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Gardner Fund, in memory of B. J. Lang.





THE
AMERICAN MUSICAL PRIMER;

CONTAINING

A CORRECT INTRODUCTION TO THE GROUNDS OF MUSIC,
RUDIMENTAL, PRACTICAL, AND TECHNICAL.

TOGETHER WITH

A COLLECTION OF TUNES, OF THE VARIOUS METRES NOW IN USE IN RELIGIOUS SOCIETIES;
AND CALCULATED FOR THE IMPROVEMENT OF YOUTH, AND THE WORSHIP OF GOD...
THE WHOLE CAREFULLY SELECTED FROM SOME OF THE MOST CELEBRATED
EUROPEAN WRITERS, BOTH ANCIENT AND MODERN.

By AMOS BLANCHARD.

EXETER:

Printed by NORRIS & SAWYER, and Sold at their Book Store... Sold also by the Booksellers in Boston, Salem,
Newburyport, and Portsmouth... April, 1808.

Aug. 6, 1730
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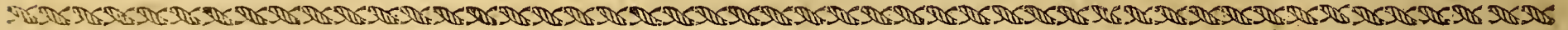
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District of New-Hampshire, to wit:

BE IT REMEMBERED, that on this Eighth day of April, in the thirty second year of the Independence of the United States of America, AMOS BLANCHARD, of Exeter, in said District, hath deposited in this Office the title of a book, whereof he claims as Author, in the following words...viz....“The AMERICAN MUSICAL PRIMER; containing a correct introduction to the grounds of Music, Rudimental, Practical, and Technical; together with a Collection of Tunes, of the various Metres now in use in Religious Societies; and calculated for the improvement of Youth, and the worship of GOD.The whole carefully selected from some of the most celebrated European writers, both ancient and modern.” . . . In conformity to an act of Congress, entitled “an act for the encouragement of Learning, by securing the copies of Maps, Charts, and other books to the Authors and proprietors therein mentioned.” And also, “An act supplementary to an act for the Encouragement of Learning by securing copies of Maps, Charts, and other books to the Authors and Proprietors of such copies therein mentioned,” and extending the benefit thereof to the Acts of Designing, Engraving and Etching Historical and other Prints.”

R: CUTTS SHANNON, Clerk of the District of New-Hampshire.

A true Copy of Record.... Attest R: CUTTS SHANNON, Clerk.



ADVERTISEMENT.

A CONVICTION of the necessity of a small Music Book adapted to the capacity of youth; and calculated to form a correct taste in Sacred Music, has induced the Compiler to offer to the Public the following Sheets....Should this mite of an individual, prove in any measure useful, in preparing youth for that delightful (though solemn) worship of God, or in the private, or public devotions of Christians of different denominations, the highest wishes of the Compiler respecting it will be gratified.

Those Gentlemen who have afforded their patronage and assistance, will please to accept the most grateful acknowledgment of the COMPILER.

INTRODUCTION.




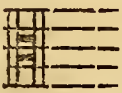
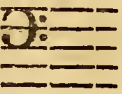
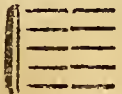
MUSIC, whether Vocal or Instrumental, is founded on the same principles; and, though capable of infinite variety, yet is gathered from the following Scale or Gamut, which is divided into three parts, in three different clefs, and marked with the seven first letters of the Alphabet, as follows, viz.

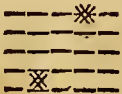
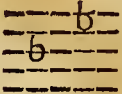
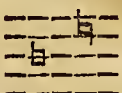

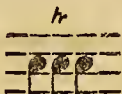
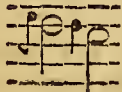
The Diatonic Scale.


<i>For Tenor, Treble & Counter.</i>	<i>For Counter.</i>	<i>For Bass.</i>
Letters. Notes.	Letters. Notes.	Letters. Notes.
Space above, G O	A O	B O
Fifth line, F O	G O	A O
Fourth space, E O	F O	G O
Fourth line, D O	E O	F O
Third space, C O	D O	E O
Third Line, B O	C O	D O
Second space, A O	B O	C O
Second line, G O	A O	B O
First space, F O	G O	A O
First line, E O	F O	G O
Space below, D O	E O	F O

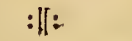
IN the above Scale, observe—1st. That every eighth note or octave, is called by the same name, and reckoned the same sound,—2d. That the notes, when placed on the lines and spaces, and called by the same names as the places they occupy.—3. When the notes ascend above the highest or fifth line, they are called in alt. When they descend beneath the lowest, they are called double, as double F, double E, &c.....The principle Air, or melody in F, is commonly in the Tenor; and in the following work, is placed next to the Bass.


Of the Characters used in Psalmody.

- 1....A Stave or Staff....  consist of five lines, with their intermediate spaces, whereon notes and other characters are written.
- 2....Ledger Lines.....  are short lines added when notes go out of the compass of the five lines and spaces.
- 3....G. Cliff.....  is always placed on G; the second line, and is used either for Tenor or Treble.
- 4....C. Cliff.....  is commonly placed on C; though it is removeable to any other letter; in which case, it removes the order of all the other letters with it.
- 5....F. Cliff.....  is now always placed on the fourth line in the Bass; which it denominates F, the others regularly follow up and down.
- 6....A Brace.....  connects so many parts as are to be performed in harmony, or at one and the same time.

- 7....A Sharp.....  set at the beginning of a stave or movement, shews that every note on that line or space and its Octaves are raised half a tone, unless contradicted by a Natural.
- 8....A Flat.....  Is in effect just the reverse of a sharp.
- 9....A Natural.....  takes off the effects of Flats and Sharps, restores to their primitive sound.
- 10....Staccato marks...  should be performed distinctly; when dots are introduced, they must be sung soft and distinct.
- 11....Trill.....  shows that the note over which it is set, should be shaken.
- 12....Appoggiaturas...  are small notes to lean on in passing intervals, and must be dwelt upon according to the length or value of the note.

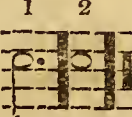
13....Repeats.....  show that the preceding strain is to be sung over again when two of them are placed over any part of a tune, they intend a repetition of all the Music between them.


14....This Character...  generally refers to words, when a line or part of a line is to be repeated to other notes.

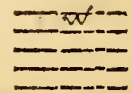
15....Slur or Tie.....  shows what number of notes are sung at one syllable.

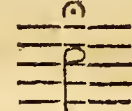
16....Figure..... 3 Reduces three Notes to two of the same kind.


17....Figure..... 6 Reduces six Notes to four of the same kind.


18....Figures.....  show that the note or notes under figure 1, are sung before repeating, and the note or notes under figure 2, at repeating; if tied together with a Slur, all are sung at repeating.


19....Point of addition..  adds to a note, half its original length,

20....Direct.....  is placed at the end of a staff, to show what line or space the next note in the following staff of the same part is found.

21....Hold.....  placed over or under any note, rest, or double bar, shows that such note, rest, &c. is to be held longer than usual.

22....Choosing Notes..  gives the performer liberty to perform which he pleases, or both may be performed at the same time.

23....Single Bar.....  divides time according to the measure note.


24....Double Bar.....  shows the end of a strain, and distinguishes the lines of a Psalm, tune, or the movements of an Anthem.

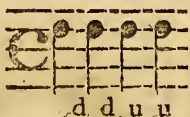
25....Close.....  shows the end of a tune.


Of Time.

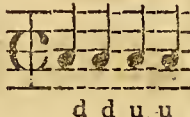
THERE are three sorts of Time ; Common, Triple, and mixt or Compound, and to each of these belongs several modes.


Common Time has 4 modes, viz.

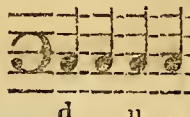
First Mode,  Adagio, has four beats in a bar, two down and two up, has four crotchets or their amount, accented on the first and third.




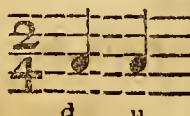
Second Mode,  Largo, has four beats in a bar, two down and two up, has four crotchets, accented as the former, and performed about one quarter quicker.




Third Mode,  Allegro, has two beats, one down and one up, four crotchets in a bar, accented on the first.

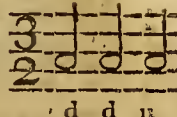



Fourth Mode,  Has two crotchets or their amount, in a bar, and has two beats, accented as the third mode, and performed about one quarter faster.

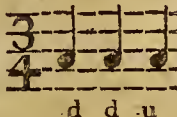



Triple Time has 3 modes, viz.

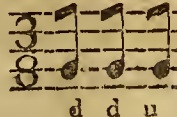
First Mode,  Has three beats in a bar, two down, and one up ; three minims or their amount fill a bar, accented chiefly on the first, and faintly on the third parts of the bar.




Second Mode,  Has three crotchets in a bar, or their amount ; beat and accented as the first, and performed about one quarter quicker.




Third Mode,  Has three quavers in a bar ; beat and accented as the former, and performed about one quarter quicker than the second.

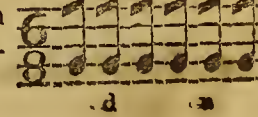


Compound Time has 2 modes, viz.

First Mode,  Has six crotchets in a bar, or their amount ; two beats, one down and one up, and accented on the first.



Second Mode,  Has six quavers, or their amount, in a bar, beat and accented as the former, performed about one quarter faster.



Of Notes and their Rests.

1 equal 2 4 8 16 32

Semibreve. Minims. Crotchets. Quavers. Sémiquavers. Démifémiquavers.

Semib. Rest. Minim Rests. Crotchet Rests. Quaver Rests. Sémiquaver Rests. Démifémiquaver Rests.

Detailed description: The image displays two staves of musical notation. The top staff illustrates various note values: a single semibreve note, two minims, four crotchets, eight quavers, sixteen sémiquavers, and thirty-two démifémiquavers. The bottom staff illustrates corresponding rests: a semibreve rest, minim rests, crotchet rests, quaver rests, sémiquaver rests, and démifémiquaver rests. The notes and rests are arranged in groups corresponding to the numerical values 1, 2, 4, 8, 16, and 32.

Of Solmization, or Sol-fa-ing, &c.

1st. OF intervals... An interval is the distance between any two notes. Intervals in Music, are not all equal ; some are called whole and others semi, or half tones : The natural or Diatonic scale, contains only two semi-tones, viz. ; between B and C, and E and F, but the whole may all be, and are occasionally divided into semi-tones, and is called the Chromatic scale.

2d. In order with more ease and accuracy to distinguish the situation of the tones and semi-tones, and to prevent the abuse of sacred words, the names fa, sol, la, mi, are given to the seven original sounds ; in which it is to be observed that the mi, is the master note, and directs the situation of the rest, in the following order, viz.

Above the Mi, twice fa, sol, la.
Below Mi, is twice la, sol, fa.

3d. The place of the Mi, and consequently the other notes, is changed by the use of flats and sharps, set at the beginning of a tune, viz:

When there are neither flats nor sharps at the beginning of a tune, mi is in B.

If there is 1 sharp, it is in F sharp.
 2 sharps, it is in C sharp.
 3 sharps, it is in G sharp.
 4 sharps, it is in D sharp.

If there is 1 flat, it is in E.
 2 flats, it is in A.
 3 flats, it is in D.
 4 flats, it is in G.

Of the Keys in *Music*.

THERE are but two keys in music, the sharp or major key, and the flat or minor key, which may be distinguished by the last note in the bass, which if it be next above mi, it is sharp, if next below, it is a flat key; or by the third, sixth and seventh above its key; for if either of them are lesser, it is flat, if greater, it is sharp.

Of the variation of the two Keys or Modes, by Flats or Sharps.

1....WHERE there is no flat nor sharp, the Major Mode of C, or the Minor of A prevails; but as every flat removes it a fourth above, or a fifth below.

2....If B be flat, the Major Mode of F, or Minor Mode of D prevails.

3....If B and E be flat, the Major Mode B flat, or the Minor Mode of G prevails.

4....If B, E, and A be flat, the Major Mode of E flat, or the Minor Mode of C prevails.

5....If B, E, A, and D be flat, the Major Mode of A flat, or the Minor Mode of F prevails.

A sharp removes it a fifth above, or a fourth below consequently.

If F be sharp, the Major Mode of G, or the Minor Mode of E prevails.

If F and C be sharp, the Major Mode of D, or the Minor Mode of B prevails.

If F, C, and G be sharp, the Major Mode of A, or the Minor Mode of F sharp prevails.

If F, C, G, and D be sharp, the Major Mode of E, or the Minor Mode of C sharp prevails.

The sixth and seventh in the Minor Octave, being naturally sharped; every sharp, or natural, that is not necessary to express this sharp, sixth or seventh, and every flat which are placed in the middle of a Tune, have the same tendency to alter the Mi, as when placed at the beginning, so far as they have influence.

Of Graceful Singing.

1....Let your gesture be decent and becoming, and avoid every action that may hurt your voice, or offend your hearers.

2....Take care to have your voice clear, and choose that part which best suits you, and consider the compass of your voice.

3....Pay particular attention to your subject; for, a person who does not feel what he is performing, has no reason to expect a by stander will; engage in nothing where your heart does not join your voice, and you will be in the way to imitate their elegance and simplicity, whose Music is as perfect as the blessedness in which they dwell; but be sure to avoid all affectation.

4....Express your words with propriety, and be careful where you lay your accent.

5....Always notice the parts marked forte, or piano, as also all the words you meet with of that nature, whether they respect the tune or time; as much of the effect of a piece often depends on a strict regard to them.

6....Endeavour to accomodate your stile of singing to the general subject of your words—How disgusting would it be to hear a person roar out! Thy words are sweeter to my mouth than honey! Or with all the tenderness of affettuoso stile; “Let the sea roar, and the floods clap their hands.”

Lessons for Practice,

1 Major Octave.

Minor Octave.

Exercise 1 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time. The exercise is divided into three measures by vertical bar lines. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord, with an asterisk (*) above the notes in both staves. The notes in the first two measures are: C4, E4, G4, Bb4, D5, F5, A5, C6. The notes in the third measure are: C4, E4, G4, Bb4, D5, F5, A5, C6.

2

Exercise 2 consists of two staves in treble and bass clefs, 3/4 time. It is divided into three measures by vertical bar lines. The notes in the first measure are: C4, E4, G4, Bb4, D5, F5, A5, C6. The notes in the second measure are: C4, E4, G4, Bb4, D5, F5, A5, C6. The notes in the third measure are: C4, E4, G4, Bb4, D5, F5, A5, C6.

3

Exercise 3 consists of two staves in treble and bass clefs, 3/4 time. It is divided into three measures by vertical bar lines. The notes in the first measure are: C4, E4, G4, Bb4, D5, F5, A5, C6. The notes in the second measure are: C4, E4, G4, Bb4, D5, F5, A5, C6. The notes in the third measure are: C4, E4, G4, Bb4, D5, F5, A5, C6.

THE

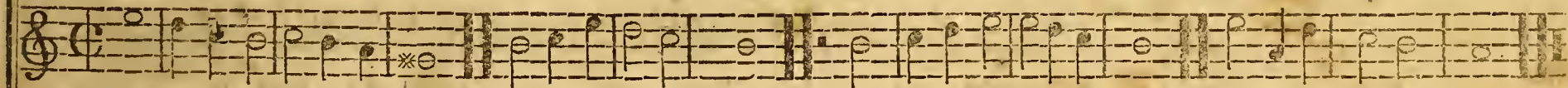
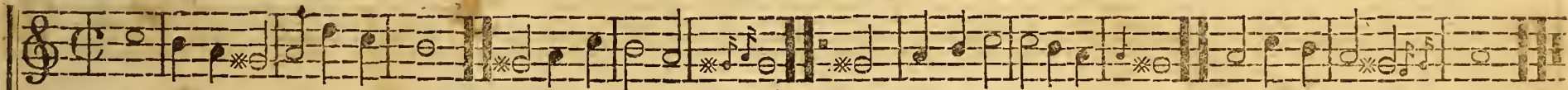
AMERICAN MUSICAL PRIMER.

Funeral Thought.

C. M.

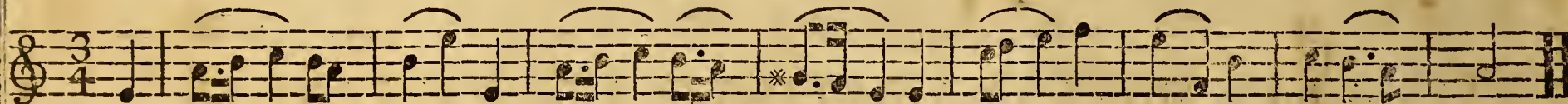
I. Smith.

Slow.

