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L E S S O N S

ON THE

PRACTICE of SINGING,

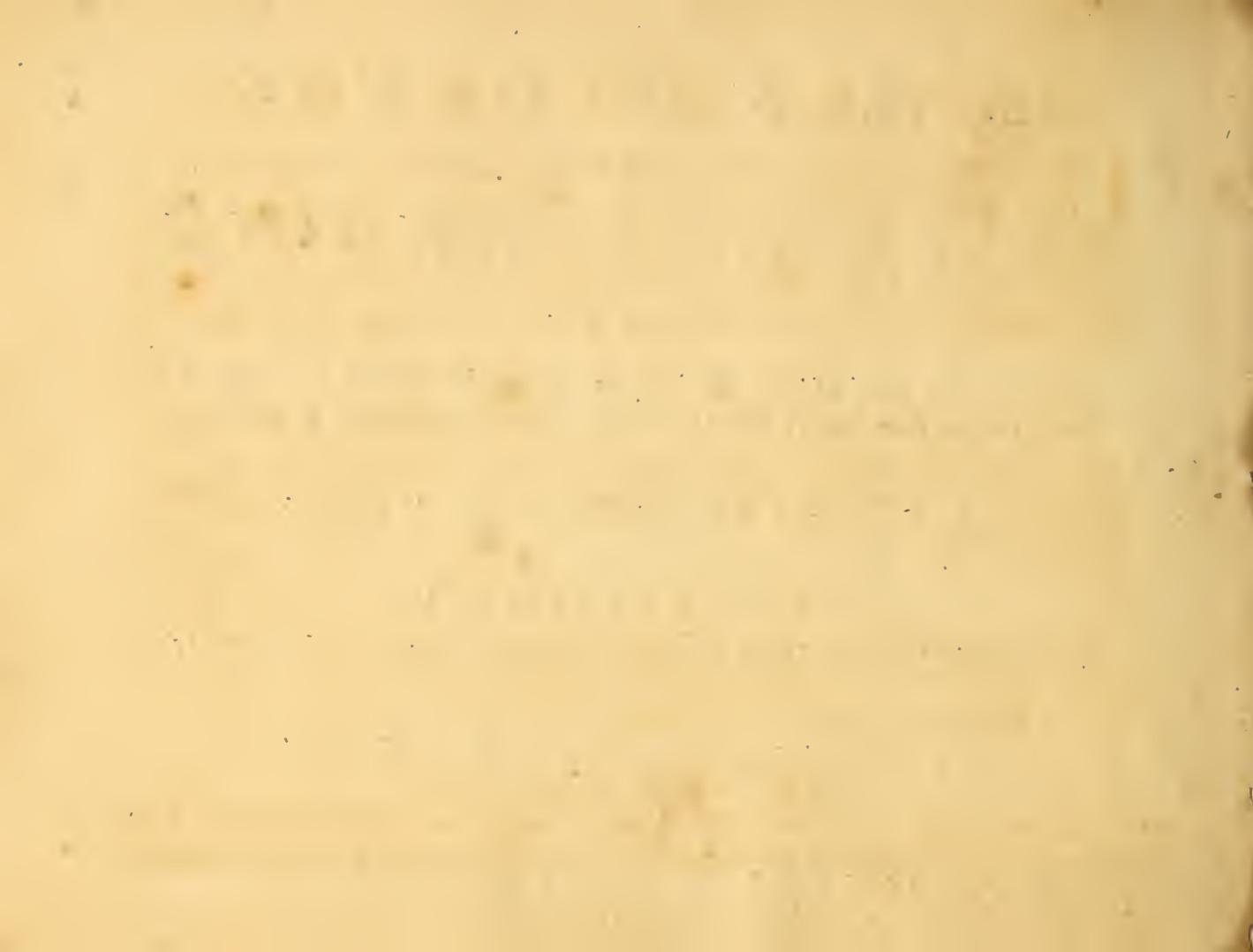
WITH AN

ADDITION of the CHURCH TUNES, in four Parts, and a Collection of
HYMNS; CANONS, AIRS and CATCHES, for the Improvement of Beginners.

By CORNFORTH GILSON, Teacher of Music in *Edinburgh*.

H U M B L Y I N S C R I B E D
To the Right Hon. the LORD PROVOST, MAGISTRATES, and COUNCIL,
A N D
The Reverend MINISTERS of the City of *Edinburgh*.

EDINBURGH, Sold at the Shop of R. FLEMING at the Cross, and by the Booksellers in Town and
Country. M,DCC,LIX.



I N T R O D U C T I O N.

I NEED not trouble the Public with any Preface to a Performance of this Kind. The Utility of such Performances is now well known ; especially since the Introduction of the late Improvement in Church Music, which now so happily prevails in this Country.—I shall content myself therefore with explaining the different Terms made use of in this little Work, so as to render it of as general Use as possible.

O F T H E G A M U T.

THE Use and Intention of the Gamut, is to teach the Names of the Lines and Spaces in the different Cliffs ; and is the first Thing necessary for Beginners, and what they should well understand. It is equally useful in Instrumental Performances as in Vocal.

O F T H E T A B L E.

THE Table teaches the Names of the Notes, and shews how they are divided, from a Semibreve down to a Demiquaver. It also shews the different Proportions, and the Relation one Note has to another.

O F T H E C L I F F S.

