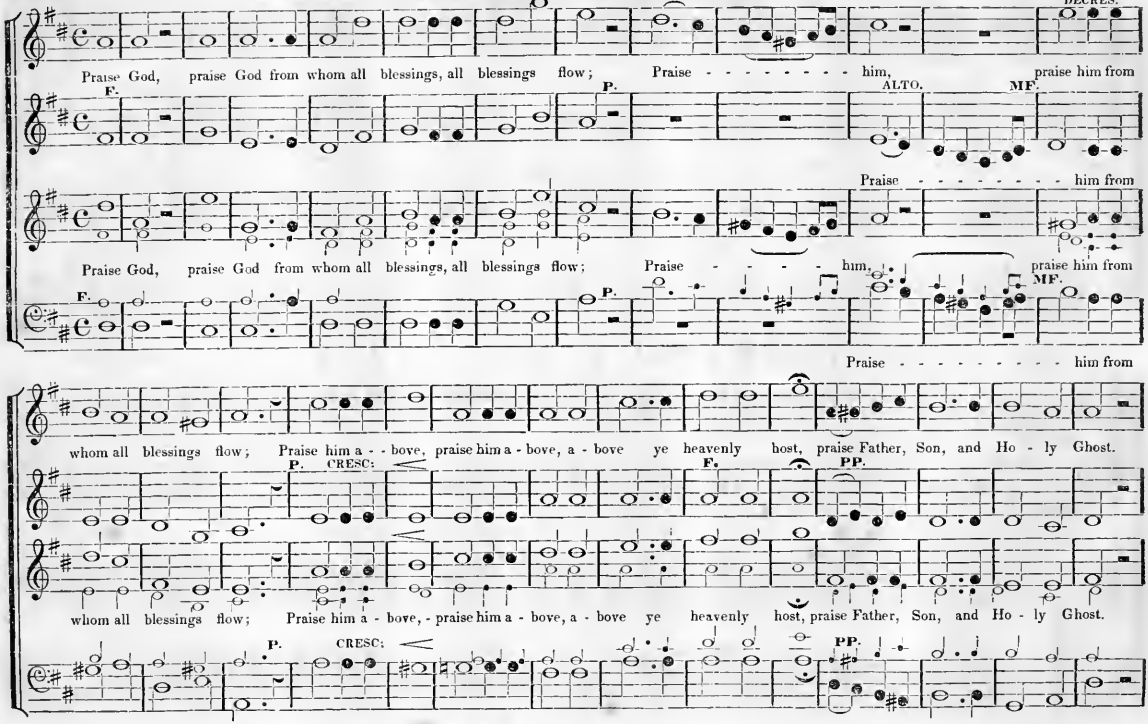
SOLO. **SENTENCE.** **Continued.**

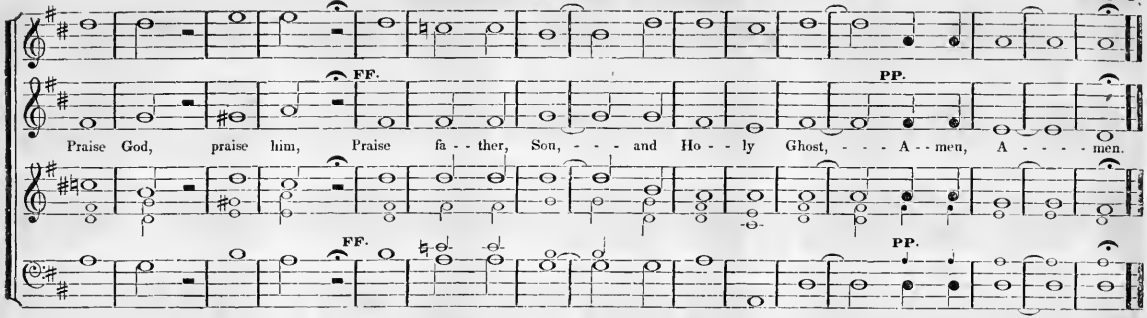


ALLEGRO ASSAI.

PRAISE GOD FROM WHOM.

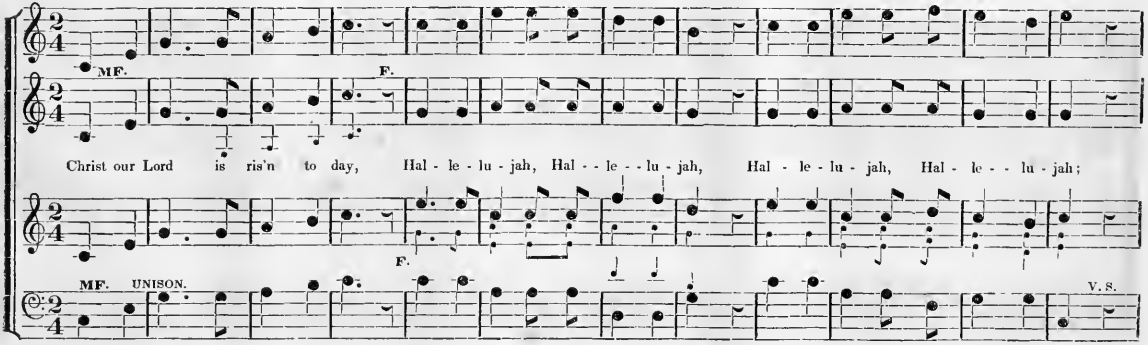
Anthem.



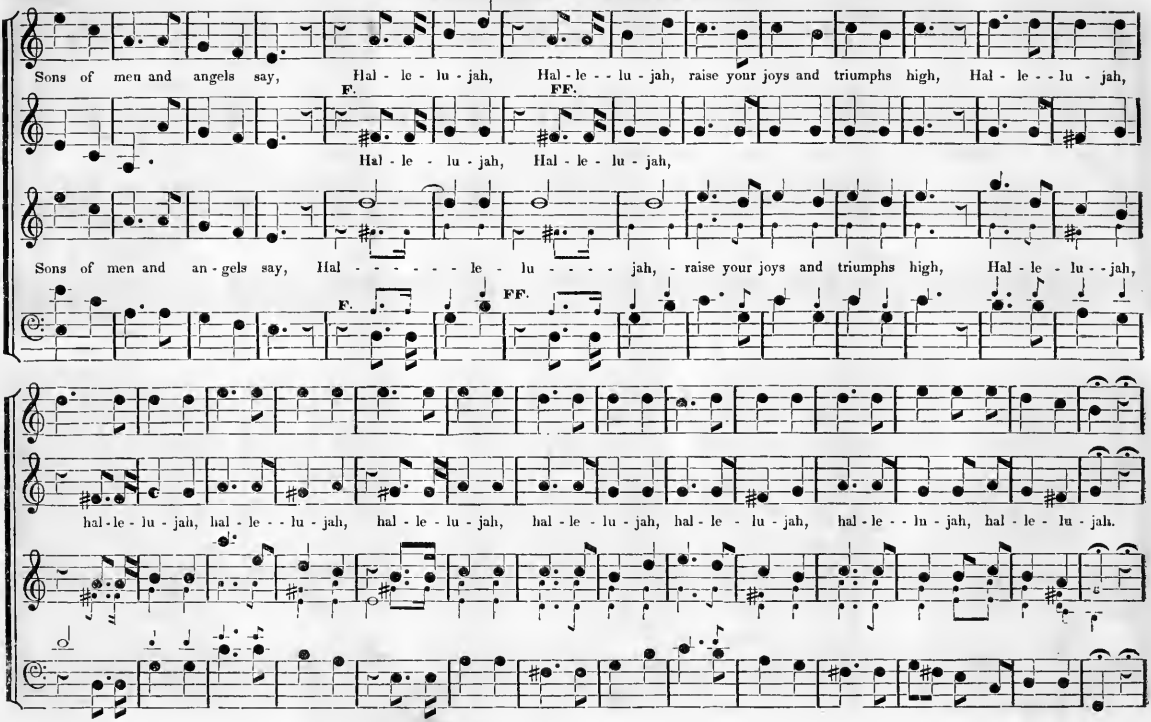


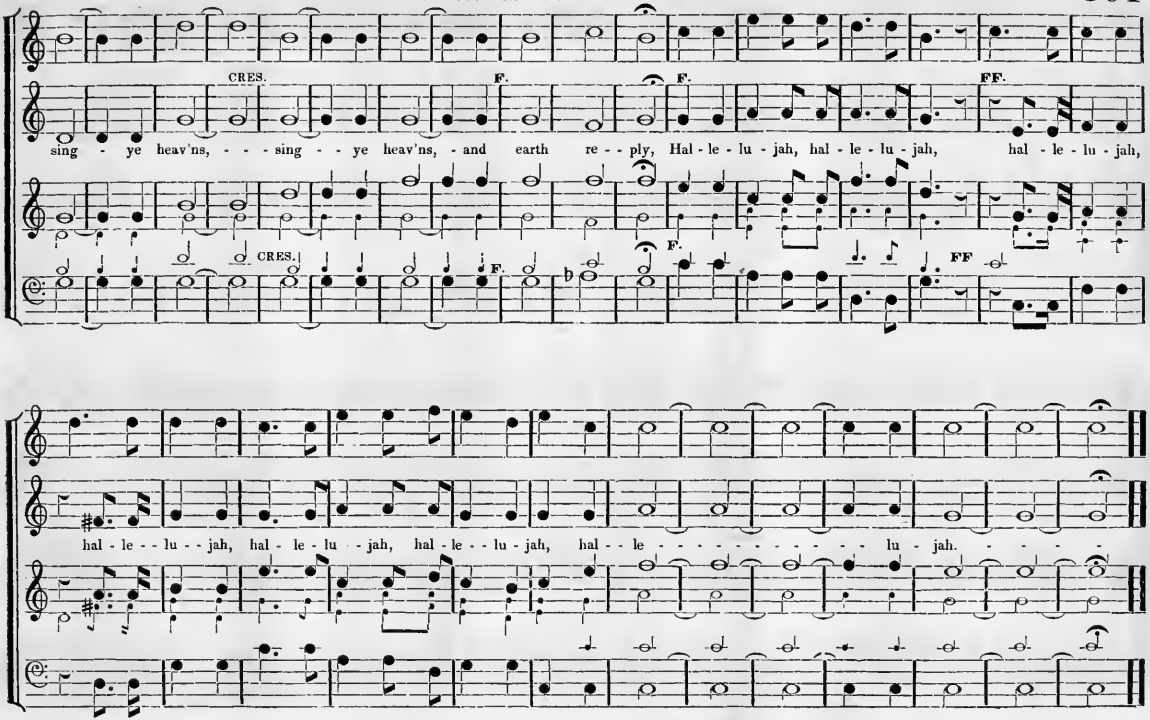
ALLEGRETTO.

CHRIST OUR LORD IS RIS'N TO DAY. Easter Anthem.



ANTHEM. Continued.

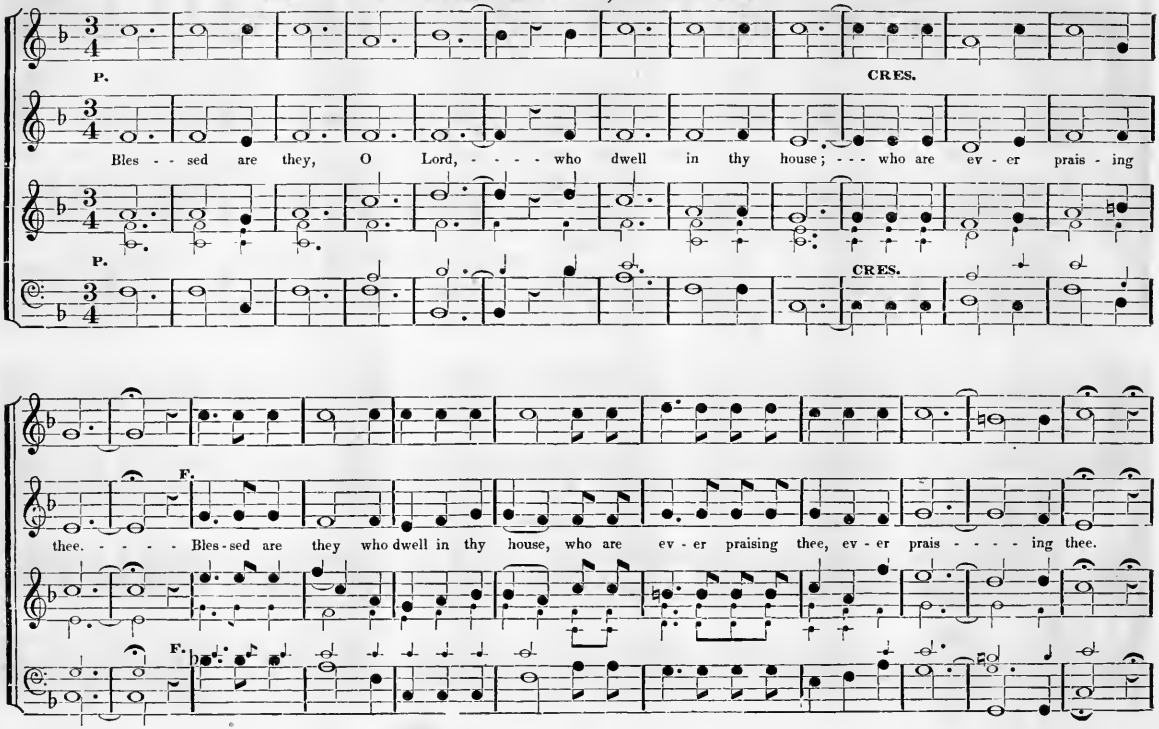


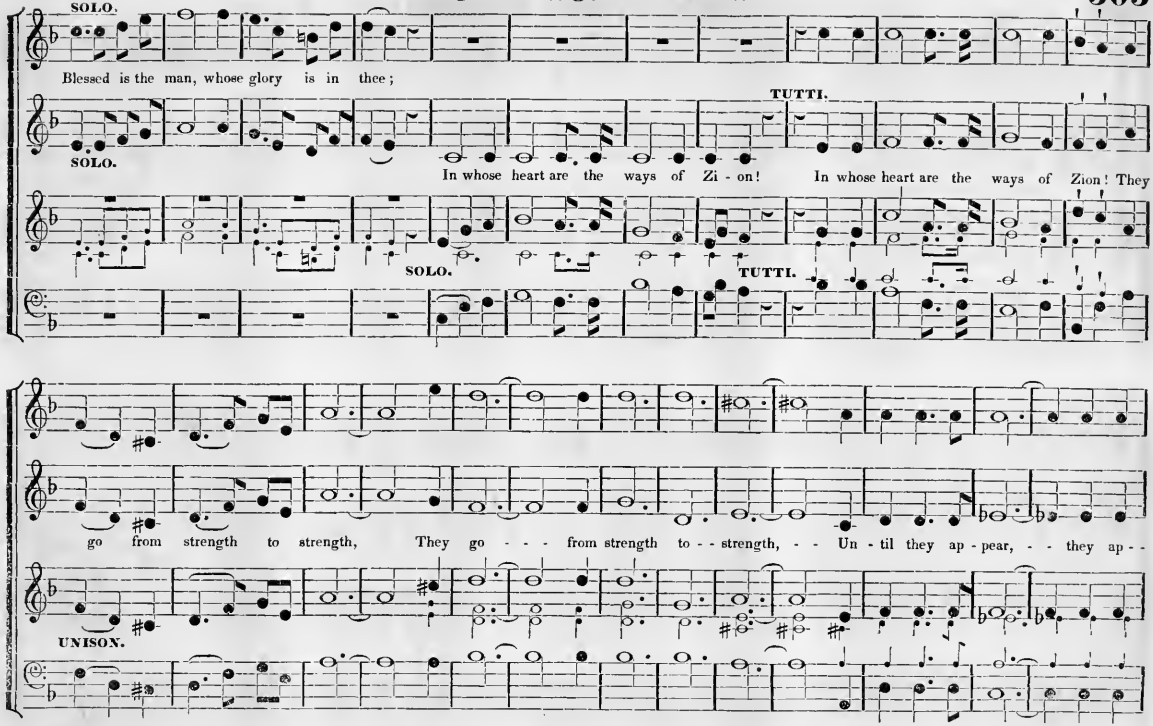

CRES.
F.
F.
FF.
sing - ye heav'ns, - - - sing - - ye heav'ns, - and earth re - - ply, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
CRES.
F.
F.
FF
hal - le - - lu - - jah, hal - le - lu - jah, hal - le - - lu - jah, hal - - le - - - - - - - - - - - - lu - jah.

ALLEGRO.

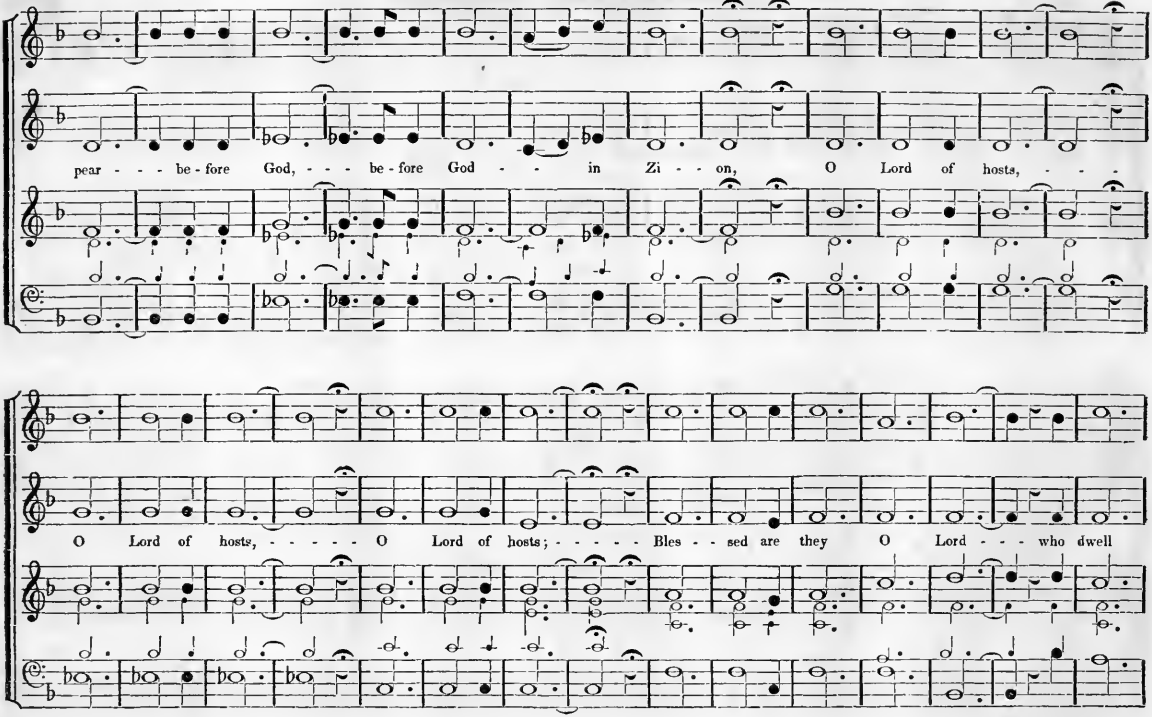
BLESSED ARE THEY, O LORD.

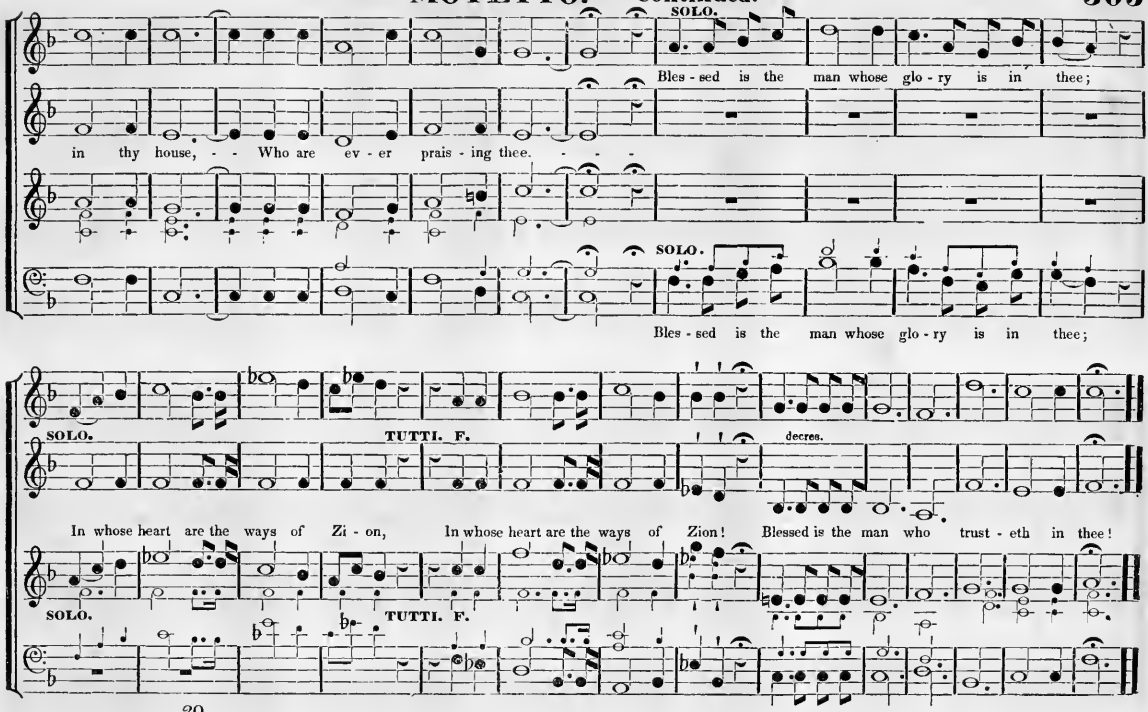
Motetto.




SOLO.
Blessed is the man, whose glory is in thee;
SOLO.
TUTTI.
In whose heart are the ways of Zi - on! In whose heart are the ways of Zion! They
SOLO.
TUTTI.
go from strength to strength, They go - - - from strength to - - strength, - - Un - til they ap - pear, - - they ap - -
UNISON.

MOTETTO. Continued.

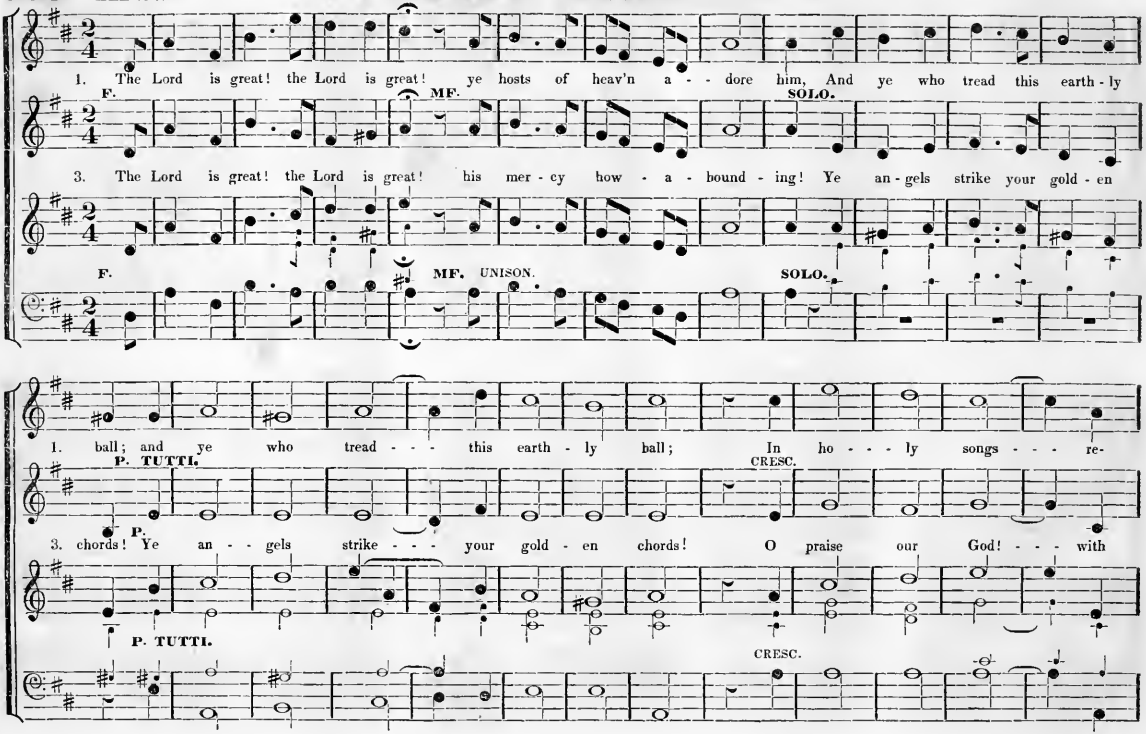


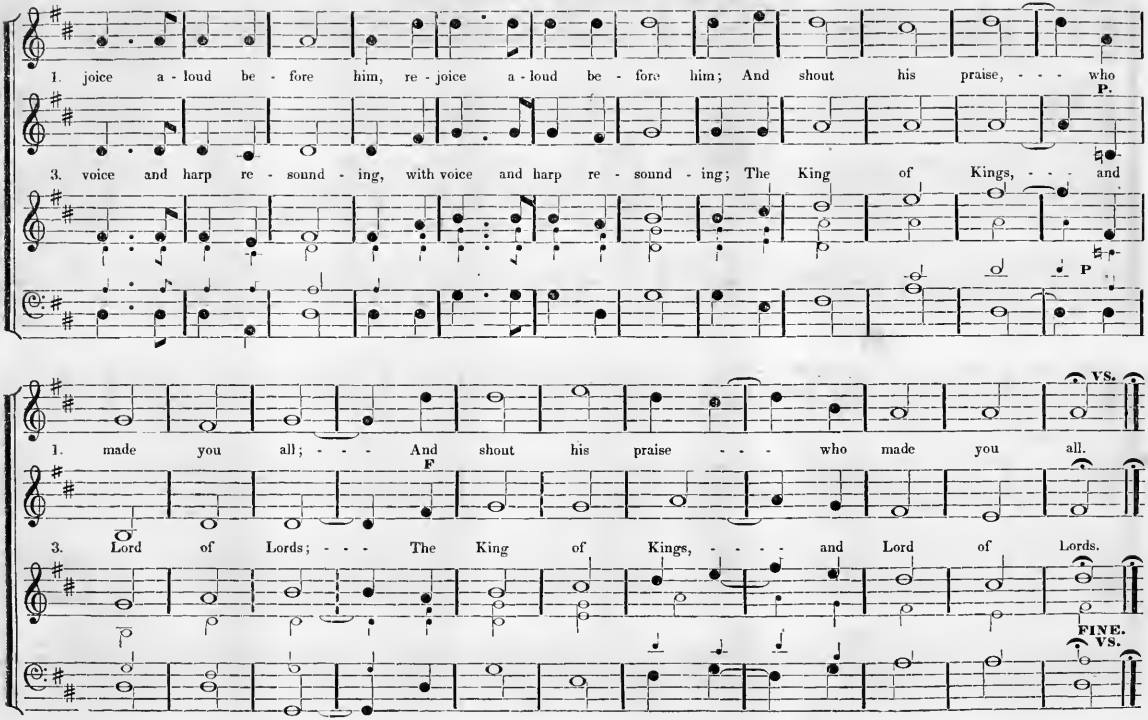

SOLO.
Bles - sed is the man whose glo - ry is in thee;
in thy house, - - Who are ev - er prais - ing thee. - - -
SOLO.
Bles - sed is the man whose glo - ry is in thee;
SOLO.
TUTTI. F.
decres.
In whose heart are the ways of Zi - on, In whose heart are the ways of Zion! Blessed is the man who trust - eth in thee!
SOLO.
TUTTI. F.

ALLEGRETTO.

THE LORD IS GREAT.

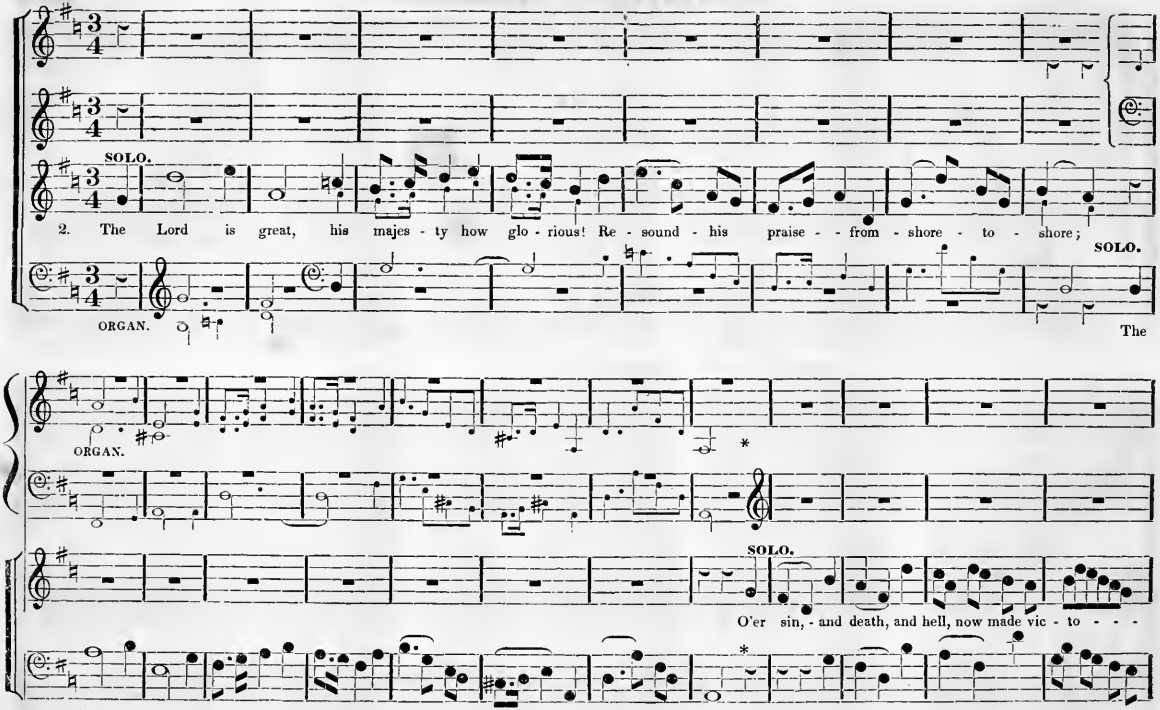
Anthem.

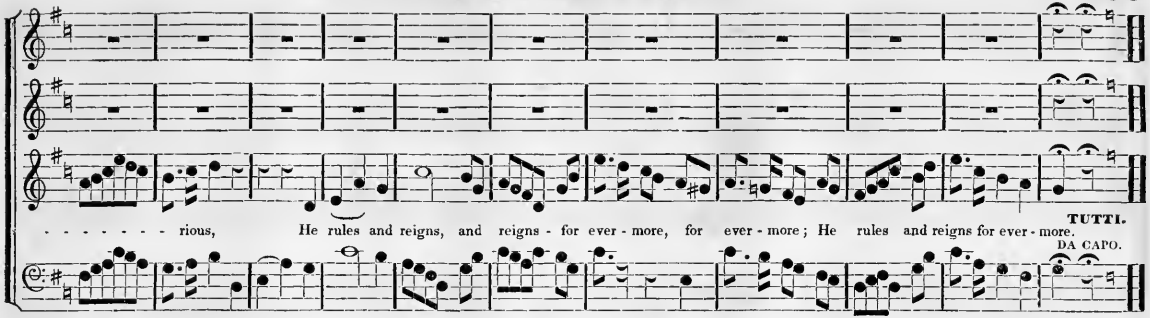



1. joice a - loud be - fore him, re - joice a - loud be - fore him; And shout his praise, - - - who
P.
3. voice and harp re - sound - ing, with voice and harp re - sound - ing; The King of Kings, - - - and
P
VS.
1. made you all; - - - And shout his praise - - - who made you all.
F
3. Lord of Lords; - - - The King of Kings, - - - - and Lord of Lords.
FINE.
VS.

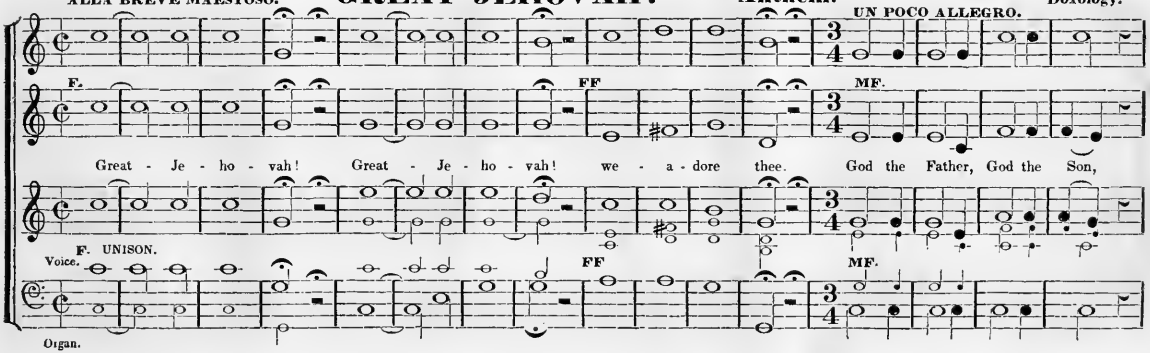
ALLEGRO.

ANTHEM. Continued.

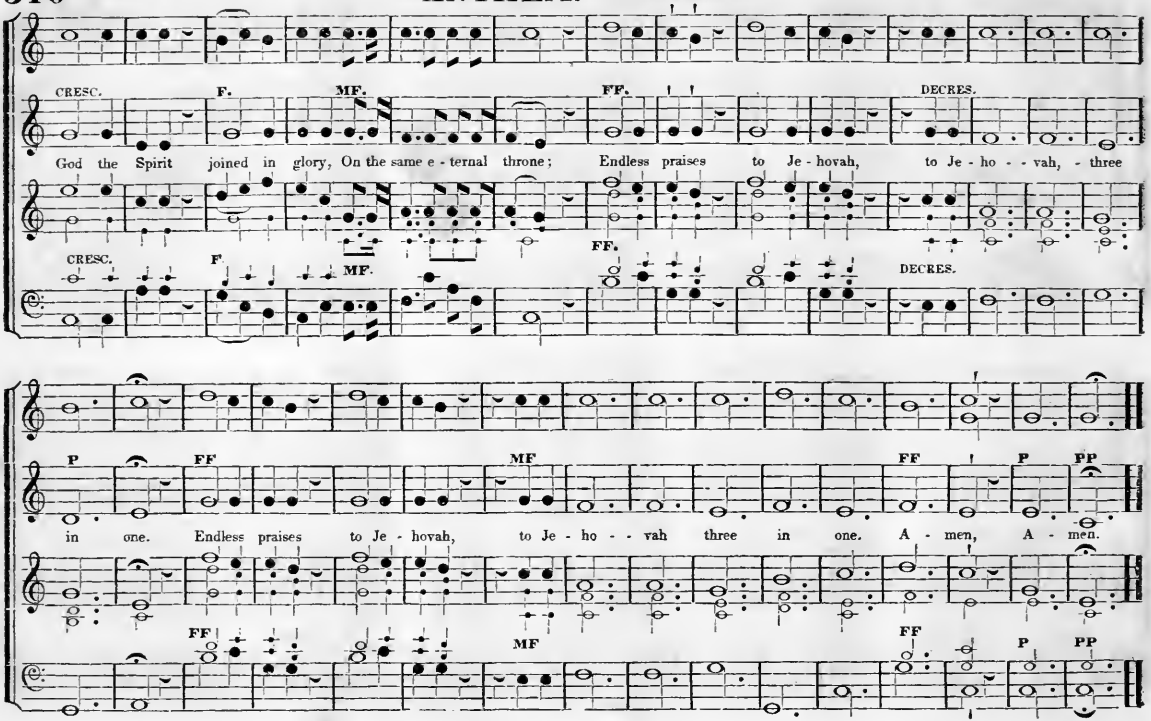




GREAT JEHOVAH!

