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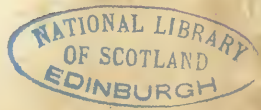
to which is Prefixed

A Compendious Introduction
TO THE ART OF
SINGING,

Comprising the most useful Scales & Examples.

The whole Carefully Adapted by

JAMES DAVIE.



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Music is the art of combining sounds in a manner agreeable to the ear, and has for its object, one of the greatest pleasures of which our senses are susceptible.

Music is divided into Melody and Harmony; the former being a succession of sounds regulated in such a manner, as to produce pleasing airs, the latter consists in uniting to each of these sounds, in a regular succession, two or more different sounds, which, simultaneously striking the ear, soothe it by their concurrence. If properly combined and adapted to suitable sentiments, it is impossible to find means more efficacious, for impressing on the mind of man the principles of morals, and inspiring the love of virtue. It ought therefore to be the Performer's first and chief care, in the choice of tunes, to pay particular regard to the subject of the Psalm or Hymn, as different airs in Music are suited to different sentiments and passions. Although good taste will enable us to make a nicer discrimination than words can readily suggest, yet the following Rule is of principal importance; viz: That tunes in the Sharp Key or Series are naturally expressive of cheerfulness and joy, and should therefore be adapted to Psalms or Hymns of praise and thanksgiving; and that tunes in the Flat Key or Series are naturally expressive of Humility, Sorrow, and the Tender Affections, and should therefore be adapted to Psalms of Prayer and Penitence, or Subjects mournful and pathetic.

This Rule is but too commonly violated, and with the most unhappy effect; for thereby the Sentiments and Tunes are at variance with each other, and aim at

contrary passions; the consequence is, that either the Music must be without expression, or oppose the end to which it ought to be subservient; whereas when the Tune and the Sentiments properly accord, they must mutually assist and animate each other — The Music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

The principal direction that can be given to Singers is, that they attend both to just time and tune. This is a Rule of greater extent and importance than may at first appear; few suspect themselves liable to err in either of these essential points, yet there are but few, who do not offend in one or both of them. Defects, often attributed to other causes, proceed most commonly from the neglect of time or tune, and there is nothing which more distinguishes the Proficient in Music, or is the source of greater beauty, than accuracy in both these points. To them therefore should the Learner direct his first and principal attention.

Graceful singing is best learned by imitation and the Instructions of a Master, but it may not be amiss to mention some of the most notorious instances in which it is violated; these are, vulgar, inarticulate and muttering explosions

of sound: On the other hand the tone should be clear, smooth, distinct and spirited. Some have so little idea of propriety, as to exert their full stretch of voice in singing, with no other intermission, than what is necessary to supply them with breath: This is not only inconsistent with grace and beauty, but is intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreeable, and rendered incapable of that varied expression, which is the true character of Music; it bawls and screams, but can hardly be said to sing. With respect to the more difficult ornaments, such as the Apoggiatura, and the Trill or Shake, they had better be omitted than performed in an awkward and imperfect manner. The Introduction of other graces than what occur in the Music, should not be totally discouraged, but it is attended with much hazard, and often counteracts the meaning of the Author: in full harmony this liberty should never be allowed, for it cannot produce a good effect, and most probably will have a bad one.

It is of importance to chuse that part in Singing, which best agrees with the tone and compass of the voice, and to consider the particular expression which it requires. To Bass belongs a bold and majestic accent. — To the Tenor, a firm and manly style. — The Contra should be soft and insinuating.

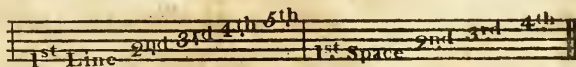
and the Treble peculiarly sweet and delicate. The higher notes of the Bass, (and indeed of all the other parts in some degree) should be sung softer than the lower ones.

The parts are not placed in the most classical order, as the Air or Melody should be uppermost, the Alto, Tenor, and Bass following in succession: thinking however, that it would be more convenient, I have placed the Air next to the Bass.

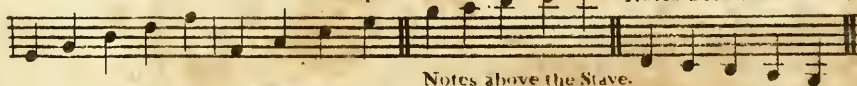
It will be observed that I have inserted one or two of our beautiful Scottish Melodies, which will be found to answer admirably with the words to which they are adapted. Altho' many of them are used as Psalm and Hymn tunes in places of worship in England, yet were they so used in Scotland where they are so well known, they would have a very bad effect. Their practice however will be found very pleasant, and in my humble opinion, they are equal to any thing in the collection.

ELEMENTS OF MUSIC.

Musical sounds are expressed by Characters called notes. There are in Music seven sounds, to which the first seven letters of the Alphabet A, B, C, D, E, F, G, are now applied. When a passage extends to eight, nine, or more notes, the foregoing letters are repeated over again in the same order. The notes are placed on, and between parallel lines, five of which, with their intermediate spaces, form the staff. The lines and spaces of the staff are counted from the bottom upwards. When notes go higher or lower than the staff, additional lines are added, called ledger lines or over and under lines, and the notes are placed on or between them as follows.



Notes on the Lines. Notes on the Spaces.



Notes below the Staff.

Notes above the Staff.

Treble.

E F G A B C D E F G A B C D E F G A B C D E F G A B C

Bass.

After the pupil has got the Gamut perfectly, it is indispensably necessary, in order to be able to read Music correctly, to learn the figures, duration, and relative value of the notes, which may be done by studying the following

TABLE OF TIME.

1 Semibreve. ○. is equal in length to

2 Minims ○. which are equal to

4 Crotchets which are equal to

8 Quavers which are equal to

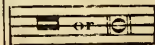
16 Semi-quavers. which are equal to

32 Demi-semiquavers. in length.











Notes in the Ancient style seldom or never used.



A large. A long.




A breve.

There is another note sometimes made use of, called a Quadruple Quaver, (thus ) which is half as long as a Demisemiquaver. The stems of the notes may be turned either upwards , or downwards , or grouped together thus ; yet their value remains the same. A dot placed after any note, increases its duration half as long again; for example  is equal to  or  is equal to . When two dots are placed after any note, they increase its duration three quarters long; for example  is equal to . When the figure 3 is placed over or under any three notes, it signifies that they are to be sung in the time of two notes of the same denomination, and are called Triplets. When the figure 6 is placed over or under any six notes, it signifies that they are to be sung in the time of four notes of the same denomination.


ON RESTS.

Rests are characters which denote silence. When a Rest occurs you must remain silent, equal to the time you would require to sing the note it represents; as in the following example.

1 Bar.	$\frac{1}{2}$ D ^o	$\frac{1}{4}$ D ^o	$\frac{1}{8}$ D ^o	$\frac{1}{16}$ D ^o	$\frac{1}{32}$ D ^o									
	Semibreve.	Minum.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.	Bar Rests.							
							1	2	3	4	5	6		

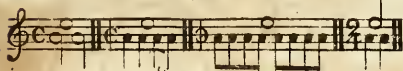


Rest Rest Rest Rest Rest Rest

Time is divided by Bars, or single strokes drawn across the staff (thus ) each bar is of equal duration and contains two, three or four equal parts, determined by the signs or characters of time placed at the beginning of an Air or piece immediately before the notes.

There are two sorts of time, viz: Common and Triple; the former consisting of two or four equal parts in each bar, and the latter, three. Each of these is divided into Simple and Compound, as in the following Examples.

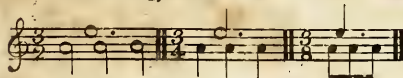
SIMPLE COMMON TIME.



COMPOUND COMMON TIME.



SIMPLE TRIPLE TIME.



COMPOUND TRIPLE TIME.






The three first of Common Time contain a Semibreve or value in every bar, the fourth contains a Minum or value: In the rest, the upper figures denote the number of notes, and the lower, the value of each, with respect to a Semibreve; as for example, a piece of Music in the time of $\frac{6}{4}$ will have in each bar, the value of six crotchets if in the time of $\frac{6}{8}$, each bar will contain six quavers or value and so on.

When any Piece has an introductory note, or part of a bar, before the commencement of the regular time, the same is deducted from the last bar of the part or piece.

Formerly the character C in Common Time signified, that the Movement, to which it was prefixed, was to be performed slow; ♩ , a little quicker and so on. And in Triple Time, $\frac{3}{2}$ denoted a Slow Movement, $\frac{3}{4}$ One a little quicker and so on: but words are now used to express the requisite degree of slowness, or quickness with which a Movement is to be performed; such as Grave, Largo, Allegro, Presto, &c. &c. the meanings of which are explained in the Dictionary of this work.

OF THE CLEFFS.

A Cleff is a mark representing a Letter placed on a line, at the beginning of the stave, for the purpose of showing what part is to be sung. There are three Cleffs, viz: The Bass or F Cleff, which is placed on the fourth line of the stave, (thus ) The Tenor or C Cleff which, (altho' it has been occasionally placed on either of the lines) is most commonly placed on the 3^d line, (thus ) and the Treble or G Cleff, which is always placed on the 2^d line (thus ). — The reason why they are so named is, that on whatever line the Cleffs are placed, the notes on that line will be named accordingly F, C or G, and the rest of the notes, either ascending or descending, will follow in regular succession. — The Melodies are generally written in the Treble or G Cleff.

The Cleffs and Notes of all Voices compared with the Notes of the Organ or Piano Forte.



Treble

Counter or Soprano

Mezzo Soprano

Alto or Counter

Tenor

Baritona

Bass

The note marked thus * is the middle of the Voice, from which we must go up and down, to ascertain the number of our notes. The Eleven round Notes are in the Natural ordinary compass of voice. Few can reach the Black Notes above and below the Stave; the compass of voice is full that can sing the whole 15 Notes.

NB. By adding Ledger Lines, either above or below the Stave, the Scale may be extended as occasion may require.

S! Ann's Tune set on the two Cleffs, with the Alto and Tenor parts placed in their real situations, not their Octaves.

The musical score consists of four staves. The top staff is labeled 'Air.' and contains a single melodic line with several fermatas. The second staff is labeled 'Alto.' and the third 'Tenor.', both containing two-part settings of the melody. The bottom staff is labeled 'Bass.' and contains a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various accidentals (sharps, flats, naturals) and ornaments (fermata) on the notes.

OF SHARPS, FLATS AND NATURALS.

The sound of each Note may be varied, by adding any of the following signs. viz: A Sharp, (thus #) raises the note, before which it is placed, a Semitone or half a note

A Flat (thus b) lowers the note, before which it is placed, a Semitone or half a note

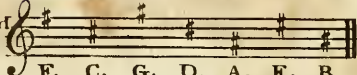
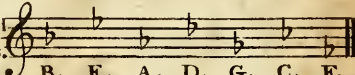
A Natural (thus ♮) placed before a note, that has been Sharp or Flat, restores the note to its original sound.

A Double Sharp (thus x) raises the note a whole Tone.


A Double Flat (thus bb) lowers the note a whole Tone.