To understand the different Cliffs rightly, is one of the most useful Parts, both of Vocal and Instrumental Performances, as it is by the Cliffs alone that the different

rent Parts of the Performance are known. There are three treble Cliffs ; the first is the Gsolreut, and the other two, the Csfolfaut on the first and second Lines. The Csfolfaut on the third Line is called the Counter-tenor ; the Csfolfaut on the fourth Line, is called the Tenor, and the Ffaut on the fourth Line, is called the Bass. The principal Use of the Cliffs in Vocal Music, is to class the Voices proper for the different Parts in the Performance. They also enable the Performer to give the proper Tone to each particular Part of the Composition. The Gsolreut, or Treble, is the highest ; the Csfolfaut on the first Line is two full Tones, or a third, lower ; and the Csfolfaut on the second Line, is a fifth lower than the Gsolreut. The Csfolfaut on the third Line, or Counter-tenor, is a seventh lower than the Gsolreut ; the Csfolfaut on the fourth Line, or Tenor, is a ninth lower than the Gsolreut ; and the Bass is a fifth lower than the Tenor ; so that by knowing the Cliffs, you are at no Loss to find the Tone of each Part in any Piece or Composition.

O F K E E P I N G T I M E.

THIS is one of the nicest and most necessary Parts of Music. Without it the finest Compositions are rendered mere Discord and Confusion. The easiest Method to render this understood and acquired, is by using several Motions of the Hand, which differ according to the Movement of the Piece your are to perform. Time is divided into two different Species, Common Time and Triple Time. Common Time

Time is beat by four Motions, two with the Hand down, and two up, which Manner of beating is continued through all my Lessons in Common Time, except the 26th, which is beat by two Motions, one down and one up. These Lessons are intended as well for Improvement in hitting the Distances of Thirds, Fourths, &c. as for learning the Time: Besides, the going through such a Number of Lessons, many of which have great Execution, will much improve the Throat, and gradually teach the Beginner to read.

TRIPLE Time is beat by three Motions, two with the Hand down, and one up; which Method is used through all the Lessons in Triple Time, excepting Lesson 35th, which is marked $\frac{6}{4}$, which can only be beat with two, one down and one up; likeways Lesson 36th, marked $\frac{6}{5}$, which also can only be beat with two; and Lesson 39th, marked $\frac{12}{8}$, which may be beat either by four or two Motions. These Marks being always put by the best Masters, as a Species of Triple Time, I do not pretend to contradict them, but only give the Directions as to the Manner in which they are usually beat.

Of G R A C E S in Singing.

THE three last Lessons, which are numbered 44, 45, and 46, are the same with one another, and will admit of the same Harmony; only I have endeavoured to make a Distinction betwixt the Church Stile and that of Concert Music. The first of these is wrote entirely plain, without any Graces, and when sung, will

will appear very insipid, for want of the *Appoggiature*, (or small hanging Note;) unless it be sung by a Master, who will naturally place the *Appoggiature*, and adject the Graces according to his own Taste. I have in the second Lesson placed the *Appoggiature*, to shew young Beginners the proper use of it; and when they advance so far, as to be able to sing or play them both Ways, they will easily be convinced of the Beauty which it adds to the Performance. The third of these Lessons is intended to shew the Performer the great Difference of Taste that ought to be used betwixt the Church and Concert Music; the one solemn, and the other lively, of which I am convinced this short Specimen will easily satisfy them.

I have altered the Situation of the Parts in the Psalm Tunes, agreeably to the Practice of all experienced Writers on Music; for it is certain, that what is vulgarly called the Tenor, is undoubtedly the Treble, as it is the principal Part, and the first Production of the Composer. This Part ought properly to be sung by Women, Girls, or Boys: The Counter-tenor should be sung by Men of great Compass in the Top of the Voice: The Tenor may be either sung by Men, or by Treble Voices, as a Tenor Voice and a Treble are so near Unisons; but it is certainly intended for Men. As to the Bass, it is intended to be sung by Men of great Depth of Voice. But as frequently these Parts cannot be distributed so properly as the Master or Director could wish, in that Event the Voices you have must be divided to the best Advantage.

Gaudet in alle Sol

Piant in alle Fa

Fla *Tia*

Mand — Sol

Coffa *Fa*

Baldeus — Mi

Mamine *Tia*

Giebreit — Sol

Fiant *Fa*

Piani — Fa

Plauer *Sol*

Confiati — Fa

Brahme *Re*

Alamire *Tia*

Grochier *Sol*

Fiant — Fa

Klami *Tia*

Dowdy — Sol

Fiant *Fa*

Brau — Mi

Ari *Tia*

Ganut — Sol

The Table



Common Time C $\frac{2}{4}$ Triple Time $\frac{3}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{7}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{1}{8}$

A Sharp ♯ A Flat ♭ A Natural ♮ A Tie A Slur

Cliffs, Lines, and Spaces.

The Gsoltreut or Treble Cliff [to be Sung by Treble voices]

Lines

Elami Gsoltreut Bfabemi Dlasol Ffaut in Alt

Spaces

Ffaut Alamire Csolfha Ela Gsoltreut in Alt

The Gsolsaut Cliff on the first line [to be Sung by Treble Voices]

Lines

Csolfaut Elami Gsoltreut Bfabemi Dlasol

Spaces

Dlasotreut Ffaut Alamire Csolfha Ela

The Gsolsaut Cliff on the Second line to be Sung by Treble Voices

Lines

Alamire Csolfaut Elami Gsoltreut Bfabemi

Spaces

Bfabemi Dlasotreut Ffaut Alamire Csolfha

The Counter Tenor Cliff. [to be Sung by Men who have great Compass in Voice.]

