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THE
Sacred Minstrel.

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N^o. 1.
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CONTAINING

AN INTRODUCTION TO PSALMODY,
A PRACTICAL ESSAY ON MODULATION,

AND

A Collection of SACRED MUSIC, suitable for religious Worship, selected and
composed by

URI K. HILL.

~~~~~  
What can our passions' angry sway control  
Like melting sounds, sweet modulated strains,  
That fill with holy love th' enraptur'd soul.

+++++  
BOSTON :

PRINTED AND SOLD BY MANNING & LORING, N<sup>o</sup>. 2, CORNHILL.....1806.



## To the Public.

\*M 2116  
H54S3  
1806

IT is hoped that the circumstance of there not being in circulation a small cheap book, containing a collection of European and good American music, will be an excuse for the presumption of the Author in attempting to compile such an one.

The music he has selected having been approved and admired, he is chiefly solicitous that his own may not be deemed unworthy of attention.

BOSTON, OCTOBER, 1806.

Tufts College  
10.18.67

March, 1877.  
Mrs. Tab. Whittemore.

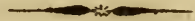
DISTRICT OF MASSACHUSETTS, to wit:

BE IT REMEMBERED, That on the first day of November, in the thirty-first year of the independence of the United States of America, URI K. HILL, of the said district, has deposited in this office the title of a Book, the right whereof he claims as Author, in the words following, to wit:—"The Sacred Minstrel. No. I. Containing an Introduction to Psalmody, a Practical Essay on Modulation, and a Collection of Sacred Music, suitable for religious worship, selected and composed. By URI K. HILL."

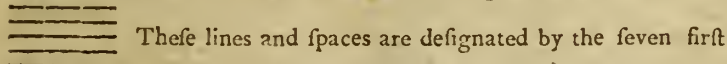
In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned;" also to an Act, entitled, "An Act supplementary to an Act, entitled, An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

WILLIAM S. SHAW, Clerk of the District of Massachusetts.

## AN INTRODUCTION TO PSALMODY.



**T**HERE are seven primitive degrees of sound, which are placed or represented on five lines with their spaces, called a Stave,



These lines and spaces are designated by the seven first

letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at least four kinds, varying in acuteness or gravity. The Treble is the highest, and of consequence will always lead, or be heard above the rest; the Counter is the next lower, the Tenor next, and the Bass the lowest. These are design-

nated by different characters, called Cliffs.—The Treble Cliff

is placed on the second line, which is G; the Counter Cliff

on the third line, which is C; the Bass Cliff

on the fourth line, which is F.—The Cliffs are called by the names of the letters which they represent, and the letters on the other lines and spaces are reckoned from them.

|              | BASS. |   | TENOR OR TREBLE. |   | COUNTER. |
|--------------|-------|---|------------------|---|----------|
| Space above  |       | B |                  | G | A        |
| Fifth line   | ----- | A | -----            | F | G        |
| Fourth space | ----- | G | -----            | E | F        |
| Fourth line  | ----- | F | -----            | D | E        |
| Third space  | ----- | E | -----            | C | D        |
| Third line   | ----- | D | -----            | B | C        |
| Second space | ----- | C | -----            | A | B        |
| Second line  | ----- | B | -----            | G | A        |
| First space  | ----- | A | -----            | F | G        |
| First line   | ----- | G | -----            | E | F        |
| Space below  |       | F |                  | D | E        |

The names, fa, sol, la, fa, sol, la, mi, are given to the seven original sounds, to assist the memory in retaining a just recollection of the relation they bear to each other. Having the syllable mi affixed to any one of the lines or spaces, the other names follow in this order, Above mi is twice fa, sol, la, and below mi is twice la, sol, fa, and then there is mi again.

To transpose the mi to different places in the stave, Flats b b and Sharps \* \* are used.

The mi is on B, when there are no Flats or Sharps at the beginning of the stave.

If there be a Flat on B, mi is on E.

If there be one on B, and E, mi is on A.

If there be one on B, E, and A, mi is on D.

If there be one on B, E, A, and D, mi is on G.

If there be a Sharp on F, mi is on F.

If there be one on F, and C, mi is on C.

If there be one on F, C, and G, mi is on G.

If there be one on F, C, G, and D, mi is on D.

A Natural ♮ restores a note made flat or sharp to its original sound. A Flat, placed before a note, depresses or sinks it half a tone; and a Sharp raises it half a tone.

Every eighth sound and letter is the same: and in every octave or eight notes there are two semitones, which are always between mi and fa, and la and fa; or, where there are no Flats or Sharps, between B and C, and E and F.

There are two keys or modes of the octave, a major and minor mode; which are so called in consequence of the third degree above the key note or tonic being a greater or lesser third.

Where there is no Flat or Sharp, the major mode of C, or the minor mode of A, prevails.

If B be flat, the major mode of F, or the minor mode of D, prevails.

If B and E be flat, the major mode of B♭, or the minor mode of G, prevails.

If B, E, and A be flat, the major mode of E♭, or the minor mode of C, prevails.

If B, E, A, and D be flat, the major mode of A♭, or the minor mode of F, prevails.


If F be sharp, the major mode of G, or the minor mode of E, prevails.


If F and C be sharp, the major mode of D, or the minor mode of B, prevails.


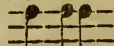
If F, C, and G be sharp, the major mode of A, or the minor mode of F♯, prevails.

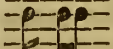
If F, C, G, and D be sharp, the major mode of E, or the minor mode of C♯, prevails.


The sixth and seventh degree in the ascending minor octave are naturally sharpened. Every Sharp or Natural that is not necessary to express this sharp sixth or seventh, and every Flat, has the same tendency to alter the mi, when placed in the middle of a tune, as it has when placed at the beginning. See the *Essay on Modulation annexed*.

There are notes of different shapes, that express different relative degrees of duration. A Semibreve  is the longest now in


use; a Minim  is half the length of a Semibreve; a Crotchet





 half the length of a Minim; a Quaver  half the


length of a Crotchet; a Semiquaver  half the length of a

Quaver; a Demifemiquaver  half the length of a Semiqua-

ver. Or, in other words, a Semibreve is equal in duration to two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or


thirty-two Demifemiquavers. A Semibreve Rest  a Minim Rest


 a Crotchet Rest  a Quaver Rest  a Semiquaver Rest 

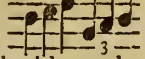
a Demifemiquaver Rest  are marks of silence, and have the

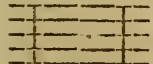
same duration as the notes whose names they bear.





A Ledger-line  is added when notes ascend or descend beyond the staff.



A Point at the right hand of a note  adds to it half its original length.


The Figure 3, placed over or under any three notes  reduces them to the duration of two of the same kind without the figure.


A bar is the space between two lines drawn across the staff ; and there are characters called moods of time, that determine the quantity of notes that are contained in each bar.


The first mood of common time  has a semibreve, or its quantity in other notes, in each bar; and four beats are used to regulate its movement.


The second mood of common time  has a semibreve, or its quantity, in a bar; and is beat in the same way as the former, but quicker.


The third mood of common time  or  has the same quantity of notes in a bar as the two former; has two beats in a bar, and is quicker than the last mentioned mood.


The fourth mood of common time  has a minim, or its quantity, in a bar; has two beats to a bar, and is a little quicker than the third mood.

The first mood of triple time  has a pointed semibreve, or its quantity, in a bar; and has three beats to a bar.


The second mood of triple time  has a pointed minim, or its quantity, in a bar; and is beat the same way, a little quicker.



The third mood of triple time  has a pointed crotchet, or its quantity, in a bar; is beat a little quicker than the former.


The first mood of compound time  has six crotchets, or their quantity, in a bar; and has to each bar two beats.


The second mood of compound time  has six quavers, or their quantity, in a bar; and beat in the same way as the first.

When figures are used as moods of time, they express what fractional part of a semibreve is contained in a bar.

A Double Bar  shows the end of a strain.

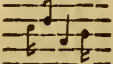
A Repeat  or  :S: shows what part is to be sung twice.

A Slur  connects so many notes together as are sung to one syllable.



A Hold  denotes that the note over which it is placed should be sounded longer than usual.

The figures 1, 2, placed at the end of a tune or strain, show that only as far as the note under figure 1, is sounded before the repeat;

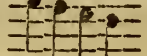
and that after the repeat the note under figure 1 is skipped, and that under figure 2 founded : when there is a slur over them, after the repeat both are founded.


Apoggiaturas  are small notes, that have no duration


but what is borrowed from the notes to which they are attached. European composers of former times used them as their size indicates, as mere gliding notes, on which there was as little stress as possible to be laid ; but modern composers have made them longer than the principal, which has a direct tendency to make good old music appear quaint and puerile.


Staccated notes  or  are to be sung as distinctly and emphatically as possible.

Music always indicates the manner in which it should be performed ; and though good music may be rendered wretched stuff by bad performance, bad music is not entitled to good performance, nor can it ever be made interesting to delicate or cultivated ears, while it is destitute of those qualities that inspire the performer and interest the hearers.

Mezzo staccated notes  are those that are slurred and staccated, and should be sung distinct and flowing.

A Trill  denotes that there should be a warbling of the voice in performing the notes over which it is placed.

A Brace  shows how many parts are sung together.

A Cloze  shows the end of a tune.

## ON SINGING.

Due attention should be paid to the terms of direction that are placed over music. Singing loud when piano is directed, and soft when it is not, should be equally avoided.

The movement should correspond with the subject of the words, whatever mood of time is operating.

The major octave ascending and descending.

The minor octave ascending and descending.

f s l f s l m f f m l s f l s f  
 f s l f s l m f f m l s f l s f

l m f s l f s l l s f l s f m l  
 l m f s l f s l l s f l s f m l

## Intervals in the major octave.

The musical score is organized into three systems, each containing three staves (treble, alto, and bass clefs). The intervals are labeled as follows:

- System 1: 3d., 4th., 5th., 6th., 7th., 8ve.
- System 2: 3d., 4th., 5th., 6th., 7th., 8ve. (Includes dynamic markings: *s f l s f s f*)
- System 3: 3d., 4th., 5th., 6th., 7th., 8ve. (Includes dynamic markings: *s f l s f s f*)

Each staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The exercises consist of ascending and descending scale-like patterns for each interval, with some intervals (4th, 5th, 6th, 7th) being played in pairs.



Intervals in the minor octave.

3d. 4th. 5th. \*6th. \*7th. 8ve.

3d. 4th. 5th. \*6th. \*7th. 8ve.

3d. 4th. 5th. \*6th. \*7th. 8ve.

3d. 4th. 5th. 6th. 7th. 8ve.

3d. 4th. 5th. 6th. 7th. 8ve.

3d. 4th. 5th. 6th. 7th. 8ve.

Sacred Minstrel.

B



## ADVERTISEMENT.

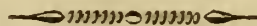
CALLING the seven primitive sounds by the names, *fa, sol, la, fa, sol, la, mi*, was practised in England long since, and prevails universally in the United States. In Italy, the syllables, *do, re, mi, fa, sol, la, si*; and in France, *ut, re, mi, fa, sol, la, si*, are used for the same purpose. In Germany the letters are used as they are given in the Massachusetts Compiler.

Rouffeau observes, in his Dictionary of Music, that each nation has a kind of music, peculiar to its particular language; and it is so in respect to the names given by different nations to the seven sounds of the octave. Our syllables are perhaps as well adapted, in that respect, as those of Italy or France; but it is to be regretted that we have not, like them, an appropriate one for each of the seven sounds. But innovations instead of ancient usages and received customs, never meet with countenance from the public, unless they propose some improvement more essential than can be derived from such an alteration. Sensible of this, I have endeavoured to bring my reasonings and illustrations in this Essay, home to our particular habits; by doing which, if I yield useful instruction, the design will be accomplished.

