



SOLI DEO GLORIA
ut in Coelis ita et in Terra

Inspirantur & inspirant

I 198.

MELOPEIA SACRA
or
A Collection of PSALMS

and HYMNS

BY

*M^r Addison and S^r John
Denham &c.*

*Set to Musick
In a new Method*

BY

Andrew Rorer Gent.

FIRST VOLUME.

*Me vero primum dulces ante omnia Musae,
Quarum Sacra cano, ingenti percussus amore
& Accipiant. Coeliq; Vias et Sidera monstrant. Virg.*

*LONDON printed for the AUTHOR.
By W^m Smith, Musick Printer & Seller, at 5 Orange Tree
near S^t Clement's Church.
in the Strand.*



The P R E F A C E.



MUSICK having been carried within these few Years to such a Height of Perfection by the extraordinary Incouragement it has met with in this Kingdom, it required no small Degree of Resolution to publish this Sett of *Hymns* and *Psalms*: since I could not but foresee, that such an Undertaking must needs seem a strange Presumption, and consequently be liable to the unmerciful Criticisms of several, whose Business it is to distinguish themselves in this delightful Art.

Although before I had any Thoughts of publishing these Essays, they had been perused and approved by the most Judicious, yet I should never have had the Boldness to bring them to Light, had not some Worthy Friends persuaded me, that such a Work would recommend it self by the Excellency of the Words, as well as their Adaption to Musick, which, I hope, hath something new in its Kind.

I forbear saying any thing more for my self, lest I should tire the Reader with too prolix an Apology, whose Patience I must beg to peruse the following Abstract of one of the Spectators, written by Mr. *Addison*, Vol. VI. N^o. 405. which, I humbly presume, will not be unacceptable.

I could heartily wish there was the same Application and Endeavours to cultivate and improve our Church-Musick, as have been lately bestowed on that of the Stage. Our Composers have one very great Incitement to it: They are sure to meet with Excellent Words, and at the same time a wonderful Variety of them. There is no Passion that is not finely expressed in those parts of the inspir'd Writing, which are proper for Divine Songs and Anthems.

A

There

There is a certain Coldness and Indifference in the Phrases of our European Languages, when they are compared with the Oriental Forms of Speech : and it happens very luckily, that the Hebrew Idioms run into the English Tongue with a particular Grace and Beauty. Our Language has received innumerable Elegancies and Improvements, from that Infusion of Hebraisms, which are derived to it out of the Poetical Passages in Holy Writ. They give a Force and Energy to our Expressions, warm and animate our Language, and convey our Thoughts in more ardent and intense Phrases, than any that are to be met with in our own Tongue. There is something so pathetick in this kind of Diction, that it often sets the Mind in a Flame, and makes our Hearts burn within us. How cold and dead does a Prayer appear, that is composed in the most Elegant and Polite Forms of Speech, which are natural to our Tongue, when it is not heightened by that Solemnity of Phrase, which may be drawn from the Sacred Writings ? It has been said by some of the Ancients, that if the Gods were to talk with Men, they would certainly speak in Plato's Style ; but I think we may say, with Justice, that when Mortals converse with their Creator, they cannot do it in so proper a Style, as in that of the Holy Scriptures.

If any one would judge of the Beauties of Poetry, that are to be met with in the Divine Writings, and examine how kindly the Hebrew Manners of Speech mix and incorporate with the English Language, after having perused the Book of Psalms, let him read a literal Translation of Horace and Pindar. He will find in these two last such an Absurdity, and Confusion of Style, with such a comparative Poverty of Imagination, as will make him very sensible of what I have been here advancing.

Since we have therefore such a Treasury of Words, so beautiful in themselves, and so proper for the Airs of Musick, I cannot but wonder that Persons of Distinction should give so little Attention and Encouragement to that kind of Musick, which would have its Foundation in Reason, and which would improve our Virtue in proportion as it raises our Delight. The Passions that are excited by ordinary Compositions, generally flow from such silly and absurd Occasions, that a Man is ashamed to reflect upon them seriously: But the Fear, the Love, the Sorrow, the Indignation that are awaken'd in the Mind by Hymns and Anthems, make the Heart better, and proceed from such Causes as are altogether reasonable and praise-worthy. Pleasure and Duty go hand in hand ; and the greater our Satisfaction is, the greater is our Religion.

Musick,

Musick, when thus applied, raises noble Hints in the Mind of the Hearer, and fills it with great Conceptions. It strengthens Devotion, and advances Praise into Rapture. It lengthens out every Act of Worship, and produces more lasting and permanent Impressions in the Mind, than those which accompany any transient Forms of Words, that are uttered in the ordinary Method of Religious Worship.

From these judicious Reflections, the Reader will easily discern, we have hitherto been wanting in one of the most useful Branches of Divine Harmony: Not but many excellent Anthems have been composed by the celebrated Masters in this Kingdom; yet as they are designed for the Church, and consecrated to Publick Worship, so consequently cannot be perform'd but by many Voices and Hands, and are therefore the less fit for private Use and Devotion, which is the chief End I had in view in this Undertaking. It must be remarked too, that they consist commonly of few and solemn Words in Prose, to give an Opportunity to the Composer to display his Skill in contriving Fugues, as well as Modulation and Harmony; but it will appear to any one that casts his Eye upon this Collection of Hymns and Psalms, that they are peculiarly suited to the present State of the Christian Church upon most Occasions; their Performance render'd agreeable to private Entertainment and spiritual Recreation; and the Songs so contrived as not to tire the Voice, tho' an entire Psalm and Hymn are sung together; for which purpose I have observed a Medium between the slow *Church-Tunes*, and the airy *Stage-Songs*, and contrived after every Verse some Rest for the Singer by the closing Bases; having besides introduced great Variety of Movements, according to the Subject-Matter of each Psalm or Hymn.

And here I cannot help making some additional Remarks to what Mr. *Addison* in the above-quoted Spectator so justly sets forth in Praise of the *English* Language, since I don't know any of the modern that can come up to it, when properly used in Psalmody, with Respect to its Strength and Conciseness, which is the peculiar Idiom of Holy Writ, especially in the Old Testament. *Fiat Lux, & facta est: Sum qui Sum*, and a thousand other Passages to be found in the Sacred Poetical Books, as well as the Prophets, are so many Instances, not to be parallell'd in any prophane Author.

Perhaps our Tongue, says Dr. Felton in his learned Dissertation of reading the Classics, is not so Musical to the Ear, nor so abundant in Words; but its Strength is real, and its Words therefore the more expressive.

pressive. The peculiar Character of our Language is, that it is close, compact and full; that our Writings come nearest to what Tully means by his Pressa Oratio. They are all Weight and Substance, good Measure pressed together, running over in a Redundancy of Sense, and not of Words. And therefore the Purity of our Language consists in preserving this Character, in writing with English Strength and Spirit. Let us not envy others, that they are more soft, diffused and rarefied; be it our Commendation to write as we pay, in true Sterling, &c.

From this just Character Dr. Felton gives of the *English* Tongue, it is natural to conclude, that seeing no other Language can rival the *English* in its Strength, Comprehension and Shortness, whether in publick or private Forms of Speech, all these Advantages must shine far brighter in Divine Oratory, and especially in Sacred Poetry, when judiciously inforced by Harmony, because the Words and Sentiments going close with the Notes, and keeping Time together, such combined Harmony cannot but strike powerfully the Ear, improve the Mind, enflame the Heart, and delightfully captivate the Hearer.

But, I am afraid, the Effects Divine Musick should have upon the Mind and Heart, are interrupted, if not quite lost, when the Composer, for the sake of his Airs, so ingrosses the Ear with pleasing Sounds, as to take off the Mind from attending the Beauty and Context of the Words, thereby destroying one of the noblest Advantages of Divine Harmony. This must needs happen by dwelling too long upon the same Expression; by running long Divisions upon one Syllable or Word; and dallying thus with the Sense of the Author, to improve the Sounds of Musick.