A Sharp or Flat, placed after a Cleff on a line or space, affects all the notes on such line or space, and their Octaves throughout the piece; but, when introduced in the course of the piece, it is called an accidental Flat or Sharp.

THE ORDER OF SHARPS AND FLATS ON THE STAVE.


	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th		1 st	2 nd	3 rd	4 th	5 th	6 th	7 th
Sharps ascend by Fifths.								Flats ascend by Fourths.							
	F.	C.	G.	D.	A.	E.	B.		B.	E.	A.	D.	G.	C.	F.

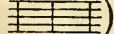
OF THE SLUR AND OTHER CHARACTERS.




A Slur (thus ) signifies that all such notes encompassed are to be sung to one syllable.


A Pause or Hold (thus ) denotes that the note, rest, or bar is to be lengthened, according to the taste of the Performer.

A Direct (thus W) is placed at the end of the stave, and points out the situation of the first note in the next stave.

A Brace (thus ) serves to connect the different parts of Music which are to be performed at the same time, and is placed at the beginning of the stave.

A Bar is a perpendicular line drawn across the stave. (thus ) The bars divide the notes into equal portions, according to the time marked at the beginning of the Music.

A Double Bar (thus ) shews where the one part ends, and where the other begins; and when marked with dots (thus ) or ) the music on both sides is to be repeated: If the dots are on one side, that part only is to be repeated.

A Character (thus ) directs the Performer, whose part has made a fugue or other digression from the leading words, to resume them again where it is placed.

A Repeat (thus ||: or ||\&) directs that part of any Air or Tune to be sung again, from the note over which the Repeat is placed. There is another Repeat sometimes used and marked (thus ||:) which denotes a repetition of the Words only.

Staccatos (thus ||\& or ||\&) signify that the notes, over which they are placed, should be short and distinct (thus ||\& ||\& ||\& ||\&).

A Crescendo (thus ||\&) means a gradual increase of strength.

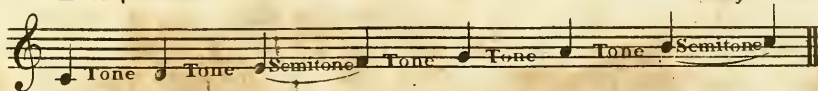
A Diminuendo (thus ||\&) means a gradual decrease of strength.

A Swell (thus ||\&) directs the singer to begin softly, gradually increasing in power to the middle of the swell, then to decrease, in the same manner, to the end.

OF INTERVALS.

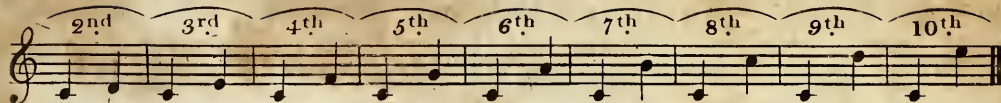
An Interval is the distance between one note and another. The least Interval is a Semitone, of which there are thirteen in the Octave. In Musical calculation, both notes of the Intervals are included, such as from C to E, although only two notes, yet the interval is called a third; and every other distance is calculated in the same manner.

Example of the Intervals in the Diatonic Scale of C Major.



In the above Scale, the first Semitone is from E to F, the second from B to C. The remainder of the notes are a full tone distant from each other.

SCALE OF INTERVALS WITH THE DISTANCES

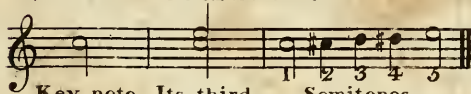


OF THE MAJOR AND MINOR KEYS.

The fundamental note of a Composition is called the Key note or Tonic. Every piece of Music is written in a particular Key, to which all others, introduced by modulation, must be related. A Key may be either in the Major or Minor Mode. This may be ascertained by the first third of the last note of a regular Composition, which always ends on the Key note. If there are five semitones in the third inclusively, the piece is in the Major Mode or Sharp Key; if but four Semitones, the piece is in the Minor Mode or Flat Key.

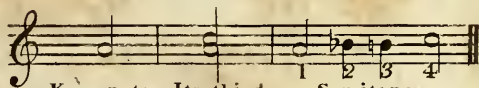
EXAMPLES OF THE MAJOR AND MINOR KEYS.

C. MAJOR.



Key note. Its third. Semitones.

C. MINOR.



Key note. Its third. Semitones.

The essential difference between the Major and Minor Keys is a Semitone more or less. The Learner should observe that, by the word Key, we often understand the relation which the Intervals, contained in the Octave, bear to the Key note; and on which depends the characteristic Air of a Tune. In this sense, we have only two Keys, Major and Minor, or the Sharp and Flat. At other times we mean, by the Key, merely the Letter or name of the Key note.

SCALES of all the different MAJOR KEYS, With their relative MINORS.

In ascending in MINOR KEYS the 6th & 7th are to be Sharp but omitted in descending.

C Major.

E Major.

A Minor.

C# Minor.

G Major.

B Major.

E Minor.

G# Minor.

D Major.

F# Major.

B Minor.

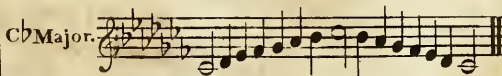
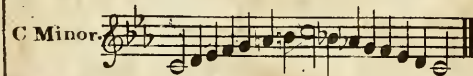
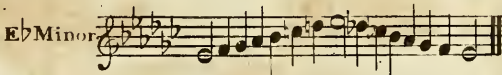
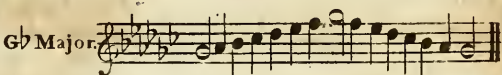
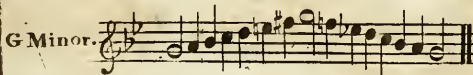
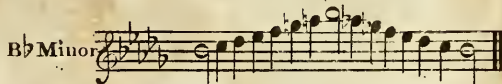
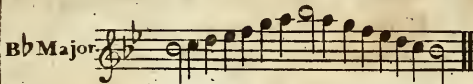
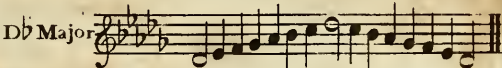
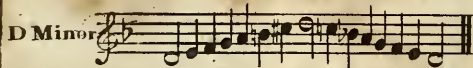
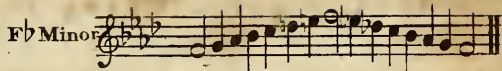
D# Minor.

A Major.

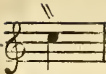
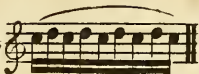
C# Major.



F# Minor.

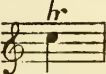

A# Minor.

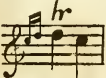



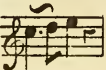
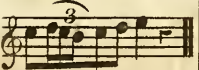
ORNAMENTS OF EXPRESSION.



A Shake.  Sung thus 

A Turn.  Sung thus 

A Turned Shake.  Sung thus 

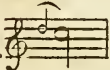
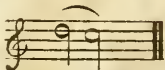
A Prepared Shake.  Sung thus 

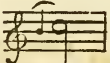
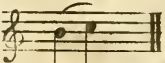
A Turn on the Dot.  Sung thus 

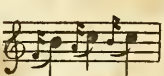
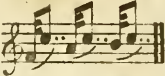
A Beat:  Sung thus 

A Forefall.  Sung 

A Backfall.  Sung 

An Apoggiatura.  Sung 

Or.  Sung 

Graces  Sung 

Graces  Sung 

The art of singing depends on keeping the voice steady, gradually swelling the notes ascending and descending Legato, and taking breath in proper places; in opening the mouth wide enough to produce the sounds free, without their being impeded by the Teeth; yet not so wide, as to appear ridiculous, but in a smiling form: above all things take particular care to articulate the words distinctly.

On practising the first lesson, I would recommend each note to be sung soft, at the beginning, and encreasing in power, as loud as possible without straining; then decrease in power, to the end of the note. All the lessons should also be sung with the monosyllables Do, Re, Mi, Fa, Sol, La, and Si; and before singing, always take breath well.

LESSONS.

1st Lesson in Gamut.

do re mi fa sol la si do re mi
fa mi re do si la sol fa mi re do

2^d Lesson in thirds.

do mi re fa mi sol fa la sol si la do si re do mi do re si do la si sol la fa sol mi fa re mi do re do

3^d Lesson in fourths.

fa re sol mi la fa si sol do la re si mi do mi si re la do sol si fa la mi sol re fa do re do

4th Lesson in fifths.

sol re la mi si fa do sol re la mi do mi la re sol do fa si mi

5th Lesson in sixths.

do la re si mi do fa re sol mi do mi sol re fa do mi si re la do re do

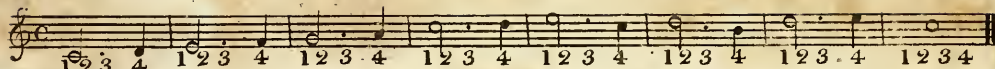
6th Lesson in sevenths.

si re do mi re fa mi sol fa la sol do sol la fa sol mi fa re mi do re si do re do

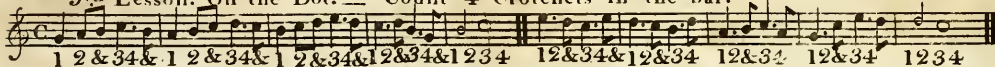
7th Lesson in eights.

do re mi fa sol do sol fa mi re do re do

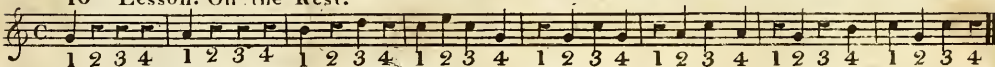
8th Lesson. On the Dot. — Count 4 Crotchets in the bar.



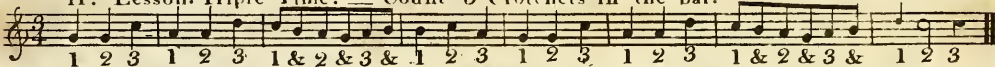
9th Lesson. On the Dot. — Count 4 Crotchets in the bar.



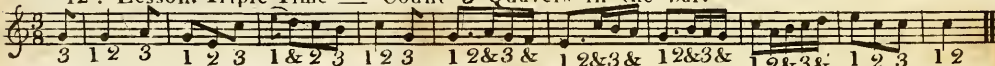
10th Lesson. On the Rest.



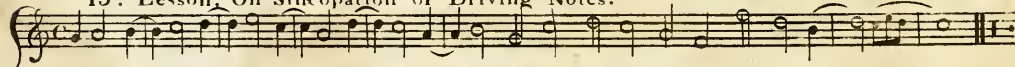
11th Lesson. Triple Time. — Count 3 Crotchets in the bar.



12th Lesson. Triple Time — Count 3 Quavers in the bar.



13th Lesson. On Sincopation or Driving Notes.



The Effect.



14th Lesson. On the Shake.



Maelzel's Metronome

ALL SAINTS or S^t BRIDES. S. M.

Alto. 9 50.

Slow.

Tenor.

Air.

Base.

