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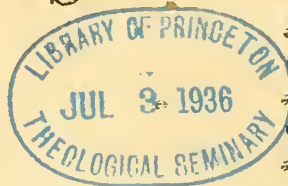
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R U D I M E N T S
O F
M U S I C.



By *ANDREW ADGATE*. P. U. A.

THE SEVENTH EDITION,
Enlarged by the Addition of an ANTHEM from sundry scriptures.

PHILADELPHIA:
Printed for, and sold by MATHEW CAREY, N^o. 118, *Market-Street*.

October 1st, 1801.

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CHAPTER. 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 their 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

*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.

in this respect, *viz.* a 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. THE 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

* Nicer distinctions of musical intervals are found by mathematical calculations—(See Essay on Tune, or Holden's Harmonical Arithmetic, page 26.)

have a reference, 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 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 de-

noted 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:


Rudiments of Music.


GAMUT or GENERAL SCALE.


	22	G	Do	} Treble staff or flave.
	21	F	Ba	
	20	E	La	
	19	D	So	
	18	C	Fa	
	17	B	Me	
	16	A	Na	
} 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	
	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 flave to the gravest voices of men, and the tenor flave to the highest of men's voices, counter flave to boy's voices, or the lowest voices of women, and the treble flave to the highest voices of women.

A Cliff is a character placed at the beginning of a flave, 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 general 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, *gr*, 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 flatted*.

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

Table of Transposed Keys.

Numb. of ♯ or ♭.	By SHARPS.			
	Letters that are ♯ or ♭	Major key note.	Minor key note.	Letter 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♭	F♭	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 E 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 it's proper sound. The following syllables,

fa,	so,	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 come 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, sometimes after the beginning of a 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 so x la ba x do x &c*.

* This method of solfaing, has many advantages over 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 mean the same sound: fa is at one time a

CHAPTER III.

Of Time.

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

key note, at another, the fourth of the key note in 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 let 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 these great inconveniences, 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 stress 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 proportionable 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 moods of time. (See those words at the end of the chapter.)

Beating of time is an artificial method of marking the movement of a musical air; and 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 the 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.

In beating the two first moods of common time, let the first beat begin with the motion of the hand downwards, resting the hand upon the end of the fingers on the thing beat upon; the second 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 triple time; but in compound time, two beats in a bar, the resting is double of the motion.

Examples of Common Time.

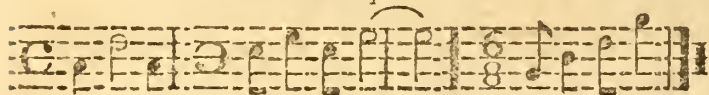
Triple Time.

Compound Time.

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* shew the beat to be down or up*.

Notes of Syncopation are those that are continued thro' the bar, or out of their 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 in common use are,

Affettuoso, 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 the 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.* opposed to *Forte*.

Pianissimo, very soft.

Recitativo, a stile of music which resembles speaking:

Solo, one part only.

Symphony, instrumental music preceding 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.

CHAPTER IV.

IN 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.

EXAMPLES.

Bass.	Tenor.	Counter.	Treble.
	Space above G ¹⁵		Space above G ¹²
Fifth line ————— A ⁹	Fifth line ————— F ¹⁴	Fifth line ————— G ¹⁵	Fifth line ————— F ¹²
Fourth space ——— G ⁸	Fourth space ——— E ¹³	Fourth space ——— F ¹⁴	Fourth space ——— E ²⁰
Fourth line —  ——— F ⁷	Fourth line ————— D ¹²	Fourth line ————— E ¹³	Fourth line ————— D ⁹
Third space ——— E ⁶	Third space ——— C ¹¹	Third space ——— D ¹²	Third space ——— C ¹⁸
Third line ——— D ⁵	Third line ————— B ¹⁰	Third line —  ——— C ¹¹	Third line ————— B ¹⁷
Second space ——— C ⁴	Second space —  ——— A ⁹	Second space —  ——— B ¹⁰	Second space —  ——— A ¹⁶
Second line ——— B ³	Second line ————— G ⁸	Second line ————— A ⁹	Second line ————— G ¹⁵
First space ——— A ²	First space ——— F ⁷	First space ——— G ⁸	First space ——— F ¹⁴
First line ————— G ¹	First line ————— E ⁶	First line ————— F ⁷	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 it 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 F, the tune is in the major mood; if Na, it is in the minor mood.

A Brace $\left\{ \right.$ or \parallel shews 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 shews how many notes are sung to one syllable.

Single $\left| \right|$ Bar divides the time agreeable to the measure.

Double $\left| \right|$ Bar shews the end of a strain.

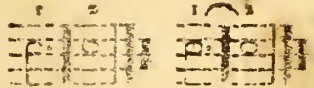
Dot . at the right hand of a note makes it one half longer.


A Staccato stacc shews that the note thus marked must be sung in a very distinct manner.


A Repeat :S: or $\text{||:} \text{||:}$ shews 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 3 over or under any three notes of the same kind, shews that they must be performed in the time of two without a figure.


Choosing — Notes, either may be sung.


The Figures one, two,  at the end of a strain that is repeated, shew that the note under figure one, is 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 of the following stave.


A Close  shews 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 you may leisurely count 1, 2, 3, 4, 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 and 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, and one up.

Second Mood is expressed by the figures  three and four, contains 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 figures $\frac{6}{4}$ 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.

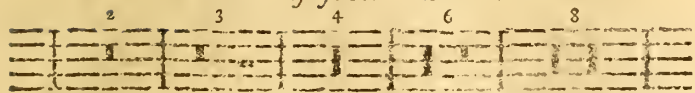
Second Mood is expressed by the figures $\frac{6}{8}$ six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down, and one up.

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

Marks of Sound and Silence.

			Notes.	Silence or Rests.
Semibreve,				
Minims,				
Crotchets,				
Quavers,				
Semiquavers,				
Demisemiquavers,				

RESTS of several BARS.