It is a common Observation, that a Man must exert all his Faculties to say a Prayer fervently without being interrupted by a wandering Thought; but how much more difficult must such an Attention prove, when Prayers and Praises proceed from a Soul raptured with Harmony? This undoubtedly prompted St. *Augustin* to say, that he was often afraid to commit a Sin, in taking too much Delight in singing Psalms and Hymns; the prevailing Sweetness of Musick diverting his Mind from the Subject of his Devotion.

These Inconveniences are most conspicuous in Divine Musick, composed in Languages derived from the *Latin*, and particularly in the *Italian* and *Spanish*, which abounding in Polysyllables and extensive Words, trouble the Ear with Multiplicity of Sounds, before any Idea of their Meaning can be impressed on the Mind. But
the

the *English* Language, besides the most significant Words borrowed from the *Latin*, *Greek*, &c. and often shortened, hath a vast Stock of its own, and, being for the most part *Monosyllables*, no Speech is capable of expressing Thought in Sounds so few as the *English* does: This is easily observed by the Translations of the *English* into Foreign Languages.

The Strength and Conciseness that *Monosyllables* (especially in Verbs) produce, are of wonderful Use in Lyrick Poetry, because they enter into any Foot or Measure of Verses, by different Transpositions; so that I dare venture to assert, there is no *Italian* or Foreign Song, which *English* Words will not suit, the Variety of Feet and Metres producing equal Variety of Mood and Movements in Composition. The Want of this is what makes the *French* Vocal Musick so confined and uniform; for I cannot recollect above two of their Verbs in use, in the Infinitive Mood, that are *Monosyllables*, and not one exact *Dactyle* in all their *Poly-syllables*. It must be observed also, that it is a Maxim with them, and a very good one, to keep strictly to the Sense of the natural Expression of the Words, which cannot be transposed and played with, as in the *Italian* Language. And tho' the latter falls short of the *French* in *Monosyllables*, the Texture and Composition of the *Italian* is so advantageous to Musick, and agreeable to the Ear, that no wonder they are so taking, tho' chiefly with those indeed, who find it impossible, at the same Instant, equally to divide their Attention between Sense Intellectual and Harmonical.

All other Tongues and Languages, the *Hebrew* perhaps excepted, have undergone a great many Changes before they were polished and brought to a Standard. But the *Italian* in its very Infancy was carried to such Perfection, that those who have attempted ever since to improve and refine it, have been exploded and sent back to *Petrarcha* and his Contemporaries, to learn how to write good *Italian*.

Amongst the Accounts to be given for such a sudden Growth of this Musical Language, one may venture the following: When polite Literature, Arts and Sciences were first restored in *Italy*, the most eminent Men in Learning finding their ancient Mother-Tongue the *Latin*, so much disgraced and corrupted by the successive Inundations of *Ostro-Goths*, *Huns*, and *Longobards*, bethought themselves of fixing the Language of their Country upon its Original Foundation by discarding most of the Exotick Words, and in new-modelling the *Latin* agreeable to the Nature of the Dialect

which had most prevailed among the Natives. This being soon encouraged, and afterwards performed by Societies and Academies erected for that Purpose, it was no difficult Matter to introduce that Musical Offspring of the *Latin* Tongue within a small Compass of Time, the rather because the Language proved easy, pleasing, and withal copious, being formed out of the most elegant of the Learned Tongues, enriched also with store of *Gallick* Terms and Phrases.

But whether it was with an Eye to Musick, which was immediately revived in *Italy* with other Arts and Sciences, or in order to conform to the habitual Pronunciation and Dialect then in use; I say, however it was, 'tis plain they softned and weakned so much the *Latin* Terms by retrenching the Consonants, the very Sines and Nerves of Words, whose strong and harmonious Mixture with Vowels (which the *Hebrews* will not allow to be Letters) makes the *Latin* Tongue sound so Majestically, that their Language proved indeed soft and harmonious, yet at the same time too delicate to distinguish it self upon other Subjects, but on those of tender and moving Passions; for which Reason it hath ever been called *Lingua d'Amore*, *Love's Language*. I speak here with respect to the Texture of their Words, whose Redundancy of Vowels intermixed with the softest of Consonants, must needs produce Words agreeably sonorous. But whether that very Language, when adapted to grave Subjects, makes a proportioned Impression either upon the Mind or the Ear, I refer it to the impartial Judgment of those who are able to compare the boasted Poem of their Epick Author *Tasso* with that of *Milton*. However, I take it for granted, that it is one of the greatest Beauties of Language, when the very Sound of its Words expresses in a great Measure their Signification. To illustrate this by an Example: The most awful Sound in Nature is called by the *Latins* *TONITRU*, in *English* *THUNDER*; Sounds which express in a manner the very Thing: But the *Italians* have thought fit to soften the *Latin* Word, by stripping it of its Consonants, and calling it *TUONO*.

Thus they have dealt with many of the grave-ton'd *Latin* Words; but not contented to rarefy thus entire Syllables, and often substitute softer Letters, they have castrated most of the *Latin* Terminations which end in Consonants, and produce that noble Variety of final Sounds; and by so doing have reduced their own Terminations to such a narrow Compass, that turning only upon five Vowels (few of their Particles excepted) they must continually beware of falling into Rhime when they speak or write in Prose, or at least into ending

ing many Words together with the same Vowel ; This sort of *Monotony* even the most famous amongst their Authors could not always avoid, as it will appear by some Passages taken from the celebrated *Guarini's Pastor Fido*. In the fourth Act, Scene the third, the Reader will find these Lines.

*Veramente potraffi
Con gran Ragione avere
D'ogn' altra Donna l'Honestà sospetta,
Se dishonesta l'Honestà si trova.*

In the same Scene the following Lines are to be read :

*Ma in quel medesimo Punto
Che drizzò l'uno il colpo,
S'arretrò l'altro, o fosse caso, o fosse
Avvertimento accorto.*

I could fill whole Pages with such final Monotonies of the *Italians* thro' all their Vowels, except the Vowel *u* ; there being not above six or eight Words ending in that Vowel, which makes the Variety of their Terminations still more scanty, and would be almost insupportable, were it not for the Elisions and their often suppressing the Vowel at the End of their Words.

Now the better to shew the vast Difference in the *Latin* Terminations, there needs but this Instance in the two first Verses of *Virgil's Poem*.

*Arma virumque cano, Trojæ qui primus ab oris
Italiam, fato profugus, Lavinaque littora venit.*

Here we see the five Vowels at once displayed at the End of the first five Words, and the following Terminations all of a different Kind.

This noble Mixture and Variety of final Sounds is not less conspicuous in all the learned Tongues. And amongst the modern Languages the *English* is particularly remarkable for the wonderful Variety of its Terminations: Tho' for the Musick and the Voice sake it were to be wished it abounded more in Words terminating in open and harmonious Vowels.

On the other hand, as it were to emasculate still more the compacted Strength of the *Latin*, the *Italians* have lengthen'd out abundance of their Words by additional Syllables ; as for Instance, out of the *Latin* Adverb *Humillime*, in *English* *Most Humbly*, they have spun a Word of no less than seven Syllables, *Hu-mi-lis-si-ma-men-te*,

ma-men-te, the Sound of which can hardly convey an Idea of Humility to the Ears of those who are unacquainted with the Genius of the *Italian* Language.

As to the *Spanish* Tongue, it will be obvious to any Hearer or Performer of their Songs, that the Sound of their Words falls abundantly short of the *Italian* as to Harmony, because they abound in Dental and Guttural Letters, so offensive to a Musical Ear; and that many of them are of a great Extent, and generally framed agreeable to the Gravity of their Manners, which proceeding from the strong Mixture of Consonants with open Vowels, makes indeed their Speeches sound Grave and Majestical, far beyond the *Italian*.

