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DISTRICT OF CONNECTICUT ss.

BE it remembered, that on the twenty sixth day of March, in the twenty ninth year of the Independence of the United States of America, TIMOTHY OLMSTED, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as author and proprietor, in the words following, (viz.)

"THE MUSICAL OLIO, containing, 1. A concise introduction to the art of singing by note. 2. A variety of Psalm tunes, Hymns and set pieces, selected, principally, from European authors, viz. Dr. Croft, Dr. Green, Handel, Purcel, Dr. Wainwright, Dr. Randal, Dr. Burney, Dr. Alcock, Is. Smith, Milgrove, Dr. Madan, Holdroyd, Williams, Baildon, Oswald, Jennings, Harrison, Grigg, Coombs, Tucker, Walker, Breillat, Husband, Dr. Worgan, Cuzen, Marsh, Boxwell, Dr. Arne, Lockhart, and Hepstinstall, together with a number of original pieces, never before published. Compiled and composed by T. OLMSTED."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning by securing the copies of maps, charts and books, to authors and proprietors of such copies, during the times therein mentioned."

CHARLES DENNISON, *Clerk of the District of Connecticut.*

District Clerk's office.

Attest,

C. DENNISON, *Clerk.*

Connecticut ss.
A true copy of Record.

—*****—

THE

MUSICAL O L I O.

CONTAINING,

- I. A Concise Introduction to the Art of Singing by Note.
- II. A variety of PSALM TUNES, HYMNS and SET-PIECES, selected principally from European Authors, viz. Dr. Croft, Dr. Green, Handel, Purcel, Dr. Wainwright, Dr. Randal, Dr. Burney, Dr. Alcock, Is. Smith, Milgrove, Dr. Madan, Holdroyd, Williams, Baidon, Oswald, Jennings, Harrison, Grigg, Coombs, Tucker, Walker, Breillat, Husband, Dr. Worgan, Cuzens, Marth, Boxwel, Dr. Arne, Lockhart, and Hepkinstall ;—together with a number of Original Pieces, never before published.

—*****—

Compiled and Composed by
T. O L M S T E D.

—*****—

Published According to Act of Congress.

PRINTED, *Typographically,* AT NORTHAMPTON,
By ANDREW WRIGHT.

—*****—

1805.

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A D V E R T I S E M E N T.

IN compiling this book of Sacred Music, great care has been taken, to select such tunes as must be useful to all Christian societies, that make singing, a part of public worship—The style and measure is suited to psalms and hymns generally made use of by worshipping assemblies ; and may with facility be changed from one to another of the same metre—By the sources from whence they are derived, and by the sanction of those great authorities, I am authorized to be sanguine in the opinion, that what I have compiled, hath real merit, and will be highly approved, by all who possess good taste and judgment. The pieces given out in my name, if noticed, must speak for themselves. I have been importuned by many of my acquaintance, to insert more of them than I intended ; but to the public I now submit their trial and fate.

To render this book convenient for schools, I have laid down the rules plain and concise, and arranged the lessons in such order as will make it easy for the teacher to give his pupils a just idea of the use of the musical characters.—As the modern European authors have furnished us with many excellent pieces of music in three parts ; the air placed for the female voice ; and as that custom is prevailing, I have adhered to it in part. Some publishers of Psalmody have exploded the Alto, or counter-tenor, and in their stead substituted second trebles ; others have published in three parts only ; objections have been made to each of those methods singly. To obviate which I have inserted some tunes in three parts, and some in four ; some with counters, and some with second trebles. Part of the airs are placed for the tenor voice, and part for the female voice—all of which I have thought best to print in characters universally made use of ; having not as yet been made to perceive the utility of the simplifications, and new inventions ; which are so frequently presented us for our improvement, by many of our modern masters ;—These characters are not only our old acquaintance, but that of the whole musical world ; in which all nations can read, and probably never will discard. The instrumental performer may now join with the vocal, and find music in familiar key and good style.—

That this small volume may prove to be useful in the Church, and entertaining in the Chamber, is the ardent wish of
THE COMPILER.



CONCISE RULES for SINGING by NOTE.

The FIRST PRINCIPLES of MUSIC.

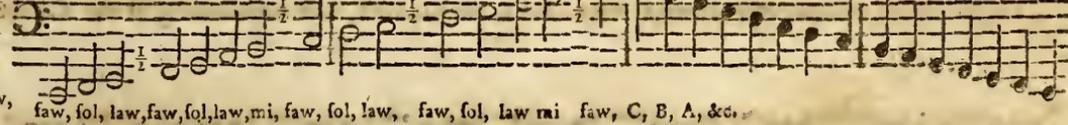
THE seven sounds in Music are represented by characters called Notes, named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. These Notes being placed upon, and between, five parallel lines, called a Staff, their particular names, as also the sounds they represent, are determined by characters called Cliffs, which are placed at the beginning of the lines. The Cliffs in present use, are the F, or Bass Cliff, always placed on the fourth line of the Staff,  The G, being the Tenor and Treble Cliff, placed on the second

line,  The C, Counter-tenor or Alto Cliff, placed on the third line,  The C Cliff having  determined the name of one Note in the Staff, that Note becomes the stand  ard of reckoning for all the notes in the same Staff, as will appear  by the following scheme :

1st Octave. 2d Octave.

Treble and Tenor Staff, 

Counter or Alto Staff, 

Bass Staff, 

Scale of two Octaves in each Cliff, beginning with C in the natural Major mode.

N. B. There are two semitones in an Octave, viz. between E & F, B & C.

The notes in each Octave are named by the syllables, faw, fol, law, faw, fol, law, mi, or mee, as follows, faw, fol, law, faw, fol, law, mi, faw, fol, law, faw, fol, law, faw, fol, law, faw, C, B, A, &c.

It will be observed that from mi to faw, and law to faw, is a semi, or half tone, in all the transpositions of B. mi.

Scale of one Octave, in the natural Minor Mode.

1. m. f. f. l. f. f. l. l. f. f. l. f. f. m. l.

Treble and Tenor Stave.
A, B, C, D, E, F, G, A,
l. m. f. f. l. f. f. l. l. f. f. l. f. f. m. l.

Counter, or Alto Stave.
A, B, C, D, E, F, G, A,
l. m. f. f. l. f. f. l. l. f. f. l. f. f. m. l.

Bass Stave.
A, B, C, D, E, F, G, A,
law, mi, faw, sol, law, law, sol, law, law, sol, faw, law, sol, faw, mi, law.

By the foregoing it will be perceived, that ascending from mi, the lines and spaces are called, faw, sol, law, faw, sol, law, and in descending, law, sol, faw, law, sol, faw; mi being the seventh, the eighth the same as the first—The same order must be observed in all transpositions of mi.

LESSON II.

Transposition of Mi by Flats, b

The natural place for MI is in	B
If B be flat, mi is in	E
If B and E be flat, mi is in	A
If B, E and A be flat, mi is in	D
If B, E, A and D be flat, mi is in	G

By Sharps, #

If F be sharp, mi is in	F
If F and C be sharp, mi is in	C
If F, C and G be sharp, mi is in	G
If F, C, G and D be sharp, mi is in	D

Notes of sound, Rests, or notes of silence,

1 contains 2 Semibreve Minims. Crotchets. 4 Quavers. 8 Semiquavers. 16 Demisemiquavers. 32

A Semibreve Rest fills a bar in all moods of time.

A Brace. Flat. Sharp. Natural. Slur. Single Bar. Double Bar. The Dot. The Pause. Repeat. Figure 3. Staccato Mark. Direct. Figures 1 & 2. Close. Chooing Notes.

LESSON III.

- A BRACE**, enclaves so many staves as are sung together.
- FLAT**, Set before a note, sinks it half a tone.
- SHARP**, set before a note, raises it half a tone.
- NATURAL**, Restores a note made flat or sharp to its primitive sound.
- When a flat, sharp or natural is prefixed to any note in the course of a piece, it affects all the following notes of the same name, contained in the same bar, but no further. In that case they are called accidental.
- SLUR**, Is drawn over or under for many notes as are sung to one syllable.
- SINGLE BAR**, Divides the time into equal proportions.
- DOUBLY BAR**, Marks the end of a strain, and when dotted, signifies a repeat.
- THE DOT**, Placed after any note, makes it half as long again.
- THE PAUSE**, Denoting that the note over which it is placed, is to be drawn out to a length greater than its own, at pleasure of the performer.
- REPEAT**, denotes a repetition of that part of the piece standing between where they are placed.
- FIGURE 3**, Placed over or under three notes, they are performed one third quicker.
- LEDGER LINE**, — Is drawn through notes that ascend, or descend beyond the staff.
- STACCATO MARK**, Denotes a distinct and pointed manner of performance.
- DIRECT**, Placed at the end of a staff, to point to the first note in the next.
- FIGURES 1 & 2**, Show a double ending of a strain or tune, and that the note under figure 1 is performed before the repeat, that under 2 after; but if flurred both must be sounded.
- CLOSE**, Shows the end of a tune.
- CHOOSING NOTES**, Either may be sung.

LESSON IV.
Time.

THERE are in Music two sorts of Time, Common and Triple. Common Time is divided by an even number of beats between each single bar, as 2, and 4. Triple Time, by odd numbers, or threes. These Times are indicated by certain signs, or figures placed at the beginning of the staff.

Signs of Common Time.

- First Mood**,  Contains one semibreve, or that quantity in other notes or rests, in a bar, which is commonly sounded four seconds, or beats in that time; beating two down and two up. Minim, crotchet, &c. in that proportion.
- Second**,  Hath the same measure note, beat in the same manner, but one third quicker.

Third,  or thus  Hath a semibreve for its measure note, held two seconds, or beats, one down, one up; in time as the first mood.

Fourth,  Contains one minim in a bar, which is held two beats, one down, one up, in time as the second mood.

Signs of Triple Time.

First Mood,  Contains three minims in a bar, two beat down and one up; in, or about the time of three seconds.

Second,  Contains 2 crotchets in a bar, beat as the first mood, about one third quicker.

Third,  Contains 3 quavers in a bar, beat in the same manner; but one third quicker.

I shall lay down and explain but two more Moods of Time; which, by some modern English authors, are denominated Common Time; by others, Compound Triple Time. I am inclined to the latter, on account of the accent falling upon the first of each three notes, or the first and fourth in the bar.

First Mood,  Containing 6 crotchets in a bar; the first three beat down the 2d up; the motion rather slower than that of the Third Mood of Common Time.

Second,  Containing 6 quavers in a bar, beat as above; but about one third quicker.

By those signs and directions, I have endeavoured to ascertain the velocity of the pieces of Music contained in this Book; but if the capable teacher, or good judge of Music should think proper to vary in some instances, no rule is so absolute as to forbid it: the style, and spirit of the composition require it in many instances, and words are often placed to vary the velocity of the movement, from that given by the sign.

LESSON V. Of the Graces in Music.

The turn,

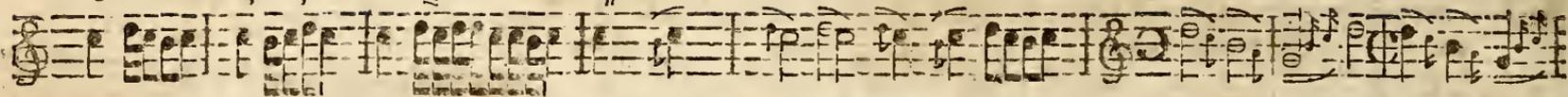
Back Turn.

Passing Shake.

Beat.

Appoggiature.

Transition.

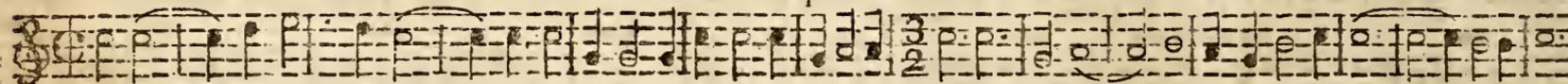


Whatever time is occupied by the Appoggiature, Transition or any other grace so much time is taken from the note it embellishes; so that the time of the whole bar is not augmented.

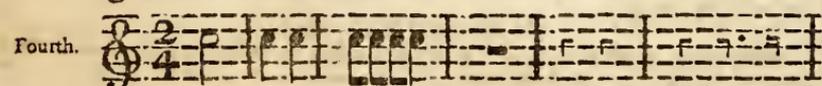
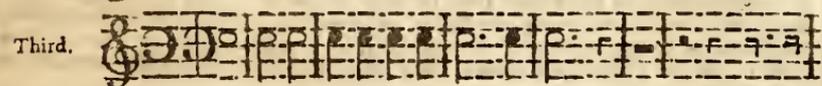
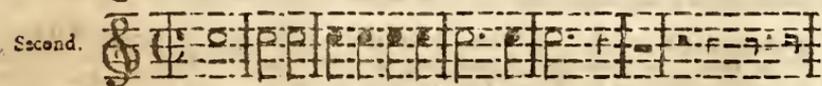
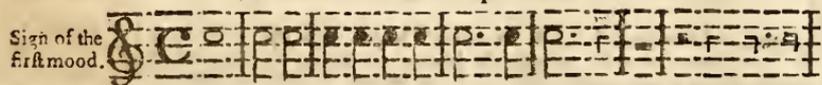
Of Syncopation.

Syncopation is a term applied to that disposition of the melody, or Harmony, of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar, as to form but one and the same sound; or those notes which are driven out of their proper order in the bar, and require the hand to rise, or fall while such notes are sounding.

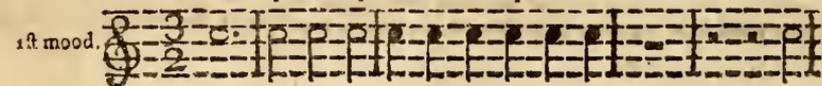
Example.



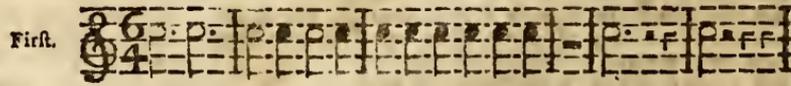
Common Time explained.



