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PHILADELPHIA HARMONY,

or, A Collection of *PSALM TUNES, HYMNS, and ANTHEMS,*

*Selected*

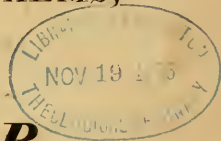
***BY ADGATE and SPICER,***

TOGETHER WITH

*The RUDIMENTS of MUSIC, on a NEW and improved Plan,*

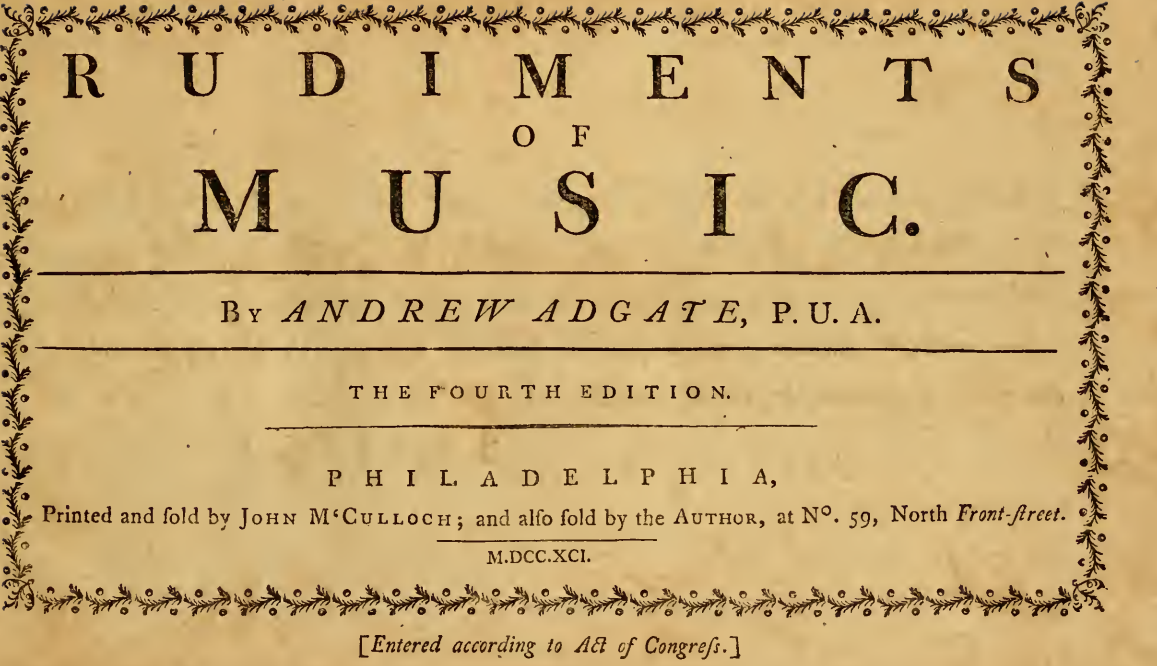
**BY A. ADGATE . P. U. A.**

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R U D I M E N T S  
O F  
M U S I C.

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BY *ANDREW ADGATE*, P. U. A.

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THE FOURTH EDITION.

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P H I L A D E L P H I A,

Printed and sold by JOHN M' CULLOCH; and also sold by the AUTHOR, at N<sup>o</sup>. 59, North *Front-street*.

M. DCC. XCI.

[*Entered according to Act of Congress.*]

I Jonathan Bayard Smith, *Prothonotary of the Court of Common Pleas, of Philadelphia County, do certify, that Andrew Adgate has, this twenty-seventh day of March, one thousand seven hundred and eighty-eight, entered in said office, agreeably to an Act of Assembly, a book intituled " Rudiments of Music," by Andrew Adgate, P. U. A. printed at Philadelphia, by John M'Culloch, 1788.*

J. B. SMITH, Prothonotary.

## C H A P T E R I.

*Of Music in General.*

“MUSIC consists in a succession of pleasing sounds, with reference to a peculiar internal sense implanted in us by the great *author* of nature: considered as a *science*, it teacheth us the just disposition and true relation of these sounds; and as an art, it enables us to express them with facility and advantage. The tones of music differ from sounds in general; because they vary from each other by fixed intervals, and are measured by certain proportions of time. —There is indeed in good speaking, a regularity to be observed, which hath some resemblance to this art, and to the orator we frequently apply the epithet Musical. But the inflections of the voice, in speech, are more minute and variable, slide as it were by insensible degrees, and cannot easily be limited by rule; whereas the gradations of musical sounds are exactly ascertained, and may be referred to an uniform standard.

Music naturally divides itself into MELODY and HARMONY. MELODY is the agreeable effect which ariseth from the succession of single sounds.—HARMONY is the pleasing union of several sounds at the same time. *Modulation* consists, in rightly disposing, and connecting, either the melody of a single part, or the harmony of various parts.—The two PRIMARY and ESSENTIAL qualities of musical sounds are, relative ACUTENESS or GRAVITY, and PROPORTIONATE DURATION.—The first property we may remark is, their relative *acuteness* or *gravity*. Bodies of unequal *size*, or *length*, or *tension*, emit sounds differing in this respect. And they are said to be acute in proportion to the smallness, or shortness of the sounding object, or its greater degree of tension\*. Thus in a set of regular tuned bells, the *smallest* gives the sound we denominate most acute, and the *largest* that which is said to be most grave, and the different intervals between them, are respectively different degrees of acuteness or gravity.”—Human voices differ in this respect, *viz.* a

\* Philosophy hath fully proved that all sounds are conveyed to the ear by means of vibrations, and that acuteness or gravity depends upon the greater or the less number of vibrations, communicated in a given time by any particular object.

MAN'S voice is graver than a woman's, and when the voice moves from a graver to an acuter sound, it is said to ascend.—“Instead of the words acute or grave musicians commonly use the terms sharp or flat, and sometimes high or low, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction.—The second property we may remark, is, their time or proportional continuance: And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music, such for example is that of the drum; where the tones are only diversified by the celerity with which they succeed each other.—The principal distinctions then of musical sounds, are *time* and *tune*, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.”

## CHAPTER II.

*Of Tune.*

*Article first.* **T**HE interval between a man's and woman's voice, is called an Octave, or Eighth; and this interval is naturally divided into seven smaller intervals; five of which are called tones, and two of them semi or half tones\*.

*Article second.* The sounds naturally succeed each other ascending, from the first to the second a tone, second to the third a tone, third to the fourth half a tone, fourth to the fifth a tone, fifth to the sixth a tone, sixth to the seventh a tone, seventh to the eighth a half tone. Wherefore this order of tones and half tones is called the natural scale of music.

*Article third.* The key note is called the standard of tune, because it governs and explains all the rest: It is the predominant tone to which all the others have a re-

\* Nicer distinctions of musical intervals are found by mathematical calculations.—(See Essay on Tune, or Holden's harmonical Arithmetic, page 126.)

ference, and is generally the concluding note of the principal part, and always that of the *Bass*.

*Article fourth.* When reckoning from the key note, if the semitones lie between the third and fourth and seventh and eighth, as in the natural scale, the *Mode* is major, and the air cheerful: But if the semitones lie between the second and third, fifth and sixth, as when reckoning from the sixth of the natural scale, to its octave, the *Mode* is minor; and the air plaintive.

*Article fifth.* Twenty-two sounds, or three octaves, is the ordinary compass of the human voice, and to express these fixed sounds, we use the seven first letters of the alphabet. See the following scheme:

G\*A\*BC\*D\*EF\*G\*A\*BC\*D\*EF\*G\*A\*BC\*D\*EF\*G

The first letter G on the left hand represents the lowest sound which a man of a tolerable voice can clearly form; and the last G on the right hand the highest sound that a woman of a tolerable voice can clearly form.—We suppose that each interval of a tone, may be divided into two artificial semitones, as is denoted by the asterisk, in the above scheme, and thus instead of five tones and two

semitones, we shall have a system of twelve semitones in an octave. The asterisk may be considered as a semitone above the letter it follows, or a semitone below the letter which follows it, and those letters that are naturally semitone intervals, have no asterisk between them.