If I have engaged so far in this Digression, it hath been with a View to draw a juster Parallel between the *English* and *Italian* Language in Relation to the two chief Branches of Musick, and to shew that tho' the latter has considerable Advantages over the former, with respect to Stage-Musick and Cantatas, yet the *English* hath greater as to Grave and Divine Musick, not only on Account of the Strength and Significancy of Words, tho' not so complicated as those of the *Italian*, but also because the *English* Standard of Writing is clear and succinct, natural and strong, and withal bright and pathetical when upon Grave and Divine Subjects; their Words and Expressions bearing up to the Dignity of the sublimest Themes, like those of Holy Writ.

This leads me naturally to inquire into the Poetry of the *Hebrews*, in order to draw from thence some Conjectures with Relation to their Musick, of which we have not the least Tract. To this purpose I have judged it proper to set down here what the learned Linguist *Mattheus Martinus* says of *Hebrew* Poetry, in his *Philological Dictionary*, which is as follows:

Poetici libri in sacris litteris dicuntur a quibusdam hi quinque, Jobi, Psalmi, Proverbia, Ecclesiastes, Canticum Canticorum. Poesis autem nomen hic latius sumitur, non pro Oratione Numerosa, qualis est Latinis & Græcis, in quibus, quod vocibus abundant longarum & brevium syllabarum varietate constantibus, & quod magna libertate utantur in transponendis vocibus, diversa Metra locum habent. At Hebræa lingua plerasque omnes syllabas longas habet, ut ne unum quidem hexametrum versum in ea condere possis, sed tantum jambica qualitercunque, nec ita libere ordinem verborum transponit. Est tamen in ea lingua quoque Poesis sublimitate stili & membræ orationis jucunde temperatis, sed citra pedum measuras:

mensuras: Quare miror, cur Hieronymus, prologo primo in Jobum, metricum in eo sermonem dicat.

Rythmus quidem in omnibus linguis locum habere potest; sed neque ulla pars Scripturæ rhythmicæ est conscripta. Si Poesin laxo sensu dicamus orationem, quæ stilo est pathetico, qualis poeticus, etsi non numeroso, plurimum etiam propheticas conciones, & maxime threnos Jeremiæ, ad poetica Scripta revocabimus.

From these Observations, any one skilled in Poetry and Musick may easily infer, that their Tongue was not at all framed for that Variety of Tunes and Movements, which modern Languages admit; besides, that their Tongue abounds in Guttural and Dental Letters. So that we may venture to say that their Musick, in its several Branches, has not been comparable to ours, at least with relation to its Extent and Variety: tho' we cannot point out what sort of Modulation and Tunes they used in singing their Psalms and Hymns. From the vast Quantity of their long Syllables, and the want of fixing their Metres, 'tis to be presumed their Psalmody was sometimes Grave and sometimes Lofty, but always Solemn. Or to indulge more my Conjectures, a kind of *Recitativo* (though quite different from the *Italian*) intermixed with Chorus, as any one may read Verses designed for that Purpose in the *Psalms* LXXX. CVII. and CXXXVI. which Chorus was also made use of by the *Greeks* in their Tragedies. The *Romans* called such Verses *Intercalares* of which we have a Specimen in the *Eighth Eclogue* of *Virgil*.

I am the more confirmed in my Conjecture, that the *Hebrews* very often employed the *Recitativo Style*, especially in Singing Historical Psalms, because in solemn Worship many were sung together. And the fifteen *Gradual* Psalms from the CXVIIIth to the CXXXIII^d (so called, because they were to be sung on the fifteen Degrees or Steps in *Solomon's Temple*) are with me a strong Argument their Mood, few of them excepted, was *Allegro*, and must needs be almost opposite to our slow and regular *Church-Tunes*, considering the Extent of the CXIXth Psalm.

By what I have said above in Commendation of the *Italian Language*, as to the Harmony of their Words, I would not be understood to have reflected upon the *English*, which neither wants Smoothness nor Harmony upon proper Subjects; nay, even in Words the most Grave and Pathetical; as will fully appear throughout the incomparable Hymns and Psalms translated by

Mr. *Addison* and Sir *John Denham*, which I have set to Musick. I need but mention the Name of the first to endear the Words to the Reader. And to convince those who perhaps are not so well acquainted with the inimitable Translation of the Psalms done by the latter, I must once more beg leave to set down the judicious Character Dr. *Felton* gives this Divine Poet.

I cannot help inserting into the Body of this Book, that Character which I think Sir John Denham so highly deserveth, for his excellent Version of the Psalms: They are so admirable in our old Prose Translation, that I despaired of ever seeing them equall'd in Verse; But Sir John, by a noble Simplicity of Style, by a Clearness and Easiness of Expression, by an Exactness and Harmony of Numbers, hath made them so delightful to the Ear, and so pleasing to the Reader, that, as a meer poetical Work, it must be read with all the Satisfaction which Pieces perfect in their Kind can give us. But this is vastly raised, when we consider the Subject-Matter various as the several Occasions, and devout Passions of the Psalmists, and observe the Translator varying his Style, and every where forming himself to the Spirit of the Original, sometimes in humble Acknowledgments of a repenting Sinner, sometimes in the chearful Voice of Praise and Thanksgiving: In some Psalms delivering Divine Precepts, with all Plainness, Simplicity and Majesty of Verse, in others celebrating the Goodness and Providence of God throughout the World: In some recounting the great Things God has done for his People in an historical, but a great and solemn Narration of the Wonders, the Mercies, and Deliverances vouchsafed unto them: In others displaying the Works of the Creation, the Might and Majesty of the Creator, his Wisdom, Justice, and Goodness in the sublimest Strains, above the Reach of all mortal Eloquence. The Dignity of the Original is duly regarded in all the Parts of his Translation, and the Divine Spirit is best preserved in being the least mixed with any Human Conceits. In his other Pieces this Honourable Bard rose above most others, in an Age that most abounded with good Poets; but much more in this Translation, by which he hath not only raised his Fame, but Himself, to Heaven.

Before I conclude, I cannot help giving some Hints upon the Motives, as well as Difficulties of this Undertaking. When I considered on the one hand the nice Taste the politer Part of this Nation has acquired in Musick, almost equal to that it has many Years been entitled to beyond any Nation in Poetry; and that on the other hand the finest Compositions of Musick have been often bestowed upon light, frothy, and wanton Words; I thought it

it worth endeavouring to render Musick not less delightful on Subjects serious, solid, and Divine.

As the Psalms and Hymns I have worked upon contain many Verses, I lay under no small Constraint to suit the Notes to the Words of the first Verse, so that they might as well, or at least tolerably agree with the Words under the same Notes in the other Verses. 'Tis true, the CXVIIth Psalm only having but one Verse, gave me some Liberty to compose it after the *Italian* Manner.

Perhaps some will except against several Strains, as being, in their Opinion, too chearful and sprightly; but I considered the Subject Matter of those Airs which runs upon Praises and Thank-giving, not inconsistent with chearful Tunes; and that they set off the better those grave and solemn ones, which I have applied to Penitentials, &c.

To conclude; the whole Work is designed for an Entertainment, and Relaxation of the Mind in private: Not but that these Psalms and Hymns may be also performed in a kind of Confort with several Instruments; for which Purpose the Parts of the *Ritornello's* are engraved both in the Score and by themselves, for the Conveniency of those who would have them performed with Violins and other Instruments, Care being likewise taken to transpose them exactly for the Flute, to save those the Trouble who would play them upon that Instrument.

