

A
S E L E C T I O N
O F
S A C R E D H A R M O N Y.

A
S E L E C T I O N
O F
S A C R E D H A R M O N Y,
C O N T A I N I N G

Lessons explaining the GAMUT, KEYS, and other Characters used in VOCAL MUSIC;

A L S O,

A rich Variety of TUNES approved of by the Most Eminent Teachers of CHURCH MUSIC in the UNITED STATES.

P H I L A D E L P H I A:

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URANIAN INSTRUCTIONS: or, Lessons explaining the Gamut, Keys, and other Characters used in VOCAL MUSIC.

The GAMUT explained.

THE first seven letters of the alphabet, beginning with the last letter G, is made the ground of all Music: All above, are only the same repeated; as thus, G, A, B, C, D, E, F, and then comes G again, which forms an eighth, or octave; that is, eight sounds, one above another; the highest and lowest sound, viz. G and G, make so perfect a chord, that they are reckoned as the same. Now the general Scale of music is three octaves; all above are called notes in alt, and all below are called doubles, as double F, double E, &c.

The Scale is divided into four parts, each containing five lines, with their respective clefs, representing the four parts of music, viz. The bass, tenor, counter, and treble, and shews the relation one part has to another: For instance, G the upper space in the bass, G the second line in the tenor, and G the lower space in the counter, are a unison, or the same sound, and are an octave or eighth, with G the lower line in the bass *. G the upper line in the counter, and second line in the treble, are a unison, and are two octaves, or a fifteenth, with G the lower line in the bass, and so of the other letters, as is shewn by figures in the left-hand column.

The notes (or syllables expressive of the several sounds) are also set in their proper order, which are governed by Mi the the master-note; when that is removed, the other notes, attend it in the same order as in the Scale.

Observe, that from mi to fa, and from la to fa, ascending, and from fa to la, and from fa to mi, descending, are half-notes, or semitones, being but half the distance of sound as the other notes; so that an octave consists of five whole, and two half notes or tones.

* To find the octave of any sound, add seven to it, viz. The octave to a second, is a ninth; to a third, a tenth; to a fourth, an eleventh; to a fifth, a twelfth; to a sixth, a thirteenth; to a seventh, a fourteenth.

The G A M U T, or SCALE of MUSIC.

Treble.

22	G	fol in alt.
21	F	fa
20	E	la
19	D	fol
18	C	fa
17	B	Mi
16	A	la
15	G	fol
14	F	fa
13	E	la

This character  is called the G Cliff, standing upon the second line is used in Treble and Tenor.

Tenor.

14	F	fa
13	E	la
12	D	fol
11	C	fa
10	B	Mi
9	A	la
8	G	fol
7	F	fa
6	E	la

Counter.

G	fol
F	fa
E	la
D	fol
C	fa
B	Mi
A	la
G	fol
F	fa

This character  is called the C Cliff, standing upon the middle line, and used in Counter.

Bass.

9	A	la
8	G	fol
7	E	fa
6	E	la
5	D	fol
4	C	fa
3	B	Mi
	A	
	G	f
FF		

This character  is called the F Cliff, standing upon the fourth line, and used only in Bass.

Transposition of B——Mi.

When there is neither a Flat ♭ nor a Sharp ✕ set at the beginning of a tune, Mi is in B.

But, If B be flat, Mi is in - - - E.

If B and E be flat, Mi is in - - A.

If B, E, and A be flat, Mi is in - D.

If B, E, A, and D be flat, Mi is in G.

If B, E, A, D, and G be flat, Mi is in C.

If F be sharp, Mi is in - - F.

If F and C be sharp, Mi is in - C.

If F, C, and G be sharp, Mi is in - G.

If F, C, G, and D be sharp, Mi is in D.

If F, C, G, D, and A be sharp, Mi A.

Having found Mi, the master note, for the other, observe the following rule, viz.

Above Mi, twice fa, so^l, la, ascending,

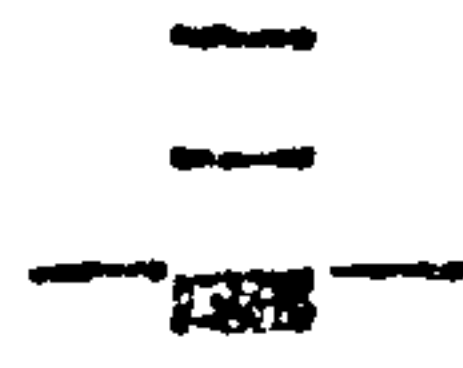
Below Mi, twice la, sol, fa, descending.

Then comes Mi in either way.

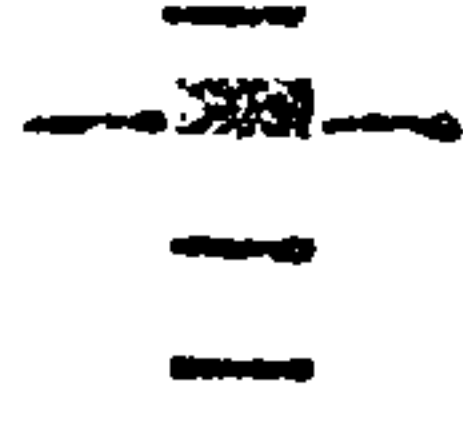
Notes.

Rests.

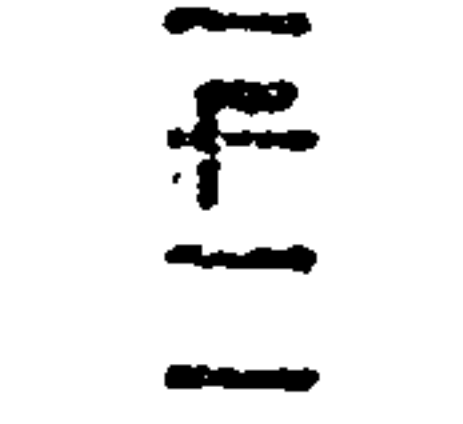
Semibreve,



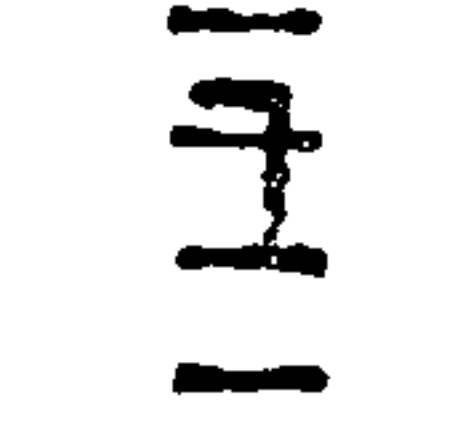
Minim,



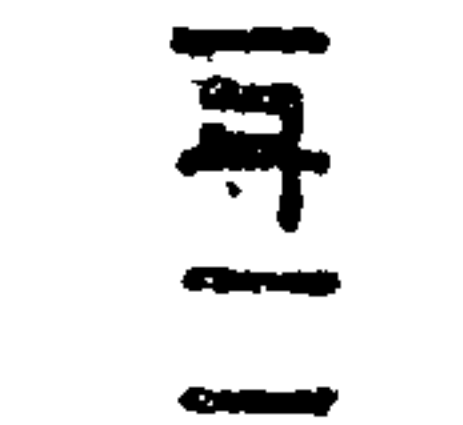
Crotchet,



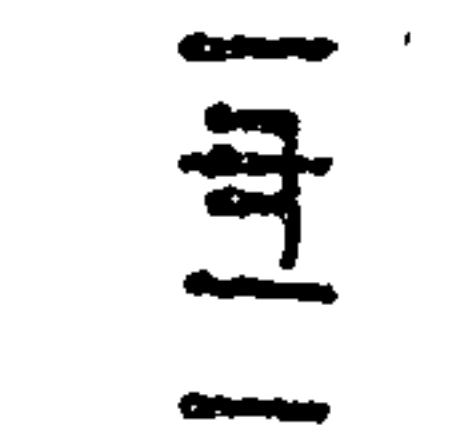
Quaver,



Semiquaver,



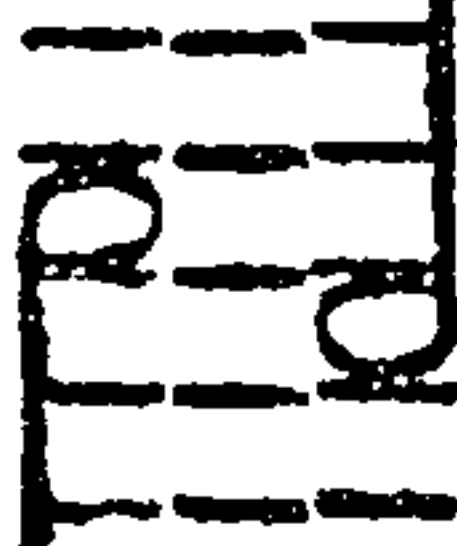
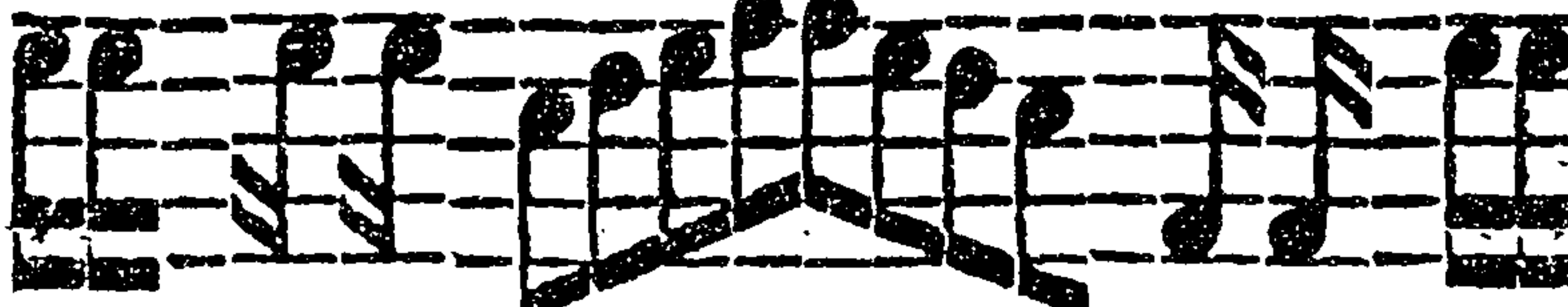
Demisemiquaver,



Rests are marks of silence, of the same length in time as the notes for which they stand.

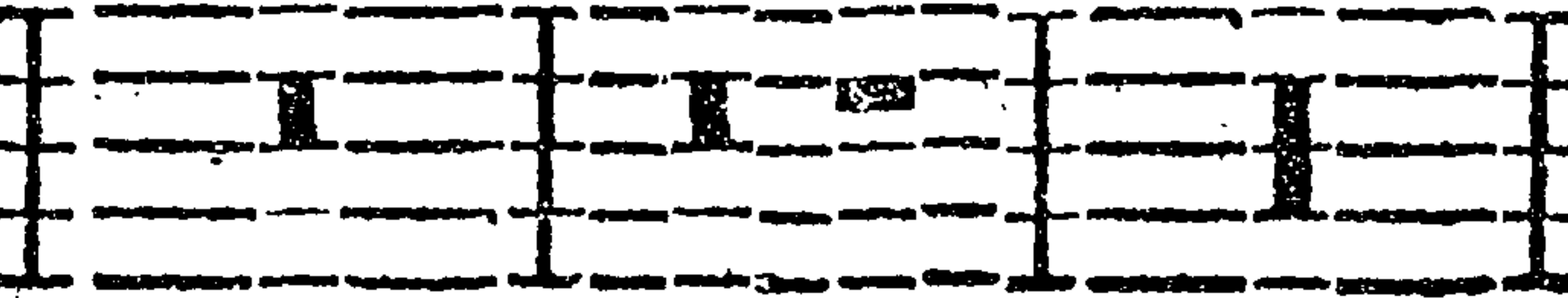
The semibreve rest fills a bar in all moods of time.

A Scale of Notes and their Proportions.

1		Semibreve
	contains	
2		Minims,
4		Crotchets.
8		Quavers.
16		Semiquavers.
32		Demisemi-quavers.

N. B. The Notes bear the same proportion to each other in all sorts of time.

2 Bars, 3 Bars, 4 Bars.

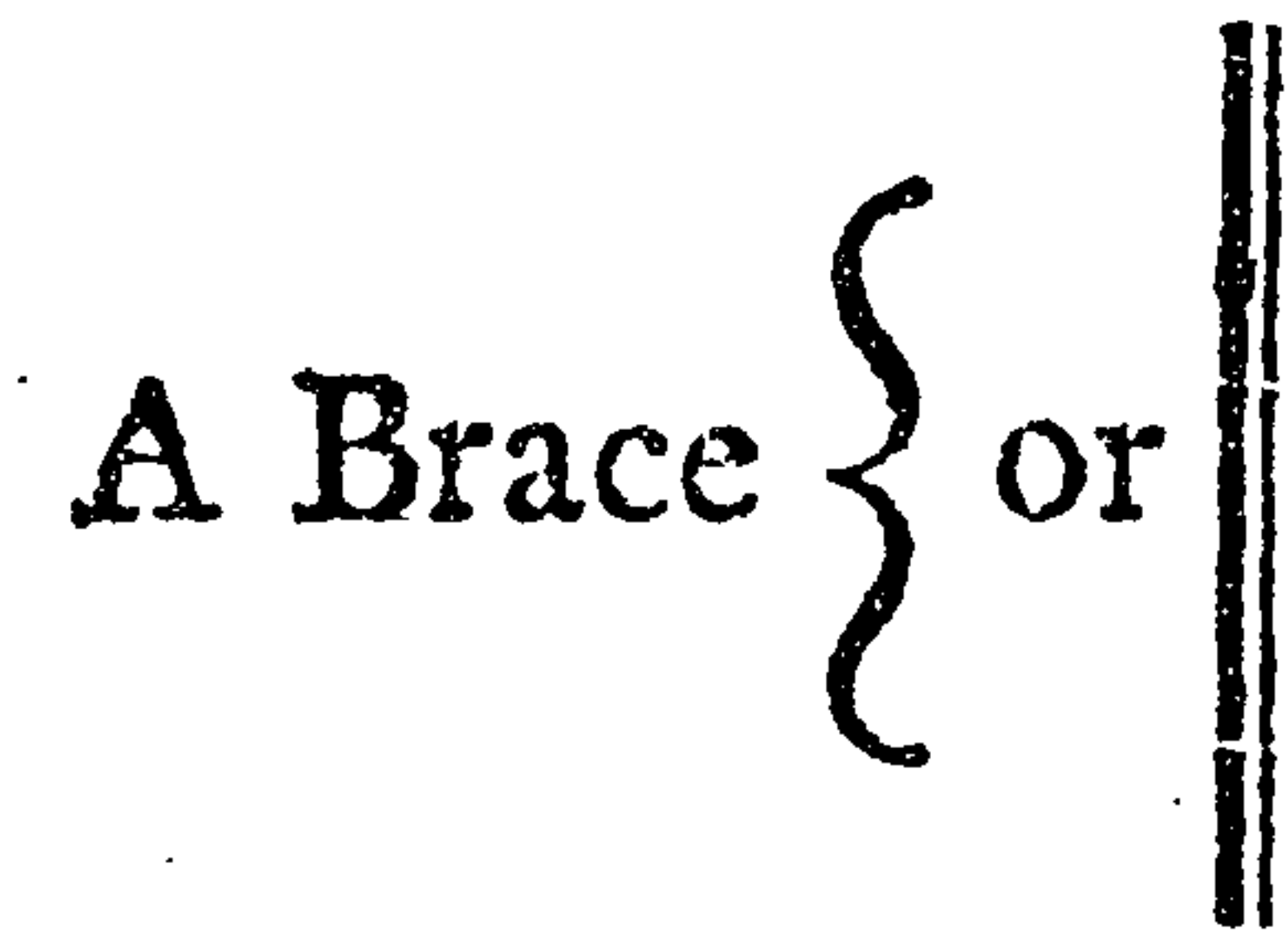
Rests 

The rests of two, three, and four bars are designed for music set to the organ.

Characters.

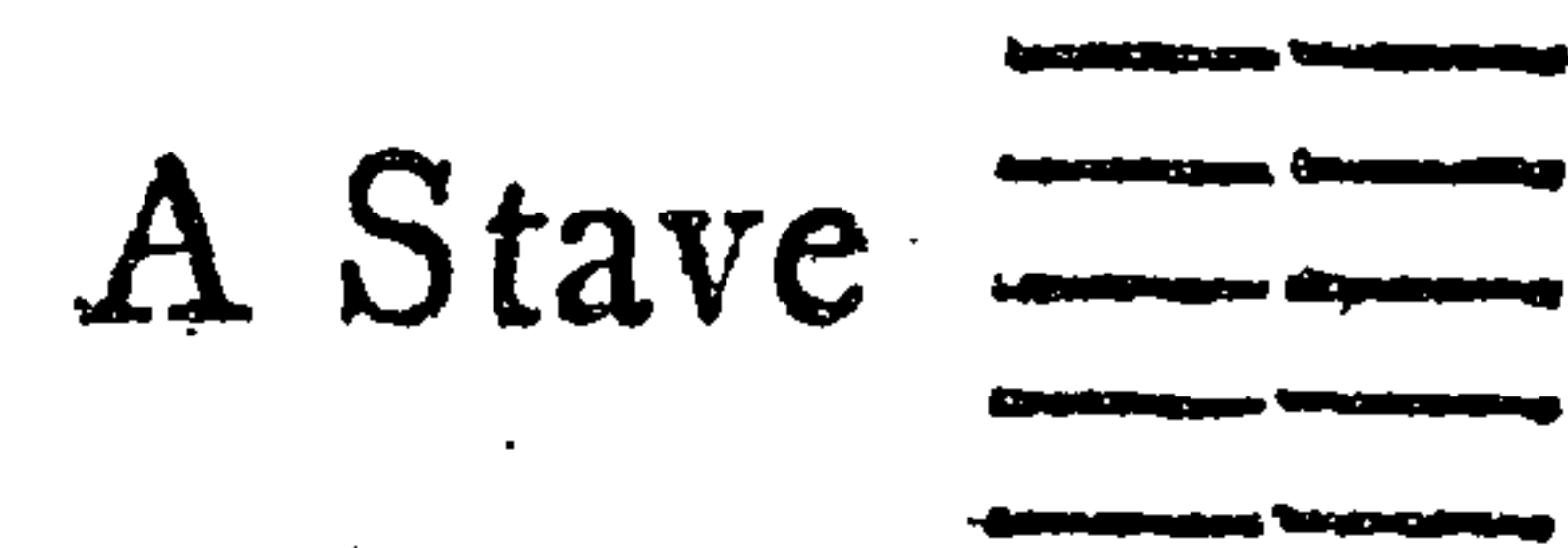
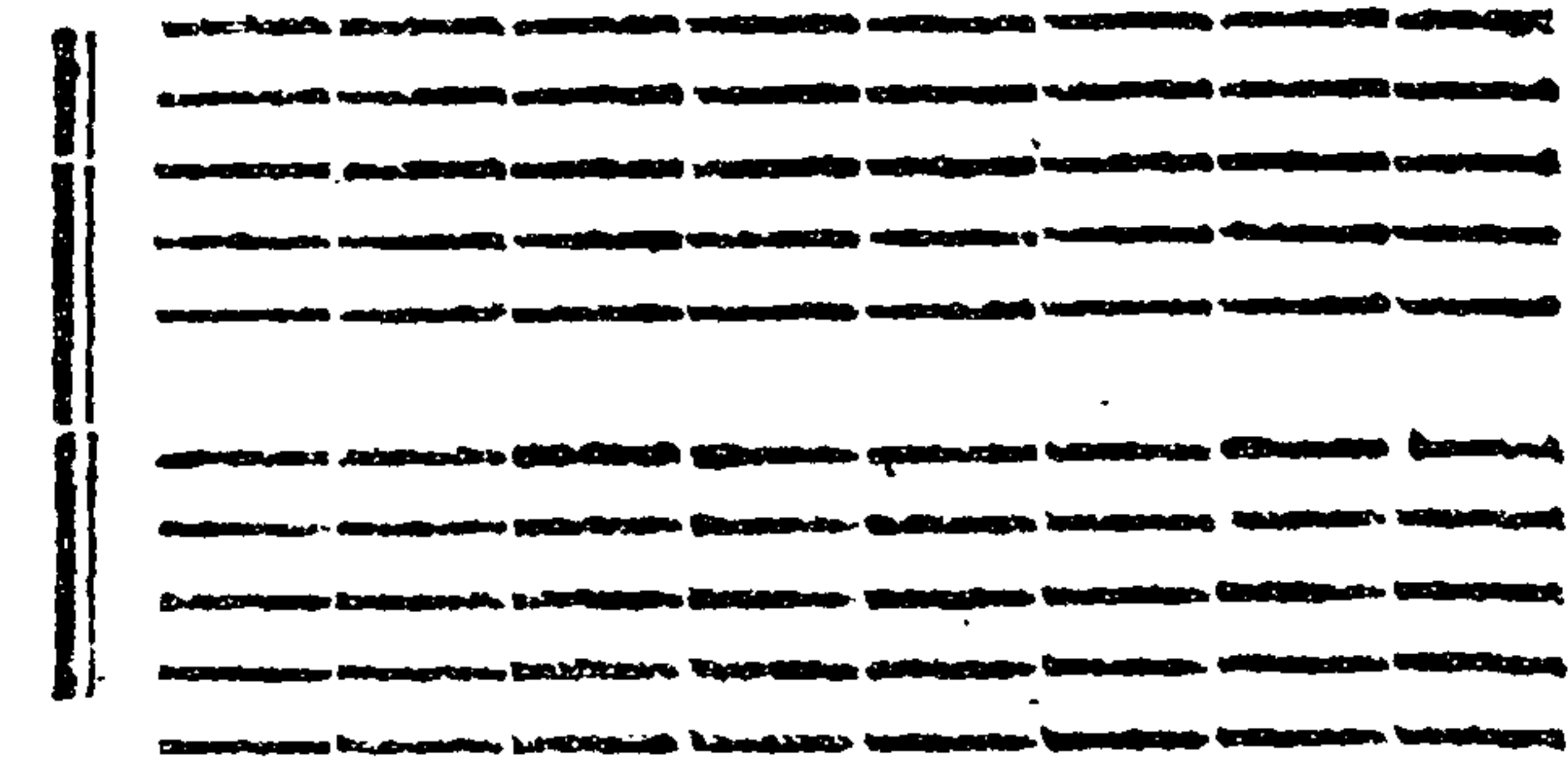
Explanations.

Examples.



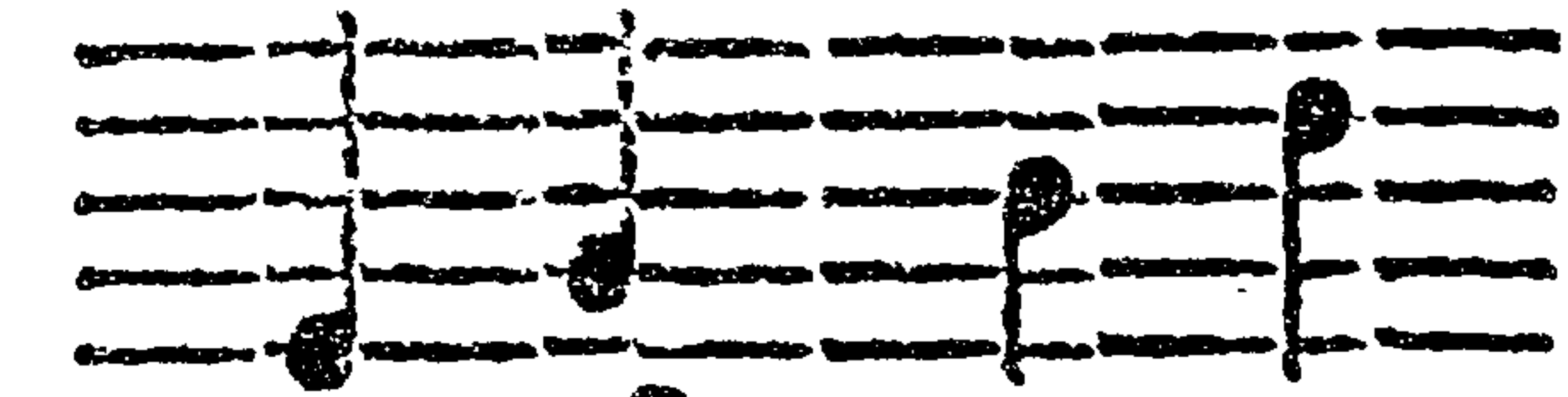
A Brace } or

Show how many parts are fung together.