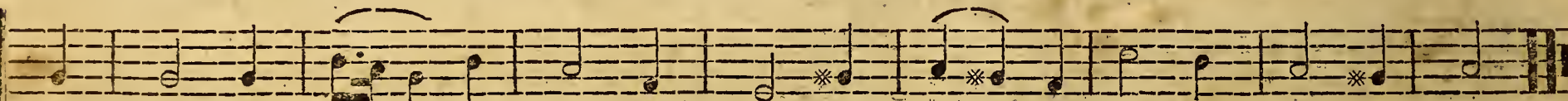
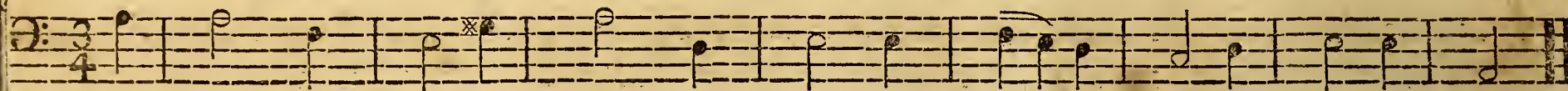


Hark ! from the tombs a doleful sound, My ears attend the cry, "Ye living men, come view the ground Where you must shortly lie.

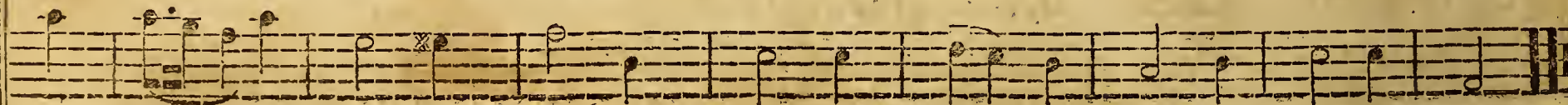




Lord, I am thine; Bnt thou wilt prove My faith, my patience and my love,



When men of spite a - - gainst me join, They are the sword, the hand is thine.

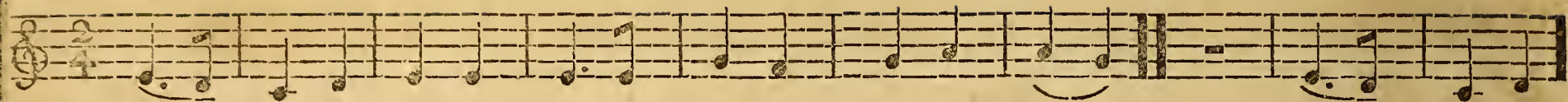


AIR. Sleep downey sleep! Come close my Eyes, Tir'd with be - - hol - - ding van - - i - - ty,

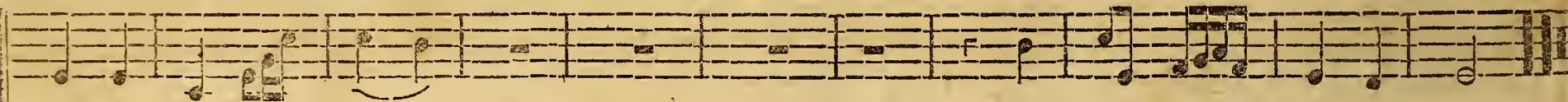
Welcome sweet sleep! that driv'st a - - way The noise and fol - - lies of the day.

2 On thy soft bosom let me lie, O Israels watchful shepherd! spread
 Forget the world and learn to die; Thy guardian angels round my head.

3 Let not the spirits of the Air, But guard thy suppliant free from harm
 While I reprove, my soul insnare; Clasp'd in thine everlasting Arms.



Wel - - come sweet day of rest, That saw the Lord a - - - rise; Wel - - - come to

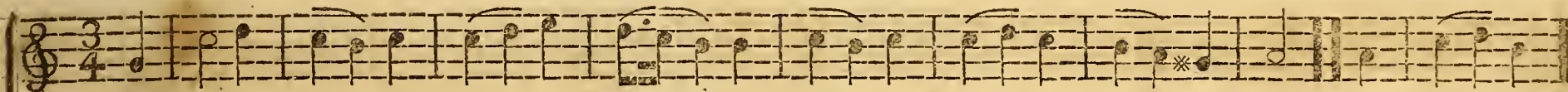


Pia.

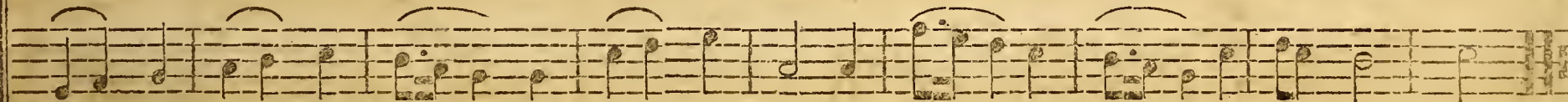
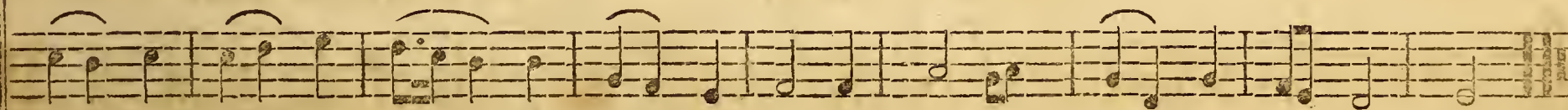


this re - - viv - ing breast, And these re - joicing eyes, And these re - - joic - ing eyes.

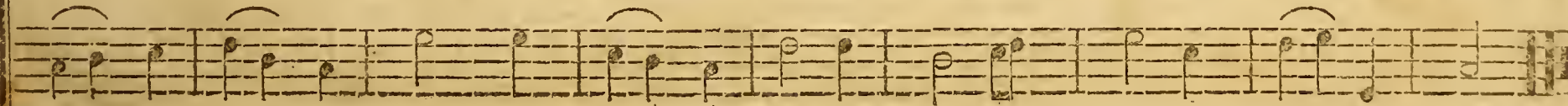




This life's a dream, an empty show; But the bright world to which I go, Hath joys sub-



stantial and sin- - cere; When shall I wake and find me there? and find me there?



When overwhelm'd with grief, My heart within me dies; Helpless, and far from all relief, To heav'n I lift mine eyes.

The musical score consists of three staves. The top staff is in treble clef with a common time signature. The middle staff is in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music features various note values, rests, and repeat signs.

Sutton. S. M.

T. Williams' Coll.

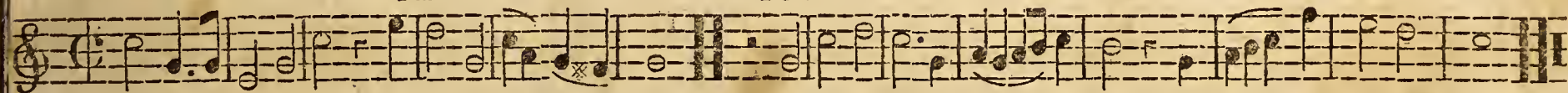
Behold the lofty sky, Declares it maker God; And all his starry works on high Proclaim his pow'r abroad.

The musical score consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle staff is in treble clef with a 3/2 time signature. The bottom staff is in treble clef with a 3/2 time signature. The music features various note values, rests, and repeat signs.



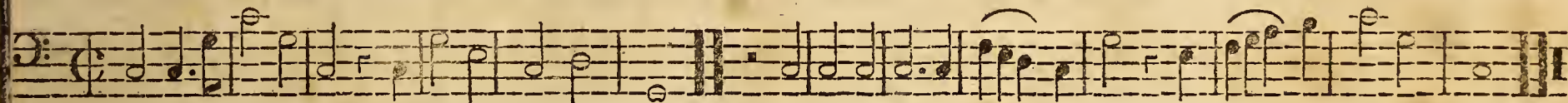
Pia.

For.



Come sound his praise abroad, And hymns of glory sing ;

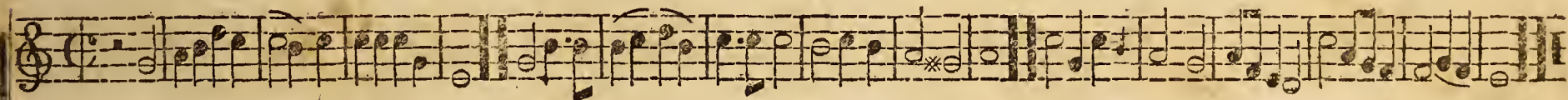
Jehovah is the sovereign God, The u - ni - versal King.



Mansfield.

S. M.

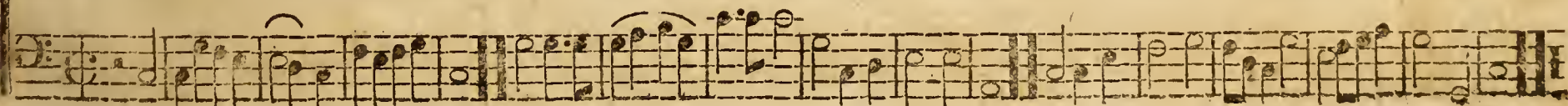
T. Williams' Coll.

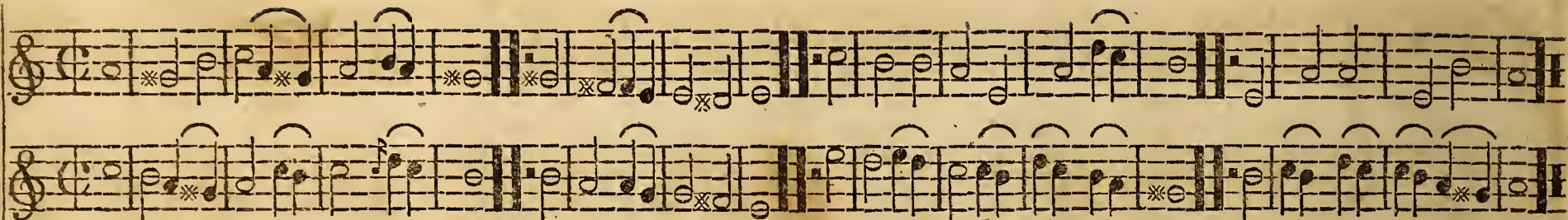


Pia.

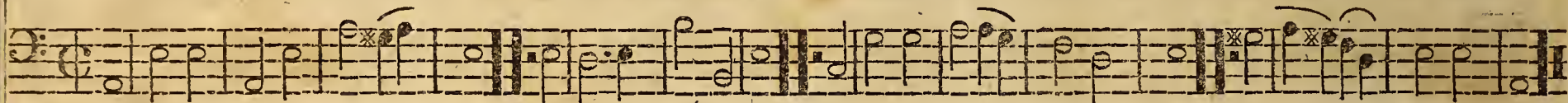


Let ev'ry creature join To praise th' eternal God ; Ye heav'nly hosts, the song begin, And sound his name abroad. Ye heav'nly hosts, the song, &c.

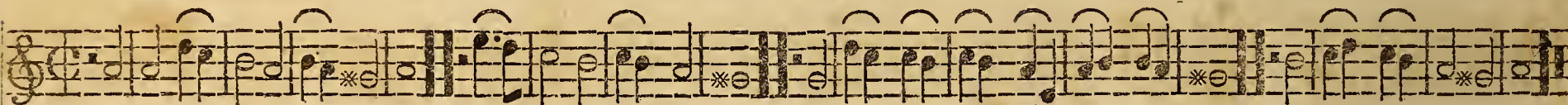




Lord, what is man poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hasting to the dust.



Walsall. C. M. T. Williams' Coll.

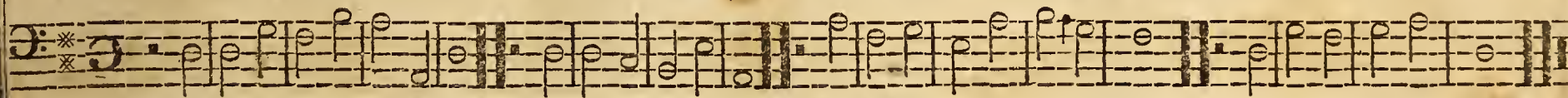


Teach me the measure of my days Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.





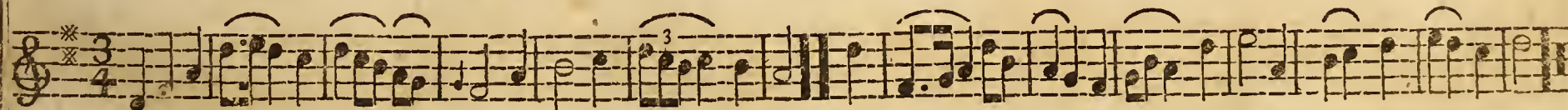
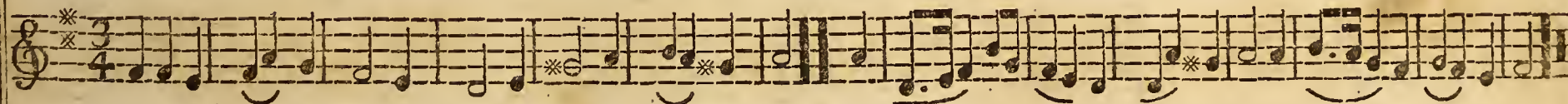
My God, my portion, and my love, My everlasting All, I've none but thee in heav'n above, Or on this earthly ball.



Brantree.

C. M.

Har. Sacra.



Jesus our God ascends on high, His heav'nly guards around Attend him rising through the sky, With trumpet's joyful sound.



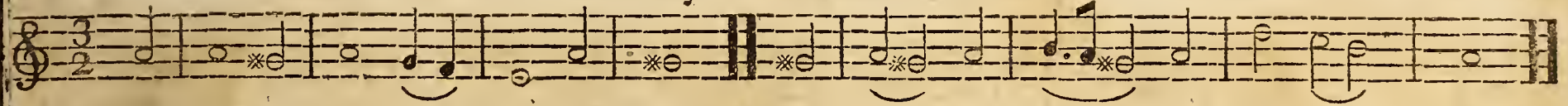
Pia Forte.

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

Windsor. C. M.

Kirby.

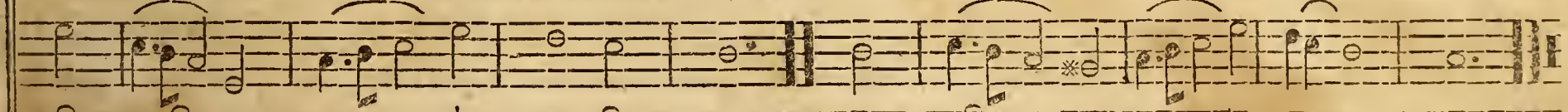
O that the Lord would guide my ways, To keep his statures still! O that my God would grant me grace To know and do his will!



Man has a soul of vast desires, He burns with- in with restless fires;



Tost to and fro, his passions fly from van- i - ty to van- i - - ty.



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

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C) and features a key signature of one sharp (F#). The lyrics are printed below the second staff. The score includes various musical notations such as notes, rests, and bar lines.

Bangor. C. M.

Tansur's Coll.

Slow.

Stoop down my tho'ts that us'd to rise Converse a while with death ; Think how a grasping mortal lies, And pants away his breath.

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C) and features a key signature of one flat (Bb). The tempo marking 'Slow.' is placed above the first staff. The lyrics are printed below the second staff. The score includes various musical notations such as notes, rests, and bar lines.

How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And keep the solemn day.

This musical score is for the hymn 'Mear. C. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 3/2. The lyrics are: 'How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And keep the solemn day.'

Arlington. C. M.

Jesus with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love And sing thy bleeding heart.

This musical score is for the hymn 'Arlington. C. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 3/2. The lyrics are: 'Jesus with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love And sing thy bleeding heart.'

The first system of music for 'Little Marlborough' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music is written in common time (C. M.). The melody in the upper staff features a series of quarter and eighth notes, with some measures containing asterisks. The bass line provides a simple accompaniment of quarter notes.

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

The second system of music for 'Little Marlborough' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues from the first system, maintaining the same melodic and harmonic structure.

Plymouth. C. M.

The first system of music for 'Plymouth' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The melody in the upper staff is more active, featuring eighth and sixteenth notes. The bass line is a simple accompaniment of quarter notes.

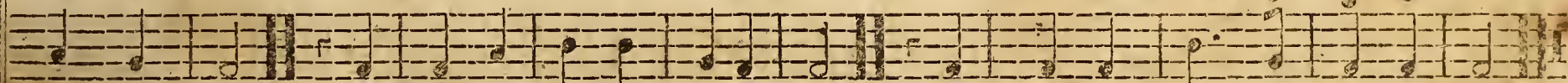
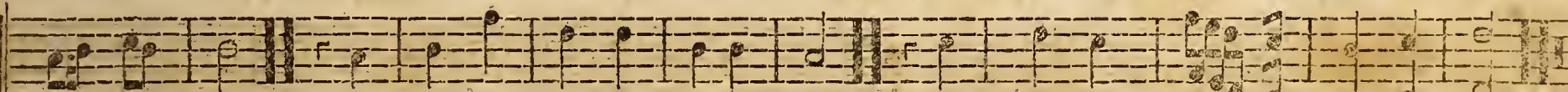
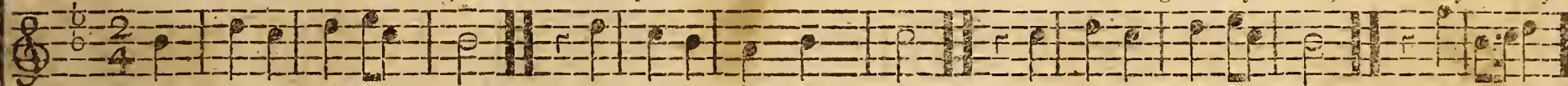
With rev'rence let the saints appear And bow before the Lord, His high commands with rev'rence hear, And tremble at his word!

