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THE  
**BEAUTIES OF HARMONY,**

CONTAINING

*THE RUDIMENTS OF MUSIC ON A NEW AND IMPROVED PLAN;*

INCLUDING,

WITH THE RULES OF SINGING, AN EXPLANATION OF THE RULES AND PRINCIPLES OF COMPOSITION.

TOGETHER WITH

**AN EXTENSIVE COLLECTION OF SACRED MUSIC,**

CONSISTING OF

*PLAIN TUNES, FUGES, ANTHEMS, &c. SOME OF WHICH ARE ENTIRELY NEW.*

TO THE WHOLE IS ADDED

**AN APPENDIX,**

CONTAINING EXPLANATIONS OF MUSICAL TERMS, CHARACTERS, &c. ORIGINAL AND SELECTED.

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**BY FREEMAN LEWIS.**

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FOURTH EDITION.

— ❦ —  
PITTSBURGH:

PRINTED AND PUBLISHED BY CRAMER & SPEAR, AT THE FRANKLIN HEAD BOOKSTORE, WOOD STREET,

1820.

DISTRICT OF PENNSYLVANIA, *to wit*:

BE IT REMEMBERED, that on the eighteenth day of May, in the thirty-seventh year of the Independence of the United States of America, A. D. 1813, *Freeman Lewis and Cramer, Spear & Eichbaum*, of the said District, have deposited in this office, the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

*“ The Beauties of Harmony, containing the Rudiments of Music on a new and improved plan; including, with the rules of singing, an explanation of the rules and principles of composition. Together with an extensive collection of Sacred Music, consisting of plain tunes, fuges, anthems, &c. some of which are entirely new. To the whole is added, an Appendix, containing explanations of musical terms, characters, &c. original and selected. By FREEMAN LEWIS.”*

In conformity to the act of the Congress of the United States, entitled “ An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned,” and also an act entitled “ An act supplementary to an act entitled ‘ An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such books, during the time therein mentioned.’ and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

D. CALDWELL,  
*Clerk of the District of Pennsylvania.*

## PREFACE.

THE following pages appear before the public, in consequence of the frequent inquiries which I have heard made, in different parts of the country, for a book which should contain a more correct and full explanation of the rules and principles of vocal music, and a larger collection of such tunes as would be both *pleasing* and *useful*, than is to be found in those books heretofore circulated through this country. If this work does in any measure answer such demands, by furnishing our churches, societies, singing schools, and individual friends of sacred music, with any thing which they have heretofore sought for without finding, my design in publishing it will be in some measure answered; if not, "the consequence is obvious."

It will appear, that I have thrown my Gamut into a catechetical form; this was because experience has convinced me, that it is the most speedy and proper method of conveying a knowledge of the Rudiments of Music to the mind of the learner. A portion of the Gamut in this book is original; but the music is selected from various publications, both European and American, except a few pieces, which were never printed, until in this work. I have inserted a musical variety; it would have been partial and ungenerous, to have confined the pages to a set of compositions of one particular style, which might please my own ear, or that of any other individual; knowing that scarcely any two will make the same choice of pieces of music, though written by the same author. I hope every lover of music who sees the book, may find at least one page which will please their taste.

I have inserted a number of *old* tunes: I think them as good as when they were new; and better than many which are yet new. I have inserted a number of *new* tunes; they have peculiarities and beauties which are not to be found in ancient composition. I have inserted a number of fuges and anthems, because, they do (when well performed) express the language to which they are applied, better than any plain tune can do. I have left out many pieces, which it is probable some persons will say ought to have been in the place of some which are in the book; but I had reasons for omitting them. I had collected a number of valuable pieces of music, which will not be found in the following pages, because the expense of the publication does not allow of increasing the size of the book without increasing the price also—they may be hereafter published, if sufficient encouragement is given.\*

Notwithstanding great care has been taken to have the work correct, some errors may have escaped notice; but should any be discovered they will be particularly attended to before another edition is printed. Without further remarks, I commit the book to the hands of a candid, generous and enlightened public; they do not expect a *perfect* work from the hands of man, and will therefore be the proper judges, whether this compilation merits attention or not.

F. LEWIS.

Redstone, April, 1814.

\* In this fourth edition there will be found ten pieces not published in the first, also some additions to the Appendix, with other valuable improvements in the body of the work.

WILSON HISTORICAL SOCIETY  
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THE *RUDIMENTS*

## MUSICAL CHARACTERS, &amp;c.

A Stave. 	A Brace. 	F Cliff. 	1st G Cliff. 	C Cliff. 	2d G Cliff. 	Long Metre. <i>L. M.</i>
Adagio. 	Largo. 	Allegro. 	2 from 4 	3 to 2 	3 from 4 	Common Metre. <i>C. M.</i>
3 from 8 	6 to 4. 	6 from 8. 	Single Bar. 	Double Bar. 	A Close. 	Short Metre. <i>S. M.</i>
A Flat. <i>b</i>	A Sharp. <i>#</i>	A Natural. <i>♮</i>	A Direct. <i>♯</i>	Point of Addition. <i>+</i>	Staccato. <i>!</i>	Proper Metre. <i>P. M.</i>
A Slur. 	A Repeat. 	A Prisa. 	A Ledger-line. 	A Trill. <i>tr.</i>	A Hold. 	Figures representing the No. of syllables in each line. <i>886,886, &amp;c.</i>
Mi Faw Sol La 	Semibreves. 	Minims. 	Crotchets. 	Quavers. 	Semiquavers. 	Demisemiquavers. 



Question 1. What is a *stave*?

Answer. A *stave* is five parallel lines, with their intermediate spaces, on which musical characters and notes are written.

Q. 2. What is the use of a *brace*?

A. A *brace* shows how many parts of music are performed together.

Q. 3. What do you understand by the *F cliff*?

A. That the stave upon which it is placed belongs to the *bas*s, or lowest part of music.

Q. 4. What do you understand by the 1st *G cliff*? (1)

A. That the stave upon which it is placed belongs to the *tenor*, or second part of music.

Q. 5. What do you understand by the *C cliff*?

A. That the stave upon which it is placed belongs to the *counter*, or third part of music.

Q. 6. What do you understand by the 2d *G cliff*?

A. That the stave upon which it is placed belongs to the *treble*, or highest part of music.

A stave.



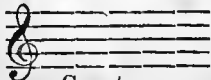
Two parts.



Bass.



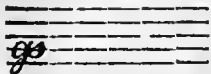
Tenor.



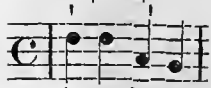
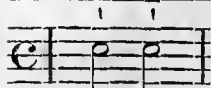
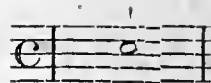
Counter.



Treble.

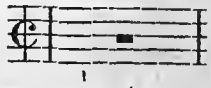


Q. 7. What do you understand by *Adagio*, or the letter *C* upon the stave?

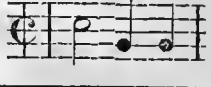


A. That the following piece of music is in the *first* mood of *common time*, or a very slow movement, having one semibreve, or its quantity, *two accents*, four beats, (2) and *four seconds* of time to a measure.

Q. 8. What is the signification of *Largo*, or the letter *C* crossed by a single bar?



A. That it represents the *second* mood of *common time*; having a semibreve, or its quantity, *two accents*, (3) *four beats*, and *three seconds* of time to a measure.



(1) The 1st *G cliff* is by some used for both counter and treble, and in this (4th) edition of this work, it is used for treble in some pieces, but always on the upper stave.

(2) The first and second moods of *common time* are sometimes performed with two beats to a measure.

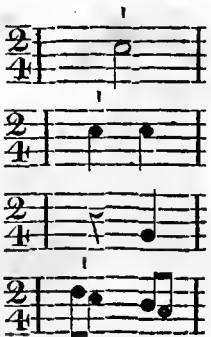
(3) When there is but one note, there is but one accent in a measure—(accented as marked.)

Q. 9. What is signified by *Allegro*, or the letter C inverted?

A. That it represents the *third mood* of *common time*, having a *semibreve* (or its quantity) *two accents*, *two beats*, and *two seconds* of time to a measure.

Q. 10. What is the signification of *two from four*?

A. The *fourth mood*, of *common time*, having a *minim*, or its quantity, *one accent*, *two beats*, and a *second* and a *half* of time to a measure.



Q. 11. What do you understand by 3 to 2?

A. That it signifies the *first mood of triple time*, having *three minims*, or their quantity, *one (4) accent* (commonly) *three beats*, and *three seconds* of time to a measure.

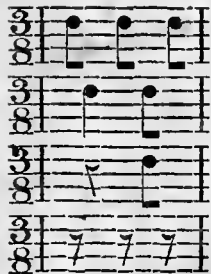
Q. 12. What do you understand by 3 from 4?

A. The *second mood of triple time*, having *three crotchets*, or their quantity, *three beats*, *one accent*; and *one and a half* seconds of time to a measure.



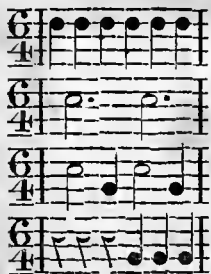
(4) When the measure contains three minims or three equal parts, there is usually a full accent on the first, and a half accent on the third part—See Lessons for Tuning the Voice.

Q. 13. What is signified by 3 from 8?



A. The *third* mood of *triple* time, having *three quavers*, or their quantity, *three beats*, *one accent*, and *three-fourths* of a second of time to a measure. *Note*—This mood is easier performed with one beat to each measure, down with the first and up for the second.

Q. 14. What is signified by 6 to 4?



A. The *first* mood of *compound* time, having *six crotchets*, or their equivalent, *two accents*, *two beats*, and *two seconds* of time to a measure.

Q. 15. What is signified by 6 from 8?



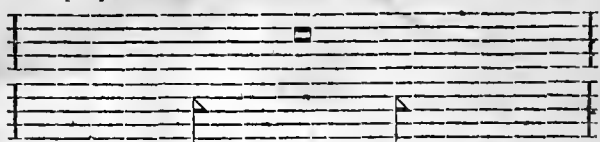
A. The *second* mood of *compound* time hav-

ing *six quavers*, or their equivalent, *two accents*, *two beats* and *one second* of time to a measure. *Note*—Some allow one and a half seconds of time.



Q. 16. What proportion of time do the notes bear to each other?

A. One semibreve is equal in time to 2 minims



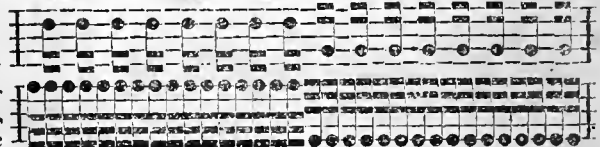
4 crotchets



8 quavers



16 semi-quavers, or 32 demise-miquavers, in the same mood of time.



Each one of the above staves is equal to a measure, in one of the three first moods of common time, filled with its proper quantity.

Q. 17. What is signified by the characters called *rests*?

A. Each rest signifies or requires silence, or a cessation of sound in the place where it stands, during the *same* space of time that is required to perform the note after which it is called, in the same mood of time.

Q. 18. What is the use of a *single bar*?

A. A single bar divides the stave into equal parts, or portions of time.

Q. 19. What is the use of a *double bar*?

A. A double bar shows where a strain ends, which is to be repeated.

Q. 20. What is the use of a *close*?

A. A close shows where the tune ends.

Q. 21. What is the use of a *flat*? (5)

A. A flat being placed on a line or space, sinks the degree thereof a semitone lower, &c.

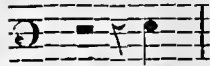
Q. 22. What is the use of a *sharp*? (6)

A. A sharp set upon a line or space, raises the degree thereof a half tone.



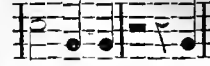
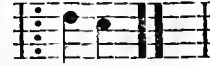
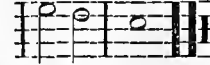

(5) Accidental flats or sharps, although they alter the sound, do not change the name of the notes before which they are placed, except the key note is removed, in which case there is one or more placed in each stave in the same measure.

(6) Accidental flats or sharps are such as are not at the cliff.

silent 1  $\frac{1}{2}$  seconds.



silent 4 seconds.

Q. 23. What is the use of a *natural*?

A. A natural placed upon a line or space which has been flatted or sharped, restores the notes thereof to their primitive sound or degree.

Q. 24. What is the use of a *direct*?

A. A direct is placed at the end of a stave, upon the same line or space where the first note will be found in the following stave.

Q. 25. What is the use of a *point of addition*?

A. A point is considered as adding to the note which it follows, half its usual length of time.

Q. 26. What is signified by a *staccato*?

A. A staccato signifies that the notes over which it is placed, should be pronounced more distinctly than the other notes in the tune.

Q. 27. What is the use of a *slur*?

A. A slur shows how many (or includes the







equal to.







number of) notes that are applied to one syllable.

Q. 28. What is the use of a *repeat*?

A. A repeat shows that the tune must be again performed or sung from the note before which it is placed, to the end of the next double bar or close. (7)

Q. 29. What is signified by a *prisa*?

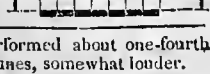
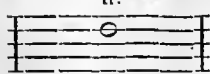
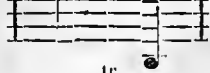
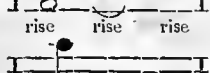
A. It signifies that the preceding word, or sentence, must be sung to the note or notes under which it is set.

Q. 30. What is the use of a *ledger line*?

A. A ledger line shows the degree of notes which are beyond the compass of the staff, either above or below. (8)

Q. 31. What is signified by a *trill*?

A. A trill, or tr. signifies that the note over which it is placed should be lightly warbled, like a soft-roll.



Q. 32. What is the use of a *hold*?

A. A hold requires the note or word over which it is placed, to be sounded somewhat longer than its usual time without one. (9)

Q. 33. What is signified by the figure 3 placed over or under *three notes*?

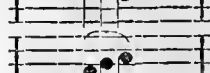
A. It signifies that these three notes must be performed in the usual time of two of the same kind without such figure.

Q. 34. What is signified by the figures 1 2 at a double bar or close following a repeat?

A. They signify that the note or notes under 1 must be sung the *first* time, and those under 2 the *second* time; but when tied with a slur, *both* are to be sung the *second* time.

Q. 35. What is signified by Da Capo, or D. C.?

A. It shows from whence the performer must return back, and repeat the first strain. (10)



(7) That part of a piece which is repeated, should be performed about one-fourth quicker the second time than the first; and in sharp keyed tunes, somewhat louder.

(8) Notes above the staff are called "notes in alt," and those which are below are called "doubles," as double D, double F, &c.

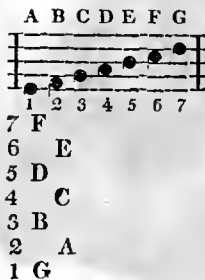
(9) Many authors use this character without specifying what time it commands: therefore, as it has been discretionary heretofore, let us, to avoid confusion, say, continue the sound 1-4th longer = 5-4ths usual time.

(10) Da Capo signifies much the same as a repeat, or as the figures 1 2 at the end of a strain; none of which are placed, except some notes or words are to be twice played or sung.

THE *RUDIMENTS*

Q. 36. How many *sounds* properly belong to one key note?

A. *Seven*; or *five tones* and *two semitones*.



Q. 37. By what are the *seven* sounds represented?

A. By the *seven first letters* of the alphabet.

Q. 38. How are the lines and spaces of the *bass* stave represented, or distinguished by the letters.

A.	G	stands upon the first or lowest line	A	_____
A	-	-	first space	G
B	-	-	second line	F
C	-	-	- space	E
D	-	-	third line	D
E	-	-	- space	C
F	-	-	fourth line	B
2d G	-	-	- space	A
2d A	-	-	fifth, or upper line.	G

Q. 39. How do the letters stand upon the lines and spaces of the *tenor* and *treble*? (11)

(11) The tenor and treble staves are represented by the same letters, but different *cliffs*.

A.	E	stands upon the first or lowest line	F	_____
F	-	-	space	E
G	-	-	second line	D
A	-	-	- space	C
B	-	-	third line	B
C	-	-	- space	A
D	-	-	fourth line	G
2d E	-	-	- space	F
2d F	-	-	fifth line	E
2d G	-	-	space above	

or in alt, &c.

*Note.*—The letters are here considered in their natural place. See plate 1st.

Q. 40. How do the letters stand upon the *counter* stave?

A.	F	stands on the first, or lowest line	G	_____
G	-	-	space	F
A	-	-	second line	E
B	-	-	- space	D
C	-	-	third line	C
D	-	-	- space	B
E	-	-	fourth line	A
2d F	-	-	- space	G
2d G	-	-	fifth line.	F

Q. 41. How are the notes *named* in singing as they move, either rising or falling upon the stave?

A. 1. When the place of the *me* [see plate 1st] is found, then all the notes upon the next degree (unless the key changes, &c.) whether line or space, are called *fa*; all upon the *second*, *sol*; all







upon the *third, law*; all upon the *fourth, fa*; all upon the *fifth, sol*; and all upon the *sixth, above me, law*; then upon the *seventh, comes me* again. 2. Below *me* is just the reverse, or twice *law, sol, fa*, &c.—or in this book, all the

Diamond headed notes	are	Me	♯
Triangular notes	-	Faw	♮
Circular notes	-	Sol	♭
Square notes	-	Law (13)	♯

Q. 42. What is *music*? (14)

A. Music is that part of *sound* most *pleasing* to the ear.

Q. 43. How many kinds of music are there?

A. Two; *vocal* and *instrumental*.

Q. 44. What is the difference between *vocal* music and *instrumental* music?

A. *Vocal* music is that which is composed for and performed by the voice; but *instrumental* music is such as is composed for, or played upon some kind of instrument.

Q. 45. What are the principal *properties* of music?

A. *Tune, time* and *conchord*.

Q. 46. What is *tune*?

A. A movement between *acuteness* and *gravity*, or high and low sounds.

(13) The notes are pronounced as spelled above, instead of *fa, so, la, mi*, &c. When the learner has committed to memory the preceding questions and answers, he may be exercised upon the Lessons for Tuning the voice, and on some plain tunes; attending to the following as time will permit.

(14) It may appear to some, that these questions should have been the first in the book; but I chose to put those first which should be first needed by the learner.

Q. 47. What is *time* in music?

A. It is a regular and true division of the music into proper and regular portions of notes and rests, words, accents, beats, &c. by cutting the whole piece into small measures, (15) containing equal quantities thereof.

Q. 48. What is a *conchord* in music?

A. It is an agreement or *union* of sounds, or two or more sounds or intervals at such particular distance from each other (according to their respective or relative number of vibrations) (16) as being struck at one time, will seem to *unite* together and be agreeable to the ear.

