

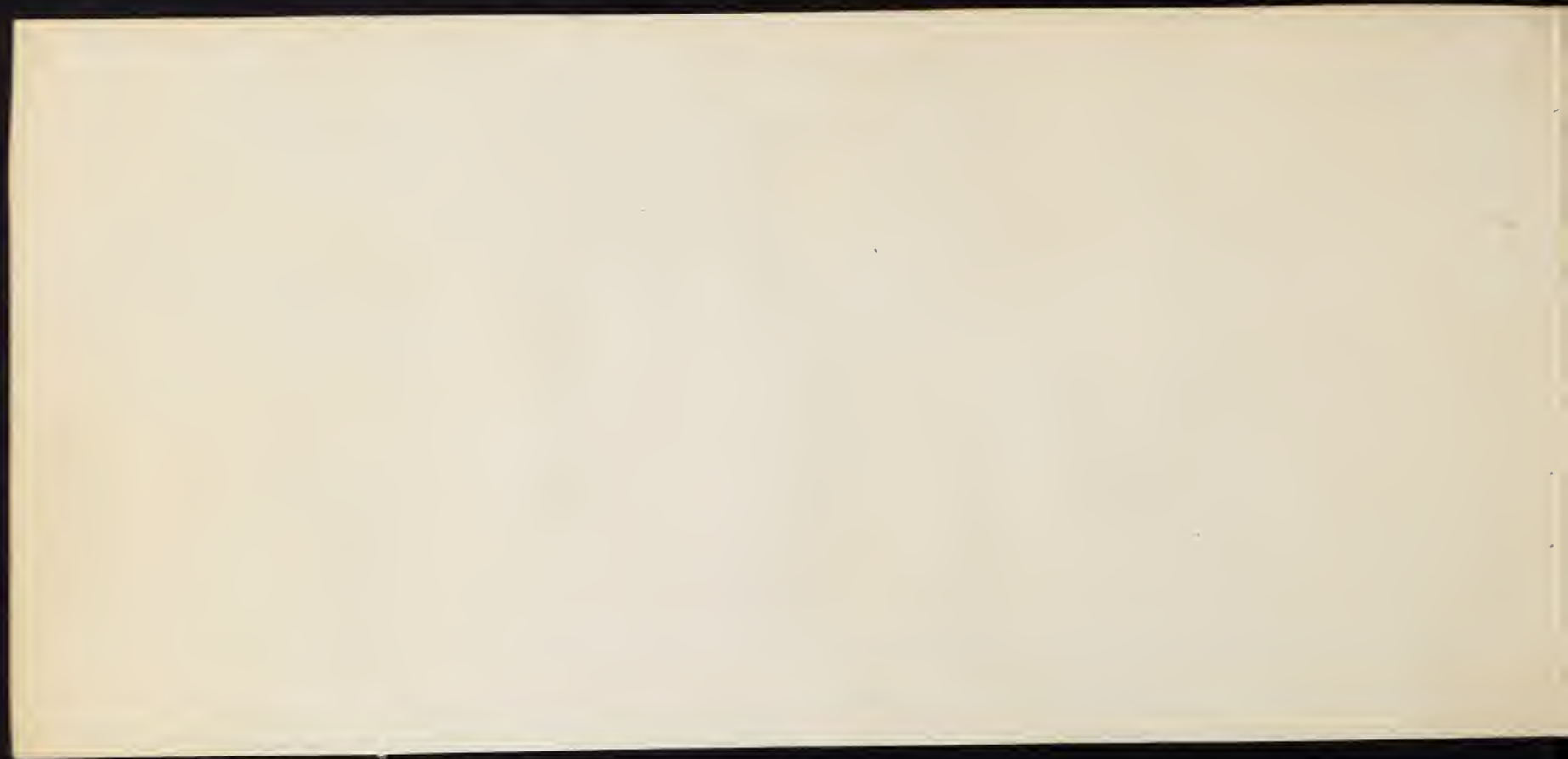


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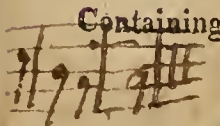
DEERFIELD COLLECTION

OF SACRED MUSIC,

COMPILED FROM THE MOST APPROVED AUTHORS, ANCIENT AND MODERN, WITH A VIEW TO THAT SIMPLICITY, WHICH IS INDISPENSABLE, AND THAT VARIETY, WHICH IS IMPORTANT IN THE SERVICES OF THE CHURCH, CLASSED ACCORDING TO THEIR AFFINITIES OF EXPRESSION :

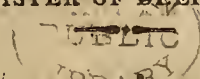
TOGETHER WITH

A MUSICAL GRAMMAR,



Containing the necessary definitions, and a variety of remarks and directions, relative to pronunciation, adaptation and expression :

BY SAMUEL WILLARD,
MINISTER OF DEERFIELD.



GREENFIELD, MASS. PUBLISHED AT R. DICKINSON'S OFFICE, FOR SIMEON BUTLER, NORTHAMPTON.
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Schol

Feb 16 1814
M.

DISTRICT OF MASSACHUSETTS, *TO WIT:*

District Clerk's Office.

BE IT REMEMBERED, That on the second day of August, A. D. 1814, and in the thirty-ninth year of the independence of the United States of America, SAMUEL WILLARD, 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:*

“Deerfield Collection of Sacred Music, compiled from the most approved authors, ancient and modern, with a view to that simplicity, which is indispensable, and that variety, which is important in the services of the church, classed according to their affinities of expression: Together with a Musical Grammar, containing the necessary definitions, and a variety of remarks and directions, relative to pronunciation, adaptation, and expression: By SAMUEL WILLARD, Minister of Deerfield.”

In conformity to the act of the congress of the United States, entitled, “an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned;” and also 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.*

MUSICAL GRAMMAR.

MUSIC is the art of combining sounds in a manner agreeable to the ear. Its principal constituents are melody and harmony. Melody consists in a succession of agreeable sounds in one part. Harmony is the agreement of two or more melodies, moving together. Music in several parts, moving in proper harmony, is called counterpoint.

All musical sounds, that are not precisely the same, are considered, as above or below one another. Those are the highest, which are the sharpest, or which differ most from the usual sounds in the Base. And those are lowest, which differ most from Treble. The distance between two sounds in regard to high and low is called an *interval*.

In writing music, we generally use five lines, which with the spaces included are called a *staff*. Sometimes short lines, called ledger lines, are added above or below the five. The principal lines and spaces are numbered from the bottom 1st line, 1st space, 2d line, &c. They are likewise distinguished by the seven first letters, A, B, C, D, E, F, G, which in different parts have different places.

BASE STAFF.	TENOR AND TREBLE.	COUNTER.
5 ————— A ————— La	————— F ————— Fa	————— G ————— Sol
4 ————— G ————— Sol	————— E ————— La	————— F ————— Fa
4 ————— F ————— Fa	————— D ————— Sol	————— E ————— La
3 ————— E ————— La	————— C ————— Fa	————— D ————— Sol
3 ————— D ————— Sol	————— B ————— Mi	————— C ————— Fa
2 ————— C ————— Fa	————— A ————— La	————— B ————— Mi
2 ————— B ————— Mi	————— G ————— Sol	————— A ————— La
1st space. A ————— La	————— F ————— Fa	————— G ————— Sol
1st line. G ————— Sol	————— E ————— La	————— F ————— Fa

iv.

The first character in the staff is called the Clef, and by that we distinguish the parts, or the places of the letters.

The seven letters stand for seven sounds, rising one above another. When an eighth letter or sound is required, the first is repeated; there being no more than seven original sounds. The distance from one of these sounds to the next above, is called a degree. Some of these degrees are about twice as great as others. The larger degrees are called tones; the less, semitones. The semitones are between mi and fa, and la and fa.

A letter is said to be *sharp*, when the sound is raised a semitone higher, and is marked with this character, *; when sunk a semitone lower, and marked with this character, b, it is said to be flat.

A *note* is either a sound, or the character, by which a sound is expressed. The names of the notes on the same line or space are altered by flats or sharps at the beginning of the staff; and to find their names, we must first find the place of mi by the following Rules:

If B be flat, mi is on

If B and E be flat, mi is on

If B, E, and A be flat, mi is on

If B, E, A, and D be flat, mi is on

E | If F be sharp, mi is on

A | If F and C be sharp, mi is on

D | If F, C, and G be sharp, mi is on

G | If F, C, G, and D be sharp, mi is on

F

C

G

D

The order of the names above mi is fa, sol, la, fa, sol, la; and below mi it is la, sol, fa, la, sol, fa; after which mi returns.

There are five different characters, used to express musical sounds according to their duration; viz. The minim, the crotchet, the quaver, the semiquaver, and the demisemiquaver.

Minim. Rest. Crotchet. Rest. Quaver. Rest. Semiquaver. Rest. Demisemiquaver. Rest.



One minim is as long as two crotchets, four quavers, eight semiquavers, or sixteen demisemiquavers.

Sometimes two other characters are used, viz. the semibreve and the breve. The semibreve is equal to two minims, and the breve to four.

A part is said to *rest*, when it is silent. There is a rest corresponding to every note, which requires a part to be silent, as long as such a note would be sounding. (See the example above.)

OTHER MUSICAL CHARACTERS EXPLAINED.

A Natural (♮) destroys the effect of a flat or sharp.

A Point of Addition (.) adds to a note one half of its former length.

The figure 3 called a Mark of Diminution, reduces three notes to the length of two.

A Brace (see the example below) shows how many parts move together.

A Single Bar divides the time into equal parts called measures.

A Double Bar, or a thick single one, shows the end of a line, or strain.

A Slur is used to connect two or more notes, to be sung to one syllable.

A Repeat shows that part of a tune is to be sung twice.

A Trill shows that a note may be graced by a tremulous sound.

A Dash requires a note to be sung with peculiar distinctness.

Choice notes are those which are directly over and under one another in the same staff.

Appoggiaturas are little notes, that may be lightly touched, or not, according to the skill and taste of the performer.

A Close denotes the end of a tune.

EXAMPLES OF MUSICAL CHARACTERS.

Flat. Sharp. Nat. P. Add. M. Dim. Slurs. Repeats.

The musical examples are arranged in three staves. The top staff shows various accidentals (Flat, Sharp, Natural), a measure with a 'P' (Prolongation), a measure with an 'M' (Measure Addition), a measure with a 'Dim.' (Diminution), a slur over a triplet, and a repeat sign. The middle staff shows a brace on the left, a single bar, a double bar, a hold, ledger lines, a trill, dashes, choice notes, and a close. The bottom staff shows a trill, dashes, choice notes, and a close.

OF TIME.

Every piece of music is divided into equal portions of time, called * measures. A measure is what is contained between two single bars.

* Dr. Callcott

There are two kinds of measure (or time) * Duple (or Common,) and Triple, which are in the proportion of two to three; that is, two crotchets, or other notes or rests to the same amount, make a measure in duple time, and three in triple.

Duple time is marked with the figure 2, & Triple with 3, thus:

The example shows two staves. The top staff is in treble clef with a '2' time signature, showing a duple measure with two crotchets. The bottom staff is in treble clef with a '3' time signature, showing a triple measure with three crotchets.

The comparative length of notes is adjusted in singing by an equable motion of the hand, called a beat, which falls at the beginning of every measure, and rises at the end. In duple time there are two beats to a measure, in triple, three.†

* Encyclopedia.

† The usual movement of music in triple measure is essentially different from that in duple. When applied to the poetry in the most common use, it makes the first syllable in each measure twice as long as the other. When music in this unequal movement is very rapid, every two of the triple measures are united by omitting the intermediate bar, and then performing only one beat where there would otherwise have been three. This is called Compound time.

In regard to the quantity of time, in which the same kinds of measure are performed, it may be convenient to reckon five different degrees, expressed by the words *Presto*, *Allegro*, *Allegretto*, *Largo*, and *Adagio*, written over the tunes.* In *Presto* a crotchet, or a beat may be performed in about two thirds of a second of time; in *Allegro*, in a second; *Allegretto*, in a second and one third; in *Largo*, in a second and two thirds; and in *Adagio*, in two seconds.

* It has been most usual to divide Duple or Common Time into four degrees, the first and slowest marked thus, $\frac{1}{2}$ the second thus, $\frac{1}{4}$ the third thus, $\frac{1}{8}$ and the fourth thus, $\frac{1}{16}$. Triple Time has been divided into three degrees, marked $\frac{1}{3}$, $\frac{1}{6}$ and $\frac{1}{12}$ and Compound into $\frac{6}{4}$ and $\frac{6}{8}$. Some of these require crotchets or quavers, where other require minims; and the different applications, that have been made of

OF PRONUNCIATION AND EXPRESSION.

A pronunciation so forcible and distinct, as to be readily understood, is among the grand essentials of good singing. In proportion to the defect of this, there must be a defect of life and meaning in the performance, however good in other respects. If the words are not heard, it were far better not to pretend to use any. And yet nothing is more common, than this defect. But to what is it owing? to any insurmountable difficulty attending the subject? Probably not. With a moderate degree of attention, it is conceived, we might in general have our words as distinctly heard in singing, as in speaking, and that without any important sacrifice of smoothness or grace. In order to this, we should give every consonant a clear pronunciation, particularly those in the *beginning* and the *end* of words, and avoid two very common faults. viz. *the protraction of vowel sounds on single notes and the repetition of the same sounds on slurred notes.*

them by different authors, have given rise to such uncertainties and errors, that it has been thought most simple and intelligible to omit them entirely.

Let it be remembered, that, whatever be the length of a note, *we should not in general dwell much longer on the vowel sound of the syllable, that comes upon it, in singing, than we do in speaking.* If a syllable end with a consonant, we should pronounce the vowel at once; and, if the succeeding consonant be such a one as can be sounded by itself, we should dwell on that, as long as may be necessary to fill the note. Thus in such words as *fill, sun, them*, the voice should pass instantly over the vowels e, i, and u, and dwell on the following consonants l, m, n. If the consonant be such, as can *not* be sounded by itself, it is better in general to cut the note down to the natural length of the vowel, than to drag out the vowel to the full length of the note.

The rule we should observe for the pronunciation of syllables on *slurred* notes, is, *never without necessity repeat the same sound.* Most syllables, I think, are capable of being divided into *two* parts, and some into *three*, which may easily be sounded alone, and which on slurs *must* be divided in order to a smooth and easy pronunciation.

In the first place we often find a *diphthong* or two vowel sounds in the same syllable. The vowels and diphthongs

that have two distinguishable sounds in them are, A, I or Y, O, and U, in their first, long, natural sounds; (that is, when sounded as they are in their names;) and OI, and OU, or OW. If we sound A, I, or OI on a long note, we shall find, they all end in the *same sound*, viz. the natural sound of E. But they do not *begin* with that sound of E. If they did, the following words, for instance, *ale, eel, isle* and *oil*, would be pronounced exactly alike, viz. eel. This proves that A, and I or Y, long, must consist of two sounds each, and be capable of being divided into two parts. The first sound of A on a long note will be found to be the short sound of E as in *let*, which I shall mark thus, *ě*. The long or natural sound of the several vowels I shall distinguish by this mark — over them. If then we sound these two *ě ē* as they are marked, uniting them together, we shall have the exact sound of *ā*. The first sound of I or Y natural is like U short as in *bur*, marked thus, *ũ*. *ũ-ē* then are equivalent to *ī*. The first sound in OI is like a in *fall*, which I shall distinguish thus, *â*. Then *â-ē* will express the sounds of OI.

Again, *ō, ū* or *ew*, and *ou* or *ow* all end in the exact sound of *o* in *prove*, as may be seen by trying them on a long note. This

sound I shall distinguish thus, ô. The two sounds in ô are ūô, those in ū, îô, viz. the sounds of *i* in *pin* and *o* in *prove*, and those in *ou* as in *sound*, âô, (sawoond pronounced in one syllable.)

It is recommended, that what is here said, be studied and tried, till it be fully understood.

The consonants L, M, N, R, can be sounded alone, and are most beautiful at the close of syllables; because they necessarily give that gradual taper to the end of the sound, which is one of the highest graces, at the same time they preserve a perfect pronunciation. Something of a sound can be given to B, D, F or V, G, J, and S, or Z, without any vowel.

In application of the preceding remarks I would propose the following Rules:

1. In singing slurs of two notes in syllables, in which L, M, N, or R, follow the vowel, we should always confine the vowel

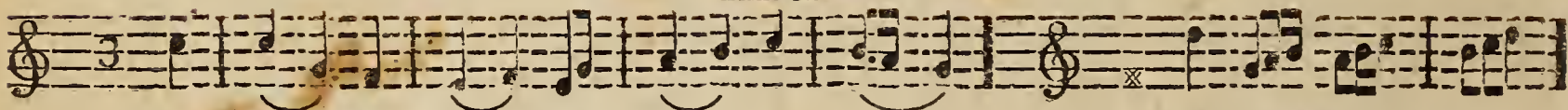
sound to the first note, and the L, M, &c. to the second, excepting the diphthongs OI. and OU as in *sound*, which are better divided.

2. In all other syllables in which there are two vowel sounds, excepting those of U or EW, the first of those sounds must go with the first note, and the second with the second. When the notes are long, both the sounds of ū may be given to the first note and the second sound repeated on the second note, because the first sound of ū is too short to be dwelt upon.

3. In singing slurs of three notes, we should if possible, make three distinct parts, confining the first to the first note, the second to the second, and the third to the third.

4. When there are not so many separable sounds in the syllable, as there are notes in the slur, the first sound in general is the one that should be repeated.

EXAMPLES.



This life's a dream, an empty show.
 This lŭ-ēfe's a drea-m, a-n ě-mpty shŭ-ŭ-ô.
 Awake, our souls, away, our fears.
 Awě-ēke, our sōu-ls, awě-ē, our fē-ē-rs.
 Treasures of grace to them are gĭ-ĭ-v'n.
 Our beauty and our heav'nly dress.
 Our bŭ-ô-ty a-nd ou-r hĕa-v'n-ly dress.

With warm desires.
 With wâ-â-rm desŭ-ē-rs.
 His sovereign pow'r.
 His soverĕ-ĕ-n pâ-ô-r.

Hitherto we have considered pronunciation with a principal reference to that distinctness, without which the words are lost. But we must observe another rule of vast importance to an easy and graceful expression, viz.

To give as much roundness and smoothness to every letter we pronounce, as the established modes of speech will permit.

Without this, there must be a great defect in that formation of the voice, which is the ground of all polish and grace. A flat mode of speaking gives a narrow spread to the mouth,

which necessarily flattens the voice in singing, and renders it, like a broad sword, better suited to hurt, than to soothe. The manner in which some pronounce *ou* as in *round*, has this effect. The manner I have in view, may be understood by this, that it gives a sudden twitch to the corners of the mouth, drawing them back to a great width, and almost closing the teeth. The first sound of this diphthong, thus pronounced, seems to be like the sound that is most generally given to *a* in *care*, instead of *a* in *fall*.

The short sound of *a* as in *man*, should be avoided whenever it may, as it is extremely flat, especially on long notes. Hence the lovers of music have great reason to lament that in the present standard of pronunciation this sound is in many words substituted for the sound it has in *part*, which is one of the roundest in the language. Custom however permits, and perhaps requires that the little words, *am*, *an*, *and*, *as*, *at*, *can*, *shall*, when not emphatical, be pronounced, as if they were written, *um*, *un*, &c. which is a far better sound.

The pronunciation many singers give to *the*, viz. *thū* is indeed more open: but there are two strong objections to it. The first is, that it is an unnecessary departure from the common mode of speech; and in the second place, when it comes before a vowel it is apt to make barbarous work with the following word, unless it be prevented by a very painful effort. In this way the *earth*, for instance, becomes *thū wearth*; the *old world*, *thū wold world*; the *ear*, *thū year*; and so in most cases. If this particle be pronounced, as it is in speaking, every thing is comparatively easy and smooth.

The fashionable mode of pronouncing *T* before *U*, makes sad

work with the smoothness of vocal music. The broad and violent hiss of *ch* is by far the worst sound in the language.

The formation of the voice as already suggested is a matter of vast importance; and in this it would be well to adopt the method of Italian masters; viz. that of exercising every pupil in sounding all the vowel sounds in use, taking care that in each sound the mouth be sufficiently open to give it the roundest form it admits. With this design it may be well to sound the following letters and syllables on long notes, and observe the openness or closeness of the teeth, and the state of the lips; *ě, ā, ē, ur, ī, ĩ, ô, ō, ū, ar. âw, oi, ou.*

By a suitable roundness the voice is not only prepared for a polish, of which it were otherwise incapable, but it acquires peculiar freedom and activity; a flexibility that easily bends to every mode and form within its natural compass: while on the other hand flatness of voice from the state of the organs by which it is produced, necessarily cramps and enfeebles every power of expression.

Expression, so far as we have yet considered it, has an immediate reference to the words, employed to express the

thoughts. In this relation too we should pay particular attention to *accent* and *emphasis*. The first part of every measure in music is regularly accented; and where there are four syllables to a measure, the third likewise. But if in any case the accented, or emphatic parts of the words do not correspond, such an accent in the music perverts the expression. Hence we must always observe the following rule:

The accent in music must be conformed to the emphasis, or important syllables in the words. Unaccented syllables must be touched very lightly, as also the following words, *a, an, the; am, art, is, are, was, were; may, can, might, could, shall, will; and, as, but; at, by, with, for, from, in, of, through, to; who* and *which*, except in questions, and generally *me, thee, him, it, us, you, them*, when they follow important words. Most other words require emphasis, let them fall where they will. Sometimes two or three emphatic syllables, or unemphatic ones, come together.

The length of a note, as well as the comparative force of a sound, gives importance to the syllable, that falls upon it. Hence it seems desirable, when it can conveniently be done, to shorten a long note on which an unimportant syllable

comes. In triple time this may often be done by performing two beats in the time of one.

A correct punctuation in music, is another thing indispensable to a correct and forcible expression. It is hard to say why it is not as important in singing as in speaking. In a tune that is to be sung in a variety of words it is evident there cannot be any fixed rests, without a liability to separate words that are most intimately connected, and to jumble together those, which are most distinct, thereby producing nonsense, if not absolute perversion. Hence in this book the musical rests are entirely discarded excepting in the case of ducts.*

And it is recommended, that wherever there is a pause in the words, there should be one in the performance of the music, by means of a hold, or pause in the beat; at a comma, the time of a half beat; at a semicolon, a whole beat; at a colon, period, or interrogation, two beats; at the note of admi-

* To introduce a pause wherever it may become necessary, the parts must move exactly together. Hence in a few cases the length of notes in one part are changed in order to make them correspond with those in the other parts.

ration, when it stands at the end of the sentence or sentiment, two beats; when in the middle, one. When a pointed crotchet comes before the pause, it is well to throw off the point, and in other cases, to shorten long notes.

The *hold* (∞) when placed over a note lengthens that; when placed after it, it indicates a pause.

The *figure 1*, placed over a note shows that in those words, it is to be performed in the time of one beat. *V* over the space between two notes, shows that their times are to be inverted; the first to have the time of the second, and the second that of the first. The beat may go on, as if there was no change.

There are some things in musical expression which have no immediate reference to the verbal expression, but to the sentiments or feelings. Among these are included the quickness of the movement, the quantity of voice, the degree of energy exerted, and finally the looks and whole appearance of the performer.

The varieties of music in regard to the feelings and the strength of feeling it is suited to express, are great, and admit equal varieties in the mode of performance. To lay down any

adequate rules on the subject, it seems necessary to divide music into five different kinds, at least. The tunes in this collection are classed under the terms *Serene*, *Animated*, *Grand*, *Plaintive*, and *Sorrowful*.*

The Serene (if there be no mistake in the classification) should in general be sung rather quick; with a moderate quantity of voice; with the utmost gentleness in the manner of beginning and ending the notes, that is consistent with a distinct pronounciation; together with a perfect tranquillity (but not indifference) of look and manners. Sometimes the peculiar structure of a tune of this class requires a moderate movement.

The Animated requires a quick movement; a middling, or

* I dare not assure myself that every tune is put in the class to which it properly belongs. Much depends on the modes of performance; and it often requires many experiments, to determine what modes are necessary to give the greatest excellence to a tune, and of course to what class it belongs. Beside there are some pieces that hold a middle rank between two classes, and others, that partake more or less in the qualities of three or four.

a loud voice, according to the degree of joy or triumph expressed; great distinctness and energy of pronunciation; and vivacity and fire in every feature; (free however from all affectation and parade.)

The Grand or Majestic is to be sung with a very full and round voice, in a slow movement, with a more gradual swell on the notes and less energy of pronunciation, than the animated; and with an elevated reverence in the whole appearance.

The Plaintive, by which is meant that which is a little bearing on sorrow, requires a moderate movement, and a pensive, serious look. The quantity of voice and the degree of energy must be determined by the particular sentiments, to which it is applied, which will be pointed out under Adaptation.

The Sorrowful is of a very slow movement, in general a moderate quantity of voice, gentle accents, and in all respects a sorrowful appearance.

OF ADAPTATION.

To hymns or psalms, that are expressive of quietness, peace, stillness, rest, sweetness of harmony, divine mercy, when it is not made a subject of great admiration or general praise: the human virtues of meekness, gentleness, &c. and

finally to those which are cheerful, but not expressive of any strong passion; serene music should be set, and sung with a degree of softness, proportioned to the sentiments expressed.

Those psalms and hymns which express strong emotions of joy, or holy resolution; as also those which speak of the power of God, exerted in defending or sustaining his creatures, and those which call to general praise; require animated music, unless the sentiments be carried to a very high pitch, then they admit the Grand.

The Grand should be appropriated to loud choruses of praise, to the most enlarged views of the divine perfections, and the highest exercises of reverence and adoration, that are not attended with any thing sorrowful.

The Plaintive is adapted to the greatest variety of subjects; to human weakness and wants; to such supplications, as do not proceed from great penitence or grief; to filial fear of God; to the power and holiness of God, employed in punishing the wicked; and to those consoling views of death, which are often suitable on funeral occasions. To express divine vengeance great fullness and energy are required. Supplication generally requires at least a middling voice and an em-

phatic pronunciation. Our weaknesses, wants, and filial fears are expressed by a languishing, but not a lifeless voice. And the consolations of death must have an expression, full and emphatic, or soft and gentle, accordingly as they partake of triumph or tranquillity.

Penitential psalms and hymns should by all means be sung in the most sorrowful tunes; because sin is the greatest of all possible evils. Lamentations over the sins of others should likewise be confined to this class, as also all sorrowful representations of death.

For an exemplification of the preceding rules, the reader is referred to the words, adapted to the several tunes in this collection, with the directions for the performance.*

* Some of the directions are general, while others are intended merely for those particular words. The latter are set under the upper part.

To some perhaps, the time given to many of the tunes in triple measure, may appear too quick. But it is to be observed, that a tune in this measure must in order to the same effect, be sung about one third faster than a similar tune in duple

It often happens that there is a great variety of sentiment in a psalm, perhaps no two verses, that are best expressed by any one kind of music. In such a case the tune should be adapted to the prevailing sentiment, and then varied to every degree of softness and loudness, quickness and slowness, energy and tenderness, the several parts of the psalm require. If such a psalm be sung from beginning to end in the manner best suited to one part, the performance becomes unmeaning and tedious, if not shocking, to every person who feels the sentiments.