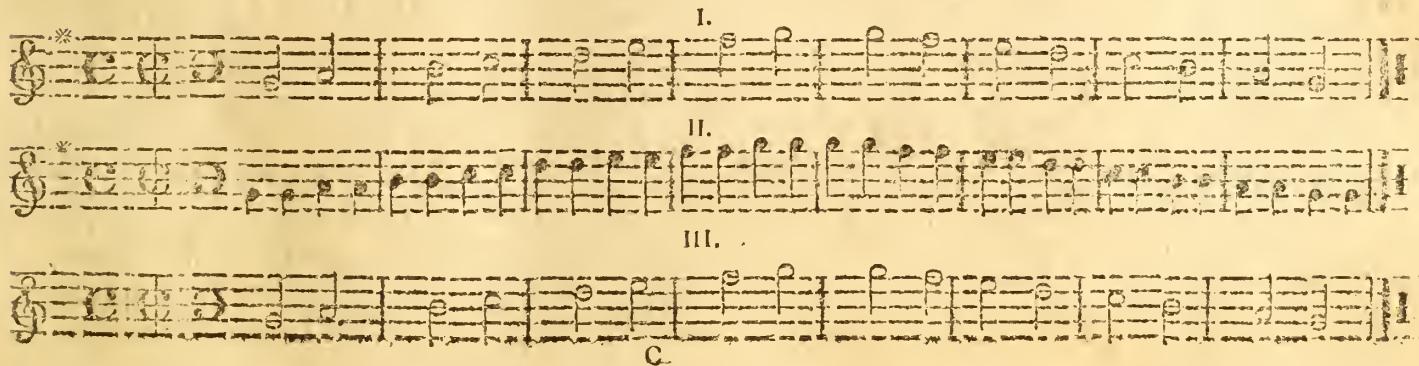



A femibreve rest fills a measure in all modes of

time; the other rests are equal in time to the notes after which they are called.

One femibreve is equal, in duration, to two minims, or four crotchets, or eight quavers, or sixteen femiquavers, or thirty-two demisemiquavers.

Lessons for 'Tuning the Voice:

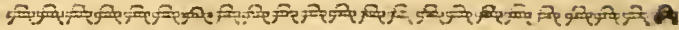




Hymn for Middleton. (p. 61.)

2. Him, tho' highest heav'n receives,
 Still he loves the earth he leaves;
 Tho' 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, tho' 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.

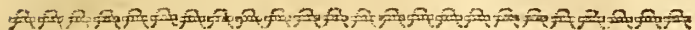


Hymn for 146. (p. 64.)

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 the 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 saints 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 heavenly 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. 73.)

2. Deep from my soul mark how the sob's arise,
Hear the long groans that waste my breath,
And read the mighty sorrows in mine eyes,
Love'y Sophronia sleeps in death.

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.

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.

6. She was my guide, my friend, my earthly all,
Love grew with every 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.

I N D E X.

A LBANY,	93	Funeral Thought,	25	New Hundred,	91	St. Humphrey's,	60
Amherst,	41	Greenfield,	46	New Jersey,	35	St. Martin's,	34
Amanda, -	93	Greenwich, -	47	Norristown,	96	St. Thomas,	22
Amsterdam, -	94	Hartford, -	50	Norwich,	40	Suffield, -	23
Angel's Hymn,	39	Helmley, -	86	Ocean, -	40	Trumbull, -	88
Aylesbury, -	28	Holanna, -	99	Old Hundred,	24	Virginia, -	39
Bangor, -	39	Hotham, -	85	Pleasant Valley,	97	Walsal, -	91
Bath, -	27	Huntington,	92	Plymouth, -	33	Wantage, -	29
Bedford, -	33	Isle of Wight,	34	Psalin 33d,	95	Washington, -	50
Bethlehem, -	102	Landaff, -	69	— 34th,	21	Wells, -	28
Bridgewater,	24	Leeds, -	76	— 46th,	44	Weston Favel,	90
Bristol, -	59	Lennox, -	52	— 104th,	101	Wethersfield,	98
Brookfield,	26	Litchfield,	70	— 136th,	60	Williamsburgh,	101
Brunswick,	26	Little Marlborough,	22	— 146th,	64	Worcester, -	48
Canterbury,	91	London, New,	91	Putney, -	73	Worthington,	31
Chamberstown,	95	Majesty, -	62	Rainbow, -	32	<i>Anthems.</i>	
Carlisle, -	35	Maryland,	42	Rochester, -	27	Arise, shine,	103
Chestnut, New,	79	Mear, -	35	Sherburne, -	43	Behold, I bring you,	65
Christ Church,	100	Middletown,	61	Sophonra, -	73	Before Jehovah's aw-	
Co'shill, -	25	Montague,	51	Stafford, -	60	ful throne,	74
Dalston, -	45	Montgomery,	89	Standish, -	23	If the Lord himself,	37
Despair, -	98	Morning Hymn,	34	Stroudwater,	100	Lift up your eyes,	71
Falmouth, -	87	Newbury,	63	St. Ann's, -	100	The Rose of Sharon,	53

The praises of my God shall
 Thro' all the changing scenes of life in trouble and in Joy The praises of my
 The praises of my God shall still The
 The praises of my God shall still The

still The praises of my God shall still My heart my heart &c
 God The praises of my God shall still My heart and tongue employ My heart and tongue employ
 praises of my God shall still

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

*S^t Thomas's S. M.**Williams*

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

SUFFIELD C. M.

King

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff. There are repeat signs and first/second endings indicated by '1' and '2' above the final measures.

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

The second system of music continues the piece from the first system. It consists of two staves in treble and bass clefs with a key signature of one flat and common time. The notation includes various note values, rests, and articulation marks. First and second endings are clearly marked at the end of the system.

Standish C. M.

The first system of music for 'Standish C.M.' 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). The music is written in a simple, homophonic style with a clear melody and bass line. There are repeat signs and first/second endings indicated by '1' and '2' above the final measures.

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

The second system of music for 'Standish C.M.' continues the piece. It consists of two staves in treble and bass clefs with a common time signature. The notation is consistent with the first system, featuring a melody and bass line with first and second endings at the end.