This musical score is for the piece 'ALL SAINTS or S^t BRIDES. S. M.' It features four vocal parts: Alto, Tenor, Air, and Base. The tempo is marked 'Slow.' and the metronome setting is 9 50. The music is written in common time (C) and consists of four staves. Each staff begins with a treble clef (except for the Base part which uses a bass clef). The Alto part starts with a quarter rest followed by a series of quarter notes. The Tenor part follows a similar pattern. The Air part has a more melodic line with some eighth notes. The Base part provides a steady accompaniment with quarter notes. The piece concludes with a double bar line.

9 50.

DISSOLUTION. S. M.

A

Slow.

T

Air.

B.

This musical score is for the piece 'DISSOLUTION. S. M.' It features four vocal parts: A, T, Air, and B. The tempo is marked 'Slow.' and the metronome setting is 9 50. The music is written in 3/4 time and consists of four staves. Each staff begins with a treble clef (except for the B part which uses a bass clef). The A part starts with a quarter rest followed by a series of quarter notes. The T part follows a similar pattern. The Air part has a more melodic line with some eighth notes. The B part provides a steady accompaniment with quarter notes. The piece concludes with a double bar line.

9 50.

EGYPT. S. M.

Leach.

A.
Slow & Solemn.
T.
Air.
B.

63.

FORGIVENESS. S. M.

A.
Slow & Plaintive.
T.
Air.
B.

80.

MOUNT EPHRAIM. S. M.

A. *Moderate.*

T.

Air.

B.

This musical score is for the hymn 'MOUNT EPHRAIM. S. M.' and is marked with the number 80. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The tempo is 'Moderate'. The key signature has one sharp (F#) and the time signature is 3/4. The music is written in a simple, homophonic style with many notes beamed together.

66.

SHIRLAND. S. M.

A. *With Energy*

T.

Air.

B.

P. F.

This musical score is for the hymn 'SHIRLAND. S. M.' and is marked with the number 66. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The tempo is 'With Energy'. The key signature has one sharp (F#) and the time signature is C (Common time). The music is more rhythmic and energetic than the previous piece, with many sixteenth and thirty-second notes. Dynamics markings 'P.' and 'F.' are present in the Air and B parts.

9 54.

SUDBURY. S. M.

A. *Moderate.*

T.

Air. P. *rep! F.*

B.

63.

WIRKSWORTH. S. M.

A. *Rather Slow.*

T.

Air.

B.

84.

ABINGDON. C. M.

Musical score for "Abingdon, C. M." featuring four staves:

- A.** Spirited
- T.**
- Air**
- B.**

The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music, each with a distinct tempo or character marking.

9 63.

BEDFORD. C. M.

Musical score for "Bedford, C. M." featuring four staves:

- A.** Rather Slow & Bold.
- T.**
- Air**
- B.**

The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of four staves of music, each with a distinct tempo or character marking.

p 72.

BELLEFIELD C. M. Major.

A. *Slow & Expressive.*

T.

Air. P. F.

B.

p 80.

BROOMSGROVE. C. M.

A. *Energetic.*

T.

Air. P. F.

B.

72.

DEVIZES. C. M. Major.

With Energy.

A.

T.

Air.

B.

P.

F.

This musical score is for the piece 'DEVIZES. C. M. Major.' It consists of four staves labeled A, T, Air, and B. The music is in C major and common time. The first staff (A) is marked 'With Energy.' and includes a repeat sign. The second staff (T) also includes a repeat sign. The third staff (Air) features dynamic markings 'P.' and 'F.' and a repeat sign. The fourth staff (B) includes a repeat sign. The piece concludes with a double bar line.

60.

FRENCH C. M.

Slow & Rather Soft.

A.

T.

Air.

B.

This musical score is for the piece 'FRENCH C. M.' It consists of four staves labeled A, T, Air, and B. The music is in C major and common time. The first staff (A) is marked 'Slow & Rather Soft.' and includes a repeat sign. The second staff (T) includes a repeat sign. The third staff (Air) includes a repeat sign. The fourth staff (B) includes a repeat sign. The piece concludes with a double bar line.

GAINSBOROUGH. C. M. Major.

A. Rather Lively.

T.

Air.

B.

HAWELS. C. M.

A. Lively.

T.

Air.

B.

9 50.

IRISH. C. M. Major.

A.
Moderately Slow.

T.

Air.

B.

This musical score is for the piece 'IRISH. C. M. Major.' It consists of four staves. The first staff is labeled 'A.' and includes the tempo marking 'Moderately Slow.' The second staff is labeled 'T.'. The third staff is labeled 'Air.' and the fourth staff is labeled 'B.'. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various note values, rests, and bar lines.

9 56.

KIRBY. C. M.

A.
With Energy.

T.

Air.

B.

This musical score is for the piece 'KIRBY. C. M.' It consists of four staves. The first staff is labeled 'A.' and includes the tempo marking 'With Energy.' The second staff is labeled 'T.'. The third staff is labeled 'Air.' and the fourth staff is labeled 'B.'. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The notation includes various note values, rests, and bar lines.

LANGDON. C. M. Major.

A. *Rather Slow.*

T.

Air.

B.

LINCOLN or OXFORD. C. M.

A. *Cheerful.*

T.

Air.

B.

P. F.

♩ 60.

LONDON NEW. C. M. Major.

A.
Slow & Softly.

T.

Air.

B.

♩ 50.

MANCHESTER. C. M.

A.
Slow & Expressive.

T.

Air:

B.

♩ 60.

MELODY. C. M. Major.

A.
C
Cheerful.

T.
C

Air.
C

B.
C

♩ 50.

MESSIAH. C. M.

A.
C
Slow & Solemn.

T.
C

Air.
C

B.
C

9 50.

MOUNT PLEASANT. C. M. Major.

A. *With Energy.*

T. *hr*

Air. *P. F.*

B.

9 50.

OLDHAM. C. M.

A. *Rather Cheerful.*

T. *hr*

Air. *hr*

B.

60.

SCARBOROUGH. C. M. Major.

A
C
With Firmness.

T
C

Air
C

B
C

9 60.

SCOTIA. C. M.

A
3/8
Rather Cheerful.


T
3/8

Air
3/8


B
3/8

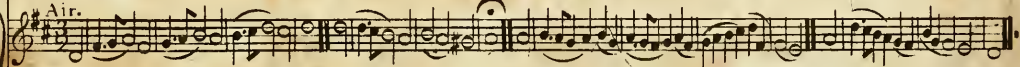
80.


SHEFFIELD or SHELDON. C. M.: Major.

A. 

Cheerful.

T. 

Air. 


B. 

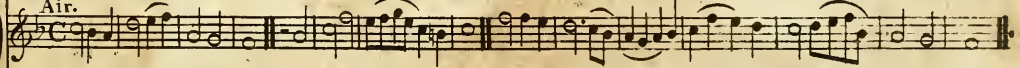
76.


SMYRNA. C. M.

A. 

Moderately Quick.

T. 

Air. 

B. 

STAUGHTON. C. M. Major.

A.
Rather Slow & Expressive.

T.

Air.

B.

S^t. ANN'S. C. M.

A.
Slow & Soft.

T.

Air.

B.

69.

S! DAVID'S, C. M. Major.

A. With Energy.

T.

Air.

B.

This musical score is for the hymn 'S! DAVID'S, C. M. Major'. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The music is in common time (C) and major mode. The tempo/mood is marked 'With Energy'. The Air part is marked 'Air'. The score includes repeat signs and a final double bar line.

50.

S! GEORGE'S, C. M.

A. Majestic.

T.

Air.

B.

This musical score is for the hymn 'S! GEORGE'S, C. M.'. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The music is in common time (C) and major mode. The tempo/mood is marked 'Majestic'. The Air part is marked 'Air'. The score includes repeat signs and a final double bar line.

69.

ST. JAMES' C. M. Major.

A.
Spirited.

T.

Air.

B.

9 58.

ST. MATTHEW'S. C. M.

A.
Rather Slow & Bold.

T.

Air.

B.

ST. MATTHEW'S Continued.

Musical score for St. Matthew's Continued, measures 54-57. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature (C). The key signature is one sharp (F#). The music consists of a series of quarter and eighth notes, with some rests and dynamic markings.

58.

ST. PAUL'S. C. M.

Musical score for St. Paul's C. M., measures 58-61. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature (C). The key signature is one sharp (F#). The tempo is marked "Rather Slow." The music consists of a series of quarter and eighth notes, with some rests and dynamic markings.

A.
Rather Slow.

T.

Air.

B.

69.

ST. STEPHEN'S. C. M. Major.

A. *Slow & Energetic.*

T.

Air.

B.

54.

TRINITY or PEMBROKE. C. M.

A. *Rather Slow & Soft.*

T.

Air.

B.

P. F. P. F.

54.

WESTON FAVEL or CORNISH. C. M. Major.

Musical score for Weston Favel or Cornish, C. M. Major, page 41. The score is in 3/4 time and consists of four staves: A (Violin), T (Trumpet), Air (Flute), and B (Bass). The tempo is marked "Moderate." The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines.

Continued.

Continuation of the musical score for Weston Favel or Cornish, C. M. Major, page 41. This section includes three staves with dynamic markings "P." (Piano) and repeat signs. The key signature remains one sharp (F#).

BANGOR. C. M. Minor.

A.
Slow & Solemn.

T.

Air.

B.

BLACKBURN. C. M.

A.
Slow.

T.

Air.

B.

9. 50.

CAROLINA. C. M. Minor.

Slow with Expression.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'CAROLINA. C. M. Minor.' It consists of four staves. The top staff, labeled 'A.', is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef and a key signature of one sharp. The second staff, labeled 'T.', is in tenor clef with a key signature of one sharp. The third staff, labeled 'Air.', is in treble clef with a key signature of one sharp. The bottom staff, labeled 'B.', is in bass clef with a key signature of one sharp. The music is written in a simple, hymn-like style with many notes beamed together.

• 54.

DUNDEE. C. M.

Slow.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'DUNDEE. C. M.' It consists of four staves. The top staff, labeled 'A.', is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef and a key signature of one sharp. The second staff, labeled 'T.', is in tenor clef with a key signature of one sharp. The third staff, labeled 'Air.', is in treble clef with a key signature of one sharp. The bottom staff, labeled 'B.', is in bass clef with a key signature of one sharp. The music is written in a simple, hymn-like style with many notes beamed together.

KING'S NORTON. C. M. Minor.

A. *Slow.*

T.

Air.

B.

This musical score consists of four staves. The top staff is labeled 'A.' and 'Slow.' and contains a melodic line with a key signature of one flat and a common time signature. The second staff is labeled 'T.' and contains a tenor line. The third staff is labeled 'Air.' and contains a treble line with a more ornate, flowing melody. The bottom staff is labeled 'B.' and contains a bass line. The music is divided into two measures by a double bar line.

S^t. MARY'S. C. M.

A. *Slow & Solemn.*

T.

Air.

B.