OF INTERVALS.

Two sounds that are exactly of the same height are called a unison. The *distance* of two notes from each other in regard to high and low, is reckoned by the number of *degrees*, that is, the number of lines and spaces between them, counting both those on which the two notes stand. Thus, when one of the two notes stands on a line, and the other in the space imme-

measure; because that on every second syllable of the former there are generally two beats.

diately above or below, the interval is a second. If the degree be only a semitone, it is called a minor or flat second: if a tone, it is major or sharp. If there be a line or space between the two notes, they make a third; which, if one of the degrees be a semitone, is a minor third; if not it is a major. When there is a line and a space between the notes; that is, when there are four lines and spaces including the two on which the notes stand; the interval is a fourth, minor or major, accordingly as it amounts to five or six semitones. In like manner may be distinguished the minor and major fifth, sixth, and seventh. The eighth, which is likewise called an octave, includes all the seven letters, and repeats the one at which it begins. By the fifth is generally meant the major fifth, consisting of three tones and one semitone.

To find the interval between notes in different parts, consider where they would stand if brought into the same part. In order to this let it be remembered, that the lower line in Tenor is in unison with the third space in Base; the lower space in Tenor, with the fourth line in Base, &c. The Treble is an eighth above the Tenor; the Counter, when it has the same

clef, is the same with the Tenor. In other cases it is one degree higher.

An interval between the notes, which, when sounded together, gratify the ear, is called a consonance. Such are the eighth, the fifth, the minor fourth, the thirds, and the sixths. Of these, the eighth and fifth are the most harmonious. The seconds, the major fourth or minor fifth, and the sevenths are not gratifying to the ear, and are called dissonances.

OF KEYS OR MODES.

There are two principal keys, or rather modes,* in music, the major and the minor, which are known by the last note in the Base, called the tonic, or key note. When the two first

* The key, as approved authors use the term, is the principal octave of a tune, of which there may be as great a variety, as there are different positions for the key note. Thus, if the key note be on F. it is one key; if on F[♯], it is another; if on G, another still, &c. See Dr. Callcott's Musical Grammar.

degrees above the tonic are tones, the key is major: when one of them is a semitone, it is minor.

Four notes rising from the tonic, to the third, the fifth, and the octave, are called the common chord of that key.

In training the voice the pupil should be taught to strike with accuracy all the tones and semitones, both rising and falling, both in the major and minor mode, and after that to strike every interval in the octave.

MUSICAL TERMS EXPLAINED.

Affettuoso, Tenderly.

Andante, Distinct.

Cres. Crescendo, Increase the voice.

Dim. Diminuendo, Gradually diminish the voice.

Dolce, Sweet and soft.

Duett, Music in two parts.

For. Forte, Loud.

Fortis. Fortissimo, Very loud.

Mezzo Forte, Rather loud.

Media Voce, With a middling voice.

Pia. Piano, Soft.

Pianis. Pianissimo, Very soft.

Nezzo Pia, Somewhat soft.

Mod. Moderato, A half degree slower.

Fes. Festinato, A half degree faster.

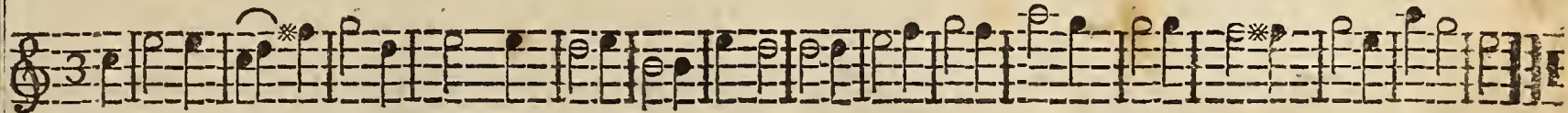
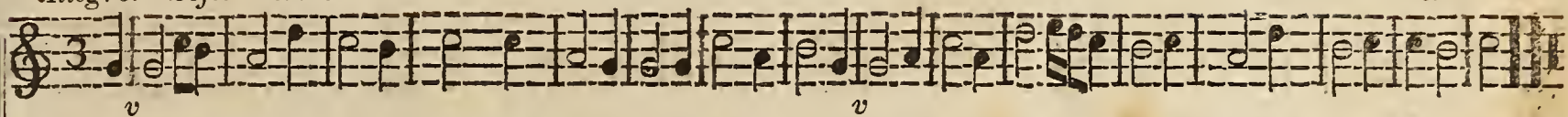
Vivace, With life and spirit.



WINCHESTER. L. M.

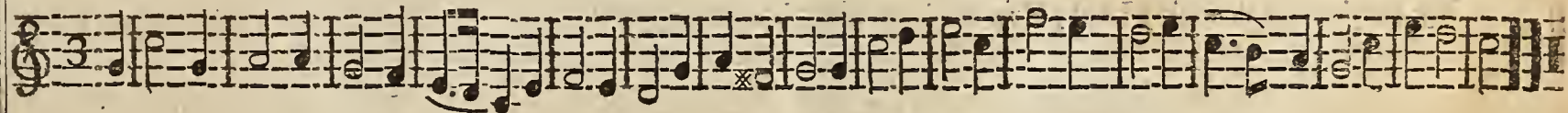
Allegro. Soft. Serene.

tr

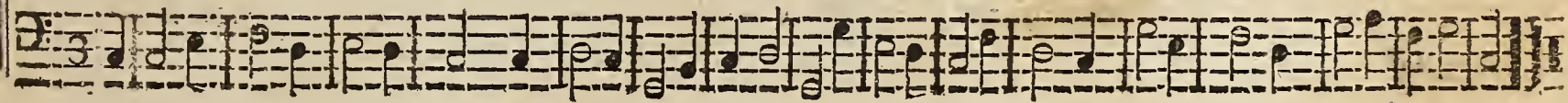


Sweet is the day of sacred rest ; No mortal care shall seize my breast :

Like David's harp of solemn sound.

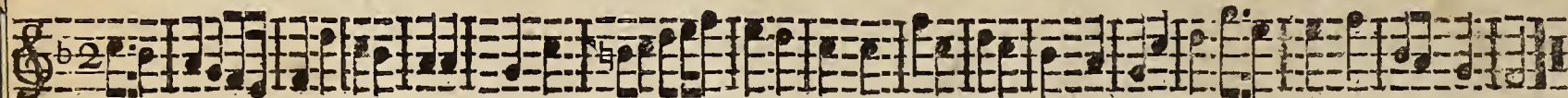


O may my heart in tune be found,



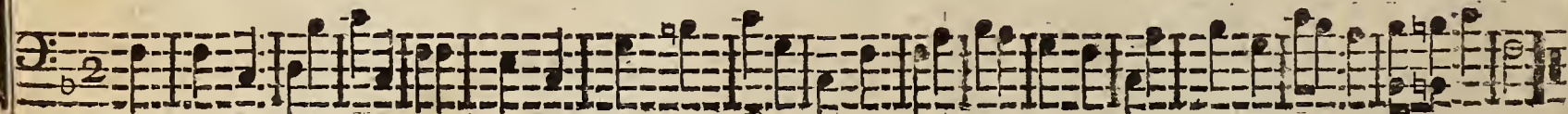
Allegretto. Serene.

His providence and holy word



My Shepherd is the living Lord ; Now shall my wants be well supply'd.

Become my safety and my guide.

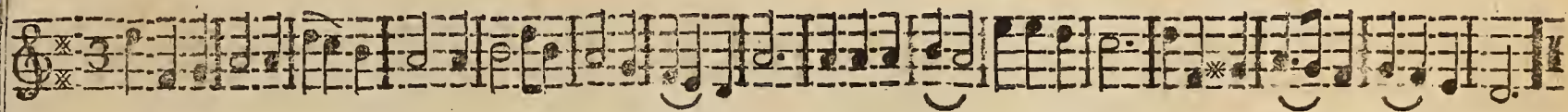


BLENDON. L. M

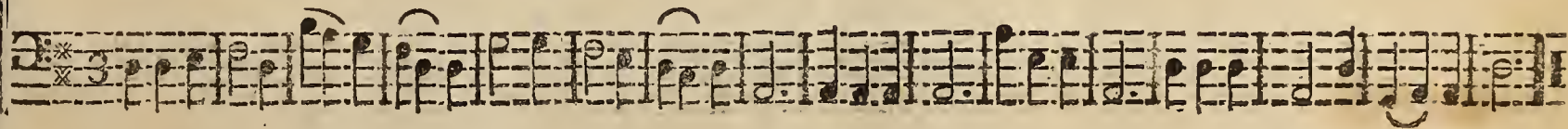
Allegro. Serene

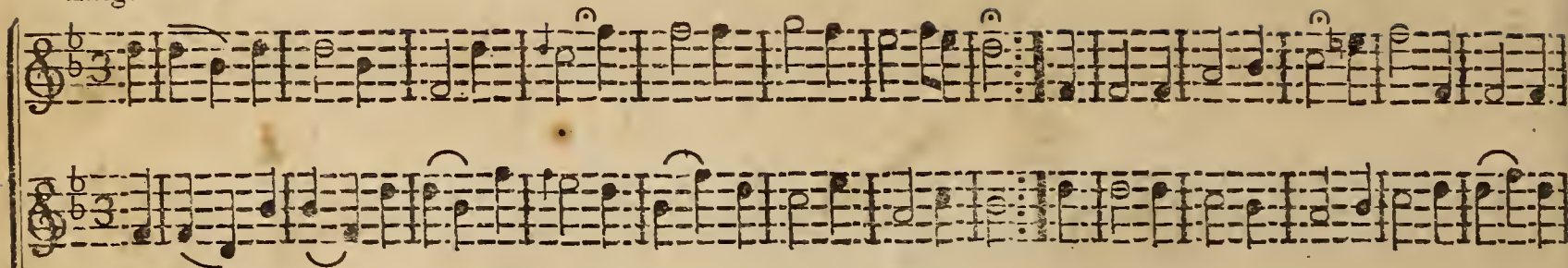


Nor shall her firm foundation move,

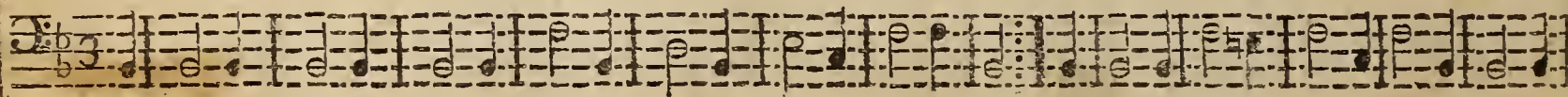


Zion enjoys her Monarch's love, Secure against a threat'ning hour ; Built on his truth, and arm'd with pow'r.

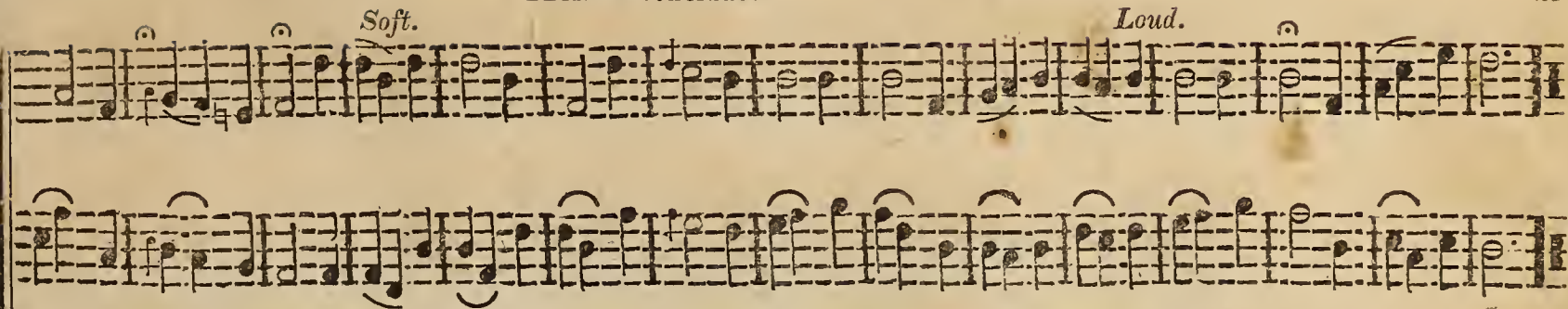


Allegro. Serene.

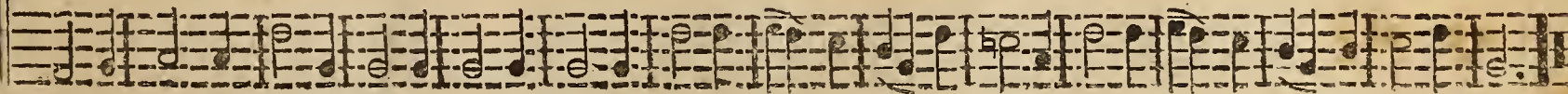
Ye holy souls, in God rejoice ; Your Maker's praise becomes your voice ; } Praise ye the Lord ; my heart shall join In work so
 His nature and his ways invite, To make this duty your delight. }

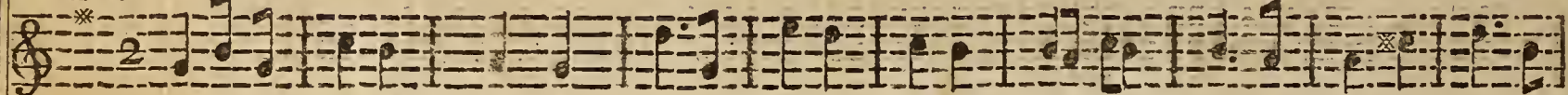


ITALY concluded.

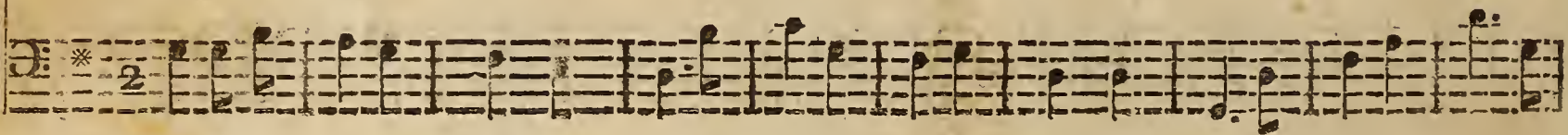


pleasant, so divine, Now while the earth is mine abode, And when my soul ascends to God, And when, &c.



Allegretto. Serene.*AIR.*

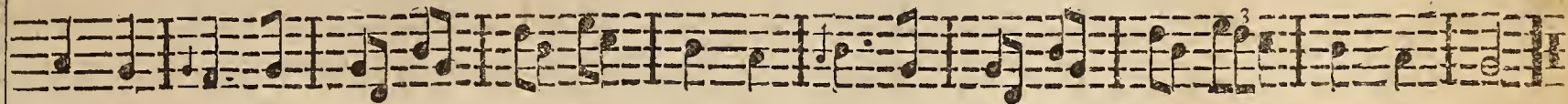
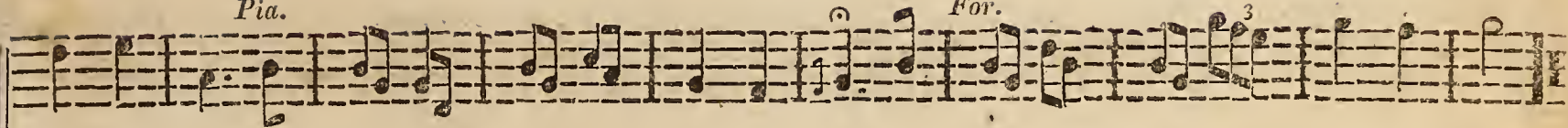
Sweet is the work, my God, my King; To praise thy name, give thanks and sing; To show thy love by



DUNSTAN continued.

Pia.

For.



morning light, And talk of all thy truth at night. And talk, &c.



Allegro. Serene.

For.

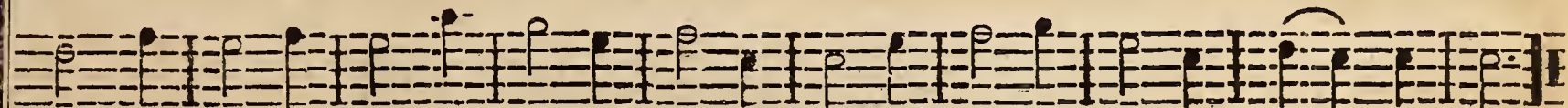
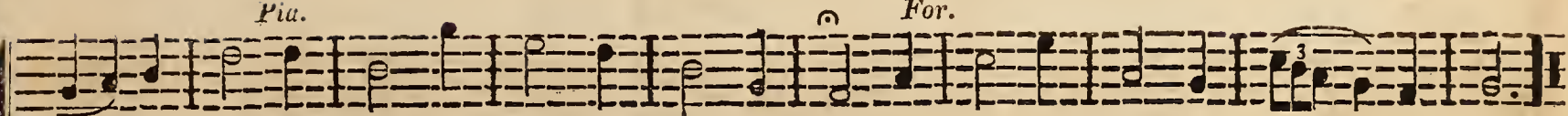
Lord, how secure and blest are they, Who feel the joys of pardon'd sin ! Should storms of wrath shake

AIR.

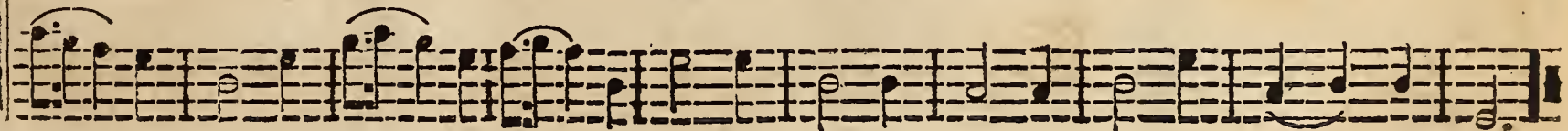
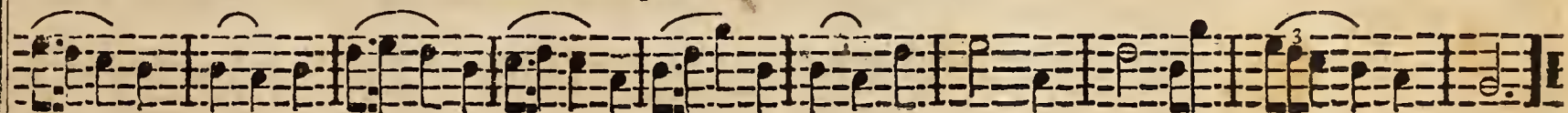
CASTLE-STREET continued.

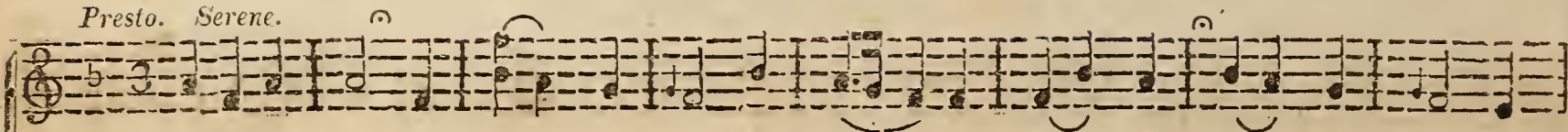
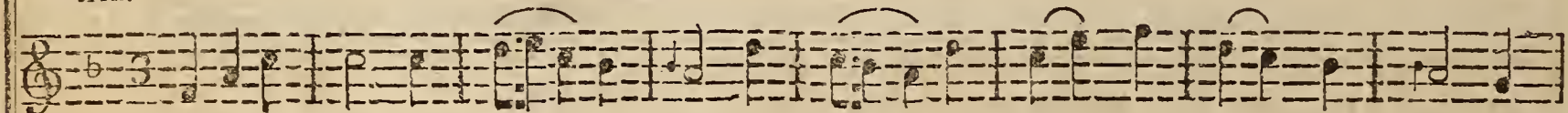
Pia.

For.

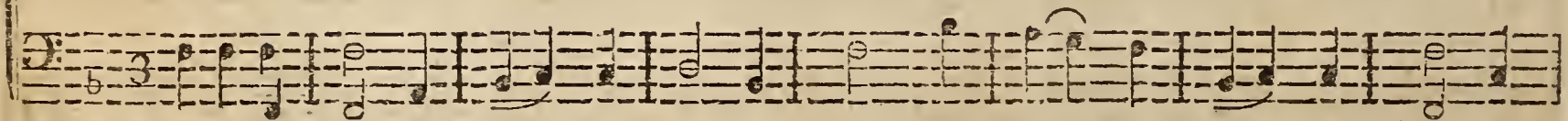


earth and sea, Their minds have heav'n and peace within. Their minds, &c.

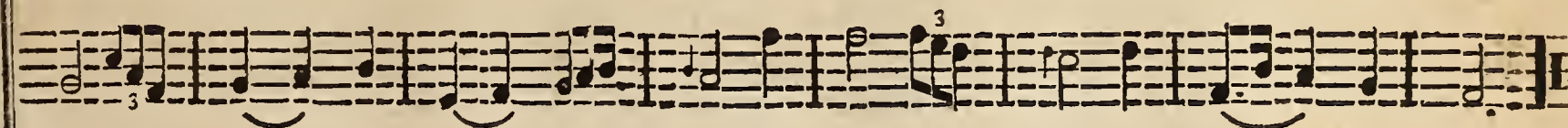
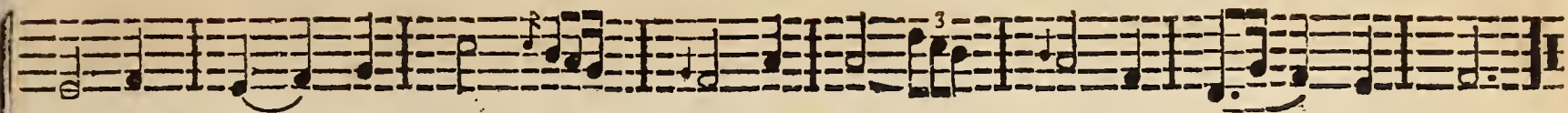


Presto. Serene.*AIR.*

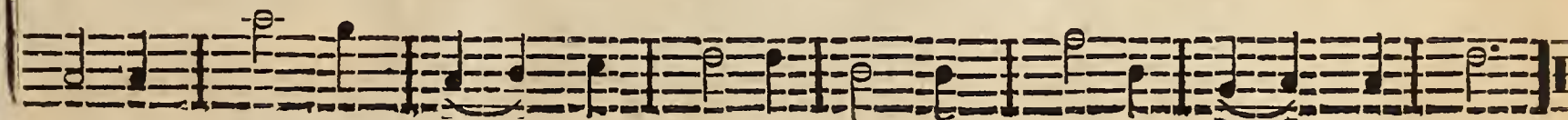
Praise ye the Lord ; my heart shall join In work so pleasant, so divine ; Now

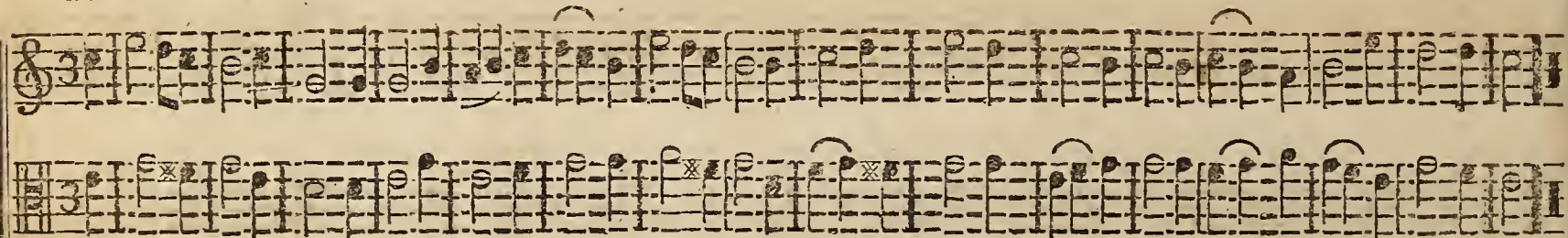


LEEDS concluded.



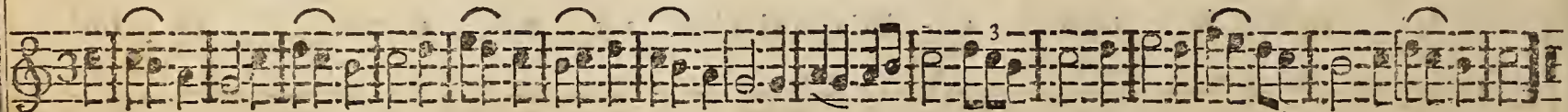
while the earth is mine a - bode, And when my soul ascends to God.



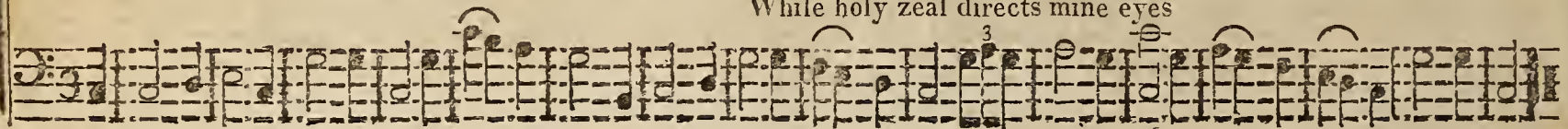
Presto. Animated.

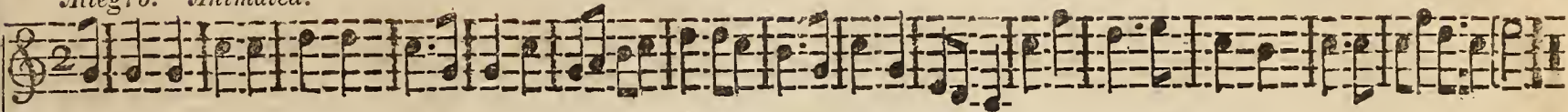
With all my pow'rs of heart and tongue I'll praise my Maker in my song,

To thy fair temples in the skies.

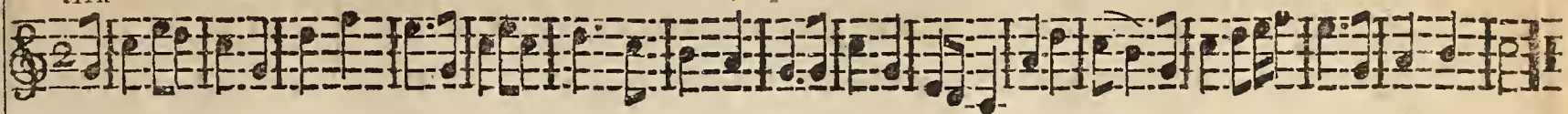


While holy zeal directs mine eyes

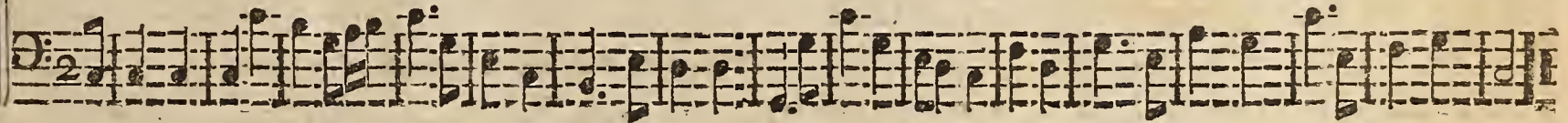


Allegro. Animated.