# A PRACTICAL ESSAY ON MODULATION;

(DESIGNED FOR PSALMODISTS;)

Improving and applying the received syllables, *mi, fa, sol, la.*



THERE is in a melody, or succession of single sounds, and consequently in a harmony, or combination of melodies, a constant tendency to an alteration of its pitch, a rising fifth and fourth; the reasons of which are contained in the principles of Tonics, in respect to the production of sound, its reception into the ear, and its effect on the auditory organs.\*

Take any succession of sounds which embrace eight notes, with the seventh of the key or mode of C major, and repeat them a fifth higher without calling them by the usual names, and the semitones which in the mode of C major are between B and C, and E and F, will naturally fall between B and C, and F and G; or, in other words, the key or mode will be altered from the major mode of C, to the major mode of G. To represent this change, a sharp becomes necessary on F; which, by sharpening that letter, makes a whole tone between E and F, which was before a half tone, and a semitone between F and G, which was before a whole tone.

We have it plainly and explicitly inculcated, that between *mi* and *fa*, and *la* and *fa*, are semitones. These syllables serve to represent to the mind the degrees of sound with the semitones, as before mentioned. If we still call F *fa*, after it is sharpened, and B *mi*, as we do when it is not, we subvert the tendency of these syllables to convey to the mind the different sounds or notes in the octave; for the semitones will in that case fall between *mi* and *fa*, and *fa* and *sol*; but if we call the sharpened F *mi*, we shall preserve and cultivate this essential habit of associating the names of the notes with their distances or degrees; for the semitones will then come where it is designed they should, between *mi* and *fa*, and *la* and *fa*.

Take any succession of sounds which embrace an octave, with its fourth and seventh in the mode of C major, and repeat them a fourth higher, and the semitones which were between B and C, and E and F, will fall between A and B, and E and F. To represent this change, a flat becomes necessary on B. If we call B *mi* still, and

\* See my new formula of musical ratios.

F fa, the semitones which ought to be between mi and fa, and la and fa, will be between la and mi, and la and fa: but if we call the B which is flatted fa, and E mi, the semitones will be, as it is proper they should, between mi and fa, and la and fa.

It will be observed, that a generation of keys by rising fifths is expressed by sharps, and every additional sharp raises the pitch or key a fifth. Thus, the first sharp is on F, and represents the major mode of G a fifth above C, and the minor mode of E a fifth above A. The second sharp is on C, a fifth above F, and represents the major mode of D a fifth above G, or the minor mode of B a fifth above E. The third sharp is on G, a fifth above C, and represents the major mode of A a fifth above D, or the minor mode of F $\sharp$  a fifth above B.—And so every additional sharp raises the key or expresses its transposition a fifth higher; and for every additional sharp, there is the same necessity for altering the mi, that there is in the case of F sharp. When F and C are sharped, the semitones, which in case of F sharp are between B and C, and F and G, are altered: sharping C makes a whole tone between B and C, and a semitone between C and D; and if we were to call mi in F, we should labour under the same difficulty as is represented in the first remove by sharps, the semitones will fall between mi and fa, and fa and sol; but if we call the sharped C mi, we shall remedy this evil, and the semitones will still be between mi and fa, and la and fa. And so it will be with every additional sharp, even to the twenty-fourth, though no more than four are necessary in vocal music.

A generation of keys by falling fifths, or (what is much more according to nature) rising fourths, is expressed by flats. Thus, the first flat is on B, which makes the major mode of F a fourth above C, and the minor mode of D a fourth above A. The second flat is on E, a fourth above B, and represents the major mode of B $\flat$  a fourth above F, and the minor mode of G a fourth above D. The third flat is on A, a fourth above E, and represents the major mode

of E $\flat$  a fourth above B $\flat$ , and the minor mode of C a fourth above G. When B and E are flatted, the semitones, which in case of B $\flat$  are between A and B, and E and F, are transposed to between A and B, and D and E. Flating E makes a whole tone between E and F, which was before a half tone, and a half tone between D and E, which was before a whole tone. If we call mi in E when E is flat, we shall have a whole tone between la and mi, and fa and sol, as is noticed in the first remove by flats; but if we call mi in A, we shall preserve the habit of founding the semitones between mi and fa, and la and fa. And so it will be with every additional flat, even to the twenty-fourth, though no more than four are necessary in vocal music.

Having explained and enforced the necessity of changing the names of the notes, and shown that any modulation may be justly performed by so doing, I shall proceed to give examples of different changes or modulations which are used.

Observe that the music in the examples begins in the major mode of C, without either flat or sharp, and the changes of the key, or otherwise the modulations, are expressed by accidental flats and sharps; and that there may be no difficulty in knowing by what name to call the notes, I have placed under each note the first letter of the syllables, fa, sol, la, or mi, by which it should be called.

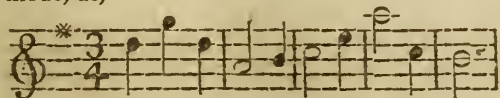
The first change is from the major of C to the minor of G, which alteration is according to the generation of keys by rising fifths, and is represented by the sharp on F in the fourth bar in the second, which has the same effect as if each of the three staves had a sharp set on F, at the same place in the bar: and so it is in any change which is operated by what are somewhat improperly called accidental flats, sharps, or naturals, except when sharps or naturals are the signs of the sharp sixth and seventh of the ascending minor mode, and immediately succeeding the major mode, in the same position of the octave, as in the third brace, fourth bar, where the major mode



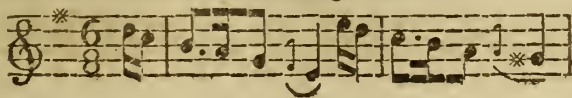
of C precedes the minor of A, and the same position of the octave when the melody ascends; here the sharp sixth does not appear, but the sharp G represents the sharp seventh of the minor mode of A. Some good and correct authors observe the sharp sixth and seventh of the minor mode, descending as well as ascending, but it is not deemed proper when descending.

The second change, which commences the sixth bar of the first stave, is a generation by an ascending fourth, and is indicated by a flat on B, which has likewise the same effect, in altering the mi, the semitones, and the key, in all the parts, as if it was on each stave at the same place.

The sixth, seventh, and eighth bars, and the ninth, tenth, and eleventh bars, of the first brace or score, in the primo and bas, have the same succession of sounds one note higher, or otherwise, in the last mentioned three bars the same succession is repeated one note higher than they are in the first. This repetition of a passage a note higher, is called a *Rofalia*, and sometimes is produced without a change of mode, as,



and sometimes by a change from the major to the minor mode of the next related octave by an ascending fourth, as,



but most commonly when a change by a rising fourth is succeeded by one by a rising fifth, as in the example I have given.

A change is often effected from the major mode to the minor of the rising fifth, as in the seventh bar of the second brace in the examples; and likewise from the major to the minor of the rising fourth, as in the examples, second bar, second brace.

The same laws govern in the modulations of the minor mode as do in the major mode, as described in the beginning of this Essay. See the ninth bar of the third brace in the examples.

A change may be produced from the major mode to the minor of the same letter or found, as is in the eleventh bar of the second brace of the examples; and the minor may be changed to the major of the same letter, as in the last bar and second brace in the examples.

It is by modulation that the greatest and most astonishing effects are produced. A long continuation in one key wearies and depresses the mind, and produces somewhat the same sensation as a monotonous delivery in an orator; while a masterly modulation surprises and pleases at every change, and infuses into the mind every delicious emotion that it is capable of enjoying.

Psalmody is more particularly indebted to modulation for its most sublime effects; in obedience to its influence—

“Devotion lifts to heaven a purer eye,  
“And bleeding pity heaves a softer sigh.”

Examples of Modulations.

PRIMO. C maj. G maj. to F maj. to G maj. to C maj.

SECONDDO.

BASSO.

to D min. to C maj. to E min. to E maj. to C maj.



# ESSAY ON MODULATION.

to A min. to E min. to A min. to D min. to C maj.

1 f m l s l l m f m l l s l l l s l f m l m l s l m f l f m f

f l m f m l f m l l m f m l f f m l l s l s f m l s f s l s f

f f s l l l s f s l l l f s l l m f s l l l s l s s f

# A DICTIONARY OF MUSICAL TERMS.

---

*Adagio*, very slow.

*Affettuoso*, or *Con Affetto*, tenderly.

*Air*, the principal and leading part.

*Allegretto*, a little brisk.

*Allegro*, brisk.

*Allegro ma non troppo*, brisk, but not too fast.

*Alto*, or *Alius*, the Contra Tenor.

*Andante*, distinct, exact.

*Andantino*, very exact and slow.

*Anthem*, a portion of scripture set to music.

*Bis*, denotes a repeat.

*Cadences* are closes in music, similar in effect to stops in reading.

*Canon*, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, then a third in like manner, and so of all the rest.

*Cantabile*, an extempore cadence made by the principal performer, while the others stop.

*Canto*, or *Cantus*, the Treble.

*Capella*, a chapel or church; as, *Alla Capella*, in church style.

*Chorus*, full, all the voices.

*Con Furia*, with boldness.

*Crescendo*, to swell the sound.

*Da Capo*, or *D. C.* to repeat and conclude with the first part.

*Decani* and *Cantoris*, the two sides of a choir.

*Diminuendo*, to diminish the sound.

*Dolce*, sweet and soft.

*Duo*, *Duetto*, for two voices or instruments.

*Fagotto*, the Bassoon part.

*Fine*, the end of a piece or book.

*Forte*, or *F.* loud.

*Fortissimo*, or *FF.* very loud.

*Fuga*, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.

*Gravioso*, gracefully, with taste.

*Grave*, the slowest time.

*Larghetto*, pretty slow.

*Largo*, *Lentamente*, or *Lento*, slow.

*Ligature*, a slur.

*Majesto*, slow, firm, and bold.

*Moderato*, moderately.

*Mottetto*, a kind of Latin anthem.

*Organo*, the organ part.

*Piano*, or *P.* soft.

*Pianissimo*, or *PP.* very soft.

*Piu*, prefixed to a word, increases its force.

*Poco*, the contrary of *Piu*.

*Presto*, quick.

*Prestissimo*, very quick.

*Primo*, the first part.

*Quartetto*, a piece in four parts.

*Recitative*, a kind of musical recitation between speaking and singing.

*Ritornello*, see *Symphony*.

*Secondo*, the second part.

*Semi-Chorus*, half the voices.

*Siciliano*, a slow graceful movement in compound time.

*Solo*, for a single voice or instrument.

*Soprano*, the Treble.

*Spiritoso*, or *Con Spirito*, with spirit.

*Staccato*, very distinct and pointed.

*Symphony*, passages for instruments.

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

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

*Trio*, a piece in three parts.

*Unison*, when two or more parts sound the same note of an octave.

*Verse*, one voice to a part.

*Vite*, quick.

*Vivace*, with life and spirit.

*Volti Subito*, turn over quick.

# Windsor.

C. M.

G. Kirby.

The first system of music for 'Windsor' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, homophonic style with quarter and eighth notes. There are two asterisks (\*) on the upper staff, one above the 10th and 15th measures.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

The second system of music for 'Windsor' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music continues from the first system. There is one asterisk (\*) on the upper staff above the 15th measure.

# Loudon.

S. M.

T. Olmsted.

The first system of music for 'Loudon' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, homophonic style with quarter and eighth notes. There is one asterisk (\*) on the lower staff above the 10th measure.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The uni - versal King, The u - - ni - - versal King.

The second system of music for 'Loudon' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music continues from the first system.

Sacred Minstrel.

C



Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To mourn, and murmur, and repine,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is a bass clef. The lyrics are written below the staves. There are asterisks on the second staff above the notes 'I', 'murmur', and 'repine' in the first phrase, and above the note 'repine' in the second phrase. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and beams.