*Article sixth.* Our music is written upon five parallel lines, and their intermediate spaces; but a general scale of eleven lines with their spaces, is formed to express the whole compass of the voice, viz. twenty-two sounds. This scale is called the *Gamut*. See following example:


## GAMUT OR GENERAL SCALE.


|                           |    |   |    |                          |
|---------------------------|----|---|----|--------------------------|
|                           | 22 | G | Do |                          |
|                           | 21 | F | Ba | } Treble staff or flave. |
|                           | 20 | E | La |                          |
|                           | 19 | D | So |                          |
|                           | 18 | C | Fa |                          |
|                           | 17 | B | Me |                          |
|                           | 16 | A | Na | } Treble staff or flave. |
| } Counter staff or flave. | 15 | G | Do |                          |
|                           | 14 | F | Ba |                          |
|                           | 13 | E | La |                          |
|                           | 12 | D | So |                          |
|                           | 11 | C | Fa |                          |
|                           | 10 | B | Me |                          |
|                           | 9  | A | Na |                          |
|                           | 8  | G | Do |                          |
|                           | 7  | F | Ba |                          |
|                           | 6  | E | La |                          |
|                           | 5  | D | So | } Tenor staff or flave.  |
|                           | 4  | C | Fa |                          |
|                           | 3  | B | Me |                          |
|                           | 2  | A | Na |                          |
|                           | 1  | G | Do |                          |
|                           |    |   |    | } Bass staff or flave.   |

Three octaves being more than a common voice can perform, we therefore assign the bass staff to the gravest voices of men, and the tenor staff to the highest of men's voices, counter staff to boy's voices, or the lowest voices of women, and the treble staff to the highest voices of women.

A Cliff is a character placed at the beginning of a staff, to shew what sound of the general scale it represents.

This character  is called the F Cliff, the line that passes between its dots, has the seventh sound of the general scale. It is used only in the bass.

This character  is called the C Cliff, the line that passes between its cross strokes, has the eleventh sound of the general scale. This cliff is now used only in the counter, but was formerly used in all parts but the bass.

This character  is called the G Cliff, the line that cuts it in three places, has the fifteenth sound of the ge-

neral scale, if sung in a woman's voice, but if sung in a man's, or boy's voice, it has the eighth sound.—This character, *gs*, is sometimes used instead of the above, and has the same name.

The order of the letters is always the same proceeding from the cliff.

### Of Transposition.

*Article seventh.* It may be observed, by inspecting the above scheme, (article fifth) that if C be constituted a key note of the major mode, or A of the minor mode, all the intervals contained in their octaves, will exactly agree with the major mode, without using any of the artificial semitones, (see article fourth) therefore these keys are called natural. If any other sound than C or A be made the key note of the *major* or *minor mode*, they will require one or more of the artificial semitones to be used.

Let G be the key note of the *major mode*, then from F its seventh to G its eighth, is a tone, but it should be only a semitone, (see article fourth) therefore instead of this F we must use the sound at the asterisk

next above, which is a semitone higher, and is therefore called F sharp.

Let F be the key note of the major mode, then B, its fourth, is a tone above A its third, but it should be only a semitone, (see article fourth) and instead of this B we must use the sound at the asterisk next below, which is a semitone lower, and is therefore called B flat. The primitive sound of any letter is called natural, to distinguish it from that of the same letter when depressed by a flat, or raised by a sharp.

Let E be made the key note of the minor mode, its second F is only a semitone above it, (see scheme, article fifth) but it ought to be a tone, (see article fourth) in this key we must use F sharp.

Let D be made the key note of the minor mode, B its sixth is a tone above A its fifth, but it ought to be only a semitone, (see article fourth) in this key we must use B flat. When the flat or sharp sound of any letter is used at the cliff, its natural sound is omitted.

The fourth and fifth of any key note are said to have the nearest relation, or greatest analogy to it; because they can be admitted as new key notes by flattening or sharpening one note only. And any other sounds than

these require more flats or sharps than one to be admitted as new key notes.

We remove the key note of the major mode, by sharpening its fourth which becomes a seventh to the new key note, *viz.* the fifth of the former key note. Or by flattening its seventh, which becomes a fourth to the new key note, *viz.* the fourth of the former key.

The minor key note is removed by sharpening its sixth, which becomes a second to the new key note. Or by flattening its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued until all the letters are sharpened and flattened \*.

\* We seldom use more than five sharps or flats at the cliff.

Table of Transposed Keys.

| Numb. of<br>♯s or ♭s. | By SHARPS.              |                    |                    |                       |
|-----------------------|-------------------------|--------------------|--------------------|-----------------------|
|                       | Letters that are ♭ or * | Major<br>key note. | Minor<br>key note. | Letter<br>that is fa. |
| 0                     |                         | C                  | A                  | C                     |
| 1                     | F♯                      | G                  | E                  | G                     |
| 2                     | F and C♯                | D                  | B                  | D                     |
| 3                     | F C and G♯              | A                  | F♯                 | A                     |
| 4                     | F C G and D♯            | E                  | C♯                 | E                     |
| 5                     | F C G D and A♯          | B                  | G♯                 | B                     |
| 6                     | F C G D A and E♯        | F♯                 | D♯                 | F♯                    |
| 7                     | F C G D A E and B♯      | C♯                 | A♯                 | C♯                    |
|                       | By FLATS.               |                    |                    |                       |
| 1                     | B♭                      | F                  | D                  | F                     |
| 2                     | B and E♭                | B♭                 | G                  | B♭                    |
| 3                     | B E and A♭              | E♭                 | C                  | E♭                    |
| 4                     | B E A and D♭            | A♭                 | F                  | A♭                    |
| 5                     | B E A D and G♭          | D♭                 | B♭                 | D♭                    |
| 6                     | B E A D G and C♭        | G♭                 | E♭                 | G♭                    |
| 7                     | B E A D G C and F♭      | C♭                 | A♭                 | C♭                    |



In the above table, the figures in the first column, on the left hand, shew the number of the sharps or flats that are used in the different keys. The second column shews the letters that are sharped or flatted. The third column, shews the letter that is the major key note; the fourth column, that which is the minor key note; and the fifth, the letter that is fa.

Example: Let G be a major key note, or E a minor key note, look in the third and fourth columns, and find those letters the second from the top, and in the left hand column on the same line the figure 1 is found, denoting that we must sharp one letter; in the second column we find the letter that ought to be sharped, *viz.* F, and in the fifth column, on the same line, we find that G is fa.

*Article seventh.* In practising musical lessons, for the voice, it is of great service to apply, invariably, particular syllables, to the intervals of the octave, as by that means, we associate with each syllable, the idea of its proper sound. The following syllables,

|       |       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|-------|
| fa,   | fo,   | la,   | ba,   | do,   | na,   | me,   |
| hall, | note, | hall, | hate, | note, | hall, | beer, |
| 1,    | 2,    | 3,    | 4,    | 5,    | 6,    | 7,    |

B.

are applied to the sounds of music with great success. Fa to the key note, of the major mode, or the gravest sound in the natural scale, and na to the key note, of the minor mode, or the sixth in the natural scale, and the other syllables, to the other sounds in the order, as above.—(See these syllables applied to the natural keys in the Gamut, article sixth). The vowels, in the above syllables, must be sounded in the same manner, as in the words set under them. If a sharp comes before any particular note, that is not found at the cliff, we change its vowel into E, and give it the sound of E in me; as long as that sound is affected by the accidental sharp: the same alteration takes place, when a note that is flat, at the cliff, has a natural set before it, sometime after the beginning of the tune, and when me has an accidental flat or natural set before it, we may change E into A, sounded as in hall.

fe fe be de

Examples: Fa x fo x la ba x do x &c.