Who pours his blessings from the skies,

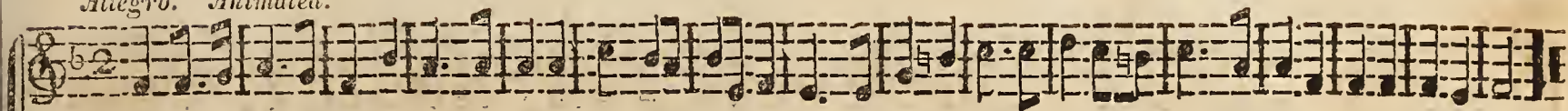
AIR

We bless the Lord, the just, the good, Who fills our hearts with joy and food ; And loads our days with rich supplies.



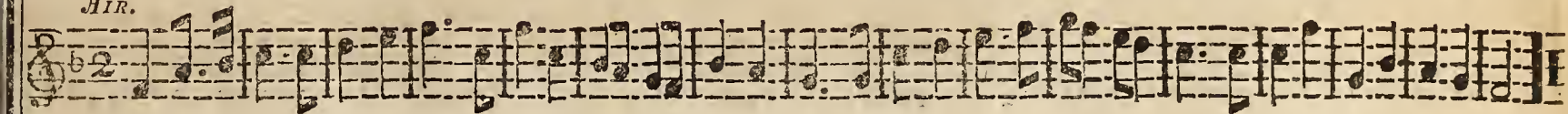
TRURO. L. M.

Allegro. Animated.

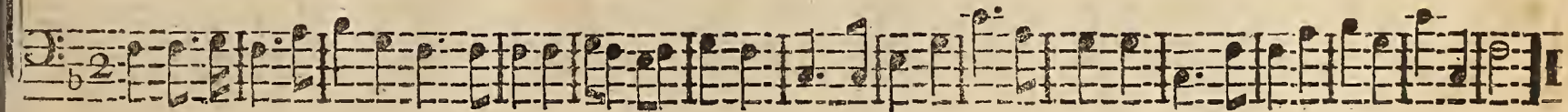


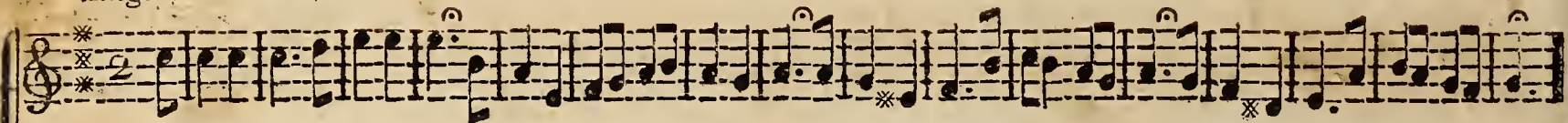
Those heav'nly guards around thee wait,

Air.

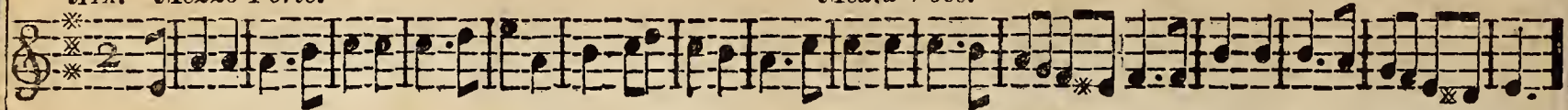


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ; Like chariots that attend thy state.

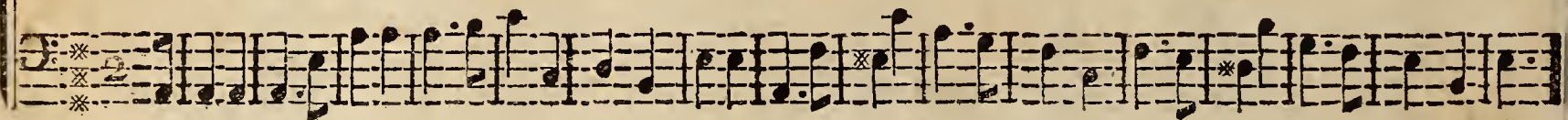


Allegro. Animated.

Pursue thy course to endless joy,
Media Voce.

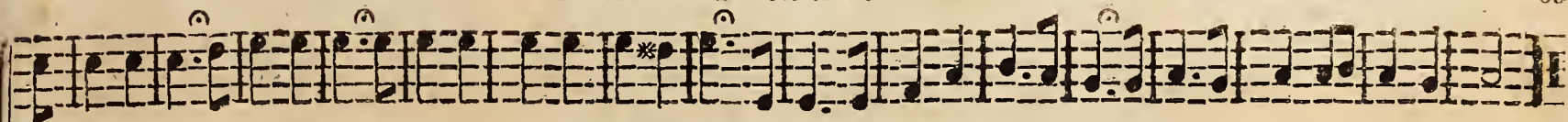
Air. Mezzo Forte.

Stand up, my soul, shake off thy fears, And gird the gospel armour on ; Where thy great Captain Saviour's gone.



PHILADELPHIA concluded.

35

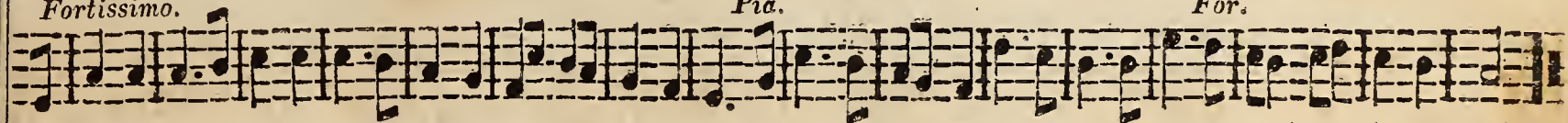


There peace and joy eternal reign,

Fortissimo.

Pia.

For.



Arise, my soul, march boldly on ; Press forward to the heav'nly gate ;

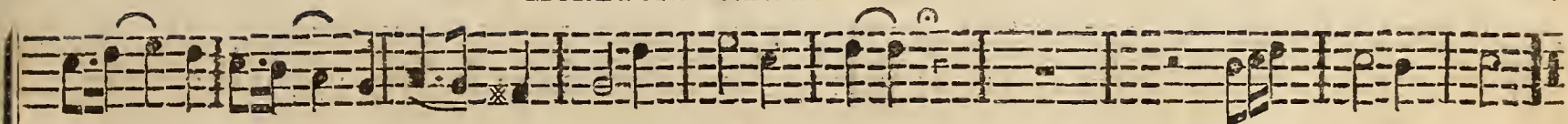
And glitt'ring robes for conqu'rors wait.



Allegretto. Grand.

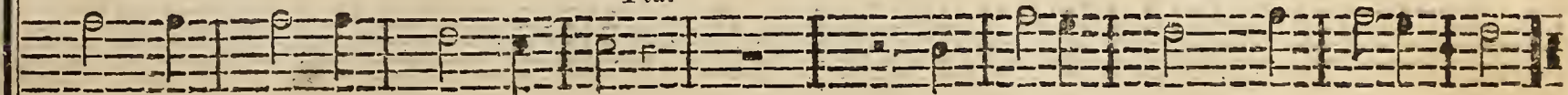
In - fi - nite leagues beyond the sky The great E - ternal reigns alone; Where
AIR.

MORETON. concluded.

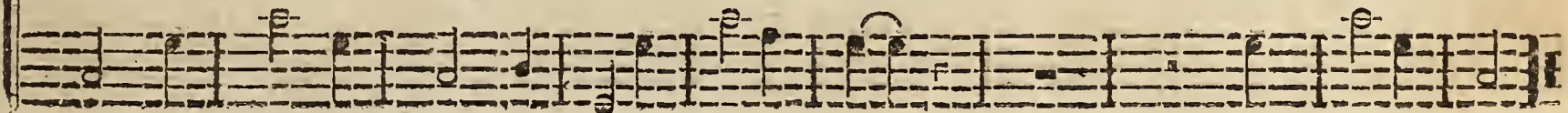
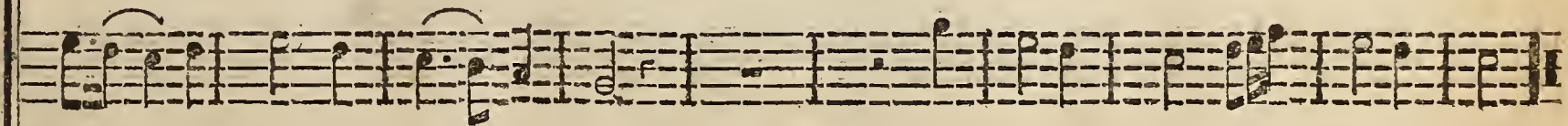


Pia.

For.



nei - ther wings, nor souls can fly, Nor angels climb, Nor angels climb the topless throne.

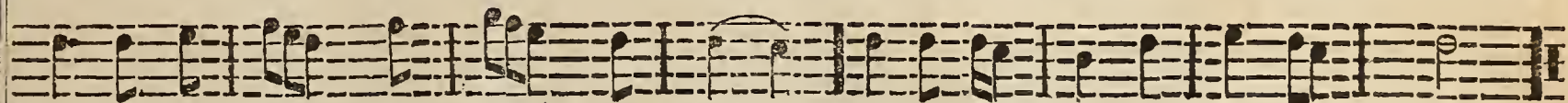
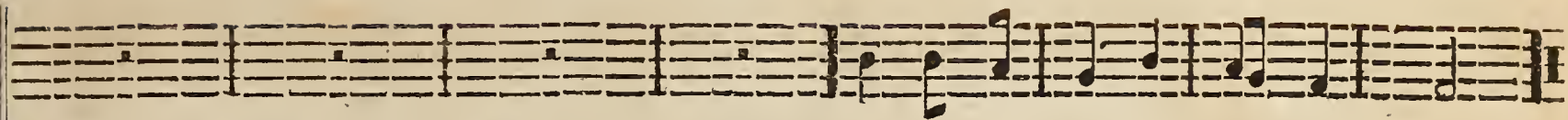


D

*Grand. Largo.**Pia.*

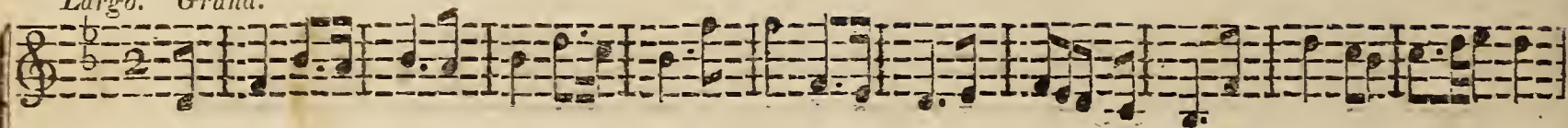
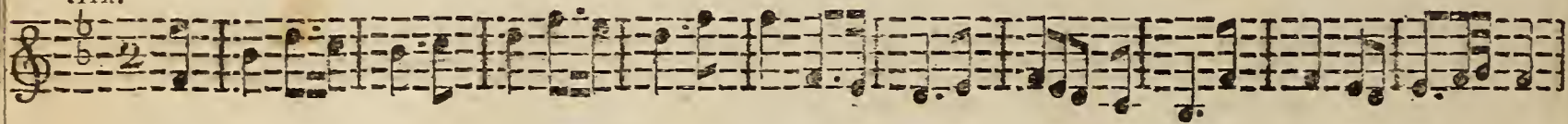
Nations, attend before his throne With solemn fear, with sacred joy; Know that the Lord is God alone;

CHINA concluded.

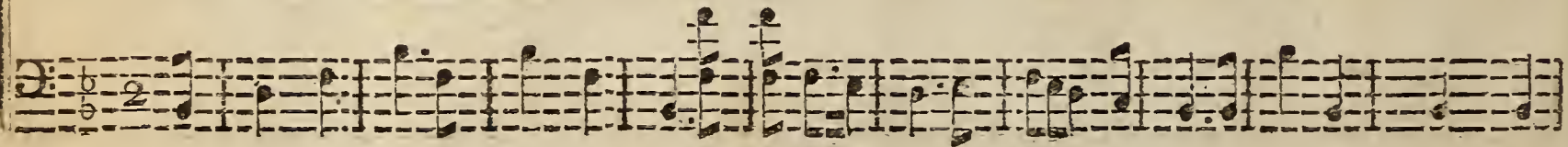


He can cre - ate, and he de - stroy. He can create &c.



Largo. Grand.*AIR.*

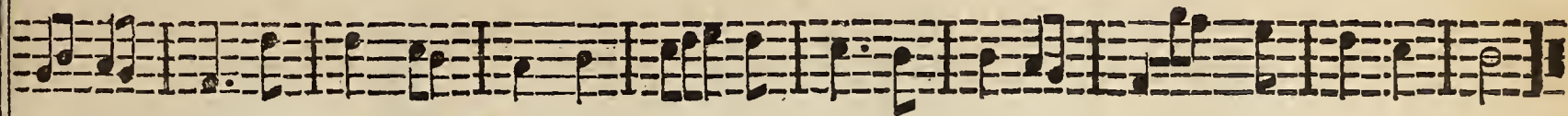
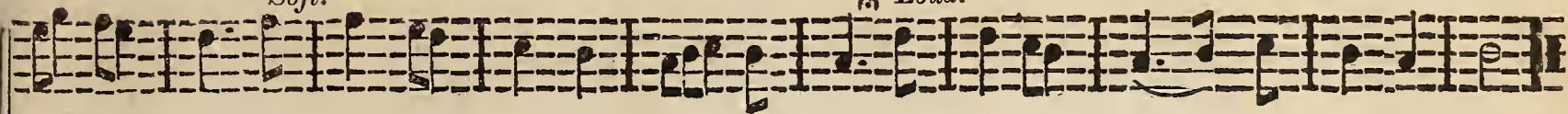
With holy fear and humble song the mighty God our souls adore; For rev'rence well be-



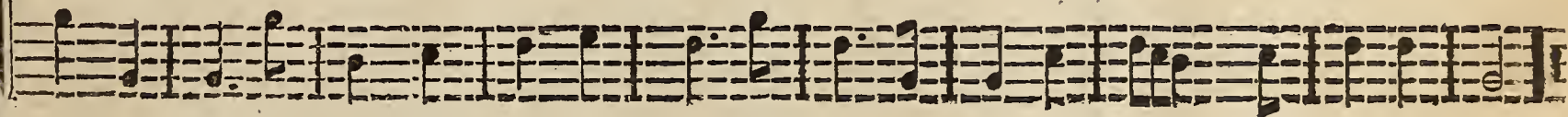
NANTWICH concluded.

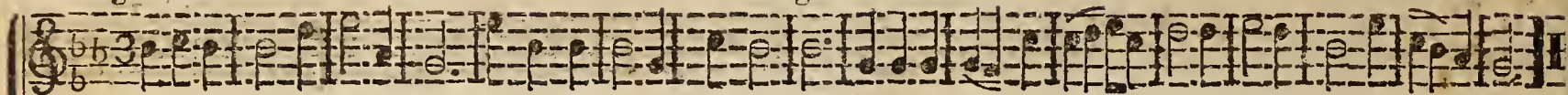
Soft.

Loud.

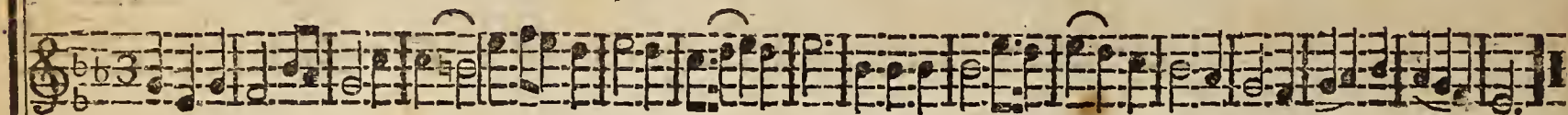


comes the tongue, That speaks the wonders of his pow'r. That speaks &c.



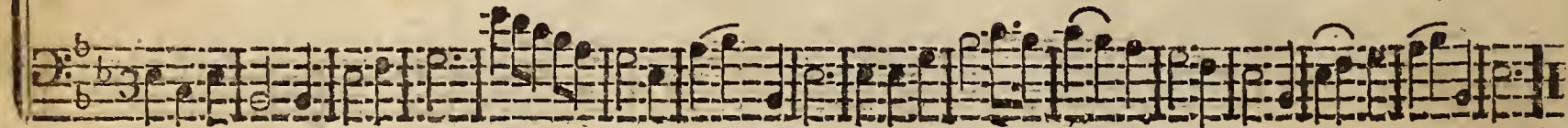
*Largo. Grand.**Allegro. Serene.*

Justice and truth his guards are made,

*AIR.**v*

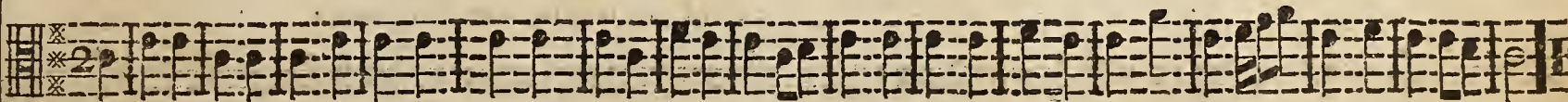
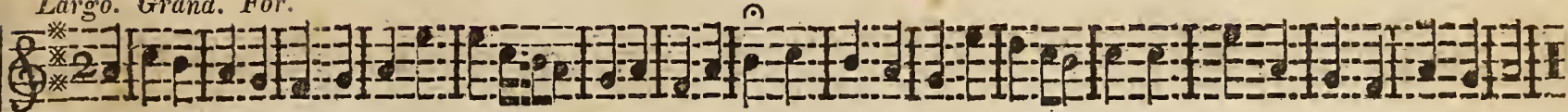
Darkness and clouds of awful shade His dazzling glory shroud in state ;

And fix'd by his pavilion wait.

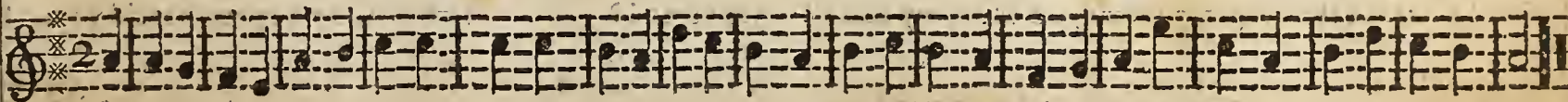


OLD HUNDRED: L. M:

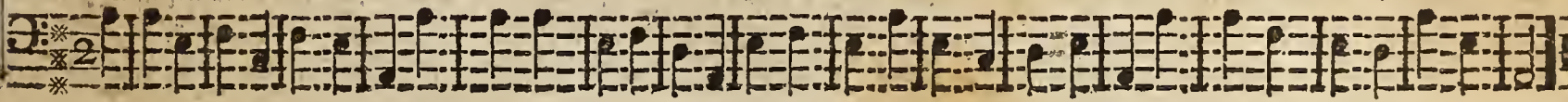
Largo. Grand. For.

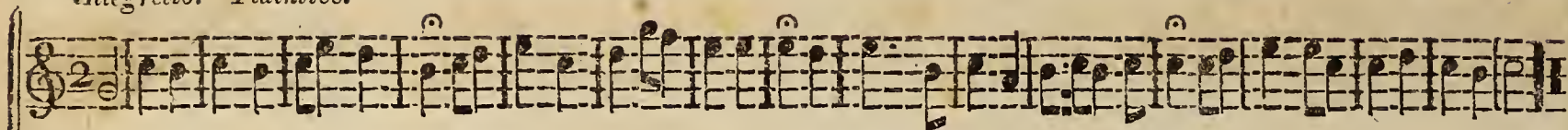


Loud hallelujahs to the Lord From distant worlds, where creatures dwell ; And sound it dreadful down to hell.

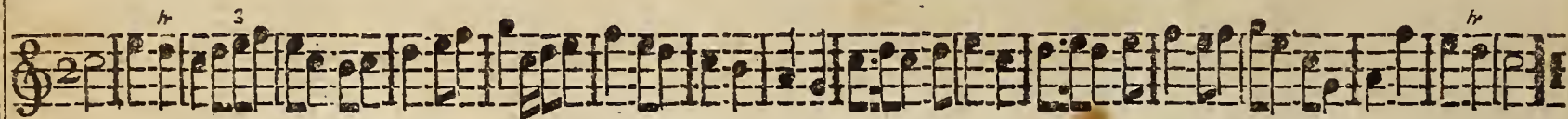


Let heav'n begin the solemn word,



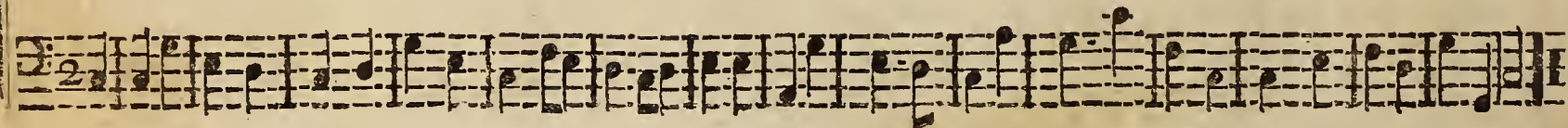
Allegretto. Plaintive.

Forbid it, that my wand'ring heart



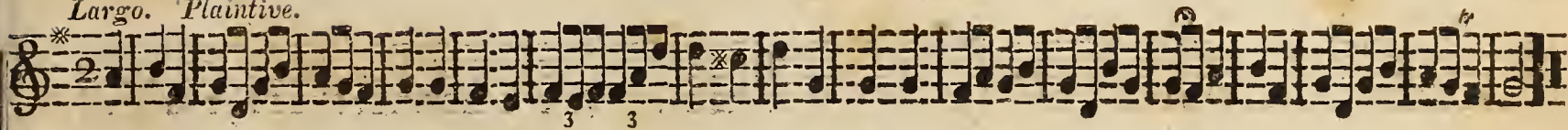
Shall I forsake that heav'nly Friend, On whom my noblest hopes depend ?

From thee, my Saviour, should depart !



PORTUGAL. L. M.

Largo. Plaintive.

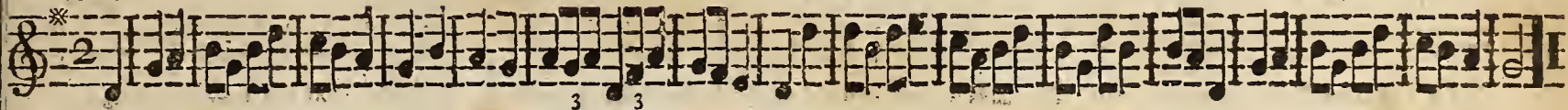


To thee we lift an humble thought,

AIR.

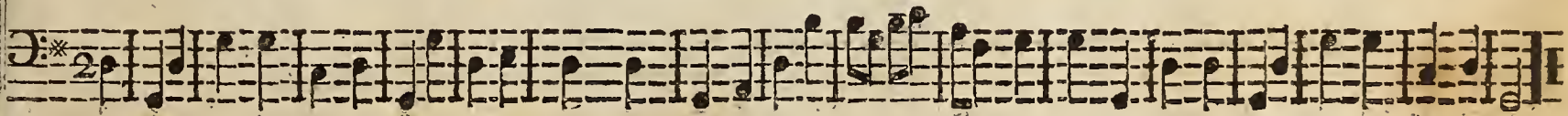
Pia.

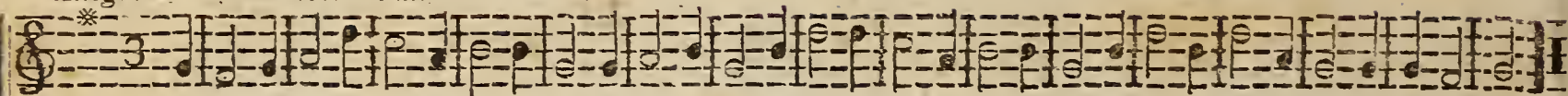
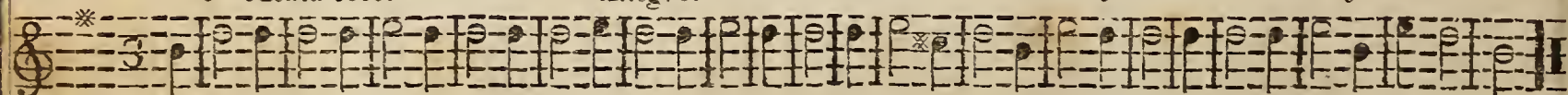
Media voce.



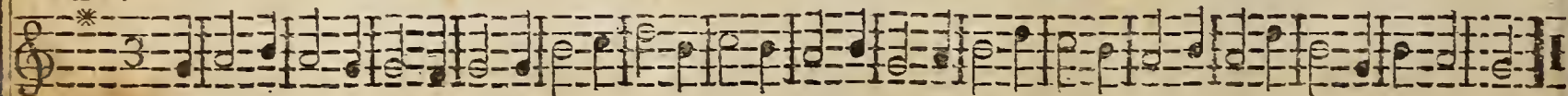
Bright king of Glory, dreadful God ! Our spirits bow before thy seat ;

And worship at thine awful feet.

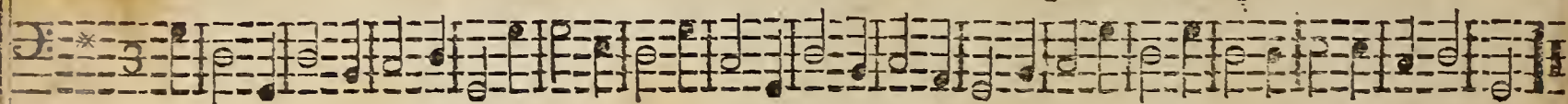


Allegretto. Plaintive. Full.*v Media voce.**Allegro.**For.**v**v*

O! if my Lord would come, and Meet, My soul should stretch her wings in haste, Nor feel the terrors as she pass'd.

Air.

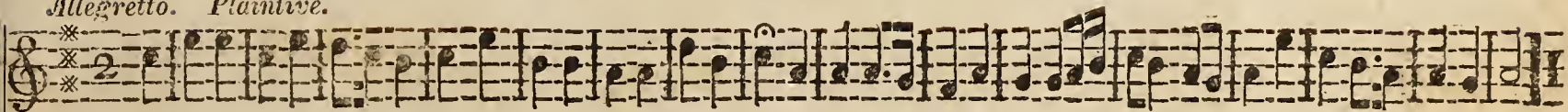
Fly fearless through death's iron gate,



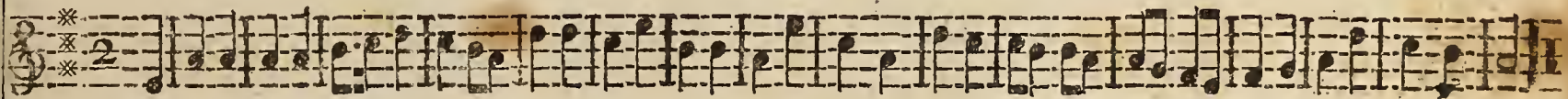
YARMOUTH. L. M.