Q. 49. What is *dischord* in music?

A. Two or more sounds or degrees, at such distance from each other, as being struck at one time, will be *rough, grating* and disagreeable to the ear.

Q. 50. Which intervals or degrees are called *perfect chords*?

A. The unisons, fifths, and eighths.

Q. 51. Which intervals or degrees are called *imperfect* (17) chords?

A. Thirds, sharp fourths, flat fifths, and sixths.

Q. 52. Which intervals are called *dischords*?

A. Seconds, flat fourths, sevenths, ninths, &c.

(15) In most of the music books which I have seen, it is improperly said, such portions are 'in a bar;' at the same time 'a bar' is only a line of division, and in fact contains nothing.

(16) The distance between intervals is reckoned according to their difference in semitones. It is evident that the air is the medium by which sounds are conveyed to the organ of hearing, and the acuteness or gravity of a sound depends entirely upon the number of vibrations conveyed. The greater third is near a perfect chord.

(17) See the table of chords and dischords.

Q. 53. Are there any dischords *allowed* in composition?

A. As one of the most difficult parts of composition, is that of *introducing* occasionally a dischord, in such place, and manner, as to show more plainly and fully the *power* and *beauty* of music; therefore, there should be but *few* dischords allowed, and those few followed by perfect chords.

Q. 54. How are the degrees, as 3d, 6th, 7th, &c. discovered?

A. Begin at the key note, which call *one*, the next line or space *two*, then *three*, &c. to the other key note, which will be the eighth from the key whence you proceeded.

Q. 55. What is signified by a *sharp* fourth, a *flat* fourth, &c.

A. Any degree when sharp, is a semitone *higher* than the same degree when flat.

Q. 56. What is sound?

A. Any strong vibration of the air upon the drum or organ of the ear.

Q. 57. By what is sound formed?

A. Any thing (18) which puts the *air* in quick *motion*, will thereby cause a *murmur*, or kind of sound.

Q. 58. How are sounds to be disposed of, that they may become agreeable or musical?

A. By *modulating* or confining them to proper limits and degrees.

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(18) When the air is put in motion by any power, it is supposed to move in every direction for liberty to rest, or cease from moving, as water will when any heavy body is cast into it; and supposing the air to be composed of an infinite number of small particles, then in agitation, the degrees of acuteness or gravity of the sound thereby constituted, will be according to the number of those particles forced into contact with any solid body over which they pass in a certain space of time. Thus, if a string strikes 1000 of those particles in one second, we denominate the sound thereof twice as high or sharp as when it strikes 500 in one second.

Q. 59. How far may those degrees extend?

A. To 22 for vocal music, (which is the ordinary compass of the voice) or about 30 degrees for instrumental music.

Q. 60. How many whole, and half tones are there in the scale of 22 degrees?

A. There are 16 *whole* tones and 6 *half* tones, or in all 38 semitones.

Q. 61. How are the 22 degrees written, to discover their places through the whole scale?

A. Upon *eleven lines* and their intermediate spaces; or *five lines* and *four spaces* for each part or octave (19) [See plate 1st.]

Q. 62. How is music naturally divided?

A. Into *melody* and *harmony*.

Q. 63. What is melody?

A. Melody is the agreeable effect which arises from *single* sounds, or one part of music only.

Q. 64. What is harmony?

A. Harmony is the pleasing union of *several* sounds at the same time, or several parts of music together.

Q. 65. What are the several parts of music called when composed together?

A. The *counter parts*, or contrary parts.

Q. 66. Are there any more than the *four* common or counter parts of music?

A. Yes, such as *medeus*, *cantus* and *low counter*; but they are all included in what is called the counterparts.

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(19) The whole scale contains three octaves, each octave having its own key note, by which it is governed.

Q. 67. What is *medeus*?

A. A *medeus* is the treble stave, or part, performed an octave *below* its proper pitch, or the treble part sung by a *man's* voice.

Q. 68. What is *cantus*?

A. *Cantus* is the *tenor* stave, or part, performed an octave *above* its proper pitch, or the tenor part sung by a woman's voice.

Q. 69. What is *low counter*?

A. *Low counter* is the common counter stave performed an octave *below* its proper pitch.

Q. 70. What is signified by an *octave*?

A. Every key note, or every *eighth* note above or below any other, is its octave.

Q. 71. To which *particular* stave does each octave properly belong?

A. The *first* key, or lowest octave, to the *bass* stave; the *second* to the *tenor*; the *third* to the *treble*, or upper part; the *counter* claims both *second* and *third*, but most commonly the third only.

Q. 72. What voices are most suitable to each particular octave?

A. The lowest voices of *men* to the *bass*; the *highest* voices of *men* to the *tenor*; the voices of *boys* and the *lowest* voices of *women* to the *counter*; and the *highest* voices of *women* to the *treble*.

Q. 73. What number of voices should there be upon each part, to make a just proportion of sounds, or good harmony?

A. The number of voices proper for each part depends much upon the disposition of the tune, and the strength of the voices; but the common ratio is—*three bass, one tenor, one counter and two treble*; and in the same proportion for any greater number. (20)

(20) It frequently is so, that 5 bass, 3 tenor, 2 counter and 4 treble make better harmony. (Note 7, also 1st page of observations, and obs. 19.)

Q. 74. What is the use of a *cliff*?

A. A *cliff* signifies nearly the same as key, or key note; it serves for opening to, and showing the particular *pitch* of the part or stave which it stands upon, or to which octave such stave belongs; also which letters and degrees belong to each line and space thereof.

Q. 75. Which degrees of the general scale do the *cliffs* usually represent? (21)

A. The F cliff represents the 7th or 4th line of *bass*,

The first G cliff - 8 2 - *tenor*,

The C cliff - - 11 3 - *counter*,

The second G cliff - 15 2 - *treble*.

Q. 76. What is the signification or use of a *key note*?

A. A *key note* is the leading and *governing* tone of each octave; it *commands* and *explains* all the other notes: upon the key note the tune is usually pitched, and by it ruled in its movement.

Q. 77. How many kinds of key notes are there?

A. *Two*; the *flat* key and *sharp* key. (22)

Q. 78. What are the principal distinctions between the flat and sharp keys?

A. 1st. The flat keyed tunes are of a *mournful air*; and expressive of sorrow; but the sharp keyed tunes are *cheerful*, and expressive of joy, &c. 2d Some particular degrees above the flat key note, contain a less number of semitones than the same degree above a sharp key note; (23) thus the 3d, 6th and 7th degrees above the flat key note contain a semitone less in distance from the key than the

(21) See plate 1st; table 2d, &c.

(22) The bass always ends on the key note, whether it be a flat or sharp key note; the letter A being the place of the flat, and G that of the sharp key note, me being always upon B. [See Q. 88. also plate 1st and 2nd.]

(23) See plate 1st, table 1st.

3d, 6th and 7th above the sharp key do from their key. 3d. The flat key note is always called *law*, but the sharp key note is called *law*, &c.

Q. 79. Have the two keys any other names to distinguish them except "flat" and "sharp"?

A. Yes; the flat key is often called the low key, the *minor* key, &c.; and the sharp key is called the high key, the *major* key, &c.

Q. 80. Upon which of the two keys are the best pieces of music composed?

A. Perhaps neither of the keys are in reality superior to the other; there are both good and bad pieces belonging to each of them, but it is likely there are more people fond of the *flat* keyed tunes than of the sharp. (24)

Q. 81. What is the best rule to distinguish between a good and a bad piece of music?

A. The first thing in music which commands the attention, is *tune*; the second, *time*; and the third, *conchord*. (25) Although no piece of music can properly be called good or great, unless these particulars are completely commanded in the composition, yet we sometimes denominate a piece "good," or admire the tune, which is void of any thing pleasing except a few curious turns of the air, according as it agrees with the ear at first; therefore, to distinguish good from bad pieces, let us say, *that piece which best expresses the true meaning and intent of the words to which it is set, IS THE BEST PIECE.*

(24) There are some pieces set upon the sharp key, which are very solemn and majestic, and are perhaps superior to any which are very mournful or very cheerful; of such is *Melodia*, and some others of this collection.

(25) This may be seen in the difference of choice made by a learner and one well skilled in music.

Q. 82. Why is *me* called the master note?

A. Because it is always in the *centre* of the tune between the *two* keys, being the only note or syllable which does not occur *twice* in the same octave.

Q. 83. Upon which degrees of the scale does the *me* stand before transposition takes place?

A. Upon the 3d, 10th and 17th. See plate 1st and 2d.

Q. 84. What is *transposition*?

A. Transposition is the removing or changing the place of the key note, for the purpose of confining the tune within the limits of the scale.

Q. 85. By what are the keys transposed?

A. By flats and sharps placed at the cliff, or upon each stave across the scale.

Q. 86. How far does a flat or sharp remove the key or the *me*? (26)

A. A flat drives B *me* a 4th up or a 5th down, but a sharp draws B a 5th up or a 4th down; the sharp key still keeping above, and the flat below.

Q. 87. Why is a flat said to drive, and a sharp to draw B *me*, &c.?

A. Because flats are placed upon the same degree (line or space) where *me* is, and removes it a 4th or a 5th from that to some other place, therefore they are said to drive B; but sharps being placed upon some other degree, remove B a 4th or 5th from where it was (27) to the place where the last sharp was placed, therefore they are said to draw B *me*, &c.

Q. 88. Are there no other degrees than A and C for the keys and B for *me* which will do as well as these?

(26) Transposition is fully explained and mathematically proved on plate 2.

(27) Hence it is said that "flats take place where *me* was before added," and "sharps take place where *me* is when added."

A. The degrees might have been represented by any other characters, but there are no other than the natural place of those letters, before transposition, that would do as well; and when transposition takes place, or is necessary, the keys or rather the *me* may be placed upon any other degree of its octave which may best suit the air of the tune; and as the *me* removes, its letter B is considered as moving with it (to preserve a uniform representation of the same *note* by the same *letter*) being preceded or followed by all the letters of the scale, so that A and C are still the places of the keys, though on other degrees of the general scale. (28)

Q. 89. How far may transposition remove or change the place of B, or of the key notes?

A. About an octave, or 14 semitones, being 14 removes, 7 by flats and 7 by sharps, or until all the degrees have been flatted or sharped. See plates 1st and 2d.

Q. 90. What is the difference after three flats or three sharps (29) are placed, as it appears that B must then come again upon the same line or space where it has been once before?

A. The difference is a semitone; therefore, if a piece of music is set a little too high on the scale, place so many flats as will bring *me* on the natural place of the same letter, line or space, (unless it was set there by flats before, in which case place so many sharps as will bring it a line or space lower) and it will move a semitone lower in every degree; and the reverse, by placing sharps when it is too low. (30)

(28) This is plainly seen on plate 2d.

(29) There are seldom more than 4 flats or sharps used at the cliff at one time.

(30) See plate 2d, with its explanations.

Q. 91. Why might not *all tunes* be composed with *me* on the natural place of B, between the first and second keys (31) without flats or sharps, or revolving keys, and all the notes stand the same as in a natural tune?

A. 1. Because, as the scale of music contains but 22 degrees, and the air of the tunes (especially the part first composed) being as one calls it "a flight of fancy," will exactly agree with the frame or disposition of the author's mind while composing it; it will have a particular pitch of its own, upon which it will move more smooth and agreeable to the ear than it will upon any other degree upon which it can be placed in the whole scale; therefore it must be set to such a degree. It will there (and there only) bring the key to govern the rest of the notes, and bring the parts to harmonize together nearer to perfect *symmetry* than upon any other by which it is compared, whether it be higher or lower; the flats and sharps being considered as characters, showing when and where transposition takes place. 2. The semitones always lying between *law* and *faw*, and *me* and *faw*, (or immediately below the triangular or half note) the tune must be so placed, that the notes may be on such degrees as will command the semitones in their places without altering the pitch intended by the author, and so that a number of voices, or voices and instruments, may harmonize together in every whole and half tone through the scale. (32)

Q. 92. How may it be known whether a piece of music is or is not set upon its *proper pitch*, or the key note rightly placed?

(31) The first and second keys, the places of C and A before transposition, or on the 9th, 11th, &c. degrees.

(32) A person may be convinced that all tunes cannot be set on the 1st or 2nd keys, by singing or playing a piece with 1 or 3 flats or sharps to the same pitch as a natural tune; i. e. 9, 11, &c. and naming the notes as they stand.

A. By applying it to different degrees, or pitches in both notes and words, and if it is *rightly set*, it will move more smooth and agreeable to the ear, and the imperfect chords will seem to unite more like perfect chords, than upon any other pitch or degree where it is tried; but if it is easier performed, or moves more agreeable upon any other pitch, it is *wrong set*, and ought to be *altered* or removed to such place as will carry it with the best proportion. (33)

Q. 93. How may the *true place* of the key note be found (34) and the notes of a tune be written in such a manner as to command the air and agree with every interval thereof, when the air of the piece only is known?

A. 1st. Find (by Q. 91) the exact degree which suits the note. 2d. Observe how many semitones are contained in each particular interval, [see Q. 78, also plate 1st] or whether it is a flat or a sharp key. 3d. Draw out the gauge of the pitch-pipe until it will give the exact sound of the key note before found, and it will show the letter whose natural place on the scale must be the place of such key note. (35) 4th. Place so many flats or sharps as will bring the *me* either above or below, as the key may require, after which the other notes are easily placed, being careful frequently to compare their sounds as you proceed with the air of the tune.

Q. 94. What is the best rule for accenting the notes in singing?

A. The three first moods of common time have usually two accents

(33) See Question 90th, &c.

(34) Perhaps nothing short of practice and experience will convince a person how much easier and better a tune is performed upon a right, than upon a wroog pitch, though but a semitone higher or lower than the other.

(35) If the gauge stands between two letters, the one must be flatted or the other sharped, according to plate 2d, to bring the key upon the exact semitone.

to a measure (36) when divided into four equal parts, as crotchets, &c. the first accent is on the first part or crotchet, the second on the third part, &c.; the fourth mood of common time has a full accent on the first, and a half accent on the second part of the measure; the triple moods have a full accent on the first, and commonly a half accent on the third part of the measure; the compound moods are accented on the first and fourth parts of the measure. The foregoing are the common rules for accenting, but they are often exceptionable; therefore, the best general rule for accenting is, to place the accents on such note or notes as are applied to properly *accented* or *emphatical words* or syllables. The music should *comply* with the *meaning* of the words, not the language to the stiff formality of sol-fawing.

Q. 95. How many moods of time are there?

A. There are but nine now in common use, viz. *four* of common time; *three* of triple time; and *two* of compound time; so denominated and disposed, on account of the several rules of accenting poetry, to which they are applied.

Q. 96. What is the signification of the figures which are placed to the moods of time?

A. The lower figure (37) shows how many parts the semibreve is divided into, and the upper figure how many of those parts fill a measure in that particular mood of time.

Q. 97. What is the best method of keeping time while singing?

A. By a regular vertical motion of the right hand. (38)




(36) The second accents are weak, and scarcely discernible in quick time.

(37) Thus it may be seen that the first mood of triple time contains three minims or three halves of a semibreve; the first of compound time, six crotchets, or six-fourths of a semibreve, &c. &c.

(38) The hand should fall at the beginning of every measure in vocal music; and a small motion is sufficient for any one, except a teacher or leader.

The following table exhibits the length of a string suspending a ball or pendulum, which will vibrate in the time allowed to each mood of time.

TABLE.

Adagio		39 and two-tenths inches for one-fourth of a measure.		
Largo		22 and one-tenth	do.	do.
Allegro		39 and two-tenths	for one-half	do.
2 from 4		9 and eight-tenths	do.	do.
3 to 2		39 and two-tenths	do.	do.
3 from 4		22 and one-twelfth	do.	do.
3 from 8		50 and two-tenths	for a whole	do.
6 to 4		22 and one-twentieth	for a half	do.
6 from 8		22 and one-twentieth	for a whole	do.

The above are the lengths allowed by Mr. Billings.

Perhaps it would be proper, when first learning a tune, to have the pendulum somewhat longer than above stated.

Q. 98. What is the difference between *syncope* and *syncopation*?

A. 1. *Syncope* signifies something contracted or suddenly removed, &c. In music it is when a note is found set out of its usual order, and requiring the accent to be upon it, as though it was in the usual place of the accent; as common time measures having half their proper quantity in the middle of the measure, as a minim in the middle, between two crotchets, or a pointed minim and one crotchet, the crotchet being first. In such case, there is one accent only to a measure, on such minim.

2. *Syncopation* is a note or sound continued by a point, or other notes on the same degree, tied by a slur; sometimes continued through the bar into the next measure, in which case, such note or notes are named as if there was but one, and the sound continued in time until the slur (if any) breaks, swelling a little at the usual place of the accent.

### EXAMPLES OF SYNCOPED NOTES.

Eg. 1st.                      2d.                      3d.                      4th.                      5th.

Eg. 6th.                      7th.                      8th.

### EXAMPLES IN SYNCOPATION.

Eg. 9th.                      Eg. 1st.                      2d.                      &c.

The character  $\uparrow$  shows the usual place of the accent in such cases.

There might be more examples given, but it is probable these, with the explanations above given, will be sufficient.

Notes of syncopation are by some called "driving notes."



Obs. 1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty in the performance, and perhaps discords, will be the consequence; if too low, dulness and languor. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends, and perhaps the whole occasioned by an error in the pitch of one or more of the parts, of only one semitone.

2. Each one should sing so soft, as not to drown the teacher's voice; and each part so soft, as will permit the other parts to be distinctly heard. If the teacher's voice cannot be heard it cannot be imitated; and if the singers of any one part are so loud that they cannot hear the other parts, because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3. The bass should be sounded full and bold, the tenor regular and distinct, the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the Geriah flute, the sound of which they may endeavor to imitate, if they wish to improve the voice.

4. The high notes, quick notes and slurred notes of each part, should be performed softer than the low notes, long notes, and single notes of the same parts.

5. Learners should sing all parts somewhat softer than their leaders do, as it tends to cultivate the voice, and gives an opportunity of following in a piece with which they are not well acquainted; but a good voice may soon be much injured by singing too loud.

6. All the notes included by one slur, should be sung at one breath, if possible.

7. All notes (except some in syncopation) should be fairly articulated, and in applying the words, great care should be taken that they be properly pronounced, and not torn to pieces between the teeth. Let the mouth be freely opened and the sound come from the lungs, (39) and not be entirely formed where they should be only distinguished, viz. on the end of the tongue. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

8. When notes of the tenor fall below those of the bass in sound, the tenor should be sounded full and strong, and the bass soft.

9. There are but few long notes in any tune, but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle, and then decrease or die away like the sound of a bell.

(39) The organ of a man's voice (or the lungs) is in form somewhat like a tube, about one fourth of an inch in diameter, and possesses power sufficient to divide a note or tone of music into 100 equal parts.