\* This method of solfaing, has many advantages above the old British mode of repeating the same syllable with every fourth note—or repeating fa, sol, la, twice above the mi—which, in a great measure, destroys the use of singing syllables, for they do not always

## CHAPTER III.

## Of Time.

*Article ninth.* **MUSIC** is naturally divided into small equal parts, called measures †.

mean the same sound, fa is at one time a key note, and at another, the fourth of the key note in the same mode, sol is the second and fifth of the same mode, la is the third and sixth of the same mode, and mi is the only syllable that does not occur twice in an octave. And thus we may see that every syllable, except mi, has a double meaning, and of consequence, is the cause of much perplexity to the pupil; for set a learner to sing at first sight, after he has made a tolerable degree of proficiency, and if he is sounding sol, the second of the major mode, and fa the fourth follows it, he will descend to fa the key note, instead of rising, as he ought to do, to the fourth—and in the other syllables he will be liable to the same mistake in a greater or less degree.

And what is still worse, there is no provision made for the accidental sharps or flats, for he at one instant must sound sol a tone above fa, and immediately upon it give a sound a tone and a half above fa, by sharpening sol, and still calling it by the same name. This is confusion to the learner, and perplexity to the master; and often destroys the beauty of the composition. It is to remedy those great inconveniencies, that the British mode is totally rejected, and the above adopted in the Uranian Academy of this city.

† “The division of music into equal timed measures, answers exactly to the division of poetry into feet.”

Accent is a certain force of the voice upon particular parts of a measure. When the measure is naturally subdivided into two, four, eight, sixteen, or thirty-two parts, the time is common; and when the measure is naturally subdivided into three parts, or three continually bisected, the time is triple. The three first moods of common time, and the triple time moods, have two accents in a measure; *i. e.* if a measure in common time, be divided into four crotchets, the first and third is accented; or if a measure, in triple time, be subdivided into three equal parts, the first and third is accented; the fourth mood of common time, has only one accent in a measure; compound time is subdivided into six equal parts, and has the accent on the first and fourth.

The first accent in a measure is the strongest; the second is weak, and in very quick movements, is hardly perceivable; for an example of the several moods of time, with their proportionate duration, see chapter fourth.

We must not omit to notice, that the same mood does not always express the same degree of quickness, in different tunes, but is often varied by Italian or other words set over or under the mood of time. (See those words at the end of this chapter.)

Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing *vocal music* alone, it is best to use the motion of the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, &c.

In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the thing beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, and then it will be ready to begin another measure—the two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand.

We may consider the motion and resting of the hand as dividing the beat equally, in common and tri-

ple time; but in compound time the resting is double of the motion.

Examples of *Common Time*.

1 2 3 4      1 2      1 2.

m r, m r, m r, m r.    m r, m r,    m r, m r.

d    d    u, u,      d, u,      d, u.

*Triple Time*.

1 2 3      1 2 3      1 2

m r, m r, m r,    m r, m r, m r,    m r, m r, m r.

d, d, u.      d, d, u.      d, d, u.

*Compound Time*.

1      2      1      2

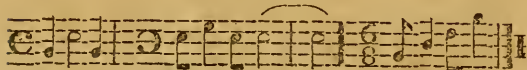
m r r, m r r,      m r r, m r r,

d,      u.      d,      u.

In the above examples the figures shew the number of beats to a measure, the letters *m* and *r*, the motion and resting of each beat, and the letters *d* and *u* show the beat to be down or up \*.

Notes of Syncopation are those that are continued through the bar, or out of the common order in the measure, and require the accent out of its usual place.

Examples :



#### ITALIAN WORDS frequently used in MUSIC.

The degrees of time are often expressed by the words *Adagio*, very slow. *Largo*, slow. *Andante*, moderately slow. *Allegro*, quick. *Presto*, very quick. *Prestissimo*, most quick.

\* There should not be the least noise in beating of time, or in any other way, during the performance of music, as it has a direct tendency to destroy the musical sounds, and to substitute confusion.

Other terms common in use are,

*Affetuoso*, tender, affecting.

*Bis*, twice, *i. e.* repeat the passage.

*Chorus*, full harmony of all the parts.

*Crescendo*, increasing in sound.

*Da Capo*, begin again, and end with first-strain.

*Diminuendo*, gradually diminishing in sound.

*Dolce*, sweet.

*Forte*, or *F.* loud.

*Fortissimo*, very loud.

*Fuge*, when the parts succeed in imitation of each other.

*Piano*, or *P.* soft opposed to *Forte*.

*Pianissimo*, very soft.

*Recitativo*, a stile of music which resembles speaking.

*Solo*, one part only.

*Symphony*, instrumental music preceeding or following the vocal.

*Tutti*, all—see *Chorus*.

*Verse*, one finger to a part.

*Vivace*, with life.

*Volti*, turn over.

*Volti subito*, turn over quickly.

C H A P T E R IV.

**I**N music there are but seven sounds belonging to any key note. And they are distinguished by the seven first letters of the alphabet, A, B, C, D, E, F, G.

A staff is five lines with their spaces, whereon music is written, to express the gradations of sound.

E X A M P L E S.

| BASS.        |     | TENOR.       |      | COUNTER.     |      | TREBLE.      |      |
|--------------|-----|--------------|------|--------------|------|--------------|------|
| Fifth line   | A 9 | Space above  | G 15 | Fifth line   | G 15 | Space above  | G 22 |
| Fourth space | G 8 | Fifth line   | F 14 | Fourth space | F 14 | Fifth line   | F 21 |
| Fourth line  | F 7 | Fourth space | E 13 | Fourth line  | E 13 | Fourth space | E 20 |
| Third space  | E 6 | Fourth line  | D 12 | Third space  | D 12 | Fourth line  | D 19 |
| Third line   | D 5 | Third space  | C 11 | Third line   | C 11 | Third space  | C 18 |
| Second space | C 4 | Third line   | B 10 | Second space | B 10 | Third line   | B 17 |
| Second line  | B 3 | Second space | A 9  | Second line  | A 9  | Second space | A 16 |
| First space  | A 2 | Second line  | G 8  | First space  | G 8  | Second line  | G 15 |
| First line   | G 1 | First space  | F 7  | First line   | F 7  | First space  | F 14 |
|              |     | First line   | E 6  |              |      | First line   | E 13 |

In the above examples the figures on the right of each, discover the corresponding sounds of the general scale, and likewise the pitch of the several parts together. (See Gamut).

A flat  $\flat$  set before a note sinks it half a tone.

A sharp  $\sharp$  raises it half a tone.

A natural  $\natural$  restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do; na, me, fa. Descending, fa, me, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa,

If F be sharp, - G is Fa.

If F and C be sharp, - D is Fa.

If F C and G be sharp, - A is Fa.

If F C G and D be sharp, - E is Fa.

If B be flat, - F is Fa.

If B and E be flat, - B is Fa.

If B E and A be flat, - E is Fa.

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

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major mode, if Na, it is in the minor mode.

A Brace,  $\{$  or  $\|$ , shows how many parts are sung together.

A Ledger—Line is added when a note ascends or descends a line beyond the staff.

A Slur  $\frown$  shows how many notes are sung to one syllable.

A Single  $\|$  Bar divides the tune agreeably to the measure.

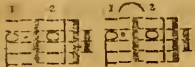
A Double  $\} \}$  Bar shews the end of a strain.

A Dot . at the right hand of a note, makes it one half longer.


A Staccato  $\cdot$  shows that the note thus marked must be sung in a very distinct manner.


A Repeat :S: or  $\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array}$  shows that the tune is to be sung twice from the note over, or before, which it is placed to the next double bar or close.

A figure three  $\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$  over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure.


The figures one two  at the end of a


strain. that is repeated, show that the note under one, is to be sung before the repeat, and that under two, after, omitting the note under one, but if tied with a slur, both must be sung in the repetition.

A Direct  is set at the end of a stave, to shew the place of the first note upon the following stave.


A Close  shows the end of a tune.


*Moods of Common Time.*

*First Mood*, is expressed by a plain , has a semi-breve or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count, one, two, three, four; four beats in a bar, two down, and two up.


*Second Mood*, is expressed by a  with a stroke thro'


it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up.

*Third Mood*, is expressed by a  inverted, has the same measure, sung in the time of two seconds, two beats in a bar, one down, and one up.

*Fourth Mood*, is expressed by the figures  two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

*Moods of Triple Time.*

*First Mood*, is expressed by the figures  three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down one up.