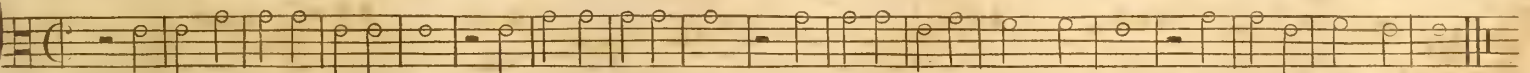
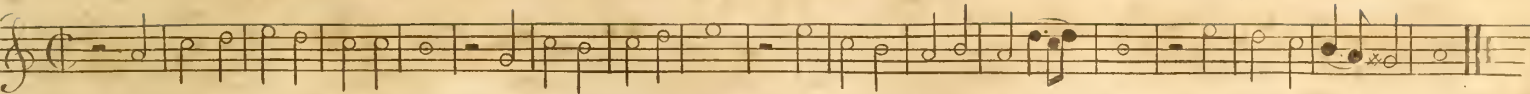
Bridgewater L.M. Edson

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

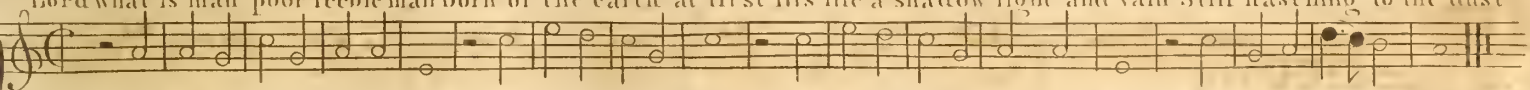
Let &c. Let &c. Thro' &c. Thro' &c.

Old 100 . L.M.

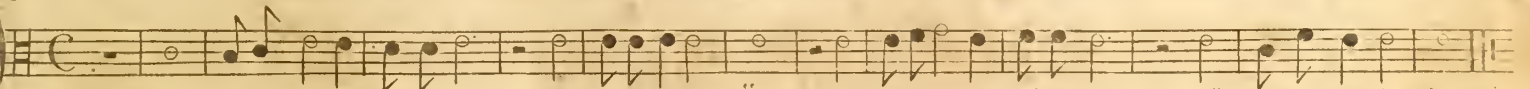
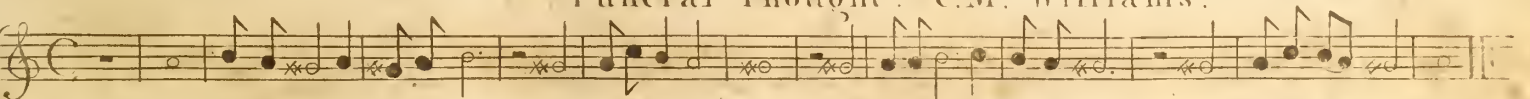
With one consent let all the earth To God their chearful voices raise Glad homage pay with awful mirth And sing before him songs of praise



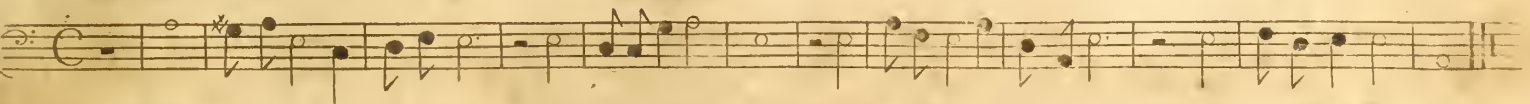
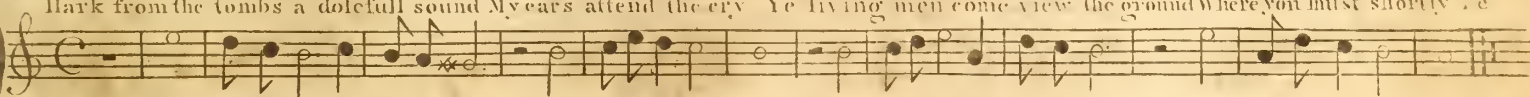
Lord what is man poor feeble man Born of the earth at first His life a shadow light and vain Still hast'ning to the dust

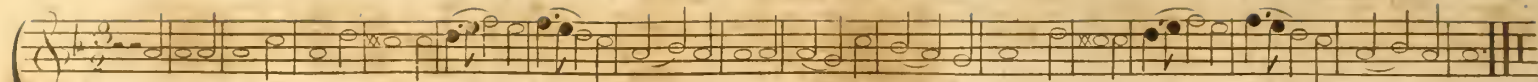


Funeral Thought . C.M. Williams.

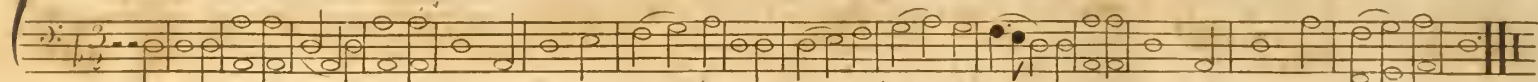
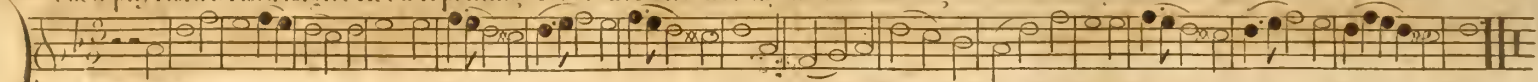


Hark from the tombs a dolefull sound My ears attend the cry "Ye living men come view the ground Where you must shortly lie

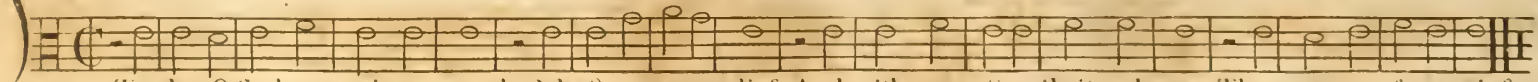
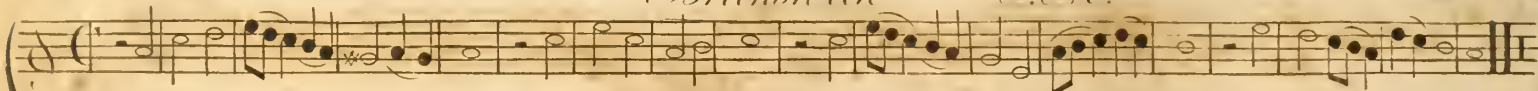




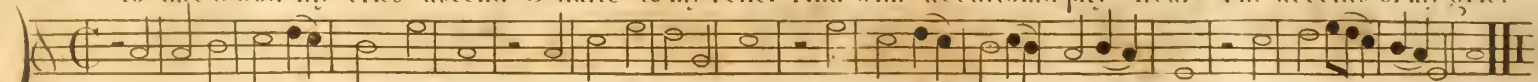
Shew pity Lord O Lord forgive Let a repenting rebel live Are not thy mercies Large and free May not a sinner trust in thee



Brunswick C. H.