10. The common method of beating the two first moods of common time is as follows: for the first beat, bring down the end of the fingers to whatever is used for beating upon; for the second, bring down the heel of the hand; for the third, raise the hand a few inches; and for the fourth, raise the hand up nearly as high as the shoulder, in readiness for the next measure.

For the triple time mood, let the two first be the same as the two first of common time; and for the third, raise the hand a little higher than for the third beat of common time, when it will be in readiness for the next measure.

For the third and fourth moods of common time, and the two moods of compound time, there is just one motion down and one up for each measure, with this difference: for the common time moods, there is no resting for the hand; but in compound time, the resting is double the length of the motion. See page 25.

11. Learners should beat by a pendulum, or by counting seconds, until they can beat regular time, before they attempt to beat and sing both at once; because it perplexes them to beat, name, and time the notes all at once, until they have acquired a knowledge of each by itself.

12. While first learning a tune, it may be sung somewhat slower than the mood of time requires, until the notes can be named, and truly sounded without looking on the book.

13. Some teachers are in the habit of singing too long with their pupils. It is better to sing but 6 or 8 times at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed and continue at them until they are understood; than to skim over 40 or 50 in one evening, and at the end of a quarter of schooling perhaps few besides the teacher know a flat keyed piece from a sharp keyed one; what part of the anthems, &c. require emphasis; or how to give the pitch of any tune which they have been learning, unless some person informs them. It is easy to name the notes of a piece, but it requires attention and practice to sing one.

14. Too long singing at one time, injures the lungs. (40, 41)

15. I have found by experience, that learners will soon know when to sing soft and when strong, if they are led by the teacher, making a larger motion in beating where emphatical words or notes occur, than where others do.

(40) A cold or cough, all kinds of spirituous liquors, violent exercise, bile upon the stomach, long fasting, the veins overcharged with impure blood, &c. &c. are destructive to the voice of one who is much in the practice of singing. A frequent use of spirituous liquors will speedily ruin the best voice.

(41) A frequent use of some acid drink, such as purified cider, elixer of vitriol with water, vinegar, &c. if used sparingly, are strengthening to the lungs.

16. Learners are apt to give the first note, where a fuge begins nearly double the time it ought to have; sounding a crotchet almost as long as a minim, in any other part of the tune; which puts the parts in confusion, by losing time: whereas fuges ought to be moved off lively, the time decreasing (or the notes sung quicker) and the sound increasing as the parts fall in. (42)

17. When notes occur one directly above the other (called chousing notes) and there are several singers to the part where they are, let two sing the lower note while one does the upper note, and in the same proportion for any other number.

18. Flat keyed tunes should be sung softer than sharp keyed ones, and may be proportioned with a lighter bass; (43) but for sharp keyed tunes, let the bass be full and strong. (44)

19. Trills should not be trilled or turned, lest they become seconds or dischords (though some authors do not confine their compositions to these rules) nor fifths and eighths move together ascending or descending, lest the parts seem but one.

20. In  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{3}{8}$ , the second accent is in common very weak, and in quick  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{8}$ ,  $\frac{3}{8}$ ,

time scarcely discernible, except in some particular pieces of poetry to which they are applied.

21. Learners should not be confined too long to "the part which suits their voice best," but should try occasionally the different parts, as it will tend greatly to improve the voice, and give the person a knowledge of the connection of the counterparts or of harmony as well as melody.

22. Learners should understand the tunes well by note, before they attempt to sing them to verses of poetry.

23. If different verses are applied to a piece of music while learning, it will give the

learner a more complete knowledge of the tune, than can be had by confining it always to the same set of words. (45)

24. Young singers should not join in concert, until each can sing their own part correctly.

25. There should not be any noise indulged while singing (except the music) as it destroys entirely the beauty of harmony, and renders the performance (especially to learners) very difficult; and if it is designedly promoted, is nothing less than a proof of disrespect to the singers, to the exercise, to themselves who occasion it, and to the Author of our existence.

26. When the key is transposed, there are flats or sharps placed upon each staff; and when the mood of time changes, the requisite character is placed on the staff.

27. B, E and A are naturally sharp sounds, and are therefore first flatted, and as F, C and G are naturally flat sounds, they are the first sharped.

28. The appogiatura is placed in some tunes; it may be used with propriety by a good voice, but neither it nor the trill should be attempted by any one, until they can perform the tune well by plain notes, (as this adds nothing to the time) Indeed no one can add much to the beauty of a piece by using what are called "graces," unless they be in a manner natural to their voice.

29. There are other characters sometimes used by some authors, as a shake, a relish, &c. but I have reasons for omitting them in this place.

30. All "affectation" should be banished. It is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in "climes of bliss."

31. Jehovah, who implanted in our natures the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we exercise them in a way which does not tend to glorify His name.

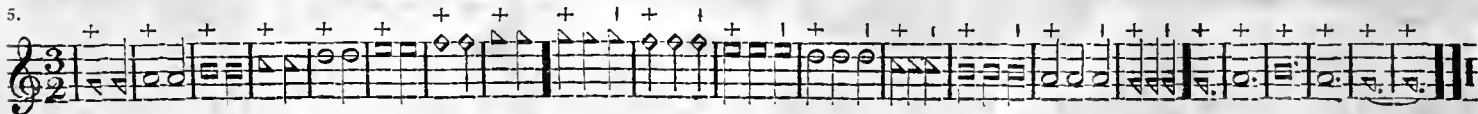
(42) See note 7. (43) See note 20. (44) See Q. 73.

(45) And likewise by applying different tunes to the same words, will have a great tendency to remove the embarrassment created by considering every short tune a "set piece."





4 continued.



## INTERVALS.



NOTE. + stands over the usual place of the accent, and v over the half accent.

TABLE OF CONCORDS AND DISCORDS.

By this table it may be seen that the intervals called

Perfect chords  
Imperfect chords  
Dischords  
Concinnous sounds

contain 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 semitones

Intervals or degrees.	Semitones	Concinnous sounds	Dischords	An unison	Semitones
1st, or most perfect chord	0	Perfect chord		0 An unison	0
2d.	1	A dischord		1 Flat	1
3d.	2	A dischord		2 Sharp	2
4th.	3	An imperfect chord		3 Flat	3
5th.	4	An imperfect chord		4 Sharp	4
6th.	5	A dischord		5 Flat	5
7th.	6	Concinnous sound		6 Sharp	6
8th.	7	Concinnous sound		7 Sharp	7
	8	Perfect chord, 3d		8 Flat	8
	9	An imperfect chord		9 Sharp	9
	10	An imperfect chord		10 Flat	10
	11	A dischord		11 Sharp	11
	12	Perfect chord, 2d		12 An octave, or 8th	12

This is considered as the bass stave, but may be applied to any other part.

RESTS OF SEVERAL MEASURES.



Note.—1. A *semibreve rest* is considered as equal to a *silent measure* in any mood of time. 2. Rests for 4, 8, &c. measures, are seldom used, except for instrumental music.

1. 4 seconds per measure

2. 3 . . .

3. 2 . . .

4. 1 1-2 . . .

5. 6 . . .

6. 1 1-2 . . .

7. 8 4 . . .

8. 2 . . .

9. 1 1-2 sec. per measure

Note.—The letter d stands immediately under that part of the measure where the hand must fall, u where it must rise, and r where it may rest in sprightly tunes.

The figure. I K L M is considered as the face of a cylinder, or roller, upon which is shown every tone and semitone by a black line. The figures at the top show the number of flats or sharps required to bring the keys to the degrees of the scale, where they are set below (the letters showing the order in which they succeed each other) and ♯ ♭ represent the sharp and flat keys of each octave, both before and after transposition. The letters at the two ends of the scale are in their natural place against their proper degree, before transposed. The circle is considered as the end of the cylinder, and both as turning together (with all their graduations, around one common centre, between 18 and 19) either to the right or left, 7 changes if required. The letter B (see Q. 88, 89, &c.) shows the degree upon which *me* will stand, according to the number of flats or sharps placed above or below, and agreeing with those over the other part of the scale, for each octave. The face of the cylinder presenting only 22 degrees, or 38 semitones at one time, but is graduated to 50 semitones, 14 of which being still on the opposite side (from the face) of the cylinder are only changes or removes. The column which crosses the centre of the circle may be considered as a monochord, or some other instrument, by which the degrees or intervals are proved—showing the 50 semitones or 30 degrees.

Eg. 1. Suppose I would know the exact semitone on which the key note of the tenor of Old Hundred stands? I find the tune is sharp keyed on A by 3 sharps. Now under three sharps, the sharp key of the tenor, or second octave, is against the 9th degree on the left, and the letter A I find *faw* upon a line, which I follow to the centre column of the circle, and I find it comes immediately under 15, the place on the chord where it must be struck: and in the same manner I find the *key note* of the bass to range with 5, and *me* of the treble to range with 26.

Eg. 2. I find, that before transposition, the *me* stands against 5, 10 and 17 in the left hand column, which agrees with 5, 17 and 29 in the centre; and under one sharp the range with 7 1-2, 14 1-2 and 21 1-2 on the left, or with 12, 24 and 36 in the centre, which proves that each note of the scale is raised 7 semitones, equal to a 5th or 5 degrees, by placing one sharp.

Eg. 3. I find in the tune called Symphony, that *me* is on D by 3 flats; and in the tune called Enfield, *me* is on D by 4 sharps; now by following each of these to the centre, it will be found that *me* by 3 flats (Symphony) ranges with 8, for the bass; and *me* with 4 sharps (Enfield) ranges with 9: therefore, *me* and every other note under 4 sharps, must be struck a semitone higher than the notes of the same name, on the same line or space, under 3 flats.

Eg. 4. I would find the difference between the changed keys in page 55. Thus, the first key is on D with 2 sharps, and changes to A by 3 sharps: now, by following these two to the centre, it will be seen that A ranges with 15 and D with 20; which shews that the key is 5 semitones lower by the change; and that the first note of the bass (*faw*) is of the same sound as *sol* in second space of the tenor before the changing of the key: but as the order of naming the notes is also changed as to their respective lines and spaces, it will be seen that the notes on E, F, A, B, and C, are of the same sound as they were before the change, though of different names; and that the notes on G (*me*) are a semitone higher than they were before the change, being altered in name also from *faw* to *me*.

Thus any note in the whole scale may be led to the centre, and compared with any other. It may also be observed, that by this scale, the proper places for the keys and stops on any instrument whatever, may be regulated to their exact semitone. Farther explanations are unnecessary, as a little attention will render the whole very plain.

# SCALE of TRANSPOSITION.







Our days are as the grass Or like the morning flow'r  
 If one sharp blast sweep o'er the field It withers in an hour  
 It withers It withers  
 If one It

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked at the end of the piece.

AMANDA. L. M.

Watts' Psalms, 90.

MORGAN.

Death like an o - - ver - - flow - - ing stream Sweeps us away our life's a dream  
 An empty tale a morning flow'r Cut down and wither'd in an hour

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in 3/2 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked at the end of the piece.

The directions between the name of the tune and that of the author, have a reference to the place where the verse may be found: the principal part of which is contained in *13*.  
 Watts' Psalms and Hymns.

Ye boundless realms of joy Exalt your maker's name Your voices raise ye cherubim & seraphim  
His praise your songs employ Above the starry frame to sing his praise

## AMITY. P. M. or 6's &amp; 8's. Watts' Psalms, 122. REED.

How pleas'd and blest was I to hear the people cry 'Come let us seek our God to day' Yes with a cheerful zeal We haste to Zion's hill And there our vows and honors pay

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Now shall my inward joys arise And burst in - - - to a song Almighty love inspires my heart And pleasure tunes my tongue

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the two-flat key signature and 3/2 time signature. It includes similar musical notation to the first system, with lyrics placed below the staves.

*ALBANY. S. M. Watts' Psalms, 19.*

EDSON.

The first system of music for 'ALBANY. S. M.' consists of two staves in treble and bass clefs. The key signature is one flat (F) and the time signature is 3/4. The music begins with a treble clef and features a mix of note values and rests.

Behold the morning sun Begins his glorious way His beams thro' all the nations run His And

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and 3/4 time signature. The lyrics are placed below the staves.

His His And light and life convey And

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and 2/4 time, starting with a treble clef and a common time signature. The lower staff is a piano accompaniment in the same key and time, starting with a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

Rise my soul and stretch thy wings Thy bet- ter portion trace Rise from transi- to- ry things Tow'rd heav'n thy native place

The second system of music continues the piece with two staves. The vocal line (treble clef) and piano accompaniment (grand staff) follow the same key and time signature. The lyrics are positioned below the vocal line.

Sun and moon and stars de- - cay Time shall soon this earth re- move Rise my soul make haste a- - way To seats prepar'd a- - bove

The third system of music concludes the piece with two staves. The vocal line (treble clef) and piano accompaniment (grand staff) continue in G major and 2/4 time. The music ends with a double bar line and repeat dots.

The first system of the musical score consists of four staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the vocal line, with the right hand in treble clef and the left hand in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The music features various note values, rests, and ornaments. The lyrics are written below the vocal staves.

See the leaves around ye falling    Dry and wither'd to the ground    Thus to thoughtless mortals calling    In a sad and solemn sound

The second system of the musical score consists of four staves, continuing the piano accompaniment and vocal line from the first system. The time signature remains 2/4. The lyrics are written below the vocal staves. The system concludes with a double bar line and repeat signs.

Sons of Adam once in Eden    When like us ye blighted fell    Hear the lectures we are reading    'Tis all the truth we tell

From all that dwell be- low the skies Let the Crea- tor's praise arise; Let the Re- deemer's name be sung Thro' ev'ry land by ev'ry tongue.

*Mr. Law calls the above piece "Bolton."*

## ALLSAINTS NEW. L. M.

Watts' H. 31, B.

HALL.

O if my Lord would come and meet My soul would stretch her wings in haste Fly fearless thro' death's iron gate Nor feel the terrors as she pass'd

Je - - sus White White

Je - - sus White

Jesus White White

sus can make a dying bed feel soft as downy pillows are White on his breast I lean my head and breathe my life out sweetly there White

E

lean my head And And breathe

And breathe my life

I lean my head And breathe And

on I lean my head And breathe

Arise

Shine O Zion for thy light is come And the glory of the

Lord is risen upon thee And the glory . . . ry &c. And the

the glory &c.



And kings :::

Glo- . . . . . ry of the Lord &c.      And the Gentiles shall come to thy light      to the brightness of thy

And kings :::

And kings ::: to

rising And the Gentiles &c.      Sing :::      ::: O heav'ns and be joy-

And kings to thy light

For behold I bring you glad tidings Glad tidings :||: :||: :||:

ful O earth Behold I &c. Glad tidings Gla - d tidings :||: Gla - - - - d tidings :||:

for behold Glad tidings :||: Glad tidings :||: :||:

Glad tidings :||: :||: gla - -

of great joy Which shall be to all people Glad tidings :||: Gl - - :||: Glad tid-

Gla - - - d :||: :||: Glad tidings :||: :||: Glad tid-

Musical score for the hymn "ARISE. Continued." The score is written on five systems of staves. The lyrics are:

... d tidings of great joy  
 ings of great joy Glad Gla- - - - d tidings of great joy Which shall be to  
 ings Gla- - - - d tidings  
 all people To all all all people For un- to you is born this day in the city of David a

The score includes various musical notations such as notes, rests, and repeat signs. The time signature changes from 3/4 to 3/4 with a common time signature (C) in the lower systems.

Saviour a Saviour a Saviour Who is Christ the Lord  
Glo-ry :||: :||: be to God on

a Saviour a

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in common time (C) and features a melody with various note values and rests. The lyrics are: "Saviour a Saviour a Saviour Who is Christ the Lord" followed by a double bar line with repeat dots, and then "Glo-ry :||: :||: be to God on". A small 'a' is written below the first staff.

peace For unto us a child is born

high And on earth peace peace :||: And good will tow'rd men For

And on earth And peace

peace peace :||: :||:

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 3/4 time. The lyrics are: "peace For unto us a child is born" followed by a double bar line with repeat dots, and then "high And on earth peace peace :||: And good will tow'rd men For". The bottom staff continues with "And on earth And peace" followed by a double bar line with repeat dots, and then "peace peace :||: :||:". The time signature changes from common time to 3/4.

Wonderful

unto us &c. un- to us a Son is given and his name shall be called Counsellor the mighty God the everlasting Father the Prince of

Wonderful

peace Amen Hallelujah Amen Ha Amen A - - men

Is this the kind return And these the thanks we owe Thus Whence

Thus Whence flo - w Thus

Thus to abuse e- ter- nal love Whence all our blessings flow

Thus Whence Thus

Whence flo - . . . w Whence Whence &c.

Whence all all all

News Salva- News &c.

News News

News News &c.

Shepherds rejoice lift up your eyes And send your fears away News from the regions of the skies Salvation's born to day

News News

News News &c.

Detailed description: This is a four-staff musical score for the hymn 'ALSTEAD. C. M.'. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is the vocal line again, and the bottom staff is the piano accompaniment. The lyrics are: 'News Salva- News &c.' on the first line, 'News News' on the second line, 'News News &c.' on the third line, and 'Shepherds rejoice lift up your eyes And send your fears away News from the regions of the skies Salvation's born to day' on the fourth line. The score includes various musical notations such as notes, rests, and bar lines.

F

BRIDGEWATER. L. M.

Watts' Psalms, 117.

EDSON.

Let

Let

Let Thro' ev'ry land by ev'ry tongue Thro'

Let the Redeemer's name be sung Thro'

Detailed description: This is a four-staff musical score for the hymn 'BRIDGEWATER. L. M.'. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is the vocal line again, and the bottom staff is the piano accompaniment. The lyrics are: 'Let' on the first line, 'Let' on the second line, 'Let Thro' ev'ry land by ev'ry tongue Thro'' on the third line, and 'Let the Redeemer's name be sung Thro'' on the fourth line. The score includes various musical notations such as notes, rests, and bar lines.

He dies :| the heav'ly lover dies The tidings strike a dole-ful sound O my poor heart-strings

Come saints and drop a tear or two  
In the cold ca- - verns of the ground On the dear bosom of your God  
deep he lies a tear or two

Close



He shed a thousand drops for you A thousand drops of richer blood A thousand drops :||: :||: of richer blood

This musical score consists of three staves. The top staff is the vocal line, featuring a triplet of eighth notes at the beginning. The middle and bottom staves are piano accompaniment. The lyrics are written below the vocal staff, with repeat signs (double bar lines with two dots) indicating repeated sections of the melody.