47.

Allegretto. Plaintive.

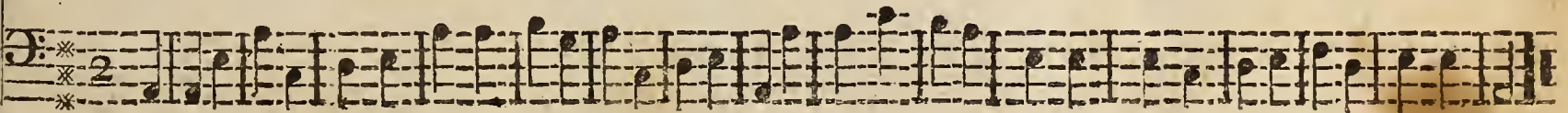


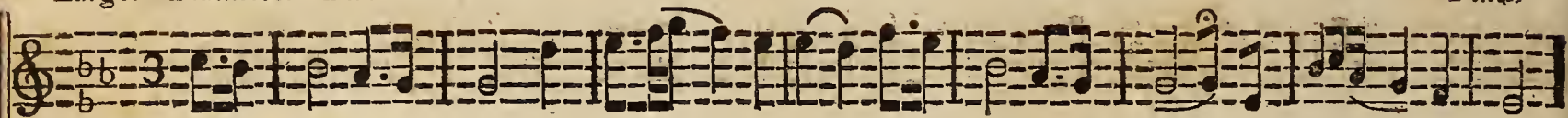
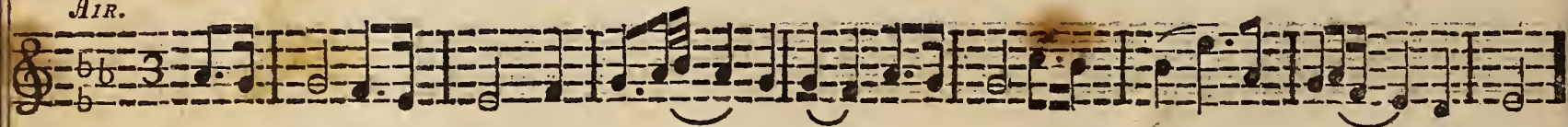
Amid a thousand joys I rove,



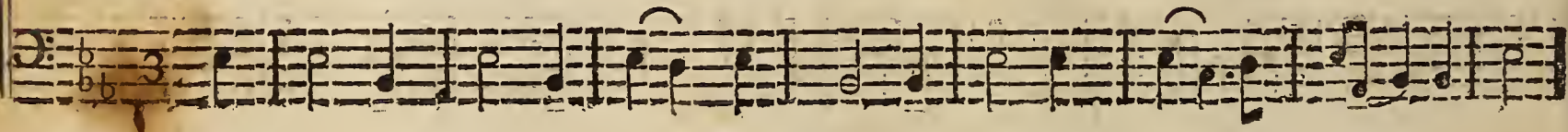
My God, permit me not to be A stranger to myself and thee ;

Forgetful of my hopeless love.



*Largo. Plaintive. Pia.**Finis.**Air.*

And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed?

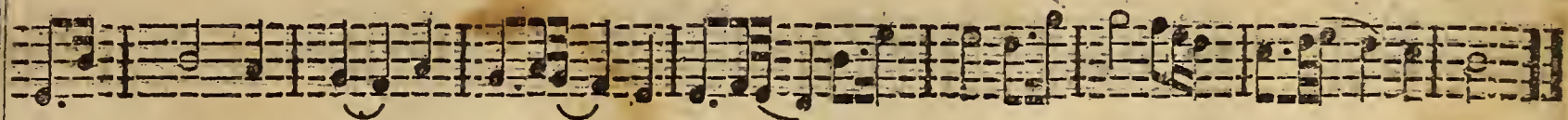


DEERFIELD concluded.

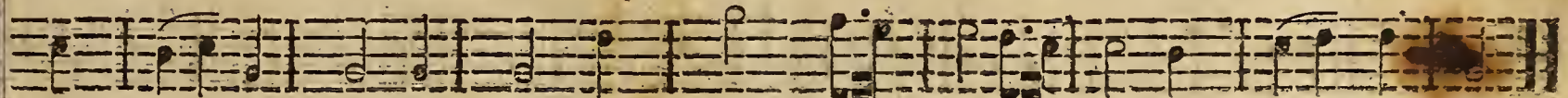
Cres.

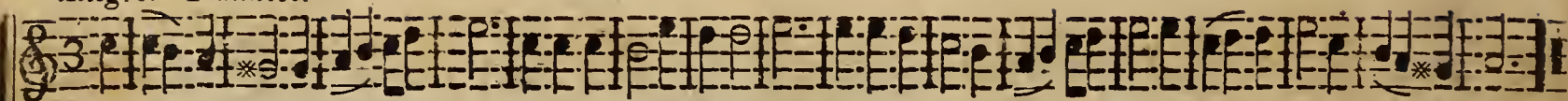
Forte.

Repeat the two last lines in the first strain.



No, he withdrew his sick - 'ning ray, And darkness veil'd the mourn - ing day.



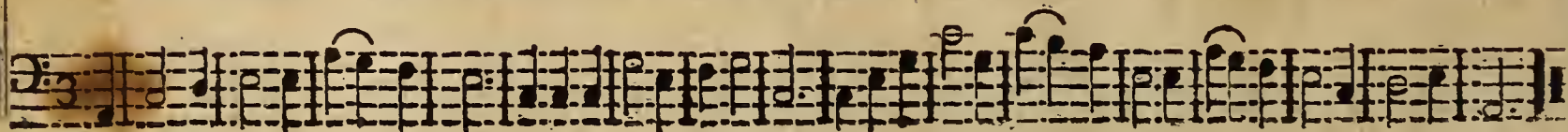
Allegro. Plaintive.

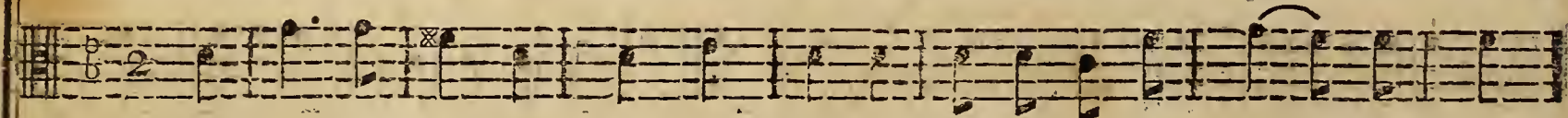
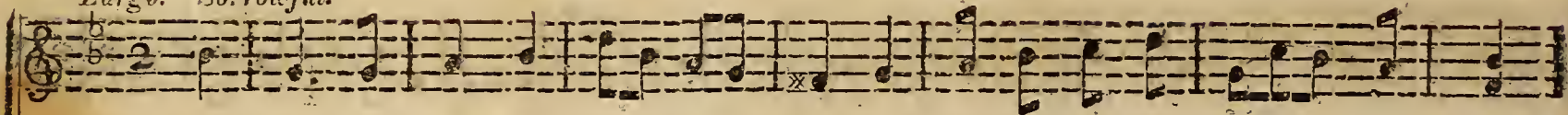
Welcome, sweet sleep, that driv'st away,

Air. Pia.

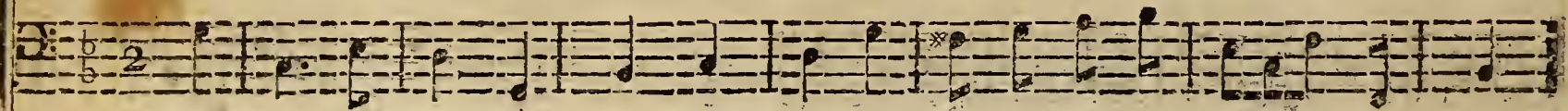
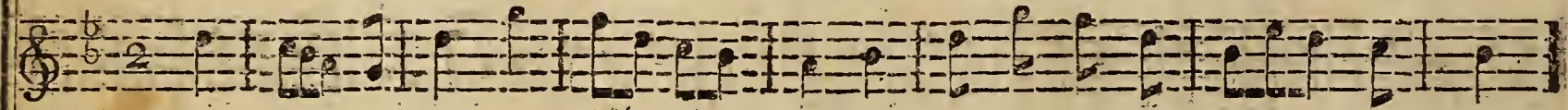
Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities :

The toils and follies of the day.

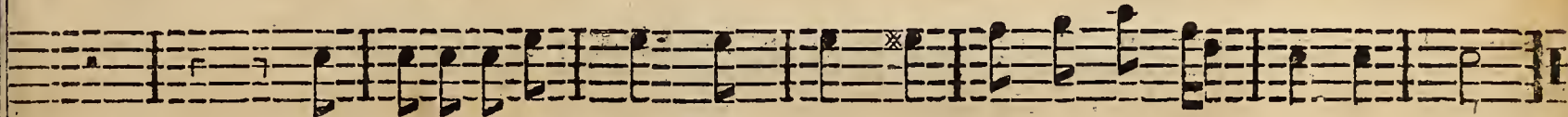
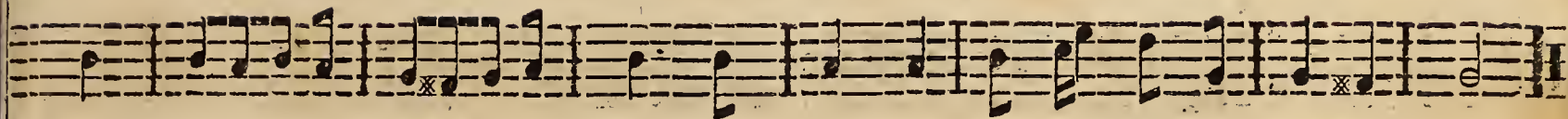


Largo. Sorrowful.

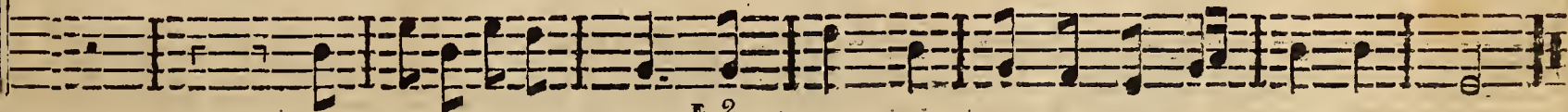
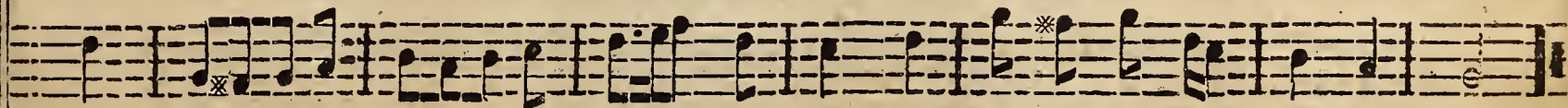
O, save a trembling sinner, Lord, Whose hope still hov'ring round thy word,

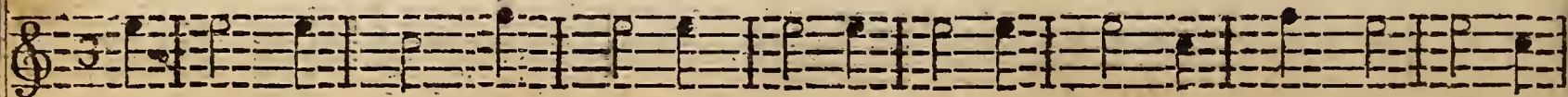
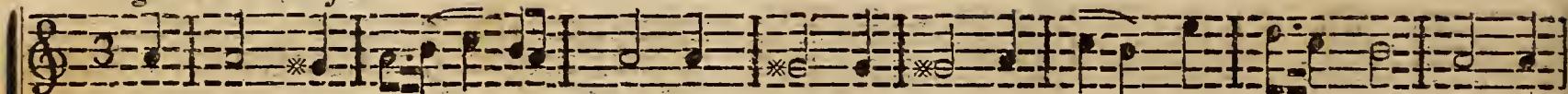


BRIDGEWATER concluded.

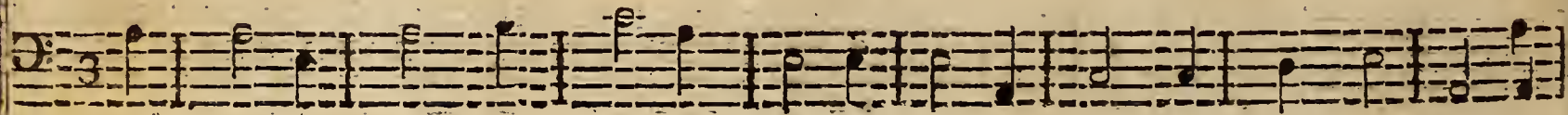
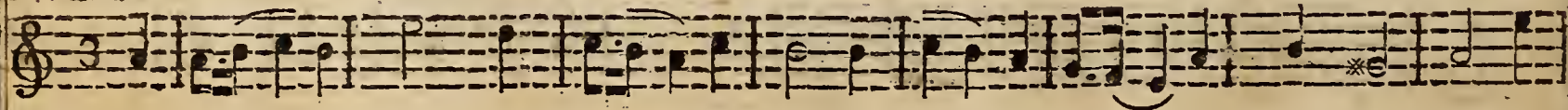


Would light on some sweet promise there, Some sure support a - gainst despair.



Allegretto. Sorrowful.

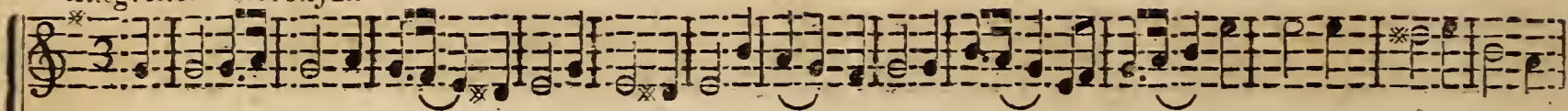
From deep distress and troubled thoughts To thee, my God, I raise my cries; If

Air.

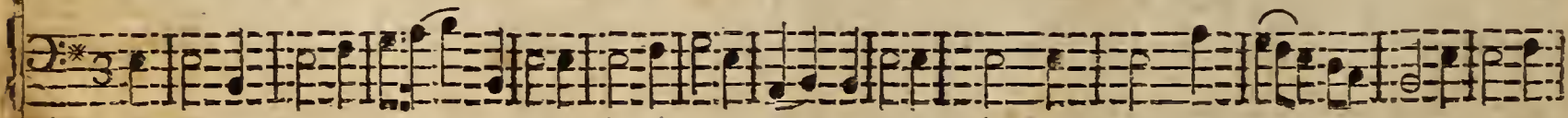
PUTNEY concluded.

thou se - vere - ly mark our faults, No flesh can stand be - - fore thine eyes.

The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a measure with a star symbol. The second staff continues the melody. The third staff contains the lyrics: "thou se - vere - ly mark our faults, No flesh can stand be - - fore thine eyes." The fourth staff continues the musical accompaniment, ending with a double bar line.

Allegretto. Sorrowful.

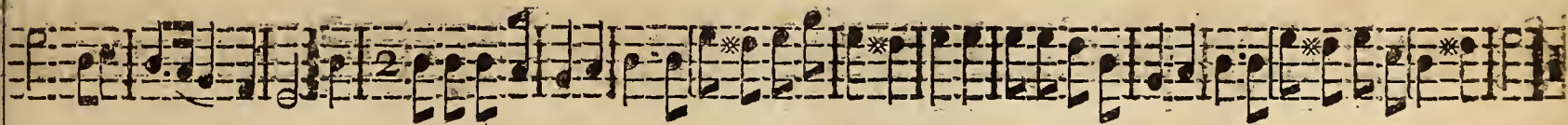
My soul lies humbled in the dust, And owns thy dreadful sentence just; Look down, O Lord, with pitying eye, And save the



CAMBERWELL concluded.



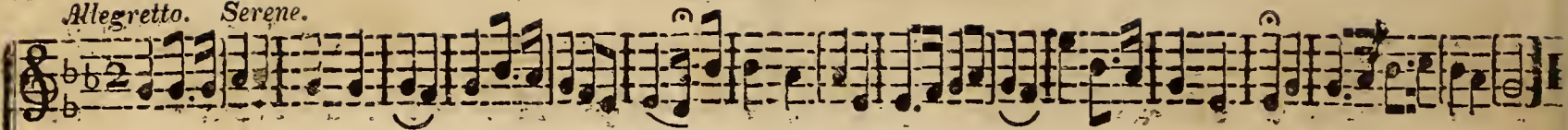
And let a wretch come near thy throne,



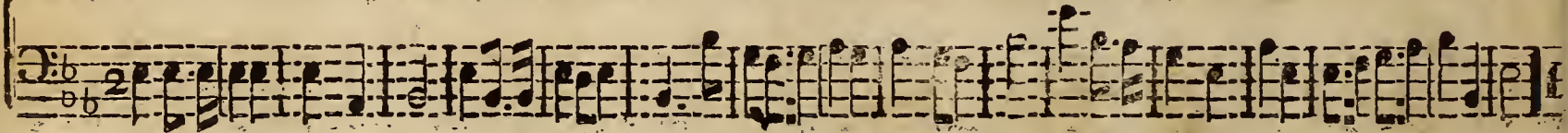
soul condemn'd to die. Tho' I have griev'd thy spirit, Lord, Thy help and comfort still afford ; To plead the merits of thy son.

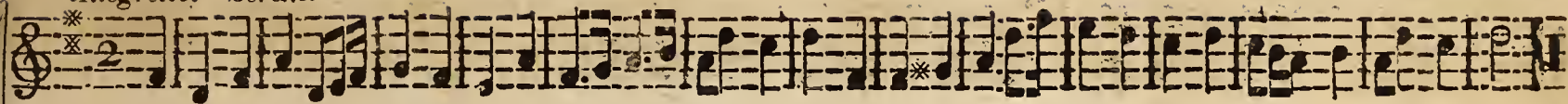
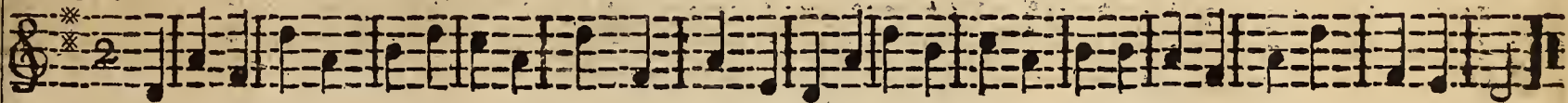


CARTHAGE. C. M.

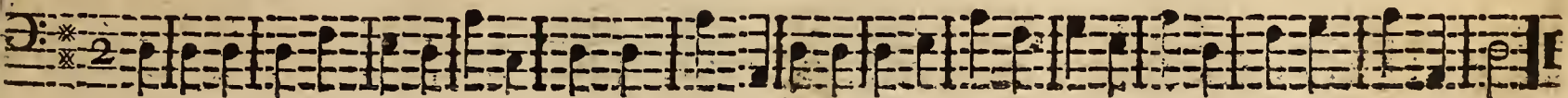
Allegretto. Serene.

Long as I live, I'll bless thy name, God of eternal love ; My work and joy shall be the same, When crown'd with life above.



Allegretto. Serene.*AIR.*

My God, the visits of thy face Afford superior joy, To all the flatt'ring world can give, Or mortal hopes employ.



Allegretto. Serene.*Air.*

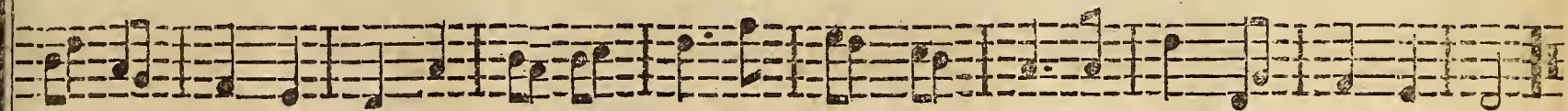
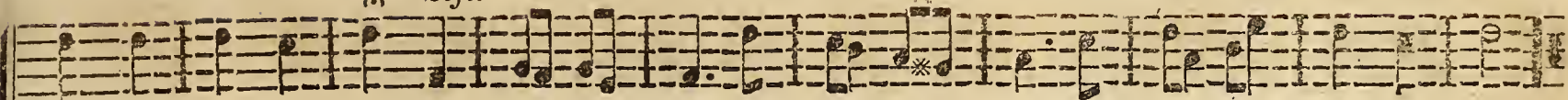
In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or



TRENTON concluded.

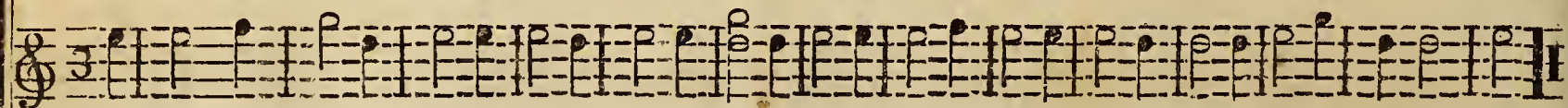
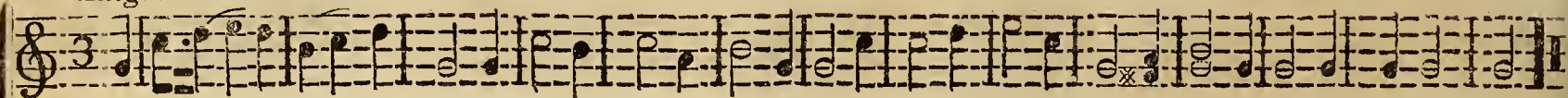
Soft.

Loud.

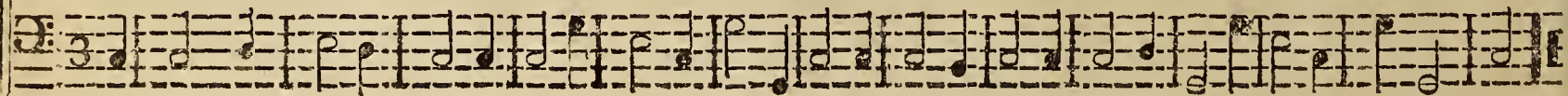
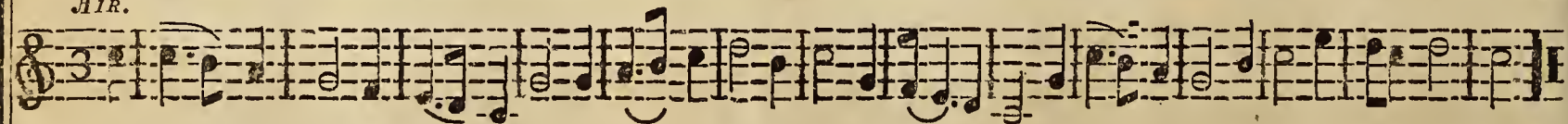


seek re - lief in prayer. My heart shall find delight in praise, Or seek re - lief in prayer.



Allegro. Fes. Serene.

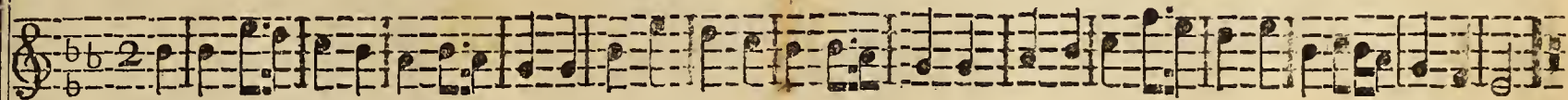
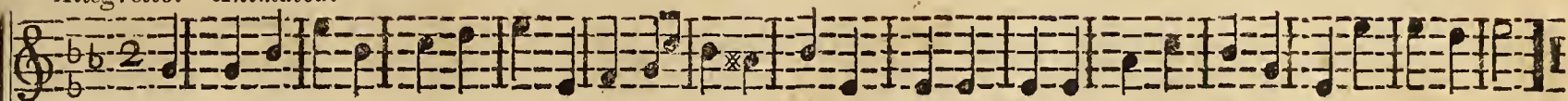
How sweet the mem'ry of thy grace, My God, my heav'nly King! Let age to age thy righteousness In sounds of glory sing.

AIR.

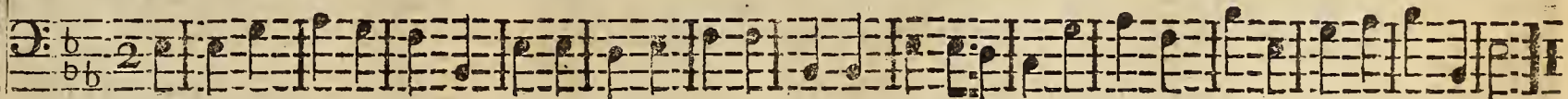
PAINSWICK. C. M.

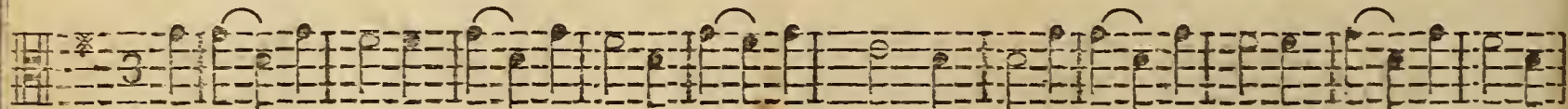
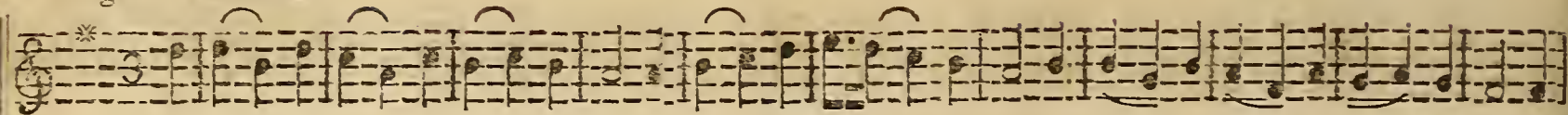
Purcell.

63

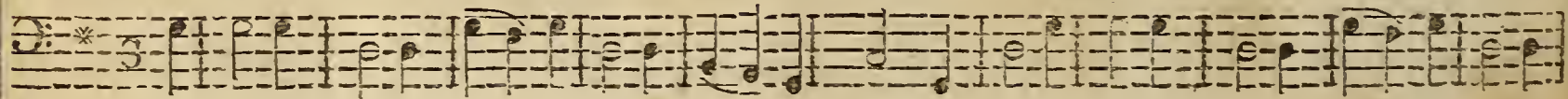
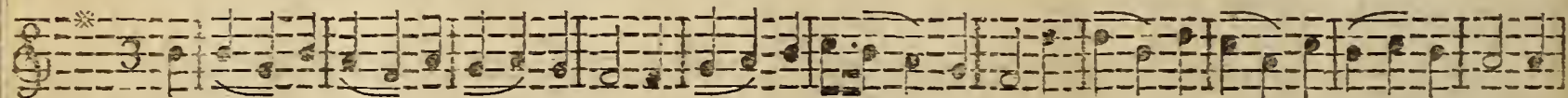
Allegretto. Animated.