*Second Mood*, is expressed by the figures  three and four, has three crotchets in a measure, sung in half the time of the first mood, three beats in a bar, two down, and one up.

*Third Mood*, is expressed by the figures  $\frac{3}{8}$  three and eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

*Moods of Compound Time.*


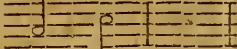


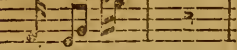

*First Mood*, is expressed by the figure  $\frac{6}{4}$  six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

*Second Mood*, is expressed by the figures  $\frac{6}{8}$  six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.

In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

Marks of SOUND or SILENCE.

Sound. Silence or Rests.

|                 |       |   |
|-----------------|-------|---|
| Semibreve       | - - - |  |
| Minims          | - - - |  |
| Crotchets       | - - - |  |
| Quavers         | - - - |  |
| Semiquavers     | - - - |  |
| Demisemiquavers | - - - |  |








*Hymn for Middletown, (p. 41).*

2. Him, though highest heav'n receives,  
Still he loves the earth he leaves;  
Though returning to his throne,  
Still he calls mankind his own:  
Still for us he intercedes,  
Prevalent his death he pleads;  
Next himself prepares our place,  
Harbinger of human race.
3. Master (may we ever say)  
Taken from our head to-day;  
See thy faithful servants, see,  
Ever gazing up to thee!  
Grant, though parted from our sight,  
High above yon azure height,  
Grant our hearts may thither rise,  
Following thee beyond the skies.

4. Ever upward let us move,  
Wafted on the wings of love;  
Looking when our Lord shall come,  
Longing, gasping after home:  
There we shall with thee remain,  
Partners of thine endless reign;  
There thy face unclouded see,  
Find our heav'n of heav'ns in thee.



*Hymn for 149. (p. 44).*

2. Let praise to the God who made us ascend;  
Let each grateful heart exult in its King;  
For God whom we worship our songs will attend,  
And view with complacence the off'ring we bring.
3. Be joyful, ye saints, sustain'd by his might,  
And let your glad songs awake with each morn;  
For those who obey him are still his delight;  
His hand with salvation the meek shall adorn.

4. Then praise ye the Lord, prepare a new song,  
And let all his faints in the full concert join;  
With voices united the anthem prolong,  
And shew forth his honours in music divine.

4. Grace is a sacred plant of heav'nly birth;  
The seed descending from above,  
Roots in a soil refin'd, grows high on earth,  
And blooms with life, and joy, and love.



*Hymn for Sophronia.* (p. 53).

2. Deep from my soul, mark how the fobs arise,  
Hear the long groans that waste my breath,  
And read the mighty sorrow in my eyes,  
Lovely Sophronia sleeps in death.

3. I was all love, and she was all delight,  
Let me run back to seasons past;  
Ah! flow'ry days when she charm'd my sight,  
But roses will not always last.

5. Not the gay splendors of a flatt'ring court,  
Could tempt her to appear and shine:  
Her solemn airs forbid the world's resort;  
But I was blest, and she was mine.

6. She was my guide, my friend, my earthly all;  
Love grew with ev'ry waning moon;  
Had Heav'n a length of years delay'd its call,  
Still I had thought it called too soon.

7. But peace, my sorrows! nor with murmuring voice,  
Dare to accuse Heav'n's high decree:  
She was first ripe for everlasting joys;  
Sophron, she waits above for thee.

|                           |                            |  |
|---------------------------|----------------------------|--|
| <b>A</b> MHERST, - - - 21 | Litchfield, - - - 50       | Sherburne, - - - 23                    |
| Angels Hymn, - - - 19     | Little Marlborough - - - 2 | Sophonra, - - - 53                     |
| Aylesbury, - - - 8        | Majesty, - - - 42          | Stafford, - - - 40                     |
| Bangor, - - - 19          | Maryland, - - - 22         | Standish, - - - 3                      |
| Bath, - - - 7             | Mear, - - - 15             | St. Humphrey's, - - - 40               |
| Bedford, - - - 13         | Middletown, - - - 41       | St. Martin's, - - - 14                 |
| Bridgwater, - - - 4       | Montague, - - - 31         | St. Thomas's, - - - 2                  |
| Bristol, - - - 39         | Morning Hymn, - - - 14     | Suffield, - - - 3                      |
| Brookfield, - - - 6       | Newbury, - - - 43          | Virginia, - - - 9                      |
| Brunswick, - - - 6        | New-Jersey, - - - 15       | Wantage, - - - 9                       |
| Carlisle, - - - 16        | Norwich, - - - 29          | Washington, - - - 10                   |
| Coleshill, - - - 5        | Ocean, - - - 20            | Wells, - - - 8                         |
| Dalston, - - - 25         | Old Hundred, - - - 4       | Worcester, - - - 28                    |
| Funeral thought, - - - 5  | Pfalm 34th, - - - 1        | Worthington, - - - 11                  |
| Greenfield, - - - 26      | — 46th, - - - 24           |  |
| Greenwich, - - - 27       | — 136th, - - - 40          | <i>Anthems.</i>                        |
| Hartford, - - - 30        | — 149th, - - - 44          | Behold I bring you glad tidings, 45    |
| Isle of Wight - - - 14    | Plymouth, - - - 13         | Before Jehovah's awful throne, 54      |
| Landaff, - - - 49         | Patney, - - - 53           | If the Lord himself, 17                |
| Leeds, - - - 56           | Rainbow, - - - 12          | Lift up your eyes he sons of light, 51 |
| Lenox, - - - 32           | Recheſter, - - - 7         | The Roſe of Sharon, 33                 |

Balm 34. B. T. Stephenson

The praises of my God shall fill  
Through all the changing scenes of life in trouble and in Joy  
The praises of my God shall fill The  
The praises of my God shall fill The  
fill The praises of my God shall fill My heart my heart &c.  
God The praises of my God shall fill My heart and tongue employ My heart and tongue employ  
praises of my God shall fill

*Little Harbore. S. M.*

*Williams.*

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music features a simple melody with some rests and a steady accompaniment.

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

The second system of music continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment.

*H. Thomas's. S. M.*

*Williams.*

The third system of music begins with a new section. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 3/4. The notation includes various note values and rests.

let every creature join To praise the eternal God Ye heavenly hosts the song begin And sound his name abroad

The fourth system of music concludes the piece with two staves. The notation continues the melody and accompaniment from the previous system.

# On Liberty.

Liberty thou Goddess pure and bright,  
No vile slaves dare come within thy sight;  
No tyrants dare to cope with thee  
Yet they must praise fair Liberty.

In America thou first did rise.

Thou from thence exalted to the skies;

Europe shall soon thy power feel.

And every nation to the knees.





*Suffield. C. M.*

*King.*

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

This musical score is for the hymn 'Suffield'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are repeat signs and first/second endings indicated by '1' and '2' above the final measures.

*Standish. C. M.*

How shall the Young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience clean

This musical score is for the hymn 'Standish'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are repeat signs and first/second endings indicated by '1' and '2' above the final measures.

# Bridgewater. L. M. Edson.

Let &c.

From all who dwell below the skies Let the creator's praise arise Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue

Let &c.

Thro' &c.

Let the &c.

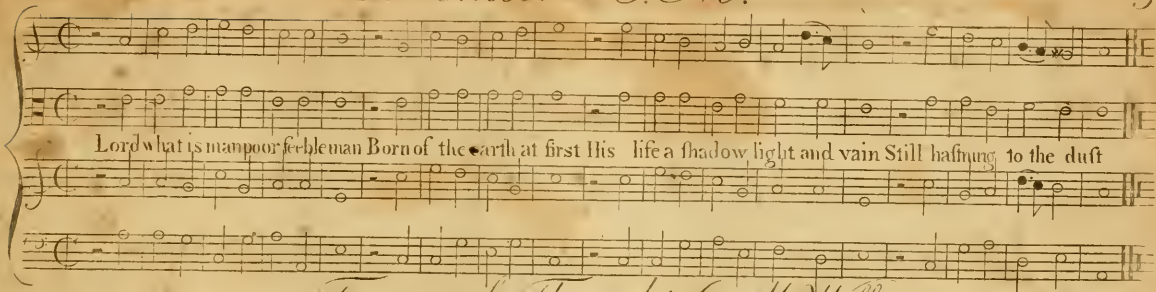
Thro' &c.

