THE

BEAUTIES OF HARMONY,

CONTAINING

THE RUDIMENTS OF MUSIC ON A NEW AND IMPROVED PLAN; INCLUDING, WITH THE RULES OF SINGING, AN EXPLANATION OF THE RULES AND PRINCIPLES OF COMPOSITION.

TOGETHER WITH

AN EXTENSIVE COLLECTION OF SACRED MUSIC,

CONSISTING OF

PLAIN TUNES, FUGES, ANTHEMS, &c. SOME OF WHICH ARE ENTIRELY NEW.

TO THE WHOLE IS ADDED

AN APPENDIX,

CONTAINING EXPLANATIONS OF MUSICAL TERMS, CHARACTERS, &c. ORIGINAL AND SELECTED.

BY FREEMAN LEWIS.

PITTSBURGH:

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District of Pennsylvania, to wit:

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"The Beauties of Harmony, containing the rudiments of Music on a new and improved plan; including, with the rules of singing, an explanation of the rules and principles of composition. Together with an extensive collection of Sacred Music, consisting of plain tunes, fuges, anthems, &c. some of which are entirely new. To the whole is added, an Appendix, containing explanations of musical terms, characters, &c. original and selected. By Freeman Lewis."

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

D. CALDWELL,

Clerk of the District of Pennsylvania.

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PREFACE.

THE following pages appear before the public, in consequence of the frequent inquiries which I have heard made, in different parts of the country, for a book which should contain a more correct and full explanation of the rules and principles of vocal music, and a larger collection of such tunes as would be both *pleasing* and *useful*, than is to be found in those books heretofore circulated through this country. If this work does in any measure answer such demands, by furnishing our churches, societies, singing schools, and individual friends of sacred music, with any thing which they have heretofore sought for without finding, my design in publishing it will be in some measure answered; if not, "the consequence is obvious."

It will appear, that I have thrown my Gamut into a catechetical form; this was because experience has convinced me, that it is the most speedy and proper method of conveying a knowledge of the Rudiments of Music to the mind of the learner. A portion of the Gamut in this book is original; but the music is selected from various publications, both European and American, except a few pieces, which were never printed, until in this work. I have inserted a musical variety; it would have been partial and ungenerous, to have confined the pages to a set of compositions of one particular style, which might please my own ear, or that of any other individual; knowing that scarcely any two will make the same choice of pieces of music, though written by the same author. I hope every lover of music who sees the book, may find at least one page which will please their taste.

I have inserted a number of *old* tunes: I think them as good as when they were new; and better than many which are yet new. I have inserted a number of *new* tunes; they have peculiarities and beauties which are not to be found in ancient composition. I have inserted a number of fuges and anthems, because they do (when well performed) express the language to which they are applied, better than any plain tune can do. I have left out many pieces, which it is probable some persons will say ought to have been in the place of some which are in the book; but I had reasons for omitting them. I had collected a number of valuable pieces of music, which will not be found in the following pages, because the expense of the publication does not allow of increasing the size of the book without increasing the price also—they may be hereafter published, if sufficient encouragement is given.

Nothwithstanding great care has been taken to have the work correct, some errors may have escaped notice; but should any be discovered, they will be particularly attended to before another edition is printed. Without further remarks, I commit the book to the hands of a candid, generous and enlightened public; they do not expect a *perfect* work from the hands of man, and will therefore be the proper judges, whether this compilation merits attention or not.

F. LEWIS.

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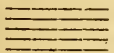
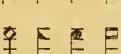
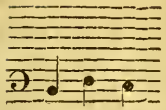
MUSICAL CHARACTERS, &c.



A Stave.	A Brace.	F Cliff.	1st G Cliff.	C Cliff.	2d G Cliff.	Long Metre. L. M.
Adagio.	Largo.	Allegro.	2 from 4.	3 to 2.	3 from 4.	Common Metre. C. M.
3 from 8.	6 to 4.	6 from 8.	Single Bar.	Double Bar.	A Close.	Short Metre. S. M.
A Flat. b	A Sharp. #	A Natural. ♮	A Direct. ⋎	Point of Addition. ⁝	Staccato. !	Proper Metre. P. M.
A Slur.	A Repeat. :S: or	A Prisa. :‖:	A Ledger-line.	A Trill. tr.	A Hold.	Figures representing the No. of syllables in each line. 8 8 6, 8 8 6, &c.
Mi Faw Sol La	Semibreves. Rest.	Minims. Rest.	Crotchets. Rest	Quavers. Rest.	Semiquavers. Rest.	Demisemiquavers. Rest.



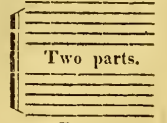
A stave.



Question 1. What is a stave?

Answer. A stave is five paralell lines, with their intermediate spaces, on which musical characters and notes are written.

Q. 2. What is the use of a brace?



A. A brace shows how many parts of music are performed together.

Two parts.

Q. 3. What do you understand by the F cliff?

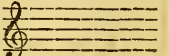
A. That the stave upon which it is placed belongs to the bass, or lowest part of music.

Bass.

Q. 4. What do you understand by the 1st G cliff? (1)

A. That the stave upon which it is placed belongs to the tenor, or second part of music.

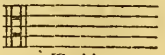
Tenor.



Q. 5. What do you understand by the C cliff?

A. That the stave upon which it is placed belongs to the counter, or third part of music.

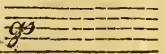
Counter.



Q. 6. What do you understand by the 2d G cliff?

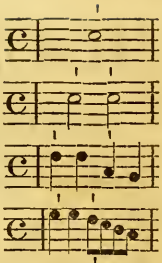
A. That the stave upon which it is placed belongs to the treble, or highest part of music.

Treble.



(1) The 1st G cliff is by some used for both counter and treble.

Q. 7. What do you understand by Adagio, or the letter C upon the stave?



A That the following piece of music is in the first mood of common time, or a very slow movement, having one semibreve, or its quantity, two accents, four beats, (2) and four seconds of time to a measure.

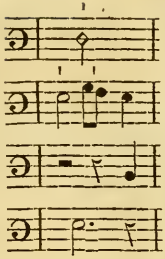
Q. 8. What is the signification of Largo, or the letter C crossed by a single bar?

A. That it represents the second mood of common time; having a semibreve, or its quantity, two accents, (3) four beats, and three seconds of time to a measure.

(2) The first and second moods of common time are sometimes performed with two beats to a measure.

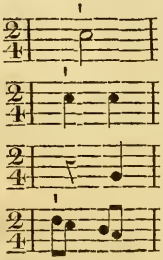
(3) When there is but one note, there is but one accent in a measure (accented as marked ')

Q. 9. What is signified by Alegro, or the letter C inverted ?



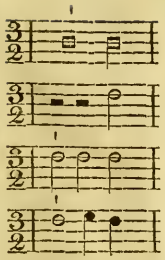
A. That it represents the third mood of common time, having a semibreve (or its quantity) two accents, two beats, and two seconds of time to a measure.

Q. 10. What is the signification of two from four ?



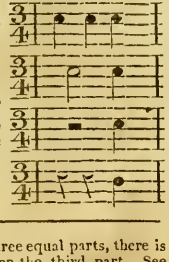
A. The fourth mood of common time, having a minim, or its quantity, one accent, two beats, and a second and a half of time to a measure.

Q. 11. What do you understand by 3 to 2 ?



A. That it signifies the first mood of triple time, having three minims, or their quantity, one (4) accent (commonly) three beats, and three seconds of time to a measure.

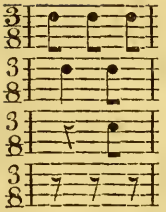
Q. 12. What do you understand by 3 from 4 ?



A. The second mood of triple time, having three crotchets, or their quantity, three beats, one accent, and one and a half seconds of time to a measure.

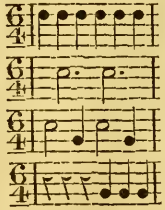
(4) When the measure contains three minims, or three equal parts, there is usually a full accent on the first, and a half accent on the third part. See Lessons for Tuning the Voice.

Q. 13. What is signified by 3 from 8 ?



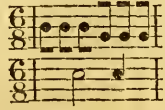
A. The third mood of triple time, having three quavers, or their quantity, three beats, one accent, and three-fourths of a second of time to a measure.

Q. 14. What is signified by 6 to 4 ?

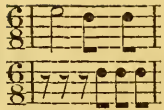


A. The first mood of compound time, having six crotchets, or their equivalent, two accents, two beats, and two seconds of time to a measure.

Q. 15. What is signified by 6 from 8 ?

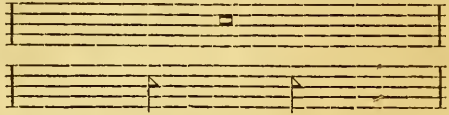


A. The second mood of compound time, having six quavers, or their equivalent, two accents, two beats, and one second of time to a measure. *Note*—Some allow one and a half seconds of time.



Q. 16. What proportion of time do the notes bear to each other ?

A. One semibreve is equal in time to 2 minims



4 crotchets

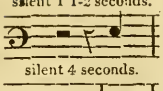
8 quavers

16 semiquavers, or 32 demisemiquavers, in the same mood of time.

Each one of the above staves is equal to a measure filled with its proper quantity.

Q. 17. What is signified by the characters called rests?

A. Each rest signifies or requires silence, or a cessation of sound in the place where it stands, during the same space of time that is required to perform the note after which it is called, in the same mood of time.



Q. 18. What is the use of a single bar?

A. A single bar divides the stave into equal parts, or portions of time.

Q. 19. What is the use of a double bar?

A. A double bar shows where a strain ends, which is to be repeated.

Q. 20. What is the use of a close?

A. A close shows where the tune ends.

Q. 21. What is the use of a flat? (5)

A. A flat being placed on a line or space, sinks the degree thereof a semitone lower, &c.

Q. 22. What is the use of a sharp? (6)

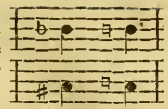
A. A sharp set upon a line or space, raises the degree thereof a half tone.

(5) Accidental flats or sharps, although they alter the sound, do not change the name of the notes before which they are placed, except the key note is removed, in which case there is one or more placed in each stave in the same measure.

(6) Accidental flats or sharps are such as are not at the cliff.

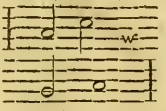
Q. 23. What is the use of a natural?

A. A natural placed upon a line or space which has been flatted or sharped, restores the notes thereof to their primitive sound or degree.



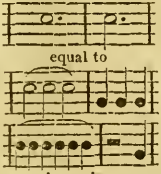
Q. 24. What is the use of a direct?

A. A direct is placed at the end of a stave, upon the same line or space where the first note will be found in the following stave.



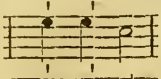
Q. 25. What is the use of a point of addition?

A. A point is considered as adding to the note which it follows, half its usual length of time.



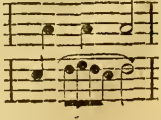
Q. 26. What is signified by a staccato?

A. A staccato signifies that the notes over which it is placed, should be pronounced more distinctly than the other notes in the tune.



Q. 27. What is the use of a slur?

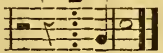
A. A slur shows how many (or includes the



number of) notes that are applied to one syllable.

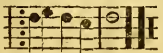
Q. 28. What is the use of a repeat?

A. A repeat shows that the tune must be again performed or sung from the note before which it is placed, to the end of the next double bar or close.(7)



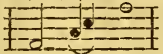
Q. 29. What is signified by a prisa?

A. It signifies that the preceding word, or sentenee, must be sung to the note or notes under which it is set.



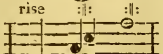
Q. 30. What is the use of a ledger line?

A. A ledger line shows the degree of notes which are beyond the compass of the stave, either above or below.(8)

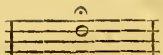


Q. 31. What is signified by a trill?

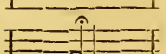
A. A trill, or tr. signifies that the note over which it is placed should be lightly warbled, like a soft roll.



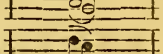
Q. 32. What is the use of a hold?



A. A hold requires the note or word over which it is placed, to be sounded somewhat longer than its usual time without one.(9)

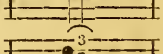


Q. 33. What is signified by the figure 3 placed over or under three notes?

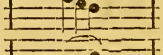


A. It signifies that these three notes must be performed in the usual time of two of the same kind without such figure.

Q. 34. What is signified by the figures 1 2 at a double bar or close following a repeat?

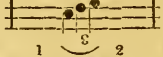


A. They signify that the note or notes under 1 must be sung the first time, and those under 2 the second time; but when tied with a slur, both are to be sung the second time.



Q. 35. What is signified by Da Capo, or D.C.?

A. It shows from whence the performer must return back and sing the music over again to where it stands.(10)



(7) That part of a piece which is repeated, should be performed about one-fourth quicker the second time than the first; and in sharp keyed tunes, somewhat louder.

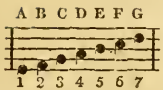
(8) Notes above the stave are called "notes in alt," and those which are below are called "doubles," as double D, double F, &c.

(9) Many authors use this character without specifying what time it commands: therefore, as it has been discretional heretofore, let us, to avoid confusion, say, continue the sound 1-4th longer = 5-4ths usual time.

(10) Da Capo signifies much the same as a repeat, or as the figures 1 2 at the end of a strain; none of which are placed, except some notes or words are to be twice played or sung.

Q. 36. How many sounds properly belong to one key note?

A. Seven; or five tones and two semitones.



Q. 37. By what are the seven sounds represented?

A. By the seven first letters of the alphabet.

7 F
6 E
5 D
4 C
3 B
2 A
1 G

Q. 38. How are the lines and spaces of the bass stave represented, or distinguished by the letters?

A. G stands upon the first or lower line — A
A - - first space — G
B - - - second line — F
C - - - space — E
D - - - third line — D
E - - - space — C
F - - - fourth line — B
2d G - - - space — A
2d A - - - fifth, or upper line. — G

Q. 39. How do the letters stand upon the lines and spaces of the tenor and treble? (11)

A. E stands upon the first, or lowest line — F
F - - - space — E
G - - - - second line — D
A - - - space — C
B - - - - third line — B
C - - - space — A
D - - - - fourth line — G
3d E - - - space — F
3d F - - - - fifth line — E
3d G - - space above or in alt, &c.

Note.—The letters are here considered in their natural place. See plate 1st.

Q. 40. How do the letters stand upon the counter stave?

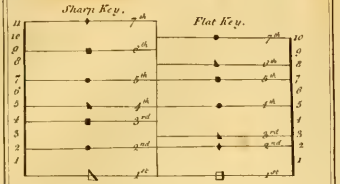
A. F stands on the first, or lowest line — G
G - - - space — F
A - - - - second line — E
B - - - space — D
C - - - - third line — C
D - - - space — B
E - - - - fourth line — A
2d F - - - space — G
2d G - - - - fifth line. — F

Q. 41. How are the notes named in singing as they move, either rising or falling upon the stave?

A. 1. When the place of the me (see plate 1st) is found, then all the notes upon the next degree (unless the key changes, &c.) whether line or space, are called faw; all upon the second, sol; all

(11) The tenor and treble staves are represented by the same letters, but different cliffs.

Table 1. of the differences between the Keys.—



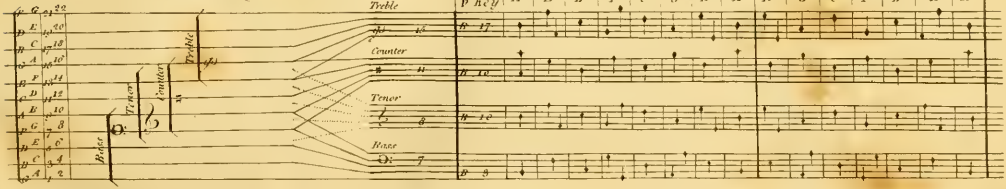
The figures in the Table shew the intervals, as 3, 6 & 7 &c.

The figures each side, the No. of Semitones.

Table 2 of Proportions & Removes.

Letters Sharp & Flat as they succeed	No. of Letters # or ♭	Natural place	1 Sharp	2 #	3 #	4 #	5 #	6 #	7 #	1 Flat	2 ♭	3 ♭	4 ♭	5 ♭	6 ♭	7 ♭
	Removes	0	1	2	3	4	5	6	7	1	2	3	4	5	6	7
	1 & 2	1	F #							B ♭						
	3 4	1	F	C #						B	E ♭					
	5 6	1	F	C	G #					B	E	A ♭				
	7 8	1	F	C	G	D #				B	E	A	D ♭			
	9 10	1	F	C	G	D	A #			B	E	A	D	G ♭		
	11 12	1	F	C	G	D	A	E #		B	E	A	D	G	C ♭	
	13 14	1	F	C	G	D	A	E	B #	B	E	A	D	G	C	F ♭
	# Key	C	G	D	A	E	B	F	C	F	B	E	A	D	G	C
	Mi on	B	F #	C #	G #	D #	A #	E #	B #	E	A	D	G	C	F	B ♭
	♭ Key	A	E	B	F	C	G	D	A	D	G	C	F	B	E	A

The whole Scale & the parts branching therefrom &c.— Letter whose natural place is considered the Major Key B. Mi Minor Key



upon the third, law ; all upon the fourth, faw ; all upon the fifth, sol ; and all upon the sixth, above me, law ; then upon the seventh, comes me again. 2. Below me is just the reverse, or twice law, sol. faw, &c.—or in this book, all the

Diamond headed notes are	Me	◆
Triangular notes -	Faw	◁
Circular notes - -	Sol	○
Square notes - -	Law(13)	□

Q. 42. What is music ?(14)

A. Music is that part of sound most pleasing to the ear.

Q. 43. How many kinds of music are there ?

A. Two ; *vocal* and *instrumental*.

Q. 44. What is the difference between *vocal* music and *instrumental* music ?

A. *Vocal* music is that which is composed for, and performed by the voice ; but *instrumental* music is such as is composed for, or played upon some kind of instrument.

Q. 45. What are the principal properties of music ?

A. Tune, time and conchord.

Q. 46. What is tune ?

A. A movement between acuteness and gravity, or high and low sounds.

Q. 47. What is time in music ?

A. It is a regular and true division of the music into proper and irregular portions of notes or rests, words, accents, beats, &c. by cutting the whole piece into small measures,(15) containing equal quantities thereof.

Q. 48. What is conchord in music ?

A. It is an agreement or union of sounds, or two or more sounds or intervals at such particular distance from each other (according to their respective or relative number of vibrations)(16) as being struck at one time, will seem to unite together and be agreeable to the ear.

Q. 49. What is dischord in music ?

A. Two or more sounds or degrees, at such distance from each other, as being struck at one time, will be rough, grating and disagreeable to the ear.

Q. 50. Which intervals or degrees are called perfect chords ?

A. The unisons, fifths and eighths.

Q. 51. Which intervals or degrees are called imperfect (17) chords?

A. Thirds, sharp fourths, flat fifths, and sixths.

Q. 52. Which intervals are called dischords ?

A. Seconds, flat fourths, sevenths, ninths, &c.

(13) The notes are pronounced as spelled above, instead of fa, so, la, mi, &c. When the learner has committed to memory the preceding questions and answers, he may be exercised upon the Lessons for Tuning the Voice, and on some plain tunes ; attending to the following as time will permit.

(14) It may appear to some, that these questions should have been the first in the book ; but I chose to put those first which would be first needed by the learner.

(15) In most of the music books which I have seen, it is improperly said, such portions are "in a bar ;" at the same time "a bar" is only a line of division, and in fact contains nothing.

(16) The distance between intervals is reckoned according to their difference in semitones. It is evident that the air is the medium by which sounds are conveyed to the organ of hearing, and the acuteness or gravity of a sound depends entirely upon the number of vibrations conveyed. The greater third is near a perfect chord.

(17) See the table of chords and dischords.

Q. 53. Are there any dischords allowed in composition?

A. As one of the most difficult parts of composition, is that of introducing occasionally a dischord, in such place, and manner, as to show more plainly and fully the power and beauty of music; therefore, there should be but few dischords allowed, and those few followed by perfect chords.

Q. 54. How are the degrees, as 3d, 6th, 7th, &c. discovered?

A. Begin at the key note, which call one, the next line or space two, then three, &c. to the other key note, which will be the eighth from the key whence you proceeded.

Q. 55. What is signified by a sharp fourth, a flat fourth, &c.

A. Any degree when sharp, is a semitone higher than the same degree when flat.

Q. 56. What is sound?

A. Any strong vibration of the air upon the drum, or organ of the ear.

Q. 57. By what is sound formed?

A. Any thing (18) which puts the air in quick motion, will thereby cause a murmur, or kind of sound.

Q. 58. How are sounds to be disposed of, that they may become agreeable, or musical?

A. By modulating or confining them to proper limits and degrees.

(18) When the air is put in motion by any power, it is supposed to move in every direction for liberty to rest, or cease from moving, as water will when any heavy body is cast into it; and supposing the air to be composed of an infinite number of small particles, then in agitation, the degrees of acuteness or gravity of the sound thereby constituted, will be according to the number of those particles forced into contact with any solid body over which they pass in a certain space of time. Thus, if a string strikes 1000 of those particles in one second, we denominate the sound thereof twice as high or sharp as when it strikes 500 in one second.

Q. 59. How far may those degrees extend?

A. To 22 for vocal music (which is the ordinary compass of the voice) or about 30 degrees for instrumental music.

Q. 60. How many whole, and half tones are there in the scale of 22 degrees?

A. There are 16 whole tones and 6 half tones, or in all 38 semitones.

Q. 61. How are the 22 degrees written, to discover their places through the whole scale?

A. Upon eleven lines, and their intermediate spaces; or five lines and four spaces for each part or octave.(19) [See plate 1st.]

Q. 62. How is music naturally divided?

A. Into melody and harmony.

Q. 63. What is melody?

A. Melody is the agreeable effect which arises from single sounds, or one part of music only.

Q. 64. What is harmony?

A. Harmony is the pleasing union of several sounds at the same time, or several parts of music together.

Q. 65. What are the several parts of music called, when commuted together?

A. The counter parts, or contrary parts.

Q. 66. Are there any more than the four common or counter parts of music?

A. Yes, such as medus, cantus and low counter; but they are all included in what is called the counterparts.

(19) The whole scale contains three octaves, each octave having its own key note, by which it is governed.

Q. 67. What is medeus?

A. A medeus is the treble stave, or part performed an octave below its proper pitch, or the treble part sung by a man's voice.

Q. 68. What is cantus?

A. Cantus is the tenor stave, or part performed an octave above its proper pitch, or the tenor part sung by a woman's voice.

Q. 69. What is low counter?

A. Low counter is the common counter stave performed an octave below its proper pitch.

Q. 70. What is signified by an octave?

A. Every key note, or every eighth note above or below any other, is its octave.

Q. 71. To which particular stave does each octave properly belong?

A. The first key, or lowest octave, to the bass stave; the second to the tenor; the third to the treble, or upper part: the counter claims both second and third, but most commonly the third only.

Q. 72. What voices are most suitable to each particular octave?

A. The lowest voices of men to the bass; the highest voices of men to the tenor; the voices of boys and the lowest voices of women to the counter; and the highest voices of women to the treble.

Q. 73. What number of voices should there be upon each part, to make a just proportion of sounds, or good harmony?

A. The number of voices proper for each part depends much upon the disposition of the tune, and the strength of the voices; but the common ratio is—three bass, one tenor, one counter and two treble; and in the same proportion for any greater number.(20)

(20) It frequently is so, that 5 bass, 3 tenor, 2 counter and 4 treble make better harmony. (Note 7, also 1st page of observations, and obs. 19)

Q. 74. What is the use of a cliff?

A. A cliff signifies nearly the same as key, or key note; it serves for opening to, and showing the particular pitch of the part or stave which it stands upon, or to which octave such stave belongs, also which letters and degrees belong to each line and space thereof.

Q. 75. Which degrees of the general scale do the cliffs usually represent?(21)

A. The F cliff represents the 7th or 4th line of bass,

The first G cliff	8	2	tenor,
The C cliff	11	3	counter,
The second G cliff	15	2	treble.

Q. 76. What is the signification or use of a key note?

A. A key note is the leading and governing tone of each octave; it commands and explains all the other notes; upon the key note the tune is usually pitched, and by it ruled in its movement.

Q. 77. How many kinds of key notes are there?

A. Two: the flat key and sharp key.(22)

Q. 78. What are the principal distinctions between the flat and sharp keys?

A. 1. The flat keyed tunes are of a mournful air, and expressive of sorrow; but the sharp keyed tunes are cheerful, and expressive of joy, &c. 2. Some particular degrees above the flat key note, contain a less number of semitones than the same degree above a sharp key note:(23) thus the 3d, 6th and 7th degrees above the flat key note contain a semitone less in distance from the key than

(21) See plate 1st; table 2d, &c.

(22) The bass always ends on the key note, whether it be a flat or sharp key note; the letter A being the place of the flat, and C that of the sharp key note, me being always upon B. (See Q. 88, also plate 1st and 24.)

(23) See plate 1st. table 1st.

the 3d, 6th and 7th above the sharp key do from their key. 3. The flat key note is always called law, but the sharp key note is called faw, &c.

Q. 79. Have the two keys any other names to distinguish them except "flat" and "sharp"?

A. Yes; the flat key is often called the low key, the minor key, &c.; and the sharp key is called the high key, the major key, &c.

Q. 80. Upon which of the two keys are the best pieces of music composed?

A. Perhaps neither of the keys are in reality superior to the other; there are both good and bad pieces belonging to each of them, but it is likely there are more people fond of the flat keyed tunes than of the sharp.(24)

Q. 81. What is the rule to distinguish between a good and a bad piece of music?

A. The first thing in music, which commands the attention, is tune; the second, time; and the third, conchord.(25) Although no piece of music can properly be called good or great, unless these particulars are completely commanded in the composition, yet we sometimes denominate a piece "good," or admire the tune, which is void of any thing pleasing except a few curious turns of the air, according as it agrees with the ear at first; therefore, to distinguish good from bad pieces, let us say, *that piece which best expresses the true meaning and intent of the words to which it is set,* IS THE BEST PIECE.

(24) There are some pieces set upon the sharp key, which are very solemn and majestic, and are perhaps superior to any which are very mournful or very cheerful; of such is Melodia, and some others of this collection.

(25) This may be seen in the difference of choice made by a learner and one well skilled in music.

Q. 82. Why is me called the master note?

A. Because it is always in the centre of the time between the two keys, being the only note or syllable which does not occur twice in the same octave.

Q. 83. Upon which degrees of the scale do the me stand before transposition takes place?

A. Upon the 3d, 10th and 17th. See plate 1st and 2d.

Q. 84. What is transposition?

A. Transposition is the removing or changing the place of the key note, for the purpose of confining the tune within the limits of the scale.

Q. 85. By what are the keys transposed?

A. By flats and sharps placed at the cliff, or upon each stave across the scale.

Q. 86. How far does a flat or sharp remove the key or the me?(26)

A. A flat drives B mi a 4th up or a 5th down, but a sharp draws B a 5th up or a 4th down; the sharp key still keeping above, and the flat below.

Q. 87. Why is a flat said to drive, and a sharp to draw B me, &c.?

A. Because flats are placed upon the same degree (line or space) where me is, and removes it a 4th or a 5th from that to some other place, therefore they are said to drive B; but sharps being placed upon some other degree, remove B a 4th or 5th from where it was (27) to the place where the last sharp was placed, therefore they are said to draw B mi, &c.

Q. 88. Are there no other degrees than A and C for the keys and B for me, which will do as well as these?

(26) Transposition is fully explained and mathematically proved on plate 2.

(27) Hence it is said that "flats take place where me was before added," and "sharps take place where me is when added."

A. The degrees might have been represented by any other characters, but there are no other than the natural place of those letters, before transposition, that would do as well; but when transposition takes place, or is necessary, the keys or rather the me may be placed upon any other degree of its octave which may best suit the air of the tune; and as the me removes, its letter B is considered as moving with it (to preserve a uniform representation of the same note by the same letter) being preceded or followed by all the letters of the scale, so that A and C are still the places of the keys, though on other degrees of the general scale.(28)

Q. 89. How far may transposition remove or change the place of B, or of the key notes?

A. About an octave, or 11 semitones, being 14 removes, 7 by flats and 7 by sharps, or until all the degrees have been flatted or sharped. See the plates 1st and 2d.

Q. 90. What is the difference after three flats or three sharps (29) are placed, as it appears that B must then come again upon the same line or space where it has been once before?

A. The difference is a semitone; therefore, if a piece of music is set a little too high on the scale, place so many flats as will bring me on the natural place of the same letter, line or space (unless it was set there by flats before, in which case place so many sharps as will bring it a line or space lower) and it will move a semitone lower in every degree; and the reverse, by placing sharps when it is too low.(30)

Q. 91. Why might not all tunes be composed with me on the natural place of B, between the first and second keys (31) without flats or sharps, or revolving keys, and all the notes stand the same as in a natural tune?

A. 1. Because, as the scale of music contains but 22 degrees, and the air of the tunes (especially the part first composed) being as one calls it, "a flight of fancy," will exactly agree with the frame or disposition of the author's mind while composing it; it will have a particular pitch of its own, upon which it will move more smooth and agreeable to the ear than it will upon any other degree upon which it can be placed in the whole scale; therefore it must be set to such degree. It will there (and there only) bring the key to govern the rest of the notes, and bring the parts to harmonize together nearer to perfect symmetry than upon any other by which it is compared, whether it be higher or lower; the flats and sharps being considered as characters, showing when and where transposition takes place. 2. The semitones always lying between law and faw, and me and faw (or immediately below the triangular or half note) the tune must be so placed, that the notes may be on such degrees as will command the semitones in their places without altering the pitch intended by the author, and so that a number of voices, or voices and instruments, may harmonize together in every whole and half tone through the scale.(32)

Q. 92. How may it be known whether a piece of music is or is not set upon its proper pitch, or the key note rightly placed?

(28) This is plainly seen on plate 2d.

(29) There are seldom more than 4 flats or sharps used at the cliff at one time.

(30) See plate 2d, with its explanations.

(31) The first and second keys, the places of C and A before transposition, or on the 9th, 11th, &c. degrees.

(32) A person may be convinced that all tunes cannot be set on the 1st or 2d keys, by singing or playing a piece with 1 or 3 flats or sharps to the same pitch as a natural tune; i. e. 9, 11, &c. and naming the notes as they stand.

A. By applying it to different degrees, or pitches in both notes and words, and if it is rightly set, it will move more smooth and agreeable to the ear, and the imperfect chords will seem to unite more like perfect chords, than upon any other pitch or degree where it is tried; but if it is easier performed, or moves more agreeable upon any other pitch, it is wrong set, and ought to be altered or removed to such place as will carry it with the best proportion.(33)

Q. 93. How may the true place of the key note be found,(34) and the notes of a tune be written in such manner as to command the air and agree with every interval thereof, when the air of the piece only is known?

A. 1. Find [by Q. 91] the exact degree which suits the key note. 2. Observe how many semitones are contained in each particular interval, [see Q. 78, also plate 1st] or whether it is on a flat or a sharp key. 3. Draw out the guage of the pitch-pipe until it will give the exact sound of the key note before found, and it will show the letter whose natural place on the scale must be the place of such key note.(35) 4. Place so many flats or sharps as will bring the me either above or below, as the key may require, after which the other notes are easily placed, being careful frequently to compare their sounds as you proceed with the air of the tune.

Q. 94. What is the best rule for accenting the notes in singing?

A. The three first moods of common time have usually two accents to a measure (36) when divided into four equal parts, as crotchets, &c. the first accent is on the first part or crotchet, the second on the third part, &c.; the fourth mood of common time has a full accent on the first, and a half accent on the second part of the measure; the triple time moods have a full accent on the first, and commonly a half accent on the third part of the measure; the compound moods are accented on the first and fourth parts of the measure. The foregoing are the common rules for accenting, but they are often exceptionable; therefore the best general rule for accenting is, to place the accents on such note or notes as are applied to properly accented or emphatical words or syllables. The music should comply with the meaning of the words, not the language to the stiff formality of sol-fawing.

Q. 95. How many moods of time are there?

A. There are but nine now in common use, viz. four of common time; three of triple time; and two of compound time; so denominated and disposed, on account of the several rules of accenting poetry, to which they are applied.

Q. 96. What is the signification of the figures which are placed to the moods of time?

A. The lower figure (37) shows how many parts the semibreve is divided into, and the upper figure how many of those parts fill a measure in that particular mood of time.

Q. 97. What is the best method of keeping time while singing?

A. By a regular vertical motion of the right hand.(38)

(33) See Question 90th, &c.

(34) Perhaps nothing short of practice and experience will convince a person how much easier and better a tune is performed upon a right, than upon a wrong pitch, though but a semitone higher or lower than the other.

(35) If the guage stands between two letters, the one must be flatted or the other sharped, according to plate 2d, to bring the key upon the exact semitone.

(36) The second accents are weak, and scarcely discernable in quick time.

(37) Thus it may be seen that the first mood of triple time contains three minims or three halves of a semibreve; the first of compound time, six crotchets, or six-fourths of a semibreve, &c. &c.

(38) The hand should fall at the beginning of every measure in vocal music, and a small motion is sufficient for any one, except a teacher or leader.

The following table exhibits the length of a string suspending a ball or pendulum, which will vibrate in the time allowed to each mood of time.

TABLE.

Adagio		39 & two-tenths for one-fourth of a measure	
Largo		22 & one-tenth	do. do.
Alegro		39 & two-tenths for one-half	do.
2 from 4		9 & eight-tenths	do. do.
3 to 2		39 & two-tenths	do. do.
3 from 4		22 & one-twelfth	do. do.
3 from 8		50 & two-tenths for a whole measure	
6 to 4		22 & one-twentieth	half do.
6 from 8		22 & one-twentieth	whole do.

The above are the lengths allowed by Mr. Billings.

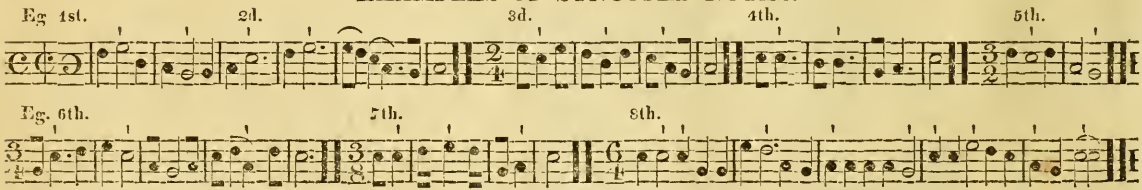
Perhaps it would be proper, when first learning a tune, to have the pendulum somewhat larger than above stated.

Q. 98. What is the difference between syncope and syncopation?

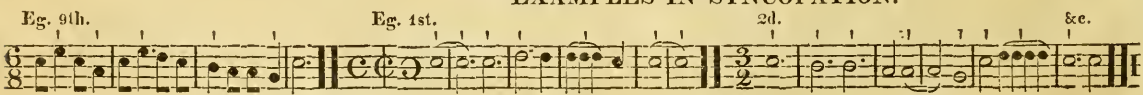
A. 1. Syncope signifies something contracted or suddenly removed. &c. In music it is when a note is found set out of its usual order, and requiring the accent to be upon it, as though it was in the usual place of the accent; as common time measures having half their proper quantity in the middle of the measure, as a minim in the middle, between two crotchets, or a pointed minim and one crotchet, the crotchet being first. In such case, there is one accent only to a measure, on such minim.

2. Syncopation is a note or sound continued by a point, or other notes on the same degree, tied by a slur; sometimes continued through the bar into the next measure, in which case, such note or notes are named as if there was but one, and the sound continued in time until the slur (if any) breaks, swelling a little at the usual place of the accent.

EXAMPLES OF SYNCOPED NOTES.



EXAMPLES IN SYNCOPATION.



The character ı shows the usual place of the accent in such cases.

There might be more examples given, but it is probable these, with the explanations above given, will be sufficient.

Notes of syncopation are by some called "driving notes."

Obs. 1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty in the performance, and perhaps dischords, will be the consequence; if too low, dulness and languor. And if the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends, and perhaps the whole occasioned by an error in the pitch of one or more of the parts, of only one semitone.

2. Each one should sing so soft, as not to drown the teacher's voice; and each part so soft, as will permit the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be imitated; and if the singers of any one part are so loud that they cannot hear the other parts, because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3 The bass should be sounded full and bold, the tenor regular and distinct, the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the German flute, the sound of which they may endeavor to imitate, if they wish to improve the voice.

4. The high notes, quick notes and slurred notes of each part should be performed softer than the low notes, long notes and single notes of the same parts.

5. Learners should sing all parts somewhat softer than their leaders do, as it tends to cultivate the voice, and gives an opportunity of following in a piece with which they are not well acquainted; but a good voice may soon be much injured by singing too loud.

6. All the notes included by one slur, should be sung at one breath, if possible.

7. All notes (except some in syncopation) should be fairly articulated, and in applying the words, great care should be taken that they be properly pronounced, and not torn torn to pieces between the teeth. Let the mouth be freely opened and the sound come from the lungs, (39) and not be entirely formed when they should be only distinguished, viz. on the end of the tongue.

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(39) The organ of a man's voice (or the lungs) is in form somewhat like a tube, about one-fourth of an inch in diameter, and possesses power sufficient to divide a note or tone of music into 100 equal parts.

The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

8 When notes of the tenor fall below those of the bass in sound, the tenor should be sounded full and strong, and the bass soft.

10. There are but few long notes in any tune, but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle, and then decrease or die away like the sound of a bell.

11. The common method of beating the two first moods of common time is as follows: for the first beat, bring down the end of the fingers to whatever is used for beating upon; for the second, bring down the heel of the hand; for the third, raise the hand a few inches; and for the fourth, raise the hand up nearly as high as the shoulder, in readiness for the next measure.

For the triple time mood, let the two first be the same as the two first of common time; and for the third, raise the hand a little higher than for the third beat of common time, when it will be in readiness for the next measure.

For the third and fourth moods of common time, and the two moods of compound time, there is just one motion down and one up for each measure, with this difference: for the common time moods, there is no resting for the hand; but in compound time, the resting is double the length of the motion. See page 27.

12. Learners should beat by a pendulum, or by counting seconds, until they can beat regular time, before they attempt to beat and sing both at once; because it perplexes them to beat, name and time the notes all at once, until they have acquired a knowledge of each by itself.

13. While first learning a tune, it may be sung somewhat slower than the mood of time requires, until the notes can be named, and truly sounded without looking on the book.

14. Some teachers are in the habit of singing too long with their pupils. It is better to sing but 6 or 8 tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, and continue at them until they are understood; than to skim over 40 or 50 in one evening, and at the end of a quarter of schooling perhaps few besides the teacher know a flat keyed piece from a sharp keyed

one; what parts of the anthems, &c. require emphasis; or how to give the pitch of any tune which they have been learning, unless some person informs them. It is easy to *name* the notes of a piece, but it requires attention and practice to *sing* one.

15. Too long singing at one time, injures the lungs.(40, 41)

16. I have learned by experience, that learners will soon know when to sing soft and when strong, if they are led by the teacher, making a larger motion in beating where emphatical words or notes occur, than where others do.

17. Learners are apt to give the first note, where a fuge begins, nearly double the time it ought to have; sounding a crotchet almost as long as a minim, in any other part of the tune; which puts the parts in confusion, by losing time: whereas fuges ought to be moved off lively, the tune decreasing (or the notes sung quicker) and the sound increasing as the parts fall in (42)

18. When notes occur one directly above the other (called chusing notes) and there are several singers to the part where they are, let two sing the lower note while one does the upper note, and in the same proportion for any other number.

19. Flat keyed tunes should be sung softer than sharp keyed ones, and may be proportioned with a lighter bass;(43) but for sharp keyed tunes, let the bass be full and strong.(44)

20. Thirds should not be trilled or turned, lest they become seconds or dischords (though some authors do not confine their compositions to these rules) nor fifths and eighths move together ascending or descending, lest the parts seem but one.

21. In $\frac{2}{4}$, $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$, the seeond accent is in common very weak, and in quick time scarcely discernible, except in some particular pieces of poetry to which they are applied.

22. Learners should not be confined too long to "the part which suits their voice best," but should try occasionally the different parts, as it will tend greatly to improve the voice, and give the person a knowledge of the connection of the counterparts, or of harmony as well as melody.

23. Learners should understand the tunes well by note, before they attempt to sing them to verses of poetry.

24. If different verses are applied to a piece of music while learning, it will give the learner a more complete knowledge of the tune, than can be had by confining it always to the same set of words.

25. Young singers should not join in concert, until each can sing their own part correctly.

26. There should not be any noise indulged while singing (except the music) as it destroys entirely the beauty of the harmony, and renders the performance (especially to learners) very difficult; and if it is designedly promoted, is nothing less than a proof of disrespect to the singers, to the exercise, to themselves who occasion it, and to the Author of our existence.

27. When the key is transposed, there are flats or sharps placed upon each stave; and when the mood of time changes, the requisite character is placed on the stave.

28. B, E and A are naturally sharp sounds, and are therefore first sharped; and as F, C and G are naturally flat sounds, they are the first flatted.

29. The appogiatura is placed in some tunes; it may be used with propriety by a good voice, but neither it nor the trill should be attempted by any one, until they can perform the tune well by plain notes, (as this adds nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are called "graces," unless they be in a manner natural to their voice.

30. There are other characters and times used by some authors, as a shake, a relish, &c. but I have reasons for omitting them in this place.

31. All "affectation" should be banished. It is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in "climes of bliss."

32 Jehovah, who implanted in our natures the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we exercise them in a way which does not tend to glorify His name

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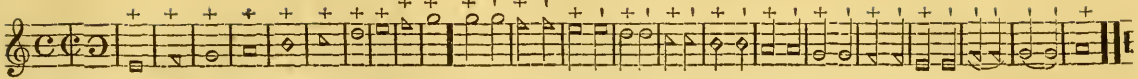
(40) A cold or cough, all kinds of spirituous liquors, violent exercise, bile upon the stomach, long fasting, the veins overcharged with impure blood, &c &c. are destructive to the voice of one who is much in the practice of singing. A frequent use of spirituous liquors will speedily ruin the best voice.

(41) A frequent use of some cool acid drink, such as purified cider, elixer of vitriol with water, vinegar, &c. if used sparingly, are strengthening to the lungs.

(42) See note 7. *(43) See note 20.* *(44) See Q. 73.*

1.



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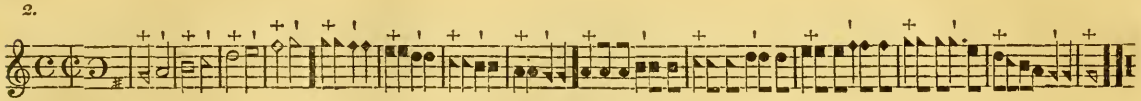

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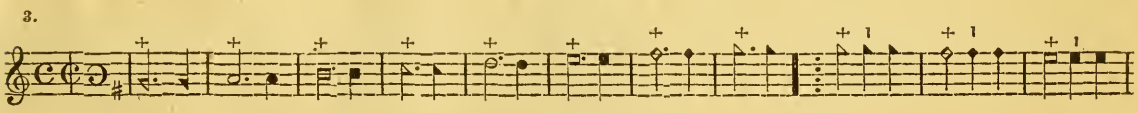

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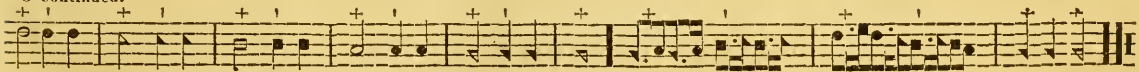
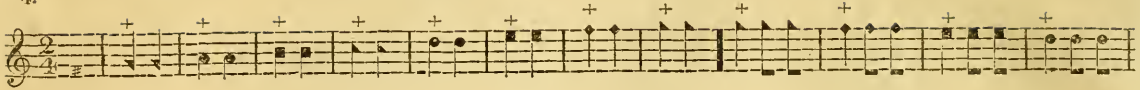


The bass may sing the same stave one octave below the tenor, or two below the treble.

4.



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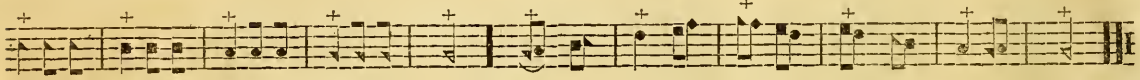

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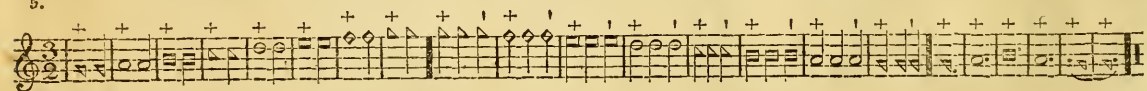

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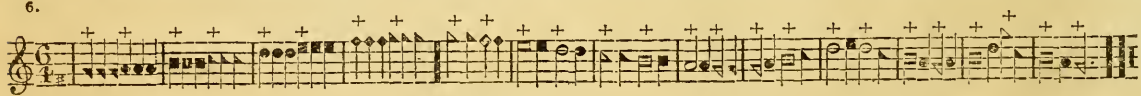
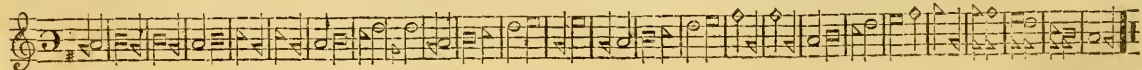


INTERVALS.



Note—+ stands over the usual place of the accent, and ' over the half accent.

1. 4 seconds per measure — d d u u d d u u d d u u
2. 3 - - - — d d u u d d u u d d u u
3. 2 - - - - — d u d u d u
4. 1 1-2 - - — d u d u d u
5. 3 - - - — d d u d d u d d u
6. 1 1-2 - - — d d u d d u d d u
7. 3-4 - - - — d r u d r u d r u
8. 2 - - - — d r r u r r d r r u r r
9. 1 1-2 see. per measure — d r r u r r d r r u r r

Note.—The letter d stands immediately under that part of the measure where the hand must fall, u where it must rise, and r where it may rest in sprightly tunes.

TABLE OF CONCHORDS AND DISCHORDS.

semi-tones												
0	An unison	1 Flat - - 2d	2 Sharp - - 2d	3 Flat - - 3d	4 Sharp - 3d	5 Flat - - 4th	6 Sharp - - 4th	6 Flat - - 5th	7 Sharp - - 5th	8 Flat - - 6th	9 Sharp - - 6th	10 Flat - - 7th	11 Sharp - - 7th	12 An octave, or 8th
	1st, or most perfect chord	A dischord	A dischord	An imperfect chord	An imperfect chord, 4th +	A dischord	Concinuous sound	Concinuous sound	Perfect chord, 3d	An imperfect chord	An imperfect chord	A dischord	A dischord	Perfect chord, 2d
Semi-tones	0	1	2	3	5	5	6	6	7	8	9	10	11	12

Intervals or degrees. 2d. | 3d. | 4th. | 5th. | 6th. | 7th. | 8th.

This is considered as the bass stave, but may be applied to any other part.

By this table it may be seen that the intervals called { Perfect chords, Imperfect chords, Dischords, Concinuous sounds } contain { 0, 7 or 12 / 3, 4, 8 or 9 / 1, 2, 10 or 11 / 6 semitones.

RESTS OF SEVERAL MEASURES.

1 2 3 4 8 12 16 &c.

Note.—1 A semibreve rest is considered as equal to a silent measure in any mood of time. 2. Rests for 4, 8, &c. measures, are seldom used, except for instrumental music.

The figure. I K L M is considered as the face of a cylinder, or roller, upon which is shown every tone and semitone by a black line. The figures at the top show the number of flats or sharps required to bring the keys to the degrees of the scale where they are set below (the letters showing the order in which they succeed each other) and ♭ ♯ represent the flat and sharp keys of each octave, both before and after transposition. The letters at the two ends of the scale are in their natural place against their proper degree, before transposed. The circle is considered as the end of the cylinder, and both as turning together (with all their graduations, around one common centre, between 18 and 19) either to the right or left, 7 changes if required. The letter B (see Q. 88, 89, &c.) shows the degree upon which me will stand, according to the number of flats or sharps placed above or below, and agreeing with those over the other part of the scale, for each octave. The face of the cylinder presenting only 22 degrees, or 38 semitones at one time, but is graduated to 50 semitones, 14 of which being still on the opposite side (from the face) of the cylinder, are only changes or removes. The column which crosses the centre of the circle may be considered as a monochord, or some other instrument, by which the degrees or intervals are proved—showing the 50 semitones or 30 degrees.

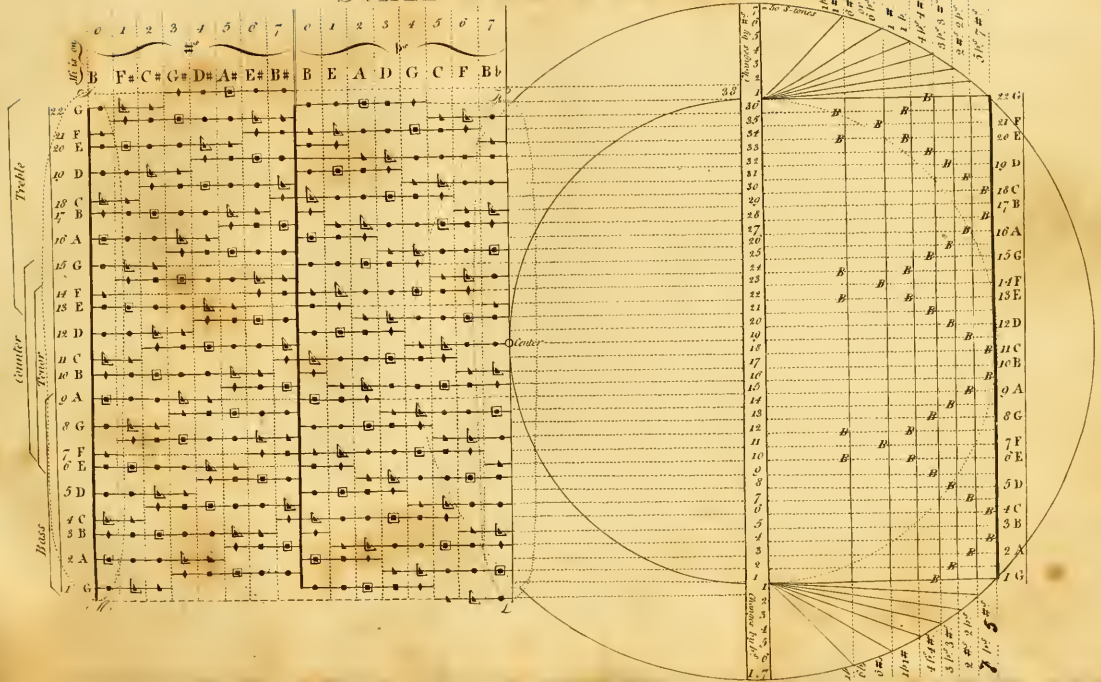
Eg. 1. Suppose I would know the exact semitone on which the key note of the tenor of Old Hundred stands? I find the tune is sharp keyed on A by 3 sharps. Now under 3 sharps, the sharp key of the tenor, or second octave, is against the 9th degree on the left, and the letter A I find faw upon a line, which I follow to the centre column of the circle, and I find it comes immediately under 15, the place on the chord where it must be struck: and in the same manner I find the key note of the bass to range with 3, and me of the treble to range with 26.

Eg. 2. I find, that before transposition, the me stands against 3, 10 and 17 in the left hand column, which agrees with 5, 17 and 29 in the centre; and under one sharp they range with 7 1-2, 14 1-2 and 21 1-2 on the left, or with 12, 24 and 36 in the centre, which proves that each note of the scale is raised 7 semitones, equal to a 5th or 5 degrees, by placing one sharp.

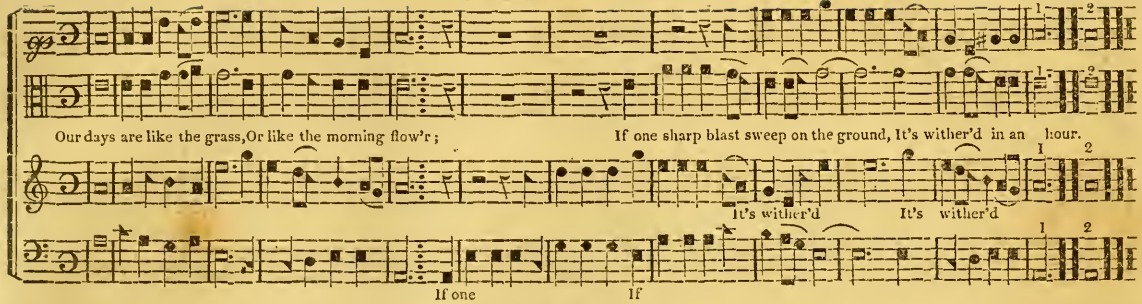
Eg. 3. I find in the tune called Symphony, that me is on D by 3 flats; and in the tune called Enfield, me is on D by 4 sharps; now by following each of these to the centre, it will be found that me by 3 flats (Symphony) ranges with 8, for the bass; and me with 4 sharps (Enfield) ranges with 9: therefore, me and every other note under 4 sharps, must be struck a semitone higher than the notes of the same name, on the same line or space, under 3 flats.

Thus any note in the whole scale may be led to the centre, and compared with any other. It may also be observed, that by this scale, the proper places for the keys and stops on any instrument whatever, may be regulated to their exact semitone. Farther explanations are unnecessary, as a little attention will render the whole very plain.

SCALE of TRANSPOSITION.

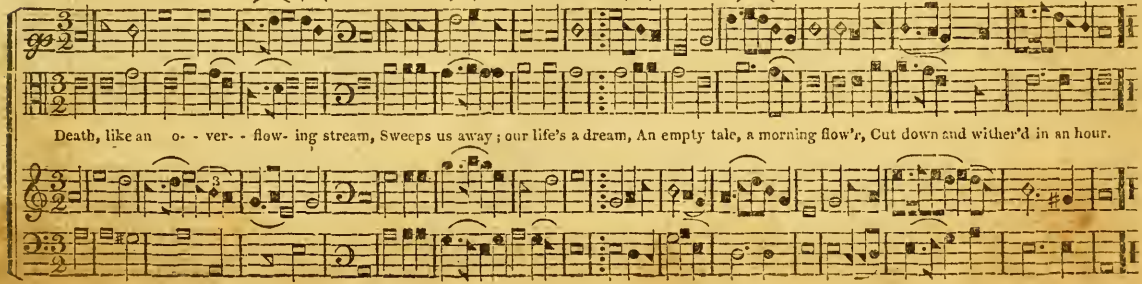


AMERICA. S. M.

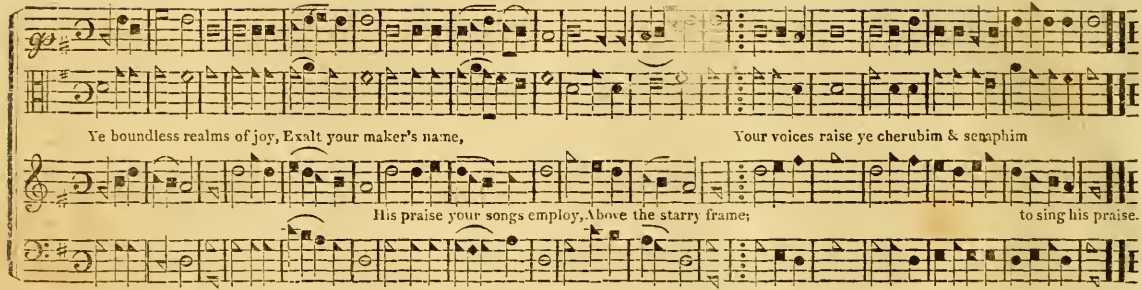


AMANDA. L. M.