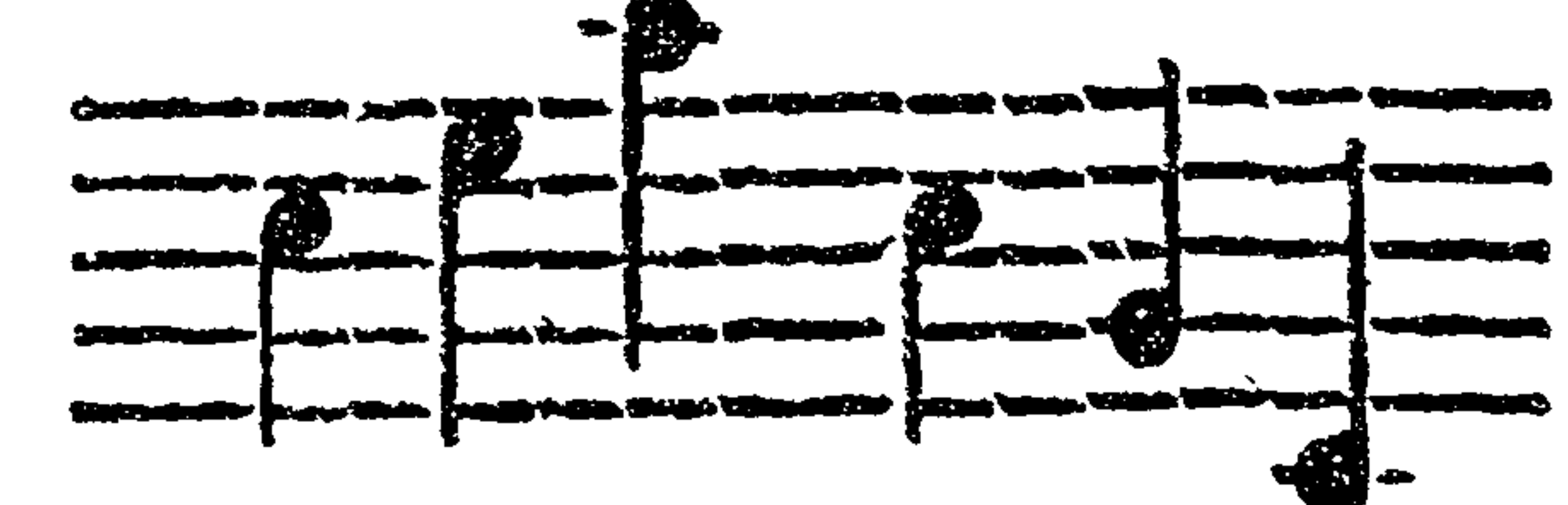


A Stave

Five lines with their spaces, whereon music is written,

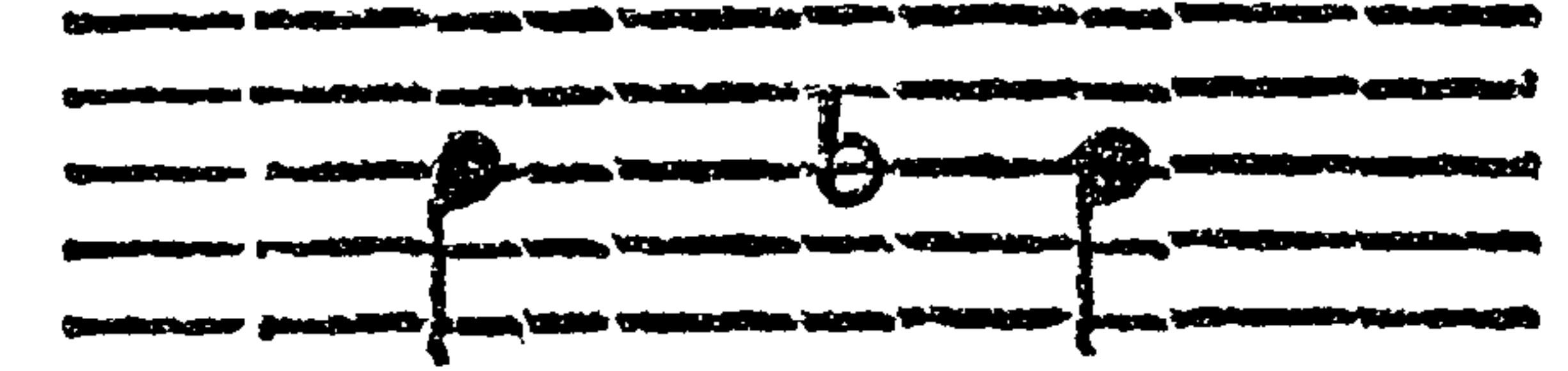


Ledger Line — Is added when notes ascend or descend a line beyond the stave.



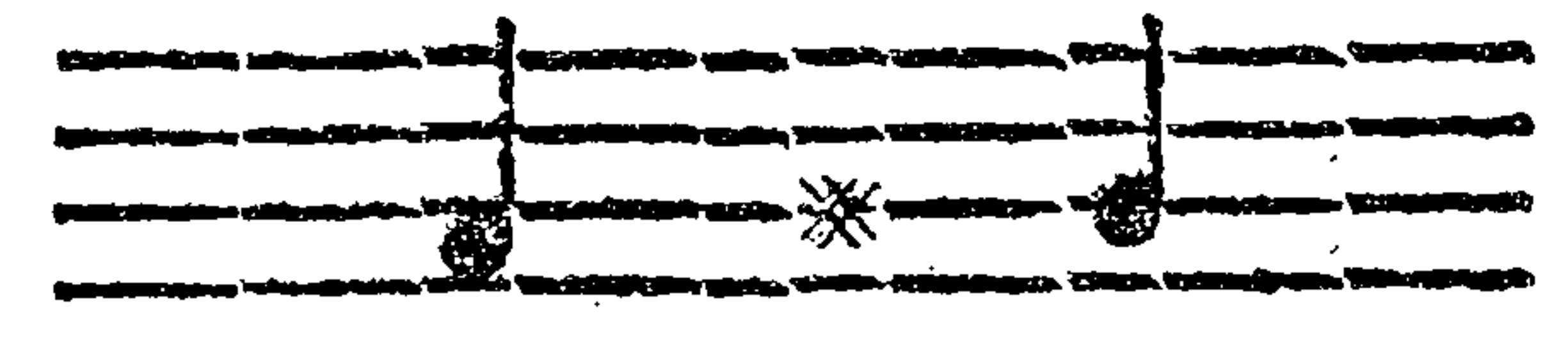
Flat b

Set before a note, sinks it half a tone,



Sharp, x

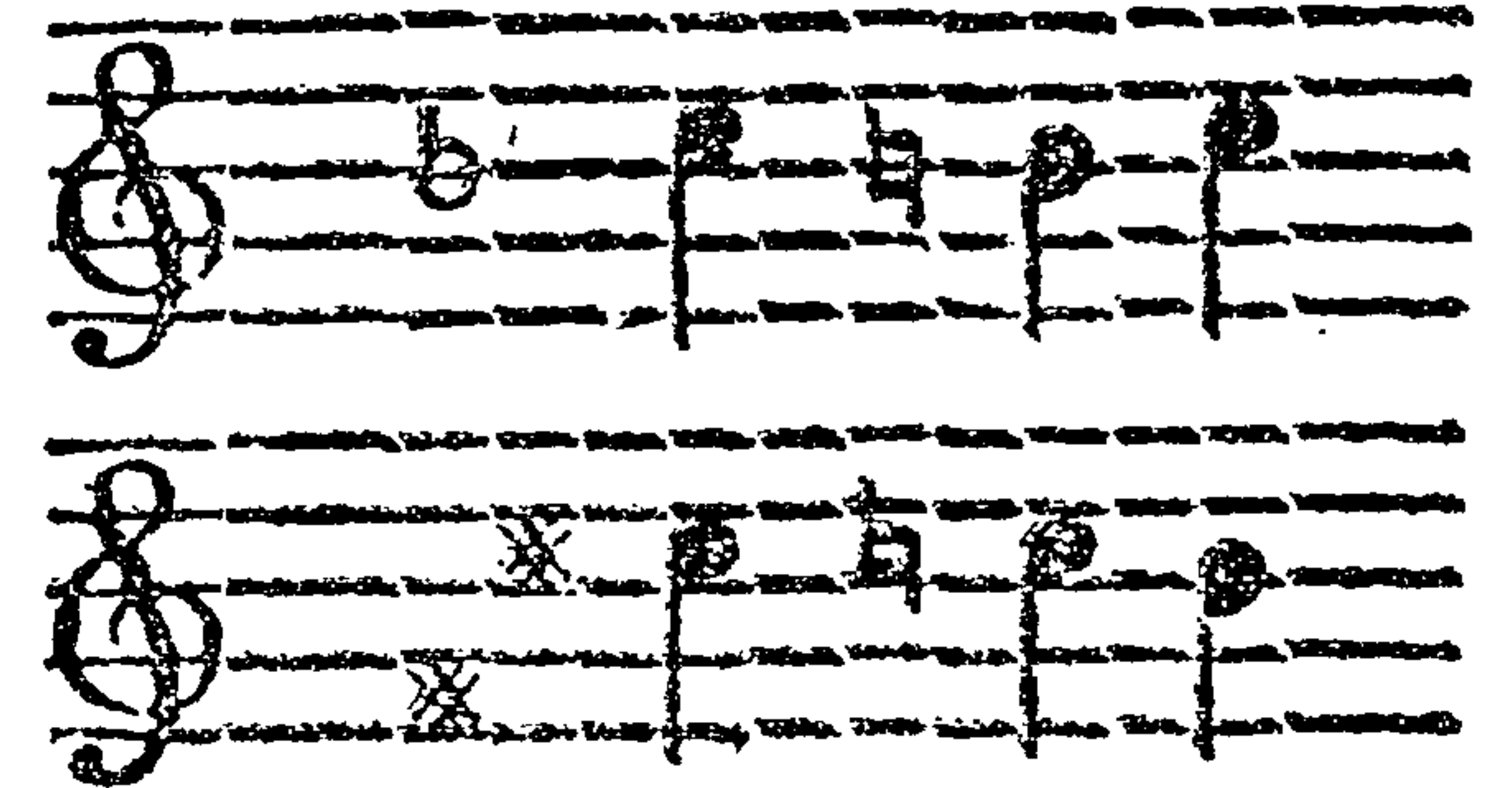
Set before a note, raises it half a tone,



Flats or Sharps when set at the beginning of a tune, affect all the notes on the same lines or spaces on which they stand, unless contradicted.

Natural, n

Set before a note made flat or sharp by the governing flats or sharps in the beginning of a tune, restores it to its primitive sound,



Characters.

Explanations.

Examples.

Slur, 

Is drawn over so many notes as are sung to one syllable,



Figure 3

Set over or under any three notes, denotes they are to be sung in the time of two of the same denomination,



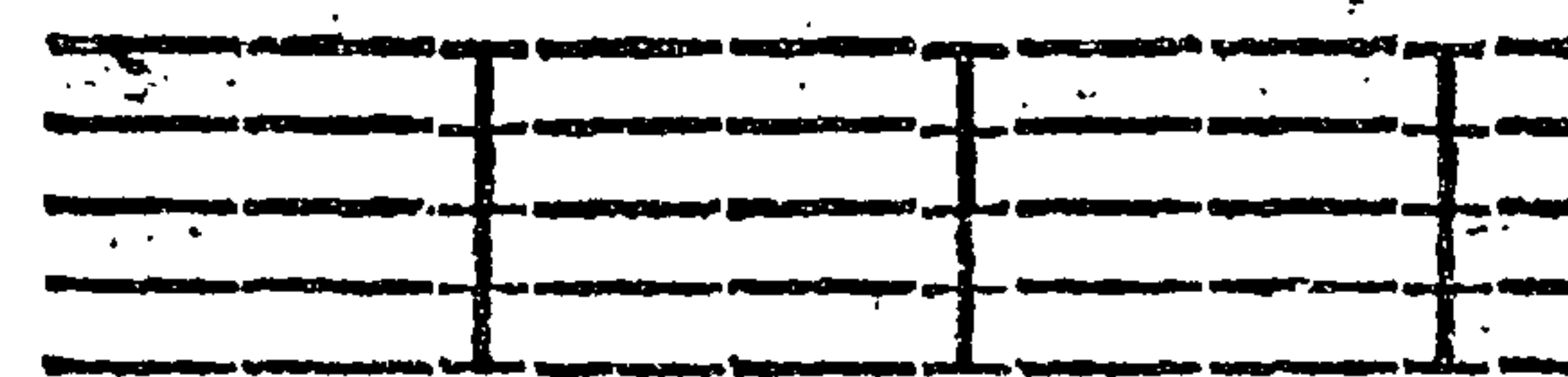
Dot or Point ·

At the right hand of a note, makes it half as long again, viz. a semibreve equal to three minims, &c.



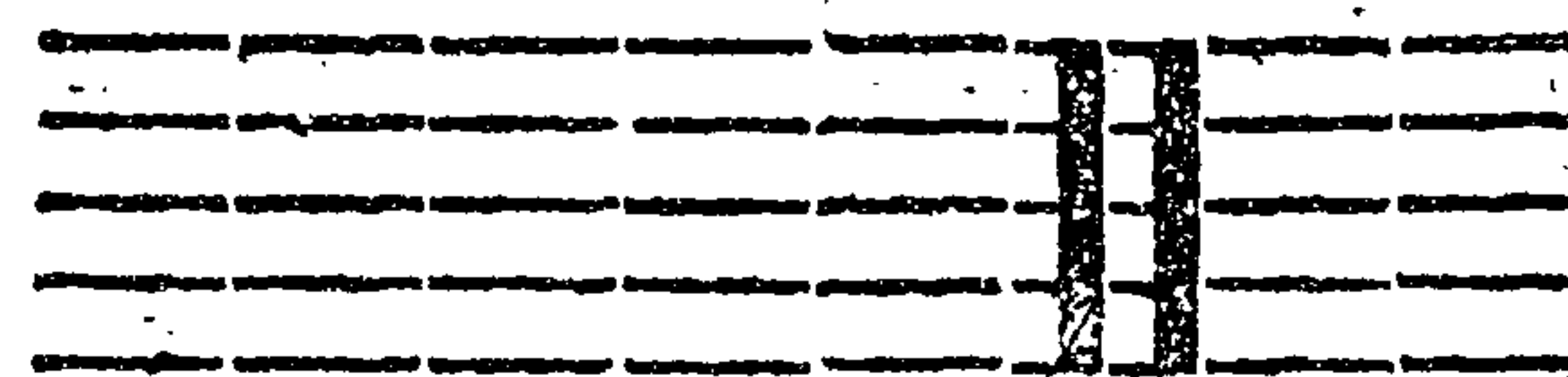
Single bar 

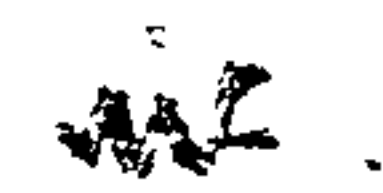
Divides the time according to the measure note of the movement,



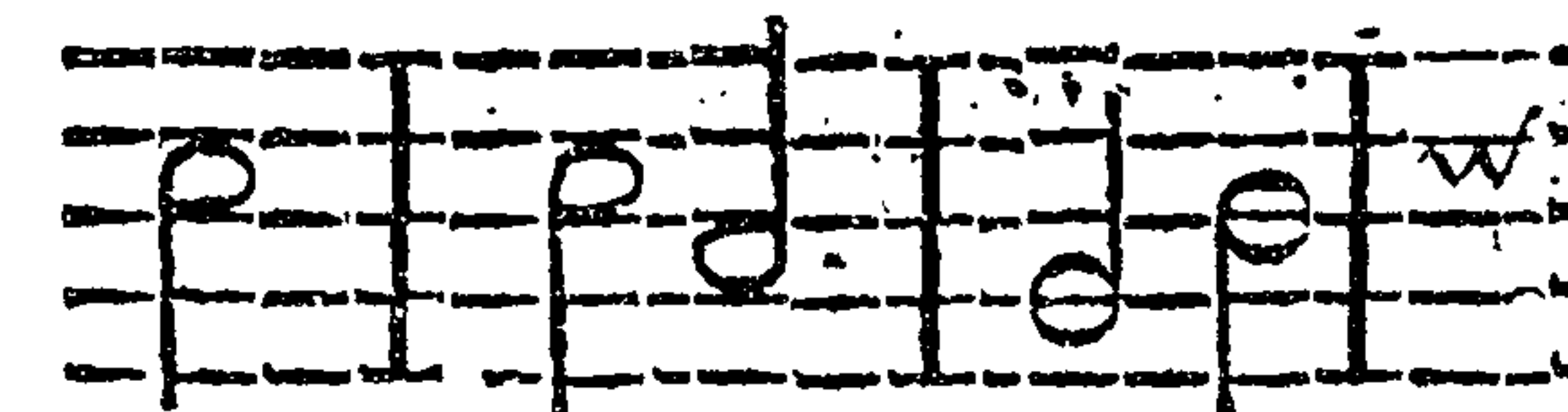
Double Bar 

Shews the end of a strain,



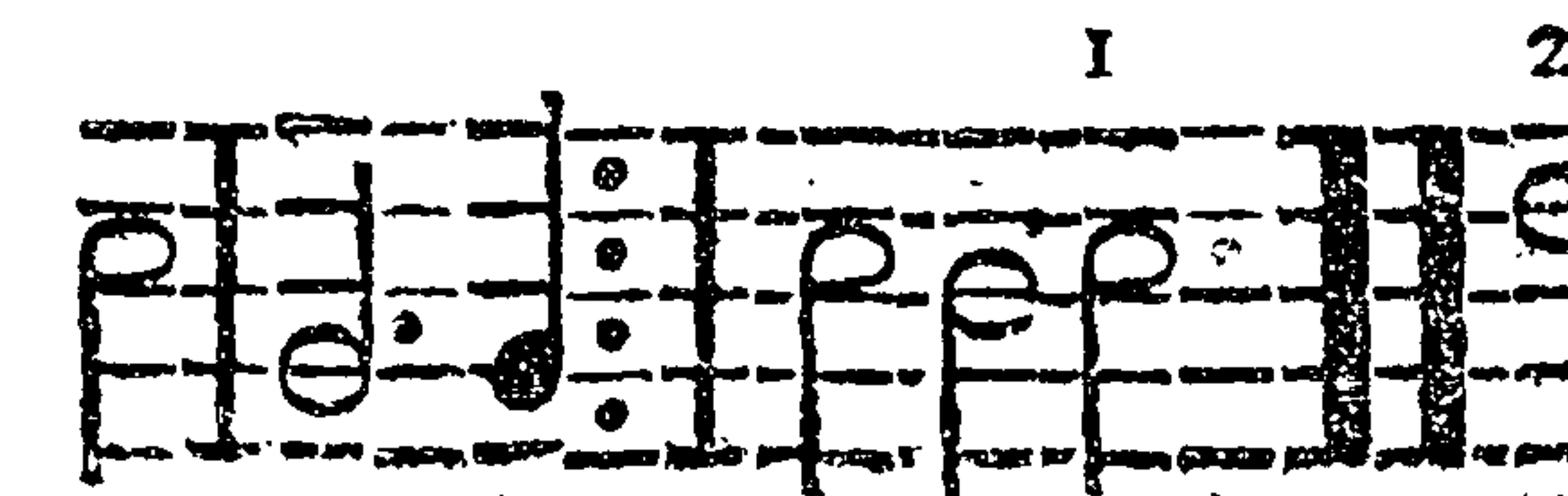
Direct 

At the end of a staff shews the place of the succeeding note,



Repeat 

Denotes a repetition of the tune, from the note over or under which it is placed to a double bar or close,



Characters.

Figures, 1, 2

Clofe



Explanations.

The note, or notes, under figure 1, is fung before repeating; and the note, or notes, under figure 2, after, passing figure 1: but if tied with a slur, both are fung after the repeat.