# Old 100. L. M.

With one consent let all the earth To God their cheerfull voices raise Glad homage pay with awfull mirth And sing before him songs of praise

Coteshill. C.M.

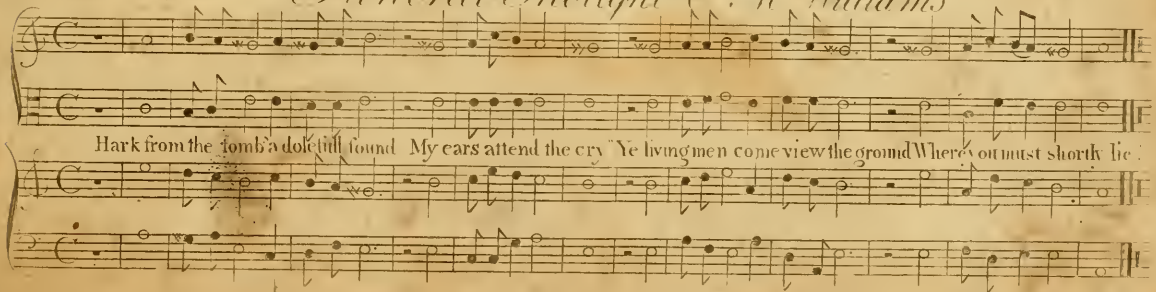
5



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

This musical score is for the hymn 'Coteshill. C.M.'. It consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in common time (C). The lyrics are written across the second and third staves.

Funeral Thought C. M. Williams



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

This musical score is for the hymn 'Funeral Thought C. M. Williams'. It consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in common time (C). The lyrics are written across the second and third staves.

Brookfield. L. M.

Billings.

The first system of musical notation for 'Brookfield' consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, including some notes with 'w' or 'v' markings.

Shew pity Lord O Lord forgive Let a repenting rebel live Are not thy mercies large and free May not a sinner trust in thee.

The second system of musical notation for 'Brookfield' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system.

Brunswick. C. M.

The first system of musical notation for 'Brunswick' consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef with a common time signature. The music features a melody with various note values and rests.

To thee O God my cries ascend O haste to my relief And with accustomed pity hear The accents of my grief.

The second system of musical notation for 'Brunswick' consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef with a common time signature. The music continues the melody from the first system.

Rochester. C. M.

Williams. 7

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

Bath. L. M.

Williams.

Thrice happy man who fears the Lord Loves his commands & trusts his word Honour & peace his days attend & Blessings to his seed descend

## Wells L. M. Williams

Life is the time to serve the Lord The time to insure the great reward And while the lamp holds out to burn The vilest sinner may return

The image shows a musical score for the hymn 'Wells L. M. Williams'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written across the second and third staves. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots.

## Lylesbury L. M. Williams.

And must this Body die This mortal frame decay And must these active limbs of mine Lie mouldering in the clay

The image shows a musical score for the hymn 'Lylesbury L. M. Williams.'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written across the second and third staves. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots.

Virginia. C. M.

Brounser. 9.

The first system of music for 'Virginia' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests.

Thy words the raging winds controul, And rule's boist'rous deep: Thou mak'st sleeping billows roll, The roll...ing billows sleep The &c.

The second system of music for 'Virginia' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests.

Wantage. C. M.

The first system of music for 'Wantage' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests.

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

The second system of music for 'Wantage' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. Both staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests.

Those &c.

Lord when thou didst ascend on high Ten thousand Angels fill'd the sky Ten &c.

Those &c.

Those heavly guards around the wain Like

Those &c. cha... rots. Like

Those &c.

cha... rots.

Those

Like cha... rots. Like cha... rots. Like &c.

ch rous ch attend the itate. Like &c.

Those &c.

Those &c.



Northington. C. M. Strong. 11

cha...rots,  
Like &c.  
Thee we adore eternal name, And humbly own to thee.  
Like charots Like &c.  
How feeble is our mortal frame. How &c.  
What dy...ing worms are we.  
What &c.

Rainbow. C. M.

Swan.

The sea grows calm at thy command, and tempests

'Tis by thy strength the mountains stand, God of eternal pow'r;

The sea &c.

The sea &c.

The sea &c.

cease to ro... ar.

And tempests cease to ro... ar, And &c.

*Bedford. C. M.*

*Walt. 13.*

Praise ye the Lord with hymns of joy, And celebrate his fame, for pleasant, good, and comely 'tis, To praise his holy name.

*Plymouth. C. M.*

Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children mourn, Our absence from thy face.

*H. Martins. C. H.*

*Tantum*

Behold ye glories of the lamb, Amidst his father's throne, Prepare new honours for his name, And long before unknown.

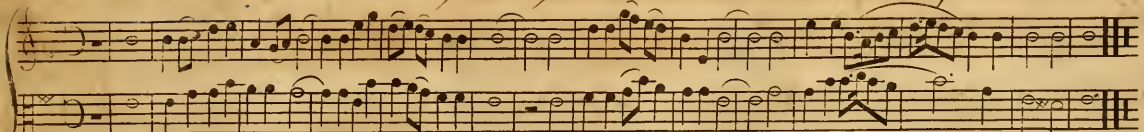
*Hymn of Night. C. H.*

Aspan is all that we can boast, An inch or two of time; Man is but vanity and dust, In all his slow and prime

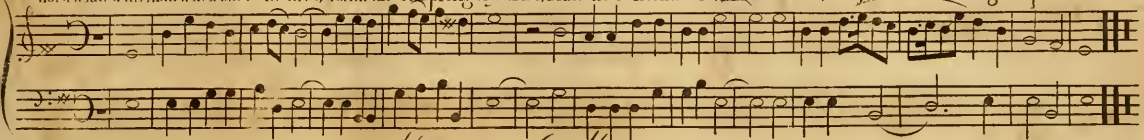
*Morning Hymn. C. H.*

*Tantum*

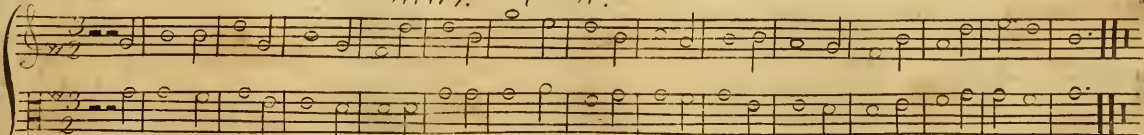
Awake my soul; awake my eyes, Awake my drowsy faculties, Awake to see the new hornlight, Spring from y<sup>e</sup> darksome womb of night.



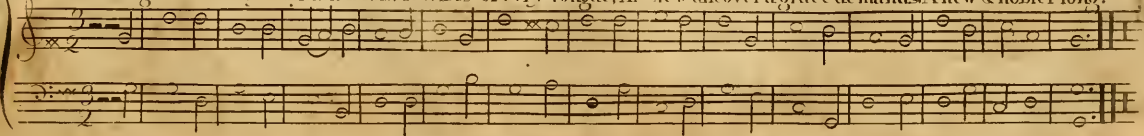
Lord what was man when made at first, Adam the offspring of y<sup>e</sup> dust, That thou shouldst set him in this race, But just below an Angels place.



Hear. C. M.



Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new & nobler song.



Be...

Deep in our hearts let us record, The deeper sorrows of our Lord; Behold be ...

Behold the ri...sing

Behold the ri...sing billows

hold, behold, behold the rising billows roll, ll.

ho...ld, behold the rising bil...lows roll, To overwhelm his holy soul,

bil...lows roll, To over...whelm his ho...ly so...ul,

ro...ll.