This musical score consists of four staves. The top staff is labeled 'A.' and 'Slow & Solemn.' and contains a melodic line with a key signature of one flat and a common time signature. The second staff is labeled 'T.' and contains a tenor line. The third staff is labeled 'Air.' and contains a treble line with a more ornate, flowing melody. The bottom staff is labeled 'B.' and contains a bass line. The music is divided into two measures by a double bar line.

952.

SHIELDS, C. M. Minor.

Musical score for 'SHIELDS, C. M. Minor'. It consists of four staves: A. (Alto), T. (Tenor), Air. (Air), and B. (Bass). The tempo is 'Rather Slow & Energetic'. The key signature is one flat (B-flat) and the time signature is common time (C). The score is written in a grand staff format with a brace on the left side.

88.

S^t. MARK'S. C. M.

Musical score for 'S^t. MARK'S. C. M.'. It consists of four staves: A. (Alto), T. (Tenor), Air. (Air), and B. (Bass). The tempo is 'Slow & Bold'. The key signature is one flat (B-flat) and the time signature is common time (C). The score is written in a grand staff format with a brace on the left side.

80.

ANGEL'S L. M. Major.

Musical score for "ANGEL'S L. M. Major". The score is written for four parts: A. (Alto), T. (Tenor), Air. (Air), and B. (Bass). The tempo is marked "Slow & Expressive." The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a single melodic line with a simple harmonic accompaniment.

9 50.

BRITAIN. L. M.

Musical score for "BRITAIN. L. M.". The score is written for four parts: A. (Alto), T. (Tenor), Air. (Air), and B. (Bass). The tempo is marked "Bold & Spirited". The key signature is one sharp (F#) and the time signature is common time (C). The music features a more rhythmic and energetic melody with a more complex accompaniment.

60.

EUPHRATES. L. M. Major.

A. Moderately Slow & Soft.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'EUPHRATES'. It consists of four staves. The top staff is for Soprano (A), the second for Tenor (T), the third for a vocal line labeled 'Air', and the bottom for Bass (B). The music is in a major key and common time (C). The tempo and dynamics are marked 'Moderately Slow & Soft'. The melody is characterized by a series of eighth and sixteenth notes, with some rests and a final cadence.

63.

GERMAN HYMN. L. M.

A. Soft & Solemn.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'GERMAN HYMN'. It consists of four staves. The top staff is for Soprano (A), the second for Tenor (T), the third for a vocal line labeled 'Air', and the bottom for Bass (B). The music is in a major key and common time (C). The tempo and dynamics are marked 'Soft & Solemn'. The melody is characterized by a series of eighth and sixteenth notes, with some rests and a final cadence.

9 69.

HASTINGS. L. M. Major.

• Lively & Bold.

#A.

#T.

#Air.

B.

Detailed description: This musical score is for the hymn 'HASTINGS. L. M. Major.' It consists of four staves. The top staff is labeled 'A.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff is labeled 'T.' and contains a tenor clef, the same key signature and time signature. The third staff is labeled 'Air.' and contains a treble clef, the same key signature and time signature. The bottom staff is labeled 'B.' and contains a bass clef, the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with various note values and rests. The tempo/mood is indicated as 'Lively & Bold.' There are repeat signs throughout the score.

9 60.

ISLINGTON. L. M.

With Spirit.

A.

T.

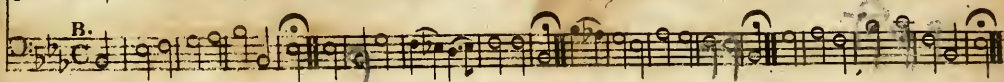
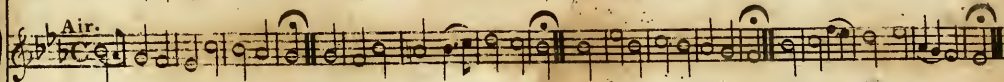
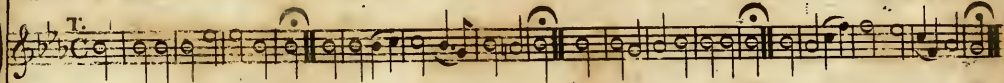
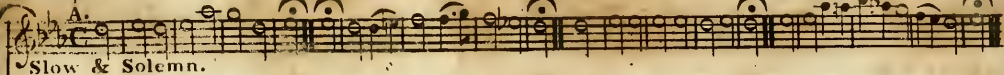
Air.

B.

Detailed description: This musical score is for the hymn 'ISLINGTON. L. M.' It consists of four staves. The top staff is labeled 'A.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff is labeled 'T.' and contains a tenor clef, the same key signature and time signature. The third staff is labeled 'Air.' and contains a treble clef, the same key signature and time signature. The bottom staff is labeled 'B.' and contains a bass clef, the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with various note values and rests. The tempo/mood is indicated as 'With Spirit.' There are repeat signs throughout the score.

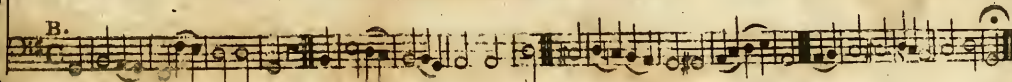
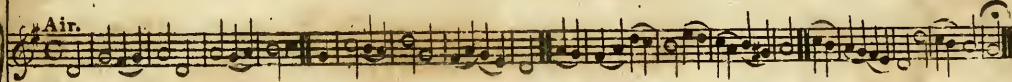
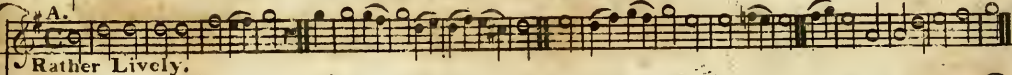
♩ 50.

KENT or WILTON. L. M. Major.



♩ 84.

LAMBETH. L. M.



LUTHER'S TUNE. L. M. Major.

A. *Rather Slow & Energetic.*
 T.
 Air. *P* *F*
 B.

MARINERS' HYMN. L. M.

A. *Rather Soft & Expressive.*
 T.
 Air.
 B.

50.

PORTUGAL. L. M. Major.

Musical score for 'PORTUGAL. L. M. Major.' in G major, 2/4 time. The score consists of four staves: A (treble clef), T (treble clef), Air (treble clef), and B (bass clef). The tempo is marked 'With Firmness.' The Air part includes a triplet of eighth notes and a dynamic marking 'P' (piano).

72.

PORTUGAL NEW. L. M.

Musical score for 'PORTUGAL NEW. L. M.' in G major, 2/4 time. The score consists of four staves: A (treble clef), T (treble clef), Air (treble clef), and B (bass clef). The tempo is marked 'With Energy.' The Air part includes dynamic markings 'P' (piano) and 'F' (forte).

ROCKINGHAM. L. M. Major.

A. *Slow and Soft.*

T.

Air.

B.

Detailed description: This block contains the musical score for the hymn 'Rockingham L.M. Major', measures 80 through 89. It is written in 3/2 time and features four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The tempo and dynamics are marked 'Slow and Soft'. The melody is simple and hymn-like, with a key signature of one flat (B-flat major). The score includes repeat signs and fermatas at the end of each line.

ST. OLAVE'S L. M.

A. *With Energy & Spirit.*

T.

Air.

B.

Detailed description: This block contains the musical score for the hymn 'St. Olave's L.M.', measures 92 through 101. It is written in 3/2 time and features four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The tempo and dynamics are marked 'With Energy & Spirit'. The melody is more rhythmic and energetic than the previous hymn, with a key signature of one flat (B-flat major). The score includes repeat signs and fermatas at the end of each line.

84.

SUFFOLK. L. M. Major.

A.
Spirited.

T.

Air.

B.

80.

100. PSALM. L. M.

A.
Slow & Bold.

T.

Air.

B.

KING'S BRIDGE. L. M. Minor.

A.
Slow.

T.

Air.

B.

St. NICHOLAS. L.M.

A.
Slow & Expressive.

T.

Air.

B.

♩ 69.

GROVE or 148 PSALM TUNE. P. M. Major.

Cheerful.

This musical score is for the hymn 'Grove or 148 Psalm Tune'. It is written in C major and 3/4 time. The tempo is marked 'Cheerful'. The score consists of four staves: a vocal line and three instrumental parts (treble and bass clefs). The music is characterized by a simple, rhythmic melody with a steady accompaniment. The piece concludes with a double bar line and repeat dots.

♩ 50.

LOCKHART'S 148 PSALM TUNE. P. M.

Moderately Quick.

This musical score is for 'Lockhart's 148 Psalm Tune'. It is written in C major and 3/4 time. The tempo is marked 'Moderately Quick'. The score consists of four staves: a vocal line and three instrumental parts (treble and bass clefs). The melody is more active and rhythmic than the first piece, with frequent eighth and sixteenth notes. The accompaniment is also more complex, featuring many sixteenth notes. The piece concludes with a double bar line and repeat dots.

76.

Cheerful.

This musical score is for piece 76, titled 'Cheerful'. It is written for a four-part setting (Soprano, Alto, Tenor, Bass) in a 2/4 time signature with a key signature of one sharp (F#). The music is characterized by a lively, rhythmic melody with many eighth and sixteenth notes. The piece concludes with a double bar line.

88.

149th PSALM TUNE. P. M.

Spirited.

This musical score is for piece 88, titled '149th Psalm Tune'. It is written for a four-part setting (Soprano, Alto, Tenor, Bass) in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Spirited'. The melody is more rhythmic and energetic than the previous piece, featuring a mix of eighth and sixteenth notes. The piece concludes with a double bar line.

• 50. ABERDEEN or QUEENBOROUGH. P. M. 8 & 7 D.

A.
Cheerful.

T.
Come thou fount of ev'ry blessing Time my heart to sing thy grace, Streams of mercy never ceasing

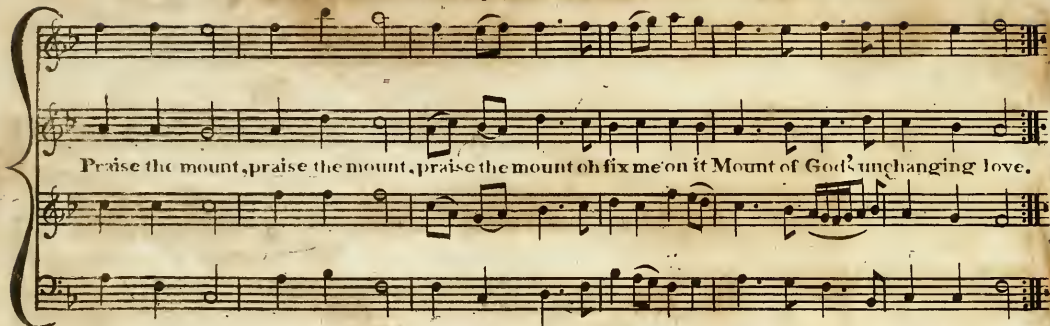
Air.

B.

Continued.