To thee O God my cries ascend O haste to my relief And with accustom'd pity hear The accents of my grief



ROCHESTER C. M.

Williams

Musical score for 'ROCHESTER C. M.' in common time (C). The score consists of four staves: two for the upper part (treble and alto clefs) and two for the lower part (tenor and bass clefs). The melody is written in the treble clef. The lyrics are: 'Joy to the world the Lord is come Let earth receive her King Let evry heart prepare him room And heavn and nature sing'.

Bath L. M.

Williams

Musical score for 'Bath L. M.' in 3/2 time. The score consists of four staves: two for the upper part (treble and alto clefs) and two for the lower part (tenor and bass clefs). The melody is written in the treble clef. The lyrics are: 'Thrice happy man who fears the Lord Loves his commands & trusts his word Honour & peace his days attend & Blessings to his seed descend'.

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

Aylesbury L.M. Williams.

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

VIRGINIA. C. M.

Brownson . 29

The first system of music for 'VIRGINIA' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, as well as rests.

Thy words the raging winds controul And rule 'bout trons deep Thou makit 't deeping billows roll The rolling billows sleep The &c.

The second system of music for 'VIRGINIA' continues the melody and bass line from the first system. It maintains the same key signature and time signature, ending with a double bar line and repeat dots.

WANTAGE. C. M.

The first system of music for 'WANTAGE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 7/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, primarily using quarter and eighth notes.

With reverence let the faints appear And bow before the Lord His high commands wth reverence hear And tremble at his word.

The second system of music for 'WANTAGE' continues the melody and bass line from the first system. It maintains the same key signature and time signature, ending with a double bar line and repeat dots.

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

Thou'st heavenly guards around thee wait Like

Thou'st &c.

Lake

Thou'st &c.

Thou'st

Like cha rōts

Like cha

rōts Like &c.

chariots that attend thy state Like &c.

Thou'st &c.

Thou'st &c.

cha... rot's
like &c.
like charot's like &c.

1 2

1 2

1 2

1 2

Then we adore eternal name And humbly own to thee

How feeble is our mortal frame How &c. What dy. ing wo... rns are we
What &c.

The sea grows calm at thy command and tempests
 'Tis by thy strength the mountains stand God of eternal power

The &c.

The &c.

ceale to ro - - - - - ar

The &c.

And &c.

And &c.

Musical score for the hymn "BEDFORD" in Common Time (C. M.). The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), 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 2/2. The lyrics are: "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.

Musical score for the hymn "PLYMOUTH" in Common Time (C. M.). The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), 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 2/2. The lyrics are: "Return O God of Love return Earth is a tireome place How long shall we thy children mourn Our abience from thy face".

S^t. MARTIN'S. C. M.*Tansur:*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, primarily using quarter and eighth notes.

Behold the glories of the lamb Amidst his fathers throne Prepare new honors for his name And songs before unknown

The second system of music continues the piece with two staves in the same key and time signature as the first system. The melody and bass line continue, with some notes beamed together in the upper staff.

ISLE of WIGHT. C. M.

The first system of music for 'ISLE of WIGHT' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the bass line is in the lower staff.

Alas is all that we can boast An inch or two of time Man is but vanity and dust In all his flower and prime

The second system of music continues the piece with two staves in the same key and time signature as the first system.

MORNING HYMN. L. M.

The first system of music for 'MORNING HYMN' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the bass line is in the lower staff.

Awake my soul awake my eyes Awake my drowy faculties Awake & see the newborn light Sprung from my darksome womb of night

The second system of music continues the piece with two staves in the same key and time signature as the first system.

Lord what was man when made at first Adam's offspring of dust That thou shouldst let him & his race But just below an Angel's place.

MEAR. C.M.

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

Deep in our hearts let us record The deeper furrows of our Lord Behold

hold the rising billows ro...

Be-

hold

1 2

1 2

1 2

1 2

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

I fear I am had gone over our soul
 Yea &c.

But praised be the Lord
 The mare is broken and

But praised be the Lord our soul is escap'd even as a bird out of y^e snare of the fowler

we are delivered Our help it andeſh in the name Our &c.

Our &c. Our &c. of the Lord who made heav'n & earth

Our &c. Our &c.

Our &c. Our &c.

ANGELS HYMN. L.M.

Tans'w.

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

BANGOR. C.M.

Tans'w.

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

The works of glory mighty Lord That rule the boitrous sea The sons of courage shall record Who tempt the dang-

rous way At thy command the winds arise And swell the towring waves And &c. The

At &c. w1 ves

Continued.

AMHERST. P.M. *Billings.*

11

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

Ye boundless realms of joy. Exalt your

makers fame His praise your songs employ Above the starry frame, Your voices raise ye cherubim & seraphim to sing his praise.

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

And

And &c. Lie mouldring &c.

And &c. Lie &c.

And &c. Lie &c.

And &c. Lie &c.

And &c.

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are as follows:

System 1:
 He has &c. To
 Songs of immortal praise belong To my Almighty God He has &c.

System 2:
 He has &c. To
 He has my heart and he my tongue to spr... ead his name abroad To

System 3:
 spr ead &c. To &c. He &c. To &c.
 To spr..... ead &c. He &c. To spr ead his name abro ad

System 4:
 spr ead &c. He &c. To &c.
 spr ead &c. He &c. To &c.

I'll 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 neer be past While life & thought & being last Or immortality endures.

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

Array'd in robes of light Begirt with foreign might And rays of majesty all round

God is our refuge in distresses A present help when dangers press, In him undaunted well confide

Tho

The earth were from her

The earth &c.

The earth were from her centre tost And mountains in the ocean lost Torn piecemeal by the roaring tide

earth were &c

Torn &c

lost &c.

centre tost And mountains &c

Torn &c.

GREENWICH L.M.

Lord what a thoughtless wretch was I to mourn & murmur & repine to see the wicked plac'd on high In pride & robes of honour shine

But &c.

But O their end their dreadful 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 &c.

Who stand on Zion's hill

How beautiful are their feet

And &c. How charming charming is their voice How sweet the tidings are Zion be

Zion &c.

Zion behold &c.

Zion &c.

hold thy favour king He reigns & triumphs here He reigns &c.

Zion &c.

Zion &c.

Zion &c.

NORWICH. S. M.