# Antthem Psalm 124

17

If the Lord himself  
If the Lord himself the Lord had not been on our side now may Israel say If the Lord himself  
If the Lord himself had not been the Lord himself  
If the Lord himself the Lord himself the Lord  
Yea the waters had drowned us & the  
Had not been on our side when men rose up against us  
They had swallowed, swallowed us up quick

The musical score is written on ten staves. The first two staves are for the vocal line, and the remaining eight staves are for the piano accompaniment. The music is in 3/2 time. The lyrics are placed below the vocal line, with some words appearing on the piano staves as well. The score includes various musical notations such as notes, rests, and dynamic markings.

stream had gone over our Soul Yea the waters had drownd us

Yea the waters had drownd us & the stream had<sup>over</sup> our souls

But praised be the Lord the snare is broken and

But praised be the lord our souls cleuid even as a bird out of the snare of the Fowler



we are delivered Our help standeth in the name Our help &c

Our help &c Our help &c of the Lord who made Heav'n & earth

Our help &c Our help &c

Our help &c Angels Hymn L. M. *Tausen*

O come loud anthems let us sing, Loud thanks to our Almighty King For we our voices high should raise When our salvation rock we praise

*Banger. C. M. Tausen.*

What shall I render to my God, For all his kindness shown, My feet shall visit thine abode, My songs address thy throne

Ocean C.M

Thy works of glory mighty Lord, That rule the bill<sup>ows</sup> & sea, The sons of courage shall record, Who tempt the dang

At thy &<sup>c</sup>  
 rou's way. At thy command the winds arise And swell the towering waves, & swell &<sup>c</sup> The  
 At thy &<sup>c</sup>  
 At thy &<sup>c</sup> wa ves

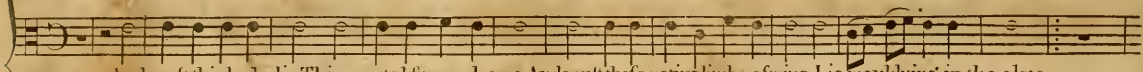
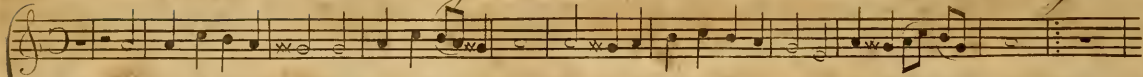
*Continued*

*Amherst P. M. Billings 21*

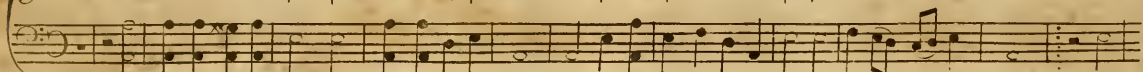
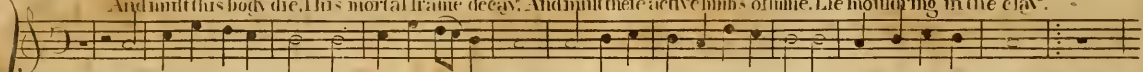
men astonish'd mount the skies & sink in gaping graves. 2

Ye boundless realms of joy Exalt your

maker's fame His praise your songs employ Above the starry frame Your voice raise ye cherubim & seraphim of his praise



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

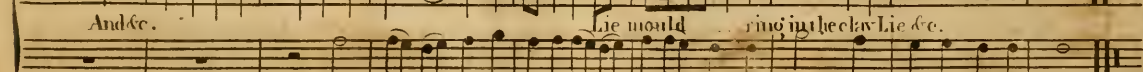


And



And &c.

Lie mould ring in the clay Lie &c.



And &c.

Lie &c.



And &c.

Lie &c.

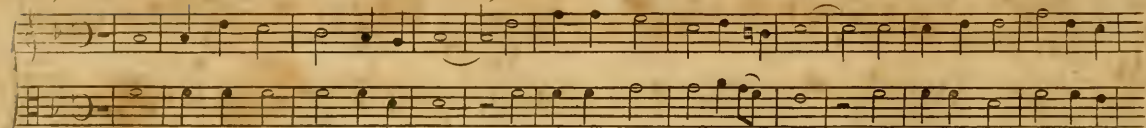


And &c.

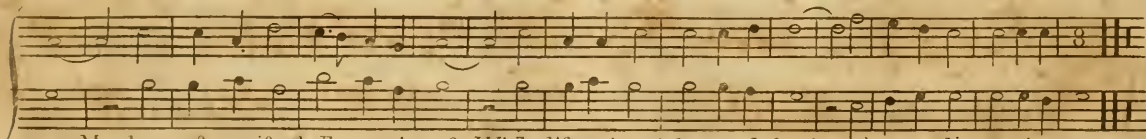
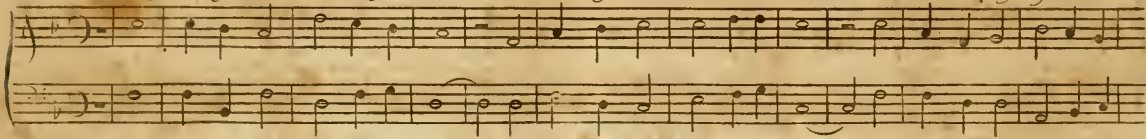
And &c.



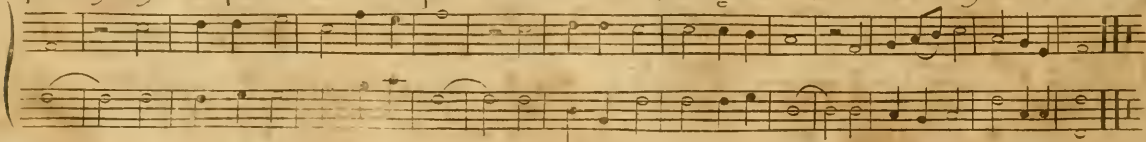
He has my heart &c To  
Songs of immortal praise belong To my Almighty God He has my heart & he my tongue To spread his  
He has my heart &c To spread &c To  
He has my heart & To spread &c To  
spread &c To spread He has my heart &c To  
name abroad To spread &c He has my heart & he my tongue To spread his name abroad  
spread &c he has my heart &c To To  
He has my heart &c To



All praise my maker with my breath And when my voice is lost in death, Praise shall employ my nobler



powers My days of praise shall never be past While life & thought & being last Or immortality endures



*Tabsten, P. M.*

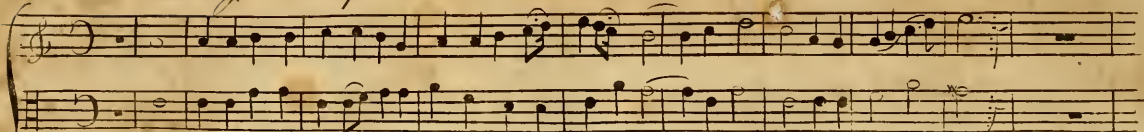
The Lord Jehovah reigns And royal state maintains His head with awful glories crown'd

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature (C). The bottom staff is a piano accompaniment in bass clef with a common time signature (C). The lyrics are written below the vocal staff.

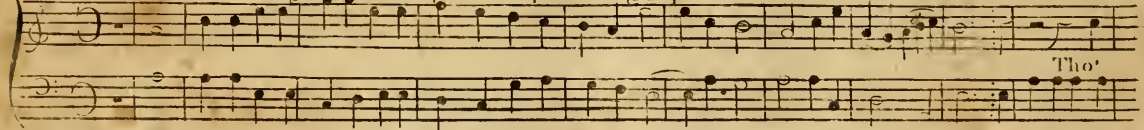
Array'd in robes of light Begirt with sov'reign might And rays of majesty a round-

D

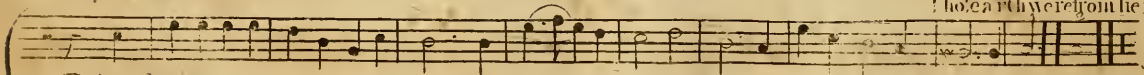
This system contains the second two staves of music. The top staff is a vocal line in treble clef with a common time signature (C). The bottom staff is a piano accompaniment in bass clef with a common time signature (C). The lyrics are written below the vocal staff. A double bar line is present at the end of the system. The letter 'D' is written below the piano staff.



