

DR. HARRINGTON.

Dr. Henry Harrington, a physician, and scientific amateur of music, was born at Kelston, in Somersetshire, in 1727. At Oxford, where he completed his education, his talents for music and poetry soon attracted the attention of the University. At the age of twenty-one, he commenced his medical studies with an ardour and success that laid the foundation of his future opulence and celebrity. After having for some time exercised his profession at Wells, he established himself at Bath, in which city he instituted, under the denomination of "The Harmonic Society," a union of the lovers and patrons of music, amongst whom were the Prince of Wales and the Duke of York. Dr Harrington, besides his theoretical acquisitions in music, was a good performer on several instruments, but particularly excelled as a flutist. While cultivating mechanics or the sublime mathematics, to which he was strongly attached, he pursued the study of polite literature, and the principles of the harmonic art; and, about 1768, published a collection of letters on various subjects, and two odes, one on the subject of harmony, and the other on that of discord, which were most flatteringly received. If his skill as a physician obtained the confidence of the Duke of York, and many persons of the highest distinction, his benevolence and constant wish to promote the cause of *humanity*, (in favour of which he instituted a society at Bath,) ensured him the love and esteem of every tender and feeling heart. His musical compositions chiefly consisted of catches, glees, and other social and convivial pieces, all of which bore the marks of real and original talents, and, in their day, excited much admiration. This excellent and ingenious man died at Bath, in 1816. By a clause in his will, he left funds for an annual sermon, recommendatory of the exercise of humanity towards animals.

Our readers will find the following compositions of Dr Harrington in the first volume of our Minstrel, "O thou whose Notes," glee, page 17, "Poor Thomas Day," catch, page 34, and "Give me the sweet delights of Love," catch, page 265.

THE WAKENED HARP.

WRITTEN ON BEING INFORMED THAT THE IRISH
HARP IS NO LONGER USED.

ERIN! thy Harp is in silence reposing,
Its strings are all broken, its music unknown;
And the minstrel, no longer its magic disclosing,
Has laid it aside and forgotten its tone.

Is it that, Erin, the harp fondly cherished,
Has ceased to be loved by the sons of thy pride?
Is it that valour and ardour have perished,
And the rude hand of bondage has cast it aside?

Ah, no! in the heart of thy children are waking
The notes which those chords are refusing to tell;
And the spirits which tyranny long has been breaking
Still treasure the strains of its gladness full well.

Lone should the harp be while Erin is sitting
The prey of the conqueror, robbed of her might;
For music like thine is the happy besitting—
The sorrows of Erin have put thee from sight.

When the conflict is o'er, and the green Isle rejoices
That hersons and her daughters are happy and free,
Midst the joy of their hearts, and the songs of their
voices,

The harp now so silent awakened shall be!

THE GLEE CLUB.—To promote the practice of glee writing, Lord Sandwich, in 1762, along with several other noble amateurs, established a society for awarding prizes for the best compositions of this species, contributed by English composers. Great emulation was excited by this attempt to stimulate native talent; and Dr. William Hayes, Dr Arne, Baildon, Dr. Cooke, and Webbe, were competitors for the rewards bestowed by the society. Stafford Smith, Atterbury, Lord Mornington, the Paxtons, and Danby followed; and, in the two or three years which succeeded the establishment of this society, the art of glee writing became very extensively diffused, and greatly improved. In 1785, Dr Calcott first sent in his contributions to the society, and, in 1787, the regular Glee Club was established, which has been continued to the present day. Webbe's "Glorious Apollo" was written for this club, and is always the opening glee.—*History of Music.*

G L O R I O U S A P O L L O .

GLEE FOR THREE VOICES.

Soli. *S. Webbe.*

Glo-rious A - pol - lo from on high be - held us wand'ring to find a tem-ple

Glo-rious A - pol - lo from on high be - held us wand'ring to find a tem-ple

Repeat in Chos. Soli.

for his praise. Sent Po-ly-hym-nia hi-ther to shield us, While we our-selves such a

for his praise. Sent Po-ly-hym-nia hi-ther to shield us, While we our-selves such a

struc-ture might raise. Thus then com-bin-ing, hands and hearts join-ing, Sing we in

struc-ture might raise. Thus then com-bin-ing, hands and hearts join-ing, Sing we in

2nd time in Chorus.

har-mo-ny A-pol-lo's praise, praise, A-pol-lo's praise, A-pol-lo's praise, A-

har-mo-ny A-pol-lo's praise, praise, A-pol-lo's praise, A-pol-lo's praise, A-

pollo's praise, A-pol-lo's praise. Here ev'-ry gen'rous sen-ti-ment a-waking, Mu-sic in-

pollo's praise, A-pol-lo's praise. Here ev'-ry gen'rous sen-ti-ment a-waking, Mu-sic in-

Repeat in Chos. Soli.

spir ing u - ni - ty and joy. Each so - cial plea - sure giving and par - tak - ing, Glee and good

spir - ing u - ni - ty and joy Each so - cial plea - sure giving and par - tak - ing, Glee and good

Soli.

hu - mour our hours em - ploy. Thus then com - bin - ing, hands and hearts join - ing,

hu - mour our hours em - ploy. Thus then com - bin - ing, hands and hearts join - ing,

Repeat in Chos.

Long may con - tin - ue our u - ni - ty and joy, joy. Our u - ni - ty and

Long may con - tin - ue our u - ni - ty and joy, joy Our u - ni - ty and

Chos.

joy, our u - ni - ty and joy, our u - ni - ty and joy, our u - ni - ty and joy.

joy, our u - ni - ty and joy, our u - ni - ty and joy, our u - ni - ty and joy.