Call for songs of loudest praise. Teach me some melodious sonnet Sung by flaming tongues a boye

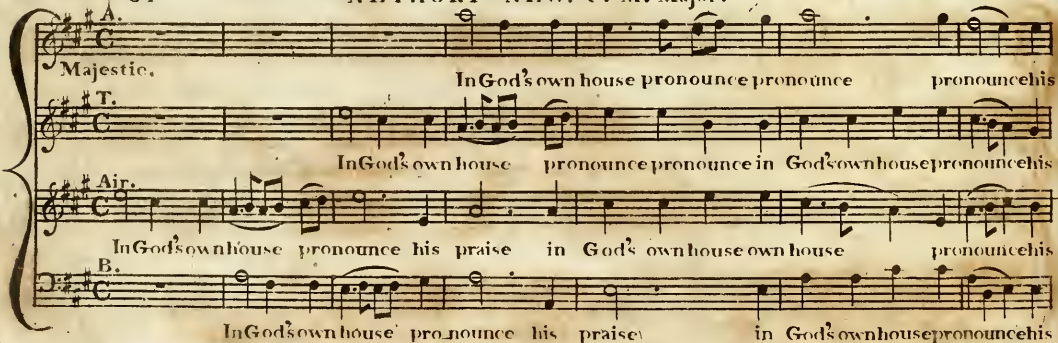
ABERDEEN or QUEENBOROUGH Continued.



Praise the mount, praise the mount, praise the mount oh fix me on it Mount of God's unchanging love.

84

ALTHORP NEW. C. M. Major.



Majestic. In God's own house pronounce pronounce pronounce his
 In God's own house pronounce pronounce in God's own house pronounce his
 In God's own house pronounce his praise in God's own house own house pronounce his
 In God's own house pronounce his praise in God's own house pronounce his

ALTHORP NEW Continued.

praise :— To heav'n your joy and won — — —

praise His grace he there reveals to heav'n your joy &

praise :— To heav'n your joy and won der raise to heav'n your joy &

praise :— To heav'n your joy and won der raise to heav'n your joy and won — — —

Continued.

— — — der raise For there his glo ry dwells for there his glory there his glory dwells.

wonder raise For there his glo ry dwells For there his glory there his glory glory dwells.

wonder raise For there his glory there his glory glory dwells.

— — — der raise For there his glory dwells for there his glo — — — ry dwells.

A. *Lively.* and

T. *Air.* and

Oh for a shout of sacred joy To God the sov'reign king: Let ev'ry land their tongues employ

B.

Continued.

Hymns of triumph sing sing sing ÷

And Hymns of triumphsing And hymns of triumphsing And Hymns of triumph sing.

Hymns of triumph sing sing And hymns of triumphsing

A.

Moderately Quick.

T.

Yesaints & servants of the Lord, The triumphs of his name record; His sacred name for ever bless, Where'er the

Air.

B.

Continued.

circling sun displays, his rising beams or setting rays, Due praise to his great name address Due praise &c.

A.
Energetic. Bring forth your songs & sweetly sing.

T.
Come all ye saints and praise your king Bring forth your songs & sweetly sing. Come Oye

Air.

B.
Bring forth your songs & sweetly sing.

Continued.

An_gels Come Oye Angels come & join, Our songs of praise in notes divine Our songs of praise in notes divine.

Come Oye Angels ye Angels come & join, ÷

76.

AUBURN. C. M. Major.

A.
Rather Slow & Expressive.

T.
Happy the heart where graces reign Where love inspires the breast where love inspires the breast. Love is the

Air.

B.

Continued.

brightest of the train & strengthens all the rest & strengthens all the rest & strengthens all the rest.

A. Spirited. *P*

T. *F*

Air. *P*

B. *F*

Glory to God on high Let earth and skys reply Praise ychis name, His love and grace adore who all our sorrow shore

Continued.

F

sing aloud evermore worthy the Lamb worthy the Lamb worthy the Lamb sing aloud evermore worthy the Lamb.

F

p 80

BERWICK, L. M.

A.
Slow & Solemn.

T. P

Sweet is the work my God & King To praise thy name give thanks & sing To shew thy love by morning light

Air.

B. P

The first system of the musical score consists of four staves. The top staff is the vocal line, marked 'A.' and 'Slow & Solemn.' The second staff is the Tenor part, marked 'T. P'. The third staff is the Alto part, marked 'Air.'. The bottom staff is the Bass part, marked 'B. P'. The lyrics are written below the Tenor and Alto staves. The music is in G major and 4/4 time.

Continued.

The second system of the musical score continues the piece. It consists of four staves. The top staff is the vocal line. The second staff is the Tenor part. The third staff is the Alto part. The bottom staff is the Bass part. The lyrics are written below the Tenor and Alto staves. The music is in G major and 4/4 time.

And talk of all thy truth at night, To shew thy love by morning light And talk of all thy truth at night.

BIRMINGHAM. C. M.

A.
 Cheerful. This is the day the day the ÷

T.
 This is the day This is the day the Lord hath made the Lord hath made the

Air.
 This is the day the ÷

B.
 This is the day This is the day the day the ÷

Continued.

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and 'Cheerful.' and contains the vocal line with lyrics 'This is the day the day the ÷'. The second staff is labeled 'T.' and contains the vocal line with lyrics 'This is the day This is the day the Lord hath made the Lord hath made the'. The third staff is labeled 'Air.' and contains the vocal line with lyrics 'This is the day the ÷'. The fourth staff is labeled 'B.' and contains the vocal line with lyrics 'This is the day This is the day the day the ÷'. The music is in common time (C) and features a variety of note values and rests.

Lord hath made he calls the hours his own. Let heav'n rejoice let earth be glad

let heav'n re -

The second system of the musical score consists of four staves. The top staff contains the vocal line with lyrics 'Lord hath made he calls the hours his own. Let heav'n rejoice let earth be glad'. The second staff contains the vocal line with lyrics 'let heav'n re -'. The third and fourth staves contain the vocal line with lyrics 'let heav'n re -'. The music is in common time (C) and features a variety of note values and rests.

BIRMINGHAM Continued.

and praise sur-
 let heav'n rejoice let earth be glad And praise surround the throne
 joyce let earth be glad ÷

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line. A repeat sign is present at the beginning of the piano accompaniment.

Continued.

round the throne and praise surround the throne and praise sur_ round . . . the throne.
 and praise surround the throne the throne and praise surround the throne.
 and ÷ the throne and praise surround the throne.
 and praise surround the throne and praise sur_ round . . . the throne.

This system continues the musical piece with four staves. It includes vocal lines with lyrics and piano accompaniment. The lyrics are repeated and extended across the staves.

50.

A.
Cheerful & Bold.

T.
To God the mighty Lord your joyful thanks repeat To him due praise afford as good as he is great. For

Air.

B.

Continued.

God does prove our constant friend for God does prove our constant friend.

For God does prove our constant friend our constant friend his love his boundless loves shine everend.

God does prove our constant friend for God does prove our constant friend.

For God does prove our constant friend our constant friend.

A.
Rather Slow.

T.
Hark the voice of love and mercy Sounds aloud from Cal-vary See it rends the rocks a-sun-der

Air.

B.

Continued.

P. MF.

Shakes the earth and veils the sky, It is finish'd, It is finish'd Hear the dy-ing Saviour cry.

P. MF.

A.
With Energy.

T.

Sing to the Lord a new made song Who wond'rous things has done With his right hand and

Air.

B.

Continued.

F. **P.** **F.**

ho-ly arm, The conquest he has won, the conquest he has won, the conquest he has won.

F. **P.** **F.**

wo - - - n the ÷

A.
Spirited.

T. F.

Air.

B. F.

Shepherds rejoice rejoice rejoice rejoice rejoice and send your fears a-way and send your

rejoice and
Continued.

P.

P.

fears a-way. News from the sky News from the sky News from the sky A Saviour's born today.

Air. Duett. P.

Rather Slow.

Je_sus the God comes down to dwell with you To day he comes but not as mon_archs

B.

do To day he comes but not as mon_archs do No gold no purple royal shining things A

pur_ple

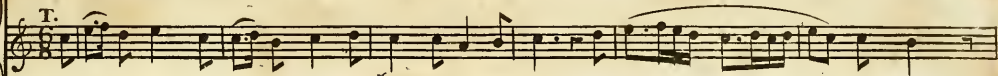
man_ger stands and holds the King of Kings a man_ger stands and holds the King of Kings.

CHRISTMAS Continued.

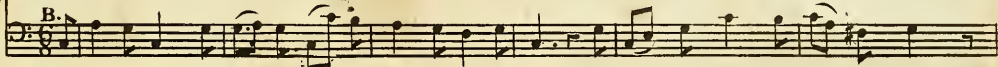
76.
Air. Trio.



Thus Gabrielsung thus Gabrielsung the Heav'ny Angels thron'g they tune their harps they

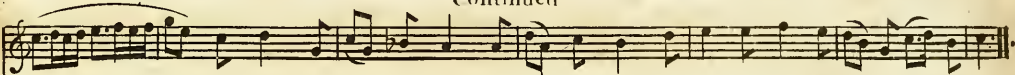


B.

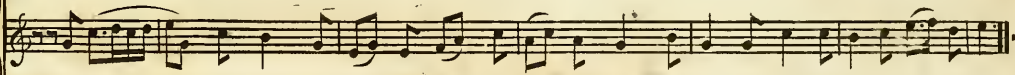


they tune their harps they tune their harps

Continued



tune their harps they tune their harps they tune their harps they tune their harps & thus conclude the song.



they tune . . . their ÷



they tune their ÷

Glory to God who ÷

Glory to God Glory to God Glory to God Glo - - - - - ry to God who reigns enthron'd a -

Glory to God who ÷

Continued.

who reigns enthron'd who reigns enthron'd a_bove ÷ MP.

bove who reigns who reigns enthron'd a_bove good will to men good will to

who reigns enthron'd enthron'd who reigns enthron'd a_bove ÷ MP.

who reigns enthron'd a_bove

CHRISTMAS Continued.

and pea - - - - ce and -

men and pea... ce and peace and endless love good will to men and peace and peace and

and peace peace and -

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The lyrics are: "and pea - - - - ce and -", "men and pea... ce and peace and endless love good will to men and peace and peace and", and "and peace peace and -".

Continued.

peace pea - - - - ce and

peace and end-less love good will to men and peace peace and

pea - - - - ce and

peace peace peace peace peace and

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The lyrics are: "peace pea - - - - ce and", "peace and end-less love good will to men and peace peace and", "pea - - - - ce and", and "peace peace peace peace peace and".

CHRISTMAS Continued.

Musical score for the first system, consisting of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The lyrics are:

end_less love and peace and peace and end_less love good will to men and peace and
 and
 and peace and
 Continued.

Musical score for the second system, consisting of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The lyrics are:

pea - - - ce and end_less love and peace peace and end_less love,
 and peace.

A.

Hark! how th'adoring hosts Employ their harps and sing employ their harps and sing.

T.

Air.

Hark! how th'adoring hosts Employ their harps & sing employ their harps and sing. Hark how the notes of

B.

Continued.