Arise, my soul, my joyful pow'rs, And triumph in my God; Awake, my voice, and loud proclaim His glorious grace abroad.



Allegro. Animated.

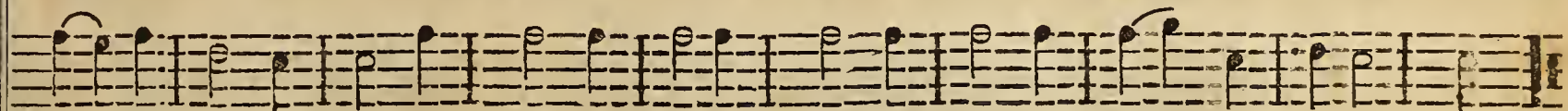
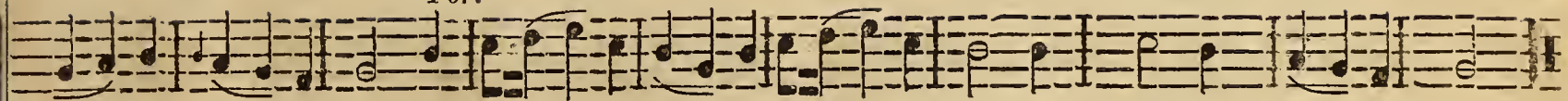
When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost In



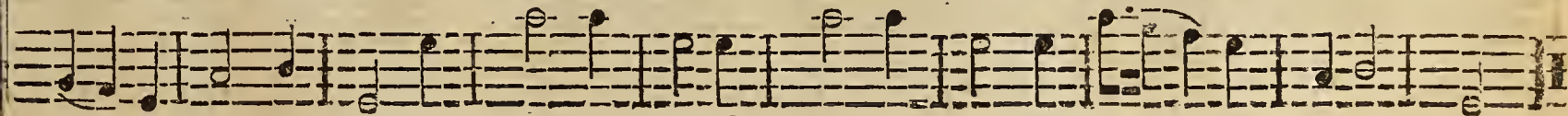
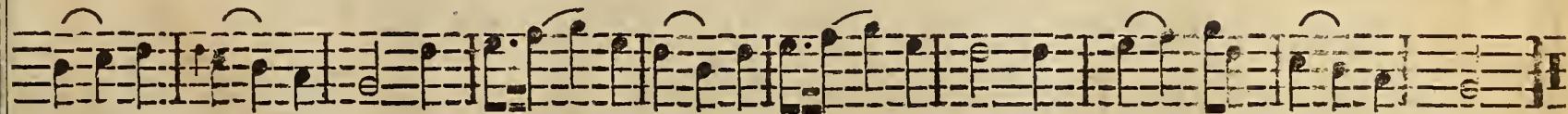
WAREHAM concluded.

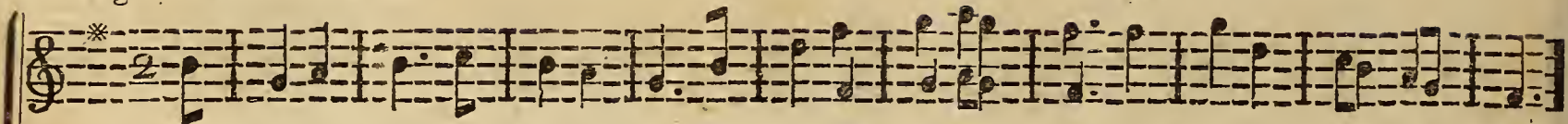
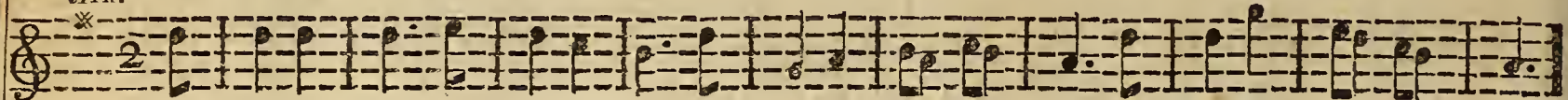
65

For.

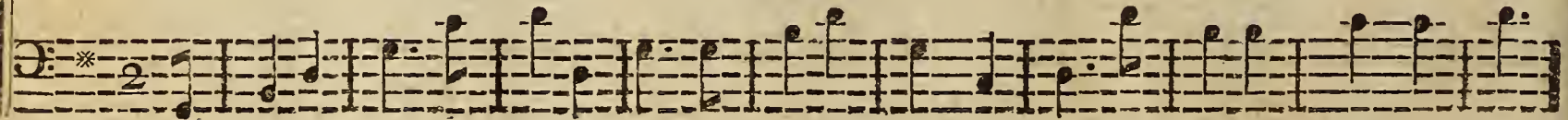


wonder, love and praise. Trans - ported with the view, &c.

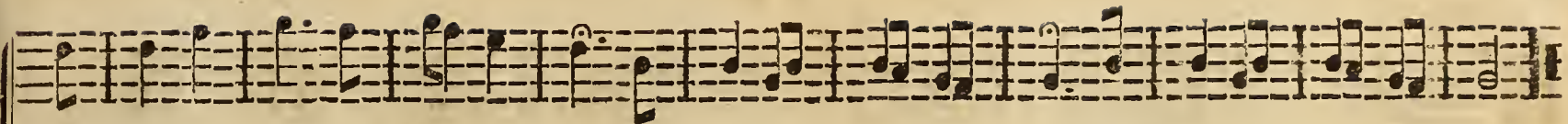


*Allegro. Mod. Animated.**Pia.**AIR.*

Awake, my heart, arise, my tongue, Prepare a tuneful voice; Prepare &c.

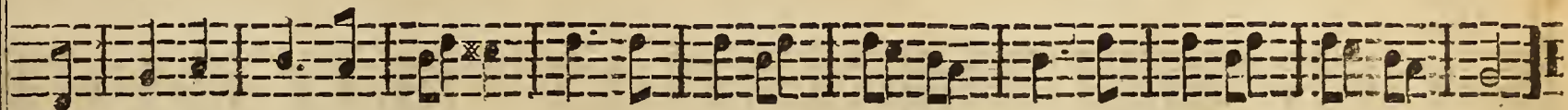


CHRISTMAS concluded,

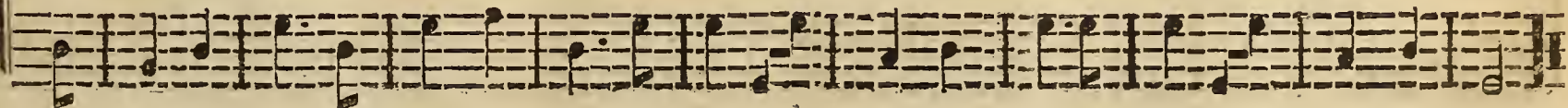


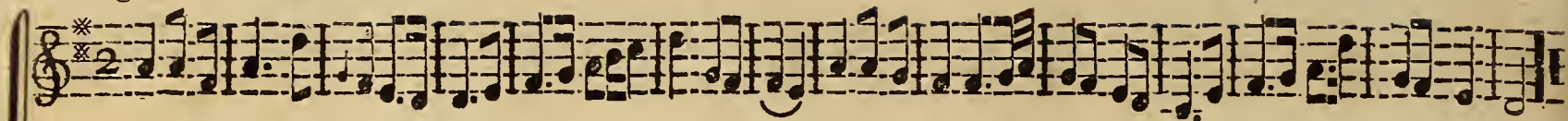
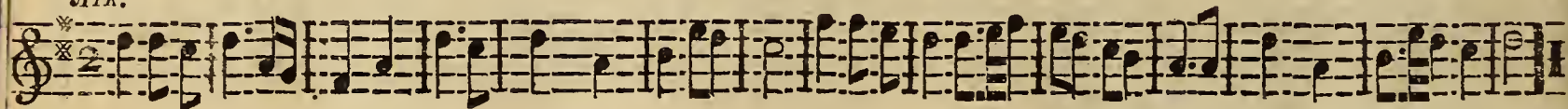
Media voce.

Fortis.

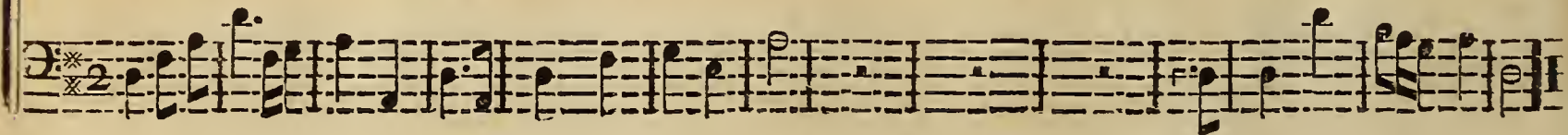


In God, the life of all my joys, Aloud will I rejoice. Aloud &c.



Allegretto. Animated.*AIR.*

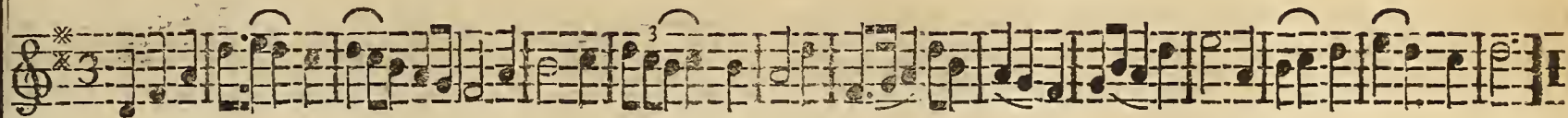
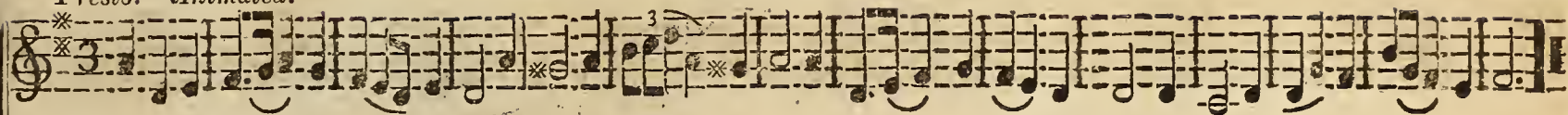
Songs of immortal praise belong To my Almighty God, He has my heart, and he my tongue, To spread his name abroad.



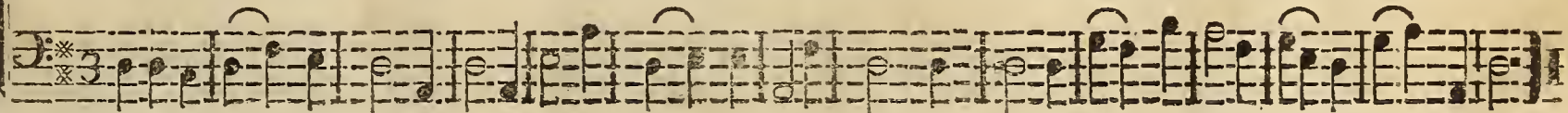
BRAINTREE. C. M.

69

Presto. Animated.



O for a shout of sacred joy To God the sov'reign King! Let every land their tongues employ, And hymns of triumph sing.

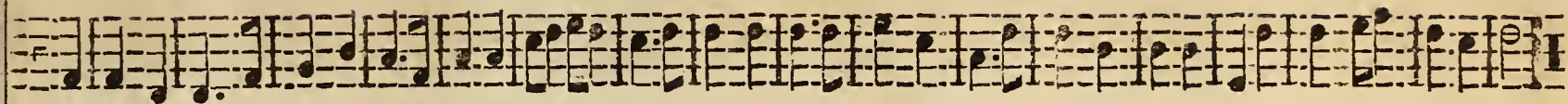


Allegro. Animated.

From thee, my God, my joys shall rise, And run eternal rounds Beyond the limits of the skies, And all created bounds.

KNIGHTSERIDGE concluded.

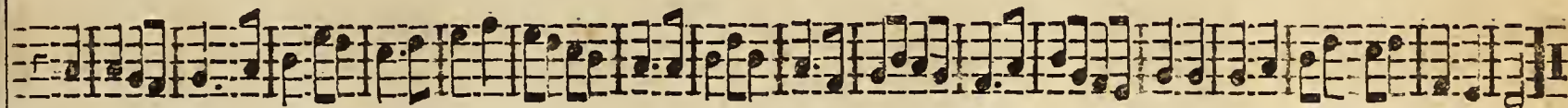
71



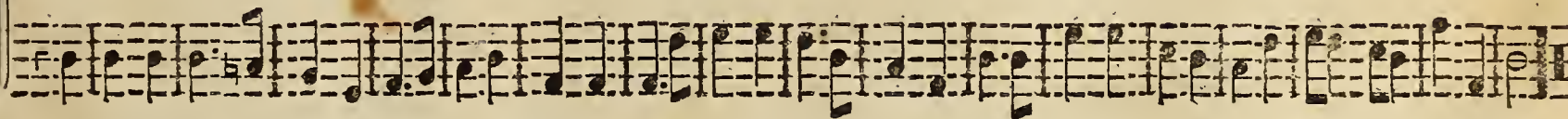
For.

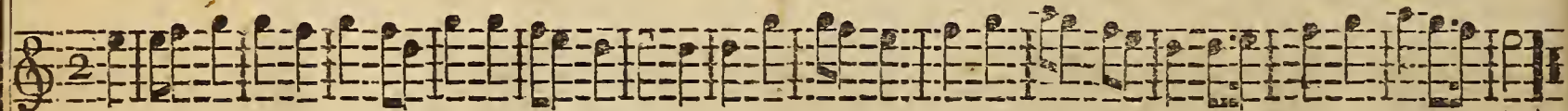
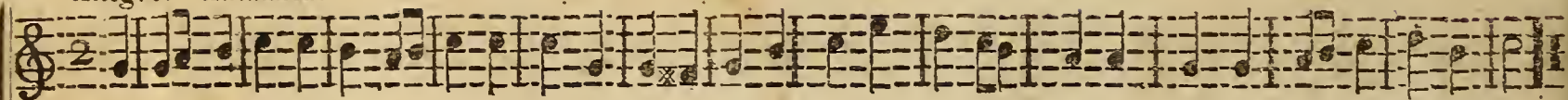
Pia.

For.

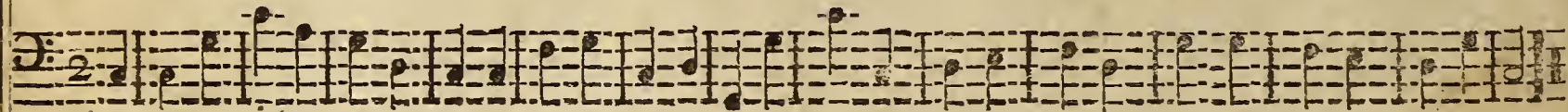
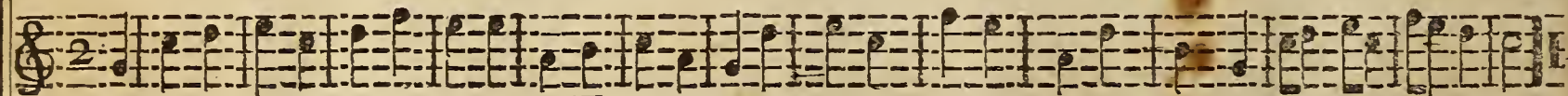


The holy triumphs of my soul Shall death itself outbrave ; Leave dull mortality behind, And fly beyond the grave. And fly &c.



Allegro. Animated.

Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him who rolls the skies.



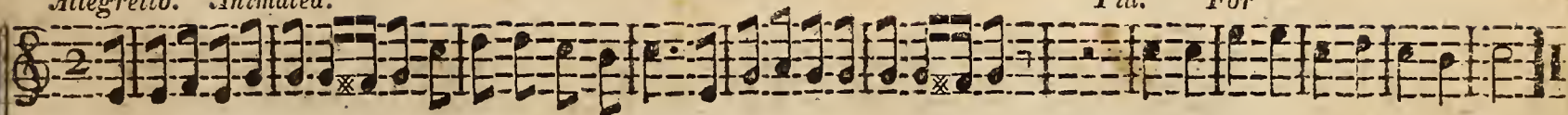
HARBORO'. C. M.

Shrubsole.

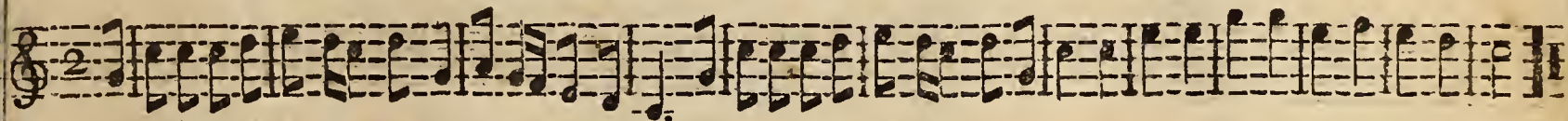
73

Allegretto. Animated.

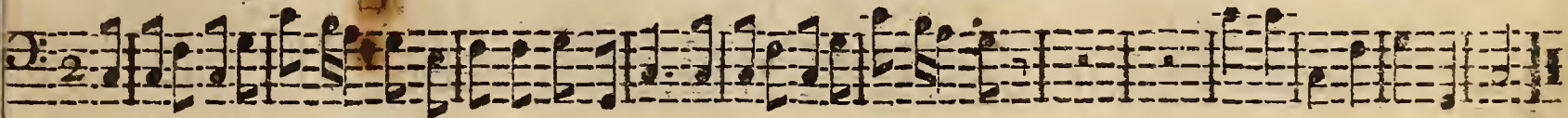
Pia. For



All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, :: :: :: :: Lord of all.

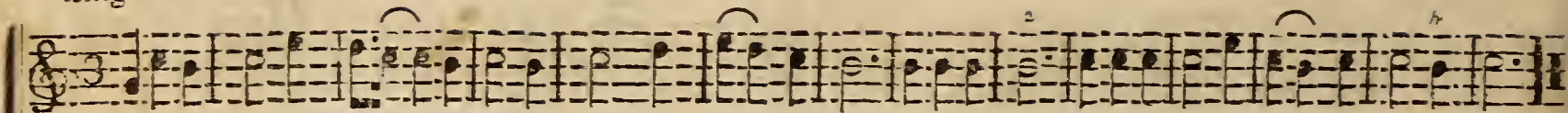


2. Ye highborn seraphs tune your lyre, And as you tune it, fall Before his face who tunes your choir, And crown him, &c.

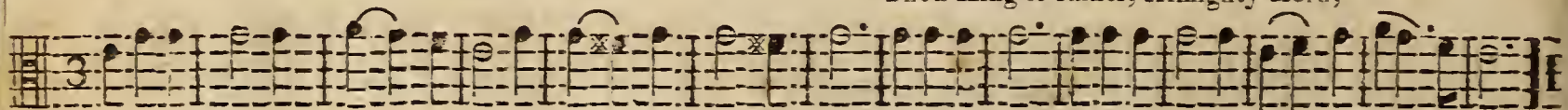


3. Ye seed of Abraham's chosen race, Ye ransom'd of the fall, Hail him who saves you by his grace, And crown him, &c.

4. Let every tribe of every tongue, That hear the Saviour's call, Unite in one harmonious song, And crown him, &c.

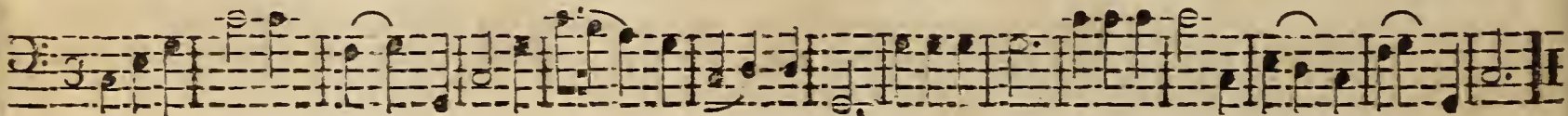
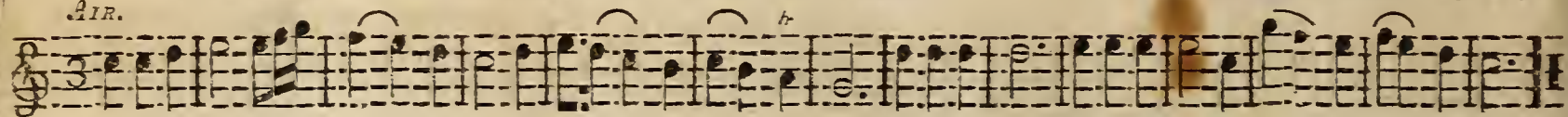
Allegretto. Grand.

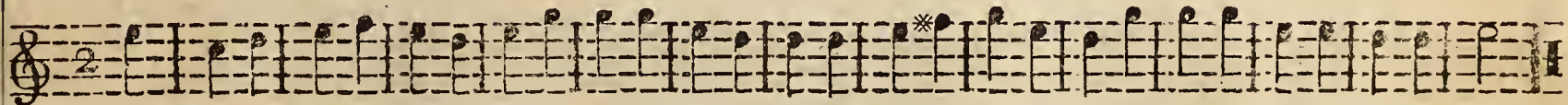
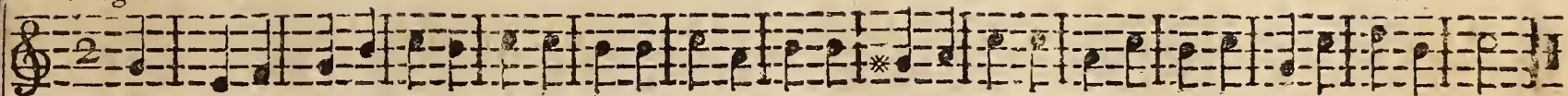
Thou King of saints, Almighty Lord,



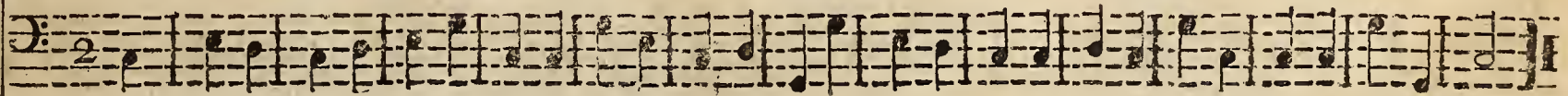
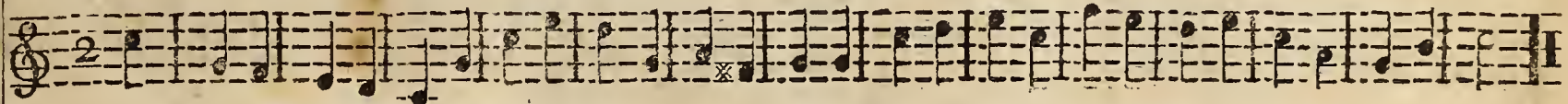
Great God, how wondrous are thy works, Of vengeance and of grace!

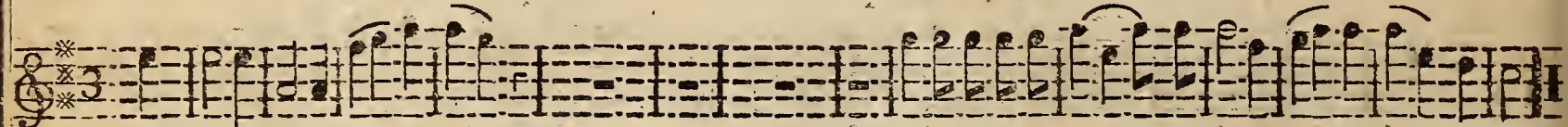
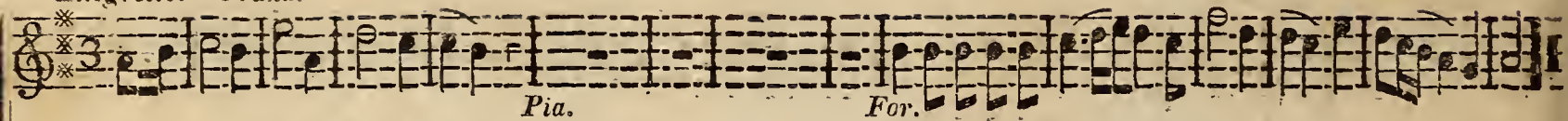
How just and true thy ways!

AIR.

*Largo. Grand. Full.**tr*

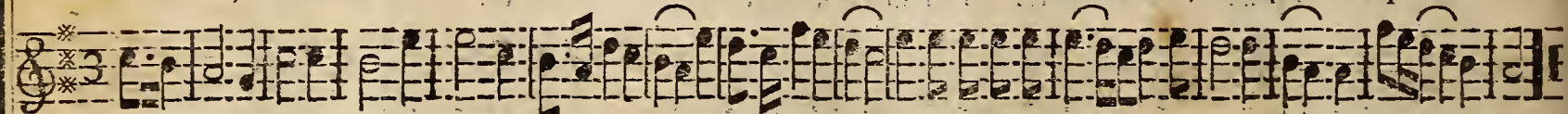
Thy words the raging winds control, And rule the boist'rous deep; 'Thou mak'st the sleeping billows roll, The rolling billows sleep.

AIR.

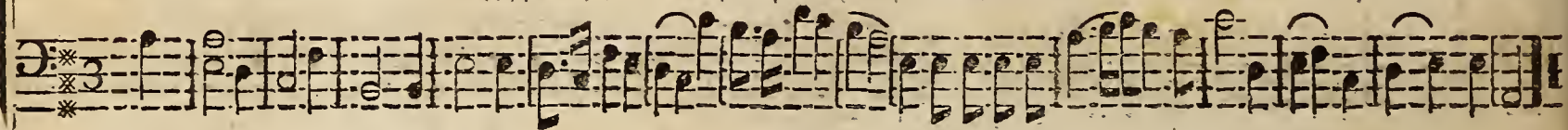
Allegretto. Grand.

Great God, how infinite art thou!

Let the whole race of creatures bow, And pay their praise to thee.



What worthless worms are we! What, &c.



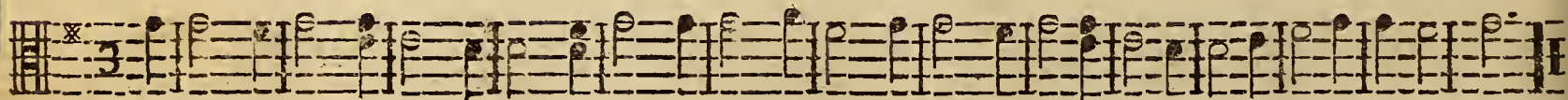
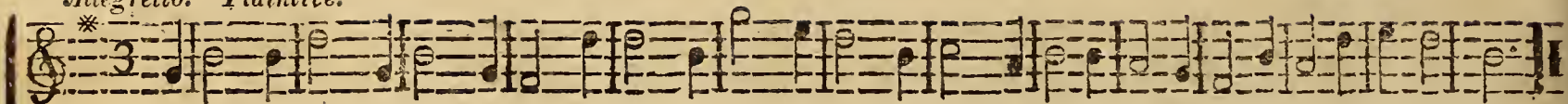
Allegretto. Plaintive.