In short, I have spared neither Labour nor Expence to present this Work in the Dress it appears in, designing the better to recommend it to those who feel the Pleasure of Divine Harmony. If I fail in my Expectation, I hope my Intention will not be misconstrued; at least, so far as it centers in the *Glory of God*, and tends to habituate the *Soul* to Sacred Musick, which must be part of its *Angelical* Employment in a Future State.





GEORGE R.

WHEREAS Our Trusty and Well-beloved ANDREW RONE R, Gent. has humbly re-
presented unto Us, that he hath with great Labour and Expence prepared for the Press,
a Book, entitled, *Melopeia Sacra: or, A Collection of PSALMS, HYMNS, &c. By*
Mr. Addifon, Sir John Denham, &c. set to Musick in a new Method: To be printed and published
in several Volumes in Folio: And has humbly besought Us, to grant him Our Royal Privilege and
License, for the sole Printing and Publishing thereof, for the Term of Fourteen Years. We being
willing to give all due Encouragement to Works of this nature, are graciously pleased to condescend
to his Request: And we do therefore, by these Presents, so far as may be agreeable to the Statute, in
that behalf made and provided, grant unto him the said ANDREW RONE R, his Executors, Ad-
ministrators and Assigns, Our License for the sole Printing and Publishing the said Work, for the
Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects
within Our Kingdoms and Dominions, to reprint or abridge the same, either in the like, or any
other Volume, or Volumes whatsoever; or to import, buy, vend, utter or distribute any Copies
thereof, reprinted, beyond the Seas, during the aforesaid Term of Fourteen Years, without the Con-
sent or Approbation of the said ANDREW RONE R, his Heirs, Executors and Assigns, under their
Hands and Seals, first had and obtained, as they will answer the contrary at their Perils. Whereof
the Commissioners and other Officers of Our Customs, the Master, Warden, and Company of Sta-
tioners, are to take Notice; that due Obedience may be rendred to our Pleasure herein declared.
Given at Our Court at *St. James's*, the Third Day of *March*, 1720-21. In the Seventh Year of
Our Reign.

By His Majesty's Command,

TOWNSHEND.



A TABLE of the PSALMS and HYMNS, contained in this First Volume.

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Note, The introducing Bases of the following Songs, are to be play'd but once, viz. before the
first Verse of every Psalm, or Hymn.

CATO'S SOLILOQUY by M^r Addison I

being an Introduction to the following **ARIA**

Affettuoso.

Prelude

This musical score is for a prelude and the introduction to an aria. It is written for a single melodic line and a basso continuo line. The key signature is one flat (B-flat), and the time signature is 3/4. The prelude consists of 11 measures, followed by the introduction to the aria, which also consists of 11 measures. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments. The basso continuo line includes figured bass notation, which consists of numbers and symbols (like #, b, and tr) indicating the harmony. The score is written on a single page, with the prelude and introduction separated by a double bar line. The title and author information are at the top, and the tempo/mood marking 'Affettuoso.' is at the beginning of the prelude.

First Part of the Soliloquy

It must be so: Plato, thou reasonst well: Else

whence this pleasing Hope, this fond Desire, this longing after Immortality?

Or whence this Secret Dread, and inward Horror, of falling into Nought: why shrinks

Soul back on her Self, and startles at Destruction! 'Tis the Divinity that Stirs within us;

'Tis Heav'n it Self, that points out an Here after, and intimates Eternity to Man.

Eternity! Eternity! thou pleasing, dreadful Thought!

Staccato Slow

Interlude

Piano Forte P. F.

Piano

Second Part of the Soliloquy

Through what Variety of untry'd Being, Through what new Scenes and Changes must we

pass! The wide, th'unbounded Prospect lies before me; But shadows, Clouds & Darknes rest up

on it. Here will I hold. If there's a Pow'r above us, (And that there is all Nature cries aloud

through all her Works) He must delight in Virtue; And that which he delights in, must be

happy. But when! or where! Eternity! Eternity! thou pleasing, dreadful Thought!

Prelude to the following Aria

Piano Forte

Slow

Piano Forte

Piano Forte

A H Y M N.

The Words by Mr. *A D D I S O N*.

I.

WHEN rising from the Bed of Death,
O'erwhelm'd with Guilt and Fear,
I see my Maker Face to Face,
O how shall I appear!

II.

If yet, while Pardon may be found,
And Mercy may be fought,
My Heart with inward Horror shrinks,
And trembles at the Thought.

III.

When thou, O LORD, shall stand disclos'd,
In Majesty severe,
And sit in Judgment on my Soul,
O how shall I appear!

IV.

But thou hast told the troubled Mind,
Who does her Sins lament,
The timely Tribute of her Tears
Shall endless Woe prevent.

V.

Then see the Sorrow of my Heart
E're yet it be too late;
And hear my SAVIOUR's dying Groans,
To give those Sorrows Weight.
Those Sorrows,
To give those Sorrows Weight.

VI.

For never shall my Soul despair
Her Pardon to procure,
Who knows thine only SON has dy'd
To make her Pardon sure:
Her Pardon,
To make her Pardon sure.

N. B. For the Harpsicord.

If this Aria is accompanied with two Violins and a Violoncello, then the Harpsicord binds the three first Notes of every Bar, as it is set down: But if there is no other Instrument that accompanies the Voice, besides the Harpsicord, then the Crotchets, which are bound in the Bass, must be plaid separately.

A HYMN

5

Piano Tremolo

The Words by Mr Addison.

When rising from the Bed of Death, o'ermwhelm'd with Guilt and Fear, I

Violoncello Tremolo

See my Maker Face to Face, O how shall I appear! I see my Maker Face to Face, O

Forte

how shall I appear! How shall I, How shall I appear! O how shall I appear! How

Piano

shall I, How shall I appear! O how shall I appear! O how shall I appear.

Turn over to the Ritorno.

The XCI. P S A L M.

Translated by Sir *J O H N D E N H A M.*

I.

WHO to GOD's sacred Place resort,
 Them the Almighty's Wings o'ershade:
 He is their Refuge and their Fort,
 Their GOD, on whom their Trust is laid.
 Deliver'd from the Fowler's Snare,
 Their Lives the noisom Plague shall spare.

II.

With his soft Feathers overspread,
 Under a Buckler safely lie:
 Nor the Night's dismal Terrors dread,
 Nor th'Arrow, which by Day does fly.
 Nor Plagues by Night that walk the Round,
 Nor those of Noon-tide them shall wound.

III.

Thousands shall fall at thy right Hand,
 While Thou from Dangers shalt be free:
 As a Spectator Thou shalt stand,
 And the Reward of Sinners see.
 Since GOD thy Refuge is become,
 His Habitation is thy Home.

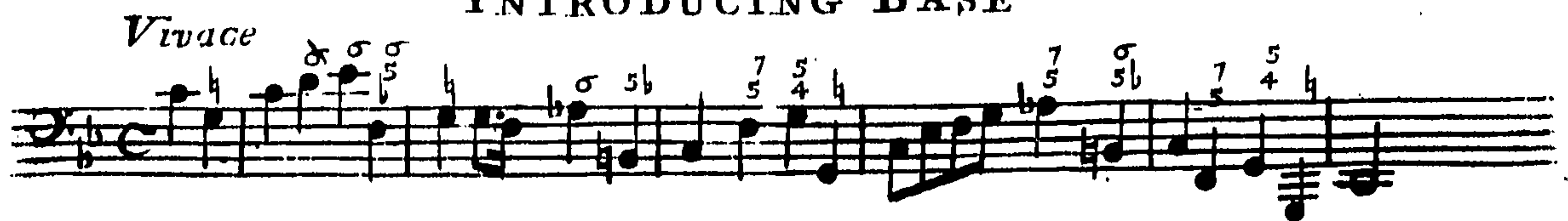
IV.