Signifies the conclusion or end of a tune,

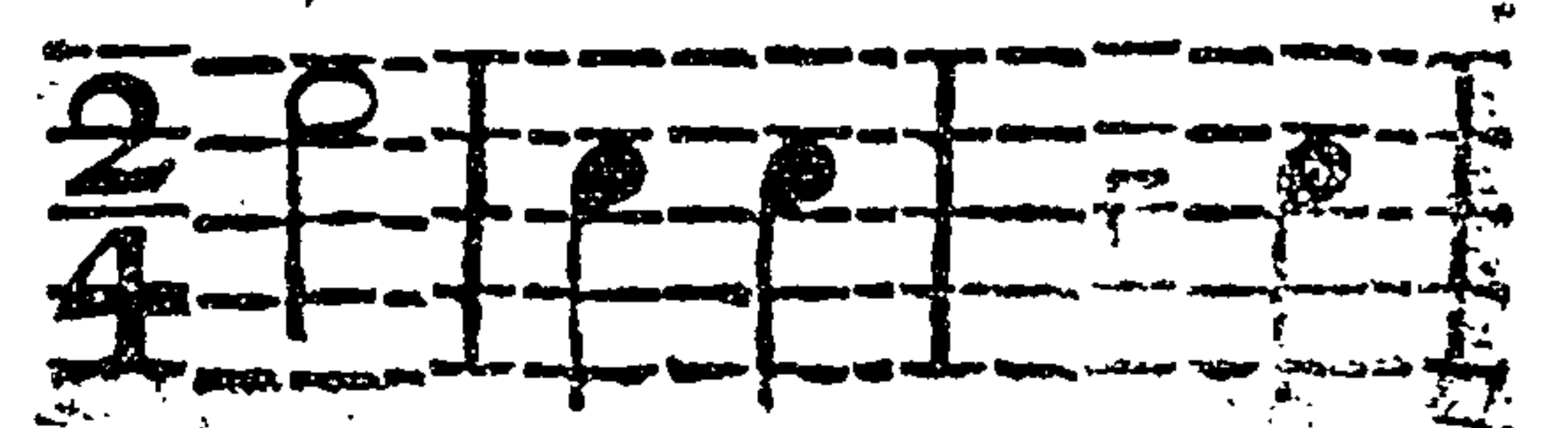
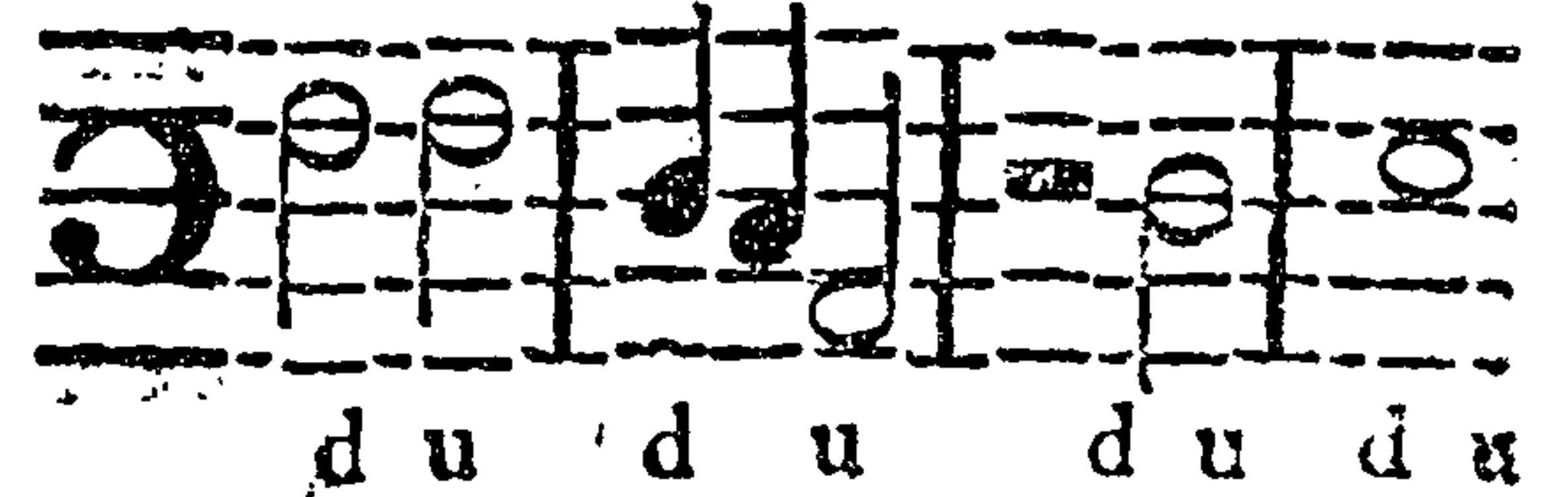
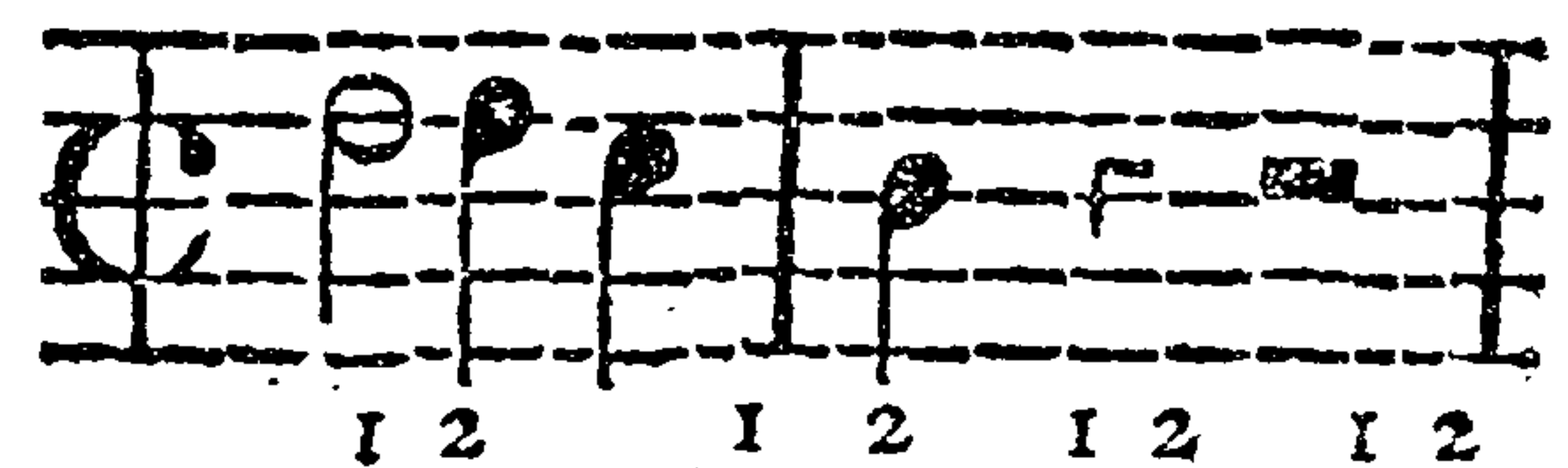
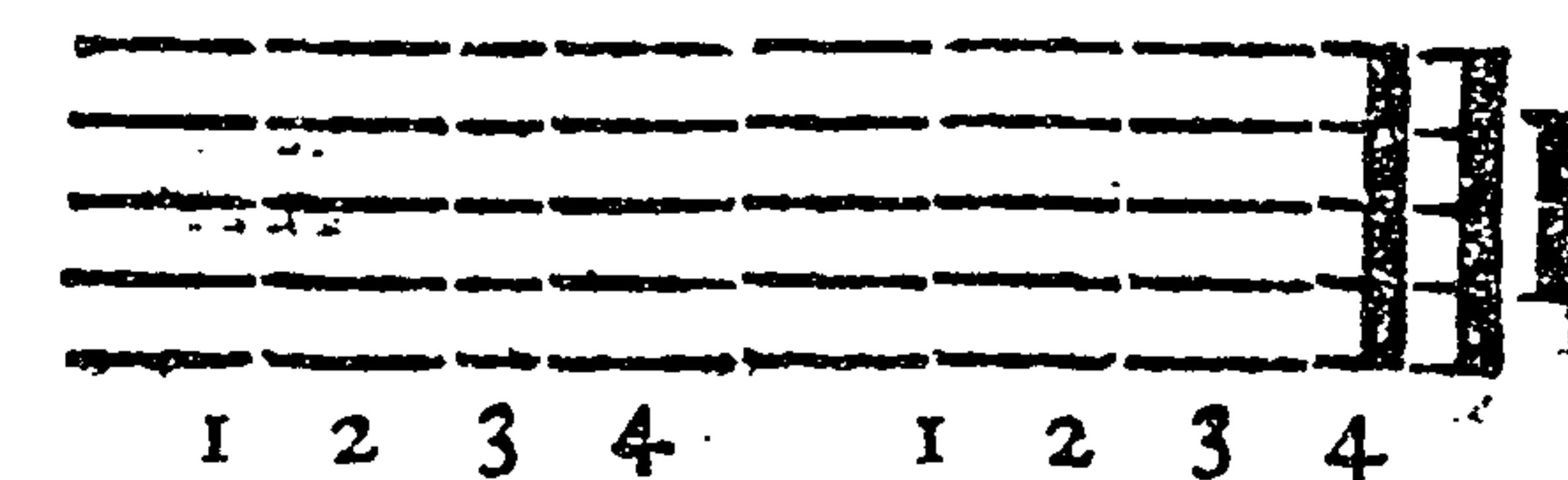
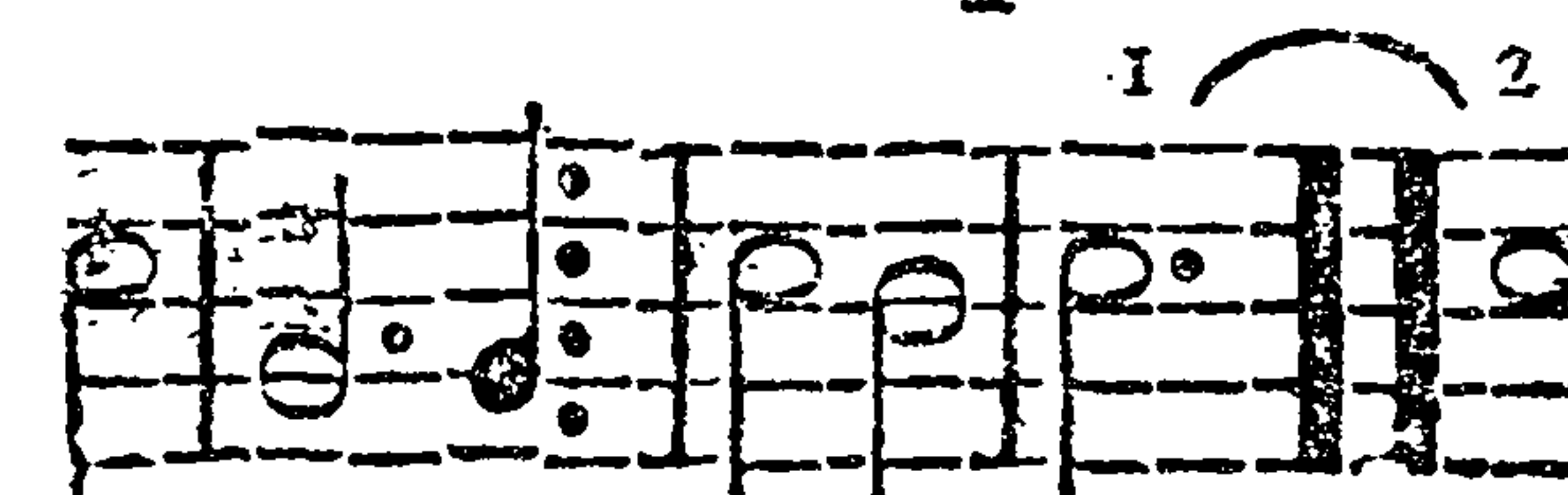
Common Time is measured by even numbers, or beats, as two, four: the First Mood denotes a slow movement; has a semi-breve for a measure note, containing that, or other notes or rests equal to it, between each single bar, which is held four seconds, or while you may leisurely tell 1, 2, 3, 4, counting 1, 2, with the hand down, and 3, 4, with it up.

Has the same measure-note as the first Mood, and beat in the same manner, only half as quick again; 4 in the time of 3.

Has the same measure-note, and fung as quick again as the first mood two beats in a bar, one down the other up.

Has a minim for a measure-note; crochets beat as minims in the third mood only a third quicker, 3 in the time of 2.

Examples.



Common Time Moods.

First



Second



Third



Fourth



Characters.

Explanations.

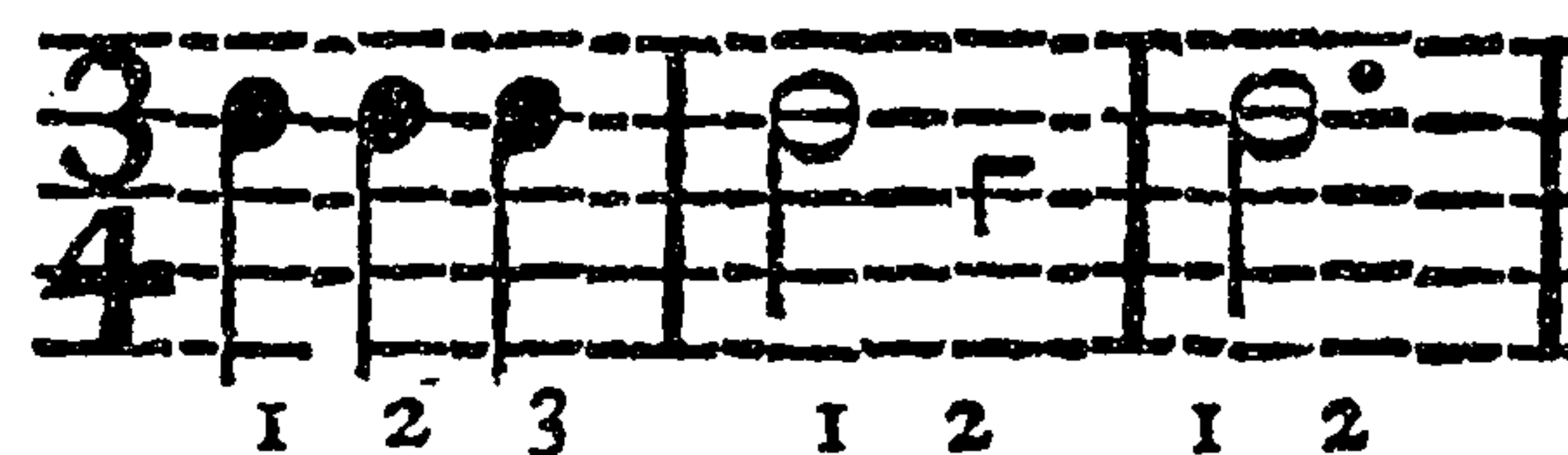
Examples.

Triple Time Moods.

First  Triple time is measured by odd numbers or threes, the fall double to the rise. This mood contains three minims, one pointed semibreve, or other notes or rests equal to it, in a bar, and sung in the time of three seconds, two beats down, and one up; a minim being performed in the same time as a crotchet, in the first mood of common time.



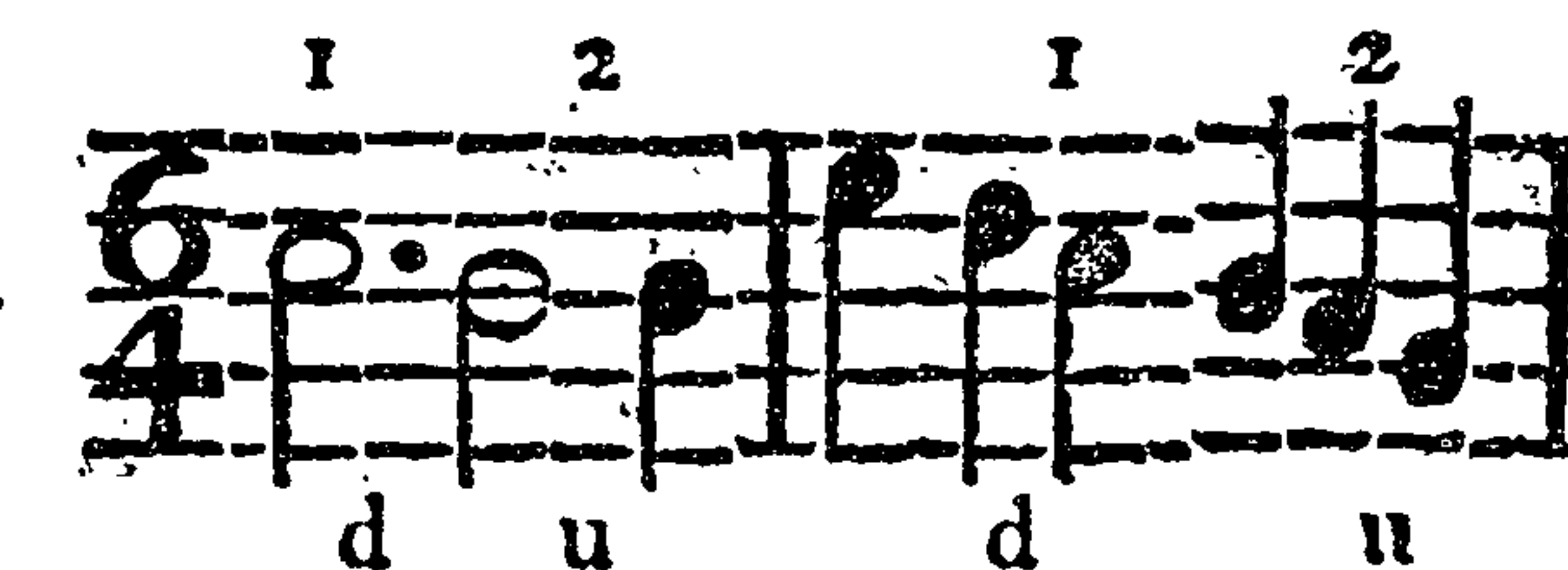
Second  Contains three crotchets, or one pointed minim, in a bar; beat as the first mood, only half as quick again; a crotchet equal in time to a crotchet in the second mood of common time.

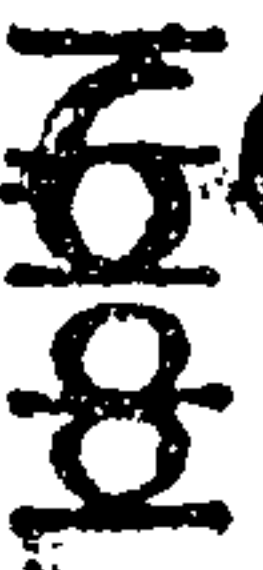


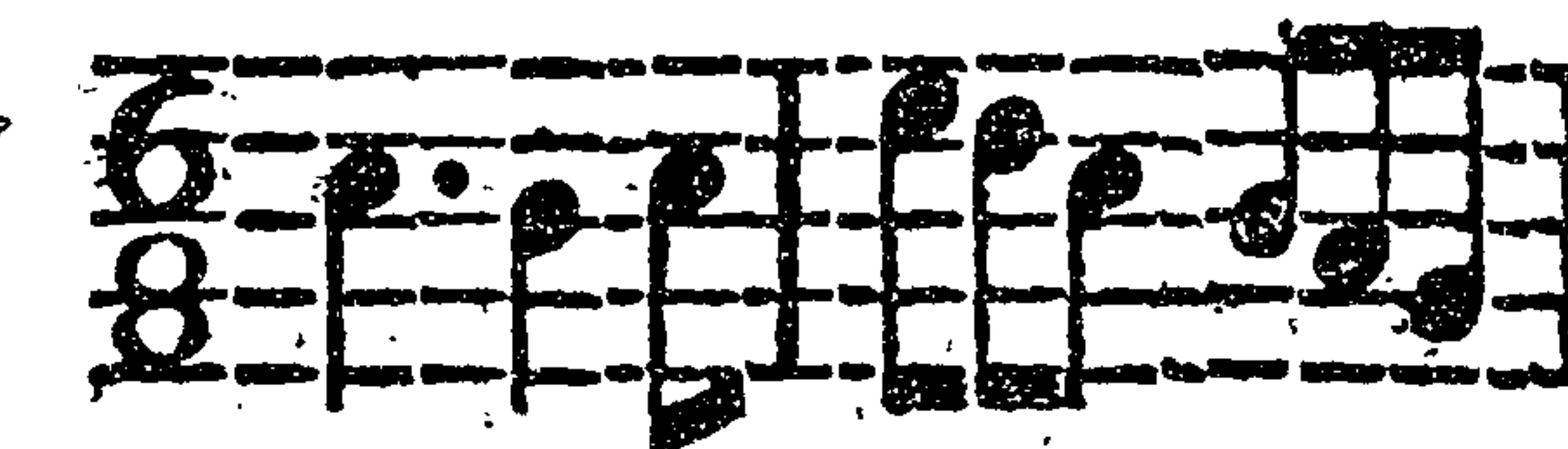
Third  Contains three quavers, or one pointed crotchet, in a bar, which is performed as quick again as the second mood, and beat in the same manner, or only with two beats in a bar, the hand as long again down as up.



 Contains six crotchets in a bar, and sung in the time of two seconds; two equal beats, one down, the other up.



Second  Contains six quavers in a bar, and beat as the first mood of compound time, only half as quick again.



The two last of these moods are a compound of common and triple measure:—common, as the bar is equally divided, the fall being equal to the rise;—and of triple, as each half of the bar is threefold.

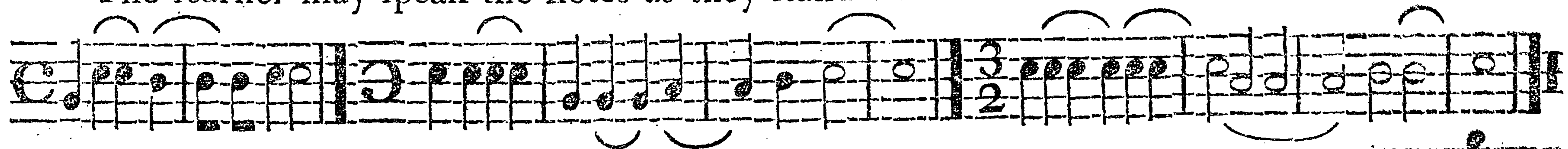
The hand falls at the beginning of every bar in all moods of time.

Examples.

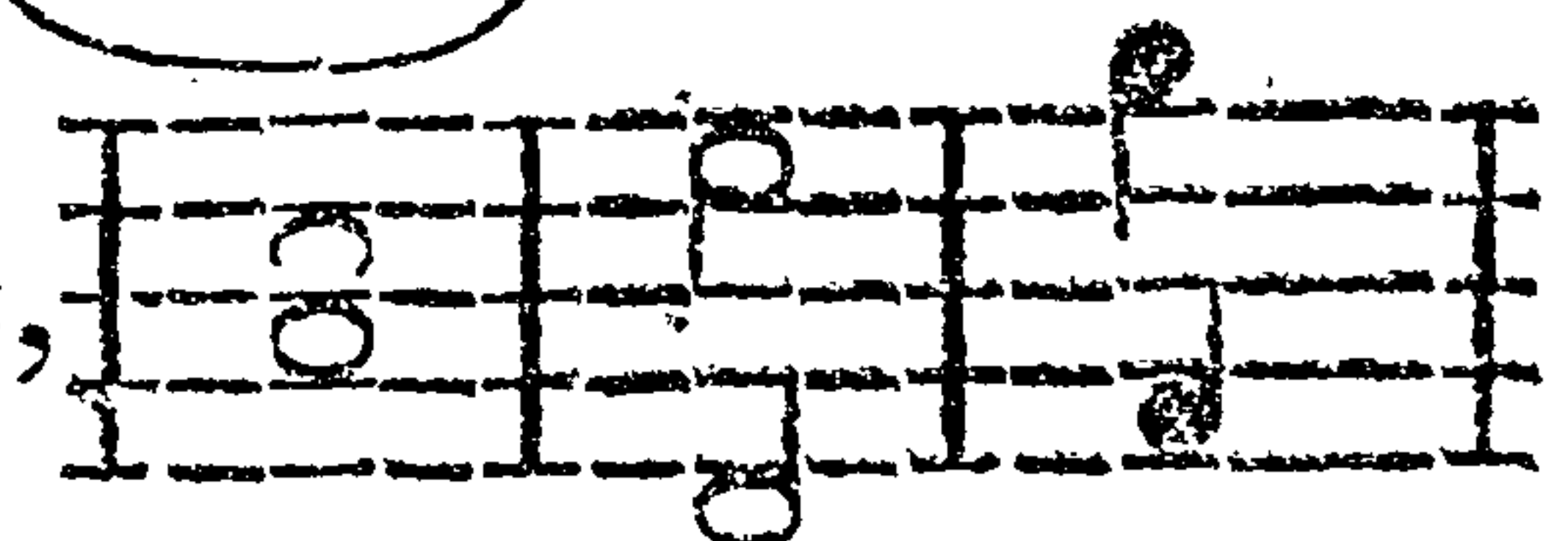
NOTES of SYNCOPATION, are those driven out of their proper order in the bar, or driven through the bar, and require the hand to be taken up or put down, while sounding.



The learner may speak the notes as they stand in the stave below.



CHOOSING NOTES, are when one stands directly over another,—one only to be sung by the same voice,



A KEY, in music, is the principal and governing tone.

There are but two natural primitive keys in music, viz. C the Sharp key, and A the flat key.—No tune can be formed, rightly and truly, but on one of these two keys, except the Mi be transposed by flats and sharps, which bring them to the same effect as the two natural keys.—The last note in the Bass is the key note, which is next above or below Mi; if above, it is a sharp key; if below, it is a flat key: or, in other words, if the last note in the bass is named fa, it is a sharp key; and if la, it is a flat key.—In the sharp key, which is chearful, every third, sixth, and seventh, is half a tone higher, than in the flat and mournful key.

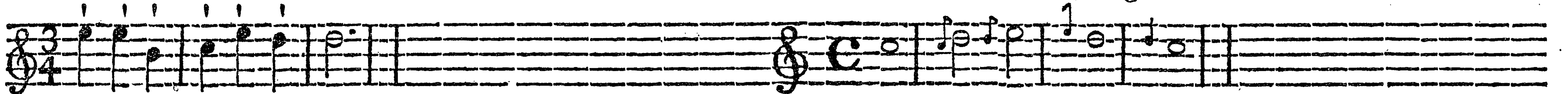
Sharp Key.	Flat Key.
7 Mi—	7 fol—
6 la—	6 fa—
fol—	la—
fa—	fol—
3 la—	3 fa—
fol—	Mi—
Key fa—	Key la—

The Eight Notes.



Marks of Distinction.

Leading Notes.



Transition or breaking of Notes.

Intervals proved.

Plain Notes.

tr.



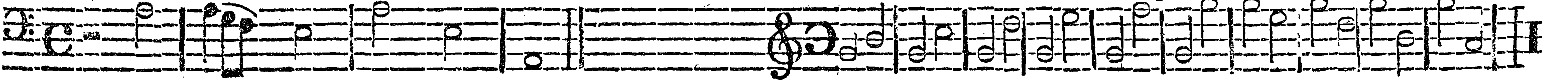
Broken.

tr.



tr.

Leaps.



Of tuning and forming the Voice.

LEARNERS, who have attained to a sufficient knowledge of the GAMUT, and first principles of PSALMODY, and can readily tell the name of each line and space, both by letter and note, (especially of the part they are learning) may proceed to tune and form the voice, beginning with the eight notes, giving to each a true and distinct sound; carefully observing the semi-tones between mi and fa, and la and fa, ascending, and between fa and la, and fa and mi descending. The mi should be pronounced soft, being called me; or, rather, as with the short i, being a medium between mee and my; the a, in fa and la, open, as in farm, larm, &c. a medium between fae lae, and fau lau; the o, in sol, open, as sole. Let the voice be clear and smooth as possible, neither forcing the sound through the nose, nor blowing through the teeth with the mouth shut; a trembling in the voice is also carefully to be avoided. All high notes should be sounded soft, but not faint; the low notes full, but not harsh; and let all be done with ease and freedom, endeavouring to cultivate a musical voice; observing for intimation, the sweet sound of the violin, the soft melody of the flute, and the tuneful notes of the nightingale.