My sorrows like a flood Impatient of restraint

Into thy bosom O into thy bosom O my God Pour out a long complaint

Into &c.

Into &c.

This spacious earth is all the Lord's And men & worms & beafts & birds He filld the building on the seas & gave it for their dwelling

But there's a brighter world on high Thy palace Lord above the sky Who shall ascend the blest abode And dwell so near his maker God

MONTAGUE I.M.

Swan 51

Now let our mournful song record The dying torrows of our Lord When he complaind in tears & blood As one forsaken of his God

The Jews &c.
The Jews behold him thus forlorn, And thake their heads & laugh in scorn, He refusd others from the grave, Now let him try himself to live
The Jews &c.
Now let &c.

The Jews &c.

The first system of music consists of a treble and bass staff. The treble staff begins with a C-clef and a common time signature. The bass staff begins with an F-clef and a common time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

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

The second system of music continues the melody from the first system. It features a treble and bass staff with a grand staff bracket on the left. The notation includes various note values and rests.

The third system of music includes a treble and bass staff. The treble staff has a dynamic marking of *f* (forte). The system concludes with two endings, labeled '1' and '2', each marked with a repeat sign.

To &c .

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

The fourth system of music continues the piece with a treble and bass staff. It features a dynamic marking of *f* and includes two endings, labeled '1' and '2', each marked with a repeat sign.

To &c .

To &c .

To &c .

To &c .

The Rose of Sharon

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

I am &c.

As the apple tree y^e apple tree amo.....ng y^e tr.....ces of y^e wood

as the lily among the thornis: so is my love among the daughters

fo is my be. lo. xed among y^e fons fo &c. I &c. under his shadow with great delight

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 &c. He brot me to y^e banquetting house

Continued.

Stay me with flagons

Hebrot &c.

Comfort me with

his banner over me was love

for &c.

for I am fi.....ck of love I charge your Ove daughters of Je...ru...fa...lem

apples for I am sick

by the rose and by the linds of the field

that &c. that &c. nor

that &c.

that you stir not up

The voice of my beloved

a wake my love till he please

Behold he cometh

skipping

And

skipping, leaping upon the mountains, skipping upon the hills

skipping

leaping upon the mountains, skipping

My beloved spake

said unto me

my love my fair one & come away

For lo the winter is

rise up

pat the rain is over and gone For lo ce. the rain is over the

This system contains a vocal line on a single staff and three piano accompaniment staves. The vocal line begins with the lyrics "pat the rain is over and gone For lo ce." and continues with "the rain is over the". The piano accompaniment consists of three staves, with the top staff being the right hand and the bottom two staves being the left hand. The music is written in a common time signature and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

rain is over the rain ce. For lo ce.

This system continues the musical score with a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "rain is over the rain ce." and continues with "For lo ce.". The piano accompaniment continues with three staves, maintaining the same instrumental texture as the first system. The system concludes with a double bar line and repeat dots on the vocal staff.

The lofty pil...lars of the sky And spacious concave rais'd on high Spangled with stars a shining fra...me Their great Ori...gi-

nal proclaim Th'...ce. And &c. The &c.

Th' uny caritl sun from day to day Pours Knowledge on this golden ray And publishe...es to ev...ry land The works of an Almightys hand

Th' &c. And .

Give to y^e Lord immortal praise Mercy & truth are all his ways Wonders of his grace to God belong Repeat his mercies in your songs

M. Humphreys C. M.

Joy to the earth & four regions Let men their songs employ While fields & floods rocks hills & plains Repeat y^e sounding joy

Stafford L. M.

Read

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

Yet &c. Yet &c. Yet &c. Yet &c.

Christ awhile to mortals giv'n

Hail the day that sees him rise Ravish'd from our widdul eyes

Reascends his native heav'n

There's pompous triumph waits Lift your heads eternal gates Wide unfold the radiant scene Take the king of glory in

The Lord descended from above And bow'd the heav'ns molt high And underneath his feet he cast The

dark ... nefs of the fly

Full royally he rode And on the wings of mighty winds came

On cherubs & on cherubims

flving all abroad And &c.

Lord in the morning thou shalt hear My

To &c.

voic... ee ascending high To thee will I direct my pray'r

To th... ee lift up mine eye

To &c.

To &c.

To &c.

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

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

ANTHEM. LUKE 2nd Chap:

Stephenson. 65

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

Behold &c.

For unto you unto you &c. In the City of David

In &c.
For unto you unto you is born this day

A fa-vour who is Christ the Lord A-favour &c.

Glad tidings glad

of joy Glad tidings which shall be to all people

And this shall be a

The musical score is written in a system of two staves per system. It features various musical notations including treble and bass clefs, time signatures, and dynamic markings such as *f* and *ff*. The lyrics are placed below the staves, with some words appearing above notes. The score includes repeat signs and first/second endings. The page number 66 is in the top left, and the word 'Continued.' is at the top center.

you shall find y. babe wrapt in swaddling clothes ly. ing in a manger ly. ing &c.

fi gn in to you

2 And suddenly there was with the Angel a multitude of the heavn ly. #. #. host / 2

And &c.

And &c.

And &c.

heavn ly host / 2

And &c.