No ill Event shall Thee invade,
 No noisom Plague thy House infect:
 His Angels GOD thy Guard has made,
 Who Thee in all thy Ways protect.
 On Thee his Ministers attend,
 Nor shall a Stone thy Foot offend.

V.

Thou on the Basilisk shalt tread,
 The Lion and the Dragon tame:
 From Danger GOD preserves thy Head,
 For thou hast lov'd and fear'd his Name.
 Safe and in Honour shalt thou live,
 And my Salvation shalt receive.

INTRODUCING BASE



THE XCII PSALM

9

Vivace Translated by Sir John Denham.

Who to God's sacred Place resort, Them the Almighty's Wings o'er

Shade: He is their Refuge and their Fort. Their God on whom their

Trust is laid, Deliver'd from the Fowlers Snare, Their Lives the

Noisom Plague shall Spare. Deliver'd from the Fowlers Snare, Their

Lives the Noisom Plague shall Spare; Their Lives the Noisom Plague shall

Spare.

Turn over to the Ritornel

for the
FLUTE

Ritornel

The musical score is written for a grand staff (treble and bass clefs) and consists of three systems. The key signature is one flat (B-flat). The time signature is common time (C). The first system has 16 measures, the second has 16 measures, and the third has 16 measures. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

The XIth P S A L M.

Translated by Sir JOHN DENHAM.

I.

TH O' I on God alone rely,
He bids my Soul, like Birds, take Wing,
Who chas'd unto the Mountains fly.

My Foes keen Shaft is on the String,
His Bow against me he prepares,
That he may shoot me unawares.

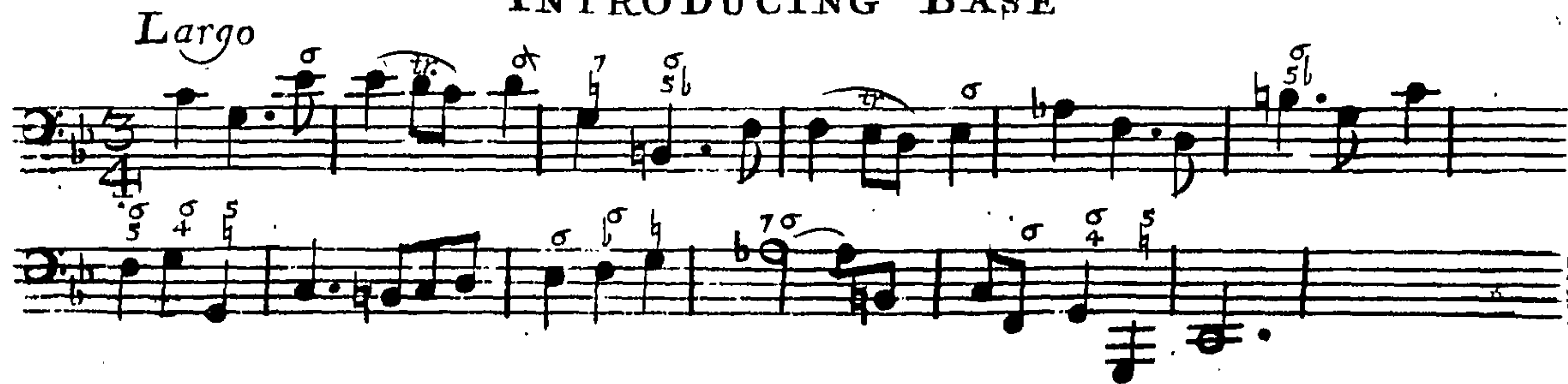
II.

If the Foundations are laid waste,
Alas! where shall the Righteous lie?
Tho' God in his High Throne is plac'd,
The Sons of Men his Eyelids try.
The righteous Man he tries and proves,
But hates the Soul which Rapine loves.

III.

On them, who Wickedness pursue,
Snare Fire and Brimstone are distill'd;
This horrid Portion is their Due,
And with these Dregs their Cup is fill'd.
But Righteousness is his Delight,
His Face irradiates the upright,

INTRODUCING BASE



THE XI PSALM

13

Largo Translated by Sir John Denham

Tho I on God alone rely, He bids my Soul like Birds take
wing, Who chas'd unto the Mountains fly, My Foes keen
Shaft is on the String. His Bow against me he pre-
- pares That he may Shoot me unawares. His Bow a-
- gainst me he prepares, that he may Shoot me un-awares.
That he may Shoot me un-awares. That he may Shoot me
un-awares.
Turn over to the Ritornel.

Ritornel

The musical score is written for a Ritornel, consisting of piano accompaniment and a flute part. The piano part is written in two systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The flute part is written in a single system at the bottom, also in 3/4 time and one flat key signature. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 and 7-9. Some notes are marked with a sigma symbol (σ). The piano part concludes with a double bar line and repeat signs. The flute part begins with the instruction "for the FLUTE" and continues with several measures of music, including a final measure with a double bar line and repeat signs.

THE CXXX PSALM
Translated by Sir John Denham

15

Grave

Introducing Base

Out of the Deep to thee I cry; Lord, let thy Ear my Voice attend. If thy se

N.B. This Thorough Base may be Play'd with a proper Harpeggio

vere all searching Eye, Shou'd mark how of-ten we offend, Who at thy

Bar wou'd dare t'appear! But Mercy Thou hast Join'd with Fear. Who at thy

Bar wou'd dare t'appear! But Mercy, mercy Thou hast Join'd wth Fear. But mercy

Thou hast Join'd with Fear. But mercy, mercy thou hast Join'd with Fear.

II

My Soul has waited on thy Word,
More then the Watchman for the Sun:
Let Israel trust in God their Lord,
From whom such Streams of Mercy run,
As shall redeem his Israel,
From all his Sins, from Death and Hell.

N.B. The preceeding Ritornel to be play'd after this Aria.

The Ist P S A L M.

Translated by Sir *JOHN DENHAM.*

I.

BLEST is the Man, who never treads
Those Paths, where evil Counfel leads;
In Sin's deep Ways nor standing fast,
Nor on high Seats, with Scorners plac'd.
But makes God's Law his whole Delight,
His Meditation Day and Night.

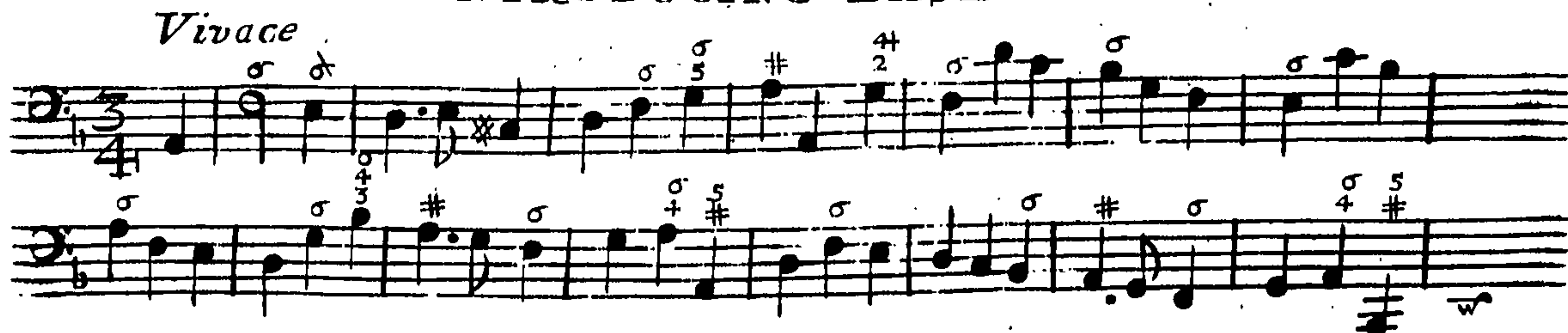
II.