The second system of music for 'Plymouth' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues from the first system, maintaining the same melodic and harmonic structure.

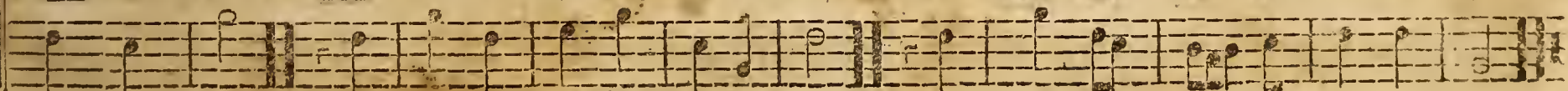
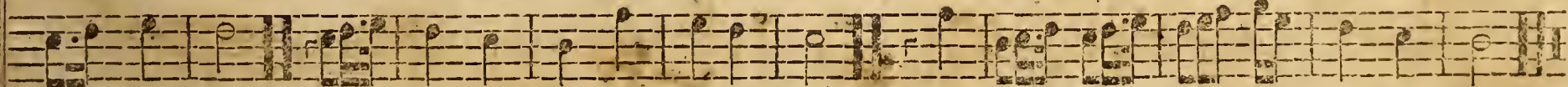
Slow.

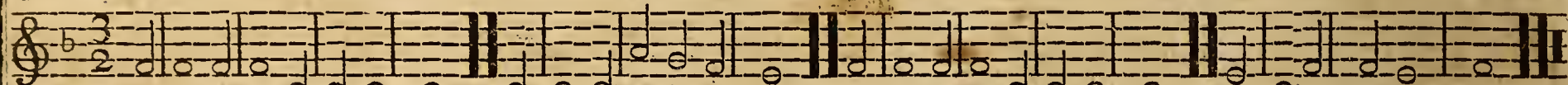


Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly



temples are! To thine abode My heart aspires, With warm desires To see my God.



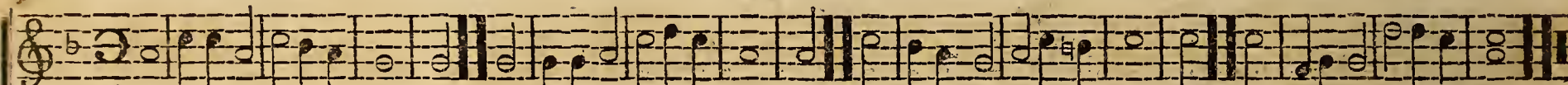


My soul, how lovely is the place To which thy God resorts! Tis heav'n to see his smiling face, Though in his earthly courts.

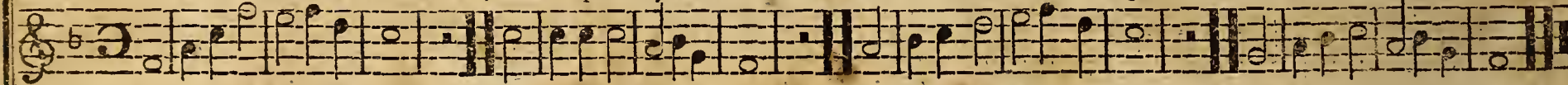


Wells. L. M.

Har. Sacra.



When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their King and Judah was his thrown.



Help, Lord, for men of virtue fail, Religion looses ground,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains the melody with various note values and rests, including a star symbol in the second measure. The second staff is a treble clef with a common time signature, containing the lyrics. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a secondary melody. The bottom staff is a bass clef with a common time signature, containing the bass line. The system concludes with a double bar line.

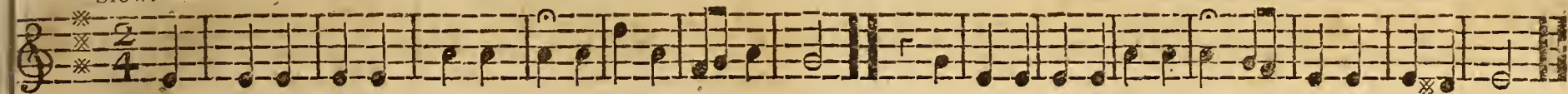
The sons of violence prevail, And treacheries abound.

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature, containing the melody with a star symbol in the first measure. The second staff is a treble clef with a common time signature, containing the lyrics. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a secondary melody. The bottom staff is a bass clef with a common time signature, containing the bass line. The system concludes with a double bar line.

He dies! the heav'nly lover dies! The tidings strike a doleful sound,
 On my poor heart strings deep he lies, In the cold caverns of the ground; } Come, faint, and drop a tear or two,

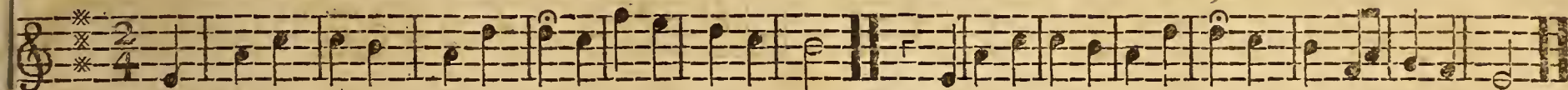
On the dear bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.

Slow.

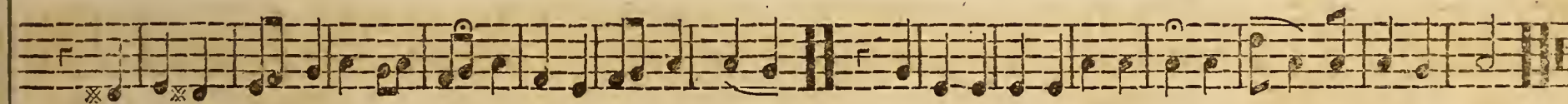
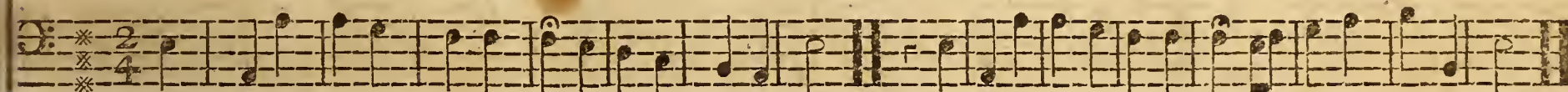


Pia.

For.

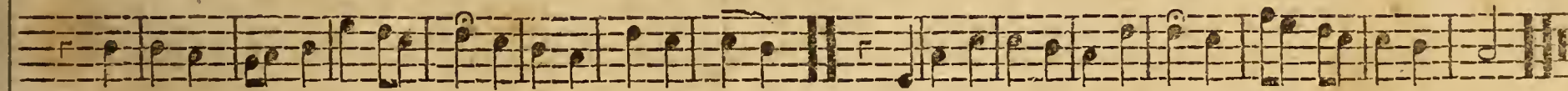


From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.

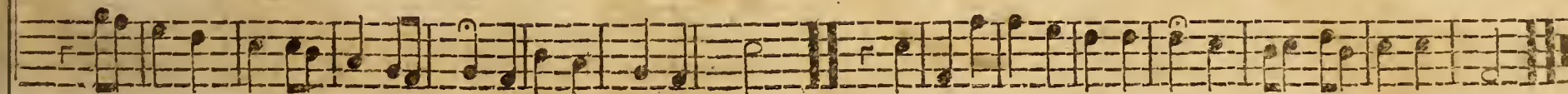


Pia.

For.



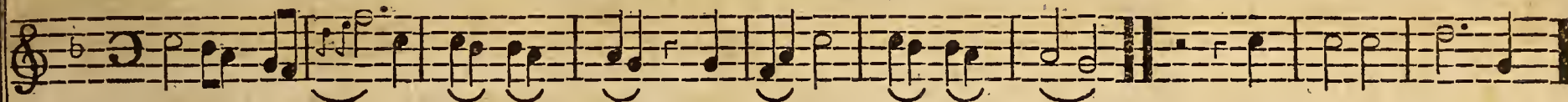
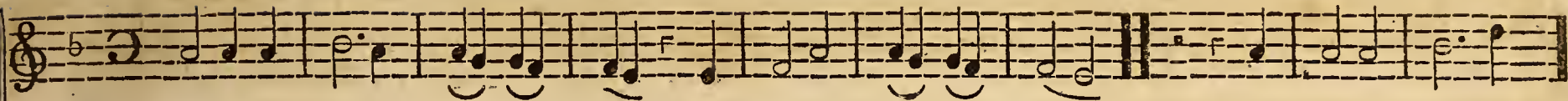
The holy triumphs of my soul, Shall death itself outbrave, Leave dull mortality behind, And fly beyond the grave.



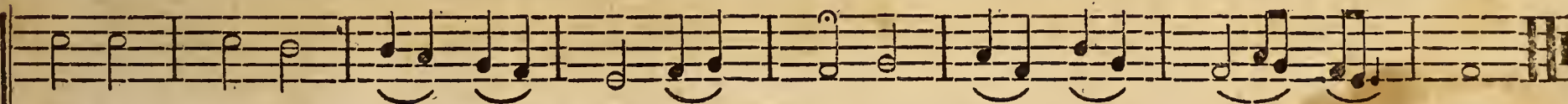
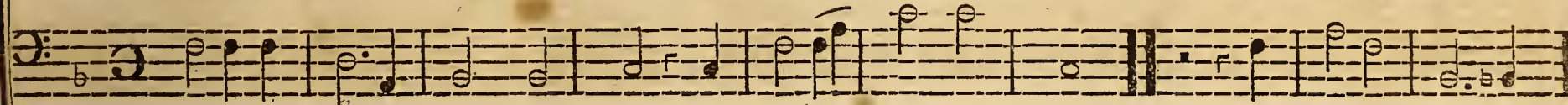
Descend from heav'n im- - mortal Dove, Stoop down and take us on thy wings,

Pia. *For.*

And mount and bear us far above The reach of these in- - ferior things, in- - . ferior things.



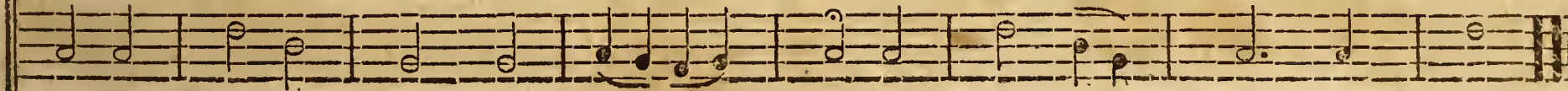
Lord, where shall guilty souls re-tire, Forgotten and unknown? In hell they meet thy

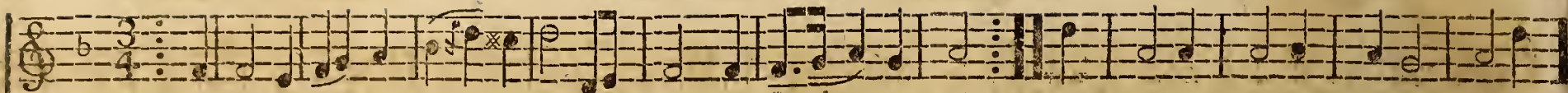


Pia.

forte.

dreadful fire, In heav'n thy glorious throne, In heav'n thy glorious throne.





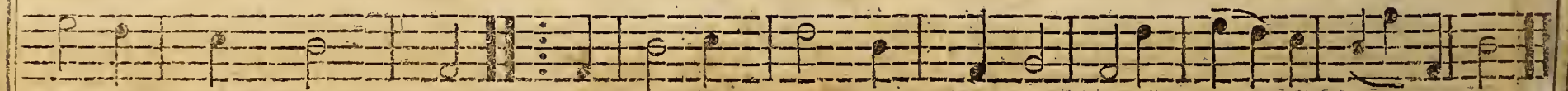
For.



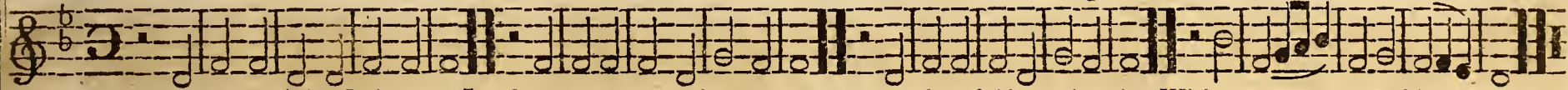
How sad our state by nature is! Our sin, how deep it strains! }
 And satan binds our captive minds, Fast in his slavish chains. } But there's a voice of sov'reign grace Sounds

*tr*

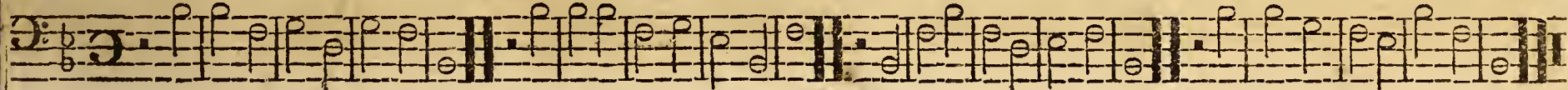
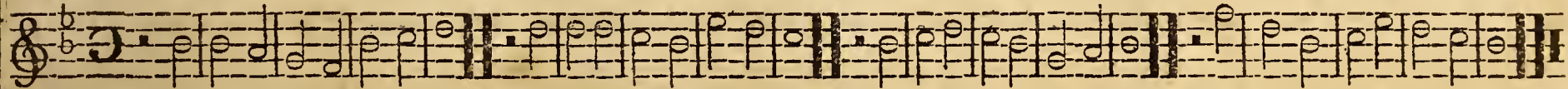
from the sacr - ed word; Ho! ye des - - - paring sinners come, And trust upon the Lord.



Slow.



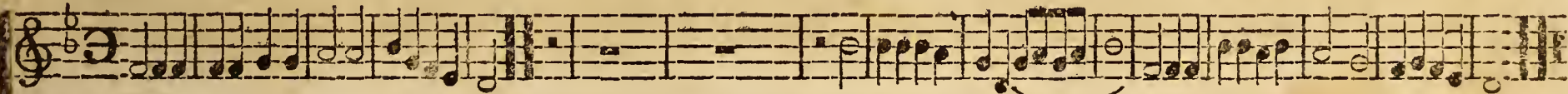
Ye nations of the earth rejoice Before the Lord your sov'reign King, Serve him with cheerful heart & voice, With all your tongues his glory sing.



St. Sebastian's. C. M.

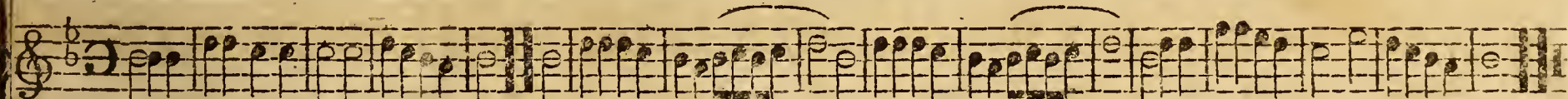
T. Williams' Coll.

Slow.



Soft.

Loud.



Come holy spirit heav'nly dove, With all thy quick'ning pow'rs, Come shed abroad a Saviour's love, Come shed, &c. Come, shed, &c. And that shall kindle ours.



The first system of music for 'Dunkenfield' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains two measures of music, each followed by a double bar line. The bottom staff is in treble clef with the same key signature and time signature, also containing two measures of music, each followed by a double bar line. The music features various note values including quarter, eighth, and sixteenth notes, with some notes marked with an 'x'.

Thou we adore, eternal name, And humbly own to thee, How feeble is our mortal frame; What dying worms are we ?

The second system of music for 'Dunkenfield' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature, containing two measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing two measures of music. The music continues with various note values and rests.

Buford. C. M.

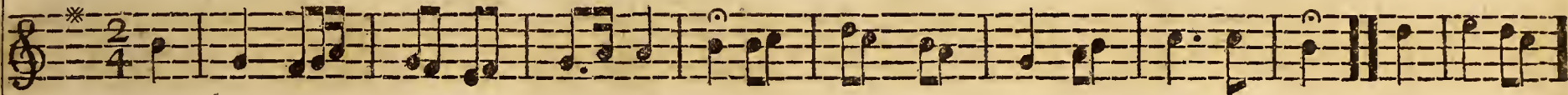
Dr. Purcell.

The first system of music for 'Buford' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains two measures of music, each followed by a double bar line. The bottom staff is in treble clef with the same key signature and time signature, also containing two measures of music, each followed by a double bar line. The music features various note values including quarter, eighth, and sixteenth notes, with some notes marked with an 'x'.