**BROOKFIELD. L. M. Watts' Psalms, 51. W. BILLINGS.**

Shew pity Lord O Lord forgive Let a re- - - penting re- - - bel live Are not thy mercies large and free May not a sinner trust in thee

This musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a 3/2 time signature. The middle and bottom staves are piano accompaniment, with the bottom staff using a bass clef. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across multiple notes.

Where blood and carnage :|: clothe the ground in crimson Sounding

Why should vain mortals tremble at the sight of death and destruction

Where blood &c. with death groans

in the field of battle where

Detailed description: This is a musical score for a four-part setting of 'BUNKER HILL, An Ode'. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are: 'Where blood and carnage :|: clothe the ground in crimson Sounding', 'Why should vain mortals tremble at the sight of death and destruction', 'Where blood &c. with death groans', and 'in the field of battle where'. The score includes various musical notations such as notes, rests, and dynamic markings.

## BUCKINGHAM. C. M.

## Watts' Psalms, 12.

WILLIAMS.

Help Lord for men of virtue fail Religion loses ground The sons of wick- ed- - ness pre- vail And treach- e- - ries a- - bound

Detailed description: This is a musical score for a four-part setting of 'BUCKINGHAM. C. M.'. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The music is in 3/2 time and features a key signature of one flat (B-flat). The lyrics are: 'Help Lord for men of virtue fail Religion loses ground The sons of wick- ed- - ness pre- vail And treach- e- - ries a- - bound'. The score includes various musical notations such as notes, rests, and dynamic markings.

To show thy love by morning light

Sweet is the work my God my king To praise thy name give thanks and sing And talk of all thy truth at night

O may

Sweet is the day of sacred rest No mortal cares disturb my rest O may my heart in tune be found Like David's harp of solemn sound

No O may tune

O. may my

When I with pleasing wonder stand And all my frame sur-vey Lord 'tis thy work—I own thy hand Thus built my humble clay

*Mr. Law calls this "Easton."*

Why doth the roan of riches grow To in-solence and pride To see his wealth and honors flow With ev'ry rising tide

Look down in pi-ty Lord and see The mighty woes that burden me My wasting life draws near the grave Make bare thine arms thy servant save

This musical score is for the hymn 'BOURBON. L. M.' by Watts. It consists of four staves: a soprano line (treble clef), an alto line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are printed below the staves.

## CONCORD. S. M.

Watts' H. 30, Book 2.

HOLDEN.

The hill of Zion yields A thousand sacred sweets Before we reach the heav'nly fields Be- fore ||: Or walk the golden streets

This musical score is for the hymn 'CONCORD. S. M.' by Watts. It consists of four staves: a soprano line (treble clef), an alto line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The music is in common time (C) and includes a repeat sign (||:) in the lyrics. The score concludes with first and second endings, indicated by '1' and '2' above the final notes.

Musical score for the hymn "Jesus I love thy glorious name". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in common time (C) and C major.

Jesus I love thy glorious name 'Tis mu-sic to my ear Fain would I sound it out so loud That heav'n and earth might hear.

Musical score for the hymn "Jesus I love thy glorious name". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in common time (C) and C major.

CHINA. C. M. Watts' H. 3, Book 2.

SWAN.

Musical score for the hymn "Why should we mourn departing friends". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in 2/2 time and D major.

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

Musical score for the hymn "Why should we mourn departing friends". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in 2/2 time and D major.

How sweet & awful is the place      Here ev'ry bowel of our God &c.

G

CORONATION. C. M.

Rippon's H. 177.

HOLDEN.

All hail the pow'r of Jesus' name      Let angels prostrate fall      Bring forth the royal diadem      And crown him Lord of all

My tho'ts that often mount the skies  
 Go search the world beneath  
 Where

Go Go Where nature all in ru- in lies Where in  
 And ow- - - ns her sov'reign death  
 ruin lies And ow- - - ns



Thy

Spare us O Lord a - loud we pray Nor let our sun go down at noon

Thy

Thy years are one e - ter - nal day And

Thy Thy years

must thy chil - dren die so soon Thy years

Lord what is man poor feeble man  
Born of the earth at first  
His life a shadow light and vain  
Still hast'ning to the dust

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a common time signature. The lyrics are written below the vocal staves.

*Coleshill is by some called "Dublin." It is a little altered from the original by the name of "Windsor."*

## COOKHAM. 7's.

## Cowper's II. Rippon, 250.

HAR. SACRA.

'Tis a point I long to know  
Of it causes anxious thought  
Do I love the Lord or no  
Am I his or am I not

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a common time signature. The lyrics are written below the vocal staves.

Forgive the song that falls so low Beneath the gratitude I owe It It means &c.

It means thy praise however poor It means &c. An angel's song can do no more

CONTENTMENT. S. M. Watts' Psalms, 23.

J. COLE.

The Lord my Shepherd is I shall be well supply'd What can I want beside

Since he is mine and I am his What can I want beside

What can I want beside What &c.

What  
 Since he is &c.  
 And I am &c.  
 What can &c.

All  
 All  
 Lord when my raptur'd thoughts survey  
 Creation's beauties o'er  
 All nature joins  
 All

Ten thousand  
 to teach thy praise  
 And bid my Soul adore  
 Where e'er I turn my gazing eyes  
 Thy radiant footsteps shine  
 Ten  
 Ten thousand pleasing wonders rise  
 And speak thy hand divine

Yes I'm secure beneath thy blood And all my foes shall lose their aim  
Hosannah to my dying God And my best honors to his

NOTE.—By repeating one part, this tune may be sung to 6 times 8.

CUMBERLAND NEW. P. M.

Rippon, 509.

name  
Come thou fount of ev'ry blessing Tune my heart to sing thy grace Streams of mercy ne- ver ceasing Call for songs of loudest praise

*Slow.*

With earnest longings of the mind My God to thee I look  
So pants the hunted hart to find And taste the cooling brook

This musical score is for the hymn 'CHARLESTON. C. M. Watts' Psalms, 42.' It is set in common time (C) and marked 'Slow.' The score consists of four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The lyrics are: 'With earnest longings of the mind My God to thee I look So pants the hunted hart to find And taste the cooling brook'. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

## CHOCKSET. C. M. Psalms, 139, ver. 6.

MITCHELL.

Lord where shall guilty souls retire  
In In  
Forgotten and unknown In  
In hell they meet thy dreadful ire In heav'n thy glorious throne

This musical score is for the hymn 'CHOCKSET. C. M. Psalms, 139, ver. 6.' It is set in common time (C) and features a key signature of one flat (B-flat). The score consists of four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The lyrics are: 'Lord where shall guilty souls retire In In Forgotten and unknown In In hell they meet thy dreadful ire In heav'n thy glorious throne'. The music includes various note values and rests, with some notes marked with a sharp sign (#).

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, including some beamed eighth notes.

Lord in the morning thou shalt hear My voice ascending high To thee will I di-rect my pray'r To thee lift up mine eye

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

H

DEVICES C. M.

Watts' Psalms, 9.

J. TUCKER.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, including some beamed eighth notes. The text "Will put &c." is written above the end of the first staff.

With my whole heart I'll raise my song Thy wonders I'll proclaim Thou sov'reign judge of right and wrong Wilt put my foes to shame

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music features a mix of eighth and sixteenth notes, with some rests.

David the king was grieved and moved      He went to his chamber his chamber and wept      O my son

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music continues with similar rhythmic patterns.

And as he went he wept and said

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music includes a triplet of eighth notes.

Would

O my son      would      For thee O Ab-sa-lom my son my son

The fourth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music concludes with a triplet of eighth notes.

Would

Would to God I had died



Think O my soul the dreadful day When this in-censed God Shall rend the skies and burn the seas And fing his wrath abroad

*This tune is elsewhere called "Funeral Thought."*

DOOMSDAY. S. M. Hart's Hymns.

WOOD.

Behold with awful pomp The judge prepares to come The archangel And wakes the dreadful trump And wakes the gen'ral doom The archangel sounds the

Musical score for the hymn "DELIGHT. P. M. 6's 4's. Watts' Psalms, 121, ver. 3. COAN." The score is written in G major (one sharp) and 6/8 time. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line with lyrics and a piano accompaniment line. The third system has a vocal line with lyrics and a piano accompaniment line. The fourth system has a vocal line with lyrics and a piano accompaniment line. The lyrics are: "Thou No burning heats by day Nor blasts of ev'ning air Shall take my health away If God be with me there Thou Thou art my sun And thou my shade To guard my head by Thou art &c. night or noon". The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Thou

No burning heats by day Nor blasts of ev'ning air Shall take my health away If God be with me there Thou

Thou

Thou art my sun And thou my shade To guard my head by

Thou art &c.

night or noon

The rising morn can't ensure For death stands waiting at the door To snatch our lives a - - - way  
 That we shall end the day death death to snatch

Detailed description: This is a musical score for the hymn 'DEATH'S ALARM'. It consists of four staves. The top two staves are for the piano accompaniment, and the bottom two are for the vocal line. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. There are first and second endings marked with '1' and '2' at the end of the piece.

DUNSTAN. L. M.

Watts' Psalms, 72.

DR. MADAN.

Till moons &c. Till

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

Detailed description: This is a musical score for the hymn 'DUNSTAN'. It consists of four staves. The top two staves are for the piano accompaniment, and the bottom two are for the vocal line. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff. There are first and second endings marked with '1' and '2' at the end of the piece.

The Lord Jehovah reigns    And royal state maintains    His head with awful glories crown'd    Array'd in robes of light    Begirt with sov'reign might

And rays of majesty around

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature (C). The bottom two staves are for the piano accompaniment, with a bass clef and a common time signature (C). The lyrics are written below the vocal staff. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, including flats and a sharp. The piece ends with a double bar line.

## DOVER. S. M.

## Watts' Psalms, 48.

## WILLIAMS.

Great is the Lord our God    And let his praise be great    He makes the churches his a - bode    His most de- lightful seat

tr.    tr.    tr.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature (C). The bottom two staves are for the piano accompaniment, with a bass clef and a common time signature (C). The lyrics are written below the vocal staff. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, including flats. The piece ends with a double bar line.

*Mr. Cole has called this piece "Durham."*

Before Je - hovah's awful throne Ye nations bow with sacred joy Know that the Lord is God a - lone He can create and He destroy

He can cre - ate and He de - stroy His sov'reign pow'r without our aid Made us of clay and form'd us men And when like wand'ring sheep we stray'd He

## DENMARK. Continued.

*Duet.*

bro't us to his fold a - gain He bro't us to his fold a - gain We are his people We his care

We are his people We &c. We his

*Bass viol.*

and all What &c. shall we rear

care Our souls and all our mortal frame What lasting hoours lasting honors shall we rear Almighty maker

Almighty maker We'll crowd thy gates with thank-ful songs High as the heav'ns our  
to thy name shall we rear Almighty maker to thy name

I

voice - - s raise And earth :: with her ten thousand thousand tongues Shall fill thy courts with sounding praise Shall fill thy courts &c. Shall

## DENMARK. Concluded.

fill Shall fill thy courts with sounding praise      Wide as the world is thy command      Vast as eternity thy love      Firm as a rock thy truth must

stand When rolling years shall cease to move shall cease to move When rolling &c.      When roll- - ing      years shall cease to move

*The Air of "DENMARK," "HELMSLEY," "HOTHAM," and other pieces of Madan's composition, (in three parts) were written for the treble voices, and may be so performed, or even by tenor and treble together, duly proportioned.*



Praise ye the Lord my heart shall join In work so pleasant so divine Now while the flesh is mine abode And when my soul ascends to God

EASTFORD. L. M. Psalms 68. Tate & Brady. FRENCH.

When marching to thy bless'd abode The wonder- - - ing mul- - - titude survey'd The pompous state of thee our God In roy-

Sweet singing Levites led the van  
 Between both troops a virgin train  
 of majesty array'd  
 Loud instruments bro't up the rear  
 With voice & tim-  
 With voice and timbrel charm the ear  
 brel charm the ear This was the burden of their song  
 In full assemblies bless the Lord  
 All who to Israel's tribes belong  
 The God of Israel's praise record

The musical score consists of ten staves. The first four staves are in 6/8 time and contain the first part of the lyrics. The fifth and sixth staves are in 2/4 time and contain the second part of the lyrics. The seventh, eighth, and ninth staves are in 2/4 time and contain the final part of the lyrics. The tenth staff is in 2/4 time and contains the final part of the lyrics. The score includes various musical notations such as notes, rests, and dynamic markings.

Hal- le- - lu-jah      The Lord is &c.      Halle- - lu- jah

The Lord is ri- sen in- deed

Now is

Now is      Christ risen &c.      Hallelujah

Christ risen from the dead and become the first fruits of them

that slept

## EASTER ANTHEM. Continued.

*foud.*

And And

Halle And did he rise Hear O ye nations

And And

And did he rise And

*Fortissimo*

He rose he rose He burst &c.

hear it O ye dead He burst the bars of death He burst and triumph'd o'er the grave

He burst

He rose

EASTER ANTHEM. Concluded.

Then :||: :||: :||: :||: Then first humanity triumphant pass'd the And seiz'd e - ter - nal  
:||: I rose crystal ports of light

*Moderate*

1 2 youth Man all immortal hail :||: Heaven all lavish of strange gifts to man Thine &c.  
1 2 Thine all the glory man's the boundless bliss

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

This system contains the first two staves of music. The top staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps (F# and C#). The bottom staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The lyrics are written below the staves.

flowing strains Glide thro' the midnight air While high amidst her silent orb The sil- ver moon rolls clear

This system contains the second two staves of music. The top staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The bottom staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The lyrics are written below the staves. The system concludes with two measures of a double bar line, each marked with a first ending bracket and the number '1' or '2'.

My tho'ts on awful subjects roll    Damnation & the dead    What horrors seize a guilty soul    Upon a dying bed    Ling'ring about this mortal

K

shore She makes a long de---lay    'Till like a flood with rapid wave    Death sweeps    the wretch a - - way

Death sweep- - s

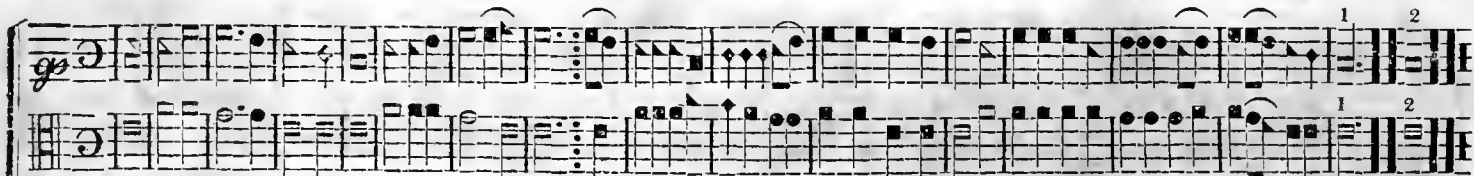


Hark from the tombs a doleful sound Mine ears attend the cry "Princes this clay must be your bed In spite of all your tow'rs  
 "Ye living men come view the ground Where you must shortly lie The tall the wise the reverend head Must lie as low as ours



FAIRFIELD. C. M. Watts' Psalms, 89.

HITCHCOCK.



With reverence let the saints appear And bow before the Lord His high commands with reverence hear His high commands And tremble at his word





Say mighty love and teach my song  
Whose yielding hearts and joining hands  
To whom my sweetest joys belong  
Find blessings twisted with their bands  
And who the happy pairs  
To soften all their cares

1 2

1 2

1 2

1 2

1 2

1 2

Detailed description: This is a four-staff musical score for the hymn 'Few Happy Matches'. The top staff is the vocal line in G major (one sharp) and 6/8 time. The second and fourth staves are piano accompaniment. The third staff is a second vocal line. The lyrics are written below the staves. The score includes first and second endings for several phrases, indicated by '1' and '2' above the final notes.

FUNERAL THOUGHT. C. M. Hymn 63, Book 2. J. SMITH.

Mark from the tombs a doleful sound  
Mine ears attend the cry "Ye living men come view the ground  
Where you must shortly lie"

Detailed description: This is a two-staff musical score for the hymn 'Funeral Thought'. The top staff is the vocal line in G major (one sharp) and common time. The bottom staff is the piano accompaniment. The lyrics are written below the staves. The score includes a double bar line at the end of the piece.

1 2

I heard a great voice from heav'n Saying unto me Write from henceforth Write Write Blessed are they who die in the Lord

1 2

1 2

1 2

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) and 3/2 time, with lyrics: "I heard a great voice from heav'n Saying unto me Write from henceforth Write Write Blessed are they who die in the Lord". The bottom staff is a piano accompaniment. Both staves end with first and second endings. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Yea saith the spirit For they rest For they rest For they rest For they rest from their labours from their labours

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics: "Yea saith the spirit For they rest For they rest For they rest For they rest from their labours from their labours". The bottom staff continues the piano accompaniment. The music is characterized by a consistent eighth-note bass line and chords in the right hand. The system concludes with first and second endings.

from their labors and their works which do follow follow :|| :|| which do follow them which do fol- low them

GANGES. 8, 8, 6. 8, 8, 6. Watts' H. Lyrica.

Why should our joys transform to pain Why geotle Hymen's silken chain A plague of iron prove  
Bendish—'tis strange the chain that binds Millions of hands should leave their minds At such a loose from love

Elsewhere called "The Indian Philosopher."

The first system of music consists of two staves. The top staff is a vocal line in G major, 2/4 time, starting with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in the same key and time, starting with a bass clef. Both staves feature a series of eighth and sixteenth notes, with some notes beamed together and others marked with accents.

Great high priest we view thee stooping With our names upon thy breast

Weeping angels

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The music continues with similar rhythmic patterns and melodic lines.

In the garden groaning drooping To the ground with sorrow press'd

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The music continues with similar rhythmic patterns and melodic lines.

stood confounded To behold their maker thus And shall we remain unwounded When we know 'twas all for us When we &c.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The music concludes with a final cadence in both staves.

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

Far from my tho'ts vain world begone    Let my re- li - gious hours alone    Fain would my eyes my Saviour see    I wait a visit Lord from thee

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

*By repeating the first part of this tune it may be sung to 6 times 8.*

The first system of musical notation for 'GROVE. P. M.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a simple, hymn-like style.

Lord of the worlds above    How pleasant & how fair    The dwellings of thy love    Thine earthly temples are    To thine abode my heart aspires    With warm desires to see my God

The second system of musical notation for 'GROVE. P. M.' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

God is our refuge in distress A present help when dangers press In him undaunted we'll con- fide

Tho' earth were from her centre toss'd And

Though

Torn

mountains in the ocean lost Torn piccemeal by the roar- ing tide Torn &c.