As Trees, when fet in even Ranks,
Where living Streams enrich their Banks;
Their Branches swell'd with quickning Juice,
In season joyful Fruits produce;
No Blasts the Bud or Leaf impair:
So all his Actions prosp'rous are.

III.

Thus fares not the ungodly Man:
As Chaff from Corn the Wind does fan,
Sinners, when Judgment is at hand,
Amongst the Righteous shall not stand.
The Just Man's Ways to God are known,
The Wicked perish in their own.

INTRODUCING BASE



THE 1st PSALM

17

*Vivace**Translated by Sir John Denham*

Blest is the Man who never treads, those Paths where evil Counsel
leads; In Sins deep Ways nor standing fast, nor on high Seats with
Scorners plac'd, But makes Gods Law his whole Delight, his Me- dita -
- tion, his Me- dita - tion Day and Night. his Medita - tion Day and
Night. his Medita - tion Day and Night.

Turn over to the Ritornel

The first system of the musical score for 'The 1st Psalm' consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Vivace'. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). The system concludes with a double bar line and the instruction 'Turn over to the Ritornel'.

for the
FLUTE

The flute part is written on three systems of staves. It begins with a treble clef, a key signature of one flat, and a time signature of 3/4. The tempo is 'Vivace'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The part concludes with a double bar line.

18 Ritornoel

Handwritten musical score for "Ritornoel", page 18. The score is written on ten systems of staves, each with a treble and bass staff. It includes various musical notations such as notes, rests, and accidentals, along with extensive figured bass notation (numbers 1-7) and some asterisks. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat signs on the final system.

The LXVth P S A L M.

Translated by Sir JOHN DENHAM.

I.

THE LORD is waited on with Praise,
His Vows in *Sion Iſr'el* pays,
Whilst he to me inclines his Ear.
To Thee, O LORD, all Flesh draws nigh;
Nor shall my great Iniquity
Prevail, because thy Mercy's near.

II.

Blest is the Man who to his Courts,
Invited by the LORD, resorts;
Thy beauteous Dwelling he admires.
Terrors from Thee, and Wonders flow,
In Thee their Confidence to show;
Wide Sea with the Earth's Ends conspires.

III.

Incompaſt by thy powerful Hand,
High Mountains on firm Baſes ſtand.
The Ocean's Voice by Thee allay'd,
Thou didſt the roaring Storms aſſuage,
And the mad People's louder Rage:
The World thy Tokens have diſmay'd.

IV.

Th' outgoings of the Day and Night,
Made by thy Pow'r, give Man delight.
Thou viſiteſt the Earth with Showers
God's Streams, with Riches fill'd, adorn
The Hills with Herbs, the Vales with Corn;
Both Man and Beaſt's ſupply'd with Stores.

V.

Thy Drops the Ridges of the Hills,
Thy Dew the thirſty Furrows fills:
Thus ſoftned they receive the Plough.
Then thou doſt bleſs their plenteous Crop,
And all thy Paths with Fatneſs drop,
And ev'n the Deſerts fruitful grow.

VI.

The little Hills with Fruit are glad,
The Valleys are with Paſtures clad,
The Folds and Lawns with Flocks abound:
For Pleaſure, Food, and Raiment made;
All in their native Pride array'd,
Make Heav'n with their loud Shouts reſound.

N. B. The XIXth Psalm of Sir JOHN DENHAM's Translation may be alſo ſung to the following Aria.

INTRODUCING BASE



THE LXV PSALM

21

Translated by Sir John Denham

Andante

The Lord is waited on with Praise, His vows in Si-on Iſ-r'el

pays, Whilst He to me inclines his Ear. To Thee O Lord all
:S: Repeat Pial

Flesh draws nigh, nor shall my great I-ni-quity prevail, because thy

Mer-cy's near. To Thee O Lord all Flesh draws nigh, nor

shall my great I-ni-quity prevail, because thy Mer-cy's near. pre

vail be-cause thy Mercys near. prevail be-cause thy
Piano

Mercy's near.
Piano

Turn over to y Ritornel.
Forte

22 Ritornel

The main musical score for the Ritornel consists of 24 measures, organized into six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5, and breath marks are shown as asterisks (*). The piece concludes with a double bar line and repeat dots.

for the
FLUTE

Slow

The Flute part is a separate musical score for measures 25-32, also in 3/8 time and one flat key signature. It begins with the tempo marking 'Slow'. The notation features intricate melodic lines with many slurs and ties, and includes breath marks (*). The piece ends with a double bar line and repeat dots.

The XCII. P S A L M.

Translated by Sir *J O H N D E N H A M.*

I.

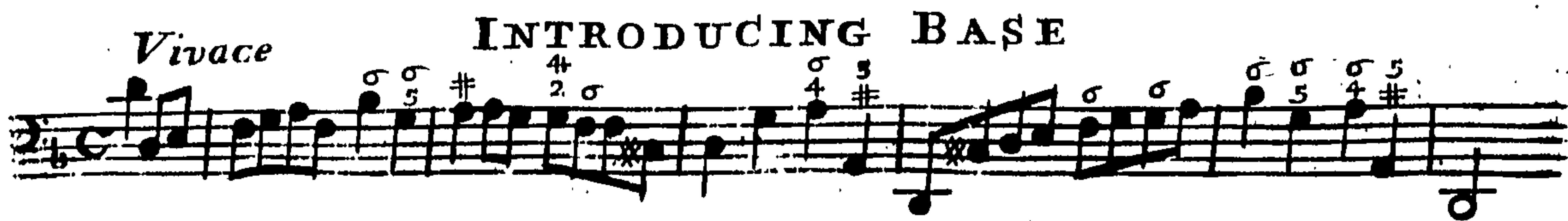
'TIS good, our Thanks to GOD to bring,
And Praises to his Name to sing.
His Love the Morning shall recite,
His Faithfulness the fearful Night.
All Arts which Musick can invent,
Harp, Psaltry, ten-string'd Instrument,
His solemn Praises shall resound;
Whose Works with Joy my Head have crown'd.

II.

How great the Works which GOD has wrought!
And how profound his secret Thought!
Fools to this Knowledge can't ascend,
Nor brutish Man this comprehend.
When Sin like Grass grows strong and high,
'Tis certain then the Harvest's nigh.
GOD ever sits on high, and all
His wicked Foes dispers'd shall Fall.

III.

Anointed with fresh Oil, my Horn
Is strong, like that o'th' Unicorn.
My Foes shall fall before my Eyes,
My Ear shall hear their dying Crys.
The Righteous like a Palm are grown,
Like Cedars spread on *Lebanon*;
Whom GOD in his own Courts does plant,
They neither Fruit nor Blossoms want.



THE XCII PSALM

25

Vivace Translated by Sir John Denham

Tis good our thanks to God to bring, and Praises to his Name to
 sing; His Love the Morning shall recite, His Faithfulness the fearful
 Night. All Arts which Musick can invent, Harp, Psa'ltry, ten string'd Instru
 -ment; His solemn Praises shall resound, Whose Works with Joy my
 Head have Crownd. Whose Works with Joy my Head have Crownd. Whose
 Works with Joy my Head have Crownd.

Bass Vio. B. V.

Turn over to the Ritornel.

Tutti B. V.

Ritornel

This musical score is for a piece titled "Ritornel". It is written for piano and flute. The score is divided into two main sections: a piano accompaniment and a flute solo.

The piano accompaniment consists of two staves (treble and bass clef) and is written in 3/4 time. It features a complex, flowing melody with many accidentals and fingerings. The key signature is one flat (B-flat). The tempo is marked "Ritornel".

The flute solo is written on a single staff (treble clef) and is marked "for the FLUTE". It begins with a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4. The solo is characterized by rapid, intricate passages with many accidentals and fingerings. It includes several repeat signs and a final cadence.