To see the wicked plac'd on high, In pride and robes of honour shine!

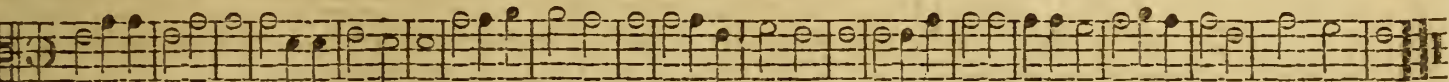
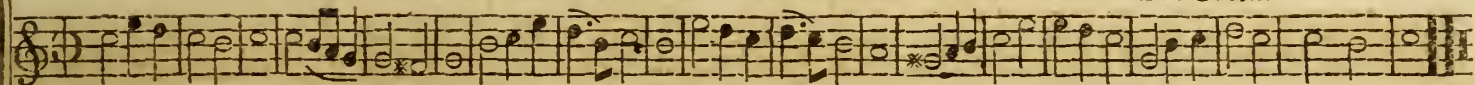
To see the wicked plac'd on high, In pride and robes of honour shine!

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef. The lyrics are written below the staves. There is an asterisk on the second staff above the note 'repine' in the first phrase. The music continues with similar note values and rests as the first system.

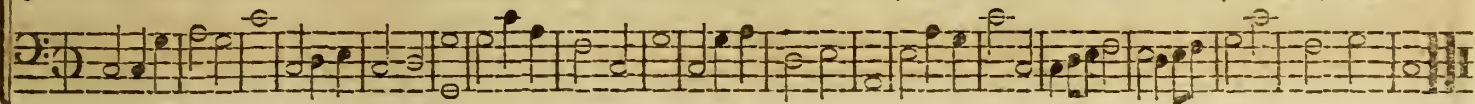
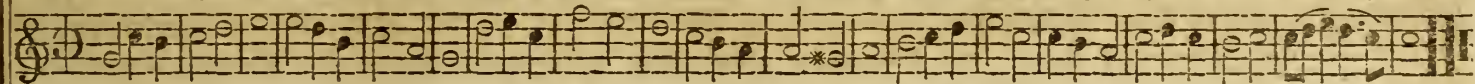
## Green's 148th. P. M.

Dr. Green.

19

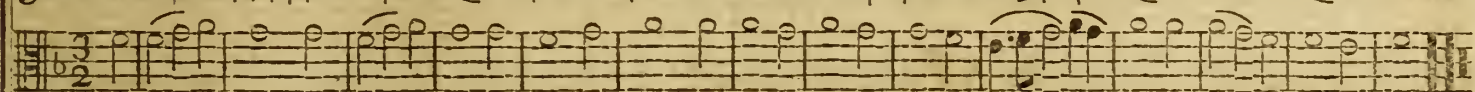
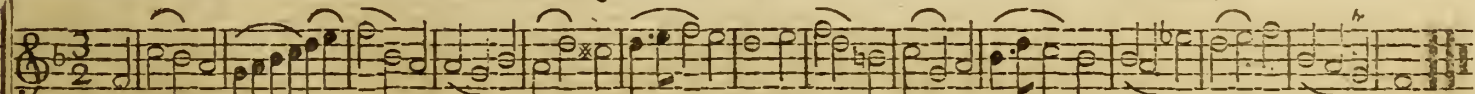


Ye tribes of Adam, join, With heaven, & earth, & seas, And offer notes divine To your Creator's praise. Ye holy throng Of angels bright, In worlds of light, Begin the song.

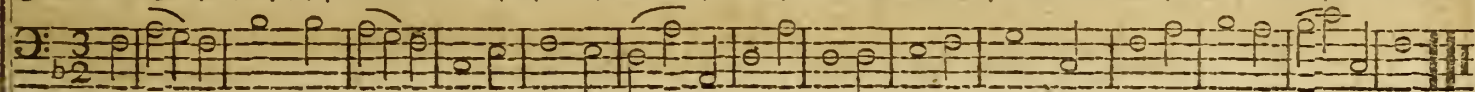
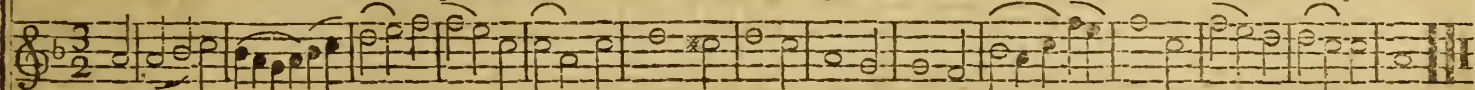


## Eversley. C. M.

Dr. Nares.



O Lord, our Lord, how wondrous great Is thine exalted name! The glories of thy heavenly state Let men and babes proclaim.

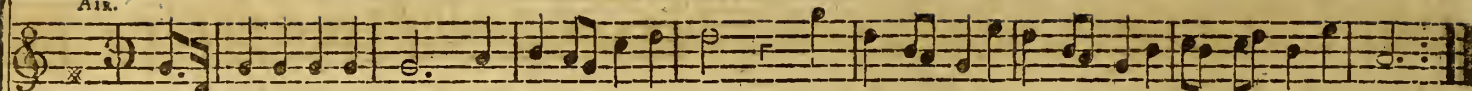


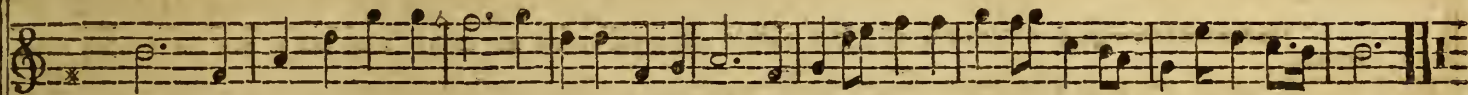


## Christian Soldier. S. M.

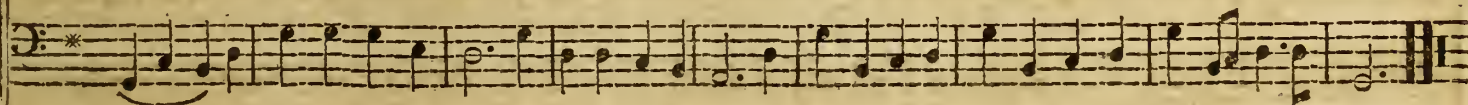
G. F. Handel.

AIR.





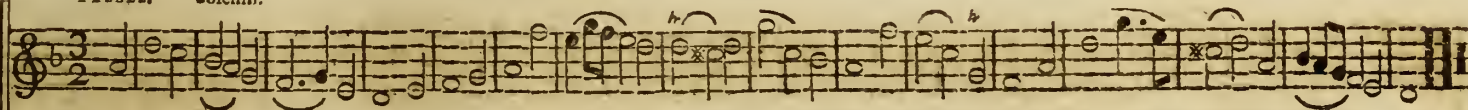
done, And all your conflicts past, Ye may o'ercome through Christ, Ye may o'ercome through Christ alone, And stand entire at last.



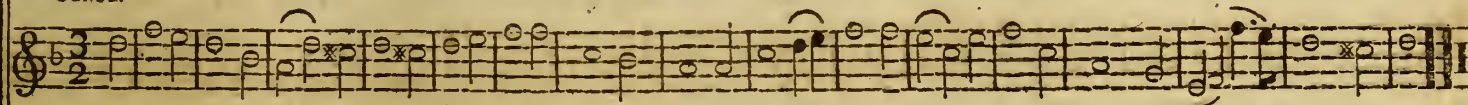
## Timbeline. L. M.

*Dr. Arne.*

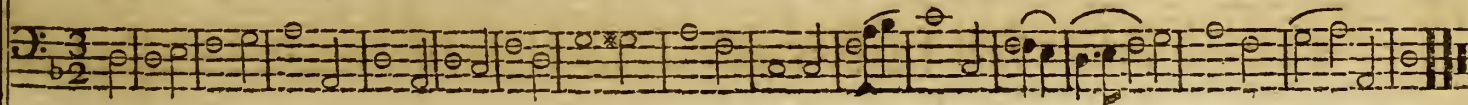
TREBLE. Solemn.



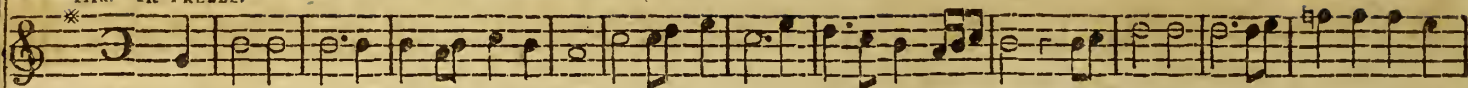
TENOR.



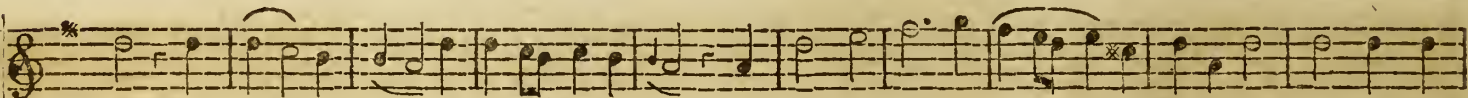
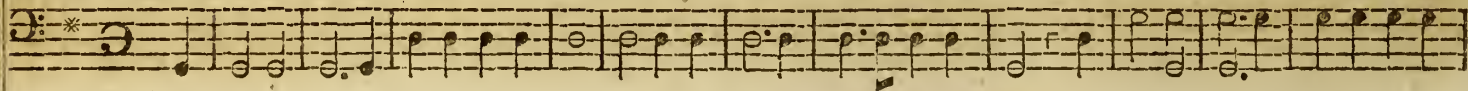
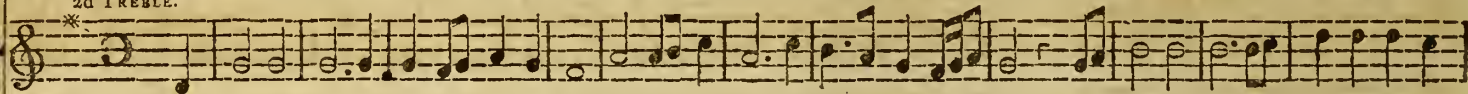
Now let our mournful songs record The dying sorrows of the Lord, When he complain'd in tears of blood, As one forsaken of his God.



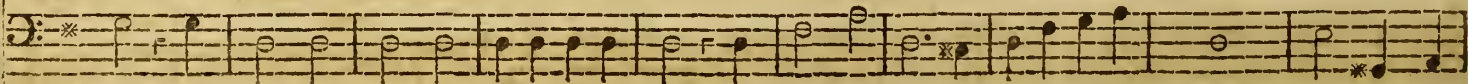
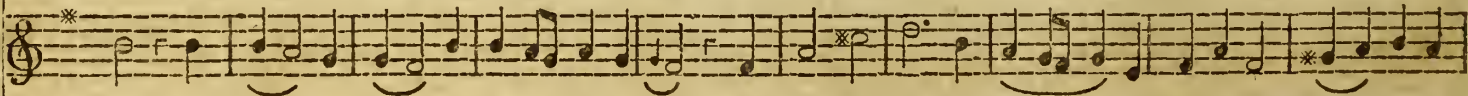
Grave.

AIR. 1<sup>st</sup> TREBLE.

The Lord, the sovereign, sends his summons forth, Calls the fourth nations and awakes the north; From east to west the founding orders

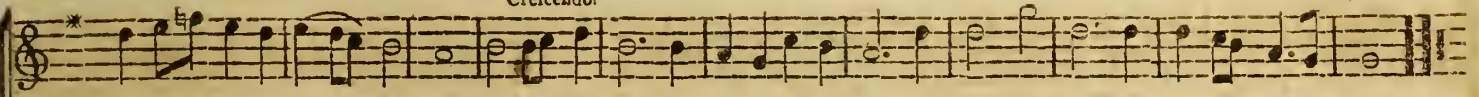
2<sup>d</sup> TREBLE.