Simple Triple Time, explained.



Compound Triple Time, explained.



The Octave, or Eight Notes, with the Intervals displayed.

Tenor and Treble Cliff. Key of G.

Ascending 3ds. 4ths. 5ths. 6ths. 7ths.

Descending 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

Bass Cliff. Ascending 3ds. 4ths. 5ths. 6ths. 6ths. 7ths.

Descending 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

THE Major Mode is that division of the octave, by which the intervals between the third and fourth, and seventh and eighth, become half tones.—The Minor Mode is that division by which the intervals between the second and third, and fifth and sixth, become half tones. Another distinction also exists between the Major and Minor Modes: the Major Mode is the same both ascending and descending; but the Minor Mode in ascending sharpens the sixth and seventh, thereby removing the half tone from between the fifth and sixth to the 7th and 8th.

Of Accent.

ACCENT, is what every composer and teacher of music ought to study, with great care and attention; there can be no music without accent, "because without it there can be no expression." That part of the bar is said to be accented, on which the emphasis or expression naturally falls. In common time of four crotchets in a bar, the accentuation will fall on the first and third crotchets of the bar; in that of two crotchets, it will fall on the first only; but if a bar is made of semiquavers, the first of each four must be accented; which is a greater stress of voice on those parts of the bar above mentioned.—In simple triple time, the accentuation will fall on the first note of the bar; in compound triple time, the first of each three must be accented.—The Swell, on notes of considerable length, is very important and ornamental. Singers should be very carefully instructed how to perform it; which is done by beginning with a moderate sound, increasing to the middle of the note, then decreasing to the end. It is supposed that the teacher will be able to point out the im-

portant, emphatical words which require the use of it, and in what degree beyond the ordinary swell; that the words and music may have their intended effect.—Scarce any note in music ought to be struck upon hard, or begun with so much force as it requires before terminated; the sound of every note should be increased and diminished in some degree, unless they are so short as to render it unnecessary, or impossible—arriving gracefully to a note, is a delicate point of performance, a true idea of which may be given by example, but not easily by precept.

Of Musical Expression.

EXPRESSION, as defined by an eminent English author, is "that quality in a composition or performance, from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites." The term expression, may be applied to the accent and swell of particular notes, as well as to such passages, and strains in a composition, as require to be performed in a manner expressive of the sentiment.—Words-

and sentences to which music is set in the sublime and lofty style, ought by no means to be passed over in the ordinary or common way; but the performer should enter into the spirit of the subject, and endeavour to give it due expression. Strict attention should also be paid to the performance of pieces or movements in the brisk and animated style. But the most delicate, if not the most difficult style to perform, is the tender and affectionate; termed by the Italians *Affettuoso*. It is impossible for such strains to have strict justice done them by the unfeeling, or those who are not susceptible of the intended impression, many a tender and melting air hath been received with indifference, and wholly lost its effect by being performed by those of that description, or by those who were not sensible of, or had not studied the subject. Any teacher of music who allows his pupils to pass over strains in the sublime, the sprightly and animated, or the gentle, tender and affectionate style undistinguished by due expression, is as unpardonable, and must be considered as much deficient in capacity as those who disregard the Chromatic parts of a composition, and to note the notes intended to be varied by flats, sharps and naturals set before them, the same as though they had not been placed there. The best modulated, best harmonized pieces of music are turned into the worst, when they are performed without expression, and with false tonation.

Of Articulation.

ARTICULATION, is very important in vocal performance; it applies to words and to notes; "and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace." It is certainly most pleasing to an auditory, to hear singers speak the words distinct, and as clearly to be understood as the laws and customs of musical performance will possibly admit of, whatever may be the fashion of the times. Affectation, in speaking words, and founding notes in imitation of theatrical performers, is making its way among our singers of divine songs and hymns; which is very improper and disgusting. Sacred music does, or ought to differ in style from that of Comic Operas, as much as the words to which it is set; so indeed, should the manner of performing it.

Of Pronunciation.

A TRUE, and proper pronunciation of words and syllables, according to the established rules of modern grammarians, is highly essential, and ought to be very particularly attended to, and inculcated by every teacher of vocal Music. As our schools for reading are so improved, and literary refinements diffused so generally, as to reach even the most obscure villages and districts; it is not supposable that any one ignorant of the fashionable, genteel manner of pronunciation, will offer themselves, or find employment, as teachers of reading or Music—Therefore it seems unnecessary to be minute in this particular. It may however, be proper to observe, that many who think themselves well versed in pronunciation, when singing, are apt to sound certain letters too narrow or sharp; as for instance, the letter O

like A, when it should always be sounded round and full. The letter A, which hath two different sounds, viz. broad, short and long, when used in certain words, is too often sounded in that sharp, or narrow way, especially long A. The letter E is another, variable in sound, and must never be drawn out long and sharp. The article *the*, should generally be sounded *thē*. Monosyllables terminating in y, as *thy*, *my*, &c. may be sounded *thoy*, *moy*, or *moi*, and render the music more pleasing. At the end of words of more than one syllable, y must be sounded as e. Many particulars more might be mentioned; but I leave them to the taste and judgment of the teacher, and the performer.

THE definition of the word *effect*, given by Dr. Busby, in his *Musical Dictionary*, is a very good hint to all of us who have been eager to appear, as composers of Music, and may continue to be affected with a disorder (if it may be so termed) called the *itch* for composition. Being an endemic of New-England; it is recommended to those who have it, or begin to feel the symptoms, to read the following.

"EFFECT.—That impression which a composition makes on the ear and mind in performance. To produce a good *effect*, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should incessantly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their scores with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of vocal or instrumental tones, and timely relief of fulness and simplicity, which give light and shade to the whole; and by their picturesque impression, delight the ear and interest the feelings." It would be well for us to consider, reflect and enquire, in what degree our musical compositions possess those qualities.

Let the composer, the professor of music, and the amateur, study the works of the great ancient and modern European masters, so attentively as to become well acquainted with their style, modulation, combination of harmonizing sounds; their succession, their periods or cadences; the pleasing effect they have upon the ear and mind of the hearer, who hath "music in his soul," and can be "moved by concord of sweet sounds;" I say let them read, and hear, so as to become sensible of their effect or energy, and I presume that some of the publishers would be cautious in future of presenting any more of their volumes, fraught with such useless, insipid trash, as hath been poured out upon the public from almost every corner—They would have had so much regard for those volumes of music heretofore published by our present respectable masters, as to have studied, practised, and learned how to perform what they contain; in that way they might have made themselves useful, and obliged the musical part of the world, by stopping the circulation of such compositions as have vitiated the taste of a great part of those whom we depend on to perform that delight-

ful, and important part of public worship, viz. singing songs of praise to the Creator. By means of a certain class of composers and teachers of psalmody, the greater part of our young singers have got a distrelish for grave, solid and substantial music, and are unwilling to receive and attend to the practice and use of any pieces but those set in the third mood of common time, and which jingle with fuges sufficient to cut them into pieces, and make an

entire jumble of the poetry. A good *Fugue*, or *Fuge*, is very important, and has a powerful effect in certain cases; but carried to excess, becomes disgusting:—The myriads of fuging tunes buzzing or humming about our ears are copies and imitations of J. STEPHENSON, of *England*, and WM. BILLINGS, of *N. America*: it is hopeful that some other model will appear ere long.



Explanation of a few Musical Terms, necessary to be understood.

A DAGIO, Slow, with grace and embellishment.

Affettuoso, Tender and affecting, requiring a soft and delicate style of performance.

Air, The leading part, the tune; to which the other parts are made to harmonize.

A, in *Alt*, The second note in alt, the ninth above the *G*, or Treble and Tenor Cliff.

Allegro, Gay, quick.

Alt, A term applied to that part of the great scale of sounds which lies between F above the treble cliff-note, and G in *Altissimo*.

Alto, In scores signifies the counter-tenor part.

Altissimo, Applied to all notes situated above F in alt, i. e. those notes which are more than an octave above F on the fifth line in the G cliff.

Andante, Implies a time somewhat slow, and a performance distinct and exact, gentle, tender and soothing.

BEAT, A beat, is a transient grace note, struck immediately before the note it is intended to ornament.

Beating Time, Is that motion of the hand or foot, used by the performers themselves, or some person presiding over the concert, to specify, mark, and regulate the measure of the movements.

CADENCE, A pause or suspension at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close.

Character, A general name for any musical sign

Chord, A term given to united harmonious sounds.

Chorus, Two, three, four, or more parts, sung by a plurality of voices.

Concord, An union of two or more sounds, which by their harmony produce an agreeable effect upon the ear.

Con Spirito, With spirit.

Crescendo, A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.

DA CAPO, To the head, or beginning, directing the performer to return to, and end with, the first strain.

Dirge, A solemn and mournful composition performed on funeral occasions.

Diminuendo, Gradually lessen the sound.—The opposite of *Crescendo*.

Dolce, A term signifying that the movement, or passage over which it is placed, must be sung or played in a soft sweet style.

Double, Notes below G gamut, are called double, as F, E, D, C, below the bass stave, are double F, double E, &c.

Duet, A composition expressly written for two voices or instruments, with or without a bass and accompaniments.

EXPRESSIVO. A term, indicating that the movement or passage over which it is placed, is to be performed with expression.

FORTE, Loud, used in opposition to Piano.

Fortissimo, Very loud, the superlative of Forte.

Fugue, A composition in which one part leads off some determined succession of notes called the subject, which, after being answered in the fifth and eighth by the other parts, is interspersed through the movement, and distributed amid all the parts in a desultory manner at the pleasure of the composer.

G GAMMUT, The first G below the bass-cliff note.

Grace, or *Graces*, The general name given to those occasional embellishments which a performer introduces, to heighten the effect of a composition.

Grave, Slower than *Largo*, but not so slow as *Adagio*.

INTERVAL, The difference in point of gravity or acuteness between any two sounds.

♫ *KEY*, or *Key-note*, With theorists a certain fundamental note or tone, to which the whole of a movement has a certain relation or bearing, to which all its modulations are referred and accommodated, and in which it both begins and ends. There are but two species of keys; one of the major, and one of the minor mode; all the keys in which we employ sharps or flats being deduced from the natural keys of C major, and A minor, of which indeed, they are only transpositions.

LARGO, One degree quicker than *Grave*, and two degrees quicker than *Adagio*.

MAESTOSO, A word implying that the composition or movement to which it is prefixed, is to be performed with dignity and majesty.

Major, An epithet applied to that of the two modern modes in which the third is four semitones the tonic or key-note. Those intervals which contain the greatest number of semitones under the same denomination, are also called Major; as a third consisting of four semitones instead of three only, is termed a Major-third; a sixth containing nine semitones instead of eight, is called a Major-sixth.

Measure, That division of the time by which the air and motion of music is regulated.

OCTAVE, An interval containing seven degrees, or twelve semitones, and which is the first of the Consonances in the order of generation.

PIANO, Soft. In opposition to *Forte*, loud and strong.

N. B. It was intended to have a number of Anthems in this publication; but as provision was made for only 112 pages, and that found not more than sufficient to contain such a variety of Psalm Tunes as would be necessary for schools, I thought best to omit them: if another edition should be called for, it will be enlarged so as to contain as much, or more music, than was at first contemplated.

ERRATA.—Page 87, 8th bar from the close, on the Bass of *ALBANY*, the minim on D should be on E.

Pitch, The acuteness or gravity of any particular sound, or of the tuning of any instrument.
Primo, First.

RESPONSE, In a fugue, the response is the repetition of the given subject in another part.

Rondeau, A composition generally consisting of three strains, the first of which closes in the original key; while each of the others is so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain.

SICILIANA, Is applied to movements the style of which is simple, and the effect at once tender, soothing and pastoral.

SIGNS, The general name for all the different characters used in music: as sharps, flats, repeats, pauses, dots, directs, &c.

Solo, A composition for a single voice or instrument.

Staccato, A word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed, and distinct manner.

Strain, A word applied to those successive parts of a composition into which it is divided by double bars.

UNISON, The union of two sounds so directly similar to each other in respect of gravity, or acuteness, that the ear perceiving no difference, receives them as one and the same.

VIVACE, A word signifying that the movement to which it is prefixed, is to be sung, or played, in a brisk and animated style.

L. Huntley's.

April 1805

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I N D E X to the M U S I C.

AYLESBURY,
 Ashley,
 Afylum,
 Anglesea,
 Abington,
 Albany,
 Buxton,
 Bedford,
 Bradford,
 Barnstable,
 Bath,
 Bethlehem,
 Banbury,
 Broadmead,
 Clarkfon,
 Clapham,
 Cana,
 Charmouth,
 Cimbeline,
 Castle Street,
 Carolina,
 Devizes,
 Denmark,
 Effingham,
 Elim,
 Eversley,

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40	Froome,
65	Falcon Street,
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14	Green's 148th,
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33	Gloucester,
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82	Lewisham,
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T H E

MUSICAL O L I O.

A Choice Collection of CHURCH MUSIC.

LITTLE MARLBOROUGH. S. M.

Musical score for 'Little Marlborough' in 3/4 time. The score consists of four staves: a vocal line and three instrumental accompaniment lines (treble and bass clefs). The lyrics are 'Welcome sweet day of rest,'. The music features a simple melody with some accidentals (sharps and naturals) and rests. The piece concludes with a double bar line.

The Lord my shepherd is;

Musical score for 'AYLESBURY. S. M.' consisting of four staves. The first two staves are vocal parts (Soprano and Alto) and the last two are piano accompaniment (Right and Left Hand). The music is in G major and 3/4 time. The lyrics 'The Lord my shepherd is;' are written below the first two staves.

LOUDON. S. M.

T. Olmsted.

Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign Lord, The universal King, The, &c.

Musical score for 'LOUDON. S. M.' consisting of four staves. The first two staves are vocal parts (Soprano and Alto) and the last two are piano accompaniment (Right and Left Hand). The music is in C major and 3/4 time. The lyrics 'Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign Lord, The universal King, The, &c.' are written below the first two staves.