The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible. The paper is aged and shows some wear.

The VIIIth P S A L M..

Translated by Sir J O H N D E N H A M.

I.

O LORD, thy Excellence is known
Throughout the Earth's Extent,
Thou sit'st upon thy Glorious Throne,
Above the Firmament.
Babes newly born, who draw the Breast,
With Strength thy Po'wr proclaim:
So thou the Rebel hast suppress'd,
And doth th' Avenger tame.

II.

When to thy Glorious Works on high,
I raise my humble Thought:
The Sun, the Moon, the spangled Sky,
All by thy Finger wrought:
Alas! what's Man, I then reflect,
Or those who from him spring,
That GOD shou'd visit, or respect,
Or love so low a thing

III.

Next Angels, is his Glorious State;
A Crown adorns his Brow:
All Things which else Thou didst create,
To his Subjection bow:
Their Wealth for Tribute, as his own,
Air, Earth, and Sea present.
O Lord, Thy Excellence is known
Beyond the World's Extent.

INTRODUCING BASE

Grave

Larghetto *Piano*

29

Grave S:

Translated by Sir John Denham.

O Lord thy Excellence is known through out the Worlds Extent

Vivace

Thou sitst upon thy Glorious Throne above the Firmament

$\therefore s^2$ Grape

Babes newly born who draw the Breast with Might thy Pow'r proclaim

Vivace

So thou the Rebel hast suppress'd and dost th'Avenger tame

For

thou the Rebel hast suppress'd and dost th'Avenger tame

Turn over to the Ritornel

for the
FLUTE

45

1

10



2

1

Ritornel

The musical score is titled "Ritornel" and is on page 30. It is written for a grand staff with two systems of three staves each. The key signature is one sharp (F#) and the time signature is 4/4. The music features various melodic lines and harmonic accompaniment with numerous fingering and articulation markings.

System 1:

- Staff 1 (Treble): Melodic line with various notes and rests.
- Staff 2 (Treble): Melodic line with various notes and rests.
- Staff 3 (Bass): Accompanying line with notes and rests. Fingering markings: 98, 43, 98, 76, 7, 98, 7.

System 2:

- Staff 1 (Treble): Melodic line with various notes and rests.
- Staff 2 (Treble): Melodic line with various notes and rests.
- Staff 3 (Bass): Accompanying line with notes and rests. Fingering markings: 7, 4, 4, 5, 7, 4, 5, 7, 4, 4, 2, 4, 4, 2, 7, 4, 5, 3, 9, 8.

System 3:

- Staff 1 (Treble): Melodic line with various notes and rests.
- Staff 2 (Treble): Melodic line with various notes and rests.
- Staff 3 (Bass): Accompanying line with notes and rests. Fingering markings: 5, 4, 4, 5, 3, 7, 4, 5, 3, 5, 5b.

System 4:

- Staff 1 (Treble): Melodic line with various notes and rests.
- Staff 2 (Treble): Melodic line with various notes and rests.
- Staff 3 (Bass): Accompanying line with notes and rests. Fingering markings: 5, 4, 4, 5, 3, 7, 4, 5, 3, 5, 5b.

The CXLVth P S A L M.
 Translated by Sir *JOHN DENHAM.*

I.

O LORD, my GOD, my Songs to Thee
 Shall, like Thy self, immortal be!
 For ever I'll thy Praise express,
 And every Day thy Name will blefs.
 Great is the LORD, his Praise no Bounds
 Confine, no Line his Greatness sounds.
 That Generation which succeeds,
 Shall learn from this thy Mighty Deeds.

II.

The Honour of thy Majesty
 I'll sing, how wonderful! how high!
 The measures of thy Grace who know?
 Thy Mercy's swift, thy Anger flow.
 O'er all, GOD's Guardian Mercy stands,
 His Bounty falls from equal Hands.
 His wondrous Power his Works proclaim,
 For which the Saints shall blefs his Name.

III.

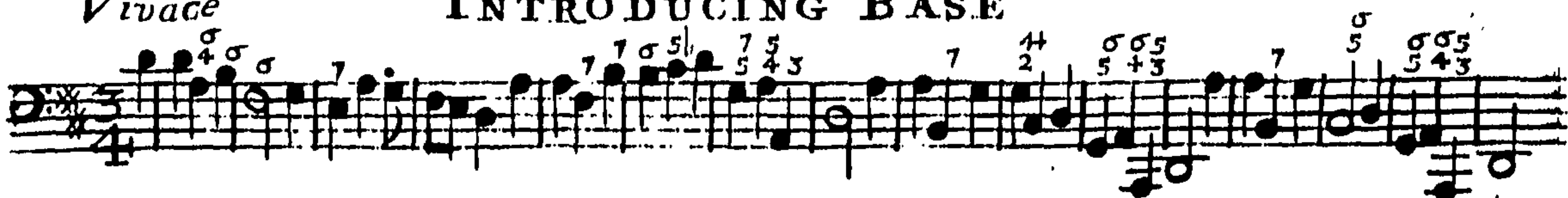
GOD's Majesty, his Power, the State
 Of his Dominion, Saints relate;
 So large, so lasting, so renown'd,
 As neither Place nor Time shall bound.
 Thy Hand supports the drooping Head;
 Has rais'd the Low, the Hungry fed.
 The whole Creation, Men and Beasts,
 Attending Thee, thy Bounty feasts.

IV.

Justice and Truth thy Ways secure;
 And, like Thy self, thy Works are pure.
 To them that pray the LORD is near,
 To all who pray and are sincere
 Their Suits he grants, their Wants supplies
 And faves them when he hears their Crys.
 All this the righteous Man enjoys,
 But the Ungodly GOD destroys.

Vivace

INTRODUCING BASE



THE CXLV PSALM

Translated by Sir John Denham

Vivace

O Lord my God my Songs to thee shall like thy self immortal
be For ever I'll thy Praise express and every Day thy Name will bless
Great is the Lord his Praise no Bounds confine no Line his Greatness
sounds That Generation which succeeds shall learn from this shall learn from
this thy Mighty Deeds shall learn from this thy Mighty Deeds shall learn from
this thy mighty Deeds

Turn over to the Ritornel

for the
FLUTE

for the
FLUTE

Ritornel

The musical score is titled "Ritornel" and is numbered 34. It consists of three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a key signature of one sharp and a 3/4 time signature. The second system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a key signature of one sharp and a 3/4 time signature. The third system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a key signature of one sharp and a 3/4 time signature. The word "Piano" is written below the third system.

The CXIIth P S A L M.

Translated by Sir JOHN DENHAM.

I.

TH A T Man is blest that fears the LORD,
 And with Delight obeys his Word.
 His Seed on Earth shall be increas'd,
 In Might, his Generation blest.
 His House with Riches shall abound,
 With Righteousness for ever crown'd,
 Thro' Darknes he shall see the Light,
 Because his Ways are just and right.

II.

He with Compassion gives and lends,
 Discretion all his Works attends,
 His House and Race shall ever last,
 So fixt they ne'er shall be displac'd.
 No evil Tidings make him start,
 For He on GOD has fixt his Heart:
 Nor shall he from his Foes retire,
 But have on them his own Desire.

III.

Dispersing to the Poor he gives,
 His Righteousness for ever lives;
 Dispersing to the Poor he gives,
 His Righteousness for ever lives; } Twice.
 Honour his Horn shall highly raise.
 On Him with Grief the Wicked gaze:
 Gnashing their Teeth they shall expire,
 And perish in their own Desire.



THE CXII PSALM

37

Translated by Sir John Denham

That Man is blest who fears the Lord, and with Delight obeys

his Word; His Seed on Earth shall be increas'd, in Might his

Gene-ration blest. His House with Riches shall abound, with

Righteous-ness for e-ver Crownd; Through Darknes

he shall see the Light, because his Ways are just and

right. because his Wayes are just and right.