The first system of music consists of two staves in treble clef. The time signature is 2/4, and the key signature has one sharp (F#). The music is marked with an asterisk (*). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is in a plaintive, allegretto style.

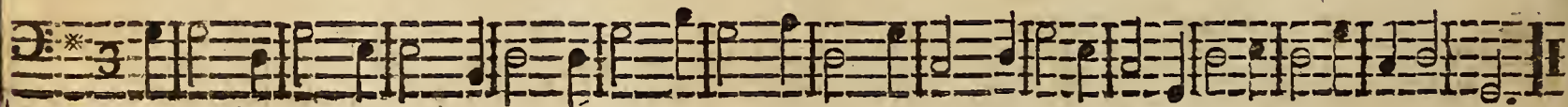
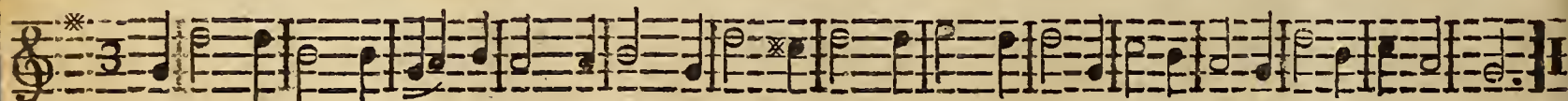
God, my supporter and my hope, My help forever near, Thine arm of mercy held me up, When sinking in despair.

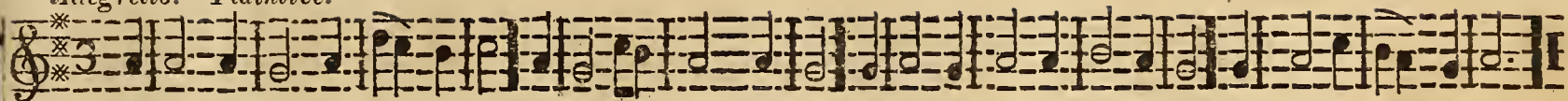
AIR.

The second system of music consists of two staves, one in treble clef and one in bass clef. The time signature is 2/4, and the key signature has one sharp (F#). The music is marked with an asterisk (*). The melody continues on the upper staff, and the accompaniment is on the lower staff. The piece is in an air style.

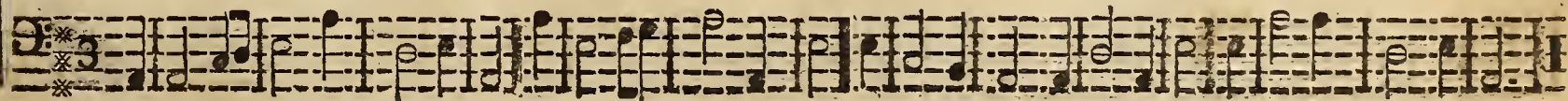
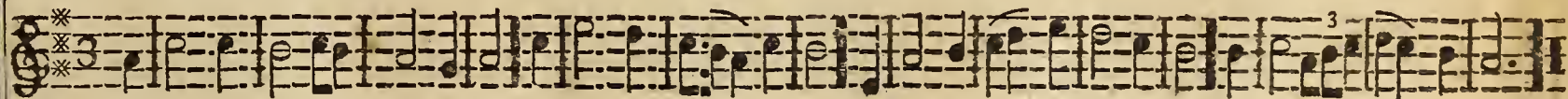
Allegretto. Plaintive.

In vain the erring world inquires For true substantial good ; While earth confines their low desires, They live on airy food.



Allegretto. Plaintive.

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

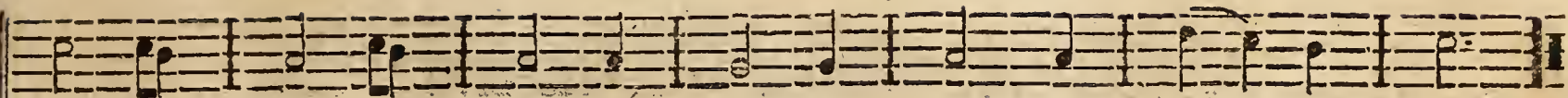


Allegretto. Plaintive.

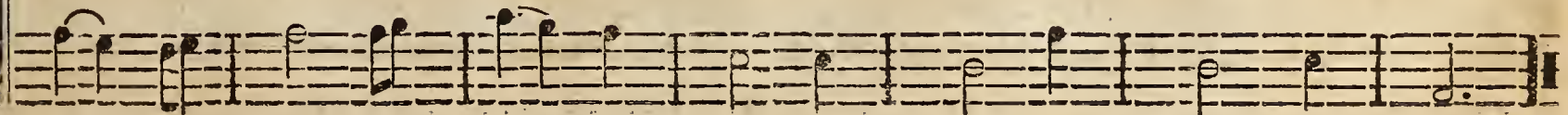
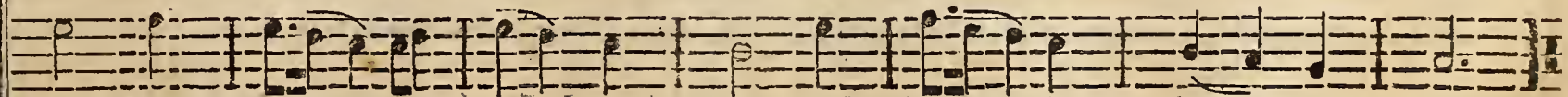
Stoop down, my thoughts, that us'd to rise, Converse a while with death; Think

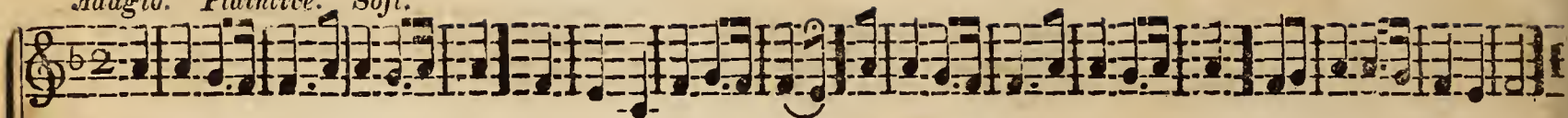
ST. MARTIN'S concluded.

81



how a gasping mor - tal lies, And pants a - - way his breath.



Adagio. Plaintive. Soft.*AIR.*

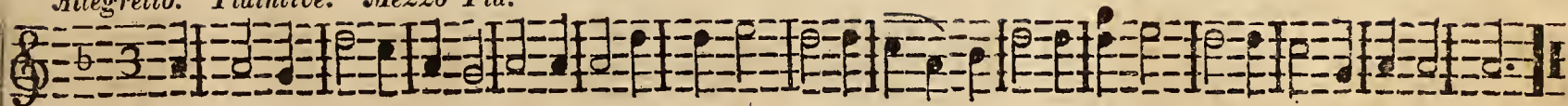
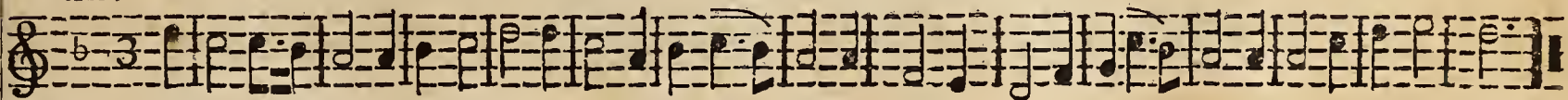
When rising from the bed of death, O'erwhelm'd with grief and fear, I see my Maker face to face, O how shall I appear !



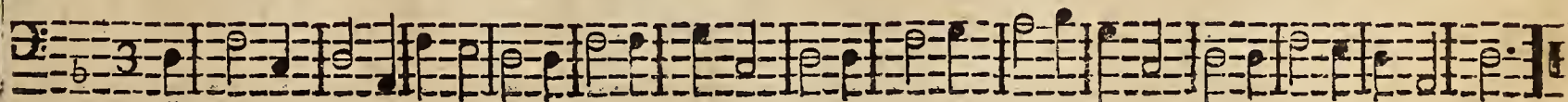
WANTAGE. C. M.

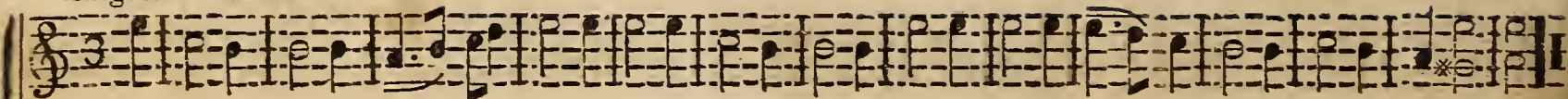
A. Williams' Coll.

83

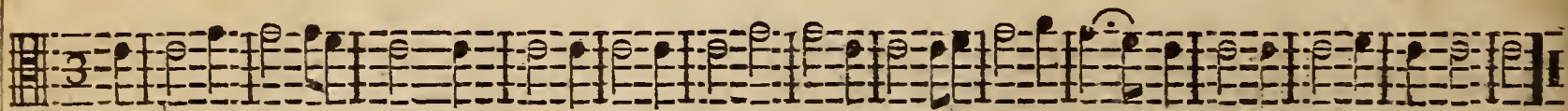
Allegretto. Plaintive. Mezzo Pia.*Air.*

My spirit faints to see thy grace, Thy promise bears me up ; And while salvation long delays, Thy word supports my hope.

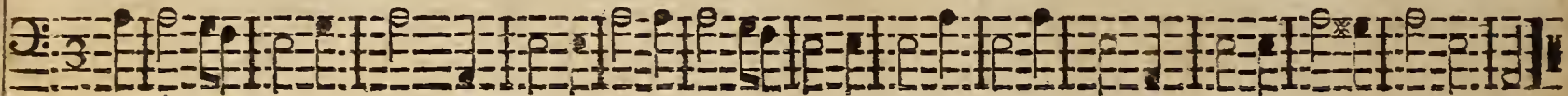
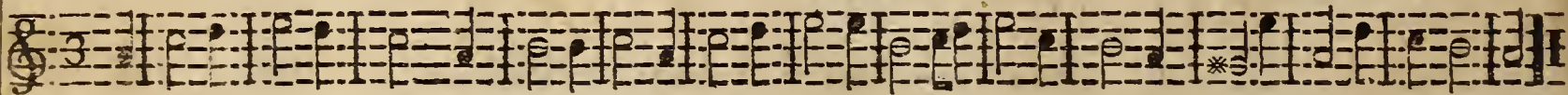


Allegretto. Plaintive. Full.

v

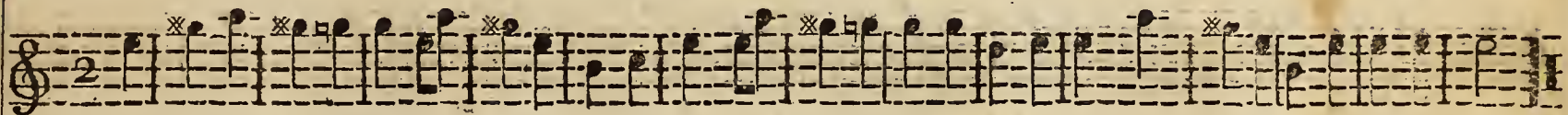


Lord, in the morning thou shalt hear My voice ascending high ; To thee will I direct my prayer, To thee lift up mine eye.

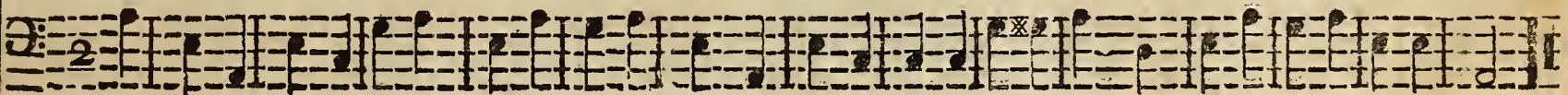
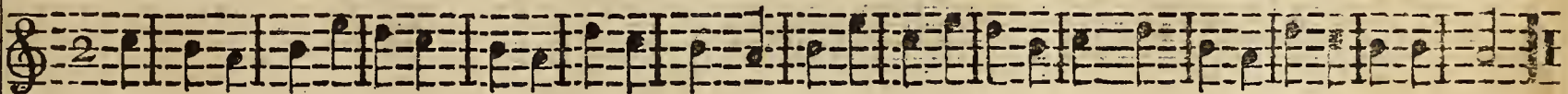


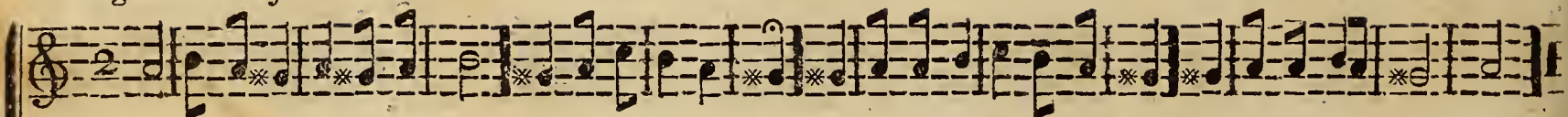
ELGIN. C. M.

Allegretto. Plaintive.



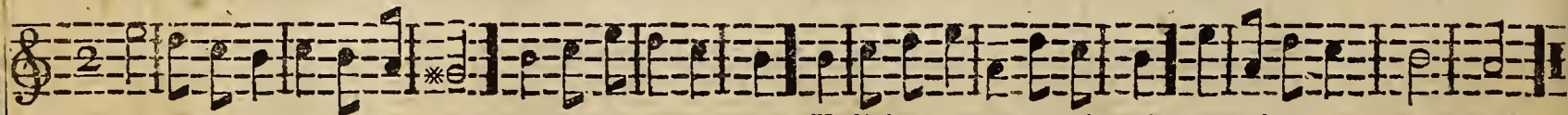
O that the Lord would guide my ways, To keep his statutes still ! O that my God would grant me grace To know & do his will!



Largo. Sorrowful.

Hark ! from the tombs a doleful sound, Mine ears, attend the cry—

Where you must shortly lie.



Ye living men, come view the ground,



Allegretto Mod. Sorrowful.

BUCKINGHAM. C. M.

A. Williams' Coll.

Lord, what a wretched land is this, That yields us no supply! No

Allegretto Mod. Sorrowful.

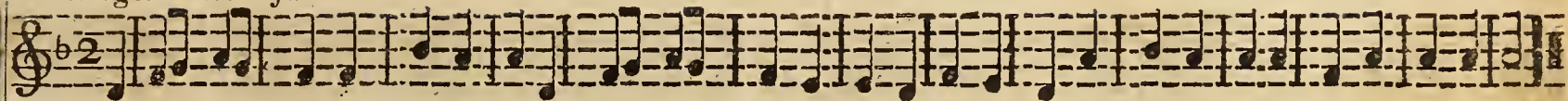
The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. Both are in 3/4 time. The music is marked 'Allegretto Mod. Sorrowful'. The vocal line begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The piano accompaniment begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music is written in a style typical of 18th-century hymnals, with clear note heads and stems, and some accidentals marked with an asterisk.

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

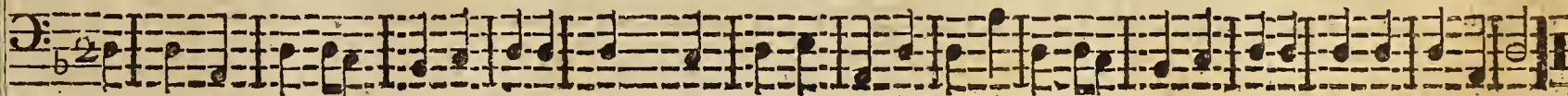
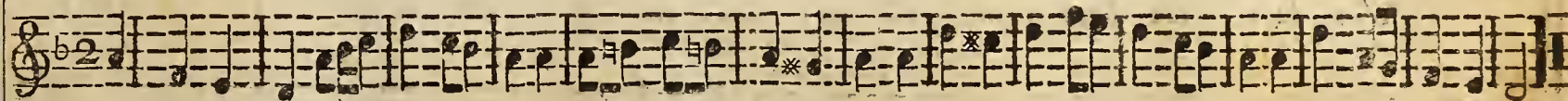
AIR.

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in 3/4 time. The music is marked 'AIR'. The vocal line begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The piano accompaniment begins with a bass clef, a 3/4 time signature, and a key signature of one flat. The music is written in a style typical of 18th-century hymnals, with clear note heads and stems, and some accidentals marked with an asterisk.

Largo. Sorrowful.



O that I knew the secret place, Where I might find my God ! I'd spread my wants before his face, And pour my woes abroad.



Largo. Fes. Sorrowful.

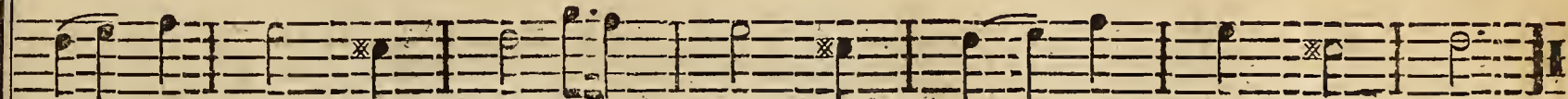
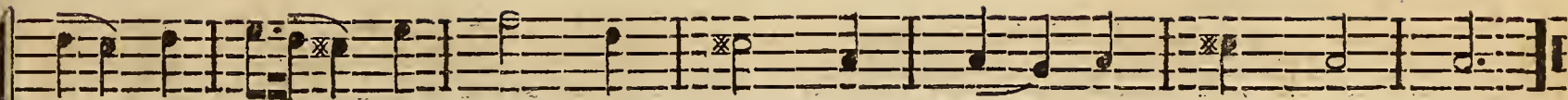
The first two staves of the musical score are written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff contains 12 measures of music, including a triplet of eighth notes in the fifth measure and a measure with a cross symbol (X) in the eighth measure. The second staff contains 12 measures, including a triplet of eighth notes in the fifth measure and a measure with a cross symbol (X) in the eighth measure.

Why doth the Lord stand off so far, And why con - ceal his face? When

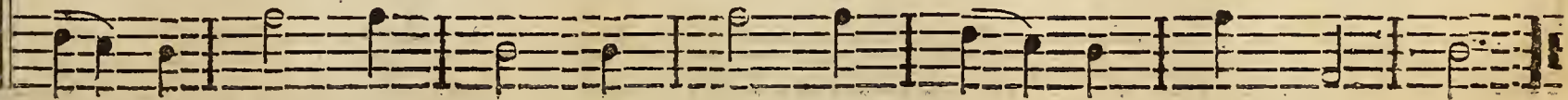
The third staff of the musical score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains 12 measures of music, including a measure with a cross symbol (X) in the eighth measure.

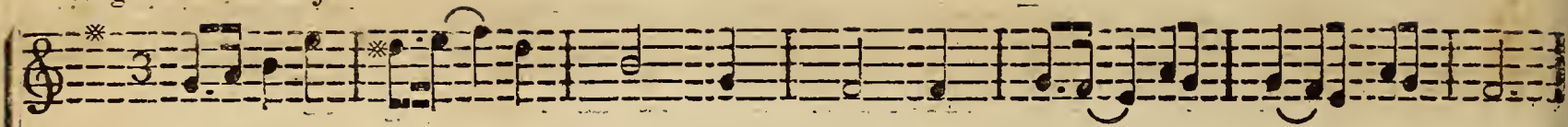
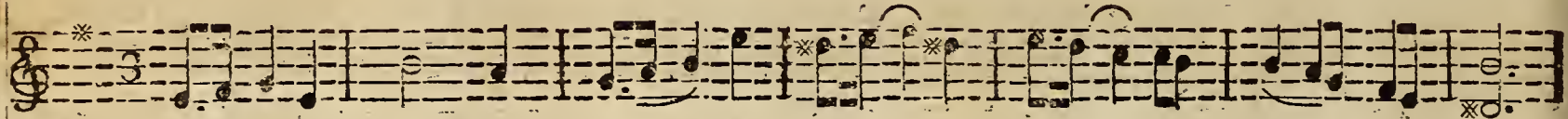
EVENING HYMN concluded.

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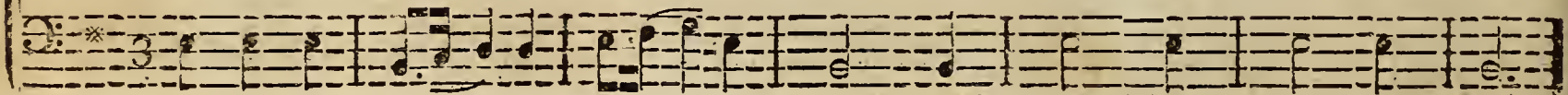


great ca - lam - i - ties ap - - pear, And times of deep dis - tress?



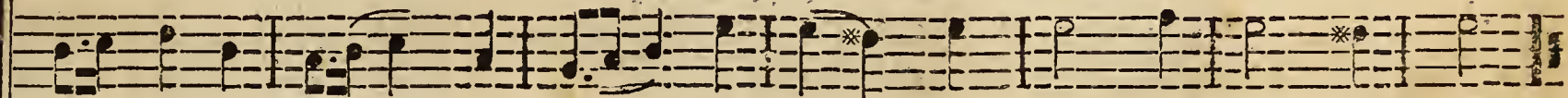
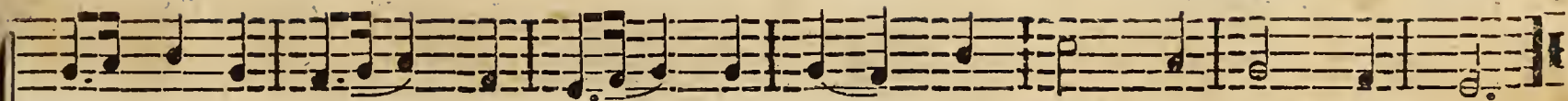
Allegretto. Sorrowful.*AIR.*

Hear, gracious God, my humble moan, To thee I breathe my sighs.

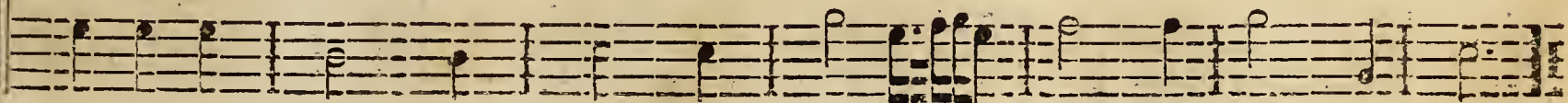


PLYMPTON concluded.

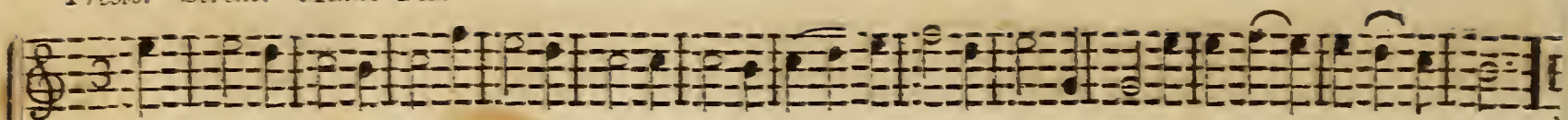
95



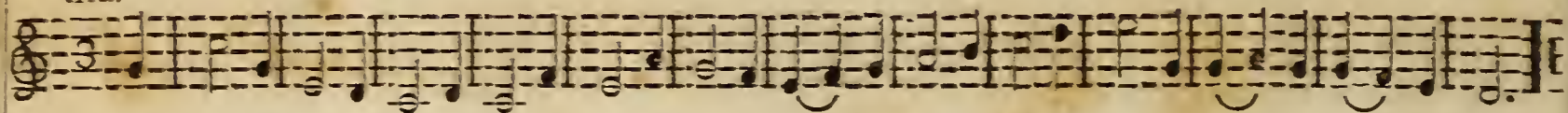
When will the te - dious night be - gone? And when the dawn a - rise?



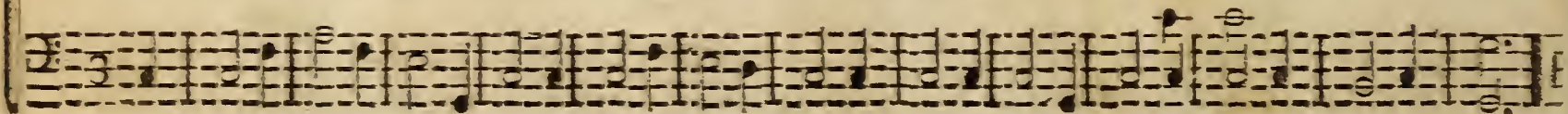
Presto. Sereno. Mezzo Pio.



AIR.



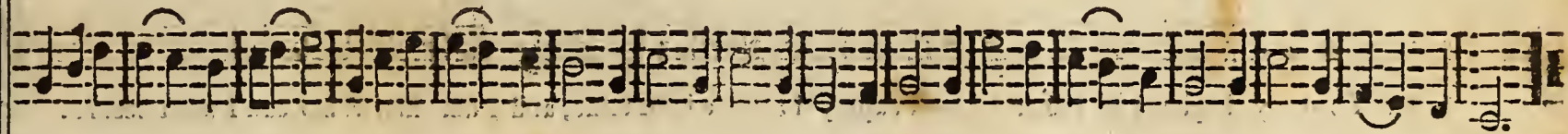
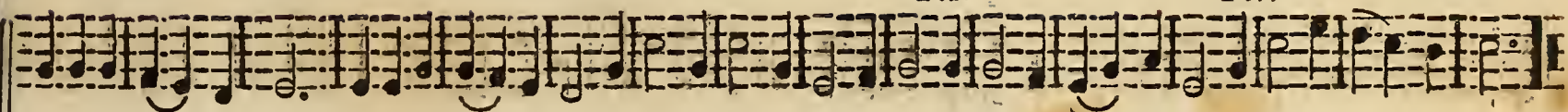
My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.



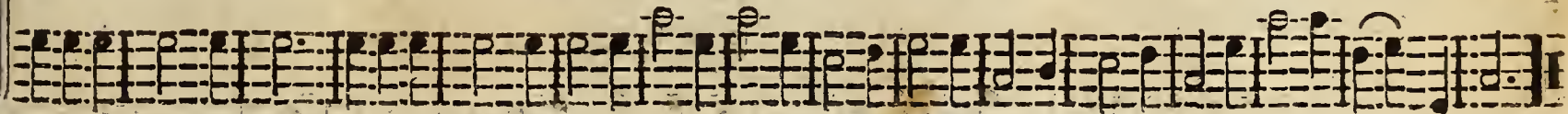
PELHAM concluded.

Pia.

For.



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



Allegretto. Serene.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. The system ends with a double bar line.

The Lord my shepherd is, I shall be well supply'd ; Since he is mine, and I am his, What can I want beside ?