Air.

Grace 'tis a charming sound, Har - mo - nious to the ear, Heav'n with the echo shall rebound, And

all the earth shall hear. Heav'n with, &c.

Alto.

Air. Behold the morning sun, Begins his glorious way; His beams through all the nations run, And life and light convey.

LEONI. S. M.

Jewish Air. T. Williams' Coll.

Moderato. Air.

The Lord my shepherd is, I shall be well supply'd, Since he is mine and I am his, What can I want beside? He leads me to the place, Where heavenly pastures grow, Where

Air.

living waters gently pass, And full salvation flows.

Second.

Behold the lefty fly, Declares its maker God, And all the

harry works on high, Proclaim his power abroad. And all, &c.

MEAR. C. M.

Treble.

Alto.

Air.

This musical score is for the piece 'MEAR. C. M.' and is arranged for three voices: Treble, Alto, and Air. The score is written on three systems of staves. Each system contains two staves for the Treble and Alto parts, and one staff for the Air part. The notation includes various musical symbols such as clefs, time signatures, and note values. The first system begins with a treble clef and a common time signature. The second system begins with an alto clef. The third system begins with a bass clef. The score concludes with a double bar line and repeat signs.

BEDFORD. C. M.

Treble.

Alto.

Air.

This musical score is for the piece 'BEDFORD. C. M.' and is arranged for three voices: Treble, Alto, and Air. The score is written on three systems of staves. Each system contains two staves for the Treble and Alto parts, and one staff for the Air part. The notation includes various musical symbols such as clefs, time signatures, and note values. The first system begins with a treble clef and a common time signature. The second system begins with an alto clef. The third system begins with a bass clef. The score concludes with a double bar line and repeat signs.

Træble.

Counter.

Air.

BRADFORD. C. M.

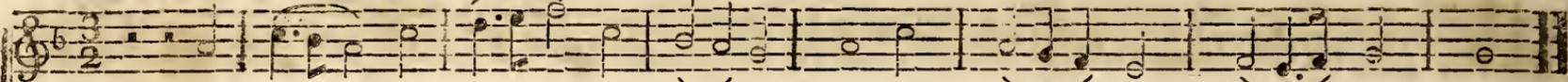
Händel.

Air.

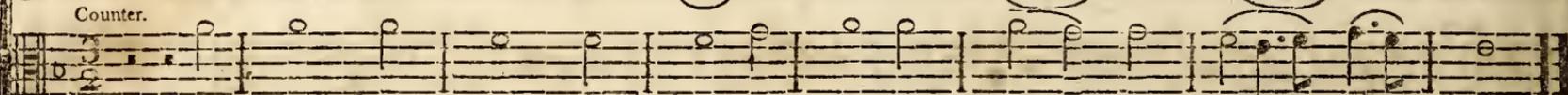
Second.

O Lord, our Lord, how wondrous great Is thine exalted name? The glories of thy heavenly state, Let men and babes proclaim. Let, &c.

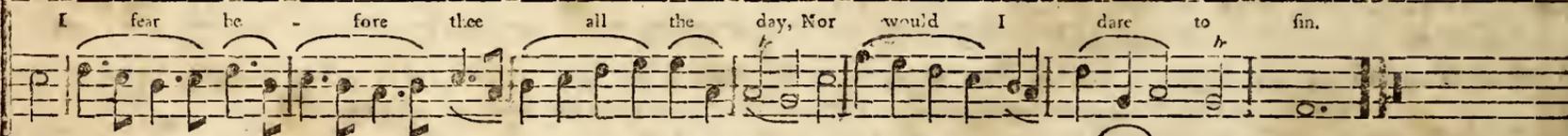
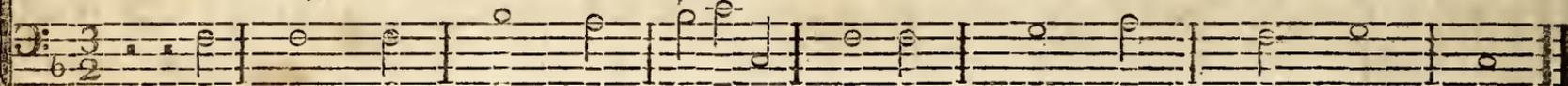
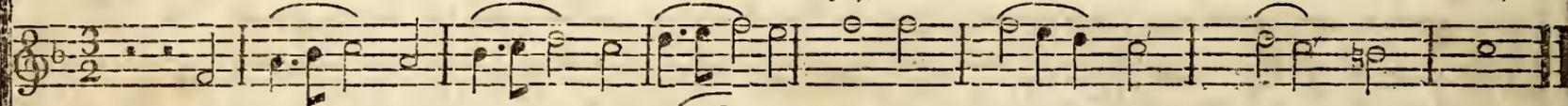
Treble.



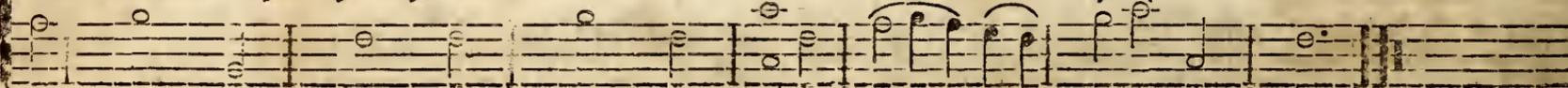
Counter.



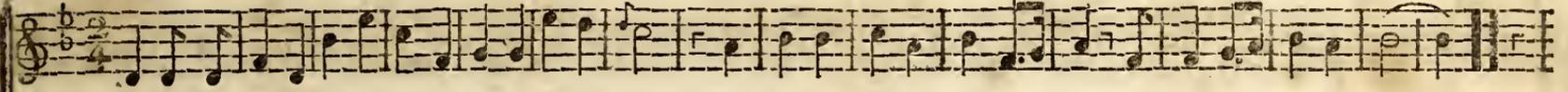
Air. Lord thou wilt hear me when I pray, I am for - ev - er thine ;



I fear he - fore thee all the day, Nor would I dare to fin.



Treble.



Air.



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



Worthy the Lamb that di'd, they cry, To be ex - alt - ed thus, Worthy the Lamb our lips reply, For he was slain for us.



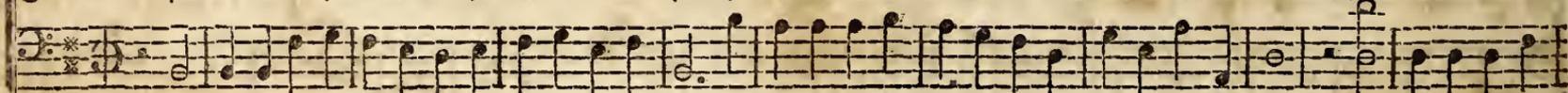
Treble.



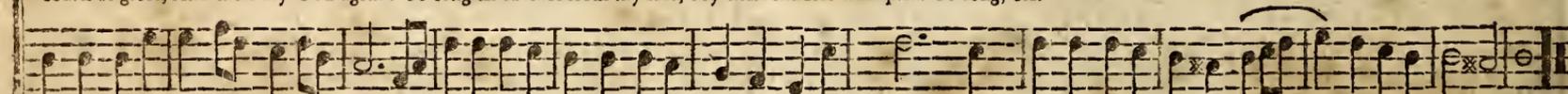
Counter.



Air. With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cooling brook. When shall I see thy



courts of grace, And meet my God again? So long an absence from thy face, My heart endures with pain. So long, &c.



Counter.

Air. O Lord, our Lord; how wond'rous great is thine ex - alt - ed name! The glories of thy heavenly state, Let men and babes proclaim.

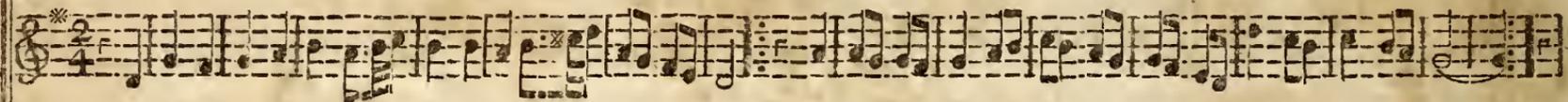
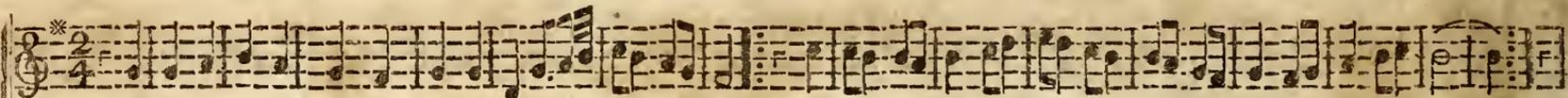
ST. HILARY'S. C. M.

J. Baidon.

Treble.

Counter.

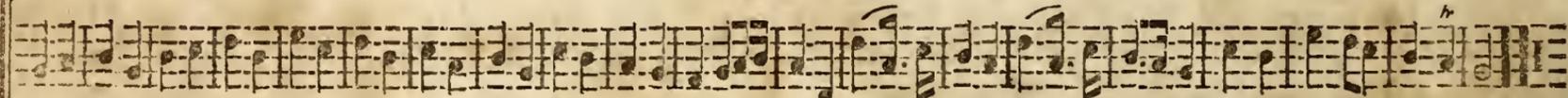
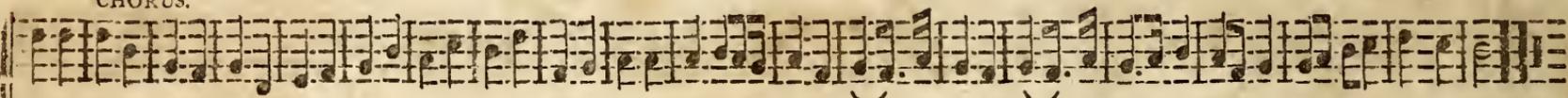
Air. Blest is the man who shuns the place, Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffers seat. And hates, &c.



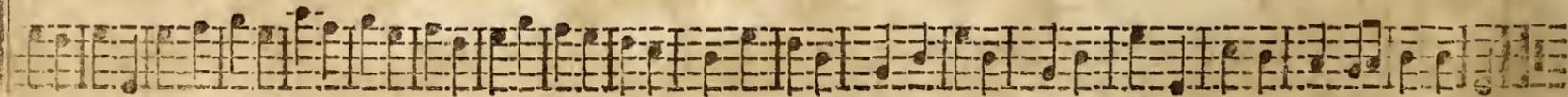
Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new a nobler song.



CHORUS.



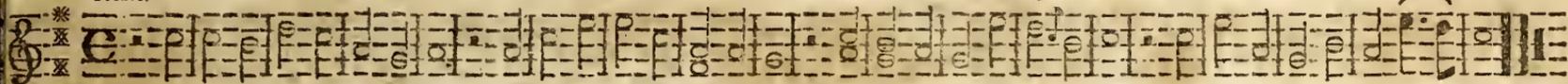
Glory, honor, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer, Hal - le - lu - jah, :ll: :ll: Praise the Lord.



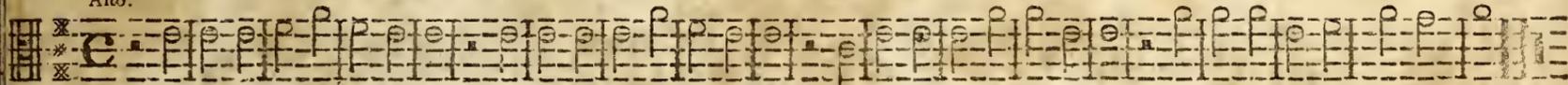
OLD 100. L. M.

Ascrib'd to Martin Luther.

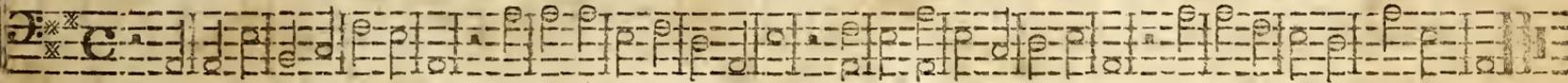
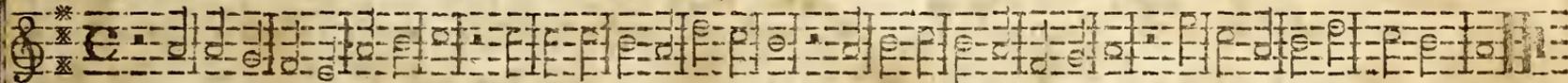
Treble.



Alto.



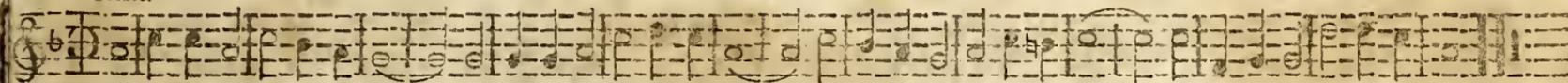
Air.



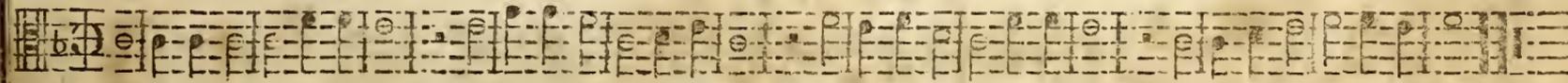
WELLS. L. M.

Holdroyd.

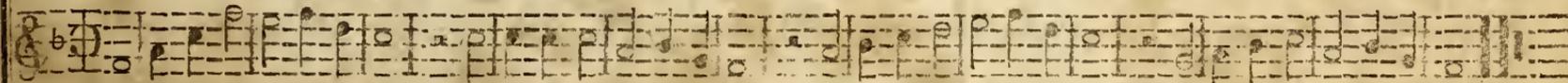
Treble.



Alto.



Air.



Treble.