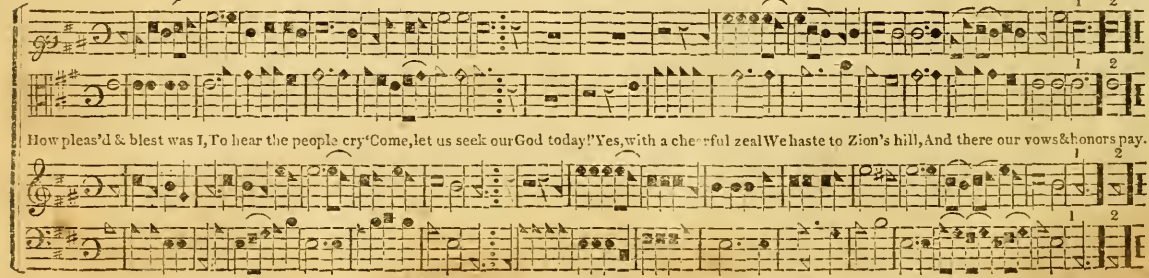
Morgan.

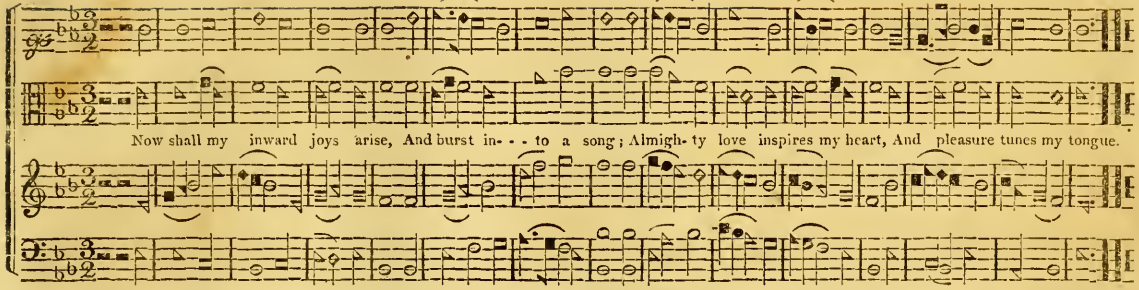


AMHERST. P. M. 6's, 4's. Wm. Billings.

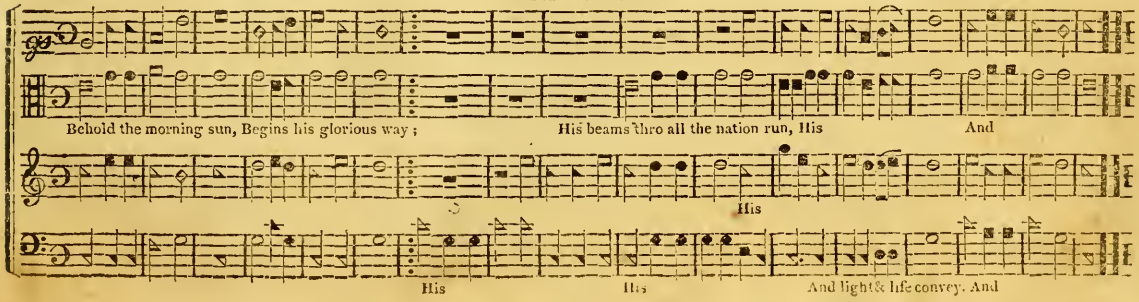


AMITY. P. M. or 6's & 8's. Reed.



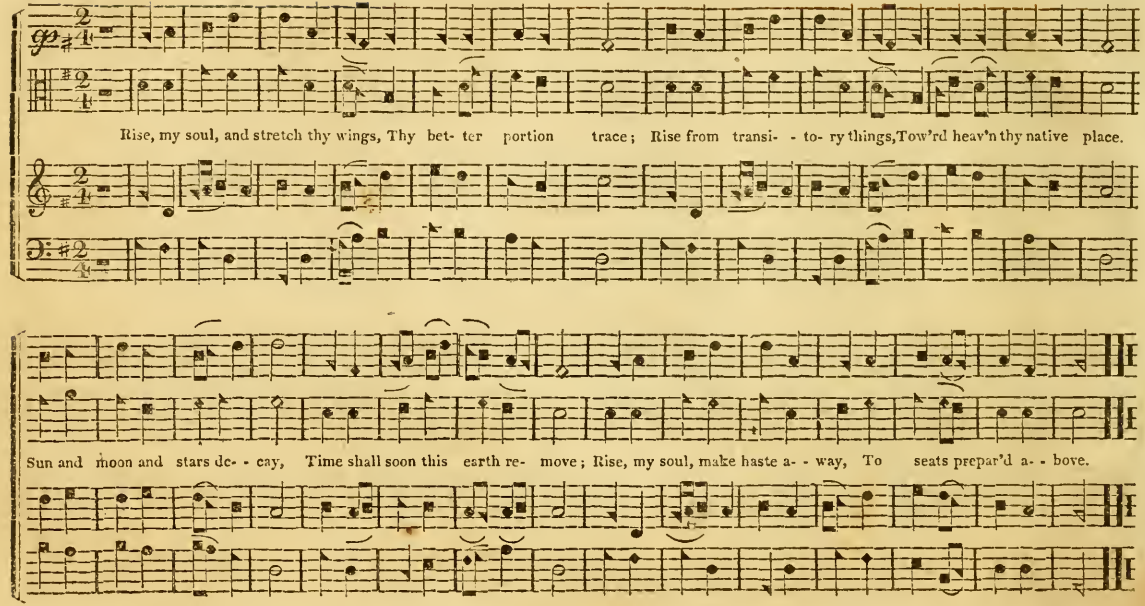


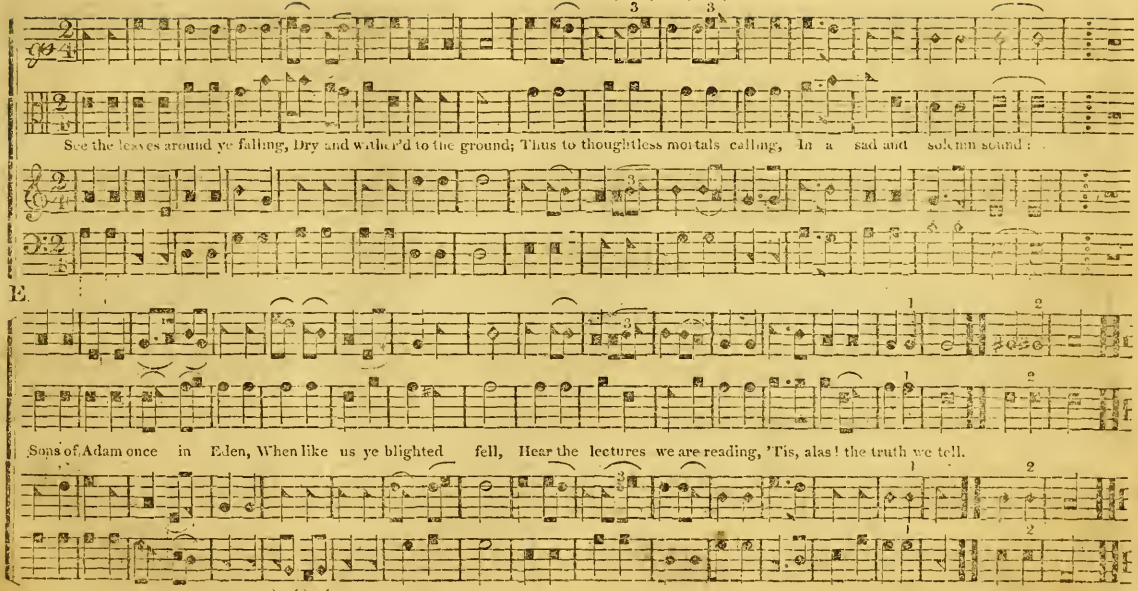
ALBANY. S. M. Edson.



AMSTERDAM. P. M. or 7's, 6's.

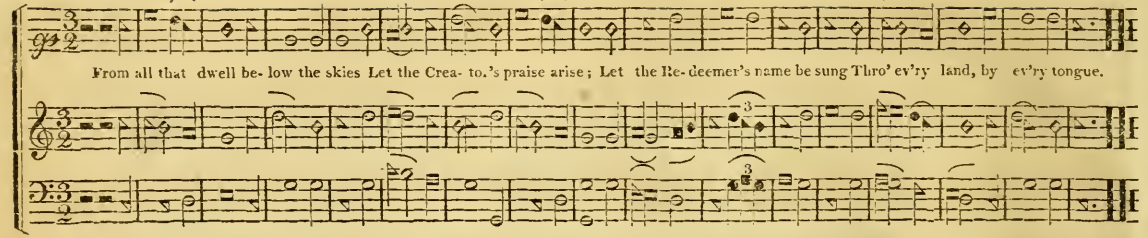
D. Reed.




See the leaves around ye falling, Dry and wither'd to the ground; Thus to thoughtless mortals calling, In a sad and solemn sound:
E.
Sons of Adam once in Eden, When like us ye blighted fell, Hear the lectures we are reading, 'Tis, alas! the truth we tell.

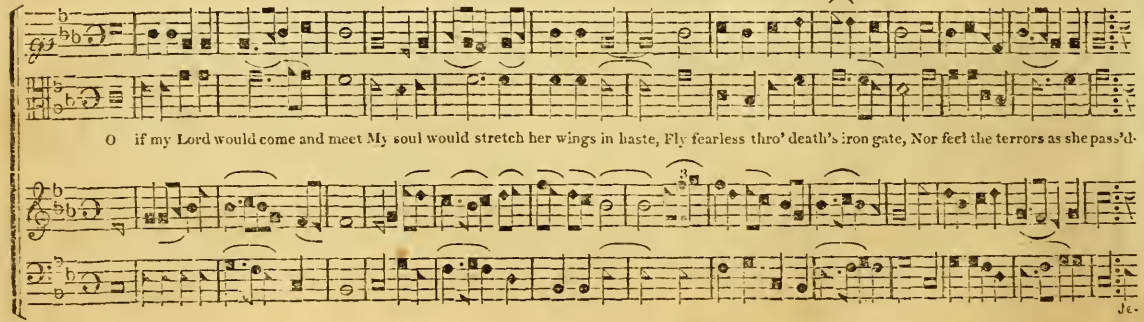
ALLSAINTS OLD. L. M.

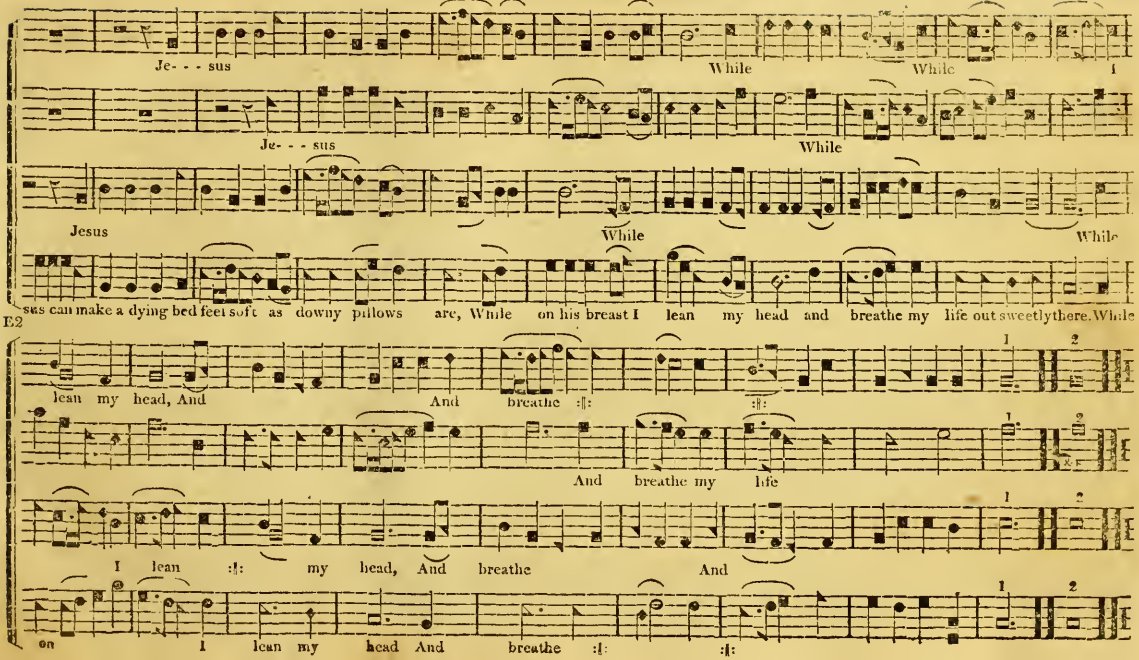
Tansur.

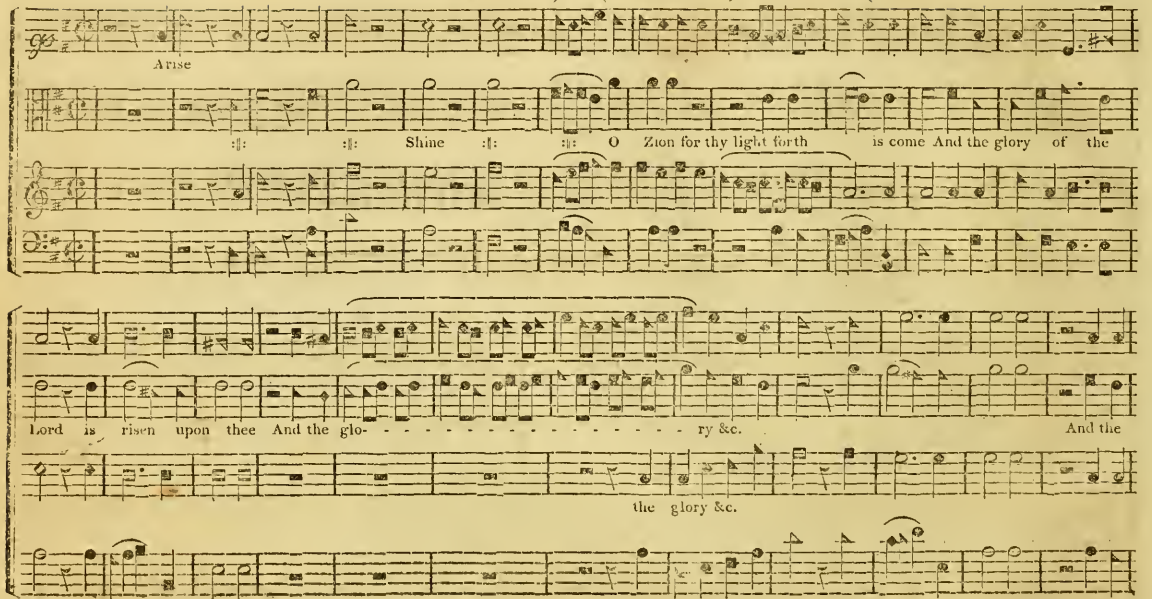


ALLSAINTS NEW. L. M.

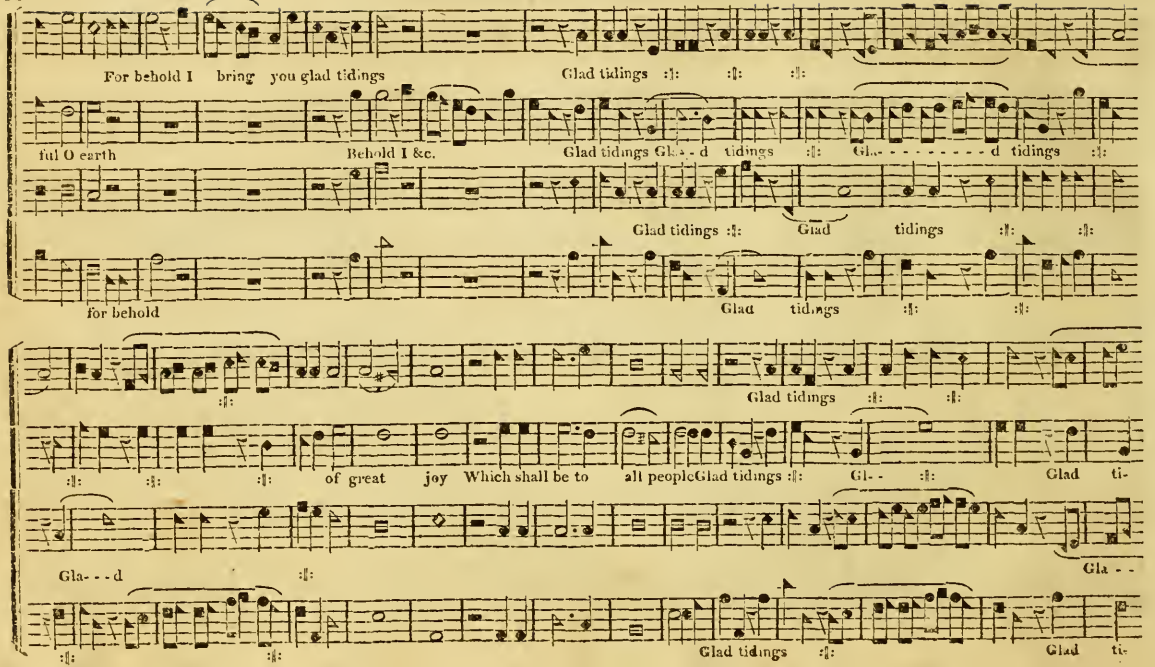
Hall.

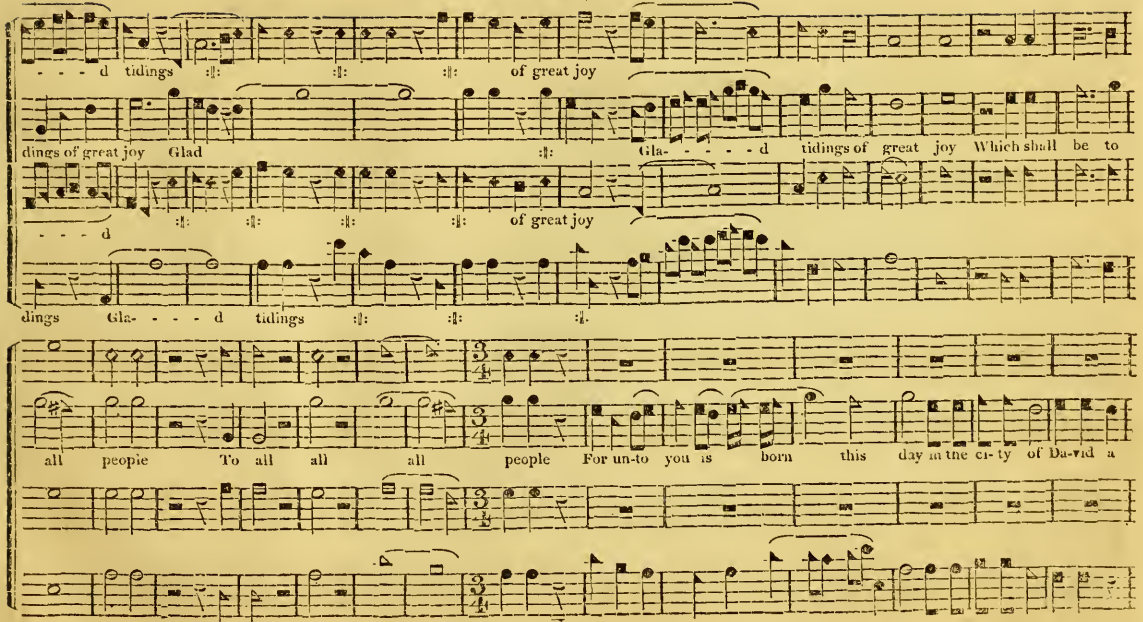


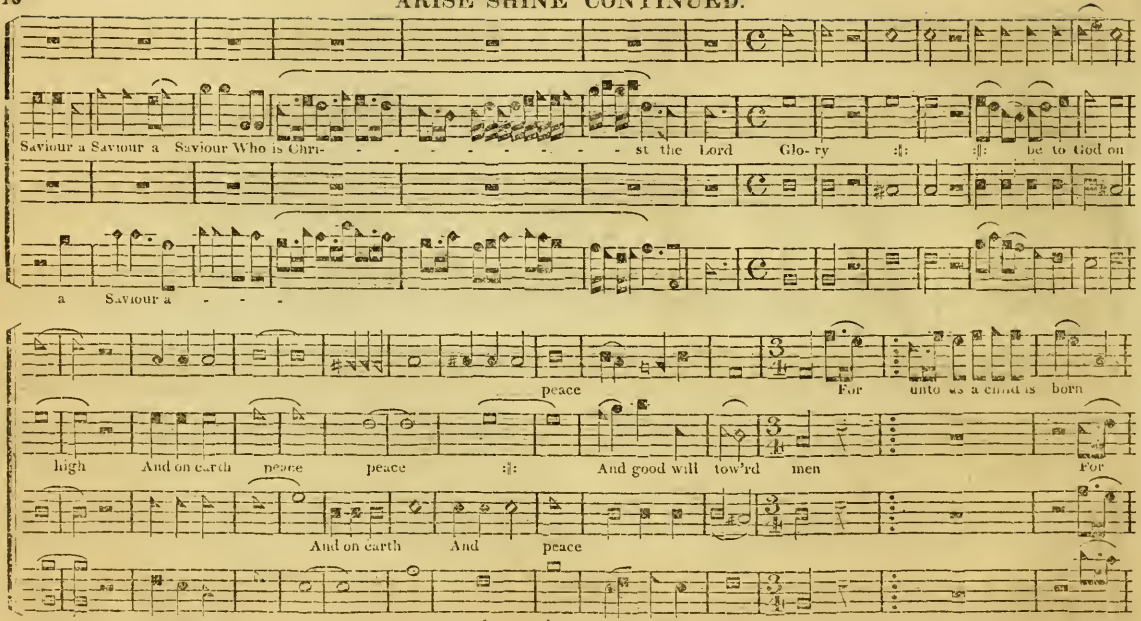

Je- - - sus
While
While
I
Je- - - sus
While
Jesus
While
While
sus can make a dying bed feel soft as downy pillows are, While on his breast I lean my head and breathe my life out sweetly there. While
E2
lean my head, And
And
breathe :‖:
:‖:
1
2
And breathe my life
I lean :‖: my head, And breathe
And
on
I lean my head And
breathe :‖:
:‖:

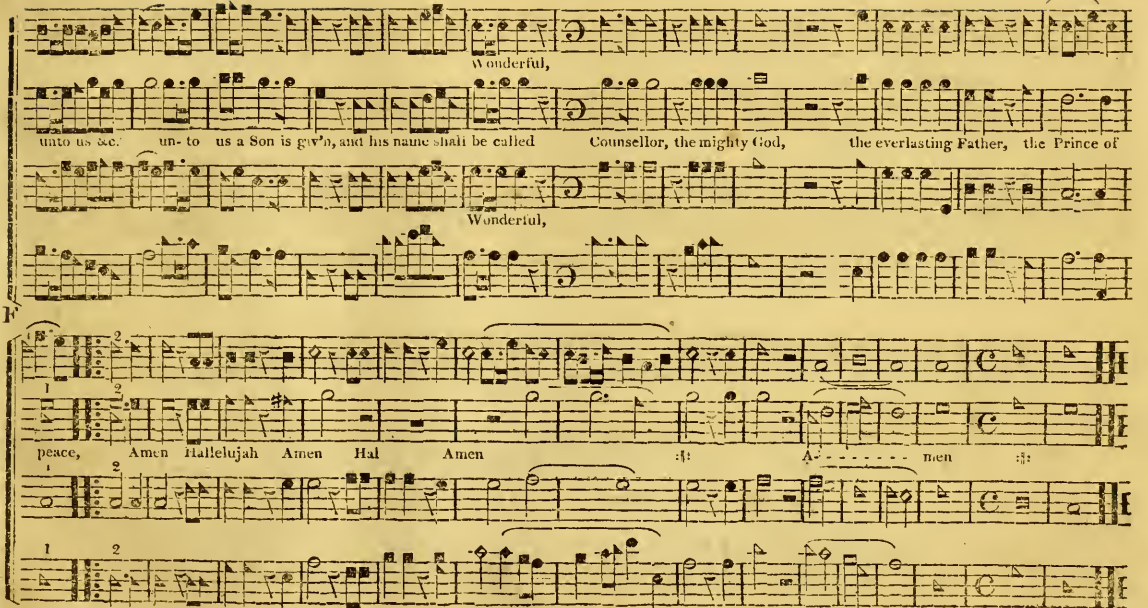

Arise
:||: :||: Shine :||: :||: O Zion for thy light forth is come And the glory of the
Lord is risen upon thee And the glo- ry &c.
And the
the glory &c.

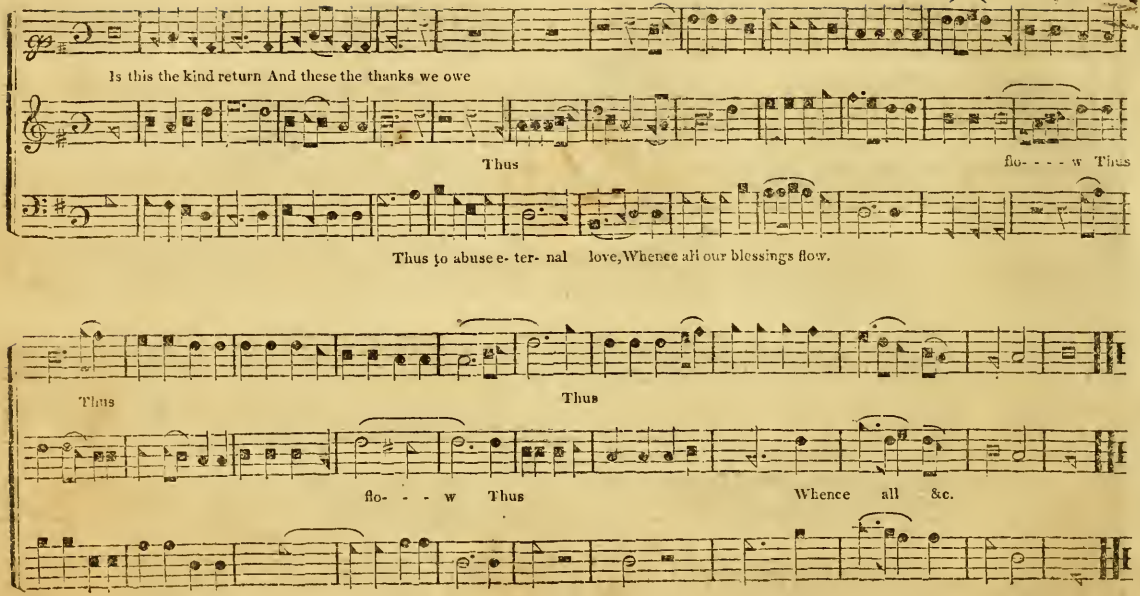
And kings :‖:
Glo- - - - - - - - - - - - - - - - - ry of the Lord &c.
And the Gentiles shall come to thy light
to the brightness of thy
And kings :‖:
And kings :‖: to
rising, And the Gentiles &c.
Sing :‖: :‖: O heav'ns &be joy-
And kings to thy light

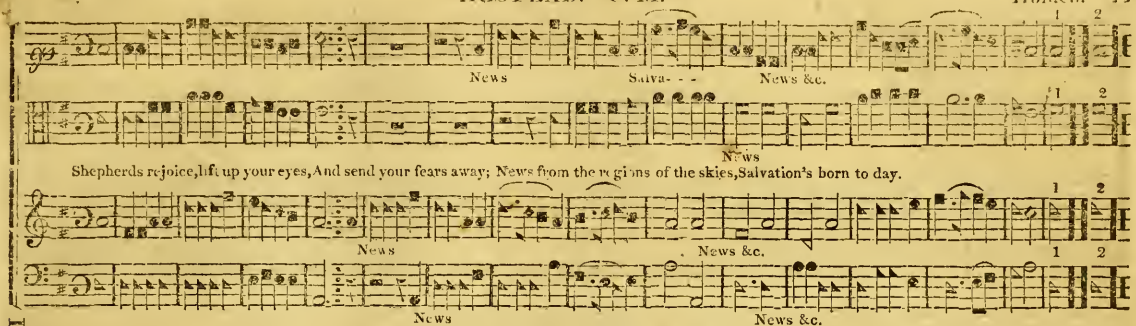

For behold I bring you glad tidings
Glad tidings :‖: :‖: :‖:
ful O earth
Behold I &c.
Glad tidings Gla - - d tidings :‖: Gla- - - - - - - - - d tidings :‖:
Glad tidings :‖: Glad tidings :‖: :‖:
for behold
Glad tidings :‖: :‖:
Glad tidings :‖: :‖:
:‖: :‖: :‖: of great joy Which shall be to all peopleGlad tidings :‖: Gl- - :‖: Glad ti-
Gla- - - d :‖:
Gla - -
:‖: :‖:
Glad tidings :‖: Glad ti-


- - - d tidings :|: :|: :|: of great joy
dings of great joy Glad :|: Gla- - - - - d tidings of great joy Which shall be to
- - - d :|: :|: :|: :|: of great joy
dings Gla- - - - d tidings :|: :|: :|:
all people To all all all people For un-to you is born this day in the ci- ty of Da-vid a

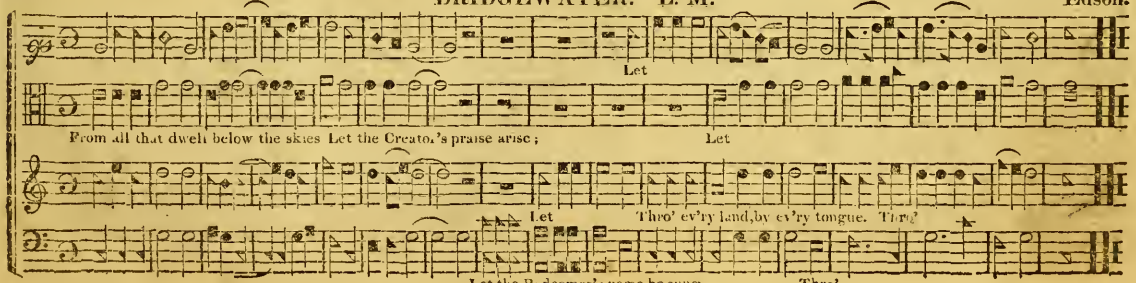

Saviour a Saviour a Saviour Who is Chri- st the Lord Glo- ry :|: :|: be to God on
a Saviour a
peace For unto us a child is born
high And on earth peace peace :|: And good will tow'rd men For
And on earth And peace
peace :|: :|:

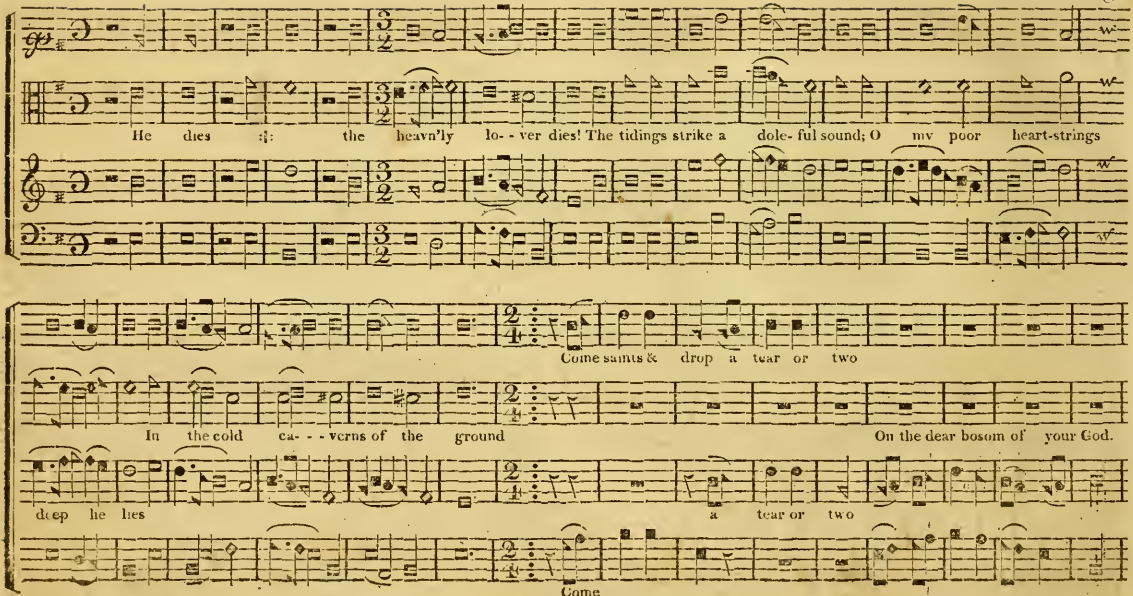

Wonderful,
unto us &c. un- to us a Son is giv'n, and his name shall be called Counsellor, the mighty God, the everlasting Father, the Prince of
Wonderful,
F
peace, Amen Hallelujah Amen Hal Amen :‖: A- - - - - - - - men :‖:

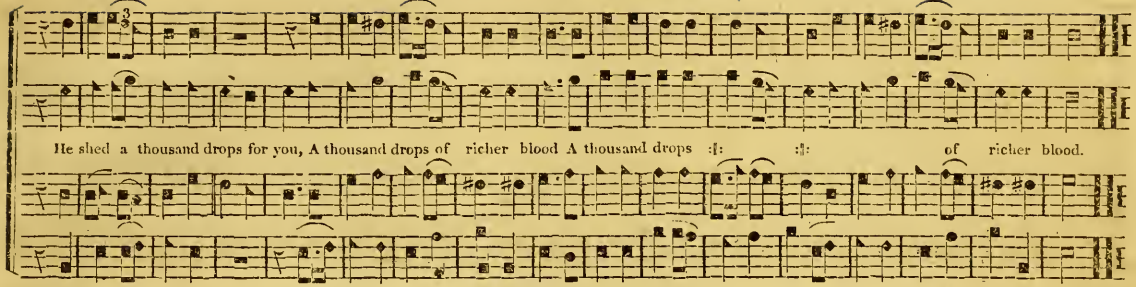

Is this the kind return And these the thanks we owe
Thus
flo- - - - w Thus
Thus to abuse e- ter- nal love, Whence all our blessings flow.
Thus
Thus
flo- - - w Thus
Whence all &c.



BRIDGEWATER. L. M. Edson.

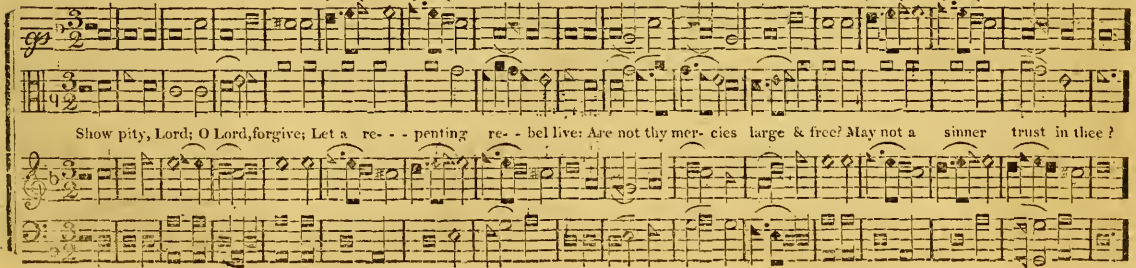


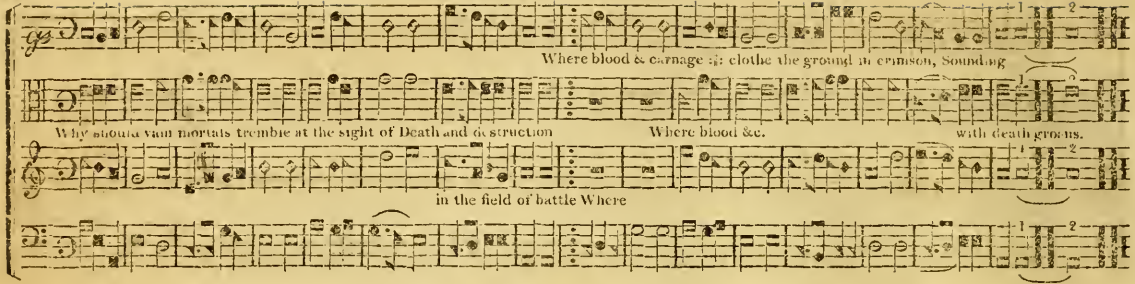

He dies :|: the heavn'ly lo- - ver dies! The tidings strike a dole- ful sound; O my poor heart-strings
Come saints & drop a tear or two
In the cold ca- - - verns of the ground
On the dear bosom of your God.
deep he lies
a tear or two
Come



BROOKFIELD. L. M.

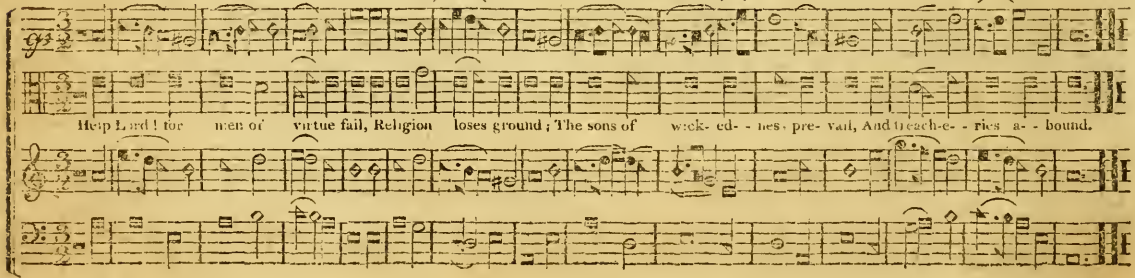
Wm. Billings.

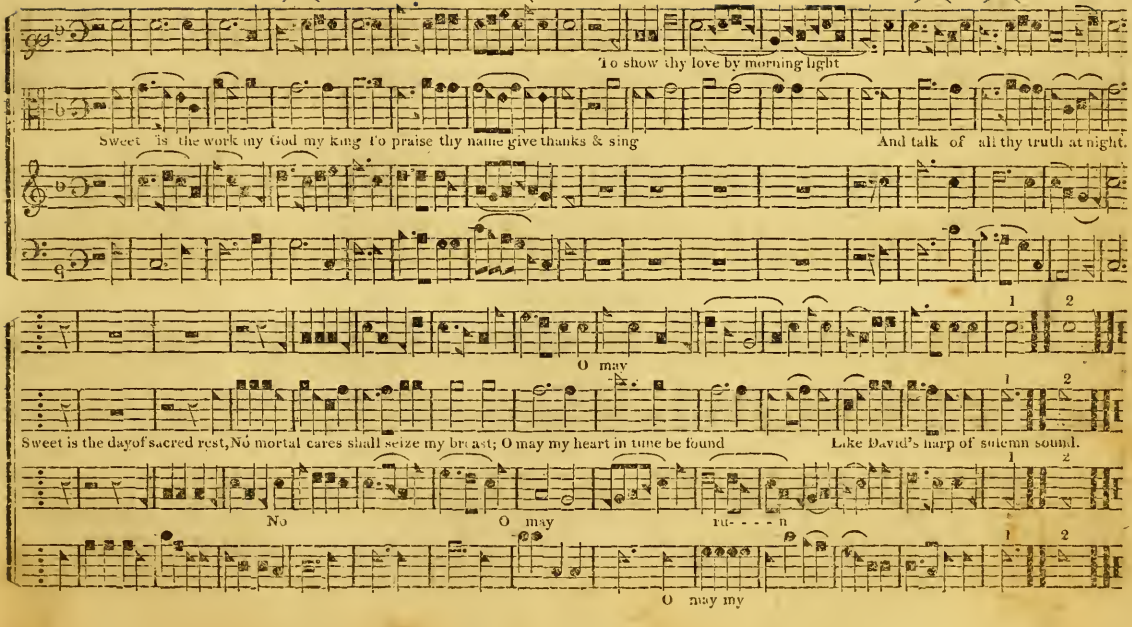




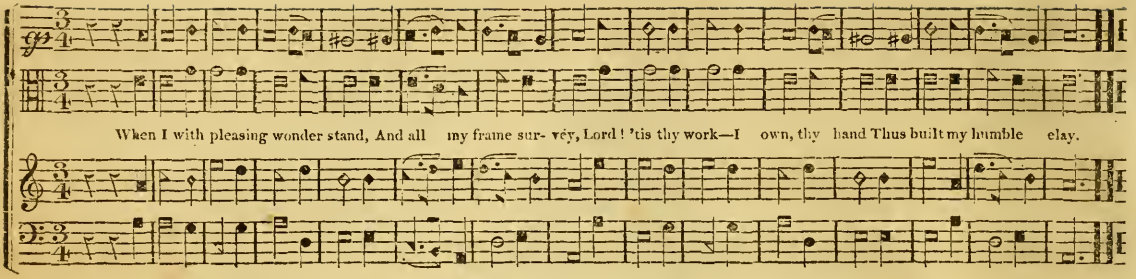
BUCKINGHAM. C. M.

Williams.

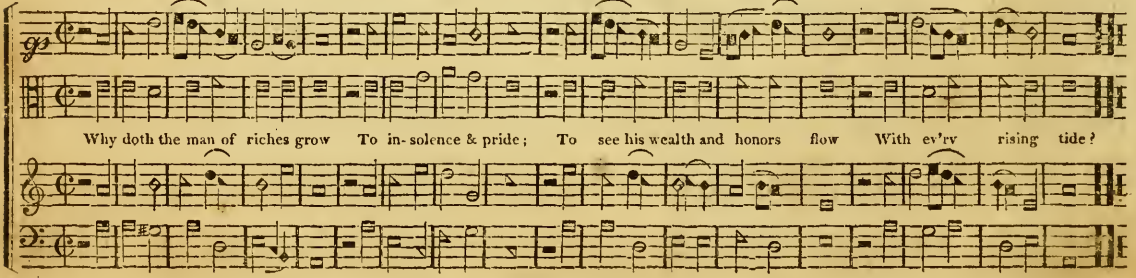


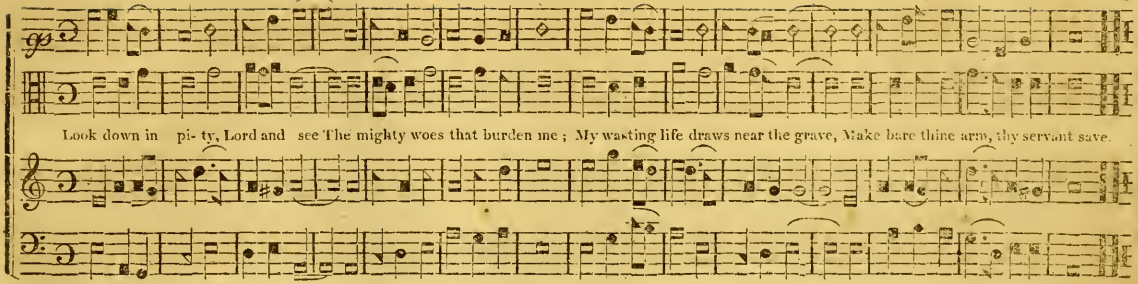

To show thy love by morning light
Sweet is the work my God my king To praise thy name give thanks & sing
And talk of all thy truth at night.
O may
Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found
Like David's harp of solemn sound.
No
O may
ru- - - - n
O may my

BRAY. C. M.



BRUNSWIC. C. M.

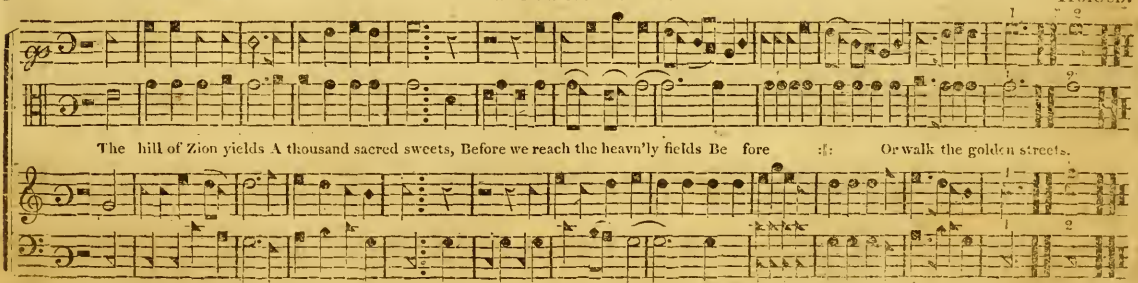




G

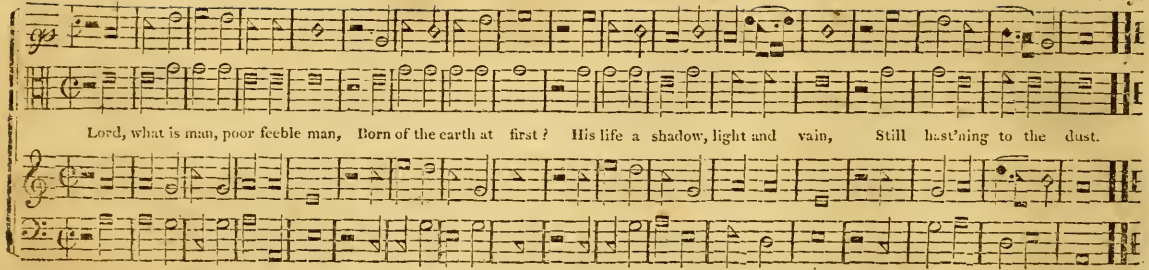
CONCORD. S. M.

Holden.



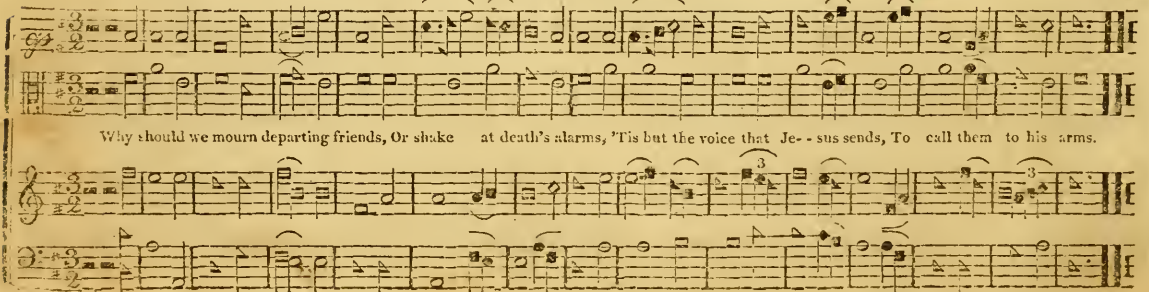
COLESHILL. C. M.

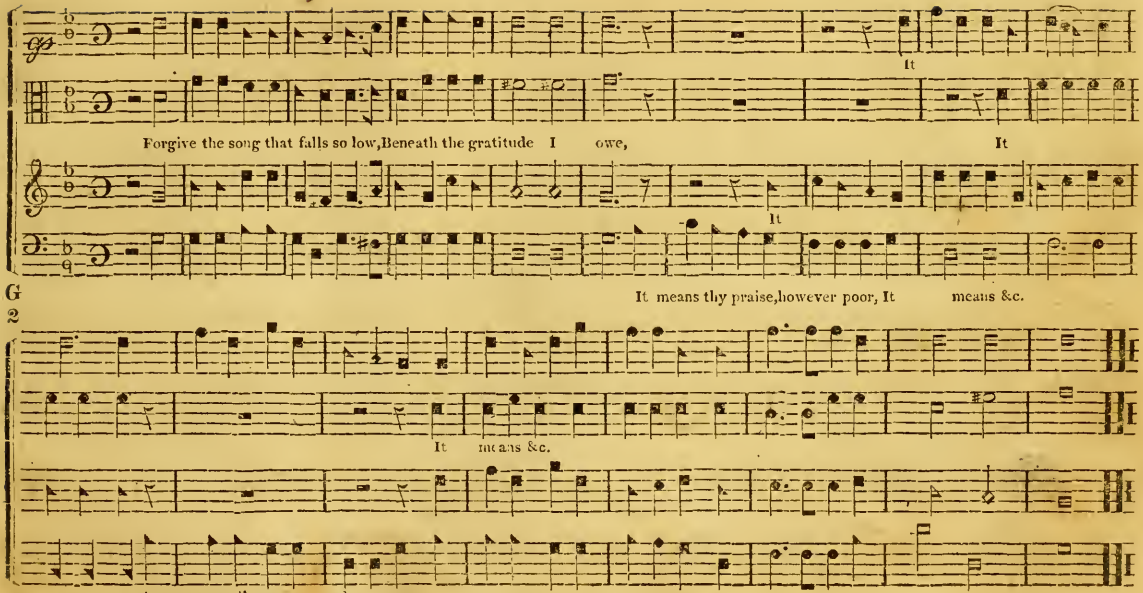
Kirby.

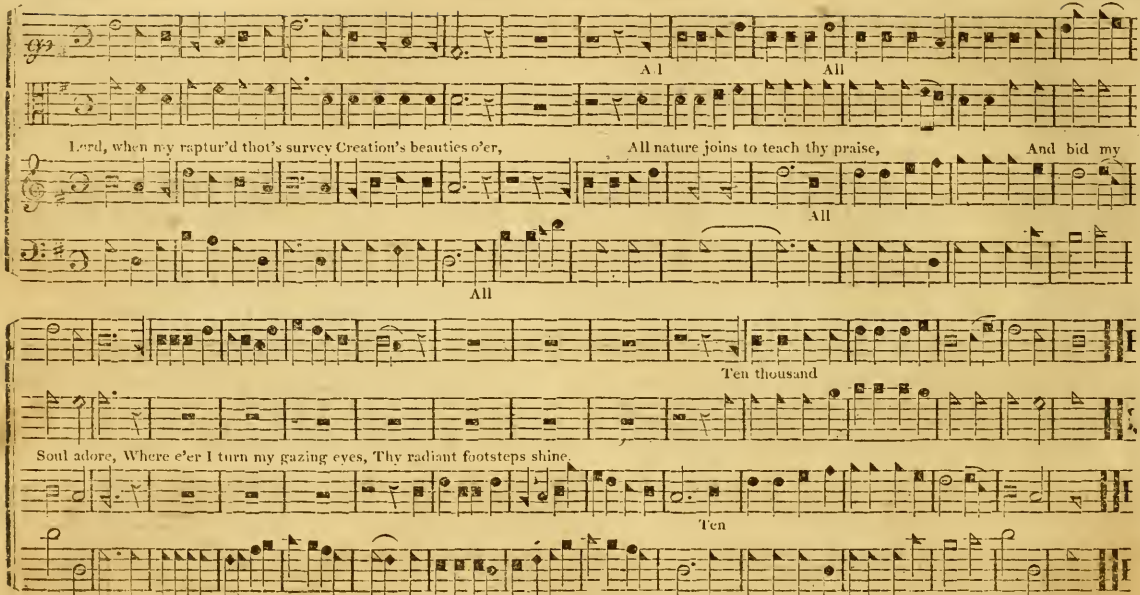


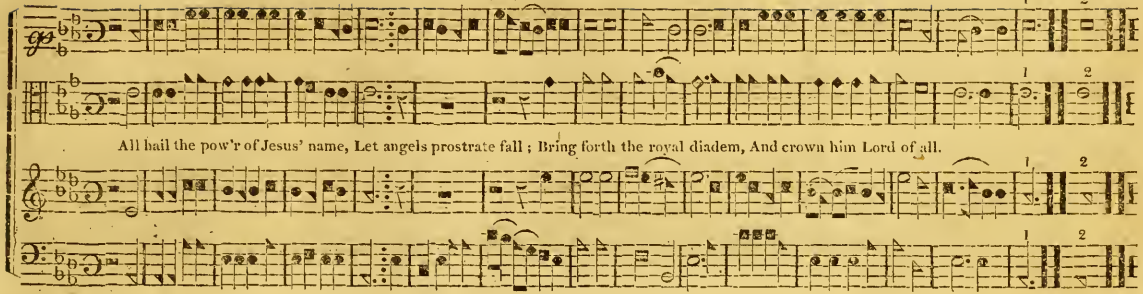
CHINA. C. M.

Swan.



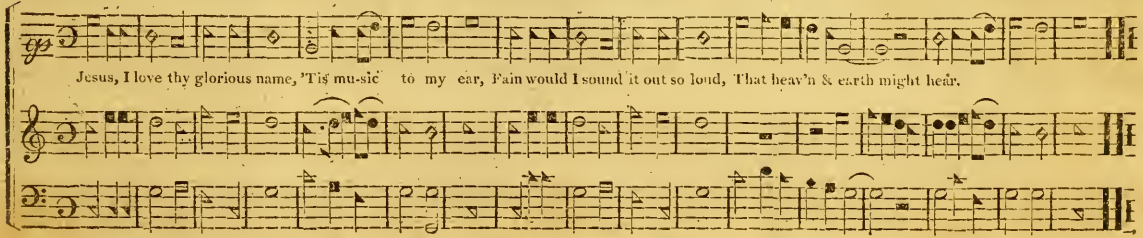

It
Forgive the song that falls so low, Beneath the gratitude I owe,
It
It
It means thy praise, however poor, It means &c.
It means &c.
An angel's song can do no more.

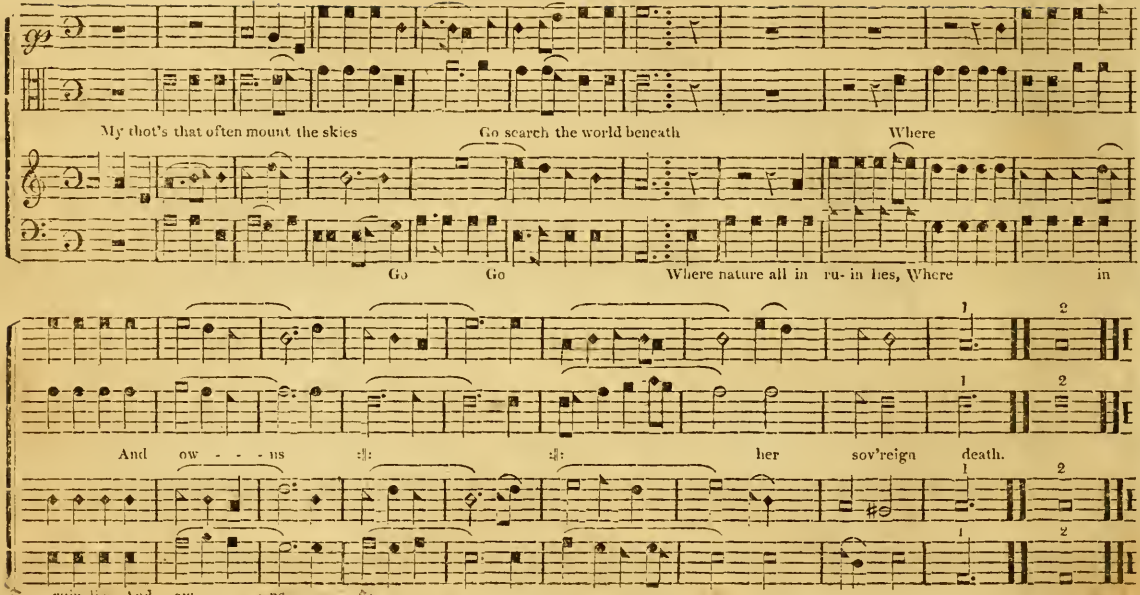

A l
All
Lord, when my raptur'd thot's survey Creation's beauties o'er,
All nature joins to teach thy praise,
And bid my
All
All
Ten thousand
Soul adore, Where e'er I turn my gazing eyes, Thy radiant footsteps shine.
Ten
Ten thousand pleasing wonders rise
And speak thy hand divine.