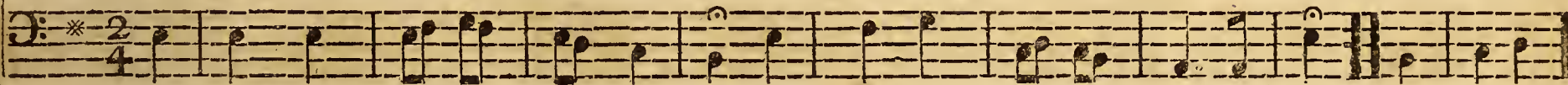
How shall the young secure their hearts And guard their lives from sin; Thy word the choicest rule imparts To keep the conscience clean.

The second system of music for 'Buford' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature, containing two measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing two measures of music. The music continues with various note values and rests.

Slow.

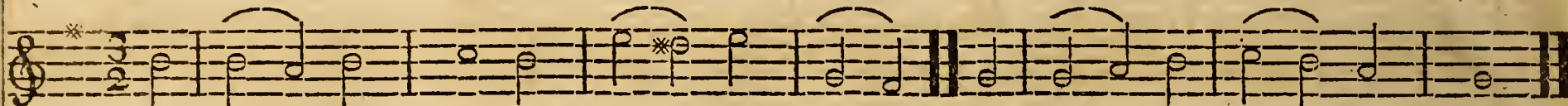


When I survey the wond'rous cross On which the Prince of glory dy'd, My richest

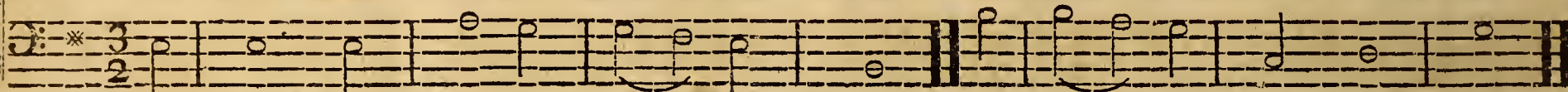


gain, I count but loss, And pour con- - tempt on all my pride. And pour contempt on all my pride.

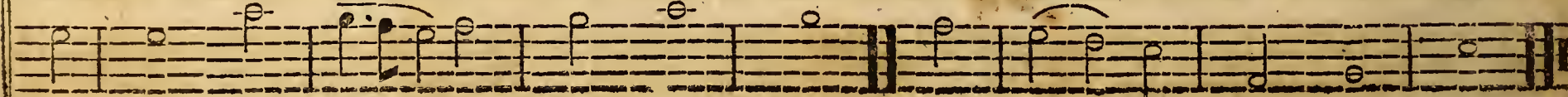


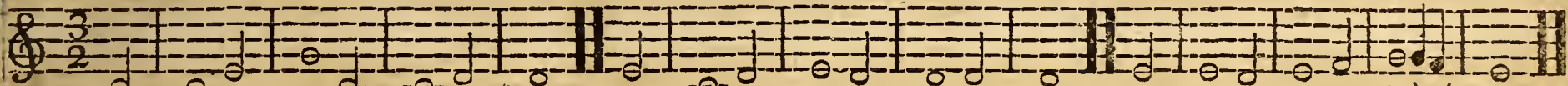
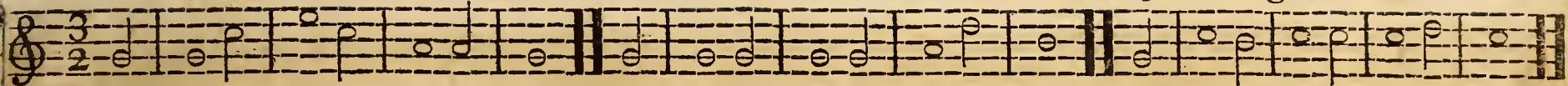


Why do we mourn de . . . part . . . ing friends ? Or shake at death's a . . . larms ?

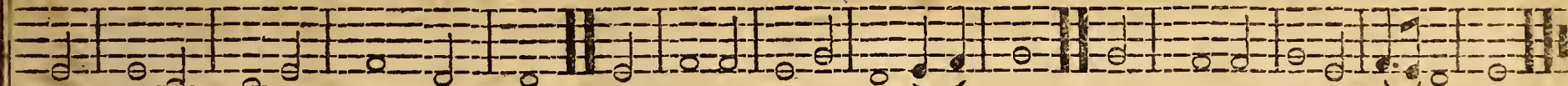
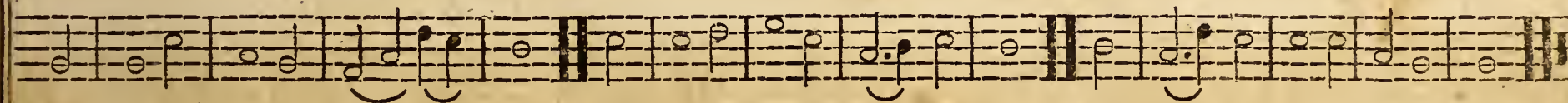
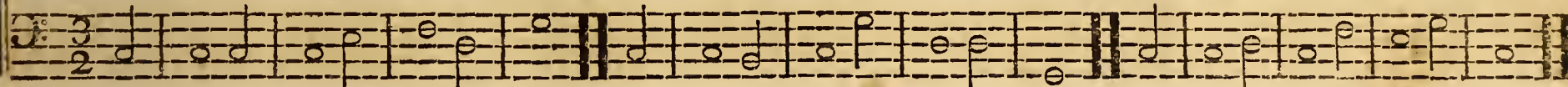
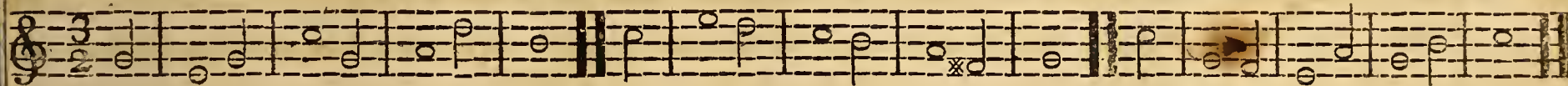


'Tis but the voice that Je . . . sus sends To call them to his arms.

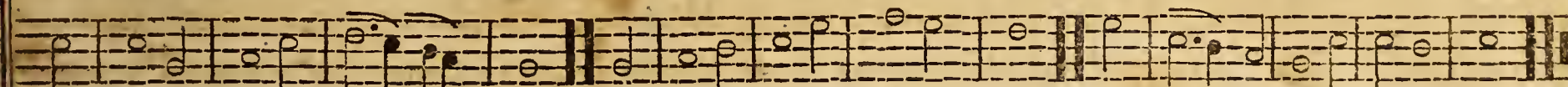


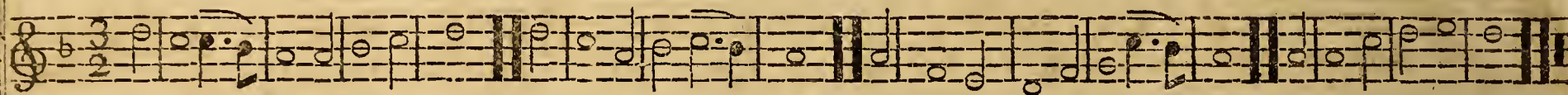
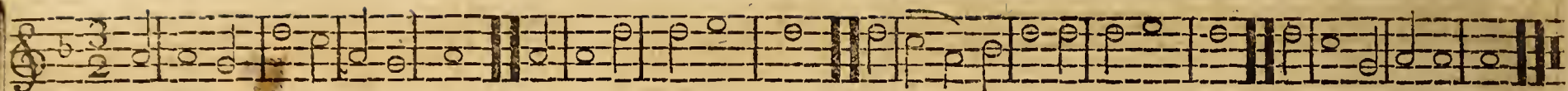


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers.



My days of praise shall ne'er be past, While life and thought and being last, Or im-mor-tal-i-ty en-dure.



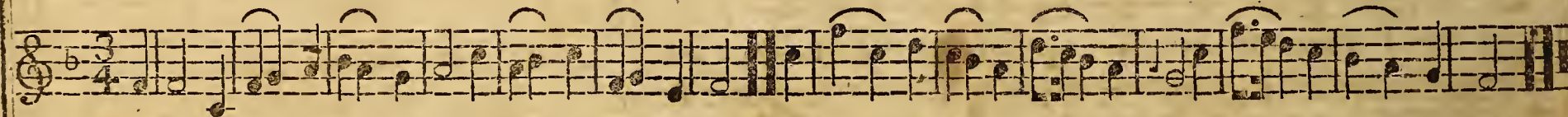
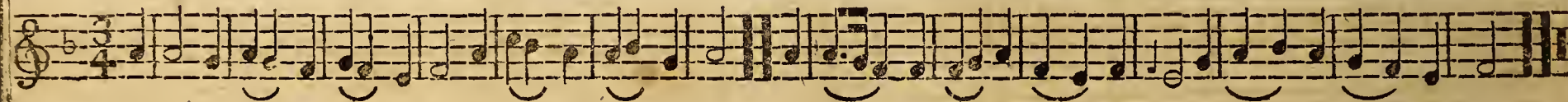


With rev'rence let the saints appear And bow before the Lord, His high commands with rev'rence hear, And tremble at his word.



Dublin. C. M.

T. Williams.

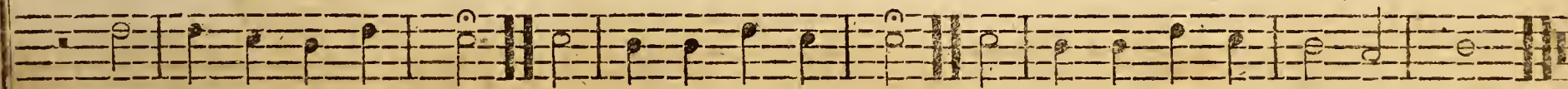
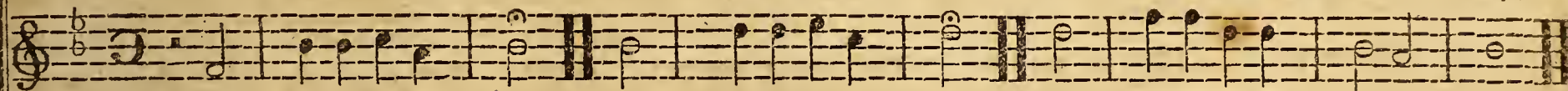


Now shall my inward joys arise, And burst into a song ; Almighty love inspires my heart, And pleasures tune my tongue.

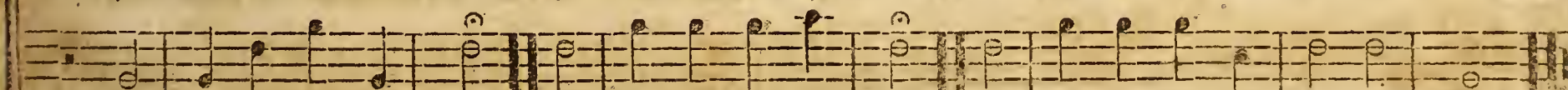
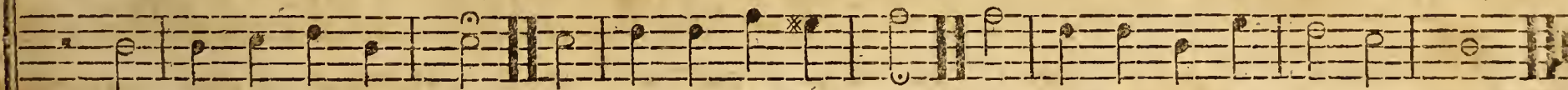




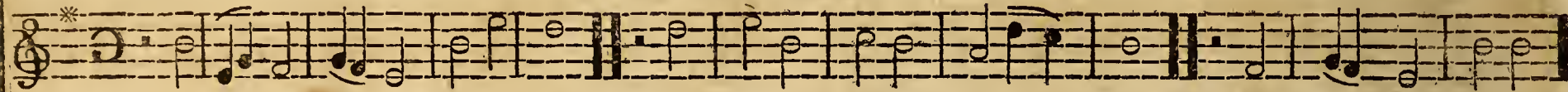
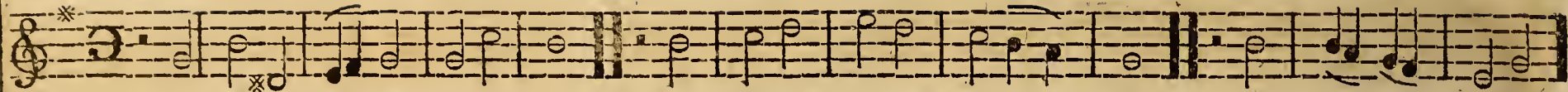
How pleas'd and blest was I, To hear the people cry, 'Come let us seek our God to day;'



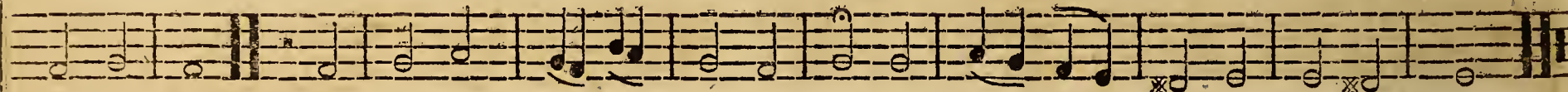
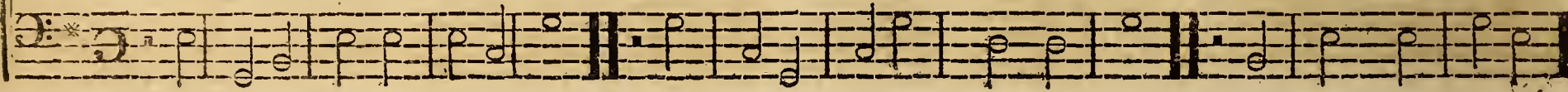
Yes with a cheerful zeal, We haste to Zion's hill, And there our vows and hon - ors pay.



Slow.

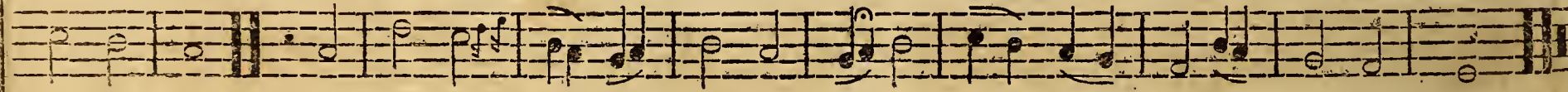


Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising

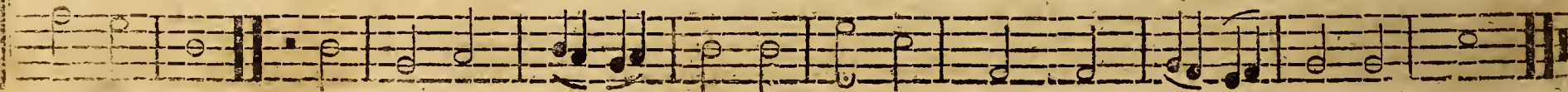


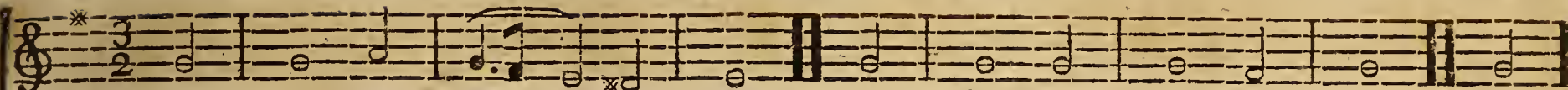
Soft.

Loud.

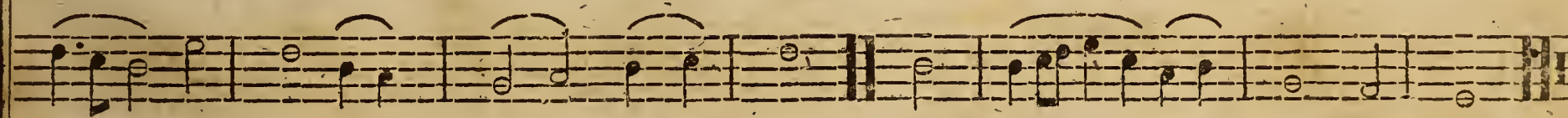
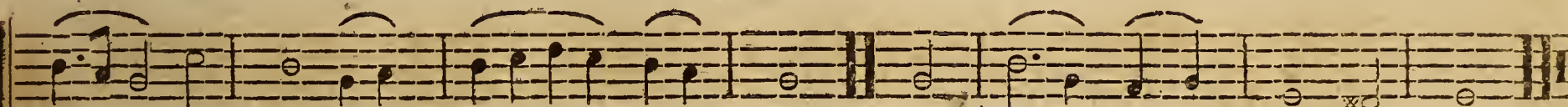


billows roll, To over-whelm his holy soul. To over-whelm his holy soul.