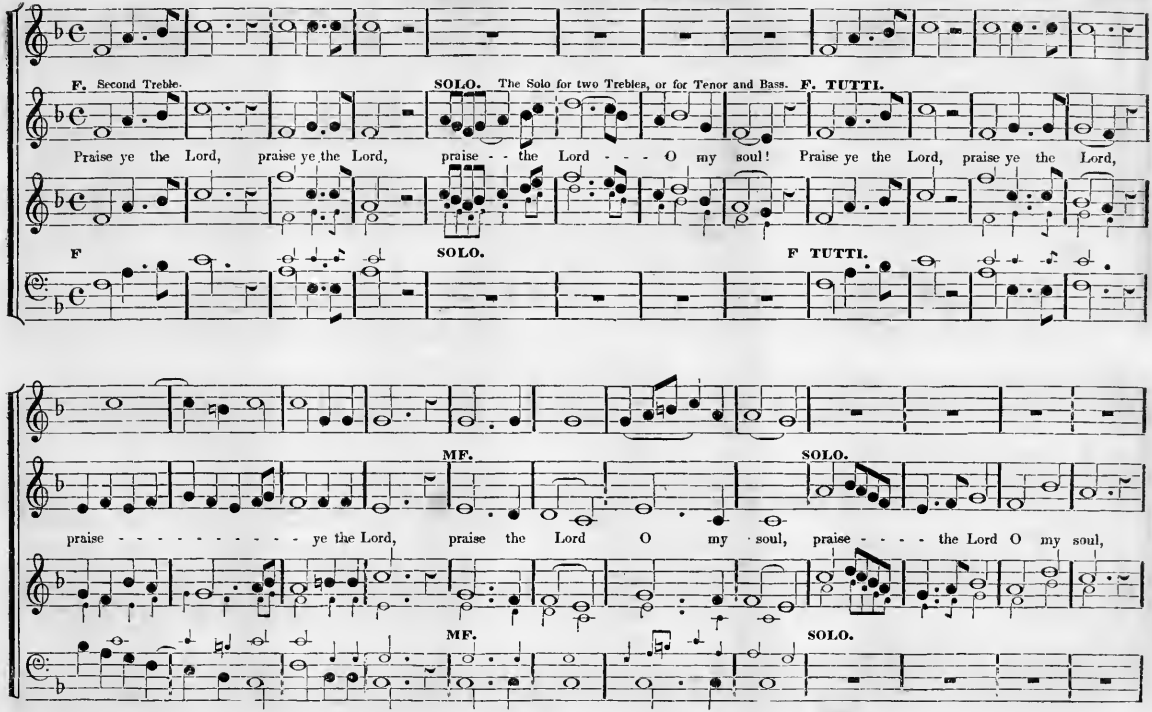


ANTHEM. Continued.

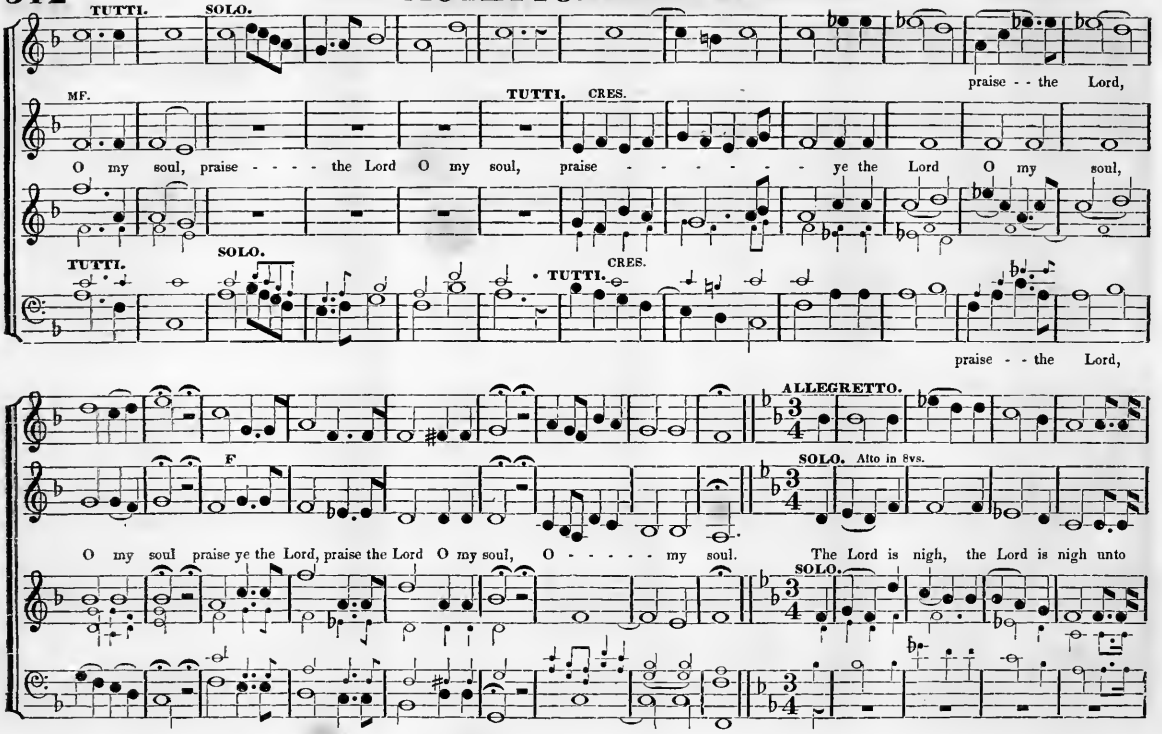


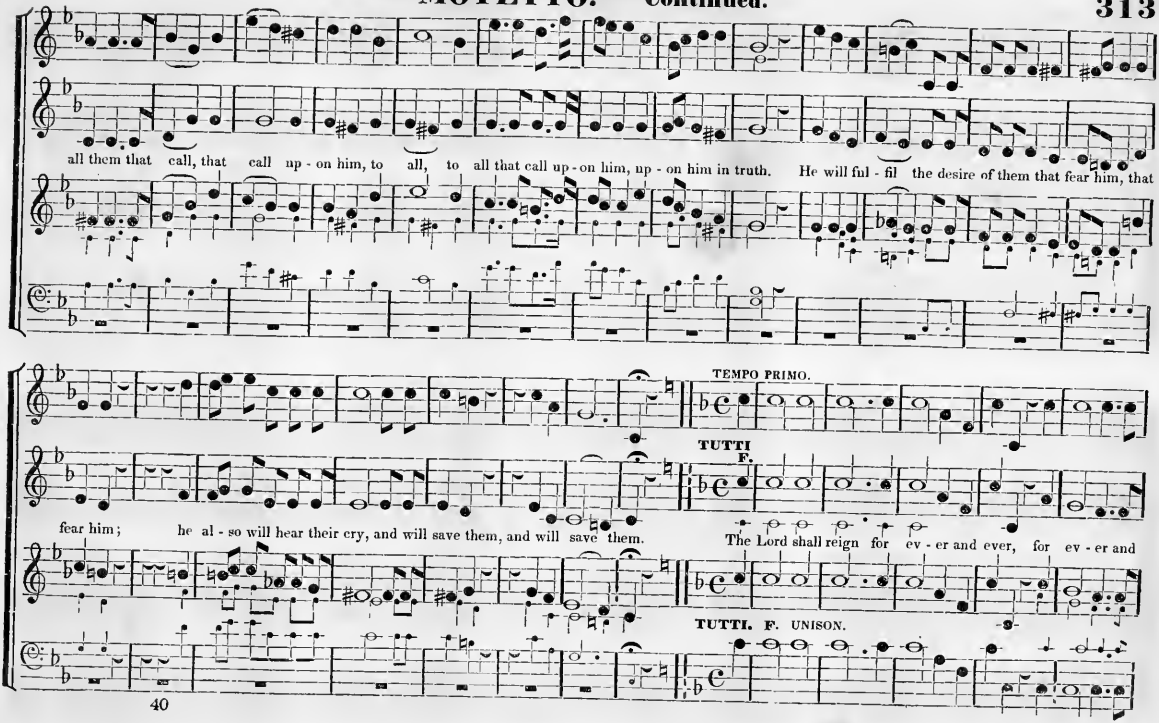
PRAISE YE THE LORD.

Motetto. A part of the 105, and 106 Psalm.

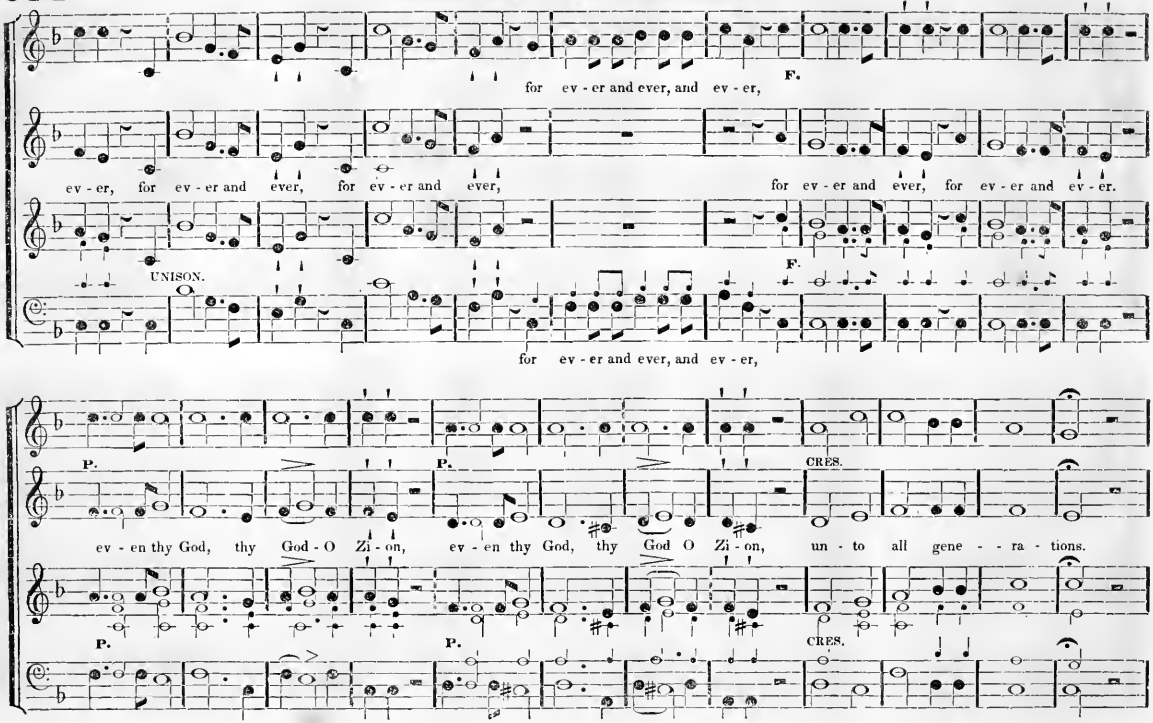


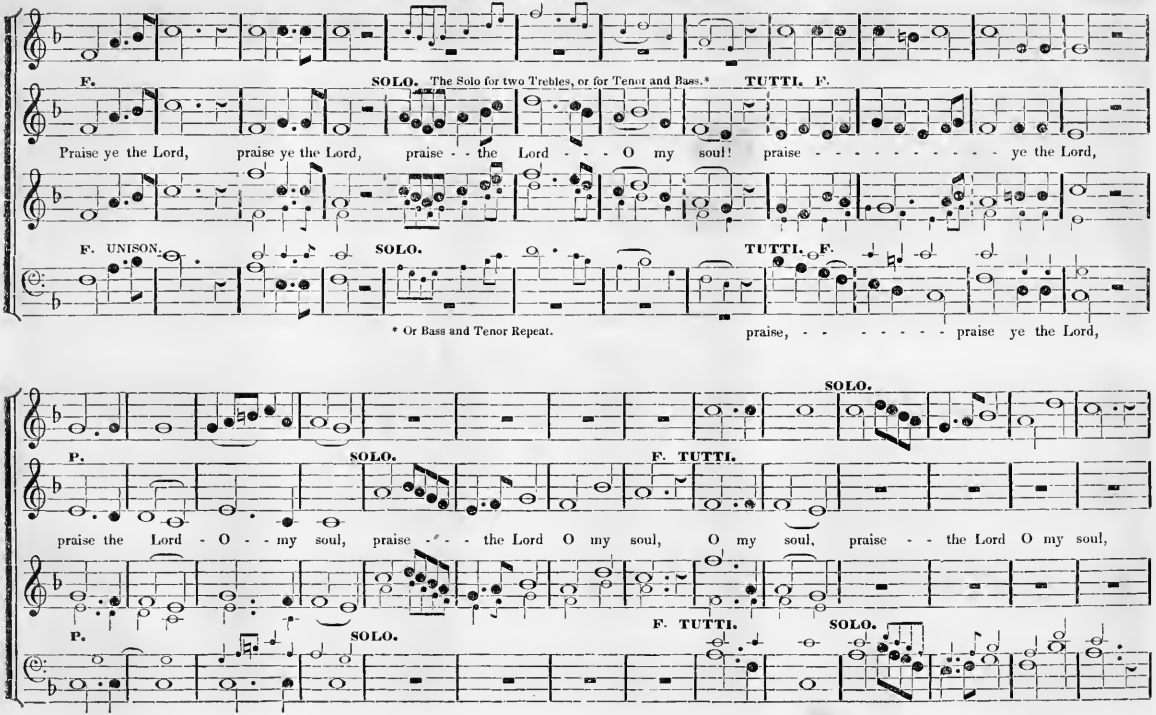
MOTETTO. Continued.



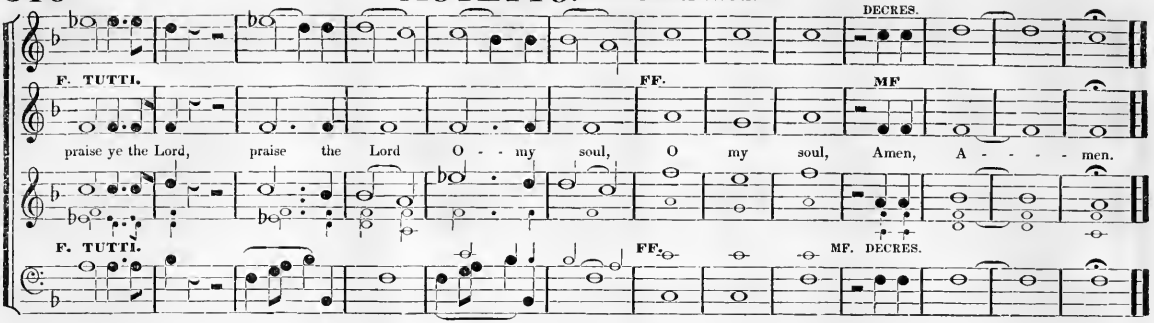

all them that call, that call up - on him, to all, to all that call up - on him, up - on him in truth. He will ful - fil the desire of them that fear him, that
TEMPO PRIMO.
TUTTI
F.
fear him; he al - so will hear their cry, and will save them, and will save them.
The Lord shall reign for ev - er and ever, for ev - er and
TUTTI. F. UNISON.

MOTETTO. Continued.

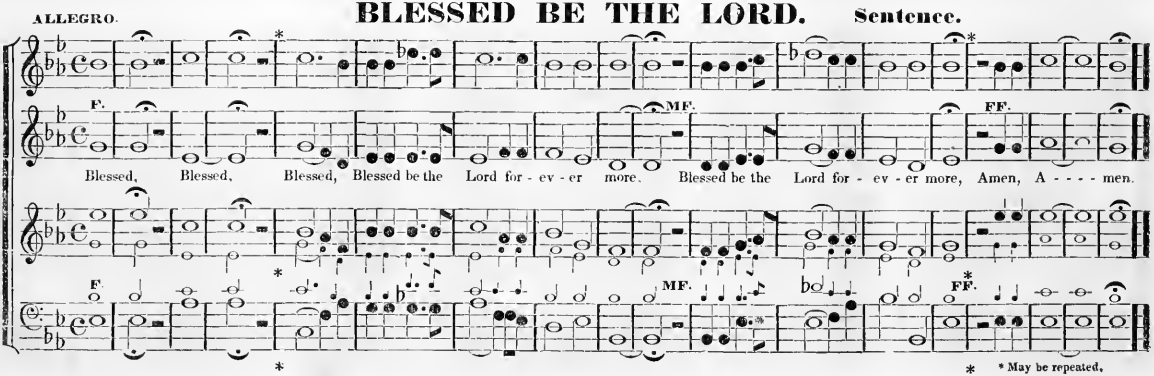



F.
SOLO. The Solo for two Trebles, or for Tenor and Bass.*
TUTTI. F.
Praise ye the Lord, praise ye the Lord, praise - - the Lord - - - O my soul! praise - - - - - - - - - - ye the Lord,
F. UNISON.
SOLO.
TUTTI. F.
* Or Bass and Tenor Repeat.
praise, - - - - - - - praise ye the Lord,
SOLO.
P.
SOLO.
F. TUTTI.
praise the Lord - O - - my soul, praise - - - the Lord O my soul, O my soul, praise - - the Lord O my soul,
P.
SOLO.
F. TUTTI.
SOLO.

MOTETTO. Continued.

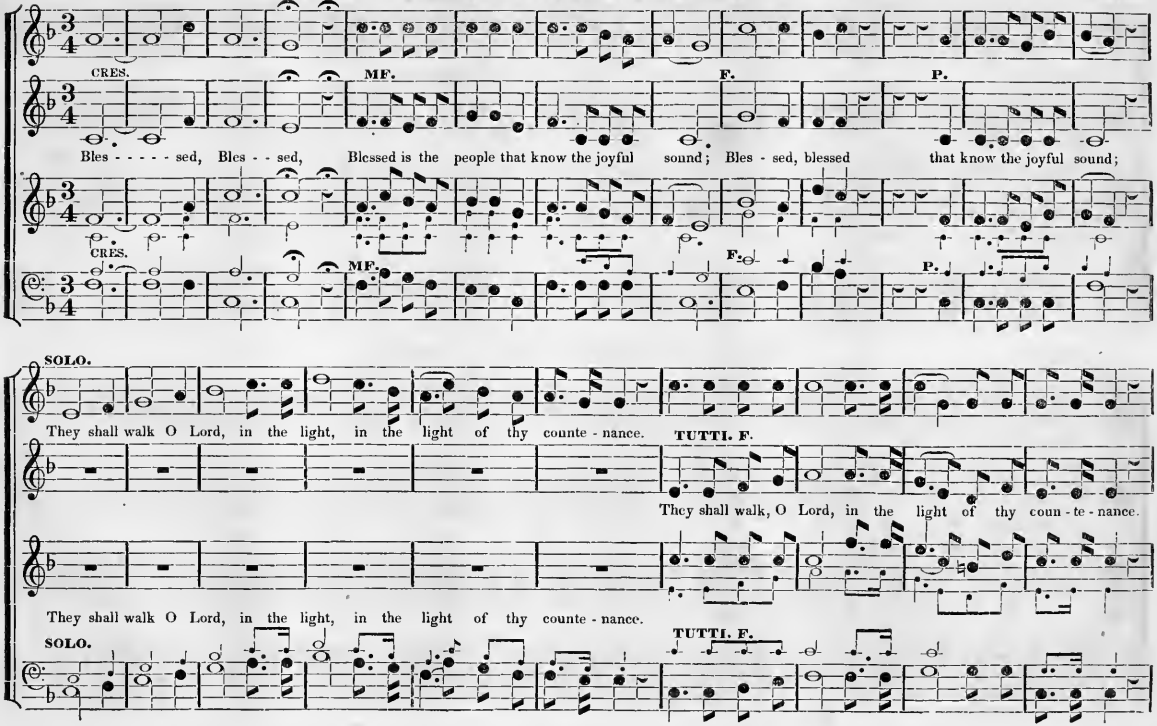


BLESSED BE THE LORD. Sentence.

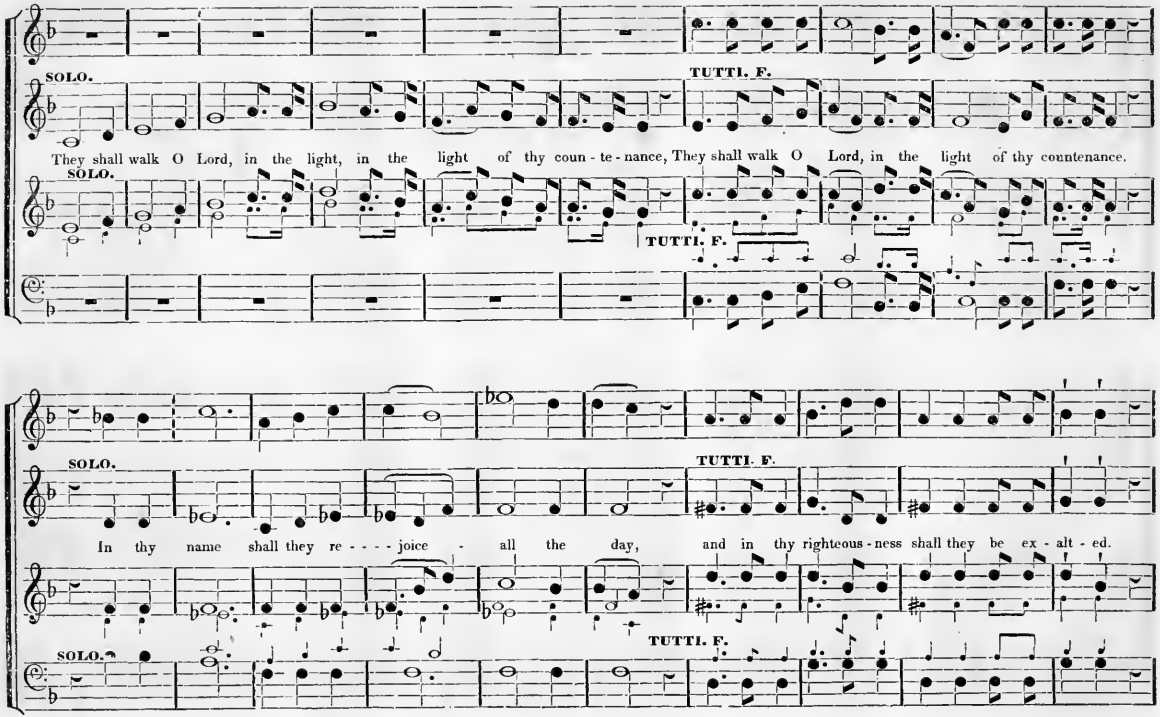


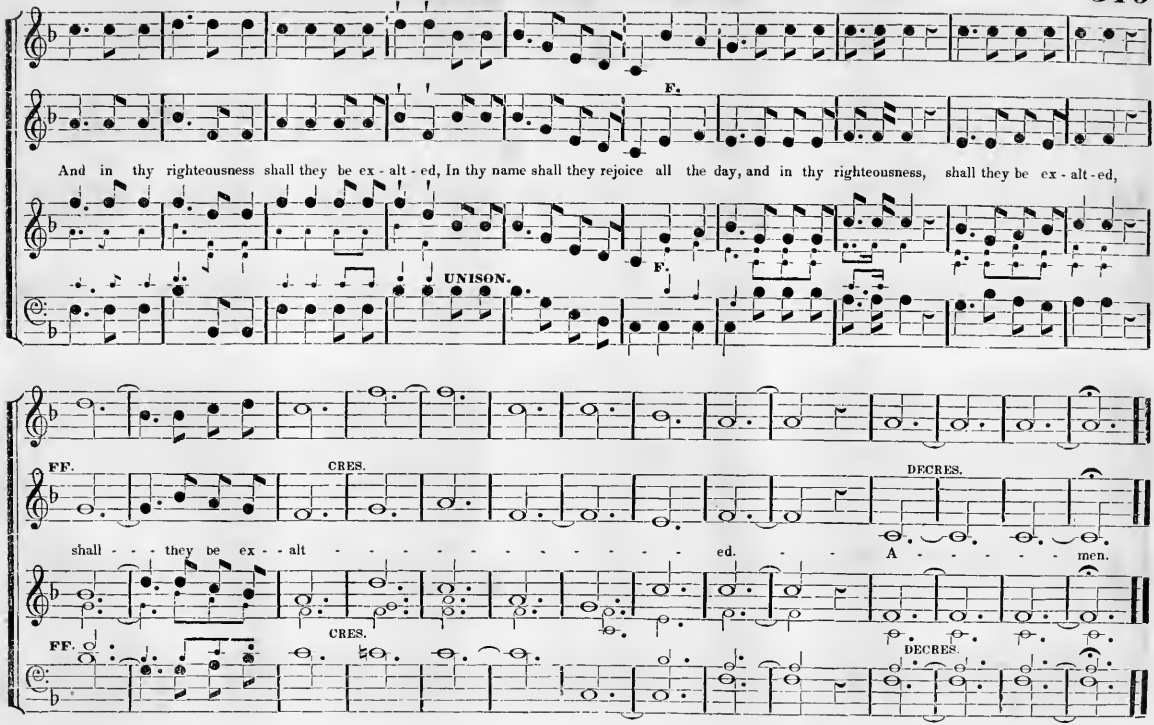
* * May be repeated.

BLESSED IS THE PEOPLE. Motetto.



MOTETTO. Continued.




F.
And in thy righteousness shall they be ex - alt - ed, In thy name shall they rejoice all the day, and in thy righteousness, shall they be ex - alt - ed,
UNISON.
F.
FF.
CRES.
DECRES.
shall - - - they be ex - - alt - - - - - - - - - - - - ed. - - - A - - - - - - men.
FF.
CRES.
DECRES.

ALLEGRETTO.

THE LORD IS IN HIS HOLY TEMPLE.

Motetto.

ALLEGRO ASSAI.

P. The Lord is in his ho - - - - ly tem - ple; The Lord - - - - - - - - - is in his

The Lord - - - - - - is in his

MF.

The Lord is in his ho - - - - - - - ly tem - ple; The Lord - - - - - is in his ho - - - ly tem - - - - - -

P. UNISON.

The

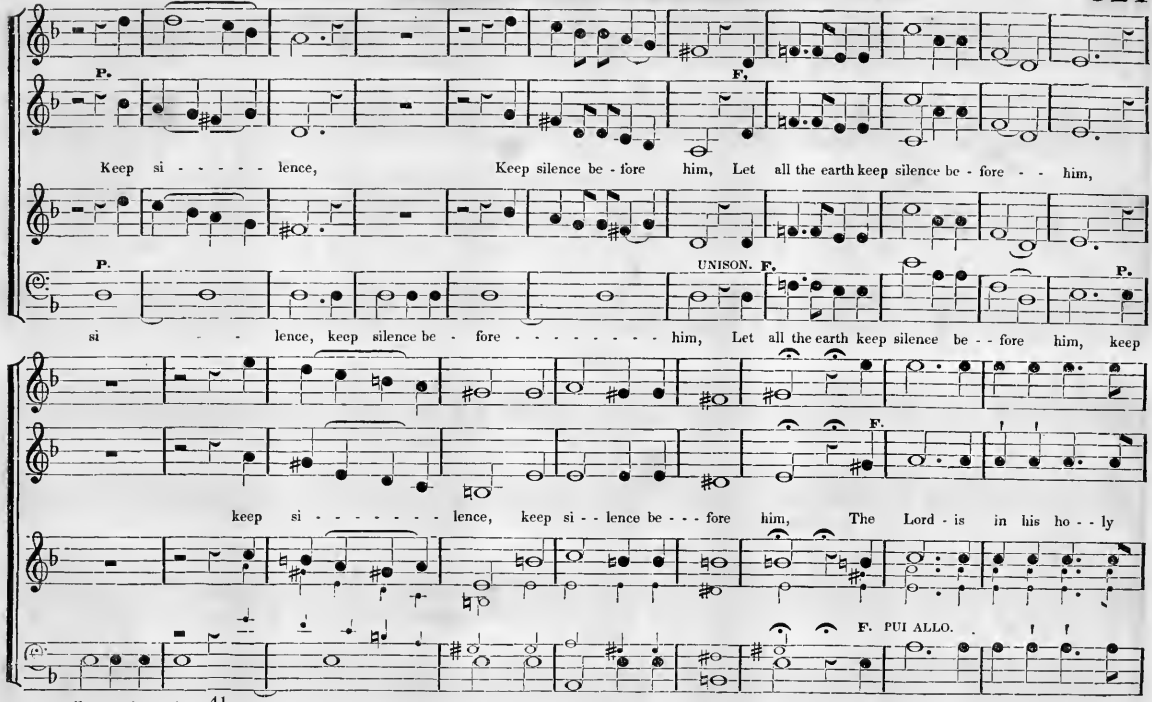
ho - - ly tem - - - - - - - - - - - ple; P. Let all the earth keep silence be - - fore - - - him,

ho - - - - - - - ly, in his ho - ly tem - - - - ple; P.

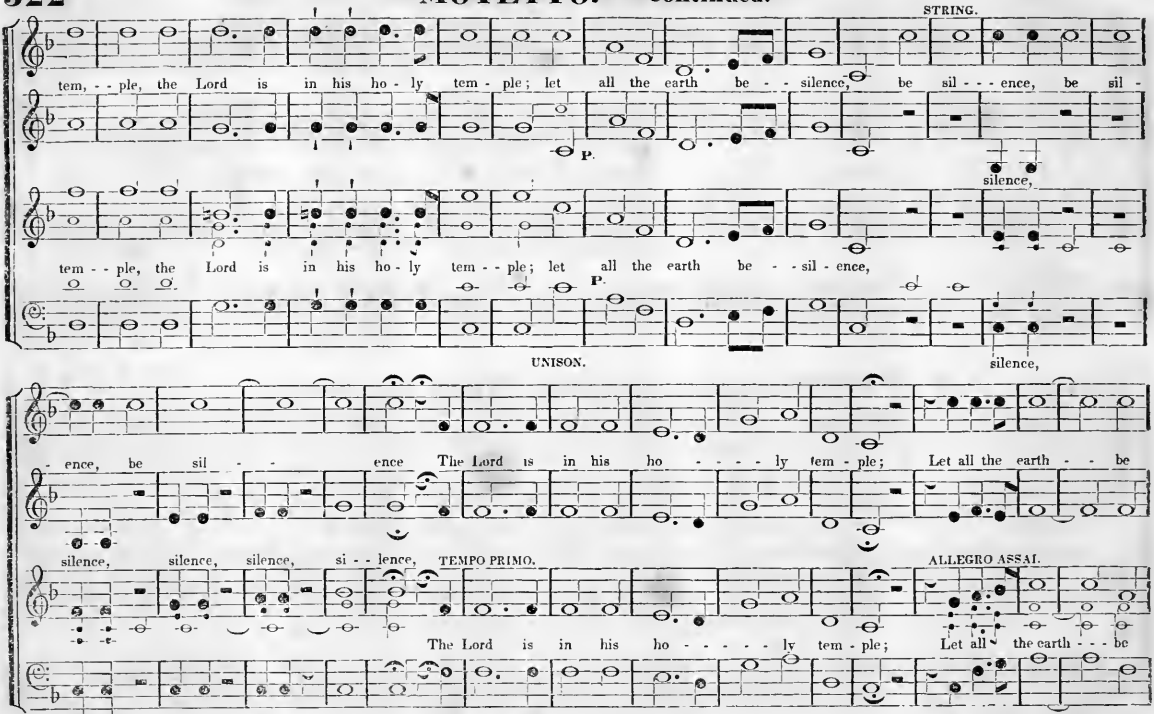
ple, in - - his ho - - - - - - - ly tem - - - ple; Let all the earth keep silence be - - fore - - - - him,

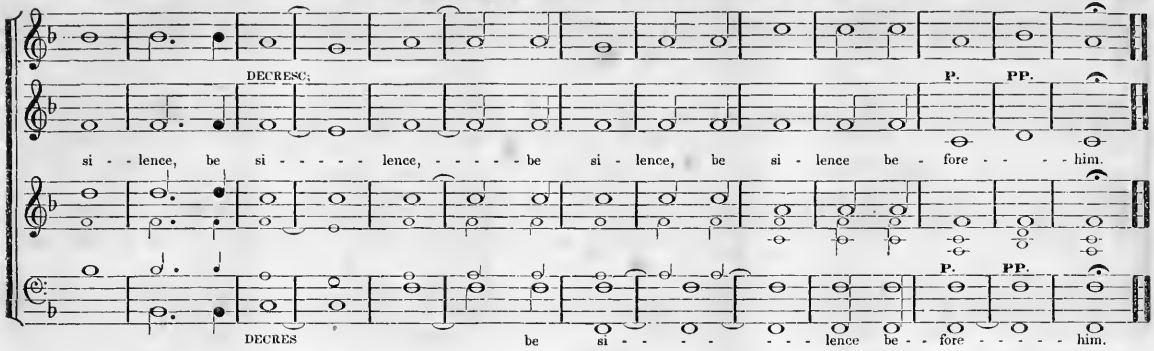
P. P.

Lord - - - - is in his ho - - - - ly tem - - - - ple; keep silence, keep


P.
F.
Keep si - - - - - lence, Keep silence be - fore him, Let all the earth keep silence be - fore - - him,
P.
UNISON. F.
P.
si - - lence, keep silence be - fore - - - - - - - - him, Let all the earth keep silence be - - fore him, keep
F.
keep si - - - - - - - - lence, keep si - - lence be - - - fore him, The Lord - is in his ho - - ly
F. PUI ALLO.
silence, keep si - lence, keep si - lence be - - fore him,

MOTETTO. Continued.