Lines

Ffaut Alamire Csolfaut Elami Gsoltreut

Spaces

Gsoltreut Bfabemi Dlasotreut Ffaut Alamire

The Tenor Cliff.

To be Sung by Men who have lesser Compass in Voice.

3

Lines

Dsotre Ffaut Alamire Csolfaut Elami

Spaces

Elami Gsoltreut Bsabemi Dlasotre Ffaut

The Bass Cliff.

Lines

Gamut Bmi Dsotre Ffaut Elamire

Spaces

Are Cfaut Elami Gsoltreut Bsabemi

Lessons in Common Time

Lesson 1

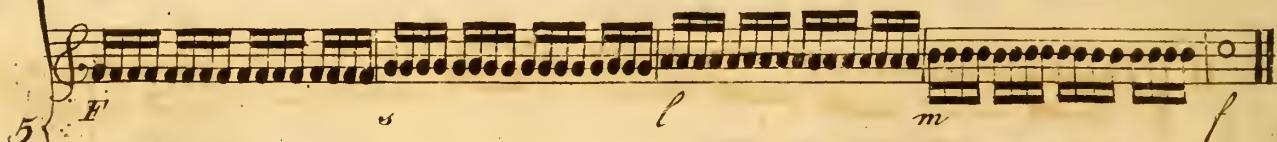
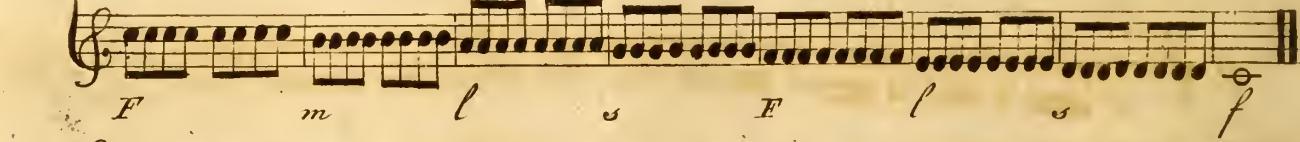
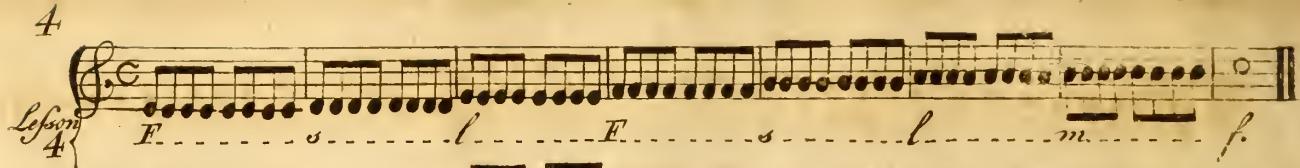
Fa sol la Fa sol la mi fa Fa mi la sol fa la sol fa

2

F s l F s l m f F m l s F l s f

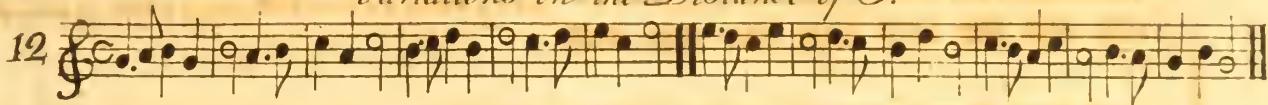
3

F s l F s l m f F m l s F l f



Lesson

Variations on the Distance of 3.^{ds}



6



17



18

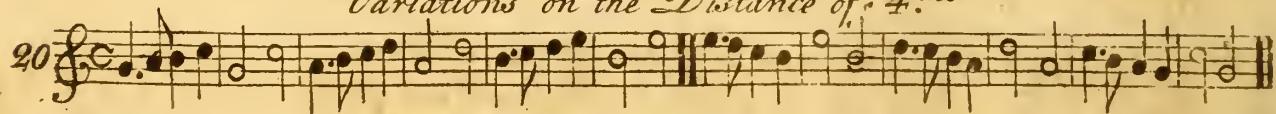


19



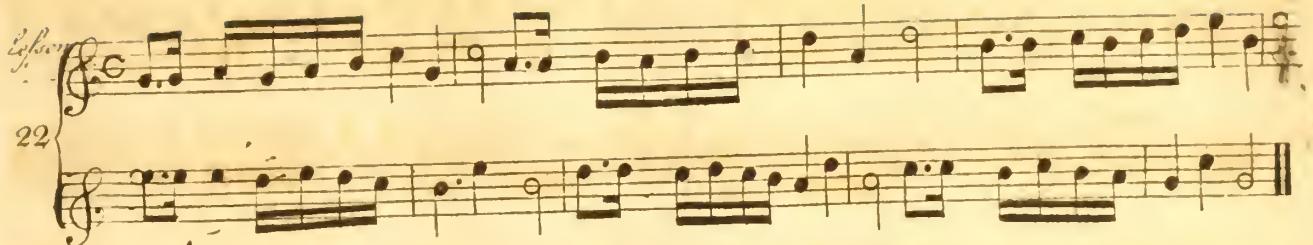
Variations on the Distance of 4.^{ths}

20



21





Variations on the Distance of 5th

23

24

25

26

Handwritten musical score for piano, showing four staves of music labeled 23 through 26. Each staff begins with a bass clef and common time. The music consists of eighth-note patterns, primarily focusing on the distance of a fifth between voices.