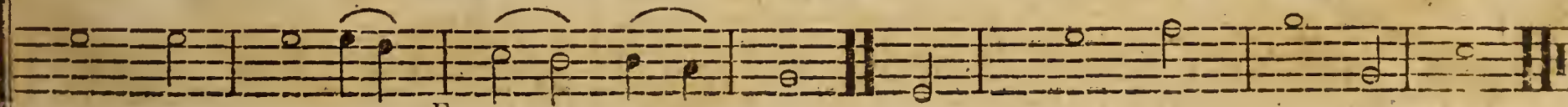




My God per- - - mit my tongue, This joy to call thee mine; And



let my early cries pre- - vail To taste thy love divine.



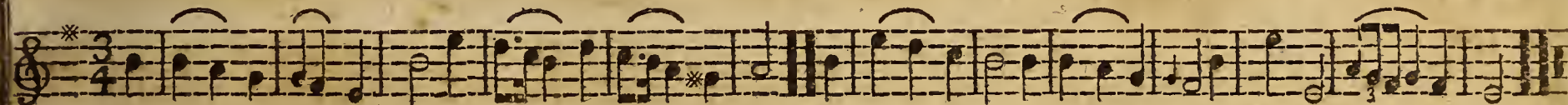
My Saviour and my king, Thy beauties are di - vine;

Thy lips with blessings o - ver - - - flow, And ev' - - - - - ry grace is thine.



Pia.

Forte.

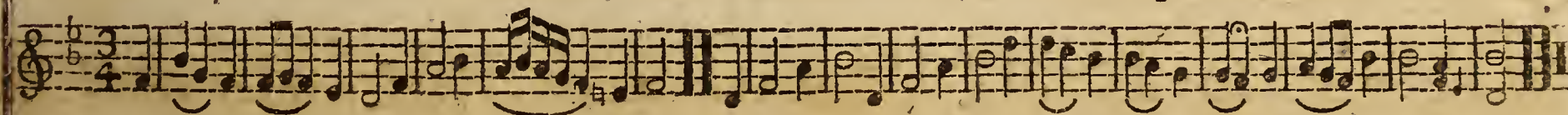


How heavy is the night, That hangs upon our eyes, 'Till Christ with his reviving light Over our souls arise!

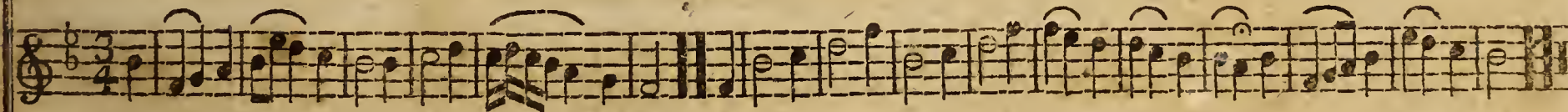


Froome. S. M.

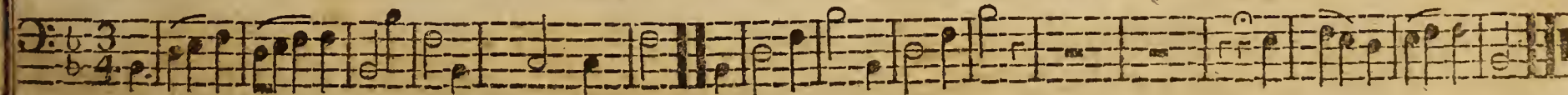
J. Husband.



Pia.



Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word Deserves it no regard? Deserves it no regard.



Slow.

Shall we go on to sin, Be - - cause - thy grace abounds? Or craci - - fy the Lord a -

Pia.

gain, And open all his wounds? Or crucify, &c.

Pia.

Who shall the Lord's elect condemn? 'Tis God who justifies their souls; And mercy like a mighty stream, O'er all their sins divine - ly rolls.

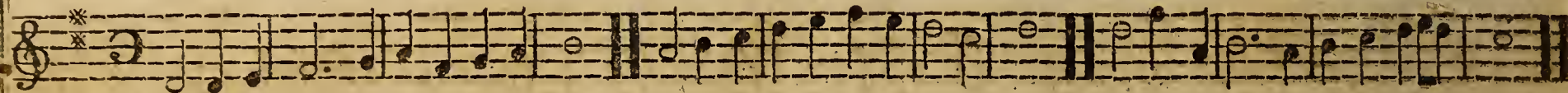
For.

Who shall adjudge the saints to hell? 'Tis God who suffer'd in their stead; And, the salvation to fulfill, Behold him rising from the dead.

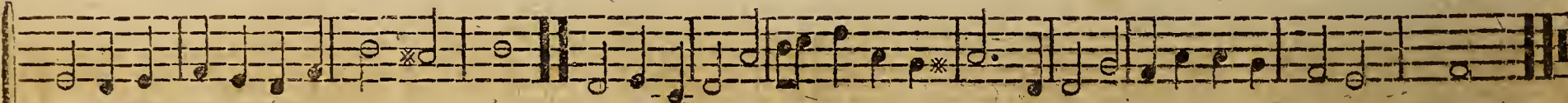
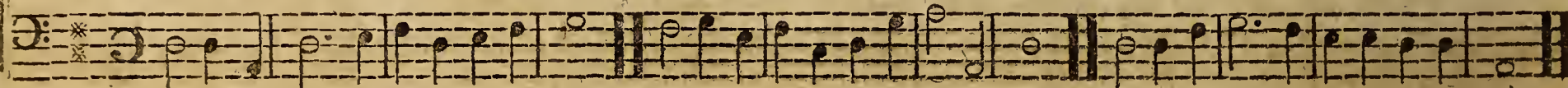
Slow.



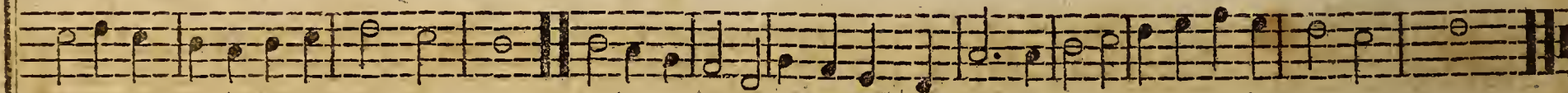
Pia.



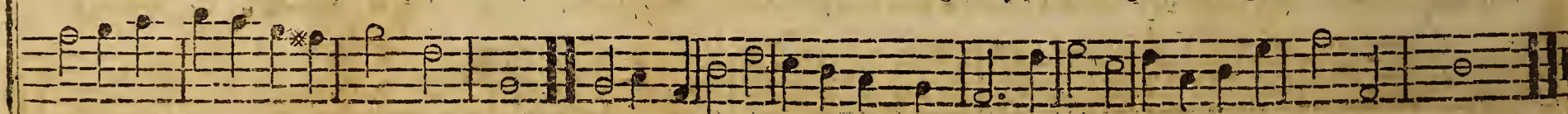
The Lord the sov'reign sends his summons forth, Calls the south nations, and awakes the north From east to west the sounding orders spread,



Fort.



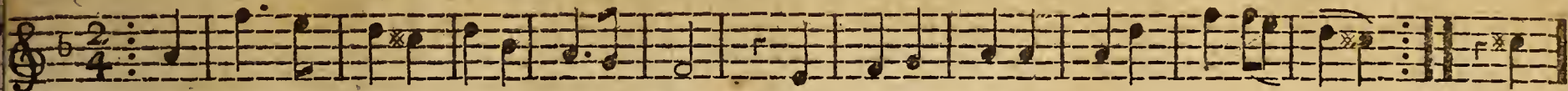
Thro' distant worlds and regions of the dead, No more shall Atheists mock his long delay ; His vengeance sleeps no more : behold the day !



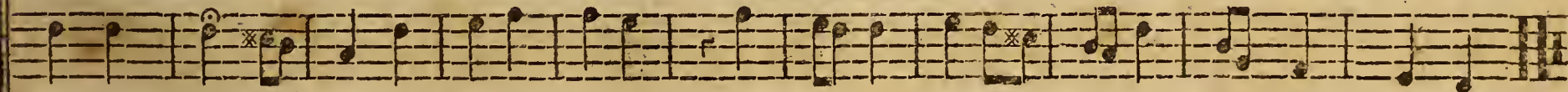
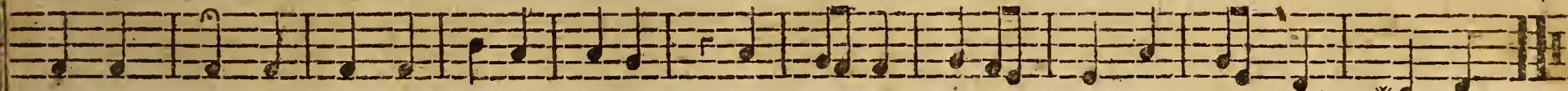
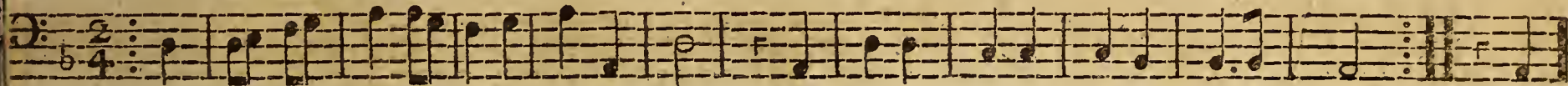
Slow.



1 The God of glory sends his summons forth, Calls the south nations, and awakes the north;



2 From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead. The



trumpet sounds, hell trembles heaven, rejoices, Lift up your heads, ye saints with cheerful voices.



And must this body die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?

This musical score consists of three staves. The top two staves are in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with the same 3/2 time signature and key signature. The music features various note values, rests, and dynamic markings, including asterisks and circled asterisks.

Milford. 8's.

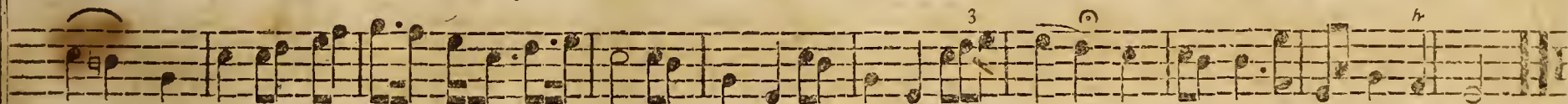
B. Milgrove.

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

This musical score consists of three staves. The top two staves are in treble clef with a 3/4 time signature and a key signature of two flats (Bb, Eb). The bottom staff is in bass clef with the same 3/4 time signature and key signature. The music features various note values, rests, and dynamic markings, including triplets.



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



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



Moderato.

Jesus, my all to heav'n is gone, He whom I fix my hopes up- - - on,

His track I see, and I'll pur- - - sue the narrow way till him I view.

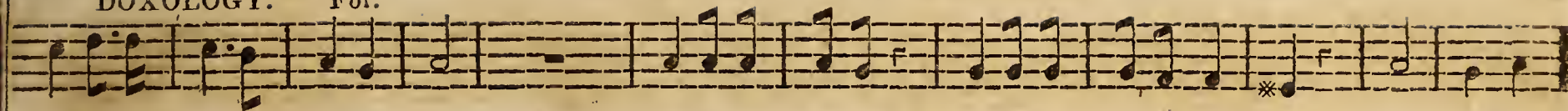
His track I see, and I'll pursue the narrow way till him I view.

2 The way the holy prophets went,
The road that leads from banishment,
The King's highway of holiness
I'll go, for all his paths are peace.

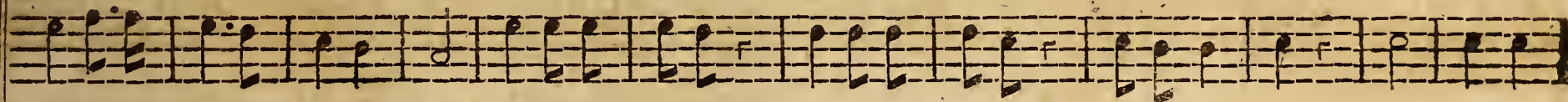
3 This is the way I long have sought,
And mourn'd because I found it not;
My grief, my burthen long has been,
Because I could not cease from sin.

4 The more I strove against its power,
I sinn'd and stumbled but the more,
"Till late I heard my Saviour say,
Come hither Soul, "I am the way."

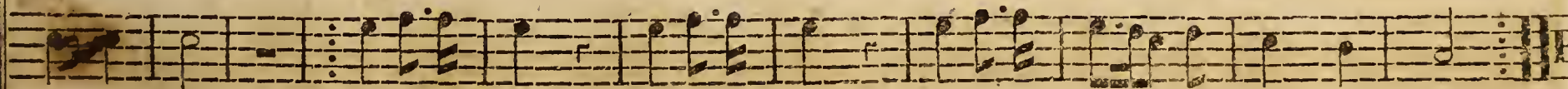
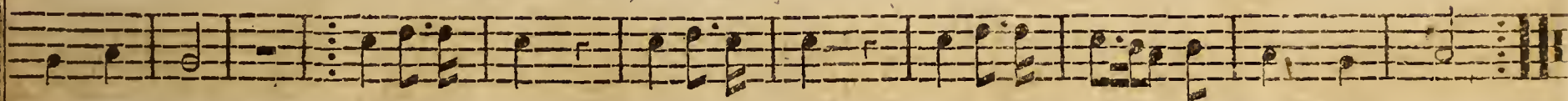
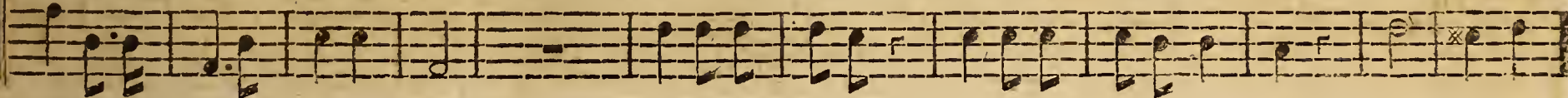
DOXOLOGY. For.



Praise, praise him, Praise him, Praise, praise him, praise him, all,



Praise God from whom all blessings flow, Praise, praise him, praise him, Praise, praise him, praise him, Praise praise him, all, all creatures



here below. Praise him above, ye heav'nly host, Praise Father Son and holy Ghost.



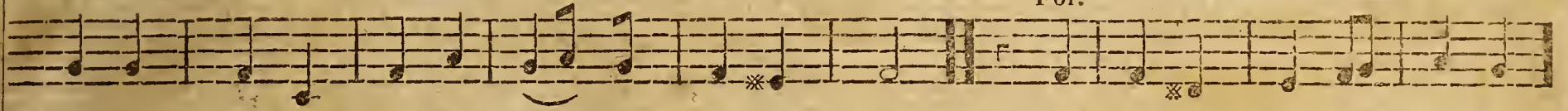
Maestoso.

Array'd in mortal flesh, Christ like an angel stands, And holds the prom- is- - es,

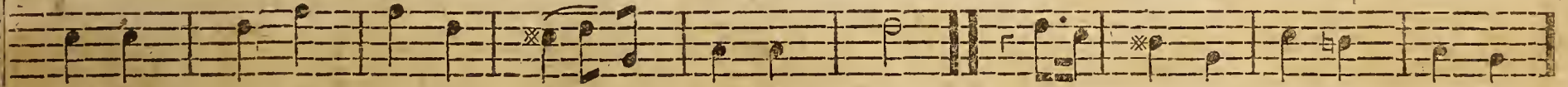
And pardons in his hands, And pardons in his hands. Com- mission'd from his

Clapham, *Continued.*

For.



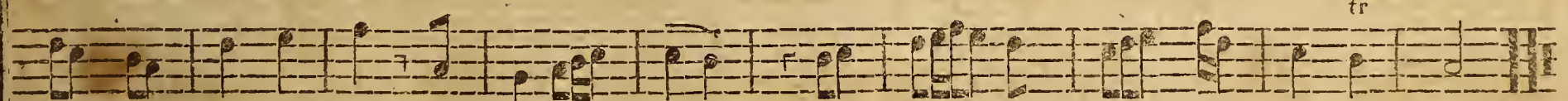
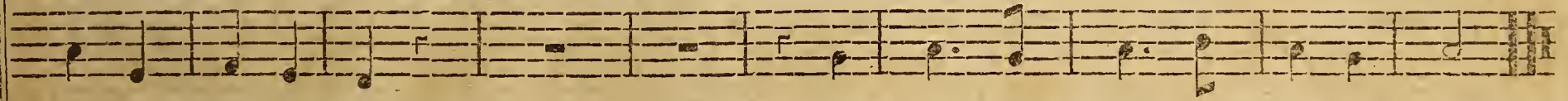
Father's throne, To make his grace to mortals known. Commission'd from his Father's



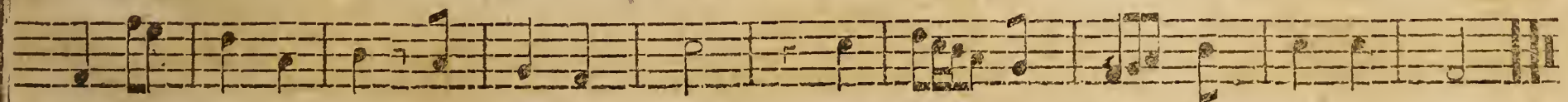
Pia.