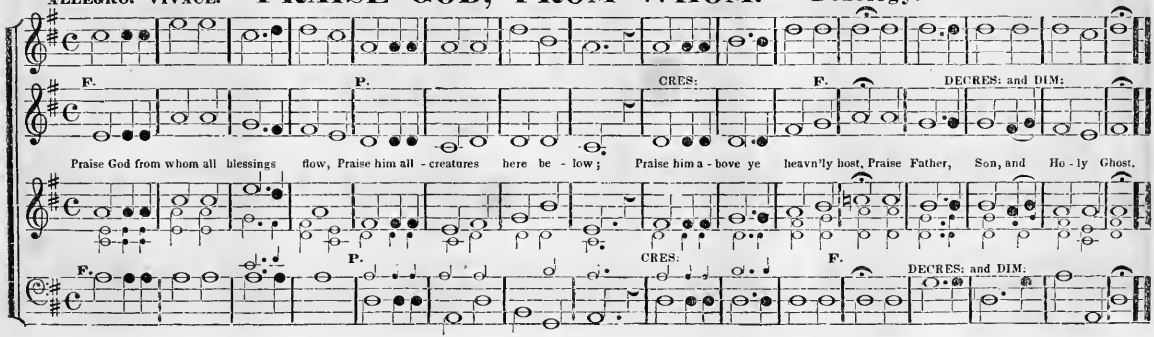




ALLEGRO. VIVACE.

PRAISE GOD, FROM WHOM.

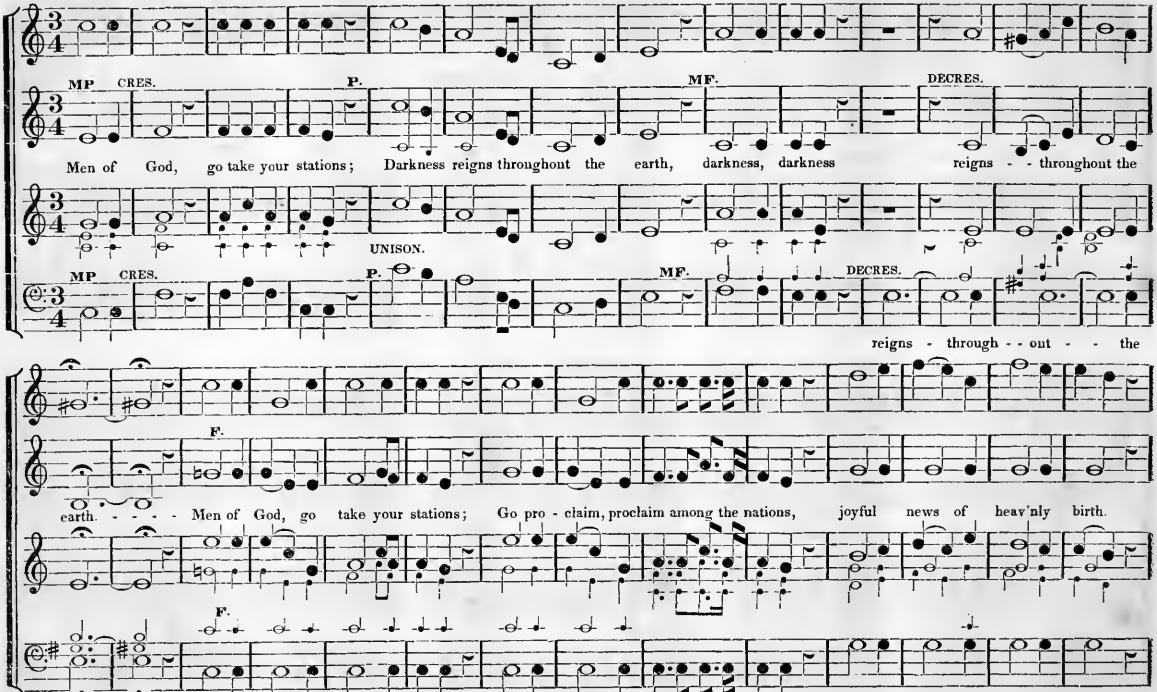
Doxology.

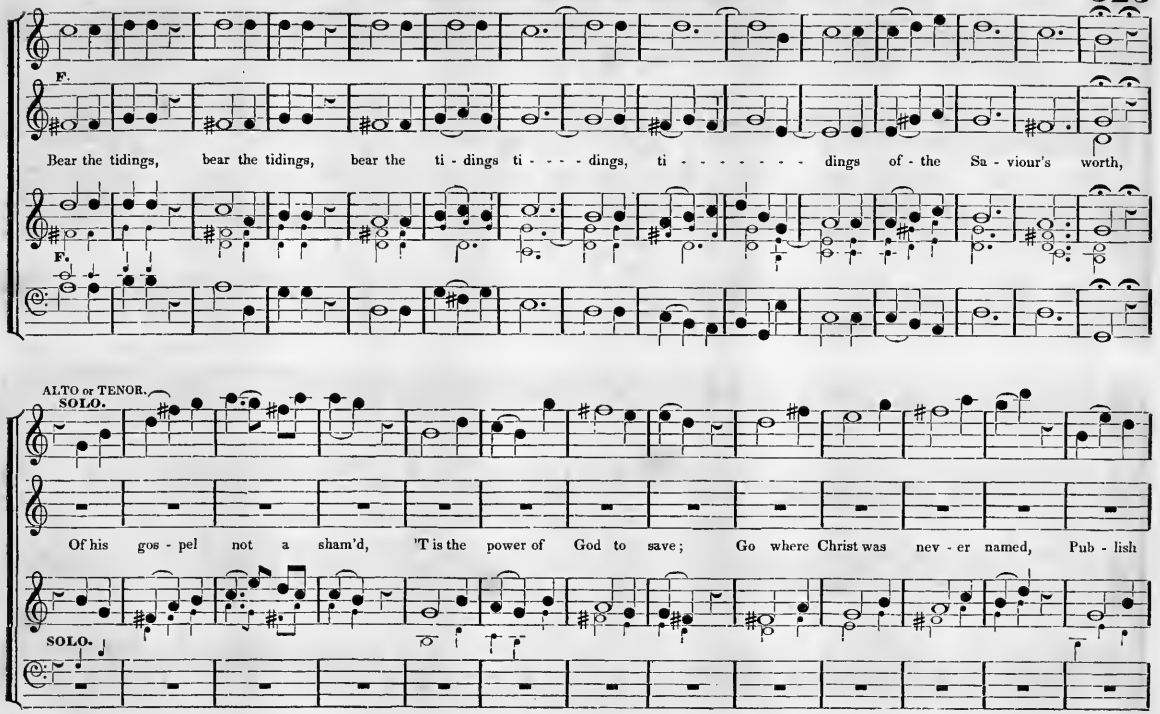


ALLEGRO.

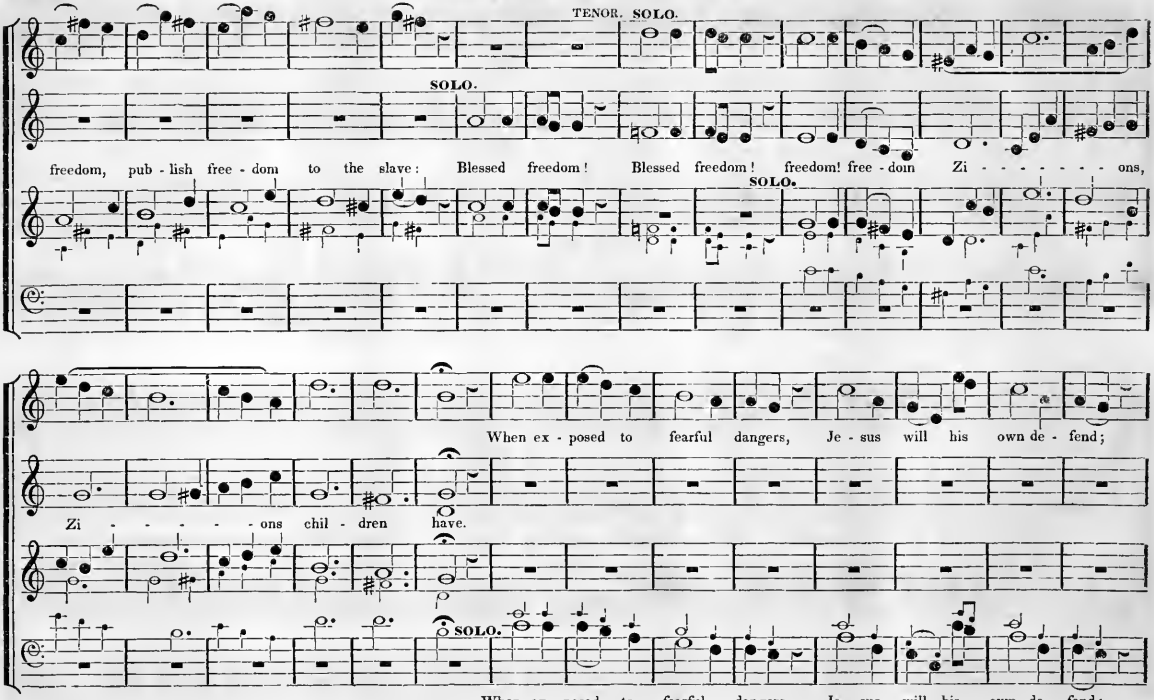
MEN OF GOD, GO TAKE YOUR STATIONS;

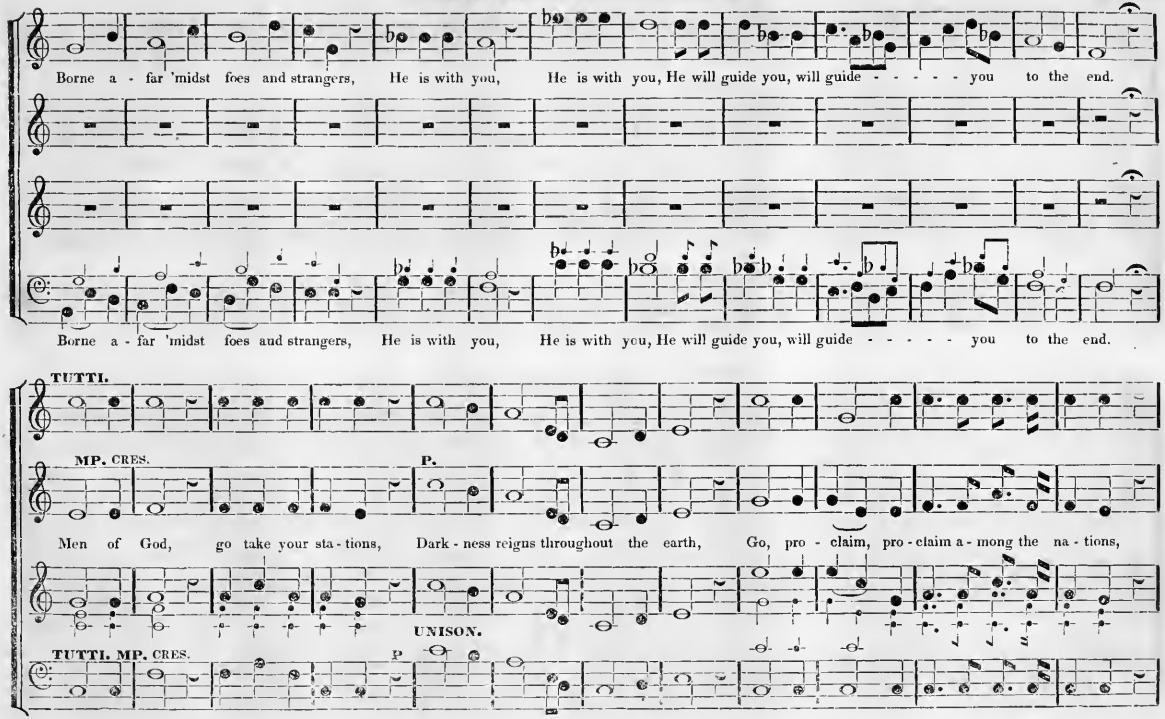
Anthem.



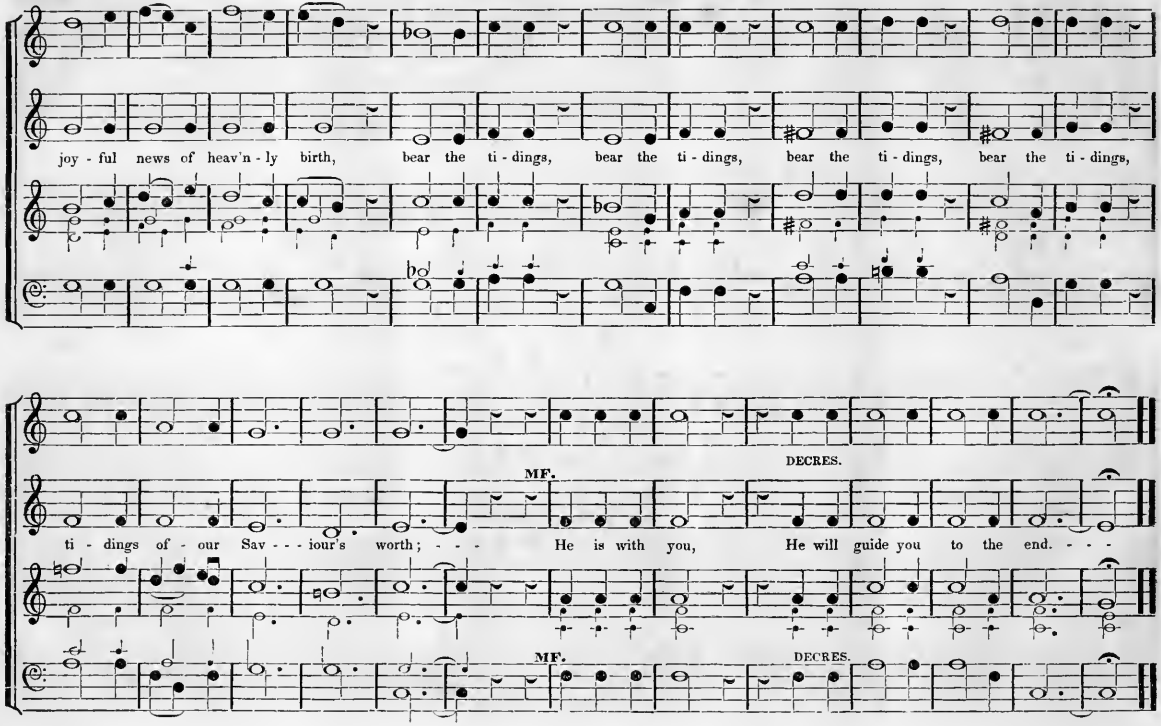

F.
Bear the tidings, bear the tidings, bear the ti - dings ti - - - - dings, ti - - - - - - - - dings of - the Sa - viour's worth,
F.
ALTO or TENOR. SOLO.
Of his gos - pel not a sham'd, 'T is the power of God to save; Go where Christ was nev - er named, Pub - lish
SOLO.

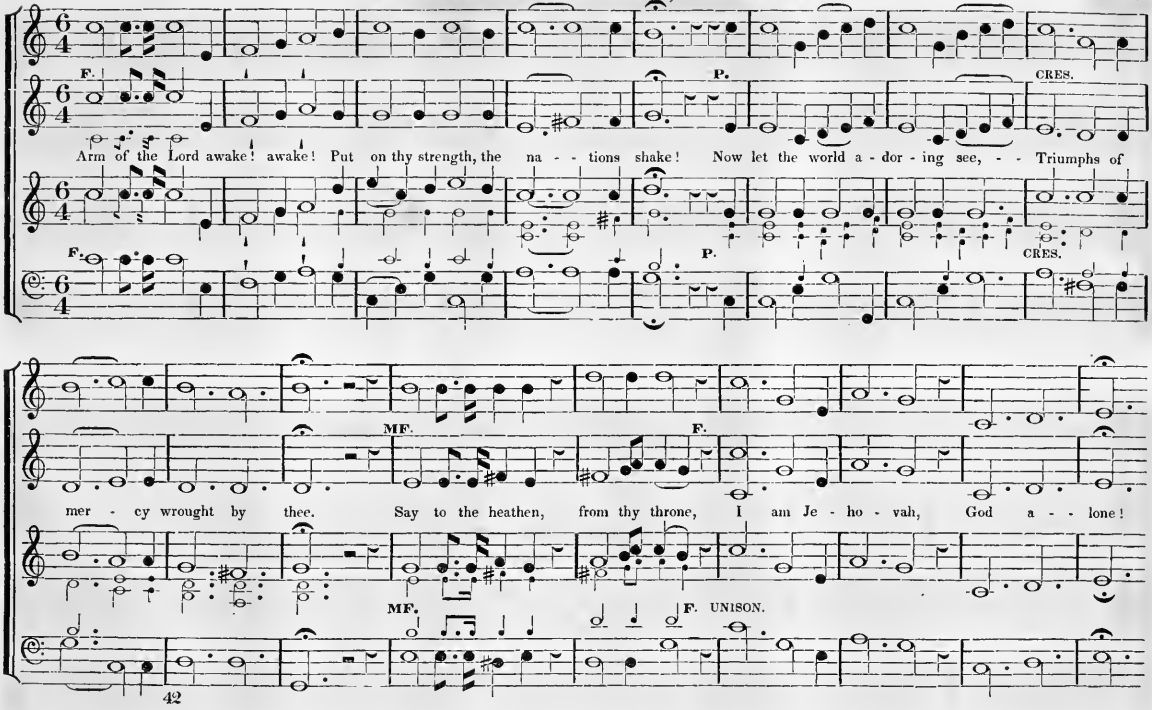
ANTHEM. Continued.



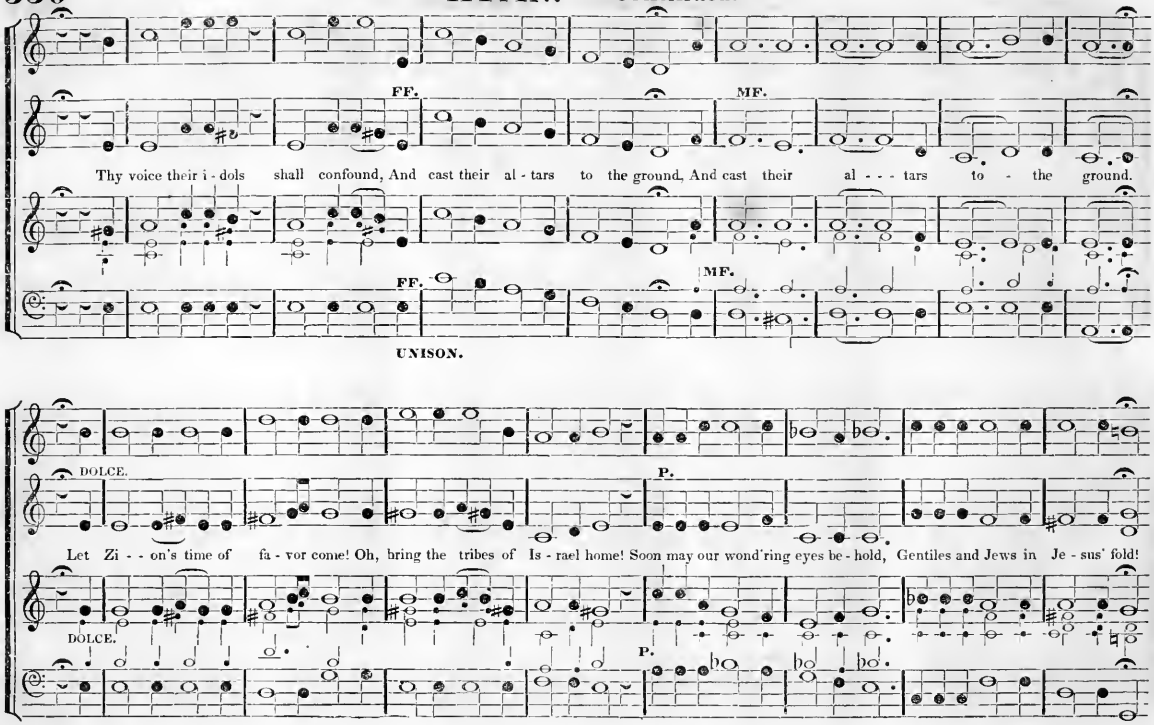

Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - - you to the end.
Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - - you to the end.
TUTTI.
MP. CRES.
P.
Men of God, go take your sta - tions, Dark - ness reigns throughout the earth, Go, pro - claim, pro - claim a - mong the na - tions,
UNISON.
TUTTI. MP. CRES.
P.

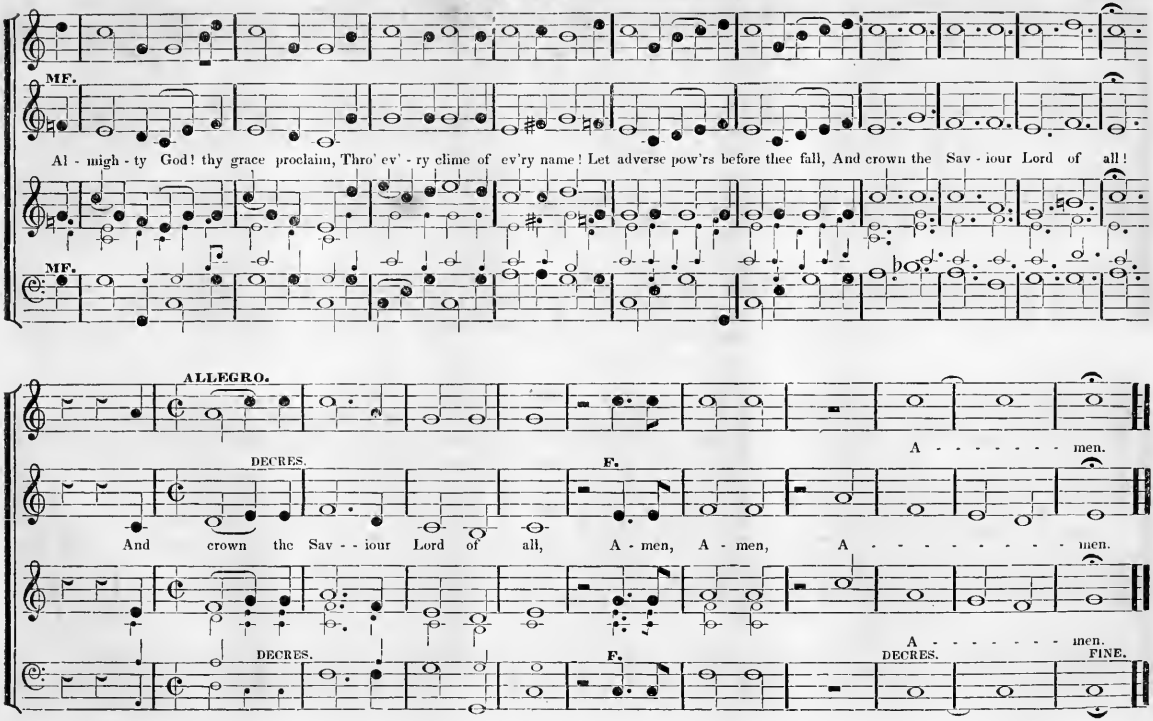
ANTHEM. Continued.




F.
P.
CRES.
Arm of the Lord awake! awake! Put on thy strength, the na - - tions shake! Now let the world a - dor - ing see, - - Triumphs of
F.
P.
CRES.
MF.
F.
mer - cy wrought by thee. Say to the heathen, from thy throne, I am Je - ho - vah, God a - - lone!
MF.
F. UNISON.

HYMN. Continued.

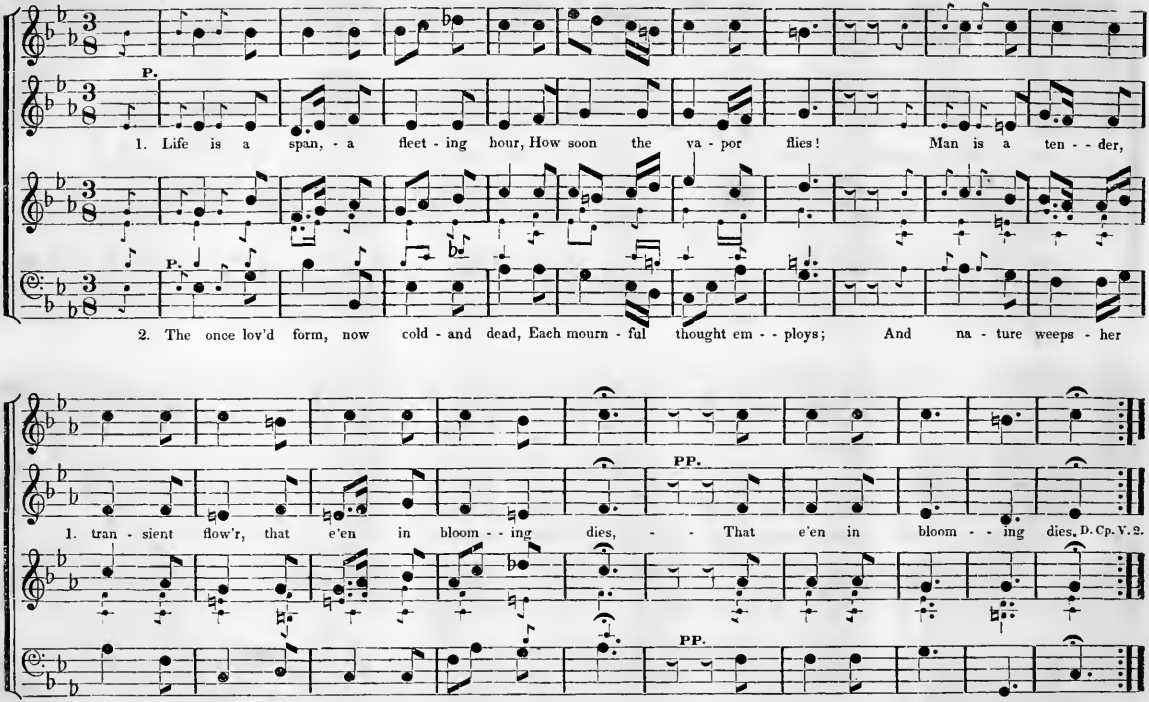



MF.
Al - migh - ty God! thy grace proclaim, Thro' ev' - ry clime of ev'ry name! Let adverse pow'rs before thee fall, And crown the Sav - iour Lord of all!
MF.
ALLEGRO.
A - - - - - - - men.
DECRES.
F.
And crown the Sav - - iour Lord of all, A - men, A - men, A - - - - - - - - - - men.
A - - - - - - - men.
DECRES.
F.
DECRES.
FINE.

ANDANTE.

To the memory of W. E. ELIOT.

Funeral Hymn.



HYMN. Continued.

ALLEGRETTO.

MP. CRESC: CRESC: CRESC: MP. DECRESC:

3. Hope looks be - yond the bounds - of time, When what we now de - plore, - Shall rise in full im - mor - tal prime, And bloom to fade no more. - - -

MP. CRESC: CRESC: CRESC: MP. DECRESC:

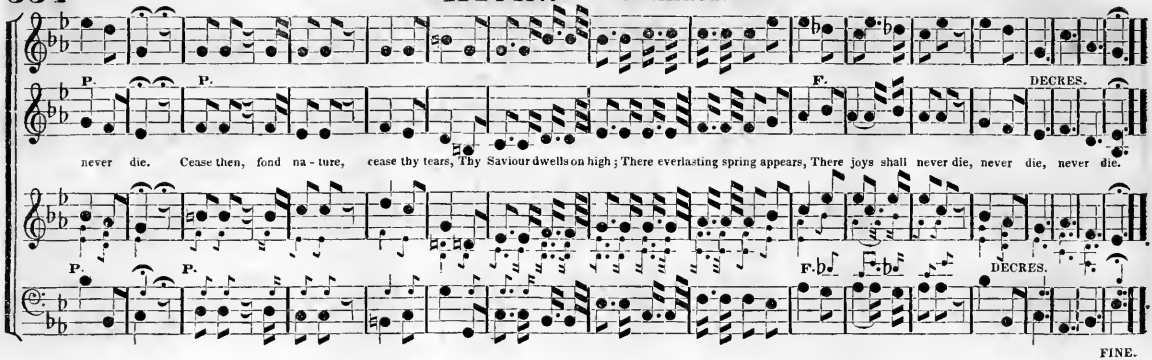
ANDANTINO.

P. CRESC: MF.

4. Cease then fond nature, cease thy tears, Thy Saviour dwells on high; There ev - er - - last - ing spring appears, There joys shall never - -

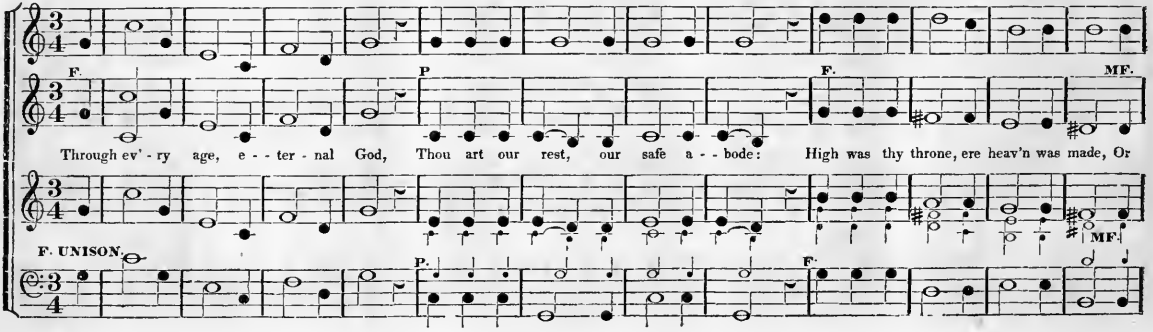
P. CRESC: MF.

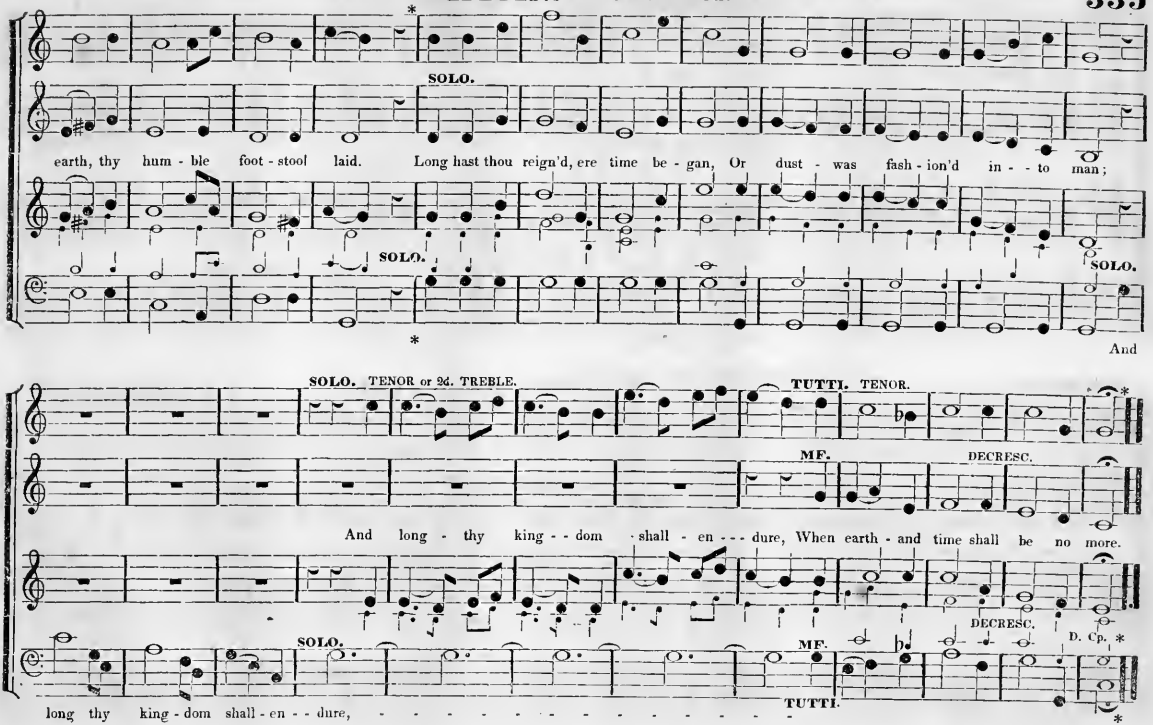
HYMN. Continued.



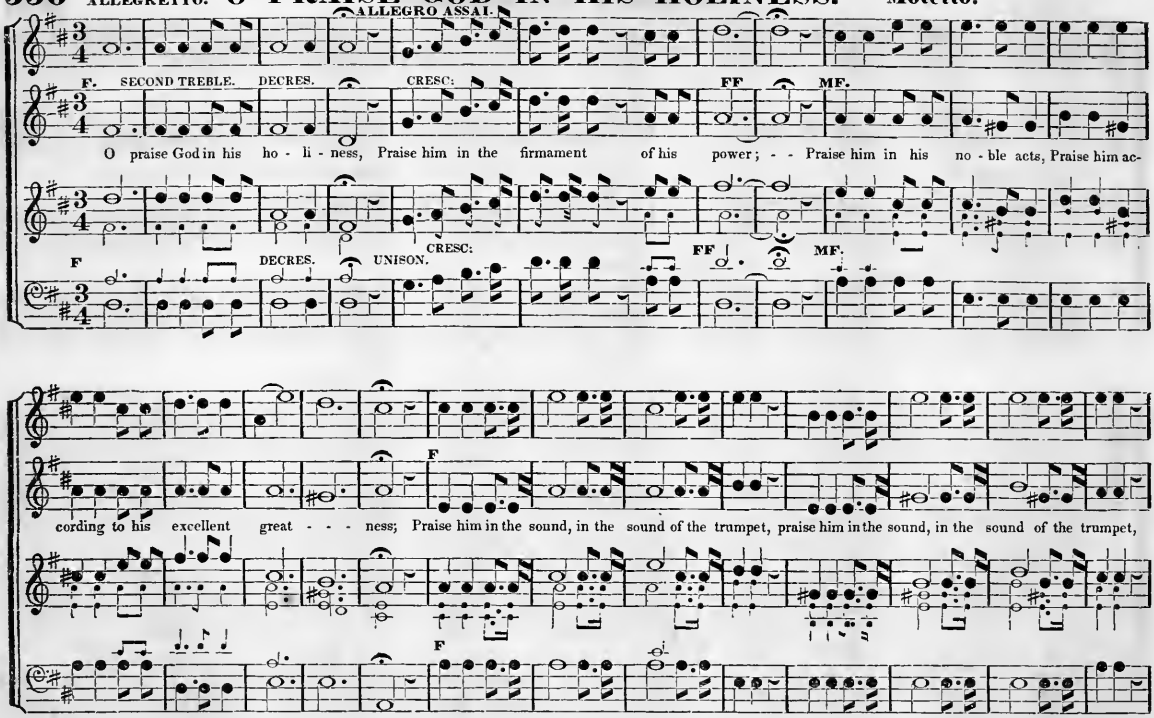
THROUGH EV'RY AGE. Hymn.