Driveing Notes in the Third

27

Handwritten musical score for piano, showing two staves of music labeled 27 and 28. Both staves begin with a bass clef and common time. The music features sustained notes in the bass line with eighth-note patterns above them, creating a driving effect in the third.

8

Driveing Notes in the 4th

Lesson 28

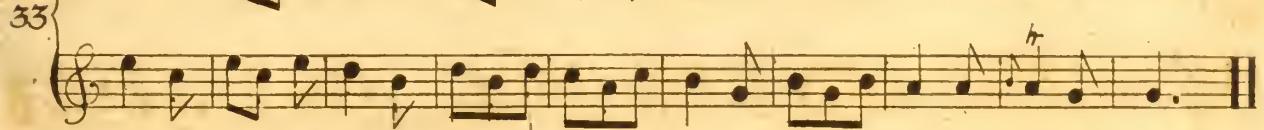
Driveing Notes in the 5th

29

*Lessons in Triple Time**Variations on the 3^d*

30

31





37



38



39



Lessons on the Use of Rests

11

Lesson 40

A handwritten musical score for two voices. The top voice is in soprano C-clef and the bottom voice is in bass F-clef. Both voices are in 3/2 time. The music consists of a series of eighth and sixteenth note patterns separated by rests.

41

A handwritten musical score for two voices. The top voice is in soprano C-clef and the bottom voice is in bass F-clef. Both voices are in 3/4 time. The music features eighth and sixteenth note patterns with rests.

42

A handwritten musical score for two voices. The top voice is in soprano C-clef and the bottom voice is in bass F-clef. Both voices are in 3/8 time. The music consists of eighth and sixteenth note patterns with rests.

43

A handwritten musical score for two voices. The top voice is in soprano C-clef and the bottom voice is in bass F-clef. Both voices are in 3/16 time. The music features sixteenth note patterns with rests.

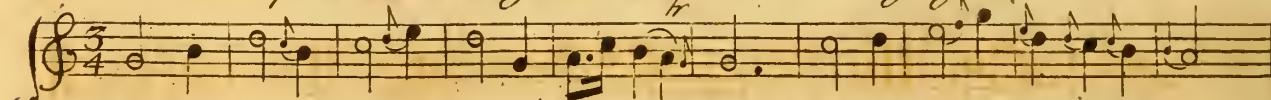
12 st. Of Graces in Singing.

Lesson 1. The plain Notes without Graces



Lesson 2^d.

The same peice, with such Graces as is used in Singing Church Music.



Lesson 3^d.

The same with such Graces as are used in Singing Songs.



Dundee Tune

Handwritten musical score for the Dundee Tune, consisting of four staves of music. The staves are written in common time (indicated by 'C') and use a soprano C-clef. The music includes various note heads (circles, crosses, etc.) and rests, separated by vertical bar lines. The fourth staff contains numerical subscripts under some notes, such as 7, 6, 5, 4, 3, 2, 1, and 0, likely indicating fingerings or specific performance techniques.

London Tune

Handwritten musical score for the London Tune, consisting of four staves of music. The staves are written in common time (indicated by 'C') and use a soprano C-clef. The music includes various note heads (circles, crosses, etc.) and rests, separated by vertical bar lines. The fourth staff contains numerical subscripts under some notes, such as 7, 6, 5, 4, 3, 2, 1, and 0, likely indicating fingerings or specific performance techniques.

Dumfermline Tune

A handwritten musical score for "Dumfermline Tune" consisting of four staves. The staves are written in common time with a treble clef. The music features various note heads, including open circles, solid circles, and crosses, along with rests. Measure 1 consists of a series of eighth notes. Measures 2 and 3 show more complex patterns with sixteenth-note-like figures and rests. Measure 4 begins with a sixteenth note followed by a eighth note. Measures 5 and 6 continue the rhythmic pattern. Measures 7 through 10 feature various note heads and rests. Measures 11 and 12 conclude the section. Measure 13 starts with a sixteenth note followed by an eighth note. Measures 14 and 15 continue the rhythmic pattern. Measures 16 through 19 feature various note heads and rests. Measures 20 and 21 conclude the section.

Abby Tune

A handwritten musical score for "Abby Tune" consisting of four staves. The staves are written in common time with a treble clef. The music features various note heads, including open circles, solid circles, and crosses, along with rests. Measure 1 consists of a series of eighth notes. Measures 2 and 3 show more complex patterns with sixteenth-note-like figures and rests. Measure 4 begins with a sixteenth note followed by a eighth note. Measures 5 and 6 continue the rhythmic pattern. Measures 7 through 10 feature various note heads and rests. Measures 11 and 12 conclude the section. Measure 13 starts with a sixteenth note followed by an eighth note. Measures 14 and 15 continue the rhythmic pattern. Measures 16 through 19 feature various note heads and rests. Measures 20 and 21 conclude the section.

Newton Tune

15

Handwritten musical score for "Newton Tune" in common time. The score consists of three staves of music. The first two staves begin with a treble clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The music features various note heads, some with vertical stems and others with horizontal stems. Measures are separated by double bar lines. The score concludes with a final measure ending in a double bar line.

French Tune

Handwritten musical score for "French Tune" in common time. The score consists of three staves of music. The first two staves begin with a treble clef and a key signature of one flat (B-flat). The third staff begins with a bass clef and a key signature of one flat (B-flat). The music features various note heads, some with vertical stems and others with horizontal stems. Measures are separated by double bar lines. The score concludes with a final measure ending in a double bar line.