For.

tr



throne, To make his grace To mortals known. To make his grace to mortals known.



Jesus, lover of my soul, Let me to thy bosom fly, While the raging billows roll, While the tempest still is high ! Hide me, O my Saviour hide,

Pia. For.

Till the storm of life is past ; Safe into the haven guide : O re - ceive, O re - ceive, O re - ceive my soul at last.

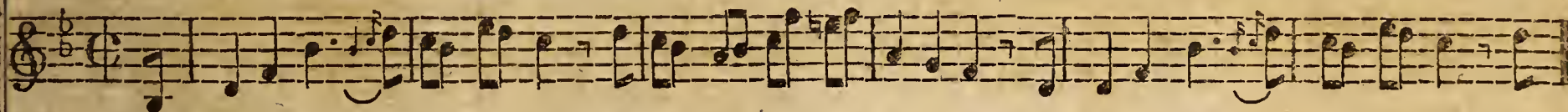
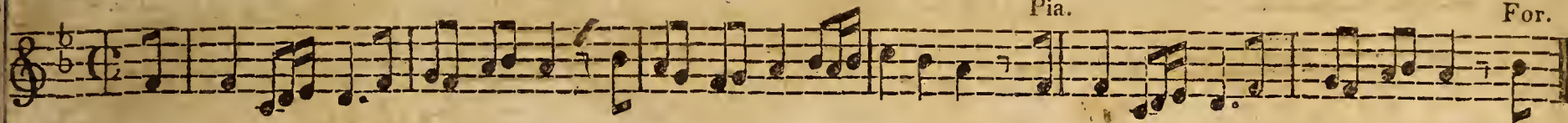
2 Other refuge have I none,
Hangs my helpless soul on thee :
Leave ah ! leave me not alone,
Still support and comfort me ;
All my trust on thee is stay'd,
All my help from thee I bring :
Cover my defenceless head,
With the shadow of thy wing.

3 Thou, O Christ, art all I want ;
All in All in thee I find ;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind ;
Just and holy is thy name,
I am all unrighteousness,
Vile and full of sin I am,
Thou art full of truth and grace.

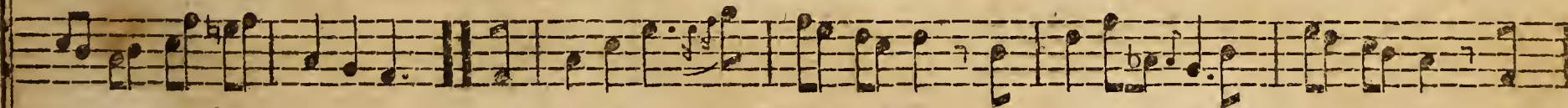
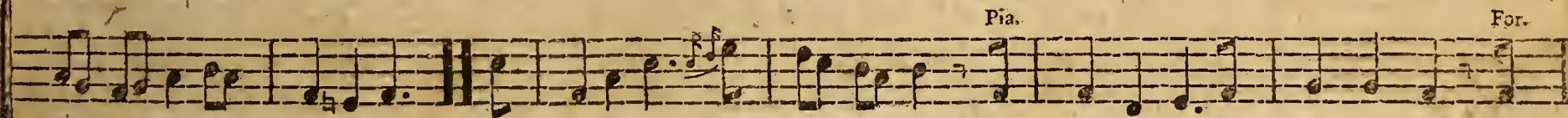
4 Plenteous grace with thee is found,
Grace to pardon all my sin ;
Let the healing streams abound :
Make and keep me pure within,
Thou of life the fountain art,
Freely let me take of thee ;
Spring thou up within my heart,
Rise to all eternity.

Pia.

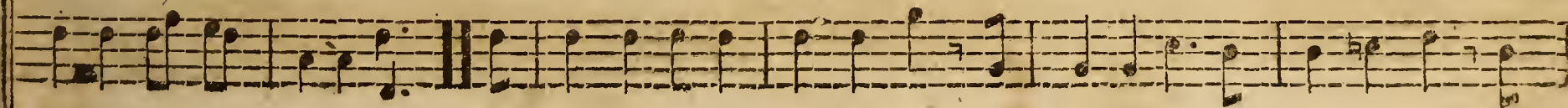
For.



A - way my un - be - liev - ing fear, Fear shall in me no more 'ake place ; My Saviour doth not yet appear, He



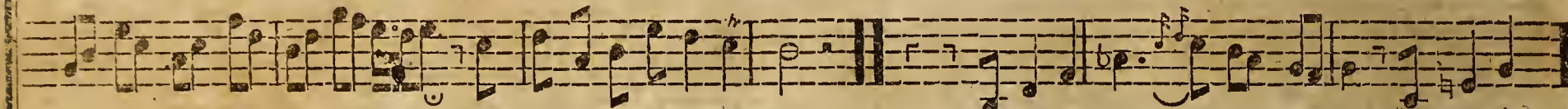
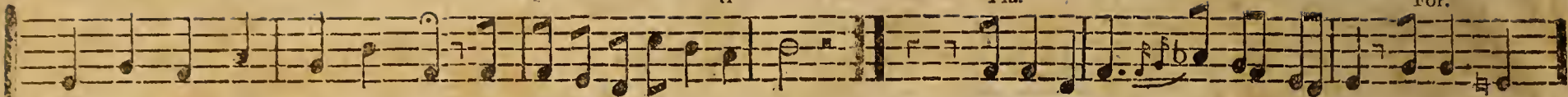
hides the brightness of his face. But shall I there - fore let him go, - And base - ly to the tempter yeild? No ;



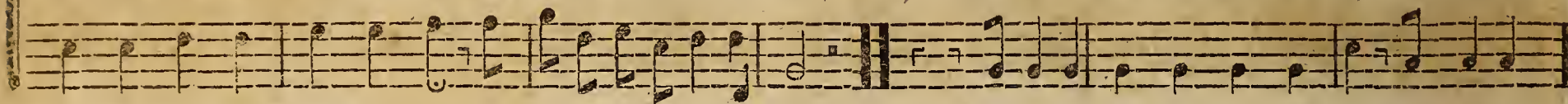
tr

Pia.

For.

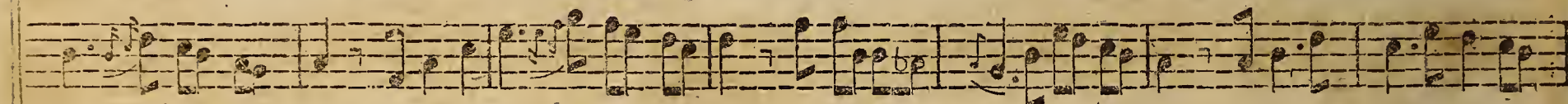
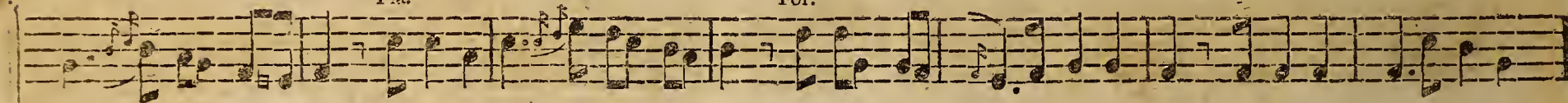


in the strength of Je-sus no; I never will give up my shield. Altho' the vine its fruit de-ny, Altho' the

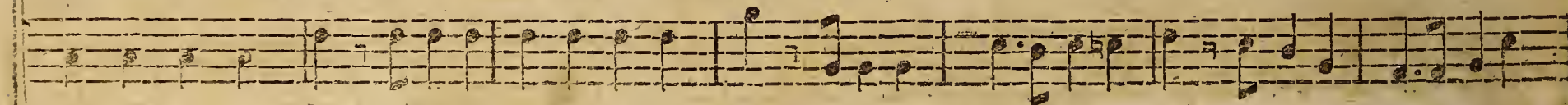


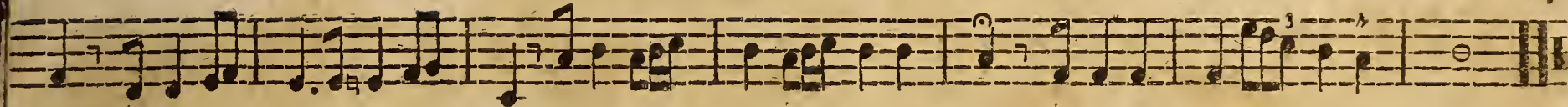
Pia.

For.



o- - live yield no oil, The with'ring fig- tree droop and die, The field il- - lude the tiller's toil; The empty, stall no herd af-





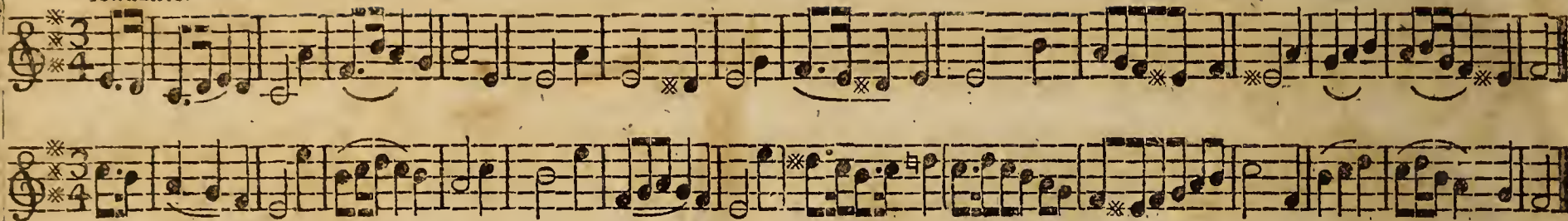
ford, and perish all the bleating race; Yet will I triumph in the Lord, The God of my sal- vation praise.



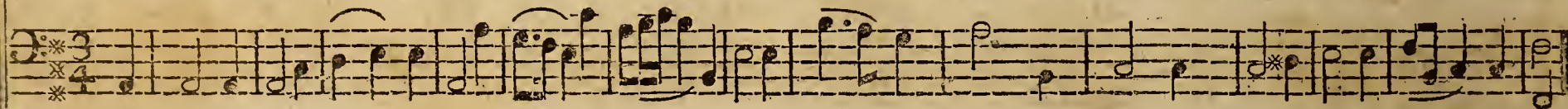
3 Away, each unbelieving fear,
 Let fear to cheering hope give place;
 My Saviour will at length appear,
 And show the brightness of his face;
 Tho' now my prospects all be crost,
 My blooming hopes cut off I see,
 Still will I in my Jesus trust,
 Whose boundless love can reach to me.

4 In hope, believing against hope,
 His promis'd mercy will I claim;
 His gracious word shall bear me up,
 To seek salvation in his name:
 Soon my dear saviour, bring it nigh!
 My soul shall then outstrip the wind,
 On wings of love mount up on high!
 And leave the world and sin behind.

Andante.

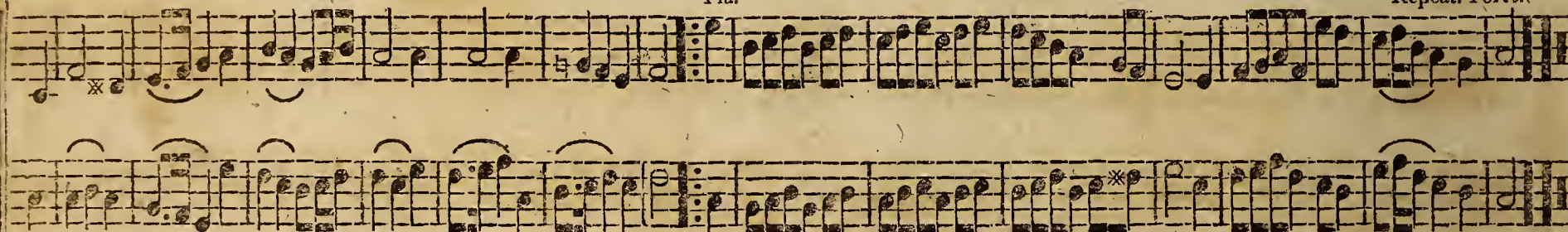


Keep silence, all cre - at - ed things, And wait your Maker's nod; My soul stands trembling while she sings The honours of her God.

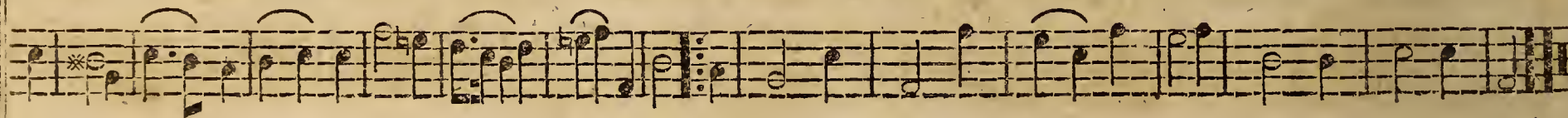


Pia.

Repeat. Forte.

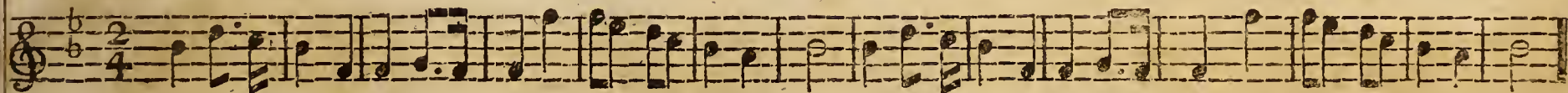
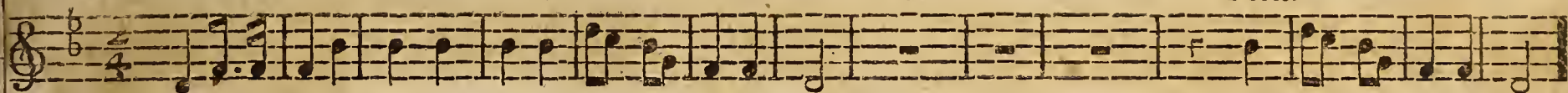


Life, death, and hell, and worlds unknown, Hang on his firm decree; He sits on no pre - - carious throne, Nor borrows leave to be.

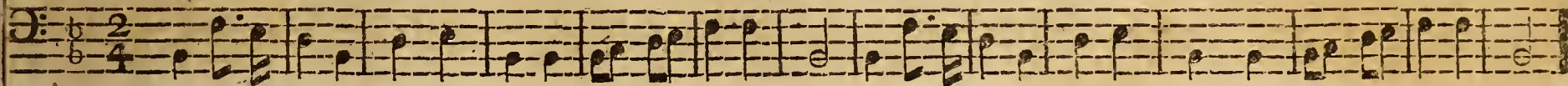


Piano.

Forté.

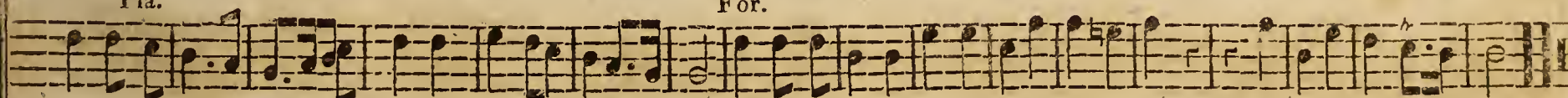


Jesus, our Lord, ascend thy throne, And near thy Father sit: In Zion shall thy power be known, And make thy foes submit,

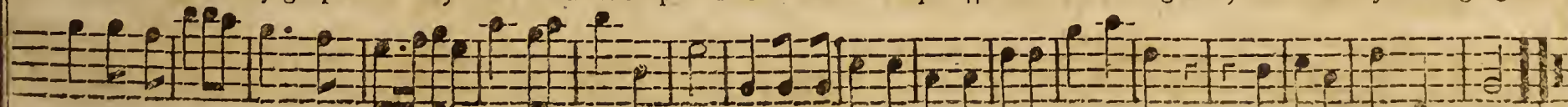


Pia.

For.



What wonders shall thy gospel do ! Thy converts shall surpass The numerous drops : || : of morning dew, and own thy sovreign grace.



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

Piano

Forte.

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

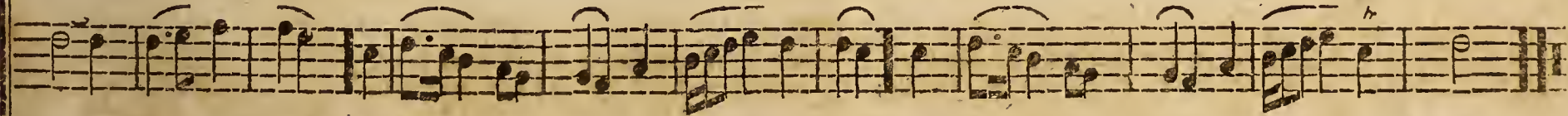


Je - hovah reigns; he dwells in light, Gird - ed with ma - jes - ty and might; The world, cre -



Pia.