Turn over to the Ritornel

Ritornel

Musical score for the Ritornel section, measures 1 through 12. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 3/4. The music features a complex melodic line in the treble and a more rhythmic, often chromatic, line in the bass. Measure numbers 1 through 12 are indicated above the staff. The piece concludes with a double bar line and a final chord in measure 12.

for the
FLUTE

Musical score for the Flute section, measures 1 through 4. The score is written for a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody is characterized by rapid sixteenth-note passages and grace notes. Measure numbers 1 through 4 are indicated above the staff. The piece concludes with a double bar line and a final chord in measure 4.

Part of the XIXth P S A L M,

Paraphras'd by Mr. *A D D I S O N*.

I.

TH E spacious Firmament on high,
 With all the blue Etherial Sky,
 And spangled Heav'ns, a shining Frame.
 This great Original proclaim.
 Th'unwearied Sun, from Day to Day,
 Does his CREATOR'S Pow'r display,
 And publishes to every Land
 The Work of an Almighty Hand.

II.

Soon as the Evening Shades prevail,
 The Moon takes up the wondrous Tale,
 And nightly to the listning Earth
 Repeats the Story of her Birth:
 Whilst all the Stars that round her burn,
 And all the Planets, in their turn,
 Confirm the Tidings as they rowl,
 And spread the Truth from Pole to Pole.

III.

What though, in solemn Silence, all
 Move round the dark terrestrial Ball?
 What tho' nor real Voice nor Sound
 Amid their radiant Orbs be found?
 In Reason's Ear they all rejoice,
 And utter forth a glorious Voice,
 For ever singing as they shine,
 "The Hand that made us is Divine."

INTRODUCING BASE



Part of the XIX PSALM
by M^r Addifon

41

Vivace

The Spacious Firmament on high With all the blue Etherial Sky and

Spangled Heav'ns a Shining Frame their great Ori-ginal proclaim Th'unwearied

Sun from Day to Day does his Crea-tors Pow'rs display and publishes to ev'ry

Land the work of an Almighty Hand and publishes to ev'ry Land

the work of an Almighty Hand and publishes to ev'ry Land

the Work of an Almighty Hand the Work of an Almighty Hand

Turn over to the Ritornel

Ritornel

Musical score for the Ritornel section, measures 1 through 12. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated for several notes. The section concludes with a double bar line at measure 12.

For the Flute

Musical score for the For the Flute section, measures 1 through 4. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated for several notes. The section concludes with a double bar line at measure 4.

The CIVth P S A L M.

Translated by Sir JOHN DENHAM.

I.

MY Soul, thy great CREATOR praise,
When cloth'd in his celestial Rays:
He in full Majesty appears,
And like a Robe his Glory wears.
The Skies are for his Curtains spread,
Th'unfathom'd Deep he makes his Bed.
The Clouds are his triumphant Char,
The Winds his fleeing Courfers are.

II.

The Angels whom his Breath inspires,
His Ministers, are flaming Fires.
The Earth's Foundations by his Hand
Are pois'd, and shall for ever stand:
Cloth'd and invested with the Flood,
Which once above the Mountains stood;
But frighted by his Thunder fled,
Confin'd to its appointed Bed.

III.

And now those proud impetuous Waves,
Ev'n from themselves receive their Graves:
Nor uncontroul'd can pass their Bound,
But in their Channels walk their Round.
Yet them some secret Veins convey
To Hills, from whence thro' Vales they stray.
From pleasant Trees, which shade the Brink,
The wing'd Musicians 'light to drink.

PART II.

I.

God from his cloudy Cistern pours
On the parch'd Earth enriching Show'rs.
His Dew descending on the Hills,
Both Man and Beast with Plenty fills.
To cheer our Hearts he gives us Wine;
And Oil to make our Faces shine.
To make us strong, he gives us Bread;
The Trees with pregnant Juice are fed.

II.

To Birds, tall Cedars Shelter yield,
Where their high Marriage-Beds they build;
The Stork on Firs; on Mountains dwells
The Goat, there Conies make their Cells.
He sets the Sun his double Race,
And gives the Moon her changing Face:
And when thick Darkness veils the Day,
Wild Beasts the Forest range for Prey.

III.

Lions their Young then lead abroad,
And roaring ask their Meat from God;
But when the Morning Sun does rise,
The Savage Beast to Cover flies.
Then Man to his Day-Labour goes,
And in the Evening takes Repose.
How strange thy Works! how great thy Skill!
Both which the Earth with Riches fill.

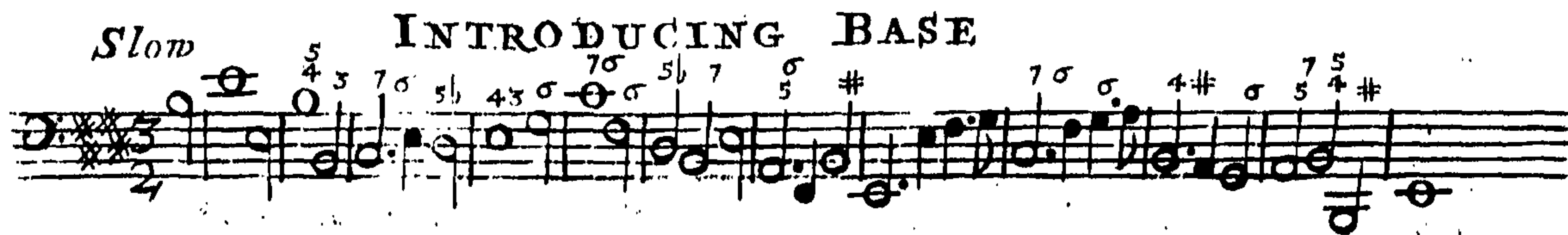
PART III.

I.

All these with Expectation stand,
Attending thy most liberal Hand:
From which they all receive such Food,
As both to Thee and Them seems good.
But when thy Face is hid, they mourn;
And dying, to their Dust return.
Thy Spirit the dispeopled Earth
Fills with a new created Birth.

II.

God's Glory shall for ever last,
With his own Joy his Works are grac'd.
The Earth stands trembling at thy Stroke,
And at thy Touch the Mountains smoke.
Thy Praises shall my Breath employ,
Till it expire in endless Joy.
My Meditations will prove sweet,
If they thy kind Acceptance meet.



THE CIV PSALM
Translated by Sir John Denham.

45

Slow

My Soul, thy great Crea - tor praise, When cloth'd in his Ce - lestial Rays:

He in full Ma - jesty appears, and like a Robe his Glory Wears: The Skys are

for his Curtain Spread, Th' unfathom'd Deep He makes his Bed: The Clouds

are his tri - um - phant Char, the Winds his flee - ing Cour - sers are,

the Winds his flee - ing Cour - sers are

Turn over to the Ritornel

for the
FLUTE

Ritornel

The musical score is titled "Ritornel" and is numbered 46. It consists of four systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and fingerings. The first system has a treble staff with a 3/2 time signature and a bass staff with fingerings like 5, 4, 5, 5b, 7, 4, 5, 3, 9, 3, 8, 4, 3, #, 4#. The second system has a treble staff with a 3/2 time signature and a bass staff with fingerings like 7, #, 4, 5, #, 7, #, 7, #, 5, #, 7, 4, #, 7. The third system has a treble staff with a 3/2 time signature and a bass staff with fingerings like 5, 4, #, 5, 4, 3, 5, 5b, 4, 3, 5, 5, 5, #. The fourth system has a treble staff with a 3/2 time signature and a bass staff with fingerings like 5, 4, 5, 4, 5, 5b, 5, 7, 9, 8, 4, 3, 7, 5, 6, #, 5, 4, #. The score ends with a double bar line and a repeat sign.