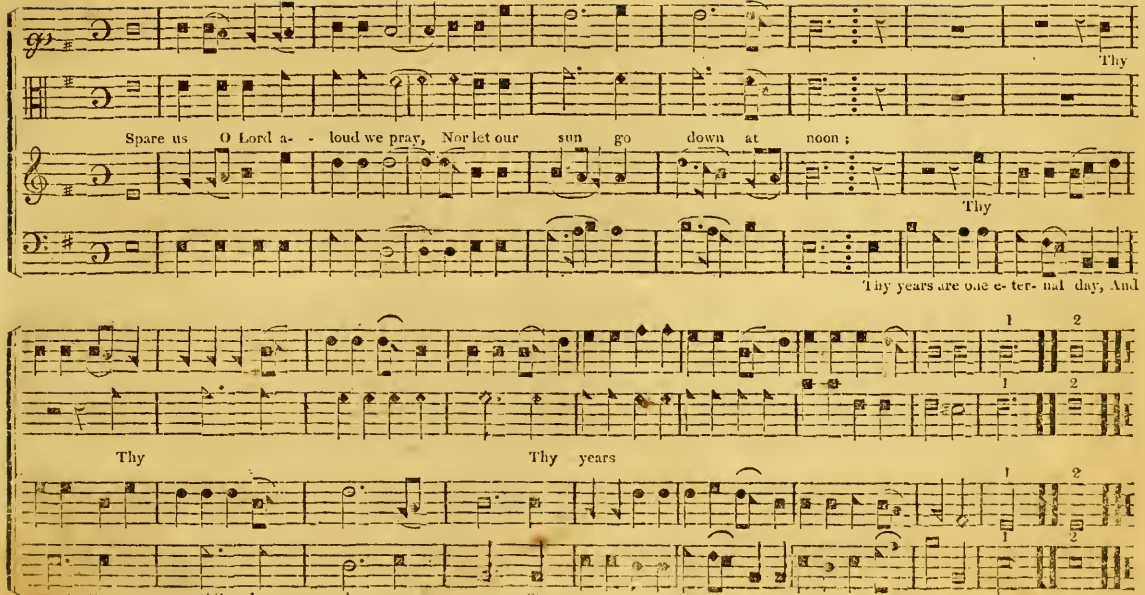


CAMBRIDGE. C. M.

Dr. Randall.

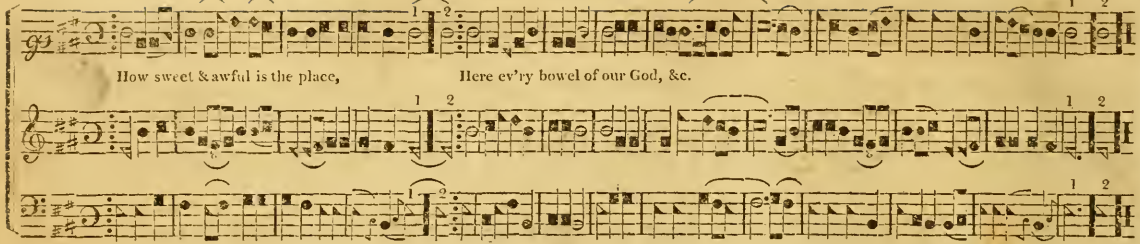



My thot's that often mount the skies
Go search the world beneath
Where
Go
Go
Where nature all in ru- in hes, Where
in
And ow - - - - ns
her sov'reign death.
ruin hes, And ow- - - - - - ns

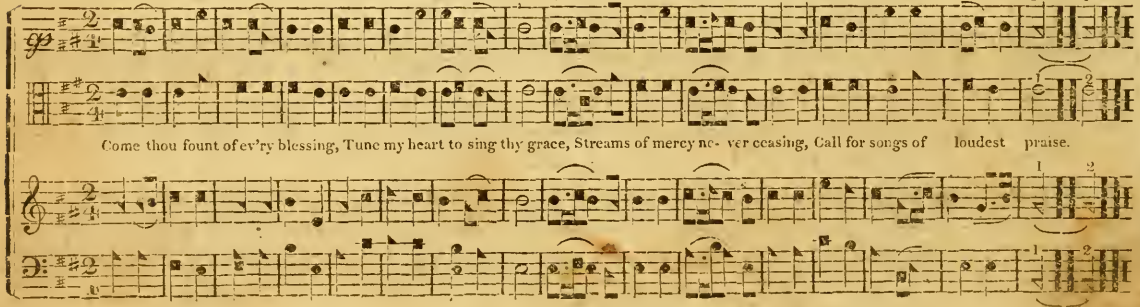

Thy
Spare us O Lord a- - loud we pray, Nor let our sun go down at noon;
Thy
Thy years are one e- ter- nal day, And
1 2
1 2
Thy
Thy years
1 2
1 2
must thy chil- -dren die so soon. Thy years

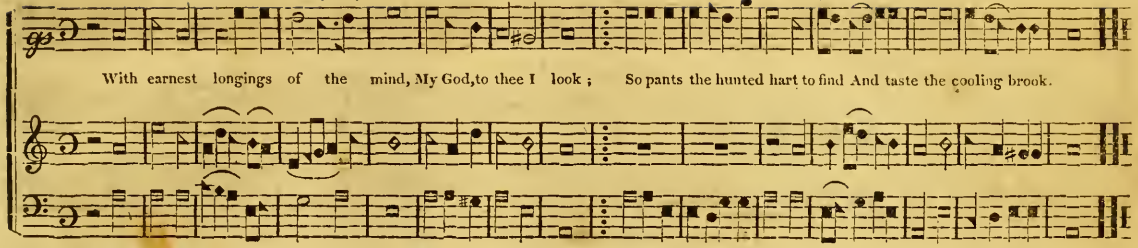
COMMUNION. C. M.

J. Robertson.



CUMBERLAND. P. M. 8's & 7's.

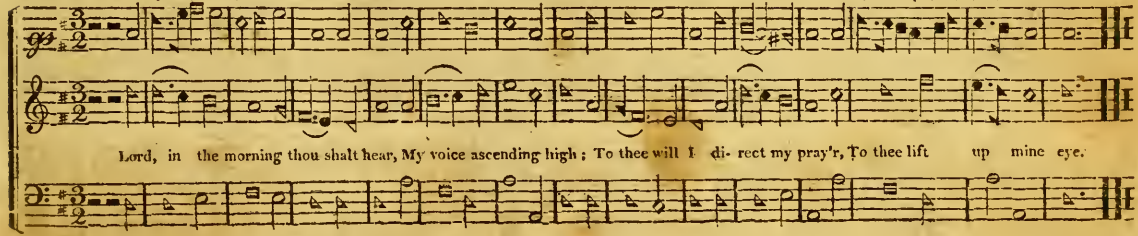


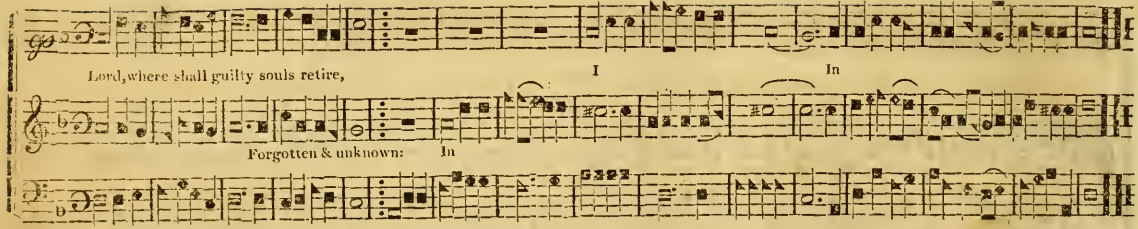


H

COLCHESTER NEW. C. M.

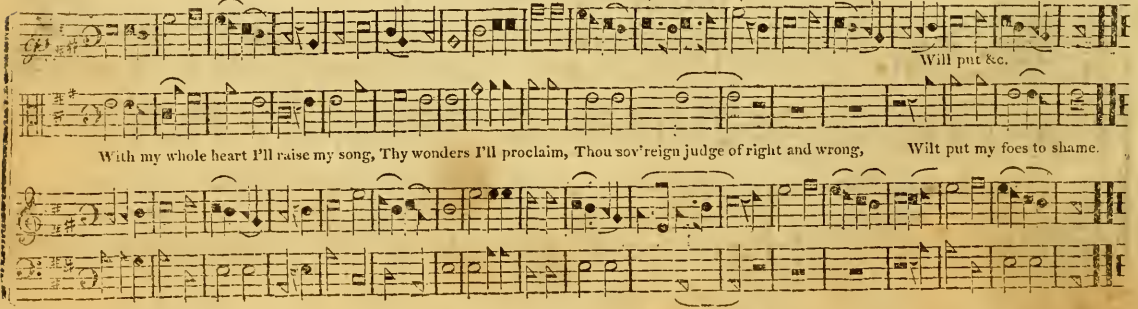
Williams.

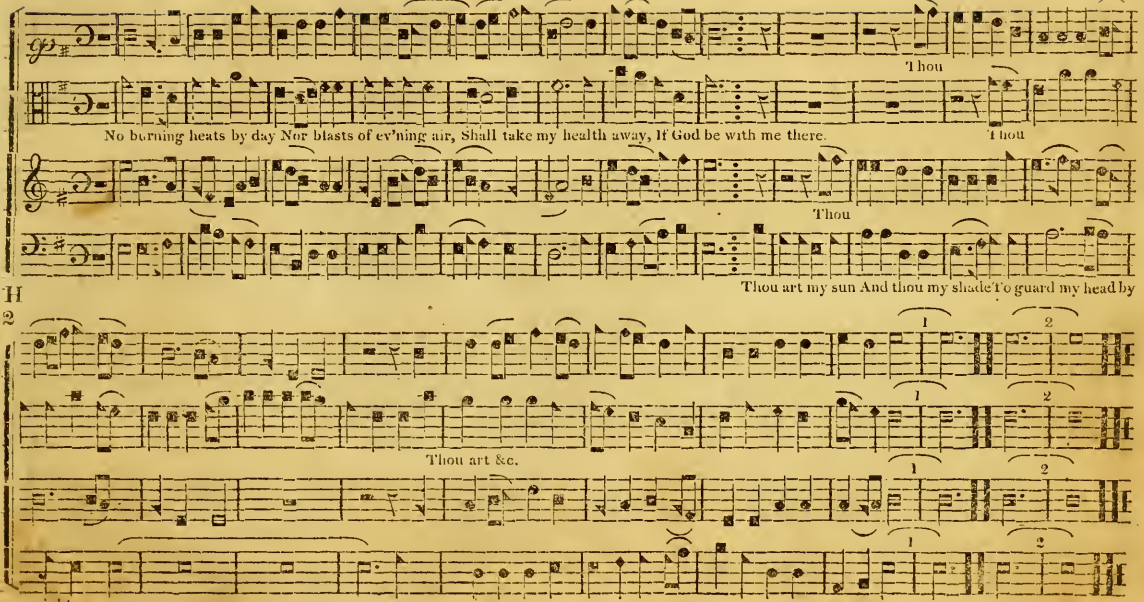




DEVISES. C. M.

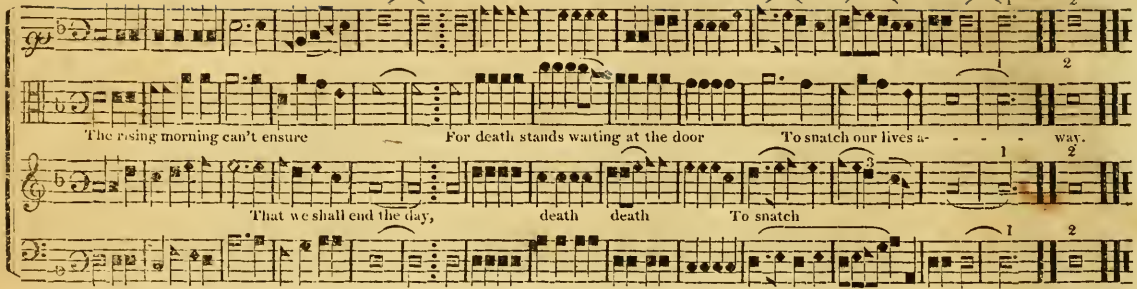
J. Tucker.




Thou
No burning heats by day Nor blasts of ev'ning air, Shall take my health away, If God be with me there.
Thou
Thou
Thou art my sun And thou my shade To guard my head by
Thou art &c.
night or noo - - - - - n.

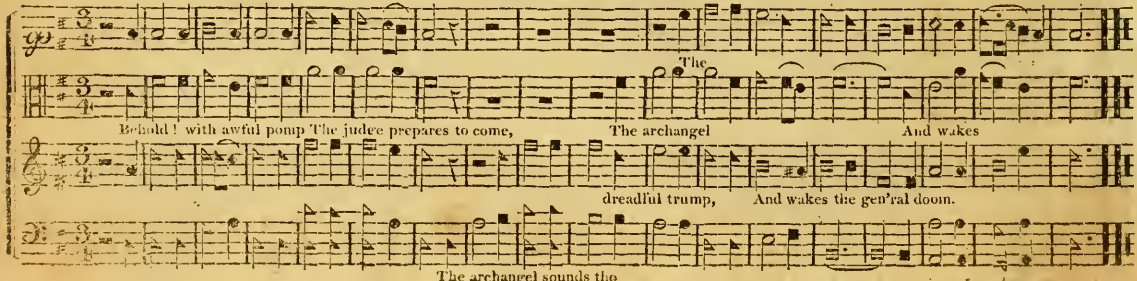
DEATHS ALARM. C. M.

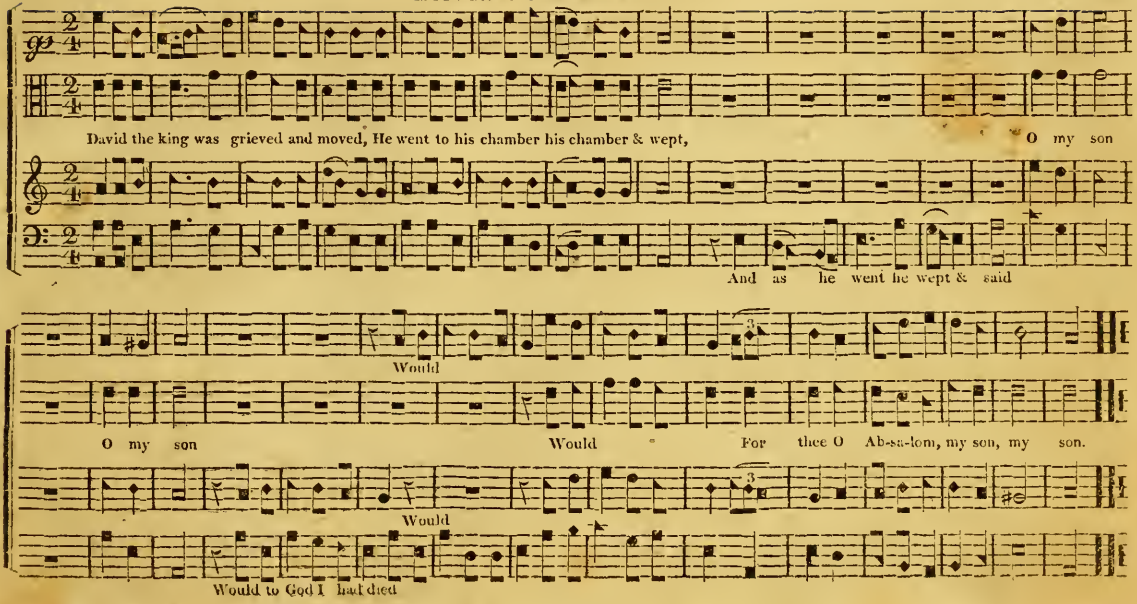
West.

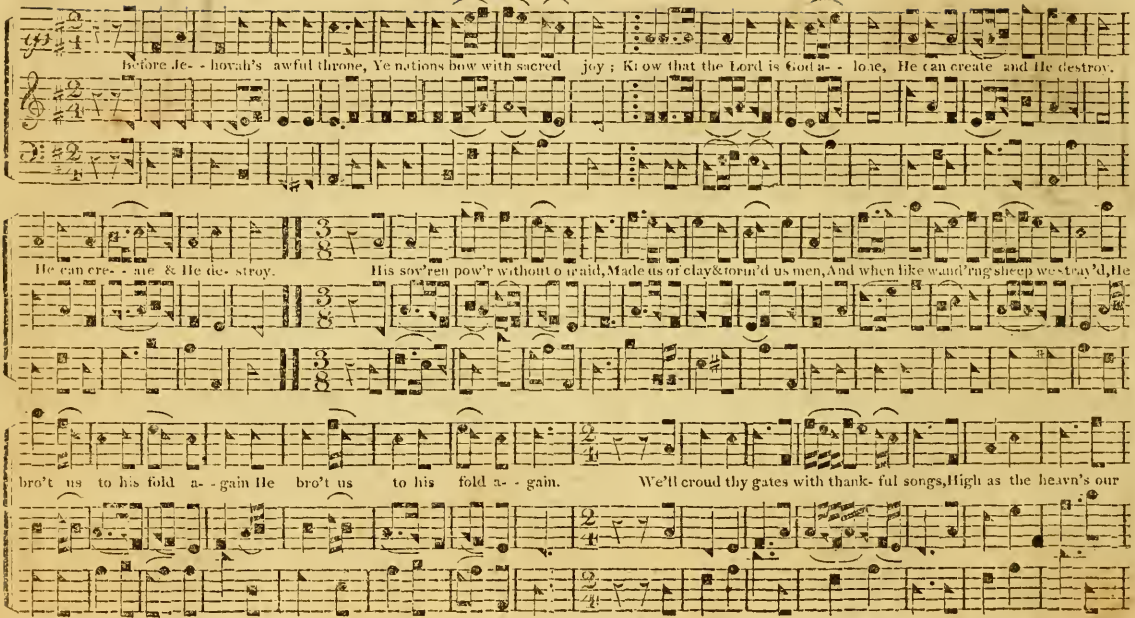


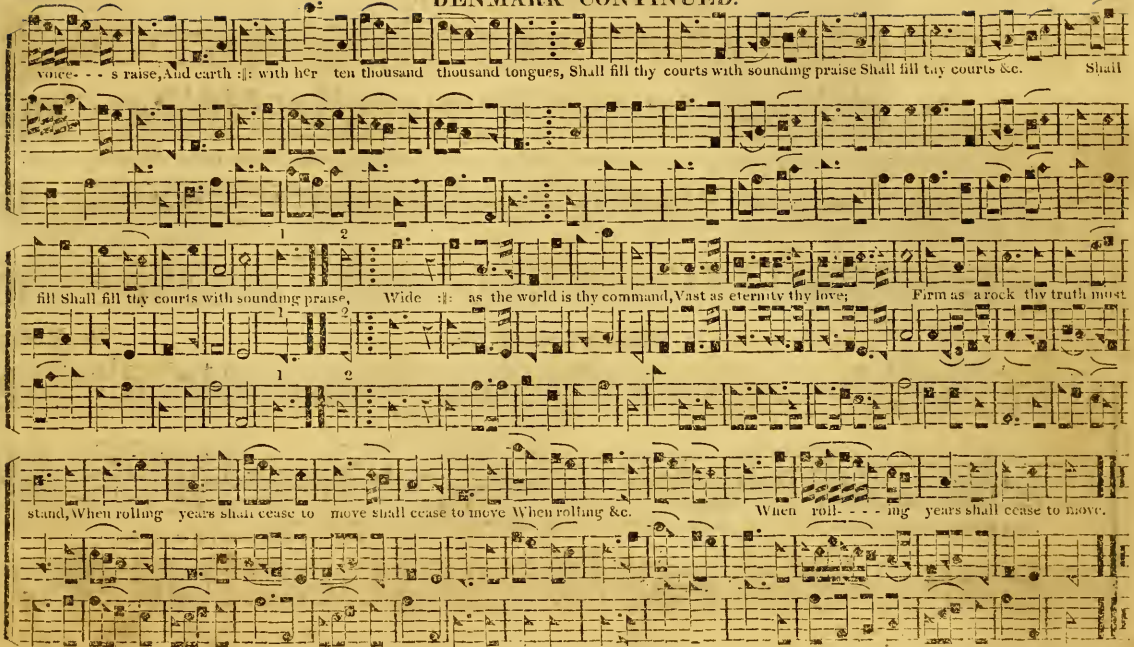
DOOMSDAY. S. M.

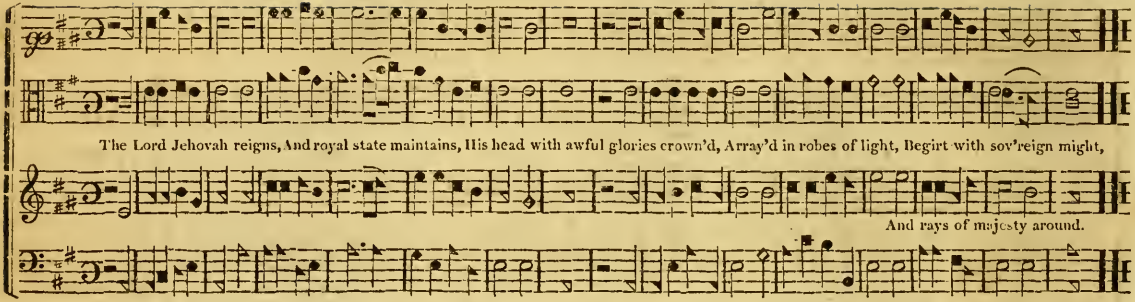
Wood.



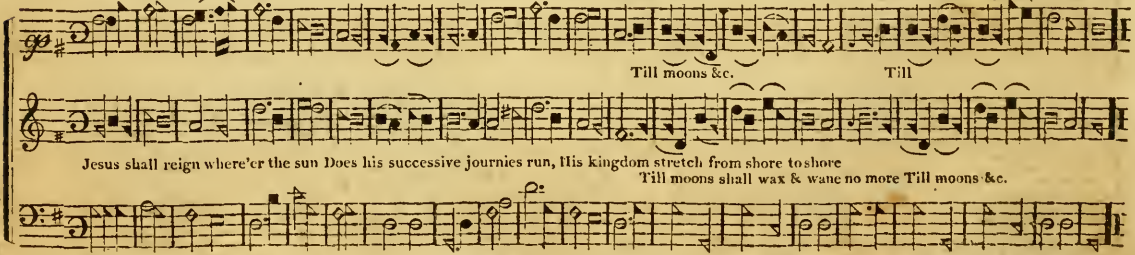

David the king was grieved and moved, He went to his chamber his chamber & wept,
O my son
And as he went he wept & said
Would
O my son
Would
For thee O Ab-sa-lom, my son, my son.
Would
Would to God I had died

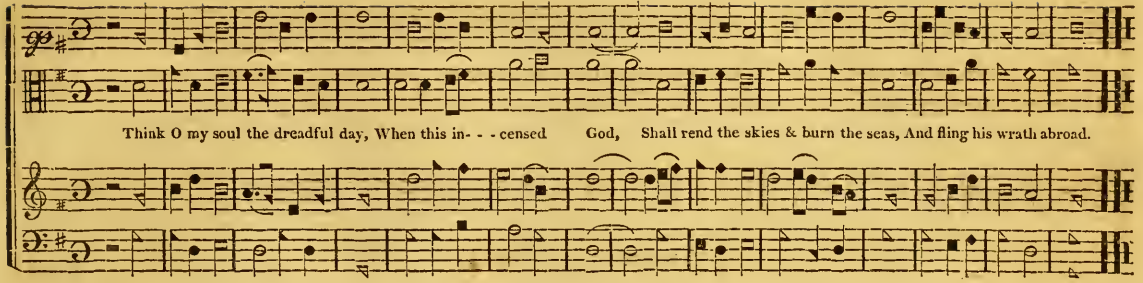

Before Je- - hovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a- - lone, He can create and He destroy.
He can cre- - ate & He de- stroy. His sov'reign pow'r without o braid, Made us of clay & form'd us men, And when like wand'ring sheep we stray'd, He
bro't us to his fold a- - gain He bro't us to his fold a- - gain. We'll croud thy gates with thank- ful songs, High as the heavn's our


voice- - - s raise, And earth :‖: with her ten thousand thousand tongues, Shall fill thy courts with sounding praise Shall fill thy courts &c. Shall
1 2
fill Shall fill thy courts with sounding praise, Wide :‖: as the world is thy command, Vast as eternity thy love; Firm as a rock thy truth must
1 2
1 2
stand, When rolling years shall cease to move shall cease to move When rolling &c. When roll- - - - ng years shall cease to move.



DUNSTAN. L. M. Dr. Madan.

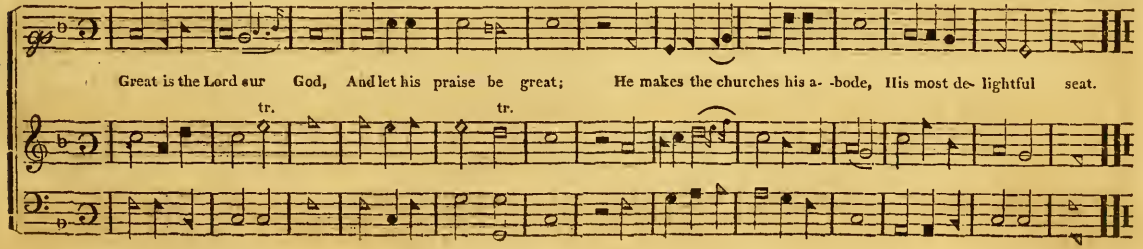




I

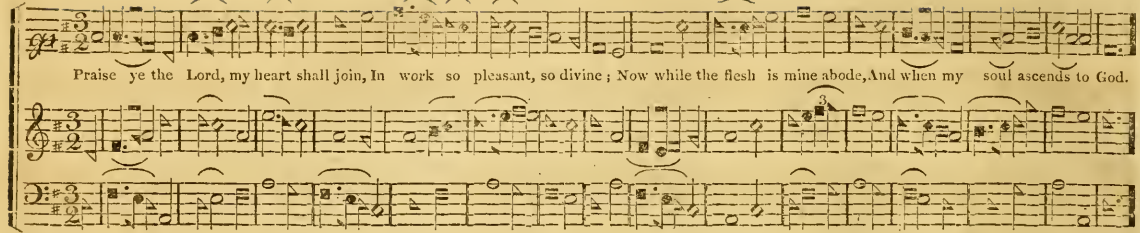
DOVER. L. M.

Williams.



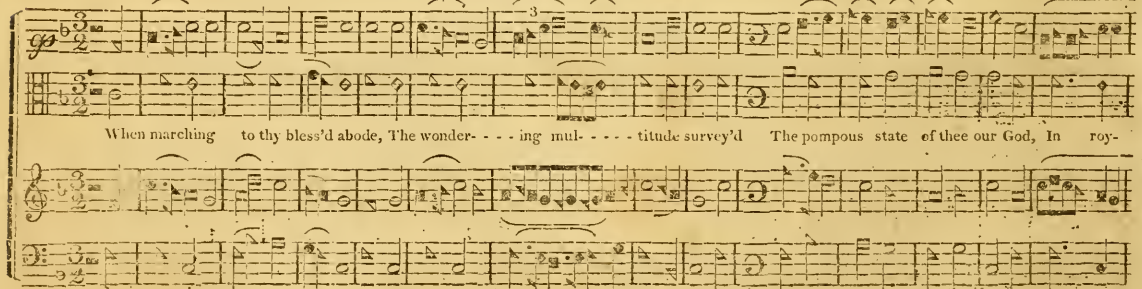
DETROIT. L. M.

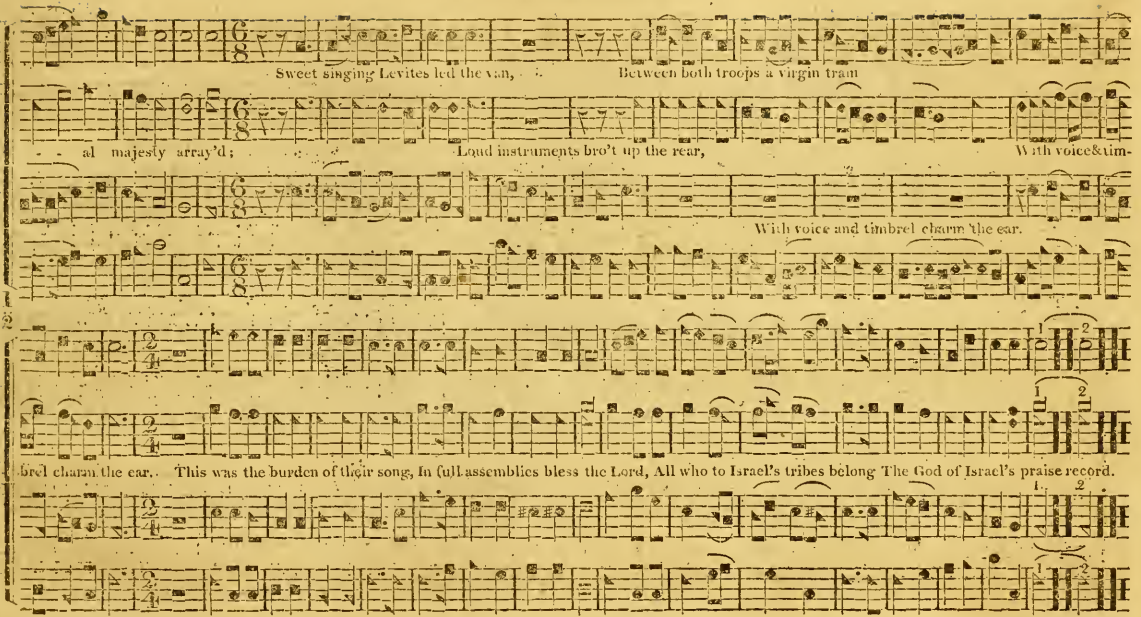
Wm. Evans.

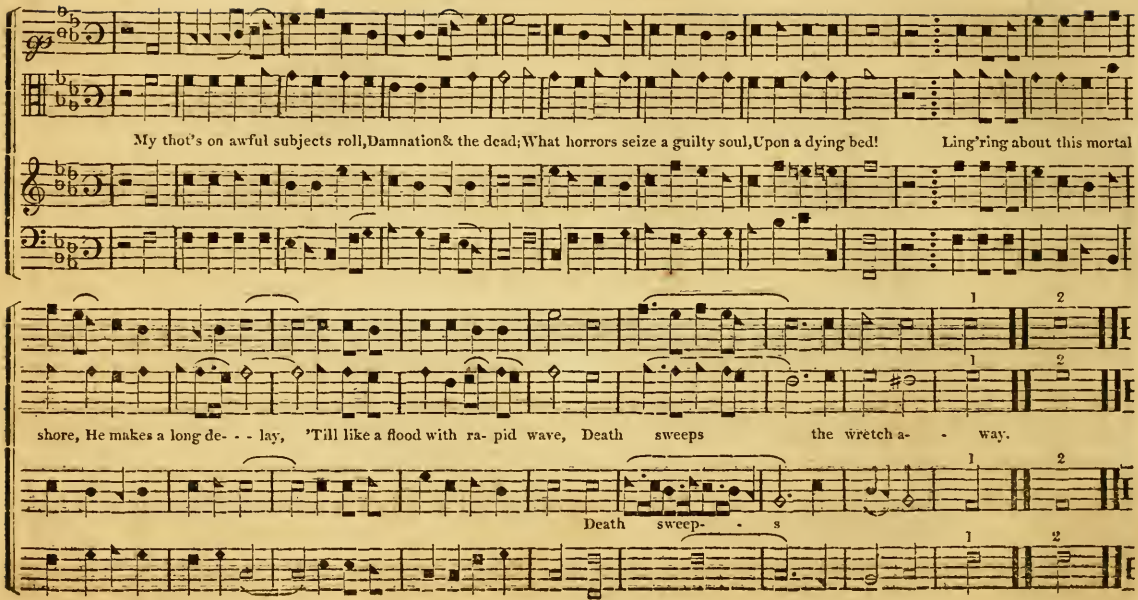


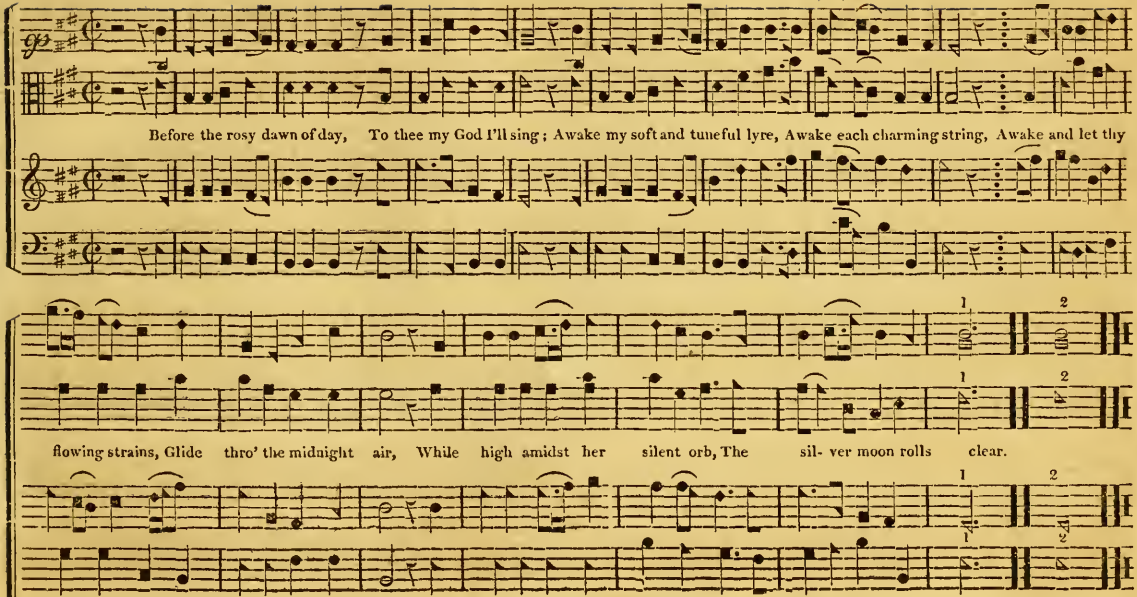
EASTFORD. L. M.

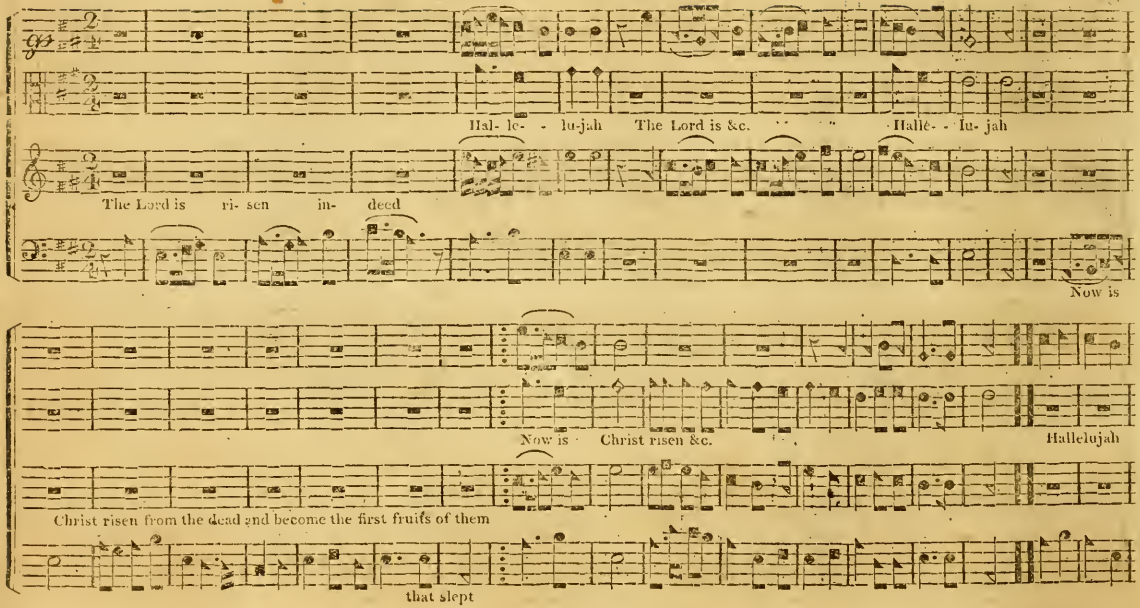
French.

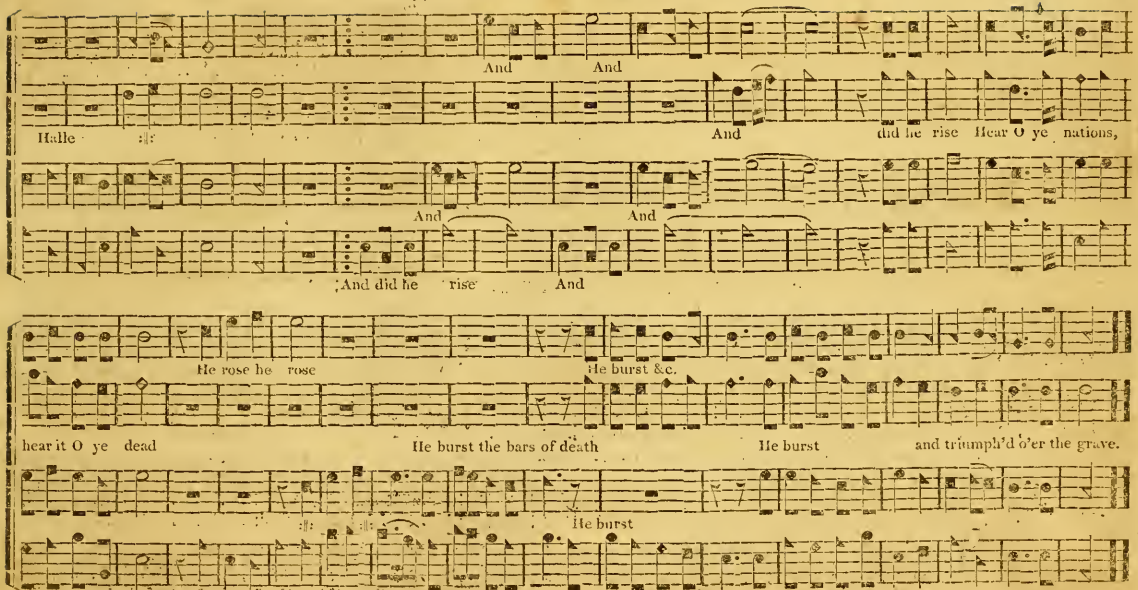



Sweet singing Levites led the van, Between both troops a virgin train
al majesty array'd; Loud instruments bro't up the rear, With voice&tim-
With voice and timbrel charm the ear.
brel charm the ear. This was the burden of their song, In full assemblies bless the Lord, All who to Israel's tribes belong The God of Israel's praise record.

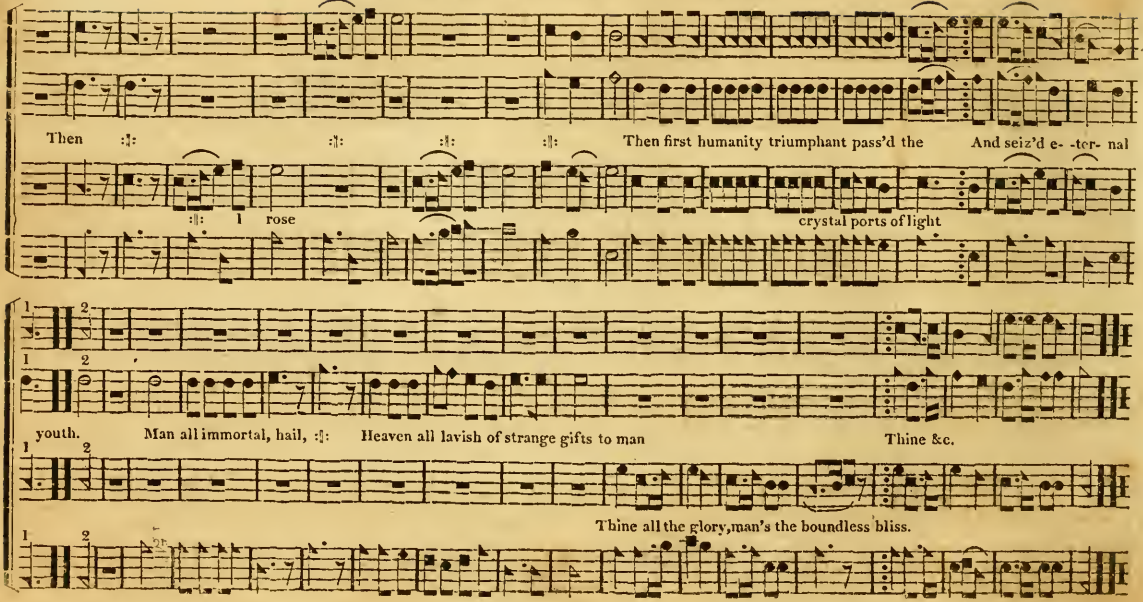

My thot's on awful subjects roll, Damnation & the dead; What horrors seize a guilty soul, Upon a dying bed! Ling'ring about this mortal
shore, He makes a long de- - - lay, 'Till like a flood with ra- pid wave, Death sweeps the wretch a- - way.
Death sweep- - s
1
2

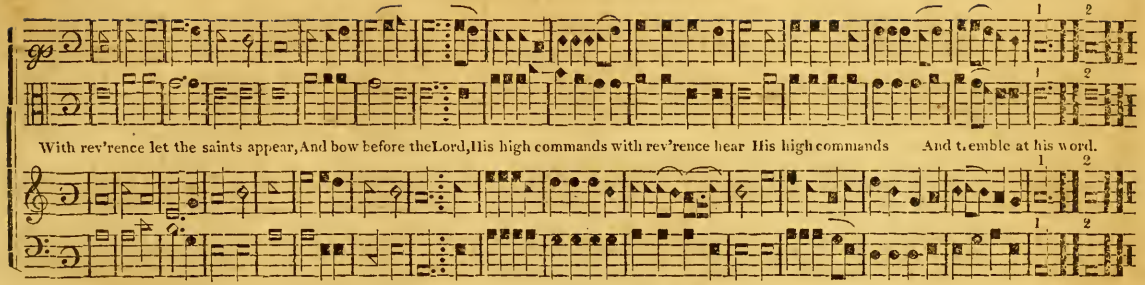

Before the rosy dawn of day, To thee my God I'll sing; Awake my soft and tuneful lyre, Awake each charming string, Awake and let thy
flowing strains, Glide thro' the midnight air, While high amidst her silent orb, The sil- ver moon rolls clear.


Hal- le- - lu-jah The Lord is &c. Hallè- - lu- jah
The Lord is ri- sen in- deed
Now is
Now is Christ risen &c. Hallelujah
Christ risen from the dead and become the first fruits of them
that slept


And And
Halle And did he rise Hear O ye nations,
And And
And did he rise And
He rose he rose He burst &c.
hear it O ye dead He burst the bars of death He burst and triumph'd o'er the grave.
He burst
He rose

EASTER ANTHEM CONTINUED.

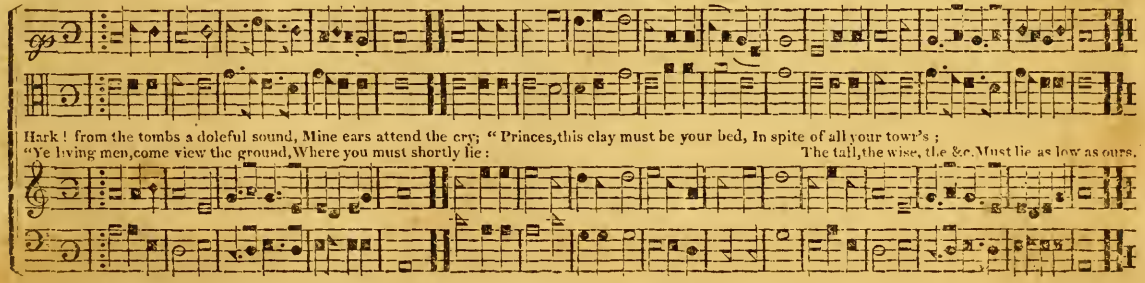


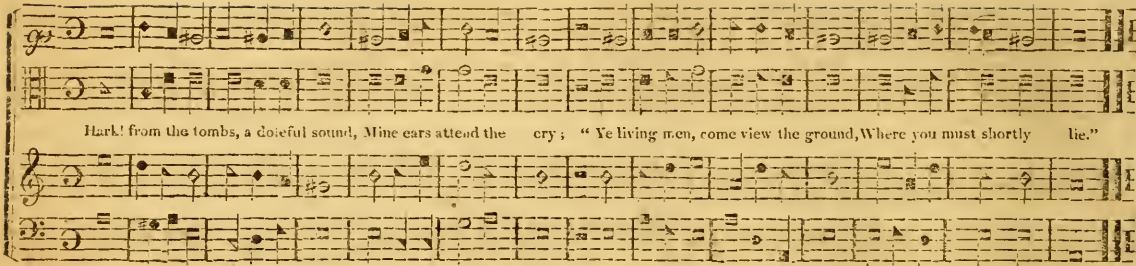


K

FIDUCIA. C. M.

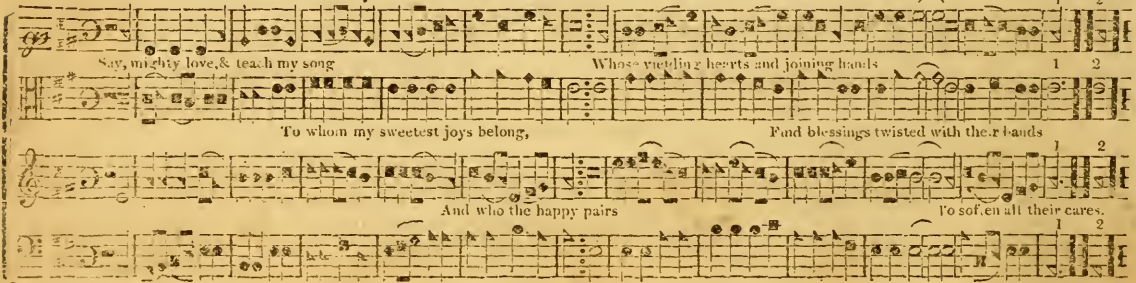
J. Robertson.

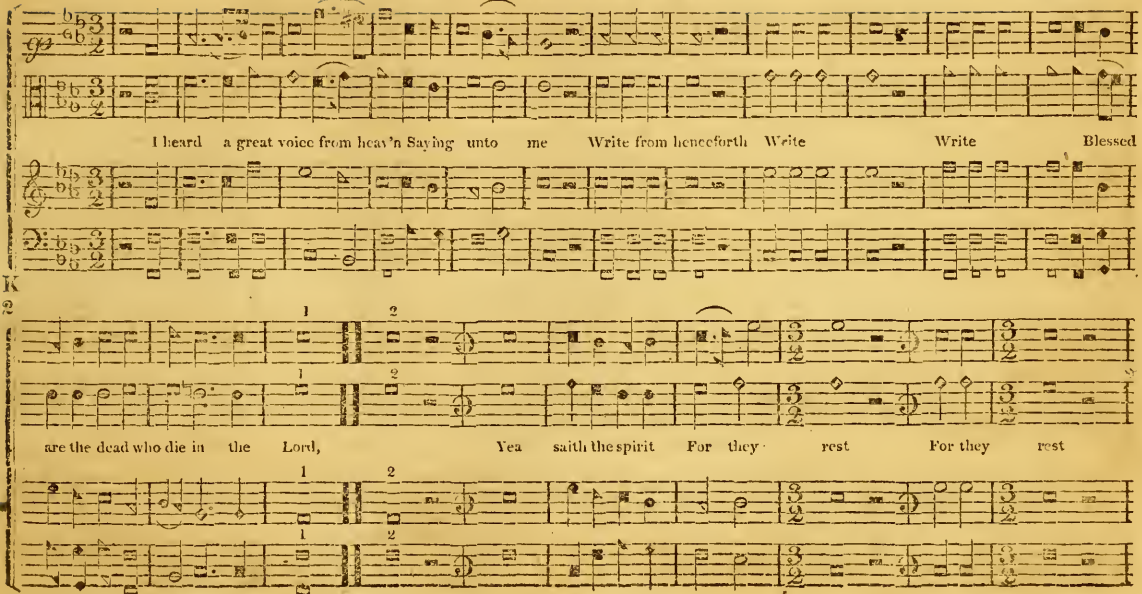




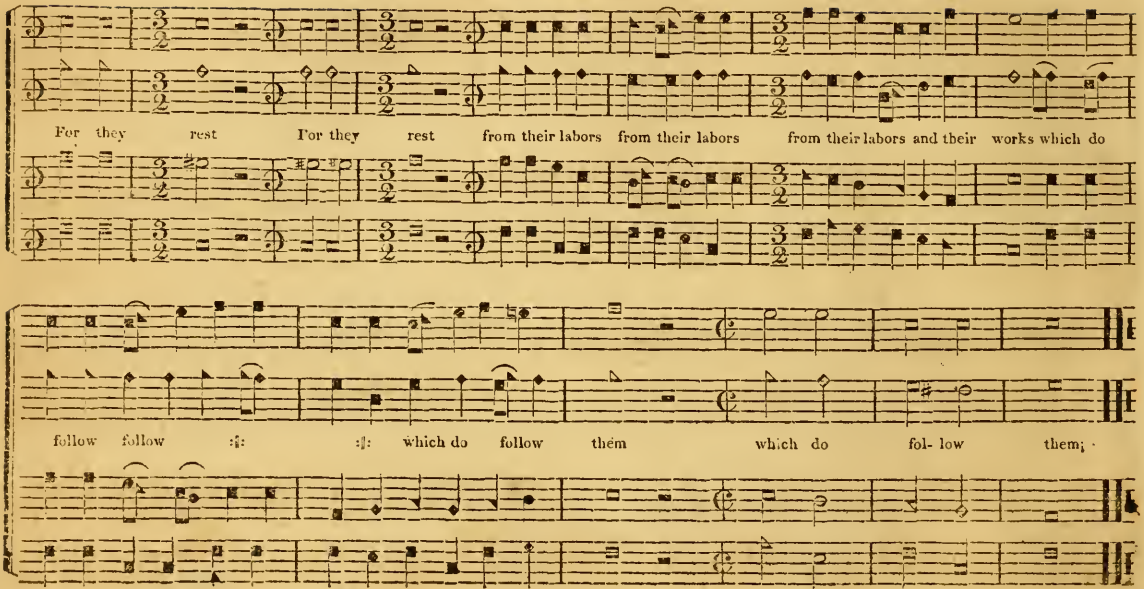
FEW HAPPY MATCHES. P. M. or 8, 6.

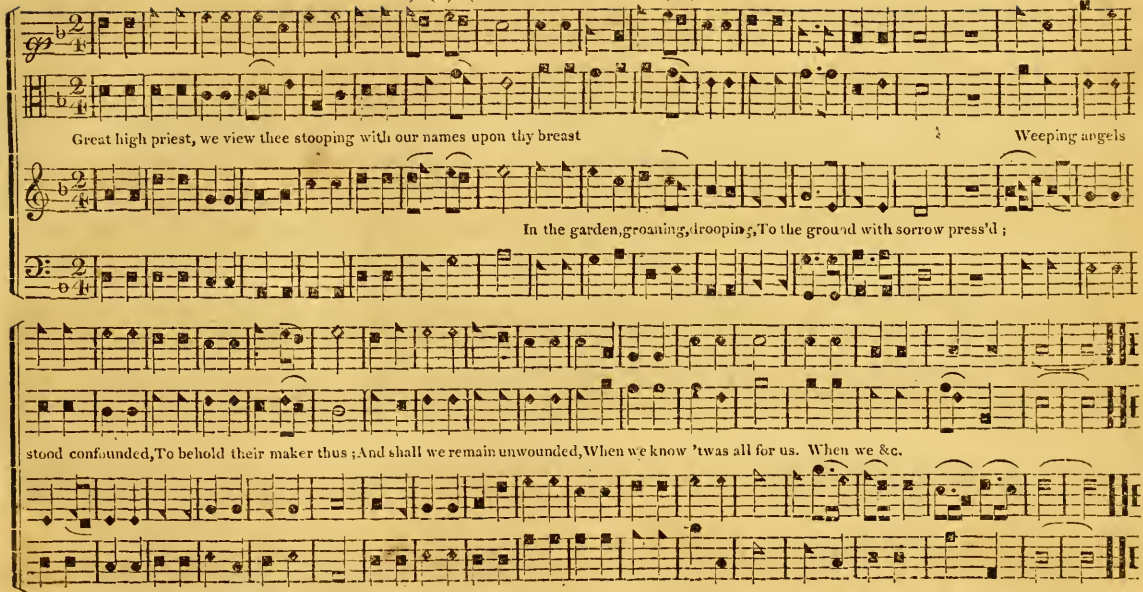
Crane.

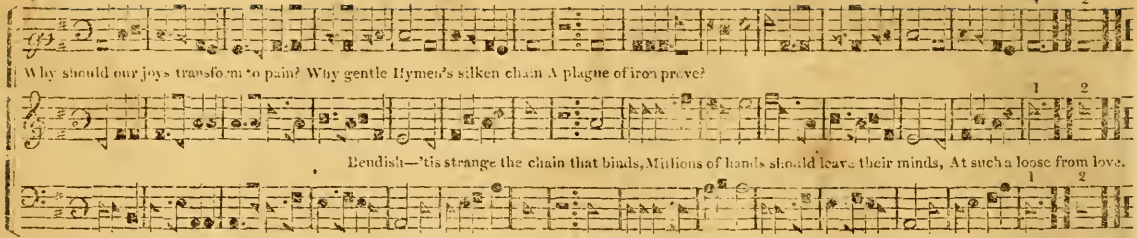



I heard a great voice from heav'n Saying unto me Write from henceforth Write Write Blessed
are the dead who die in the Lord, Yea saith the spirit For they rest For they rest

FUNERAL ANTHEM CONTINUED.

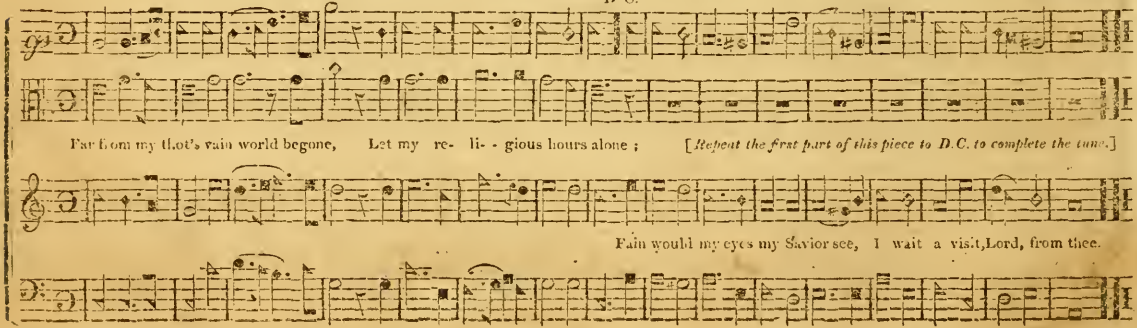


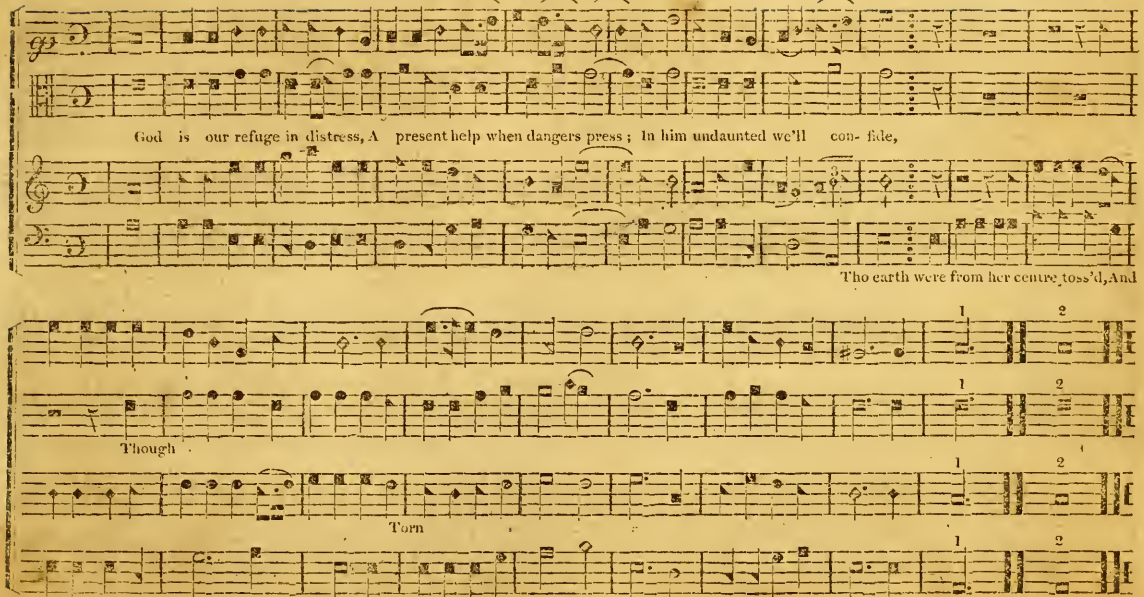

Great high priest, we view thee stooping with our names upon thy breast
Weeping angels
In the garden, groaning, drooping, To the ground with sorrow press'd;
stood confounded, To behold their maker thus; And shall we remain unwounded, When we know 'twas all for us. When we &c.