For.



ated by his hands, Still on its first foun - dation stands, Still on its first foun - dation stands.



Pia. For.

'tis finish'd!

'Tis finish'd! so the Saviour cry'd, And meekly bow'd his head, & dy'd: 'Tis finish'd! yes, the race is run, The battle fought the vict'ry won.

2 'Tis finish'd—all that Heaven decreed,
And all the ancient prophets said
Is now fulfill'd as was design'd,
In me the Saviour of mankind.

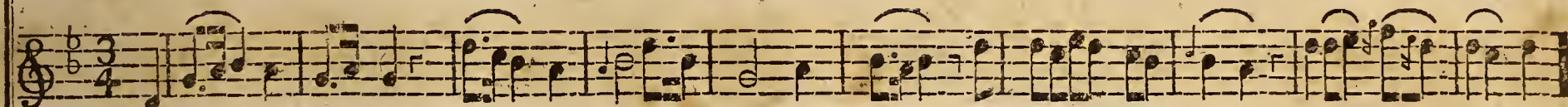
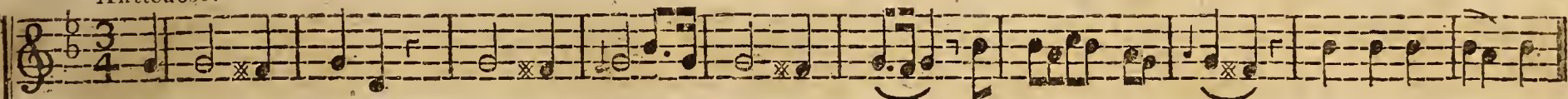
3 'Tis finish'd—Aaron now no more
Must stain his robes with purple gore;
The sacred veil is rent in twain,
And Jewish rites no more remain.

4 'Tis finish'd—this my dying groan
Shall sins of every kind atone;
Millions shall be redeem'd from death,
By this, my last expiring breath.

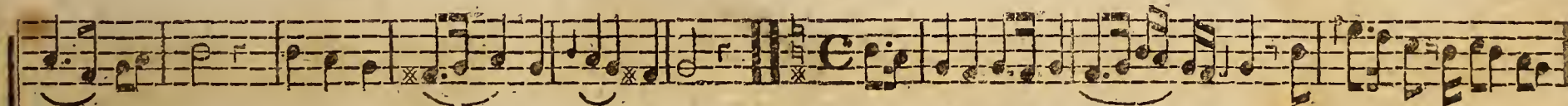
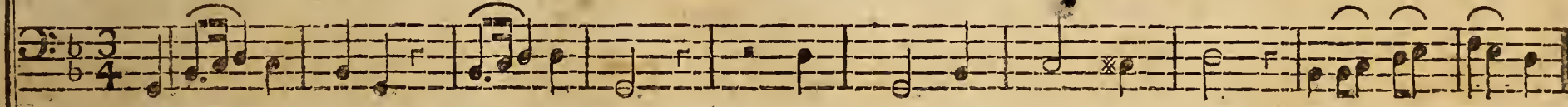
5 'Tis finish'd—Heav'n is reconcil'd
And all the powers of darkness spoil'd;
Peace, love, and happiness again
Return and dwell with sinful men.

6 'Tis finish'd—let the joyful sound
Be heard thro' all the nations round;
'Tis finish'd—let the echo fly
'Thro' heaven and hell, thro' earth and sky.

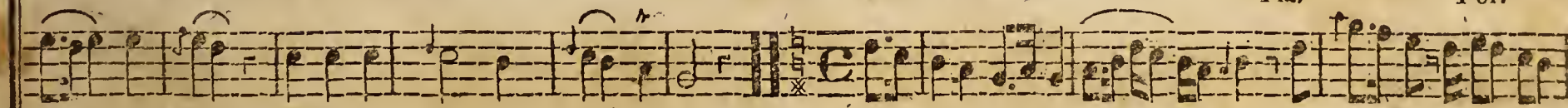
Affteuoso.



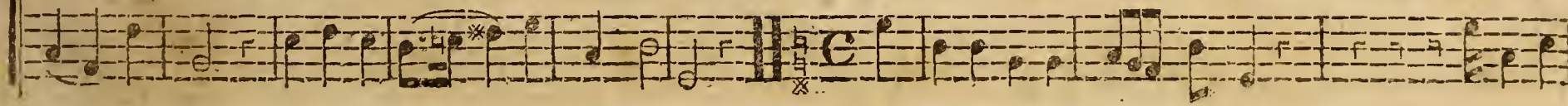
Thou dear Redeemer, dying Lamb, We love to hear, to hear of thee; No music like thy



Pia. *For.*



charming name, Nor half so sweet, so sweet can be. Oh, may we ever hear thy voice In mercy, in mercy



Whitehall, Continued.

to us speak! And in our priest, we will rejoice, Thou great, thou great Melchisedec; our Jesus shall be still our theme, While

The first system of musical notation consists of three staves. The top staff contains the melody with lyrics underneath. The middle and bottom staves provide accompaniment. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests. A double bar line is present in the middle of the system.

Pia. For.

in, While in this world we stay; We'll sing our Jesus' lovely name, When all, when all things else decay.

The second system of musical notation also consists of three staves. The top staff contains the melody with lyrics underneath. The middle and bottom staves provide accompaniment. The music continues in the same style as the first system, with a double bar line at the end of the system.

Whitehall, *Continued.*

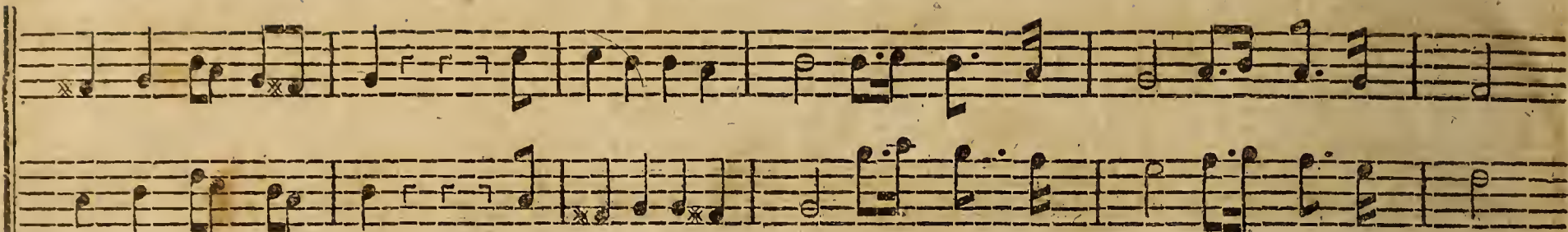
Vivace.

When all things else decay. When we appear in yonder cloud, With all his favoured throng; Then will we

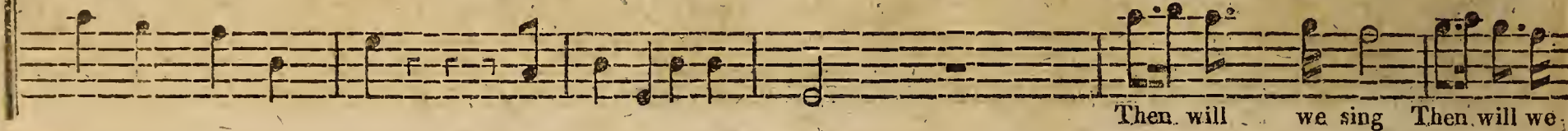
Pia.

For.

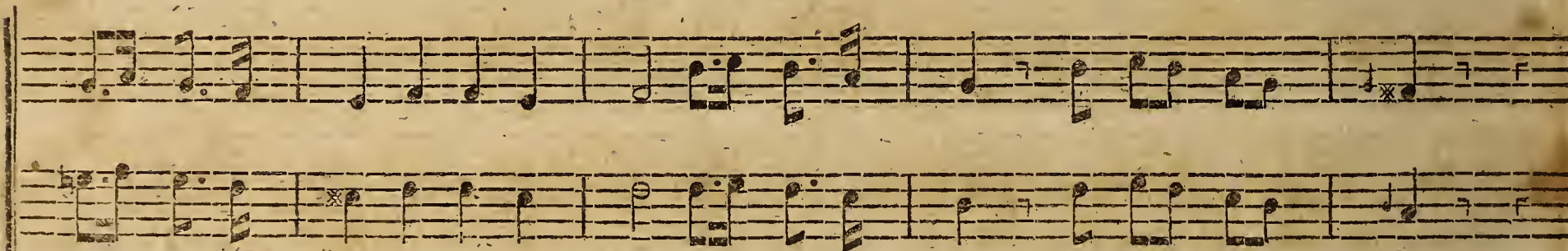
sing more sweet, more loud, more sweet, more loud; And Christ shall be our song, Then will we

Whitehall, *Continued.*

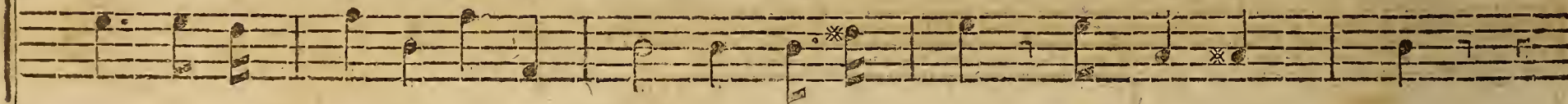
· sing more sweet, more loud, And Christ shall be our song, Then will we sing, Then will we sing,

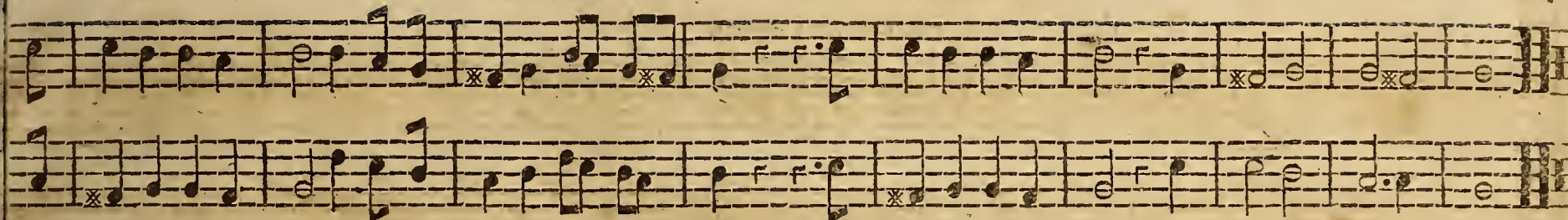


Then will we sing Then will we

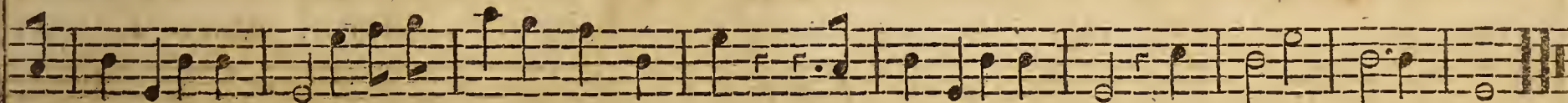


Then will we sing more sweet, more loud, Then will we sing more sweet, more loud,





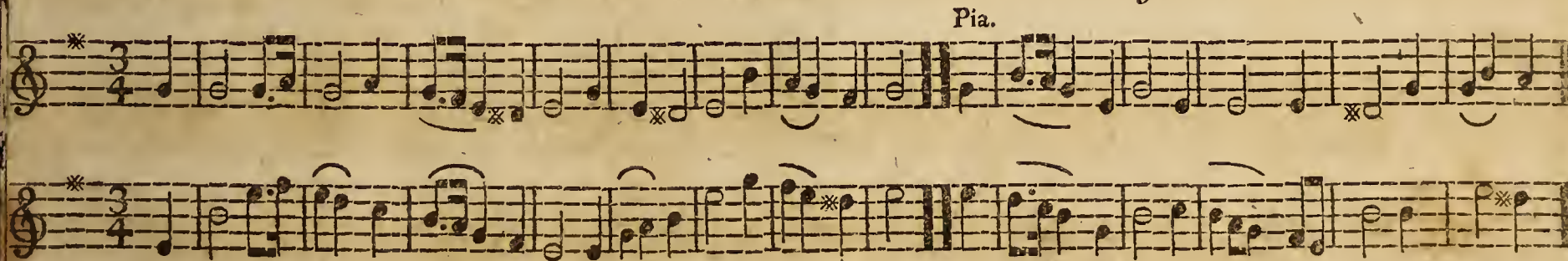
And Christ shall be our song, Then will we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.



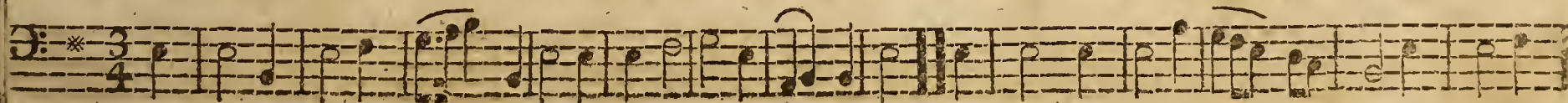
Camberwell.

L. M.

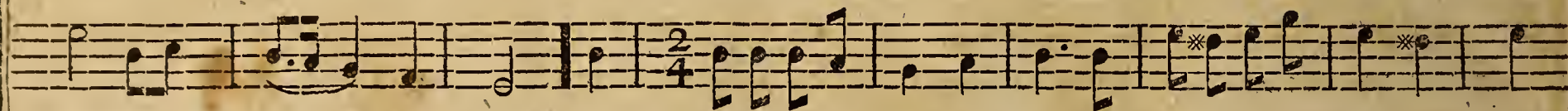
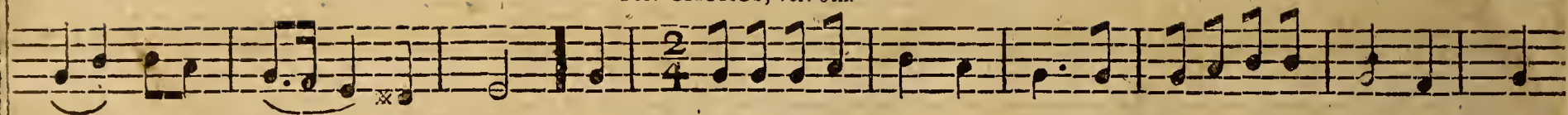
J. Husband.



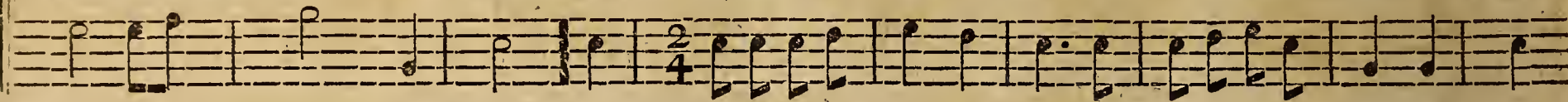
Lord, thou hast search'd & seen me thro'; Thine eye commands with piercing view My rising and my resting hours, My heart and



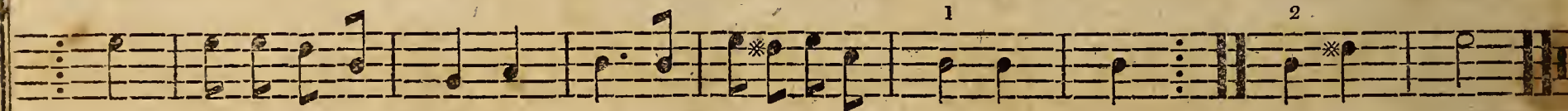
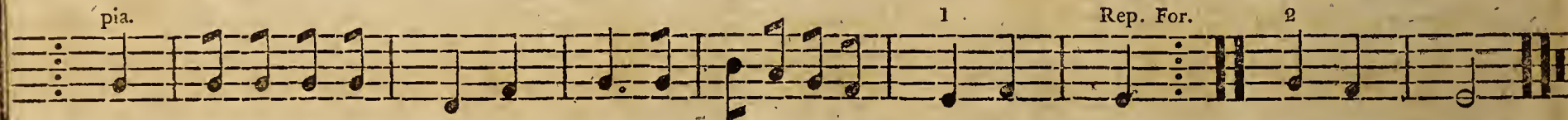
For. CHORUS, ver. 5th.