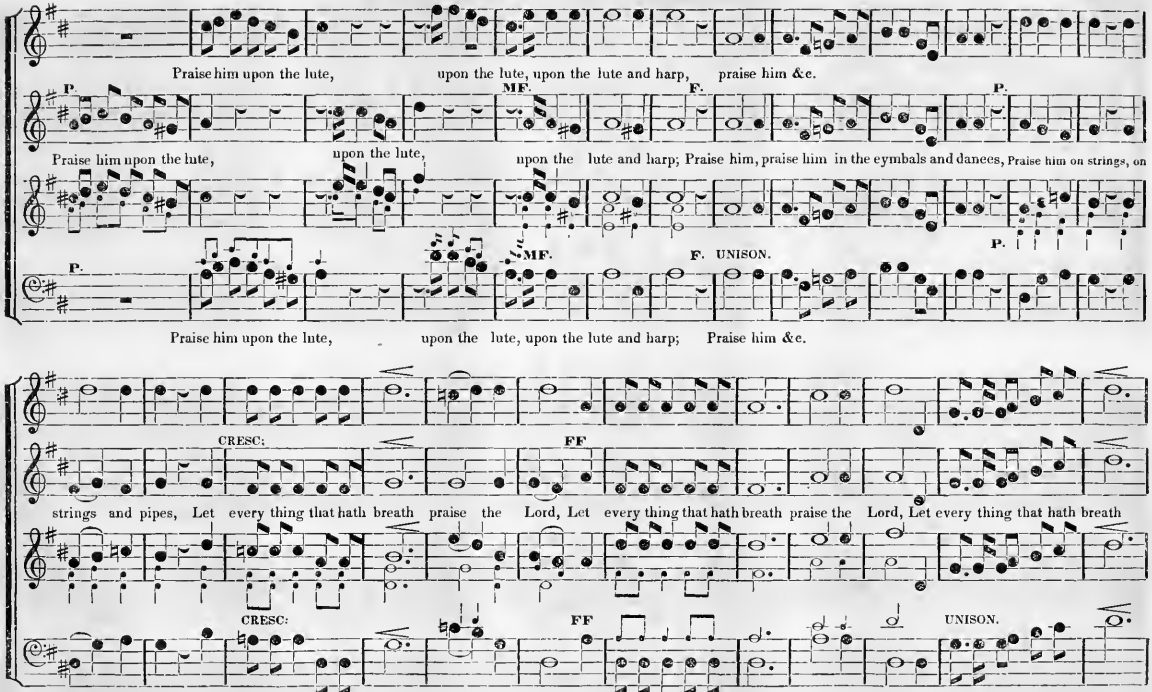
ALLEGRO. Doxology.



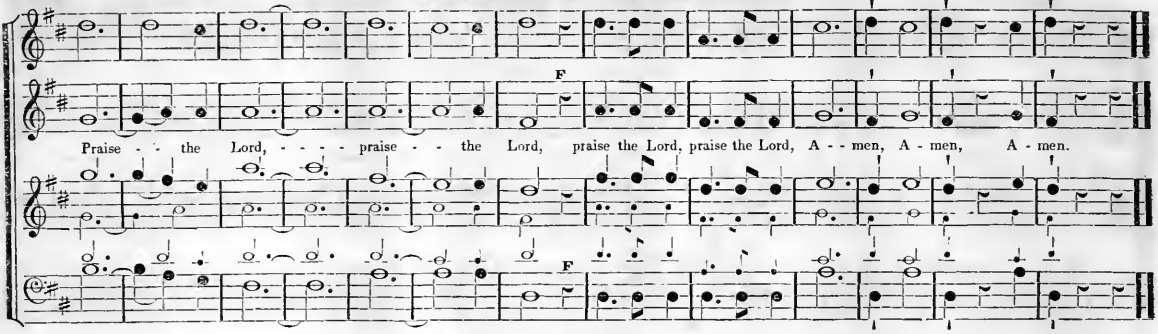

SOLO.
earth, thy hum - ble foot - stool laid. Long hast thou reign'd, ere time be - gan, Or dust - was fash - ion'd in - - to man;
SOLO.
SOLO.
And
SOLO. TENOR or 2d. TREBLE.
TUTTI. TENOR.
MF.
DECRESC.
And long - thy king - - dom - shall - en - - - dure, When earth - and time shall be no more.
DECRESC.
D. Cp.
SOLO.
MF.
long thy king - dom shall - en - - dure, - - - - - - - - - - - - - - -
TUTTI.

336 ALLEGRETTO. O PRAISE GOD IN HIS HOLINESS. Motetto.



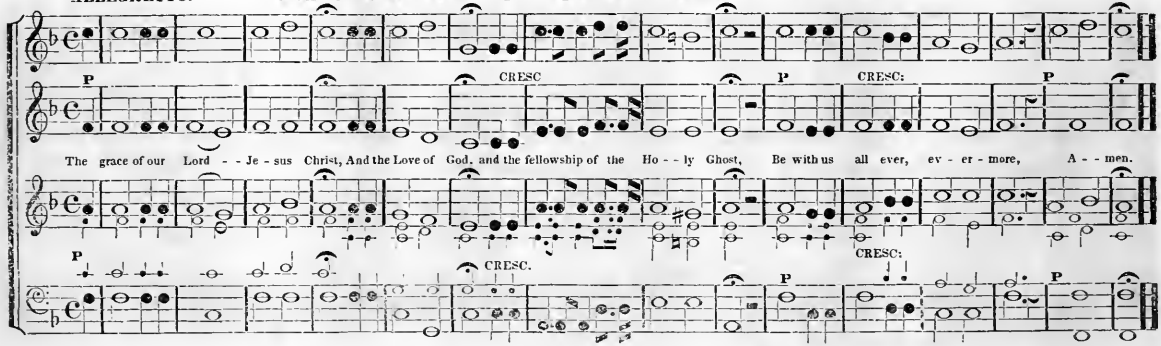

Praise him upon the lute, upon the lute, upon the lute and harp, praise him &c.
P.
MF.
F.
P.
Praise him upon the lute, upon the lute, upon the lute and harp; Praise him, praise him in the cymbals and dances, Praise him on strings, on
P.
MF.
F. UNISON.
P.
Praise him upon the lute, upon the lute, upon the lute and harp; Praise him &c.
CRESC:
FF
strings and pipes, Let every thing that hath breath praise the Lord, Let every thing that hath breath praise the Lord, Let every thing that hath breath
CRESC:
FF
UNISON.

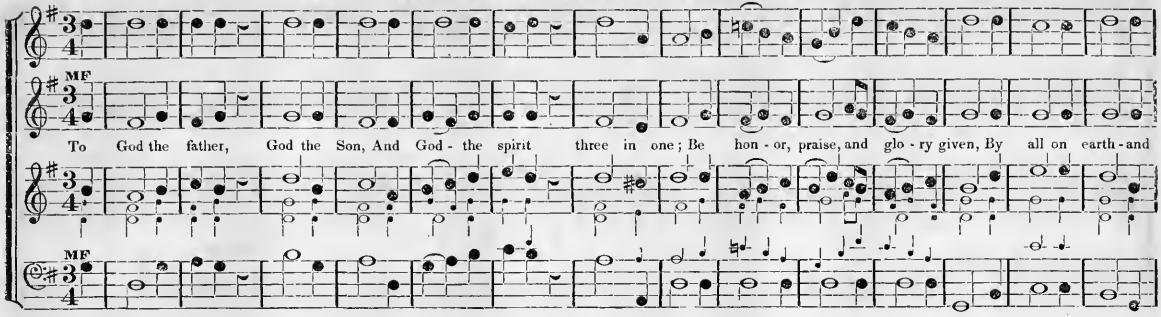
MOTETTO. Continued.

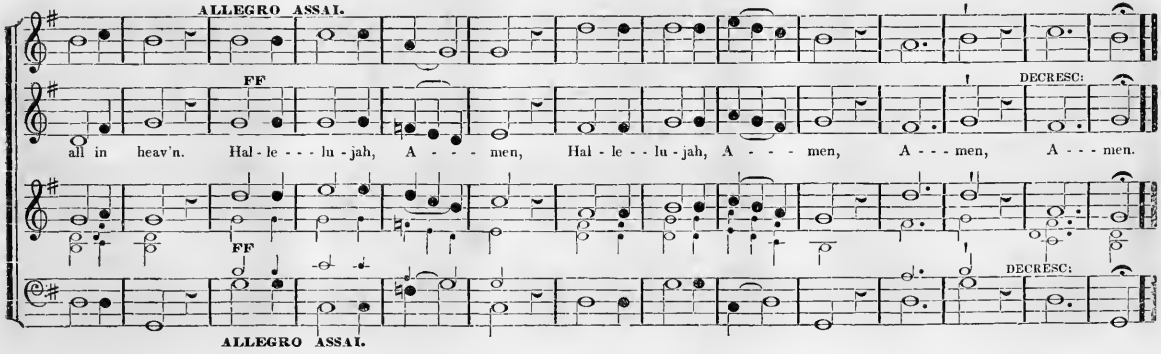


ALLEGRETTO.

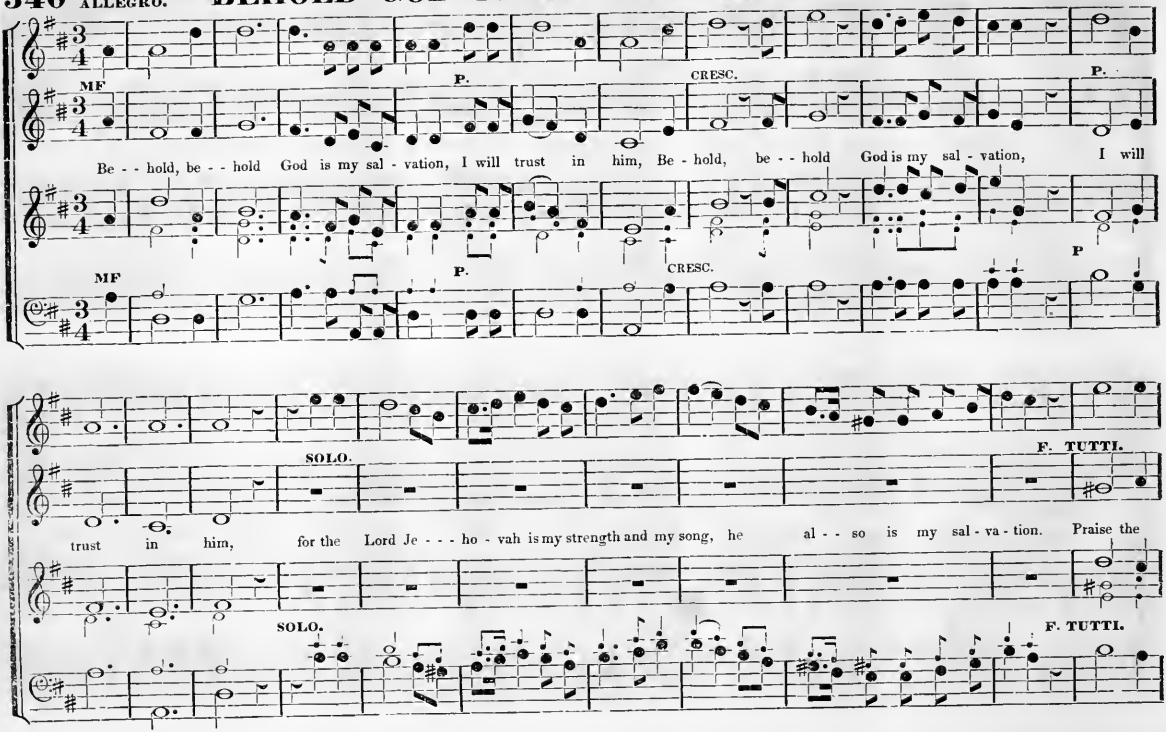
THE GRACE OF OUR LORD. Sentence.

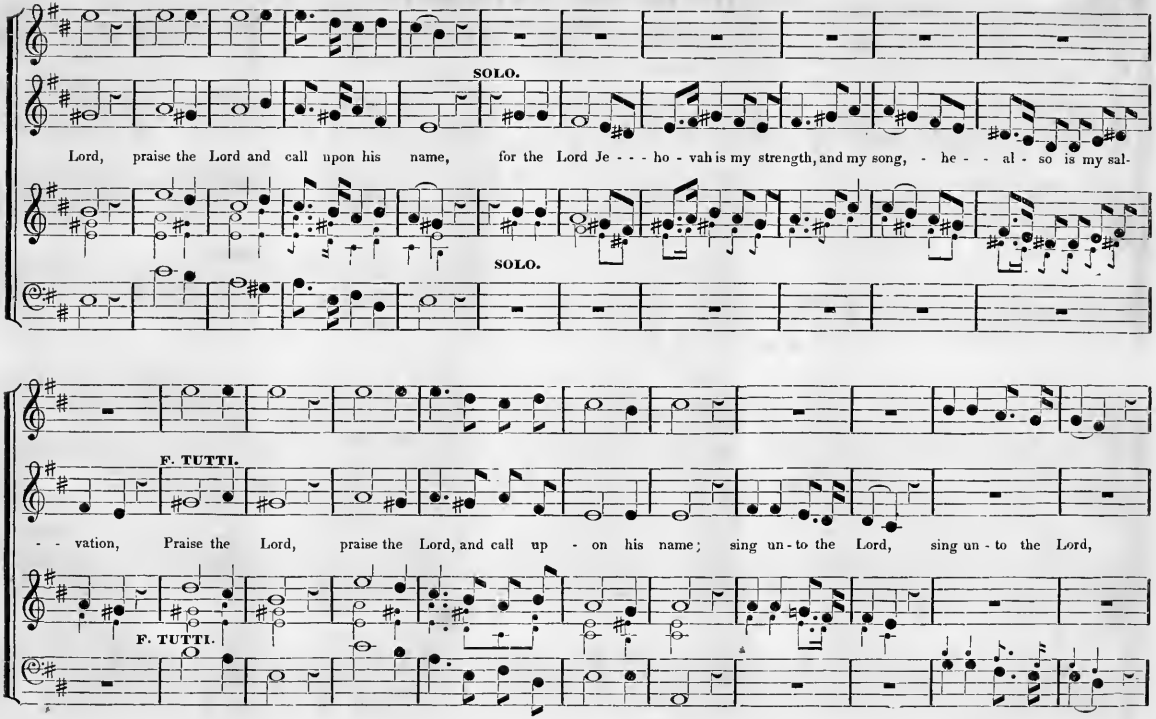



MF
To God the father, God the Son, And God - the spirit three in one; Be hon - or, praise, and glo - ry given, By all on earth - and
MF

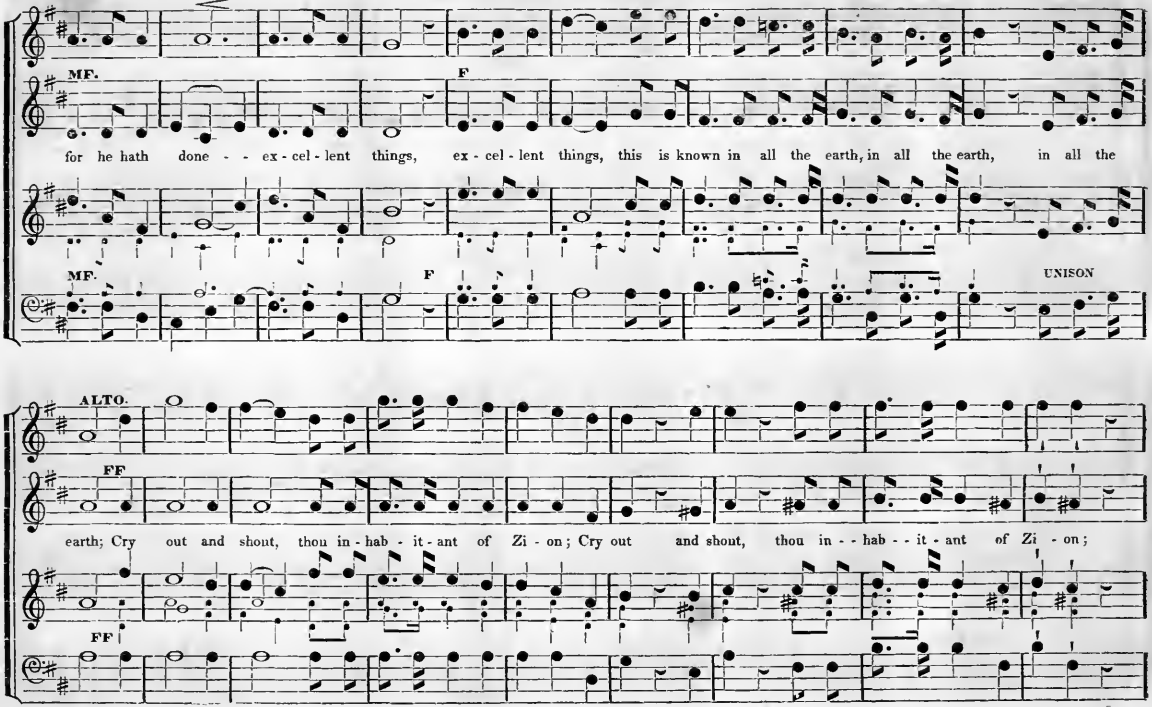

ALLEGRO ASSAI.
FF
DECRESC:
all in heav'n. Hal - le - - - lu - jah, A - - - - men, Hal - le - - lu - jah, A - - - - men, A - - - men, A - - - men.
FF
DECRESC:
ALLEGRO ASSAI.

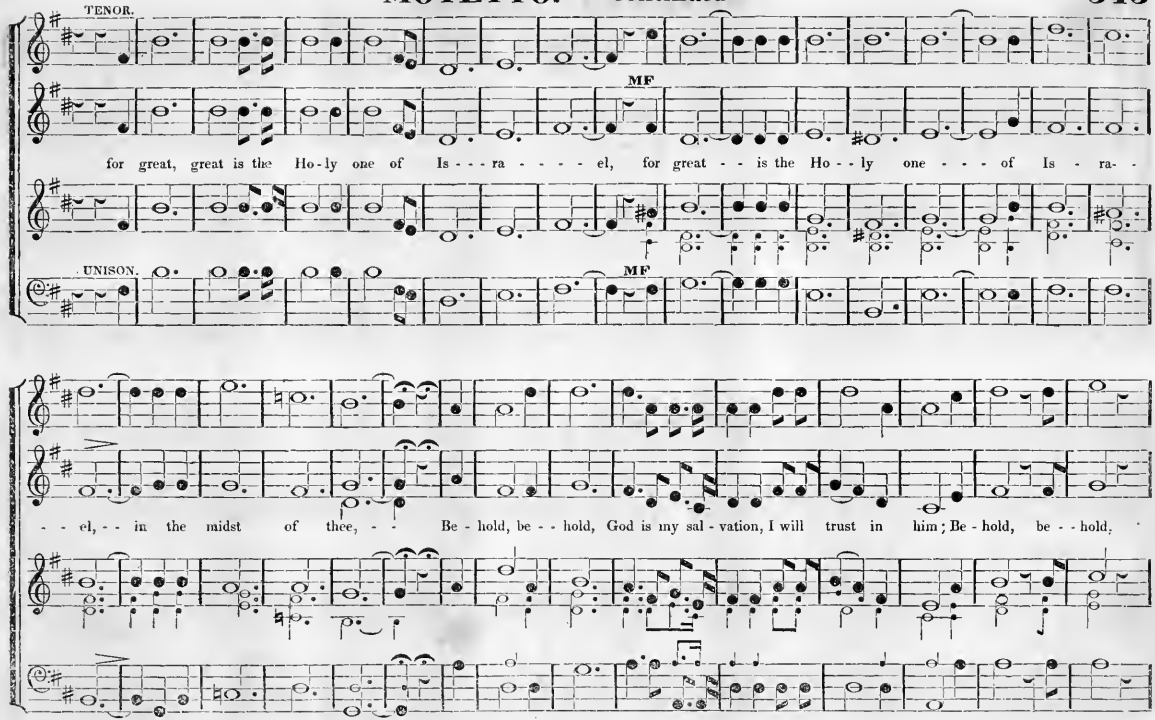
340 ALLEGRO. **BEHOLD GOD IS MY SALVATION.** Motetto.



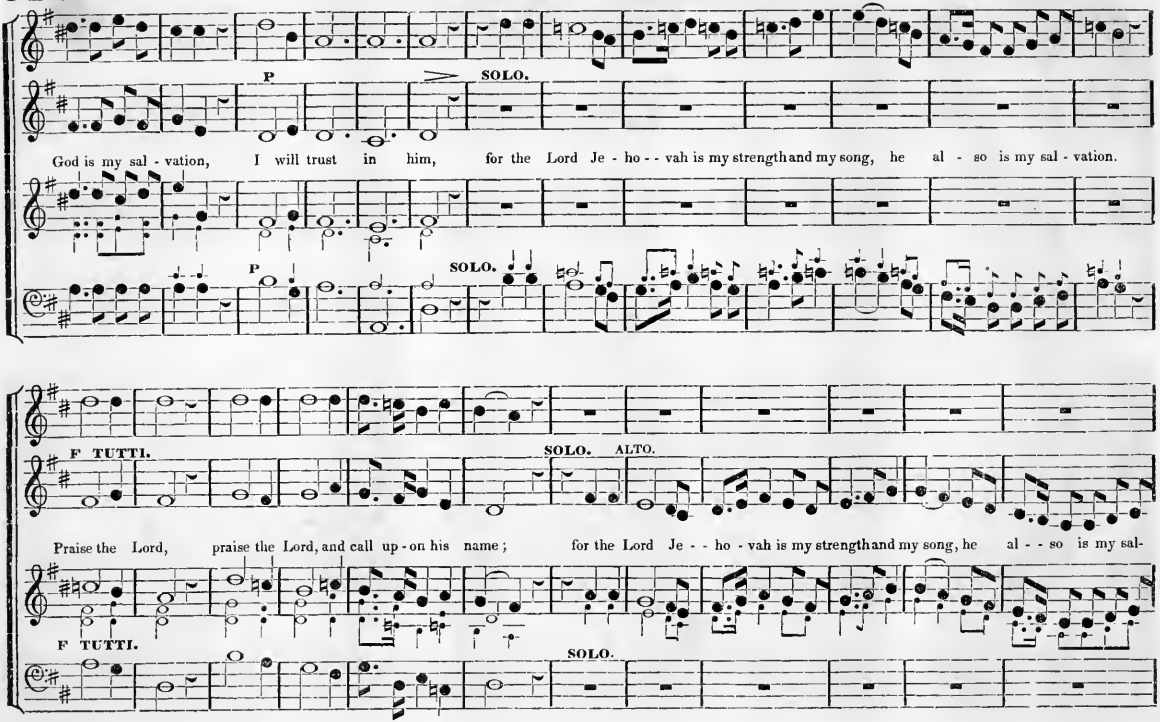

SOLO.
Lord, praise the Lord and call upon his name, for the Lord Je - - - ho - vah is my strength, and my song, - he - - al - so is my sal-
SOLO.
F. TUTTI.
- - vation, Praise the Lord, praise the Lord, and call up - on his name; sing un - to the Lord, sing un - to the Lord,
F. TUTTI.

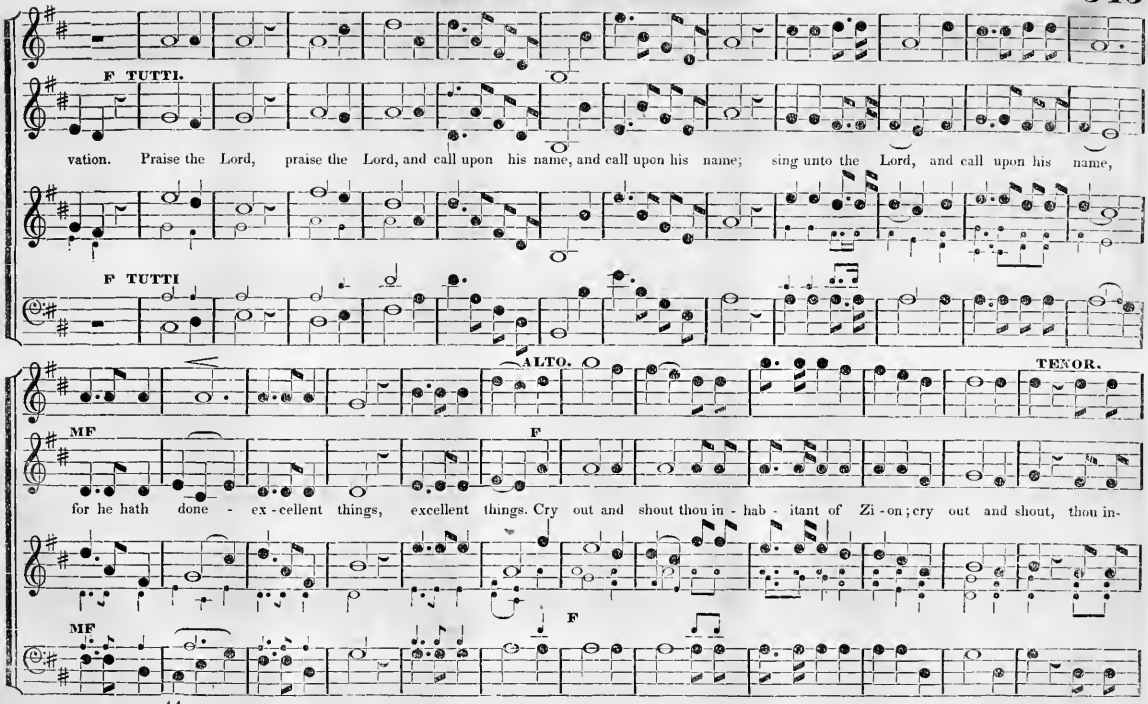
MOTETTO. Continued.

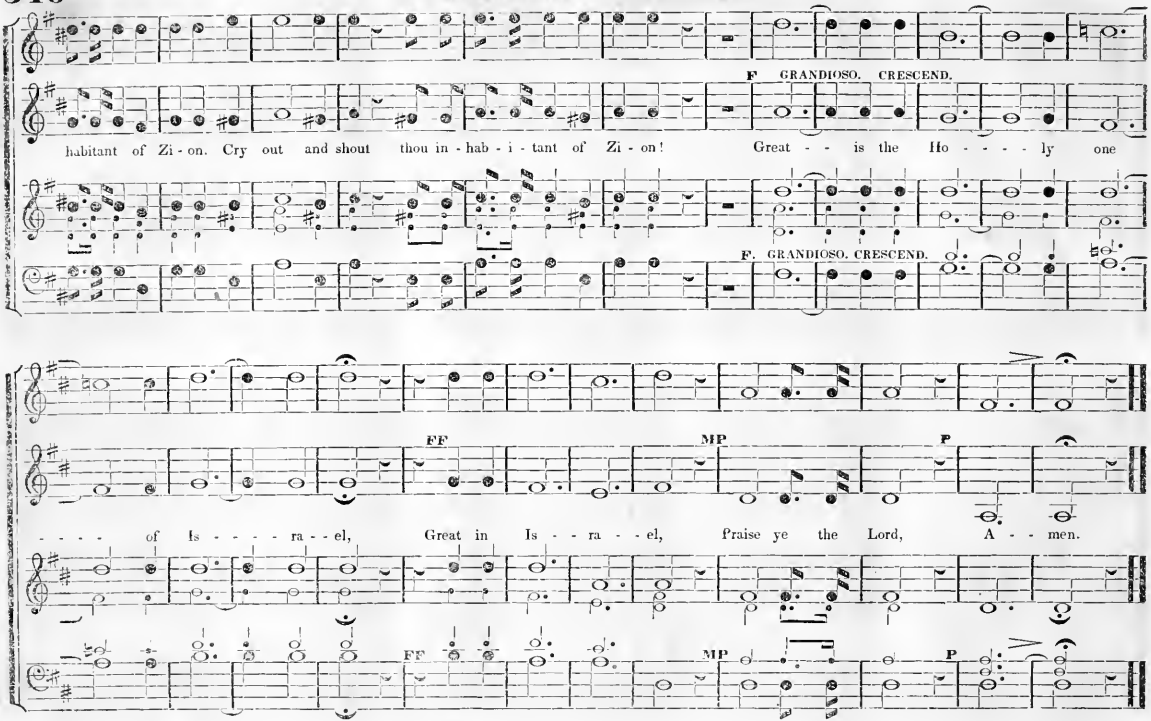



TENOR.
MF
for great, great is the Ho-ly one of Is - - - ra - - - - - el, for great - - is the Ho - - ly one - - - of Is - ra- -
UNISON.
MF
- - el, - - in the midst of thee, - - Be - hold, be - - hold, God is my sal - vation, I will trust in him; Be - hold, be - - hold,

MOTETTO. Continued.



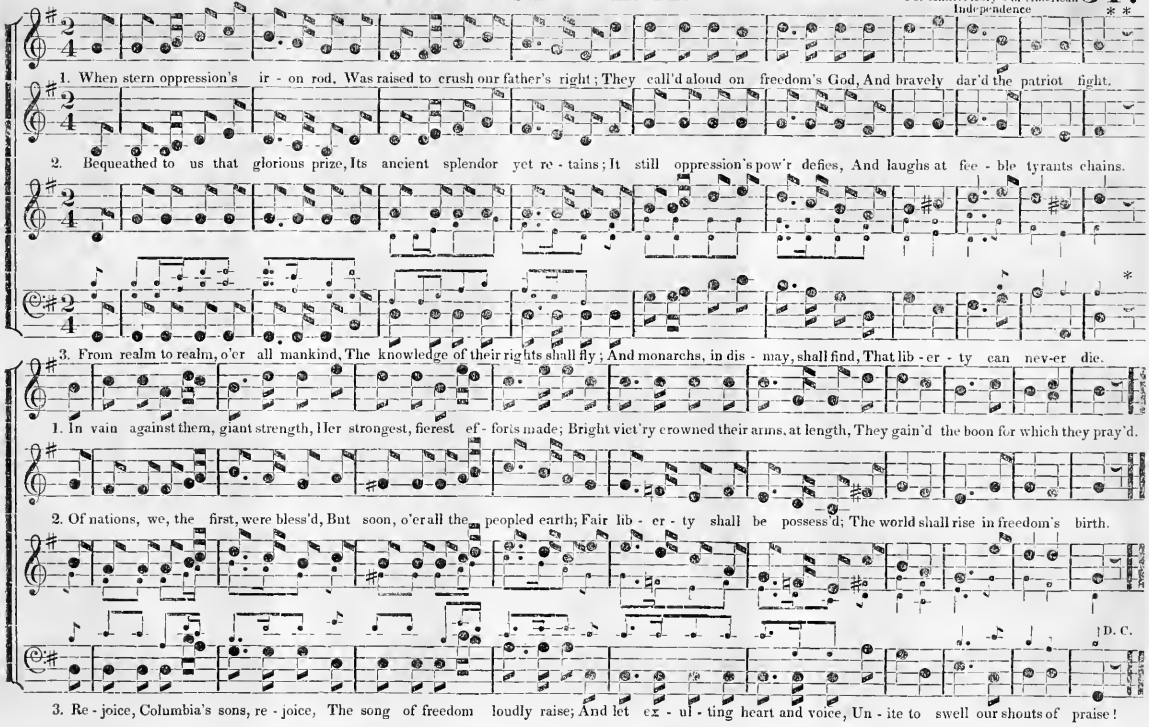

F TUTTI.
vation. Praise the Lord, praise the Lord, and call upon his name, and call upon his name; sing unto the Lord, and call upon his name,
F TUTTI
ALTO.
TENOR.
MF
F
for he hath done - ex - cellent things, excellent things. Cry out and shout thou in - hab - itant of Zi - on; cry out and shout, thou in-
MF
F


F GRANDIOSO. CRESCEND.
habitant of Zi - on. Cry out and shout thou in - hab - i - tant of Zi - on! Great - - is the Ho - - - - ly one
F. GRANDIOSO. CRESCEND.
FF MP F
- - - - of Is - - - - ra - - el, Great in Is - - ra - - el, Praise ye the Lord, A - - men.
FF MP P

UN POCO ALLEGRETTO.

INDEPENDENCE. L. M. Two Stanzas.

Patriotic Hymn. For Anniversary's of American Independence



ANDANTINO QUASI ALLEGRETTO.

SAVE LORD, OR WE PERISH!

Hymn.

CRESC:

1. When through the torn sail the wild tempest is streaming, When o'er the dark wave - the red lightning is gleaming, Nor hope lends a -

CRESC:

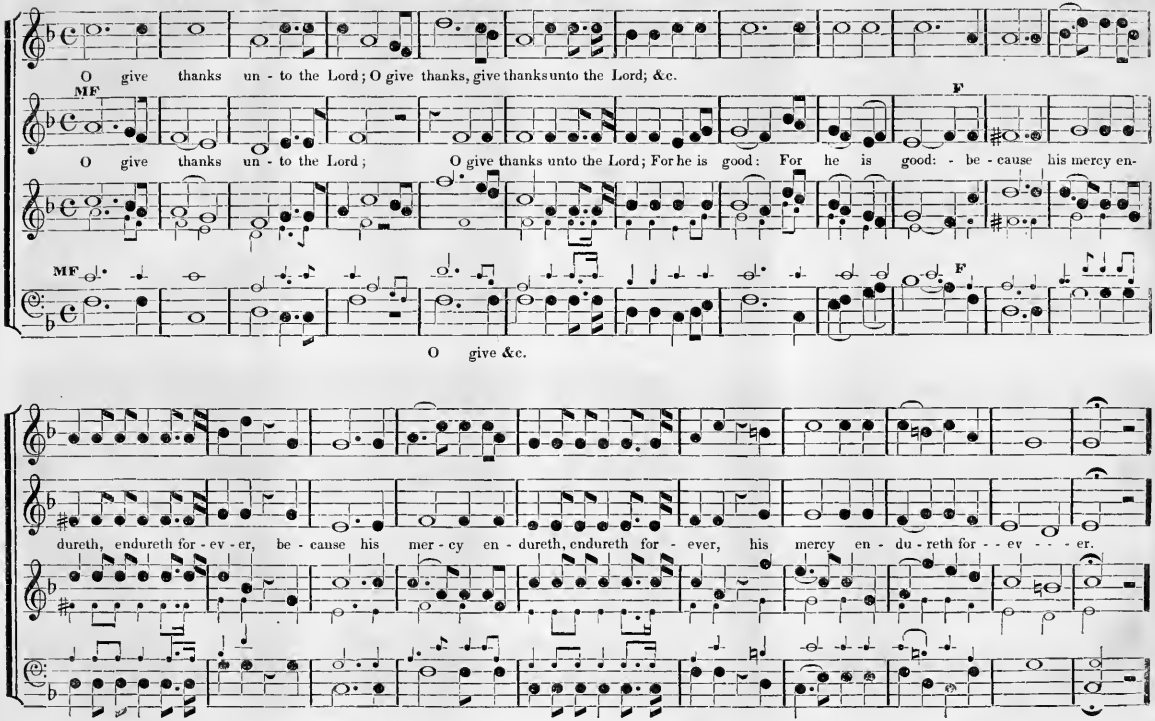
2. And O when the whirlwind of passion is ra - ging, When sin in our hearts its wild war - fare is wa - ging, Then send down - - thy

P DECRESC: PP

1. ray - - the poor sea - man to cherish, We fly to our Ma - ker: Save Lord! or - - - - we per - ish. D: Cp:

2. Spirit, thy ransomed to cher-ish, Re - buke the de - - stroy - er: Save Lord! or - - - - we per - ish. FINE.

O GIVE THANKS. Motetto.