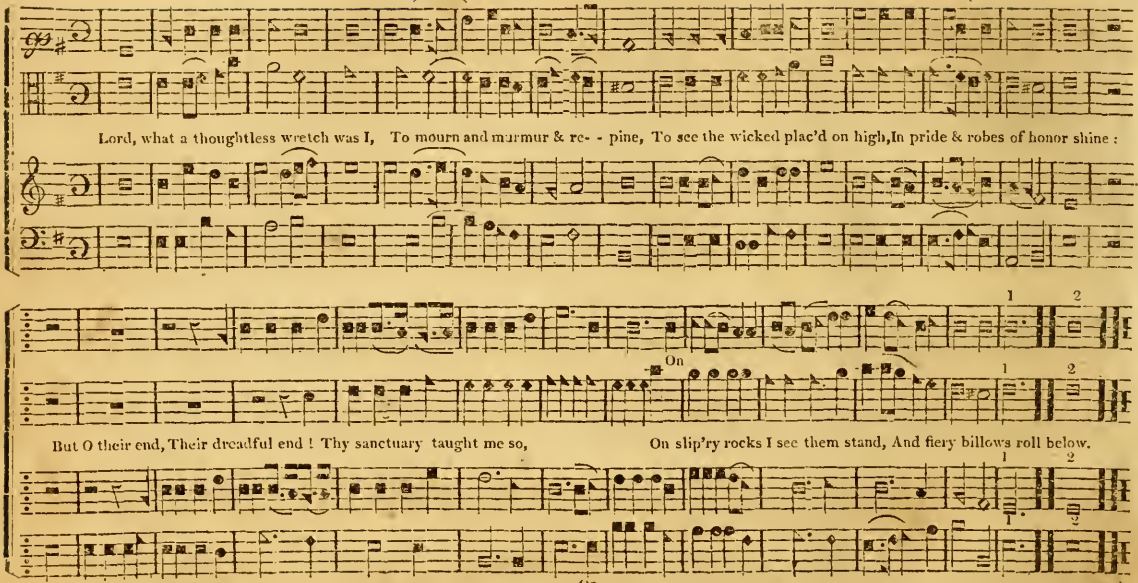


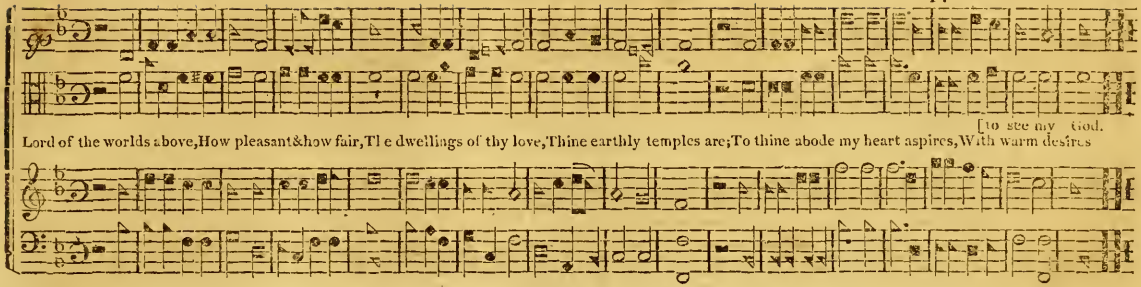
GLOUCESTER. L. M.

Milgrove




God is our refuge in distress, A present help when dangers press; In him undaunted we'll con- fide,
Tho earth were from her centre toss'd, And
Though
Torn
mountains in the o- - cean lost, Torn piecemeal by the roar- ing tide. Torn &c.

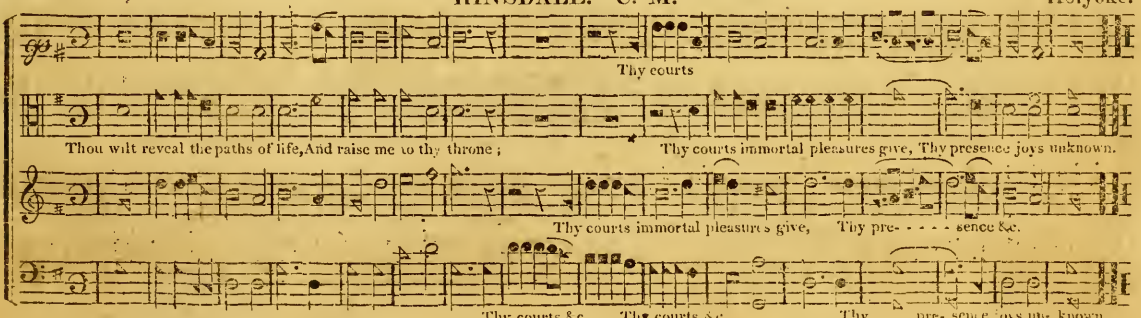

Lord, what a thoughtless wretch was I, To mourn and murmur & re- - pine, To see the wicked plac'd on high, In pride & robes of honor shine :
On
But O their end, Their dreadful end ! Thy sanctuary taught me so,
On slip'ry rocks I see them stand, And fiery billows roll below.
On

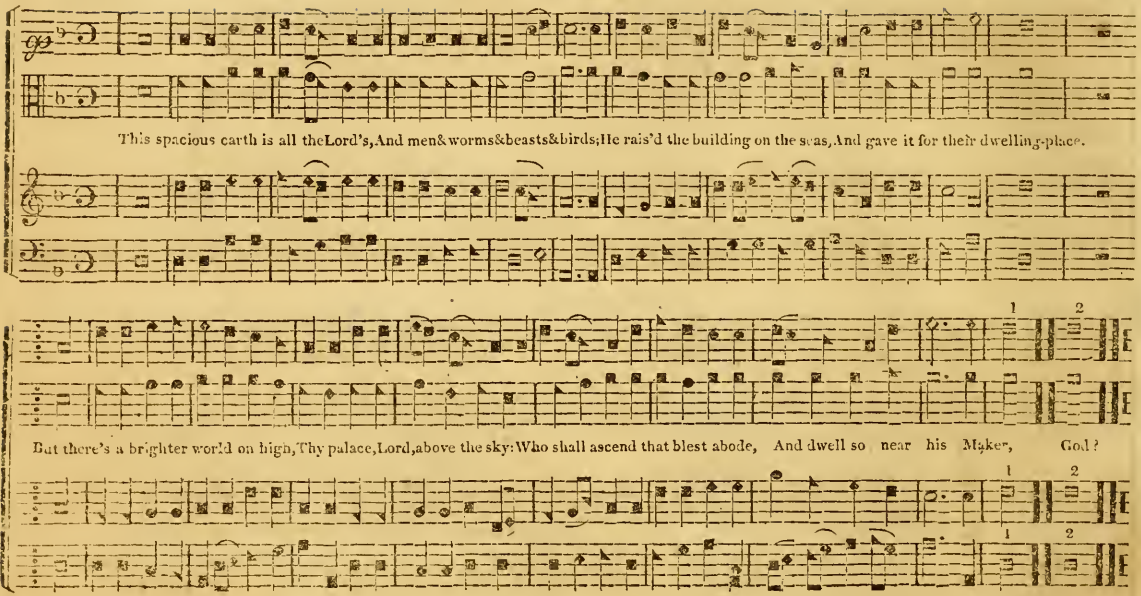


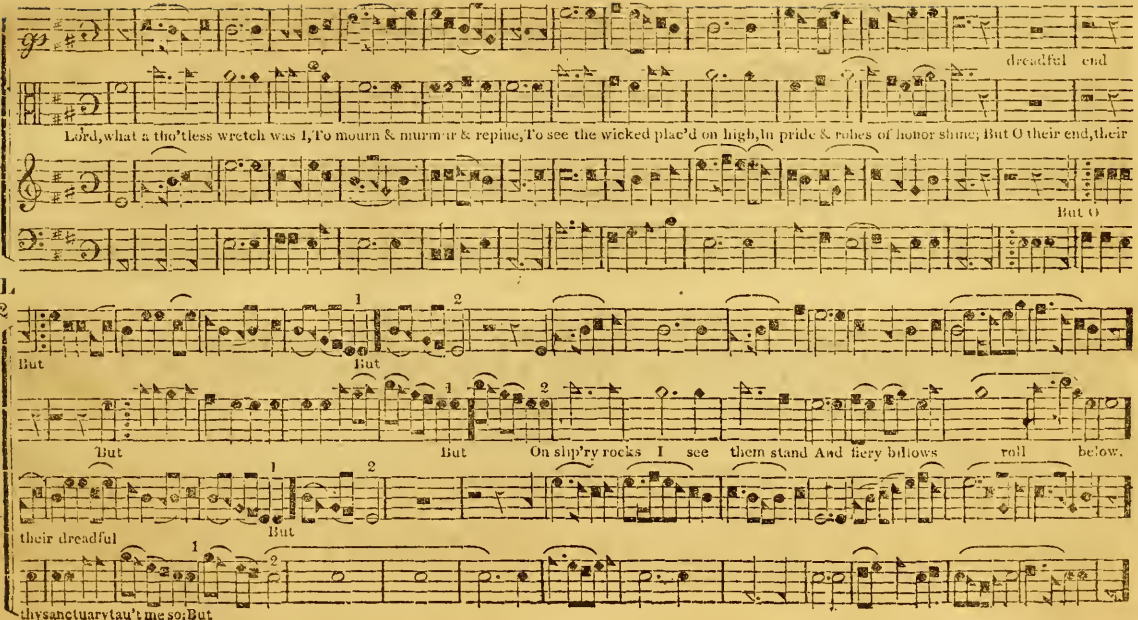
L

HINSDALE. C. M.

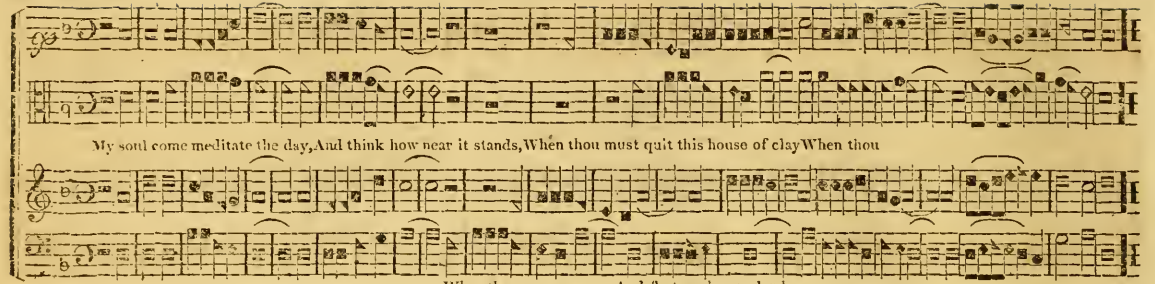
Holyoke.



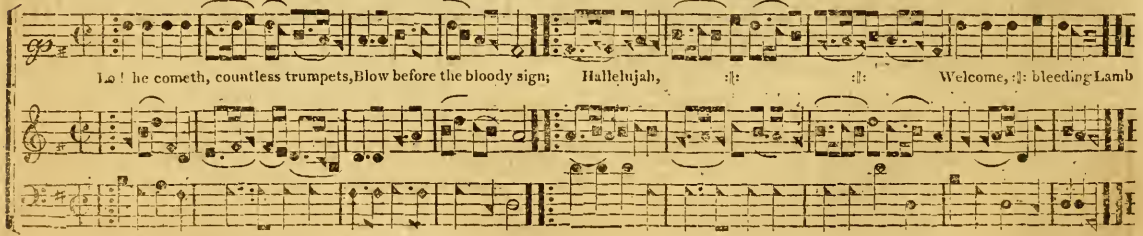

This spacious earth is all theLord's,And men&worms&beasts&birds;He rais'd the building on the seas,And gave it for their dwelling-place.
1 2
But there's a brighter world on high,Thy palace,Lord,above the sky:Who shall ascend that blest abode, And dwell so near his Maker, God?
1 2
1 2

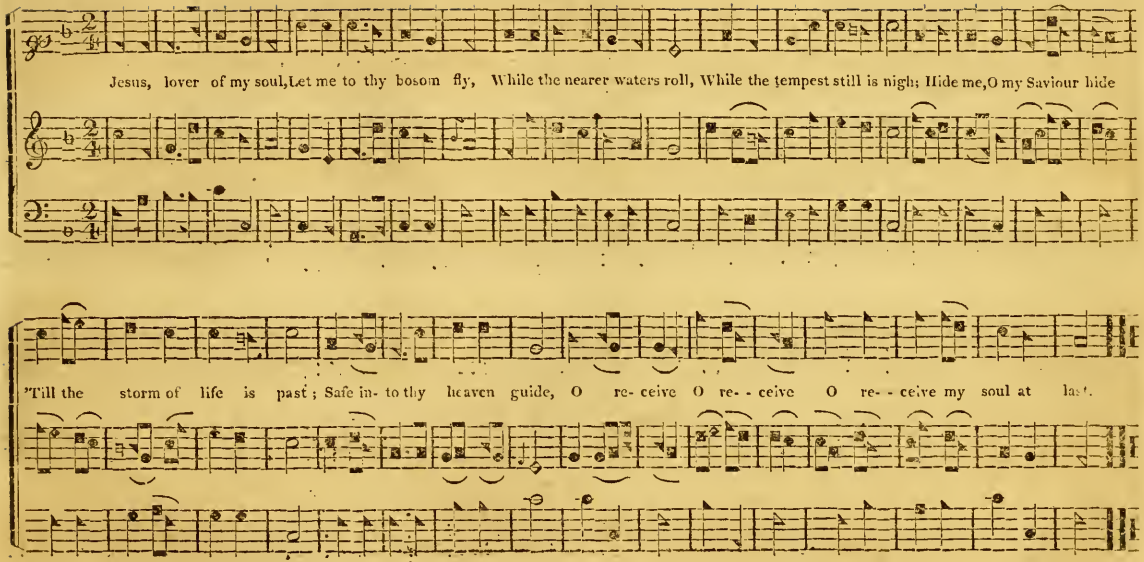

dreadful end
Lord, what a tho'tless wretch was I, To mourn & murmur & repine, To see the wicked plac'd on high, In pride & robes of honor shine; But O their end, their
But O
But
But
But
But
On slip'ry rocks I see them stand And fiery billows roll below.
their dreadful
But
thy sanctuary tau't me so; But

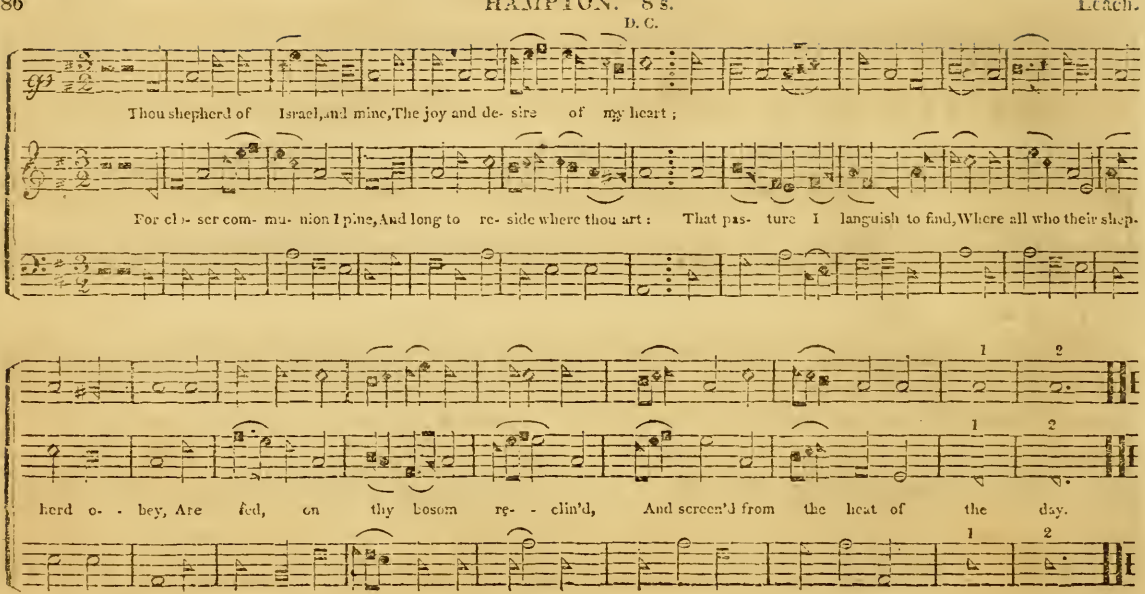
HOLLIS. C. M.

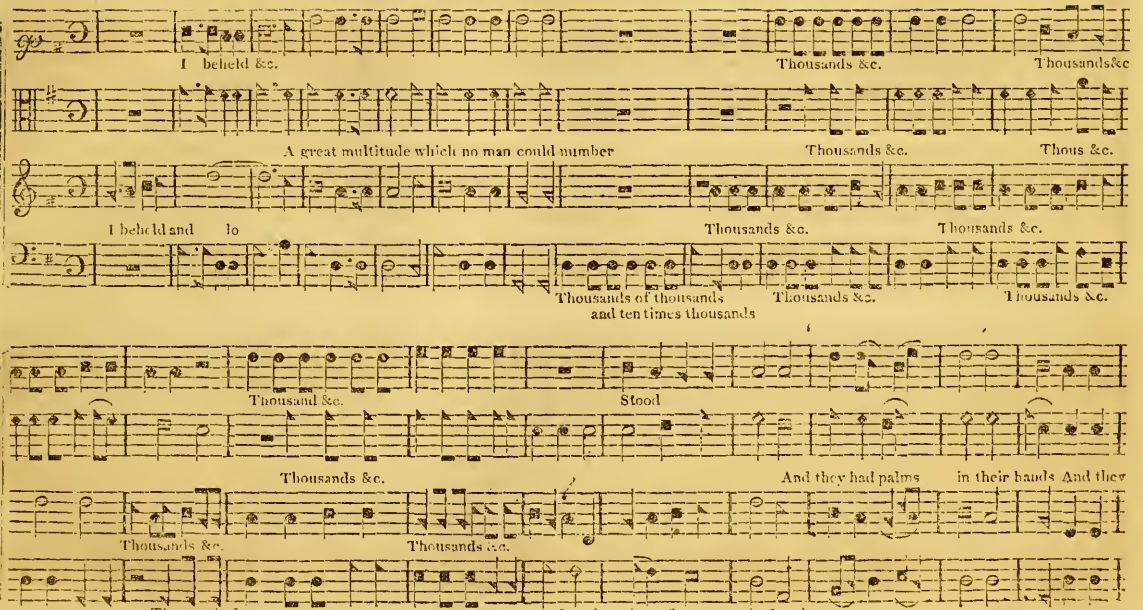


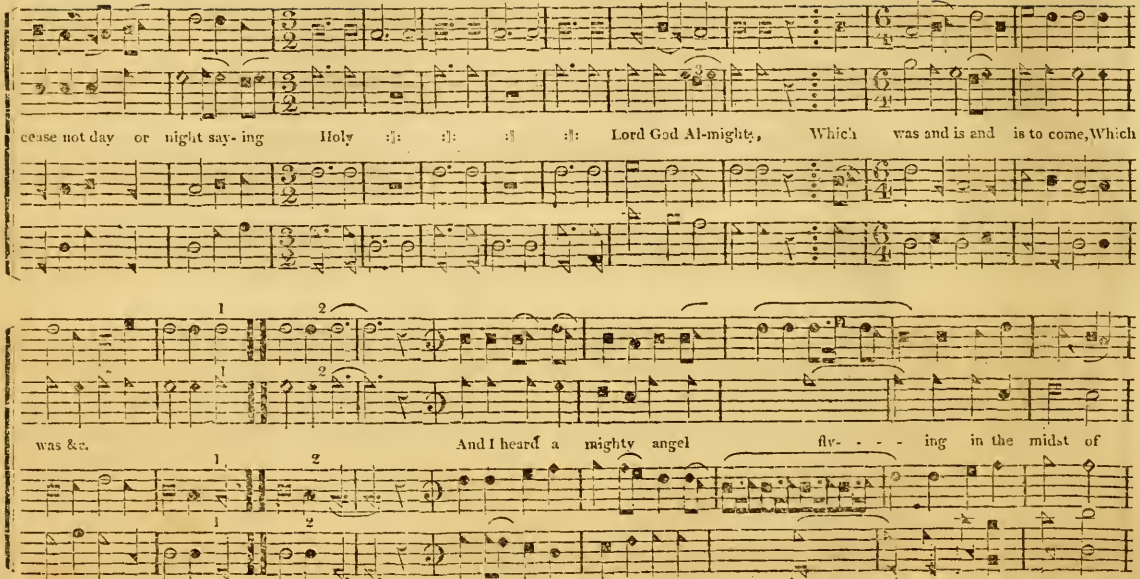
HELMSLEY. P. M. 8's, 7's, 4's. Maddan.

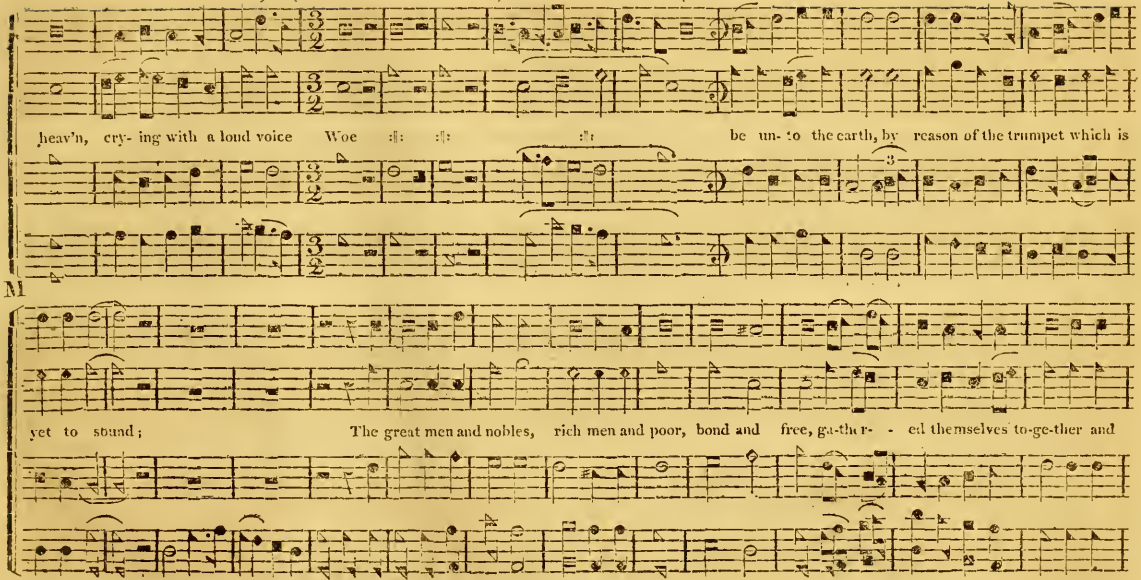


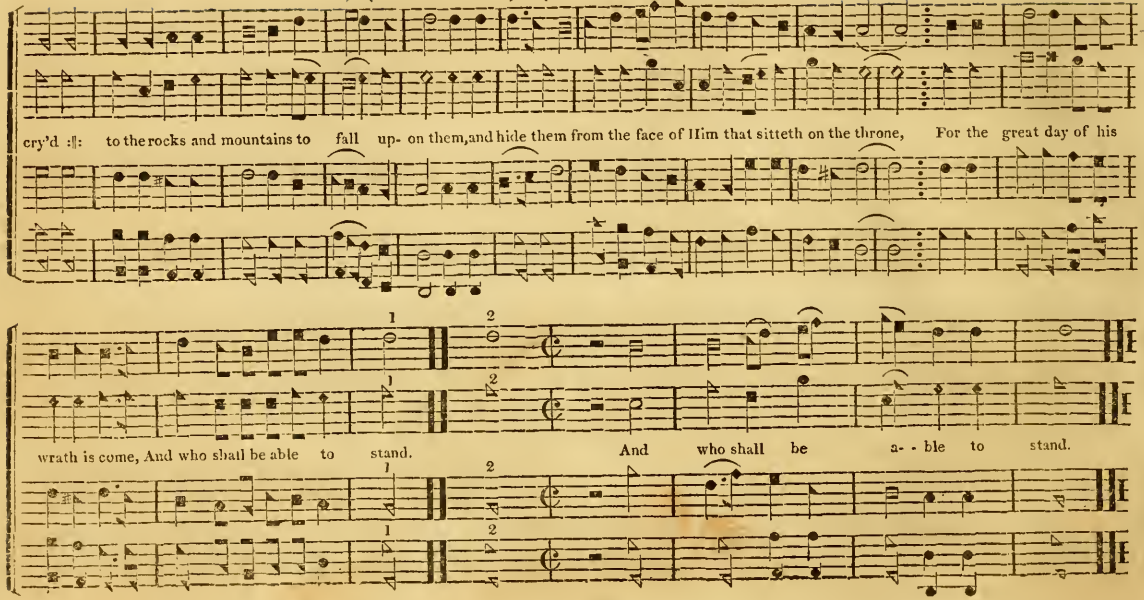

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh; Hide me, O my Saviour hide
'Till the storm of life is past; Safe in- to thy heaven guide, O re- ceive O re- - ceive O re- - ceive my soul at last.

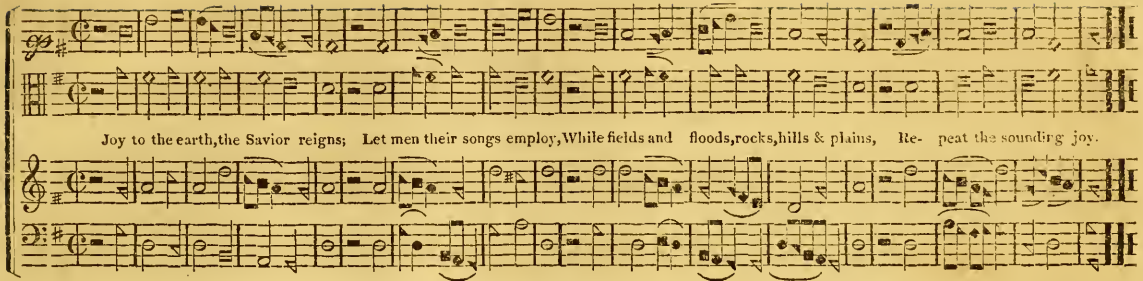

D. C.
Thou shepherd of Israel, and mine, The joy and de- sire of my heart;
For close com- mu- nion I pine, And long to re- side where thou art: That pas- ture I languish to find, Where all who their shep-
herd o- bey, Are fed, on thy bosom re- clin'd, And screen'd from the heat of the day.
1 2
1 2
1 2


I beheld &c.
Thousands &c.
Thousands&c
A great multitude which no man could number
Thousands &c.
Thous &c.
I beheld and lo
Thousands &c.
Thousands &c.
Thousands of thousands and ten times thousands
Thousands &c.
Thousands &c.
Thousand &c.
Stood
Thousands &c.
And they had palms in their hands And they
Thousands &c.
Thousands &c.
Thousands &c.
Stood be- fore the Lamb.


cease not day or night say- ing Holy Lord God Al-mighty, Which was and is and is to come, Which
was &c. And I heard a mighty angel fly- - - - ing in the midst of


heav'n, cry- ing with a loud voice Woe :‖: :‖: :‖ be un- to the earth, by reason of the trumpet which is
M
yet to sound; The great men and nobles, rich men and poor, bond and free, ga-thr- - ed themselves to-ge-ther and
And when the last trumpet sounded

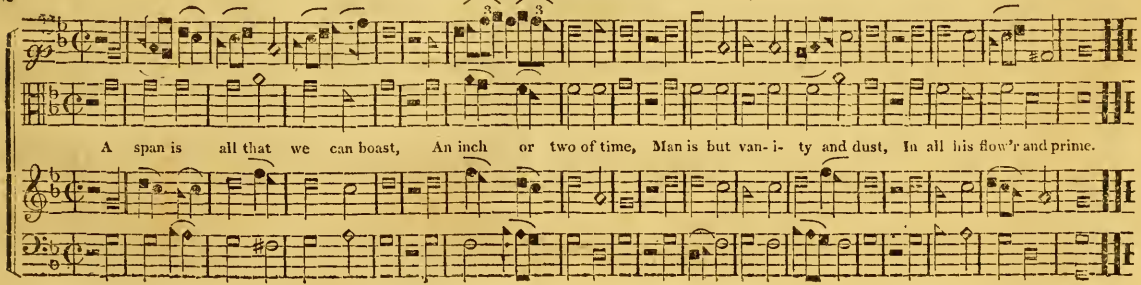

cry'd :‖: to the rocks and mountains to fall up- on them, and hide them from the face of Him that sitteth on the throne, For the great day of his
wrath is come, And who shall be able to stand.
And who shall be a- - ble to stand.



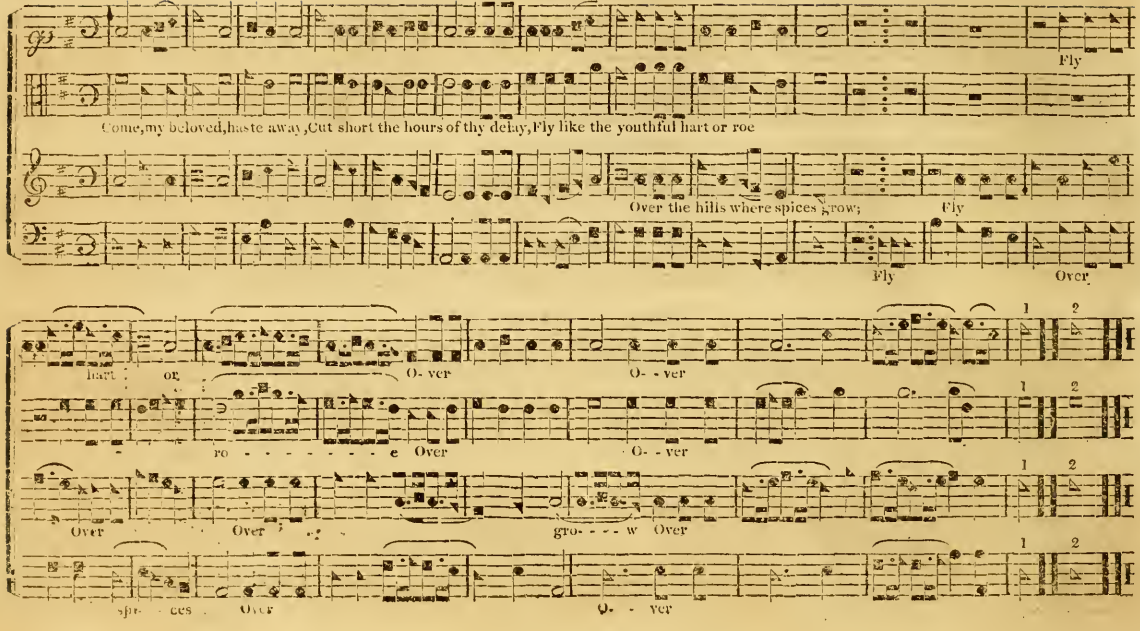
M
2

ISLE OF WIGHT. C. M.

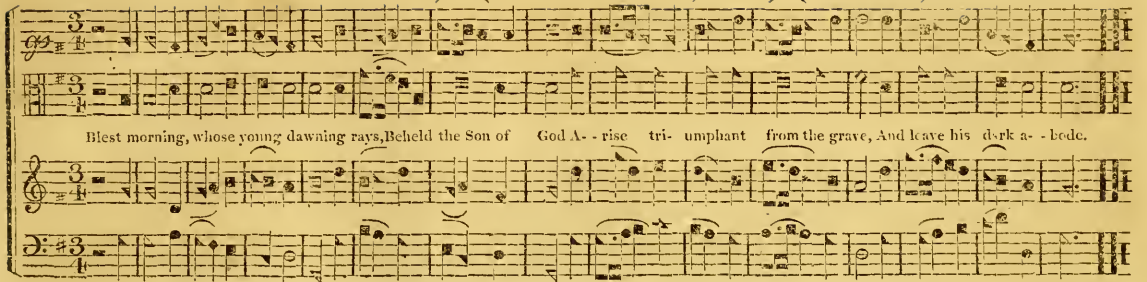
Tansur.



INVITATION. L. M.

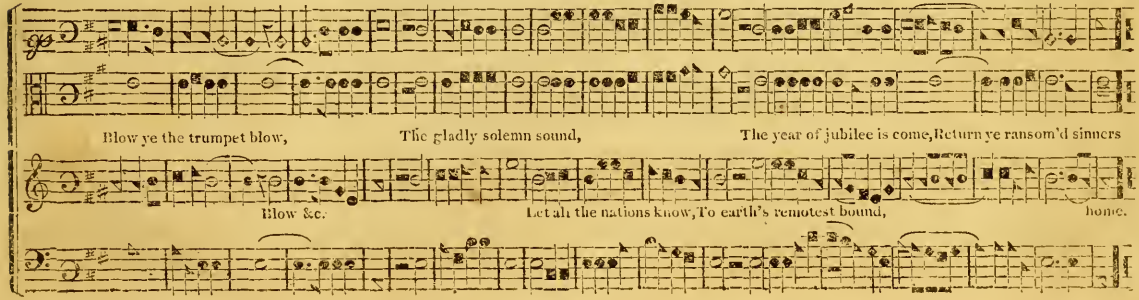


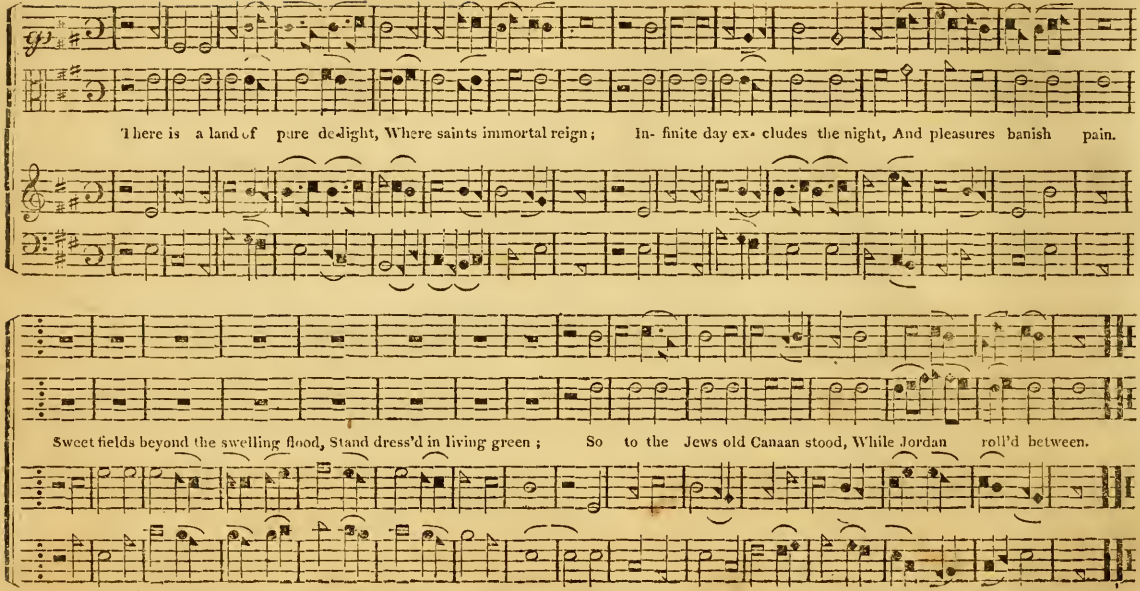
IRISH. C. M.

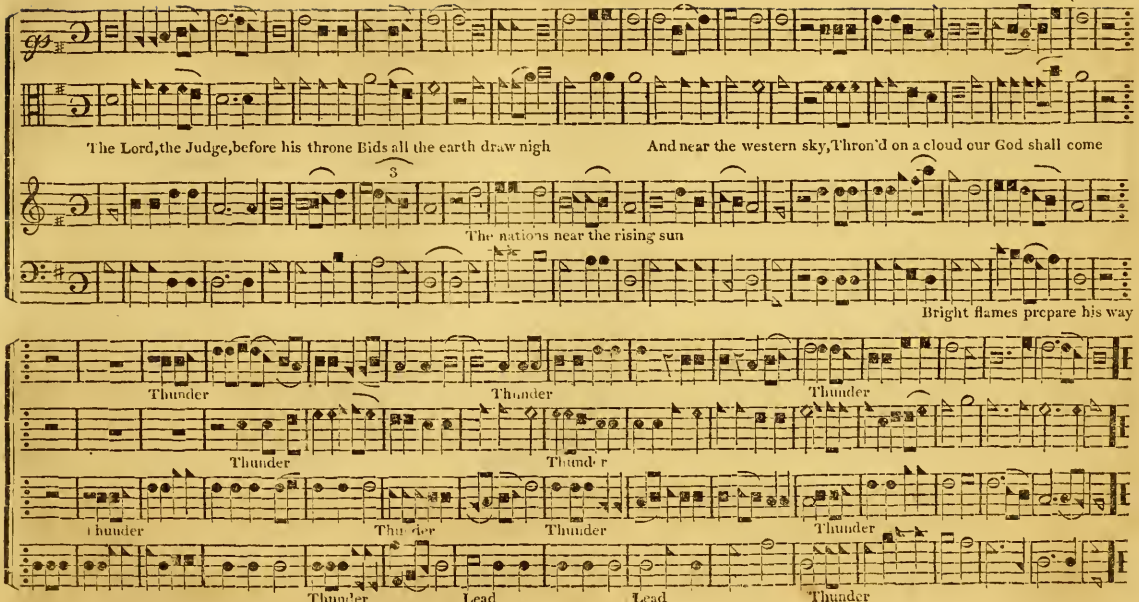


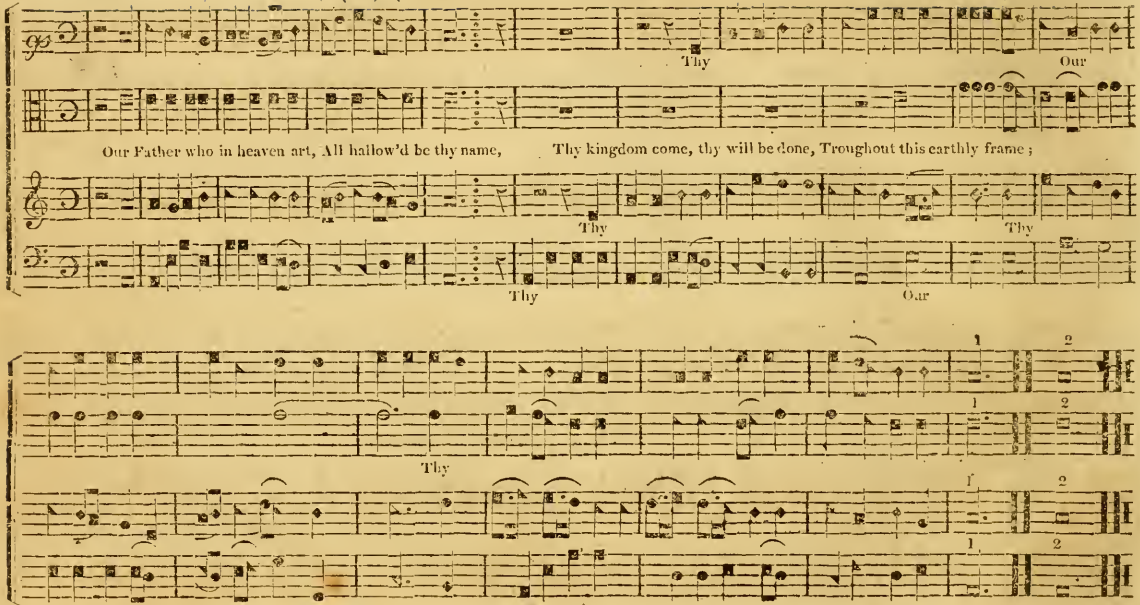
JUBILEE. P. M. 6's. 4's.

Brownson.

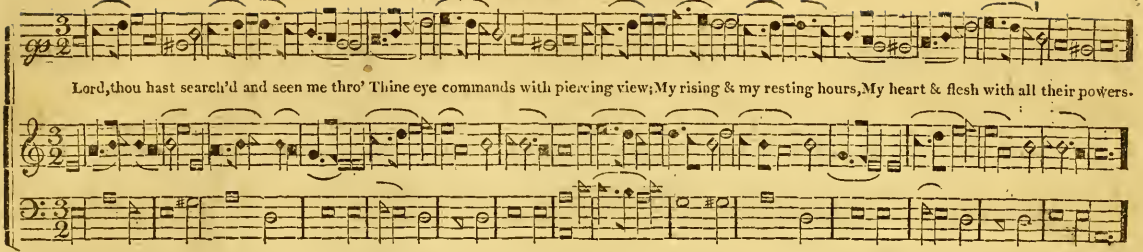



There is a land of pure delight, Where saints immortal reign; In- finite day ex- cludes the night, And pleasures banish pain.
Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jordan roll'd between.


The Lord, the Judge, before his throne Bids all the earth draw nigh
And near the western sky, Thron'd on a cloud our God shall come
3
The nations near the rising sun
Bright flames prepare his way
Thunder
Thunder
Thunder
Thunder
Thunder
Thunder
Thunder
Thunder
Thunder
Lead
Lead
Thunder
Thunder and darkness, fire and storm, Lead on the dreadful day.

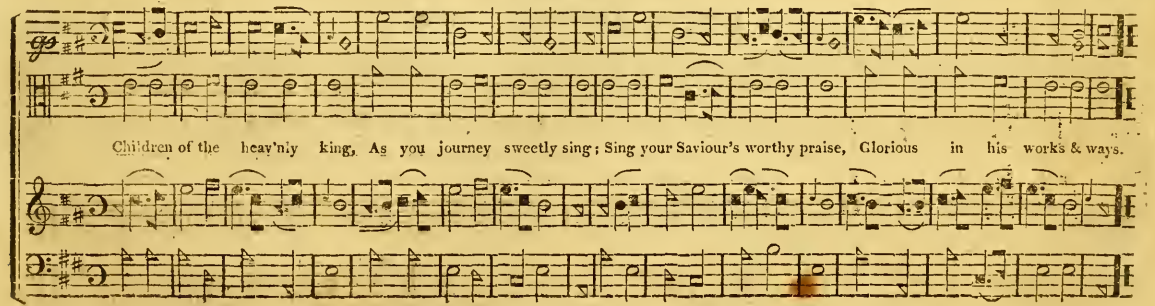

Thy
Our
Our Father who in heaven art, All hallow'd be thy name,
Thy kingdom come, thy will be done, Troughout this earthly frame;
Thy
Thy
Thy
Our
1
2
1
2
Thy
1
2
1
2

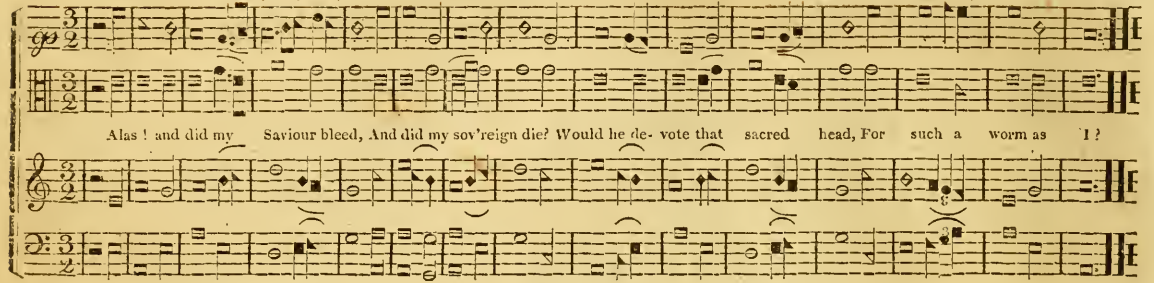
KINGSBRIDGE. L. M.



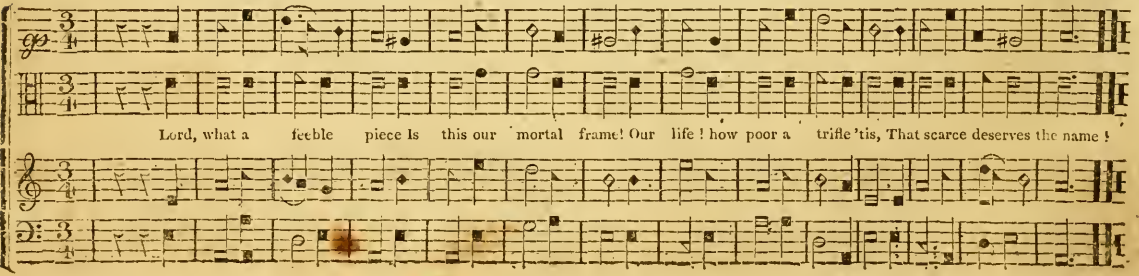
N

KINGWOOD. 7's. J. Peck.

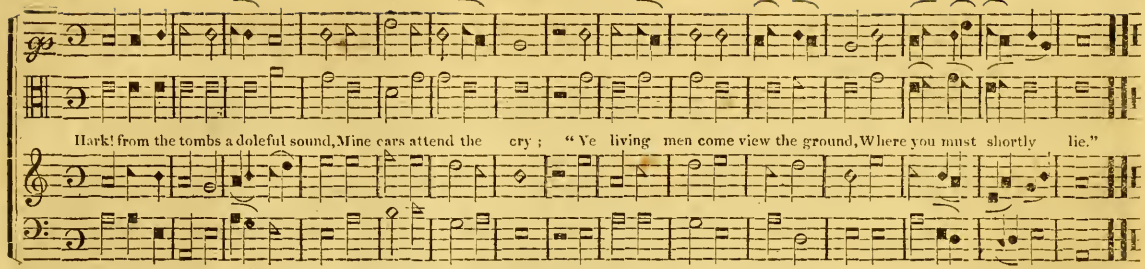




LITTLE MARLBORO. S. M. Williams.

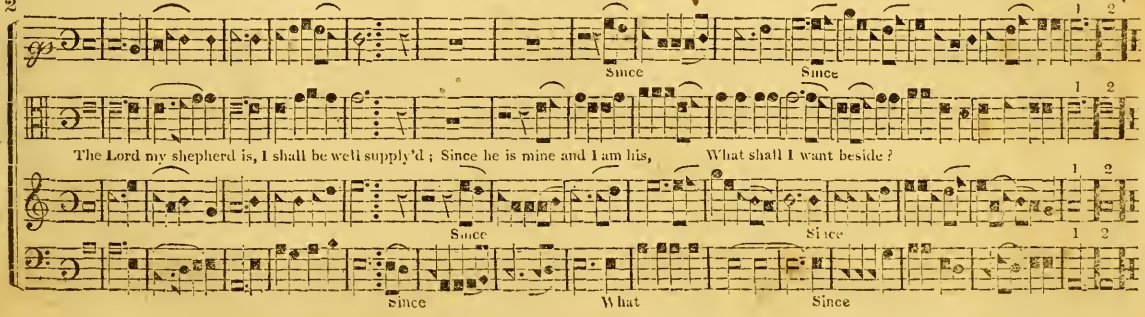


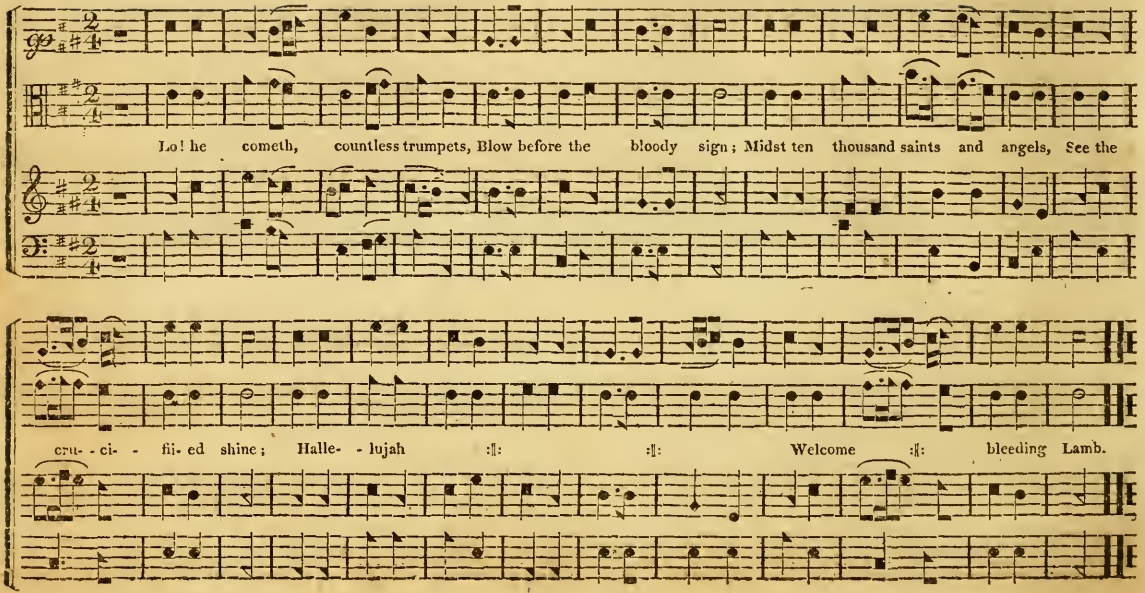
LEBANON. C. M.



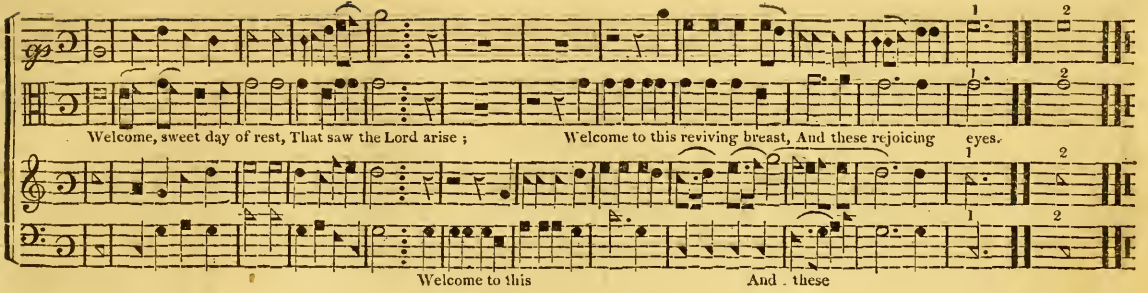
LAMBERTON. S. M.

N. Shumway.



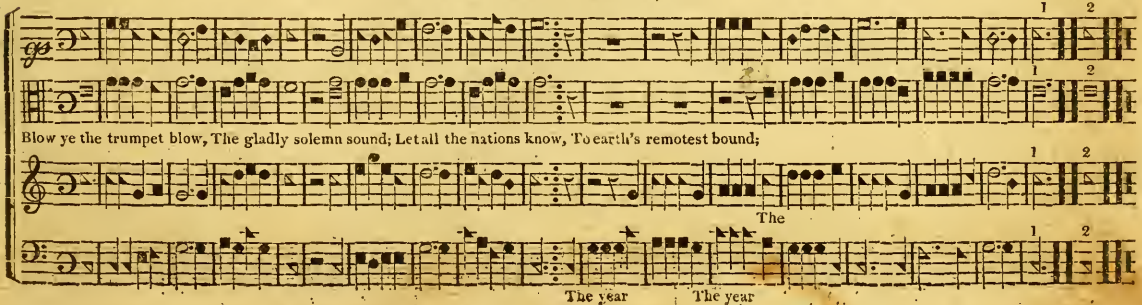

Lo! he cometh, countless trumpets, Blow before the bloody sign; Midst ten thousand saints and angels, See the
cru- - ci- - fi- ed shine; Halle- - lujah :‖: :‖: Welcome :‖: bleeding Lamb.

LISBON. S. M.



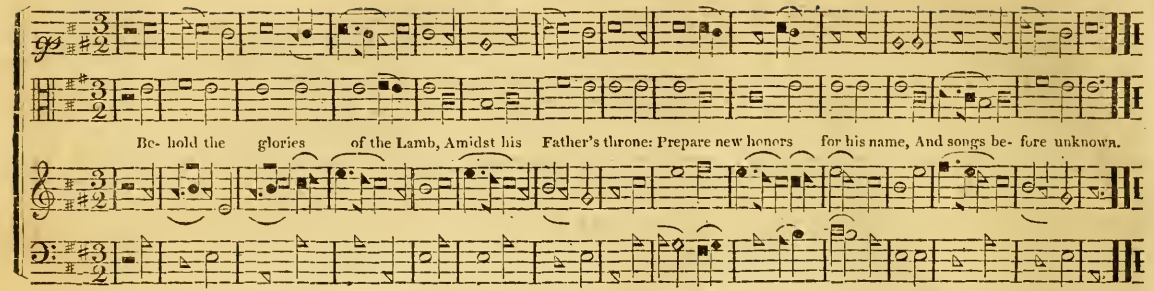
LENOX. P. M. 6's, 4's.

Edson.



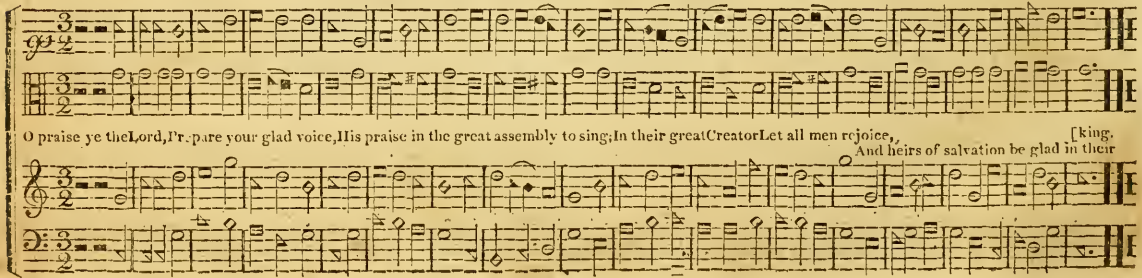
ST. MARTINS. C. M.

Tansur.

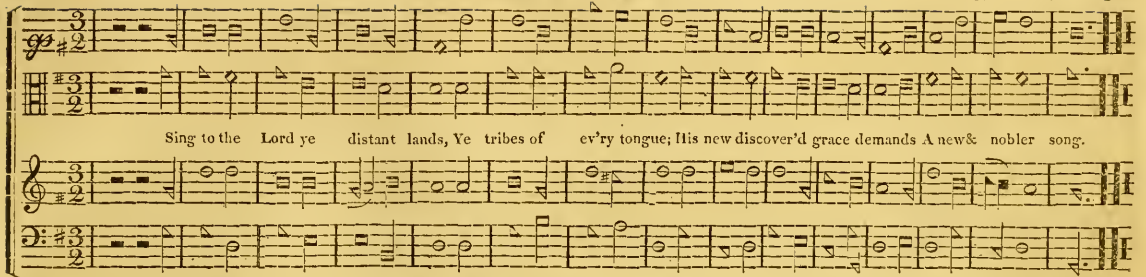


ST. MICHAELS. P. M.

Handel.