Glory to God in the highest Glory &c. and on earth

Peace

ing God and saymg

Larghetto

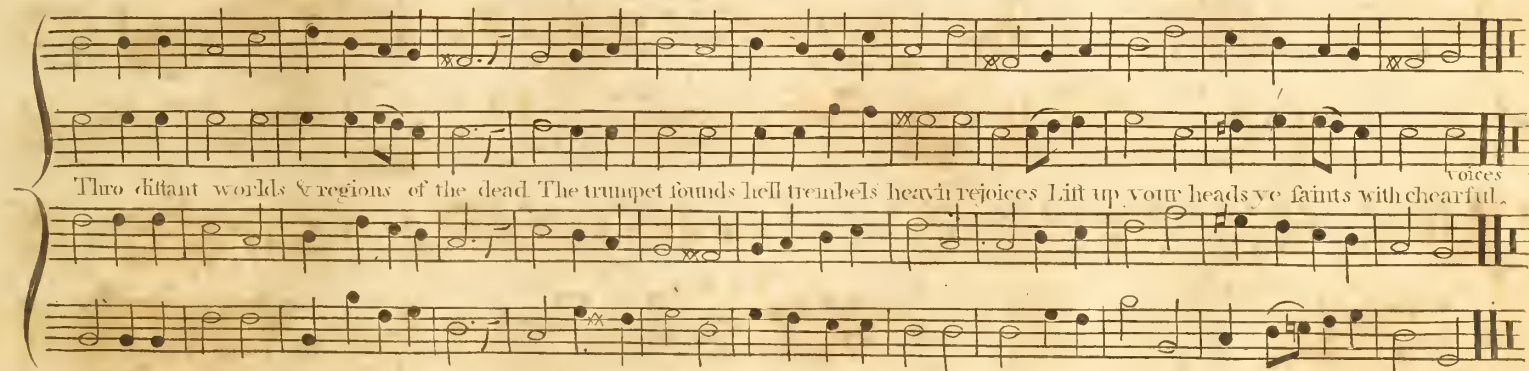
peace peace good will towards men

Hallelujah

Detailed description: This is a page of a musical score for a hymn. It features a vocal line at the top and a piano accompaniment below. The score is divided into several systems. The first system shows the vocal line with lyrics 'Glory to God in the highest Glory &c. and on earth'. The second system shows the piano accompaniment with lyrics 'Peace' and 'ing God and saymg'. The third system shows the vocal line with lyrics 'peace peace good will towards men'. The fourth system shows the piano accompaniment with lyrics 'Hallelujah'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Larghetto'. There are also repeat signs and a double bar line at the end of the piece.



The God of glory sends his summons forth Calls x^e fourth nations & awakes y^e north From east to west y^e sovrein orders spread



Thro distant worlds & regions of the dead The trumpet sounds hell trembles heavn rejoices Lift up your heads ye saints with cheerful

voices

In &c.

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

In me &c.

In me thy fearful won

And &c. And &c.

In me &c.

And ea...ch proclaim thy tki...ll divine

And &c. And &c.

ders thine And &c.

Lift &c.

Lift &c.

shining grace

Lift up your eyes ye sons of light up to his throne of shining

Lift &c.

See what immortal glories sit Round and round the

Continued

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

fills all their tongues

the heavenly plains his sacred name fills all their tongues

sacred name

echoes

and echoes thro' &c

and echoes

Loud

Continued

echoes
echoes thro' the heavenly plains his sacred &c

PUTNEY I. M.

WILLIAMS

Remember Lord our mortal state how frail our life how short y^e date where is y^e man that draws his breath false from disease from death secure

SOPHRONIA

KING

Forbear my friends forbear & ask nomore Where all my chearful airs are fled Why will you make me talk my torment o'er My life my joy my comforts dead

comforts dead

Before Jehovah's awful throne Ye nations bow with sacred joy Know that the Lord is God alone He can cre-

-ate and he destroy He &c. His foveign powr without our aid Made us of clay and

form'd us men And when like wandring sheep we stray'd He bro't us to his fold again He bro't &c.

Loud *Soft* *Loud*

We'll crowd thy gates wth thankful songs High as the heavns our voices raise And earth & earth with her ten thousand

Soft *Loud* *Soft* *Loud*

Shall fill thy courts with sounding praise shall fill shall fill &c.
 thousand tongues shall fill &c.

1 2

1 2 Wide wide as the world is thy command Vast as eterni ty e t e r n i t y thy love

Continued

Soft

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a treble clef and a common time signature, followed by a bass clef. The music is written in a style typical of 18th or 19th-century hymnals.

Time as a rock thy truth must stand when rolling years shall come to move shall when &c

The second system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

Loud

LEEDS

DR

MADAN

The third system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

Jesus thy blood & righteousness My

The fourth system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

when &c

The fifth system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

The sixth system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

beauty are my glorious dress Midst naming worlds in these array'd with joy shall I lift up my head

The seventh system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

The eighth system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

The ninth system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

The tenth system continues the vocal and piano parts. The vocal line has a treble clef and a common time signature. The piano accompaniment has a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals.

PHILADELPHIA HARMONY,

OR,

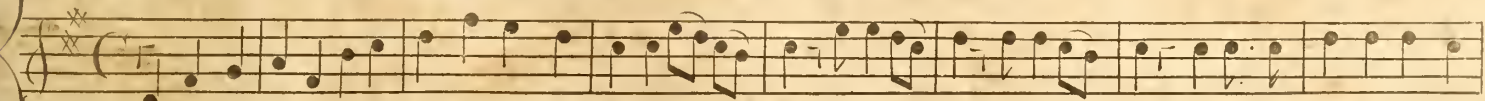
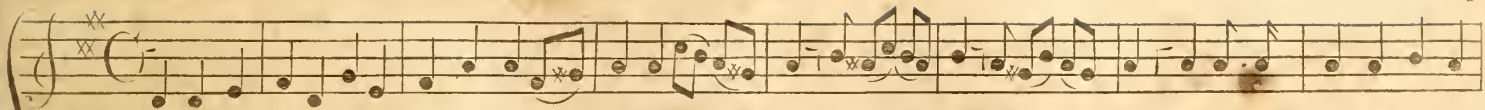
A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

Selected by

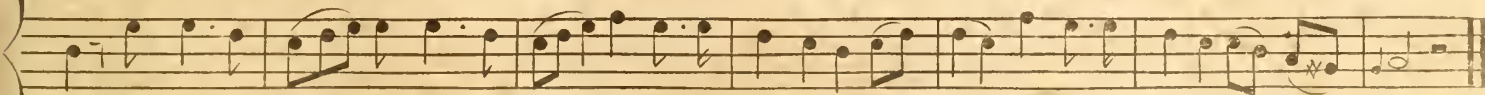
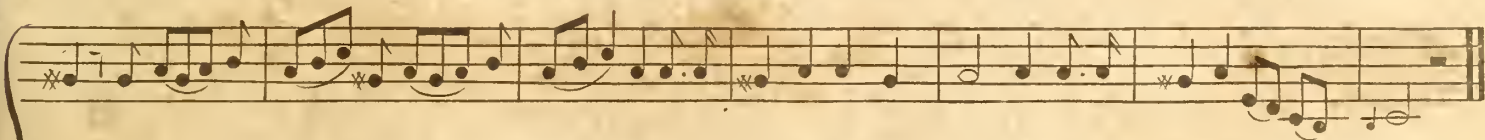
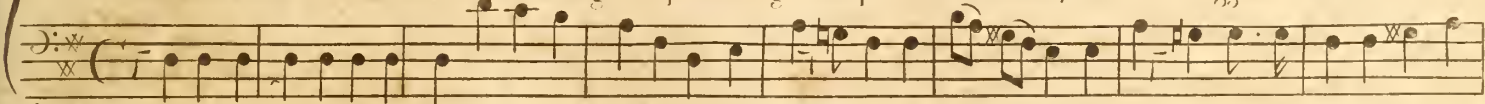
ANDREW ADGATE.