Having, by diligent practice, become master of all the sounds, rising and falling, both by degrees and intervals, they may then begin to practice in plain Psalmody.

OBSERVATIONS ON SINGING.

IN order to make any considerable proficiency in Psalmody, the learner should proceed gradually; beginning with a few plain tunes, in which he should continue 'till he has become perfect, both as to the air and time.

In singing, the notes should not be struck and ended abruptly, like the report of a smith's hammer; nor yet in a dull and heavy manner, by beginning half a tone under, and painfully arriving at the true sound: The low notes, indeed, should be sounded full, but the others ought to be struck and ended soft, swelling each sound as the air of the tune may require.

This method of sounding is easier for the voice, and, if performed with spirit, will be more pleasing to the ear; and it may here be noted, that swelling a sound, and raising a tone, are essentially different. Notes of two beats, will admit of a double swell, the first swell the fullest, (except in syncopated notes) the other soft, like an echo. Where no rests are set, the music should go on without intermission, a cessation between the notes is very hurtful to the air; it makes the music heavy and dull, and the audience impatient; if allowable any where, it is at the end of lines in Psalm-tunes.

All the notes going to one syllable, should be sung with the lips and teeth asunder, and, if possible, at one breath, which should be previously taken for that purpose. A long chain of notes under a slur, should be sung somewhat softer than plain notes, being lightly warbled in the throat. Great care should be taken in beating, to keep exact time, and to have the voice accompany the beats.

There are several things observed as Graces or Ornaments in Music, the most necessary are.

1st. The Mark of Distinction, being set over a note, denotes it to be sung as distinct and emphatic as possible.

2d. The Appoggiatura, or leading note, which serves for arriving gracefully to the following note, either by rising or falling.

3d. The Trill or Shake, which is the shaking of two distinct notes upon one syllable as long as the time allows.

4th. The Turn, which is either single, or double.

5th. Another grace which is very ornamental, when well performed, is call'd Transition; that is, to slur or break a note, to soften the roughness of a leap.

(It is best, however, at first, to sing plain, and not to attempt any turn or humour of the voice, but what is entirely natural to the performer; as the beauty of singing consists, in a great measure, in a kind of ease and seeming negligence.)

6th. Accent, and propriety of expression is especially to be attended to.

To sing in concert, there are several things further to be observed. One very essential thing is to have the parts properly proportioned. Three upon the bass, one upon the tenor, one upon the counter, and two upon the treble (in general) is about the proportion required by the laws of harmony. The voices on the bass should be majestic, deep, and solemn; the tenor, full, bold, and manly; the counter, loud, clear, and lofty; the treble, soft, shrill, and sonorous.

Let each performer sing the part that is most suitable to his voice, and never stretch it beyond its proper bearing.

Let the key-note be sounded first, and the parts take their respective pitches from it.

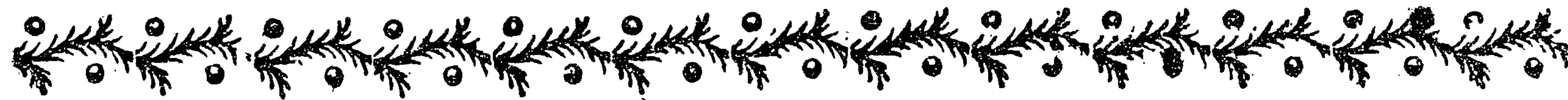
A Solo should be sung soft and graceful.

Time, is so necessary to be observed, (especially in concert) that without it, the best piece of music would run into confusion of sounds: there should be an exact agreement of time in all the parts, both as to the beats and accents.

Decency and uniformity, in the position of body, and in beating of time, ought strictly to be attended to: A small beat is sufficient for all, except the leader. All levity, whispering, laughing, or looking about, while singing sacred words, is abominable, and renders the performance contemptible.

The beauty of Psalm-singing depends much upon an arrangement between the tune and subject; that the melody may express the meaning of the words as much as possible. For a Psalm of penitence and prayer, the music should be grave, and grounded on a flat key. For a Psalm of praise and thanksgiving, the music should be pleasant and lively, on a sharp key. Some subjects may be sung in either a flat or a sharp key tune, provided the air is suitable; as the fiftieth Psalm, being grand and majestic, may, with propriety, be sung in a sharp key tune: Yet, by reason of the peculiar solemnity of the words, it may be sung in a flat key tune.

These observations may be sufficient for the Learner; experience must teach the rest.

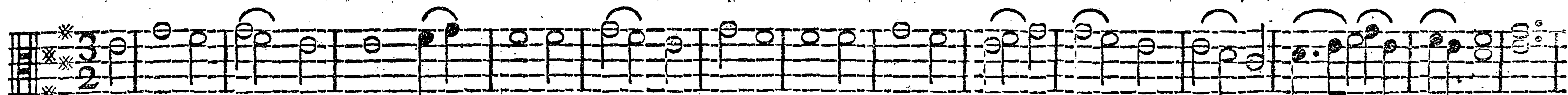
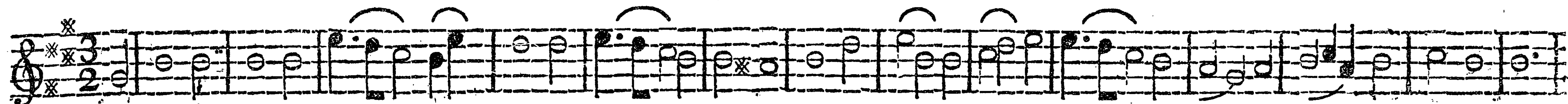


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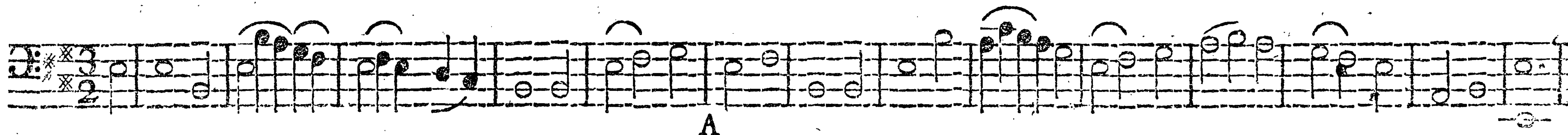
A Variety of Music to be had of the Printers.

BETHLEHEM. C. M.

I



While shepherds watch'd their flocks by night All feat—ed on the ground The angel of the Lord came down And glo—ry shone a—round



A

Continued.

The angel of the Lord came down and glory shone a—r—ound The angel of the Lord came down and glory shone and glo—

The angel of the Lord came down and glory shone a—rou — — — — nd and glo—

The angel of the Lord came down and glory shone a — round The an—gel of the Lord came down, &c.

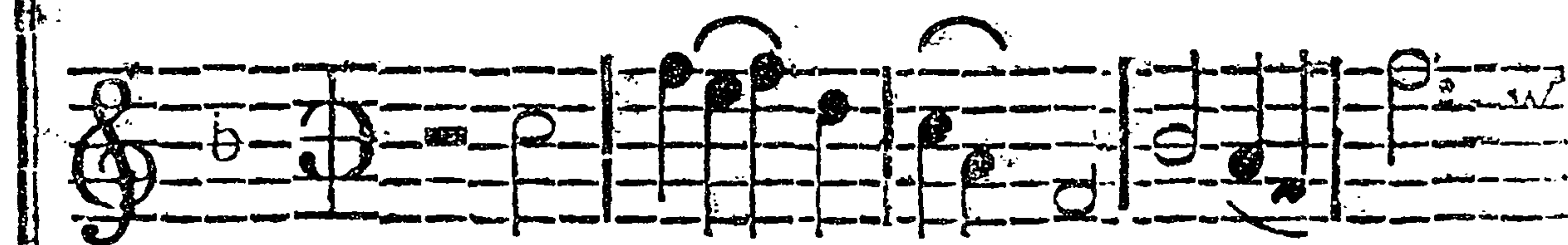
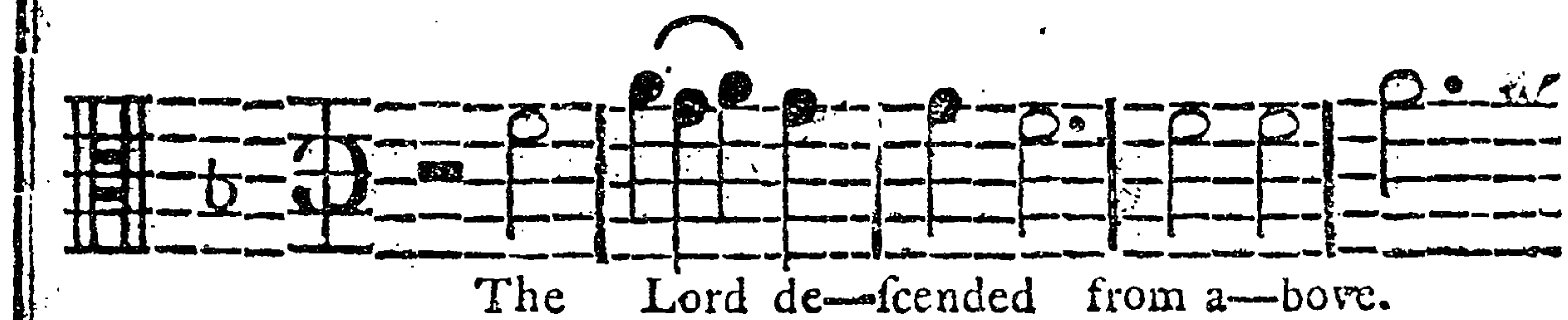
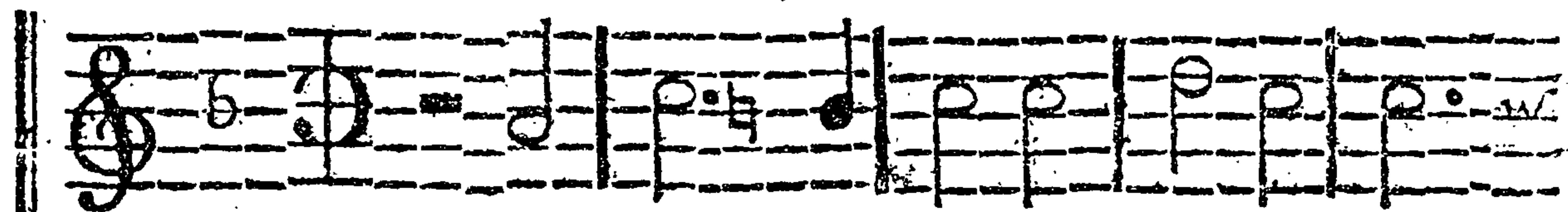
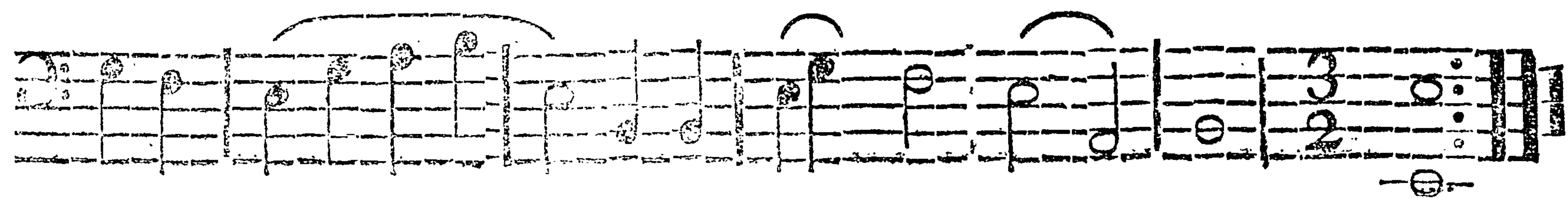
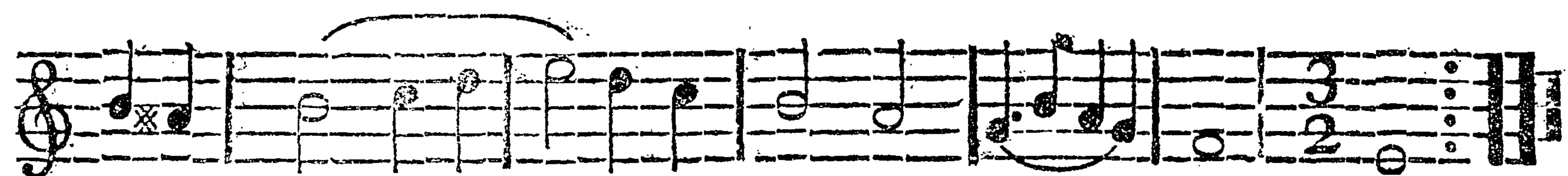
The angel of the Lord came down and glory shone and glory shone a—rou — — — — nd.

Detailed description: This is a musical score for four voices, likely SATB (Soprano, Alto, Tenor, Bass), arranged in four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, with some words spanning across measures. The first staff has lyrics: 'The angel of the Lord came down and glory shone a—r—ound The angel of the Lord came down and glory shone and glo—'. The second staff has lyrics: 'The angel of the Lord came down and glory shone a—rou — — — — nd and glo—'. The third staff has lyrics: 'The angel of the Lord came down and glory shone a — round The an—gel of the Lord came down, &c.'. The fourth staff has lyrics: 'The angel of the Lord came down and glory shone and glory shone a—rou — — — — nd.'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. There are also some decorative asterisks at the beginning of each staff.

Continued.

M A J E S T Y. C. M.

3



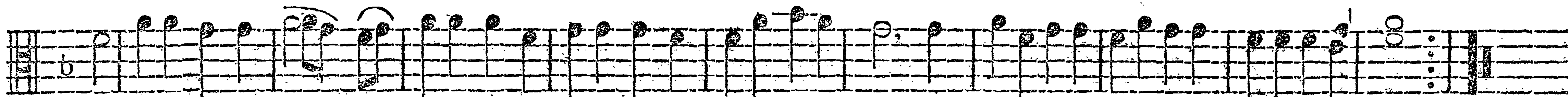
Continued.

and bow'd the heav'ns most high and un—der neath his feet he cast the da — rk—ness of the sky On cherubs and on cheru—

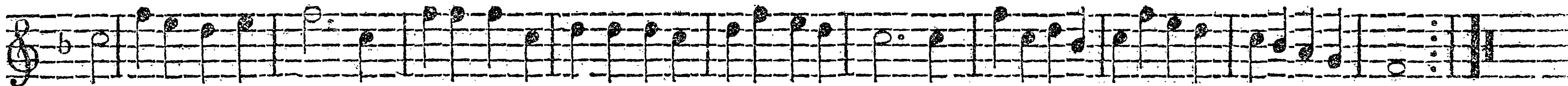
The musical score consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef. The third staff is in treble clef. The fourth staff is in bass clef. The music is written in a common time signature. The lyrics are written below the second staff, aligned with the notes. The lyrics are: "and bow'd the heav'ns most high and un—der neath his feet he cast the da — rk—ness of the sky On cherubs and on cheru—". The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are also some accidentals, such as flats and naturals.

Continued.

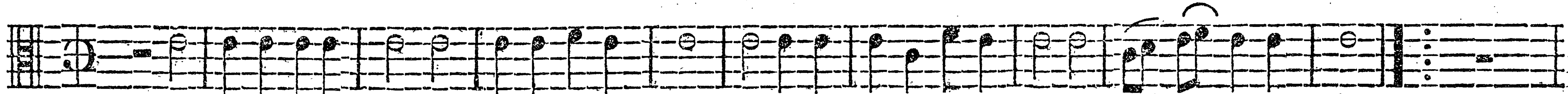
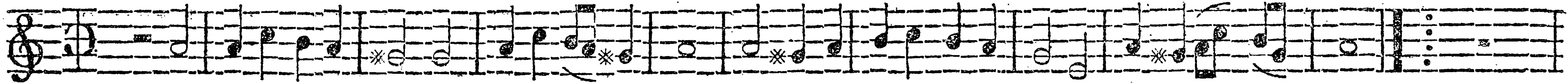
5



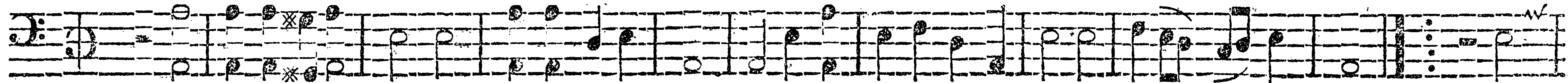
bims full royally he rode and on the wings of mighty winds came flying all a—broad And on the wings, &c.



MARYLAND. S. M.



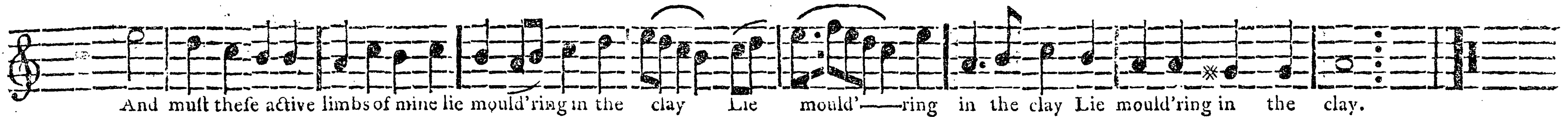
And must this body die This mortal frame de—cay And must these active limbs of mine Lie mould'ring in the clay.



And

Continued.

7



And must these active limbs of mine lie mould'ring in the clay Lie mould'ring in the clay Lie mould'ring in the clay.



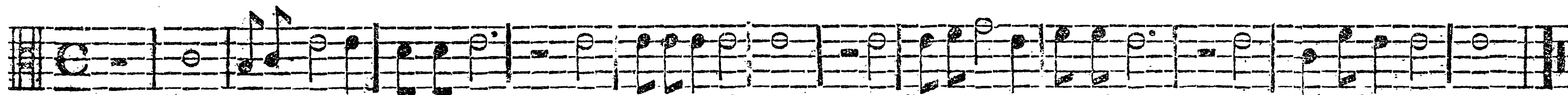
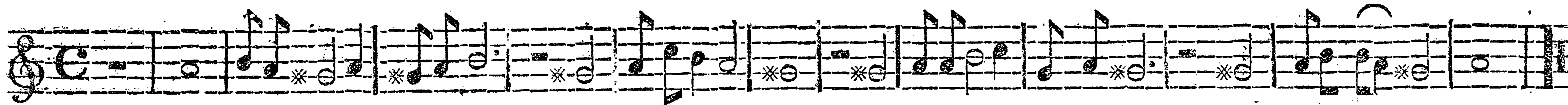
And must these active limbs of mine lie mould'ring in the clay Lie, &c.



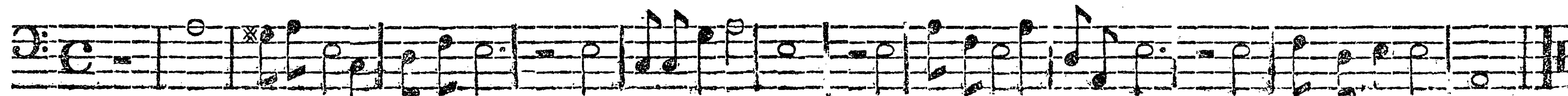
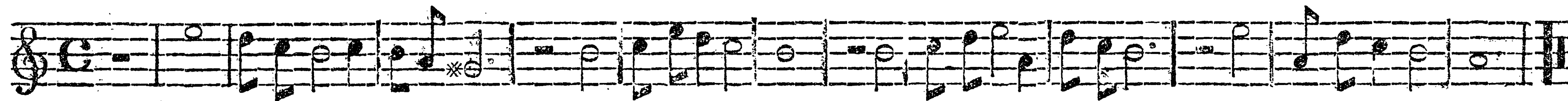
And must these active limbs of mine Lie mould'ring in the clay. Lie, &c.



must these active limbs of mine lie mould'ring in the clay And must, &c.

FUNERAL THOUGHT. *C. M.*

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



R A I N B O W.

The sea grows calm at thy command and

'Tis by thy strength the mountains stand God of e—ternal pow'r. The sea grows calm at thy command and

The sea

The sea,

Detailed description: This is a musical score for a hymn titled 'RAINBOW'. It consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is written in a simple, accessible style with many eighth and sixteenth notes. The lyrics 'The sea grows calm at thy command and' are written below the first staff. The second staff continues the melody and includes the lyrics ''Tis by thy strength the mountains stand God of e—ternal pow'r. The sea grows calm at thy command and'. The third staff continues the melody with the lyrics 'The sea'. The fourth staff continues the melody with the lyrics 'The sea,'. The music is arranged in a four-part setting, with each staff representing a different voice or instrument. The overall style is that of a 19th-century hymn book.

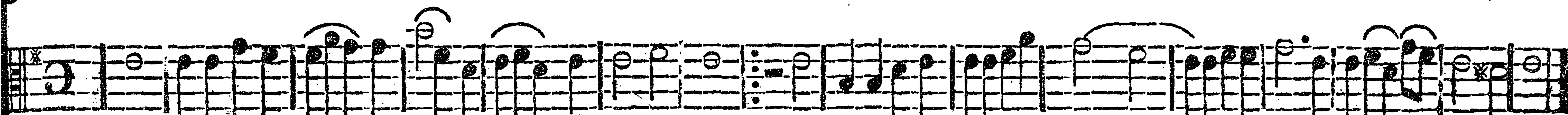
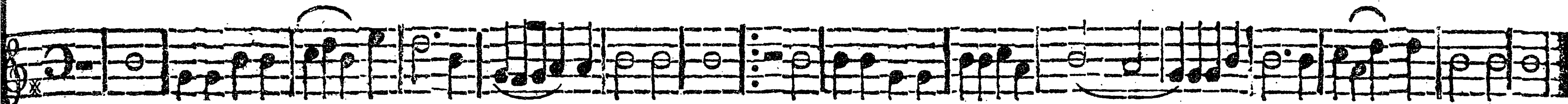
Continued.

11

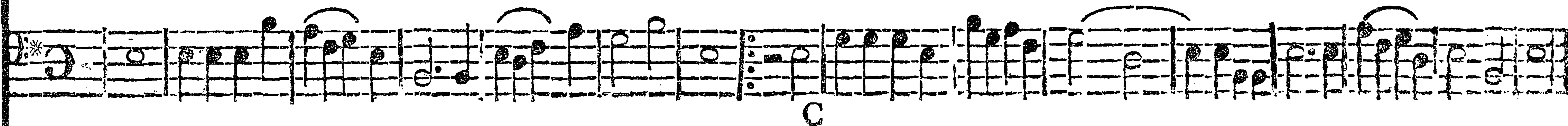
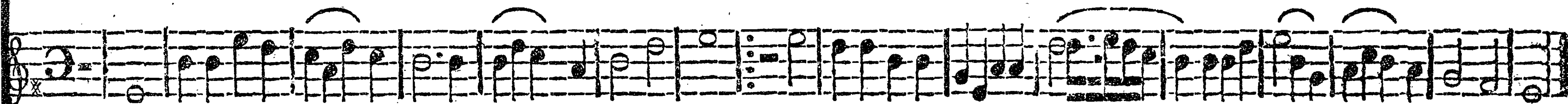
tempest cease to roar And tempest and tempest, &c.

VIRGINIA.

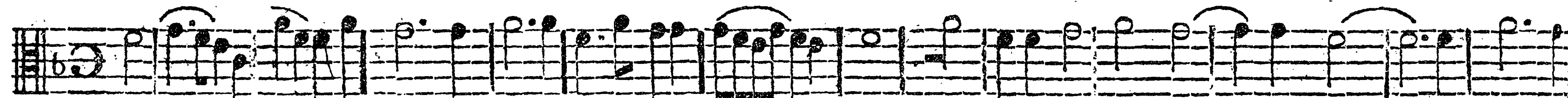
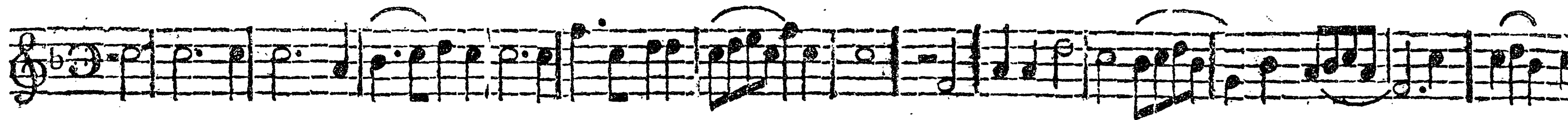
9



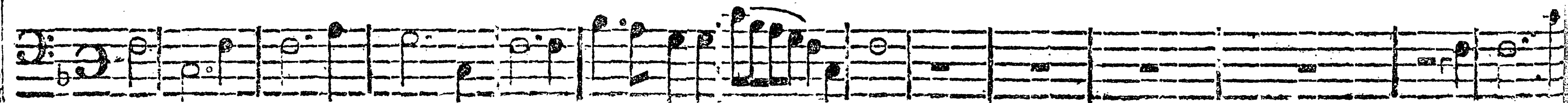
Thy word the raging wind controuls And rules the boisterous deep Thou mak'st the sleeping billows roll The rolling billows sleep The &c.