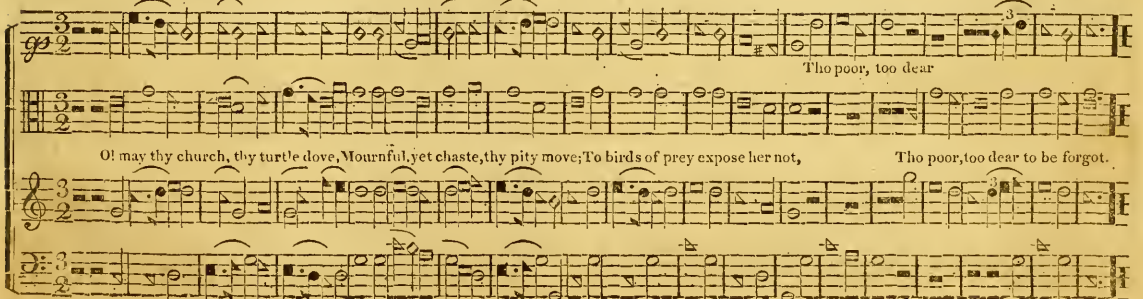


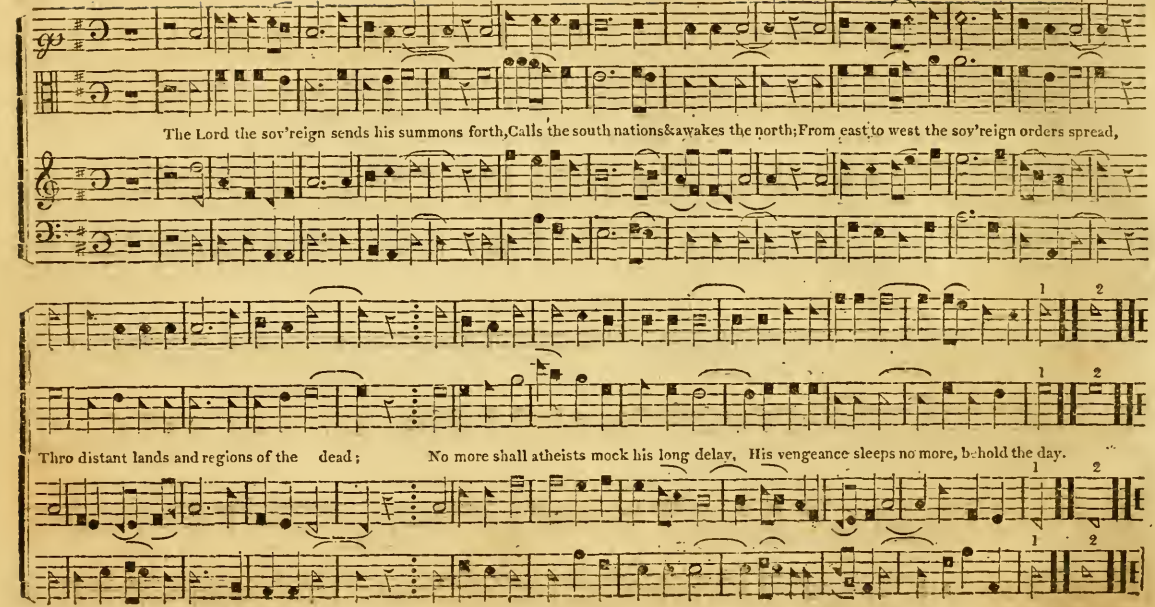
MEAR. C. M.

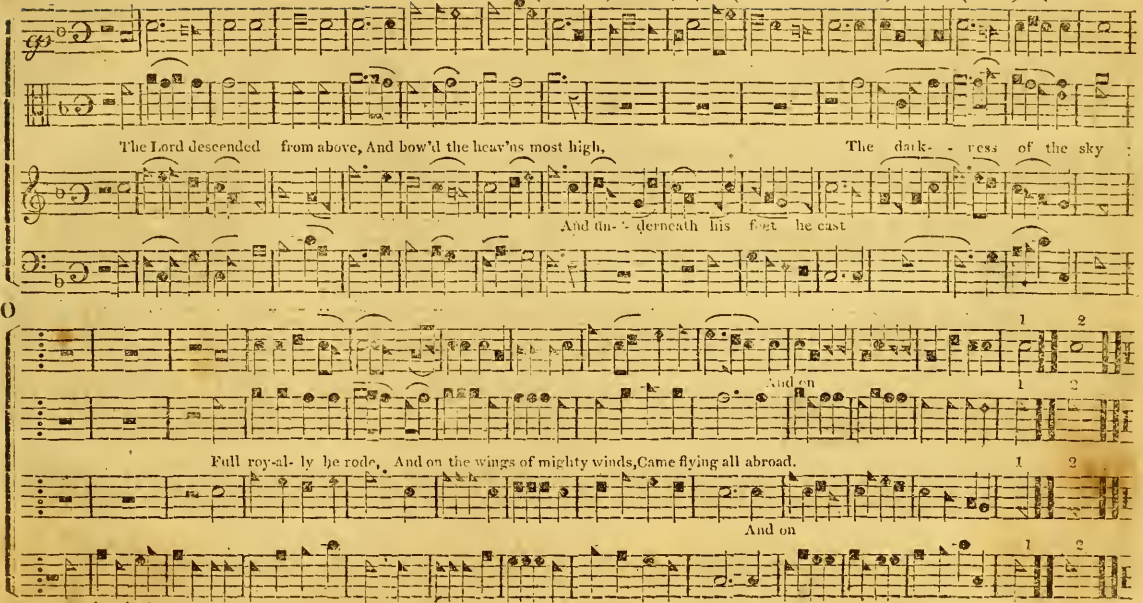


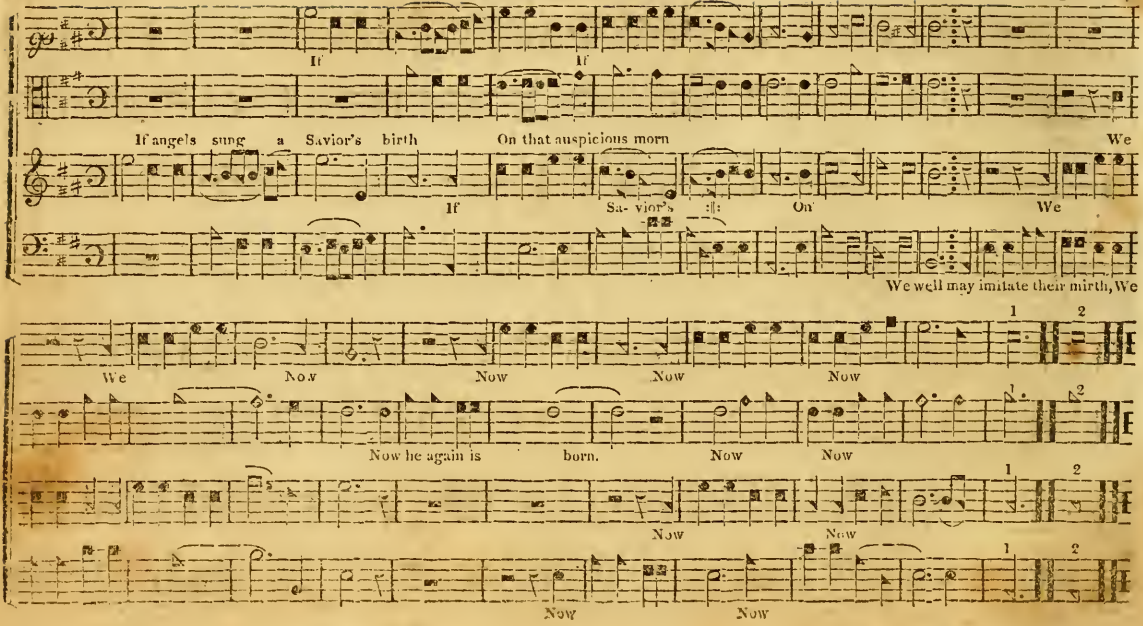
MORETON. L. M.

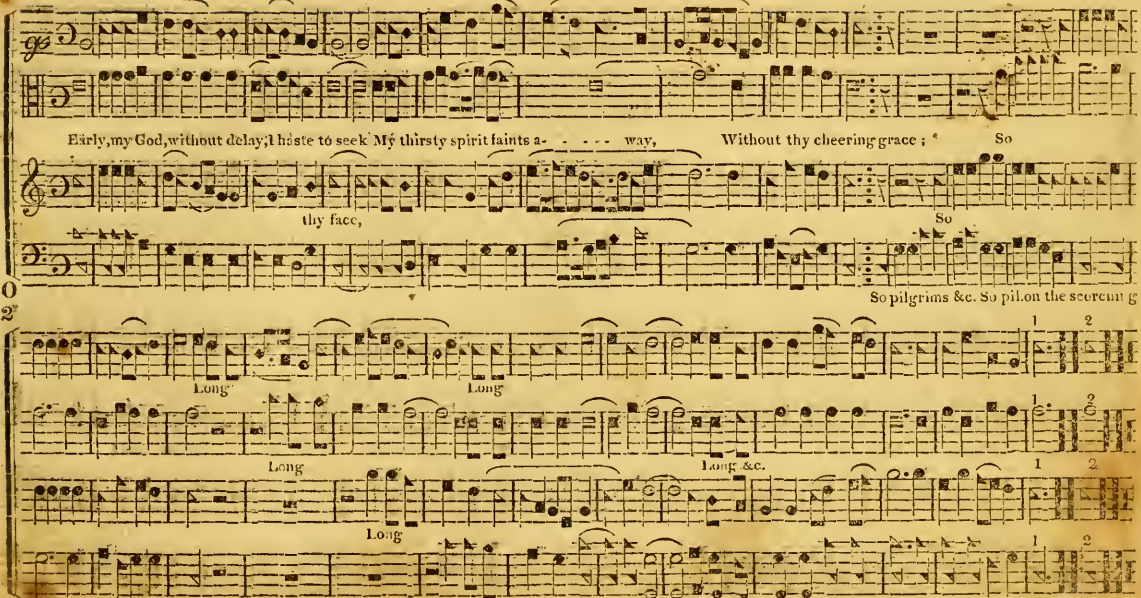
Knapp.

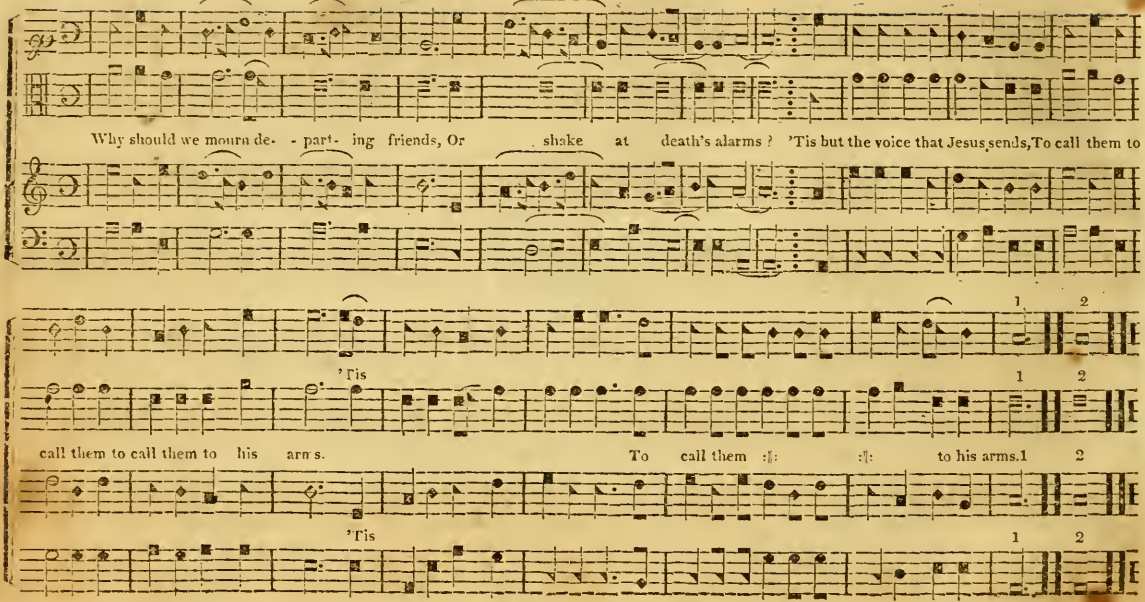


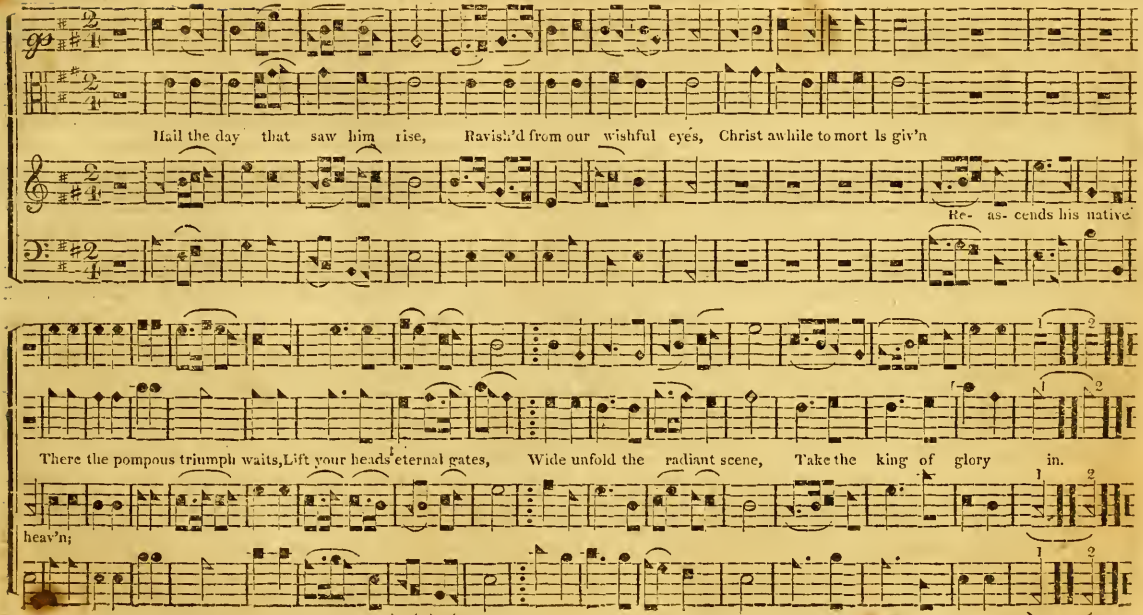

The Lord the sov'reign sends his summons forth, Calls the south nations & awakes the north; From east to west the sov'reign orders spread,
Thro distant lands and regions of the dead; No more shall atheists mock his long delay, His vengeance sleeps no more, behold the day.


The Lord descended from above, And bow'd the heav'ns most high,
The dark- - ness of the sky
And un- - derneath his feet he cast
O
1 2
And on
Full roy-al- ly he rode, And on the wings of mighty winds, Came flying all abroad.
And on
On cherubs & on


If
If
If angel's sung a Savior's birth
On that auspicious morn
We
If
Sa- vior's
On
We
We well may imitate their mirth, We
We
Now
Now
Now
Now
1
2
Now he again is
born.
Now
Now
Now
Now
Now
Now

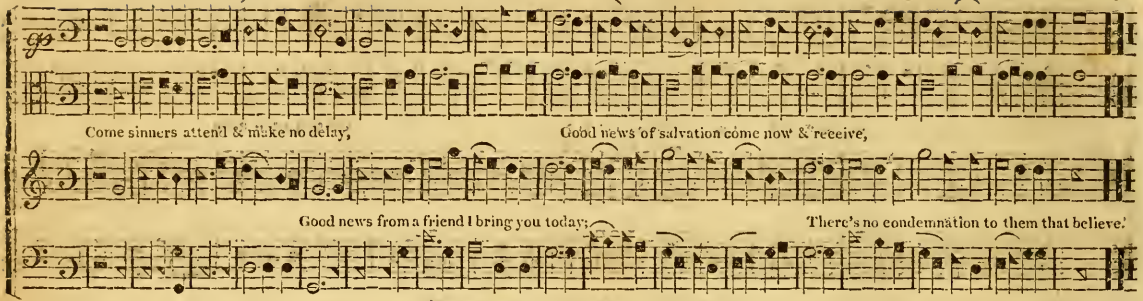

Early, my God, without delay, I haste to seek My thirsty spirit faints a- - - - - way, Without thy cheering grace; So
thy face,
So
So pilgrims &c. So pil.on the scorching
Long
Long
Long
Long &c.
Long
sand, Beneath a burning sky,
Long for a cooling stream at hand, And they must drink or die.


Why should we mourn de- - part- ing friends, Or shake at death's alarms ? 'Tis but the voice that Jesus sends, To call them to
'Tis
call them to call them to his arms.
To call them :‖: :‖: to his arms.
'Tis


Hail the day that saw him rise, Ravish'd from our wishful eyes, Christ awhile to mort ls giv'n
Re- as- cends his native
There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radiant scene, Take the king of glory in.
heav'n;

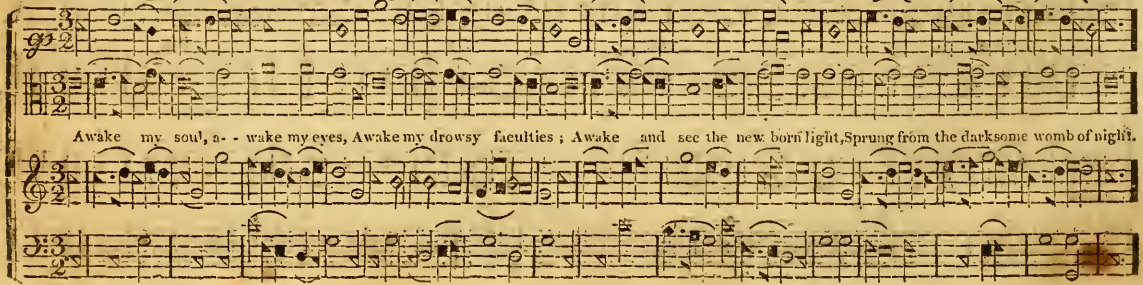
MADRID. P. M. or 10's & 11's.

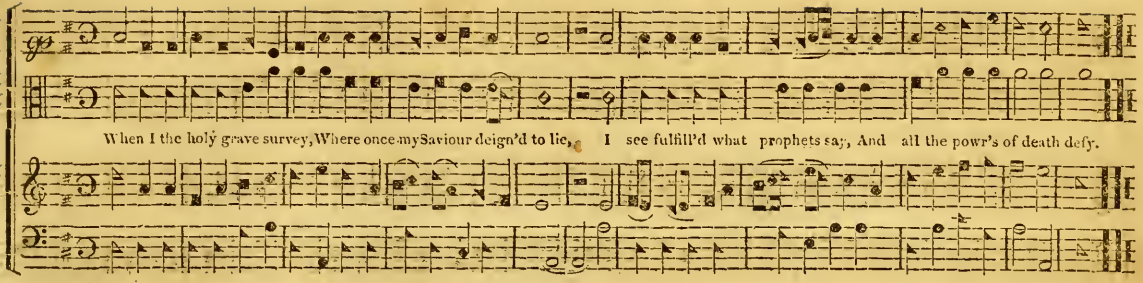
Wm. Billings.



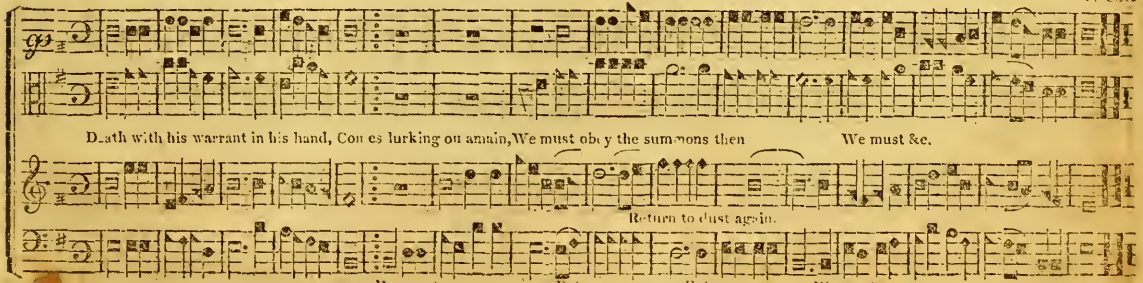
MORNING HYMN. L. M.

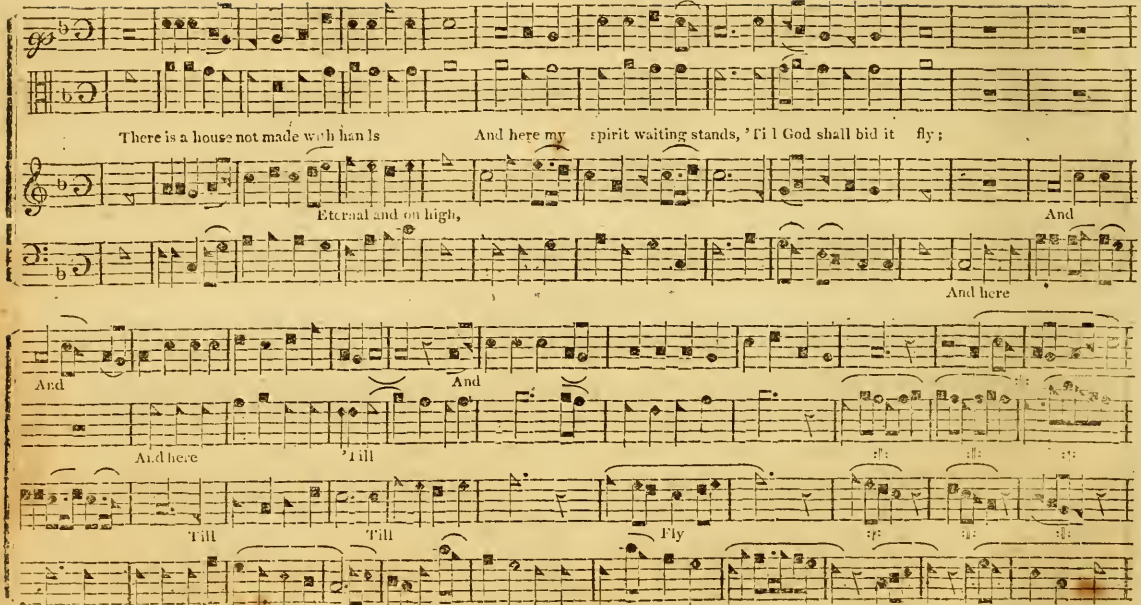
Williams.

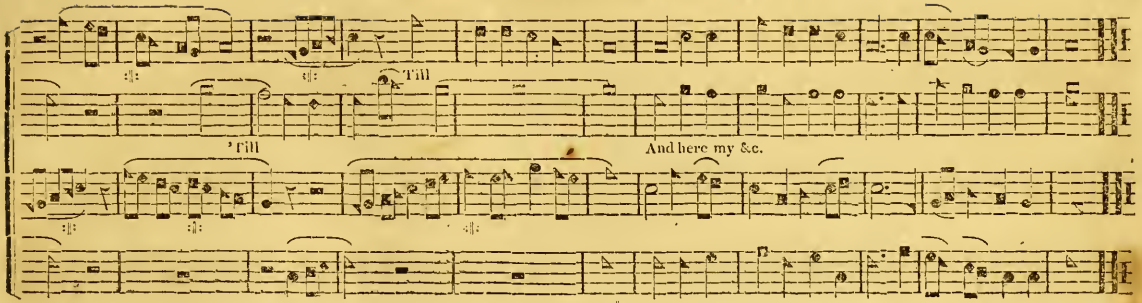




MORPHEUS. C. M. West.

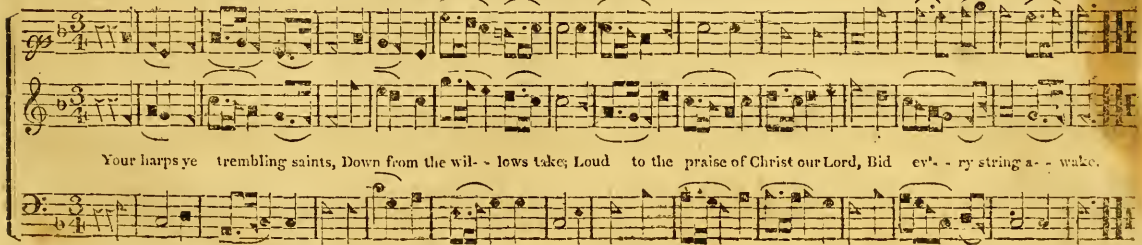



There is a house not made with hands
And here my spirit waiting stands, 'Till God shall bid it fly;
Eternal and on high,
And
And here
And
And
And here
'Till
Till
Till
Fly
Till
And here



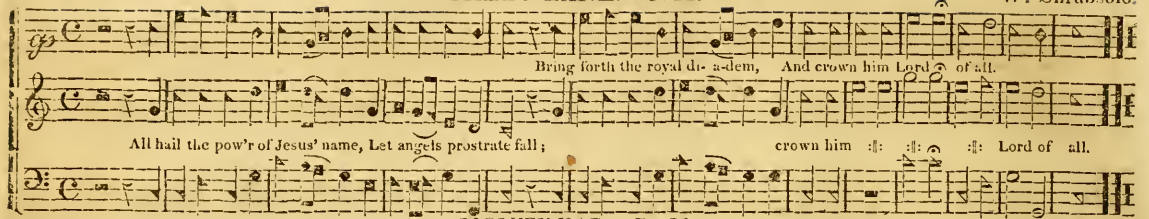
P

MOUNT EPHRAIM. S. M. Milgrove.



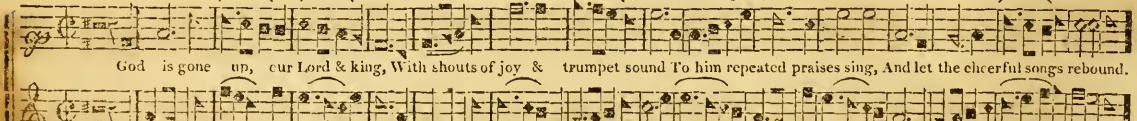
MILES LANE. C. M.

W. Shrubsole.



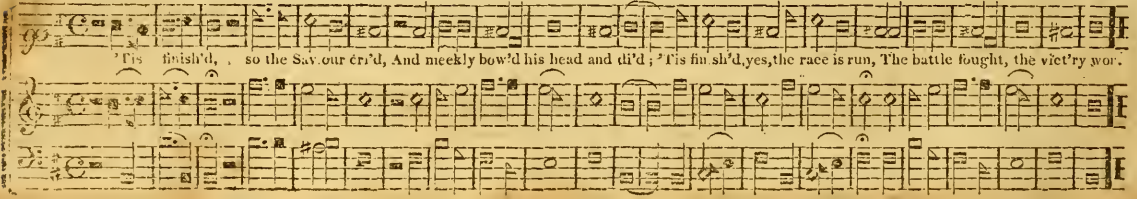
MONTREAL. L. M.

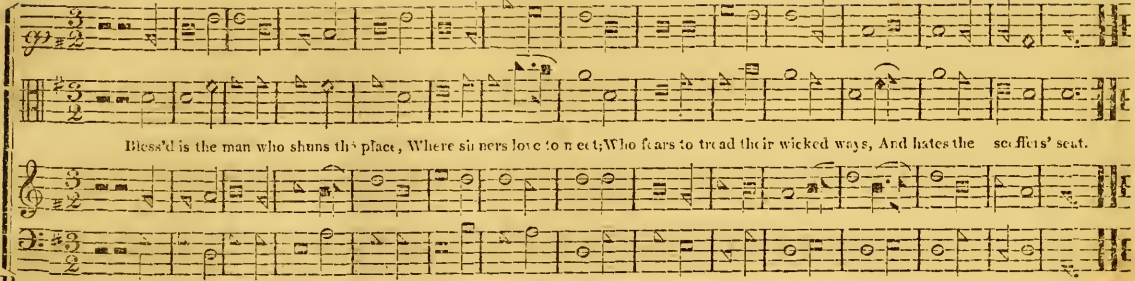
W. Evans.



MUNICH. L. M.

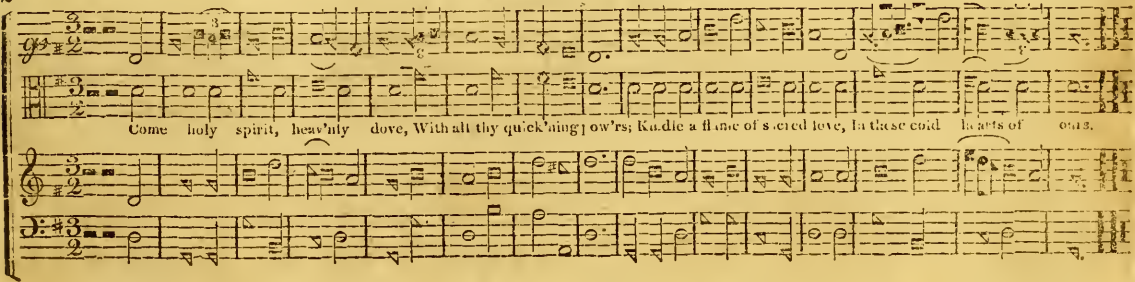
German.





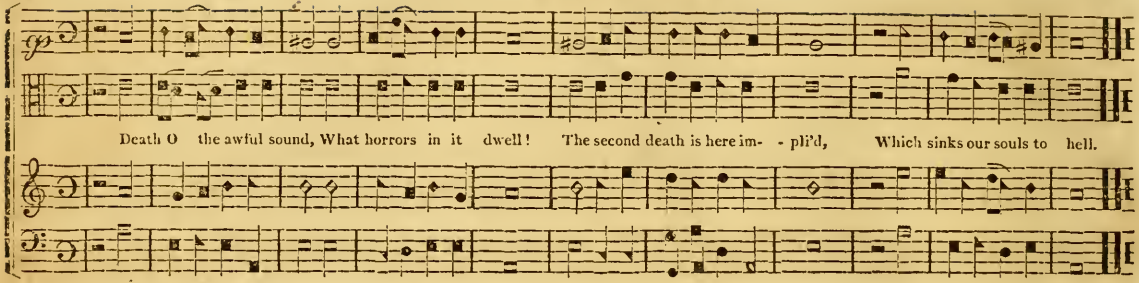
P 2

NEWMARK. C. M. Bull.

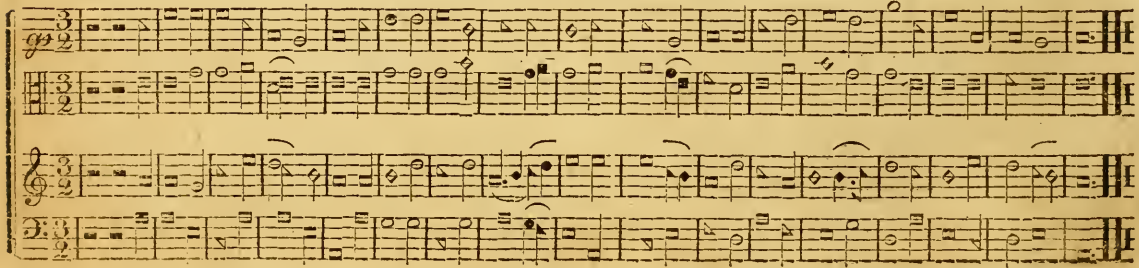


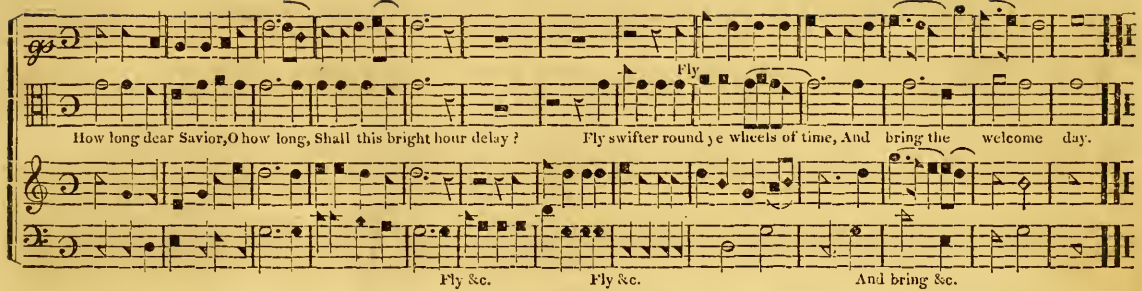
NEWINGHAM. S. M.

Wm. Billings.

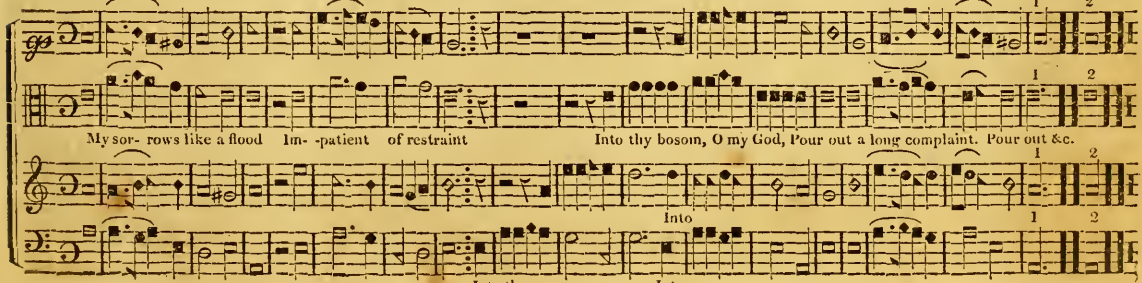


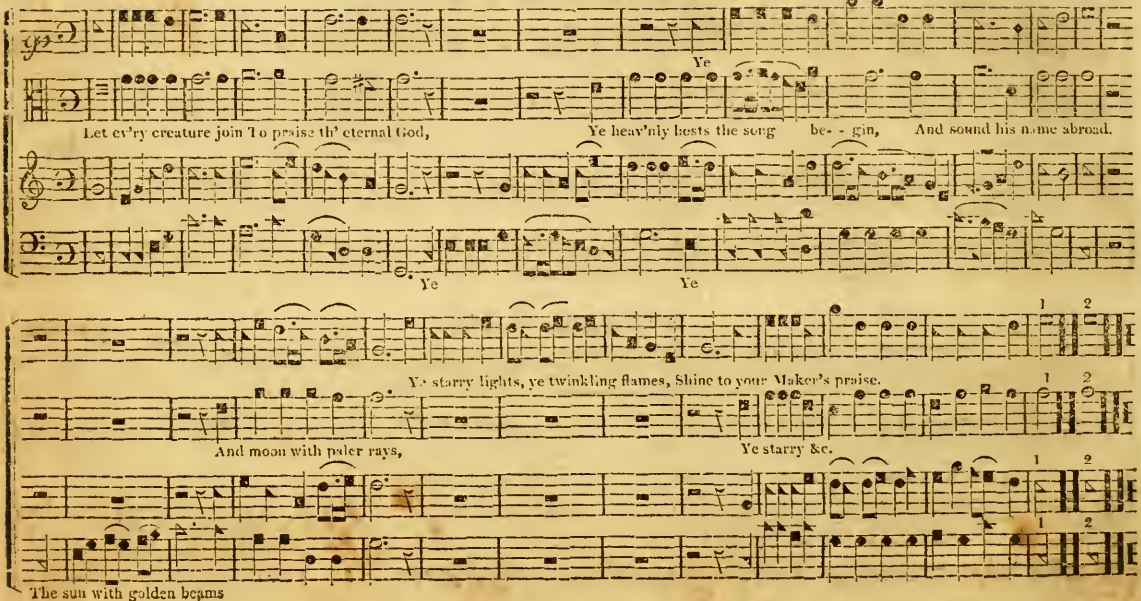
NEW HUNDRED. L. M.

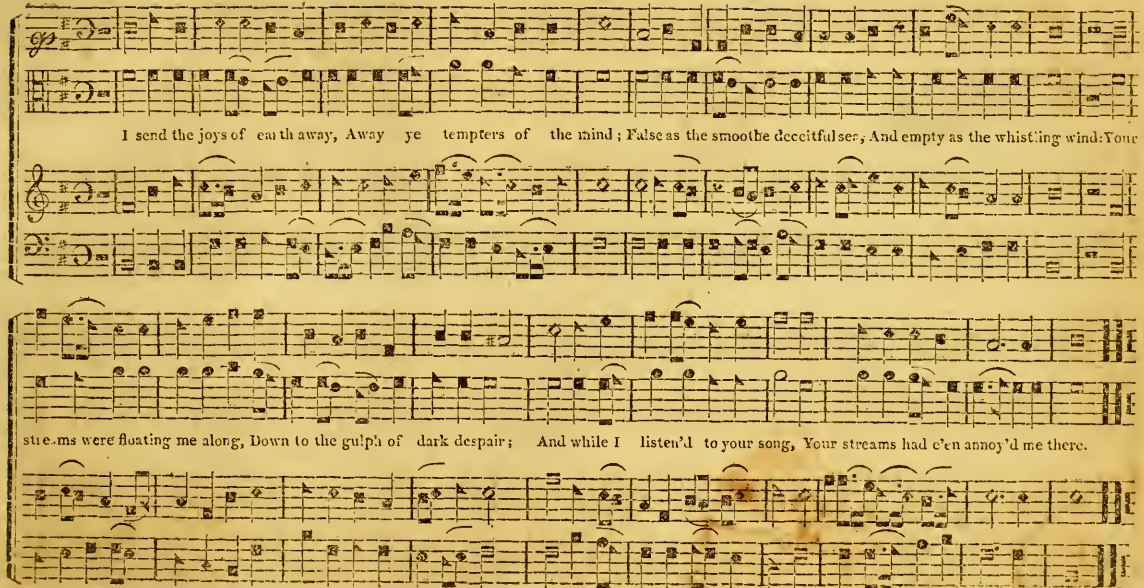


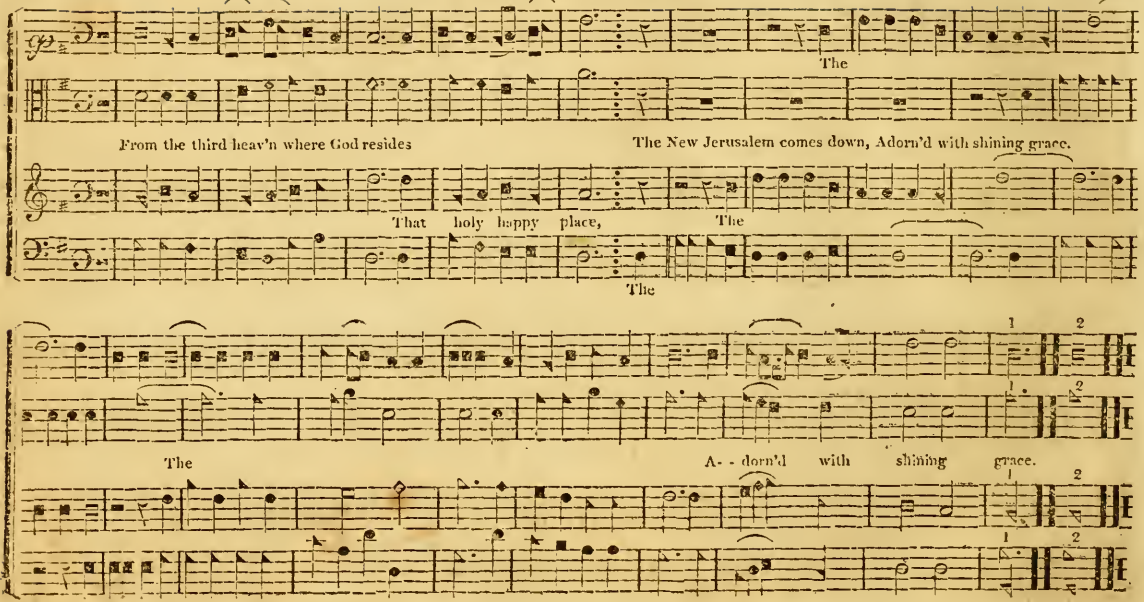


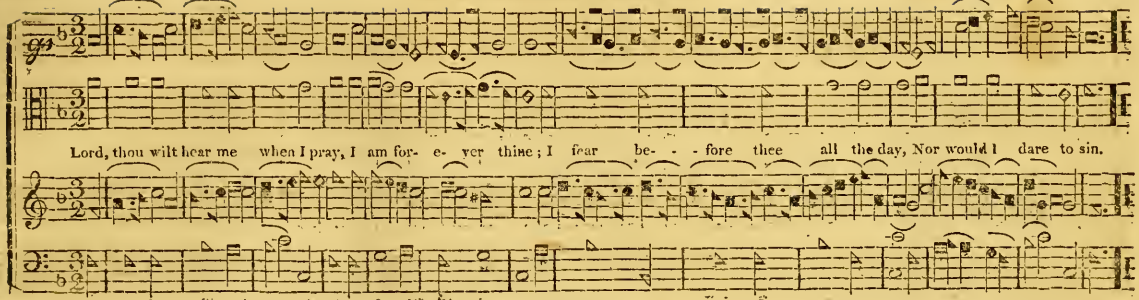
NORWICH. S. M. Kibbard.




Ye
Let ev'ry creature join To praise th' eternal God,
Ye heav'nly hosts the song be- - gin, And sound his name abroad.
Ye
Ye
Ye starry lights, ye twinkling flames, Shine to your Maker's praise.
And moon with paler rays,
Ye starry &c.
The sun with golden beams


I send the joys of earth away, Away ye tempters of the mind; False as the smoothe deceitful sea, And empty as the whistling wind: Your
streams were floating me along, Down to the gulph of dark despair; And while I listen'd to your song, Your streams had e'en annoy'd me there.

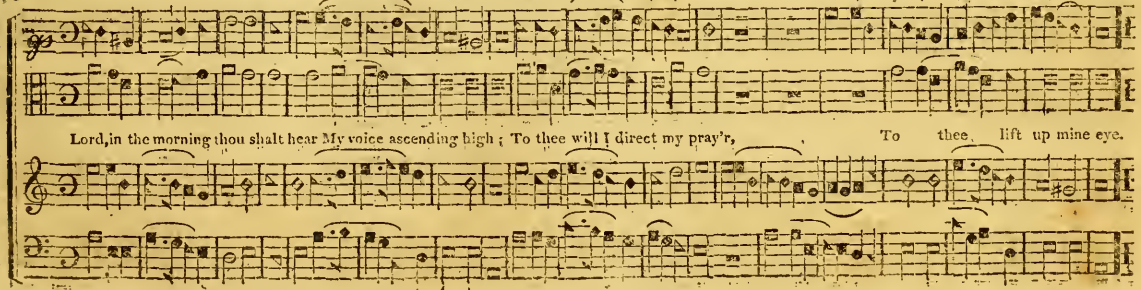

The
From the third heav'n where God resides
The New Jerusalem comes down, Adorn'd with shining grace.
That holy happy place,
The
The
1
2
The
A- - dorn'd with shining grace.



Q

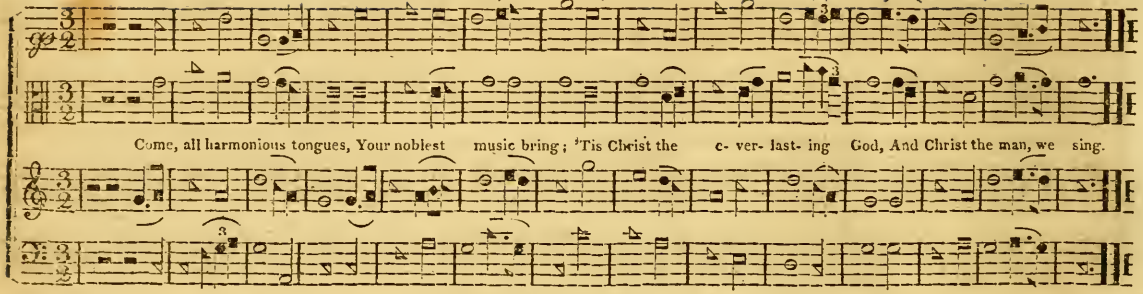
NEWBURY. C. M.

Williams.



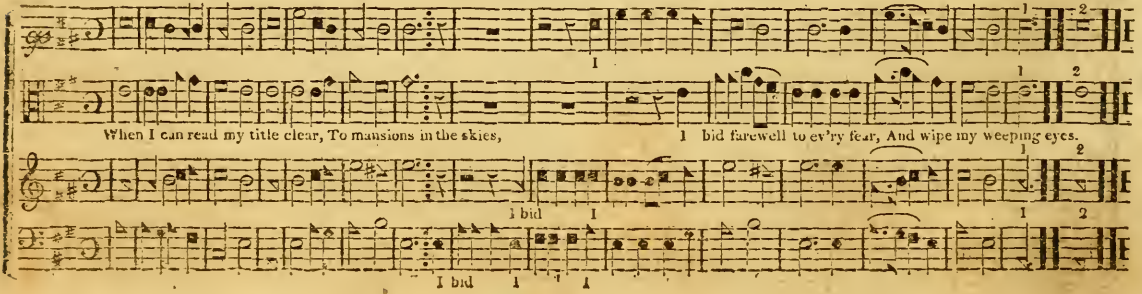
NINETY-THIRD. S. M.

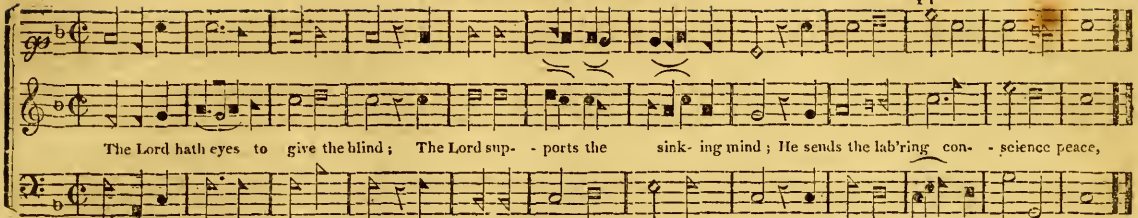
L. Chapin.



NINETY-FIFTH. C. M.

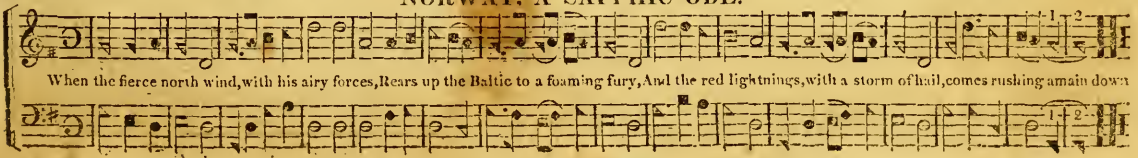
Colton.

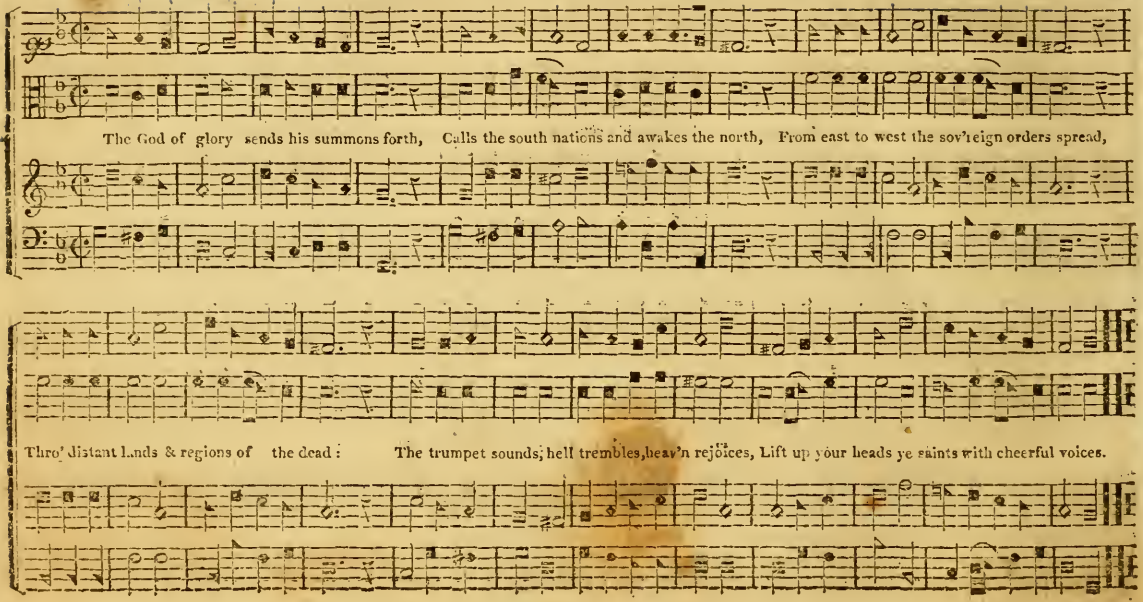


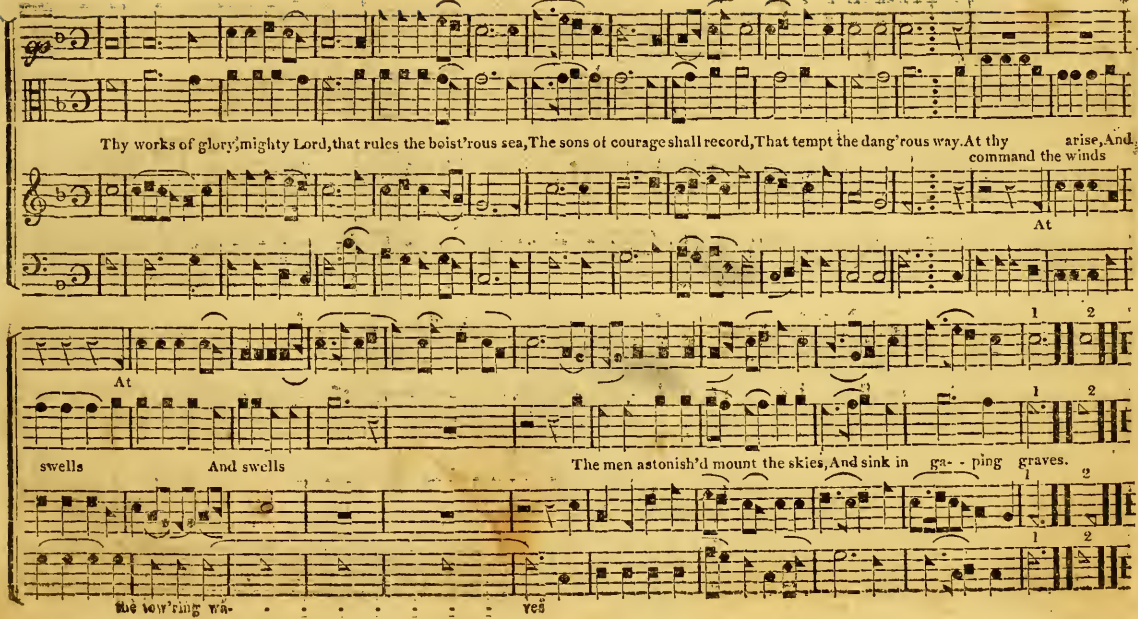


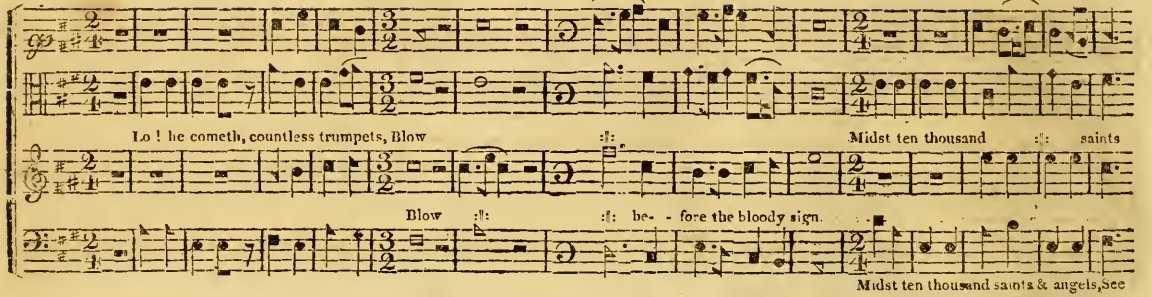
Q 2

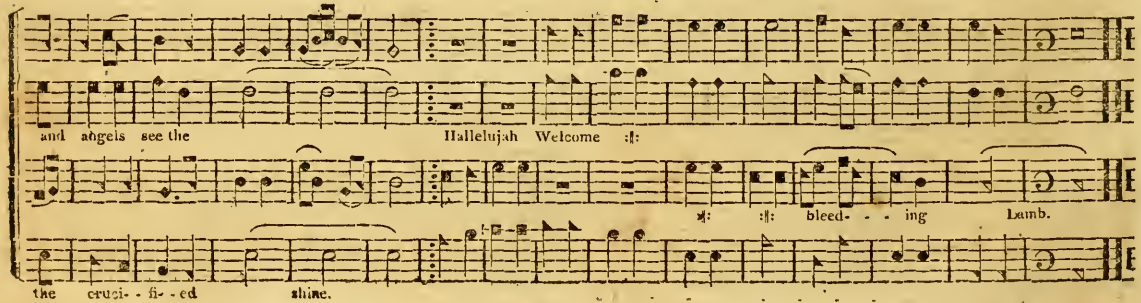
NORWAY. A SAPPHIC ODE.

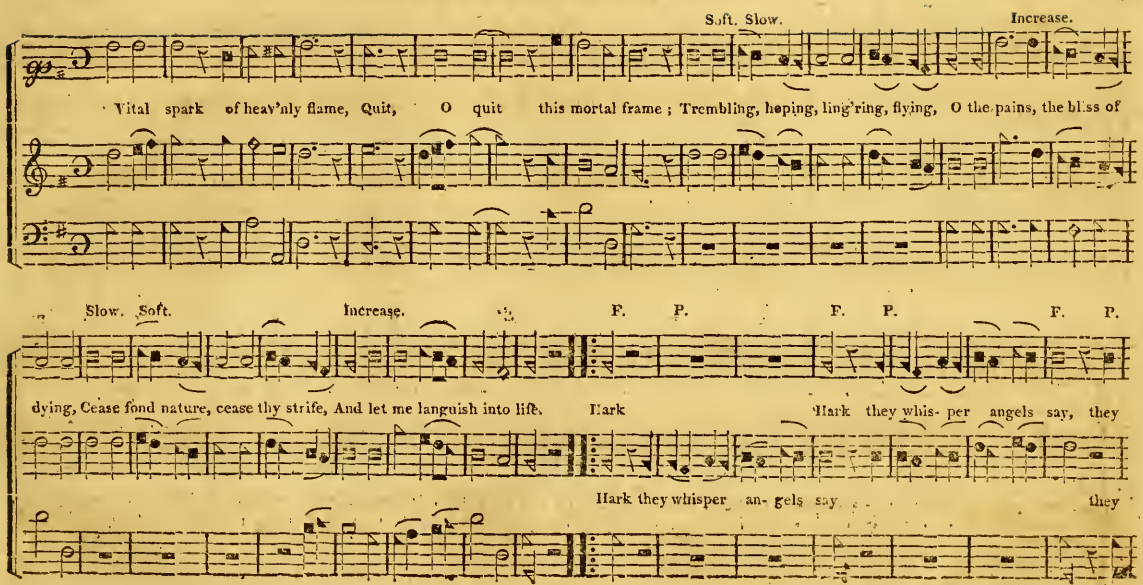


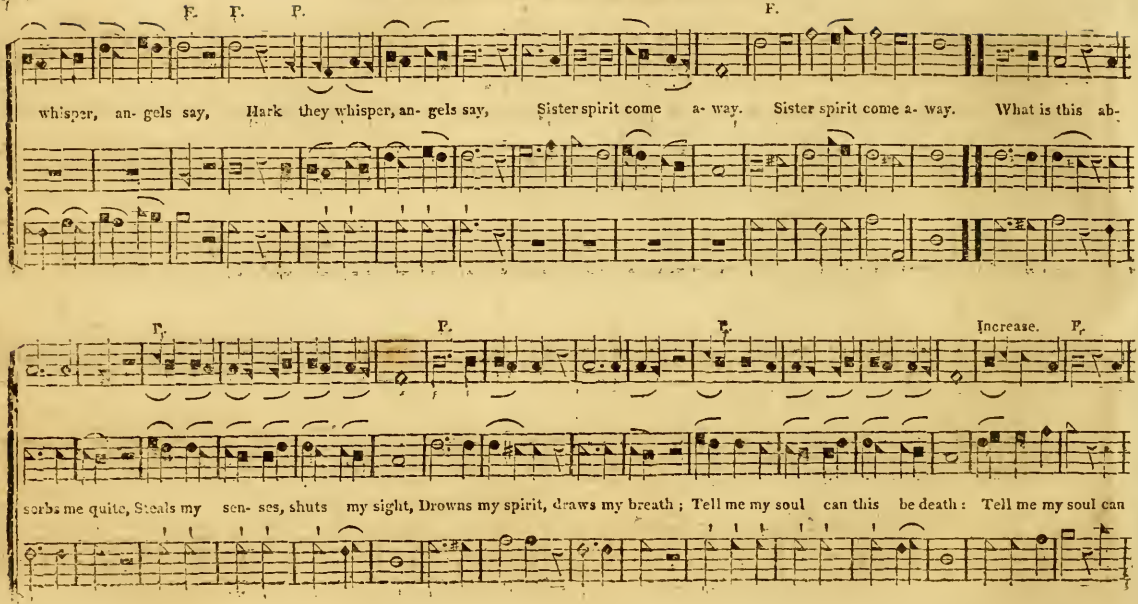

The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west the sov'reign orders spread,
Thro' distant Lands & regions of the dead: The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.