Lord what a thoughtless wretch was I To mourn and murmur and re - pine To see the wicked plae'd on high In pride and robes of honor shine

But O their end their dreadful end Thy sanctuary taught me so On slip'ry rocks I see them stand And fiery billows roll below

How wond'rous his grace how amazing his love And he laid down his life to

When Jesus our Saviour came down from above His dear blood as a ransom for sinners he spilt

came

atone for our guilt He hung on the tree that all might be free if on him they rely'd Inviting us all to the

That justice divine might be well satisfied And now he in Heav'n sits pleading our peace

if on him if on &c.



# HANDEL'S HYMN, Concluded.

throne of his grace                      And in songs of thanksgiving his mercies proclaim                      For sinners &c.

Then let us forever adore his dear name                      For sinners he bled when they pierced his side                      And he bore                      bore

bore &c.

bore    :::    bore all our guilt    when to save us    to save us he dy'd    dy'd    :::    :::    to save us    to save us he dy'd    he dy'd    dy'd

bore    :::    When to save us to save us to save us he dy'd                      When to &c.                      he dy'd    he dy'd    dy'd

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a piano accompaniment with chords and moving lines, and a vocal melody line with various note values and rests.

This spacious earth is all the Lord's And men and worms and beasts and birds He rais'd the building on the seas And gave it for their dwelling place

The second system of music continues the composition from the first system. It features the same instrumental and vocal parts, with the piano accompaniment providing harmonic support for the vocal line.

The third system of music continues the composition. It includes the same instrumental and vocal parts, with the piano accompaniment and vocal line progressing through the lyrics.

But there's a brighter world on high Thy palace Lord above the sky Who shall ascend that blest abode And dwell so near his Maker God

The fourth system of music concludes the piece. It features the same instrumental and vocal parts, with the piano accompaniment and vocal line ending with a final cadence. The system includes first and second endings for both the piano and vocal parts.

Thou shepherd of Israel and mine The joy and desire of my heart  
 For closer communion. I pine. And long to re-side, where thou art That pas-ture I languish to find Where all who their shep-

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 3/2 time and G major. The lyrics are written below the vocal line.

herd o - - bey Are fed on thy bosom re - - clin'd And screen'd from the heat of the day

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues from the first system. The lyrics are written below the vocal line. There are first and second endings indicated by '1' and '2' above the notes.

Lo he cometh countless trumpets Blow before the bloody sign Hallelujah :|: :|: Welcome :|: bleeding Lamb

Midst ten thousand saints and angels See the cruci - fi - ed shine

## HINSDALE. C. M. Psalm 16. ver. 3.

HOLYOKE.

Thy courts

Thou wilt reveal the paths of life And raise me to thy throne Thy courts immortal pleasures give Thy presence joys unknown

Thy courts immortal pleasures give Thy pre- . . . . sence &c.

My soul come meditate the day    And think how near it stands    When thou must quit this house of clay    When thou

When thou    And fly to unknown lands .

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

ST. HUMPHREYS. C. M. Psalm 98.

Joy to the earth the Saviour reigns    Let men their songs employ    While fields and floods rocks hills & plains    Re-peat the sounding joy

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

dreadful end

Lord what a tho'tless wretch was I To mourn & murmur & repine To see the wicked plac'd on high In pride & robes of honor shine But O their end their

But O

But But

But But On slip'ry rocks I see them stand And fiery billows roll below

their dreadful But

thy sanctuary tau't me so But

Jeus lover of my soul Let me to thy bosom fly While the nearer waters roll While the tempest still is nigh Hide me O my Saviour hide

M

'Till the storm of life is past Safe in- to thy haven guide O re-ceive O re-ceive O re-ceive my soul at last

I beheld &c. Thousands &c. Thousands &c.

A great multitude which no man could number Thousands &c. Thous &c.

I beheld and lo Thousands &c. Thousands &c.

Thousands of thousands and ten times thousands Thousands &c. Thousands &c.

Revelation, Chap. 7, ver. 9.

Thousand &c. Stood

Thousands &c. And they had palms in their hands And they

Thousands &c. Thousands &c.

Thousands &c. Stood be- fore the Lamb



cease not day or night say- ing Holy :: :: :: :: Lord God Al- mighty Which was and is and is to come Which

Revelation, Chap. 8, ver. 13.

was &c. And I heard a mighty angel fly- - - ing in the midst of

heav'n cry-ing with a loud voice Wo :|| :|| :|| be un-to the earth by reason of the trumpet which is

## Revelation, Chap. 6, ver. 15.

yet to sound The great men and nobles rich men and poor bond and free gathered themselves together and

And when the last trumpet sounded

cry'd :||: to the rocks and mountains to fall up-on them and hide them from the face of Him that sitteth on the throne For the great day of his

Revelation, Chap. 6, ver. 17.

wrath is come And who shall be able to stand And who shall be a- - ble to stand

A span is all that we can boast An inch or two of time Man is but van-i-ty and dust In all his flow'r and prime

This musical score is for the hymn 'ISLE OF WIGHT' (Psalm 39) by Tansur. It is in common time (C.M.) and features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat). The lyrics are: 'A span is all that we can boast An inch or two of time Man is but van-i-ty and dust In all his flow'r and prime'. There are triplets in the first few measures of the melody.

## IRISH. C. M.

## Watts' H. 72, Book 2.

WILLIAMS.

Blest morning whose young dawning rays Behold the Son of God A - - rise tri - umphant from the grave And leave his dark a - - bode

This musical score is for the hymn 'IRISH' (Watts' H. 72, Book 2) by Williams. It is in common time (C.M.) and features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'Blest morning whose young dawning rays Behold the Son of God A - - rise tri - umphant from the grave And leave his dark a - - bode'. The melody is characterized by a strong Irish folk style with many eighth and sixteenth notes.

Come my beloved haste away    Cut short the hours of thy delay    Fly like a youthful hart or roe    Over the hills where spices grow

Over the hills &c.    Fly &c.

Over &c.    Fly &c.

Over &c.    Fly like a &c.

Over &c.    Fly like a &c.

Over &c.    Fly like a &c.

\* Taken as published by Holden from the Rural Harmony.

*The first part of this treble omitted in some books.*

There is a land of pure de-light      Where saints immortal reign      In-finite day ex-cludes the night      And pleasures banish pain

The first system of the musical score for 'Jordan'. It consists of four staves. The top two staves are for the treble clef, and the bottom two are for the bass clef. The music is in common time (C) and G major. The lyrics are written below the staves.

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

The second system of the musical score. It also consists of four staves (two treble, two bass). The lyrics continue below the staves.

The Lord the Judge before his throne    Bids all the earth draw nigh    And near the western sky    Thron'd on a cloud our God shall come

The nations near the rising sun

Bright flames prepare his way

Thunder    Thunder    Thunder

Thunder    Thunder    Thunder

Thunder    Thunder    Thunder    Thunder

Thunder    Lead    Lead    Thunder

Thunder and darkness fire and storm    Lead on the dreadful day

Blow ye the trumpet blow      The gladly solemn sound      The year of jubilee is come      Return ye ransom'd sinners

Blow &c.      Let all the nations know      To earth's remotest bound      home

## KINDERHOOK. C. M. Watts' H. 114, Book 2.

DR. ARNOLD.

I sing my Saviour's wond'rous death      He conquered when he fell      'Tis foish'd said his dying breath      And shook the gates of hell

*The treble of this piece may be performed by tenor voices.*



Lord thou hast search'd and seen me thro' Thine eye commands with piercing view My rising & my resting hours My heart & flesh with all their powers

The musical score for 'KINGSBRIDGE' consists of three staves. The top staff is the vocal line in G-clef, 3/2 time, with lyrics underneath. The middle staff is the right-hand piano accompaniment in G-clef, and the bottom staff is the left-hand piano accompaniment in F-clef. The key signature has one sharp (F#).

KINGSWOOD. 7's. Rippon, 240. J. PECK.

Children of the heav'nly king As you journey sweetly sing Sing your Saviour's worthy praise Glorious in his works and ways

The musical score for 'KINGSWOOD' consists of three staves. The top staff is the vocal line in G-clef, 7/8 time, with lyrics underneath. The middle staff is the right-hand piano accompaniment in G-clef, and the bottom staff is the left-hand piano accompaniment in F-clef. The key signature has two sharps (F# and C#).

Our Father who in heaven art All hallow'd be thy name Thy kingdom come thy will be done Throughout this earthly frame

Thy Thy Thy Thy Our

1 2  
1 2  
1 2  
1 2



That awful day will surely come Th' appointed hour makes haste When I must stand before my Judge And pass the solemn test Thou lovely chief of all

my joys Thou sov'reign of my heart How could I bear to hear thy voice Pronounce the sound "Depart" The thunder of that dismal word Would so torment my ear

What to be banish'd from thy sight

'Twould tear my soul asunder Lord With most tormenting fear

And yet forbid to die To linger in eternal pain

Detailed description: This system contains two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The lyrics are: "What to be banish'd from thy sight", "'Twould tear my soul asunder Lord With most tormenting fear", "And yet forbid to die", and "To linger in eternal pain".

Yet death forever fly O wretched state of deep despair To see my God remove

And fix my doleful station where I must not taste his love

Detailed description: This system contains two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The lyrics are: "Yet death forever fly", "O wretched state of deep despair", "To see my God remove", and "And fix my doleful station where I must not taste his love". There are first and second endings marked with '1' and '2' at the end of the piece.

Lo he cometh countless trumpets Blow before the bloody sign 'Midst ten thousand saints and angels See the

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 2/4 time and G major. The lyrics are: "Lo he cometh countless trumpets Blow before the bloody sign 'Midst ten thousand saints and angels See the".

eru - - ci - fi - ed shine Halle - - lujah :||: Welcome :||: bleeding Lamb

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 2/4 time and G major. The lyrics are: "eru - - ci - fi - ed shine Halle - - lujah :||: Welcome :||: bleeding Lamb".

Musical score for 'Little Marlboro' in 3/4 time. It consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'Lord what a feeble piece Is this our mortal frame Our life how poor a trifle 'tis That scarce deserves the name'.

*Mr. Law calls this "Coventry."*

0

LIBERTY HALL. C. M. Hymn 9, Book 2.

CHAPIN.

Musical score for 'Liberty Hall' in 3/2 time. It consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'Alas and did my Saviour bleed And did my sov'reign die Would he de-vote that sacred head For such a worm as I'.

Blow ye the trumpet blow The gladly solemn sound Let all the nations know To earth's remotest bound

The year The year of jubilee is come return ye ransom'd sinners home

## LISBON. S. M. Hymn 14, Book 2.

REED.

Welcome sweet day of rest That saw the Lord arise Welcome to this reviving breast And these rejoicing eyes

Welcome to this And these



The Lord descended from above And bow'd the heav'ns most high The dark-ness of the sky

And un-derneath his feet he cast

Full roy-al-ly he rode And on the wings of mighty winds Came flying all abroad

And on

On cherubs & on

The musical score consists of four systems. The first system has two vocal staves (treble and bass clef) and a keyboard accompaniment staff (bass clef). The second system has two vocal staves and a keyboard accompaniment staff. The third system has two vocal staves and a keyboard accompaniment staff. The fourth system has two vocal staves and a keyboard accompaniment staff. The lyrics are placed between the vocal staves. The keyboard accompaniment features a steady bass line and a more active treble line with many sixteenth notes. The piece concludes with a double bar line and repeat signs.

Come sinners attend & make no delay  
 Good news of salvation come now & receive  
 Good news from a friend I bring you to-day  
 There's no condemnation to them that believe

## MEAR. C. M. Psalm 96.

WILLIAMS' COL.

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

Elsewhere called "Middlesex."

The Lord the sov'reign sends his summons forth      Calls the south nations and awakes the north      From east to west the sov'reign orders spread

Thro' distant lands and regions of the dead      No more shall atheists mock his long delay      His vengeance sleeps no more behold the day

Be- hold the glories of the Lamb Amidst his Father's throne Prepare new honors for his name And songs be- fore unknown

*Mr. Law calls this "Norfolk."*

ST. MICHAELS. P. M. Psalm 149. Tate and Brady and Belknap. HANDEL.

O praise ye the Lord Prepare your glad voice His praise in the great assembly to sing In their great Creator let all men rejoice And heirs of salvation be glad in their king

*Mr. Law calls this "Hanover."*

This musical score is for the hymn 'MILFORD. C. M.' with lyrics by Dr. Watts. It is arranged for four voices and piano accompaniment. The score is divided into two systems, each with four staves. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The lyrics are: 'If angels sung a Savior's birth On that auspicious morn We If Sa- vior's On We We well may imitate their mirth We We Now Now Now Now Now Now he again is born Now Now Now Now Now Now Now Now'. The piano part includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The lyrics are placed below the vocal staves, and the piano accompaniment is shown on the bottom staff of each system.

If angels sung a Savior's birth On that auspicious morn We  
If Sa- vior's On We  
We well may imitate their mirth We  
We Now Now Now Now Now Now he again is born Now Now Now Now Now Now Now Now

Hail the day that saw him rise Ravish'd from our wishful eyes Christ awhile to mortals giv'n

Re- as- cends his native

There the pompous triumph waits Lift your heads eternal gates Wide unfold the radiant scene Take the king of glory in

heaven

When I the holy grave survey    Where once my Saviour deign'd to lie    I see fulfill'd what prophets say    And all the pow'rs of death defy

This musical score is for the hymn 'MIDDLETON NEW'. It consists of four staves: a soprano staff (treble clef, G-clef), an alto staff (treble clef, C-clef), a tenor staff (treble clef, F-clef), and a bass staff (bass clef, F-clef). The music is in common time (C) and the key signature has one sharp (F#). The lyrics are printed below the staves.

P

MILES LANE. C. M.

Rippon, 177.

W. SHRUBSOLE.

Bring forth the royal di-a-dem    And crown him Lord of all

All hail the pow'r of Jesus' name    Let angels prostrate fall    crown him :: :: :: Lord of all

This musical score is for the hymn 'MILES LANE'. It consists of three staves: a soprano staff (treble clef, G-clef), a tenor staff (treble clef, F-clef), and a bass staff (bass clef, F-clef). The music is in common time (C) and the key signature has one sharp (F#). The lyrics are printed below the staves.

There is a house not made with hands      And here my spirit waiting stands 'Till God shall bid it fly

Eternal and on high      And

And here

And

And

And here      'Till

'Till      'Till      Fly

'Till      And here

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of 16 staves. The first two staves are the vocal parts, and the last two are the piano accompaniment. The lyrics are placed between the vocal staves. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like 'And' and 'Till'. The key signature is one flat (B-flat), and the time signature is common time (C).



Musical score for 'MOUNT PLEASANT' consisting of four staves. The first two staves are vocal parts with lyrics 'Till' and 'And here my &c.'. The last two staves are piano accompaniment. The score includes repeat signs and various musical notations such as notes, rests, and slurs.

MOUNT EPHRAIM. \* S. M. Rippon, 224. MILGROVE.

Musical score for 'MOUNT EPHRAIM' consisting of four staves. The first two staves are vocal parts with lyrics 'Your harps ye trembling saints Down from the wil - lows take Loud to the praise of Christ our Lord Bid ev' - ry string a - wake'. The last two staves are piano accompaniment. The score includes a treble clef, a bass clef, and various musical notations such as notes, rests, and slurs.

Mr. Law calls this "Bethlehem."

Why should we mourn de- - part- ing friends Or shake at death's alarms 'Tis but the voice that Jesus sends To call them to

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in common time (C) and features a melody with various note values and rests. The lyrics are printed below the vocal staff.

call them to call them to his arms To call them :: :: to his arms

This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are printed below the vocal staff. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes.

Early my God without delay I haste to seek My thirsty spirit faints a - - - way Without thy cheering grace So

thy face So So

So pilgrims &c. So pil. on the scorching

Long Long Long &c.

Long Long

sand Beneath a burning sky Long for a cooling stream at hand And they must drink or die

## MORNING HYMN. L. M.

WILLIAMS.

Awake my soul a - wake my eyes Awake my drowsy faculties . Awake and see the new born light Spring from the darksome womb of night

## MORETON. L. M.

KNAPP.

O may thy church thy turtle dove Mournful yet chaste thy pity move To birds of prey expose her not Tho' poor too dear to be forgot

God is gone up our Lord & king With shouts of joy & trumpet sound To him repeated praises sing And let the cheerful song rebound

This musical score is for the hymn 'MONTREAL. L. M.'. It consists of three staves: a vocal line at the top, a treble clef accompaniment in the middle, and a bass clef accompaniment at the bottom. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal line.

## MUNICH. L. M.

Rippon, 73.

GERMAN.

*Slow.*

'Tis finish'd so the Saviour cri'd And meekly bow'd his head and di'd 'Tis finish'd yes the race is run The battle fought the vict'ry won

This musical score is for the hymn 'MUNICH. L. M.'. It consists of three staves: a vocal line at the top, a treble clef accompaniment in the middle, and a bass clef accompaniment at the bottom. The key signature has one sharp (F#), and the time signature is common time (C). The tempo marking 'Slow.' is written above the first staff. The lyrics are printed below the vocal line.

Death with his warrant in his hand Comes lurking on again We must obey the summons then We must &c.

Return to dust again

We must Return Return We must

Detailed description: This is a musical score for the hymn 'MORPHEUS. C. M.' by West. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: 'Death with his warrant in his hand Comes lurking on again We must obey the summons then We must &c.' followed by 'Return to dust again' and 'We must Return Return We must'.

## N.A.MUR. C. M.

## Psalm 1.

Bless'd is the man who shuns the place Where sinners love to meet Who fears to tread their wicked ways And hates the scoffer's seat

Detailed description: This is a musical score for the hymn 'N.A.MUR. C. M. Psalm 1.' by West. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: 'Bless'd is the man who shuns the place Where sinners love to meet Who fears to tread their wicked ways And hates the scoffer's seat'.

Lord thou wilt hear me when I pray I am for-e- ver thine I fear be- - - fore thee all the day Nor would I dare to sin

*Mr. Cole calls this "Wilton."*

Q

## NEWBURY. C. M.

## Psalm 5.

WILLIAMS.

Lord in the morning thou shalt hear My voice ascending high To thee will I direct my pray'r To thee lift up mine eye

Not to condemn the sons of men Did Christ the son of God appear No weapon in his hands are seen No flaming sword of thunder there

This musical score is for the hymn 'NEW HUNDRED'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/2 time signature. The lyrics are printed below the vocal line.

## NEWINGHAM. S. M.

WM. BILLINGS.

Death O the awful sound What horrors in it dwell The second death is here im- - pli'd Which sinks our souls to hell

This musical score is for the hymn 'NEWINGHAM'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a common time signature. The lyrics are printed below the vocal line.



The

From the third heav'n where God resides

The New Jerusalem comes down Adorn'd with shining grace

That holy happy place

The

The

A - - dorn'd With shining grace

Let ev'ry creature join To praise th' eternal God

Ye heav'nly hosts the song be - gin And sound his name abroad

Ye Ye

Ye starry lights ye twinkling flames Shine to your Maker's praise

And moon with paler rays Ye starry &c.