B R I S T O L.



Sweet is the work my God my King To praise thy name give thanks and sing. To shew thy love by morn—ing light And talk



Continued.

13

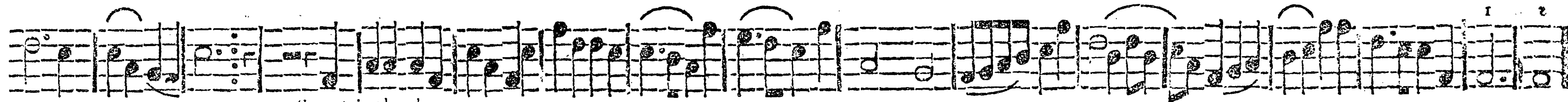


Sweet is the day



all thy truth at night.

Sweet is the day of sacred rest No mortal cares shall seize my breast O may my heart in tune be found Like David's harp of solemn sound



Sweet is the day

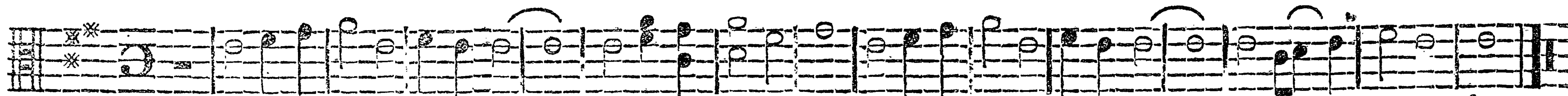
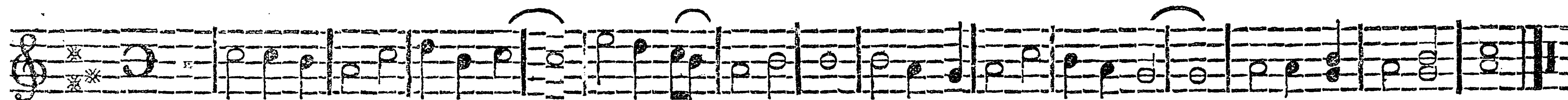


Sweet is the day

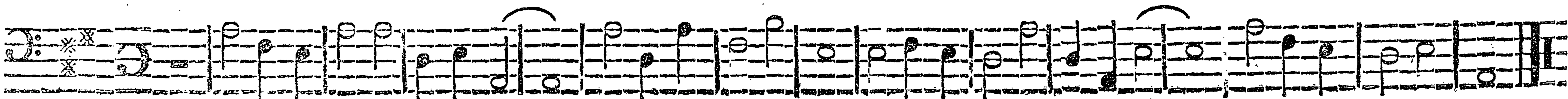
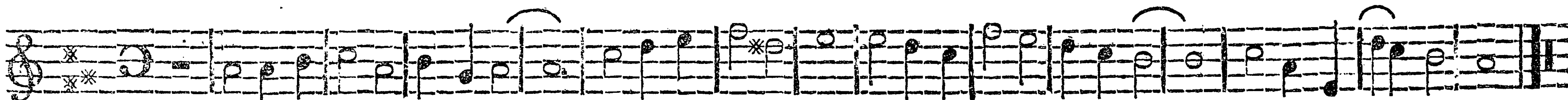
O may my heart

D

ST. MICHAEL.

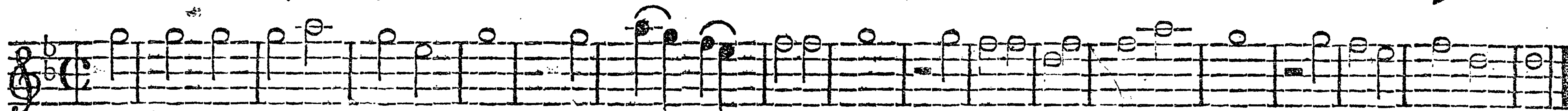
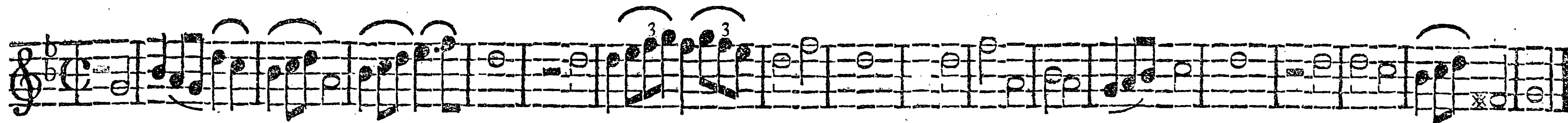


Joy to the world the Lord is come Let earth receive her King. Let ev'ry heart prepare him room And heav'n and nature sing.

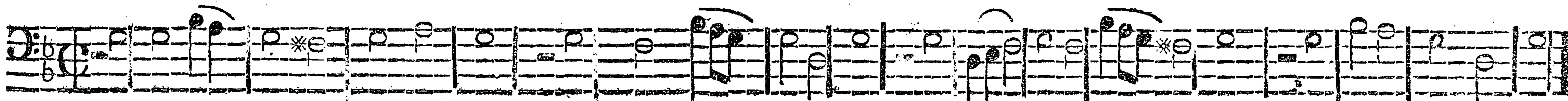
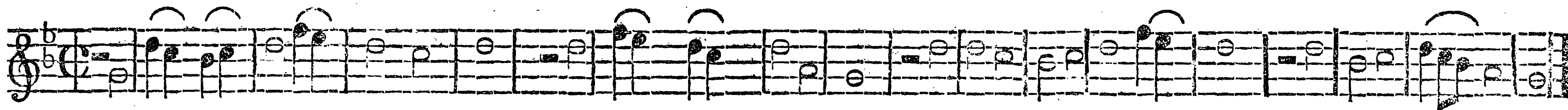


ISLE OF WIGHT.

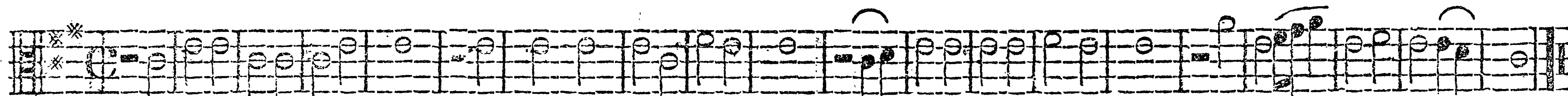
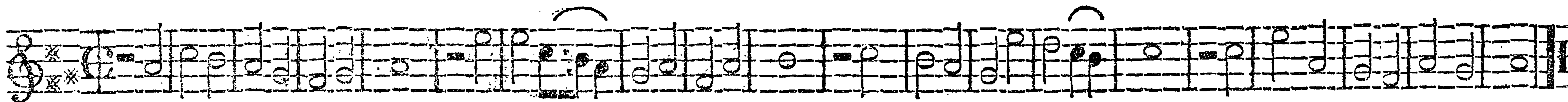
15



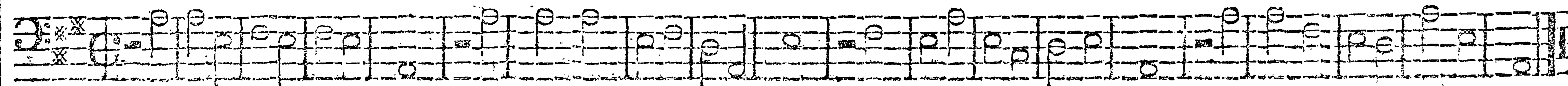
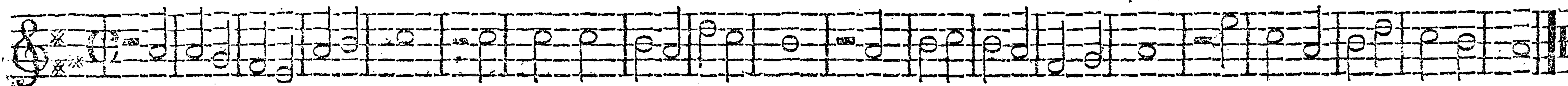
Teach me the measure of my days Thou ma—ker of my frame I would survey life's narrow space And learn how frail I am.



OLD HUNDRED.



With one consent let all the earth To God their chearful voices raise Glad homage pay with awful mirth And sing be—fore him songs of praise.



B E D F O R D.

177

A four-staff musical score for the hymn 'BEDFORD'. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The melody is written in a simple, hymn-like style with mostly half and quarter notes. The lyrics are printed below the second staff.

Praise ye the Lord with hymns of joy And ce—le—brate his fame For pleasant good and comely 'tis To praise his ho—ly name.

L E N N O X.

Lord of the worlds a—bove How pleasant and how fair The dwellings of thy love Thine earthly temples are

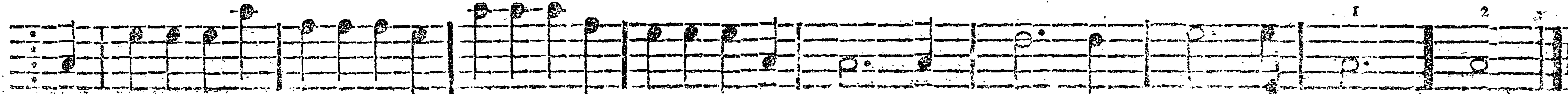
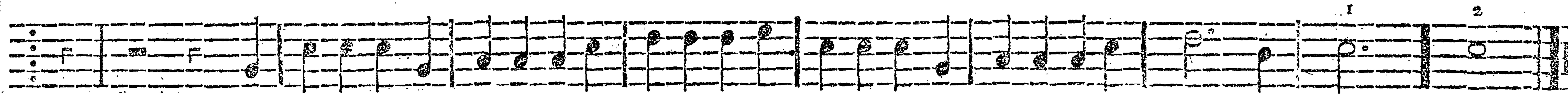
The image shows a four-staff musical score. The first staff is a treble clef with a common time signature. The second staff is an alto clef with a common time signature. The third and fourth staves are also treble clefs with common time signatures. The lyrics are written below the second staff. The music consists of various note values including half notes, quarter notes, and eighth notes, with some rests. The paper is aged and the ink is somewhat faded.

Continued.

19



To thine abode My heart aspires with warm desires To see my God



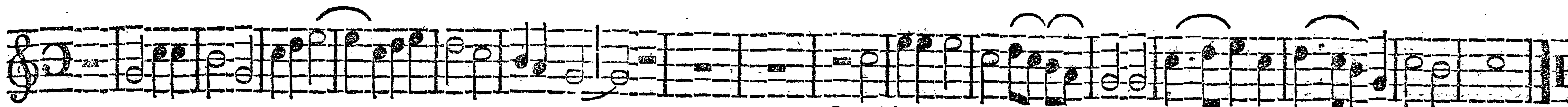
B A N G O R.

What shall I render to my God For all his kindness shown My feet shall vi—sit thine a—bode My songs ad—dress thy throne

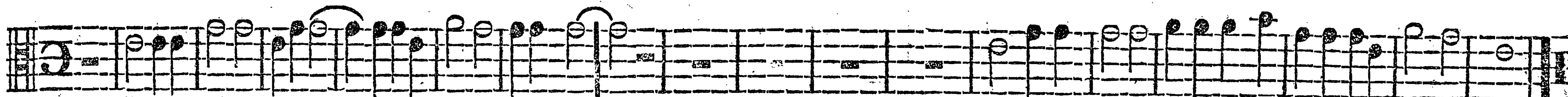
The musical score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second staff. The music features various note values, rests, and dynamic markings such as asterisks (*).

BRIDGEWATER. L. M.

21

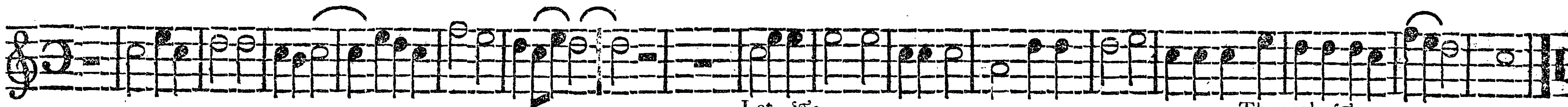


Let, &c.



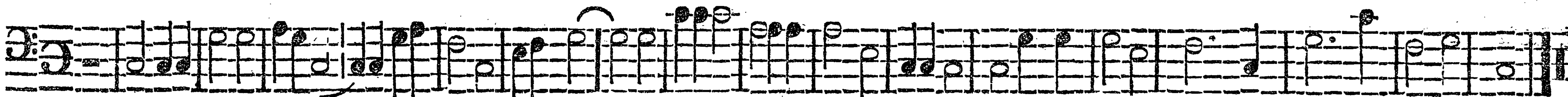
From all who dwell below the skies Let the Creator's praise arise

Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue



Let, &c.

Through, &c.



Let &c.

Through &c.

F

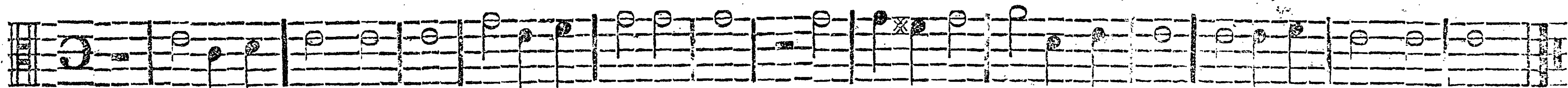
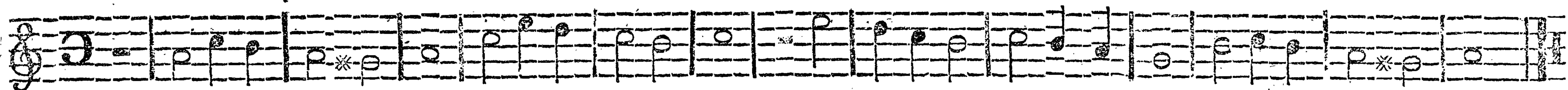
ANGELS HYMN. *L. M.*

The musical score is arranged in four staves. The first and third staves are in treble clef, and the second and fourth staves are in bass clef. All staves are in 3/2 time and have a key signature of one sharp (F#). The lyrics are written below the second staff.

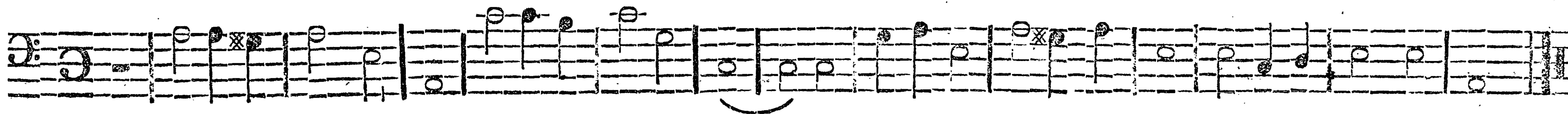
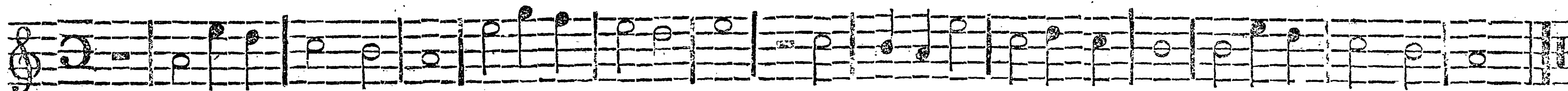
O come loud anthems let us sing Loud thanks to our Al—mighty King For we our voices high should raise When our sal—vations Rock we praise

W O R K S W O R T H. S. M.

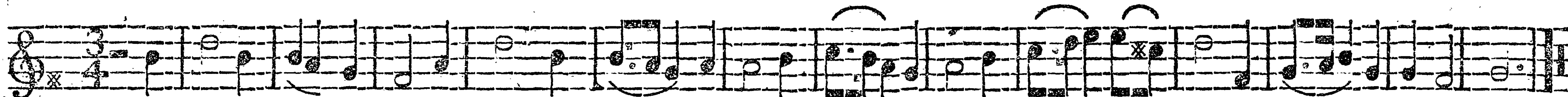
23



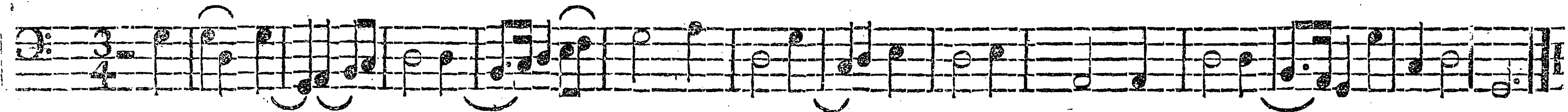
And must this bo—dy die This mortal frame de—cay And must these ac—tive limbs of mine Lie mould'ring in the clay.



NEWCASTLE. S. M.

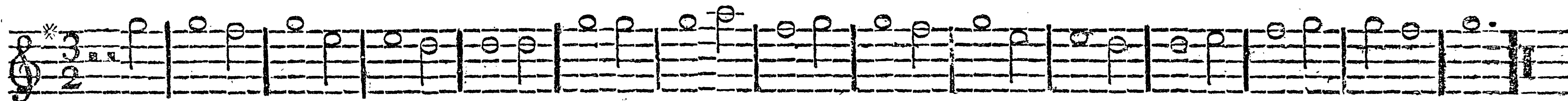
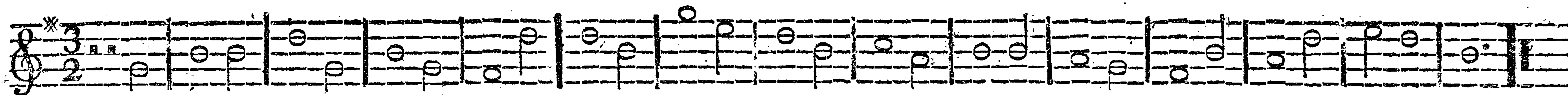


To bless thy cho—sen race In mer—cy Lord in—cline And cause the brightness of thy face On all thy saints to shine.

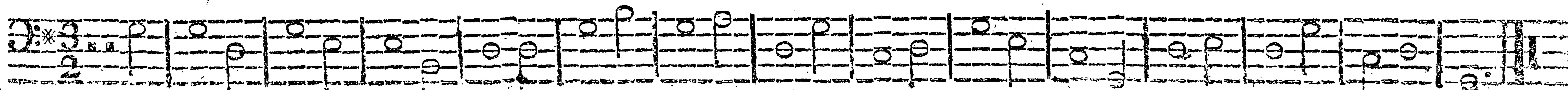
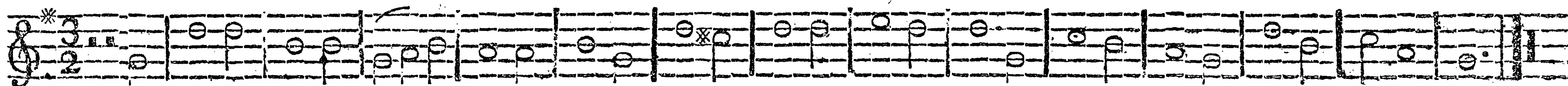


M E A R. C. M.

25



Thee I'll ex—tol my God and King Thy endless praise proclaim This tribute daily will I bring And e—ver bless thy Name

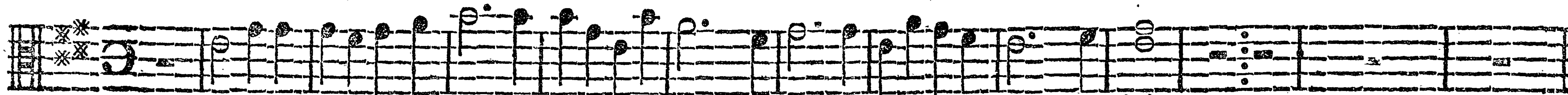


G

W A S H I N G T O N . L . M .



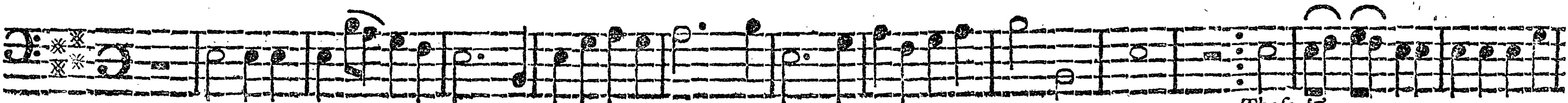
Those



Lord when thou didst ascend on high Ten thousand angels fill'd the sky Ten thousand angels fill'd the sky.



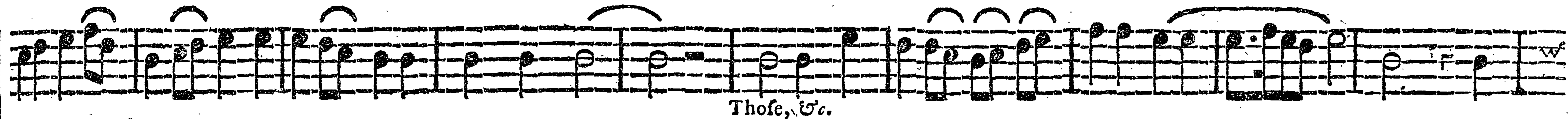
Those, &c.



Those, &c.

Continued.

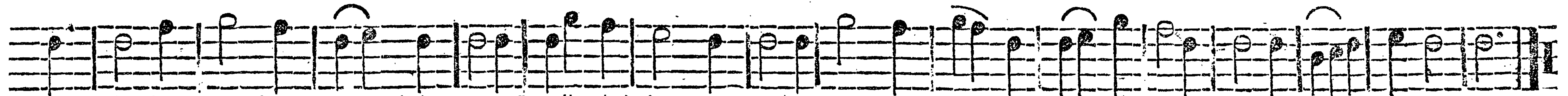
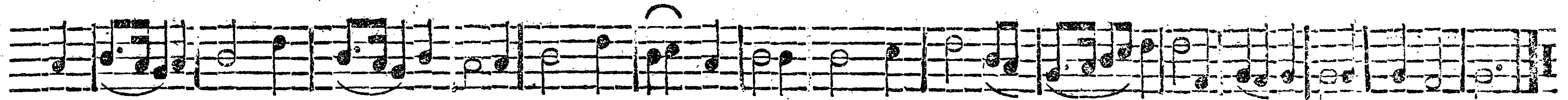
27



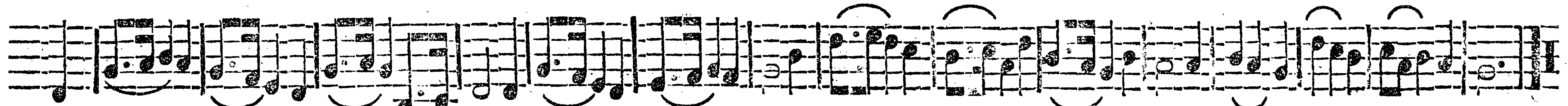


Continued.

29



Ten thousand thousand are their tongues But all their joys are one Ten thousand thousand are their tongues But all but all their joys are one



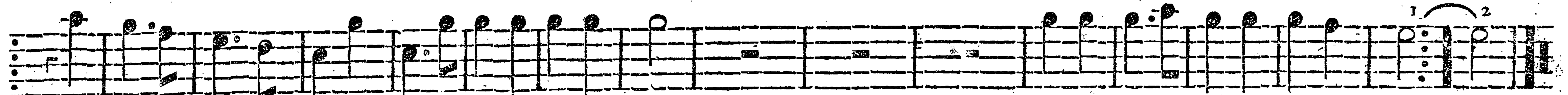
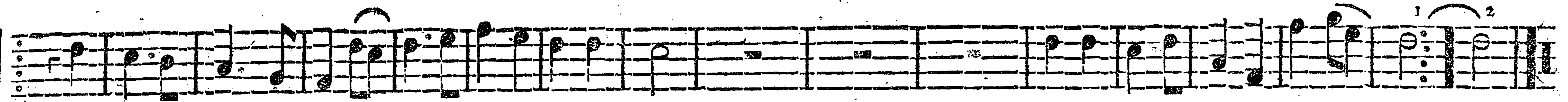
H

X X X I I I. C. M.