ALLEGRETTO.

MOTETTO. Continued.

SOLO.

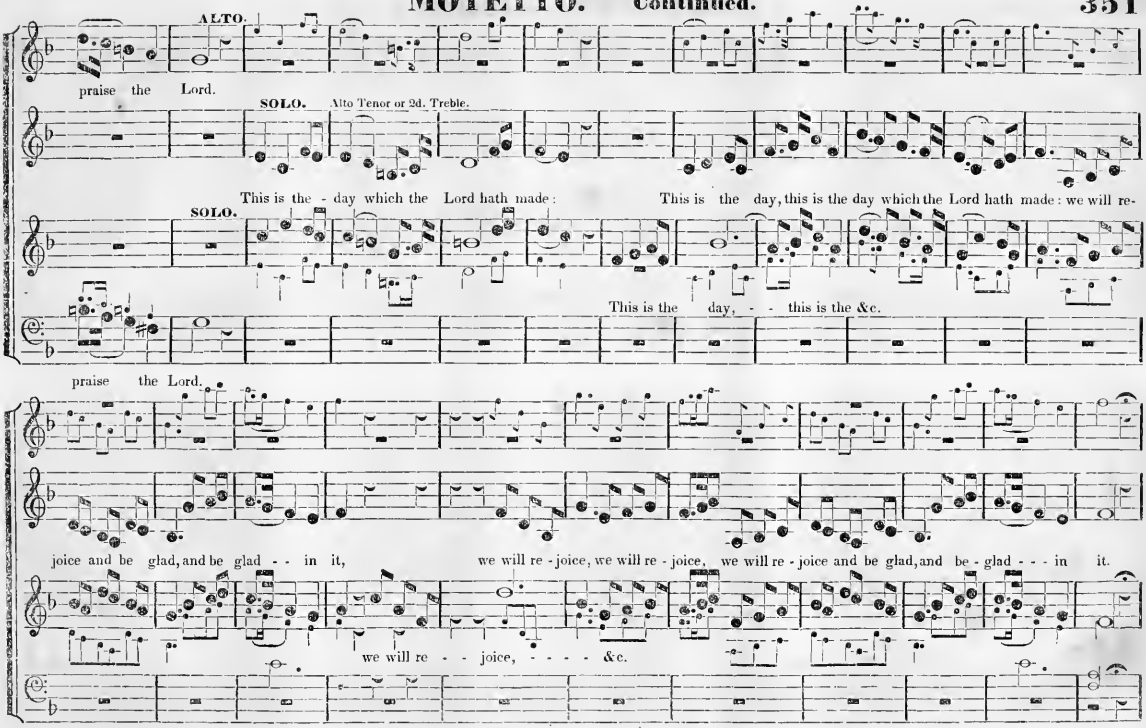
Open to - - me - the - gates of - righteousness: I - - will go, - - - I - - - will go, - - - I will go - - un - to them, and I will

SOLO.

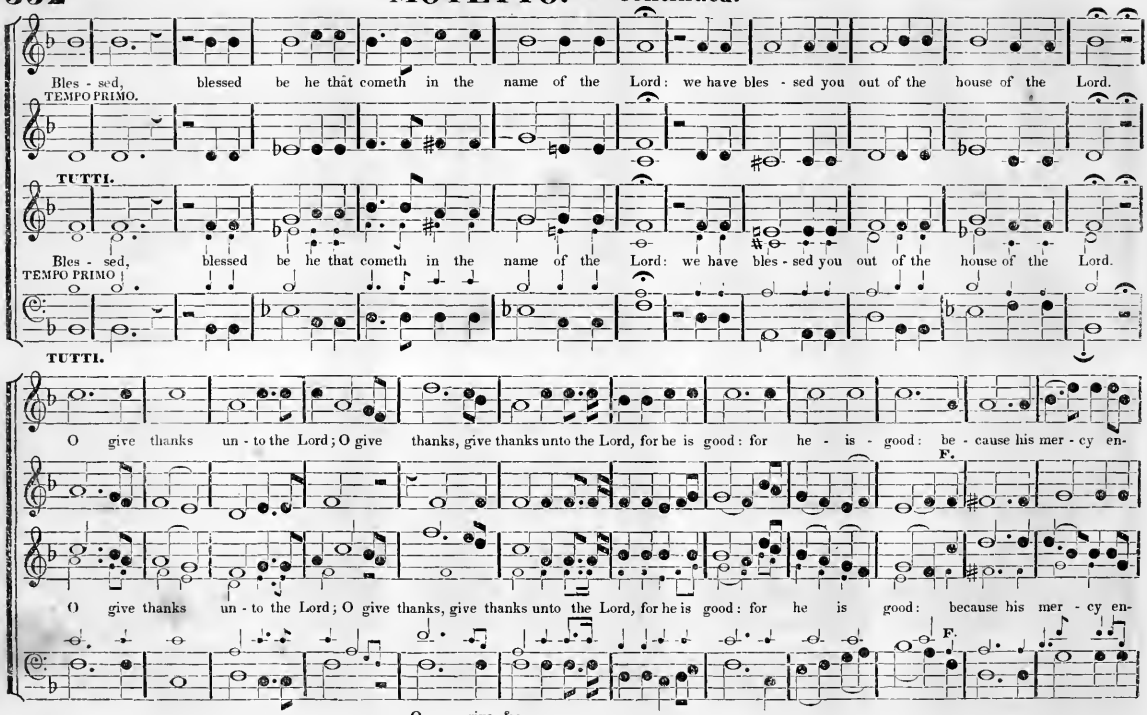
Open to - - me the - gates of - righteousness: I - - will - go, - I - will - go, - - - I will go - - - un - to them, and I will

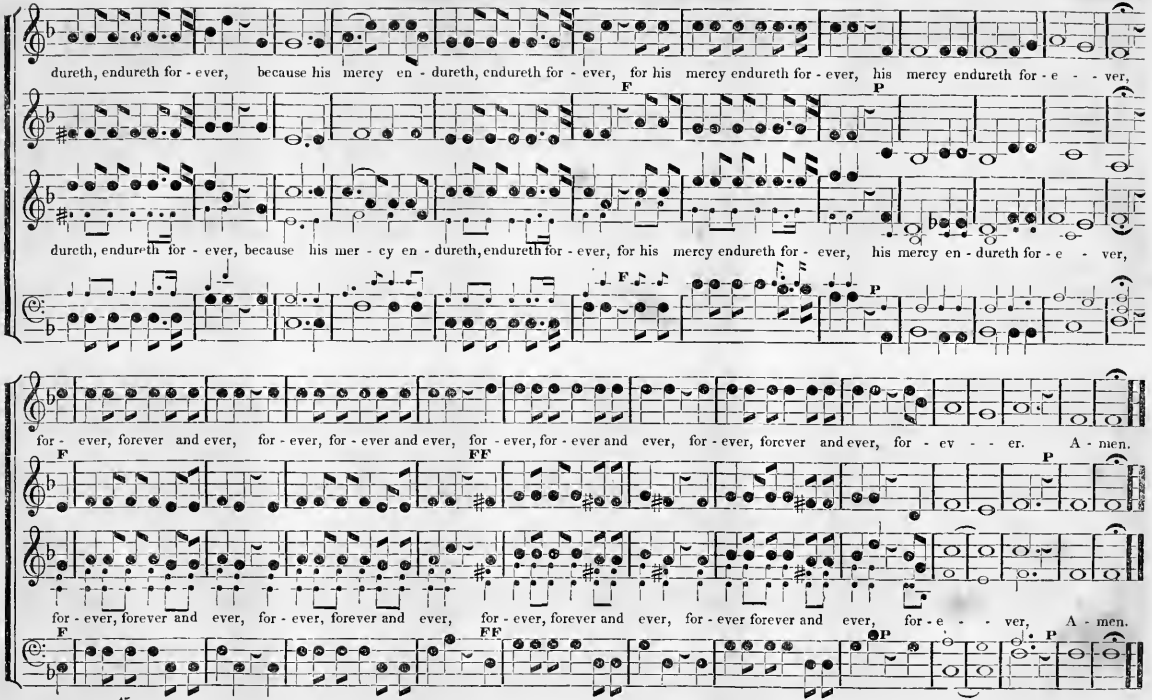
praise the Lord, and I will praise - - the Lord, and I will praise - - - - - the Lord, - and I will praise - - the Lord, and I will

praise - the Lord, and I will praise - the Lord, and I will praise - the Lord, - and I will praise - - the Lord, and I will


ALTO.
praise the Lord.
SOLO. Alto Tenor or 2d. Treble.
This is the - day which the Lord hath made: This is the day, this is the day which the Lord hath made: we will re-
SOLO.
This is the day, - - this is the &c.
praise the Lord.
joice and be glad, and be glad - - in it, we will re - joice, we will re - joice, we will re - joice and be glad, and be - glad - - - in it.
we will re - - joice, - - - - &c.

MOTETTO. Continued.



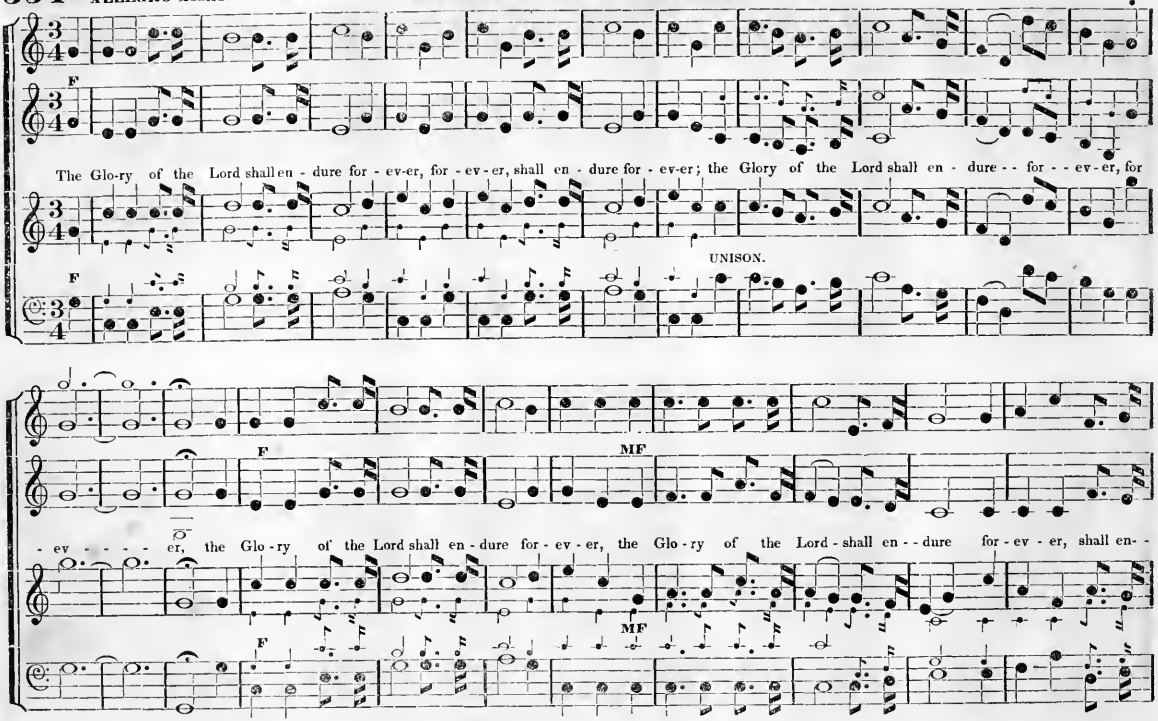

dureth, endureth for - ever, because his mercy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy endureth for - e - - ver,
F
P
dureth, endureth for - ever, because his mer - cy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy en - dureth for - e - ver,
F
P
for - ever, forever and ever, for - ever, for - ever and ever, for - ever, for - ever and ever, for - ever, forever and ever, for - ev - - er. A - men.
F
FF
P
for - ever, forever and ever, for - ever, forever and ever, for - ever, forever and ever, for - ever forever and ever, for - e - - ver, A - men.
F
FF
P
P

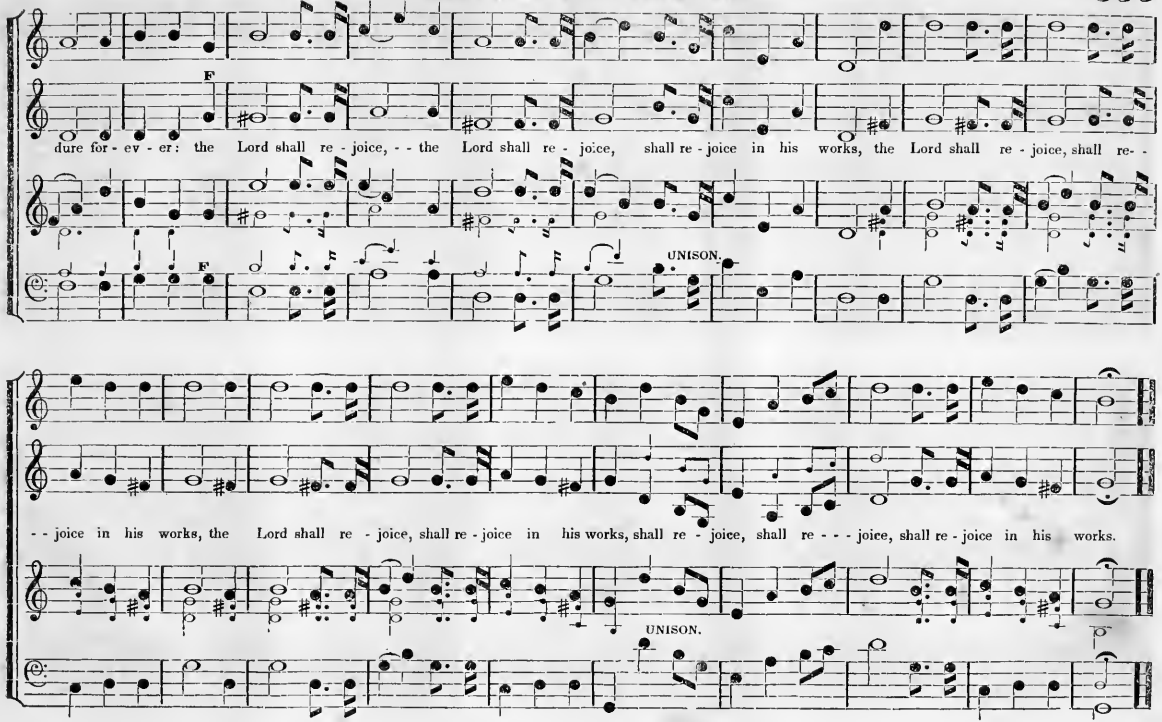
ALLEGRO ASSAI.

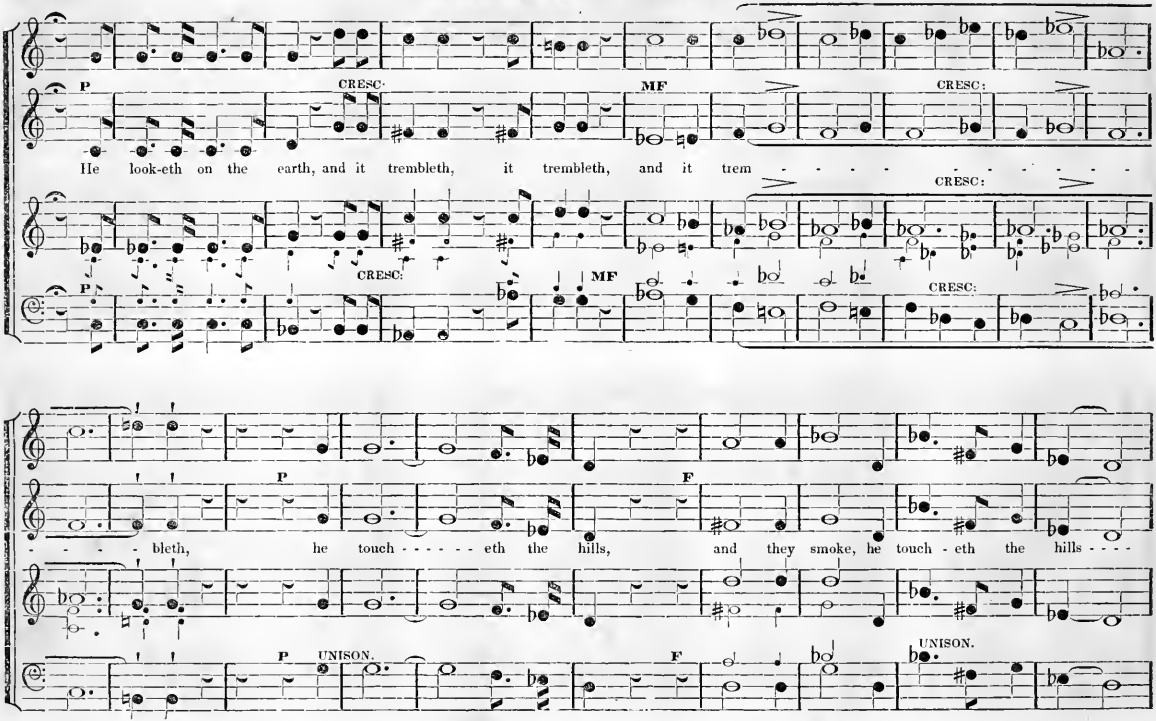
THE GLORY OF THE LORD.

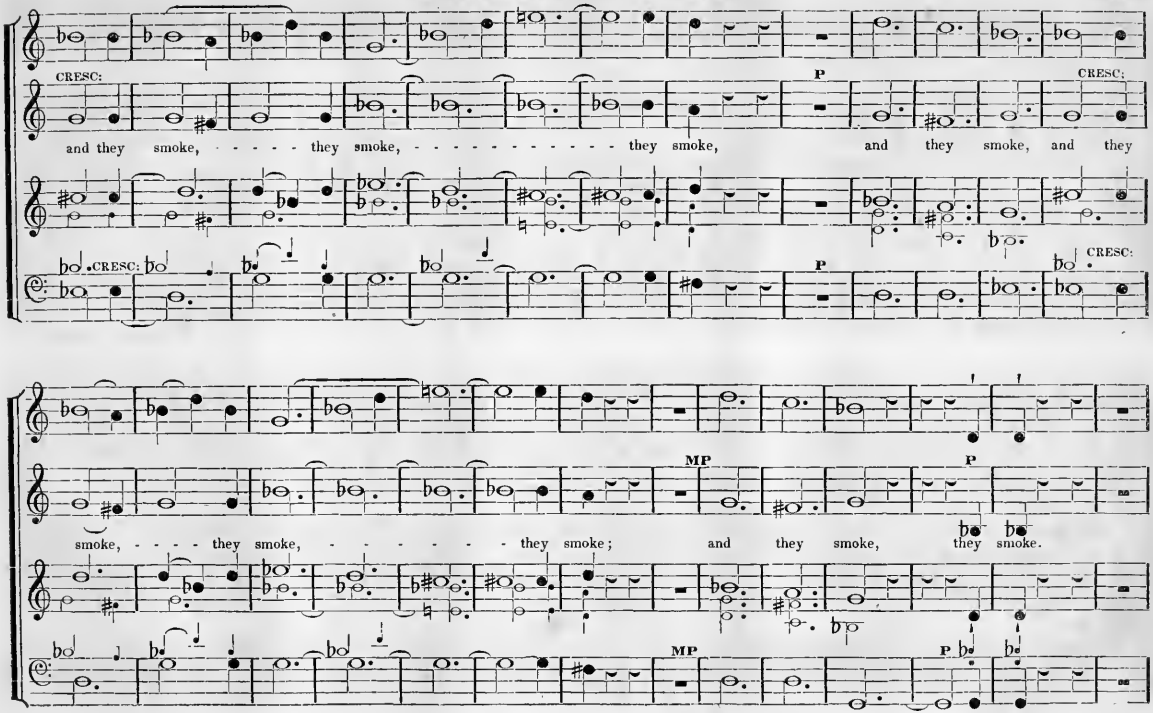
Motetto.

Psa'm 104. v. 31.

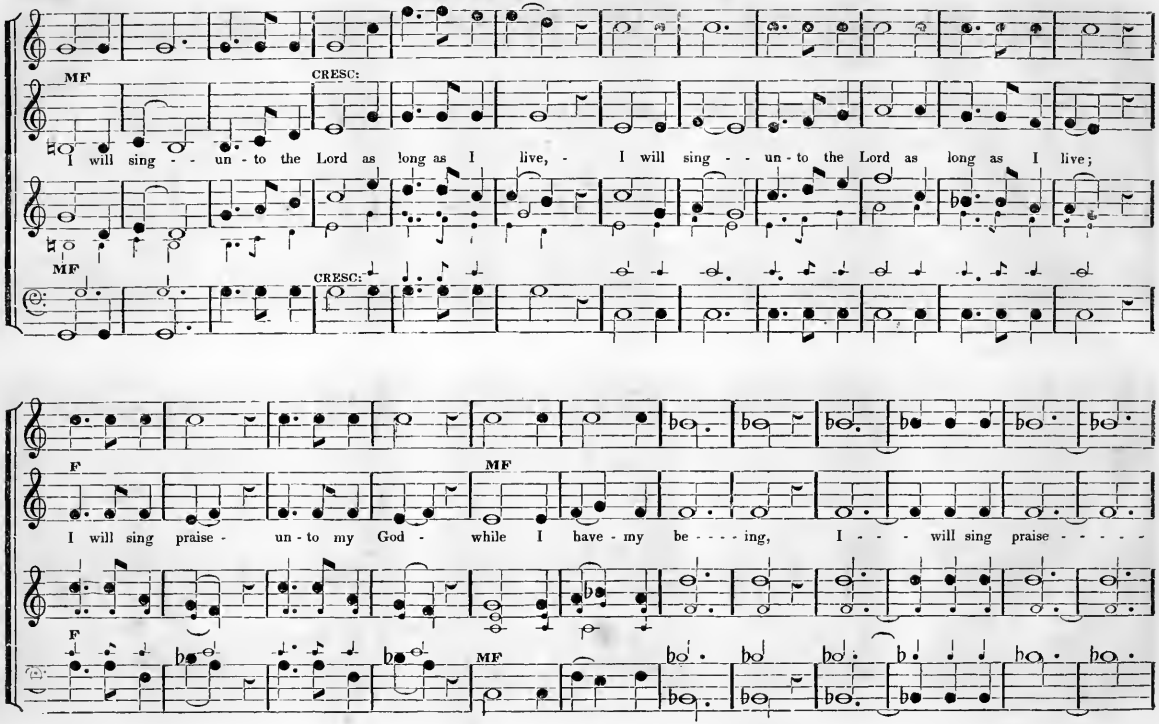


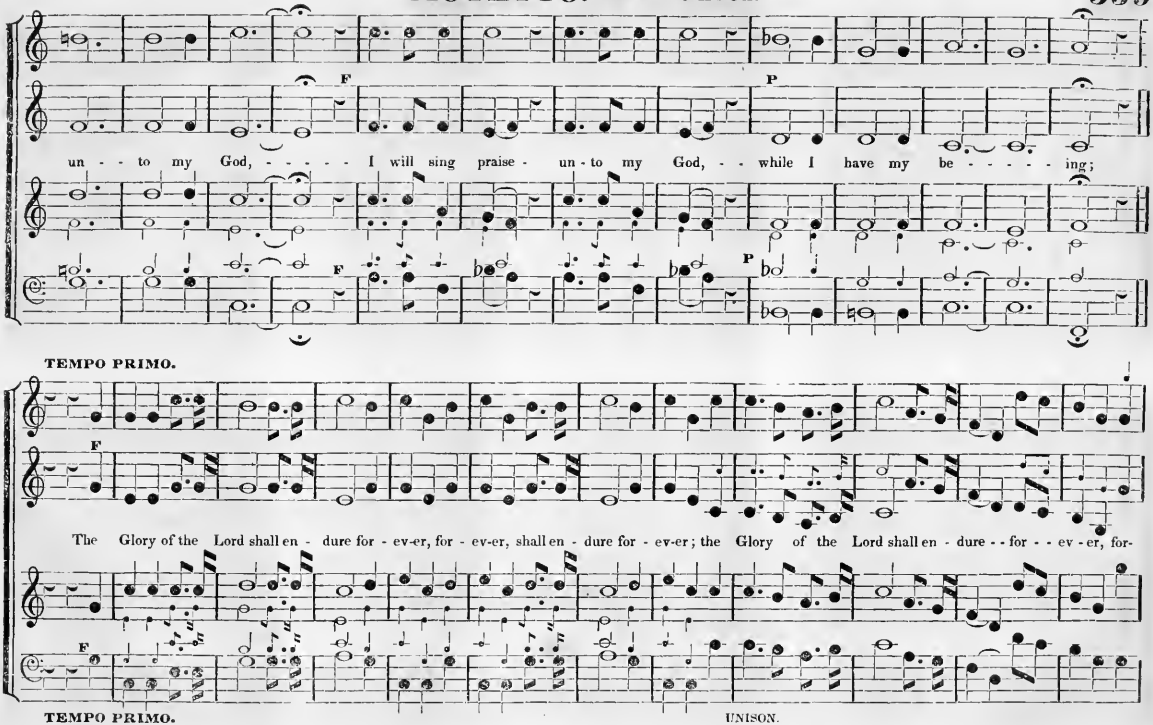

F
dure for - ev - er: the Lord shall re - joice, - - the Lord shall re - joice, shall re - joice in his works, the Lord shall re - joice, shall re - -
F
UNISON.
- - joice in his works, the Lord shall re - joice, shall re - joice in his works, shall re - joice, shall re - - - joice, shall re - joice in his works.
UNISON.


P
CRESC.
MF
CRESC:
He look-eth on the earth, and it trembleth, it trembleth, and it trem
CRESC:
P
CRESC:
MF
CRESC:
P
F
bleth, he touch eth the hills, and they smoke, he touch-eth the hills
P
UNISON.
F
UNISON.

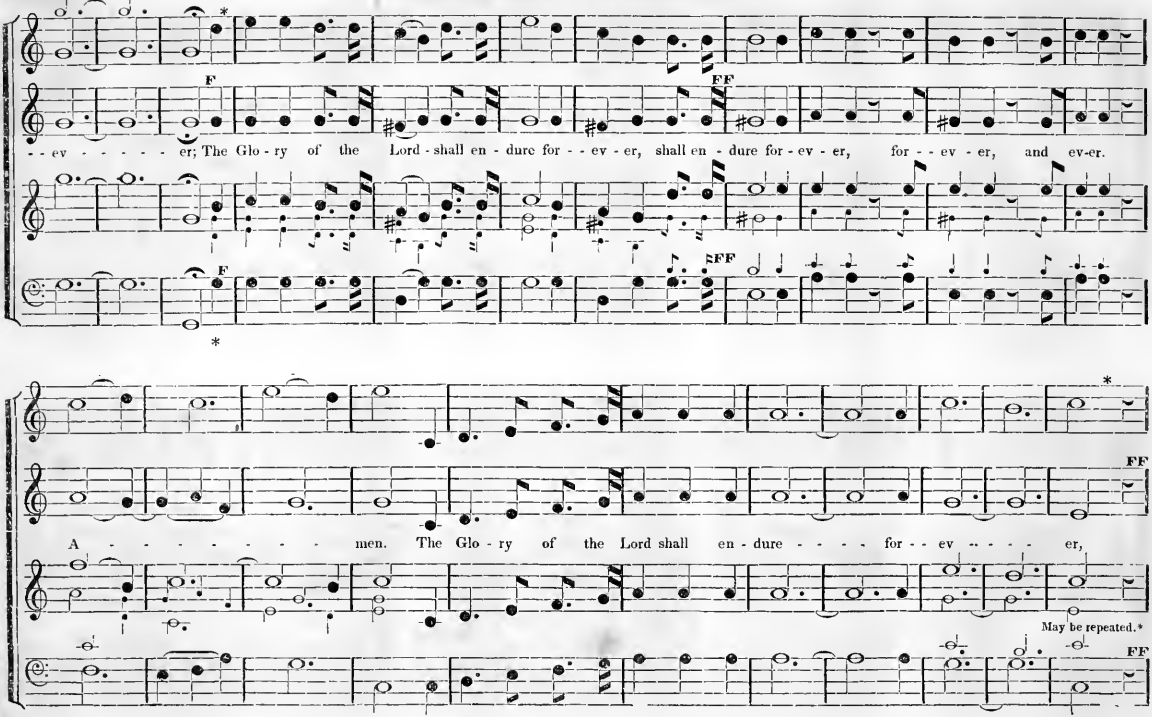

CRESC:
P
CRESC:
and they smoke, - - - - - they smoke, - - - - - - - - - - - - they smoke, and they smoke, and they
CRESC:
P
CRESC:
MP
P
smoke, - - - - they smoke, - - - - - - - - they smoke; and they smoke, they smoke.
MP
P

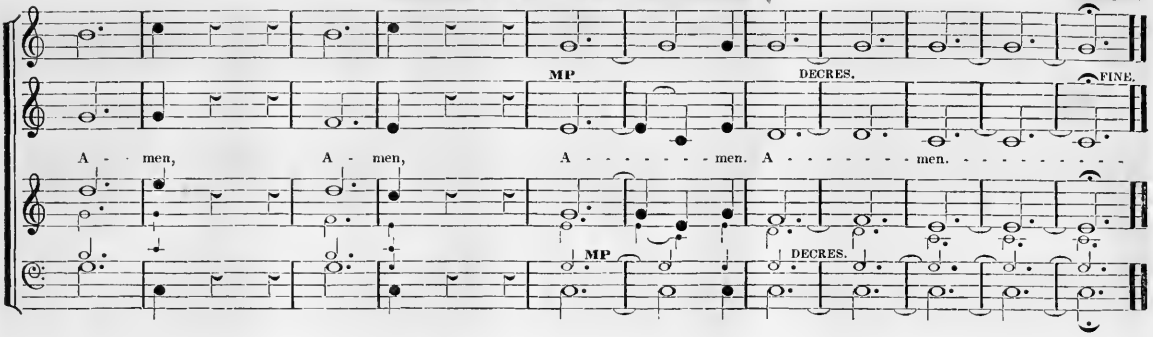
MOTETTO. Continued.




F
P
un - - to my God, - - - - - I will sing praise - un - to my God, - - while I have my be - - - - - ing;
F
P
TEMPO PRIMO.
F
The Glory of the Lord shall en - dure for - ev-er, for - ev-er, shall en - dure for - ev-er; the Glory of the Lord shall en - dure - - for - - ev - er, for-
F
TEMPO PRIMO.
UNISON.

MOTETTO. Continued.

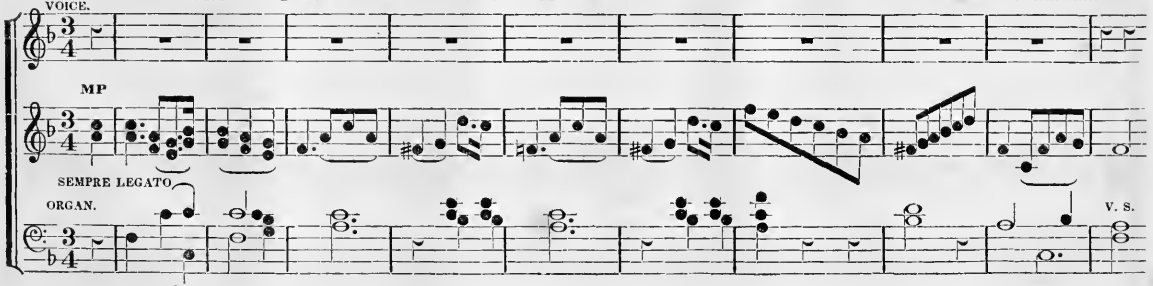




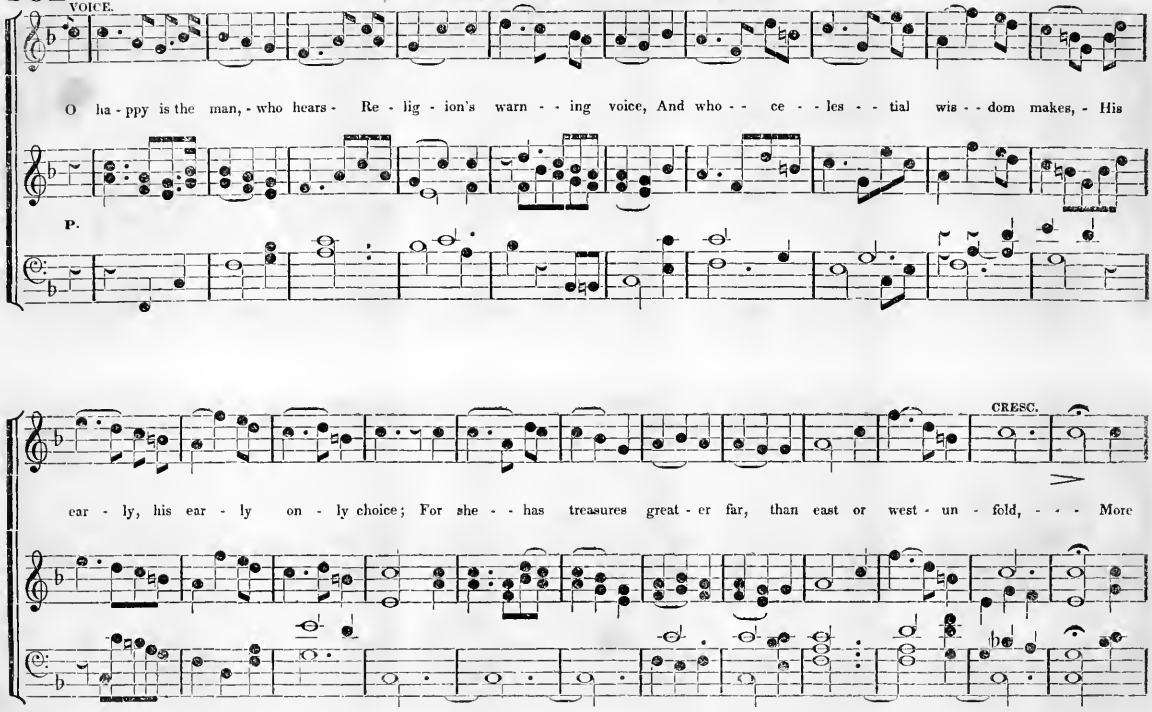
UN POCO ALLEGRO.