spread, Through distant worlds and regions of the dead: No more shall atheists mock his long delay; His vengeance

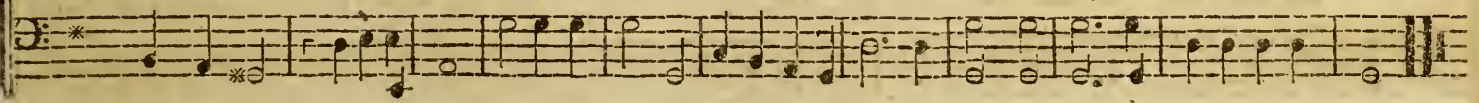
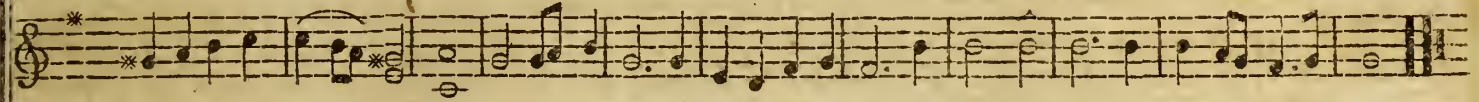




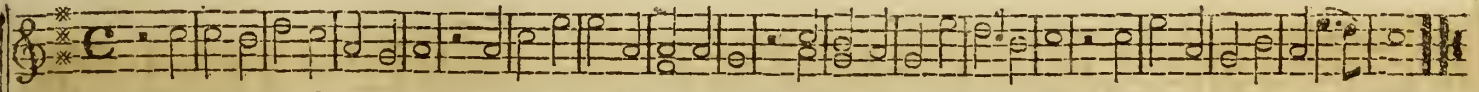
Crescendo.



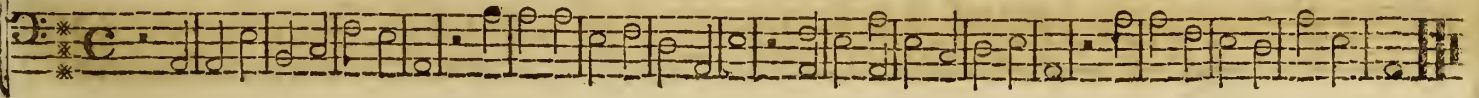
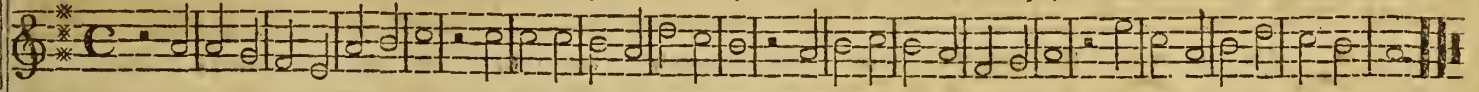
sleeps no more: behold the day! No more shall atheists mock his long delay; His vengeance sleeps no more: behold the day!



### Old Hundred. L. M.



Be thou, O God, exalted high; And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.



Largo.

My God, my por - tion, and my love, My ever - - - lasting all! I've none but thee in heaven above, Or

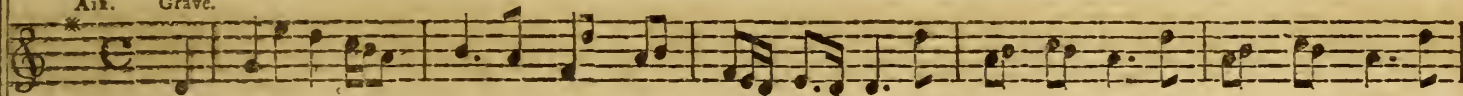
Piano.

Fortc.

on this earth - - ly ball, Or on this earthly ball, or on this earthly ball.

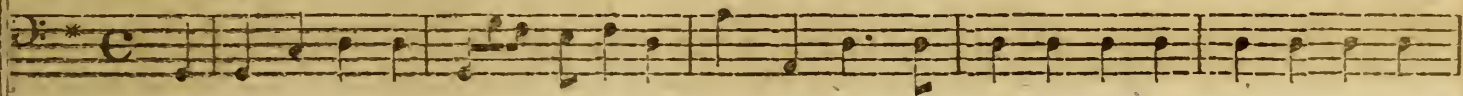
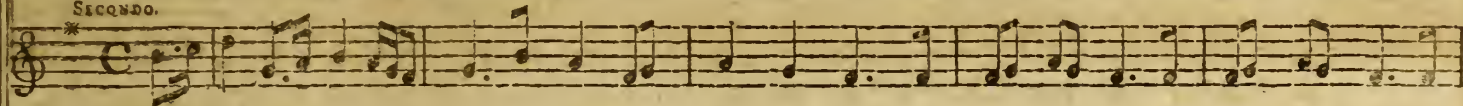


Air. Grave.

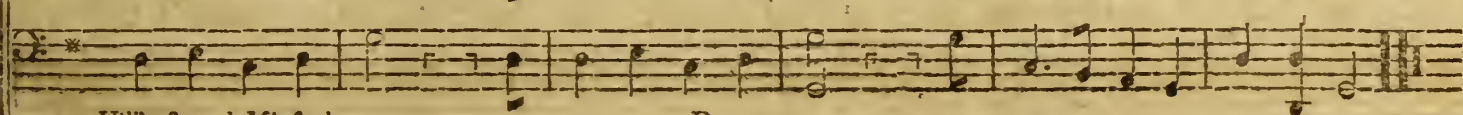


How pleas'd and blest'd was I, To hear the people cry, "Come, let us seek our God to-day;" Yes,

SECONDO.



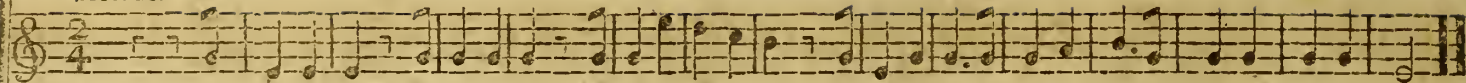
with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.



Hill's Sacred Minstrel.

D

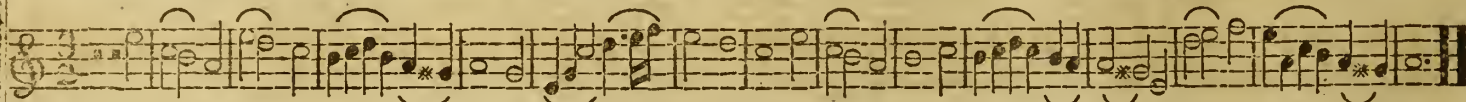
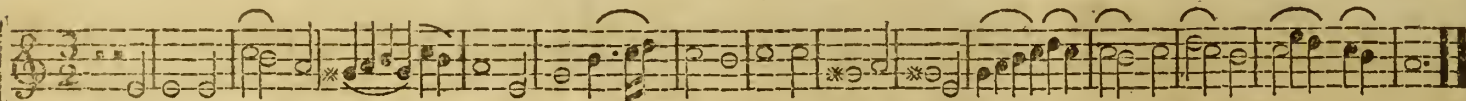
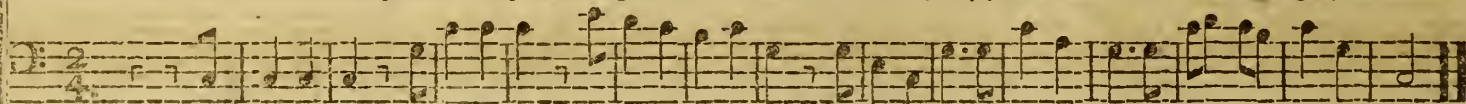
SECONDO.



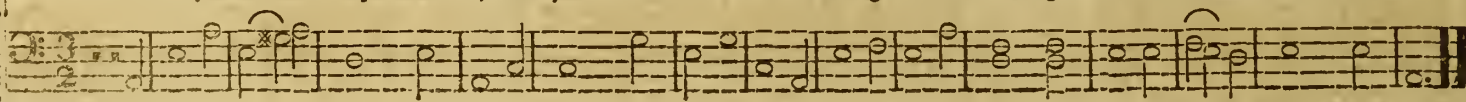
AIR.



In God's own house pronounce his praise; His grace he there reveals; To heaven your joy and wonder raise, For there his glory dwells.



Let all your sacred passions move, While you rehearse his deeds: But his great work of saving love Your highest praise exceeds.

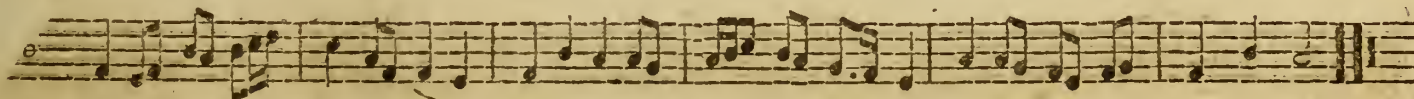
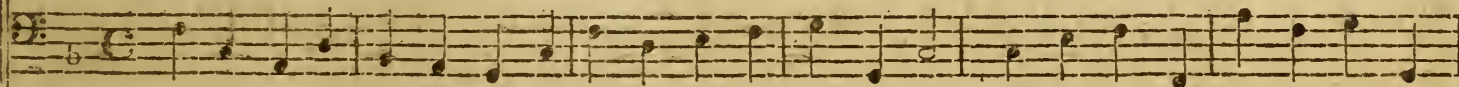


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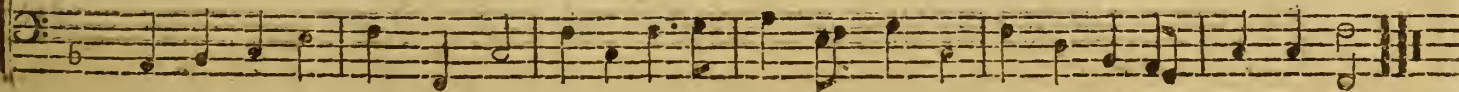
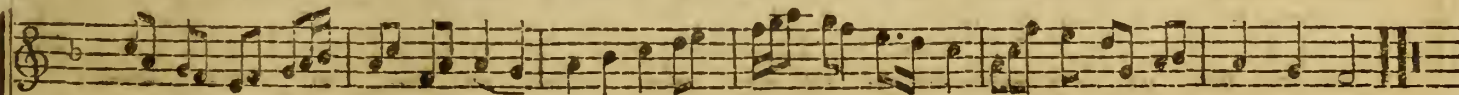


Holy Ghost, inspire our praises, Touch our hearts and tune our tongues: While we laud the name of Jesus,

TENOR.



Heaven will gladly share our songs, While we laud the name of Jesus, Heaven will gladly share our songs.





## Psalm 63d. S. M.

T. Olmsted.

Moderato.

My God, permit my tongue This joy, to call thee mine; And let my early cries pre-

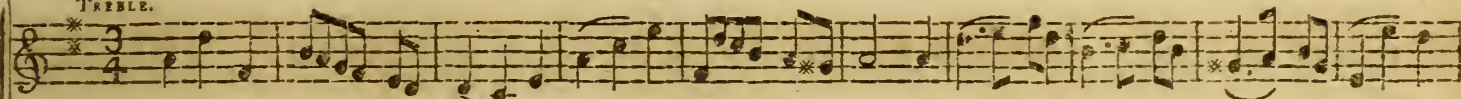
vail To take thy love divine, And let my early cries prevail To taste thy love divine.



# Avignon. S. M.

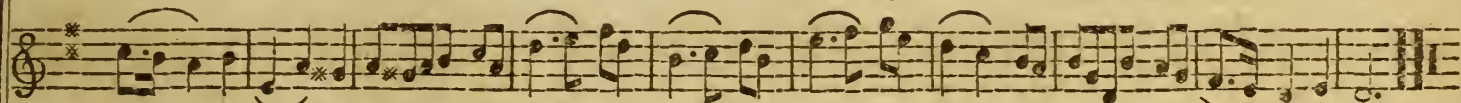
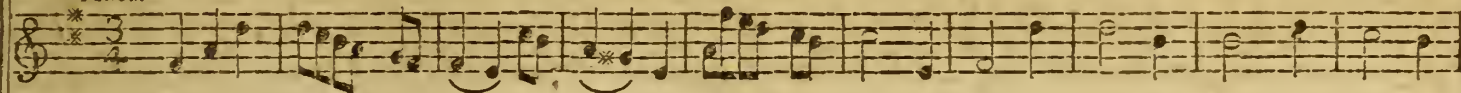
U. K. H.

TRIBLE.