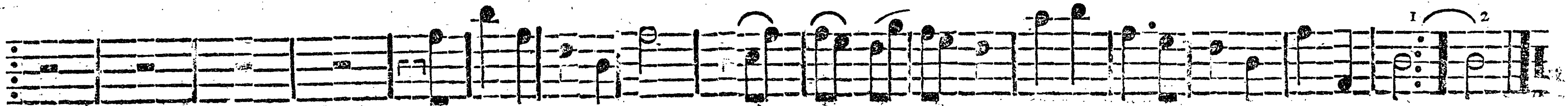
Re—joice ye righteous in the Lord This work belongs to you Sing of his name his ways his word How holy just and true

Continued.

31



His mercy and his righteousness Let heav'n and earth proclaim His works of nature and of grace Reveal his wond'rous name



C O L E S H I L L. C. M.

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

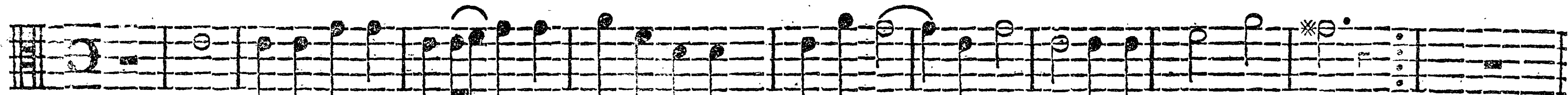
ST. MARTINS.

33

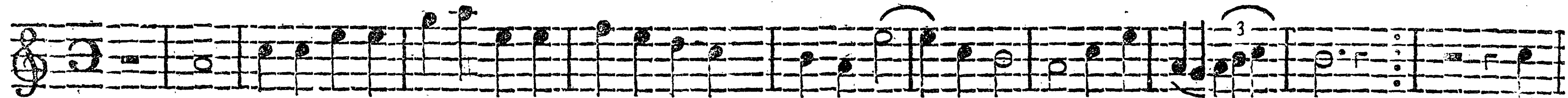
Behold the glories of the Lamb Amidst his Father's throne Prepare new honours for his name And songs before unknown

I

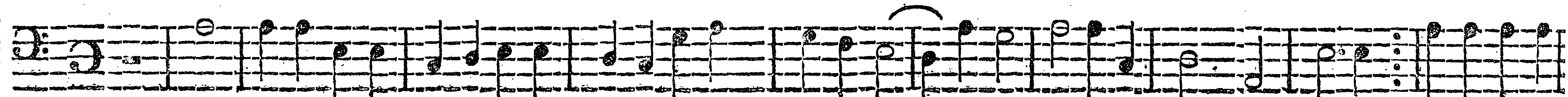
GREENFIELD. P. M.



God is our refuge in distress A present help when dangers press In him undaunted we'll con—fide



Though



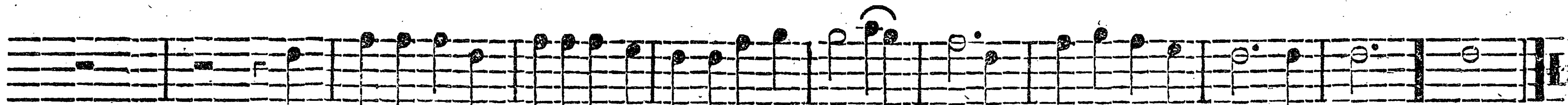
Though earth were G's.

Continued.

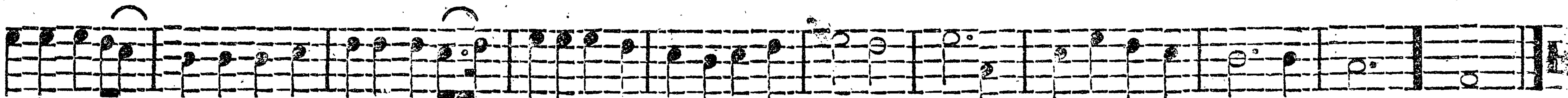
35



Though earth



Though earth were from her center tost And mountains in the o—cean lost Torn piecemeal by the roar—ing tide



earth

Torn piecemeal



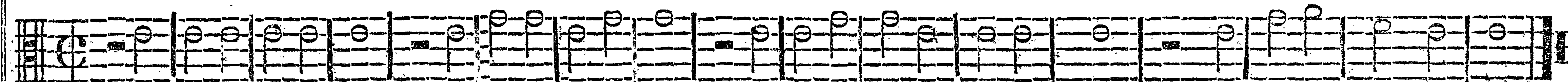
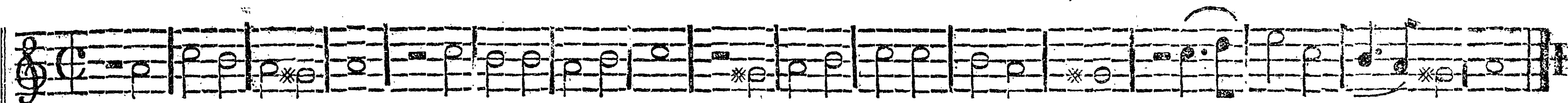
Torn piecemeal

W E L L S. L. M.

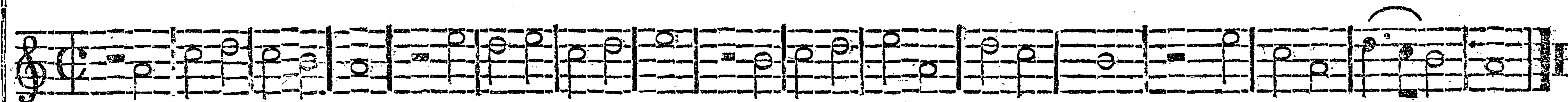
Life is the time to serve the Lord The time t'insure the great reward And while the lamp holds out to burn The vilest sinner may re—turn

O R A N G E . S . M .

37



When overwhelm'd with grief— My heart with—in me dies Helpless and far from all re—lief To heav'n I lift mine eyes



K

Shep—herds rejoice lift up your eyes And send your fears a—way News from the regions of the skies Sal—vation's born to day

The musical score consists of four staves. The first staff is a treble clef melody. The second staff is an alto clef melody with the lyrics 'Shep—herds rejoice lift up your eyes And send your fears a—way News from the regions of the skies Sal—vation's born to day' written below it. The third staff is a treble clef melody. The fourth staff is a bass clef melody. The music is in 4/4 time and features various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

Continued.

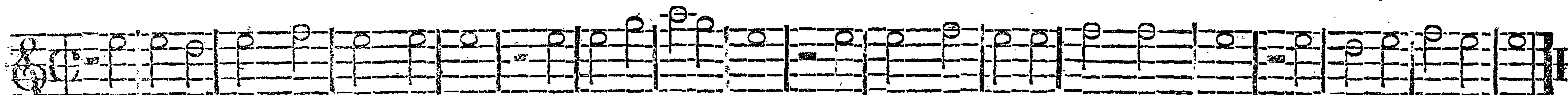
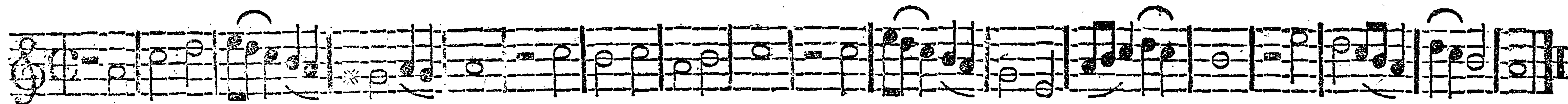
39



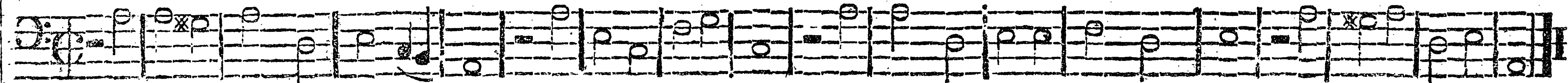
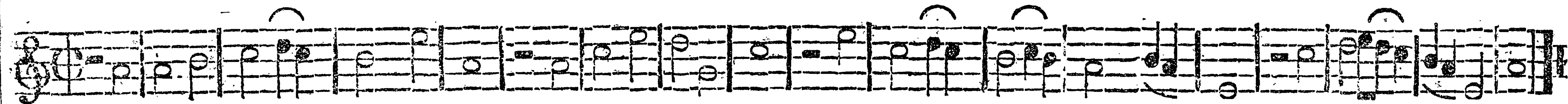
Je—sus the God whom angels fear, Comes down to dwell with you To day he makes his entrance here But not as monarchs do

The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style, using mostly quarter and eighth notes. The second staff continues the melody, with a few half notes and a final whole note. The third and fourth staves provide a harmonic accompaniment, using a variety of note values and rests to create a steady, supportive background for the vocal line. The lyrics are printed below the second staff, aligned with the notes. The overall impression is that of a simple, devotional hymn or song.

B R U N S W I C K . C . M .

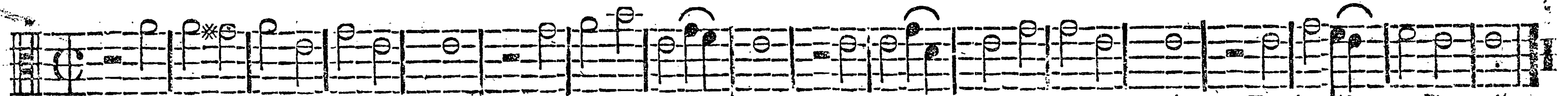
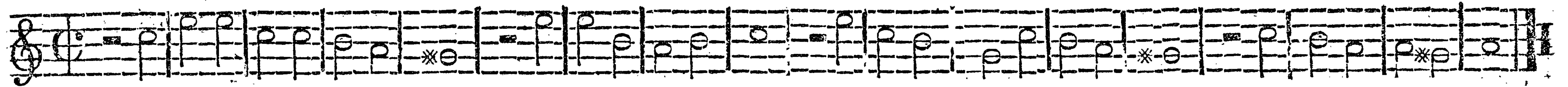


To thee O God my cries a—scend O haste to my re—lief And with ac—custom'd pi—ty hear The ac—cents of my grief

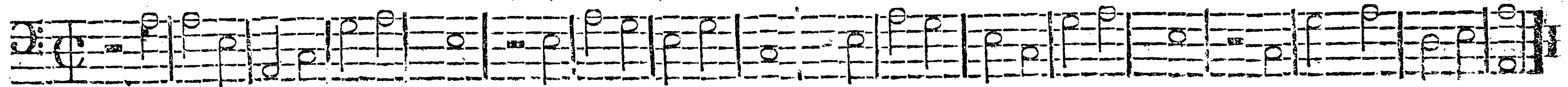
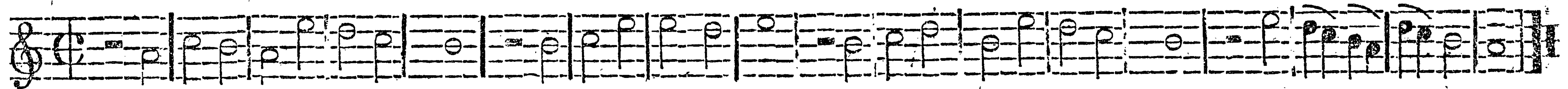


S T A N D I S H. C. M.

41



Lord in the morning thou shalt hear My voice a—scending high To thee will I di—rect my pray'r To thee lift up mine eye



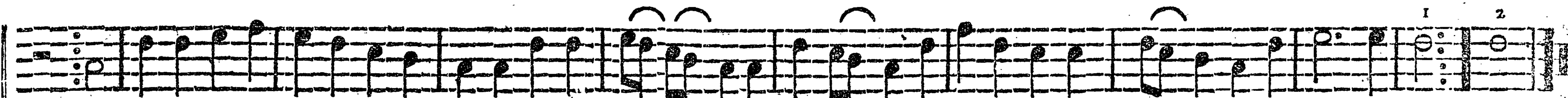
L

H A R T F O R D. L. M.

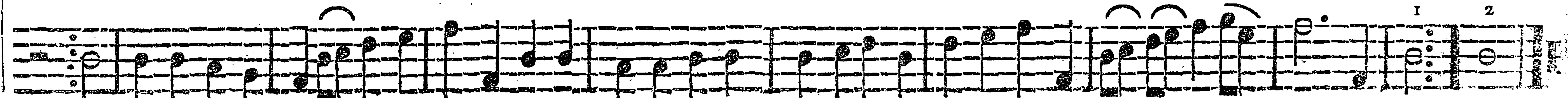
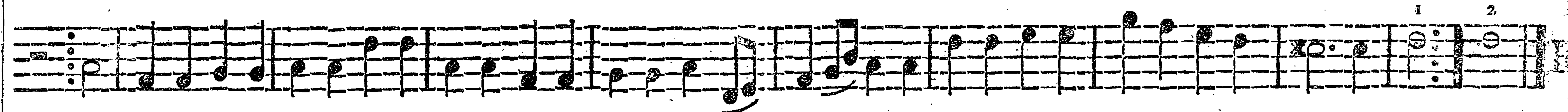
This spacious earth is all the Lord's And men and worms and beasts and birds He rais'd the building on the seas And gave it for their dwelling place

Continued.

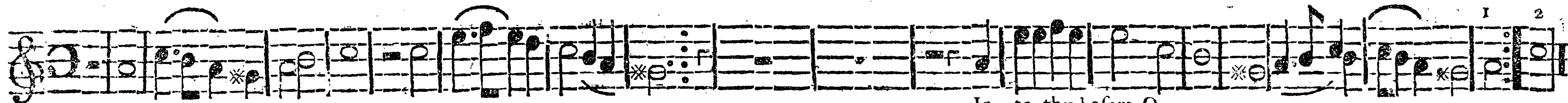
43



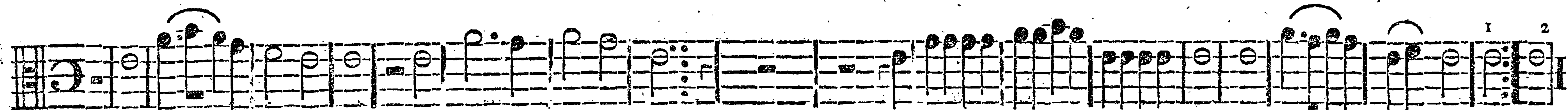
But there's a brighter world on high Thy palace Lord a—bove the sky Who shall ascend that blest abode And dwell so near his ma—ker God



N O R W I C H . S . M .

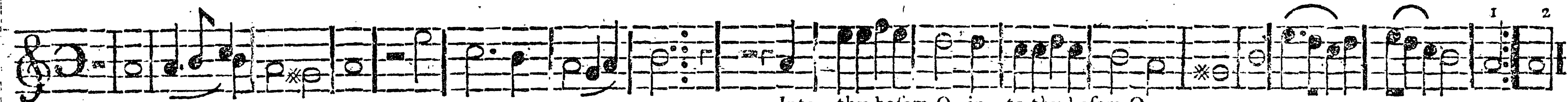


In—to thy bosom O

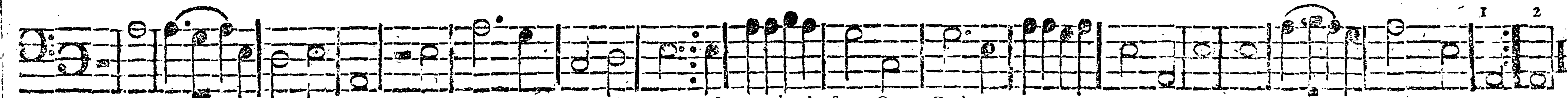


My sorrows like a flood Im—patient of re—straint

In to thy bosom O into thy bosom O my God Pour out a long complaint



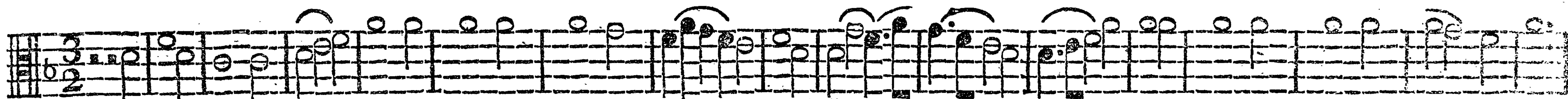
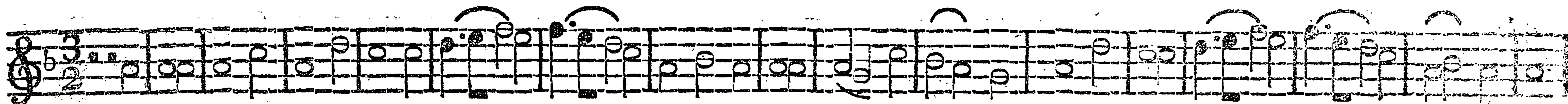
Into thy bosom O, in—to thy bosom O



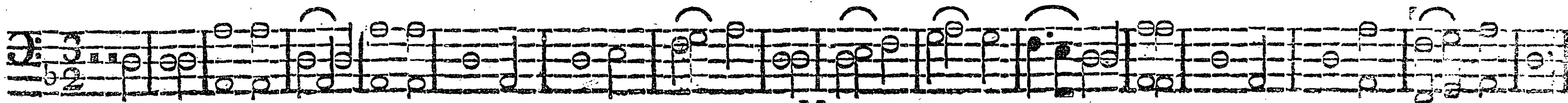
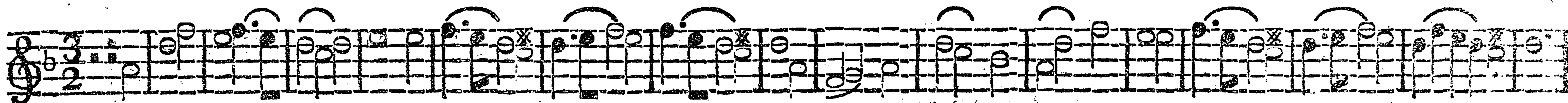
Into thy bosom O my God

B R O O K F I E L D. *L. M.*

45

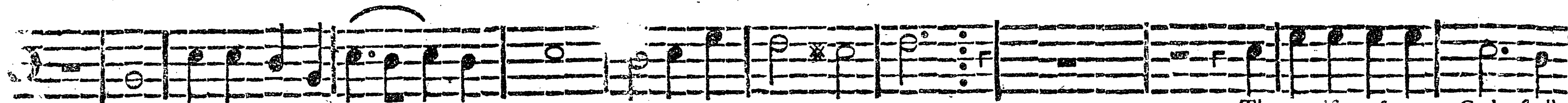


Shall the vile race of flesh and blood Contend with their Cre—a—tor God Shall mortal worms pre—sume to be More ho—ly wise or just than he

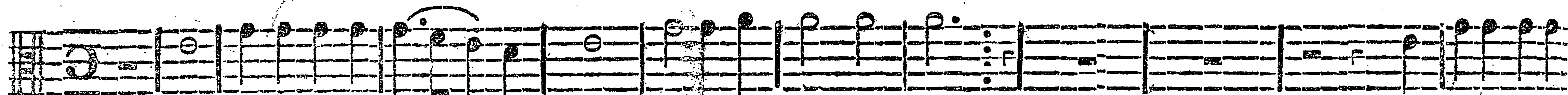


M

XXXIV.

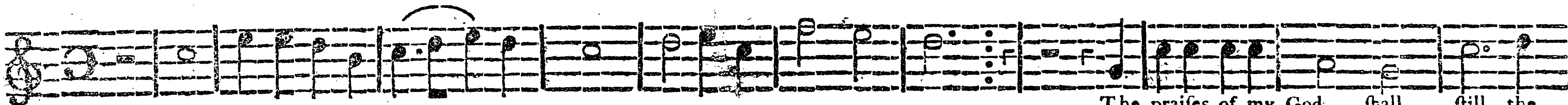


The praises of my God shall

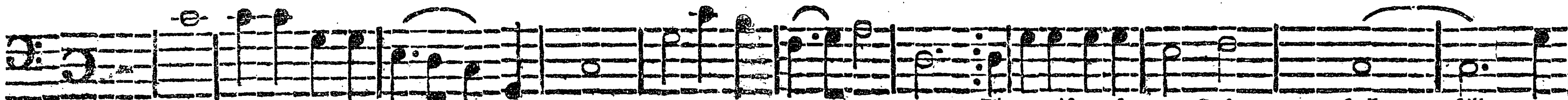


Through all the changing scenes of life In trouble and in joy

The praises of my



The praises of my God shall still the



The praises of my God shall still

Continued.

47

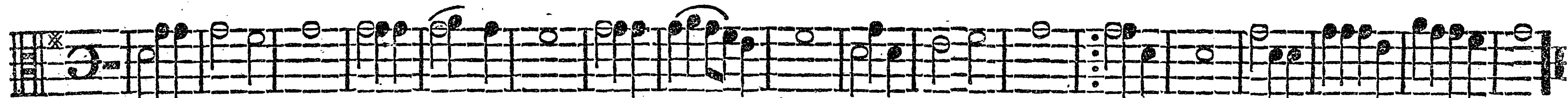
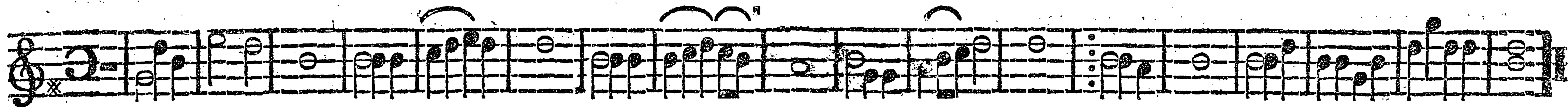
still the praises of my God shall still My heart my heart and

God the praises of my God shall still My heart and tongue employ my heart and tongue employ

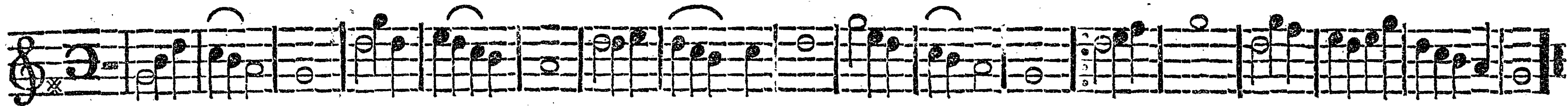
praises of my God shall still

The musical score consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains the lyrics 'still the praises of my God shall still My heart my heart and'. The second staff contains 'God the praises of my God shall still My heart and tongue employ my heart and tongue employ'. The third staff contains 'praises of my God shall still'. The fourth staff contains no lyrics. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the score. The first and third staves end with a double bar line and a repeat sign. The second and fourth staves end with a double bar line and a repeat sign.

A M H E R S T. P. M.

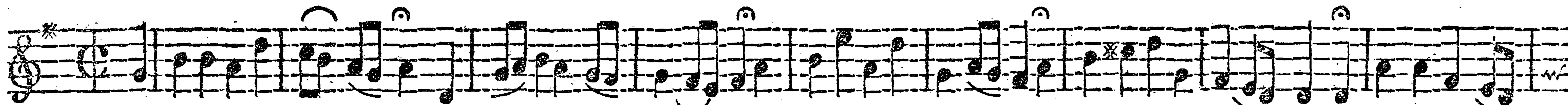


Ye boundless realms of joy Exalt your Maker's fame His praise your songs employ Above the star—ry frame Your voices raise ye cherubim and seraphim to sing his praise

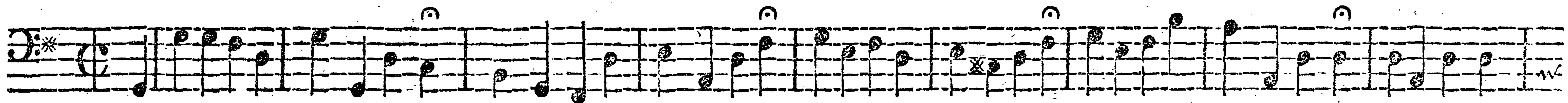


K E T T E R I N G.

49



The spacious firmament on high With all the blue e—thereal sky And spangled heav'ns a shining frame Their great original proclaim Th' unweary'd sun from



day to day Does his Cre—a—tor's pow'r display And publish—es to ev'ry land The work of an Al—mighty hand The work of an Al—mighty hand



N

OLD FIFTIETH. P. M.