God is our refuge in distress, present help when dangers press, in him undaunted well confid-

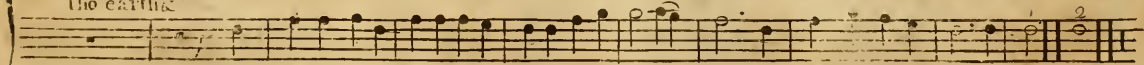


Tho'



Tho' earth were from her

Tho' earth



Tho' earth were from her centre tost, And mountains in the ocean lost for a moment by the roaring tide.

earth were &c

Torn &c

Torn &c



centre tost And mountains &c

Torn &c



# Greenwich L M

Lord what a thou'tless wretch was I! to mourn & murther & repine, To see the wicked plac'd on high In pride & robes of honour shine

But & c  
But O their end their dre ad ful end Thy sanctuary taught me so On slippery rocks I see them stand And fiery billows roll below.

But & c  
But & c

And words of peace reveal

Who bring salvation on their tongues

Who bring a

Who stand on Zion's hill

How beautiful are their feet

And words of peace reveal How charming charming is their voice how sweet the tidings are

Zion be

Zion behold thy favour

Zion behold thy favour &

Zion & c

hold thy Saviour king he reigns & triumphs here he reigns & c

king & c

Zion & c

Zion & c

Zion & c

My sorrows like a flood Impatient of restraint

Into thy bosom O into thy bosom O my God Pour out a longing pain

Intro & c

Intro & c

Intro & c

This spacious earth is all the Lords, And men & worms & beasts & birds He raised the building on the seas & gave it for their dwelling <sup>place</sup>

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

Montague L<sup>II</sup>

Swan 31

Now let our mournful songs record The dying sorrows of our Lord When the complain'd in tears & blood As one forsaken of his <sup>God</sup>

The Jews &<sup>c</sup>  
The Jews behold him thus forlorn And shake their heads & laugh in scorn Here se'd others from the grave Now let him try himself to save  
The Jews &<sup>c</sup> Now let &<sup>c</sup>

The Jews &<sup>c</sup>

Lord of the worlds above How pleasant & how fair, The dwellings of thy love Thine earthly temples are

To thee abode My heart aspires With warm desires To see my God

To & c To & c To & c To & c

The Rose of Sharon.

Billings. 33

I am the rose of Sharon and the lily of the vallies

I am &c.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 2/4 time signature. The bottom staff is a piano accompaniment in bass clef with a 2/4 time signature. The lyrics 'I am the rose of Sharon and the lily of the vallies' are written below the vocal staff. The word 'I am &c.' is written below the piano staff.

As the apple tree among the trees of wood,

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics 'As the apple tree among the trees of wood,' are written below the vocal staff.

As the lily among the thorns: so is my love among the daughters.

I &c.  
 fois my be. lo ved among y<sup>e</sup> sons fo &c. I &c. under his shadow wi dōreat delight  
 I &c.  
 I sat do.....wn &c.  
 And his fru.....it was  
 sweet to my taste And his fruit And &c  
 And his fru... it &c  
 And his fruit And &c And &c. He bro't me to y<sup>e</sup> banquetting house



Stay me with laggons

Hebröt &c

Confort me with

His banner over me was love,

for &c.

for I am fi...ck of love I charge you Ove daughters of Je ru sa lem

apples for I am sick

by the ricks and by the hinds of the field, that &c. that &c. nor

that you stir not up.

The voice of my beloved,

a... wake my love till he please.

Behold he cometh.

*Continued*

skipping, And

leaping upon the mountains, skipping upon the hills.

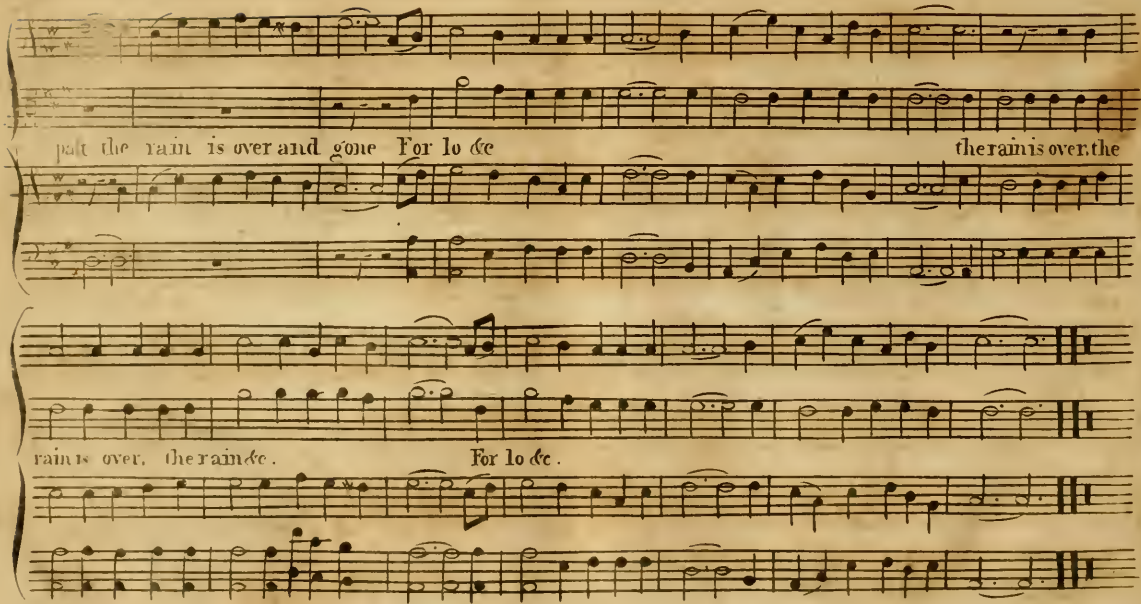
skipping, My beloved spake

said unto me

my love my fair one & co... me away For lo the winter is

rise up

Continued.



past the rain is over and gone For lo &c therain is over, the

rain is over, the rain &c. For lo &c.

The image shows a page of handwritten musical notation, likely a score for a song. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal lines. The notation includes various note values, rests, and bar lines. The paper is aged and yellowed.

The lofty pillars of the sky And spacious concave vaulted high Spangled with stars a shining frame Their great Orb of light

Th' etc. And etc. The etc.

Th' etc.

Thou art and shalt be today Thy knowledge only shall be Thy works of an Almighty hand.

Th' etc. And etc.

Give thy Lord immortal praise Mercy & truth are all his ways Wonders of grace to God belong Repeat his mercies in your song

*St. Humphreys. C II.*

Joy to the earth's favour reigns Let men their songs employ Whole fields & floods rocks hills & plains Re.....peat 1<sup>st</sup> founding joy

*Stafford L II*

*Read.*

Yet &c.

See what a living stone The builders did refuse Yet God hath built his church thereon In spi...te of envious Jews

Yet &c. Yet &c.

Yet &c. Yet &c.

Middletown. P. M.

Bull 45

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music features a melody in the treble and a supporting bass line.

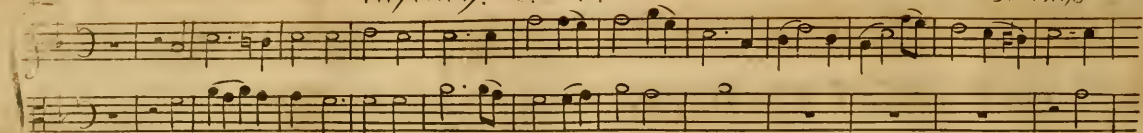
Hail y<sup>e</sup> day that sees him rise Ravish'd from our wishful eyes Christ awhile to mortals giv'n Reascends his native Heav'n

The second system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music continues the melody and bass line from the first system.

The third system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music continues the melody and bass line from the second system.

Ther<sup>e</sup> y<sup>e</sup> pompous triumph waits Lift your heads eter. nal gates Widemfold the radiant scene Take y<sup>e</sup> king of glo ry in

The fourth system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music continues the melody and bass line from the third system. The system concludes with a double bar line and repeat signs, with first and second endings indicated by numbers 1 and 2 above the notes.