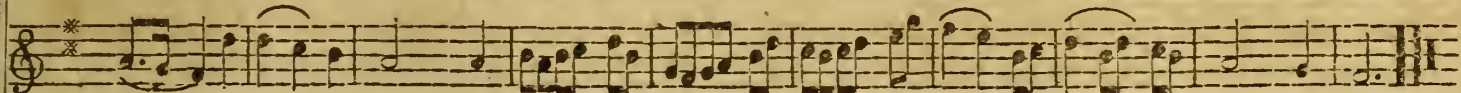


Sing to the Lord aloud, And make a joyful noise; God is our strength, our Saviour God, Let

TENOR.



Israel hear his voice, God is our strength, our Saviour God, Let Israel hear his voice.



AIR.

Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name; His glory

let the heathens know, His wonders to the nations show, And all his saving works proclaim, And all his saving works proclaim.

Air.

Grace, 'tis a charming sound! Harmonious to the ear! Heaven with the echo shall resound, And

all the earth shall hear, Heaven with the echo shall resound, And all the earth shall hear.

Hill's Sacred Minstrel!

E



## Vernon. C. M.

T. Olmsted.

Affectuoso.

h

Ye mourning saints, whose streaming eyes Flow o'er your children dead, Say not, in transports of def-

When cleaving to that darling dust, ::

pair, That all your hopes are fled. When cleaving to that darling dust, In fond distress ye lie, In fond dis-

When cleaving to that darling dust,



trefs ye lie, Rise, and with joy and reverence view A heavenly Parent nigh.

Rise, and with joy and reverence view, :|:

Wells. L. M.

Holdroyd.

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

## Psalm 90th. L. M.

T. Olmsted.

Through every age, eter-nal God! Thou art our rest, our safe abode; High

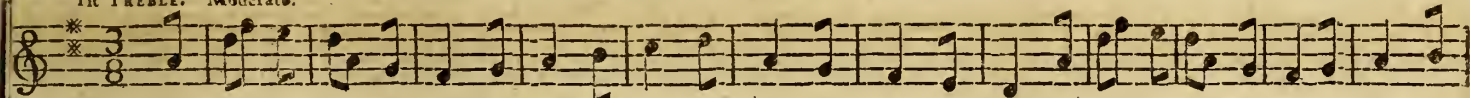
was thy throne ere heaven was made, Or earth, thy humble footstool, laid,

# Rubicon. P. M.

U. K. H.

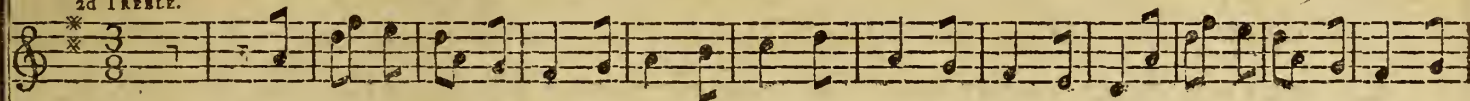
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1st TREBLE. Moderato.

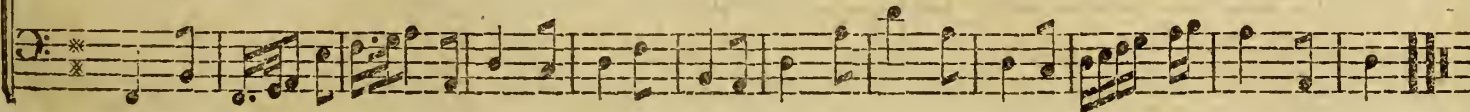
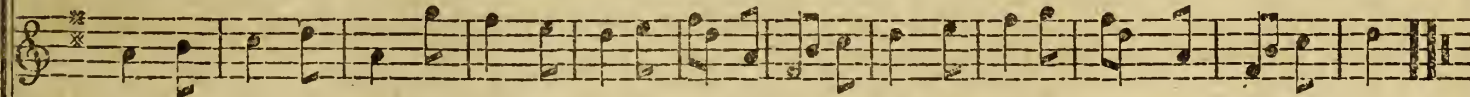


The Lord hath eyes to give the blind; The Lord supports the sinking mind; He sends the lab'ring conscience peace; He

2d TREBLE.

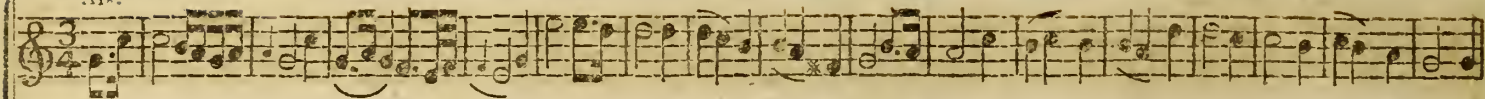


helps the stranger in distress, The widow and the fatherless, And grants the prisoner sweet release.

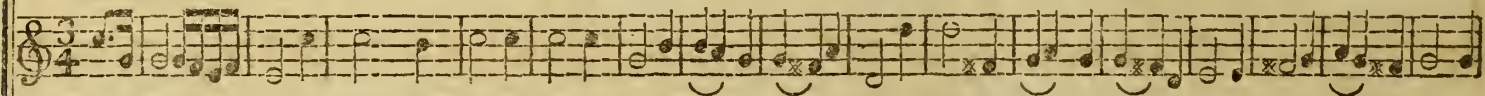




AIR.

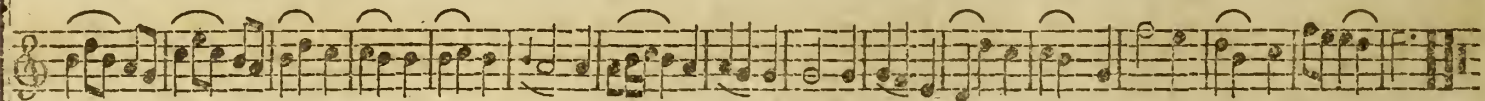
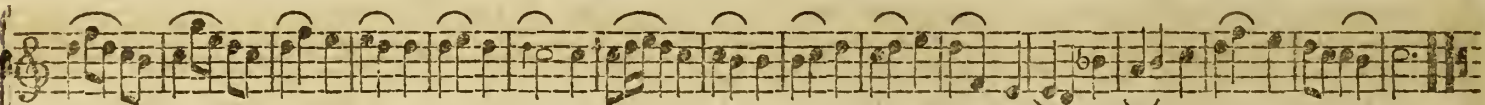
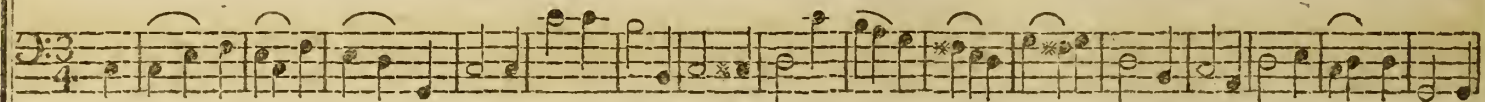


SECONDO.

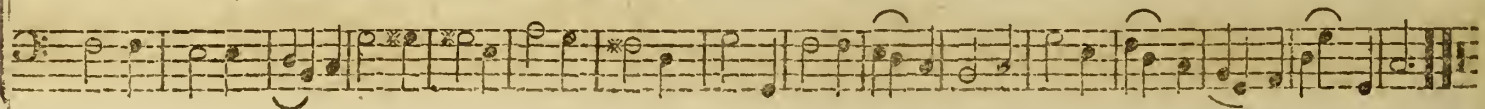


Great God, the heaven's well order'd frame Declares the glories of thy name: There thy rich works of wonder shine; ::

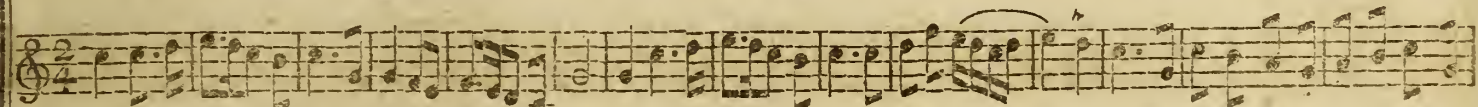
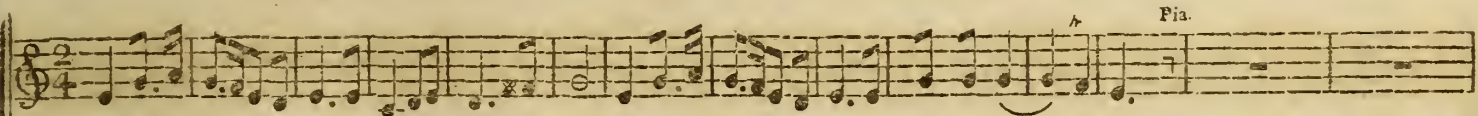
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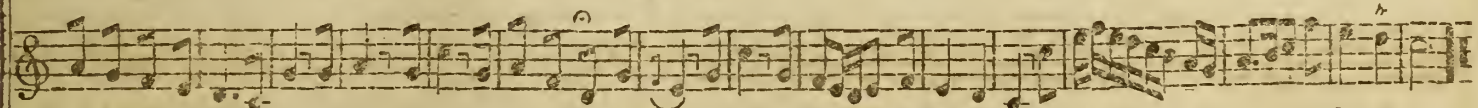
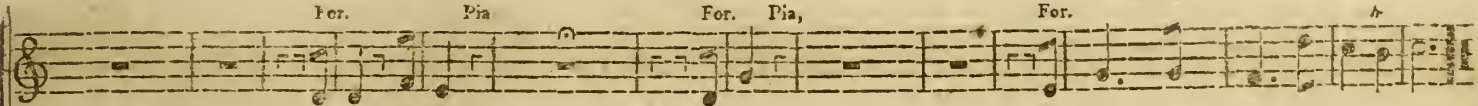
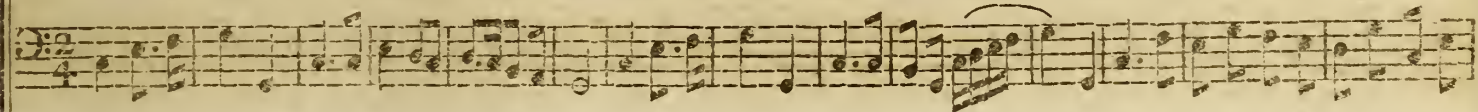
thousand starry beauties there, A thousand radiant marks appear Of boundless power and skill divine, ::



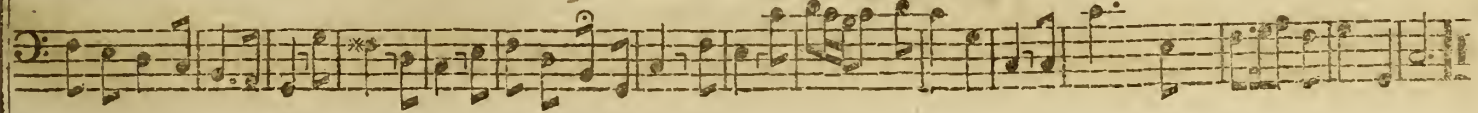




Blow ye the trumpet, blow ; The gladly solemn sound, Let all the nations know, To earth's remotest bound : The year of jubilee is come, Re-

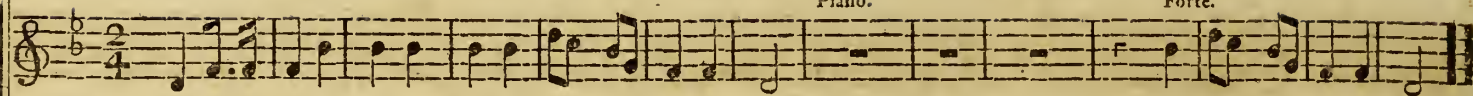


turn, ye ransom'd sinners, home, Return, return, ye ransom'd sinners, home, Return, ye ransom'd sinners, home, Return, ye ransom'd sinners, home.