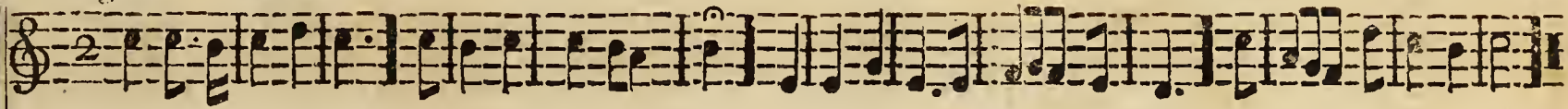
The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music continues from the first system. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. The system ends with a double bar line.

SILVER STREET. S. M.

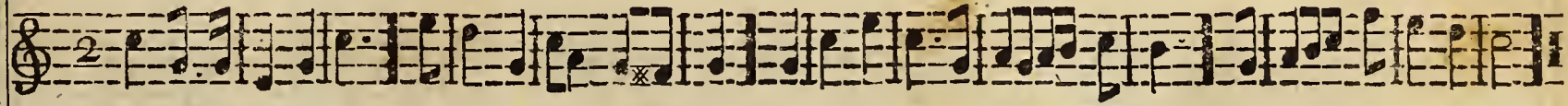
I. Smith.

99

Allegretto. Animated. Full.

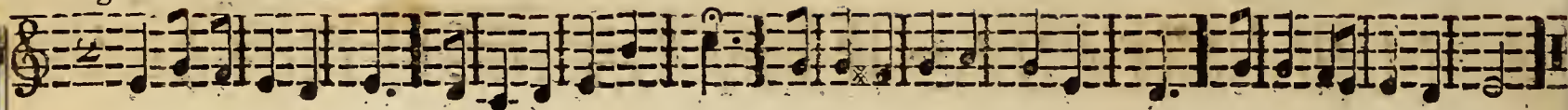
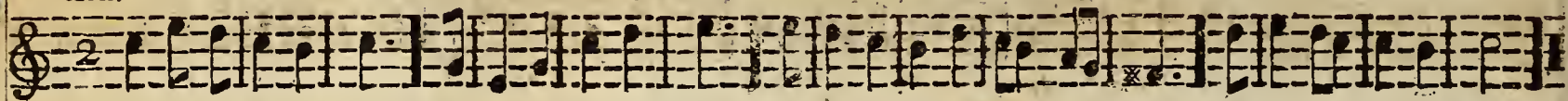


AIR.

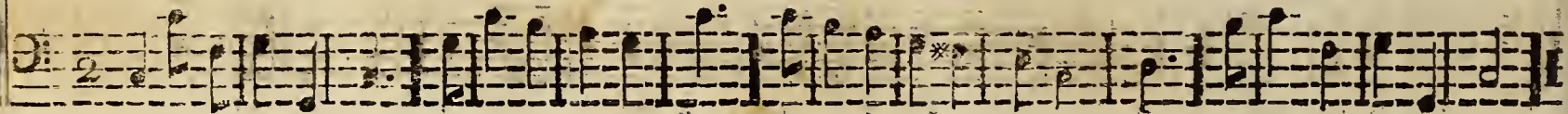


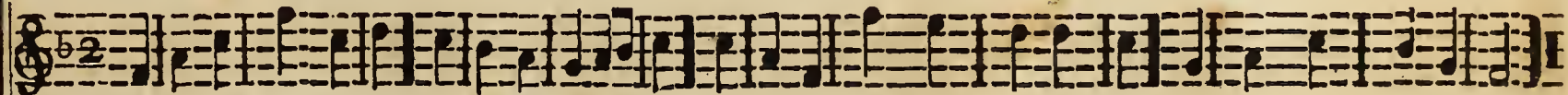
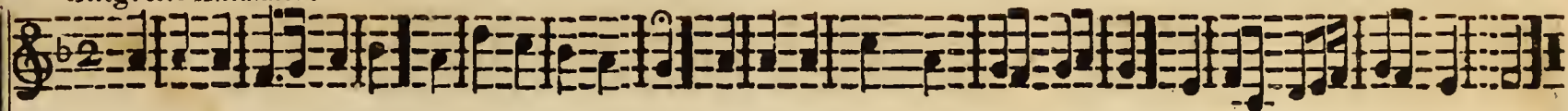
Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereigu God, The u - niversal King.



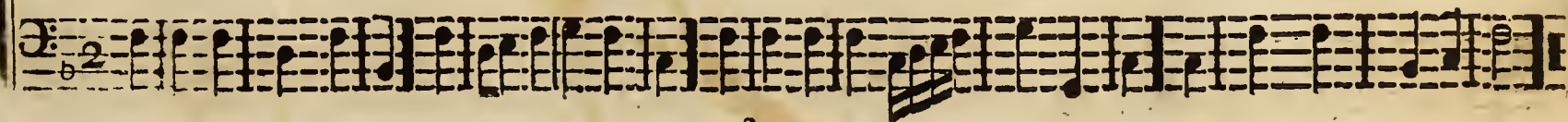
Allegretto. Animated.*AIR.*

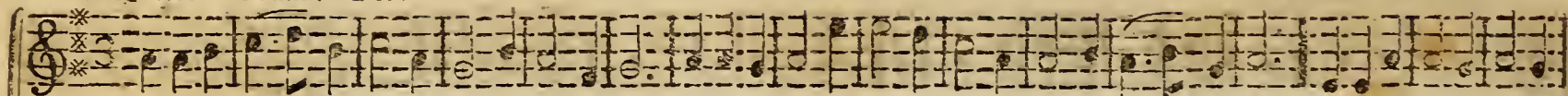
Far as thy name is known, The world declares thy praise ; Thy saints, O Lord before thy throne Their songs of honor raise.



Allegretto Animated.

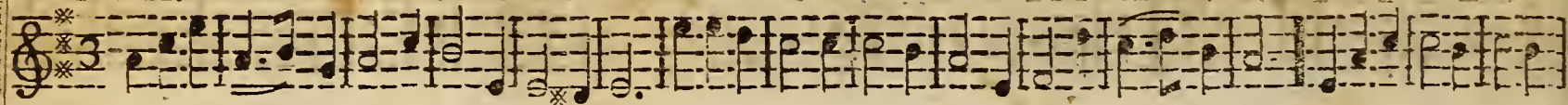
Let every creature join To praise th' eternal God ; Ye heavenly hosts, the song begin, And sound his name abroad.



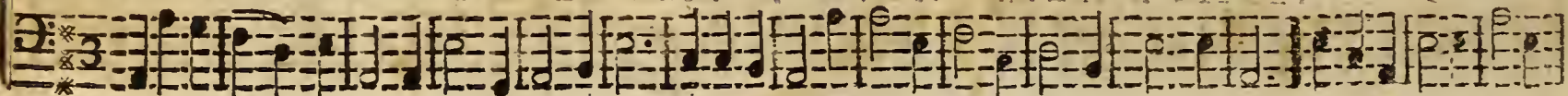
Allegretto. Grand. For.

As mountains stood to guard The

TREBLE.



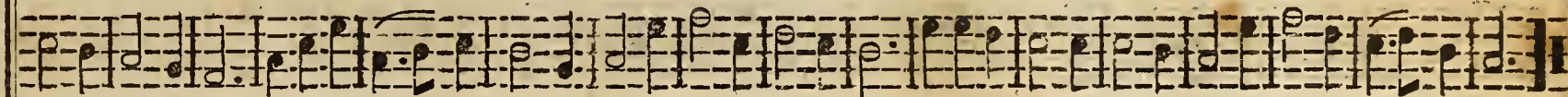
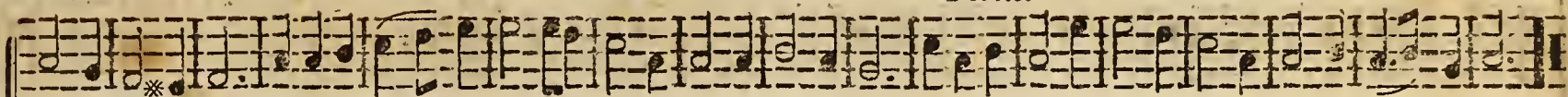
Firm and unmov'd are they, Who rest their souls on God ; Firm as the hill where David dwelt, Or where the ark abode.



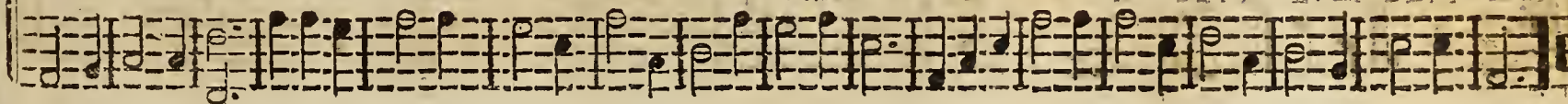
BANKFIELD concluded.

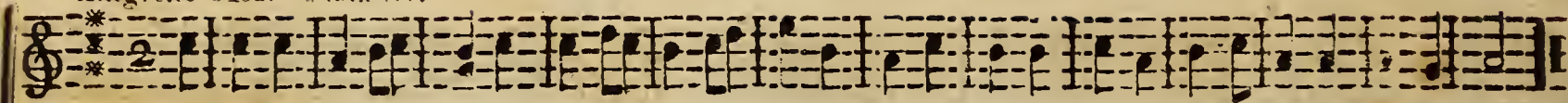
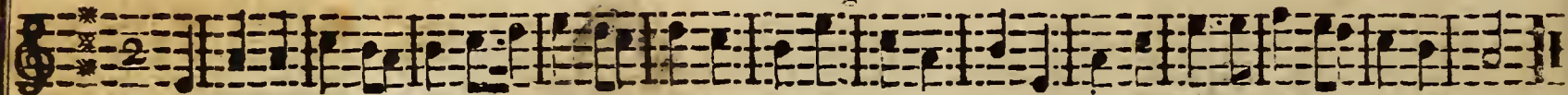
103

Fortis.

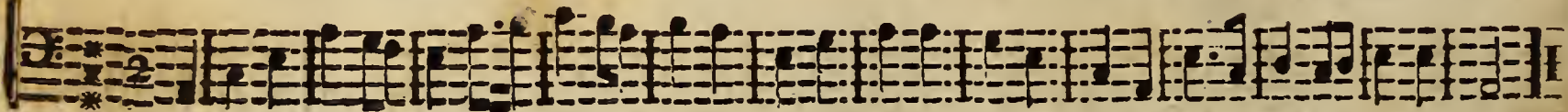


city's sacred ground ; So God and his almighty love Embrace his saints around. So God &c.



Allegretto Mod. Plaintive.*Allegro.*

Let sinners take their course, And choose the road to death ; But in the worship of my God I'll spend my daily breath.



Largo. Plaintive.

The first two staves of musical notation are in treble clef with a 2/4 time signature. The first staff contains the first line of music, ending with a double bar line. The second staff begins with a first ending bracket labeled '1' above it, spanning the first two measures of the staff. The music consists of quarter and eighth notes, with some notes marked with an asterisk (*).

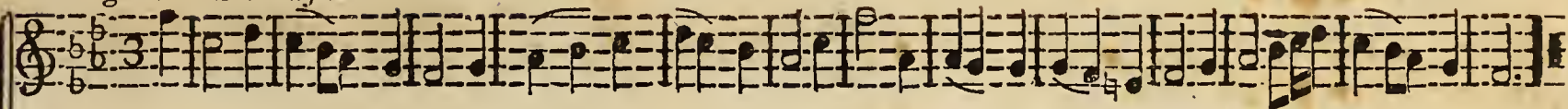
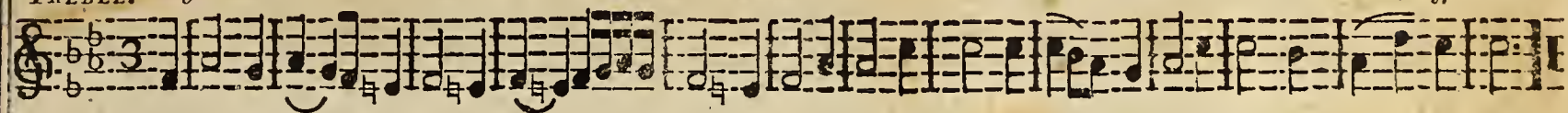
Mine eyes and my desire Are ever to the Lord; I love to plead his promises, And rest upon his word.

AIR.

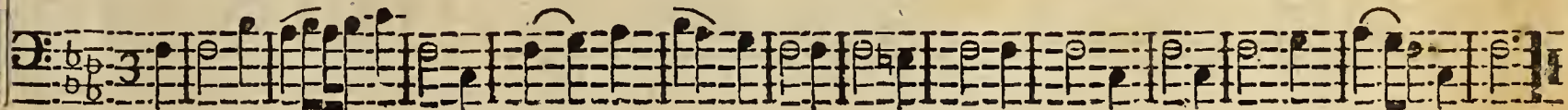
The third and fourth staves of musical notation are in treble clef with a 2/4 time signature. The third staff continues the melody from the second staff, ending with a double bar line. The fourth staff is the bass line, starting with a bass clef and a 2/4 time signature. It provides harmonic support for the melody above, featuring quarter and eighth notes.

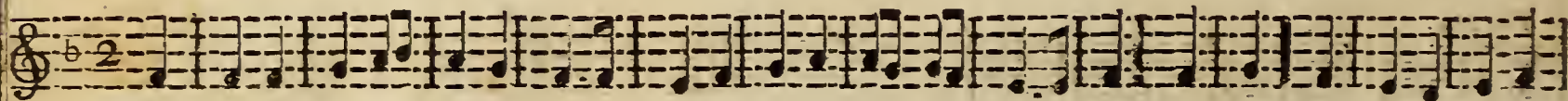
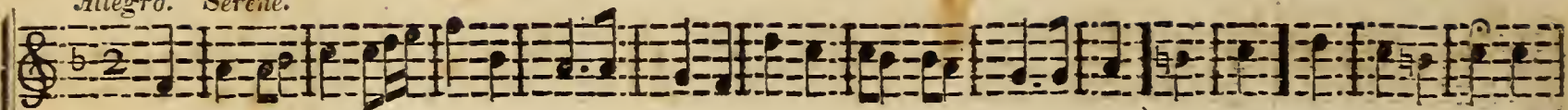
LEIPSIC. S. M.

107.

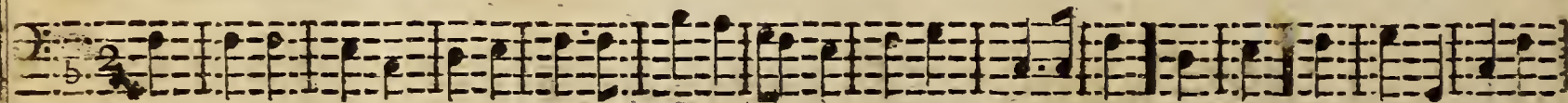
Allegretto. Sorrowful.TREBLE. *v*

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

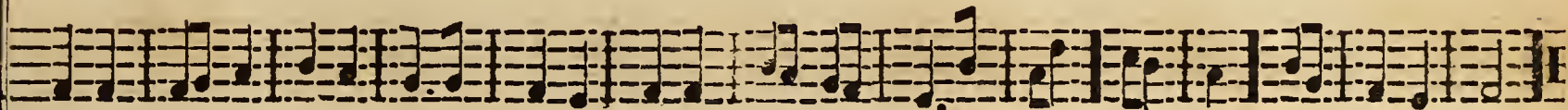
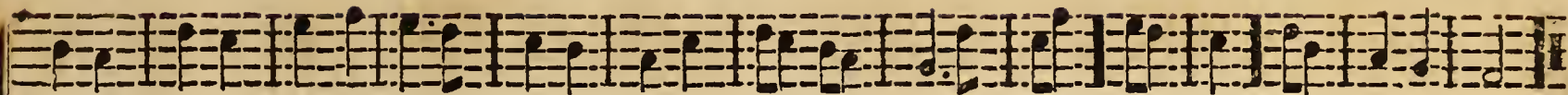


Allegro. Serene.

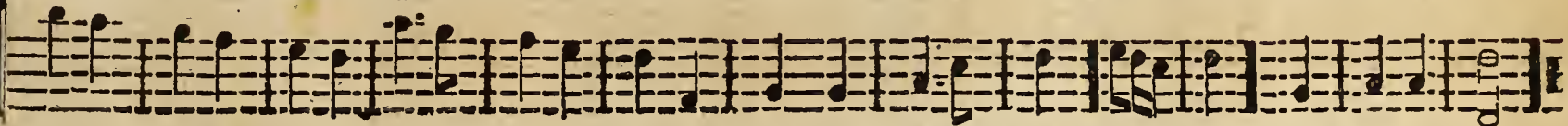
I love the volumes of thy word ; What light and joy these leaves afford To souls benighted and distress'd ! Thy



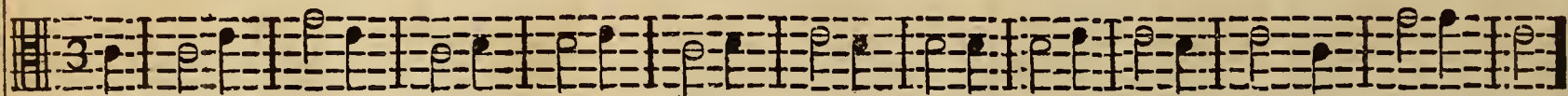
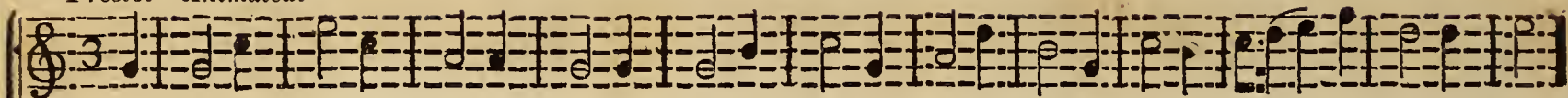
C. P. M. To souls ——— with sorrow press'd ;



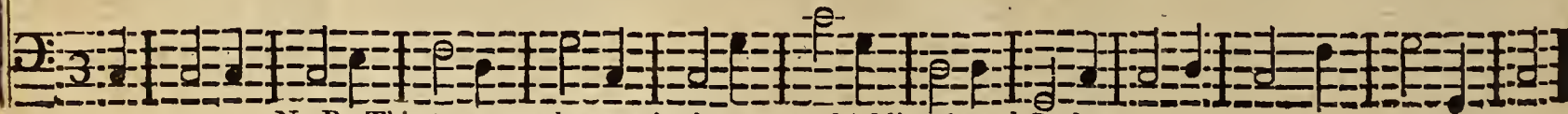
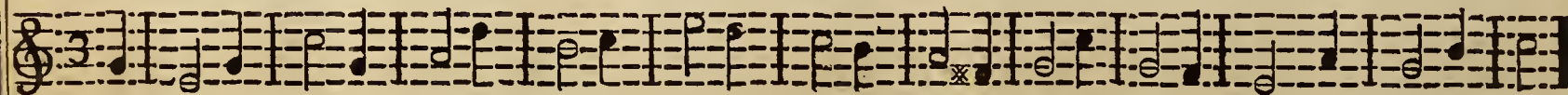
precepts guide my doubtful way ; Thy fear forbids my feet to stray ; Thy promise leads my heart to rest.



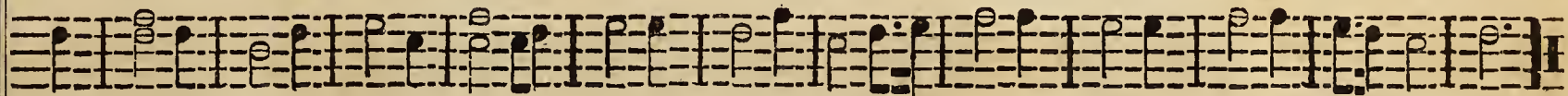
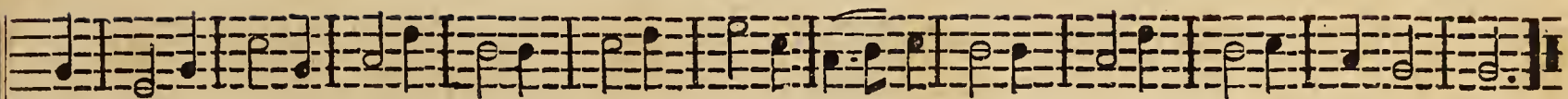
C. P. M. And leads ————— my soul to rest.

Presto. Animated.

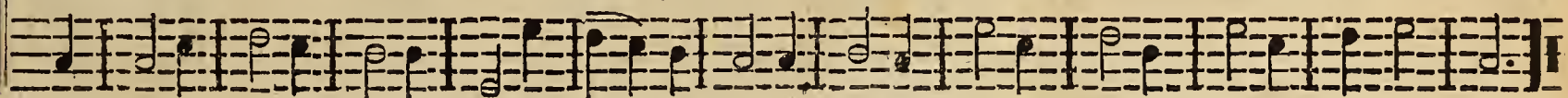
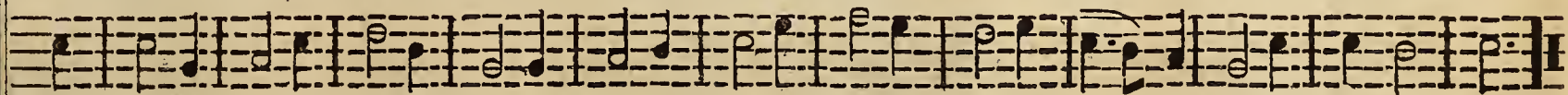
Great God, the heav'ns well order'd frame Declares the glory of thy name ; There thy rich works of wonder shine :

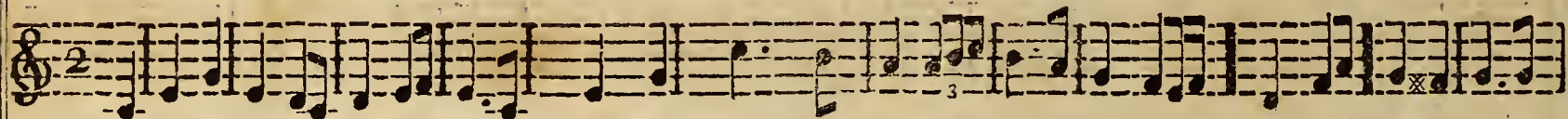
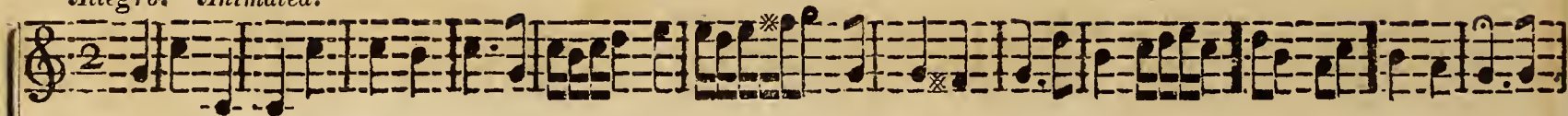


N. B. This tune may be sung in the metre of Addison's 23d Psalm.

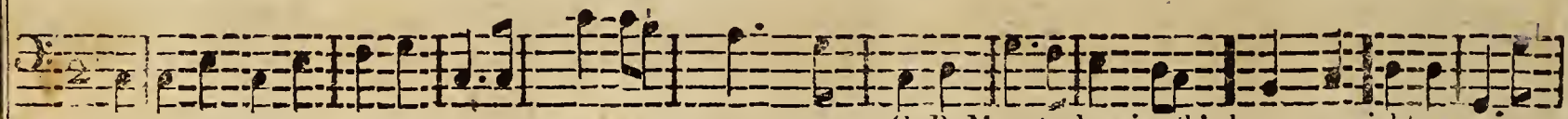


A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine.



Allegro. Animated.

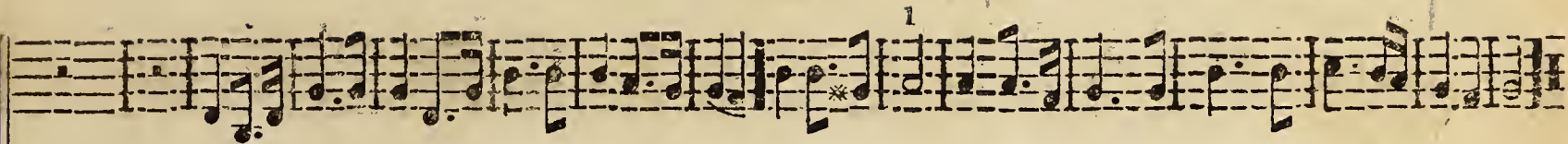
Begin, my soul, th' exalted lay, Let each en - raptur'd thought obey, And cel - ebrate Jehovah's name; Lo!



C. P. M. And praise th' al ——— mighty name;

WEYMOUTH concluded.

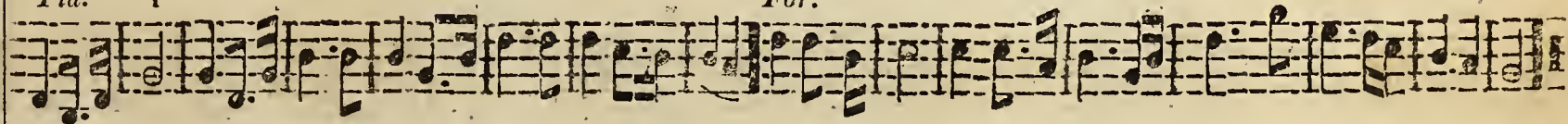
pp 113-120



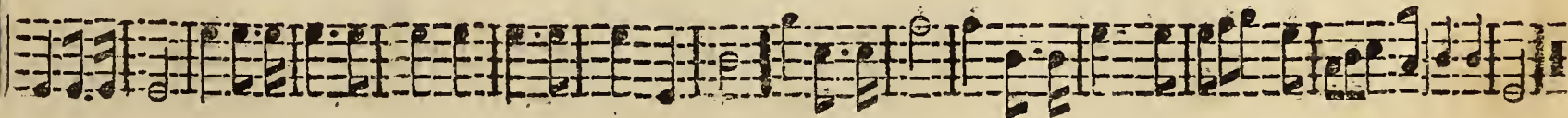
Pia.

1

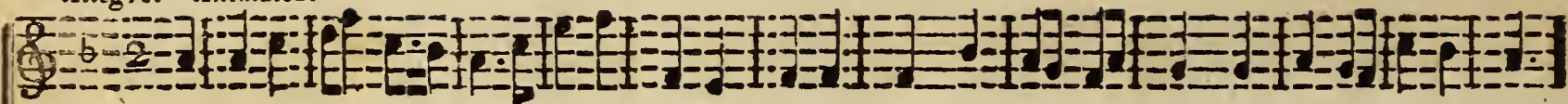
For.



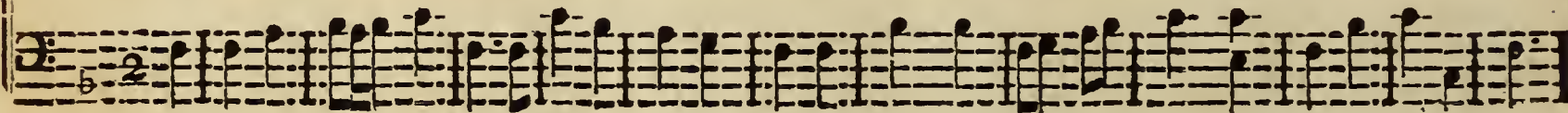
His pow'rful blood Did once atone, And now it pleads Before the throne. His pow'rful blood, &c.