The God of glory sends his summons forth Calls the south nations and awakes the north From east to west the sov'reign orders spread

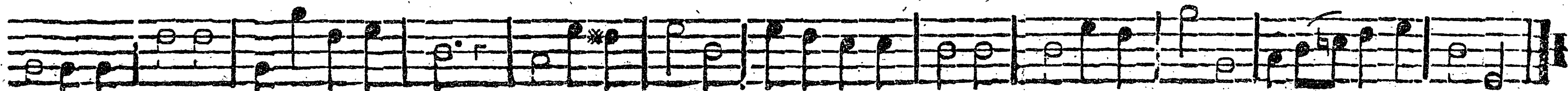
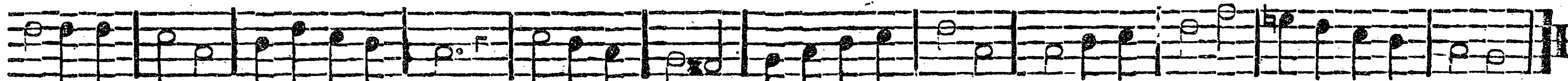
This musical score is for the hymn 'Old Fiftieth'. It consists of four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves. The score includes various musical notations such as notes, rests, and bar lines.

Continued.

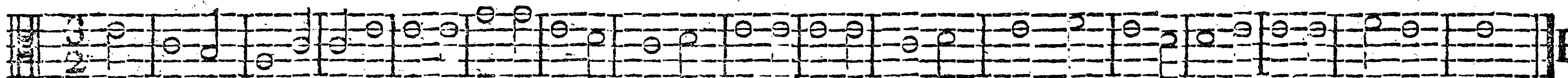
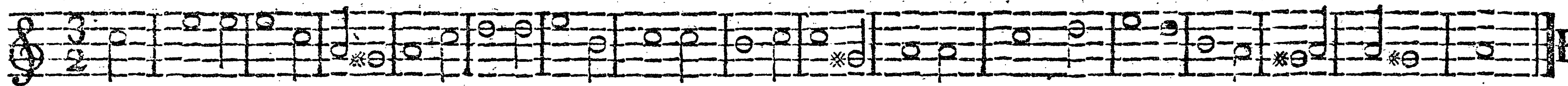
51



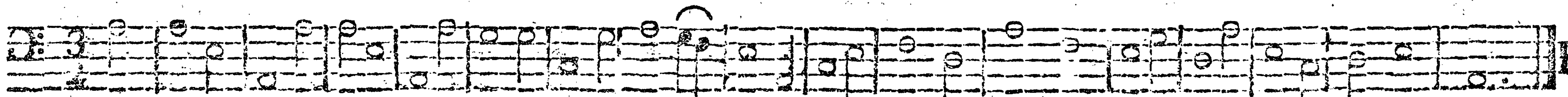
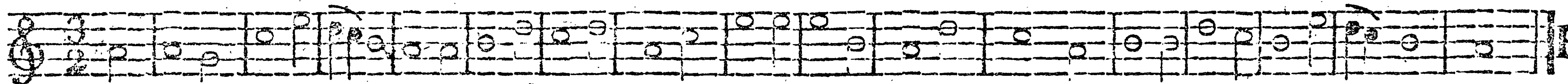
Thro' distant worlds and regions of the dead The trumpet sounds hell trembles heav'n rejoices Lift up your heads ye saints with chearful voices



NEW HUNDRED. L. M.

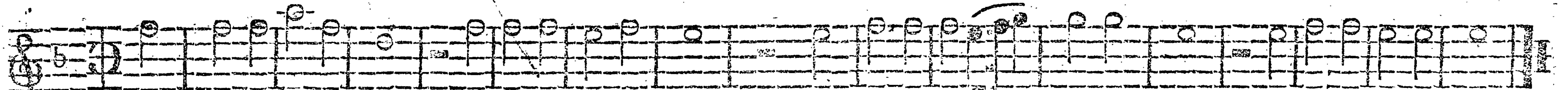
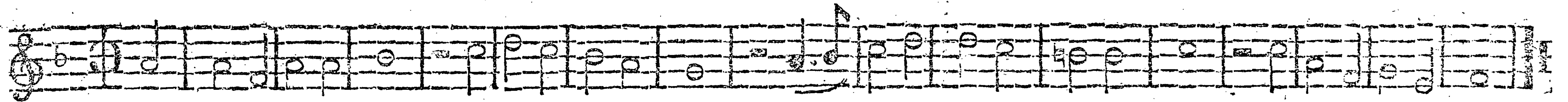


Death like an overflowing stream Sweeps us away our life's a dream An empty tale a morning flow'r Cut down and wither'd in an hour.

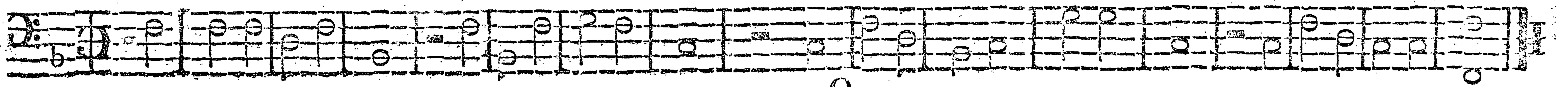
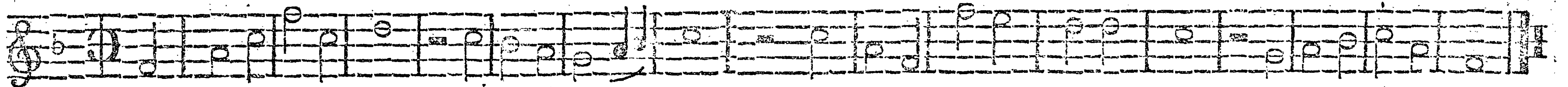


D E R B Y. S. M.

53



To bless thy chosen race In mercy Lord incline And cause the brightness of thy face On all thy saints to shine.



WORCESTER. S. M.

Who bring salvation on their tongues And words of peace reveal Who bring sal—vation on their tongues

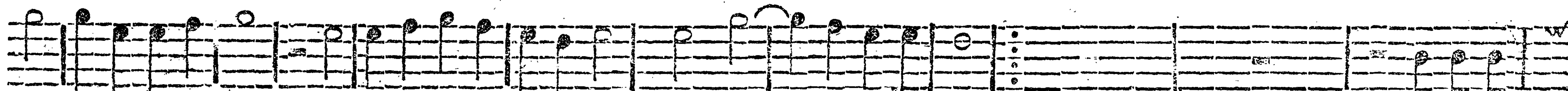
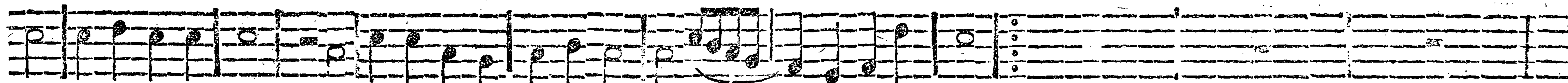
Who stand on Zion's hill

How beauteous are their feet

The image shows a musical score for a hymn titled 'WORCESTER. S. M.'. It consists of four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some words spanning across multiple staves. The lyrics are: 'Who bring salvation on their tongues And words of peace reveal Who bring sal—vation on their tongues', 'Who stand on Zion's hill', and 'How beauteous are their feet'.

Continued.

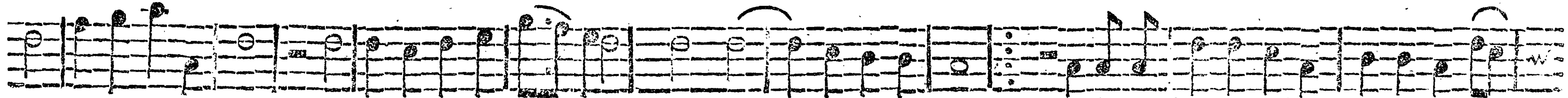
55



And words of peace reveal How charming charming is their voice How sweet the tidings are Zi-on be



Zi on be—hold thy Sav'our



Zion be hold thy Sav'our King: He reigns and

Continued.

Zion be—hold He reigns Zion
 hold thy Sav'our King He reigns and triumphs here He reigns and triumphs here Zion behold thy Sav'our King He reigns and triumphs here
 King he reigns and triumphs here Zion Zion
 triumphs here Zion behold thy Sav'our Ki—ng He reigns, &c. Zion, &c.

LITTLE MARLBRO'. S. M.

57

The musical score is written on four staves. The first two staves are for the vocal melody and a piano accompaniment. The third and fourth staves continue the piano accompaniment. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are written below the first two staves.

Lord what a fee—ble piece Is this our mortal frame Our life how poor a trifle 'tis That scarce de—serves the name.

P

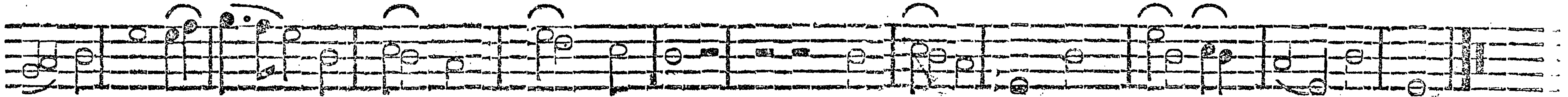
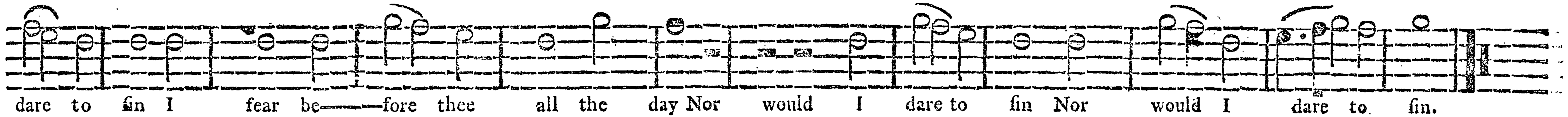
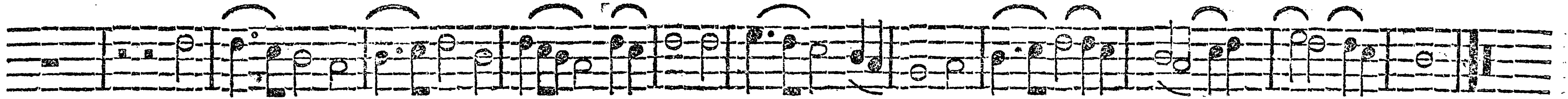
F O U R T H. C. M.

Lord thou wilt hear me when I pray I am for e—ver thine I fear be—fore thee all the day Nor would I

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The time signature is 3/2. The key signature has one sharp (F#). The music is written in a simple, clear style with many slurs and ties. The lyrics are written below the second staff.

Continued.

59



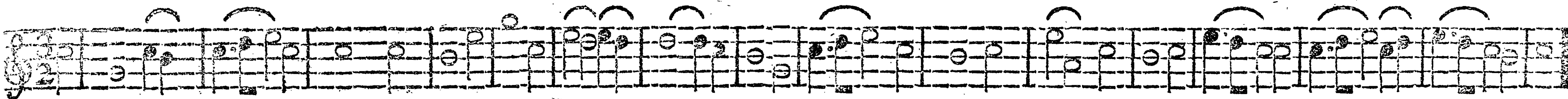
NEWINGHAM. S. M.

Death O the awful sound What horrors in it dwell The second death is here im—ply'd Which sinks our souls to hell

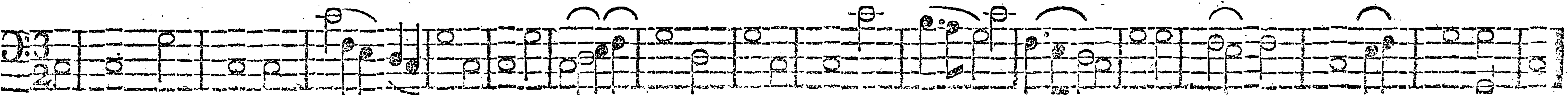
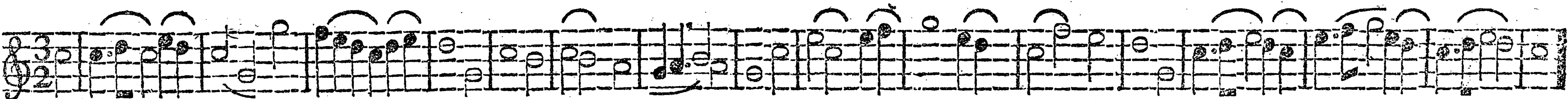
The image shows a musical score for a hymn. It consists of four staves of music. The first staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is written in a simple, clear style with notes and rests. The lyrics are written below the second staff. The title 'NEWINGHAM. S. M.' is at the top, and the page number '60' is on the left.

M O R N I N G H Y M N . L . M .

61



A—wake my foul a—wake my eyes Awake my drowfy fa—cul—ties Awake and see the new born light Sprung from the darksome womb of night



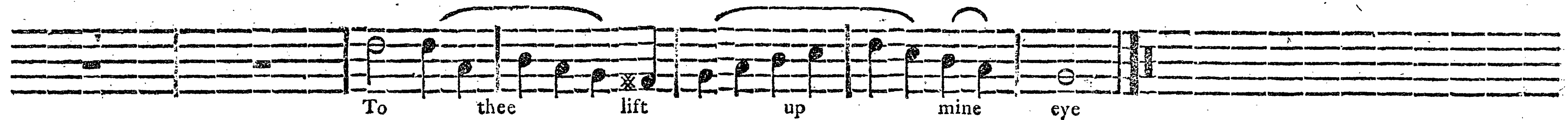
F I F T H. C. M.

Lord in the morn—ing thou shalt hear My voice a—scending high To thee will I di—rect my pray'r

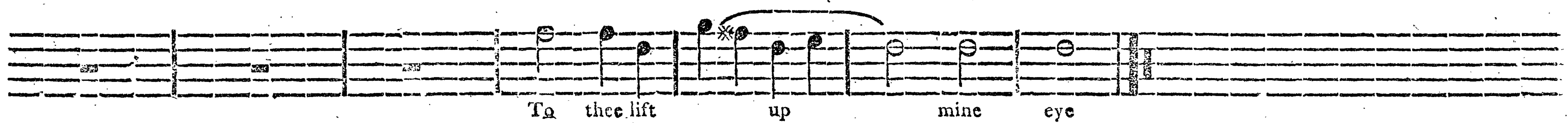
The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style with various note values including half notes, quarter notes, and eighth notes. The second staff contains the lyrics: "Lord in the morn—ing thou shalt hear My voice a—scending high To thee will I di—rect my pray'r". The third and fourth staves continue the melody. The notation includes various musical symbols such as beams, slurs, and repeat signs.

Continued.

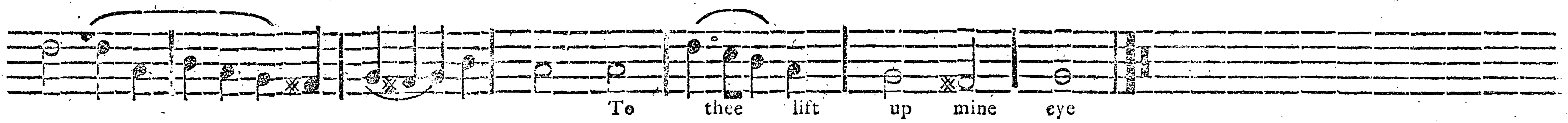
63



First musical staff with lyrics: To thee lift up mine eye. The staff contains a series of notes with a treble clef. There are two slurs: one over the notes for 'thee' and 'lift', and another over the notes for 'up' and 'mine'. The word 'eye' is on a whole note.



Second musical staff with lyrics: To thee lift up mine eye. The staff contains a series of notes with a treble clef. There is a slur over the notes for 'lift' and 'up'. The word 'eye' is on a whole note.

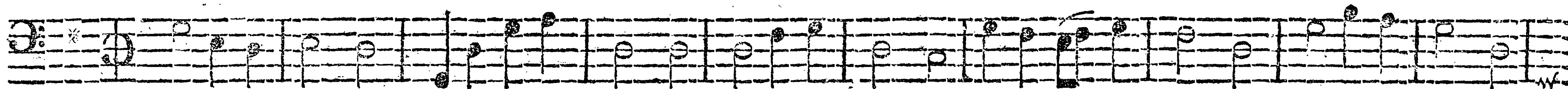
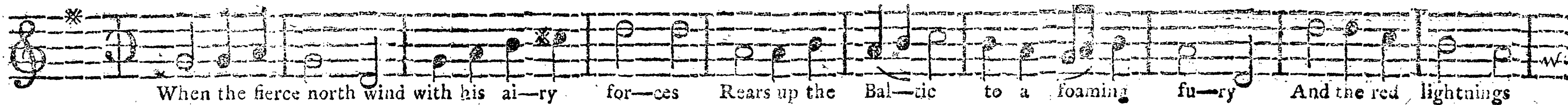


Third musical staff with lyrics: To thee lift up mine eye. The staff contains a series of notes with a treble clef. There are two slurs: one over the notes for 'To' and 'thee', and another over the notes for 'lift' and 'up'. The word 'eye' is on a whole note.

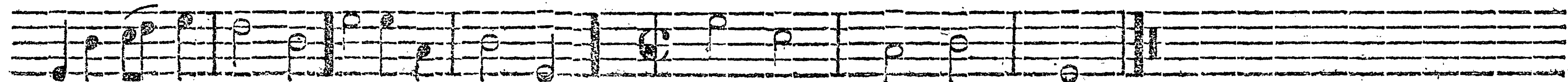
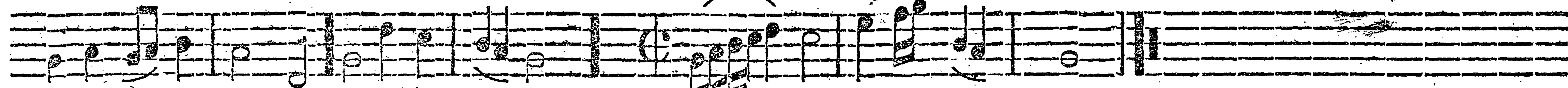


Fourth musical staff with lyrics: To thee lift up mine eye To thee lift up mine eye. The staff contains a series of notes with a treble clef. There are two slurs: one over the first 'To thee lift up' and another over the second 'To thee lift up'. The word 'eye' is on a whole note.

J U D G M E N T. P. M.

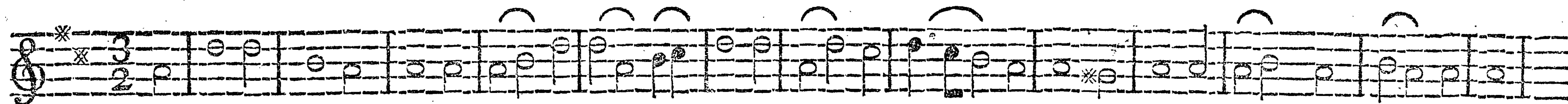


Or thus But not both

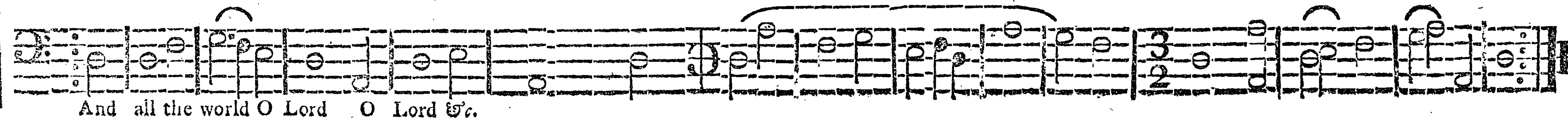
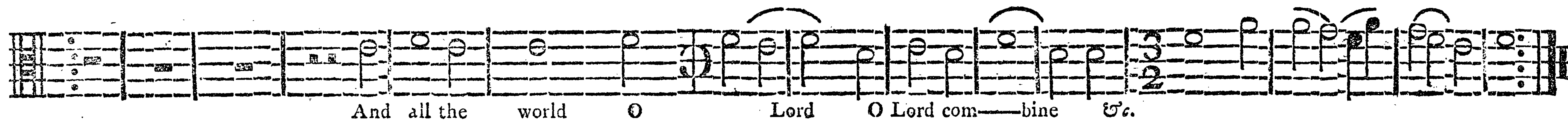
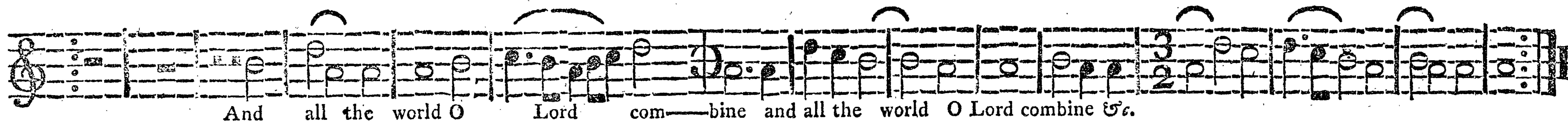


PHILADELPHIA. S. M.

65



Continued.



CHRISTMAS. C. M.

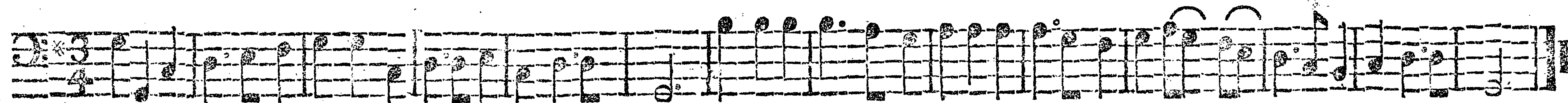
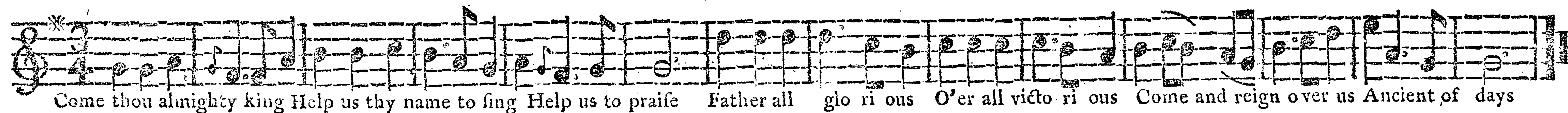
67

While shepherds watch'd their flocks by night All feat—ed on the ground The an—gel of the Lord came down

on the ground

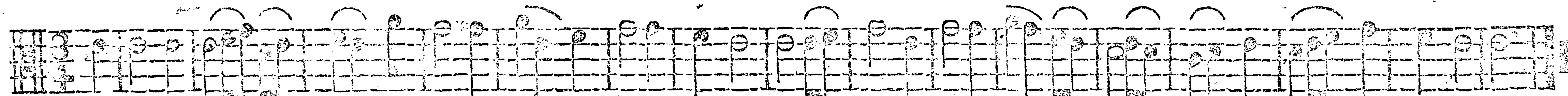
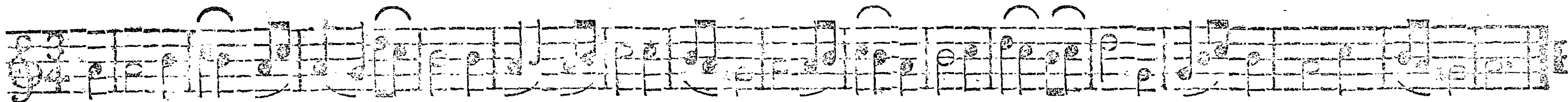
And glo— — — — — ry shone a—round And glo—ry shone a—round Fear not said he for mighty, dread

And glo— — — — — ry shone a—round And glo—ry shone a—round Fear not said he for mighty, dread

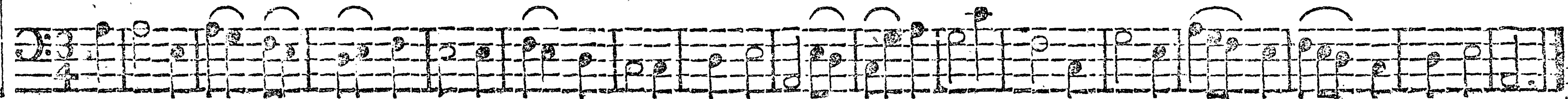
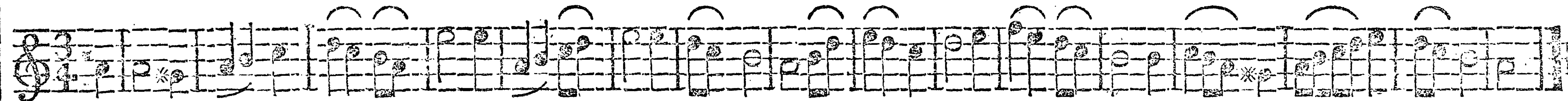
W H I T E F I E L D ' s . *P. M.*

W I L L I N G T O N . L . M .