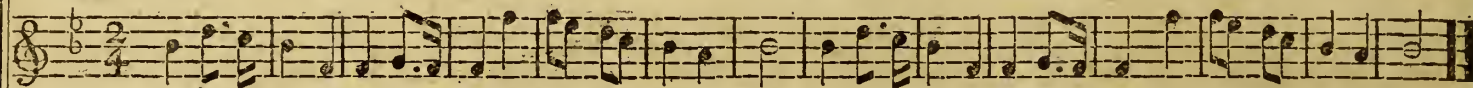


Piano.

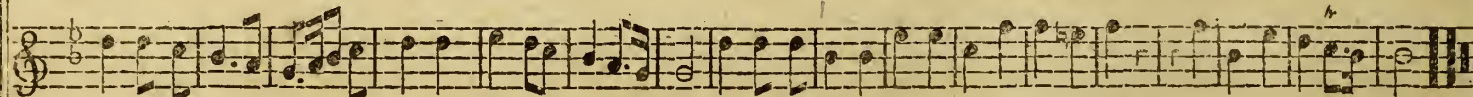
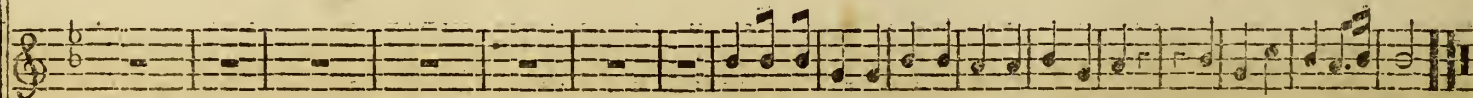
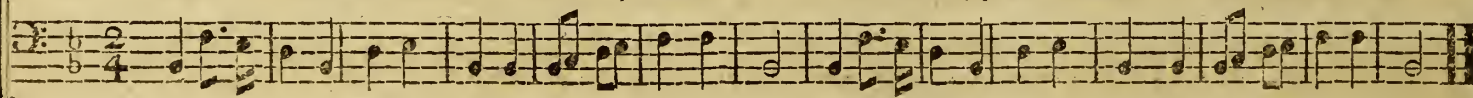
Forte.



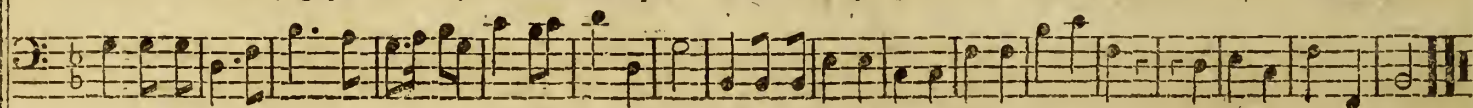
Air.



Jefus, our Lord, afcend thy throne, And near thy Father fit: In Zion fhall thy power be known, And make thy foes fubmit.



What wonders fhall thy gofpel do! Thy converts fhall furpafs The numerous drops :|| of morning dew, And own thy fovereign grace.



# Ravenna. L. M.

An Air from Corelli, adapted and harmonized by U. K. H.

Shall man, O God of light and life, Fer - - ever moulder in the grave? Canst thou forget thy glorious work, Thy

promise and thy power to save? Canst thou forget thy glorious work, Thy promise and thy power to save?



Andante.

Keep silence, all cre - a - ted things, And wait your Maker's nod; My soul stands trembling while she sings The honours of her God.

Pia.

Repeat forte.

Life, death, and hell, and worlds unknown, Hang on his firm decree; He sits on no pre - - carious throne, Nor borrows leave to be.

# California. L. M.

J. Kimball.

43

Air. Andante.

Then, whom my soul adpires above All earthly joy, and earthly love, Tell me, dear

Shepherd, let me know Where do thy sweetest pastures grow, Where do thy sweetest pastures grow.

Amoroso.

Let him embrace my soul, and prove Mine interest in his heavenly love: The voice that tells me, "Thou art

mine," Exceeds the blessings of the vine. On thee th' anointing Spirit came, And spread the favour of thy name; That



Fer.

oil of gladness and of grace Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.

### Utic. S. M.

W. Cole.

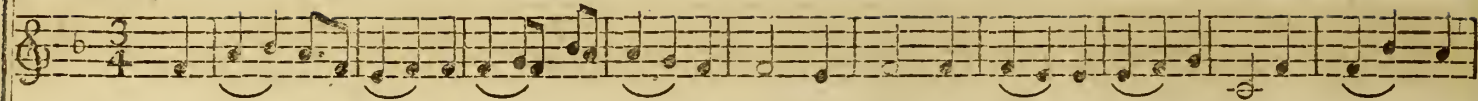
Plaintive.

Lord, what a feeble piece Is this our mortal frame! Our life, how poor a trifle 'tis, That scarce deserves the name.

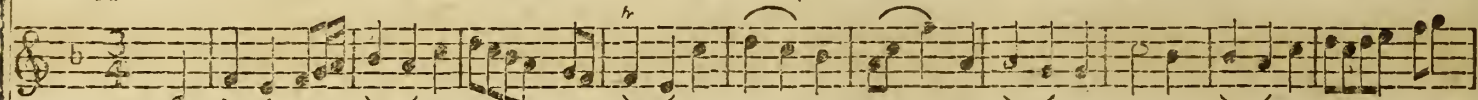
## Penitence. C. M.

H. Purcell.

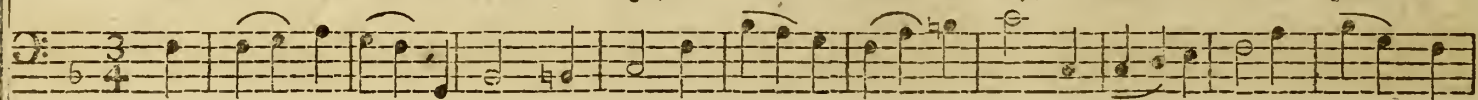
Andante.



AIR.

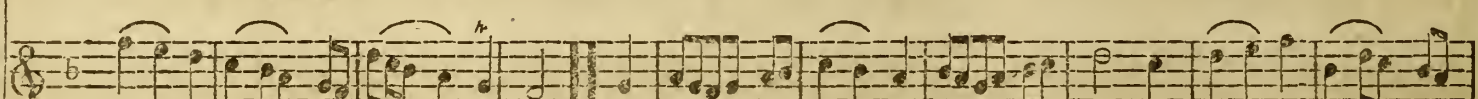


Ho - - fan - - na to the Prince of light, Who cloth'd himself in clay; Enter'd the iron gates of

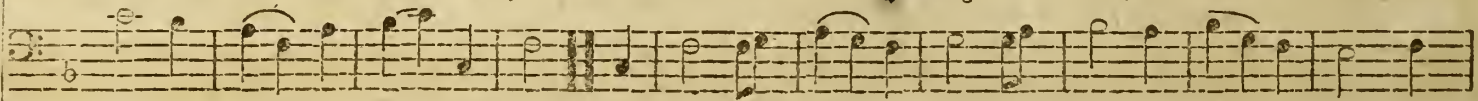
*h*

Piano.

Forte.



death, And tore the bars away. Death is no more the king of dread, Since our Im - man - uel



Piano.

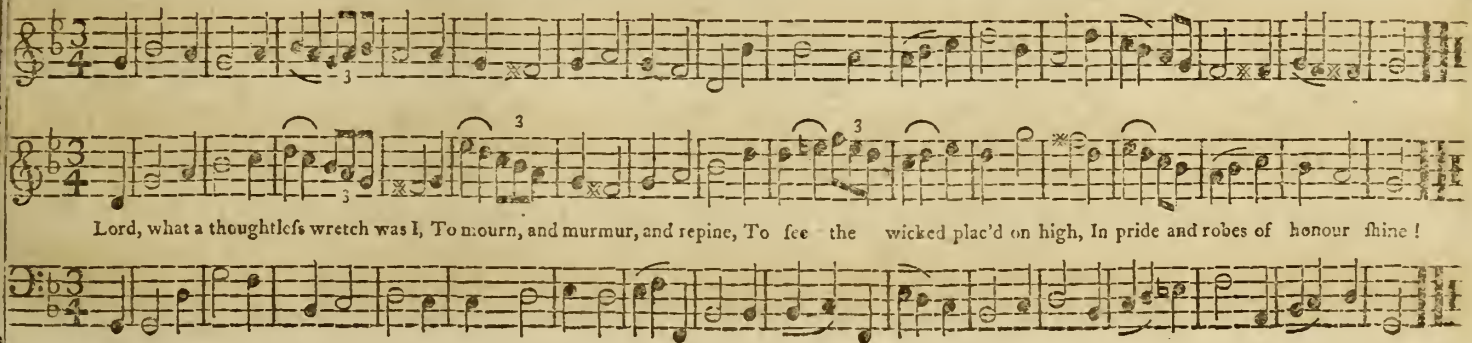
Repcat forte.



rose; He took the tyrant's sting away, And spoil'd our hell - - - ifn foes.

## Franklin. L. M.

U. K. H.



Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on high, In pride and robes of honour shine!



AIR. Largo.

Pia.

The first system of music consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a melodic phrase in the vocal line, followed by a piano accompaniment in the middle and bottom staves. The piano part features a steady bass line and chords that support the vocal melody. The tempo is marked 'Largo' and the dynamics are 'Pia' (piano).

And didst thou, Lord, for sin - - - ners bleed? And could the sun behold the deed? No, he withdrew his sickening

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The tempo and dynamics remain consistent with the first system.

Cres.

For.

Pia.

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'ray, And darkness veil'd the mourning day.' The piano accompaniment features a more active bass line, reflecting the 'Cres.' (crescendo) and 'For.' (forte) markings. The tempo and dynamics remain consistent with the previous systems.

ray, And darkness veil'd the mourning day. No, he withdrew his sickening ray, And darkness veil'd the mourning day.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line ends with the final lyrics, and the piano accompaniment provides a final harmonic resolution. The tempo and dynamics remain consistent with the previous systems.

# Buxton. S. M.

Dr. Madan.

Air.

Behold the lo - - ty fky Declares its Ma - - ker God, And all his flarry works on

SECONDO.

high Proclaim his power abroad, And all his flarry works on high Proclaim his power abroad.

Thou Shepherd of Israel, divine, The joy of the upright in heart, For closer com-

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4. The music features various note values, rests, and triplet markings.

munion we pine, Still, still to reside where thou art. The pasture O where shall we

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4. The music continues with similar notation to the first system, including triplet markings and a double bar line.



Pia. Cres. Forte.

find, Where all who their Shepherd obey Are fed, on thy bosom reclin'd, Are screen'd from the heat of the day.

Pleyel's German Hymn. 7s.

Angels, roll the rock away! Death, yield up thy mighty prey! See! he rises from the tomb, Glowing with immortal bloom!

The God of glory sends his summons forth, Calls the fourth nations, and awakes the north; From east to west his sovereign orders spread,

Piano.

Forte.

Through distant worlds, and regions of the dead. The trumpet sounds; hell trembles, heaven rejoices; Lift up your heads, ye faint, with cheerful voices.

Piano.

Forte.

How sweetly, along the gay mead, The daisies and cowslips are seen! The flocks, as they carelessly feed, Rejoice in the beautiful green.

Piano.