Jedburgh Tune

Handwritten musical score for "Jedburgh Tune". The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6'). The key signature is F major (one sharp). The music features various note heads, stems, and rests. Measure 1 starts with a whole note followed by a half note. Measures 2-3 show a sequence of eighth notes. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show more complex rhythms, including sixteenth notes and grace-like strokes. Measures 8-9 conclude the section. Measure 10 begins with a whole note followed by a half note. Measures 11-12 show a sequence of eighth notes. Measures 13-14 continue with eighth-note patterns. Measures 15-16 conclude the section. Measure 17 begins with a whole note followed by a half note. Measures 18-19 show a sequence of eighth notes. Measures 20-21 conclude the section.

Martyr's Tune

Handwritten musical score for "Martyr's Tune". The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6'). The key signature is C major. The music features various note heads, stems, and rests. Measure 1 starts with a whole note followed by a half note. Measures 2-3 show a sequence of eighth notes. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show more complex rhythms, including sixteenth notes and grace-like strokes. Measures 8-9 conclude the section. Measure 10 begins with a whole note followed by a half note. Measures 11-12 show a sequence of eighth notes. Measures 13-14 continue with eighth-note patterns. Measures 15-16 conclude the section. Measure 17 begins with a whole note followed by a half note. Measures 18-19 show a sequence of eighth notes. Measures 20-21 conclude the section.

81 Psalm June

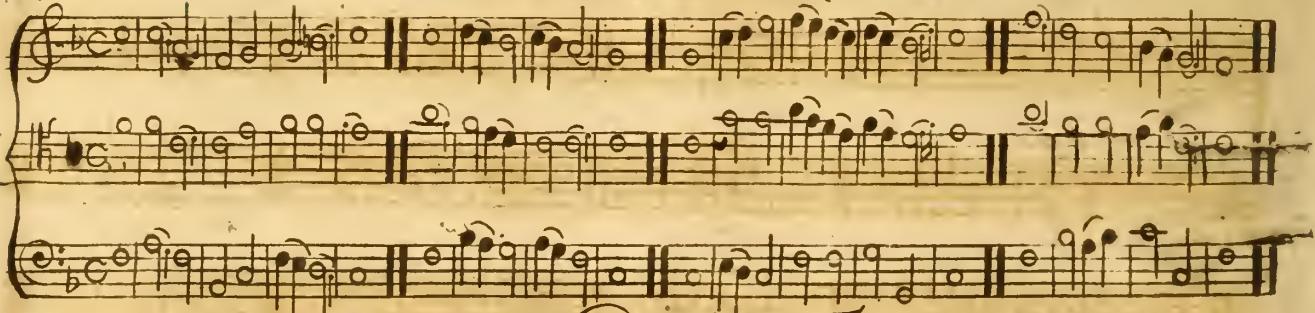
15

A handwritten musical score for five voices, consisting of five staves. The voices are arranged from top to bottom: soprano, alto, tenor, bass, and contratenor. Each staff uses a different clef: soprano (G-clef), alto (C-clef), tenor (F-clef), bass (Bass-clef), and contratenor (C-clef). The time signature varies throughout the piece, indicated by numbers above the staff or by a symbol resembling a '4' with a diagonal line through it. Measures are separated by vertical bar lines, and repeat signs with dots are used to indicate where sections of the music are repeated.

New Gray Friars Tune

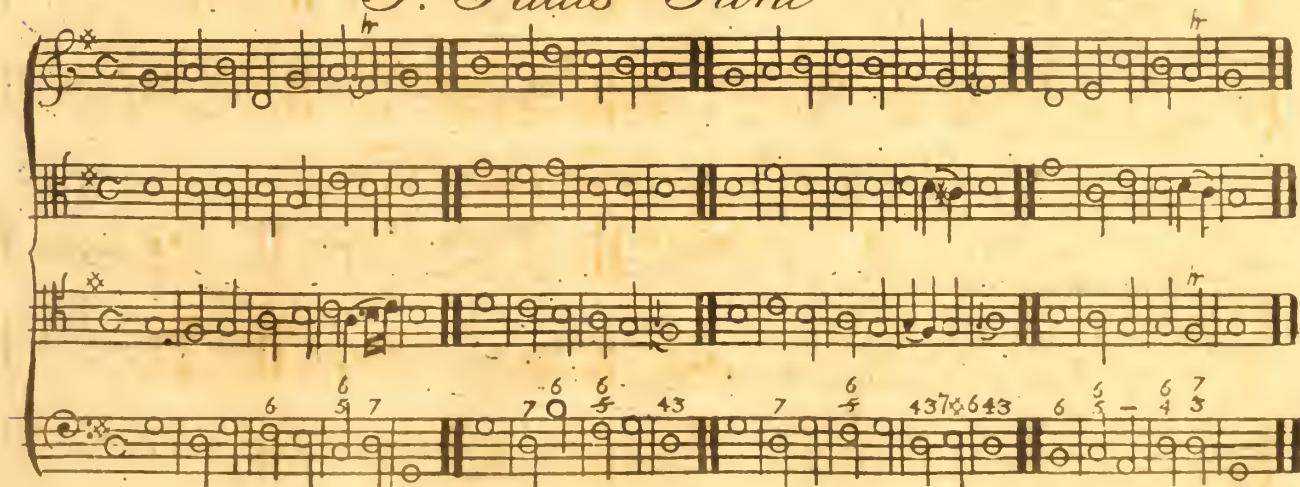
A handwritten musical score consisting of three staves. The top staff uses a treble clef, a key signature of one sharp, and common time. It contains six measures of music. The middle staff uses a bass clef, a key signature of one sharp, and common time. It also contains six measures of music. The bottom staff uses a bass clef, a key signature of one sharp, and common time. It contains six measures of music. Measures are separated by vertical bar lines. Measures 1-3 of each staff begin with a single note followed by a series of eighth notes. Measures 4-6 begin with a single note followed by a series of sixteenth notes.