Musical staff for Treble clef, first system of the hymn '90th. L. M.'.

Alto.

Musical staff for Alto clef, first system of the hymn '90th. L. M.'.

Through ev'ry age e - ter - nal God, Thou art my rest my safe abode, High was thy throne e'er heav'n was made, Or earth thy

Musical staff for Treble clef, second system of the hymn '90th. L. M.'.

Musical staff for Alto clef, second system of the hymn '90th. L. M.'.

WINCHESTER. Pfalm 11th, L. M.

Rippon's Coll.

Treble.

Musical staff for Treble clef, first system of the hymn 'Winchester'.

Musical staff for Treble clef, second system of the hymn 'Winchester'.

Counter.

Musical staff for Counter clef, first system of the hymn 'Winchester'.

Musical staff for Counter clef, second system of the hymn 'Winchester'.

hum - ble foot - stool laid.

Air.

My refuge is the God of love ; Why do my foes in - fult and

Musical staff for Treble clef, third system of the hymn 'Winchester'.

Musical staff for Treble clef, fourth system of the hymn 'Winchester'.

Musical staff for Counter clef, third system of the hymn 'Winchester'.

Musical staff for Counter clef, fourth system of the hymn 'Winchester'.

Concluded.

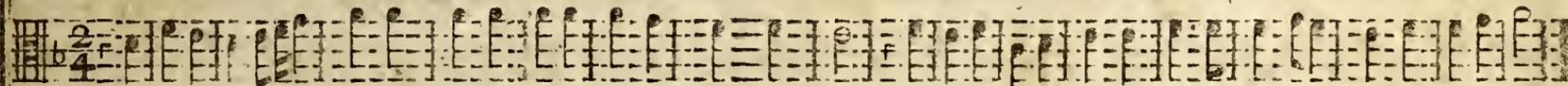
cry, Fly like a timrous trembling dove, To distant woods or mountains fly?
 My Shep - herd shall supply my

Air.

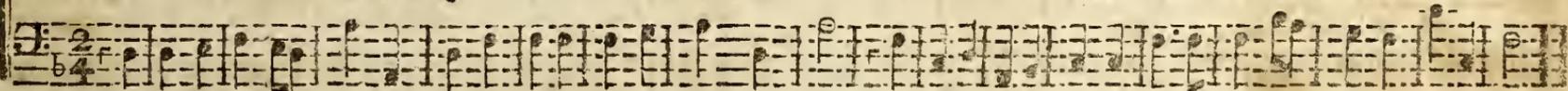
Tenor.

My Shep - herd shall supply my

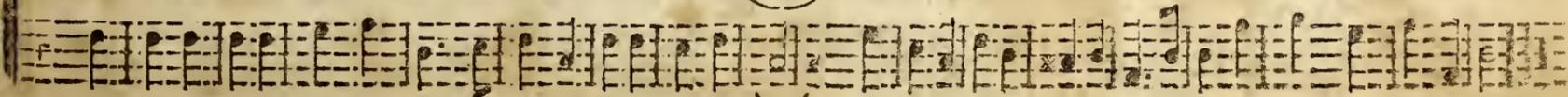
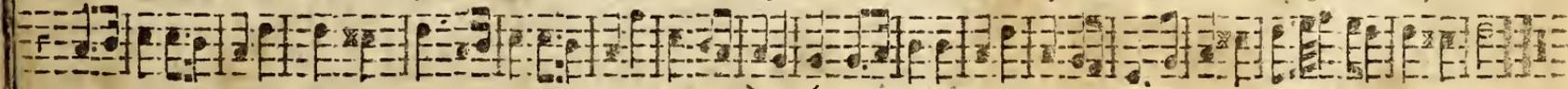
need, Je - ho - vah is his name; In pastures fresh he makes me feed, Be - side the liv - ing stream.



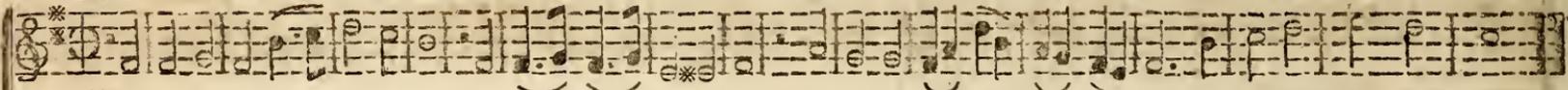
Air. My refuge is the God of love; Why do my foes insult and cry, Fly like a timrous trembling dove, To distant woods or mountains fly.



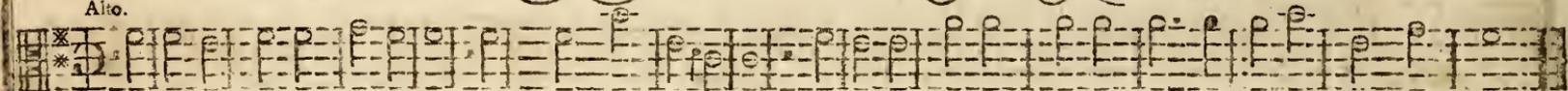
If government be once destroy'd, That firm foundation of our peace, And violence make justice void, Where shall the righteous seek redress?



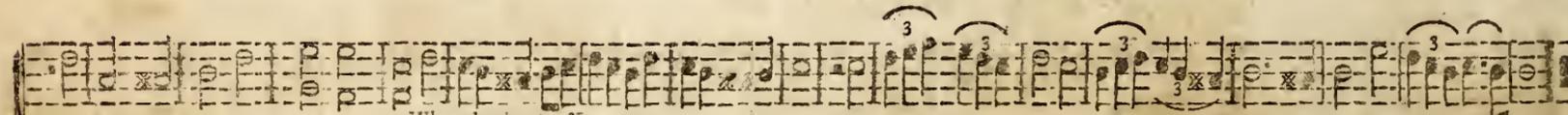
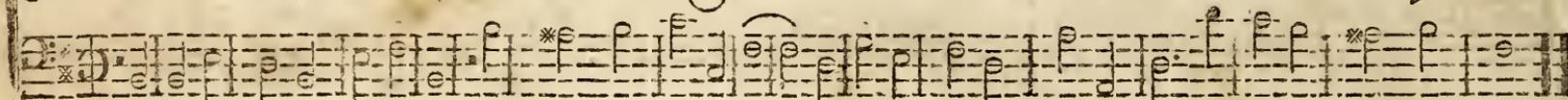
Treble. Affettuoso.



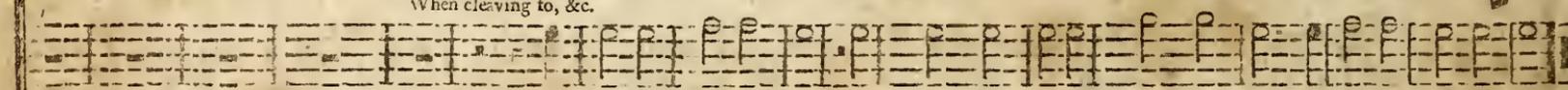
Alto.



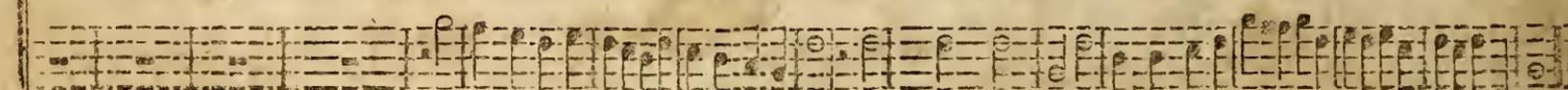
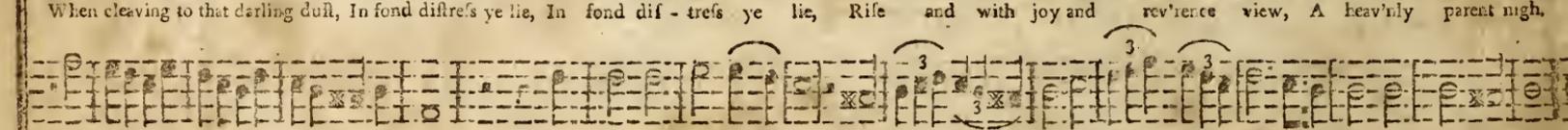
Air. Ye mourning saints whose streaming tears, Flow o'er your children dead, Say not in transports of despatr, That all your hopes are fled.



When cleaving to, &c.



When cleaving to that darling duh, In fond distress ye lie, In fond dis - tress ye lie, Rise and with joy and reverence view, A heav'nly parent nigh.



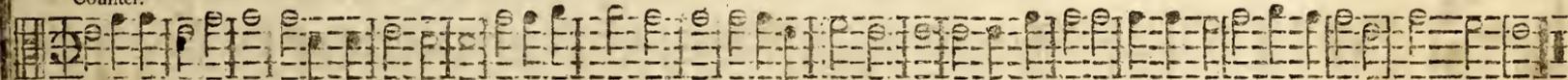
When cleaving to, &c.

Rise and with joy and reverence view, Rise & with, &c.

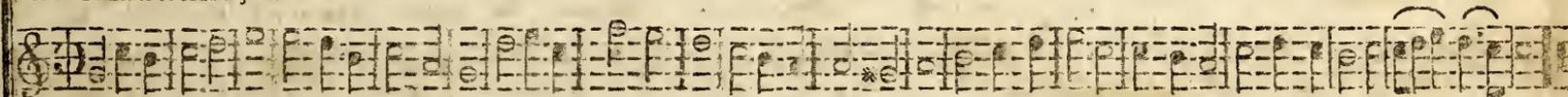
Trebble.



Counter.



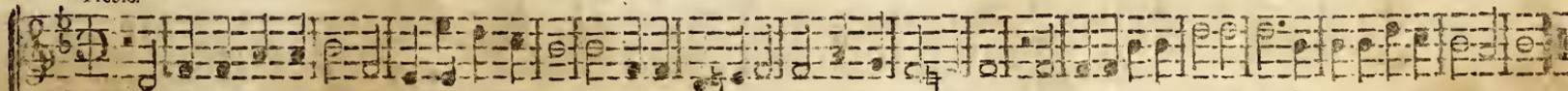
Air. Ye tribes of Adam join.



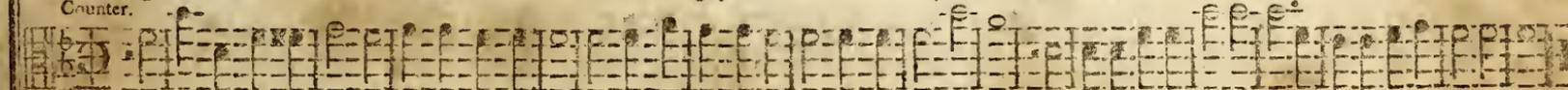
GROVE. Ps. 84th, P. M.

Rippon's Coll.

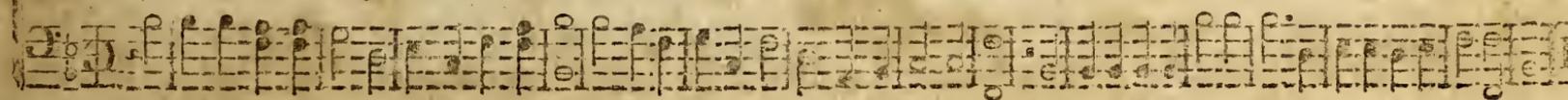
Trebble.



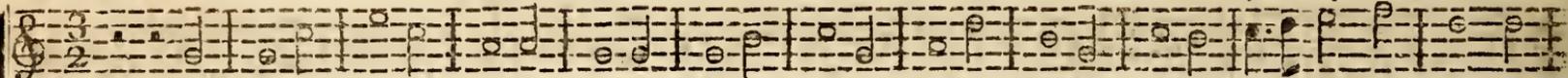
Counter.



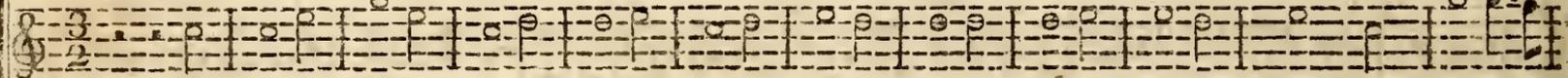
Air. Lord of the worlds above,



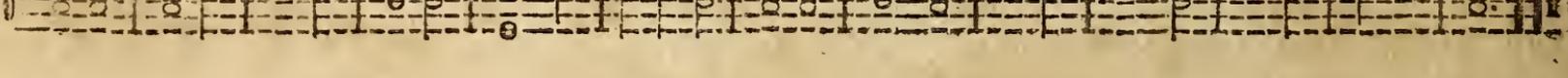
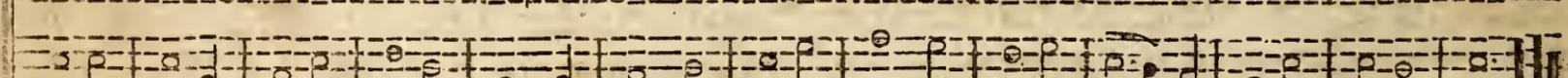
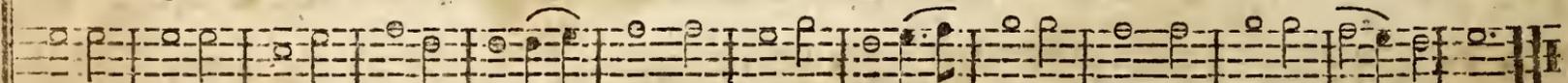
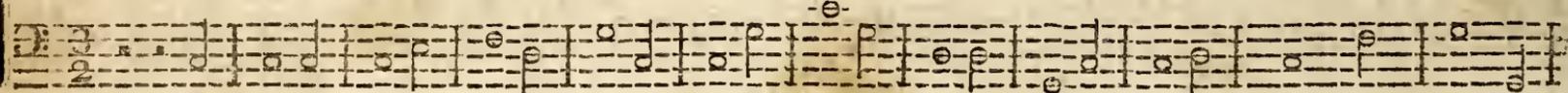
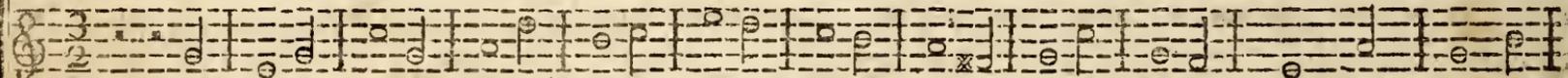
Treble.