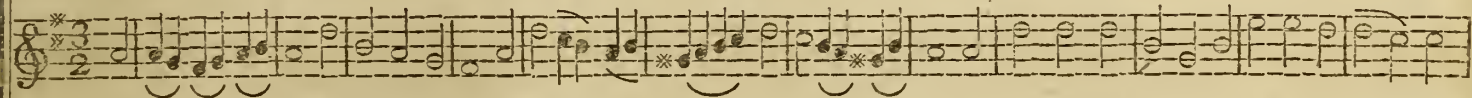
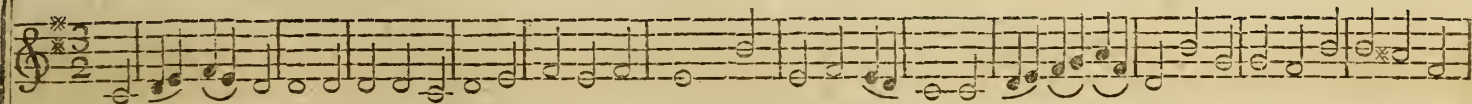
Forte.

The vines that encircle the bowers, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flowers, All rise to the praise of my God.

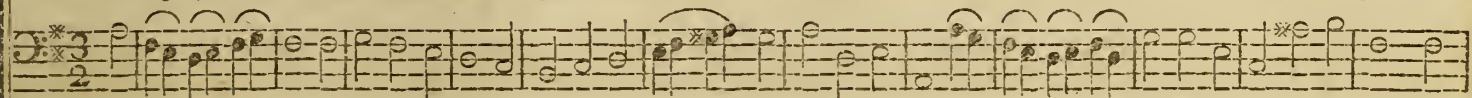


Our Father, whose e - ter - nal sway The bright angelic hosts obey, O lend a pitying ear! When

on thy awful name we call, And at thy feet submissive fall, O condescend to hear! O condescend to hear.



Give glory to God, Ye children of men, And publish abroad, Again and again, The Son's glorious merit, The Father's free grace, The

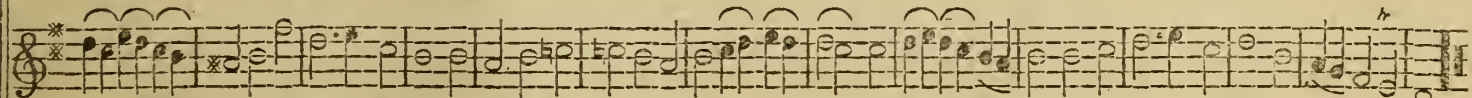
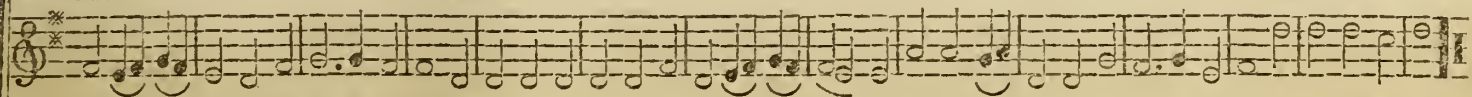


*Pia.*

*For.*

*Pia.*

*For.*

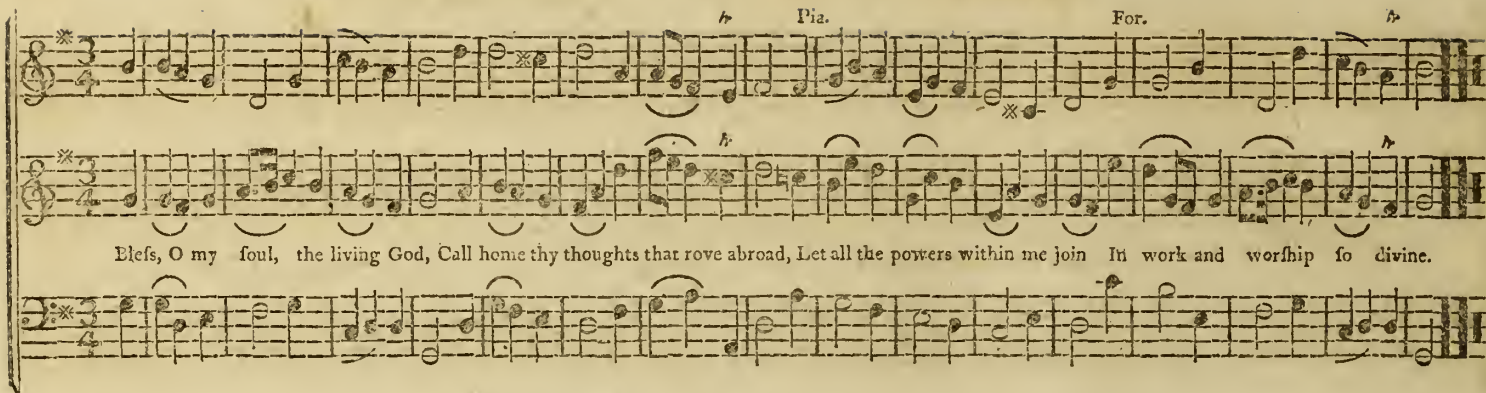


gifts of the Spirit, To Adam's lost race, The Son's glorious merit, The Father's free grace, The gifts of the Spirit, To Adam's lost race, To Adam's lost race.



## Litchfield. L. M.

J. Darwell.

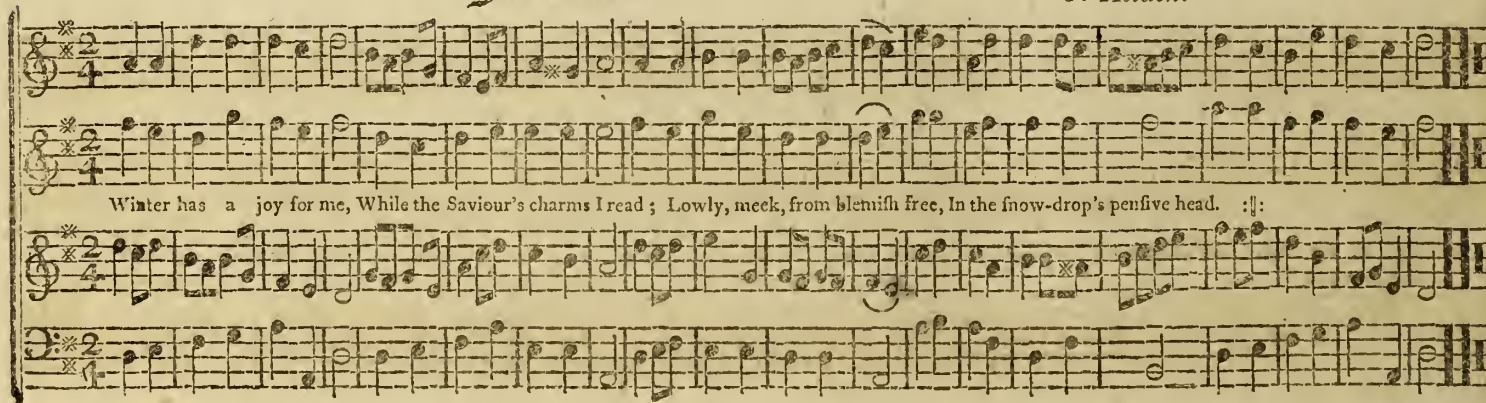


*Pia.* *For.*

Hels, O my soul, the living God, Call home thy thoughts that rove abroad, Let all the powers within me join Its work and worship so divine.

## Iceland. 7s.

O. Holden.



Winter has a joy for me, While the Saviour's charms I read; Lowly, meek, from blemish free, In the snow-drop's pensive head. :||





# Hanley Green. C. M.

O. Holden.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C.M.). The lyrics are: "There is a land of pure delight, Where saints im - mor - tal reign; Infinite".

There is a land of pure delight, Where saints im - mor - tal reign; Infinite

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C.M.). The lyrics are: "day excludes the night, And pleasures banish pain, And pleasures banish pain.".

day excludes the night, And pleasures banish pain, And pleasures banish pain.

Arise, my tenderest thoughts, arise; To torrents melt my streaming eyes; And thou, my heart, with

anguish feel Those evils which thou canst not heal, Those evils which thou canst not heal.



# Portuguese Hymn. L. M.

Moderato.

Piano.

Bless'd are the men of peaceful life, Who quench the coals of growing strife; They shall be call'd the

Forte.

heirs of bliss, The sons of God, the God of peace, The sons of God, the God of peace.

Jesus, who died a world to save, Revives and rises from the grave, By his al - - migh - - ty power;

*Piano.* From sin, and death, and hell set free, He captive leads captiv - - ity, *Fortc.* And lives, and lives to die no more.

# Brighthelmstone. C. M.

*B. Milgrove.*

Musical score for 'Brighthelmstone' in common time (C. M.), 3/4 time signature. The score consists of three staves. The first two staves are treble clef, and the third is bass clef. The melody is written in the first two staves, and the bass line is in the third. The lyrics are: "O that the sons of men would praise The goodness of the Lord! And those that see thy wondrous ways, Thy wondrous love record." The word "wondrous" is marked with an 'h' above it.

O that the sons of men would praise The goodness of the Lord! And those that see thy wondrous ways, Thy wondrous love record.

# Allison. S. M.

*J. Cole.*

Musical score for 'Allison' in common time (S. M.), C time signature. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is written in the first two staves, and the bass line is in the last two. The lyrics are: "Have mercy, Lord, on me, As thou wert ever kind; Let me, oppress'd with loads of guilt, Thy wonted mercy find." The word "wonted" is marked with an 'h' above it.

Have mercy, Lord, on me, As thou wert ever kind; Let me, oppress'd with loads of guilt, Thy wonted mercy find.

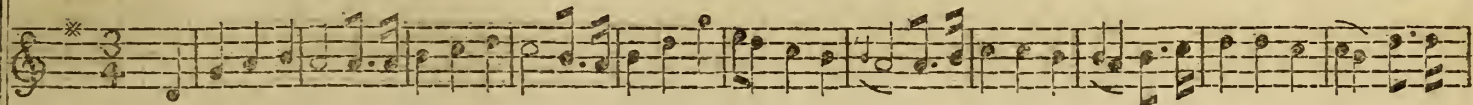


# Banquet. P. M.

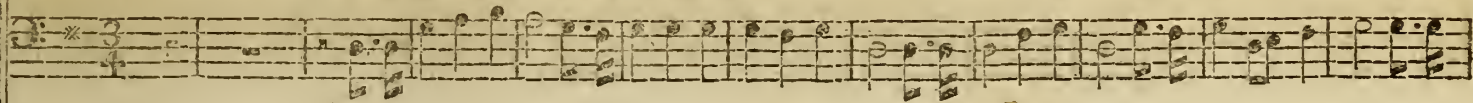
J. Cole.

63

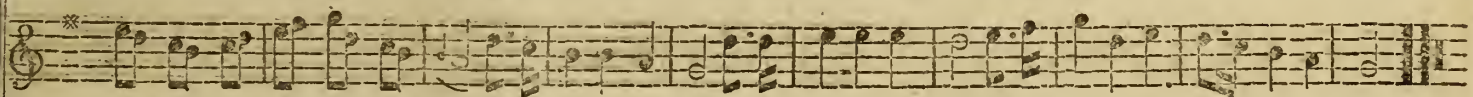
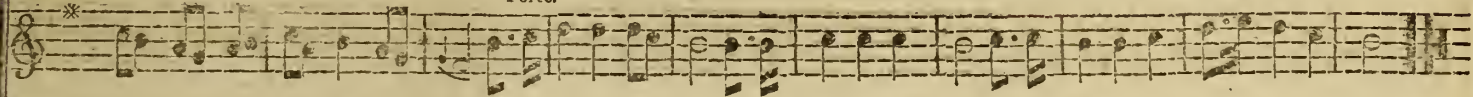
Piano.