The Lord descended from above and bow'd the heavens most high And in der heav'nly se et he cast The



dark nefs of the sky On cherubs and on cherubims Full royally he rode And on wings of mighty winds came



*Continued.*

*Newbury. C. H. 43.*

flying all abroad And &c.

Lord in the morning thou shalt hear My

voice ascending high To thee will I direct my prayer. To th ee lift up mine eye.

To &c.

To &c.

To &c.

Opiaite ye the Lord prepare a new song And let all his saints in full concert join With

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and fourth staves are keyboard accompaniment parts, with the second staff having a treble clef and the fourth staff having a bass clef. The third staff contains the lyrics: "Opiaite ye the Lord prepare a new song And let all his saints in full concert join With". The music is written in a style characteristic of 18th-century church music.

voices united the anthem prolong And shew forth his honours In music divine.

The second system of the musical score also consists of four staves. The top staff continues the vocal line. The second and fourth staves continue the keyboard accompaniment. The third staff contains the lyrics: "voices united the anthem prolong And shew forth his honours In music divine.". The system concludes with a double bar line and repeat dots on the top staff.

Anthem Luke 2. Chap.

Stephenson 45.

Behold I bring you glad tidings glad tidings of joy which shall be to all people.

Behold &c.

For &c. unto &c. In the city of David

In &c.

For unto you unto you is born this day

A Sa... viour who is Our... ist the Lord A &c

Glad tidings

of joy

of joy Glad tidings which shall be to all people

of joy

of joy

And this shall be a

Continued.

You shall find the babe wrapt in swaddling clothes ly... ing in a manger ly... ing &c.

Si... on in... to you

And suddenly there was with the Angel a multitude of the heavn ly... // // host

And &c.

And &c.

And &c.

*Continued.*

48 *flow.*

Musical notation for the first system, including a treble clef and a key signature of one flat.

Gloꝛy to God in y<sup>e</sup>. highest    Gloꝛy &                      and on earth

Musical notation for the second system, including a treble clef and a key signature of one flat.

Pause.                      ing God and saying

Musical notation for the third system, including a treble clef and a key signature of one flat.

(lively)                      //

Musical notation for the fourth system, including a treble clef and a key signature of one flat.

peace    //    goodwill towards men                      //    //    //    //    //

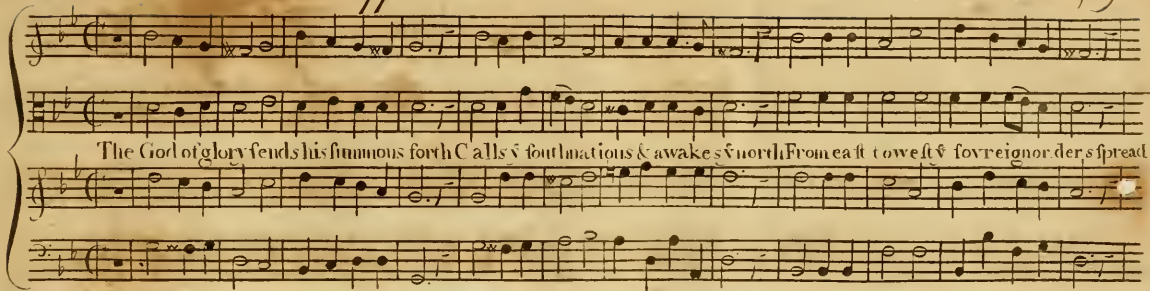
Musical notation for the fifth system, including a treble clef and a key signature of one flat.

Hallelujah. //    //

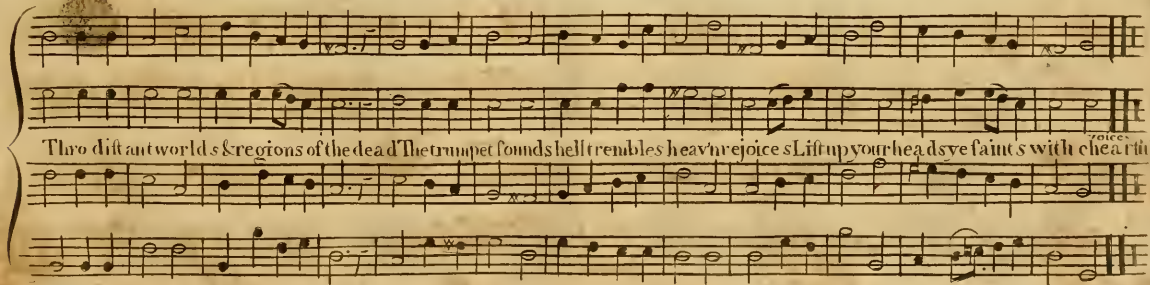
Musical notation for the sixth system, including a treble clef and a key signature of one flat.

Laudaff. P.M.

Tansur 49



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



Thro distant world s & regions of the dead The trumpet sounds hell trembles heav'n rejoice s Lift up your heads ye faint s with cheerful

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. The music consists of several measures of notes and rests.

'Twas from thy hand my God I came A work of such a curious frame

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody from the first system. The bass staff provides accompaniment. The music consists of several measures of notes and rests.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody. The bass staff provides accompaniment. The music consists of several measures of notes and rests.

In me thy fearful won. 2...

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody. The bass staff provides accompaniment. The music consists of several measures of notes and rests.

And &c

And &c

1 2

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody. The bass staff provides accompaniment. The music consists of several measures of notes and rests.

In me thy fearful wonders praise And each proclaim thy skill divine 1 2

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody. The bass staff provides accompaniment. The music consists of several measures of notes and rests.

And &c

And &c

1 2

ders praise And each ch



*Anthem Words from Watts*

*Billings 51*

Lit up your eyes ye sons of light up to his throne of  
Life &c shining grace  
Lit up your eyes ye sons of light up to his throne of shi  
ning  
see what immortal glories sit round  
round the

The musical score is written in three systems. The first system consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The second system also has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The third system consists of four staves: two vocal lines in treble clef and two piano accompaniment lines in bass clef. The lyrics are written below the vocal lines. The music is in 3/4 time and features various musical notations such as notes, rests, and ornaments.

sweet beauties of his face amongst a thousand harps & songs Jesus the God exalted reigns his

Fills all their tongues

the heavens praise his sacred name fills all their tongues  
 sacred name and echoes thro' & echoes thro' and echoes

Lord

*Continued.*

53

echoes

echoes echoes In of he heavenly plains his sacred &c.

echoes &c.

*Sutney L. N.*

*Williams.*

Remember Lord our god <sup>1</sup> That t'ellow frail our life how short y' date where is y' man that draws his breath safe from disease <sup>2</sup> Lecite.

*Soprano*

*King*

Forbear my friends forbear & atk no more Where all my chearful airs are fled Whx willyou make me talk my torment o'er My life my joy my

comfort's dead

Be fore Je ho valis awfil throue ye nations how with sacred joy know that  $\times$  Lord is God alone He can re.

ate and he destroy He &  $\times$  His sovreign powr without our aid made us of clay and

faridus men and when like wandring sheep we stray'd he brot us to his fold again he brot &  $\times$

Continued

Loud

Loud

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Loud' at the beginning and 'Soft' in the middle.

We'll crowd thy gates with thankful songs High as heaven voices raise And earth & earth with her ten thousand

Soft

Loud

Soft

Loud

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Soft', 'Loud', 'Soft', and 'Loud'.

shall fill thy courts with sounding praise

shall &c.

thousand tongues

shall &c

shall &c

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Soft', 'Loud', 'Soft', and 'Loud'.

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Soft', 'Loud', 'Soft', and 'Loud'.

1 2

1 2 Wide

wide as the world is thy command vast as eternity eternity thy love

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Soft', 'Loud', 'Soft', and 'Loud'.

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Soft', 'Loud', 'Soft', and 'Loud'.

Musical staff with notes and dynamics. The staff is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamics include 'Soft', 'Loud', 'Soft', and 'Loud'.

Firm as a rock thy truth unitt it and when rolling years shall cease to move shall & when & c

*Loud* *Leeds* *Adagio* *Andante*

when & c

Jesus thy blood & righteousness My

beauty are my glorious dres's Midst flaming worlds in these array'd With joy shall I lift up my head