PART II.





Our Lord is risen from the Dead. Our Jesus is gone up on high. The powers of Hell are captive led Dragg'd to the Portals of the



Sky The Powers &c

Dragg'd &c.

Dragg'd &c.



There is triumphal Chariot waits And Angels chaunt the solemn Lay Lift up your heads ye heavenly Gates Ye e ver las ting

Doors give way Lift up your heads ye heavenly Gates Ye e ver las ting Doors give way

Loose your bars of massy light And wide un...fold the...the...rial scene He claims these mansions as

his right Receive the King of Glo...ry in He claims these mansions &c.

Receive the King &c Loose your bars &c He claims &c.

He claims these mansions &c Receive the King of Glo...ry in.

Who is the King of Glory who who who is &c. The Lord that all his foes overcame The World Sin,

Death and Hell overthrew And Jesus is the Conquers Name And Jesus &c. And Jesus &c.

Lo his triumphal Chariot waits And Angels cha unt the solemn day Lift up your heads, ye heav'nly Gates Ye ever-

lasting Doors give way Lift up your heads, ye heav'nly Gates Ye e. ver lasting Doors give way Who is the

King of Glory who who who is the King of Glory who The Lord of glorious pow'r pos- sessed The King of Saints

and Angels too God over all for ever blest God over all &c. God over all &c. God over

Continued.

Hotham.

D^r Madan. 85

all for ever blest for ever blest. Jesu Lover of my soul Let me to thy bosom fly

The first system consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves have a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests.

While nearer waters roll While the tempest still is nigh Hide me O my Saviour hide Till the storm of life is past Safe in-

The second system also consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues with similar notation to the first system, including various note values and rests.

to the ha ven guide O re... ceive O re... ceive O re... ceive my soul at last.

Helmfley.

To he cometh count less trumpets Blow before the bloo dy sign
 Myri ten thousand Saints and Angels See the cri ci ti ed flame Hal le lu jah, Hal le lu jah, Hal le lu jah, Wel come wel come be lie ve

The dwellings of thy lo...ve

The dwellings of thy lo...ve

Lord of the worlds above How pleasant and how fair The dwellings of thy lo...ve Thine earthly temples

The dwellings of thy lo...ve

The dwellings of thy lo...ve

Thine earthly temples are To thine abode my heart aspires

To thine abode my heart aspires With warm desires To see my God With warm desires &c.

To thine abode my heart aspires With warm desires

Thine earthly temples are To thine abode my heart aspires

For e-ver blessed b.....e the Lord My saviour a.....nd my shield

He sends his spi...rit &c
He sends his spi...rit with his word And

sends his spirit with his word &c
He sends his spirit with his word And arms me for the
fie....ld. He
fie....ld. And arms me for the field.

He sends his spirit with his word And arms me for the
fie....ld. He
fie....ld. And arms me for the field.

Montgomery. C. M.

Morgan.

80

Early my God without delay I haste to seek thy fa . . . ce My thirsty spirit faints awa . . . y without thy cheering grace

So pilgrims on the scorching sand So pilgrims &c So

So pilgrims on the scorching sand So pilgrims &c

Long for a &c

scorching sand Beneath a burning sky Long for a cooling stream Long for a cooling stream at hand Long for a cooling &c. And they must drink or die.

Long for a &c.

Long for a &c.

Weston Favel. C.M.

Come let us join our cheerful songs With Angels round the throne Ten thousand thousand are their tongues By

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The music is in common time (C.M.) and features a melody with various note values and rests, accompanied by a rhythmic piano part.

all their joys are one Ten thousand thousand are their tongues But all, But all their joys are one.

Detailed description: This system contains the second four staves of the musical score. It continues the melody and piano accompaniment from the first system, ending with a double bar line. The lyrics are printed below the vocal staff.

Canterbury. C.M.

Musical notation for 'Canterbury. C.M.' consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the treble and a supporting bass line.

Walfal. C.M.

Musical notation for 'Walfal. C.M.' consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat) and a common time signature (C). The melody in the treble staff is more active than in the previous piece.

London New. C.M.

Musical notation for 'London New. C.M.' consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat) and a common time signature (C). The piece has a simple, steady melody.

New 100. I.M.

Musical notation for 'New 100. I.M.' consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is more rhythmic due to the 3/2 time signature.

Lord what a thoughtless wretch was I to mourn and murmur and repine To see the wicked placed in pride and robes of honour shine

But oh their end &c. But oh their end &c. Thy

But oh their end their dreadful end Thy fancy taught me to

On slippery rocks I see them stand And fiery billows roar. If he say.

But oh their end their dreadful end Thy fancy taught me to

Amanda . . . L.M.

Morgan.

93

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

The musical score for 'Amanda' is in 3/2 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. A repeat sign with a first ending bracket is present in the first system.

Albany. S.M.

Edson.

Behold the morning sun Begins his glorious way His beams thro' all the nations run And life and light convey And life and light convey.

His beams thro' all &c. His beams thro' all &c. And life and light convey And &c.

The musical score for 'Albany' is in 3/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are distributed across the staves, with some lines appearing below the piano part.

Rise my soul and stretch thy wings Thy better portion trace Rise from transitory things Towards heavenly native place Sun and Moon and Stars decay

A CANON of Four in One

Praise God from whom all blessings flow
Praise him all creatures here below
Praise him above ye heavenly host
Praise Father, Son, and Holy Ghost

Think mighty Go . . . d on feeble man How few his hours how short his span Short from the cradle to the grave Who can secure his vi . . . tal breath Against the bo . . .

55. C.M.

Psaln 33. D.W.

Tuckey.

Id demands of death With skill to fly or po . . . wr to save.

Rejoice ye righteous in the Lord This work belongs to you Sing of his name his ways his word

How ho ly just and true
 His mercy and his righteousness
 Let heav'n and earth proclaim
 and of grace Reveal his wondrous name
 His works of nature

Norristown. S.M. A. Davis.