1

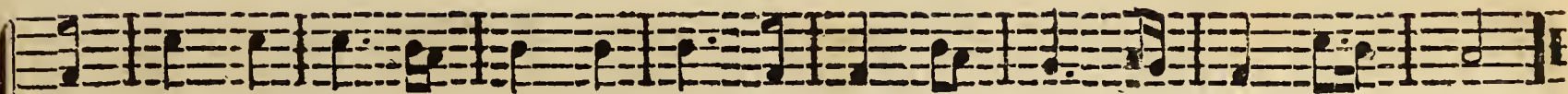
Allegro. Animated.*AIR.*

Ye bonndless realms of joy, Exalt your Maker's fame; His praise your songs employ, Above the starry frame.



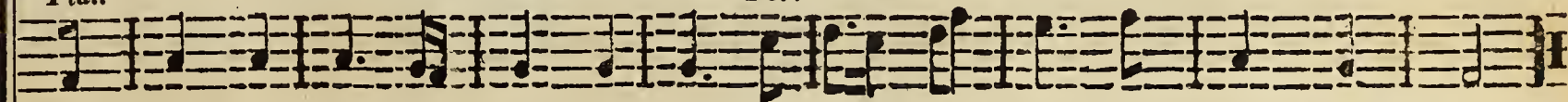
DANTZIC concluded.

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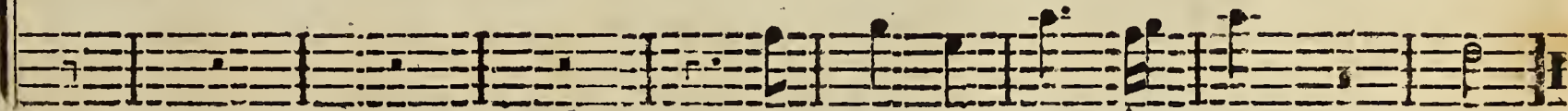


Pia..

For.



Ye holy throng Of angels bright In worlds of light, Be - gin the song.



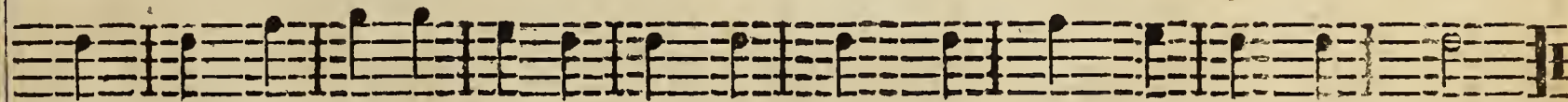
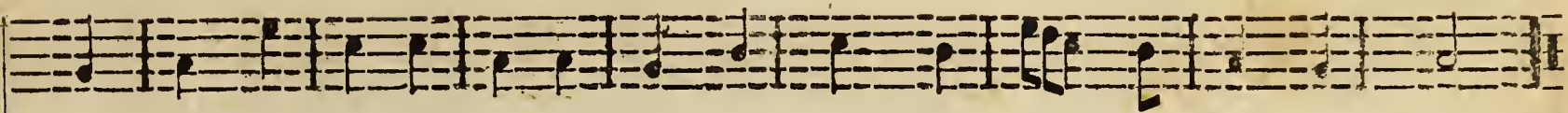
Largo. Grand. Full.

Ye vapors, hail, and snow, Praise ye th' almighty Lord, And stormy winds that blow, To execute his word.

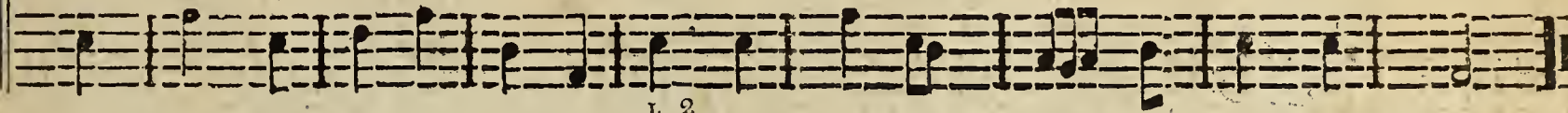
The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. Each staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music is written in a simple, homophonic style with a steady rhythm. The lyrics are centered between the second and third staves.

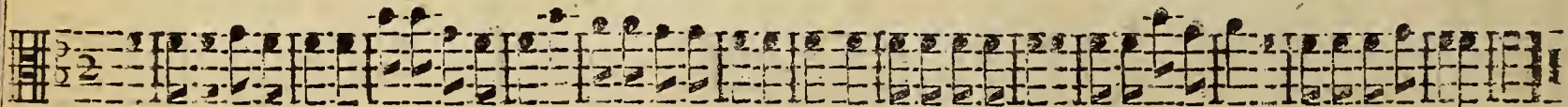
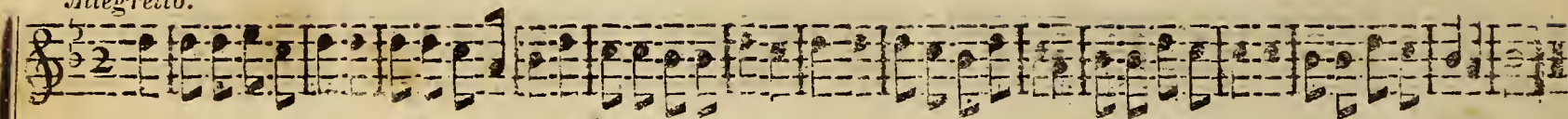
BETHESDA concluded.

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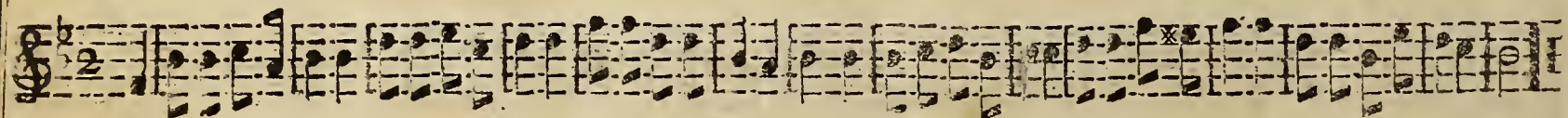
When lightnings shine, Or thunders roar, Let earth adore His hand divine.



Allegretto.

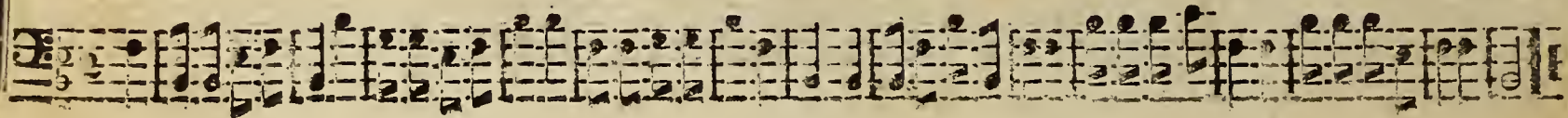
How does my heart rejoice To hear the public voice,

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



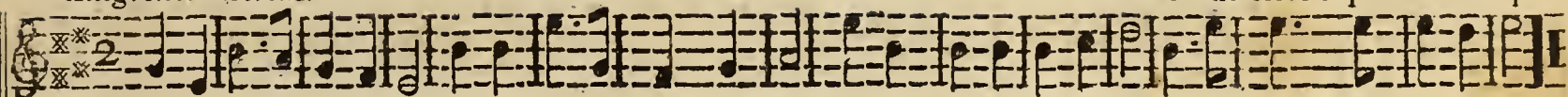
"Come let us seek our God to-day!"

And there our vows and honors pay.

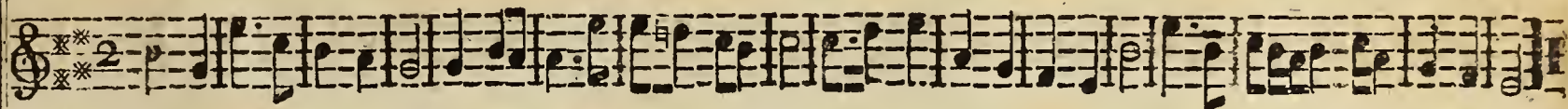


Allegretto. Serene.

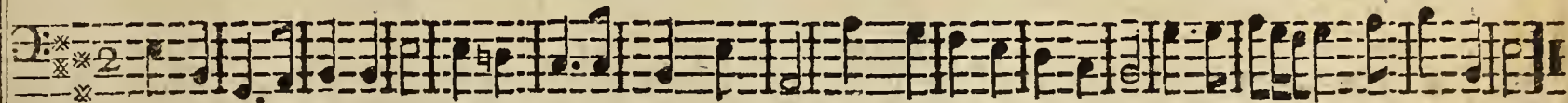
For the close of public worship.



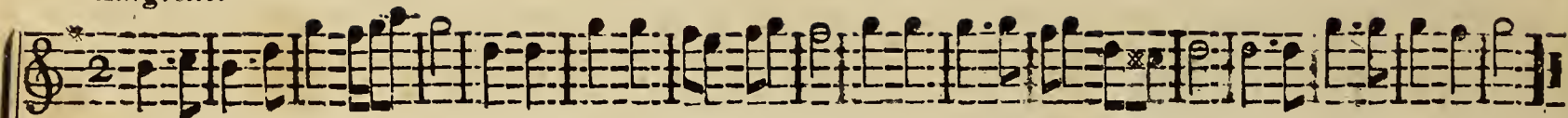
Lord, accept our humble vows ; Let our prayers be heard on high ; Let the worship of thine house Meet the favor of thine eye.



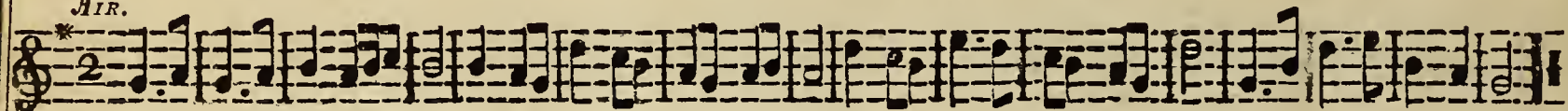
Thanks for mercies past receive ; Pard'ning grace thro' Christ renew ; Teach us henceforth how to live With eternity in view.



Bless thy word to old and young ; Grant us, Lord, thy peace and love, And, when life's short race is run, Take us to thy house
[above.]

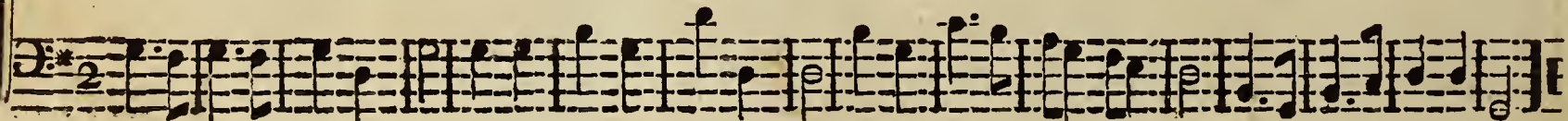
Allegretto.

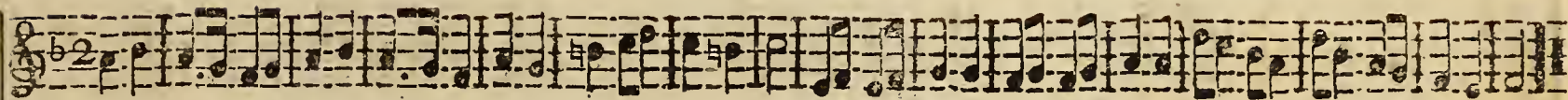
Bounteous source of ev'ry joy,

AIR.

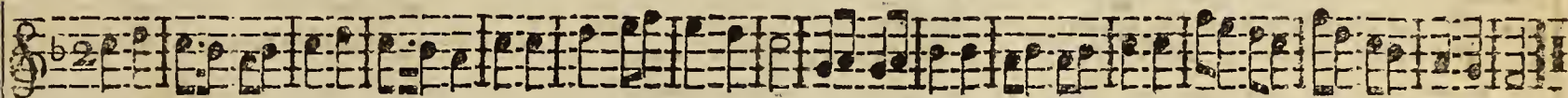
Praise to God, immortal praise, For the love that crowns our days :

Let thy praise our songs employ.



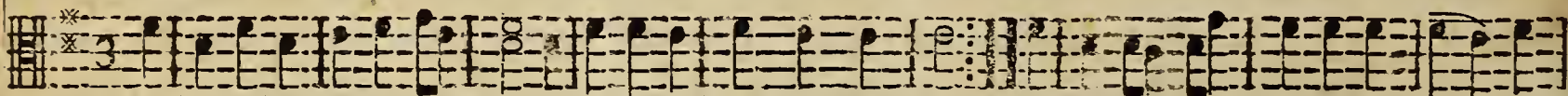
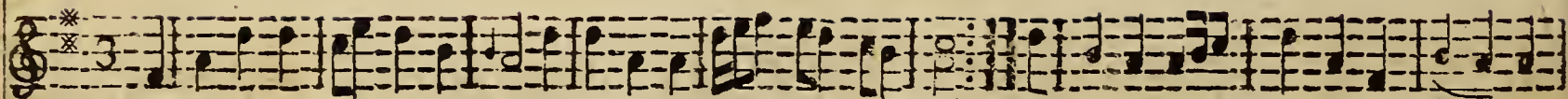


Lord, dismiss us with thy blessing, Hope and comfort from above ; Let us all thy peace possessing, Triumph in redeeming love.

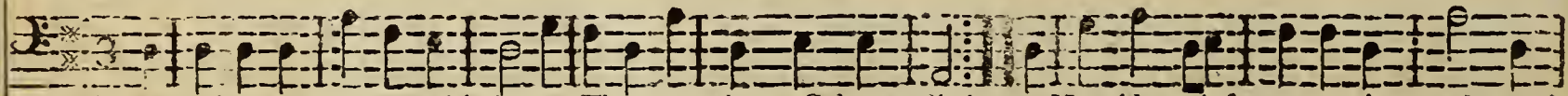
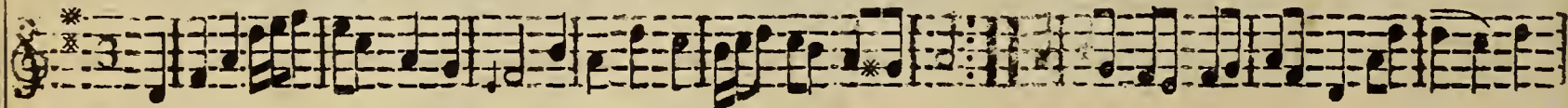


Thanks we give and adoration For the gospel's joyful sound ; May the fruits of thy salvation In our hearts and lives be found.

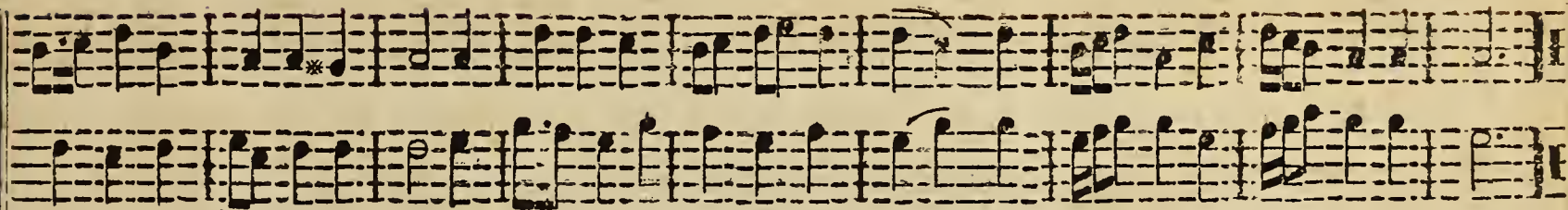




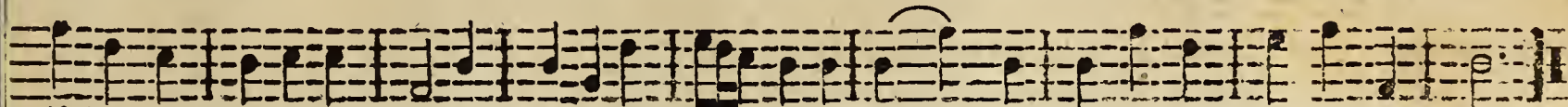
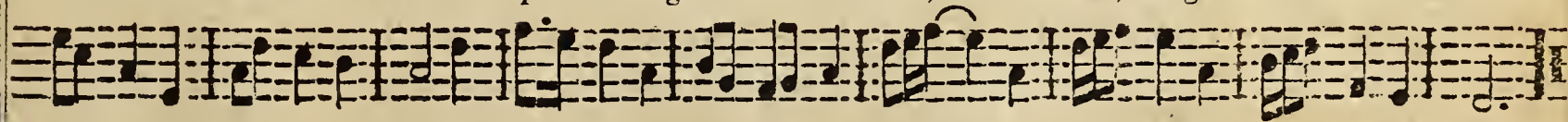
1. Behold the bright morning appears, And Jesus revives from the grave ; }
 His rising removes all our fears, And proves him almighty to save. } 2. How strong were his tears and his cries ! The



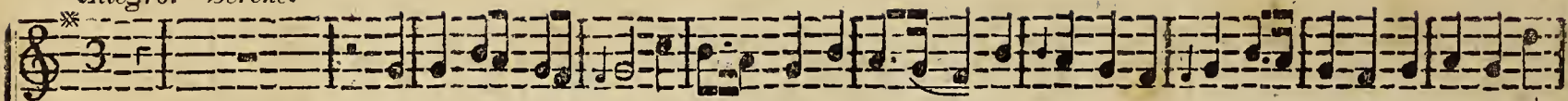
3. The man who was crowned with thorns, The man who on Calvary died, } 4. Now blessed forever is made, And
 The man who bore scourging and scorn, Whom sinners agreed to deride ; } 5. 'Tis Jesus, the first and the last, Whose



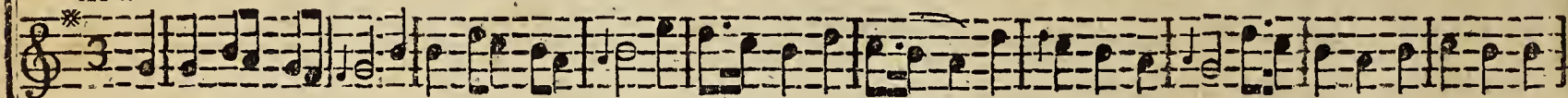
worth of his blood how divine ! How perfect his great sacri - fice, Who rose, though he suffered for sin !



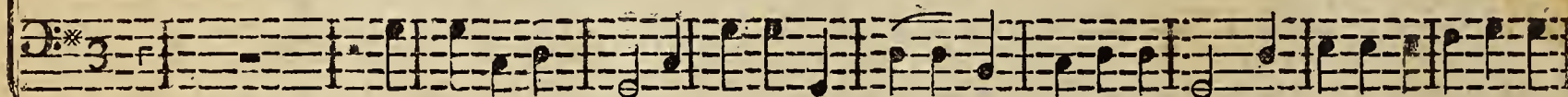
life has rewarded his pain ; Now glory has crowned his head ; This is the true Lamb that was slain.
 spirit shall guide us safe home ; We'll praise him for all that is past, And trust him for all that's to come.

Allegro. Serene.

1. Our Shepherd alone, The Lord let us bless, Who reigns on the throne, The Prince of our peace ; Who evermore saves us By



2. We daily will sing Thy merits and praise, Thou merciful spring Of pity and grace ; Thy kindness and favour A-



3. Reveal thy great power, All people to bless, And bring the glad hour Of glory and peace, When every nation Shall

- | | | | | |
|-----------------------|--------------------|---------------------|-----------------------|--------------------|
| C 2, 3, Funeral Tho't | 50 C 2, London New | 63 C 1, Rochester | 72 L 1, 2, All Saints | 84 L 2, Winchester |
| 40 C 1, 2, Mear | C 3, Barby | C 2, Trenton | 3 C 1, Elgin | C Carthage |
| L Fountain | L Putney | L Kent | C 2, Carthage | P Weymouth |
| 1 Kent | P 1, Stratford | P Pelham | L Fountain | 5 L 1, Yarmouth. |
| 2 C Wantage | P 2, Landaff | 5 L 1, 2, Yarmouth | S Aylesbury | L 2, Leeds |
| L Worship | 1 L 1, 2, Putney | C 1, St. Martin's | 4 Buckingham | 6 London New |
| 4 Mear | L 3, Camberwell | C 2, Colchester | 5 Bath | 7 Truro |
| Bangor | C 1, Evening Hymn | C 3, London New | 6 Mear | 9 L 1, do |
| 5 S Stepney | C 2, Elgin | 6 C 1, Hamburg | 7 C 1, Windsor | L 2, German Hymn |
| C Braintree | 3 Wantage | C 2, Mear | C 2, Barby | C 1, Painswick |
| L 1, 2, Lynn | 5 C Bangor | 7 Cronswick | 8 C 1, Colchester | C 2, Egham |
| 6 L 1, Psalm 97 | Wantage | 8 L 1, 2, Psalm 97 | C 2, Bangor | C 3 Braintree |
| L 2, Philadelphia | S St. Thomas' | L 3, Kent | C 3, Elgin | C 4, Arundel |
| 7 Braintree | 6 Elgin | 9 C 1, 2, Bangor | L Bath | C 5, Mear |
| 8 S 1, Dover-Street | 7 Nantwich | C 3, Mear | 80 Camberwell | P Manchester |
| S 2, Dover | 8 Manchester | L 1, 2, Bridgewater | 1 St. Thomas' | 90 L German Hymn |
| 9 C 1, 2, Bath | 60 Broomsgrove | 71 C 1, London New | 2 Bath | C 1, 2, Bangor. |
| L Fountain | 1 Aylesbury | C 2, Wareham | 3 Little Marlborough | C 3, Mear |
| 50 C 1, Salem | 2 Portugal | C 3, Trenton | 4 L 1, Dunstan | S Leipsic |

- | | | | | |
|--------------------|-------------------------|------------------------|-----------------------|------------------|
| 91 L Kent | S. 2, St. Thomas' | 107 L 2, 3, 4, 5, Bath | 117 S Silver-Street | 121 L Kent |
| C Trenton | 100 L 1, All Saints | C Plymouth | 18 C 1, 2, Knightsbr. | C Colchester |
| 2 L 1, 2, Dunstan | L 2, China | 9 Wantage | C 3, Trenton | P Bethesda |
| 3 L. Old Hundred | 1 L Fountain | 110 L 1, 2, Yarmouth | C 4, Braintree | 2 C St. James' |
| P 1. Landaff | C Plymouth | C Braintree | S Oxford | P Dalston |
| P 2, Dalston | 2 C 1, Buckingham | 11 C 1. do. | L Truro | 3 Wantage |
| 4 C 1, 2, Salem | C 2, London New | C 2 Hamburgh | 19 C 1, Painswick | 4 Wells |
| 5 C Arundel | L Yarmouth | 12 P Vincent | 2, Trenton | 5 C Mear |
| S St. Thomas' | 3 L 1, 2, Castle-Street | L Kent | 3, 4, 5, 6, Painswick | S St. Thomas' |
| L Fountain | S 1, 2, Pelham | C Trenton | 7, Elgin | 6 L Philadelphia |
| 6 C Hamburgh | S 3, Silver-Street | 13 P Exeter | 8, 9, Carthage | C Knightsbridge |
| P St. Helen's | 4 Old Hundred | L Nantwich | 10, 11, Rochester | 7 L Portugal |
| 7 L 1, Psalm 97 | Truro | 14 China | 12, 13, Brooms grove | C Elgin |
| L 2, Moreton | do. | 15 L Yarmouth | 14, Plympton | 8 London New |
| L 3, Italy | China | P Stratford | 15, Plymouth | 9 Barby |
| C Arundel | 5 Painswick' | 16 C 1, Mear | 16 Windsor | 130 C do. |
| 8 C 1, Christmas | 6 L Wells | C 2, Hamburgh | 17, Bridgewater | L Deerfield |
| C 2, Knightsbridge | S Aylesbury | 17 C Wareham | 13, Deerfield | 1 Trenton |
| 9 S 1, Bankfield | 7 L Kent | L Moreton | 120 Elgin | 2 L Kent |

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5 C Carthage S Dover P Dalston	8 do. 9 L 1, Moreton L 2, Kent L 3, Yarmouth	141 Kent 2 Evening Hymn 3 Rridgewater 4 C 1, Christmas C 2, Wantage	6 L Castle-Street P St. Helen's 7 L 1, Nantwich Lynn	8 P Danzic L Old Hundred S Bankfield 9 St. James' 150 do.
4 Hamburg 5 L 1 Dunstan L 2 Nantwich				



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3 Oxford	12 St. Martin's	20 Knightsbridge	30 Yarmouth	9 Knightsbridge
5 Carthage	13 Moreton	1 Painswick	2 Elgin	50 do.
6 Wantage	14 Philadelphia	4 Bath	9 Painswick	1 Silver-Street
7 London New	15 Portugal	5 China	40 Philadelphia	2 Castle-Street
8 Hamburg	16 St. James'	6 Painswick	1 Colchester	3 do.
9 Elgin	17 Braintree	7 Plymouth	2 Barby	4 Kent

55 Mear	74 do.	94 Elgin	113 Wareham	132 Castle-Street.
6 Egham	5 do.	5 do.	14 Painswick	3 Colchester
7 Wantage	6 do.	6 do.	15 Windsor	4 Fountain
8 China	7 do.	7 Bath	16 Fountain	5 China
9 do.	8 Yarmouth	8 St. Thomas'	17 do.	6 Elgin
60 Winchester	9 Dunstan	9 Wantage	18 St. Thomas'	7 Bath
1 Fountain	80 do.	100 Bath	19 Wantage	8 Egham
2 Egham	1 Winchester	1 Castle-Street	120 Trenton	9 Moreton
3 Moreton	2 German Hymn	2 Dunstan	1 do.	140 Barby
4 Silver-Street	3 Elgin	3 Hamburg	2 Worship	1 Aylesbury
5 China	4 Fountain	4 Elgin	3 Elgin	2 do.
6 Winchester or Cas- tle-Street	5 St. Martin's	5 St. Martin's	4 Bath	3 London New
7 do.	6 do.	6 Aylesbury	5 Rochester	4 Elgin
8 do.	7 Yarmouth	7 Fountain	6 Kent	5 Treaton
9 do.	8 do.	8 Stepney	7 do.	6 Lynn
70 do.	9 Bridgewater	9 Portugal	8 Moreton	7 do.
1 do.	90 Bangor	110 Carthage	9 Kent	8 Dantzic
2 do.	1 Camberwell	11 Rochester	130 do.	9 Lynn
3 do.	2 St. Thomas'	12 do.	1 Portugal	150 Weymouth
	3 Yarmouth,			