The sun with golden beams

1 2

1 2

1 2

1 2

I send the joys of earth away    Away ye tempters of the mind    False as the smooth deceitful sea    And empty as the whistling wind    Your

streams were floating me along    Down to the gulph of dark despair    And while I listen'd to your song    Your streams had e'en convey'd me there

Soft. Slow. Increase.

Vital spark of heav'nly flame Quit O quit this mortal frame Trembling hoping ling'ring flying O the pains the bliss of

Slow. Soft. Increase. F. P. F. P. F. P.

dying Cease fond nature cease thy strife And let me languish into life Hark Hark they whisper an-gels say they  
Hark they whisper an-gels say they

*This piece is in some books called "The Dying Christian."*

NEW YORK ANTHEM. Continued.

F. F. P. P. F.

whisper an-gels say Hark they whisper an-gels say Sister spirit come a-way Sister spirit come a-way What is this ab-

P. F. P. Increase, F.

sorbs me quite Steals my sen- ses shuts my sight Drowns my spirit draws my breath Tell me my soul can this be death Tell me my soul can

NEW YORK ANTHEM. *Continued.*

P.

Increase.

Vivace.

this be death    The world recedes it disappears    Heav'n opens to my eyes    My ears with sounds seraphic ring    Lend lend your wings I mount I fly O  
 grave where

is thy victory O grave    O death where is thy sting    Lend :||: your wings I mount I fly  
 O grave &c.    O death &c.    O grave where is thy  
 I mount I fly

victory thy victory O grave &c. thy O death O death I mount I fly I

Lend :f:

R

mount I fly O grave where is thy victory thy victory O death O death Where is thy sting

Slow. very slow.

The first system of music consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are some triplets and slurs present.

Come all harmonious tongues Your noblest music bring 'Tis Christ the ev-er-last-ing God And Christ the man we sing

The second system of music consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues with similar notation to the first system, including triplets and slurs.

NINETY-FIFTH. C. M.

Hymn 65, Book 2.

COLTON.

The first system of music consists of two staves. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are some triplets and slurs present.

When I can read my title clear To mansions in the skies I bid farewell to ev'ry fear And wipe my weeping eyes

The second system of music consists of two staves. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music continues with similar notation to the first system, including triplets and slurs.



The Lord hath eyes to give the blind The Lord sup- - ports the sink- ing mind He sends the jab'ring con- - science peace

He helps the stranger in dis- - tress The widow and the fa- ther- - less And grants the pris'ners sweet re- lease

Detailed description: This is a musical score for a hymn. It consists of two systems of three staves each. The first system includes a soprano staff (G-clef), a vocal staff (C-clef), and a bass staff (F-clef). The second system includes a soprano staff (G-clef), a vocal staff (C-clef), and a bass staff (F-clef). The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are printed below the vocal staffs.

## NORWAY. A Saphic Ode.

## Watts' H. Lyrica.

When the fierce north wind with his airy forces Rears up the Baltic to a foaming fury And the red lightnings with a storm of hail comes Rushing amain down

Detailed description: This is a musical score for a hymn. It consists of two systems of three staves each. The first system includes a soprano staff (G-clef), a vocal staff (C-clef), and a bass staff (F-clef). The second system includes a soprano staff (G-clef), a vocal staff (C-clef), and a bass staff (F-clef). The music is in common time (C) and the key signature has two sharps (D major). The lyrics are printed below the vocal staffs.

Elsewhere called "Judgment."

How long dear Saviour O how long Shall this bright hour delay Fly swifter round ye wheels of time And bring the welcome day

Fly &c. Fly &c. And bring &c.

Detailed description: This is a musical score for the hymn 'NORTHFIELD. C. M.' by Ingalls. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the vocal line, with some words like 'Fly' and 'And bring' appearing above the notes. The score concludes with a double bar line and repeat dots.

## NORWICH. S. M.

## Watts' H. Lyrica. Rippon, 88.

HIBBARD.

My sor-rows like a flood Impatient of restraint Into thy bosom O my God Pour out a long complaint Pour out &c.

Into

Detailed description: This is a musical score for the hymn 'NORWICH. S. M.' by Hibbard. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the vocal line, with some words like 'Into' and 'Pour out' appearing above the notes. The score concludes with a double bar line and repeat dots.



The Lord how wond'rous are his ways    How firm his truth how large his grace    He takes his mercy for his throne    And thence he makes his glories known



*Mr. Law calls this "Carmel."*

NORTHAMPTON. S. M. Hymn 30. Book 2.

MANN.



Come we that love the Lord    And let our joys be known    Join in a song of sweet accord    Let those refuse to sing    That never knew our God    But fav'rites of the heav'nly king  
[May speak their joys abroad]



And thus surround the throne

Musical score for the hymn "Come Holy Spirit". It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "Come holy spirit heav'nly dove With all thy quick'ning pow'rs Kindle a flame of sacred love In these cold hearts of our's".

Come holy spirit heav'nly dove With all thy quick'ning pow'rs Kindle a flame of sacred love In these cold hearts of our's

## OLD HUNDRED. L. M.

MARTIN LUTHER OR DR. DOWLAND.

Musical score for the hymn "Old Hundred". It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "With one consent let all the earth To God their cheerful voices raise Glad homage pay with awful mirth And sing before him songs of praise".

With one consent let all the earth To God their cheerful voices raise Glad homage pay with awful mirth And sing before him songs of praise

Formerly called "Savoy."

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of several measures with various note values and rests.

Thy works of glory mighty Lord That rule the loist'rous sea The sons of courage shall record Who tempt that dang'rous way At thy command the winds arise And

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The word "At" is written below the vocal line at the end of the system.

At

The third system of music. The word "At" is written below the vocal line at the beginning of the system. The system concludes with first and second endings, indicated by the numbers "1" and "2" above the final notes.

swell

And swell

The men astonish'd mount the skies And sink in ga- ping graves

The fourth system of music. The word "swell" is written below the vocal line at the beginning of the system. The system concludes with first and second endings, indicated by the numbers "1" and "2" above the final notes.

the low'ring wa-

ves

When I sur - vey the wond'rous cross On which the Prince of Glory d'd My rich - est gain I

count but loss And pour con - tempt on all my pride And pour' &c.

*By some called "Adeste Fideles."*

Lo he cometh countless trumpets Blow

||:

Midst ten thousand

||:

saints

Blow

||:

||: be - fore the bloody sign

Midst ten thousand saints and angels See

S

and angels see the

Hallelujah Welcome ||:

||: ||: bleed - - ing

Lamb

the cruci - fi - ed

shine

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

The God of Glory sends his summons forth      Calls the south nations and awakes the north      From east to west the sov'reign ordets spread

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

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

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music concludes with various note values and rests.



This spacious earth is all the Lord's And men & worms & beasts & birds He rais'd the building on the seas And gave it for their dwelling place

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The lyrics are written below the vocal line, with slurs indicating the phrasing of the words.

PECKHAM. S. M. Watts' Psalms, 19.

J. SMITH.

Behold the morning sun Be-gins his glorious way His beams thro' all the nations run And light and life convey

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The lyrics are written below the vocal line, with slurs indicating the phrasing of the words.

To thee O God my cries ascend O haste to my relief And with ac-cus-tom'd pi-ty hear The ac-cents of my grief

## PUTNEY. L. M.

Watts' Psalms, 89.

WILLIAMS.

Remember Lord our mortal state How frail our life how short the date Where is the man that draws his breath Safe from disease secure from death

Awake ye saints to praise your king Your sweetest passions raise Your pious pleasure while you sing Your

pious &c. In-creasing with the praise Increasing &c.

From all that dwell be - low the skies Let the Cre - a - tor's praise arise Let the Redeemer's name be sung Let the Redeem-

Slow.

er's name be sung Thro' ev'ry land by ev' - ry tongue Thro' &c. E - ter - nal are thy mer - cies Lord E - ter -

Lively.

nal Eternal truth attends thy word Eternal truth at - - tends thy. word Thy praise shall sound Thy praise shall

sound from shore to shore 'Till suns shall set and rise no more 'Till suns shall set and rise no more

Very slow.

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

*Also called "Condolence."*

## PENTONVILLE. S. M.

LINDLEY.

To bless thy cho- - sen race In mercy Lord in- - cline And cause the brightness of thy face On all thy saints to shine

*Mr. Law calls this "Columbia."*

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

The musical score consists of three staves: a soprano staff with a treble clef and a key signature of one sharp (F#), and two bass staves with bass clefs and the same key signature. The lyrics are written below the notes. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

T

RESOLUTION. C. M.

HOLDEN.

Great king of Zion Lord of all    We bow before thy face    With grief we own our follies past    And seek thy pard'ning grace

The musical score consists of three staves: a soprano staff with a treble clef and a key signature of one flat (Bb), and two bass staves with bass clefs and the same key signature. The lyrics are written below the notes. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings. The word 'With' is written above the notes in the second and fourth phrases.

NOTE. The treble of Portugal is different from the original (by "Thorly,") which is by no means pleasing to my ear.—By W. E.

Love di - vine all loves excelling Joy of heav'n to earth come down

Fix on us thy humble dwelling All thy faithful mercies crown Jesus thou art all compas - sion Pure

un - bound - ed love thou art Vi - sit us with thy sal - vation En - ter ev'ry trembling heart



The sea grows calm at thy command And tempests cease to ro-

'Tis by thy strength the mountains stand The sea

God of eternal pow'r

The

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by the piano accompaniment. The lyrics are: 'Tis by thy strength the mountains stand, The sea grows calm at thy command, And tempests cease to roar, 'Tis by thy strength the mountains stand, The sea, God of eternal power, The. The music is in common time and features various rhythmic patterns including eighth and sixteenth notes.

ro- . . . ar

And And

roar

ro . . . . . ar

Detailed description: This system contains the next four staves of the musical score. The lyrics are: ro- . . . ar, And, And, roar, ro . . . . . ar. The music continues with similar rhythmic patterns and includes first and second endings at the end of the system, indicated by '1' and '2' above the staves.

O if my soul was form'd for wo How would I vent my sighs Repentance should like rivers flow From both my streaming eyes

'Twas for my sins my dearest Lo-

And groan'd For thee

rd Hung on the cursed tree And groan'd away a dy-ing life For thee my soul for thee

Th' eternal speaks all heav'n attends    Who that unhappy race defends    See nature tremble at their feet    Death with his iron sceptre waits

While justice aims the blow

Hell ope's her

adamantine gates and triumphs in their wo    wo    Hell ope's her adamantine gates And triumphs in their wo

And &c.

wo

Far from my thoughts vain world begone Let my religious hours alone Fain would my eyes my Saviour see I wait a visit Lord from thee

The musical score for 'Rockbridge' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

## ROCKINGHAM. C. M.

## Hymn 42, Book 2.

A. CHAPIN.

My God what endless pleasures dwell Above at thy right hand Thy courts below how amiable Where all thy graces stand

The musical score for 'Rockingham' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

Lord in the morning thou shalt hear My voice ascending high To thee will I direct my pray'r To thee lift up mine eye

This musical score is for the hymn 'ROCHESTER. C. M. Watts' Psalms, 5.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Lord in the morning thou shalt hear My voice ascending high To thee will I direct my pray'r To thee lift up mine eye'.

RUSSIA. L. M.

Watts' Psalms, 62, ver. 3.

D. REED.

False are the men of high degree The baser sort are vanity

Laid Light Light

Laid in a balance both appear Light as a puff of empty air

This musical score is for the hymn 'RUSSIA. L. M. Watts' Psalms, 62, ver. 3.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'False are the men of high degree The baser sort are vanity'. The bottom two staves include performance markings: 'Laid' and 'Light' above the notes, and 'Laid in a balance both appear Light as a puff of empty air' below the notes. The score ends with first and second endings.

These glorious minds how bright they shine Whence all their white array How

How came they to the hap - py hap - py

seats How

of ever - - lasting day How

hap - - - py How came they to the happy seats of e - - ver - - last - ing day

The musical score is arranged in two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the remaining three staves of the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part includes a bass line and a treble line.

*g*  $\text{F}\sharp$   $\frac{2}{4}$   $\frac{4}{4}$

I am the rose of Sharon and the lil-ly of the valley

$\text{F}\sharp$   $\frac{2}{4}$   $\frac{4}{4}$

I am &c.

$\text{F}\sharp$   $\frac{2}{4}$   $\frac{4}{4}$

$\text{F}\sharp$   $\frac{2}{4}$   $\frac{4}{4}$

As the lilly among the thorns so is my love a-mong the daughters As the apple tree the apple tree a - mong the trees of the wood

ROSE OF SHARON. Continued.

so is my beloved among the sons so is &c.

I sat down under his shadow with great delight

I sat down

and his fruit was sweet to my taste

and his He brought me to the

and and



stay me with flagons  
 banqueting house he brought me his banner  
 comfort me with  
 his banner over me was love

Detailed description: This system contains four staves of music. The top staff is the vocal line, featuring a melody with various note values and rests, and a 2/4 time signature. The second staff is the piano accompaniment, with a similar rhythmic pattern. The lyrics are placed below the staves, with some words like 'stay me with flagons' appearing above the top staff. The bottom two staves continue the musical notation.

for I am  
 apples for I am sick for I am sick of love I charge ye O ye daughters of Je-ru-sa-lem

Detailed description: This system contains four staves of music. The top staff is the vocal line, with lyrics 'for I am' above it. The second staff is the piano accompaniment. The lyrics 'apples for I am sick for I am sick of love I charge ye O ye daughters of Je-ru-sa-lem' are spread across the bottom two staves. The music continues with various note values and rests.

## ROSE OF SHARON. Continued.

by the roes and by the binds of the fields that that that nor a - - wake awake :: :: my love  
that ye stir not up

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a second piano accompaniment. The music is in 6/8 time and features various rhythmic patterns and dynamics.

The voice of my beloved skipping  
till he please be- hold he cometh leaping upon the mountains :: leaping upon skipping up-  
skipping

Detailed description: This system continues the musical score with four staves. It includes the same vocal line and piano accompaniments as the first system. The lyrics continue across the staves. The music maintains the 6/8 time signature and includes repeat signs and dynamic markings.

and said un- to me

on the hills

my love my fair one and come a-way For

my beloved spake

Rise up

to the winter is past the rain is over and gone For lo

the rain the

ROSE OF SHARON *Concluded.*

rain the For to the winter is past the rain is o-ver and gone

This musical score is for the song 'ROSE OF SHARON' and is concluded. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'rain the For to the winter is past the rain is o-ver and gone'. The music is written in a key with one flat (B-flat) and a common time signature (C). The vocal line includes various note values such as quarter, eighth, and sixteenth notes, along with rests and phrasing slurs. The piano accompaniment consists of chords and single notes in the right and left hands.

## SAVANNAH. P. M. S's.

WM. BILLINGS.

O lovely appearance of death No sight upon earth is so fair Can with a dead body compare

Not all the gay pageants that breathe

This musical score is for the song 'SAVANNAH. P. M. S's.' by William Billings. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'O lovely appearance of death No sight upon earth is so fair Can with a dead body compare' and 'Not all the gay pageants that breathe'. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The vocal line includes various note values such as quarter, eighth, and sixteenth notes, along with rests and phrasing slurs. The piano accompaniment consists of chords and single notes in the right and left hands, including a triplet in the final measure.

Maker and sov'reign Lord Of heav'n and earth and seas Thy provi - dence con - firms thy word And answers thy de - crees

SUTTON NEW. C. M. Watts' Psalms, 69. GOFF.

Save me O God the swelling floods Break in upon my soul I sink and sorrows o'er my head Like mighty waters roll Like Like

God of my salvation hear And help me to believe Simply do I now draw near Thy blessing to receive Full of guilt alas I am But

to thy words for refuge flee Friend of sinners spotless Lamb Thy blood was spilt for me

Now in the heat of youthful blood Re-mem-ber your Cre-a-tor God Be-fore the evil days come on When thou shalt

W

Before &c. say my joys are gone

Angels roll the rock a - - way    Death yield up thy    mighty    prey    See he    rises from the    tomb    Glowing    with im-

The first system of the musical score consists of four staves. The top staff is the vocal line in G-clef, 2/4 time, with lyrics underneath. The second staff is the right-hand piano accompaniment in G-clef, 2/4 time. The third staff is the left-hand piano accompaniment in F-clef, 2/4 time. The lyrics are: "Angels roll the rock a - - way    Death yield up thy    mighty    prey    See he    rises from the    tomb    Glowing    with im-".

mor- tal    bloom    See    he    rises &c.

The second system of the musical score consists of four staves. The top staff is the vocal line in G-clef, 2/4 time, with lyrics underneath. The second staff is the right-hand piano accompaniment in G-clef, 2/4 time. The third staff is the left-hand piano accompaniment in F-clef, 2/4 time. The lyrics are: "mor- tal    bloom    See    he    rises &c.". The bottom staff contains some faint, illegible markings.