Hark how the

Hark how the notes of love di - vine of lovedivinesoundsweet fromev'rystring soundsweet fromev'rystring

Hark how the notes of love divinesoundsweet fromev'rystring

love di - vine Hark how the notes of love divinesoundsweet fromev'rystring

notes of love di - vine Hark how the notes of lovedivinesoundsweet fromev'rystring soundsweet fromev'rystring

CRANBROOK. S. M.

A.  Let all to thee O thou most high let all to

T.  Awake the sacred song To our exalted king Let all to thee O thou most high to

Air.  Let all to thee O thou most high let all to

B.  Let all to thee O thou most high let all to

 Let all to thee O thou most high

Continued.

 Triumphant praises sing Triumphant praises sing Triumphant praises sing.

 thee O thou most high

 Triumphant praises sing Triumphant praises sing Triumph - aut praises sing.

 Triumphant praises sing Triumphant praises sing Triumph - aut praises sing.

 Triumphant praises sing Triumphant praises sing Triumph - aut praises sing.

DERBY. L. M.

A.
Bold.

T.
 Come sing the wonders of that love Which Angels play on ev'ry string. Let all be low and all a
Air.

B.

bove **With hal-le-lu-jahs praise their King With hal-le-lu-jahs praise their King.**

With hal-le-lu-jah's praise their King ÷

DESERT, C. M.

p 83

Moderately Quick.

O God, thy heart is fully bent To magnify thy name to magnify thy name, My tongue with cheerful

Air.

B.

Continued.

shall celebrate thy fame shall celebrate thy fame shall ce_ lebrate thy fame.

songs of praises shall celebrate thy fame shall celebrate thy fame shall ce_ _ _ lebrate thy fame.

shall celebrate thy fame shall celebrate thy fame shall ce_ lebrate thy fame.

shall celebrate thy fame shall celebrate thy fame shall ce_ _ _ lebrate thy fame.

63.

DISMISSION.

A.
Rather Slow.

T.
Dismissus with thy blessing Lord help us to feed up-on thy word help us to feed upon thy word

Air.

B.

Continued.

P. F.

all that hath been a-miss forgive and let thy truth within us live. and let thy truth within us live.

P. F.

DISMISSION Continued.

P.
Slow.

F.

S.

Tho' we are Guilty thou art good wash all our sins in Jes-us' blood. Give ev'ry captive soul re-

S.
F.

Continued.

give ev'ry captive soul re-lease and bid us all de-part and

lease give ev'ry captive soul re-lease and bid us all de-part and bid us all de-

give ev'ry captive soul re-lease &c.

give ev'ry captive soul re-lease and bid us all de-part and

DISMISSION Continued.

bid us all depart in peace

-- pa - - - - rt in peace and bid us all de-part in peace. peace

bid us all depart in peace

80. DUNKIRK. P. M. 7^s 6^s D.

A.
Cheerful.

The time when I shall enter up-on a world un-known my helpless soul I'll venture on

Air.

B.

DUNKIRK Continued.

Musical score for the first system of 'DUNKIRK Continued.' The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are: 'Jes-us' name a-lone then with the saints in Glory the grateful song I'll raise and chaunt my

Continued.

Musical score for the second system of 'DUNKIRK Continued.' The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are: 'blissful story and chaunt my blissful story and chaunt my blissful story in high seraphic lays.' There are two 'F.' markings above the piano accompaniment staves, indicating a first ending or a specific fingering.

DYING CHRISTIAN Continued.

Major.

Rather quicker.

Hark! Hark! Hark! they whisper Angels say

Hark! Hark! Hark! they whisper Angels say

Hark! they whisper Angels say they whisper Angels say they whisper they whisper Angels say

Hark! Hark! Hark! they whisper Angels say

Continued.

Hark! they whisper Angels say ÷

Hark! they whisper Angels say "Sister spirit come come come a way" "Sis-ter

Hark! they whisper they whisper Angels say ÷

Hark! they whisper Angels say ÷

DYING CHRISTIAN Continued.

P.

spirit come a way" What is this absorbs me quite steals my senses shuts my sight drowns my

P.

Continued.

Very Slow.

spirits draws my breath? tell me my soul! can this be death tell me my soul! can this be death.

Very Slow.

DYING CHRISTIAN Continued.

P.

Rather Slow & Soft.

The world re_cedes! it dis_ap_pears! Heav'n o_pens on my eyes my ears with sounds se_raphic ring

Andantino.

P.

84. Continued.

Quick & Energetic.

Lend lend your wings! I mount I fly! Ograve where is thy victory? Ograve where is thy victory? O

DYING CHRISTIAN Continued.

Death where is thy sting? O grave where is thy victory? O death where is thy sting? lend thy wings I

mount I

Continued.

mount I

Detailed description: This system contains four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff. The music is in a common time signature and features a variety of rhythmic values including eighth and sixteenth notes, as well as rests. The system concludes with a fermata over the final note of the vocal line.

fly O grave

mount I fly O grave where is thy vic-to-ry? thy vic-to-ry? O grave where is thy vic-to-ry thy

fly O grave

Detailed description: This system continues the musical piece with four staves. The vocal line is on the top staff, with piano accompaniment on the three staves below. The lyrics are written below the vocal staff. The music maintains the same style as the first system, with a focus on rhythmic patterns and melodic lines. The system ends with a fermata over the final note of the vocal line.

DYING CHRISTIAN Continued.

vic_to_ry? O death where is thy sting? O death where is thy sting? Lord lend your wings

O death O *Continued.* mount I

fly O *Very Slow* 69

mount I fly O grave where is thy vic_to_ry? thy vic_to_ry? O death! O death where is thy sting.

Very Slow

p. 50.

EYTHORN. C. M.

A.
 Cheerful. He calls and at his voice come
 To praise the ever bounteous King my soul wake all thy powers He calls and at his voice come forth He
 Air. He calls and
 B.
 He calls and at his voice come forth ÷ He

Continued.

forth he calls and at his voice come forth The smiling harvest hours ÷
 calls he calls and at his voice come forth The smiling harvest hours.
 at his voice come forth his voice come forth
 calls he calls and at his voice come forth The smiling harvest hours ÷

A.
Cheerful & Bold.

T.
Let distinctions join to celebrate thy fame. Let all the world O Lord combine To praise thy glorious name.

Air.

B.

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and contains the vocal melody with the instruction 'Cheerful & Bold.' The second staff is labeled 'T.' and contains the vocal melody with the lyrics 'Let distinctions join to celebrate thy fame. Let all the world O Lord combine To praise thy glorious name.' The third staff is labeled 'Air.' and contains a decorative melodic line. The bottom staff is labeled 'B.' and contains the bass line. The music is in common time (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests.

Continued.

P. F. P. F.


Praise ye the Lord Hallelujah Praise ye the Lord Hallelujah Hallelujah Hallelujah Hallelujah Praise ye the Lord.


P. F. P. F.

The second system of the musical score consists of four staves. The top staff is labeled 'P. F. P. F.' and contains the vocal melody. The second staff contains the lyrics 'Praise ye the Lord Hallelujah Praise ye the Lord Hallelujah Hallelujah Hallelujah Hallelujah Praise ye the Lord.' The third staff is labeled 'P. F. P. F.' and contains the vocal melody. The bottom staff contains the bass line. The music continues in common time (C) with similar rhythmic patterns to the first system.

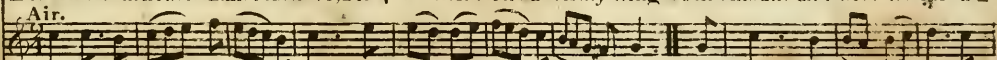
p 52.


FOUNDLING. L. M.

A.  Rather Slow. P.

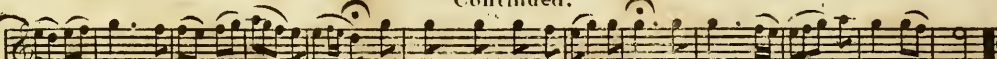
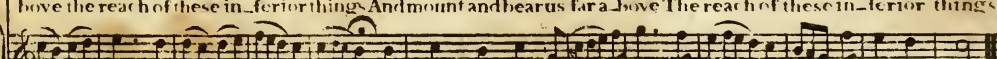

T.  P.

Descend from heav'n immortal dove, Stoop down and take us on thy wings: And mount and bear us far a -

Air.  P.

B.  P.

Continued.

bove the reach of these in-ferior things And mount and bear us far a-bove The reach of these in-ferior things.

♩ 80.

Slow.

P.

Air.

Glo - - ry be to the Fa-ther Glo - - - ry be to the Son Glo - - - ry be to the Holy Ghost.

B.

Continued.

♩ 126.

Quick.

As it was in the be_gin_ning is now and ev_er shall be is now and

F. As it was in the be_gin_ning is now and ev - - er, is now and

1 Air. 2 3 4

F. As it was in the be_gin_ning is

B.1 2 3 4 5

F. As it was in the be_

GLORIA PATRI Continued

ev-er shall be as it was in the be-gin-ning is now is
 ev-er shall be as it was in the be-gin-ning is
 now and ev-er shall
 gin-ning is now and ev-er shall be

Continued.

now and ev-er shall be, world with-out end a-men, world without end, A-men A-
 now and ev-er shall be
 and ev-er shall be world with-out end a-men world without end A-men A-
 and ev-er shall be

GLORIA PATRI Continued.

men world without end A - men world without end A - - men Amen A - - - men world without
 1 2 3
 Amen Amen A - - - men
 men world without end A - men world without end A - - men Amen A - - - men
 1 2 3
 Amen Amen A - - - men

Continued.

end A - men world without end A - - men A - men A - - - men A - - - men. *Very Slow.*
 Amen A - men A - - - - men. A - - - men.
 world without end A - - men A - men A - - - - men A - - - men. *Very Slow.*
 Amen A - men A - - - - men A - - - men.

60

HAMPSHIRE. C. M.

Cheerful & Bold.

Be hold the glo-ries of the Lamb A_midst his Fa-ther's throne Pre- pare new hon'ours

Continued.

pre- pare, and songs be fore un known

pre- pare new hon-ours for his name and

for his name pre- pare new hon-ours for his name and

pre- pare new hon-ours for his name and songs be fore un known

HAMPSHIRE Continued.

pre-pare ÷

songs be-fore un-known pre-pare new honours for his name and songs be-fore un-known.

pre-pare ÷

Detailed description: This block contains the musical score for 'HAMPSHIRE Continued.' It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The lyrics are written below the vocal line, with 'pre-pare' and 'un-known' underlined. There are repeat signs (divides) after the first and third instances of 'pre-pare'.

p 58.

HANBURY. P. M. 8^s & 7^s

Rather Slow, with Feeling.

A.
T.
Air.
B.

Love di-vine all love ex-cell-ing, Joy of heav'n to earth come down Fix in us thy humble

Detailed description: This block contains the musical score for 'HANBURY. P. M. 8s & 7s'. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The tempo/mood is 'Rather Slow, with Feeling.' The lyrics are written below the vocal line, with 'di-vine' and 'ex-cell-ing' underlined. The staves are labeled 'A.', 'T.', 'Air.', and 'B.' on the left side.