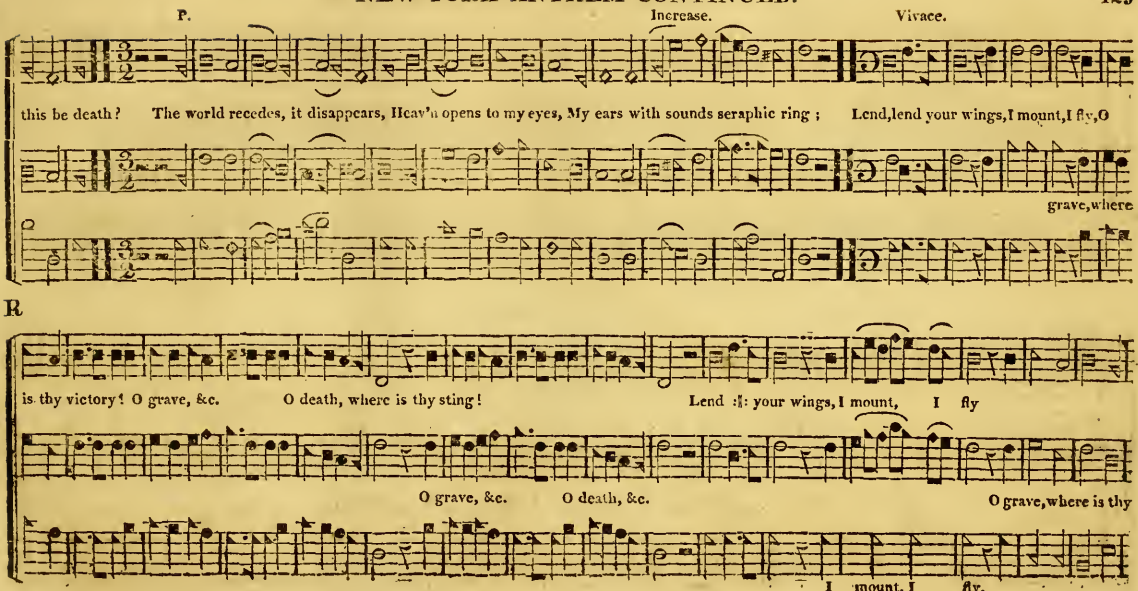

Thy works of glory, mighty Lord, that rules the boist'rous sea, The sons of courage shall record, That tempt the dang'rous way. At thy arise, And
command the winds
At
At
1 2
swells
And swells
The men astonish'd mount the skies, And sink in ga- - ping graves.
the tow'ring wa- - - - - - - - yes

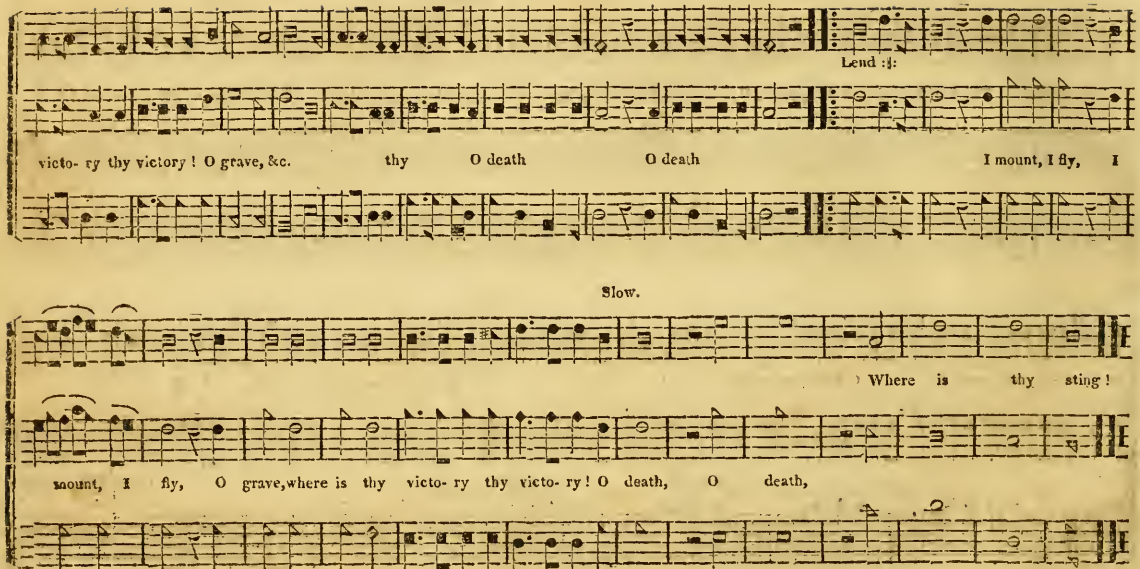

Lo! he cometh, countless trumpets, Blow :‖: Midst ten thousand :‖: saints
Blow :‖: :‖: be- - fore the bloody sign.
Midst ten thousand saints & angels, See

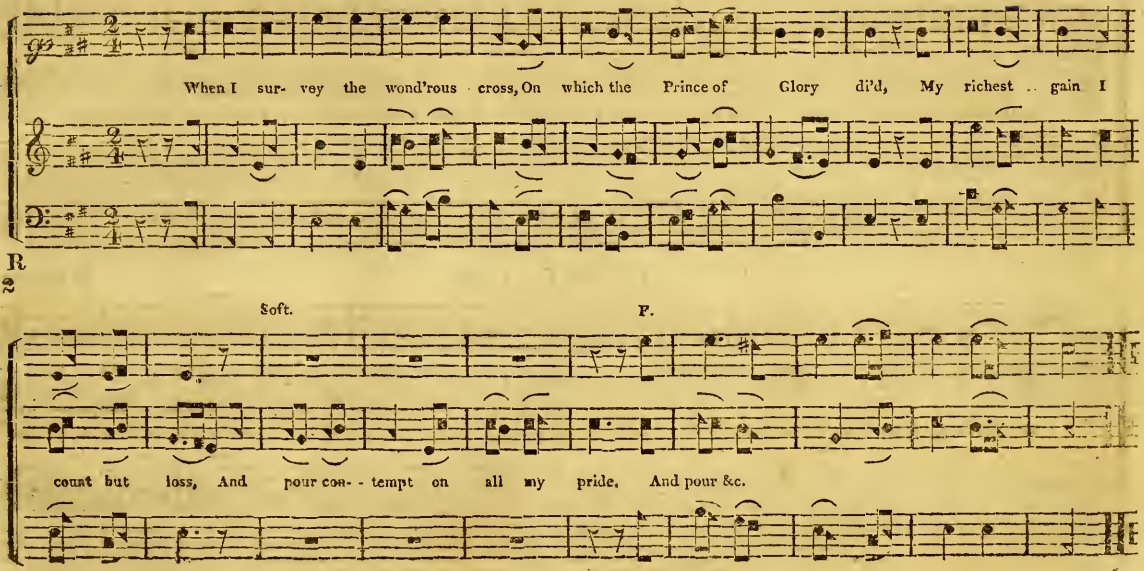

and angels see the Hallelujah Welcome :‖:
:‖: :‖: bleed- - - ing Lamb.
the crucifi- - ed shine.


Soft. Slow.
Increase.
Vital spark of heav'nly flame, Quit, O quit this mortal frame; Trembling, hoping, ling'ring, flying, O the pains, the bliss of
Slow. Soft.
Increase.
F. P.
F. P.
F. P.
dying, Cease fond nature, cease thy strife, And let me languish into life. Hark Hark they whis- per angels say, they
Hark they whisper an- gels say they


F. F. P. F.
whisper, an- gels say, Hark they whisper, an- gels say, Sister spirit come a- way. Sister spirit come a- way. What is this ab-
P. P. P. Increase. P.
sorbs me quite, Steals my sen- ses, shuts my sight, Drowns my spirit, draws my breath ; Tell me my soul can this be death : Tell me my soul can

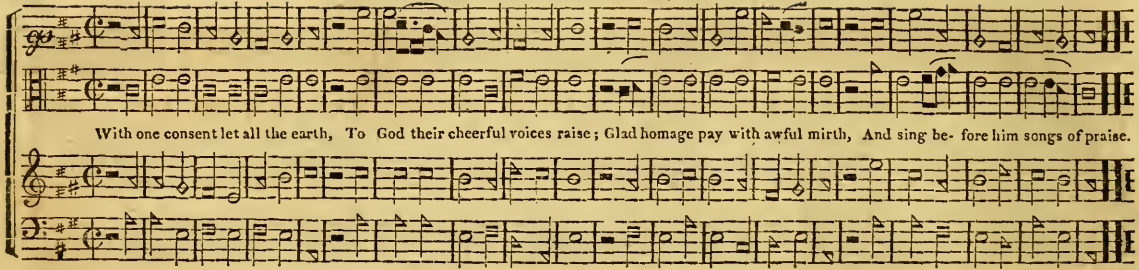

P.
Increase.
Vivace.
this be death? The world recedes, it disappears, Heav'n opens to my eyes, My ears with sounds seraphic ring; Lend, lend your wings, I mount, I fly, O
grave, where
R
is thy victory! O grave, &c. O death, where is thy sting! Lend :‖: your wings, I mount, I fly
O grave, &c. O death, &c. O grave, where is thy
I mount, I fly,


Lend :‖:
victo- ry thy victory ! O grave, &c.
thy
O death
O death
I mount, I fly,
I
Slow.
Where is thy sting !
mount, I fly, O grave, where is thy victo- ry thy victo- ry ! O death, O death,


When I sur- vey the wond'rous cross, On which the Prince of Glory di'd, My richest gain I
Soft.
F.
count but loss, And pour con- - tempt on all my pride, And pour &c.

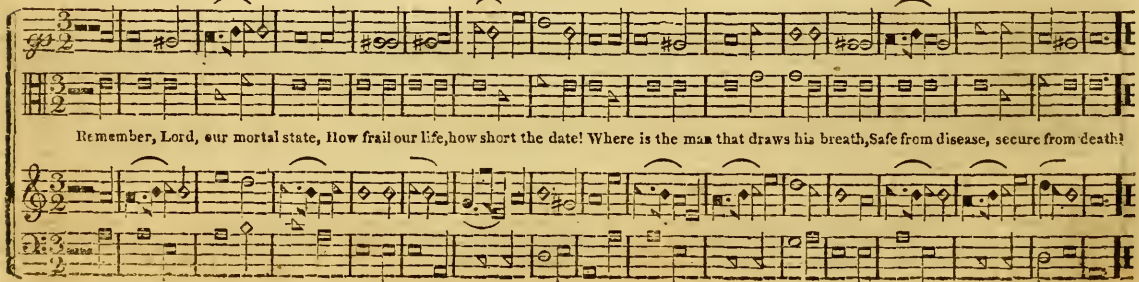
OLD HUNDRED. L. M.

Martin Luther.

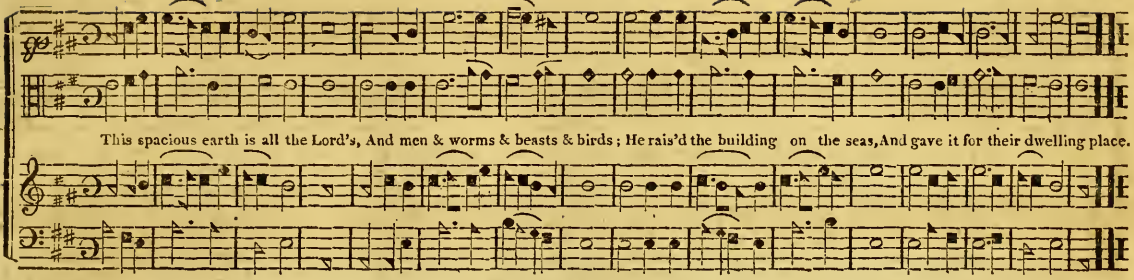


PUTNEY. L. M.

Williams.

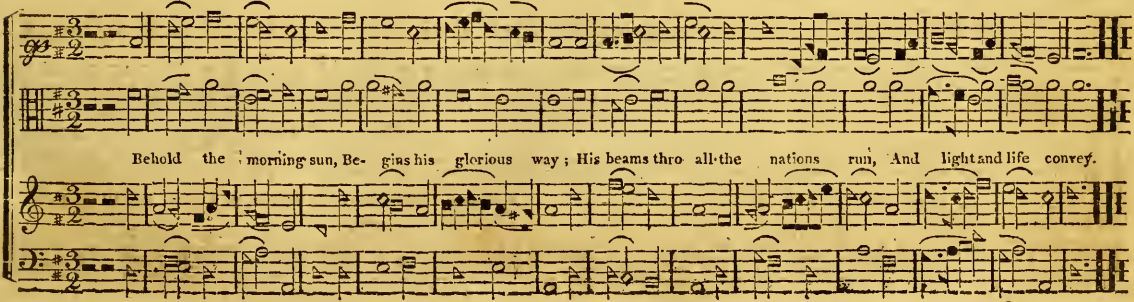


PARIS. L. M.



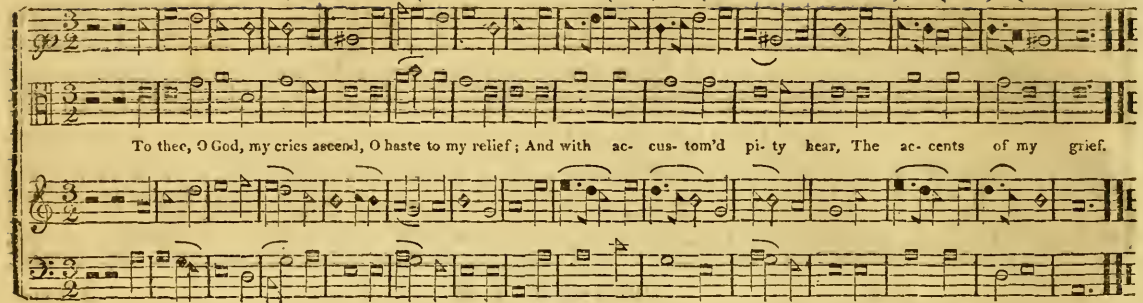
PECKHAM. S. M.

J. Smith.



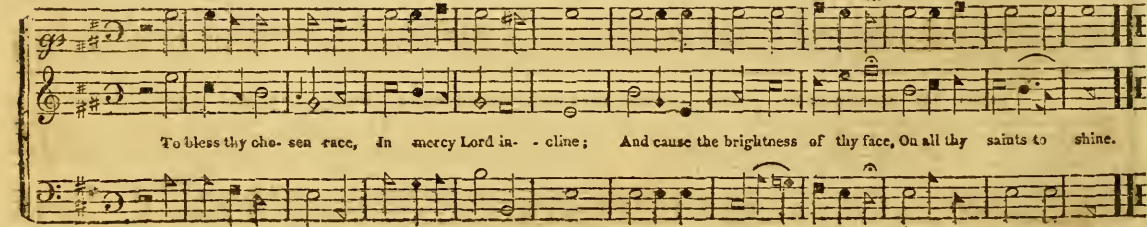
PENITENCE. C. M.

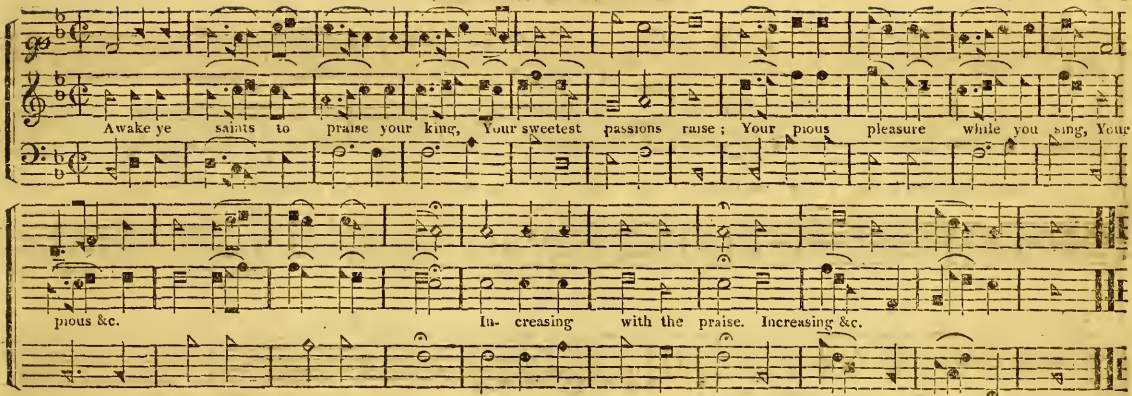
T. Smith.



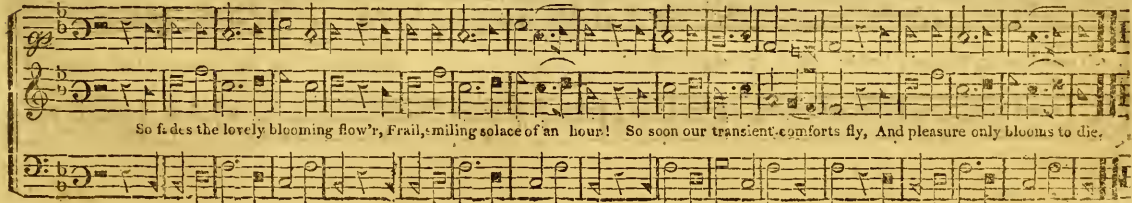
PENTONVILLE. S. M.

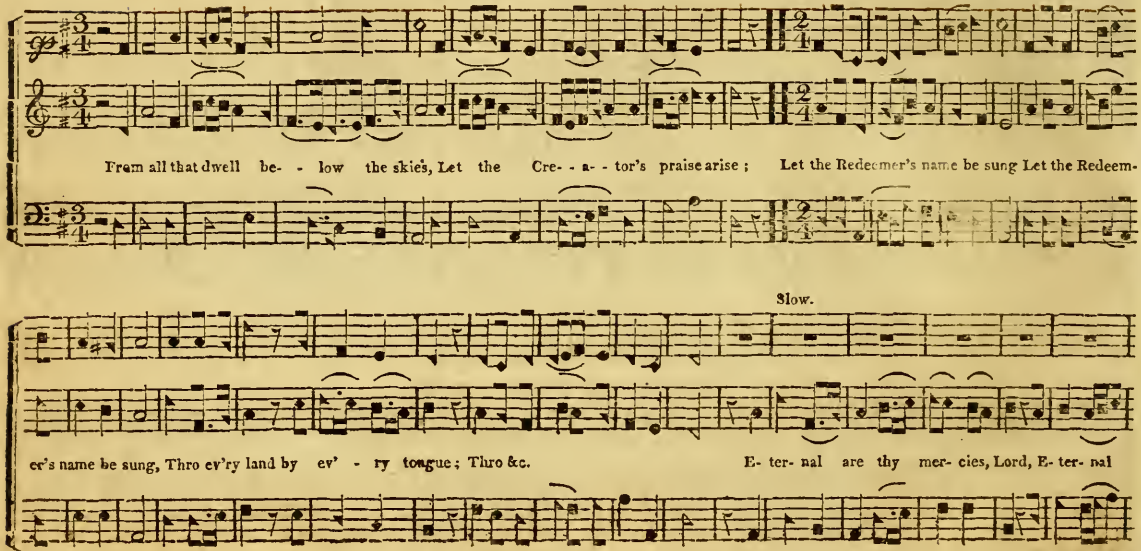
Lindley.

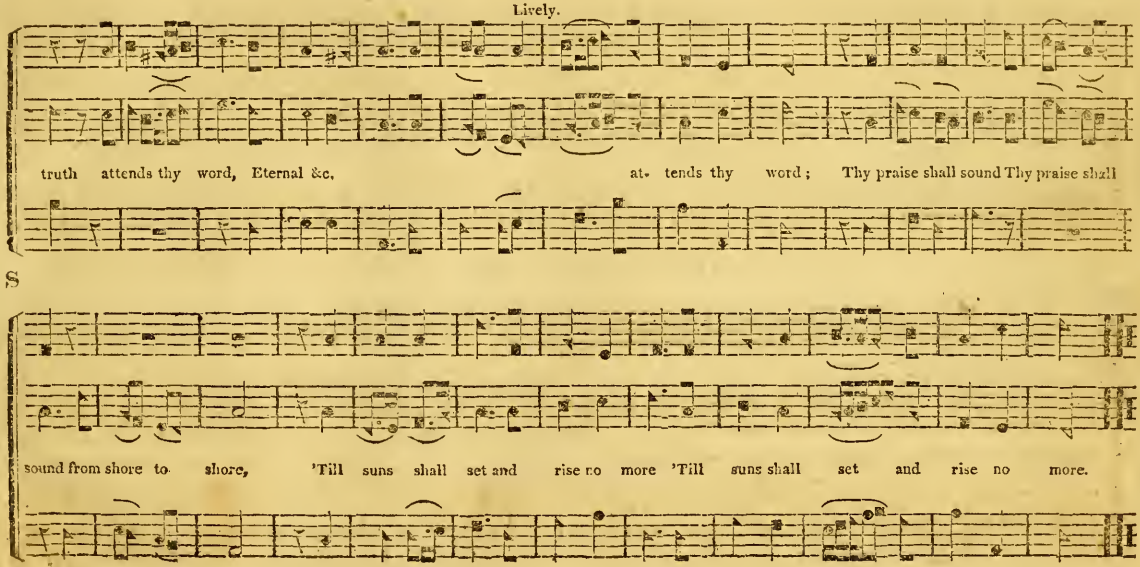




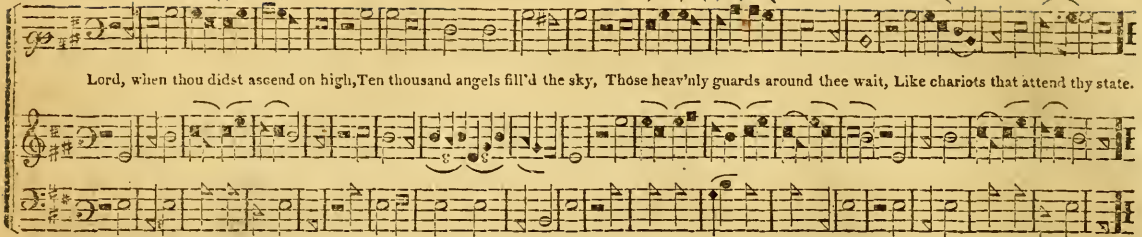
PLEYEL'S HYMN. L. M.




From all that dwell be- - low the skies, Let the Cre- - a- - tor's praise arise ; Let the Redeemer's name be sung Let the Redeem-
Slow.
er's name be sung, Thro ev'ry land by ev' - ry tongue ; Thro &c.
E- ter- nal are thy mer- cies, Lord, E- ter- nal

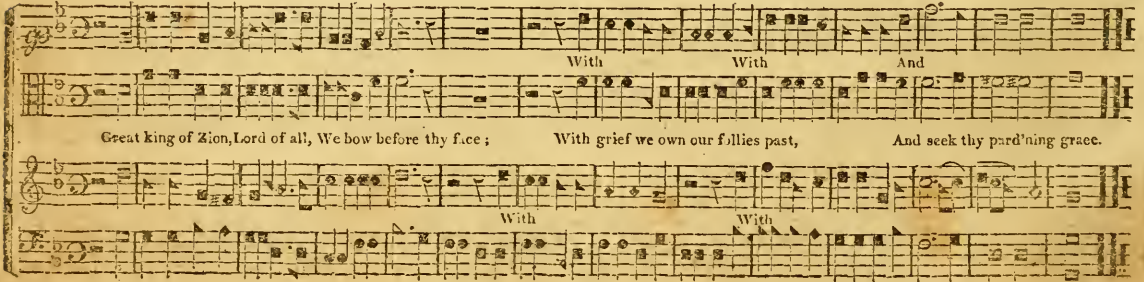

Lively.
truth attends thy word, Eternal &c.
at- tends thy word; Thy praise shall sound Thy praise shall
S
sound from shore to shore, 'Till suns shall set and rise no more 'Till suns shall set and rise no more.

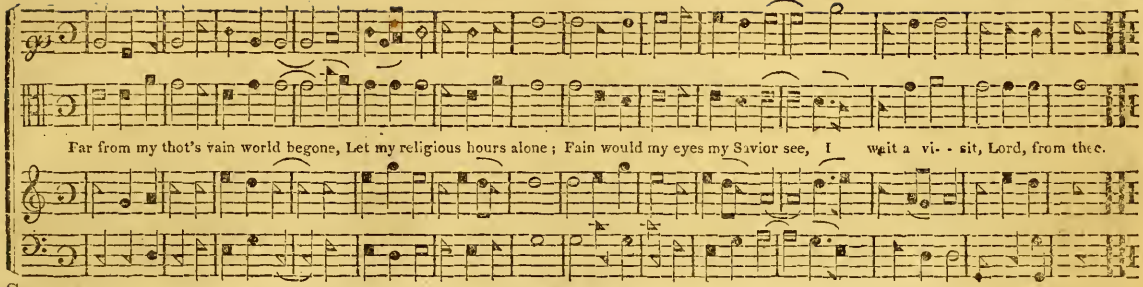
PORTUGAL. L. M.



RESOLUTION. C. M.

Holden.





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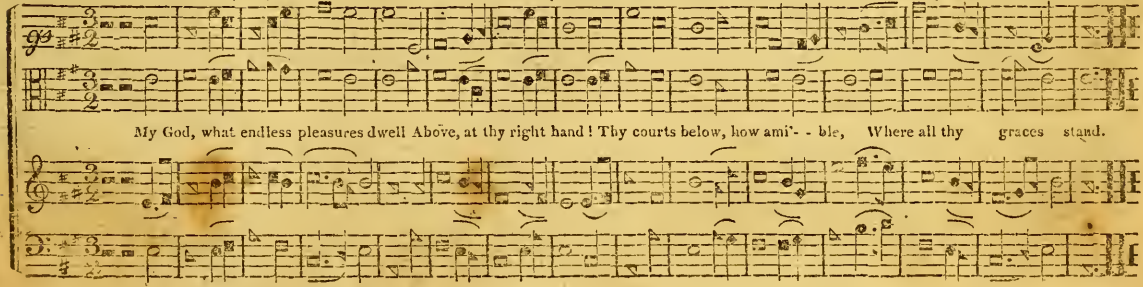
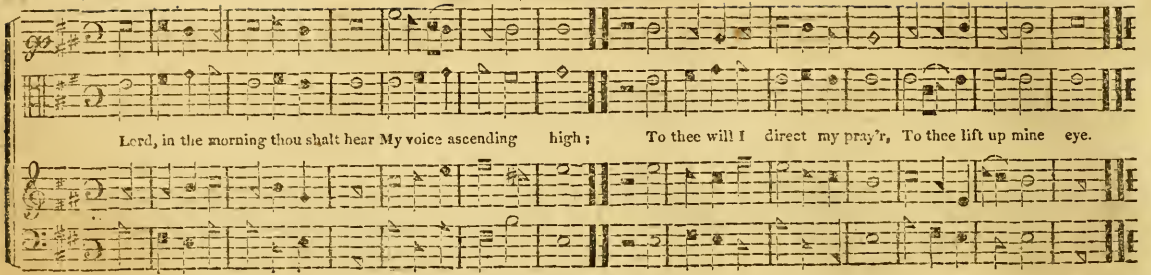
ROCKINGHAM. C. M.

A. Chapin.



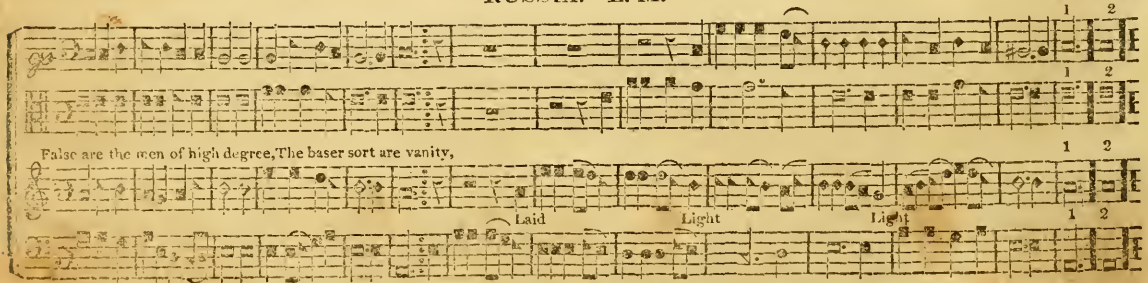
ROCHESTER. C. M.

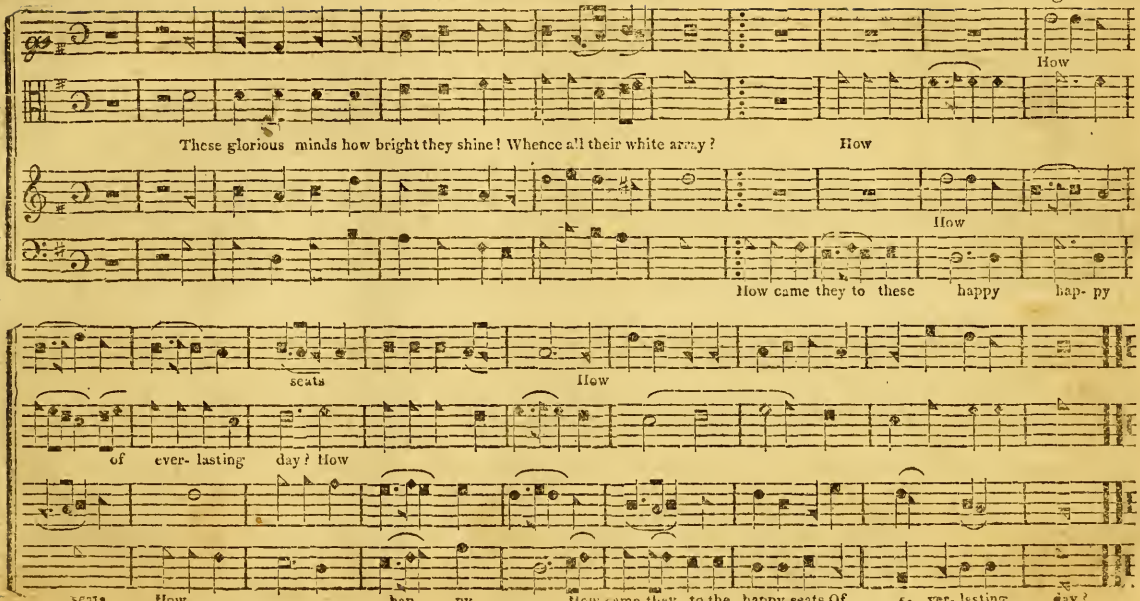
Williams.

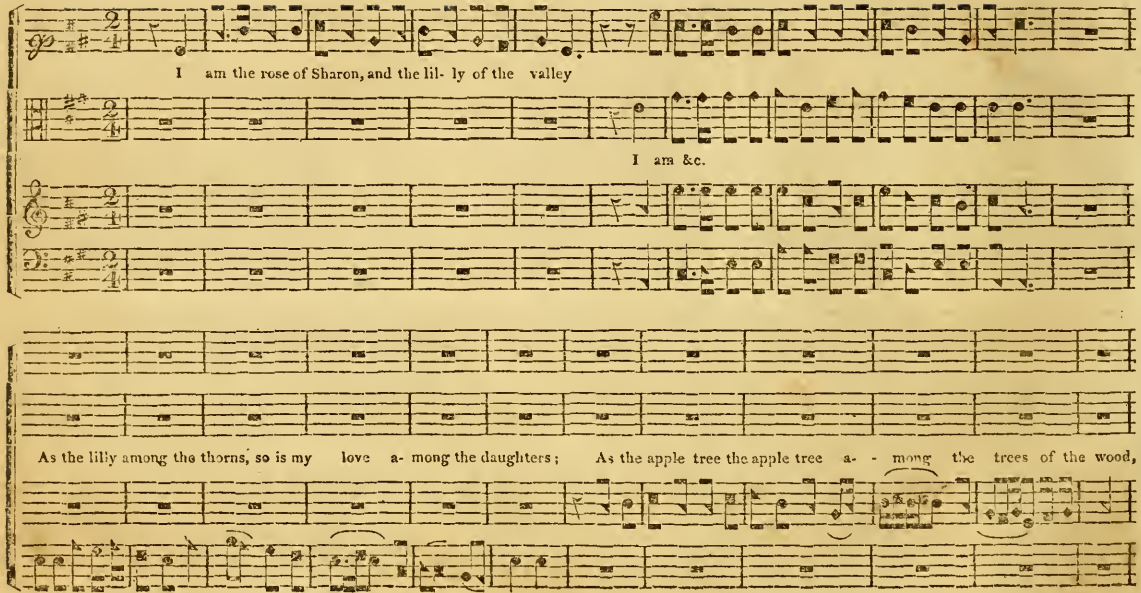


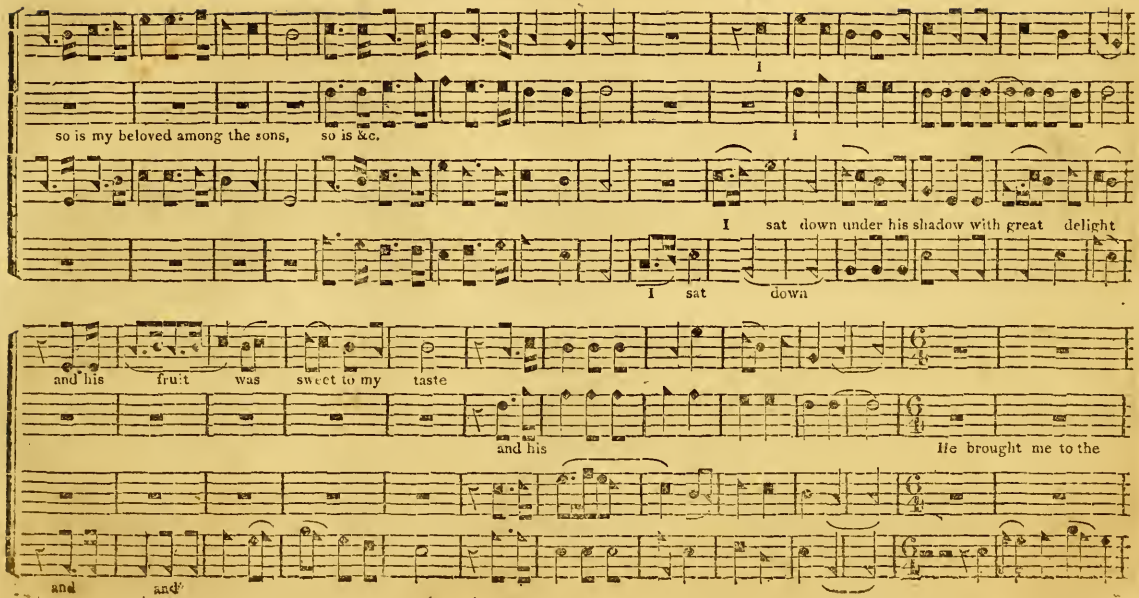
RUSSIA. L. M.

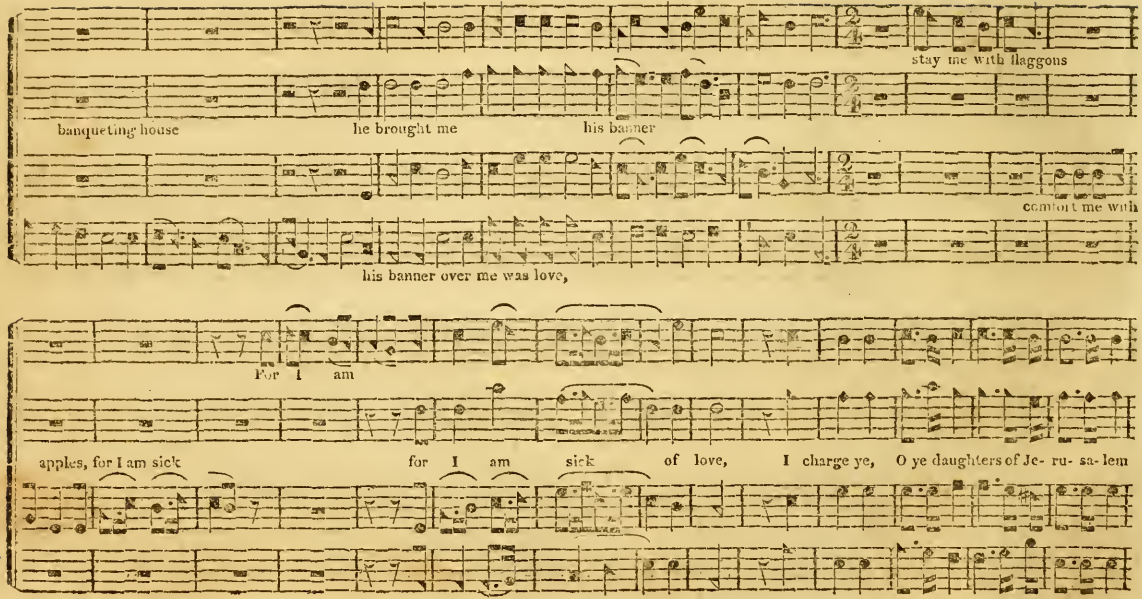
D. Reed.

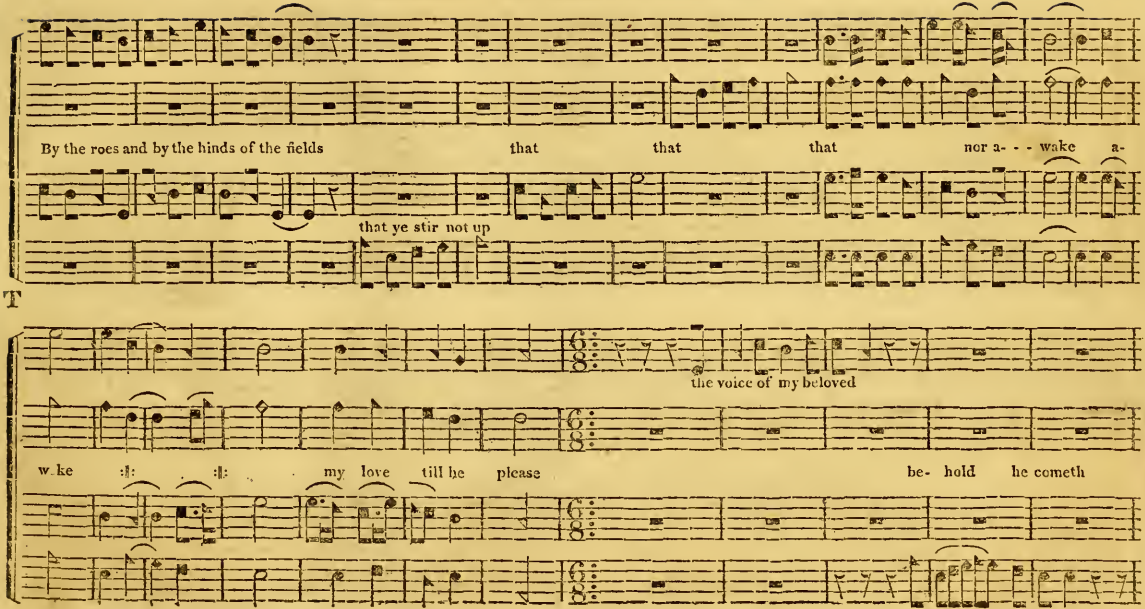


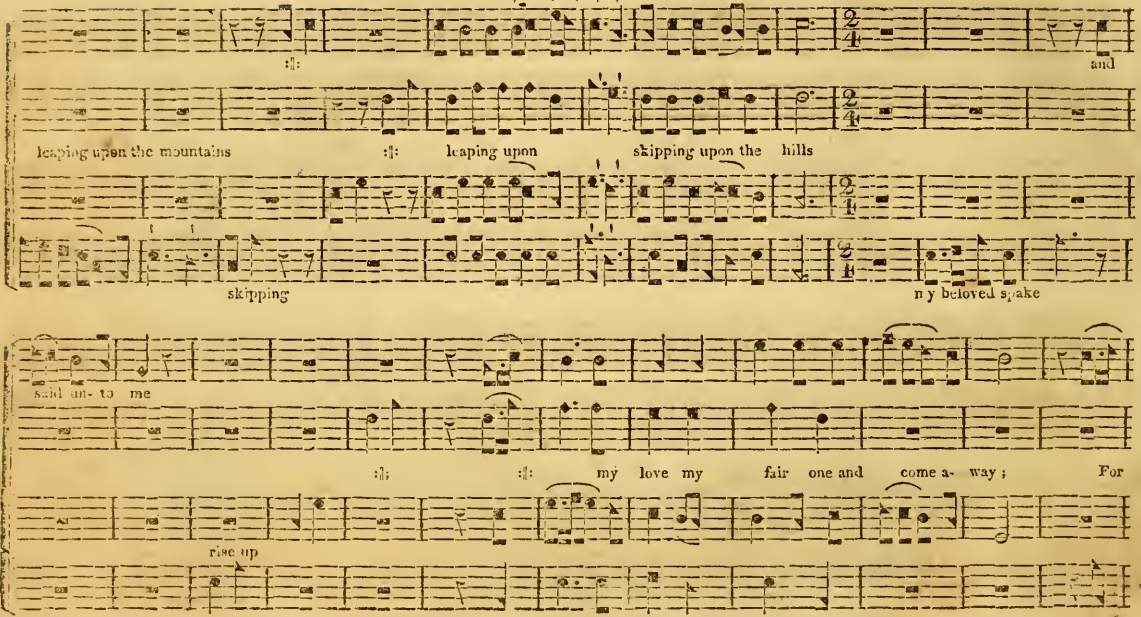

How
These glorious minds how bright they shine! Whence all their white army? How
How
How came they to these happy hap- py
seats How
of ever- lasting day? How
seats How hap- - py How came they to the happy seats Of e- ver- lasting day?

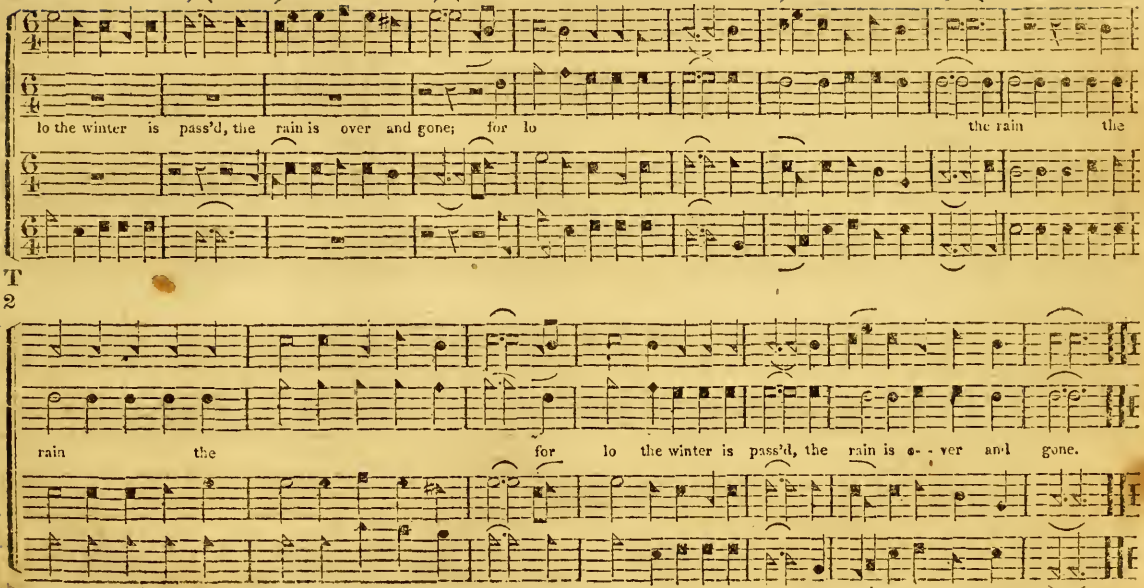

I am the rose of Sharon, and the lil- ly of the valley
I am &c.
As the lilly among the thorns, so is my love a- mong the daughters; As the apple tree the apple tree a- - mong the trees of the wood,

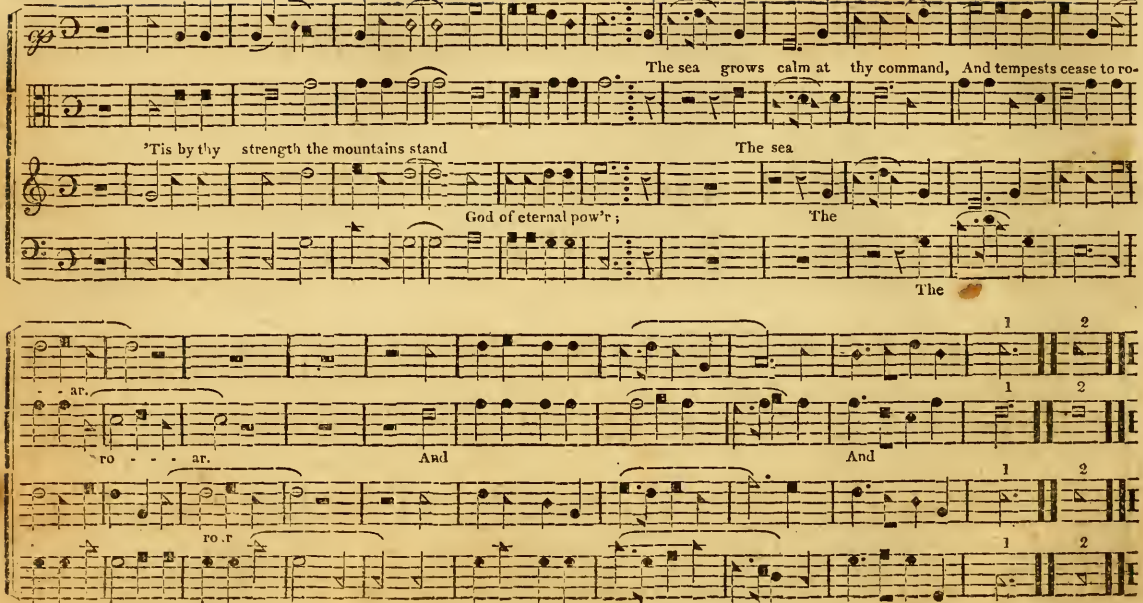

I
so is my beloved among the sons, so is &c.
I
I sat down under his shadow with great delight
I sat down
and his fruit was sweet to my taste
and his
He brought me to the
and
and

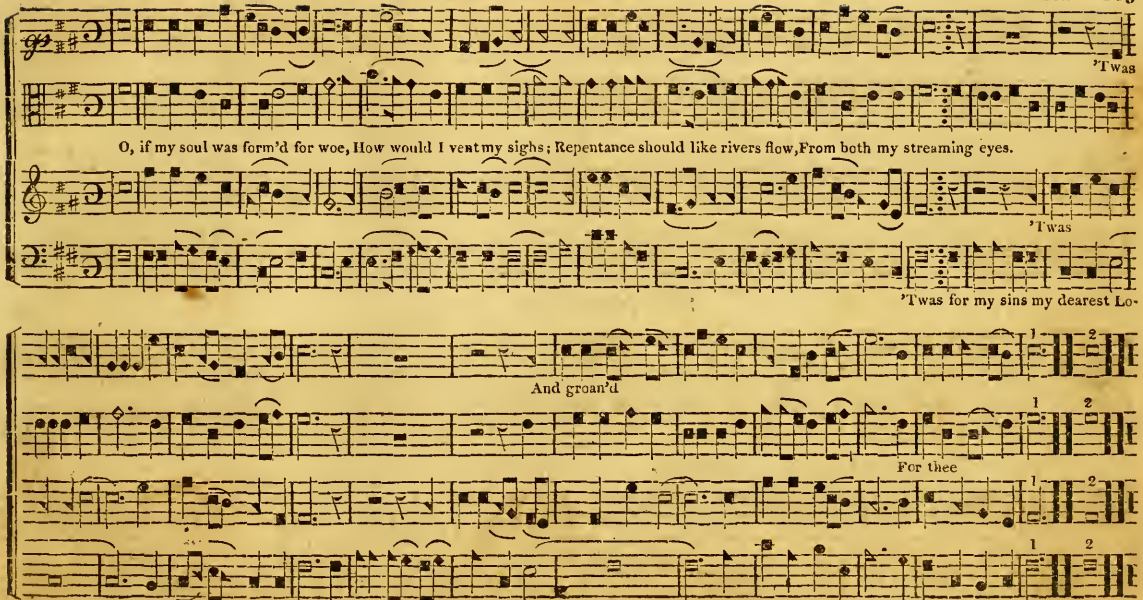

stay me with flaggons
banqueting house
he brought me
his banner
comfort me with
his banner over me was love,
For I am
apples, for I am sick
for I am sick of love, I charge ye, O ye daughters of Je- ru- sa- lem


By the roes and by the hinds of the fields that that that nor a- - - wake a-
that ye stir not up
T
the voice of my beloved
w.ke :‖: :‖: my love till he please be- hold he cometh

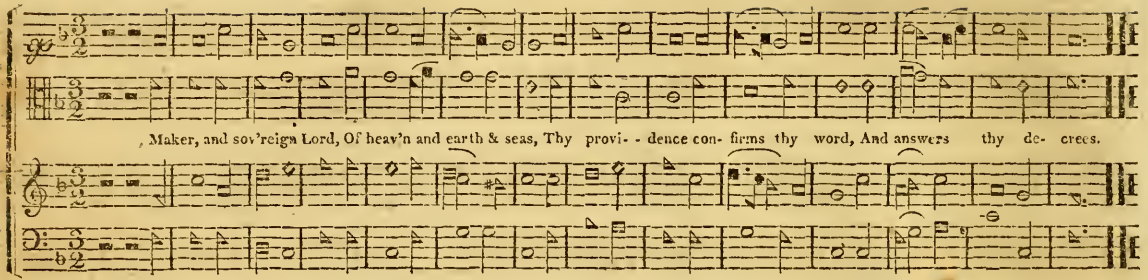

and
leaping upon the mountains
leaping upon
skipping upon the hills
skipping
my beloved spake
said un- to me
my love my fair one and come a- way; For
rise up


lo the winter is pass'd, the rain is over and gone; for lo the rain the
T
2
rain the for lo the winter is pass'd, the rain is o - ver and gone.


The sea grows calm at thy command, And tempests cease to ro-
'Tis by thy strength the mountains stand
The sea
God of eternal pow'r;
The
The
ar.
ro - - - ar.
And
And
ro.r
ro- - - - ar

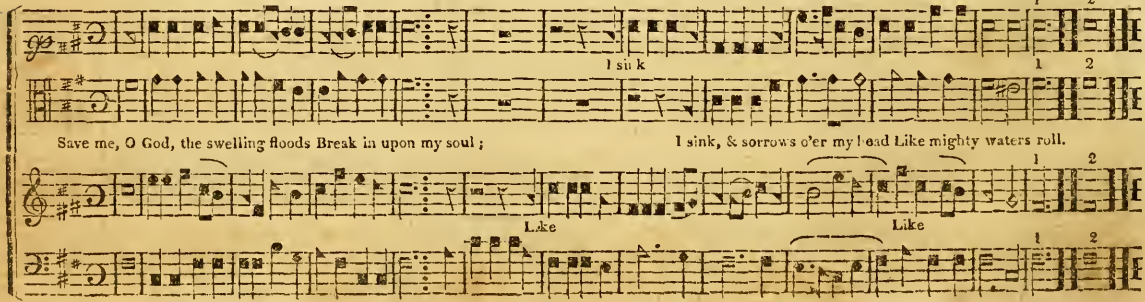

'Twas
O, if my soul was form'd for woe, How would I vent my sighs; Repentance should like rivers flow, From both my streaming eyes.
'Twas
'Twas for my sins my dearest Lo-
And groan'd
For thee
rd Hung on the cursed tree, And groan'd away a dy-ing life, For thee, my soul, for thee.

OLD SUTTON. S. M.

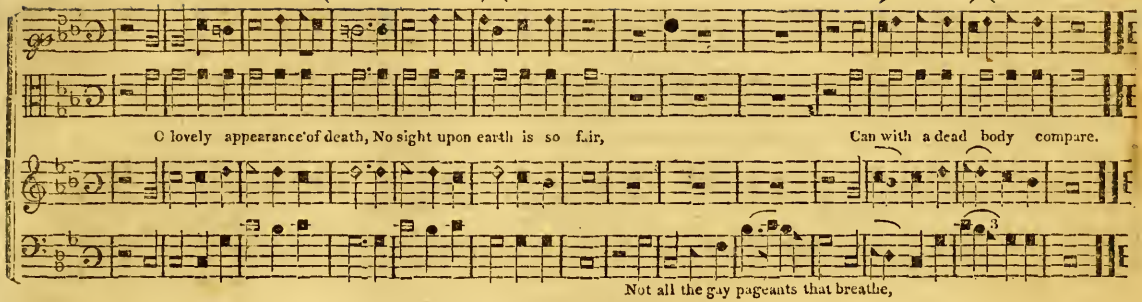


SUTTON NEW. C. M.

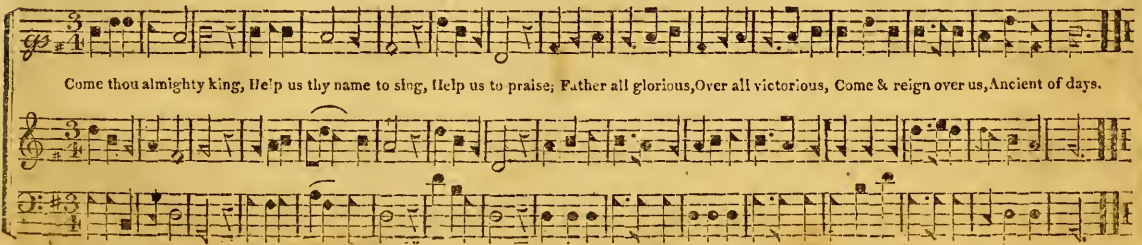
Goff.



SAVANNAH. P. M. 8's. W. Billings.

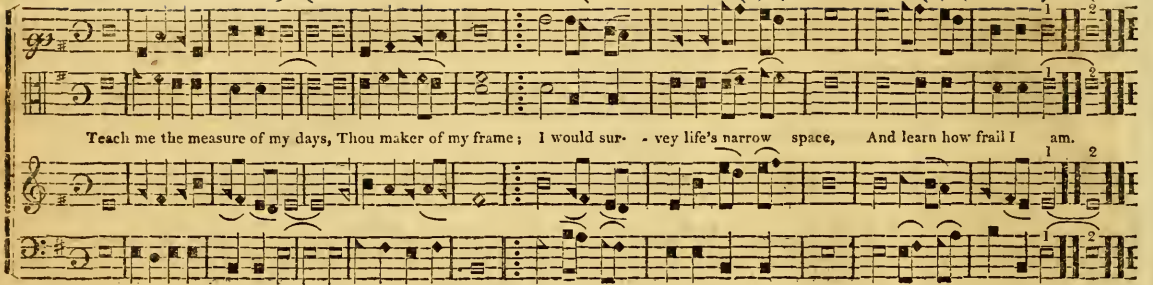


TRINITY. 6, 6, 4. 6,6,6, 4. Giardani.