Counter.



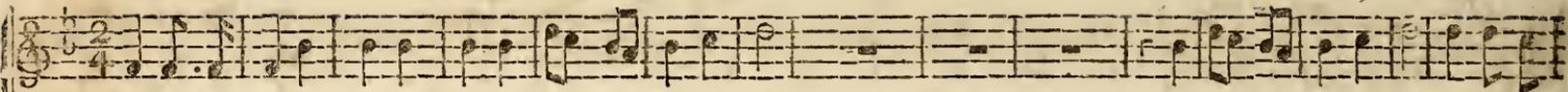
Air. I'll praise my Maker with my breath,



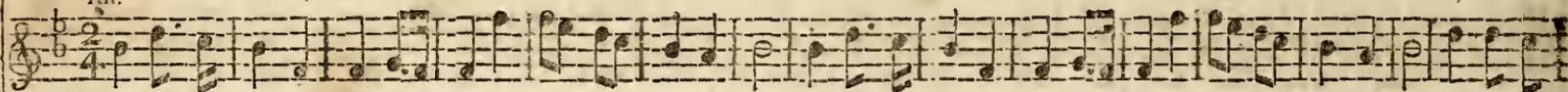
Air.

Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Je - ho - vah's name, His glory

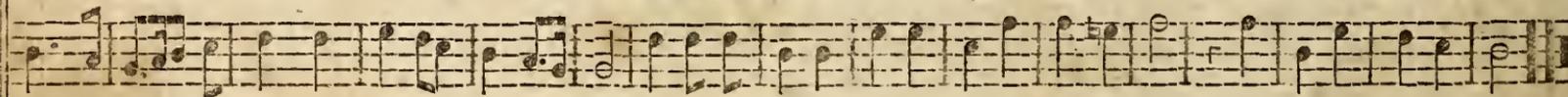
let the heathen know, His wonders to the nations show, And all his saving works proclaim. And all his, &c.



Air.



Jesus our Lord ascend thy throne, And near thy Father sit; In-Zion shall thy pow'r be known, And make thy foes submit. What wonders



shall thy gos-pel do, Thy converts shall sur-pass, The num'rous drops, the num'rous drops of morning dew, And own thy love was great.

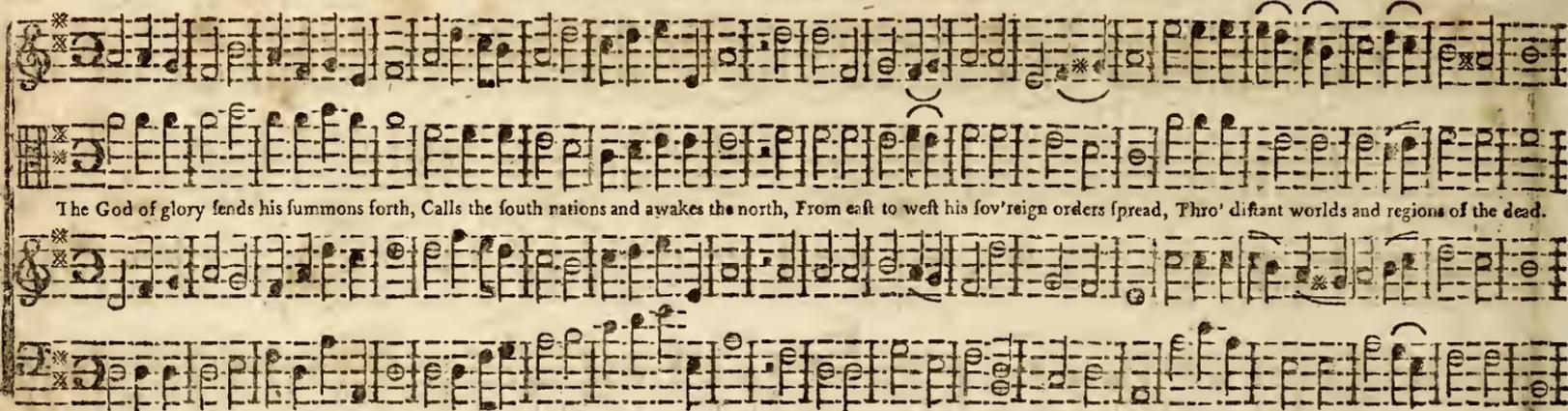


Atr.

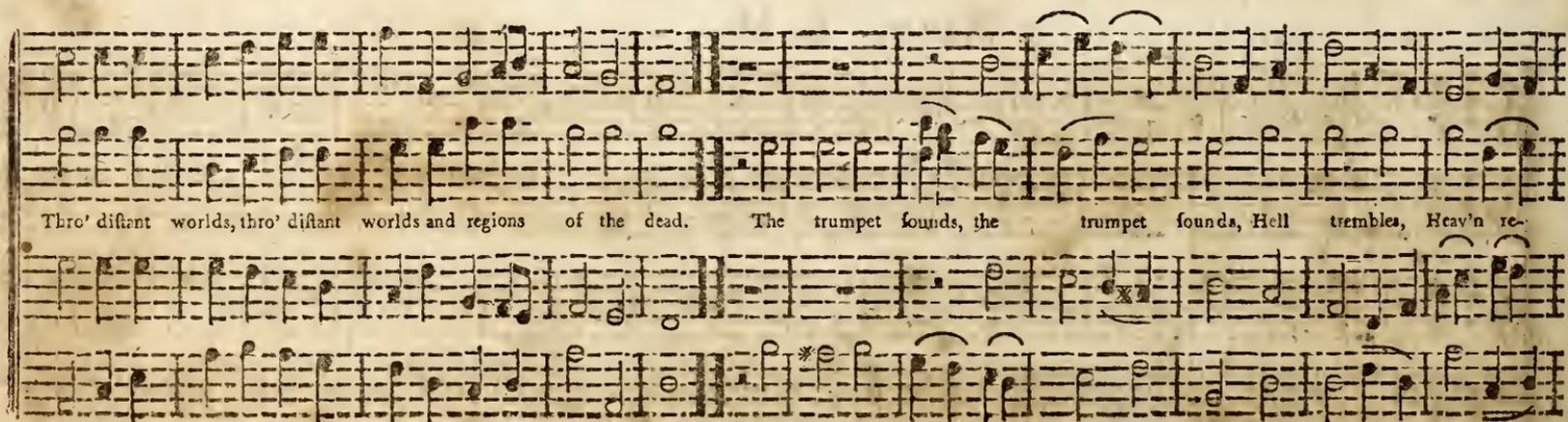
Second.

We blefs the Lord, the juft, the good, Who fills our hearts with joy and food, Who pours his bleffings

from the skies, And loads our days with rich fupplies. And loads, &c.



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sov'reign orders spread, Thro' distant worlds and regions of the dead.



Thro' distant worlds, thro' distant worlds and regions of the dead. The trumpet sounds, the trumpet sounds, Hell trembles, Heav'n re-

joice - es, Lift up your heads, Lift up your heads, ye faints with cheerful voices.

This musical score consists of four staves. The top staff contains the vocal melody with lyrics underneath. The second staff contains a lower vocal line. The third and fourth staves contain the instrumental accompaniment. The music is written in a common time signature and features various note values, rests, and phrasing slurs.

BATH. L. M.

Air.

This section contains a musical score for an 'Air' in 2/4 time. It consists of four staves. The top two staves are for the vocal line, and the bottom two staves are for the instrumental accompaniment. The music is characterized by a steady, rhythmic pattern with many quarter and eighth notes.

Treb. C.



Air.



Once more my foul the rif - ing day, Salutes thy waking eyes, Once more my foul, Once



more, &c. thy tribute pay, thy tribute pay, To him that rolls the sky.



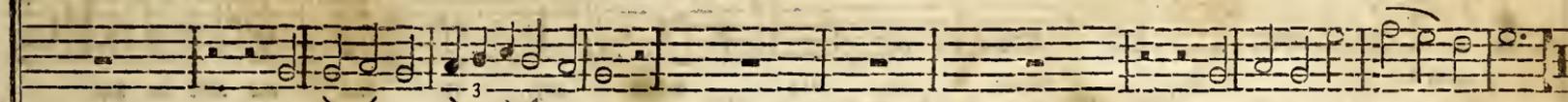
Air.



Second.



Our rulers : Lord with songs : of : praise, Shall in thy strength rejoice ; And blest with thy fel-



va - tion raise, To heav'n their cheer - ful voice. And blest with thy, &c.



Treble.

Loud Alleluahs to the Lord,

Hallelujah, :||: :||: :||: :||:

Air.



Second.



Great God the heav'n's well order'd frame, Declares the glories of thy name, There thy rich works of wonder shine, There thy rich, &c.



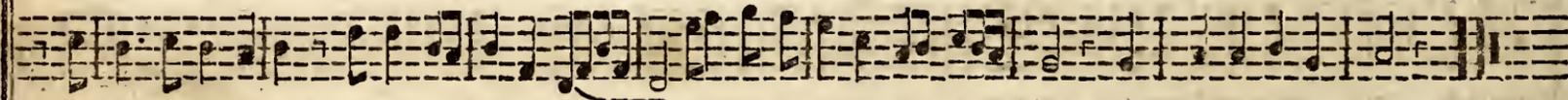
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r, &c.



Air.



Awake and sing the song, Of Moses and the Lamb; Wake ev'ry heart and ev'ry tongue, To praise the Saviour's name.



To praise the Saviour's name, To praise, &c.

Wake ev'ry heart, &c.



Air.

tr.



Ho! ev'ry one that thirsts draw nigh, 'Tis God invites the fallen race, Mercy and free salvation buy, Buy wine and milk and gospel grace.



Come to the living waters, come, Sinners obey your Maker's call, Return ye weary wanderers home, And find my grace, And find my grace reach'd out to all.



Air. The Lord Je - ho-vah reigns, And royal state maintains, His head with awful glory crown'd, His head &c.

Ar-

Array'd, &c. Begirt, &c. And rays, &c. And rays, &c.

Array'd in robes of light, Begirt with lov'reign might, And rays of maj - est - ty around.

Array'd, &c. Array'd, &c. Begirt, &c.

ray'd, &c. Array'd, &c. Begirt, &c. And rays, &c. And rays, &c.

F

Treble. Pia. For.

Alto.

Air.

This musical score is for the hymn 'Gravesend' in the L.M. (Long Meter) style. It consists of three staves: Treble, Alto, and Air. The key signature has one flat (B-flat), and the time signature is common time (C). The Treble staff begins with a treble clef and a B-flat key signature. The Alto staff begins with an alto clef and a B-flat key signature. The Air staff begins with a bass clef and a B-flat key signature. The music is written in a simple, homophonic style with a mix of eighth and sixteenth notes.

CLAPHAM. P. M. As the 148th. C. Lockhart.

Second.

Air.

Give thanks to God most high.

And

This musical score is for the hymn 'Clapham' in the P.M. (Psalm Meter) style. It consists of two staves: Second and Air. The key signature has one flat (B-flat), and the time signature is 2/4. The Second staff begins with a treble clef, a B-flat key signature, and a 2/4 time signature. The Air staff begins with a treble clef, a B-flat key signature, and a 2/4 time signature. The lyrics 'Give thanks to God most high.' are written below the Air staff. The word 'And' appears at the end of the Air staff. The music is written in a simple, homophonic style with a mix of eighth and sixteenth notes.

Concluded.

be his grace ador'd. His pow'ry, &c.

This system contains three staves of music. The top staff is a vocal line with lyrics 'be his grace ador'd.' and 'His pow'ry, &c.' The middle staff is another vocal line. The bottom staff is a basso continuo line. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are asterisks (*) on the first and last notes of the top and middle staves.

And let his name, &c.

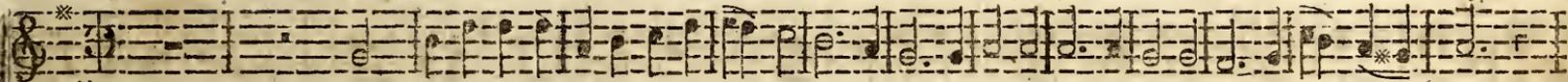
This system contains three staves of music. The top staff is a vocal line with lyrics 'And let his name, &c.' The middle staff is another vocal line. The bottom staff is a basso continuo line. The music continues with similar rhythmic patterns and concludes with a double bar line. There are asterisks (*) on the first and last notes of the top and middle staves.

Air.

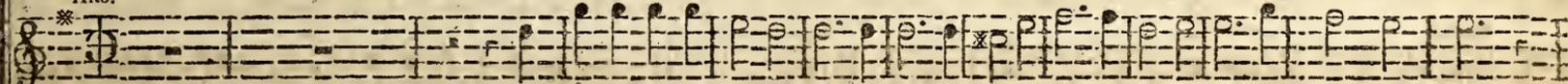
Sing to the Lord, Je - ho - vah's name, And in his strength rejoice; When his sal - va - tion is our

theme, Ex - alt - ed be our voice. When his, &c.

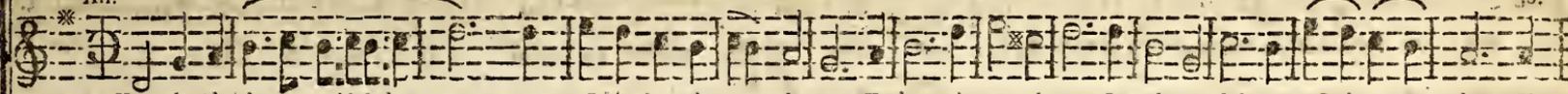
Treble.