Death is to us a sweet repose The bud was spread to show the rose The case was broke to let us fly And build our happy nest on high

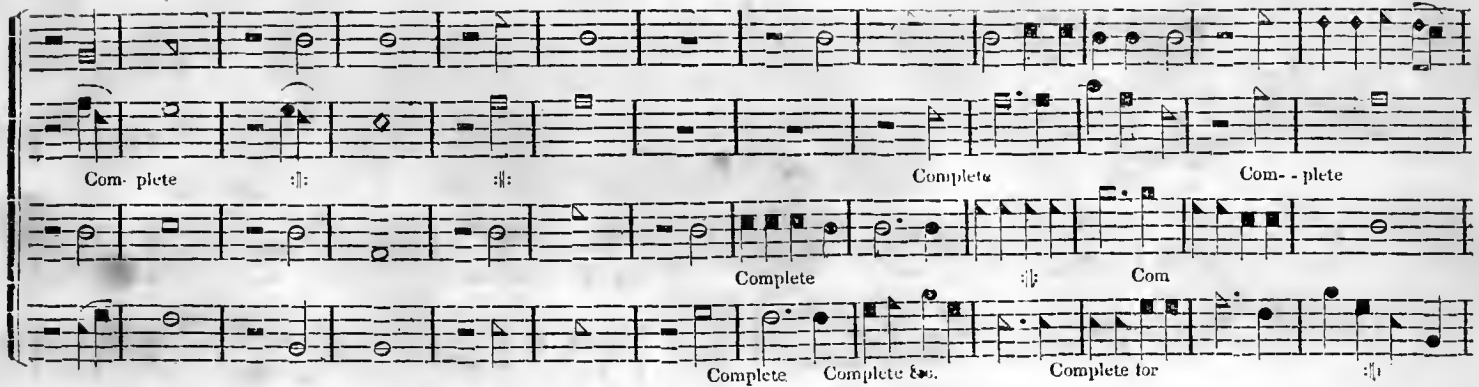
Then said I O to

Then Let Then Let

mount away And leave this clog of heavy clay Let That I may join the songs on high

*This piece has been altered by some, and called "Civil Amusement."*



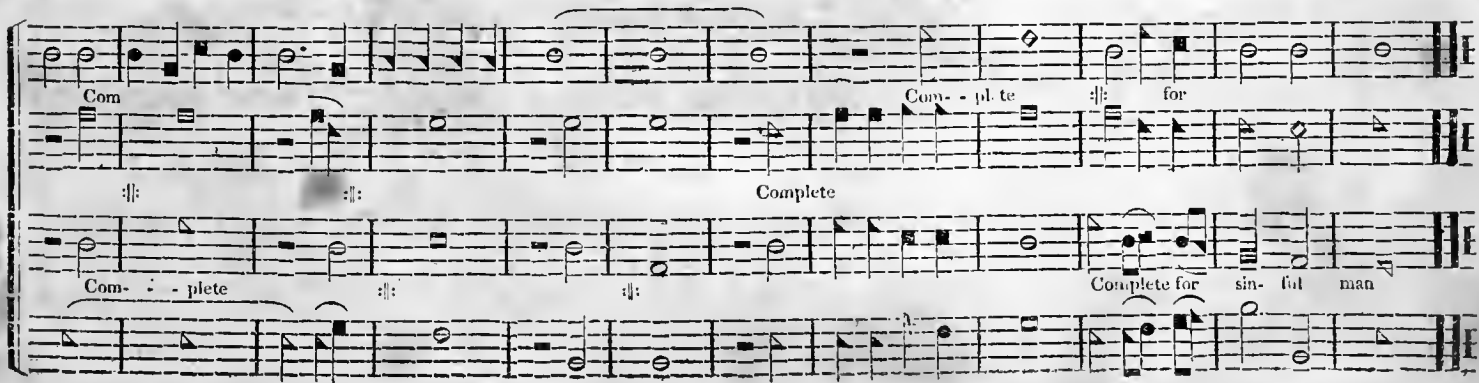


Com- plete     $\text{||:}$      $\text{||:}$     Complete    Com- - plete

Complete     $\text{||:}$     Com

Complete    Complete &c.    Complete for     $\text{||:}$

Detailed description: This system contains four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests. There are repeat signs ( $\text{||:}$ ) and a double bar line at the end of the system.



Com    Com- - plete     $\text{||:}$     for

$\text{||:}$      $\text{||:}$     Complete

Com- - plete     $\text{||:}$      $\text{||:}$     Complete for sin- ful man

Detailed description: This system contains four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music continues with various note values and rests. There are repeat signs ( $\text{||:}$ ) and a double bar line at the end of the system. The lyrics 'for' and 'Complete for sin- ful man' are written below the staves.

Teach me the measure of my days Thou maker of my frame I would sur-vey life's narrow space And learn how frail I am

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line. The piece concludes with a double bar line and a repeat sign.

## SOPHRONIA. P. M. or 10 &amp; 8.

Words by Watts.

KING.

Forbear my friends forbear And ask no more Where all my cheerful joys are fled Why will ye make me talk my torments o'er My life my joy my comforts dead

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal line. The piece concludes with a double bar line and a repeat sign.

Let ev'ry heart prepare him room Let &c. room And heav'n and nature sing  
 Joy to the world the Lord is come Let Joy to  
 Let earth receive her king Let

Repeat  
 the earth the Saviour reigns Let men their songs employ While fields and floods rocks hills and plains Repeat the sounding joy Repeat &c  
 Repeat Repeat  
 White Repeat Repeat

Come sound his praise abroad    And hymns of glory sing    Je-hovah is the sov'reign Lord    The u-ni-versal king

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are printed below the vocal line.

Hallelujah    Hallelujah    ||:    ||:    ||:    Praise ye the Lord

Praise ye the Lord    Praise ye the Lord

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are printed below the vocal line. The piece concludes with a double bar line and repeat signs.

*This piece is also known by the names of "Newton," "Pauconstreet," &c. Mr. Law calls it "Mora."*

He

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

He To spread To

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a common time signature. The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves, with 'He' centered under the second staff. The lyrics for the first staff are 'Songs of immortal praise belong To my Almighty God He has my heart and he my tongue To spread his name abroad'. The lyrics for the second staff are 'He To spread To'.

X

To spread He has

He

He has my To To

He

Detailed description: This system contains the next four staves of the musical score. The top staff continues the melody from the first system. The lyrics 'To spread He has' are written below the first two staves. The lyrics 'He' are written below the second staff. The lyrics 'He has my To To' are written below the third and fourth staves. The lyrics 'He' are written below the fourth staff. The score includes first and second endings, indicated by '1' and '2' above the notes.

He sends his word and melts the snow The fields no longer mourn He

He calls He

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, C major, and G major, with lyrics 'He sends his word and melts the snow The fields no longer mourn He'. The bottom staff is a piano accompaniment in G major, C major, and G major, with lyrics 'He calls He'. The music is in common time and features various rhythmic patterns including eighth and sixteenth notes, and rests.

blo- w And calls the warmer gales to blow And bids the spring re- - turn

blo- w And

calls blo- w

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, C major, and G major, with lyrics 'blo- w And calls the warmer gales to blow And bids the spring re- - turn'. The bottom staff is a piano accompaniment in G major, C major, and G major, with lyrics 'blo- w And'. The music continues with similar rhythmic patterns and includes first and second endings at the end of the system.



Jesus drinks the bitter cup The wine press treads a-lone Tears the graves and mountains up By his ex-piring groans

Lo the powers of heaven he shakes Nature in convulsion lies The earth's profoundest centre quakes The great Jehovah dies

Wake our souls away our fears Let ev'ry trembling tho't begone Awake & run the heav'nly road And put a cheerful courage on

Swift as the eagle cuts the air We'll mount

On wings On wings

aloft to thine abode Nor tire amidst the heav'nly road On wings Nor tire

On wings of love our souls shall fly On our On wings fly

On our On Nor

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth and sixteenth notes in both hands.

Behold the judge descends his guards are nigh Tempests and fire attend him down the sky Heav'n earth and hell draw near let all things come To hear his justice

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with rhythmic patterns of eighth and sixteenth notes.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with rhythmic patterns of eighth and sixteenth notes.

But gather first

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment continues with rhythmic patterns of eighth and sixteenth notes.

and the sinner's doom

my saints the judge commands

Bring them ye an- - - gels from their distant lands

Re-joice ye righteous in the Lord This work belongs to you Sing of his name his ways his word How holy just and

true His mercy and his righteousness Let heav'n and earth proclaim and of grace Reveal his wond'rous name

His works of na-ture

The praises  
Thro' all the changing scenes of life In trouble and in joy The praises The  
The praises The praises  
The praises of my God shall still

My heart and tongue em- - ploy My heart &c.

Elsewhere called "Creation."

Great God how frail a thing is man    How swift his minutes pass    His age contracts within a span    He blooms and dies like grass

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and the key signature has two flats (B-flat and E-flat). The lyrics are printed below the vocal line.

And must my minutes thus decline    And must I sink to death    To thee my spirit I resign    Thou maker of my frame

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal line. The piece concludes with a double bar line and first and second endings marked '1' and '2'.

tr. tr.

Jesus full of all compassion Hear thy humble suppliant's cry Let me know thy great salvation See I languish faint and die

tr. tr.

Y

tr. P. tr.

Guilty but with heart relenting Overwhelm'd with helpless grief Prostrate at thy feet repenting Send O send me quick relief Send &c.

Shall wisdom cry a-loud And not her speech be heard The voice of God's e-ter-nal word Deserves it no re-gard

*Mr. Law calls this "Beverly."*

**TWENTY-FOURTH. C. M.**

**Hymn 88, Book 2.**

**A. CHAPIN.**

Salvation O the joyful sound 'Tis pleasure to our ears A sov'reign balm for ev'ry wound A cordial for our fears



Musical score for 'TRIUMPH' in G major, 2/4 time. The score consists of three staves: Treble, Middle C, and Bass. The lyrics are: 'Begone unbelief my Saviour is near And for my relief will surely appear By prayer let me wrestle and he will perform With Christ in the vessel I smile at the storm'. A triplet of eighth notes is marked with a '3' above it in the first measure of the first staff.

TRURO. L. M.

Hymn 47, Book 2.

WILLIAMS' COLLECTION.

Cheerful.

Musical score for 'TRURO' in F major, 2/4 time. The score consists of three staves: Treble, Middle C, and Bass. The lyrics are: 'Now to the Lord a noble song Awake my soul a - wake my tongue Hosan - na to th' eter - nal name And all his boundless love proclaim'. The tempo is marked 'Cheerful'.

Come thou Almighty King Help us thy name to sing Help us to praise Father all glorious Over all victorious Come and reign over us Ancient of days

## TURIN. 7's.

DR. MADAN.

Son of God thy blessing grant Still supply my every want Tree of life thy influence shed With the sap my spirit feed With &c. With &c.

Once more my soul the ris- ing day Salutes thy waking eyes Once more my voice thy tri- - bute pay To Him that rules the skie:

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/2 time signature. The music is in G major and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are printed below the vocal line.

UNITA. P. M. or 5's & 11's. Methodist Coll. Hymns. CHAPIN.

O tell me no more Of this world's vain store The time for such trifles with me is now o'er A cuntry I've found Where true joys abound  
To dwell I'm determined on this happy ground

The musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/4 time signature. The music is in G major and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are printed below the vocal line.



Affettuoso.

tr.

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

When cleav'ng to that darling

When cleaving

fond distress ye lie In fond dis- tress ye lie Rise and with joy and rev'rence view A heav'nly Father nigh

When cleaving &c. Rise &c. Rise &c.

O if my soul was form'd for wo      How would I vent my sighs      Repentance should like rivers flow      From both my streaming eyes

Hung on the cursed tree      And groin'd      a-way a dying life      For thee my soul for thee      For thee my soul for thee

<sup>2</sup>Twas for my sins my dearest Lord

How shall the young secure their hearts And guard their lives from sin Thy word the choicest rule imparts To keep the conscience clean

*By some called "Durham."*

Z

WELLS. L. M. Hymn 88, Book 1.

HOLDRAYD.

Life is the time to serve the Lord The time t'nsure the great reward And while the Lamp holds out to burn The vilest sinner may re- turn

NOTE.—Walsal has undergone some alteration from the original for the purpose of making the treble and counter more musical.

Lord where shall guilty souls retire    Forgotten and unknown    In hell they meet thy dreadful ire    In heav'n thy glorious throne    In heav'n &c.

This musical score is for the hymn 'Waybridge' (C. M.). It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are: 'Lord where shall guilty souls retire    Forgotten and unknown    In hell they meet thy dreadful ire    In heav'n thy glorious throne    In heav'n &c.'

WILDERNESS. L. M. Hymn 78, Book 1. LEACH.

Who is this fair one in distress    That tave's from the wilderness    As I press'd with sorrows and with sins    On her beloved Lord she leans

This musical score is for the hymn 'Wilderness' (L. M.). It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are: 'Who is this fair one in distress    That tave's from the wilderness    As I press'd with sorrows and with sins    On her beloved Lord she leans'



Soon as I heard my Fa- ther say "Ye children seek my grace" My heart re- - pli'd with-

out de- lay "I'll seek my Father's face" My heart &c.

Mr. Cole calls this piece "Milton."

My refuge is the God of love Why do my feet insult and cry "Fly like a tim'rous trembling dove To distant woods or mountains fly"

WINCHESTER NEW. 7's. *Methodist Coll. Hymns, 296.*

Soft. Loud.

Who is this that comes from far Clad in garments dyt in blood Strong triumphant traveller Is he man or is he God

His hoary frost his fleecy snow Descends and clothes the ground The liquid streams forbear to flow In i- cy fetters bound

NOTE.—This tune may be beat as the 3<sup>d</sup> Mood in very slow time, or with a beat to each crotchet, allowing near the length of a minim (in allegro) to each.

WINDHAM. L. M. Hymn 158, Book 2,

REED.

Broad is the road that leads to death And thousands walk together there But wisdom shows a narrow'r path With here and there a traveller

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Come let us join our cheerful songs With angels round the throne Ten thousand thousand are their tongues But

The second system of music continues the melody from the first system. It maintains the same 3/4 time signature and key signature. The notation includes various rhythmic patterns and phrasing slurs.

The third system of music continues the melody. It features a repeat sign (double bar line with two dots) in the middle of the system, indicating a repeated phrase. The notation includes various rhythmic patterns and phrasing slurs.

all their joys are one Ten thousand are their tongues But all their joys are one

The fourth system of music concludes the piece. It features a final cadence with a double bar line and repeat dots. The notation includes various rhythmic patterns and phrasing slurs.

Thou great and sov'reign Lord of all Whom heavenly hosts obey

Around And And

Around And Around

Around whose throne dread thunders roll  
And lived lightnings play

pla-----y

And

pla-----y

play And

And lived

Around whose

1 2

1 2

1 2

Far from my that's vain world begone    Let my re- li- gious hours alone    Fain would my eyes my Saviour see    I wait a visit Lord from thee    Fain would &c.

My heart grows warm with holy fire    And kindles with a pure desire    Come my dear Jesus from a - - bove    And feed my soul with heav'nly love

Blest Jesus what de-licious fare    How sweet thine enter-tainments are    Never did angels taste above    Re-deeming grace or dy-ing love

8

WESTFORD NEW. 6, 6, 6, 6, & 4, 4, 4, 4. *Belknap's Hymn. 163.*

HOLYOKE.

Loud to the prince of heav'n    Our cheerful voices raise    With conscious worth All bright in charms All clad in arms He sallies forth  
To him your vows be giv'n    And fill his courts with praise

Shew pity Lord O Lord forgive Let a repenting rebel live Are not thy mercies large and free May not May not a sinner trust in thee

Are not

## WINWICK. 5's &amp; 6's.

MADAN.

P. P.

tr.



IN the following pages there will be many words found which are not now in common use, but are still to be found in some ancient publications, which renders their insertion in this place necessary. Other words in common use, and not here inserted, will be found in our common English dictionaries. Many of the following terms are from the Italian; and are explained, as they are applicable to the science of music, without regard to their connection with other branches of literature.

## A.

- Accent*, a stress of the voice on a particular note or syllable.  
*Accord*, concord, agreement, union.  
*Acrostick*, a poem, the first letters of the lines of which form a name.  
*Acute*, high, sharp, shrill.  
*Adagio*, very slow, the character C.  
*Adlibitum*, as you will, as you choose.  
*Eolus*, or *Eolian harp*, a string placed in the wind in such a manner as causes it to vibrate and send forth sweet sounds; a window-harp.  
*Affettuoso*, tender, affecting, mournful, plaintive.  
*Airietta*, a short air, a short piece of music.  
*Air*, the tenor part, the inclination of a piece of music.  
*Allegro*, lively, quick, the character ♩.  
*Allegro-piccò*, quicker than allegro.  
*Allegro-poco*, slower than allegro.  
*Alemain*, or *Almanda*, a particular kind of tune, usually repeated in one part only.  
*Alexandrine*, a kind of verse, having twelve syllables to each line.  
*Alt*, high, above the stave.  
*Alto-octavo*, an octave higher.  
*Alto-repieno*, chorus by turns.

- Alto*, or *Altus*, high, counter.  
*Alto-violà*, a small violin.  
*Anacreontics*, light airs, lyrical pieces.  
*Andante*, moderate.  
*Anima*, vivace, lively.  
*Antiphon*, or *Antiphony*, an echo, a response, alternate singing.  
*Antistrophe*, a second or intermediate stanza.  
*Appetone*, between a tone and a semitone.  
*Appogiatura*, a small note of transition, a leading note.  
*Arciluto*, a large or bass lute.  
*Arco*, a fiddle bow.  
*Arpeggio*, conchords succeeding each other.  
*Arsis*, or *Thesis*, the contrary parts of music crossing each other.  
*Assay*, steady, regular time.

## B.

- Bagpipe*, a kind of wind instrument, made with pipes and supplied with wind by means of leather bags like bellows.  
*Band*, a large number of musicians performing together on instruments of different kinds.  
*Bar*, a division line crossing the stave.  
*Bass*, or *Base*, the lowest part or stave, the foundation or ground of music, low, grave, solemn.  
*Basso*, the bass.  
*Bassoon*, a kind of wind instrument for bass.

- Bass-viol*, a large, or bass-fiddle.  
*Battuta*, the motion which keeps time in music.  
*Bianary*, twofold, a measure of two equal beats.  
*Biss*, twice.  
*Blank verse*, poems without rhyme.  
*Bombardo*, an instrument like a large hautboy.  
*Brace*, a character  $\left\{ \begin{array}{l} \text{for combining the sev-} \\ \text{eral parts of music.} \end{array} \right.$   
*Brieve*, an ancient note  $\text{II}$  equal to two semi-breves.

## C.

- Cadence*, sinking in sound, closing a strain.  
*Camera-music*, private music.  
*Canticles*, divine or pious poems, songs.  
*Canto*, a song, a short piece for treble.  
*Canorous*, loud and harmonious.  
*Capella*, a musician, a chapel clerk.  
*Cantus*, high, counter-tenor, alto-tenor.  
*Cannon*, a piece in which one part follows the other in the same stave.  
*Canzone*, cantata, sonata, allegro.  
*Canzonette*, a short poem.  
*Carol*, to sing, a song of joy or praise.  
*Catacoustics*, reflected sounds, echoes.  
*Chant*, to sing, sing praises.  
*Chanting-piece*, a set piece, a piece of music of considerable length, confined to particular words in metre, a kind of anthem.

*Chave*, a cliff.

*Chacoon*, a piece in triple time, for treble and bass.

*Chiesa*, public, church music, contrary to camera music.

*Chime*, sounding like bells, conchord, an accompaniment.

*Chillies*, a kind of instruments said to be made of shells.

*Chord*, a sound, a conchord, proportionnal vibrations.

*Chorus*, all the parts together.

*Chroma*, a trill, a turn or shake.

*Chromatic*, having many semitones.

*Churms*, confused sounds, dischords.

*Clarion*, a shrill sounding wind instrument.

*Clarionette*, a small clarion.

*Clarichord*, an old kind of instrument, having 5 bridges, 50 stops and 70 strings, a mansichord.

*Clario*, a harpsichord.

*Cliffs*, or *Cleffs*, characters representing particular sounds or degrees on the staves.

*Close*, a character composed of 2½ double bars, the end of a piece of music.