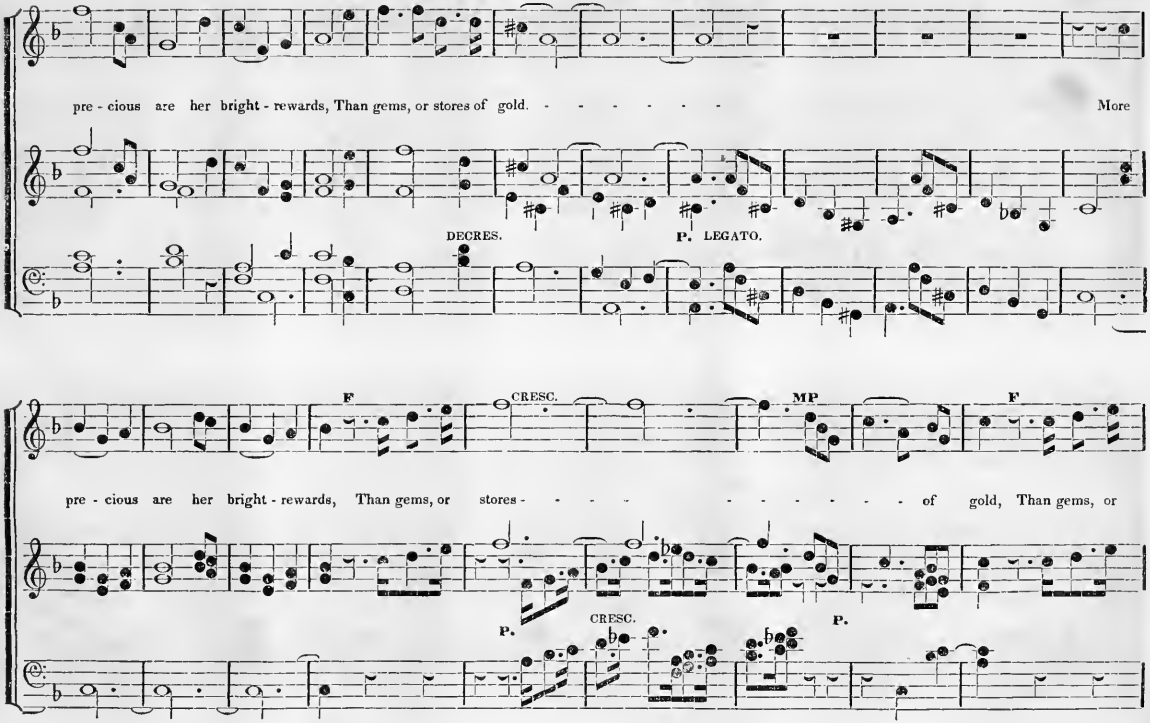
O HAPPY IS THE MAN. Sacred Canzone.

For a Tenor or Treble voice.

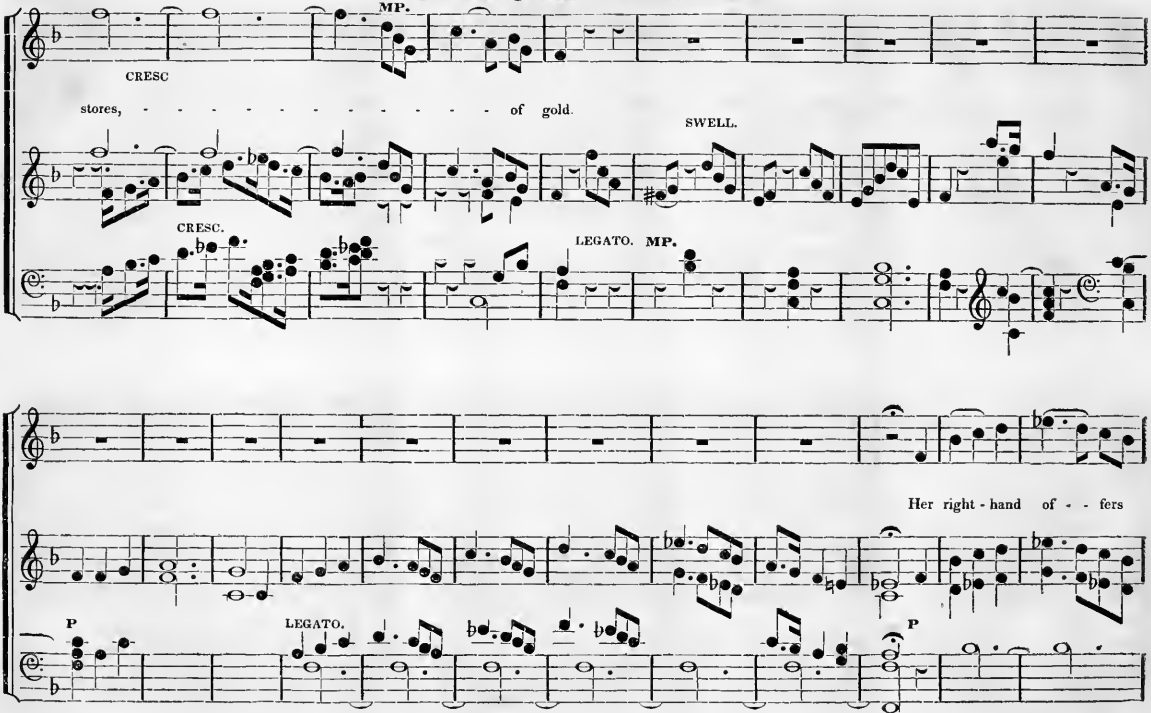


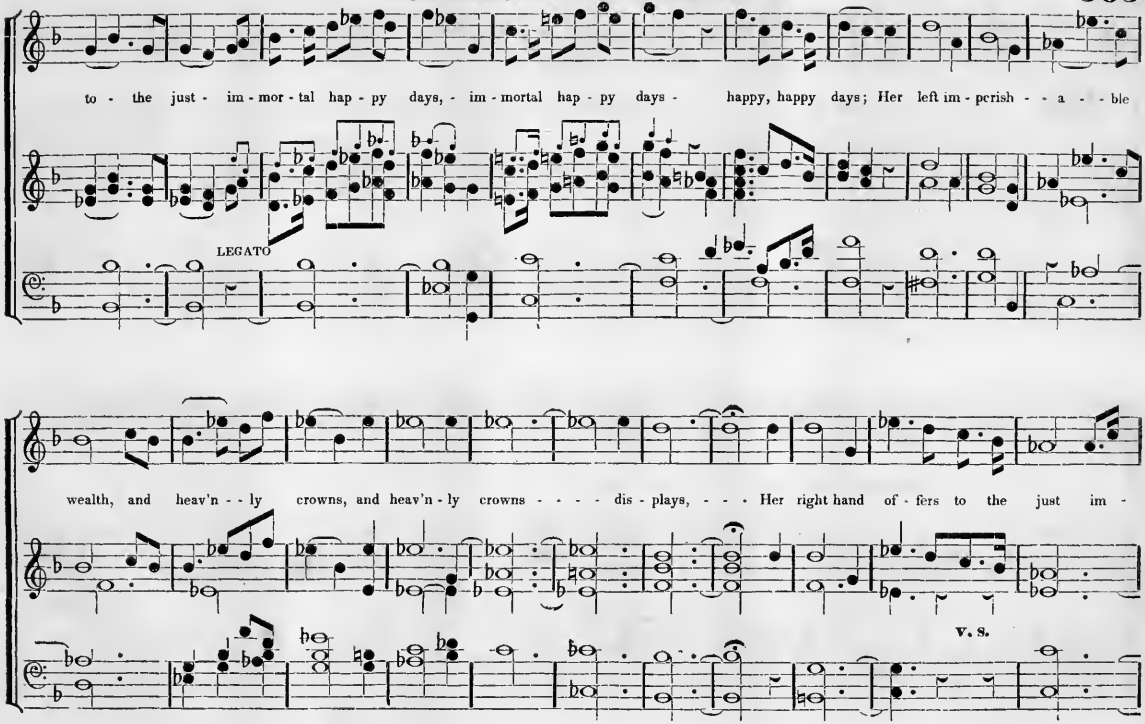
CANZONE. Continued.



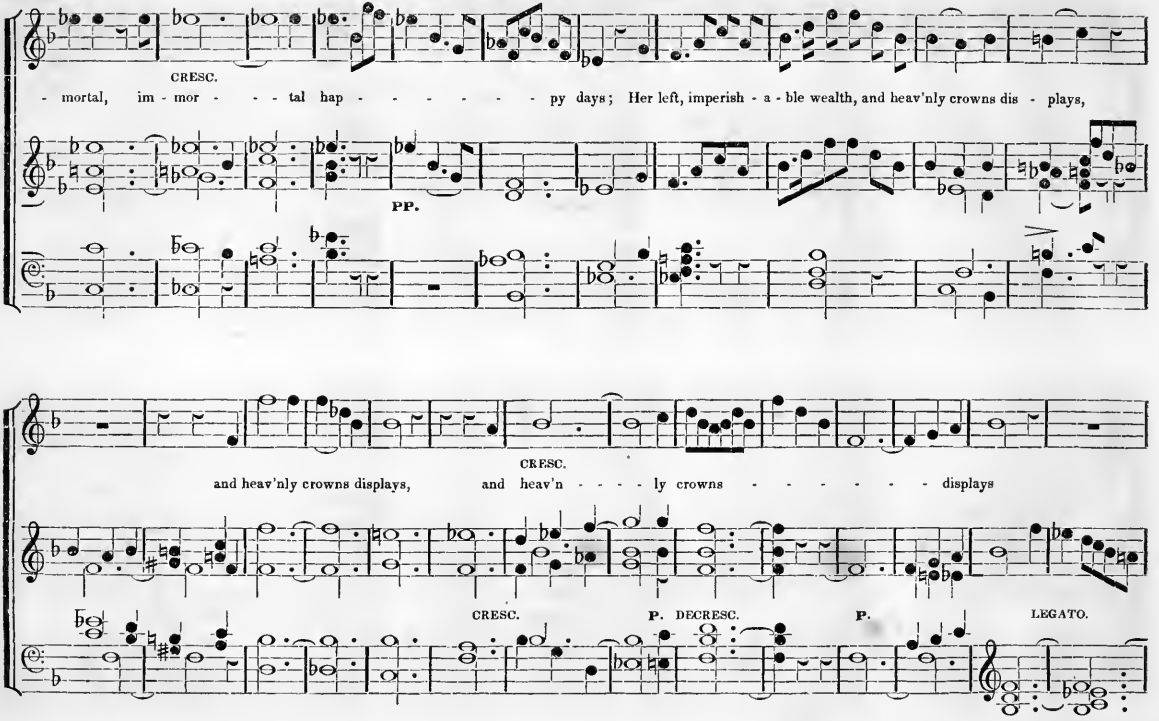

pre - cious are her bright - rewards, Than gems, or stores of gold. - - - - - - - More
DECRES.
P. LEGATO.
F
CRESC.
MP
F
pre - cious are her bright - rewards, Than gems, or stores - - - - - - - - - - - of gold, Than gems, or
P.
CRESC.
P.

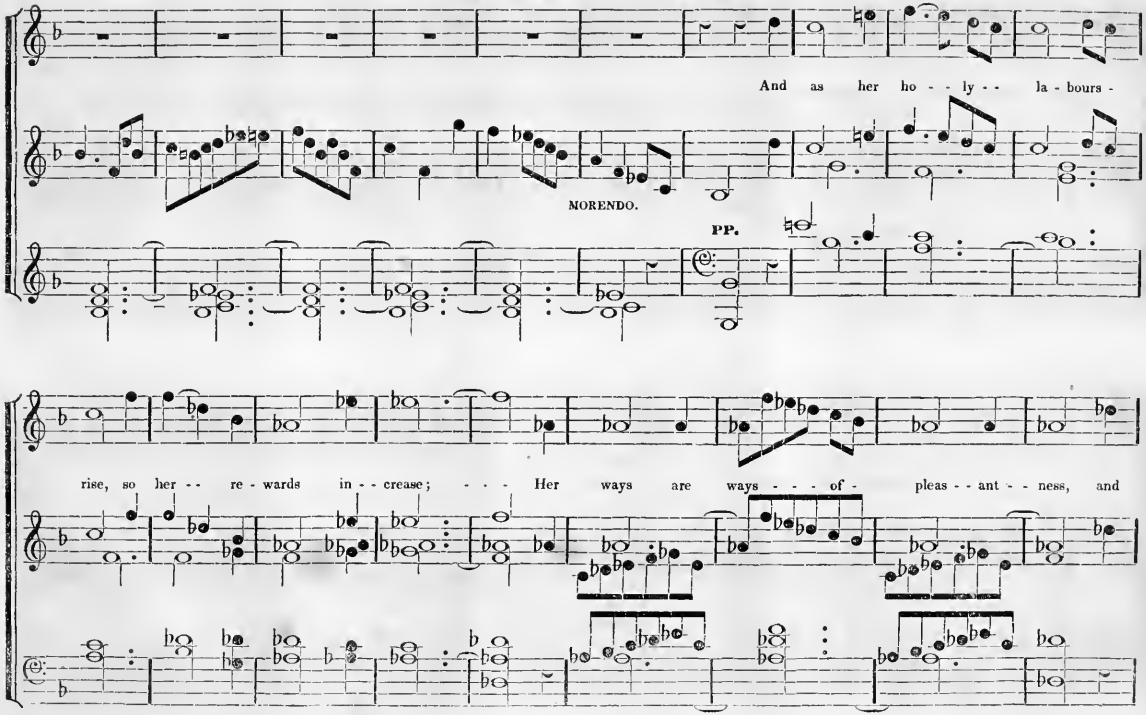
CANZONE. Continued.



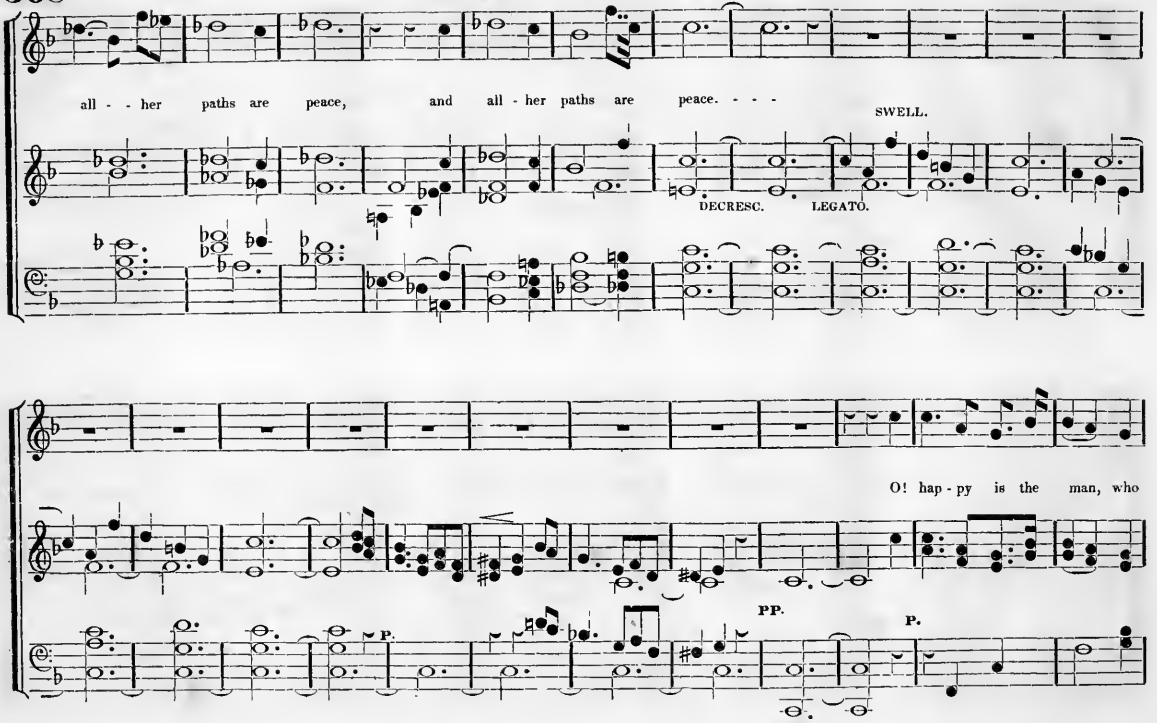

to - the just - im - mor - tal hap - py days, - im - mortal hap - py days - happy, happy days; Her left im - perish - - a - - ble
LEGATO
wealth, and heav'n - - ly crowns, and heav'n - ly crowns - - - - dis - plays, - - - Her right hand of - fers to the just im -
v. s.

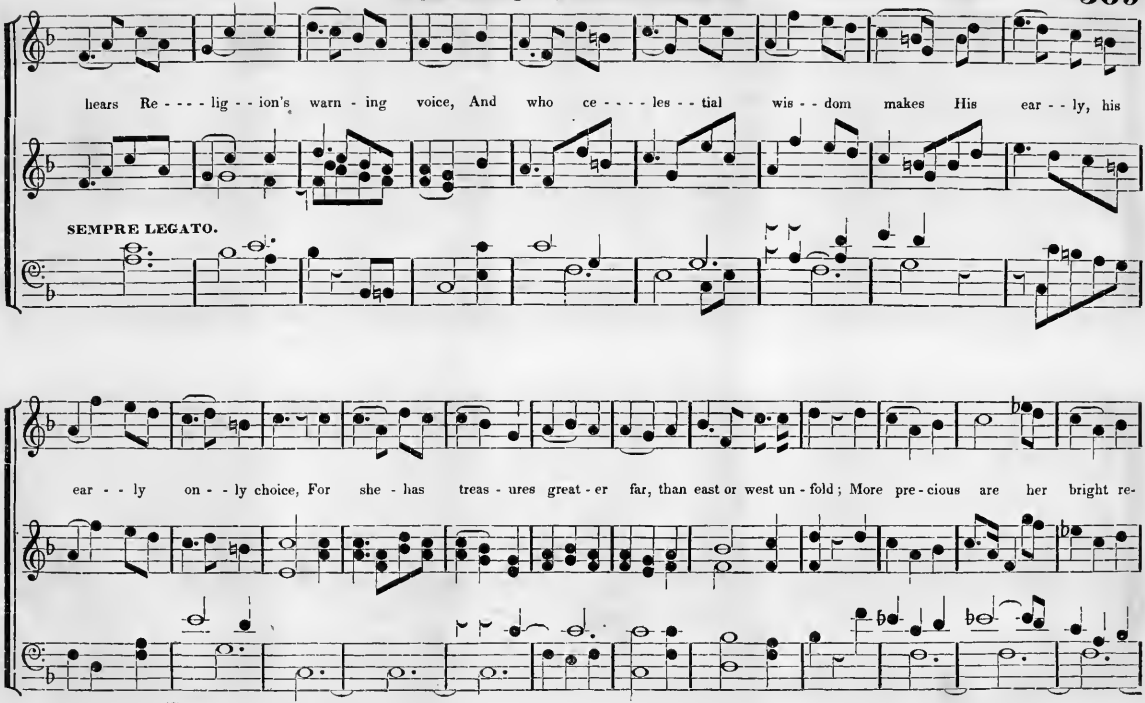
CANZONE. Continued.



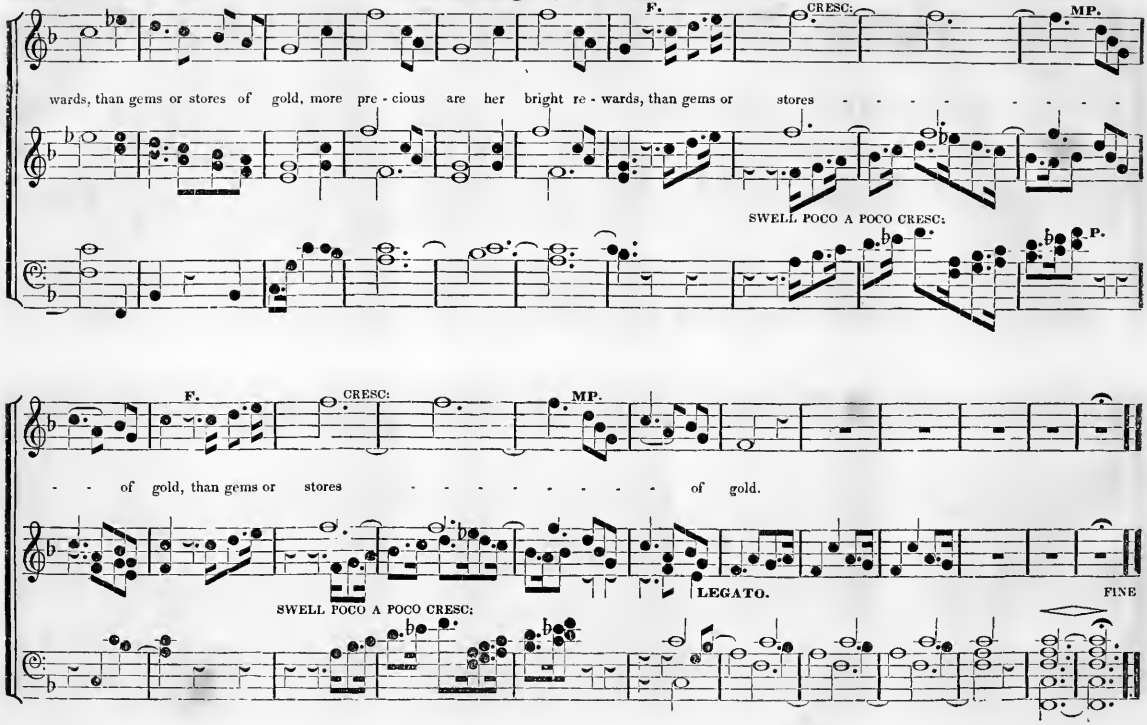

And as her ho - - ly - - la - bours -
MORENDO.
PP.
rise, so her - - re - wards in - - crease; - - - Her ways are ways - - - of - pleas - ant - - ness, and

CANZONE. Continued.

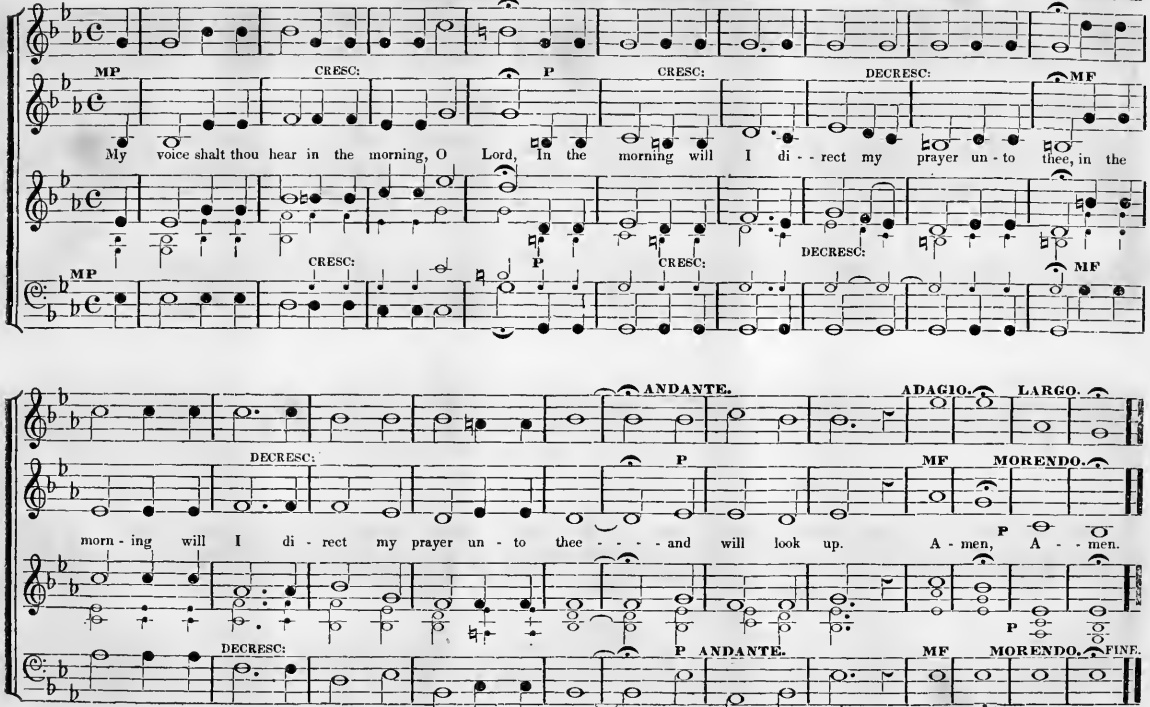



hears Re - - - - lig - - ion's warn - ing voice, And who ce - - - - les - - tial wis - - dom makes His ear - - ly, his
SEMPRE LEGATO.
ear - - ly on - - ly choice, For she - has treas - ures great - er far, than east or west un - fold; More pre - cious are her bright re-

CANZONE. Continued.



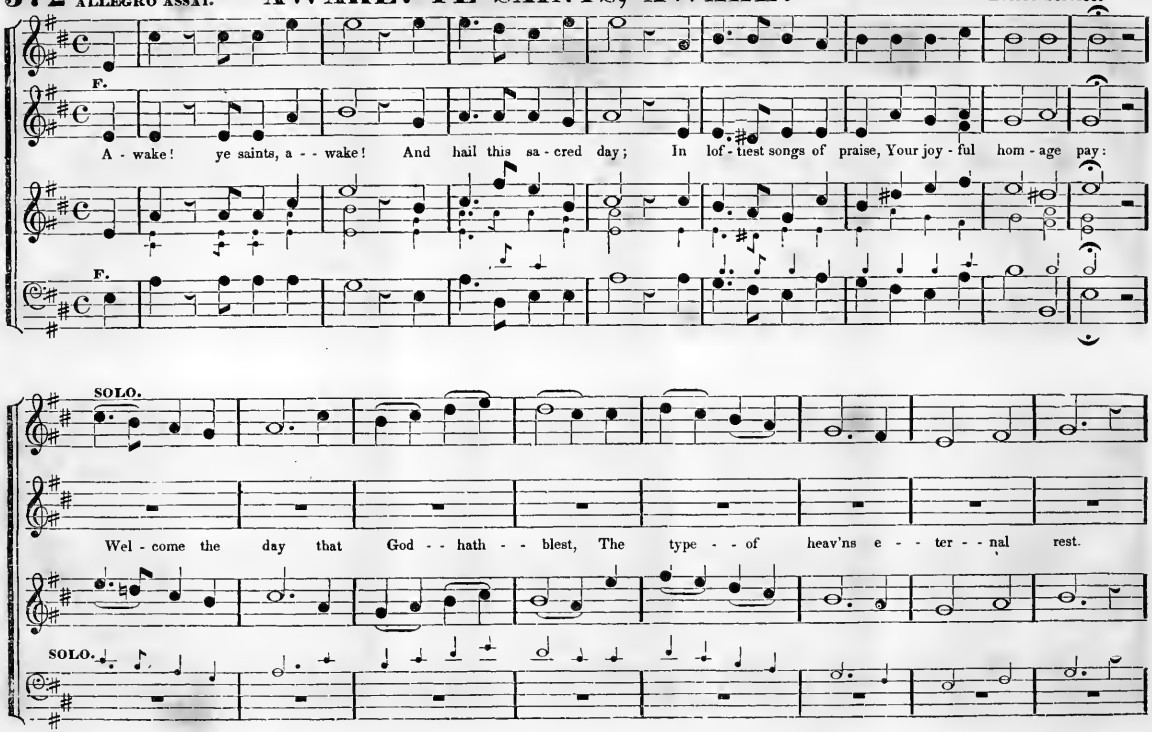
MY VOICE SHALT THOU HEAR.

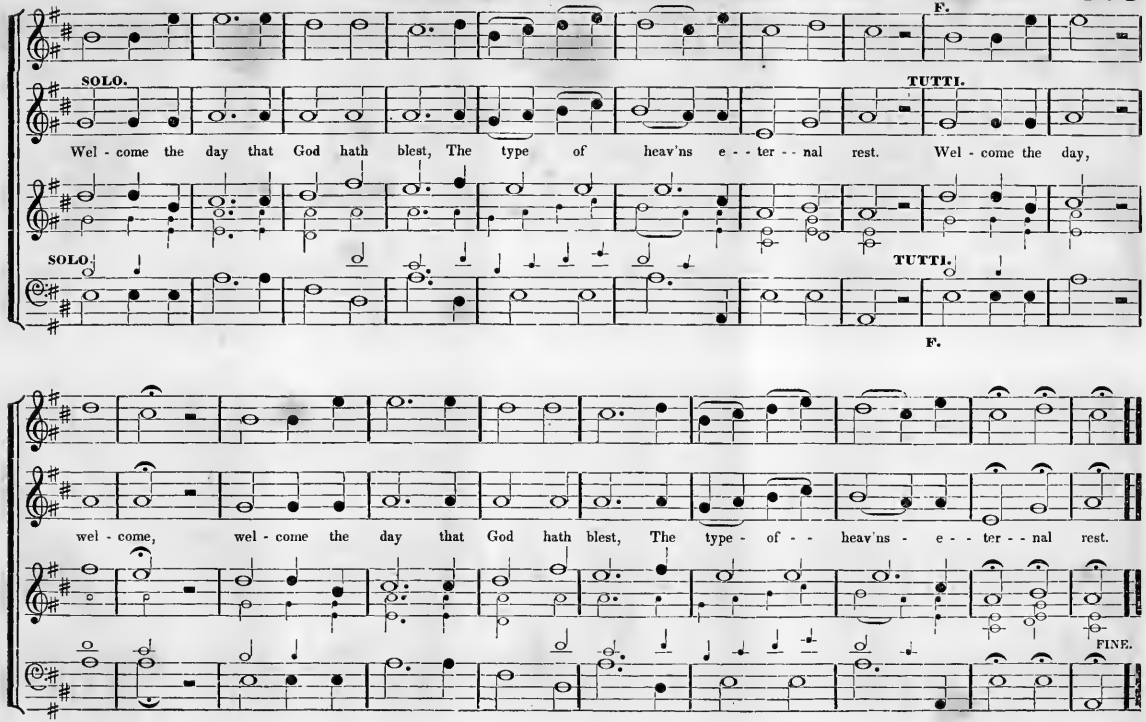


ALLEGRO ASSAI.

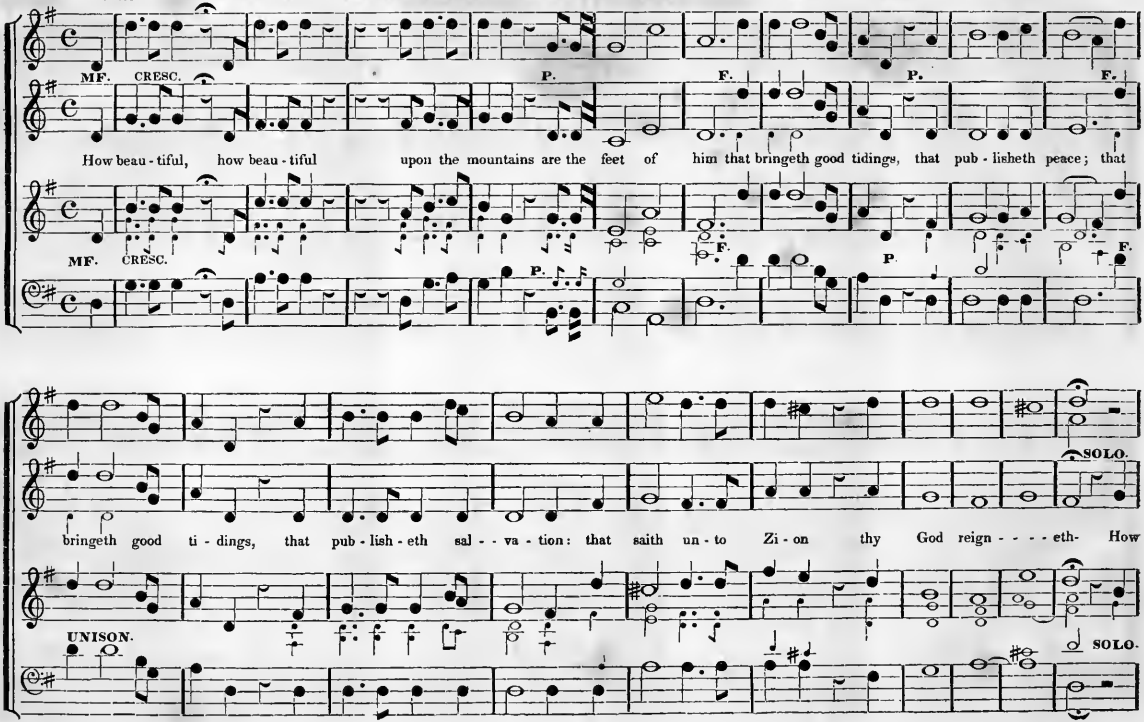
AWAKE! YE SAINTS, AWAKE!