HANBURY Continued.

dwelling, All thy faith-ful mercies crown. Je-sus, thou art all com-pass-ion pure un-

This system contains the first four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in G major and 4/4 time. The lyrics are written below the second staff.

Continued.

bounded love thou art, Vi-sit us with thy sal-va-tion, en-ter ev'-ry trembling heart.

This system contains the next four staves of music, continuing the piece. The lyrics are written below the second staff.

A.
Rather Slow.

T.
All ye that pass by; To Jesus drawnigh, To you is it nothing that Jesus should die. Our ransom & peace, our surety he

Air.

B.

Continued.

come see come see

is come see if there ever was sorrow like his come see if there ever was sorrow like his.

come see come see

come see come see

A.
Lively & Energetic.

T.
Giveto God our thank ful songs all the earth praise yethelord glorify the king of kings ever be his name ador'd.

Air.

B.

Continued.

Pia 1st time, Repeat Forte.

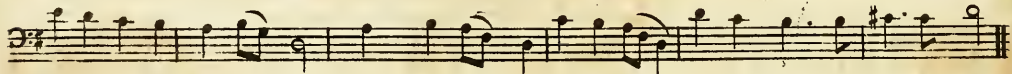
Truth and love are all his ways let his name have endless praise Hallelujah Hallelujah Hallelujah praise yethelord.

HAYDN Continued.

Bass Solo.



Round his aw-ful star-ry throne bow ye nations to the Lord Know that he is God a-lone



ev-er be his name a-dor'd Truth and love are all his ways Let his name have endless praise.

Continued.

 A four-part musical setting of 'Hallelujah' in bass clef with a key signature of one sharp (F#). The parts are labeled A (Alto), P (Tenor), T (Tenor), and B (Bass). The music is in a common time signature. The lyrics are: 'Hallelujah Hallelujah Hallelujah praise ye the Lord Hallelujah Hallelujah Hallelujah praise ye the Lord.' The piece concludes with a double bar line.

A. P. F.

T. P. F.

Hallelujah Hallelujah Hallelujah praise ye the Lord Hallelujah Hallelujah Hallelujah praise ye the Lord.

Air. P. F.

B. P. F.

HENLEY NEW. C. M.

60.

A.
Spirited.

T.
When we shall leave these dreary plains And all our sorrows cease And all our sorrows cease.

Air.

B.

Continued.

1 2 3 then shall we sing in ÷

1 2 3 Then shall we sing joyful strains In you sweet realms of peace.

1 2 3

Then shall we sing in joyful strains then shall we sing in ÷

A
Spirited & Loud
And make a joy-ful noise.

T
Sing to the Lord a-loud And make a joy-ful noise and make a joyful noise. God is our
Air
And make a joy-ful noise.

B
and make a joy-ful noise.

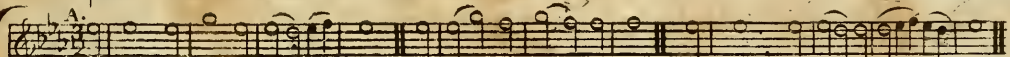
Continued.

let Isr'el hear his voice let Is-r'el hear his voice.

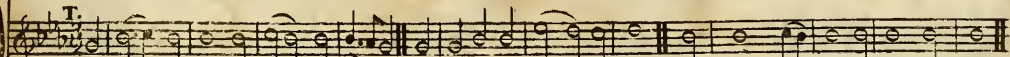
strength our Saviour God, let Is-r'el hear his voice.

let Isr'el hear his voice let Isr'el hear his voice let Is-r'el hear his voice.

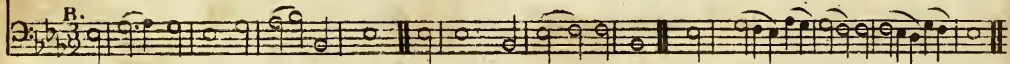
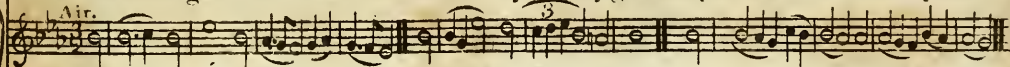
let Isr'el hear his voice let Is-r'el hear his voice.



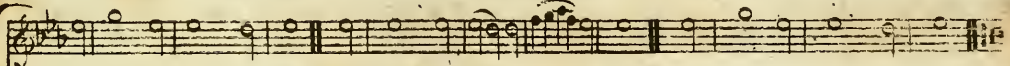
Rather Slow & Expressive.



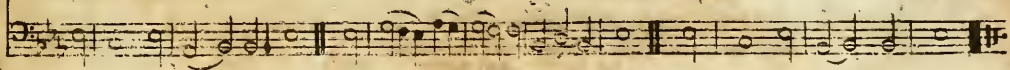
Lord when together here we meet And taste thy heavenly grace, Thy smiles are so di_vinely sweet



Continued.



We're loth to leave the place, Thy smiles are so di_vinely sweet We're loth to leave the place.



A.
Slow & Soft.

T.
How long wilt thou for-get me Lord must I must I for-ev-er mourn how long wilt thou with-

Air.

B.

Continued.

÷ P. F.

draw from me O nev-er O nev-er to re-turn nev-er nev-er O nev-er to re-turn.

P. F.

÷

p 84.

LONSDALE. S. M. D.

Lively & Bold. Then

T.

The hill of Sion yields, a thousand sacred sweets, Before we reach the heav'nly field or walk the golden streets

Air.

B. Then

Continued.

let our songs abound and ev'ry tear bedry ÷

Then let our songs abound, and ev'ry tear bedry we're marching thro' Immanuel ground to fairer world on high.

let our songs abound and ev'ry tear bedry ÷

Then let our songs abound and ev'ry tear bedry we're ÷

A.
Rather Quick.

T.
Shine mighty God on Britain shine, with beams of Heav'nly grace,

Air.

B.

Continued.

Reveal thy pow'r through all our

re-veal thy pow'r through all our coast, re-veal thy pow'r through all our coast, & shew thy smiling face.

coa - - - - - st,

A.
Slow & Devout.

T.
 My God permit me not to be a stranger to my self and thee A midst a thou sand thoughts I

Air.

B.

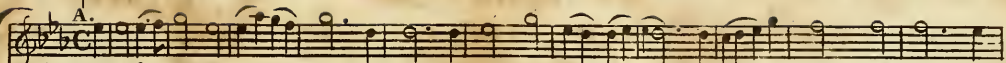
Detailed description: This system contains the first part of the musical score. It consists of four staves. The top staff is the vocal line, marked 'T.', with lyrics. The second staff is the piano accompaniment, marked 'A.'. The third staff is the piano accompaniment, marked 'B.'. The music is in a minor key with a common time signature. The tempo is 'Slow & Devout'. The lyrics are: 'My God permit me not to be a stranger to my self and thee A midst a thou sand thoughts I'.

Continued.

rove forgetful of my highest love, Why should my pas sion mix with earth and thus de base my

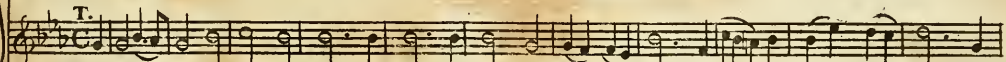
Detailed description: This system continues the musical score. It consists of four staves. The top staff is the vocal line, marked 'T.', with lyrics. The second staff is the piano accompaniment, marked 'A.'. The third staff is the piano accompaniment, marked 'B.'. The music continues from the previous system. The lyrics are: 'rove forgetful of my highest love, Why should my pas sion mix with earth and thus de base my'.

A.



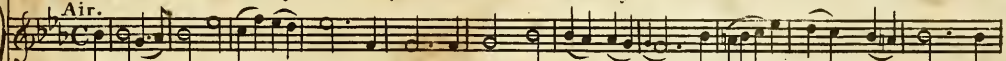
Moderate & Firm.

T.



To Father Son and Ho-ly Ghost be praise amidst the heav'nly host And in the church be-low from

Air.



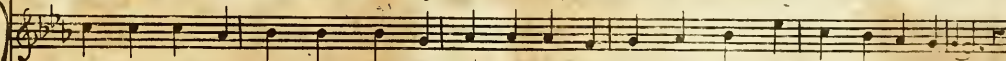
B.



Continued.



whom all creatures draw their breath by whom redemption blest the Earth from whom all comforts flow



from

PRAISE Continued.

from whom all comforts flow from whom all comforts flow from whom all comforts flow.

whom all comforts flow

76.

POWEL P. M. 8^o Single.

Moderate & Soft.

Air.

How cheerful the field and the mead How gay does all nature appear the flocks as they care-less-ly

B.

POWEL Continued.

feed, rejoice in the spring of the year. The God who such won_ders can-raise his name be for

P. *MF.*

P. *MF.*

Detailed description: This system contains three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with various note values and rests. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Dynamics markings 'P.' and 'MF.' are placed above the vocal and right-hand piano staves respectively. The lyrics are written below the vocal staff.

Continued.

ev_er a_dor'd Our lips shall in_cessantly praise our hearts shall rejoice in the Lord.

Detailed description: This system continues the musical piece with three staves. The vocal line (top staff) includes a triplet of eighth notes and a fermata. The piano accompaniment (middle and bottom staves) also features a triplet in the right hand. The lyrics are written below the vocal staff.

A.
C

Energetic & rather quick.

T.
C

How did my heart re-joice to hear my friends de-vout-ly say. In

Air.

B.
C

In Zi-on

Continued.

In Zi-on let us all - - - ap-pear ÷

Zi-on let us all ap-pear let us all ap-pear and keep the so-lemn day.

In Zi-on let us all ap-pear ÷

let us all ap-pear.

80.

SALISBURY. P. M. 7:

A.

Majestic.

T.

Jesus Christ is ris'n to day Hal - - le - lu - jah Our tri - umphant ho - li - day Hal - - le - lu - jah.

Air.

B.

Continued

P.

F.

Who did once up - on the cross Hal - - le - lu - jah Suffer to re - deem our loss Hal - - le - lu - jah.

P.

F.

80.

With Spirit.

Sal-va-tion O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm forev'ry wound A

Air.

B.

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). Below it is the instruction 'With Spirit.' The second staff is labeled 'T.' and contains a treble clef, a key signature of one sharp, and a common time signature. Below it is the vocal line with the lyrics: 'Sal-va-tion O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm forev'ry wound A'. The third staff is labeled 'Air.' and contains a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is labeled 'B.' and contains a bass clef, a key signature of one sharp, and a common time signature.

Continued.

MF. P. MF. P. F.

cordial for our fears. Sal-va-tion let the e-cho e-cho e-cho e-cho fly the spacious earth a-

MF. P. MF. P. F.

The second system of the musical score consists of four staves. The top staff continues the vocal line with the lyrics: 'cordial for our fears. Sal-va-tion let the e-cho e-cho e-cho e-cho fly the spacious earth a-'. Below the vocal line are dynamic markings: 'MF. P. MF. P. F.'. The bottom two staves are labeled 'B.' and contain a bass clef, a key signature of one sharp, and a common time signature.