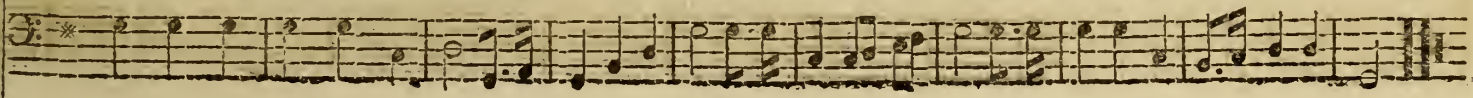
Come, let us ascend, My companion and friend, To a taste of the banquet above: If thy heart be as mine, If for Jesus it pine, Come up



Fortc.



into the chariot of love. If thy heart be as mine, If for Jesus it pine, Come up into the chariot of love.



Jehovah' reigns, his throne is high; His robes are light and majesty, His robes are light and majesty; His

glory shines with beams so bright, No mortal can sustain the light, No mortal can sustain the light.

Slow and flowing.

The first system of the musical score consists of three staves. The top two staves are in Treble clef, and the bottom staff is in Bass clef. The time signature is 3/4. The music is marked "Slow and flowing." and includes various musical notations such as notes, rests, and ornaments.

First Treble.

The first Treble part of the musical score consists of a single Treble clef staff with musical notation.

Jesus shall reign where'er the sun Does his successive journies run.

Second Treble.

The second Treble part of the musical score consists of a single Treble clef staff with musical notation.

The Bass part of the musical score consists of a single Bass clef staff with musical notation.

Hill's Sacred Minstrel.







princes meet, To pay their homage at his feet. There Persia, glorious to behold, There India shines in

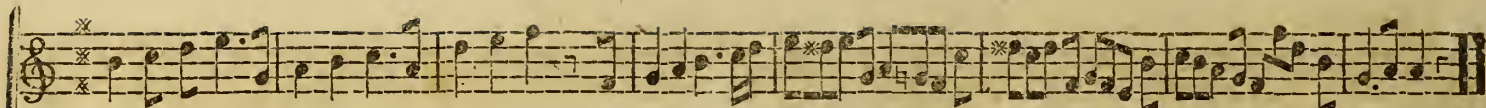
eastern gold; And barb'rous nations, at his word, Submit, and bow, and own their Lord. For him shall endless



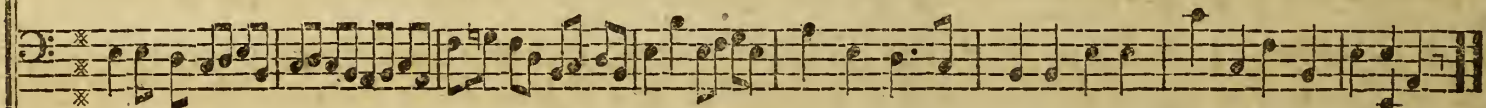
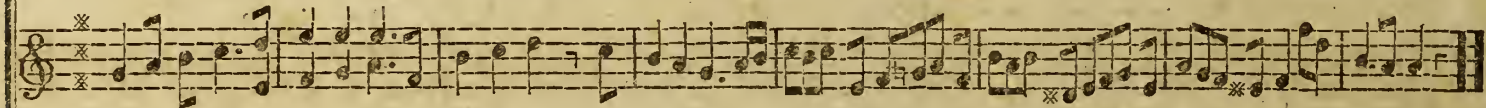
Sym.

prayer be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With every morning sacrifice.

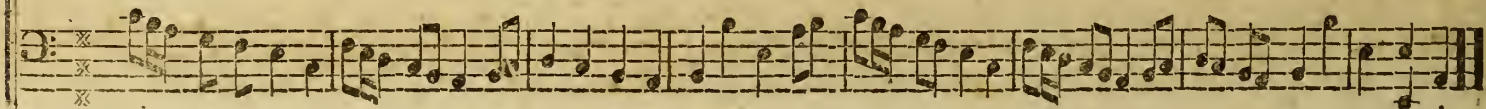
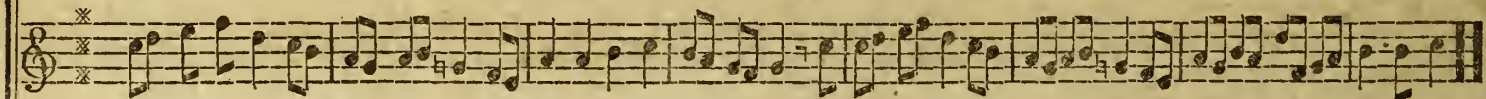
People and realms of every tongue Dwell on his love with sweetest song; And infant voices shall proclaim Their early blessings on his name.



Blessings abound where'er he reigns ; The prisoner leaps to loose his chains, The weary find e - - ter - nal rest, And all the sons of want are blest.



Where he displays his healing power Death and the curse are known no more ; In him the tribes of Adam boast More blessings than their father lost.



First Treble.

Musical staff for First Treble, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. It ends with a double bar line and repeat dots.

Second Treble.

Musical staff for Second Treble, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. It ends with a double bar line and repeat dots.

Let every creature rise and bring Peculiar honours to our King; Angels descend with songs again, And earth repeat the loud amen.

Counter Tenor.

Musical staff for Counter Tenor, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with many sixteenth and thirty-second notes, including triplets and slurs. It ends with a double bar line and repeat dots.

Tenor.

Musical staff for Tenor, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with many sixteenth and thirty-second notes, including triplets and slurs. It ends with a double bar line and repeat dots.

Let every creature rise and bring Peculiar honours to our King; Angels descend with songs again, And earth repeat the loud amen.

Bass.

Musical staff for Bass, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with many sixteenth and thirty-second notes, including triplets and slurs. It ends with a double bar line and repeat dots.

Basso Stromenti.

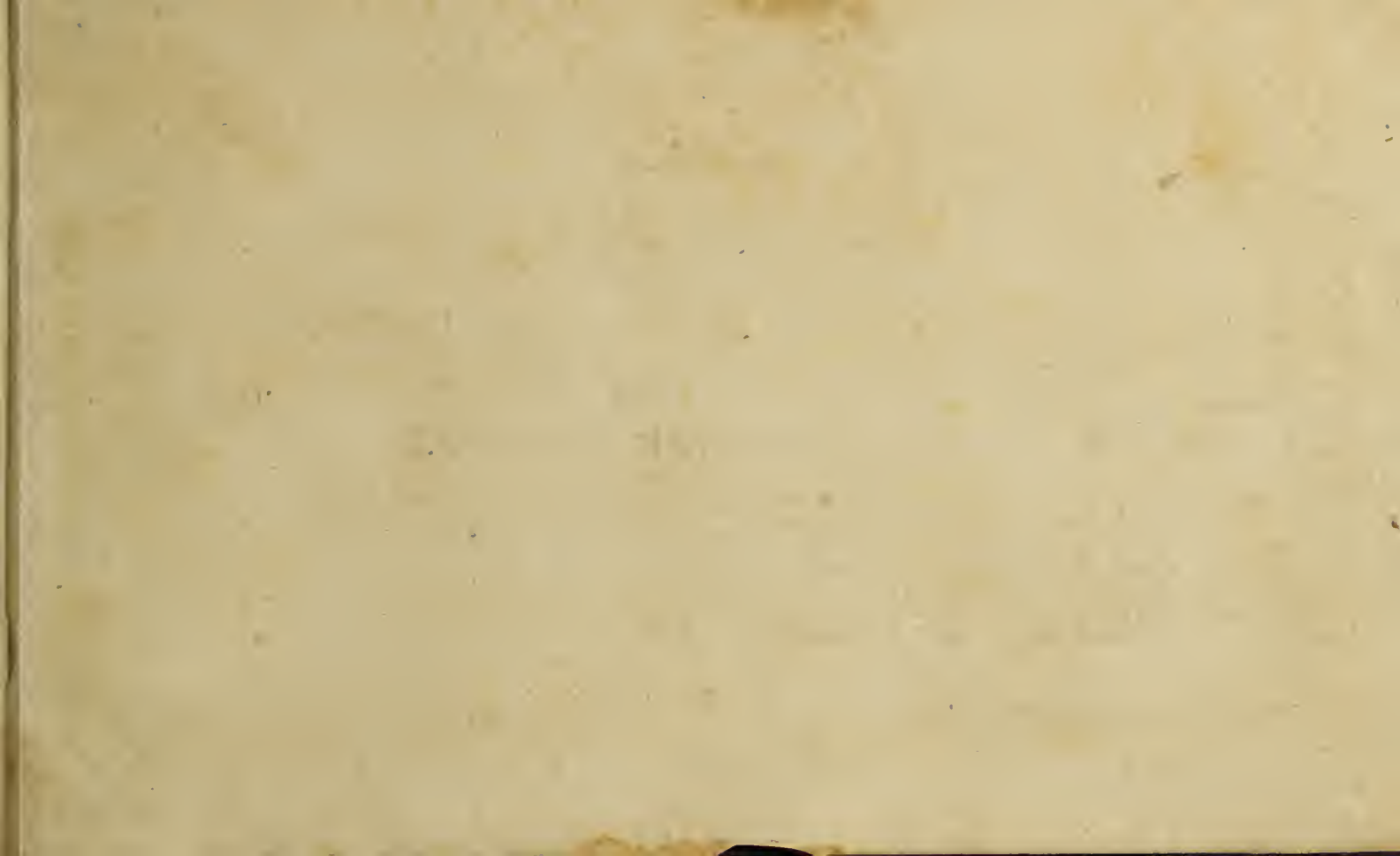
Musical staff for Basso Stromenti, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. It ends with a double bar line and repeat dots.



# I N D E X.

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|                    |            |    |                |       |    |                       |       |    |
|--------------------|------------|----|----------------|-------|----|-----------------------|-------|----|
| AITHLONE,          | P. M.      | 61 | Franklin,      | L. M. | 47 | Orleans,              | P. M. | 32 |
| Allifon,           | S. M.      | 62 | Green's 148th, | P. M. | 19 | Penfance,             | C. M. | 46 |
| Arcadia,           | 10s.       | 22 | Hanley Green,  | C. M. | 58 | Pleyel's German Hymn, | 7s.   | 51 |
| Asylum,            | P. M.      | 38 | Iceland,       | 7s.   | 56 | Portuguese Hymn,      | L. M. | 60 |
| Avignon,           | S. M.      | 31 | Italy,         | L. M. | 44 | Pfalm 63d,            | S. M. | 30 |
| Avon,              | L. M.      | 59 | Jubilee,       | P. M. | 39 | Pfalm 90th;           | L. M. | 36 |
| Banquet,           | P. M.      | 63 | Judea,         | P. M. | 57 | Ravena,               | L. M. | 41 |
| Brighthelmstone,   | C. M.      | 62 | Lambeth,       | C. M. | 42 | Rhodes,               | P. M. | 25 |
| Buxton,            | S. M.      | 49 | Lewton,        | L. M. | 18 | Rubicon,              | P. M. | 37 |
| California,        | L. M.      | 43 | Litchfield,    | L. M. | 56 | Rutland,              | S. M. | 33 |
| Chatham,           | P. M.      | 54 | Loudon,        | S. M. | 17 | St. Afaph's,          | C. M. | 40 |
| Chelmsford,        | P. M.      | 55 | Marlborough,   | C. M. | 27 | Sydenham,             | C. M. | 26 |
| Christian Soldier, | S. M.      | 20 | Martin's Lane, | L. M. | 64 | Uftic,                | S. M. | 45 |
| Cimbeline,         | L. M.      | 21 | Milford,       | 8s.   | 50 | Uxbridge,             | 8s.   | 53 |
| Cornwall,          | C. M.      | 24 | Millennium,    | L. M. | 65 | Vernon,               | C. M. | 34 |
| Detroit,           | 8s & 7s.   | 29 | Mufic,         | L. M. | 48 | Wells,                | L. M. | 35 |
| Eversley,          | C. M.      | 19 | New York,      | C. M. | 28 | Windfor,              | C. M. | 19 |
| France,            | 10s & 11s. | 52 | Old Hundred,   | L. M. | 23 |                       |       |    |



Thomas Hutchinson