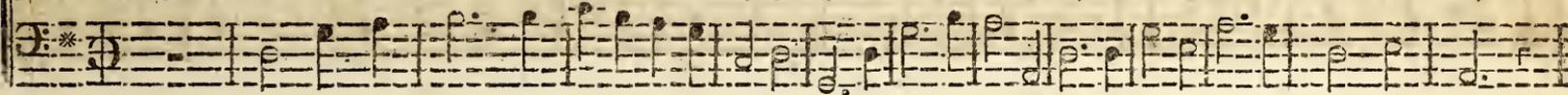
Alto.



Air.



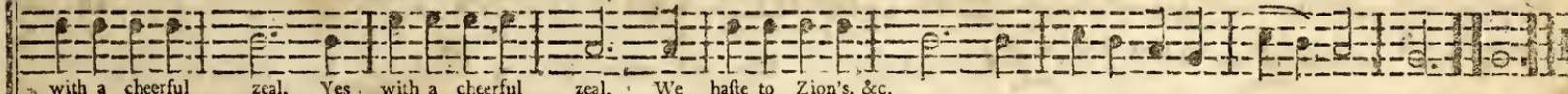
How pleas'd and blest'd was I, To hear the people cry, To hear the people cry, Come let us seek our God to - day. Yes



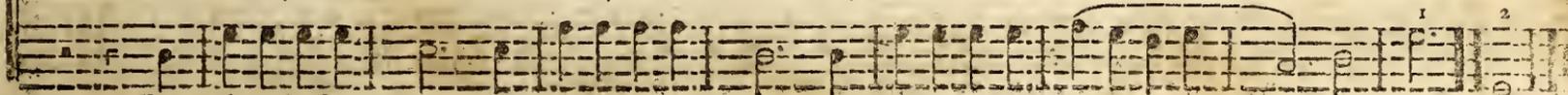
Yes with a cheerful zeal,



Yes with a cheerful zeal,



with a cheerful zeal, Yes with a cheerful zeal, We haste to Zion's, &c.



Yes with a cheerful zeal,

Air.



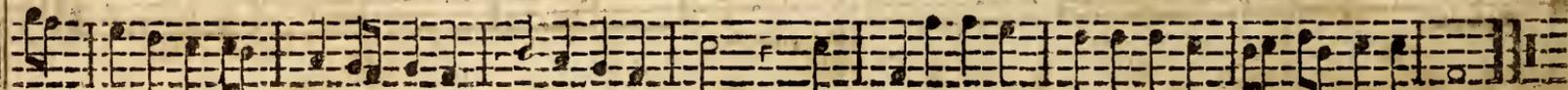
Second.



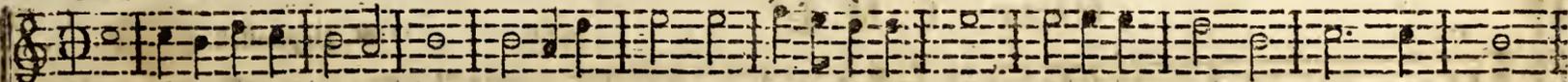
From thee my God my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.



The holy triumphs of my soul, Shall death itself outbrave; Leave dull mortal-ity behind, And fly beyond the grave.



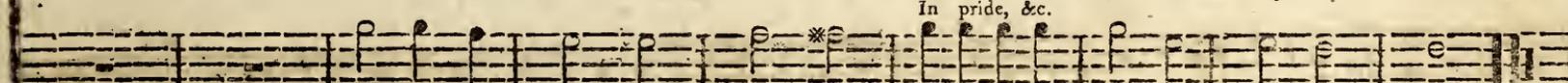
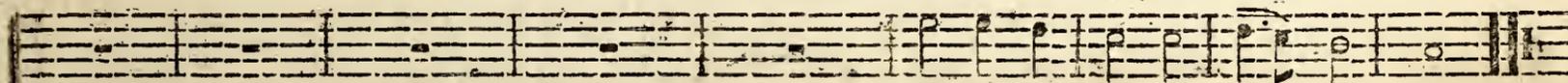
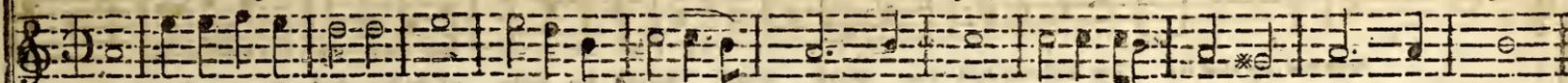
Trebble.



Counter.

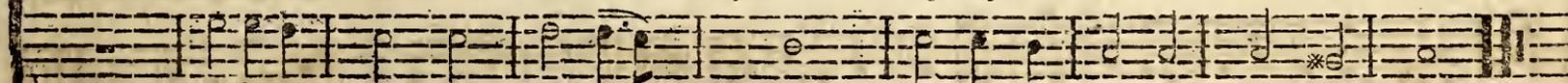


Air. Lord what a thoughtless wretch was I, To mourn and murmur and re - pine, To mourn and murmur and re - pine,



To see the wicked plac'd on high, In pride and robes of honor shine.

In pride, &c.



To see, &c.

In pride, &c.



To see, &c.

In pride, &c.

VIRGINIA. L. M.

T. Williams' Coll.

Treble.

Air.

My refuge is the God of love, Why do my foes in - fult and cry, Fly like a tim'rous

trem - ling dove, To dif - tant woods and moun - tains fly. To dif - tant woods, &c.

When I the holy grave survey, Where once my Saviour deign'd to lie; I see fulfill'd what prophets say, And all the pow'r of death de - fy.

This musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

BETHLEHEM. C. M.

W. Hepftinfall.

Air.

Second.

Repeat 4th line.

G

This musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The first staff is marked 'Air.' and the second 'Second.'. The instruction 'Repeat 4th line.' is placed below the second staff. A 'G' is written below the bottom staff.

Air.

Alto

Tenor

Save' me O Lord from ev'ry foe, In thee my trust I place, Tho' all the good that I can do, Can ne'er deserve thy grace.

BANBURY. Ps. 41st, L. M.

T. Williams's Coll.

Blest is the man whose bowels move, And melt with pity to the poor; Whose soul by sym - pa - thiz - ing love, Feels what his fellow

Concluded.

EFFINGHAM. Ps. 8th, 1st part, L. M. T. Williams's Coll. 51

1st Treble.

2d Treble.

faints endure. Feels what, &c.

Almighty ruler of the skies, Through the wide earth thy

The first system of the musical score consists of two treble staves. The left staff is the vocal line, and the right staff is the piano accompaniment. The music is in 4/4 time and begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "faints endure. Feels what, &c." followed by "Almighty ruler of the skies, Through the wide earth thy". The piano part features a steady accompaniment with eighth and sixteenth notes.

name is spread; And thine e - - - ter - nal glories rise, O'er all the heav'ns thy hands have made.

The second system of the musical score continues the two-staff format. The lyrics are: "name is spread; And thine e - - - ter - nal glories rise, O'er all the heav'ns thy hands have made." The musical notation includes various note values, rests, and phrasing slurs. The piano accompaniment continues with a consistent rhythmic pattern.

Air.

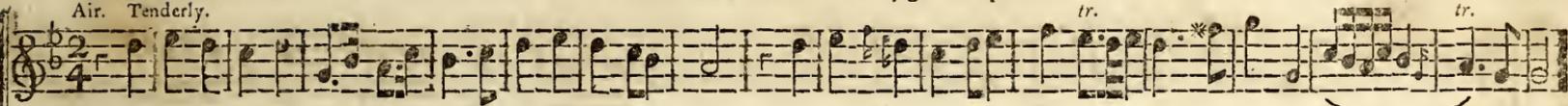
Second.

Tenor.

Lord when thou didst ascend on high, Ten thousand angels fill'd the sky.

Those heav'nly guards around thee wait, Like chariots that attend thy state.

Air. Tenderly.



Now I'm convinc'd, the Lord is kind, To men of heart sincere, Yet once my foolish thoughts repin'd, And border'd on despair.



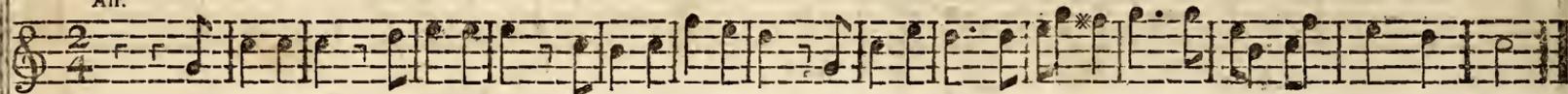
I griev'd to see the wicked thrive, And spoke with angry breath, How pleasant & profane, &c. How pleasant, &c.



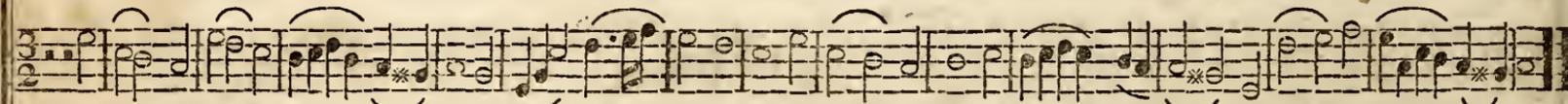
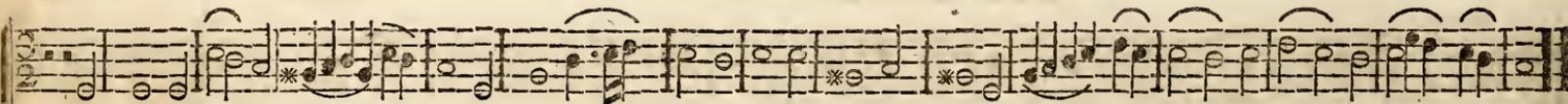
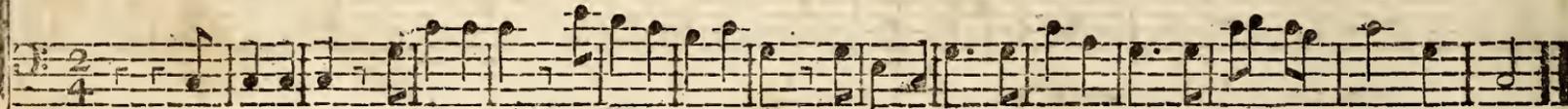
Second.



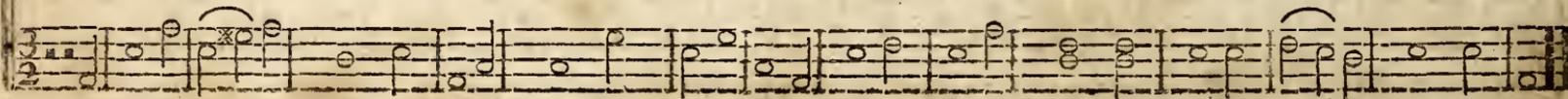
Air.



In God's own house pronounce his praise, His grace he there reveals ; To heav'n your joy and wonder raise, For there his glory dwells,



Let all your sacred passions move, While you re-heap his deeds, But the great work of saving love, Our highest praise exceeds.



Hal - le - lu - jah, :||: Praise ye the Lord, Hal - le - lu - jah, :||: Praise ye the Lord.
Hal - le - lu - jah, Praise ye the Lord, Hal.

(3)
All that have motion, life and breath,
Proclaim your Maker blest;
Yet when my voice expires in death,
My soul shall praise him best.



Sing the 3d verse in the first strain, and end with the Hallelujah.

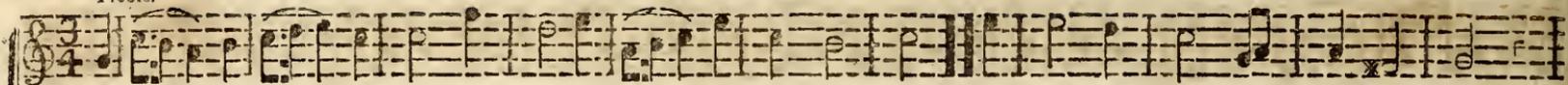
GLOUCESTER. L. M.

Milgrove.

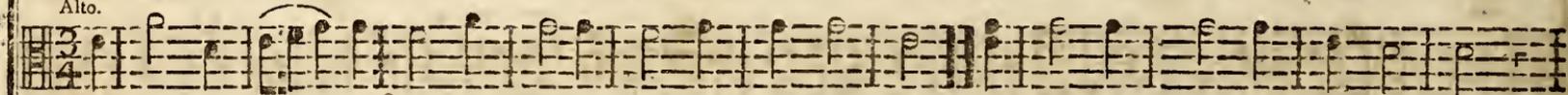
Second.

While I keep silence and conceal, My heavy guilt within my heart, What torments doth my conscience feel, What agonies of inward smart.

Treble.



Alto.

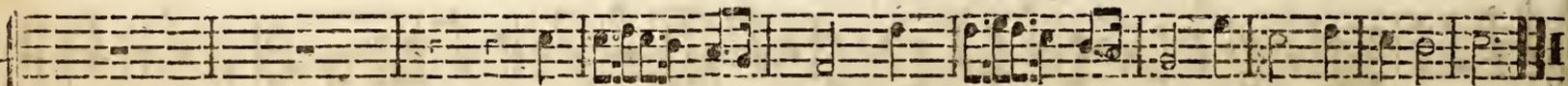
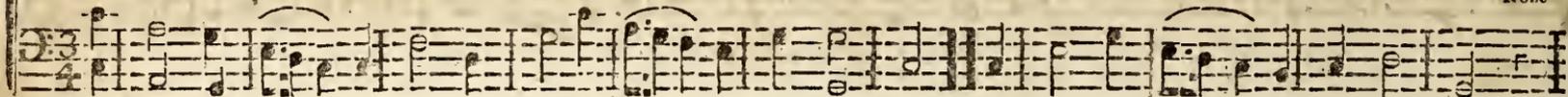


Air.