SALVATION Continued.

round while all the armies of the sky while all the armies of the sky con-spire to raise the

Continued. ♩ 50.

1 2

1 2

sound while all the armies of the sky con-spire to raise to raise the sound.

Largo.

Largo.

A.

Cheerful.

T.

Hark how the saints in lofty strains With songs the throne surround with songs the throne surround;

Air.

B.

With songs the throne surround with

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and 'Cheerful.' and contains a treble clef, a common time signature, and a key signature of one flat. The second staff is labeled 'T.' and contains a treble clef, a common time signature, and a key signature of one flat. The third staff is labeled 'Air.' and contains a treble clef, a common time signature, and a key signature of one flat. The fourth staff is labeled 'B.' and contains a bass clef, a common time signature, and a key signature of one flat. The lyrics 'Hark how the saints in lofty strains With songs the throne surround with songs the throne surround;' are written below the second and third staves. The lyrics 'With songs the throne surround with' are written below the fourth staff. There are various musical notations including notes, rests, and bar lines throughout the system.

Continued.

Hark how they charm the starry plains Hark how they charm the starry plains With an Immortal sound.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics 'Hark how they charm the starry plains Hark how they charm the starry plains With an Immortal sound.' are written below the second and third staves. There are various musical notations including notes, rests, and bar lines throughout the system.

p 50.

TRUST.

A.
Very Slow.
in thee a_lone in thee in thee a_lone &c.

T. P.
O Lord we trust a_lone in thee in thee a_lone a_lone in

Air.
in thee a_lone in thee a_lone

B. P.
in thee a_lone in

Continued.

thee we trust in thee O Lord in thee O Lord O Lord we trust a_lone in thee.

TUNBRIDGE. C. M.

A.
Cheerful. let

T.
Come let us all unite to praise And grateful tribute bring and grateful tribute bring, let Angels hear the notes ye

Air

B. let

The first system of the musical score consists of four staves. The top staff is for voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains the vocal line with the lyrics 'Cheerful.' and 'let'. The second staff is for the Tenor part, with lyrics 'Come let us all unite to praise And grateful tribute bring and grateful tribute bring, let Angels hear the notes ye'. The third staff is for the Alto part, marked 'Air', and the fourth staff is for the Bass part, marked 'B.', with lyrics 'let'. The music is in a simple, homophonic style with a common time signature.

Continued.

Angels hear the notes ye raise let Angels ÷

raise And strike their harps & sing let Angels hear the notes ye raise & strike their harps & sing.

Angels hear the notes ye raise ÷

The second system of the musical score continues the piece. It consists of four staves. The top staff is for voice, with lyrics 'Angels hear the notes ye raise' and 'let Angels ÷'. The second staff is for the Tenor part, with lyrics 'raise' and 'And strike their harps & sing let Angels hear the notes ye raise & strike their harps & sing.'. The third staff is for the Alto part, and the fourth staff is for the Bass part, with lyrics 'Angels hear the notes ye raise ÷'. The music continues with the same homophonic style and common time signature.

58.

UNION CHAPEL OF EASE. C.M.

Thomson.

A.
Energetic & Cheerful.

T. MF.
When all thy mercies O my God my rising soul surveys my ris-ing soul sur-veys.

Air. MF.


B.

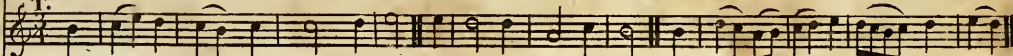
Continued.


P. **F.**


Transport-ed with the view I'm lost in wonder love and praise in wonder love and praise.


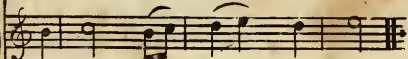
P. **F.**

A.  Rather Lively

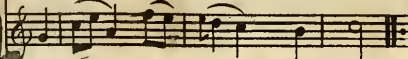
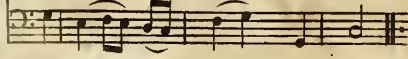
T.  Through all the changing scenes of life, In trouble and in joy; The praises of my God, shall still

Air. 


B. 

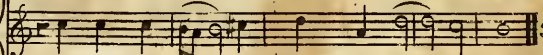




My heart and tongue em-ploy.

CANON


1.  2.
Tears are my dai - - -ly food

2.  3.
Tears are my dai - ly food my dai - ly food.


3.  1.
while thus they say where is now thy god.

WILTSHIRE. C. M. D.


8.


A. 

Cheerful.

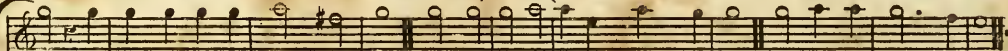
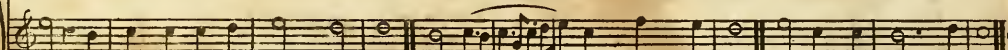
T. 

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

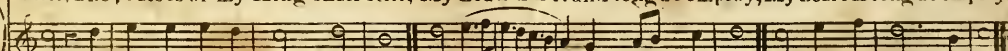

Air. 

B. 

Continued:

still, The praises of my King shall still, My heart and tongue employ, My heart & tongue employ.

WORCESTER. C. M.

A. *Moderate.* P. While mortals gladly sing with you

T. P. While mortals gladly sing with you

Air. P. Ye glorious hosts a-bove your sweetest Anthems raise P. in

B. P. Ye glorious hosts a-bove your sweetest Anthems raise P. in

Continued.

F. While mortals glad-ly sing with you in joy-ful songs of praise.

joyful songs of praise

F. While mortals glad-ly sing with you in joy-ful songs of praise.

WORCESTER Continued.

How charming charming ÷
 How charming thus to sing How sweet how sweet the heav'nly theme
 How charming charming ÷
 How charming ÷

Continued.

ME. how sweet the heav'nly theme we will repeat it

ME. we will repeat it mighty King well praisethy glorious name well
 ME. we will repeat it mighty King well praisethy glo-rious name we will repeat it mighty
 ME. we will repeat it mighty King well praise thy glorious
 mighty King well praise thy glo-rious name we will re-peat it mighty King

WORCESTER Continued.

praise thy \div F Slow.

king glorious name we will repeat it mighty King we'll praise thy glorious name.

name we'll praise thy \div F Slow.

CHAUNTS.

VENITE EXULTEMUS.

BENEDICTUS.

JUBILATE DEO.

TE DEUM

Musical score for 'TE DEUM' consisting of four staves. The music is written in common time (C) and features a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together. The score is presented in a grand staff format with four staves.

MAGNIFICATE or CANTATE.

NUNC DIMITTIS.

DEUS MISEREATUR.

Musical score for three sections: 'MAGNIFICATE or CANTATE.', 'NUNC DIMITTIS.', and 'DEUS MISEREATUR.'. Each section is written on four staves. The first section, 'MAGNIFICATE or CANTATE.', is in a key signature of two sharps (D major). The second section, 'NUNC DIMITTIS.', is in a key signature of one sharp (F# major). The third section, 'DEUS MISEREATUR.', is in a key signature of two flats (Bb major). The notation includes various rhythmic values and rests, with some notes beamed together. The score is presented in a grand staff format with four staves for each section.

NON NOBIS DOMINE.

Slow & Soft.

Not un-to us O Lord not un-to us but unto thy name be the Glo--

Not un-to us O Lord not un-to us but unto thy name be the

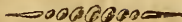
Not un-to us O Lord not un-to us but unto thy

Continued.

ry but unto thy name be the glo--ry not un-to us O Lord.

Glo--ry but unto thy name be the glo--ry not un-to us.

name be the glo--ry but unto thy name be the glo--ry not.



ADAGIO, very slow
Ad libitum, at pleasure
Affettuosa, soft and delicate
Agitato, agitated with passion
Allegretto, quicker than *Andante*
Allegro, gay, quick, lively
Al Segno, to the mark or sign
Amoroso, in a soft and delicate style
Andante, moderately slow
Andantino, a little slower than *Andante*
Animato, with spirit
A Tempo, in time
A Tempo Guisto, in equal time
Beneplacito, at pleasure
Brillante, a gay and showy style
Bis, repeat the passage
Cadencé, or *Cadenza*, a graceful extempore passage, sometimes introduced at a pause

Calando, gradually slower
Cannon, perpetual Fugue
Cantabile, graceful, elegant, and melodious
Cantate, a mixture of air and recitative
Canto, highest vocal part
Canzonet, a short song in one, two, or three parts
Chaconne, an air with a ground bass, of three crotchets in the bar
Chant, a style between air and recitative
Coda, final close
Con Affetto, with affection
Con Brio, with spirit
Con Spirito, with briskness
Crescendo, or *Cress*, gradually swelled
D. C. or *Da Capo*, begin with the first part, and finish with it

Diminuendo, the opposite to *Crescendo*
Di Molto, very slow (endo)
Dolce, or *Dol*, soft and sweet
Doloroso, a soft and pathetic style
Echo, to resemble an Echo
Espressione, with expression
Falsetto, that species of voice in a man, the compass of which lies above his natural voice, and is produced by artificial constraint
Finale, the last composition of an Opera or Concert
Fine, the end
Forzando, or *Fz*, to be forced
Fugue, a composition in which one part leads off some determined succession of notes, called the *Subject*, which, after being answered in the *fifth* and *eighth* by the other parts, is introduced

through the movement, and distributed amid all the parts in a desultory manner, at the pleasure of the composer

Furioso, with vehemence, or Fury

Grave, slower than *Largo*, but not so slow as *Adagio*

Grazioso, graceful

Harmony, the agreement of two or more united sounds

Innocent, in an artless simplicity

Lamentatione, doleful, or melancholy

Larghetto, not so slow as *Largo*

Largo, one degree quicker than *grave*

Legato, the opposite of *Staccato*

Lento, to increase in slowness

Lento, slow

Maestoso, bold and majestic

Mancando, same as *Diminuendo*

Melody, a succession of simple sounds

Mezza Voce, moderate strength

Mezza Forte, not so loud as *Forte*

Mezza Piano, not so soft as *Piano*

Moderato, moderately quick

Molto, very much

Morendo, gradually softened

Non troppo allegro, not very quick

Obligato, indispensable

Pastorale, soft and rural

Pianissimo, very soft

Piano, soft

Pomposa, grand and dignified

Prestissimo, very quick

Presto, quick

Primo, first

Quartetto, in four parts

Ralantando, same as *Calando*

Rinforzando, same as *Forzando*

Rondo, an air which ends with the first strain

Round, a kind of fugue in the uni-

son, where the performers follow one another through the parts in a circulatory motion

Scherzando, playful

Segno, a sign, as *Al Segno*, go back to the sign, or mark

Segue, it follows, as *Segue Coro*, the chorus follows

Senza a replica, without repeat

Service, Church composition

S. Forzando, same as *Forzando*

Siciliano, simple and pastoral

Solo, for a single voice or instrument

Spiritoso, with spirit

Staccato, pointed, and distinct

Tacit, silent

Tempo Guisto, just time

Tutti, all together

Vivace, lively and animated

Volti subito, turn quickly

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