16

Heriot's Tune*149 Psalm Tune**Old Gray Friars Tune*

S^t. Mary's Tune

17

*S^t. Paul's Tune*

S. Ann's Tune

Handwritten musical score for "St. Ann's Tune". The score consists of three staves of music. The first two staves begin with common time (C) and the third staff begins with 6/8 time (C). The music features various note heads, including circles, squares, and triangles, along with rests. The first two staves end with double bar lines. The third staff concludes with a single bar line. Below the first two staves, there are numerical markings: 76, 67*643, 6435*, 1767, 65*, 54*, 665, and 657.

S. David's Tune

Handwritten musical score for "St. David's Tune". The score consists of three staves of music. The first two staves begin with common time (C) and the third staff begins with 6/8 time (C). The music features various note heads, including circles, squares, and triangles, along with rests. The first two staves end with double bar lines. The third staff concludes with a single bar line. Below the first two staves, there are numerical markings: 6, 566, 345, 43, 6, 6, 543, 6, 5436, 5436, 69843, 6, and 543.

S. James's Tune

19

Handwritten musical score for "S. James's Tune". The score consists of four staves, each with a different clef (G-clef, F-clef, C-clef, and B-clef) and a common time signature. The music is written in a tablature-like style with note heads and rests. Measures are separated by double vertical bar lines. The score includes several grace notes indicated by small 't' symbols above the main notes. Numerical subscripts (e.g., 43, 6, 7, 7, 6*) are placed below specific notes in the first staff. The fourth staff concludes with a measure ending in a 6/8 time signature.

Bristol Tune

Handwritten musical score for "Bristol Tune". The score consists of four staves, each with a different clef (G-clef, F-clef, C-clef, and B-clef) and a common time signature. The music is written in a tablature-like style with note heads and rests. Measures are separated by double vertical bar lines. The score includes several grace notes indicated by small 't' symbols above the main notes. Numerical subscripts (e.g., 65, 6, 6, 5, 6, 5, 5, 7, 6, 5, 5, 3, 6, 6, 5, *) are placed below specific notes in the fourth staff.

20

100 Psalm Tune

56 56 56 56 43 57 43 5 5 43 6 5 43 5 6 6 6 5 - 4 3

St Giles's Tune

Edinburgh Tune

(21)

A handwritten musical score for "Edinburgh Tune" consisting of six staves of music. The music is written in common time and includes various key signatures such as G major, C major, F major, D major, A major, E major, B major, and G minor. The score features several measures of music, with some sections labeled "pia." (piano) and "for." (for voice or instrument). The manuscript is dated "1875" at the bottom right.

1875

(22)

S.^t Mathew's Tune. Reduced to Common Time

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

148 Psalm Tune

(23)

Handwritten musical score for Psalm Tune, page 148, measure 23. The score consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2' over a '4'). The music uses a soprano C-clef. The notes are represented by open circles. Measure 23 begins with a repeat sign and a bass clef. The music includes various rests and note heads. Below the staffs, there are numerical markings: 6, 4, 3; 6, 7, 7; 7, 6, 4, 3; 6, 5; 7, 7, 6, 3; 6, 5; 6, 5.

New Church Tune

Handwritten musical score for New Church Tune. The score consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2' over a '4'). The music uses a soprano C-clef. The notes are represented by open circles. The score includes a repeat sign and a bass clef. The music features various rests and note heads. Below the staffs, there are numerical markings: 6, 3; 6, 5; 6, 7; 6, 15, 7; 6, 3, 5, 6, 5, 6, 5, 6, 7, 9, 6, 5, 7.

(24)

Elgin Tune

Handwritten musical score for "Elgin Tune" consisting of four staves. The staves are in common time and feature various note heads (circles, crosses, asterisks) and rests. Measures are separated by double vertical bar lines. The bottom staff includes some numerical markings: 6 5, 43, 66 54 6 35, 6, 6 5, 6 43, 6 5.

Culross Tune

Handwritten musical score for "Culross Tune" consisting of four staves. The staves are in common time and feature various note heads (circles, crosses, asterisks) and rests. Measures are separated by double vertical bar lines. The bottom staff includes some numerical markings: 6 5, 7 43, *, *, 6 7, 4 6, *, 76 43, 6 7.

Communion Hymn.

2

Glory be to God on high, and in Earth peace, and in Earth Peace, good will towards Men,

Glo: &c

6 6⁸⁷

65

6 5⁷

Glo: &c

We Praise thee, We Bless thee, We Worship thee, We Glorifie thee.

We give thanks to thee for thy great Glory, O Lord God Heavenly King,

God the Father Al-migh-ty, O Lord, the on-ly Begotten Son Jesus
 Christ, O Lord God Lamb of God, Son of the Father, that takest a-way the Sins of the
 World, have Mercy upon us, thou that takest away the Sins of the World have Mercy up-

on us. Thou that takest away the Sins of the World, receive our stray'n;

Thou that sittest at the right hand of God the Fa^{ther}, have Mer-

cy upon us, have Meroy upon us, have Mercy upon us, For their

only art Holy, thou only art the Lord, thou on-ly O Christ, thou

only O Christ, With the Ho-ly Ghost, art Most High, In the Glo-ry

of God the Fa-ther, A-men.