69

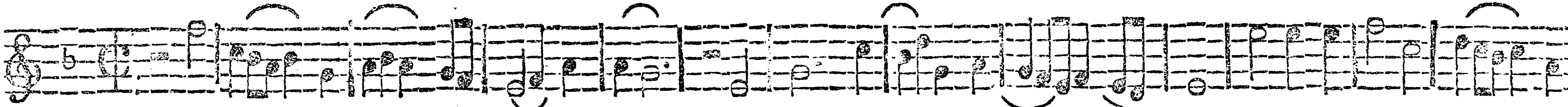


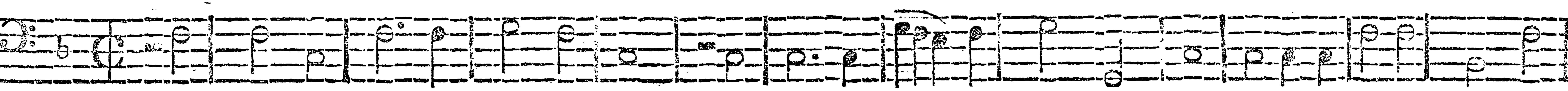
Shew pi—ty, Lord, O Lord for—give Let a re—penting rebel live Are not thy mercies large and free May not a sin—ner trust in thee.



S

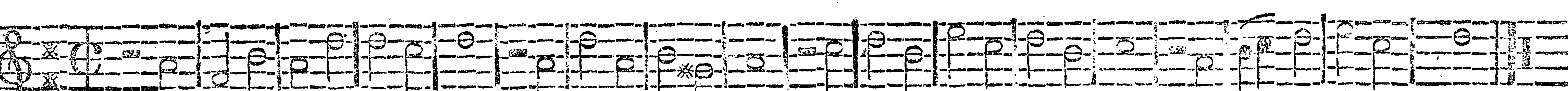
I T A L I A N. L. M.





O God my God my all thou art Ere shines the dawn of ri — sing day Thy sov'reign light with—in my

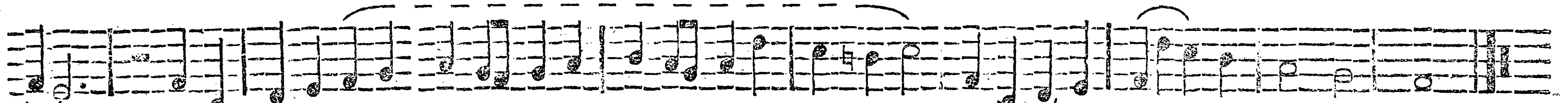
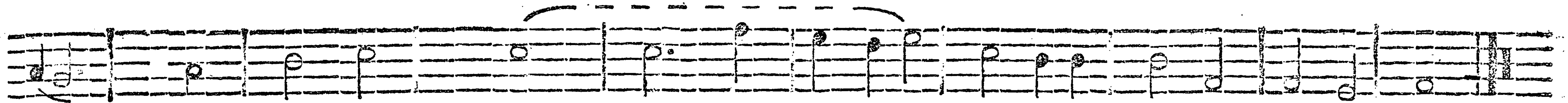
ST. A N N E ' s



My shepherd will sup ply my need Je—ho—vah is his name In pastures fresh he makes me feed Be—side the living stream

Continued.

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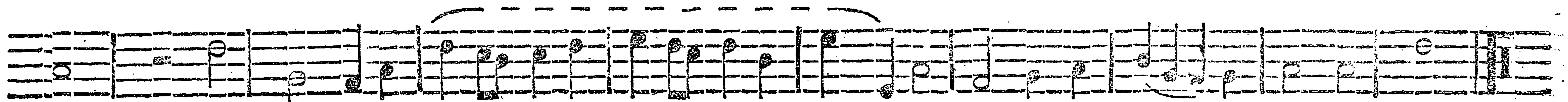


heart

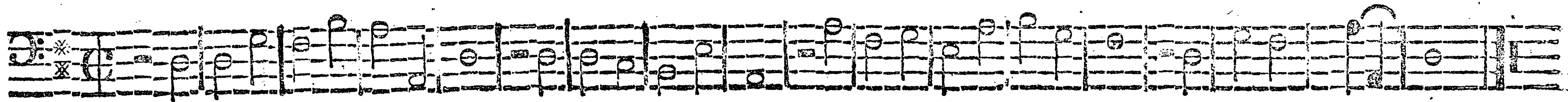
Thine all en—liv'

Thine all

en — liv'—ning pow'r dis—play.



Continued.



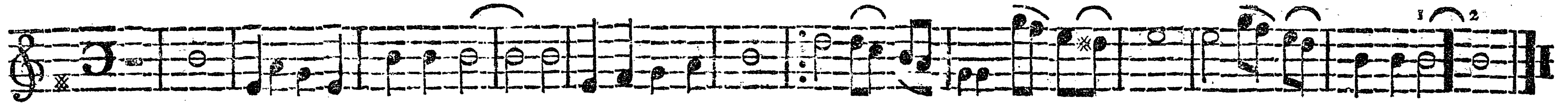
S A L I S B U R Y. P. M.

Glory be to God on high Hal—le—lu—jah God whose glo—ry fills the sky Hal—le—lu—jah

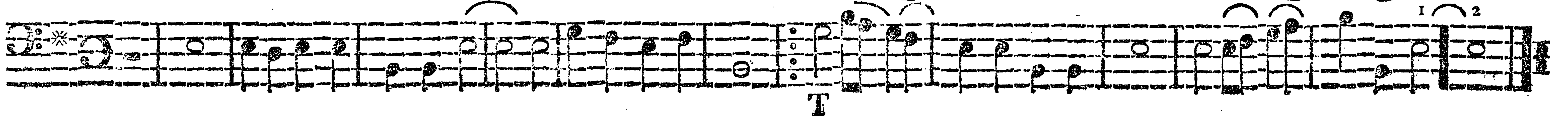
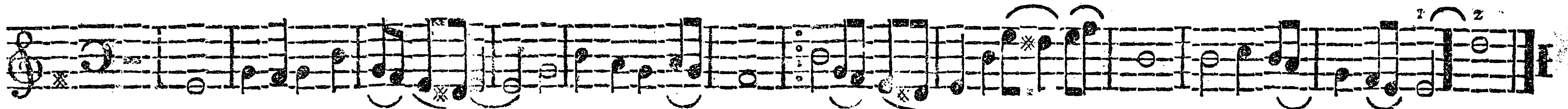
Peace on earth to man forgiv'n Hal—le—lu—jah Man the well-be—lov'd of heav'n Hal le—lu jah

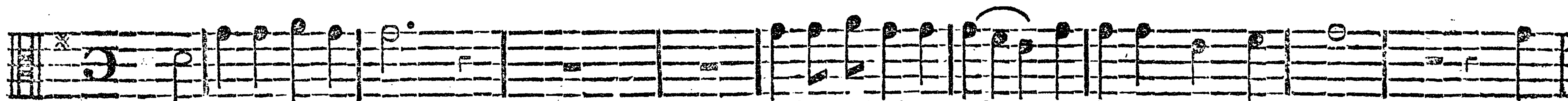
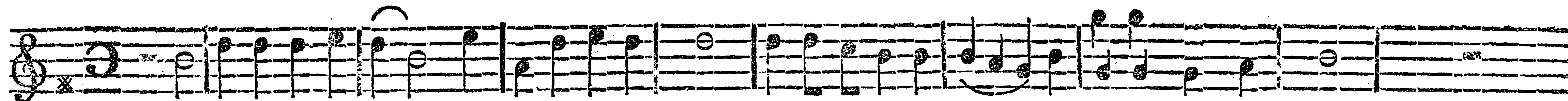
S U F F I E L D. C. M.

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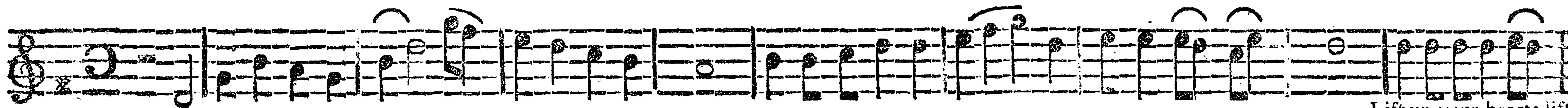


Teach me the measure of my days Thou maker of my frame I would survey life's nar—row space And learn how frail I am



P R O V I D E N C E. *P. M.*

Rejoice the Lord is king Your Lord and king a—dore Mortals give thanks and sing And triumph e—ver—more



Lift up your hearts lift



Continued.

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Rejoice again I fay rejoice Lift up your hearts lift up your voice rejoice



up your voice re—joice re—joice a—gain I fay re—joice

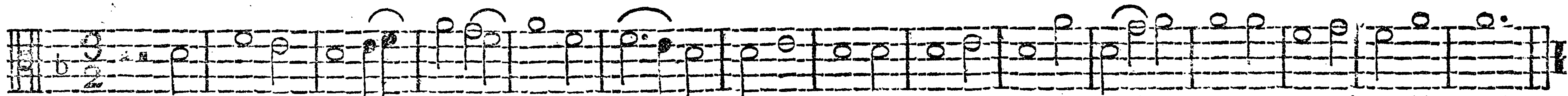
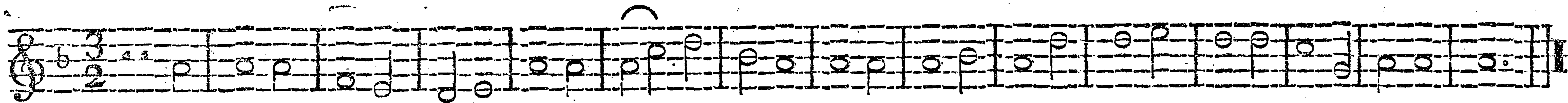


rejoice again I fay rejoice Lift up your hearts lift up your voice rejoice

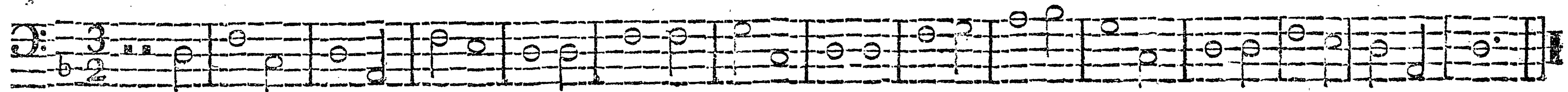
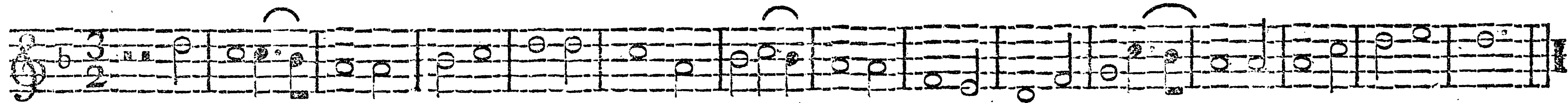


rejoice again I fay rejoice Lift up your hearts lift up your voice rejoice

W A N T A G E. C. M.

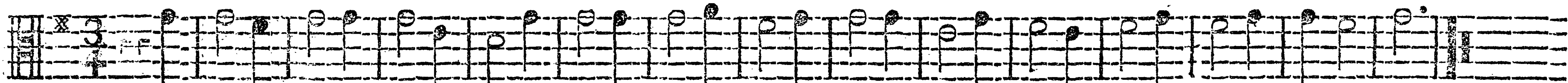
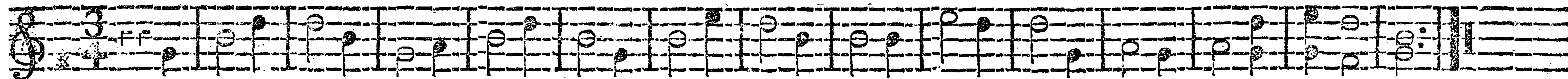


With rev^rence let the fairs ap—pear And bow be—fore the Lord His high commands with rev^rence hear And tremble at his word



P O R T S M O U T H. C. M.

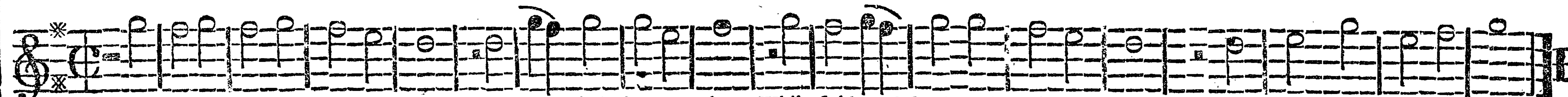
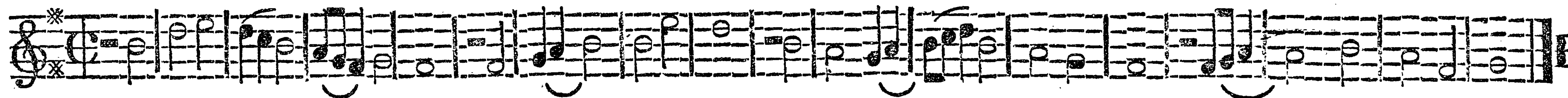
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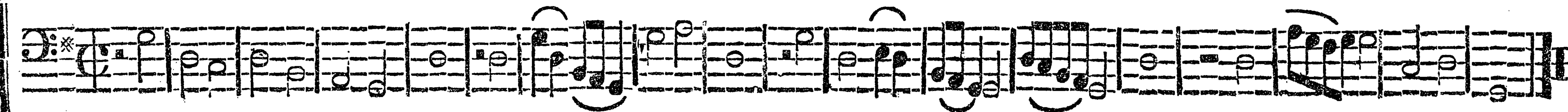
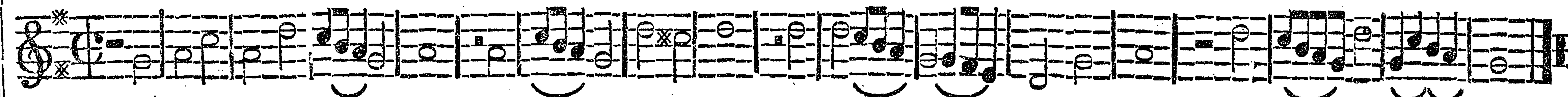
Sing to the Lord Je—hovah's name And in his strength rejoice When his sal—vation is our theme Ex—al—ted be our voice



U

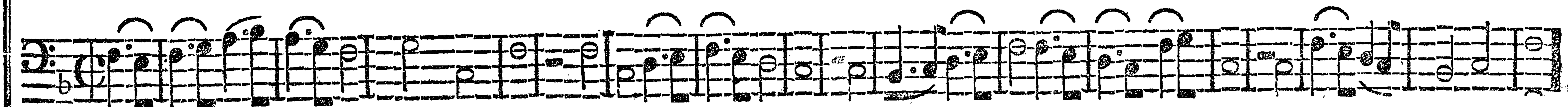
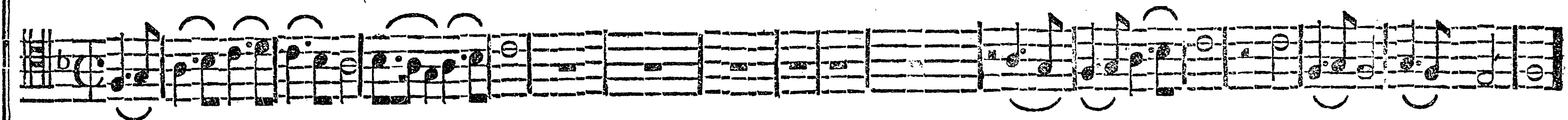
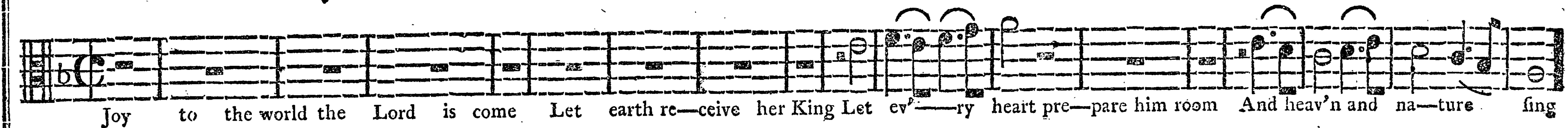
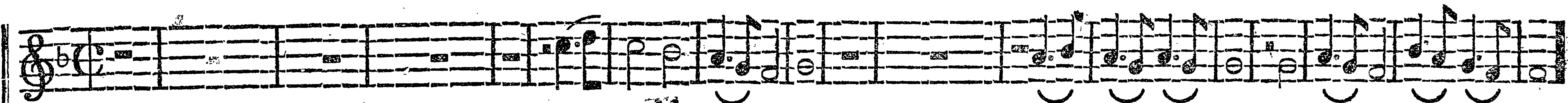


Joy to the earth the Saviour reigns Let men their songs employ While fields and floods rocks hills and plains Re—peat the founding voice

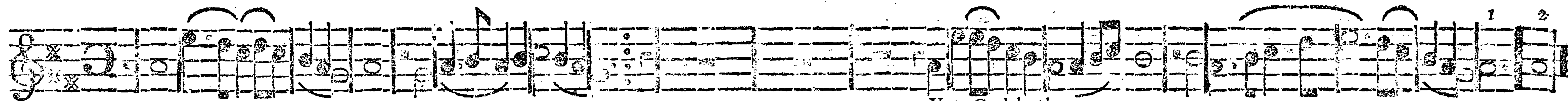


X C V I I I. C. M.

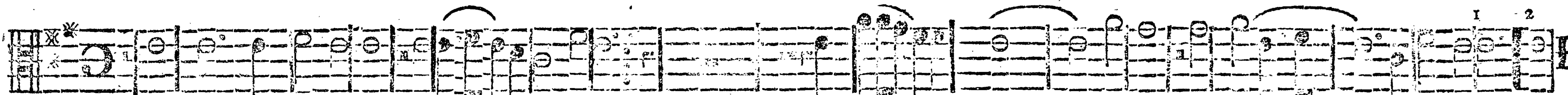
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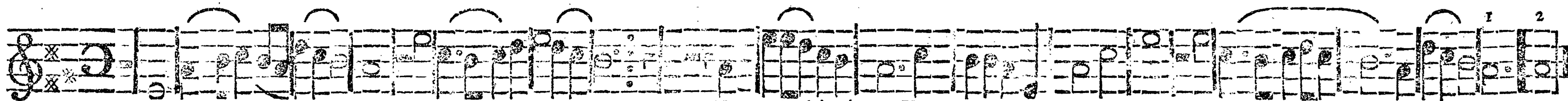


Yet God hath

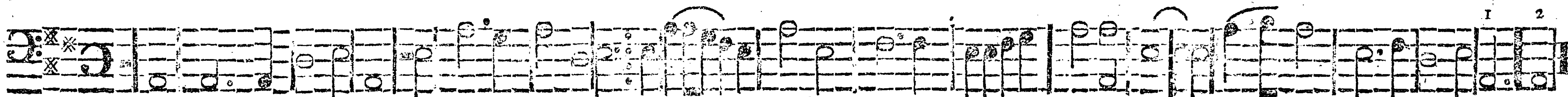


See what a living stone The builders did re—use

Yet God hath built his church thereon In spite of envious Jews



Yet God hath Yet



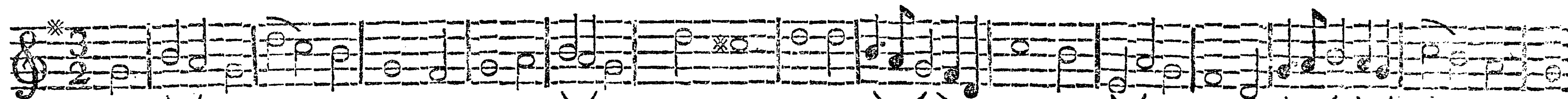
Yet God hath Yet

Rejoice the Lord is king Your Lord and king adore Mortals give thanks and sing And

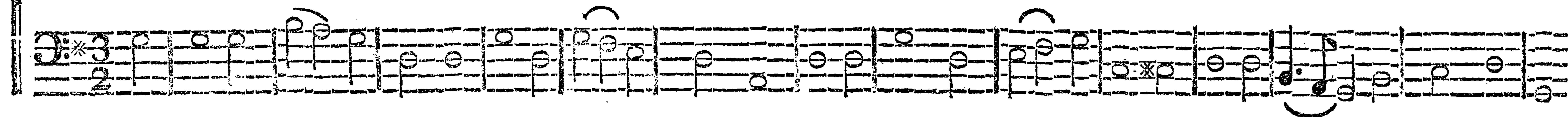
triumph ever—more Lift up your heart lift up your voice, Re—joice a—gain, I say rejoice.

X

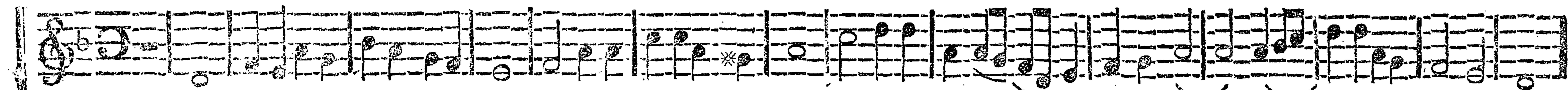
H A L L E L U J A H. C. M.



Praise ye the Lord im—mortal choir That fill the realms a—bove Praise him who form'd you of his fire And feeds you with his love



S O P H R O N I A. P. M.



Forbear my friends forbear and ask no more Where all my cheerful airs are fled Why will you make me talk my torments o'er My life my joy my comfort's fled

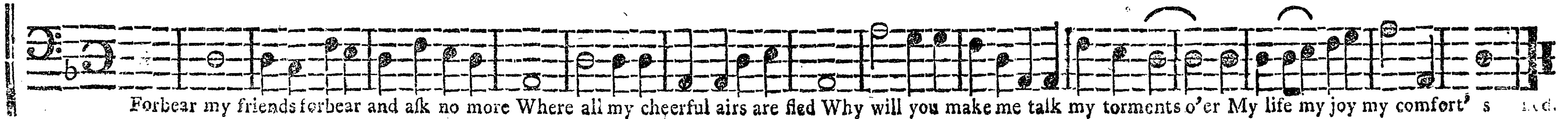
Continued.

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Shine to his praise ye cry stal skies The floor — — — r of his a-bode Or veil in shades your thousand eyes

BASS of SOPHRONIA.



Forbear my friends forbear and ask no more Where all my cheerful airs are fled Why will you make me talk my torments o'er My life my joy my comfort's

Before your brighter God Hallelujah

C O R R E C T I O N S.

Page. 1st. C must be ✱, instead of B , tenor.

— 11th. First note, in the *third* bar from the end, in the tenor, should be D, instead of E

~~—~~ 34th. The flurred notes, in the Bass, must both stand on E, and the repeat next after the dotted minim.

Page 35th. The last note of the treble, and tenor, must stand on A.

— 60th. First note of the last line, in the tenor, must stand on E, instead of F.

— 61st. Fourteenth note, in the treble, must be D, instead of C.

— 71st. Last bar but one in the Bass, St. Ann's, must be two minims, instead of crotchets.

Gamut. In the explanation of a repeat, say, over, or before, instead of over or under.

✻ The *Typographical* Part of this Work was performed by JOHN M'CULLOCH, in *Third-street*, the third Door above *Market-street*; who prints with *Music Types*; and of whom Music Books are to be had.

N. B. It is proposed to print a Collection of the most celebrated ANTHEMS; if suitable encouragement offers.

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Angels Hymn,

Bangor,
Bedford,
Bethlehem,
Boston,
Bridgewater,
Bristol,
Brookfield,
Brunswick,

Christmas,
Coleshill,

Derby

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N. B. The above Index, does not include that part of this book which contains the Gamut.

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