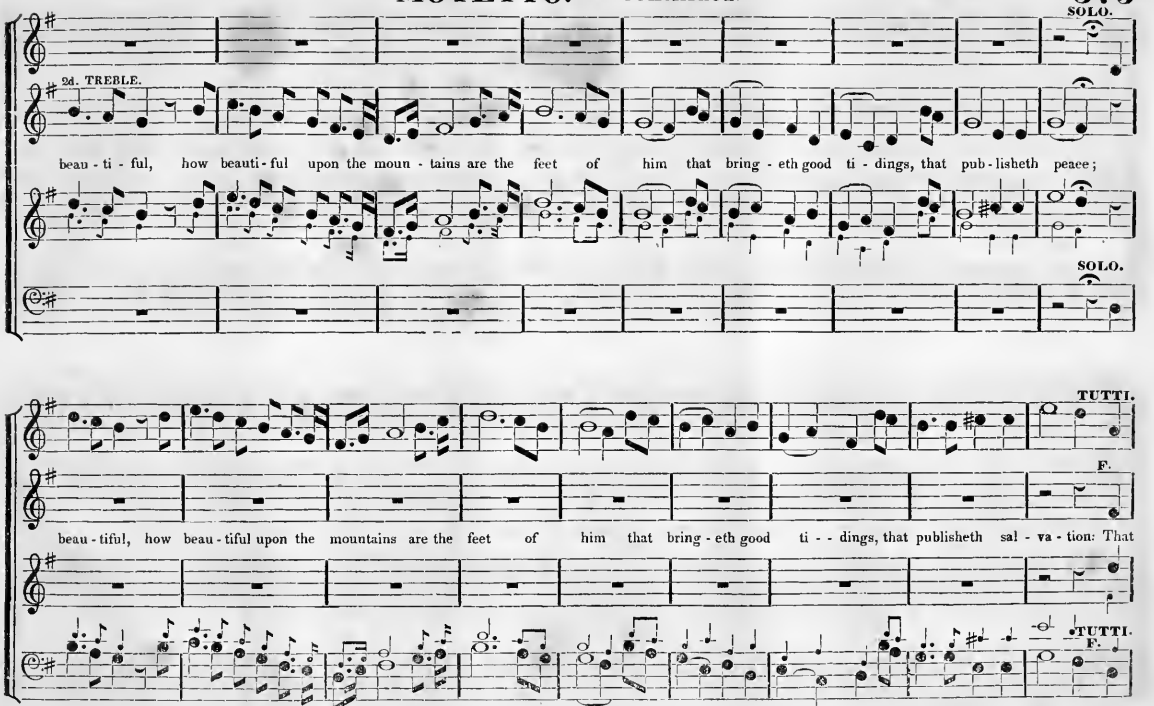
Anthem. **Before Service.**



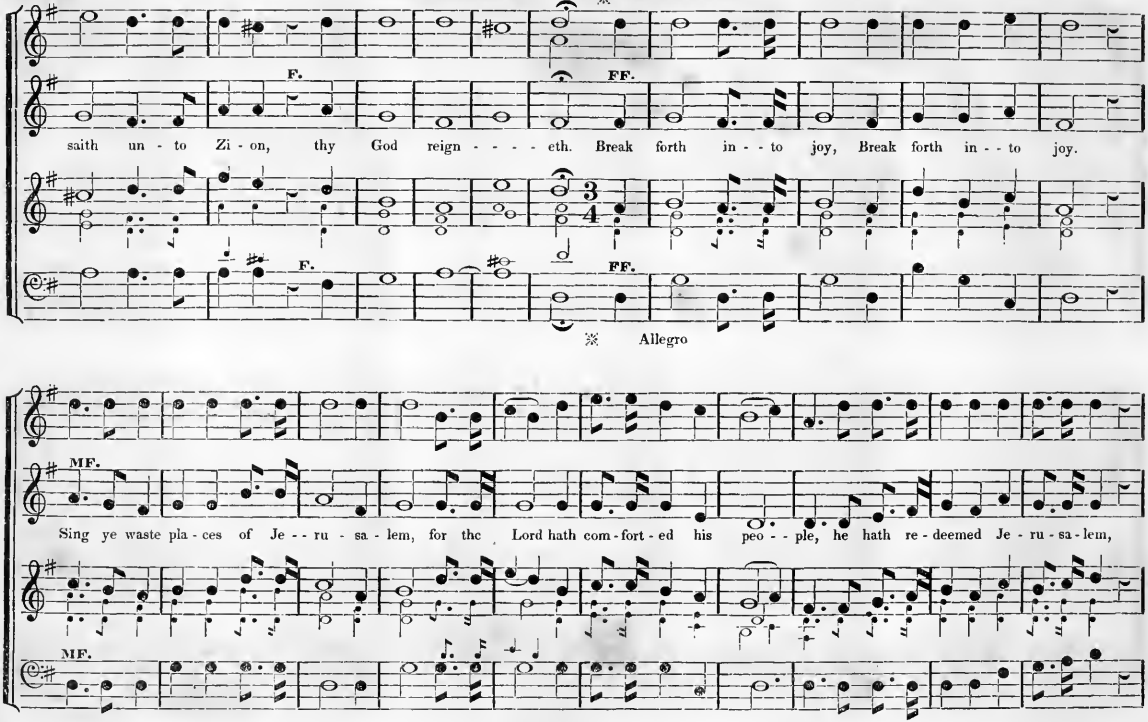

F.
SOLO.
TUTTI.
Wel - come the day that God hath blest, The type of heav'ns e - - ter - - nal rest. Wel - come the day,
SOLO.
TUTTI.
F.
wel - come, wel - come the day that God hath blest, The type - of - - heav'ns - e - - ter - - nal rest.
FINE.

374 ALLEGRO ASSAI. HOW BEAUTIFUL UPON THE MOUNTAINS. Motetto.




SOLO.
2d. TREBLE.
beau - ti - ful, how beauti - ful upon the moun - tains are the feet of him that bring - eth good ti - dings, that pub - lisheth peace;
SOLO.
TUTTI.
F.
beau - tiful, how beau - tiful upon the mountains are the feet of him that bring - eth good ti - - dings, that publisheth sal - va - tion: That
TUTTI.
F.
beau - tiful, how beau - tiful upon the mountains are the feet of - him - that bring - eth good ti - - dings, that publisheth sal - va - tion:

MOTETTO. Continued.



MOTETTO. Continued.

1st. time. 2d. time.

F. FF.

he hath re - deem - ed Je - - ru - sa - lem, Je - - ru - sa - - lem, ru - - sa - - lem. A - - men, A - - men.

F. FF.

MODERATO.

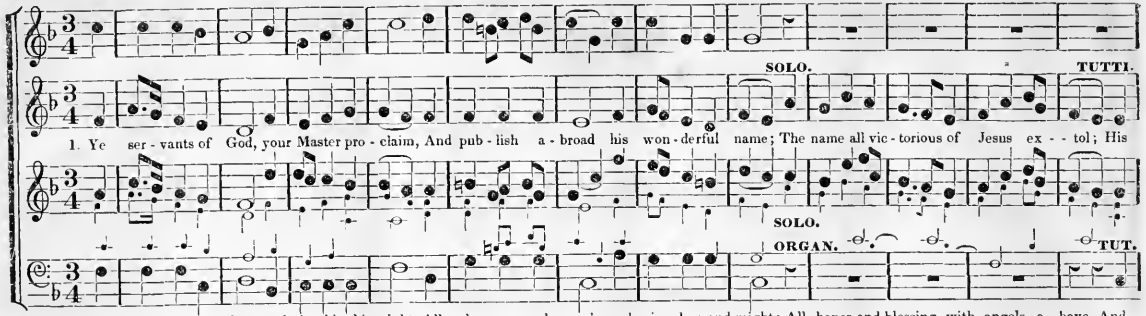
The Celebrated old tune, CHINA. C.M.

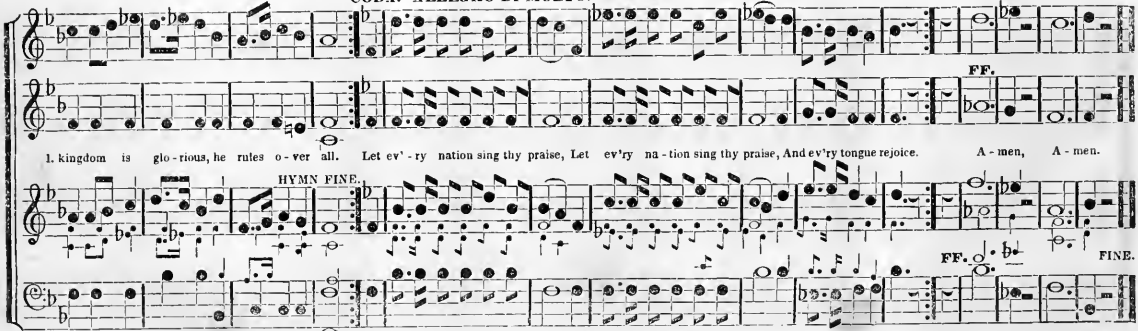
Swan. Common Hymn.

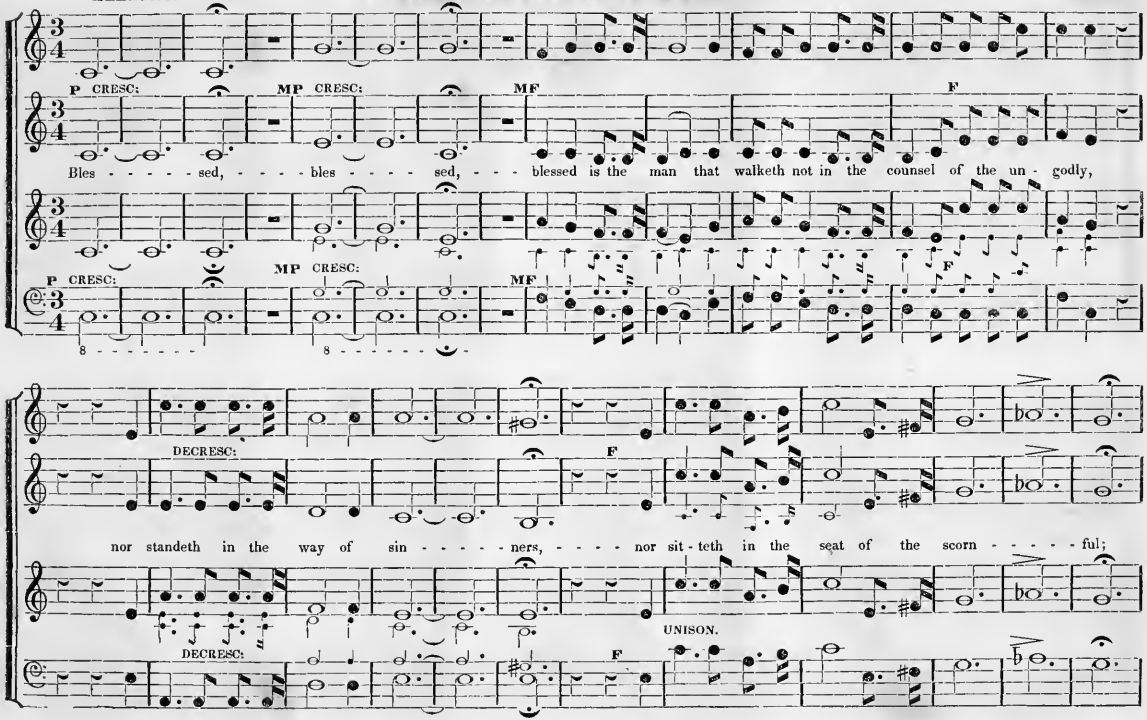
Why do we mourn de - part - ing friends? Or shake at death's a - larm's, 'Tis but the voice that Jesus sends, To call them to his arms.

Inserted at the request of some of my friends; new harmonized, but with as few alterations, as it possibly could be done.

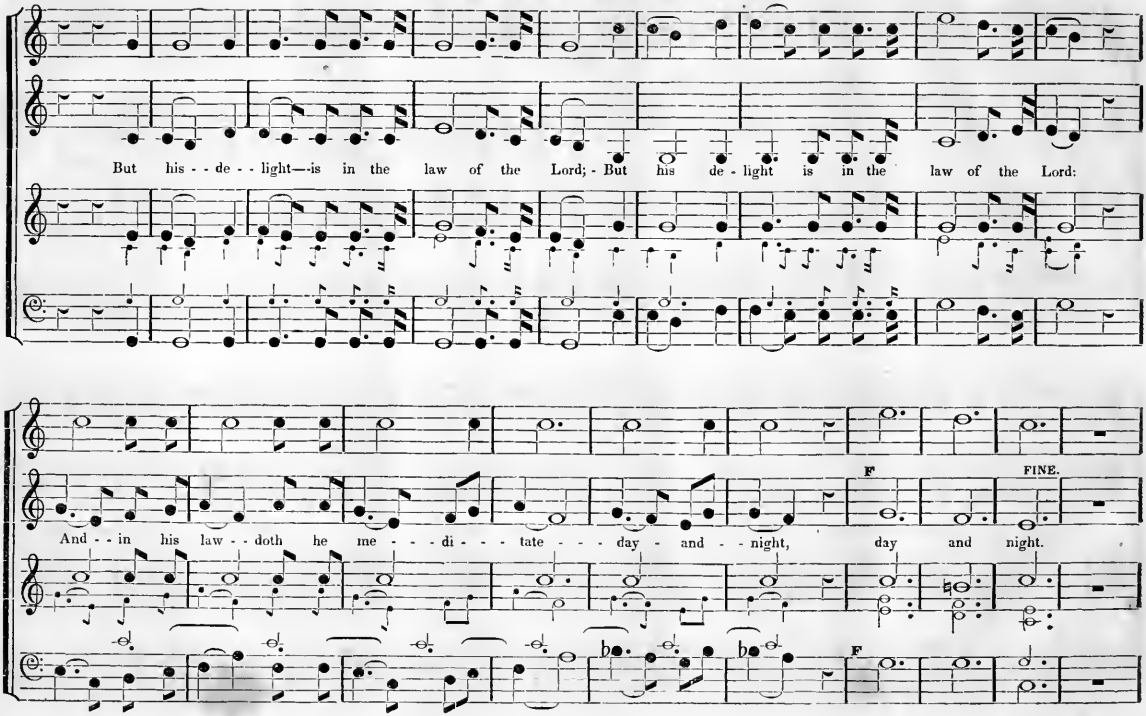
378 ALLEGRO. YE SERVANTS OF GOD. Hymn. 10's. & 11's.

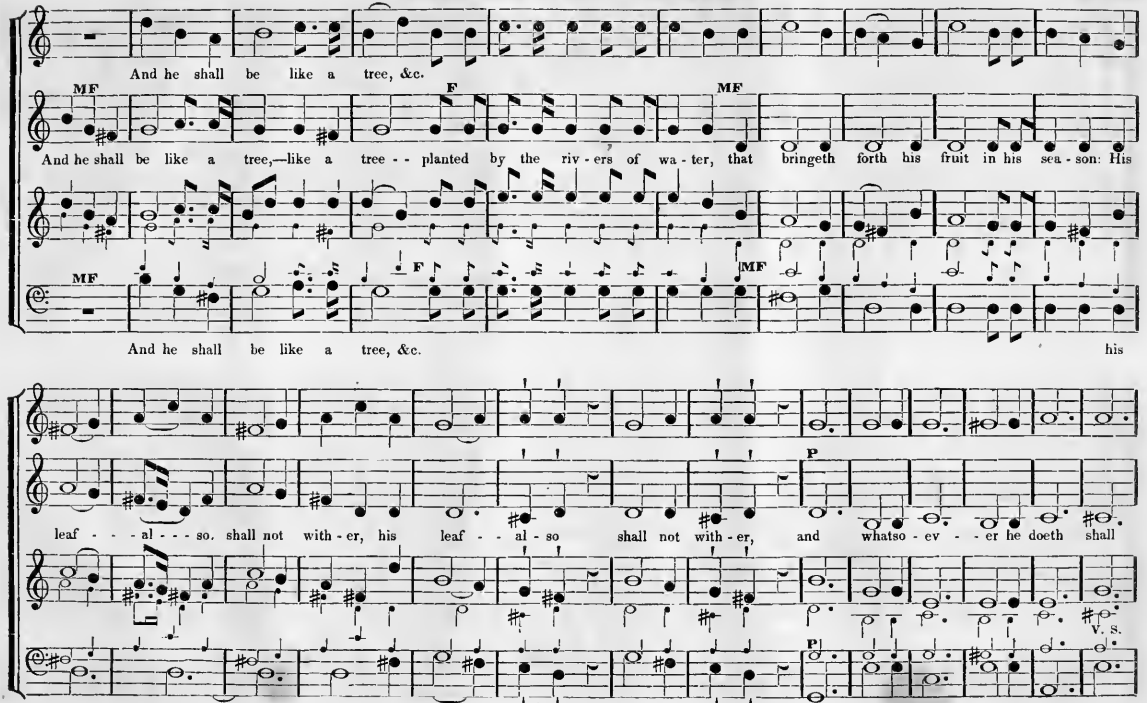




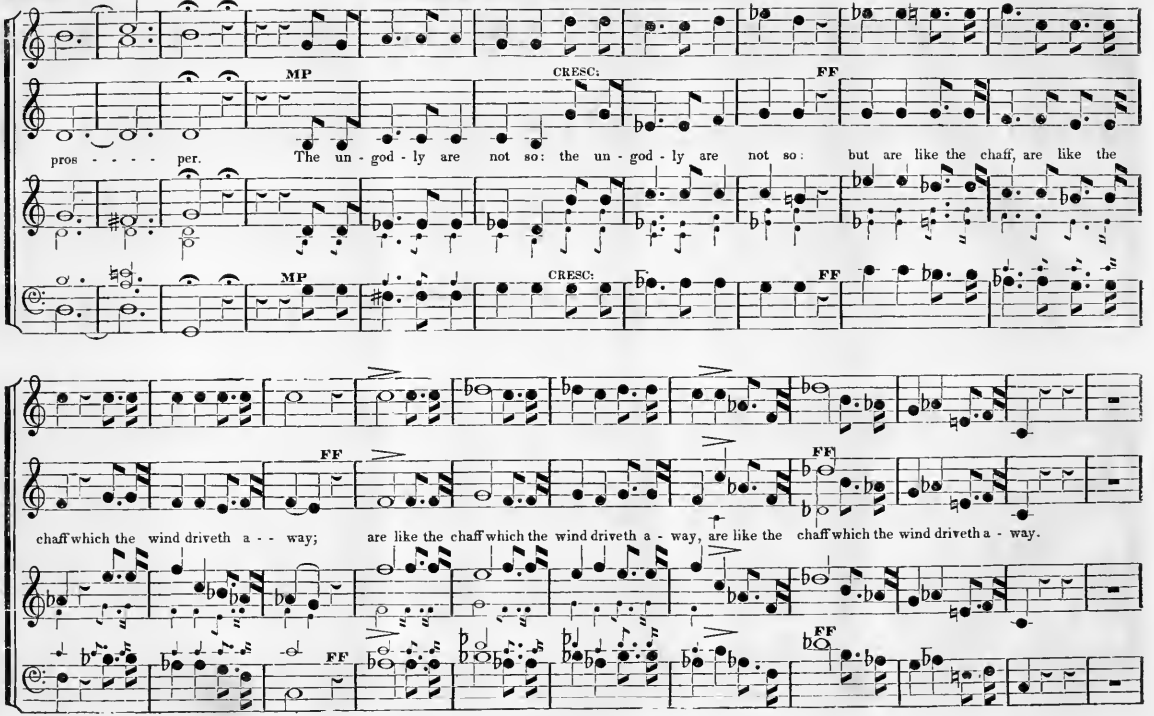

P CRESC:
MP CRESC:
MF
F
Bles - - - - - sed, - - - - bles - - - - sed, - - - blessed is the man that walketh not in the counsel of the un - godly,
P CRESC:
MP CRESC:
MF
F
8 - - - - - - -
8 - - - - - - -
DECRESC:
F
nor standeth in the way of sin - - - - - ners, - - - - nor sit - teth in the seat of the scorn - - - - - ful;
DECRESC:
UNISON.
F

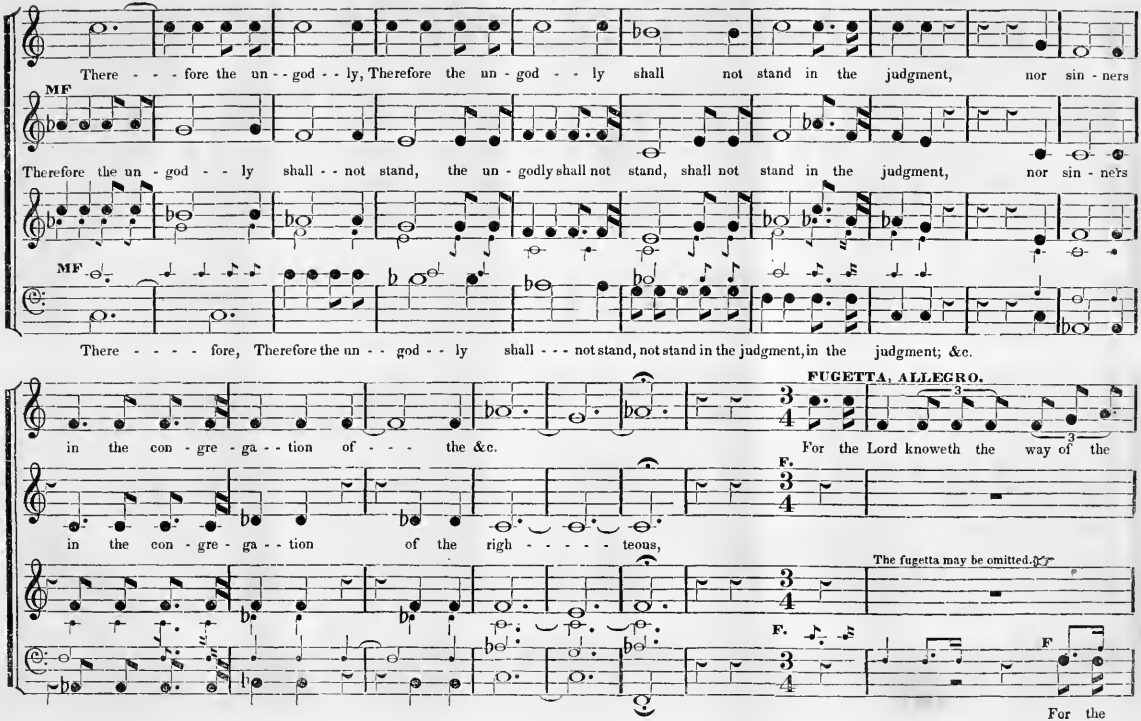
MOTETTO. Continued.



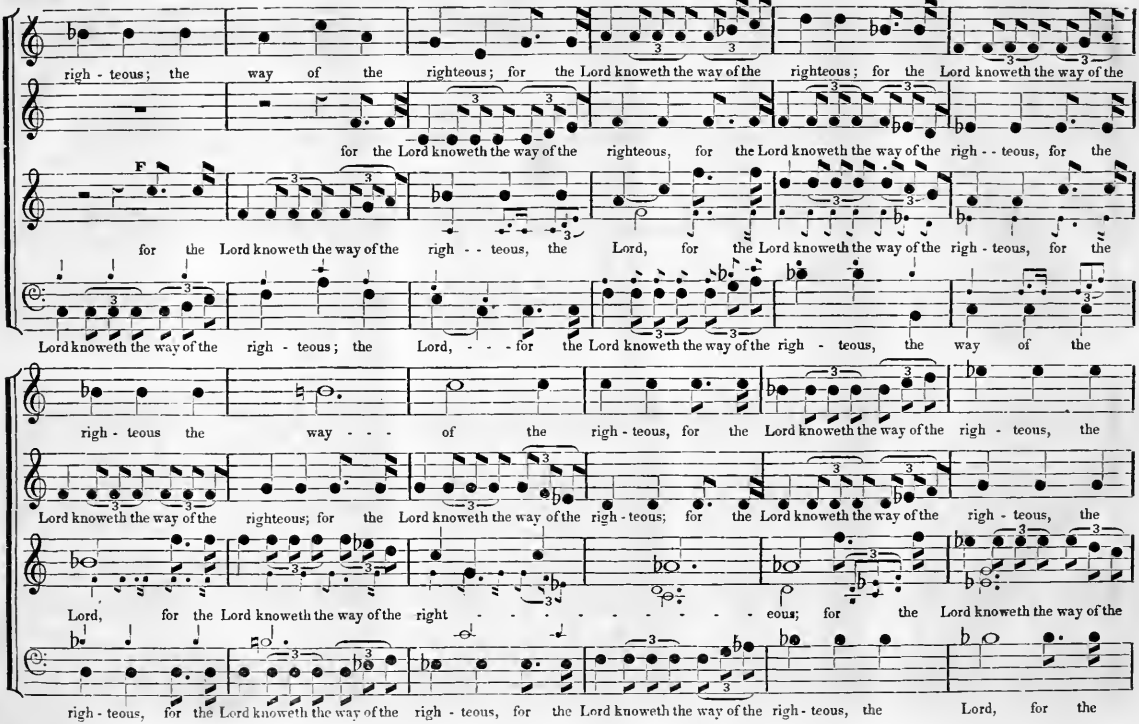

And he shall be like a tree, &c.
MF
F
MF
And he shall be like a tree,—like a tree - - planted by the riv - ers of wa - ter, that bringeth forth his fruit in his sea - son: His
MF
F
MF
And he shall be like a tree, &c.
his
leaf - - - al - - - so, shall not with - er, his leaf - - - al - so shall not with - er, and whatso - ev - - - er he doeth shall
P
V. S.
P
leaf - - - - al - - - - - - - - so, his &c.

MOTETTO. Continued.

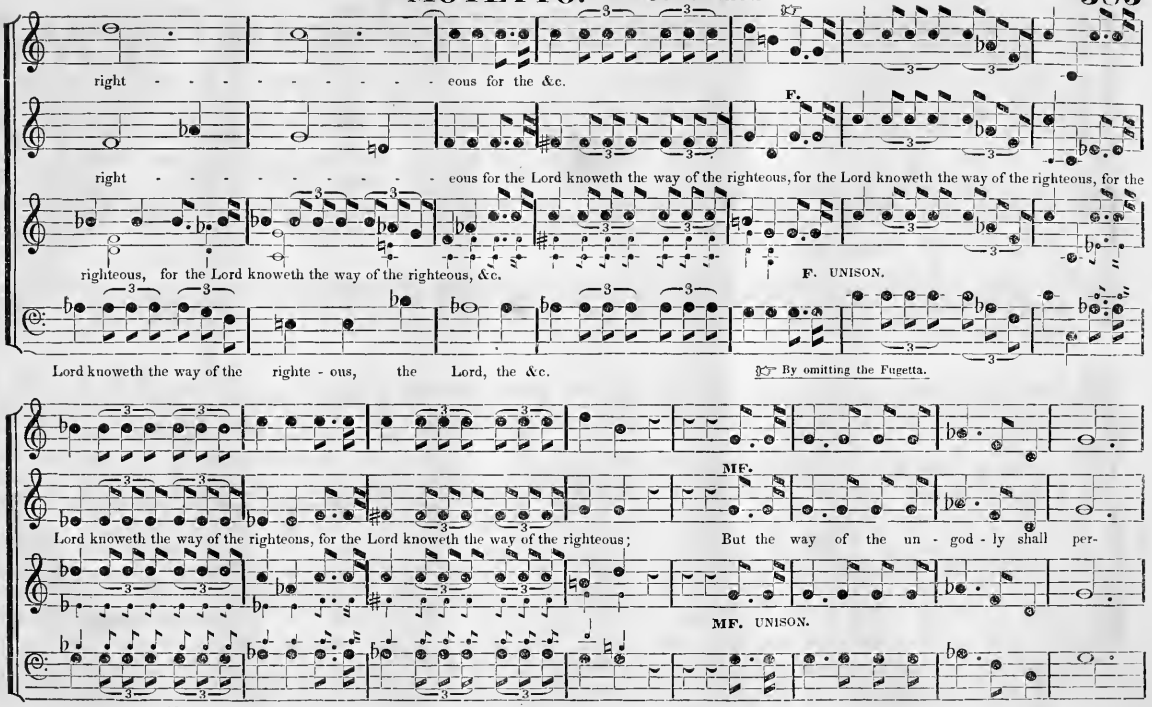



There - - - fore the un - - god - - ly, Therefore the un - god - - ly shall not stand in the judgment, nor sin - ners
MF
Therefore the un - god - - ly shall - - not stand, the un - godly shall not stand, shall not stand in the judgment, nor sin - ners
MF
There - - - - fore, Therefore the un - - god - - ly shall - - - not stand, not stand in the judgment, in the judgment; &c.
in the con - gre - ga - - tion of - - - the &c.
FUGETTA, ALLEGRO.
For the Lord knoweth the way of the
F.
in the con - gre - ga - - tion of the righ - - - - - teous,
The fugetta may be omitted.
F.
F
For the

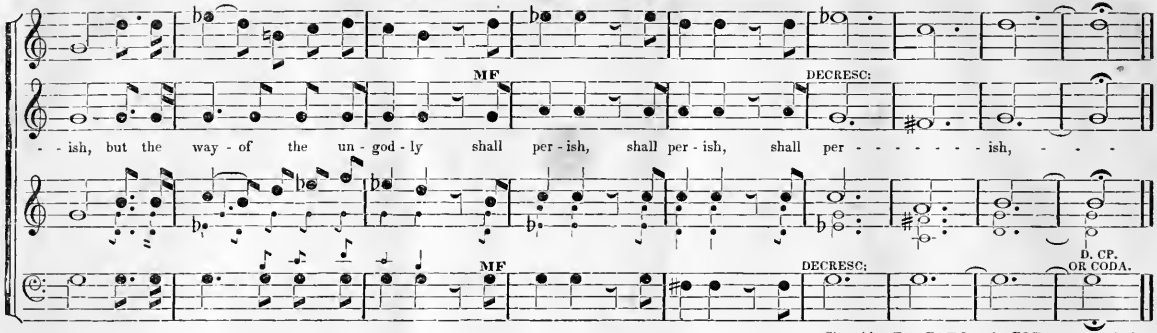
MOTETTO. Continued.



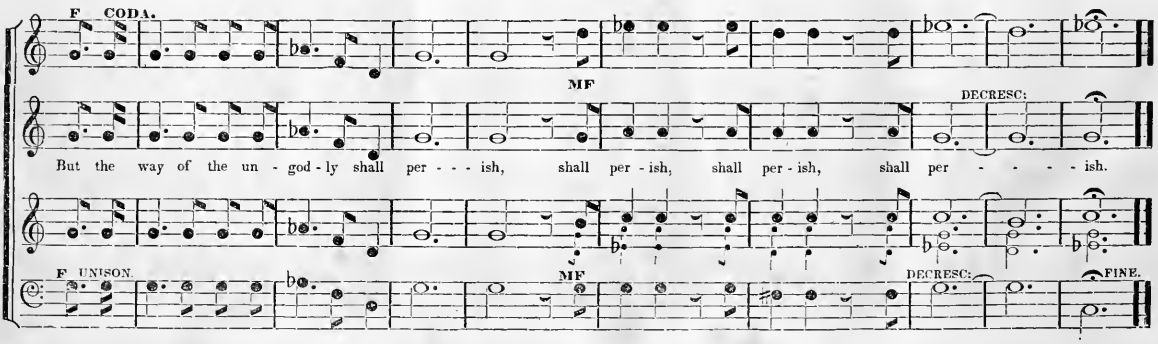
MOTETTO. Continued.



MOTETTO. Continued.



Sing either **DA CAPO** or the **CODA**, as a conclusion.



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INTRODUCTION TO THE ART OF SINGING.

OF MUSIC.

Music consists of Melody and Harmony.

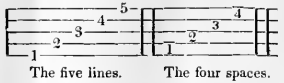
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognized or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

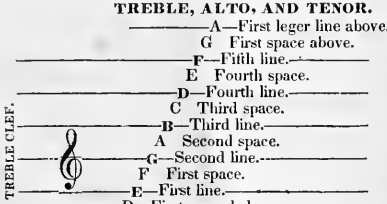
ON THE STAVE AND CLEFS.

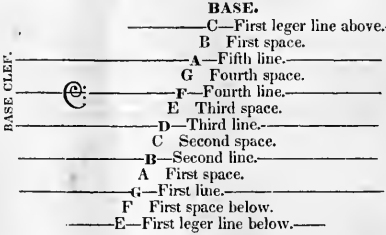
The system of lines on which musical sounds are represented by signs called notes, is termed the *stave;* its five lines and four included spaces, are counted upwards, as.



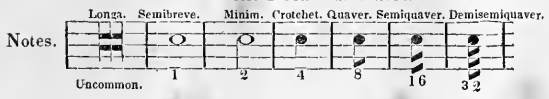
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale, or

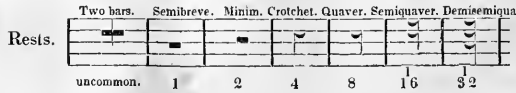
GAMUT.





NAMES OF THE NOTES AHD RESTS.

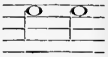


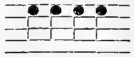


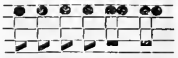
PROPORTION OF THE NOTES,

Form of them, their value, time, or duration.

One Semibreve - - - is equal in duration to

2 Minims - - - - -  - - - - - - or

4 Crotchets - - -  - - - - - - or

8 Quavers - - -  - - - - - or

16 Semiquavers. - - - - - - or

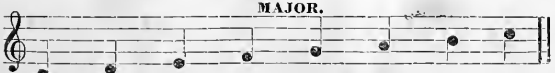
32 Demi-semiquavers.

THE GAMUTS OR SCALES OF MUSIC.

Major Scale. Minor Scale.

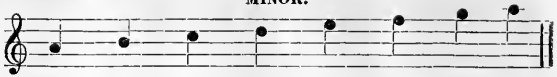
PROPORTIONS OF BOTH SCALES.

MAJOR.



A whole Tone. 1 Tone. ½ Tone. 1 Tone. 1 Tone. 1 Tone. ½ Tone.

MINOR.



1 Tone. ½ Tone. 1 Tone. 1 Tone. ½ Tone. 1 Tone. 1 Tone.

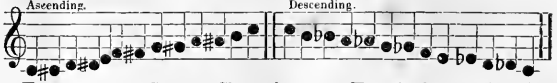
DIATONIC SCALE. Consists of whole and half tones.

Treble Cliff. Base Cliff. (Counter Alto. Tenor Cliff.)

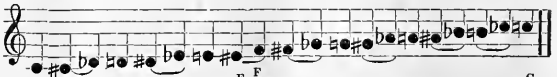
(Both very little used.)

CHROMATICAL SCALE. Consists only of half Tones.

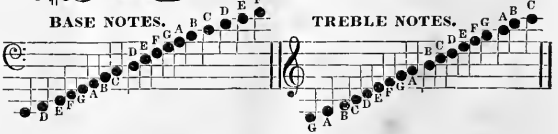
Ascending. Descending.



ENHARMONICAL SCALE. Shows how one Tone is sharpened, and another Tone flattened: meet and become the same.

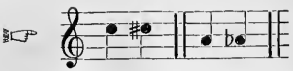


BASE NOTES. TREBLE NOTES.

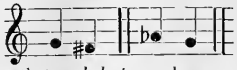


By the word *scale*, is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees. *Semitones*, are of two sorts, *major* and *minor*.

1. The *minor*, or, as it is also termed, the *chromatic* semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note, as: ☞

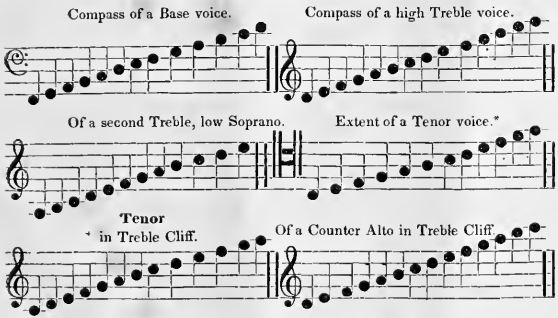


2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:

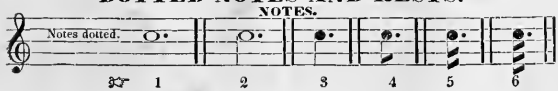


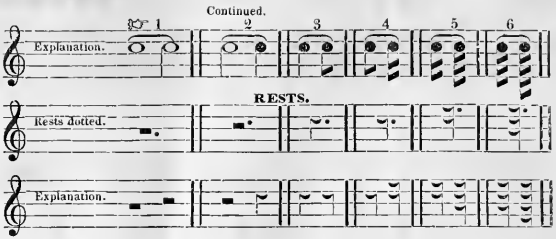
It follows therefore that a *whole tone,* always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a half tone in the middle.