43
65

Hallelujah

27

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves. The lyrics "Halle-lujah" are repeated throughout the piece. The score includes several rehearsal marks and some handwritten notes.

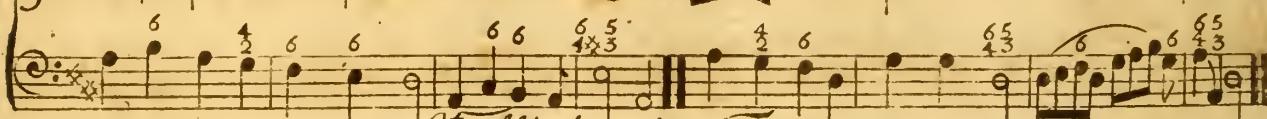
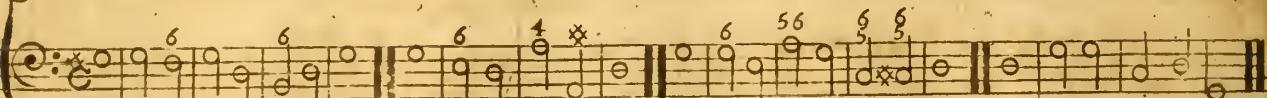
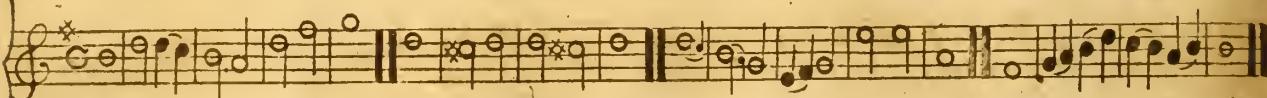
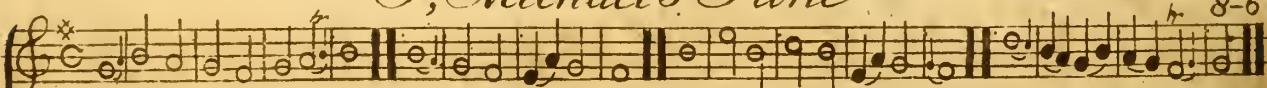
Stave 1 (Soprano):
Halle-lujah Halle-lujah Halle-lujah Halle-lujah Halle-lujah
Halle-lujah Halle-lujah Halle-lujah Halle-lujah Halle-lujah
Hal.: Halle-lujah lujah
Hal.: Halle-lujah

Stave 2 (Alto):
Halle-lu-jah Halle-lu-jah Halle-lu-jah Halle-lu-jah

Stave 3 (Bass):
Halle-lu-jah Halle-lu-jah Halle-lu-jah Halle-lu-jah

Halle-lu-jah Hallelujah P.t. Peter's Tune

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time, labeled "P.t. Peter's Tune". The vocal parts are written on three staves. The score features complex rhythmic patterns with sixteenth and thirty-second note figures. Measure numbers 8-6 and 8-7 are indicated above the staves.

A Hymn*S. Michael's Tune*

Saint Paul's Chorus &
Chorus in the Oritoria of Paul

29.

Wellcome Wellcome mighty King, Welcome all who Conquast bring, Wellcome David warlike Boy.
Well:
Well:
Author of our present Joy Saul who hast thy thousands slain, Wellcome to thy Friends again David his ten
thousands slow ten thousand praises are his due ten thousand praises are his due
ten thousand praises are his due
ten thousand praises are his due

Ascension Hymn

Hail the day that saw him rise Ravish'd from our wishful Eyes Christ awhile to Mortals giv'n

Reascends his native heav'n there the pompous triumph waits lift your head e-ternal gar-tas

Nidē unfold the radiant scene take y' king of Glo-ry in take the king of Glory in

S:t John's Tune

86

God Save the King

31

3
Name let thy Trumpet sound toll all the World around great George is king Tell Rome and

4

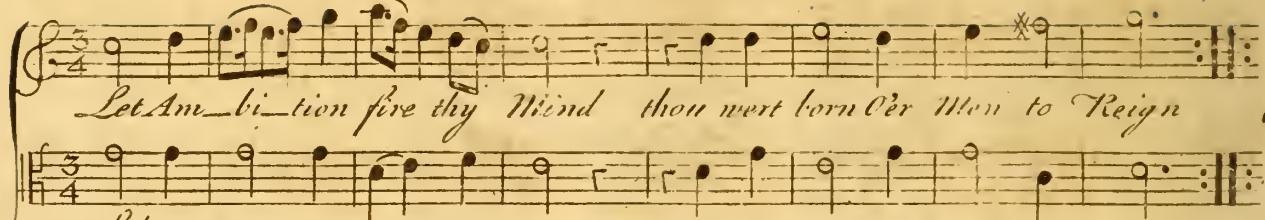
3
France and Spain Britannia scorns their chain all their rile arts are vain great George is king

4

3
France and Spain Britannia scorns their chain all their rile arts are vain great George is king

4

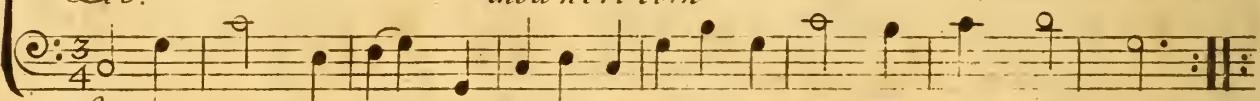
Let Ambition



Let



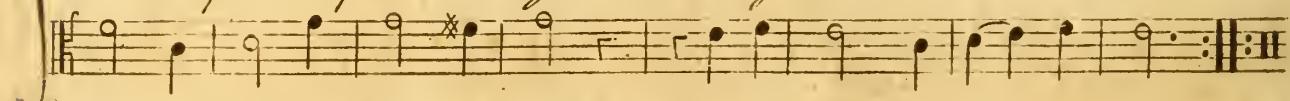
Let.