Behold the morning sun
 His beams &c.
 Begins his glorious way
 His beams &c. And life and light convey.
 His beams &c.

His beams thro' the regions of His beams &c. And li Pt &c

Pleasant Valley. C.M.

Morgan.

My foul lies of caving to the dust Lord give me li fe divine From vain desires and evry lust Turn off these eyes of mine Turn

From vain desires &c.

From vain desires &c.

From vain desires &c. From vain desires &c.

off these eyes of mine From vain desires &c. Turn off these eyes of mine.

From vain desires &c. From vain desires &c.

From vain desires &c. From vain desires &c.

Despair.

Morgan.

O... know A man da's dead and gone I'll seek to live unseen unknown Oh! unburied let me die let me die Steal from the

Wetherfield. P.M. Morgan.

world And not a stone tell where I lie And not a stone &c.

Ye tribes of Adam join With heav'n and earth and seas And

Continued.

8: 1 2

Ye holy throng of an

1 2

gels &c.

offer notes divine To your creators praise

1 2

Ye holy throng of an gels bright In worlds of light begin the song

1 2

Ye holy throng &c. to...ng In &c.

Hofannah. C.M. Rev^d D^r Davidson.

1 2

Hofannah! Hofannah in the highest strains The church on earth can raise The highest heav'n in which he reigns Shall give him nobler praise Shall give him &c.

Stroudwater. C.M.

Musical score for "Stroudwater, C.M." consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/2 and the key signature has one sharp (F#). The music is written in a simple, homophonic style with quarter and eighth notes, and rests.

S^t Anns. C.M.

Musical score for "S^t Anns, C.M." consisting of two staves. The top staff is a treble clef and the bottom is a bass clef. The time signature is common time (C) and the key signature has one sharp (F#). The music is written in a simple, homophonic style with quarter and eighth notes, and rests.

Christ Church. C.M.

Musical score for "Christ Church, C.M." consisting of two staves. The top staff is a treble clef and the bottom is a bass clef. The time signature is 3/2 and the key signature has one sharp (F#). The music is written in a simple, homophonic style with quarter and eighth notes, and rests. There are some triplets indicated in the top staff.

My soul thy great cre...a...tor praise When cloth'd in his celestial rays He in full majes...t...y appears

And like a robe his glo...ry wears And li...ke a robe his glo...ry wears

Chorus.

Williamsburg. I. M.

That man is blest who stands in awe Of God and loves his sacred law

Great is the Lord what tongue can frame An equal honour to his name

His seed on earth shall be renew'd And with successive honours crown'd

S:

The Angel of the Lord &

While shepherds watch'd their flocks by night All seated on the ground The Angel of the Lord came down And glory shone around.

The Angel of

The Angel of the Lord came down

The Angel of the Lord came down And glory shone And glo ry

The Angel of the Lord came down And glory shone around And glo ry And glo ry And glo ry shone a round.

the Lord came down &c.

The Angel of the Lord came down &c

And glory shone And glory shone around

And glo ry

Arise for thy li...ght

Arise // thine // thine O Zion for thy light is come & v. glory of v. Lord is ris'n up -

and the glo...ry &c.

-on thee of v. Lord is ris'n upon thee and the glo...ry

the &c.

of the Lord is risen upon thee And the gentiles shall come to thy light and kings and kings to the brightness of thy rising

And the gentiles &c. Sing $\#$ $\#$ O heavens & be

for behold I bring you glad tidings joyful O earth behold I bring &c. gl...ad tidings

gl...ad &c. gl...ad &c. gl...ad &c. glad tidings of great joy which shall be to all of great joy gl...ad &c.

glad &c. gl.....ad &c. gl.....ad &c. # glad &c.

people glad &c. # gl.....ad &c. # of great joy # gl.....ad tidings

gl.....ad &c. gl.....ad &c. # # # #

gl.....ad &c. # gl.....ad &c.

gl.....ad tidings of great joy which shall be to all people to all

#

all a...ll people For unto you is bo...rn this day In the City of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a 7/4 time signature. The lyrics are: "all a...ll people For unto you is bo...rn this day In the City of". The piano accompaniment is written on three staves, with the right hand on the top two and the left hand on the bottom one. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings.

David a faviour a faviour a faviour who is Chri...ft the Lord

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are: "David a faviour a faviour a faviour who is Chri...ft the Lord". The piano accompaniment is written on three staves, with the right hand on the top two and the left hand on the bottom one. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings. A dashed line is drawn around the piano accompaniment in the second system.

Moderate

Continued

Glory Glory Glory he to God on hi — gh and on earth peace

pea-

Lively.

and on &c. and on &c. For unto us a child is

pea — ce pea — ce good will towards men

and on &c. and on &c.

ce

born

For unto us a child is born un to us a son is givn and his name shall be

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line begins with the word 'born' and continues with the lyrics 'For unto us a child is born un to us a son is givn and his name shall be'. The piano accompaniment consists of four staves, with the right hand playing a melody and the left hand providing harmonic support. The music is written in a common time signature.

called wonderful counsellor the mighty God the ever... lasting

Detailed description: This system continues the musical score. The vocal line contains the lyrics 'called wonderful counsellor the mighty God the ever... lasting'. The piano accompaniment continues with four staves, maintaining the same instrumental texture as the first system. The lyrics are printed below the vocal staff.

Continued.

1. For

Father the prince of peace, Amen Hallelujah Amen Halle-

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a soprano C-clef. The bottom staff is a piano accompaniment in treble clef. The music begins with a key signature of one flat (B-flat) and a common time signature. The vocal line starts with a series of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The piano accompaniment consists of a simple harmonic accompaniment with quarter notes in the right hand and half notes in the left hand. A first ending bracket is placed over the final two notes of the vocal line (Bb4, A4) and the corresponding piano accompaniment notes (Bb4, A4). The word "For" is written above the piano staff at the start of the first ending. The lyrics "Father the prince of peace, Amen Hallelujah Amen Halle-" are written below the vocal staff.

lu jah Amen A ... men Amen A ... men A men

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in treble clef. The music continues from the first system. The vocal line has a long note for "lu jah" followed by "Amen A ... men Amen A ... men A men". The piano accompaniment provides a steady harmonic accompaniment. The lyrics "lu jah Amen A ... men Amen A ... men A men" are written below the vocal staff.