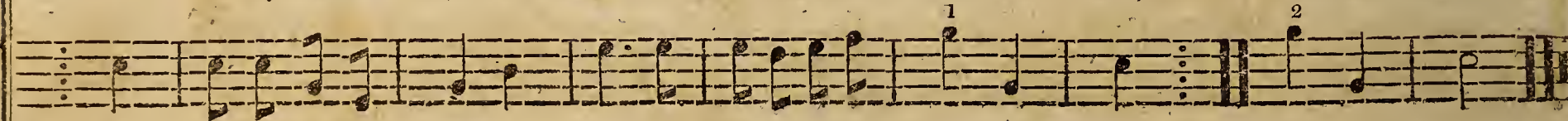
flesh, with all their pow'rs. O may these tho'ts possess my breast, Where'er I rove, where'er I rest ;

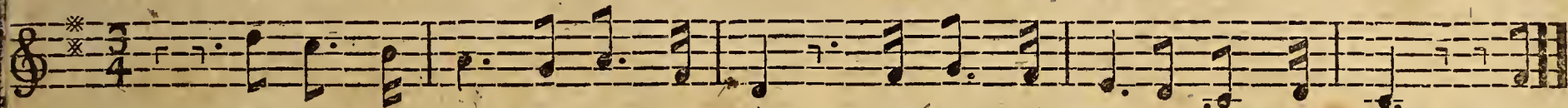
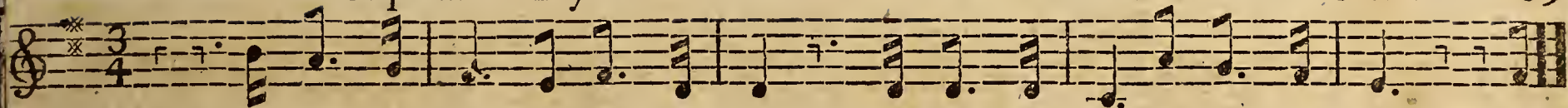


pia.

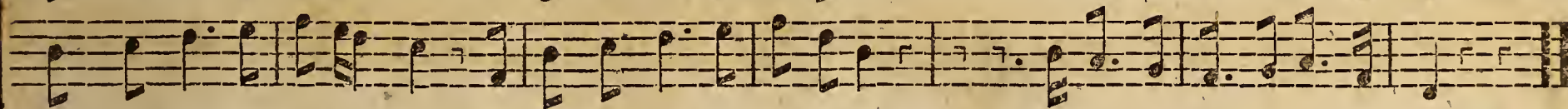
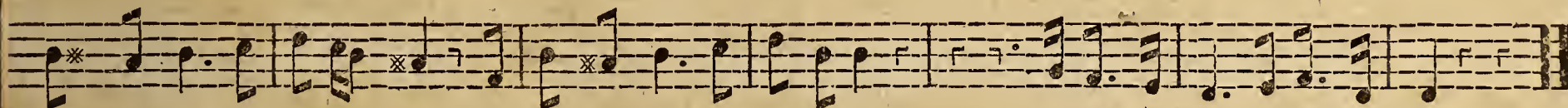
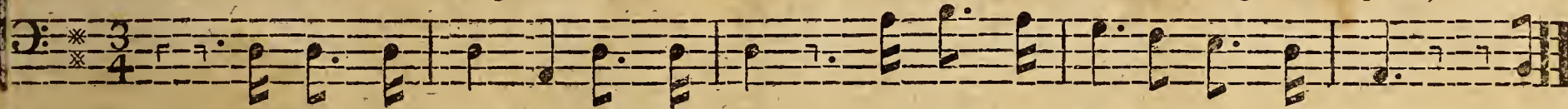


Nor let my meaner passions dare Consent to sin, for God is there, God is there.

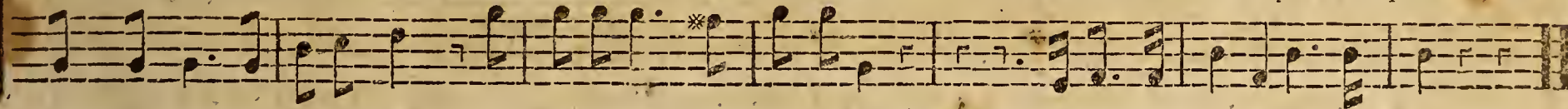




A tune the song to mournful strains Of wrongs and woes the song complains, An

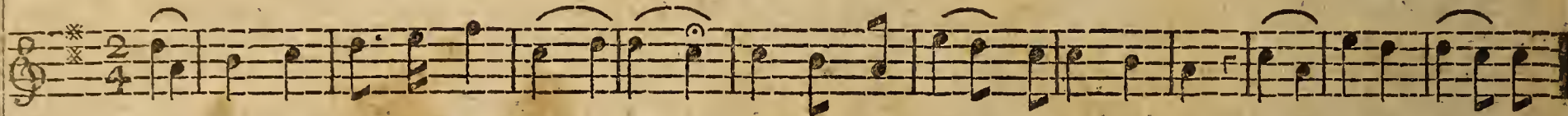
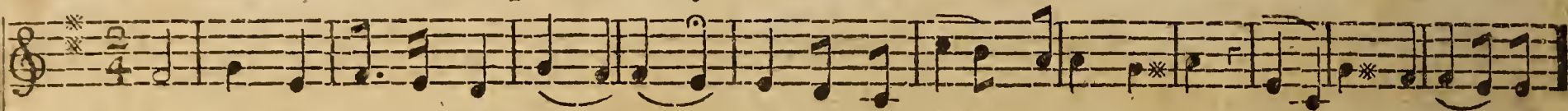


Or -phan's voice essays to swell The notes that tears by turns repel. The notes that tears by turns repel.

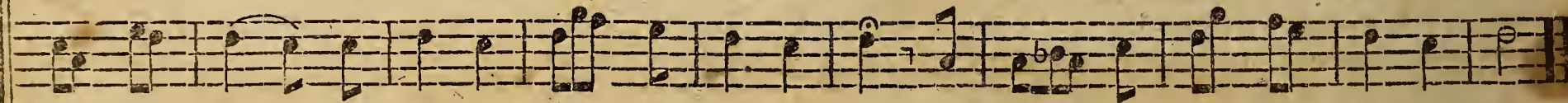
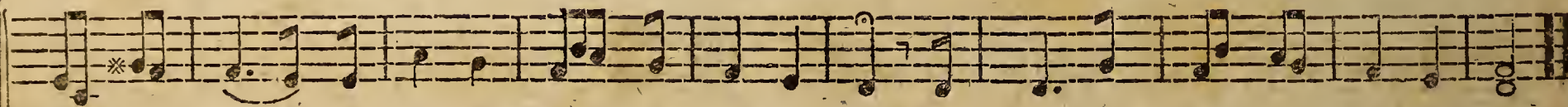
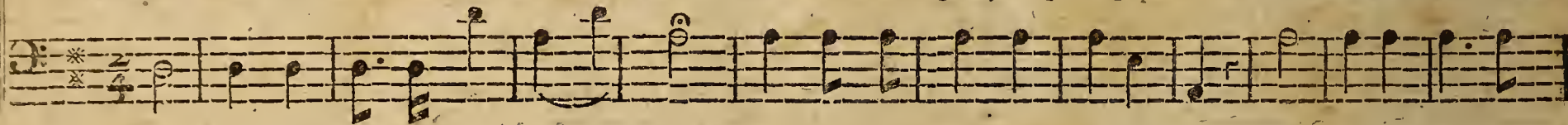


2 Left on the world's wide bleak forlorn,
In sin conceived, in sorrow born,
No guide, the devious mane to tread,
Above, no friendly shelter spread.

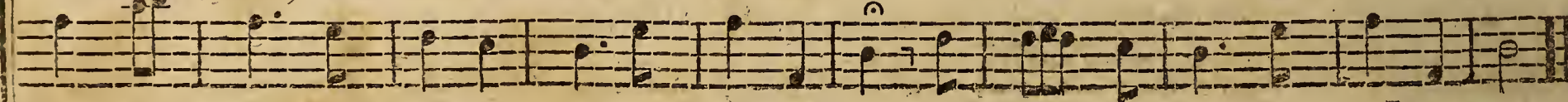
3 Alone, amidst surrounding strife,
And naked to the storms of life;
Despair looks round with aching eyes,
And sinking nature groans and dies.



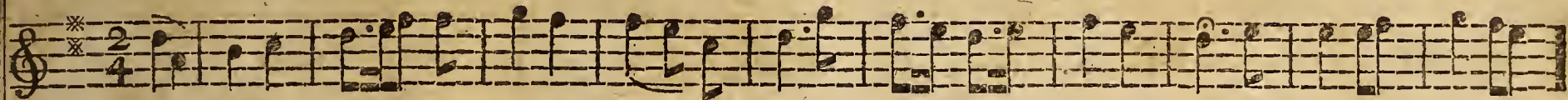
Friends of the fath - er - less and saint, Where shall I lodge my deep complaint. Where but with thee whose



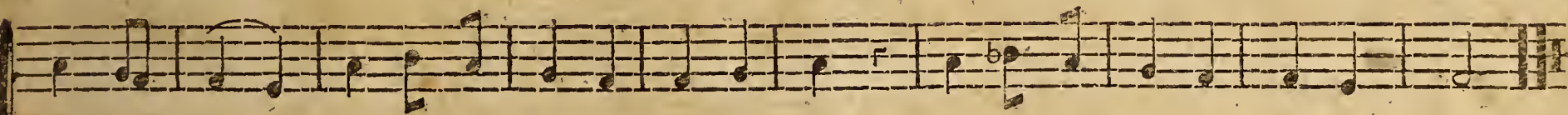
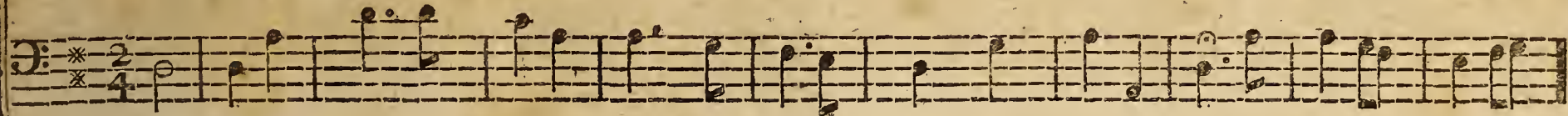
open door, In - - vites the helpless and the poor, Invites the helpless and the poor.



Orphan's Hymn. Continued.



Poor, tho' I am despis'd forgot, Yet God, my God, forgets me not, And he is safe and



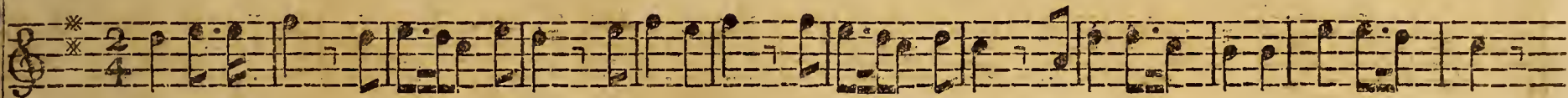
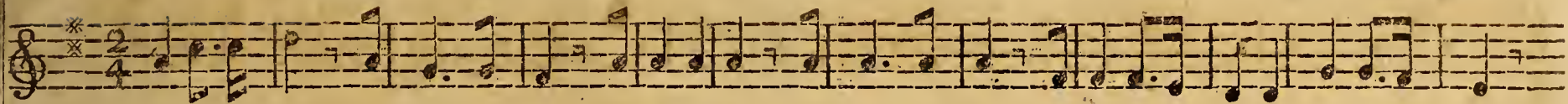
must suc- - ceed, For whom the Lord vouchsafes to plead, For whom the Lord vouchsafes to plead.



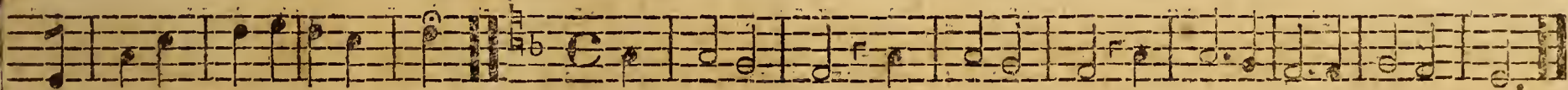
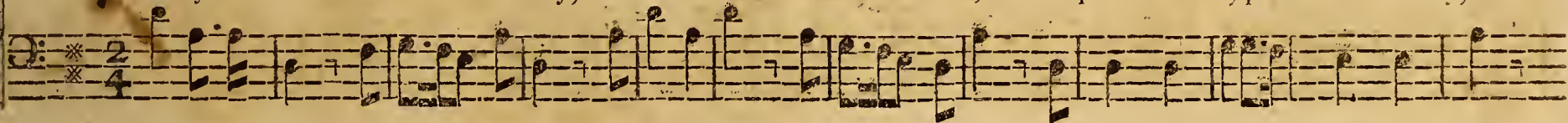
Let the sev'nth angel sound on high, Let shouts be heard thro' all the sky! Kings of the earth with

glad ac- cord, Give up your kingdoms to the Lord, Give up your kingdoms to the Lord.

N. B. The above tune may be used as a P. M. by repeating the first part.



Worthy the Lamb of boundless sway, In earth or heav'n the Lord of all; Ye princes rulers, powers ob- - bey,

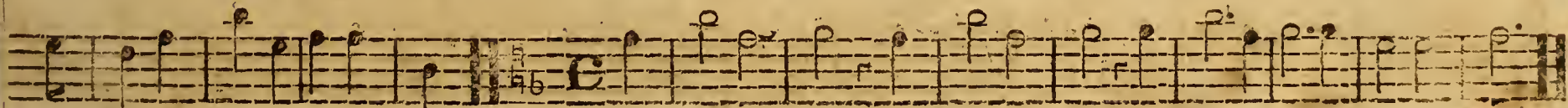


Pia.



And low before his footstool fall.

The deed was done, The lamb was slain, The groaning earth the burthen bore;



K

Chorus, *Continued.*

For.

He rose, he lives, he lives to reign, nor time shall shake his endless pow'r ; Higher, still higher

swell the strain, Creation's voice the note prolong ; The Lamb shall ever, ever reign, Let

Chorus, *Continued.*

Forte. *Dim.* *Cres.* *Forte.* *Pia.*

Hallelujah's crown the song. Hallelujah, hallelujah, hallelujah, Amen, Amen, Amen, Hallelujah A - men

Forte

Hallelujah, A - men, hallelujah, hallelujah, hallelujah, A - men, hal-le - lu - jah, A - - men.

Anthem.....By G. F. HANDEL.

O praise the Lord with one consent, O praise the Lord with one consent, and mag- - - - -ni

fy his name, praise the Lord with one consent, and mag- - - ni- - - fy his name.

Slow.

Anthem,

Continued.

77

Let all the servants of the Lord, his worthy praise, his worthy worthy, praise proclaim.

Brisk.

CHORUS,

Abridged.

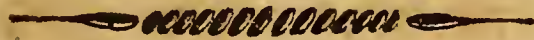
O be joyful in God, all ye lands, O be joyful in God, all ye lands, O be joyful in God, all ye lands : Make his praise glor' - ous.

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L. M. Minor.

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C. M. Minor.

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Explanation of Musical Terms.



ADAGIO, very slow.
Affettuoso, affectionately.
Allegretto, a little brisk.
Allegro, brisk lively,
Allegro, begin at the repeat and finish at the double bar.
Alto, or altus, the contra Tenor.
Andante, distinctly, exact.
Andantino, very distinct.
Bis, twice over.
Cadences, are closes in Music, similar in effect, to stops in reading.
Calando, soften the tone.
Con Crio, with force.
Con Molto, Affetto, with much affection.
Chorus, full, all the voices.
Crescendo, increase the tone gradually
Dacapo, (or D. C.) repeat the first strain.
Diminuendo, soften the tone gradually.
Dolce, soft and sweet.
Duo, or Duetto, for two voices, or Instruments,
Fagotto, Bassoon part.
Fine or final, the end of a piece.

Forte, or (F.) loud.
Fortissimo, or (F F) very loud.
Grave or Gravement, slow, heavy.
Gracioso, gracefully.
Gustoso, with much taste.
Interlude, an Instrumental passage between two vocal passages.
Intonation, sing in tone,
Largo, Slow.
Larghetto, rather slow.
Legotto, smooth, flured.
Maestoso, bold and grand.
Men Allegro, less brisk than Allegro.
Mezza, Forte or (M F) half as loud as Forte.
Moderato, moderately.
Non Troppo Presto, not too quick.
Ottavo' or (8va) octaves, 8s above.
Piano, or (P) soft.
Pianissimo, very soft.
Pomposo, in a pompous stile.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.

Recitative, a kind of musical recitation between speaking and singing.
Rondeau, or (Rondo) an Air ending with the first strain.
Secondo, the second part.
Sotto, vace, middling strength of voice.
Sciliano, a slow graceful movement in compound time.
Solo, for one voice, or Instrument.
Soli, one to each part.
Soprano, the Treble.
Spirituoso, with spirit.
Symphony, passages for Instruments.
Syncopation, fluring where a long note comes between two short ones.
Tacet, remain silent.
Trio, a piece in three parts.
Tutti, all the parts together.
Thorough Bass, the Instrumental Bass with figures for the Organ.
Vivace, with life and spirit.
Volti, turn over.