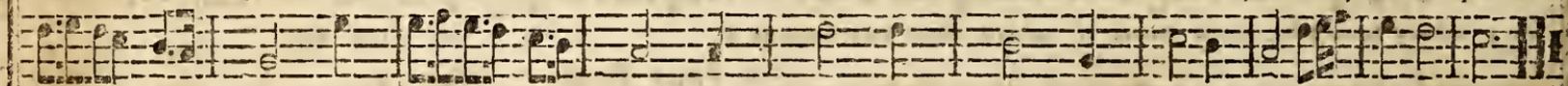
I'll speak the honors of my King, His form di - vine - ly fair; None of the sons of mortal race,



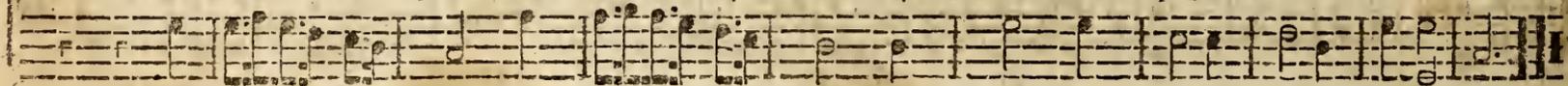
None



None of the sons of mor - tal race, May with my God compare.



of the sons of mor - tal race, May with my God com - pare,



None of the sons, &c. May with my God, May with, &c.



Air.



Blow ye the trumpet blow, The gladly solemn sound, Let all the nations know, To earth's re - mot - est bounds, The year of Jubilee is come, Re-

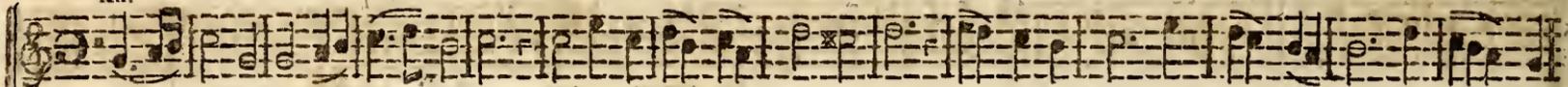


turn ye ransom'd sinners home, Return, Return ye ransom'd sinners home, Return ye, &c.

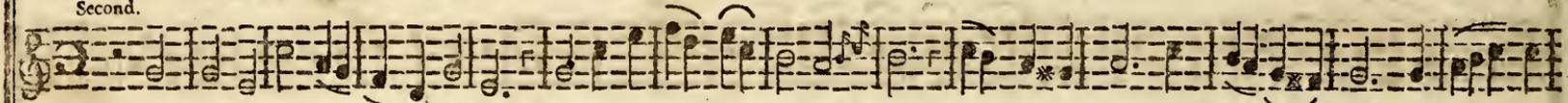
Re - turn, &c.



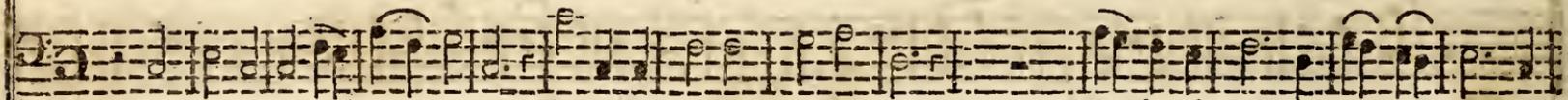
Air.



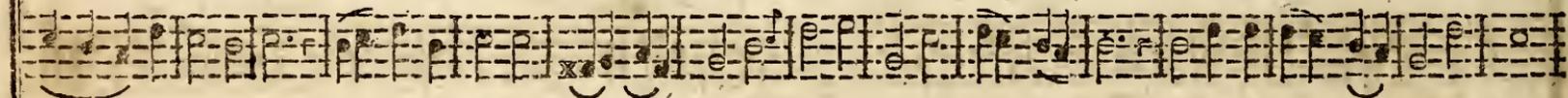
Second.



Give to our God im - mor - tal praise, Mercy and truth are all his ways; Wonders of grace to God be - long, Repeat his

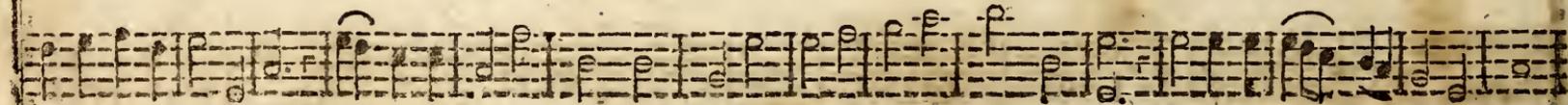


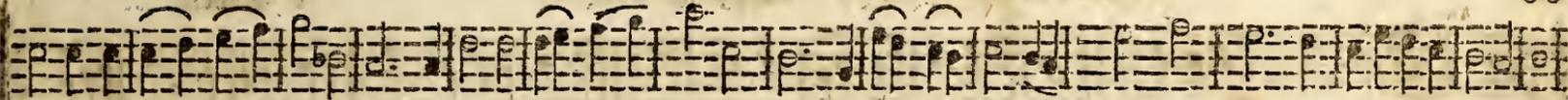
Wonders of grace



mer - cies in your song. Wonders of grace, &c.

Give to the Lord of lords renown,

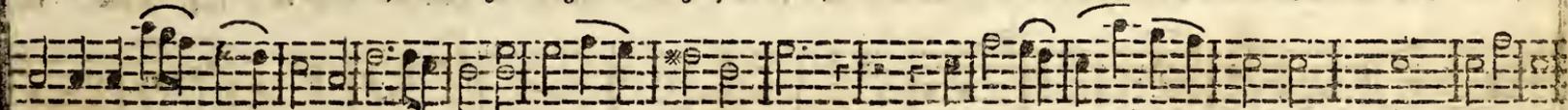




His mercies ever shall endure, His mercies

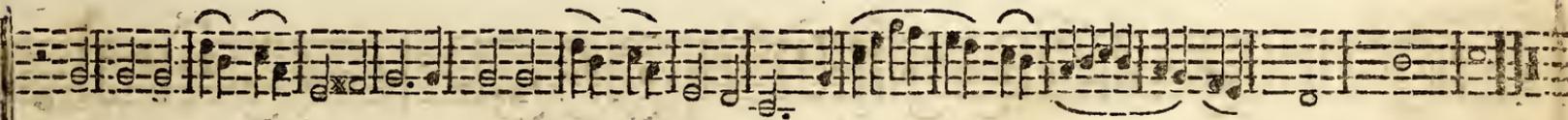


Give to the Lord of lords renown, The King of kings with glory crown, His mercies ever shall endure, His mercies



His mercies

shall endure,



When lords and kings are known no more, When lords, &c.

When lords, &c.



Soldiers of Christ arise, And put your armour on, Strong in the strength which God supplies, Through his eternal Son.

Strong in the Lord of hosts, And in his mighty pow'r, Who in the name of Jesus trusts, Is more than conquerer.

Stand then in his great might, With all his strength endu'd, And take to arm you for the fight, The panoply of God. That having all things



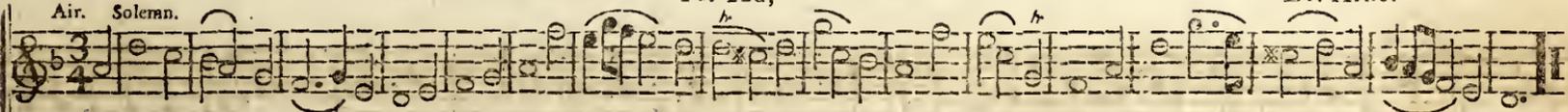
done, And all your conflicts past, Ye may o'ercome through Christ, Ye may o'ercome through Christ alone, And stand entire at last.



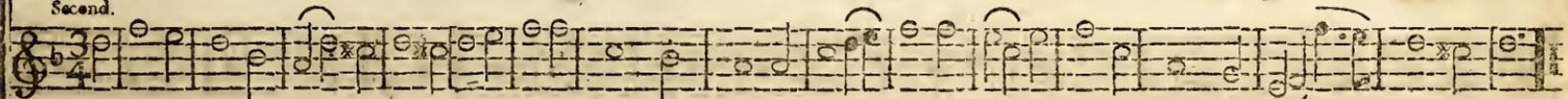
CIMBELINE. Ps. 22d, L. M.

Dr. Arne.

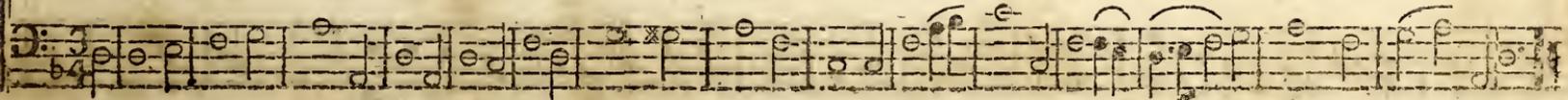
Air. Solemn.



Secund.



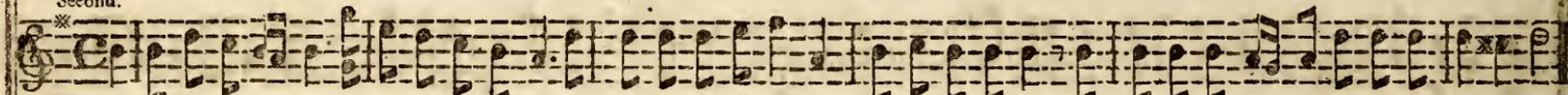
Now let our mournful songs, record, The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God.



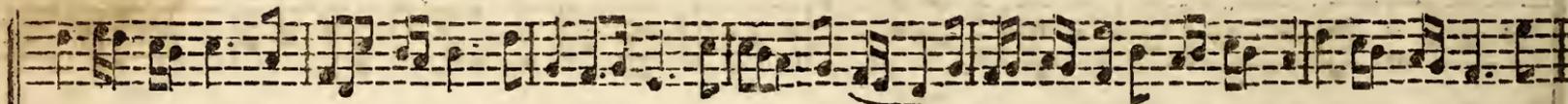
Air.



Second.



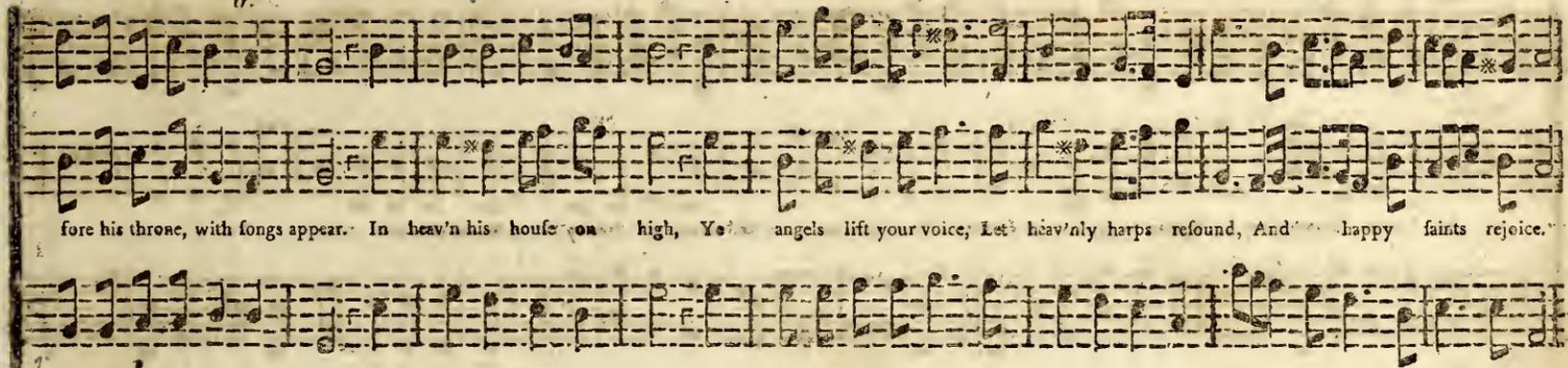
In Zion's sacred gates, Let hymns of praise begin, Where acts of faith and love, In ceaseless beauty shine, Where acts, &c.



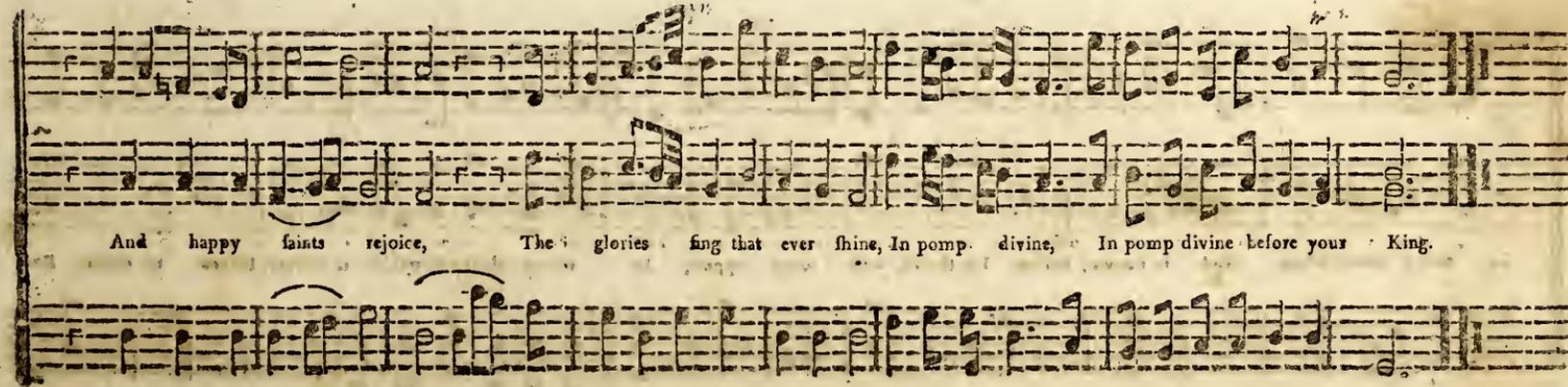
In mercy there, while God is known, Before his throne, with songs appear, In mercy there while God is known, Before his throne, Be-



Concluded.



fore his throne, with songs appear. In heav'n his house you high, Ye angels lift your voice; Let heav'nly harps resound, And happy saints rejoice.