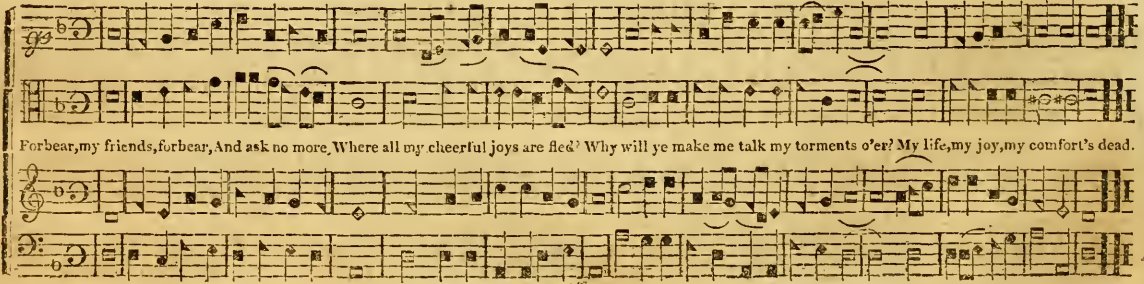
SUFFIELD. C. M.

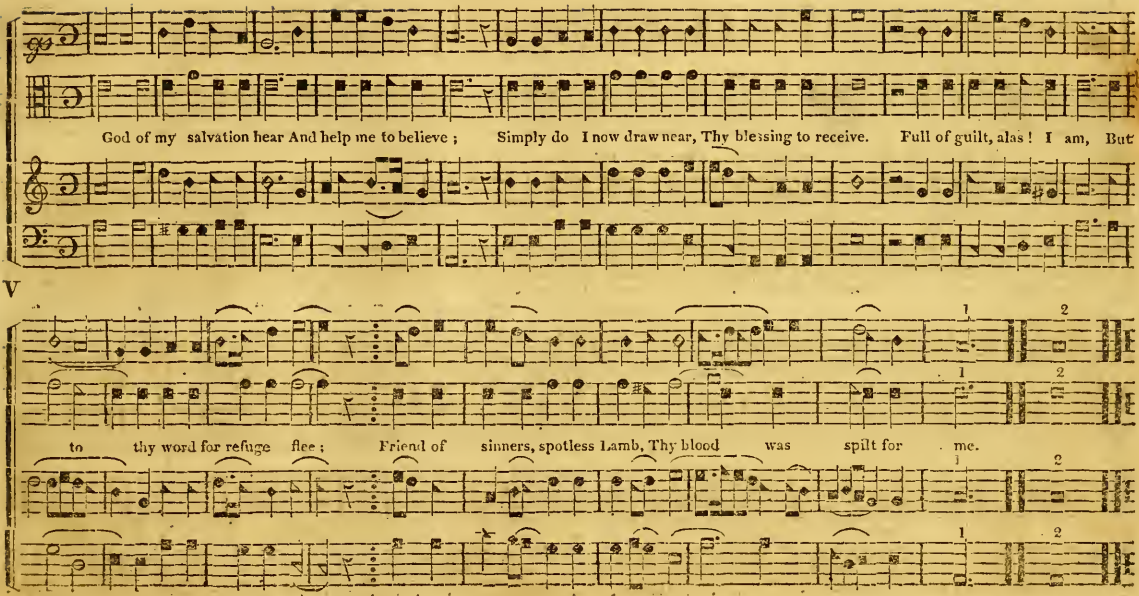
King.



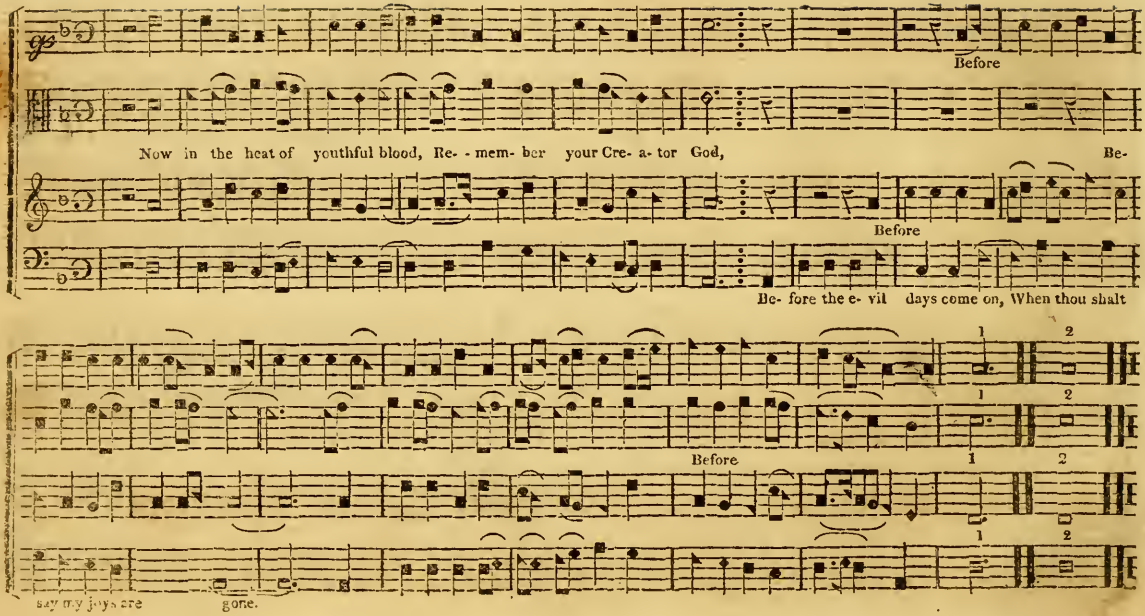
SOPHRONIA. P. M. or 10 & 8.

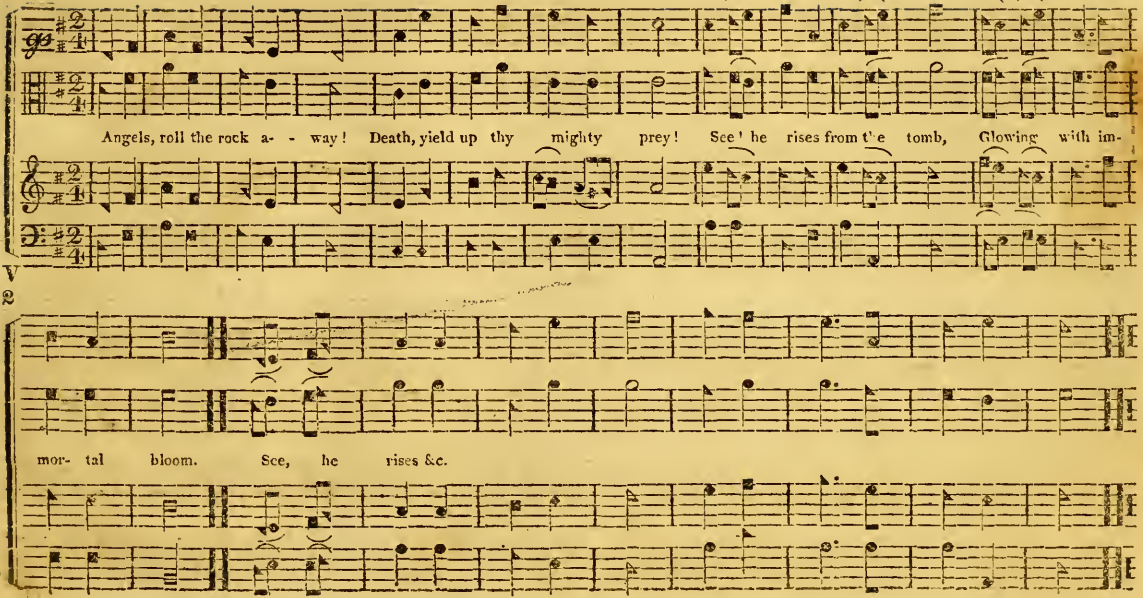
King.

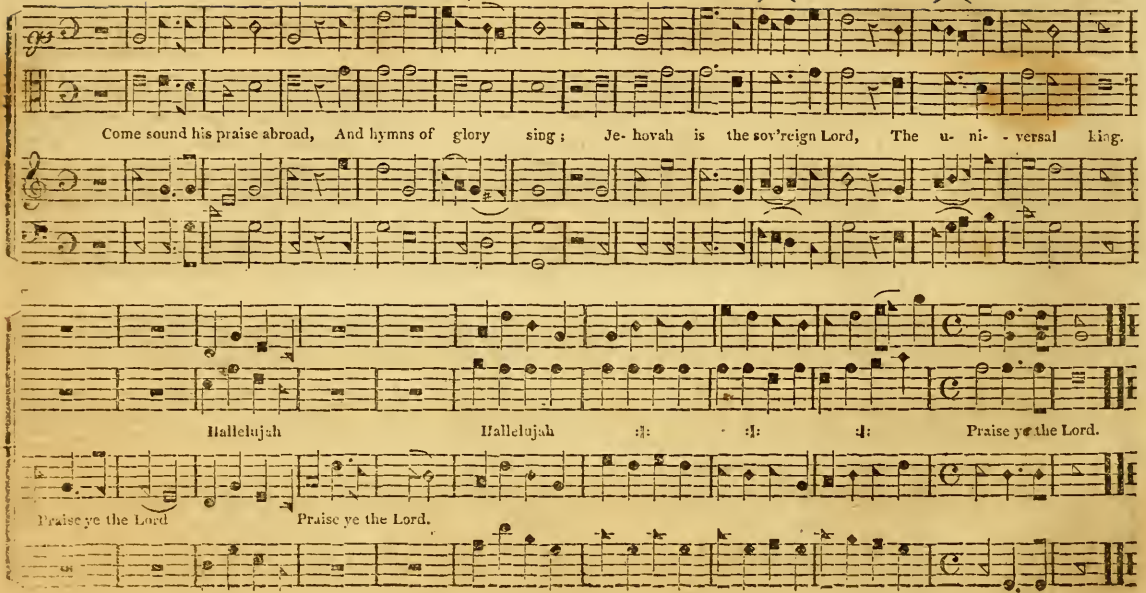


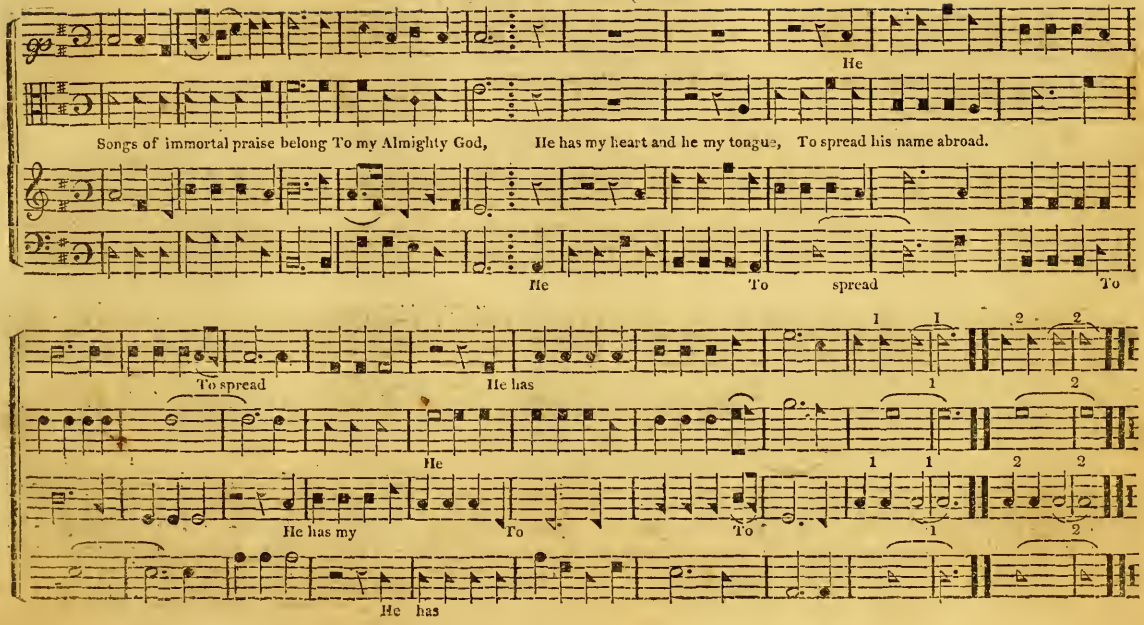

God of my salvation hear And help me to believe ; Simply do I now draw near, Thy blessing to receive. Full of guilt, alas ! I am, But
V
to thy word for refuge flee ; Friend of sinners, spotless Lamb, Thy blood was spilt for me.

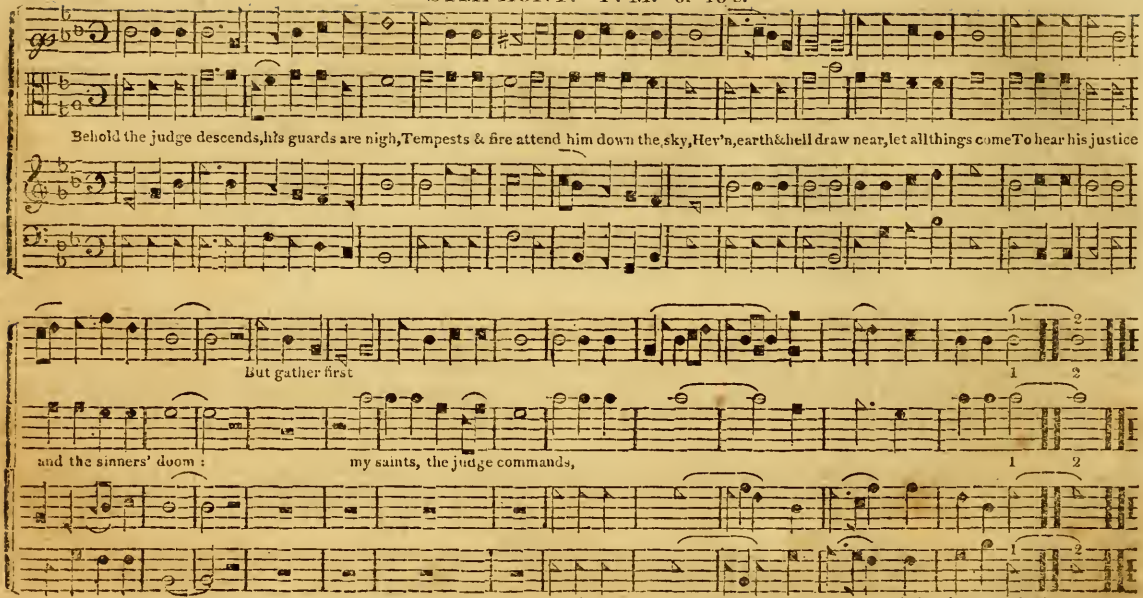
SANBORTON. L. M.

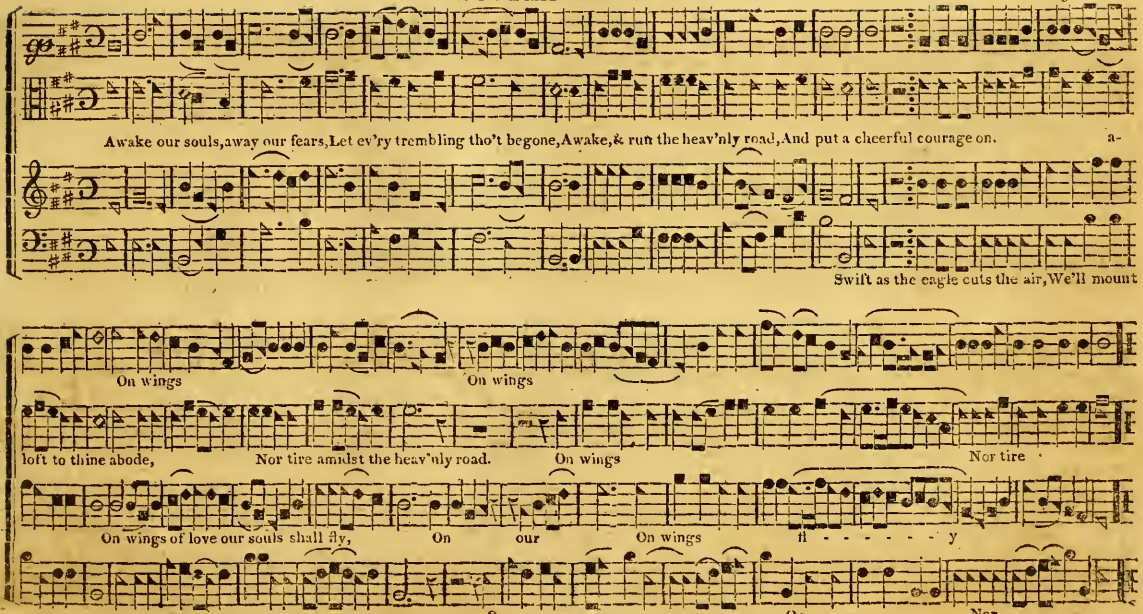


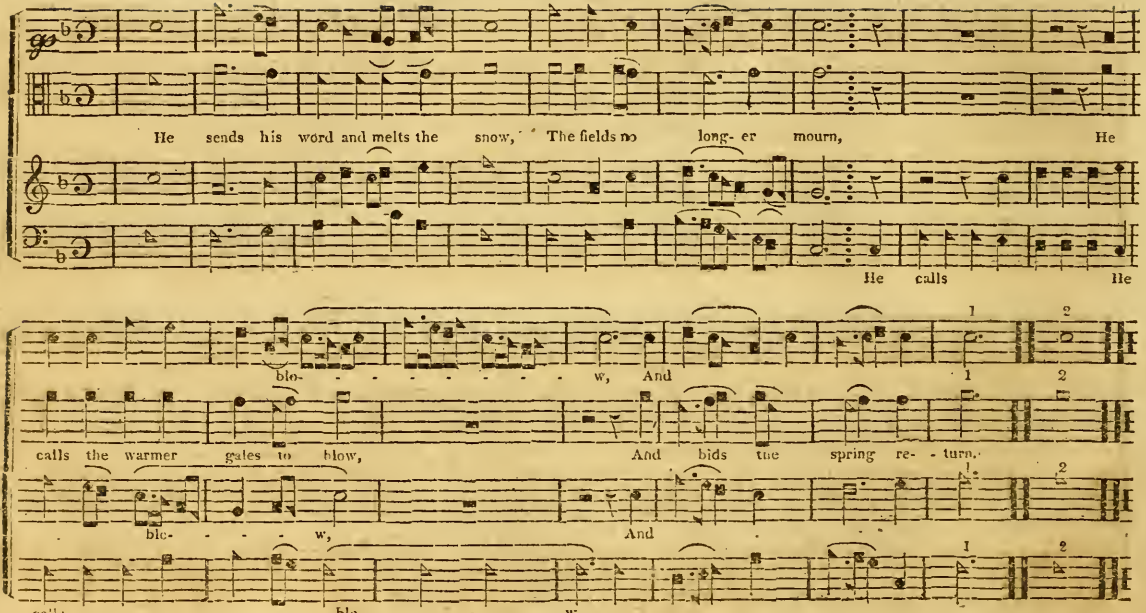

Angels, roll the rock a- - way! Death, yield up thy mighty prey! See! he rises from the tomb, Glowing with im-
mor- tal bloom. See, he rises &c.

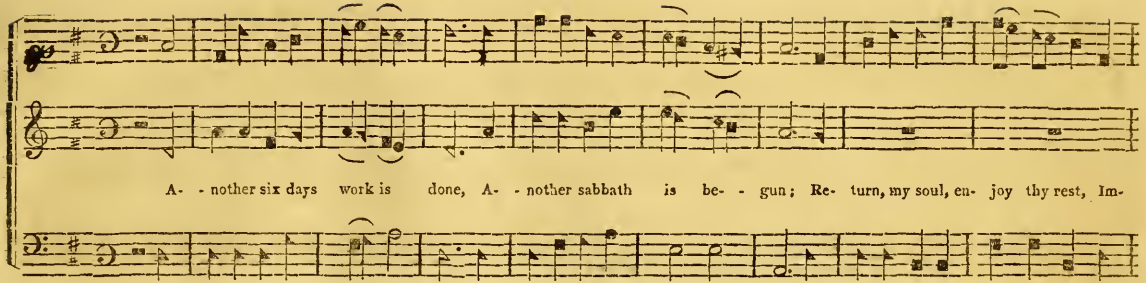

Come sound his praise abroad, And hymns of glory sing; Je- hovah is the sov'reign Lord, The u- ni- - versal King.
Hallelujah Hallelujah Praise ye the Lord.
Praise ye the Lord Praise ye the Lord.


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

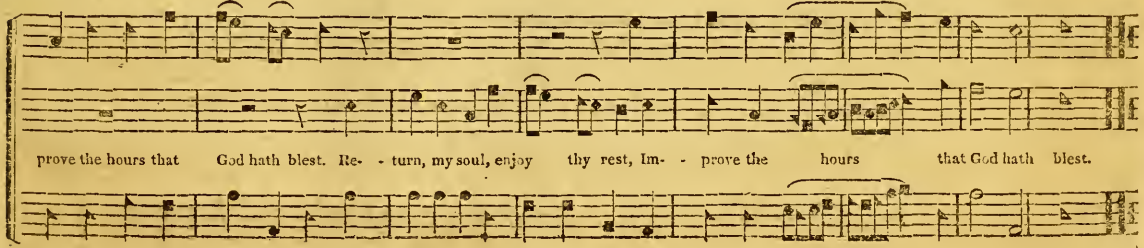

Behold the judge descends, his guards are nigh, Tempests & fire attend him down the sky, Hev'n, earth & hell draw near, let all things come To hear his justice
But gather first
and the sinners' doom :
my saints, the judge commands,
Bring them ye an- - - - gels from their distant lands,

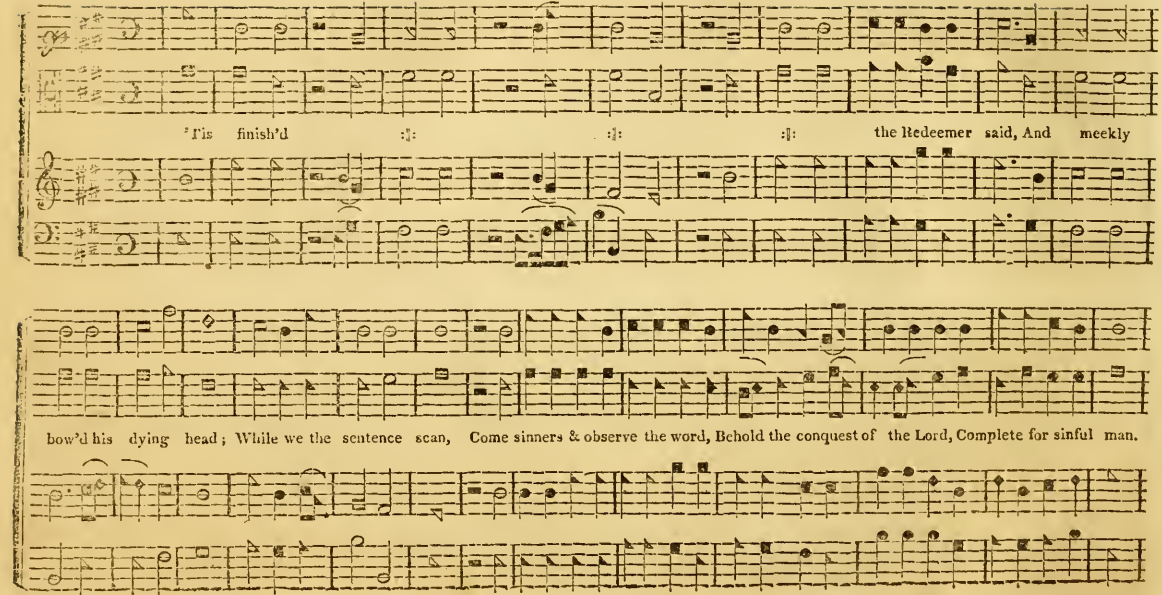

Awake our souls, away our fears, Let ev'ry trembling tho't begone, Awake, & run the heav'nly road, And put a cheerful courage on.
a-
Swift as the eagle cuts the air, We'll mount
On wings
On wings
loft to thine abode,
Nor tire amidst the heav'nly road.
On wings
Nor tire
On wings of love our souls shall fly,
On
our
On wings
fl - - - - - y
On
our
On
Nor

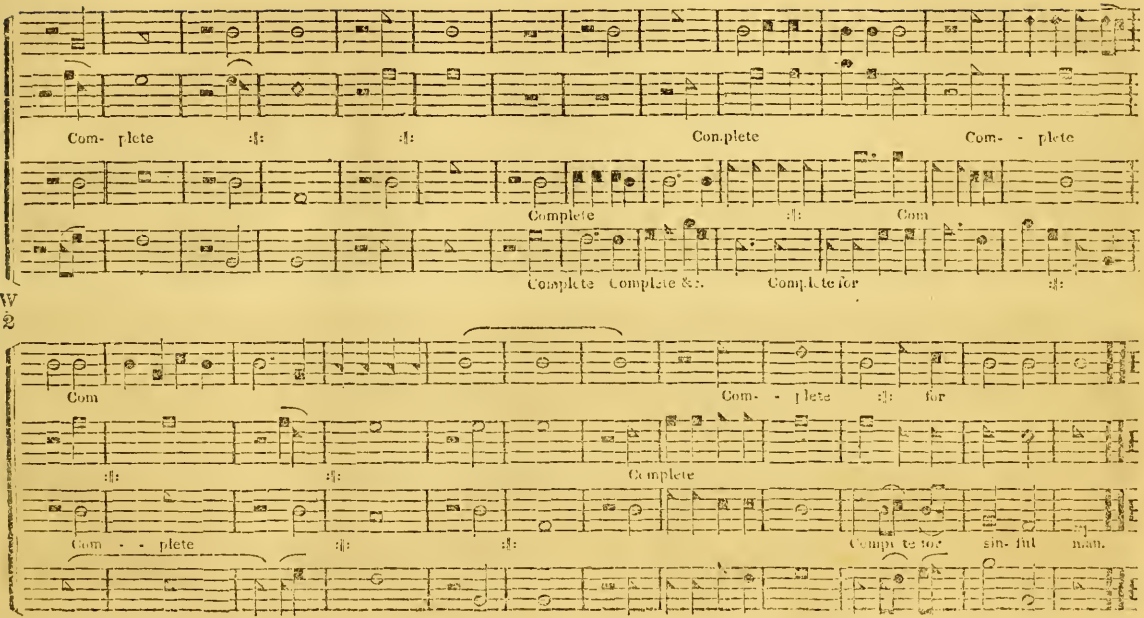

He sends his word and melts the snow, The fields no long- er mourn, He
He calls He
blo- - - - - - - - w, And
calls the warmer gales to blow, And bids the spring re- - turn.
blo- - - - w, And
calls blo- - - - - - w

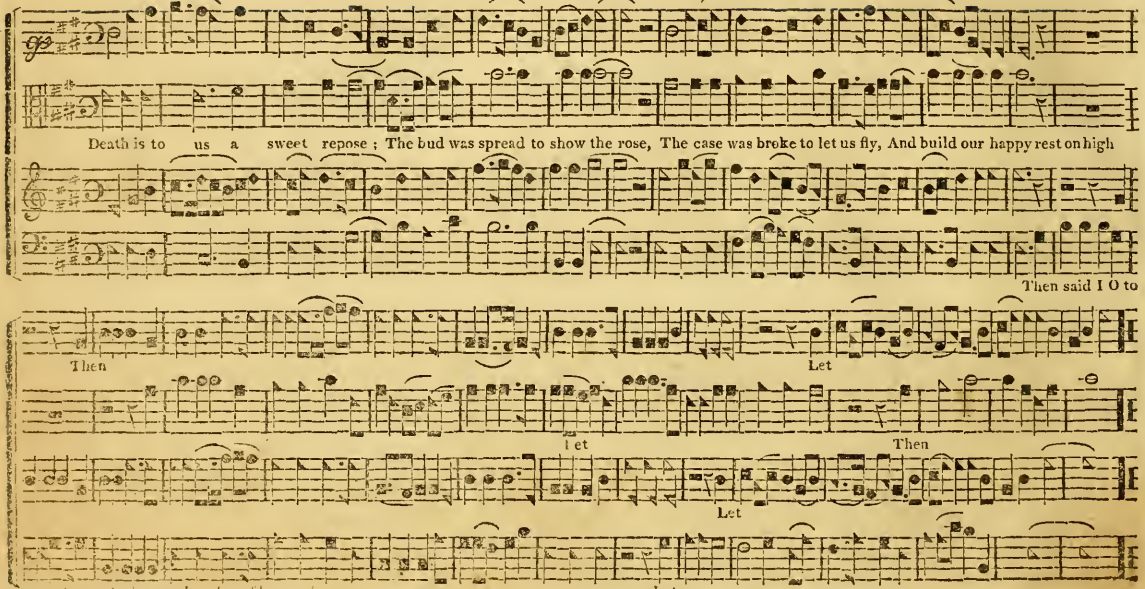

A- - nother six days work is done, A- - nother sabbath is be- - gun; Re- turn, my soul, en- joy thy rest, Im-

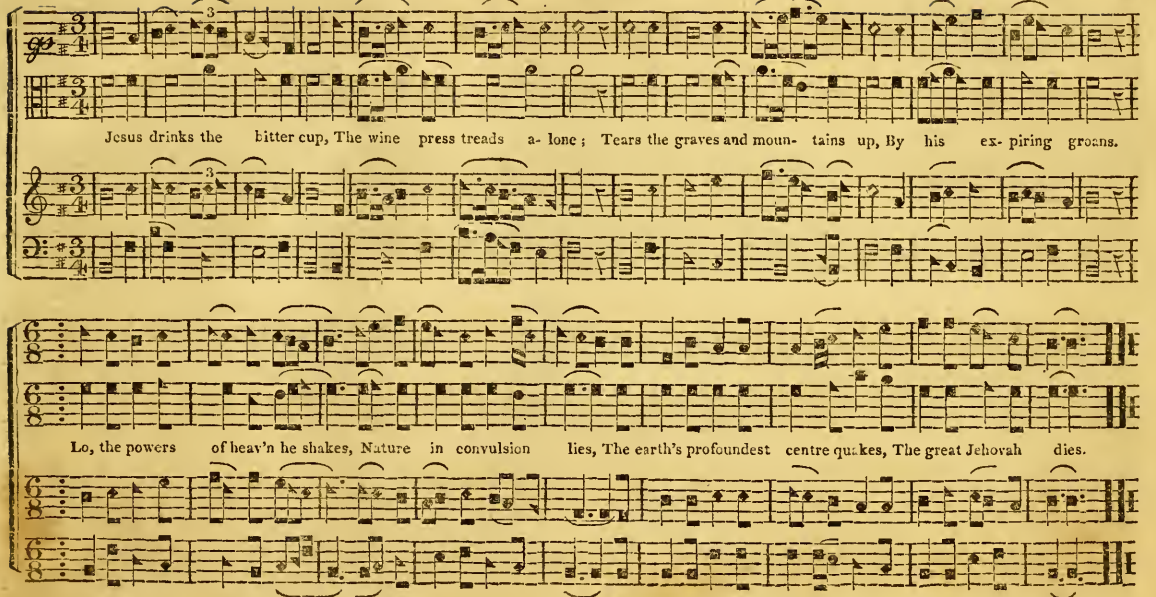
W


prove the hours that God hath blest. Re- - turn, my soul, enjoy thy rest, Im- - prove the hours that God hath blest.

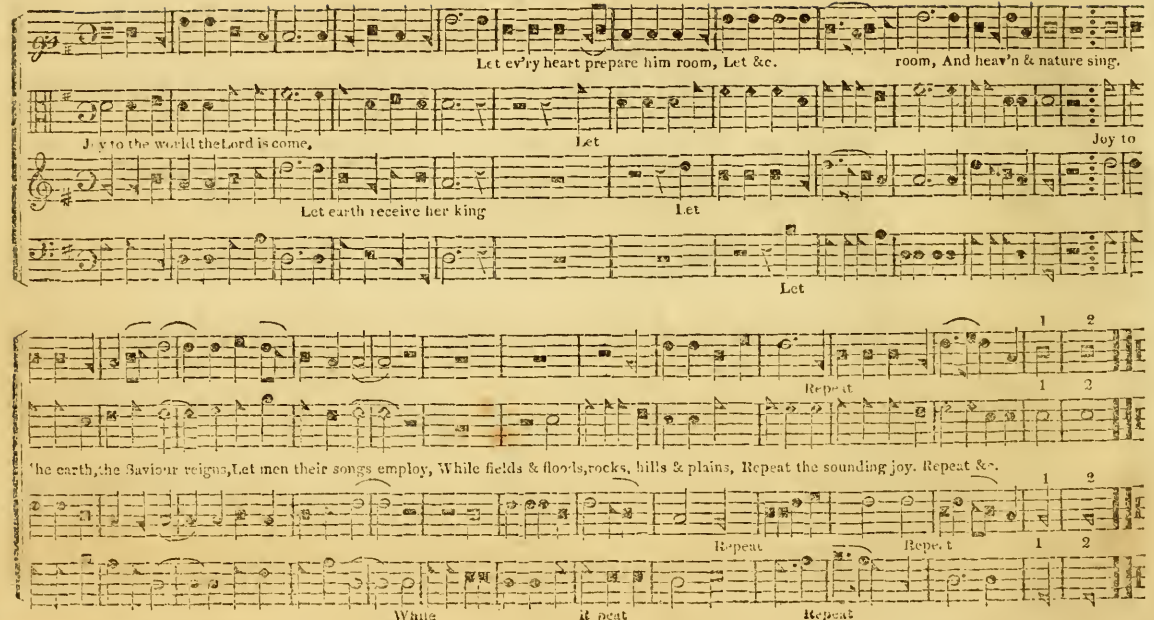

'Tis finish'd :‖: :‖: :‖: the Redeemer said, And meekly
bow'd his dying head; While we the sentence scan, Come sinners & observe the word, Behold the conquest of the Lord, Complete for sinful man.

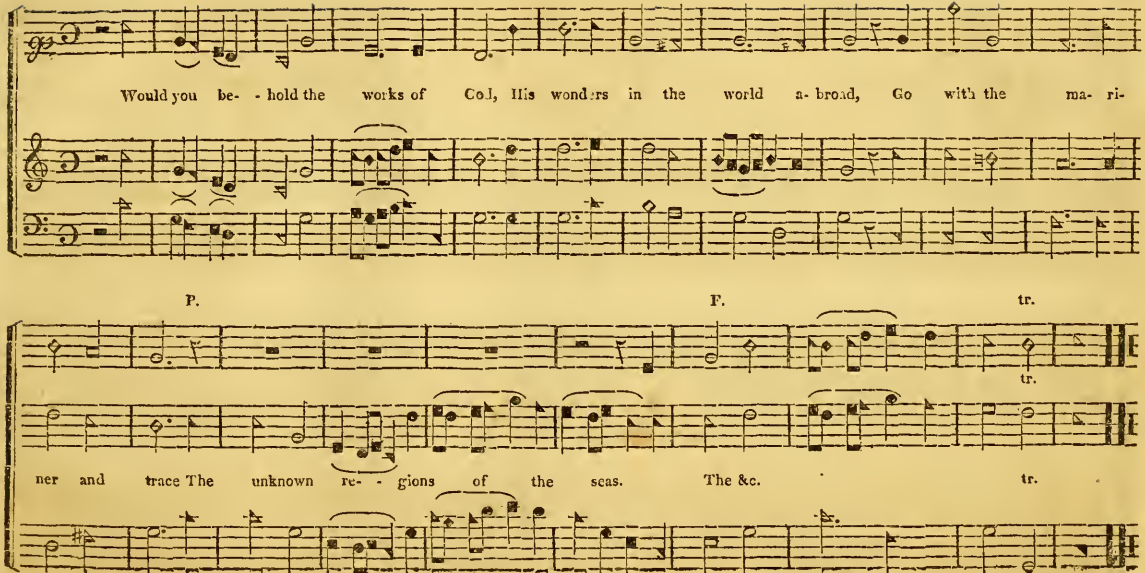

Com- plete
Complete
Com- - plete
Complete
Com
Complete Complete &c.
Complete for
Com
Com- - plete
for
Complete
Com- - plete
Complete for sin- ful man.

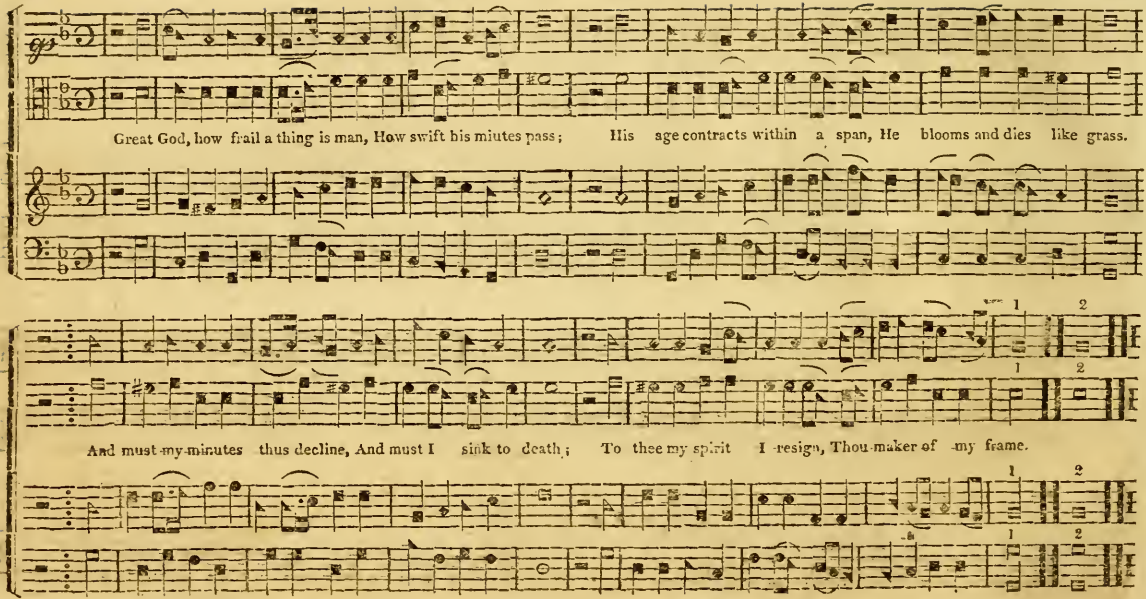

Death is to us a sweet repose ; The bud was spread to show the rose, The case was broke to let us fly, And build our happy rest on high
Then said I O to
Then
Let
Let
Then
Let
Let
Let
Let wings of time more swiftly fly, That I may join the songs on high.

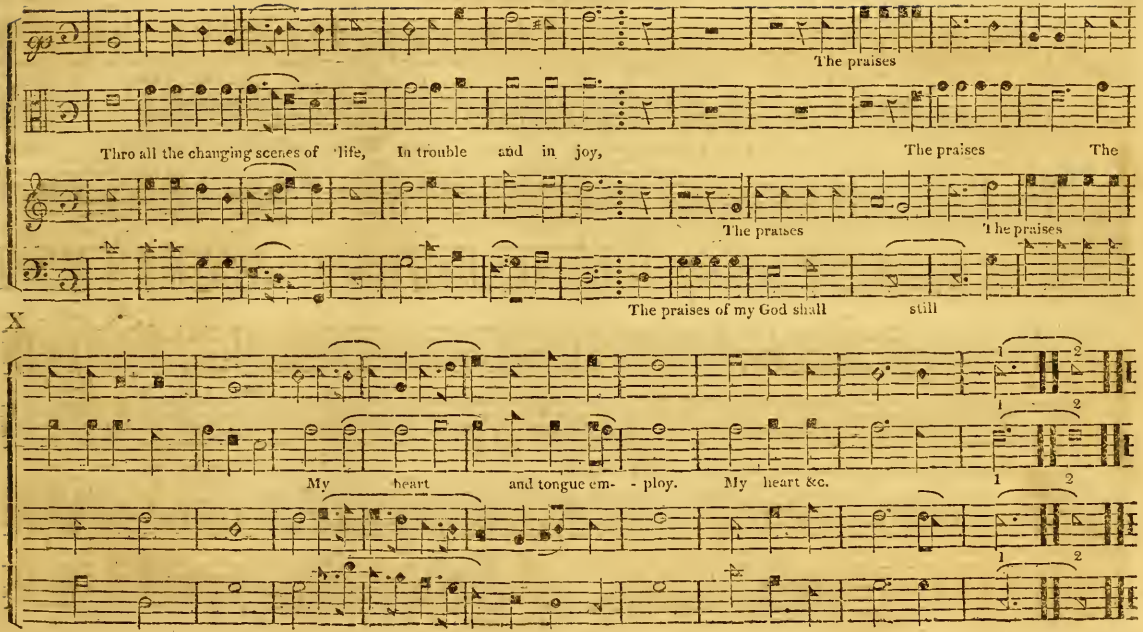

Jesus drinks the bitter cup, The wine press treads a- lone; Tears the graves and moun- tains up, By his ex- piring groans.
Lo, the powers of heav'n he shakes, Nature in convulsion lies, The earth's profoundest centre quakes, The great Jehovah dies.

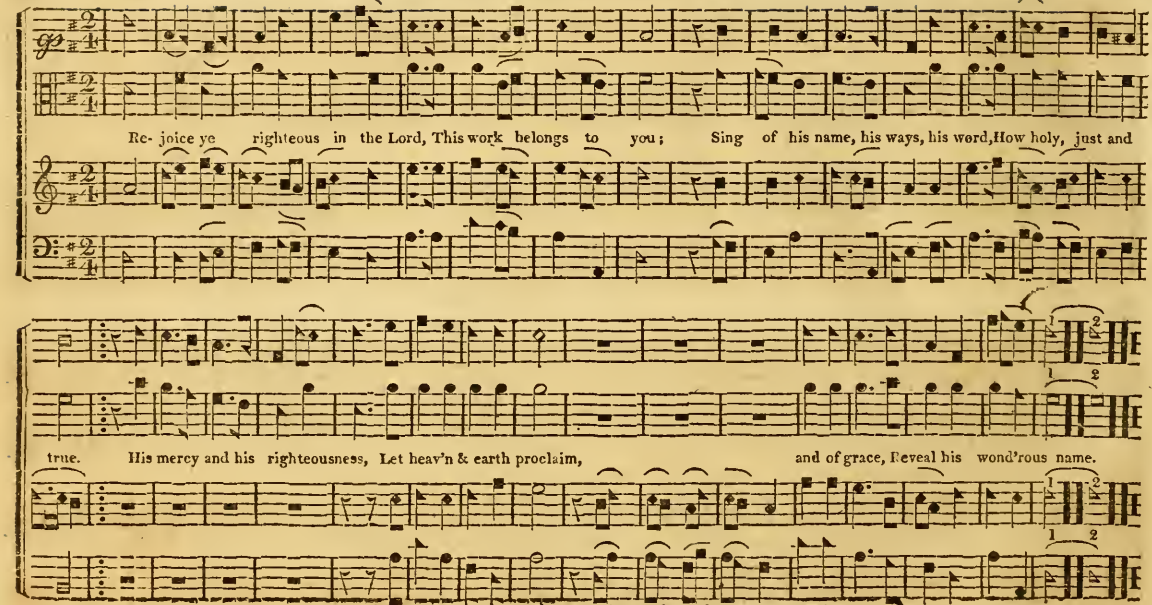
SHEFFIELD. C. M.

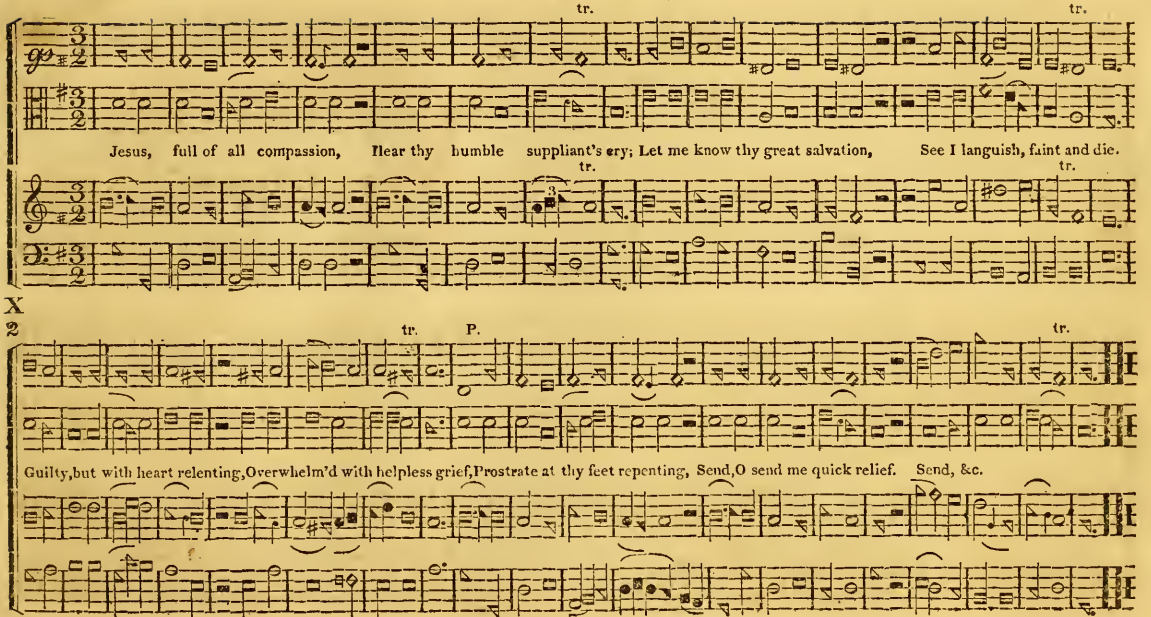


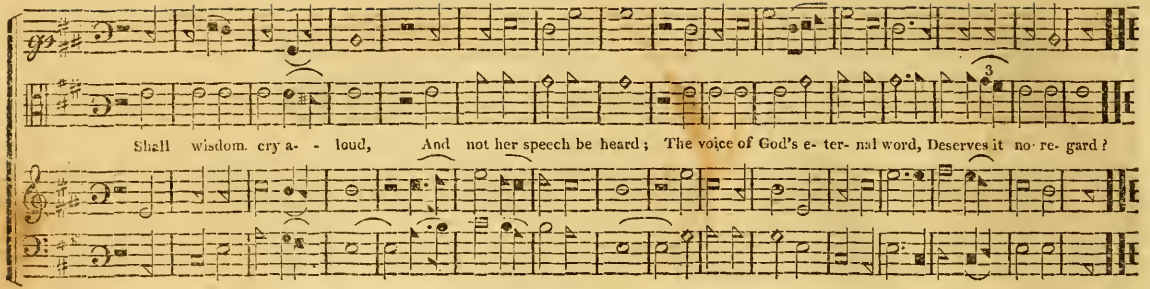

Would you be- - hold the works of God, His wonders in the world a- broad, Go with the ma- ri-
P.
F.
tr.
tr.
ner and trace The unknown re- - gions of the seas. The &c.
tr.


Great God, how frail a thing is man, How swift his miutes pass; His age contracts within a span, He blooms and dies like grass.
And must my minutes thus decline, And must I sink to death; To thee my spirit I resign, Thou maker of my frame.

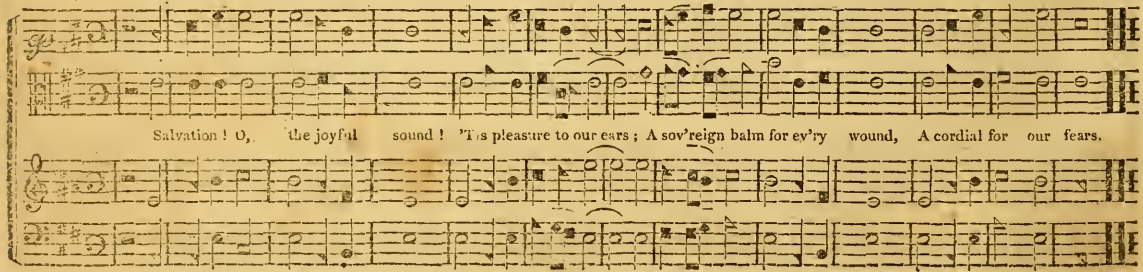

The praises
Thro all the changing scenes of life, In trouble and in joy, The praises The
The praises
The praises
The praises of my God shall still
X
My heart and tongue em- - ploy. My heart &c.
1 2
1 2
1 2
1 2

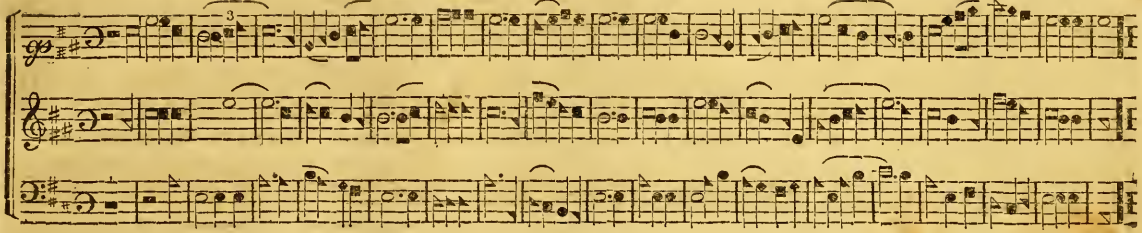

Re- joice ye righteous in the Lord, This work belongs to you; Sing of his name, his ways, his word, How holy, just and
true. His mercy and his righteousness, Let heav'n & earth proclaim, and of grace, Reveal his wond'rous name.
His works of na- ture


tr.
tr.
Jesus, full of all compassion, Hear thy humble suppliant's cry; Let me know thy great salvation, See I languish, faint and die.
tr.
tr.
X
2
tr.
P.
tr.
Guilty,but with heart relenting,Overwhelm'd with helpless grief,Prostrate at thy feet repenting, Send,O send me quick relief. Send, &c.



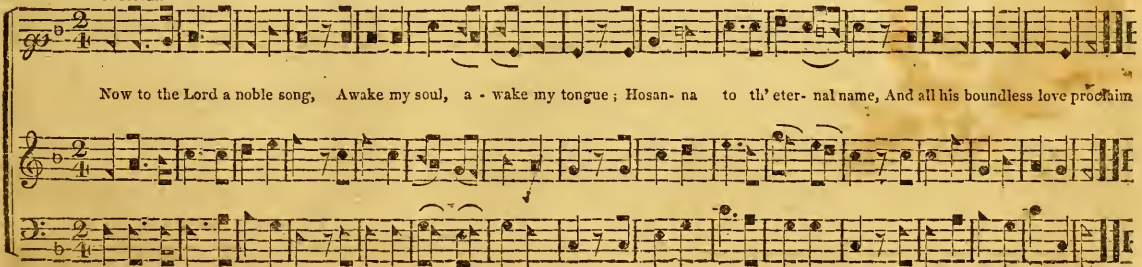
TWENTY-FOURTH. A. Chapin.





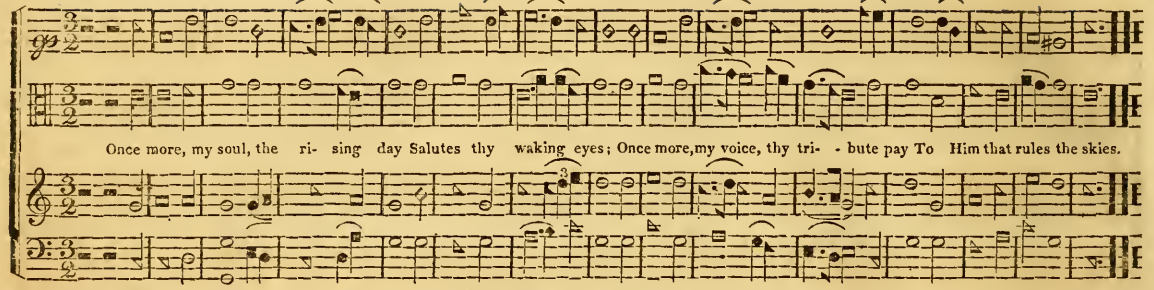
TRURO. L. M.

Williams' collection.



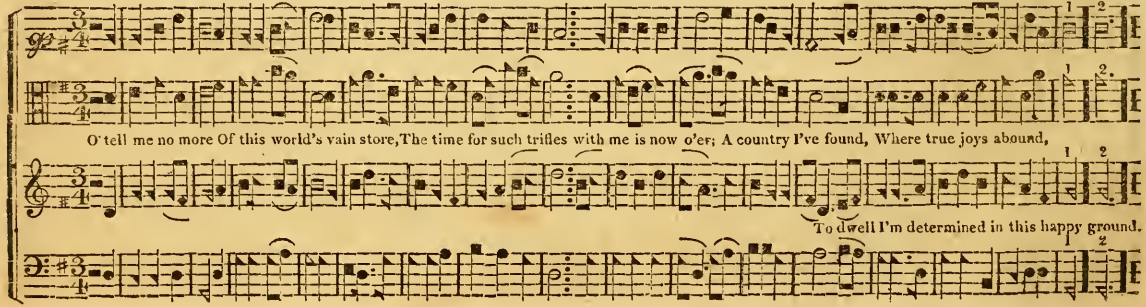
UNION. C. M.

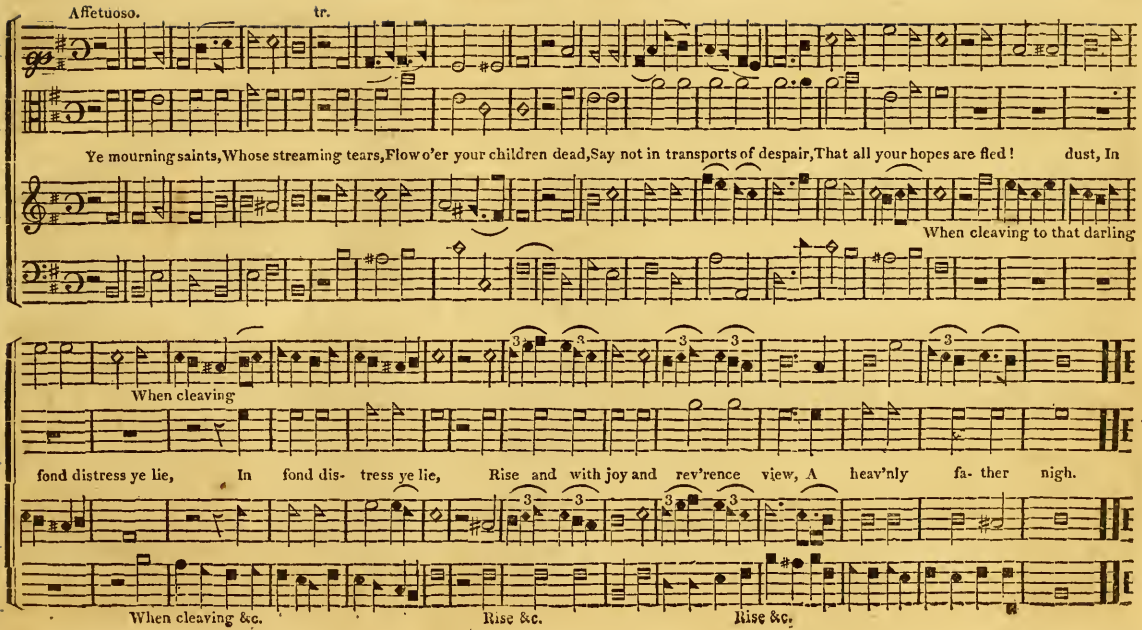
Gillet.

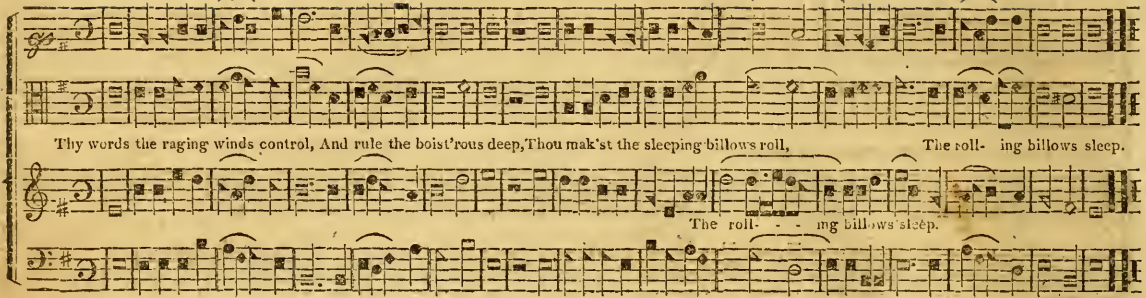


UNITIA. P. M. or 5's & 11's.