COMPASS OF THE VOICES.

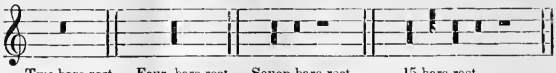


DOTTED NOTES AND RESTS.

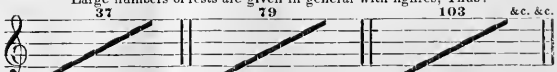




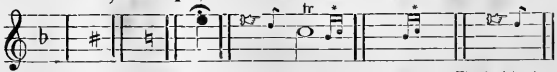
From the above Example, it will appear that a dotted Semibreve is as long as a Semibreve and a Minim, or three Minims.—A dotted Minim as long as a Minim and a Crotchet, or three Crotchets. &c. &c.

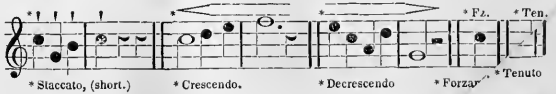


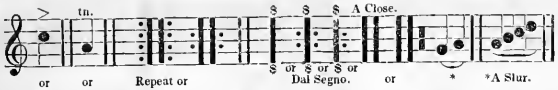
Large numbers of rests are given in general with figures, Thus:



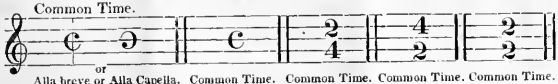
Of Flats, Sharps, and other musical characters.

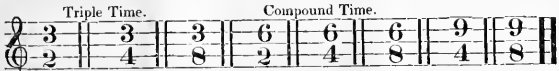






OF TIME.





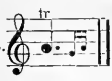
SOME EXPLANATIONS.

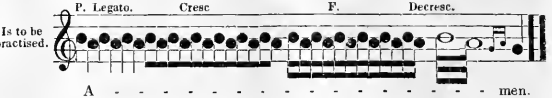
A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed be sung half a note higher than its natural tone.

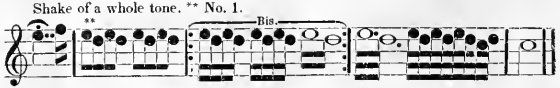
A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

A Pause, or stop, 𝄐 &c., should be increased and diminished thus, after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

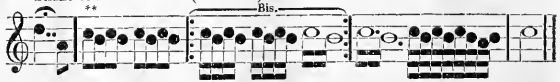
Shakes are in music important graces. A turned shake is marked thus.  is to be sung

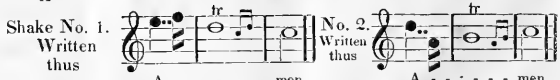


Shake of a whole tone. ** No. 1.

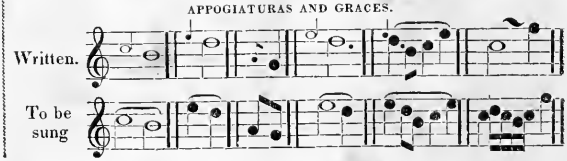


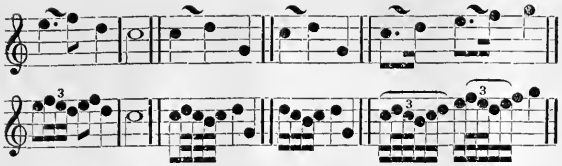
Shake of a half tone. ** (semitone.) No. 2.





APPOGIATURAS AND GRACES.





Key. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.

DOTTED NOTES.

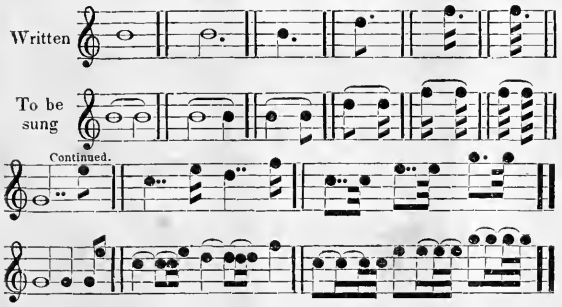


TABLE OF ALL THE KEYS

Used in music, with the proper number of Flats or Sharps. The small notes signify the chords.

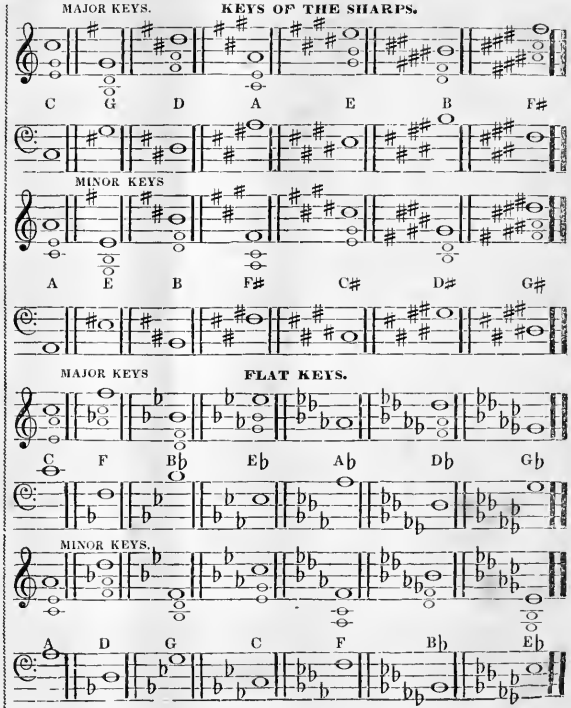
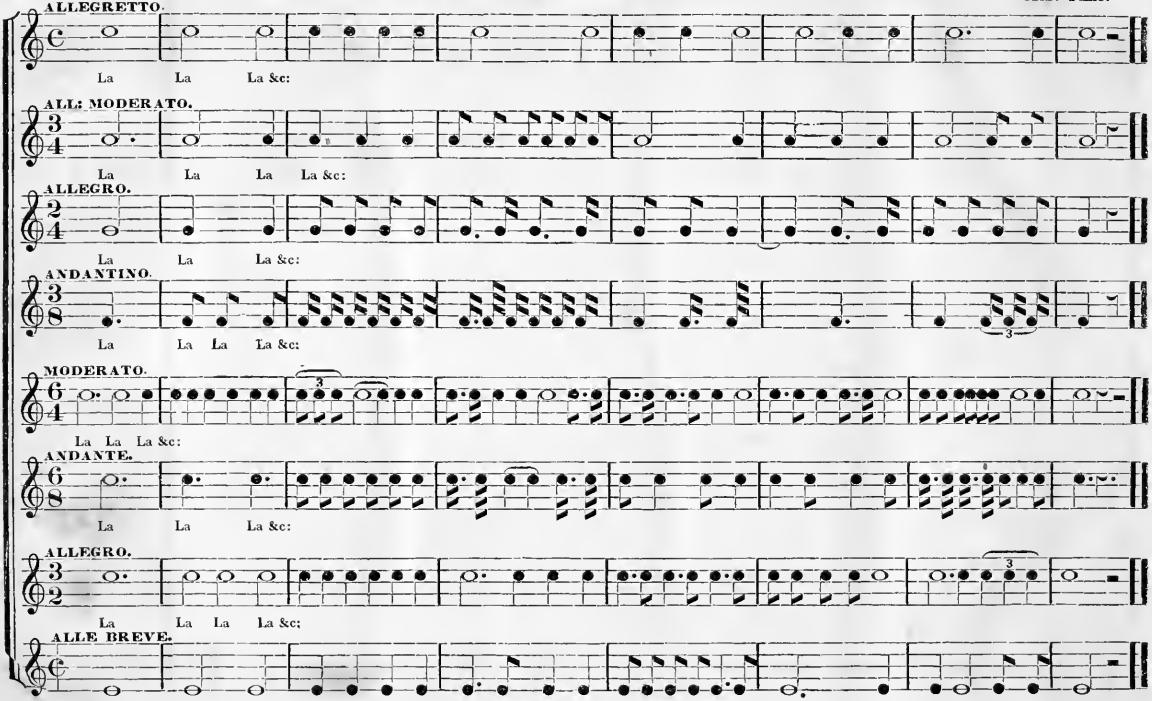
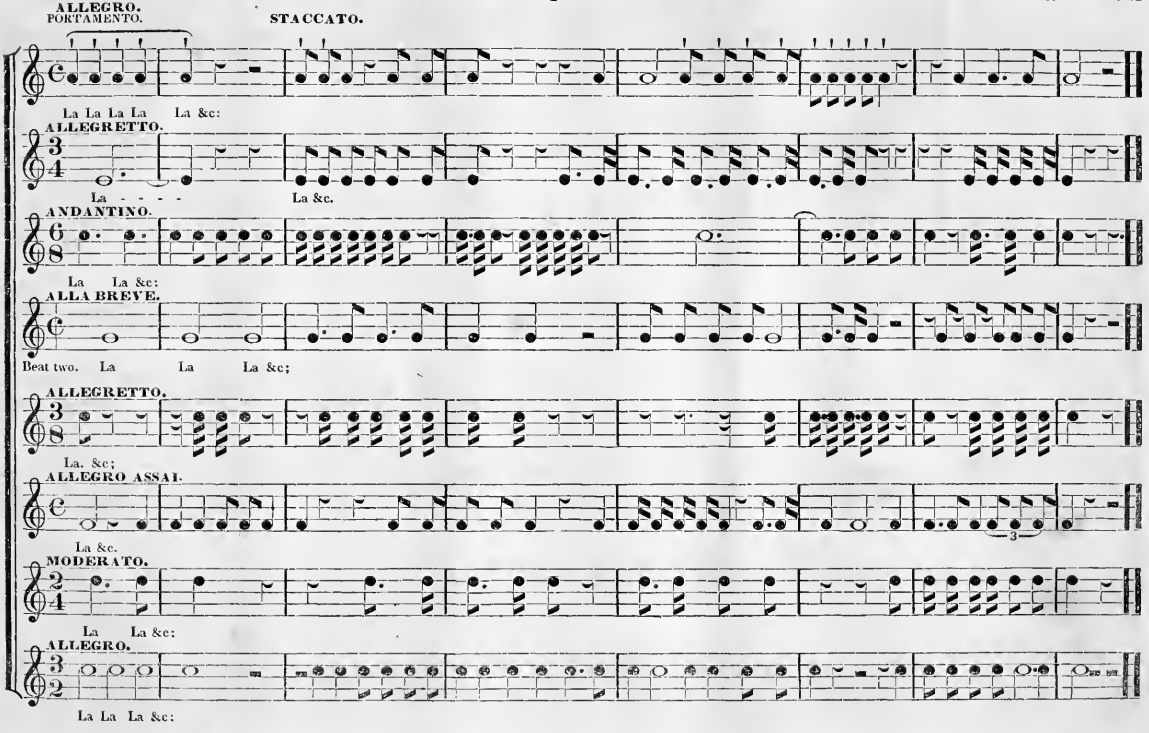


TABLE No. 1. Exercise to practice the Time without Rests.

Mixt Time.



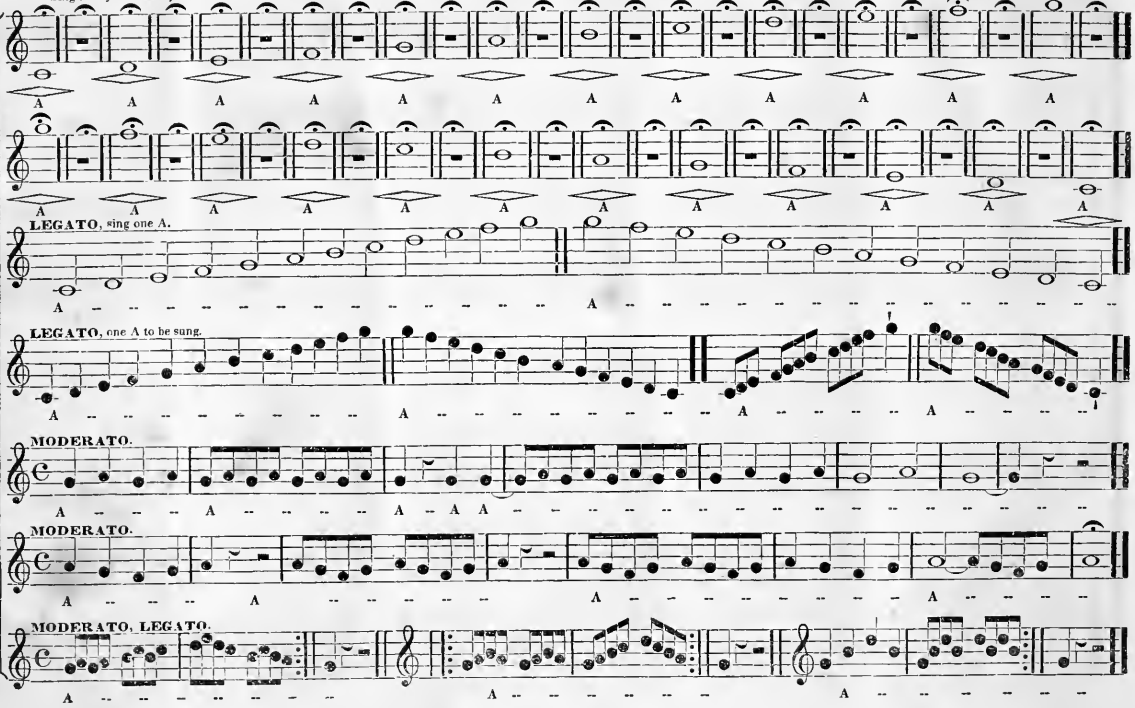

ALLEGRO.
PORTAMENTO.
STACCATO.
La La La La La &c:
ALLEGRETTO.
La - - - - La &c.
ANDANTINO.
La La &c:
ALLA BREVE.
Beat two. La La La &c;
ALLEGRETTO.
La. &c;
ALLEGRO ASSAI.
La &c.
MODERATO.
La La &c:
ALLEGRO.
La La La &c:

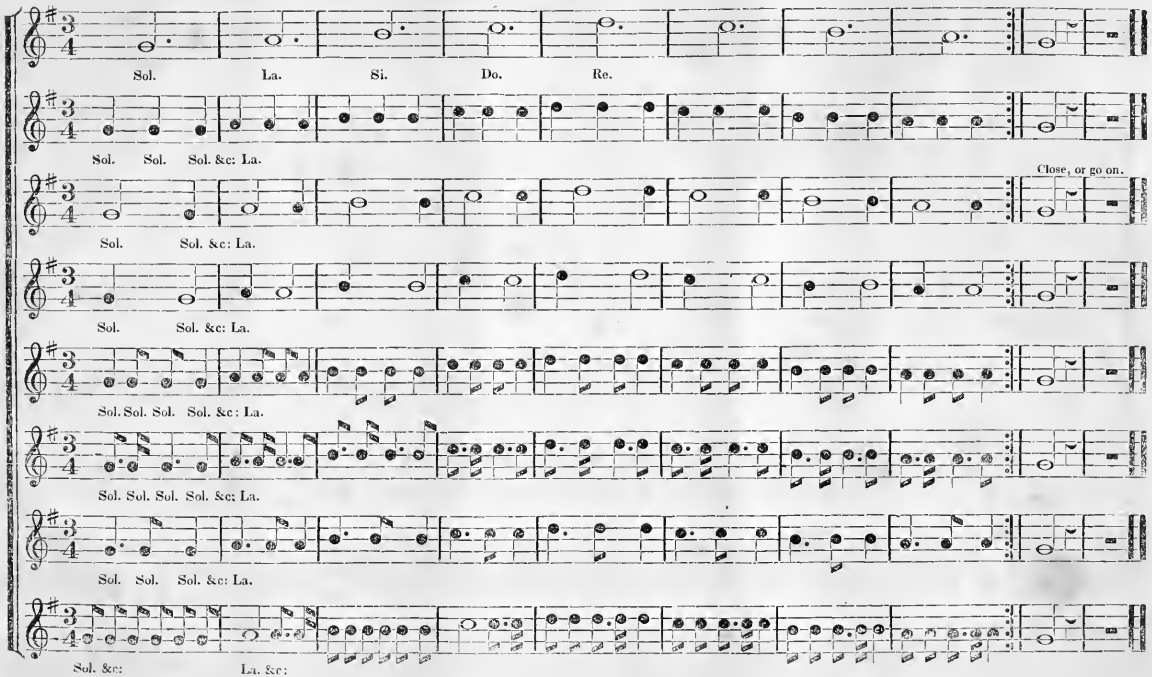
No. 3. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear *a*, like after or father.

SCALE or GAMUT.





Remark: Do, Re, Mi, Fa, Sol, La, Si, are the names of the notes in the Italian language; and for the pronunciation in singing, the very best.

TABLE No. 5. To practice the time and Intervals without Rests. Common Time.

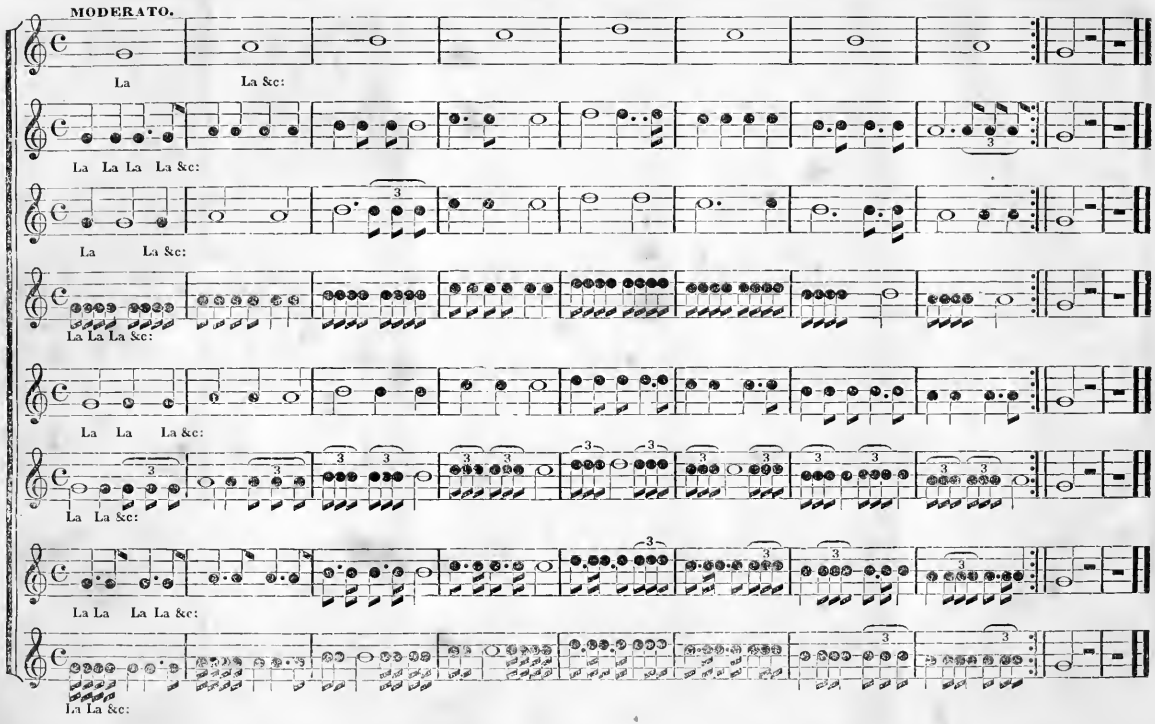


TABLE No. 6. To practice the time and Intervals.

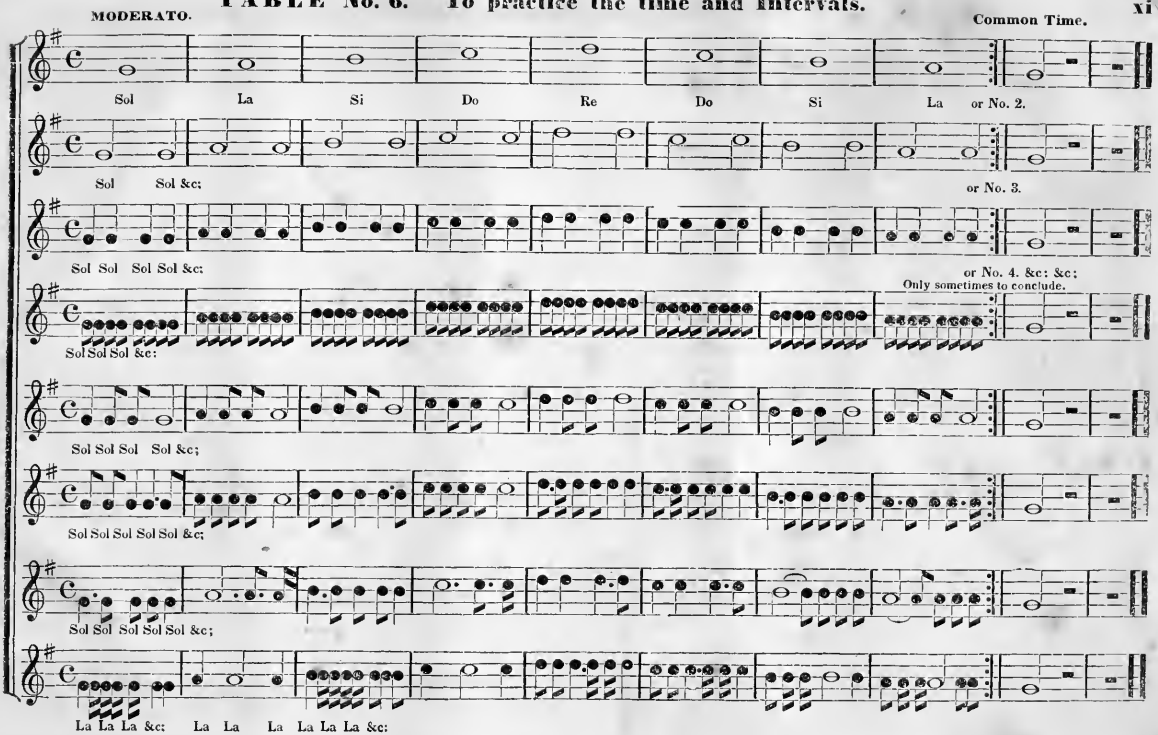
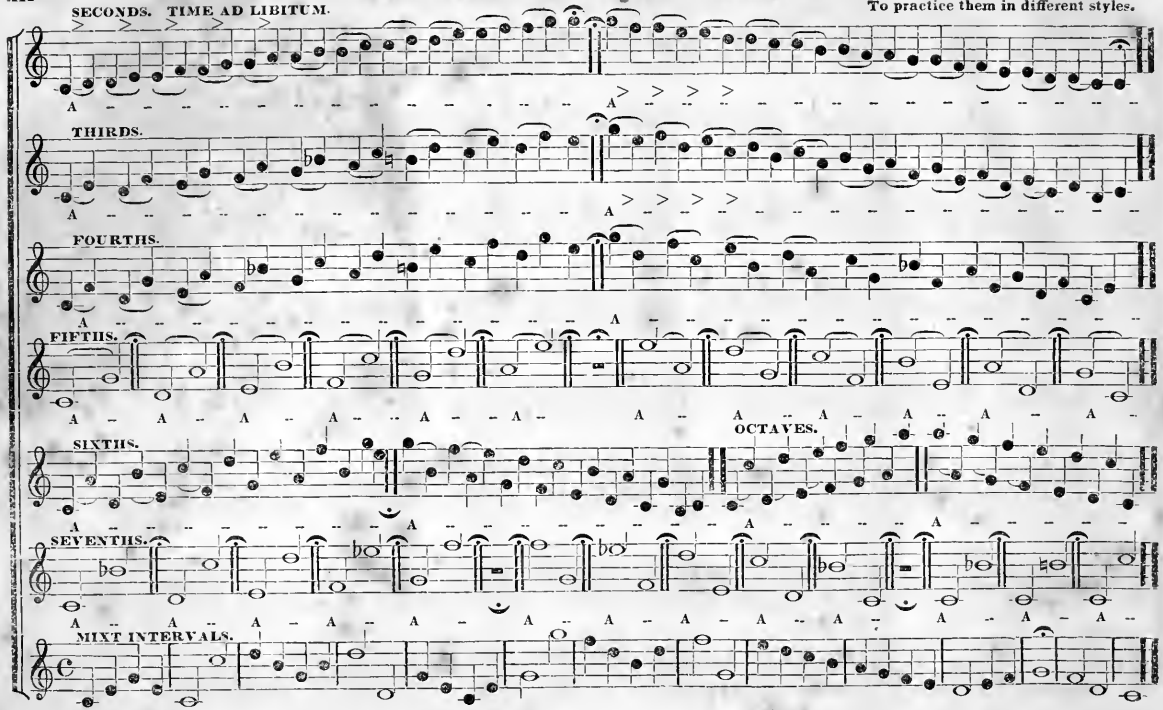


TABLE No. 7. THE INTERVALS.

To practice them in different styles.



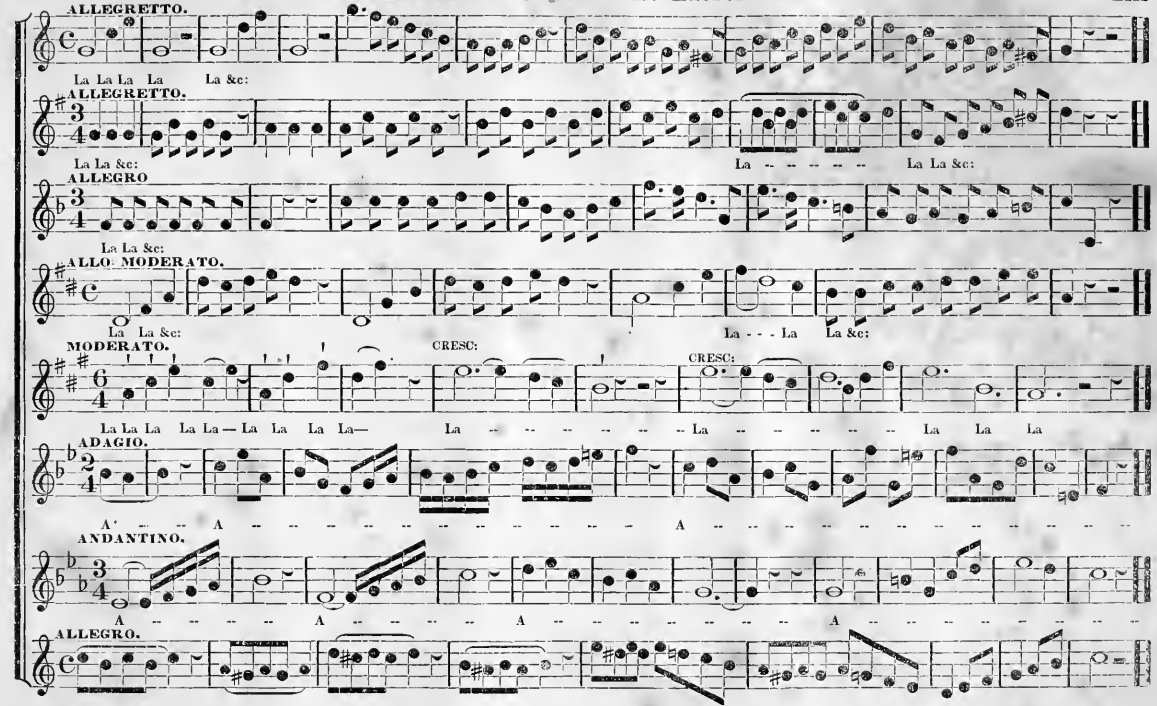

ALLEGRETTO.
La La La La La &c:
ALLEGRETTO.
La La &c: La La La &c:
ALLEGRO
La La &c:
ALLO: MODERATO.
La La &c: La La &c:
MODERATO.
CRESC:
CRESC:
La La La La La — La La La La— La La La La
ADAGIO.
A A A
ANDANTINO.
A A A A
ALLEGRO.
A A A A A

TABLE. No. 9. Exercise in seconds with Rests. Semp: Legato. Mixt Time, and Mixt Keys.

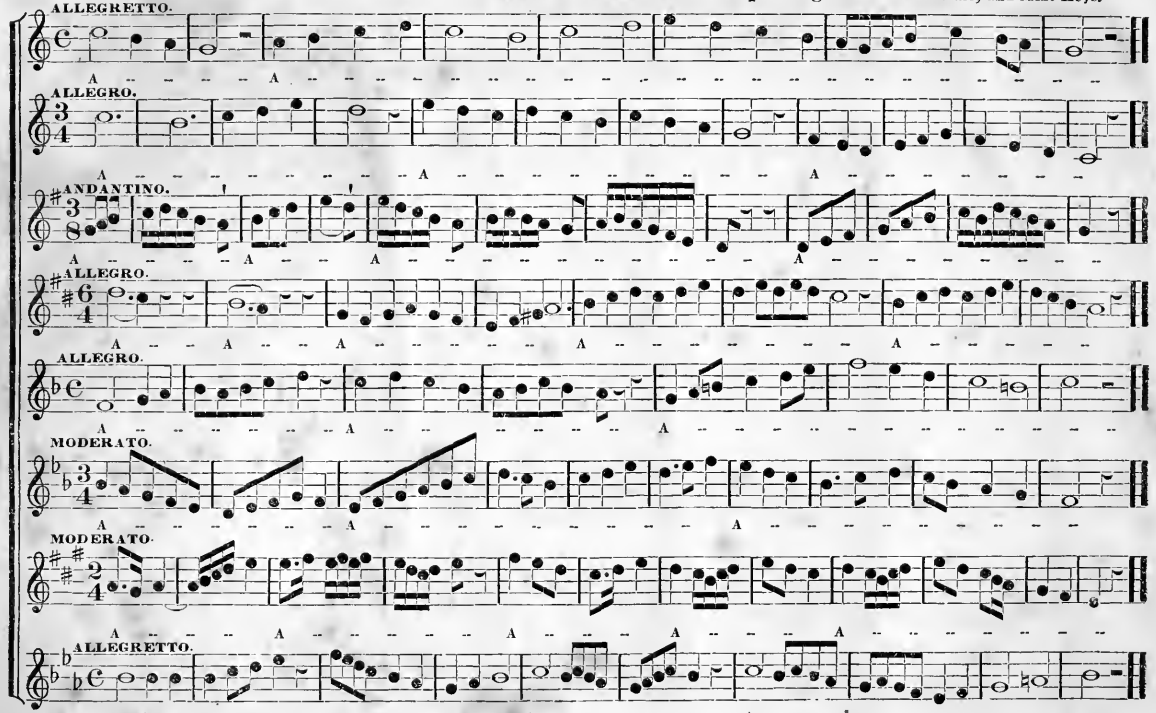
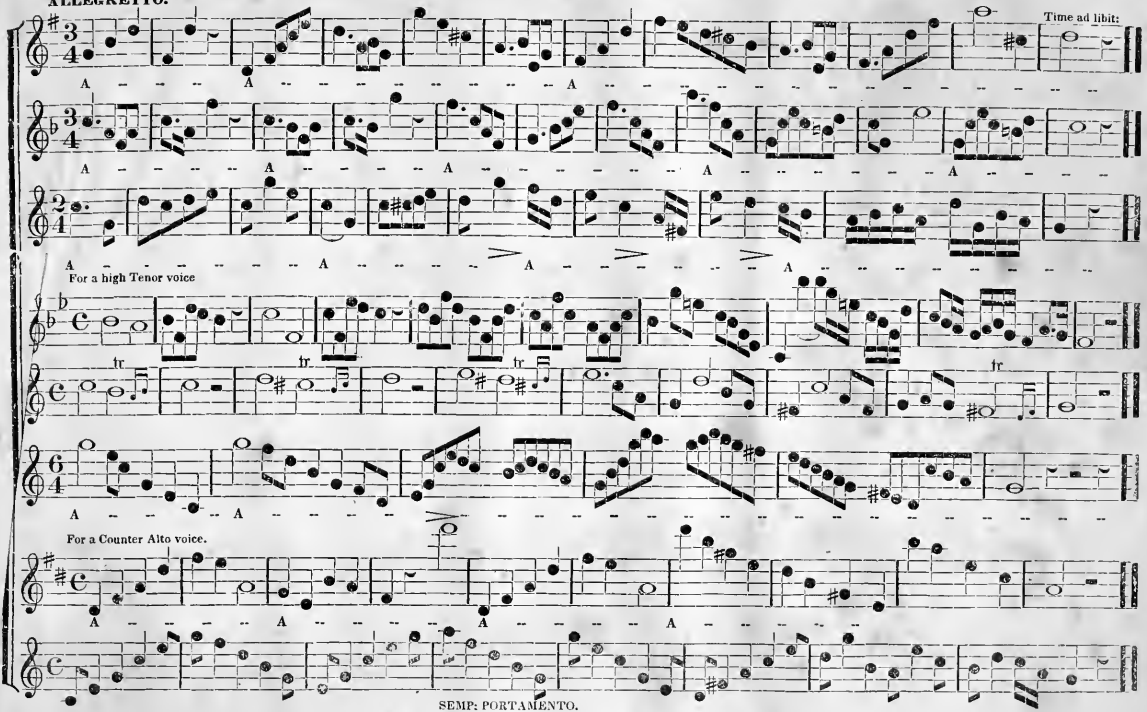


TABLE. No. 10. Exercises in general to practice the voice.



SEMP: PORTAMENTO.

Take your choice among the Examples, according to the compass of the voice.

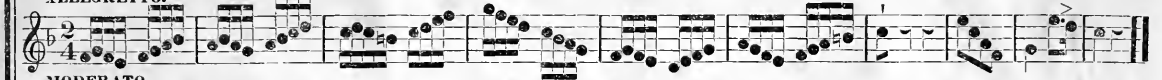
TABLE. No. 11. Exercises in general to practice the voice.

Semp: Legato. Sing A.

ADAGIO & ALLEGRO.

Each passage is to be practised separately: in the beginning, slow.

ALLEGRETTO.



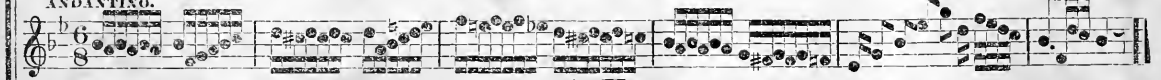
MODERATO.

ALLEGRETTO.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.



ALLEGRO.

A - - - &c. Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza voice, Staccato; and *in all Tables*, employ your own taste and judgment.