*Comma*, a small part, as ¼th, ⅓th, &c. of a tone.

*Comesupra*, repeat the same.

*Common time*, duple time, equal divisions, as

$\underline{2} \underline{4} \underline{8}$ , 16, &c. or  $\frac{\underline{2}}{\underline{C}} \frac{\underline{4}}{\underline{D}} \frac{\underline{8}}{\underline{4}}$  &c.

*Common metre*, having 4 lines to each verse, of 8 and 6 syllables alternately.

*Compose*, to make tunes or pieces of music.

*Composer*, one who sets notes to tunes.

*Composition*, music prepared for use.

*Compound time*, common and triple time combined, as 6, 12, &c. or  $\frac{\underline{66}}{\underline{48}}$  &c.

*Con.* with, as con life, i. e. with life.

*Concert*, many singers or instruments together.

*Concerto*, many singers and instruments together.

*Conchord*, a proportional number of vibrations, an agreement or union of sounds.

*Concinous*, between a conchord and dischord, but not properly either.

*Cord*, the string of an instrument.

*Consonance*, an intermediate conchord.

*Counter*, the third stave, the third part.

*Counter parts*, or *Contrary parts*, the several different parts, or all the parts included by a brace, or used together.

*Counterfuge*, a contrary fuge, the other part beginning first.

*Counter point*, figures placed under the stave shewing the conchord, &c. for the organ.

*Cresendo*, increasing in sound, becoming louder.

*Crotchet*, a note, the ¼ of a semibreve.

*Cymbal*, a kind of instrument.

*Cythera*, a kind of triangular instrument.

D.

*Da.* for or by.

*Da capo*, repeat the first strain for the ending.

*Dactyle*, one long and two short syllables alternately.

*Demi*, half.

*Demisiquaver*, a short note, ⅓ of a semibreve.

*Diagram*, the gamut or rudiments of music.

*Dialogue*, a composition for several voices by turns.

*Diapason*, an octave, an eighth degree.

*Diapason-diadex*, a compound conchord, in ratio, as 10 to 3, or 16 to 5, nearly.

*Diapason-diapente*, a compound consonance, in ratio, as 3 to 9, &c.

*Diapason-diatessaron*, a compound conchord, in ratio, as 8 is to 3.

*Diapason-ditone*, a conchord, in ratio or proportion, as 5 is to 2.

*Diapason-semiditone*, a conchord, in proportion, as 12 is to 5.

*Diapente*, a conchord, a 5th degree.

*Diapona*, a dischord.

*Diesis*, a semitone.

*Diatessaron*, a fourth, the same as quarta.

*Diminuendo*, diminishing in sound, &c.

*Direct*, a character  $\times$  shewing the place of the following note.

*Dirge*, a mournful song.

*Disonance*, dischord, disagreement.

*Dis*, to part asunder.

*Ditone*, an interval of two tones.

*Disdiapason*, a double octave, a 15th.

*Dissonant*, out of tune.

*Distich*, two lines of poetry.

*Doi*, two, twice.

*Doux*, soft and sweet, piano.

*Dolce*, sweet, soft and gentle.

*Dolcet*, a kind of instrument.

*Douced*, a kind of dulcimer.

*Doric mood*, a slow and solemn movement.

*Drama*, a tragical piece for the stage, something to be acted.

*Dramatic*, tragical, mournful, actionable in a mournful, sorrowful manner.

*Duet*, two parts only moving together.

*Dulcimer*, an instrument like a harpsichord.

## E.

*Echo*, a soft returning sound, a sound vibrating back.

*Echometer*, a scale for measuring the duration and ratio of sounds.

*Echlogue*, a song, a pastoral or rural poem.

*Echus*, soft, like an echo.

*Elegy*, a funeral poem, a mournful piece.

*Elysian*, exceeding delightful, sweet and pleasant.

*Eolick*, very majestic a particular mood of time.

*Epic*, heroic, actions related in poetry.

*Episode*, a digression from the main subject of a poem.

*Epigram*, a short pointed kind of poetry.

*Epilogue*, a concluding piece.

*Epiphonema*, an exclamation, a conclusive sentence.

*Epithalamium*, a nuptial song.

*Epicidium*, an elegy, a funeral poem.

*Epode*, a pindaric ode, a kind of stanza.

*Epopée*, an epic or heroic poem.

## F.

*Fa*, or *Faw*, the second syllable applied to the notes.

*Fantasia*, according to fancy.

*Fin*, the last note, *sostinato*.

*Flageolet*, a kind of small flute.

*Flute*, a kind of wind instrument.

*Flat*, a character ♭ low, dull, mournful.

*Flourish*, an overture to prepare a voice, or instrument.

*Forte*, loud.

*Forte-piano*, a kind of instrument.

*Folia*, a particular kind of time.

*Fortement*, loud and strong.

*Fortissimo*, very loud.

*Frets*, stops on an instrument.

*Fuge*, or *Fugha*, the parts of music following each other in succession.

*Furia*, quick, violent.

## G.

*Gamut*, the scale or rudiments of music.

*Gavot*, or *Gavotta*, a lively kind of air in common time, sometimes repeated.

*Gay*, brisk, lively.

*Genus*, a particular part or division of melody.

*Gigue*, or *Jig*, a lively air in triple time.

*Grand*, full, great, complete, pleasing.

*Gratoso*, agreeable, suitable

*Grave*, slow, solemn, mournful, most slow.

*Gravity*, lowness, a low sound.

*Guido*, a direct.

*Guitar*, a kind of stringed instrument.

## H.

*Hallelujah*, "praise ye," a song of praise.

*Harmony*, a pleasing union of sounds.

*Harmonics*, the doctrine of sounds.

*Harmonist*, a writer of harmony, a musician.

*Harmonica*, a kind of instrument, said to have been invented by Dr. Franklin.

*Harmonical*, musical, agreeable to the rules of harmony.

*Harmonical-sounds*, a certain proportional number of variations of sounds or degrees.

*Harmonious*, pleasing, charming, melodious.

*Harp*, a kind of triangular stringed instrument.

*Harpsichord*, a stringed instrument.

*Hautboy*, or *Hoboy*, a kind of wind instrument.

*Hexametre*, having six lines to a verse.

*Hemitone*, a halftone a demitone.

*Hocounter*, counter-tenor or cantus.

*Hodesis*, the first or upper treble, where there are two.

*Hold*, a character  $\infty$  used by some authors to stretch the time of some notes, a surprise.

*Hosannah*, an exclamation of praise to God.

*Hymn*, a sacred or divine song.

*Hymenial*, a marriage song.

*Hymnerophon*, a very extraordinary kind of instrument invented by Reffelsen at Copenhagen, 1815.

## I.

*Iambic*, every second syllable accented.

*Idyl*, a short poem, an eclogue or pastoral poem.

*Index*, a direct.

*Inno*, a hymn or song.  
*Inganna*, a rest instead of a concluding note.  
*Intonation*, giving the pitch or key of a tune.  
*Interval*, the distance between two degrees or sounds.  
*Intrada*, a prelude or beginning piece.  
*Ionic*, light and soft.

## J.

*Jacks*, pieces of wood under the keys of instruments.  
*Jar*, a harsh sound, a dischord.  
*Jargon*, a confused mixture of chords and dischords, or dischords only.  
*Jubilee*, a time of rejoicing, a festival hymn.

## K.

*Keys*, pieces of silver, brass, ivory, &c. for placing the fingers on, to strike the semitones truly on an instrument.  
*Key-note*, the principal or leading note of each octave.

## L.

*La* or *Law*, the fourth syllable applied to the notes.  
*Large*, the name of the longest of all the notes used by the ancients, equal to 8 semibreves.  
*Largo*, a movement one degree quicker than grave, the character



*Languido*, solemn, slow, sorrowful.  
*Lima*, the difference between major and minor.  
*Bintement*, the same as largo.  
*Ad-Libitum*, as you will.

*Linto*, slow.  
*Long*, the name of the second note formerly used, equal to 4 semibreves.  
*Long-metre*, having 4 lines to each verse, of 8 syllables each.  
*Lucto*, a lute.  
*Luctuous*, mournful, sorrowful.  
*Lute*, a kind of stringed instrument.  
*Lutanist*, one who plays on a lute.  
*Lyre*, a kind of instrument, a harp.  
*Lyrist*, one who plays on a harp or lyre.  
*Lyrick*, suitable for the lyre, poetry suitable to be sung with a harp.  
*Lyrical*, pertaining to the harp.  
*Lydian-measure*, or *Lydian-mode*, a mode of time, or particular kind of movement, soft, sweet and pleasant.

## M.

*Madrigal*, a love song.  
*Major*, or *Major-mode*, the sharp key commanding, including the greater third, high, cheerful.  
*Major-chord*, an interval or conchord, having more semitones than a minor chord of the same number of degrees.  
*Mi*, or *Mee*, the first syllable applied to the notes.  
*Mansichord*, a kind of instrument, a clarichord.  
*Maestoso*, majestic, grand.  
*Magiore*, major, greater, higher.  
*Mainpart*, the principal part, the tenor.  
*Medley*, a confused mixture of sounds.  
*Medeus*, the treble an octave lower than natural.

*Messa*, a particular kind of sacred music.  
*Melodious*, musical, pleasant, sweet.  
*Minim*, a note, one half of a semibreve.  
*Minima*, a minim.  
*Minor*, or *Minor-mode*, the flat key commanding, low, mournful, having fewer semitones than major.  
*Mood*, or *Mode*, method, position of a piece of music, shewn by a character.  
*Monody*, a mournful piece, an elegy.  
*Monochord*, an instrument commanding 48 degrees on one long cord, for proving intervals.  
*Moestræ*, a guide, a direct.  
*Moods*, certain proportions of time, &c.  
*Motets*, short anthems.  
*Modulate*, to regulate sounds, to sing.  
*Modulation*, the regulating and connection of sounds in a pleasing manner.  
*Music*, a succession of pleasing sounds one of the liberal sciences.  
*Musician*, a person skilled in the science of music, a teacher of music.

## N.

*Neginoth*, a kind of stringed instrument.  
*Necessario*, continuing like thoro-bass.  
*Nonupla*, in quick time, like jigs.  
*Nontroppo*, not too fast, not too slow, &c.  
*Notes*, 7 characters representing the degrees or sounds of music. The syllables applied thereto by the Italians are as follows, viz.

	ut	re	mi	fa	sol	la	si
or	C	D	E	F	G	A	B
or	1	2	3	4	5	6	7

The syllables used by the English are

Mi Faw Sol Law Faw Sol Law  
instead of these three last, Mr. Adgate uses  
Ba Do Na, but his plan has not been finally adopted.

## O.

*Obligate*, very necessary.

*Oboy*, a hautboy.

*Octave*, an eighth degree, 6 tones and 2 semi-tones.

*Ode*, a poem.

*Opera*, a musical entertainment.

*Organ*, the largest of all musical instruments, any thing which emits a sound, as the voice.

*Orchestre*, the place in a room or theatre where the choir of musicians sit to play.

*Organist*, one who plays on an organ.

*Organa*, a small organ.

*Oratorio*, a kind of drama set to music.

*Overture*, a prelude or interlude, a beginning.

## P.

*Panharmonicon*, a kind of instrument (or rather a combination of instruments) lately invented in Germany: it answers the purpose of a band.

*Parody*, a burlesque on something serious.

*Parola*, something formed, or to be formed into a song.

*Particular-metre*, a measure different from those in common use, not like long, common, or short metre.

*Pause*, a rest, an intermission, silence.

*Pastoral*, rural, a shepherd's song, something pertaining to shepherds

*Passacillo*, slow, the same as chacoan or charoon.

*Pettica* or *Pointee*, exactness in time, true in sound.

*Phonicks*, the doctrine of sounds.

*Phonacombick*, having the power of turning or altering sounds.

*Phyrgian*, lofty, sprightly, warlike.

*Pentastick*, consisting of 5 verses or of 5 lines, &c.

*Pindarick* or *Pindaric*, a kind of measure used by P. Pindar, a Greek poet.

*Piana*, or *Piano*, soft and sweet, a kind of instrument.

*Pianno*, full, complete.

*Pentameter*, five lines to each verse.

*Peals*, sounds, as of bells.

*Pentachord*, an instrument with 5 strings.

*Piannissimo*, very soft.

*Pice*, strong.

*Pipe*, a wind instrument, a tube.

*Pitch*, the proper degree for a tone or sound.

*Pitchpipe*, a small instrument for proving sounds.

*Pique*, to divide, to make distinctions.

*Piva*, a hautboy.

*Poca*, a diminution more slow.

*Poem*, or *Poetry*, verses or rhymes, written according to certain rules.

*Prelude*, an overture, a beginning piece.

*Primo*, the first or principal part.

*Presto*, quick.

*Prestissimo*, most quick, very lively.

*Prisa*, a repeating character ::

*Pronto*, quick, lively.

*Prolation*, forming a trill or shake.

*Proper-metre*, according to some particular tune or measure.

*Prologue*, an introductory piece, something before the main subject.

*Psalm*, a divine or sacred song.

*Psaltry*, a kind of harp.

*Purffe*, an ornament on an instrument.

## Q.

*Quarta*, a fourth degree, a dischord.

*Quaver*, a short note one-eighth of a semibreve.

*Quartetto*, a composition in four parts.

## R.

*Recitarito*, or *Recitative*, something resembling speaking or oratory.

*Reditta*, a character, a repeat.

*Replica*, or *Replicato*, the same as repeat.

*Repurcusion*, often repeated.

*Rests*, marks requiring silence.

*Repianno*, chorus.

*Resurge*, rise again.

*Retornal*, a short piece for the instruments while the singers rest, a symphony.

*Repetatur*, repeat the same again.

*Respond*, or *Resound*, an answer, a reply, an echo.

*Rouado*, or *Rondeau*, a tune, the first part of which is to be repeated. Da Capo

*Rueful*, sorrowful, mournful, dismal.

*Rhyme*, the correspondence in sound of the last syllable in lines of poetry.

*Rhythm*, harmonious measures and proportions.

*Requiem*, rest, a kind of mourning hymn.

*Rural*, wild, woodlike, pertaining to the country.

S.

*Saphic*, a kind of measure used by Sapho the Poetess.

*Satire*, a poem written to expose vice and folly.

*Satirical*, sharp, sarcastic, censuring.

*Score*, several parts written one under the other.

*Selah*, a note often used in the psalms of David, the true import of which is unknown; perhaps it may be a musical character requiring attention, or signifying *amen*.

*Semibreve*, the longest note now in use.

*Semidiapason*, an imperfect octave.

*Semidiapente*, a lesser third, a minor third.

*Senza*, without.

*Septanone*, a discord, a 7th.

*Sestetto*, in 6 parts.

*Serenade*, a night song, music played in the evening to entertain a friend or lover.

*Serpent*, a kind of crooked wind instrument for bass.

*Shake*, a grace of music, like a trill.

*Sharp*, a character  $\sharp$  for raising a note.

*Sharp-key*, the syllable *fa* being the key note, the major mode.

*Signa Signis*, characters, notes

*Semitone*, a lesser second, a half tone.

*Semiquaver*, a short note, 1-16th of a semibreve.

*Seraband*, a piece in low triple time.

*Secondo*, the second part, an accompaniment.

*Sing*, to make melody with the voice.

*Sixth*, an imperfect concord.

*Shar*, a dash connecting several notes.

*Short-metre*, four lines to each verse of 6 syllables each, except the third, which has 8 syllables.

*Sole*, the third syllable applied to the notes.

*Solo*, *Solus*, one part only.

*Sona*, a sound.

*Sonorous*, loud and strong.

*Song*, a poem composed for the voice.

*Sonata*, a piece in various parts, a tune

*Sonnet*, a kind of short poem, 14 verses.

*Sospira*, a rest.

*Sostinato*, held out to full time, a concluding note.

*Spicato*, proper divisions and distinctions.

*Spiritoso*, very lively.

*Spinnet*, an instrument with wire strings.

*Spondee*, two long and one short syllables.

*Stave*, lines and spaces for musical notes.

*Stanza*, a set of lines, a complete strain.

*Staccato*, a character requiring a distinct sound.

*Strain*, a kind of stop for a rest or repeat, a stanza.

*Stops*, marks on instruments showing where to reach the degrees.

*Strophe*, a set of verses, a stanza.

*Symmetry*, beautiful and regular proportion.

*Symphony*, a concerto, musical sounds, a piece of music without words, which the instruments play while the voices rest.

*Syncope*, cut off, falling off, disjointed, contracted out of the usual order.

*Syncoption*, notes joined in the same degree in one position.

T.

*Tacit*, silent.

*Taciturnity*, silentness, habitual, silence, attention.

*Tamborine*, an instrument with small bells

*Tenor*, the second stave, the principal part, the natural pitch of the voice.

*Titastick*, an epigram or stanza of 4 verses.

*Tuto*, lightly touched.

*Tetridiapason*, containing three octaves.

*Third*, an imperfect chord of 3 or 4 semitones.

*Theorbo*, a large lute.

*Thorough-bass*, the bass part continuing through without rests.

*Thermody*, a mournful funeral song.

*Timbrel*, an old kind of instrument used generally by women.

*Time*, due proportion in the length of notes, &c.

*Timeoso*, with great care.

*Tucato*, a voluntary piece by one performer.

*Transition*, moving across the stave, an intermediate note, a slurred interval.

*Treble*, threefold, the third octave for a woman's voice.

*Trill*, a turn like a shake, a roll.

*Treble time* or *Triple time*, threefold proportions of notes requiring 3 beats to a measure, as

&c.

*Tragedy*, a drama, a mournful event.

*Transposition*, the changing the place of the key note.

*Trediapason*, the three octaves.

*Tremola*, a kind of trill or shake.

*Trio*, or *Trieto*, a composition in three parts.

*Trite*, a third.

*Triletto*, a short trill.

*Trumpet*, a kind of shrill wind instrument.

*Tucket*, a prelude.

*Trutti*, chorus

*Tympano*, kettle-drums used as bass to a trampet.

U.

*Union* or *Unity* agreement, combination, concord.

*Unison*, two or more sounds at the same time, on the same degree, and created by an equal number of vibrations in the same space of time.

V.

*Vero*, one singer or player to each part.

*Vert* or *Volit*, turn over.

*Ventissimo*, twenty, twentieth.

*Vite*, quick.

*Virginal*, a kind of instrument.

*Viol*, an instrument with 6 strings.

*Violin* a fiddle.

*Violincelo*, a tenor viol, 1-3th above a bass viol.

*Violone*, a large, or double bass viol.

*Visto*, or *Vistamente*, very soft.

*Vivace* with life, sprightly

*Voltsubito*, turn over quickly.

*Voluntary*, a descant extempore, played at random

W.

*Waltz*, a kind of military music, a kind of march for dra-goons.