Let



Not to follow flocks de-signid Scorn thy Crook and leave the Plain.



Scorn thy Crook

Scorn thy Crook

affectuoso on Sophocles by Simonides by 3 Voices 33

Windo Gentle ever green to form a shade around the Tomb Where Sophocles is
laid Sweet ivy windethy Boughs and inter-wine with Blushing
Roses and the Clustering Vine Thus will thy lasting leaves with
Beauties hang prove grotefull Emblems of the Lays he Sung

Allegro A Catch by 3 Voices

Would you sing a Catch with pleasure justly mark justly mark Both air and
Measure justly mark both Air and Measure Never Strain with Boggling
Throat Fa sol la Fa sol Note by Note but told by lead or Glibly follow boldly
lead it to lead or glibly follow with glee with spirit as you'd swallow.

On Anaoreon by Antipater

by 3 voices

Andante Larghetto

Thus Tomb be thine A naoreon all a round Let I vy Wreath all a-
 round let I vy Wreath let Flow'rets deck the ground let florrets deck
 the ground. And from its Earth enriched with such with such a
 prize let Wells of Milk and Streams of Wine a-rise Wells of
 Milk and Streams of Wine a-rise of Wine a-rise
 So shall thine Ashes yet a pleasure know. So shall thine Ashes
 yet a pleasure know if any pleasure reach the Sh-
 odes the Shadys below.

Canon.

by 3 Voices 35

Hey hoe to the green Wood now let us go sing heave and hoe and there shall we find
Hey hoe to the green Wood now let us go sing heave and hoe
Hey hoe to the green Wood now let us go sing
both Buck and Doe sing heave and hoe the Hart and Hind & the little pre-
and there shall we find both Buck and Doe sing heave and hoe the
heave and hoe and there shall we find both Buck and Doe sing heave
---ty Roe sing heave and hoe Hey hoe to the green Wood now
Hart & Hind & the little pretty Roe sing heave and hoe hey hoe
and hoe the Hart & hind & the little pret-ty Roe sing heave and hoe

Canon.

by 3 Voices

Hail Hail green fields and sha-dy Woods Hail Crystal streams that still run
 pure Hail Crystal streams that still that still run pure Hail natures uncorrupted
 goods where Virtue only dwells secure where Virtue only dwells secure Free from
 vice and free from care age has no pain nor youth a snare nor Youth a snare Hail

Catch.

by 3 Voices

Under this stone lies Gabriel John in the year of our Lord one thousand and
 one Cover his head with Turf or Stone tis all one tis all one with turf or
 Stone tis all one Pray for the Soul of gentle John if you please you may or
 let it alone tis all one

The Spring

37

*Hail! hail re-viv'd reviving Spring fair type of heav'n's E-ter-nal Year**Hail! &c.**Hail! &c.**fair type of heav'n's E-ter-nal Year While natures work thy praises**Sing to Gratitude to Gratitude sa-lutes thee here to Gratitude to Gratitude sa-*

65

6

6

6

38

hates thee here. Swell Gent-ly swell swell gent-ly swell the

(Piano part: 6 5 4 3 6 5 6 5 6 5 6 5)

solemn Song swell gent-ly swell gently swell the solemn Song.

(Piano part: 6 5 4 3 6 5 6 5 6 5 6 5 6 5)

Now pour the bound---ing notes long & now pour the bounding Notes along.

(Piano part: 5 6 6 6 6 5 6 5)

39

With their instrument to th' house here. To who back the common lay And as they praisun -

boun'd a' love to join in bountys hol-li-day to join in bountys ho - li-day to join in

bountys hol-li-day. To God the universal king be sacred ev-y grateful Chor be

6 7 6 6 6 6 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 6 6 6 6 7

A handwritten musical score for three voices (Soprano, Alto, and Bass) on four staves. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano, alto, and bass clef. The lyrics are in English, describing a "grateful Choir" singing praises to an "endless bounty". The score includes various rests and dynamic markings, such as "Sing that endless" and "Sing that endless bounty can in-". The manuscript is dated "65" at the beginning of the second staff.

45
65
87 65
87 65 6
7 6

bounty can inspire in endless hymns all praises. Sing that endless bounty can in-

5 6 5
6 6 6
6 6 6
6 6 6 5

spire in endless hymns all praises. Sing that endless bounty can in spire

6 6 6 5
6 6 6 5

Adante the Lippay

A handwritten musical score for piano, featuring four staves of music and lyrics. The music is in common time, with various dynamics and articulation marks. The lyrics are written below the staves, corresponding to the musical phrases.

The lyrics are:

- the lippay
- the lippay
- every day i am ever ready
- but now he is merrily away but
- when han-dled Ann can't fight

The score consists of four staves, likely for two hands, with various dynamics and articulation marks. The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff starts with a forte dynamic. The fourth staff begins with a piano dynamic.