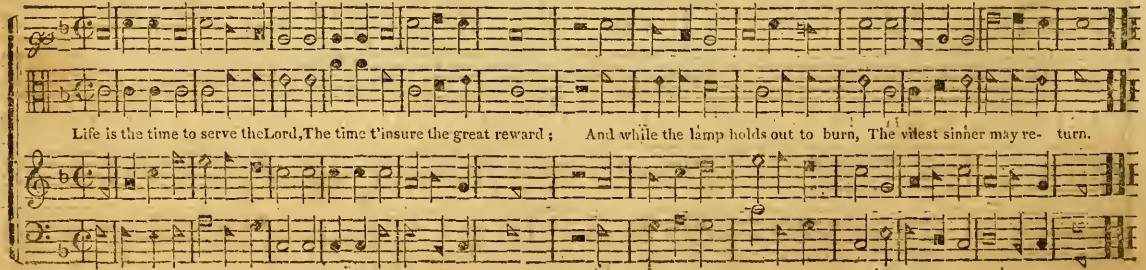
Chapin.

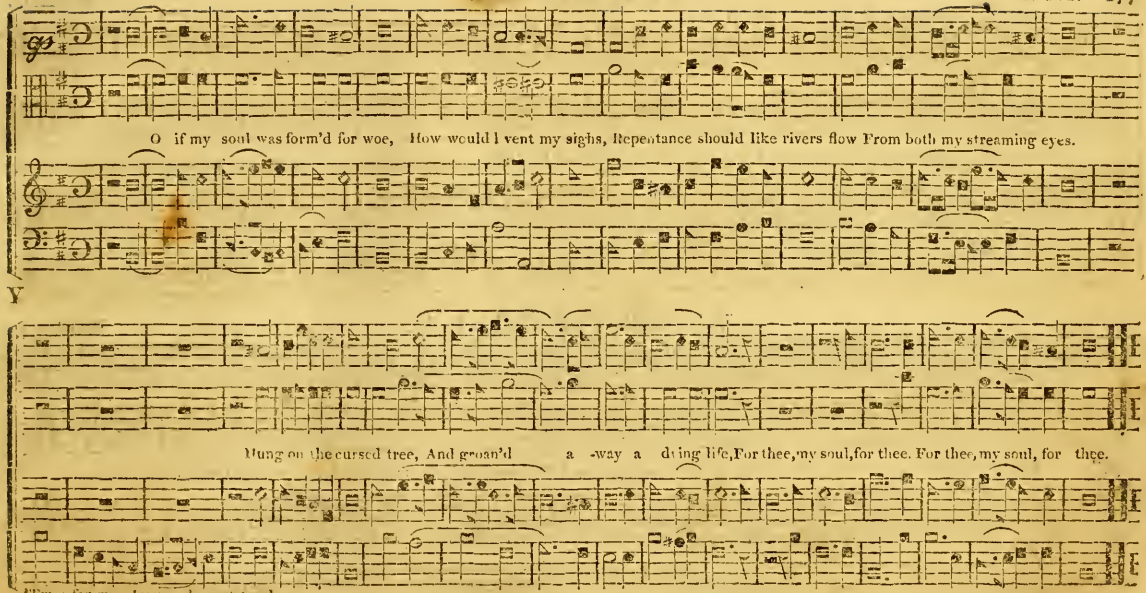



Affetuoso.
tr.
Ye mourning saints, Whose streaming tears, Flow o'er your children dead, Say not in transports of despair, That all your hopes are fled! dust, In
When cleaving to that darling
When cleaving
fond distress ye lie, In fond dis- tress ye lie, Rise and with joy and rev'rence view, A heav'nly fa- ther nigh.
When cleaving &c.
Rise &c.
Rise &c.



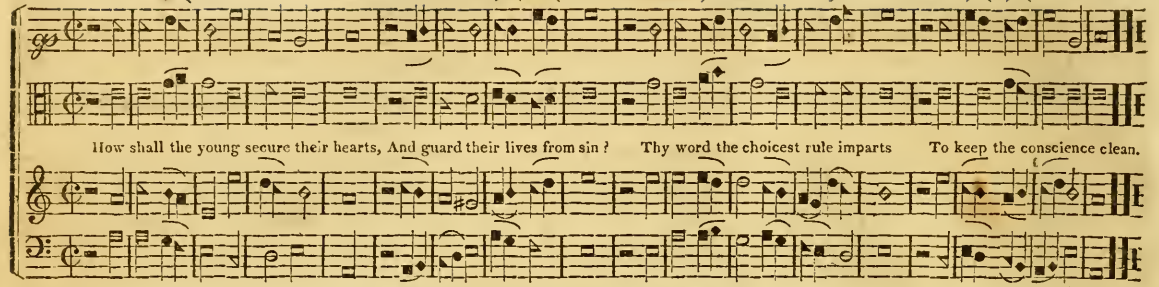
WELLS, L. M. Holdrayd.




O if my soul was form'd for woe, How would I vent my sighs, Repentance should like rivers flow From both my streaming eyes.
Y
Hung on the cursed tree, And groan'd a -way a dying life, For thee, my soul, for thee. For thee, my soul, for thee.
'Twas for my sins my dearest Lord

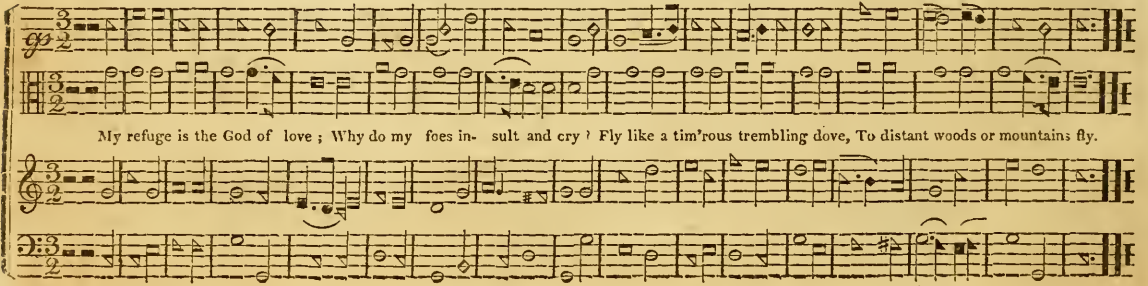
WALSAL. C. M.

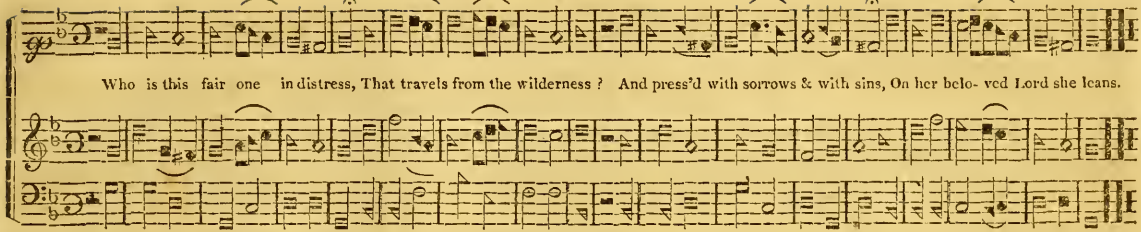
Williams.



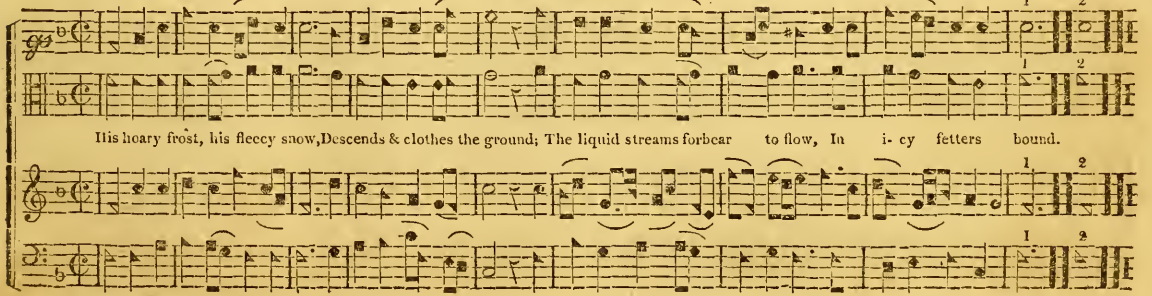
WINCHESTER OLD. L. M.

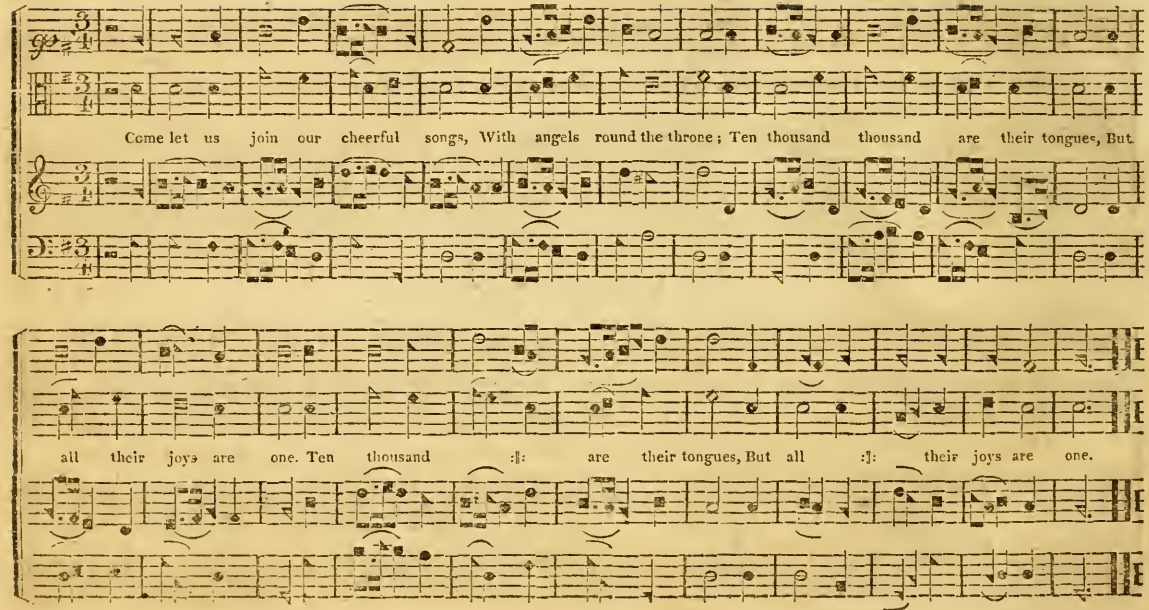
Williams.

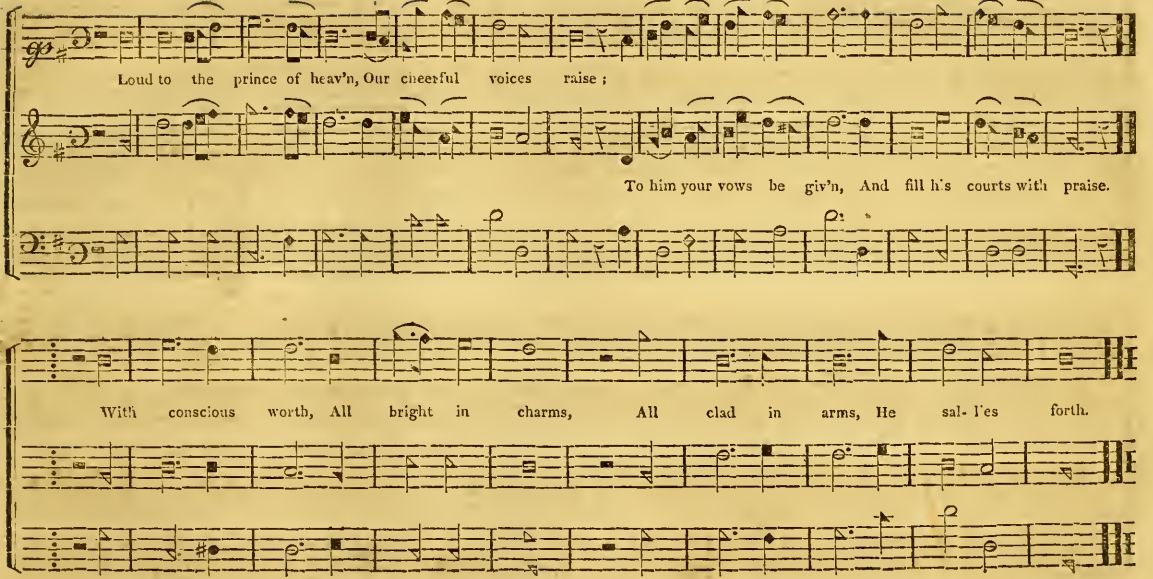




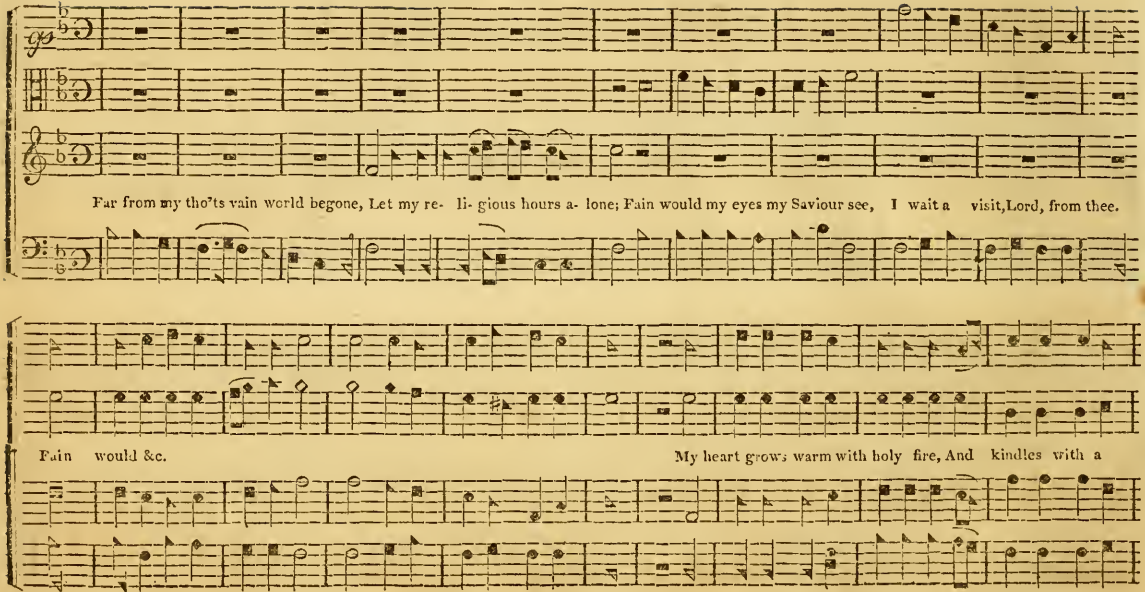
WINTER. C. M. D. Reed.

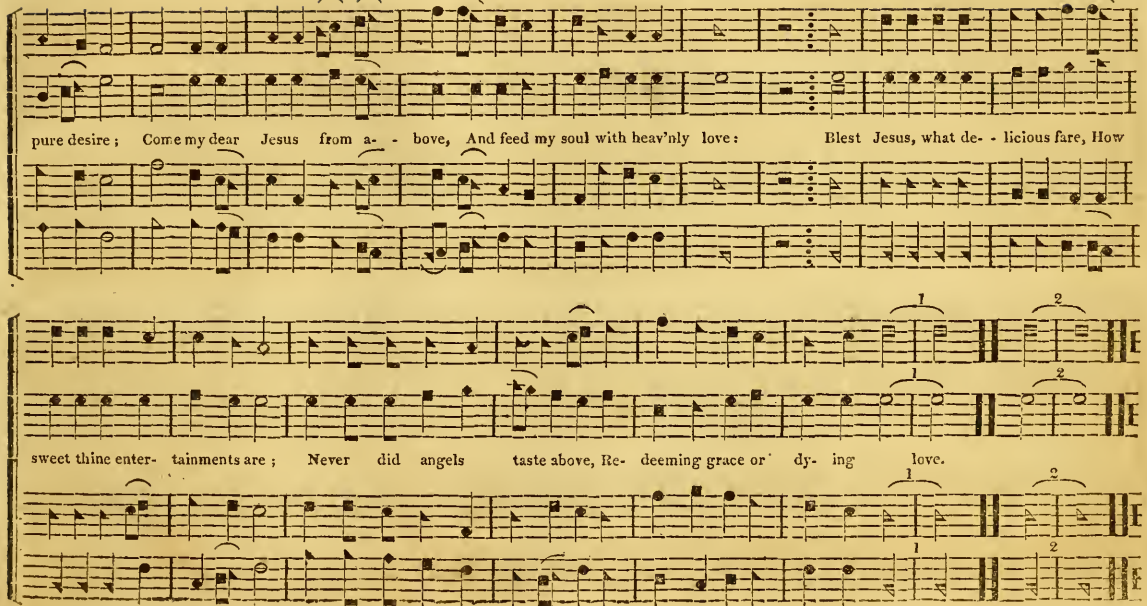


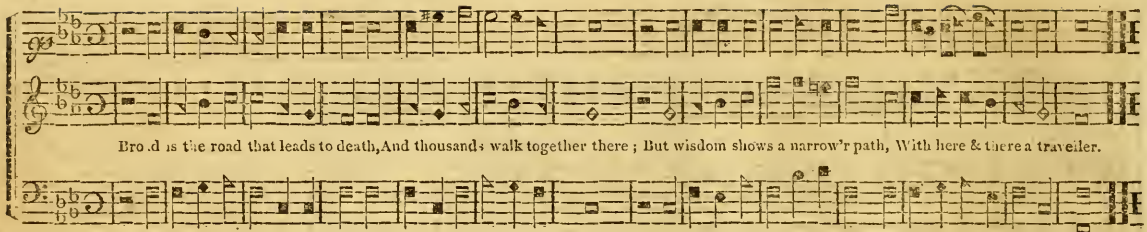

Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But
all their joys are one. Ten thousand :||: are their tongues, But all :||: their joys are one.


Loud to the prince of heav'n, Our cheerful voices raise ;
To him your vows be giv'n, And fill h's courts with praise.
With conscious worth, All bright in charms, All clad in arms, He sal- l'es forth.

WESTFORD OLD. L. M.

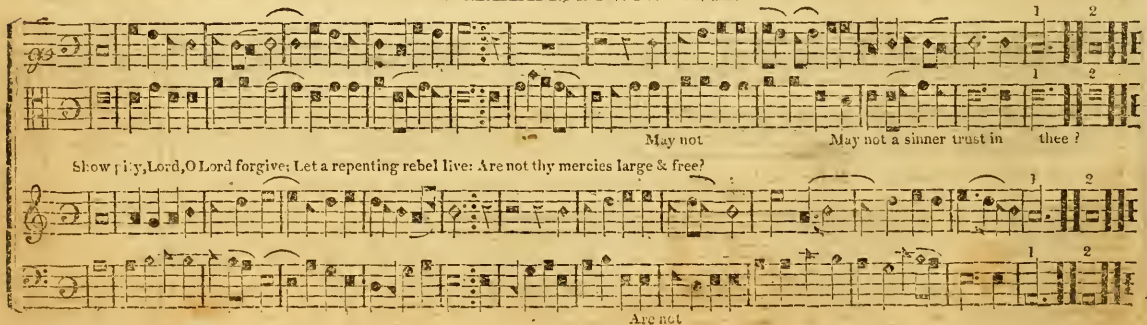


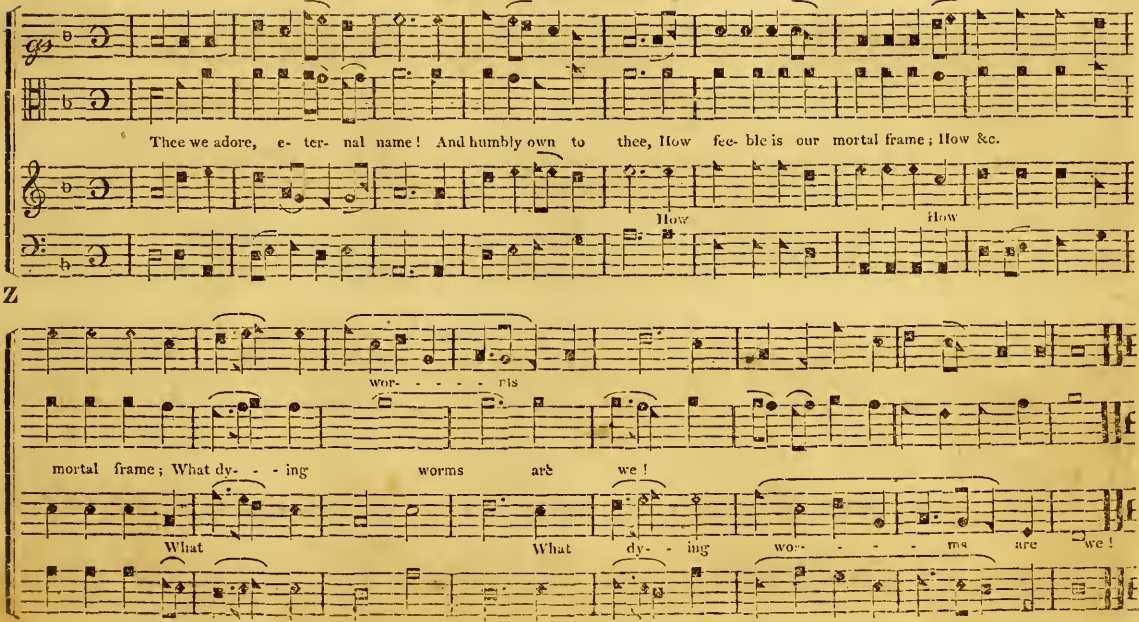

pure desire; Come my dear Jesus from a- - bove, And feed my soul with heav'nly love: Blest Jesus, what de- - licious fare, How
sweet thine enter- tainments are; Never did angels taste above, Re- deeming grace or dy- ing love.

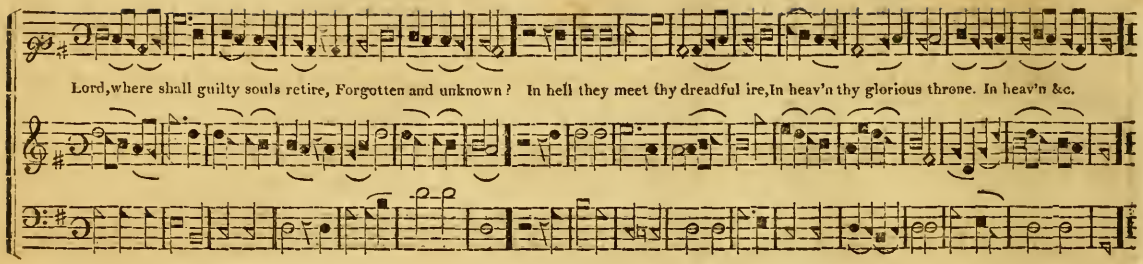


WILLIAMSTOWN. L. M.

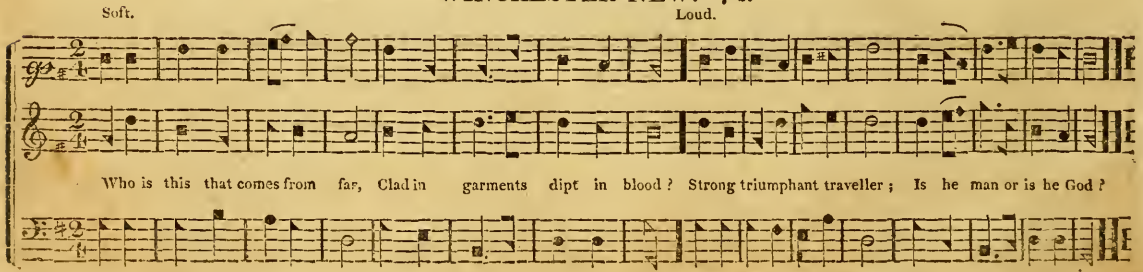
Brown.

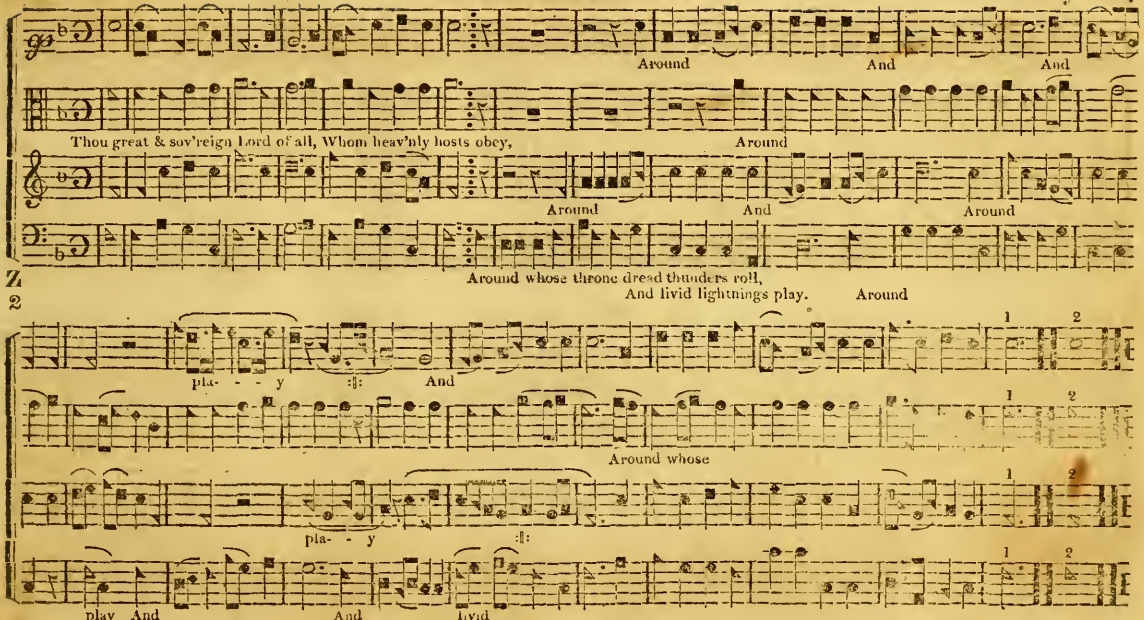



Thee we adore, e- ter- nal name! And humbly own to thee, How fee- ble is our mortal frame; How &c.
How
How
wor- - - - - ris
mortal frame; What dy- - - ing worms are we!
What
What dy- - ing wor- - - - - ms are we!



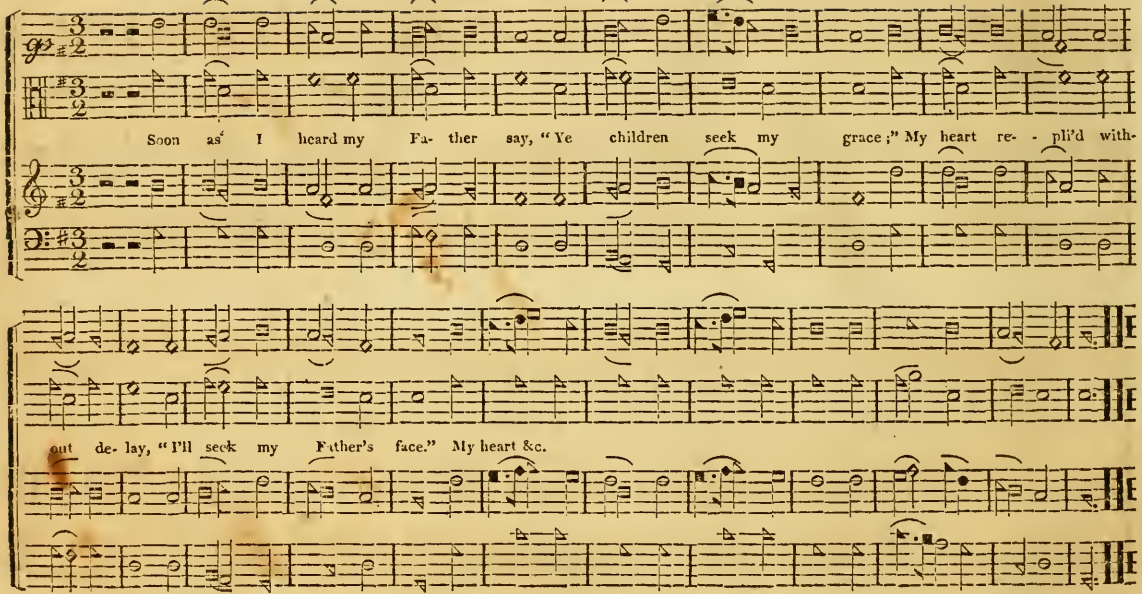
WINCHESTER NEW. 7's.

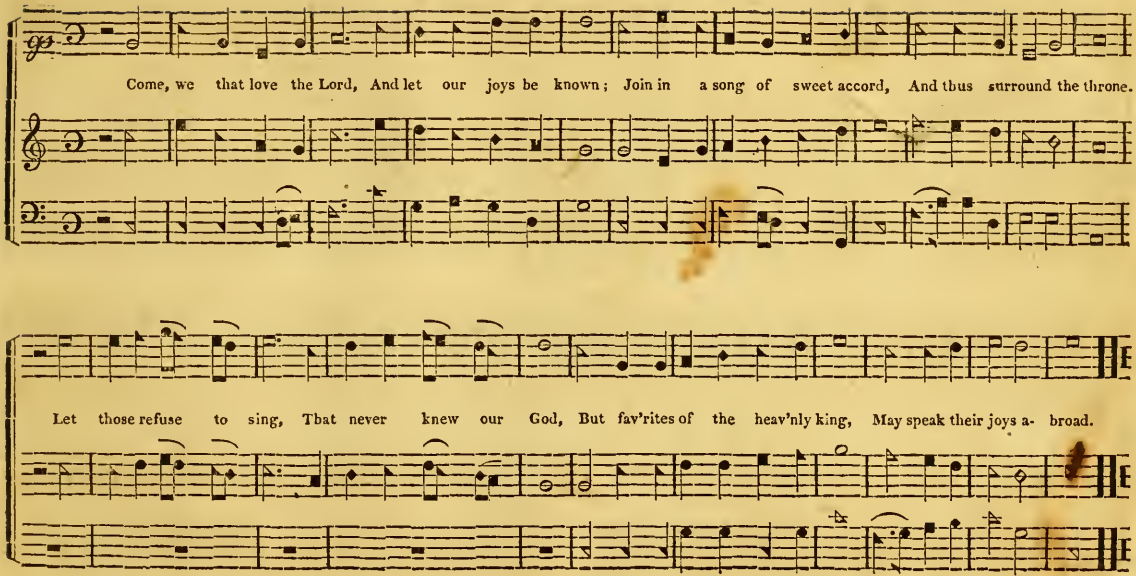



Around
And
And
Thou great & sov'reign Lord of all, Whom heav'nly hosts obey,
Around
Around
And
Around
Around whose throne dread thunders roll,
And livid lightnings play.
Around
pla- - - y
And
Around whose
pla- - y
play And
And
livid

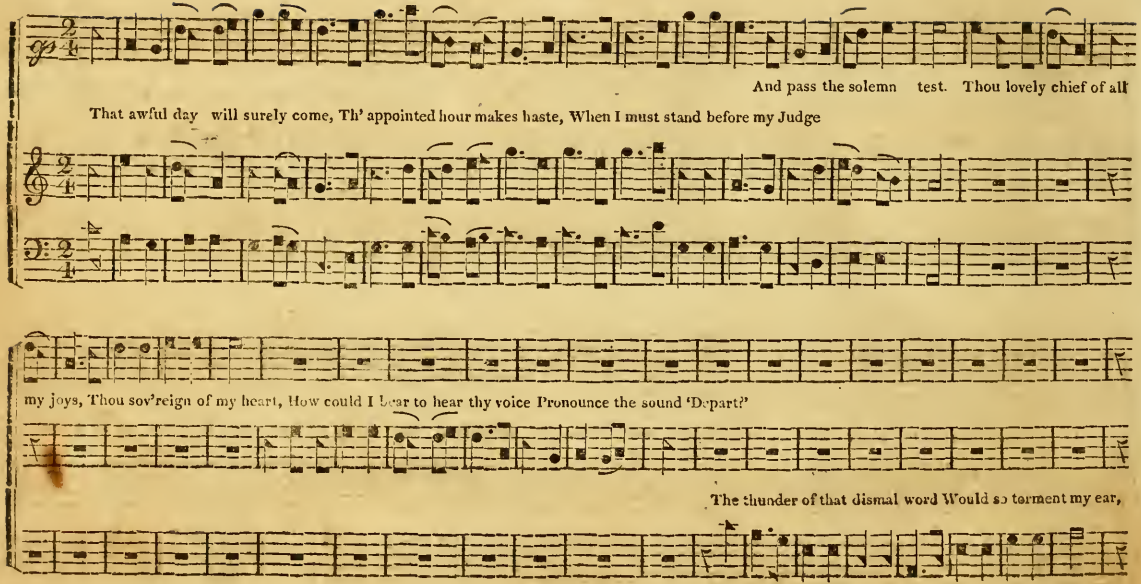
WAREHAM. C. M.

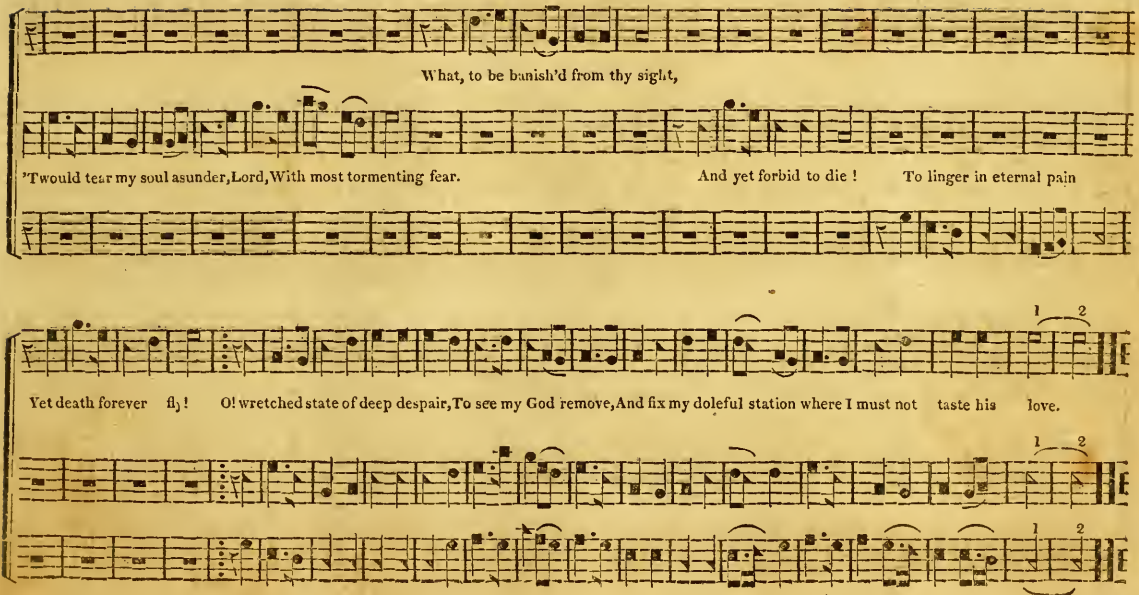
Dr. Arnold.




Come, we that love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne.
Let those refuse to sing, That never knew our God, But fav'rites of the heav'nly king, May speak their joys a- broad.

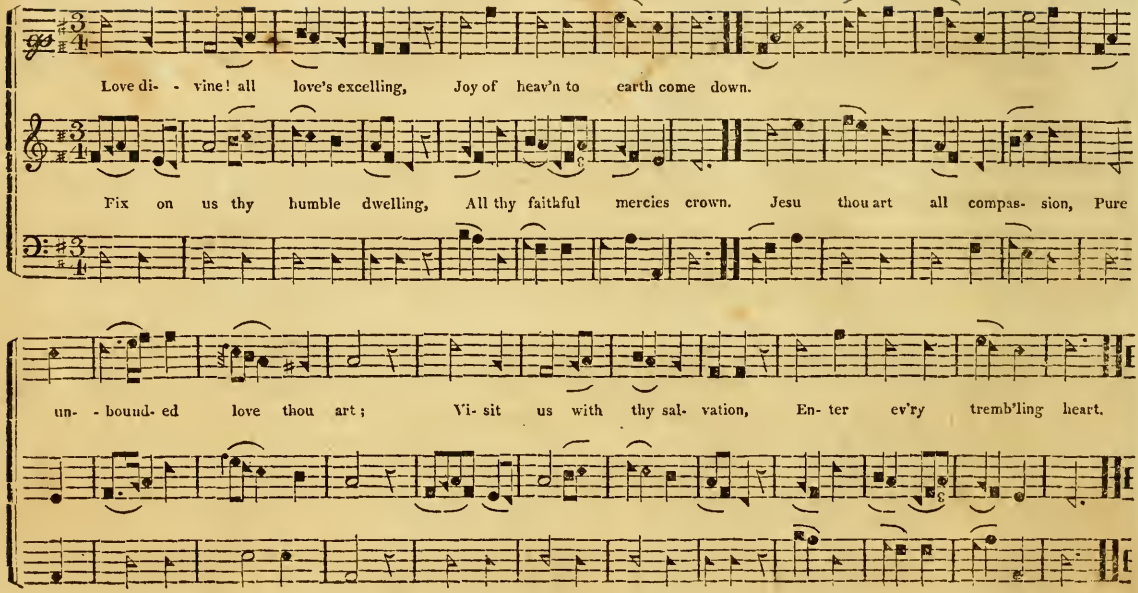
LOVERS LAMENTATION. C. M.




What, to be banish'd from thy sight,
'Twould tear my soul asunder, Lord, With most tormenting fear.
And yet forbid to die ! To linger in eternal pain
1 2
Yet death forever fly ! O! wretched state of deep despair, To see my God remove, And fix my doleful station where I must not taste his love.
1 2
1 2

RAPTURE. 8, 7. 8, 7.

Oswald.



APPENDIX.

IN the following pages there will be many words found which are not now in common use, but are still to be found in some ancient publications, which renders their insertion in this place necessary. Other words in common use, and not here inserted, will be found in our common English dictionaries. Many of the following terms are from the Italian; and are explained, as they are applicable to the science of music, without regard to their connection with other branches of literature.

A.

Accent, a stress of the voice on a particular note or syllable.
Acute, high, sharp, clear, shrill, &c.
Accord, concord, agreement, union.
Acrostic, a poem, the first letters of the lines of which form a name.
Adagio, very slow, the character C.
Adbilitium, as you will, or as you chuse.
Affettuoso, tender, moderate, affecting.
Air, the inclination of a tune.
Allegro, lively, quick time.
Allegro-picu, quicker than allegro.
Allegro-poco, slower than allegro.
Alt, high, beyond the stave.
Altus, *Alto*, high, counter, tenor.
Alto-viola, a small violin.
Alto-ripicno, chorns by turns, tenor.
Alto-octavo, an octave higher.
Alemain or *Almanda*, a certain kind of tune to be repeated in one part.
Andante, moderate.
Anima, vivace, lively, quick.
Appetome, between a tone and semitone.
Appogiatura, a small note of transition, a leading note.
Arciluto, a large or bass lute.
Arco, a fiddle bow.
Airietta, a short air or song.
Arpegio, conchords succeeding each other.
Arsis or *Thesis*, the counter parts of music crossing each other.
Assay, a steady regular movement.

B.

Band. a number of instruments of different kinds.
Bar, a division line across the stave.
Bass, low, solemn, grave, the lowest stave, the first and lowest of the counterparts.
Bass-viol, a large or bass fiddle.
Basso, the bass or first part of music.

Bassoon, a kind of wind instrument for bass.
Battuta, a motion which shows the time.
Bianary, a measure of two equal beats.
Biss, twice, &c.
Blank verse, poems without rhyme.
Bombardo, an instrument like a large hautboy.
Brace, a character for combining the parts of music.
Brieve, a note 𝅜 equal to two semibreves.

C.

Cadence, sinking in sound, closing a strain.
Canticles, divine or pious poems, songs, &c.
Canto, a song for the treble.
Canorous, loud and harmonious.
Camera, private music not published.
Capella, a musician, a chapel clerk.
Cantus, high, counter-tenor, alto-tenor.
Cannon, one voice following the other in the same stave.
Canzone, cantata, sonata, allegro.
Canzonet, a short poem or song.
Catacoustics, reflected sounds, echoes.
Carol, a song of joy, praise, &c.
Chave, a cliff. [bass.
Charoon, a piece in triple time, for treble and
Chiesa, public or church music, contrary to camera music.
Cliffs, characters representing certain sounds or degrees of the scale.
Chant, to sing.
Chime, sounding like bells, conchord.
Chillies, a kind of instrument said to be formed of shells.
Chorus, all parts together.
Chord, a sound, proportion, agreement of sound.
Cord, the string of an instrument.
Chroma, a trill, turn or shake, &c.
Chromatic, having many semitones.
Churm, dischord, confusion of musical sounds.
Clarion, a shrill instrument.
Clarionette, a small clarion, a wind instrument.
Clavichord or *Mansichord*, an old kind of instrument with 5 bridges, 50 stops and 70 strings.
Clario or *Cymbola*, a harpsichord.
Close, the end of a tune.
Compose, to make tunes or pieces of music.
Composition, music prepared for use.
Comma, a small part of a tone, as 1-4th, 1-5th, 1-10th, &c. of a degree.
Comesupra, repeat the same.
Common time, duple time, equal divisions, as

$\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, &c. or $\frac{\mathbf{C}}{2}$ $\frac{\mathbf{C}}{4}$ $\frac{\mathbf{C}}{8}$ $\frac{2}{4}$ &c.

Compound time, as 6, 12 &c. or $\frac{6}{4}$ $\frac{6}{8}$ &c.

Con, with; as, con life, i. e. with life.
Conchord, agreement or union of sounds.
Concert, many singers or instruments.
Concerto, singers and instruments.
Consonance, an intermediate conchord.
Counter or *Counter part*, the third part, the third stave in the scale.
Counterfuge, a contrary fuge, or the other part beginning first.
Counter parts, the contrary parts, or all the parts.
Counter point, figures placed over the stave showing the conchord in music for the organ.
Crotchet, a note, 1-4th of a semibreve.
Cresendo, increasing in sound.
Cymbal, a kind of instrument.
Cythera, a kind of triangular instrument.

D.

Da, for or by.
Da capo, repeat, &c.
Dactyl, one long and two short syllables.
Demisemiquaver, the shortest note, 1-32d of a semibreve.
Diagram, the gamut or rudiments of music.
Dialogue, a kind of composition for several voices by turns.
Diapente, a conchord, a 5th.
Diapona, a dischord.
Dirge, a mournful song.

Diesis, a semitone.
Disonance, dischord, disagreement.
Diminuendo, diminishing in sound.
Dis, to part asunder.
Ditone, an interval of two tones.
Diapason, an octave, an eighth degree.
Diapason-diapente, a compound consonance in ratio as 3 to 9, &c.
Diapason-diadex, a compound conchord, in ratio as 10 to 3 or 16 to 5, nearly.
Diapason-diatessaron, a compound conchord, in ratio as 8 is to 3.
Diapason-ditone, a conchord in proportion as 5 is to 2.
Diapason-semiditone, a conchord in proportion as 12 is to 5.
Disdiapason, a 15th, or double octave.
Ditone, an interval between two tones.
Direct, a character showing the place of the following note.
Diatessaron, a fourth, same as quarta.
Distich, two lines of poetry.
Disonant, out of time, or out of tune.
Doi, twice.
Doux, piano, soft and sweet.
Dolce, sweet, soft and gentle.
Dolcet, a kind of instrument.
Douced, a kind of duleimer.
Doric mood, a slow and solemn movement, slow in time.
Drama or *Dramatic*, tragical, a piece composed for the stage.
Duet, two parts only moving together.
Dulcimer, an instrument like a harpsichord.

E.

Echombter, a scale for measuring the duration and ratio of sounds.
Echo, a soft returning sound, a sound vibrating back.
Echus, soft, like an echo.
Echlogue, a pastoral or rural song.
Elegy, a mournful piece, a funeral poem.
Eulogy or *Elogy*, praise, &c.
Elysian, exceeding delightful, sweet and pleasant.
Eolick, a kind of movement, very majestic.
Epic, heroic, &c.
Episode, a digression from the main subject in a poem.
Epithalamium, a nuptial song.
Epode, a pindaric ode, a stanza.
Epicidium, an elegy, a funeral poem.

F.

F or *Forte*, loud.
Fa or *Faw*, the second syllable applied to the notes.
Forte piano, a kind of instrument.
Fantasia, according to fancy.
Fin, the last note, same as sostinuto.
Flat, the character b, low, mournful, dull.
Flageolet, a kind of small flute.
Flute, a wind instrument.
Folia, a particular kind of time.
Fortement, loud and strong.
Flourish, an overture to prepare a voice or instrument.
Fortissimo, very loud.
Fuge, the parts of music following each other in succession.
Fugha, the same as fuge.
Frets, stops on an instrument.
Furia, quick, violent.

G.

Gamut, the scale or rudiments of music.
Gavot, *Gavotta*, a lively air in common time, with a particular manner of repeating.
Gay, brisk, lively.
Gigue or *Jig*, a lively piece in triple time.
Genus, a particular division or part of melody.
Grava, slow, solemn, mournful, most slow.
Grand, great, full, complete, pleasing.
Gratioso, agreeable, suitable.
Gravity, lowness, a low sound, &c.
Guido, a direct.
Guitar, a kind of stringed instrument.

H.

Harmony, a pleasing union of sounds.
Harmonics, the doctrine of sounds.
Harmonist, a musician, a writer of music or harmony.

Harmonica, a kind of instrument, said to be invented by Dr. Franklin.
Harmonical, musical, agreeable to the rules of harmony.
Harmonical sounds, a certain number of variations of sounds or degrees.
Harmonious, melodious, pleasing, charming.
Harp, a triangular stringed instrument.
Harpsichord, a stringed instrument.
Hautboy or *Hoboy*, a kind of wind instrument.
Hexameter, having six lines to a verse.
Hemitone, a half tone.
Hocounter, counter-tenor, or cantus.
Hodesis, the first or upper treble, where there is two.
Hold or *Surprise*, the character 𝄐, used by some authors to stretch the time of some notes.
Hymn, a sacred song.
Hymenial, a marriage song.

I.

Iambic, every second syllable accented.
Idyl, a short poem, an eclogue.
Index, a direct.
Inno, a hymn or song.
Intonation, giving the pitch or key of the tune.
Inganna, a rest instead of the last note.
Interval, the distance between the degrees or sounds.
Intrada, a prelude or beginning.
Ionic, light and soft.

J.

Jacks, pieces of wood under the keys of some instruments.
Jar, a harsh sound, a dischord.
Jargon, a confused mixture of chords and dischords, or dischords alone.
Jubilee, a time of rejoicing, a festival hymn.

K.

Keys, pieces of silver, brass, ivory, &c. for placing the fingers on, to strike the semitones truly on an instrument.
Key-note, the principal or leading sound of each octave.

L.

La or *Law*, the fourth syllable applied to the notes.
Large, the name of the longest of all the ancient notes, equal to eight semibreves.
Largo, a movement one degree quicker than grave.
Languido, solemn, slow, sorrowful.
Lima, the difference between major & minor.
Lintement, the same as largo.
Ad Libitum, as you will, &c.
Linto, slow.
Long, the name of the second note formerly used, equal to four semibreves.
Lucto, a lute.
Lute, a stringed instrument.
Lucturous, mournful, sorrowful.
Lyrement, lightly, gently, &c.

M.

Madrigal, a love song.
Major or *Major-mode*, sharp, high, the sharp key.
Major-chord, an interval or conchord, having more semitones than a minor-chord or mood.
Mee or *Mi*, the first syllable applied to the notes.
Medley, a confused mixture of sounds.
Mansichord, a kind of instrument, a clarichord.
Maestoso, majestic, grand.
Magiore, major, greater, higher,
Mean, principal, the tenor part.
Melodious, musical, pleasant, of a sweet sound.
Messa, a particular kind of sacred music.
Medeus, a lower treble.
Minum, a note, half a semibreve.
Minstrel, one who plays instrumental music.
Minima, a minim.
Minor or *Minor-mode*, flat, low, dull, mournful, having fewer semitones than a major chord or mood.
Monody, a mournful piece, an elegy.
Monochord, an instrument with 48 degrees, commanded or formed on one long string, for proving intervals.

Mood, the position of a piece of music, shown by a character.
Mostræ, a direct, a guide.
Moods, certain proportions of time, &c.
Motets, short anthems.
Modulate, to sing, to regulate sounds, &c.
Modulation, the regulation and connection of sounds in a pleasing manner.
Music, a succession of pleasing sounds, one of the liberal sciences.
Musician, one skilled in the science of music, a teacher, &c.

N.

Neginoth, a stringed instrument.
Necessario, continuing, like a thorough-bass.
Nonupla, in quick time, like jigs.
Nontropo, not too fast, or not too slow.
Notes, characters representing the degrees or sounds of music. The syllables applied thereto by the Italians are as follows:

	ut	re	mi	fa	sol	la	si
or							
	C	D	E	F	G	A	B
or							
	1	2	3	4	5	6	7

The syllables used by the English are:
Mi Faw Sol Law Faw Sol Law

O.

Obligate, very necessary.
Oboy, a hautboy.
Octave, an eighth, 6 tones and 2 semitones.
Ode, a poem.
Opera, a musical entertainment.
Organ, the largest of musical instruments, any thing which unites a sound.
Organist, one who plays on an organ.
Organo, a small organ.
Oratorio, a kind of drama set to music.
Overture, an interlude, a beginning.

P.

Panharmonicon, a new instrument, or rather a number of instruments combined in one, which answers every purpose of a band. It was lately invented in Germany.
Parody, a burlesque on something serious.
Parola, something formed into a song.
Pastoral, something like, or belonging to shepherds.
Passacillo, the same as charoon, slow.
Pettica or *Pointee*, exactness of time, sound.
Piana or *Piano*, soft and sweet, a kind of instrument.
Pienno, full, complete.
Phrygian, an ancient mood of time, lofty, sprightly, warlike.
Pentameter, five lines to each verse.
Piannissimo, very soft.
Pipe, a wind instrument, a tube.
Pitch, the proper degree for a certain sound or note.
Pice, strong.
Pitchpipe, a small instrument for proving sounds.
Peals, loud sounds, as of bells.
Piva, a hautboy.
Pique, to divide, to make distinctions.
Poco, a diminution, more slow.
Poem or *Poetry*, verses or rhymes written according to certain rules.
Prisa, a repeat.
Pronto, quick, lively.
Prelude, an overture or beginning.
Presto, quick.
Prestissimo, most quick.
Prolation, the forming a trill or shake.
Psalm, a sacred song.
Psaltry, a kind of harp.
Purfle, an ornament on an instrument.

Q.

Quarta, an imperfect chord, a 4th.
Quartetto or *Quartom*, a piece of composition in four parts.
Quaver, a short note, 1-8th of a semibreve.

R.

Racetavito, something like speaking, or oratory.
Reditta or *Repersa*, a character for repeating, a repeating signal.
Replica or *Replicato*, the same as repeat.
Repurcusion, often repeated.
Rests, marks or characters requiring silence.
Repianno, chorus.
Resurge, rise again.
Retornel, a short piece for the instruments while the voices are resting.
Repetatur, *Repeat*, the same again.
Roundo, *Da capo*, repeat from the beginning.
Rueful, sorrowful, mournful, dismal.

S

Score, several parts one under the other.
Selah, a note often used in the Psalms of David, the true import is unknown; perhaps it may be a musical character requiring attention, or signifying amen.
Semibreve, the longest note now in use.
Seaza. without.
Semidiapente, a lesser third.
Semidiapason, an imperfect octave.
Septauona, a dischord, i. e. a 7th.
Signa, signs, characters, notes, &c.
Shake, a grace of music, a trill.
Sharp, a character for raising a note.
Skarp key, the syllable faw being the key.
Sixth, an imperfect conchord.
Semitone, a lesser second, a half tone.
Semiquaver, a quick note, 1-16th of a semibreve.
Seraband or *Saraband*, a piece of music in slow triple time.
Sing, to make melody with the voice.
Slur, a dash connecting several notes.
Sole, the third syllable for the notes.
Sona, a sound.
Sonorous, loud, clear and strong.
Solo or *Solus*, one part only.
Sonata, a piece in various parts.
Song, a poem composed for the voice.
Sonnet, a kind of poem.
Sospira, a rest.
Sostinuto, held out to full time, a concluding note.
Spicato, proper divisions, distinctions, &c.
Spiritoso. very lively.
Spondee, two long and one short syllables.
Spinnet, an instrument with wire strings.
Strain, a kind of stop for a rest or a repeat, a stanza.
Stops, marks on instruments showing where to reach the degrees.
Stave, lines and spaces for musical notes.
Staccato, a character requiring a distinct sound.
Stanza, a set of lines, a complete strain.
Symmetry, beautiful or regular proportion.
Symphony, a concerto, musical sounds.
Syncope, cut off, contracted.
Syncopation, joined in one position.

T.

Tacit, silent.
Tamborine, an instrument with small bells.
Tenor, the principal part, the natural pitch of the voice.
Taciturnity, silentness, attention, &c.
Theorbo, a large lute.
Testo, lightly touched.
Third, an imperfect chord of 3 or 4 semitones.
Tiriet or *Tirza* or *Tierce*, a third.
Tetriadiapason. containing three octaves.
Timbrel. an old kind of instrument, used generally by women.
Time, due proportion in the length of notes.
Timeroso, with great care.
Thorough-bass, a bass part which continues through the piece without rests.
Thermody, a mournful funeral song.
Tocato, a voluntary piece by one performer.
Transition, a slurred interval, an intermediate note, moving across the stave.
Treble, threefold, the third octave, for a woman's voice.
Trill, a turn like a shake, a roll.
Trumpet, a shrill wind instrument.
Tragedy, a drama, a mournful event.

Trio, a composition in three parts only.
Trite, a third.
Trediapason, two octaves.
Transposition, the changing the place of the key-note.
Tremola, a kind of trill or shake.
Triletto, a short trill.
Tutti, chorus.
Tucket, a prelude.
Tympanno, two kettle drums, with a trumpet.

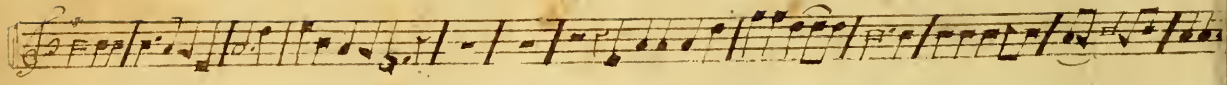
U.

Union or *Unity*, agreement, conchord, combination, &c.
Unison, two or more sounds at the same time on the same degree, or created by an equal number of vibrations of the air at the same time.

V.

Vero, one singer or player to each part.
Vert or *Volti*, turn over.
Ventissimo, twentieth, 20.
Vite, quick.
Virginal, an instrument.
Visto or *Vistamente*, very soft.
Viol, an instrument with six strings.
Violin, a fiddle.
Violincelo, a viol 1-8th above a bass-viol.
Violone, a very large or double bass-viol.
Vivace, with life.
Voltisubito, turn over quickly.
Voluntary, descant extempore, played at random.

Mortality C M flat key on E

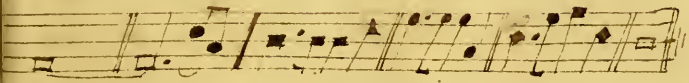


Stoop Down my thoughts that used to rise. Converse a while with Death; think how

New Durham. C.M.

Work from the tombs, a Doleful Sound. Mine Ears attend the Cry; ye Living Men

a gasping Mortal Lies. and pants away his Breath



Com view the ground where you Must Shortly Lie