And happy saints rejoice, The glories sing that ever shine, In pomp divine, In pomp divine before your King.

Air.

tr.

tr.

2d Treble.

Tenor. Sweet is the work my God my King, To praise thy name give thanks and sing, To shew thy love by

morning light, And talk of all thy truths at night. And talk, &c.

Air. * *tr.*

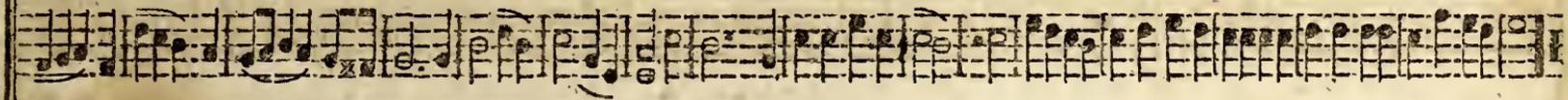
Second. * *tr.*

Tenor. Christ the Lord is ris'n to-day, Sons of men and an-gels say; Raife your songs and triumphs high,

Sing ye heav'ns and earth re - ply, Raife your songs and tri - umphs high, Sing ye heav'ns and earth re - ply,



foes, Or melt their hearts to obey, While justice, meekness, grace and truth, Attend thy glorious way, While justice, &c. Whil justice, &c. Attend, &c.



FROOME. S. M.

J. Husband.

Second.



Air.



Repeat the 4th line.



Air. Brilliant.

*tr.**tr.*

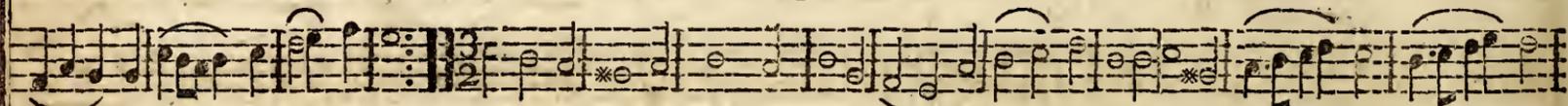
Second.



Salvation • the joy - ful sound, 'Tis pleasure to our ears, A sov'reign balm fer' ev' - ry wound, A cordial for our



Grave.



fears. A cordial, &c. Bury'd in sorrow and in sin, At hell's dark door we lay, But we arise by grace di-



Continued.

69

Vivace.

vine, To see, To see a heav'nly day
 Salvation let the echo fly, The spacious earth around, The spacious
 Salvation, &c. The spacious earth around, The

tr. Pia. Spiritoso.
 earth around, While the bright armies of the skies, While the bright armies of the skies, Conspire to raise the sound. While the bright, &c.

Concluded.



Alleluia, :||: Amen, Hallelujah, :||: :||: Amen, amen, amen.



Hallelujah, :||: Amen.



Hal. :||: :||: Amen,



Hal. :||: :||: Amen, Amen, Hal. :||: :||: Amen, Hal. amen.



Hal. :||: :||: amen, Hal. :||: a - men, Hal. amen. Hal. :||: Amen.



Amen, amen, Hal. :||: amen, Hal. :||: :||: amen, a - men.

RONDEAU. Ps. 145th, L. M.

T. Olmsted.

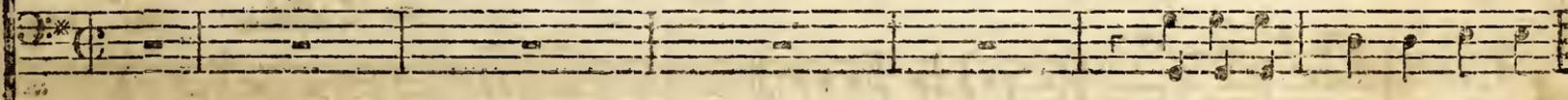
71

Air. Dolce.



My God my King thy various praise, Shall fill the remnant of my days, Thy grace employs my humble

Second.

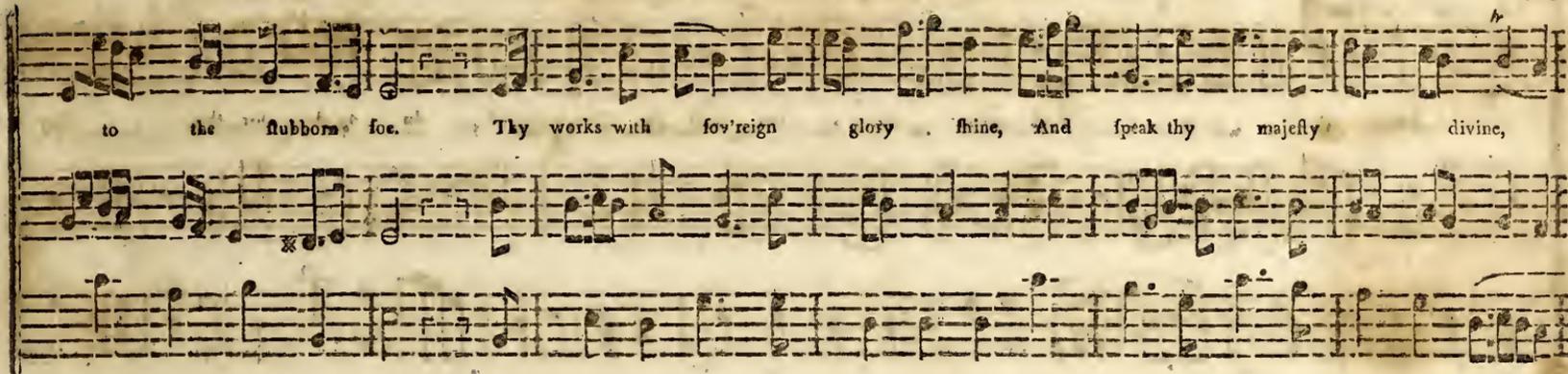


tongue, Till death and glo - ry raise the song. The wings of ev'ry hour shall bear, Some thankful tribute to thine ear, Some



thankful, &c. And ev'ry setting sun shall see, New works of du - ty done for thee. Thy

truth and justice I'll proclaim, Thy bounty flows an endless stream, Thy mercy swift, thine anger slow, But dreadful

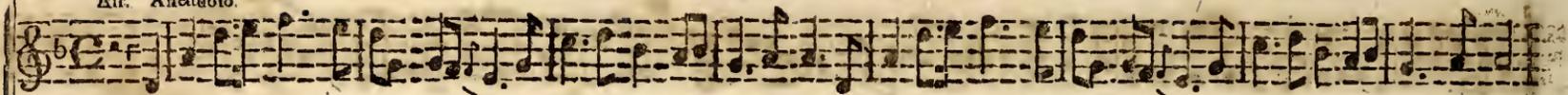


to the stubborn foe. Thy works with sov'reign glory shine, And speak thy majesty divine,

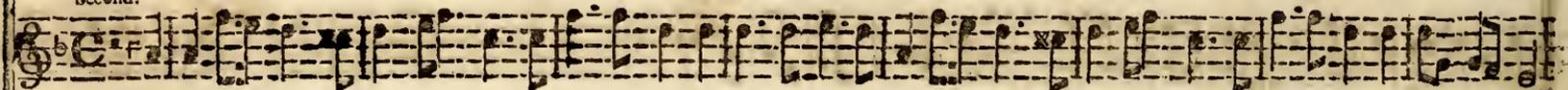


Let Sion in her courts proclaim, The sound and hon - or of thy name.

Air. Affettuoso.

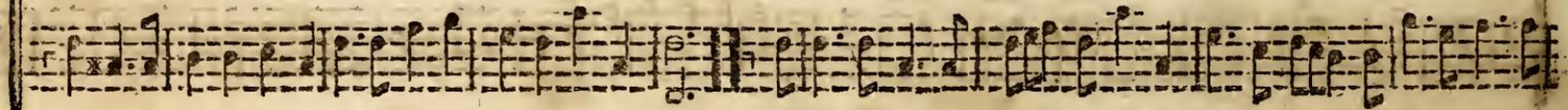


The God of love will sure indulge, The flowing tear the heaving sigh, When his own children fall around, When tender friends and kindred die,
Second.



When his own, &c.

Yet not one anxious mourn'ring thought, Should with our mourning passions bleed, Nor





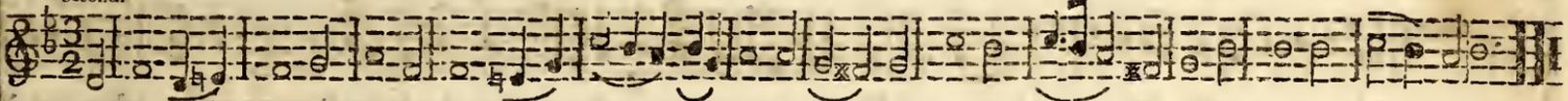
wou'd our bleeding hearts forget, Th'Almighty everliving friend, Nor wou'd our bleeding hearts forget, Th'Almighty, &c. Th'Almighty, &c.



LEICESTER. S. M.

Dr. Alcock:

Second.

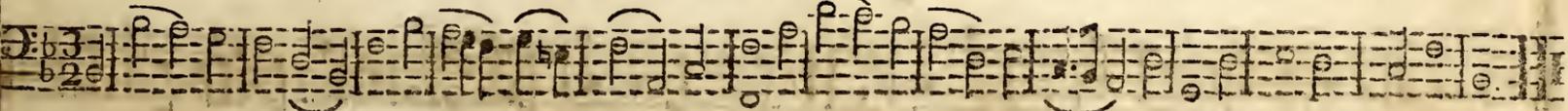
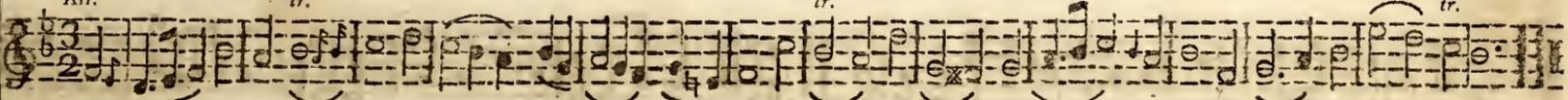


Air.

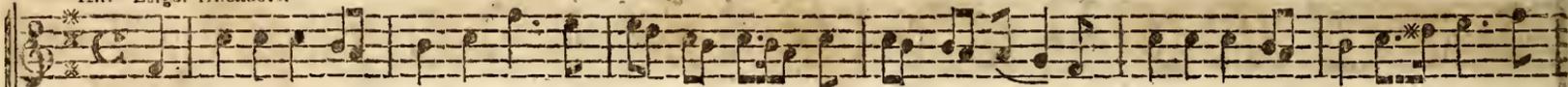
tr.

tr.

tr.



Air. Largo. Affettuoso.



Shall man O God of light and life, For - ev - er moulder in the grave, Canst thou forget thy glorious work, Thy
Second.



promise and thy pow'r to save. In death's obscure oblivious realms, No truths are taught nor wonders sung. No



Concluded.

mercy beams to warn the heart, Thy name unsung thy grace un-known, No mercy

beams to warn the heart, Thy name unsung thy grace un-known.

Air. Vivace.



Bless, O thy western world, your God, And make his honors known a broad, He bids the sea be

Second.



fore thee flow, Not walls of brass cou'd guard thee so, Not walls, &c.

The children are secure and bless'd, Thy



there have peace thy cities rest, He feeds thy sons with finest wheat, And adds his blessing to their meat, And adds, &c.

WOTTON. S. M.

G. Breillat.

Secund.

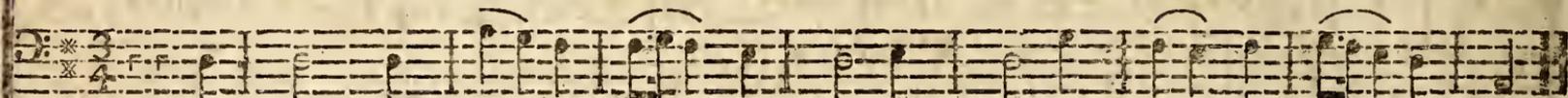
Air.

Air.



Lord I will blefs thee all my days, Thy praise shall dwell up - on my tongue.

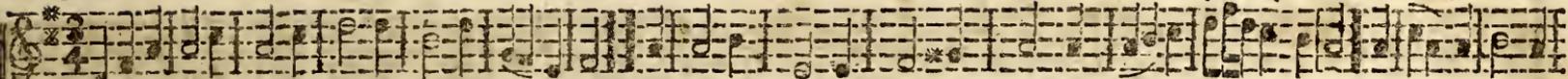
Second.



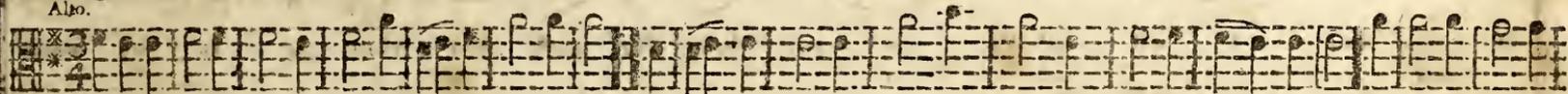
My foul shall glory in thy grace, While faints re - joice to hear the fong.



Treble.



Alto.

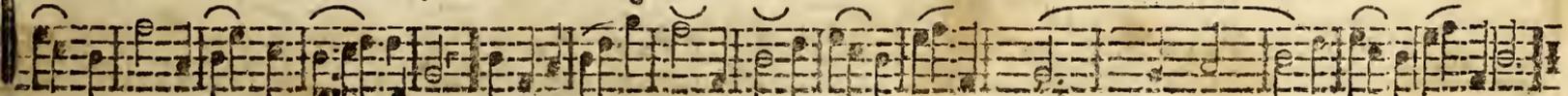
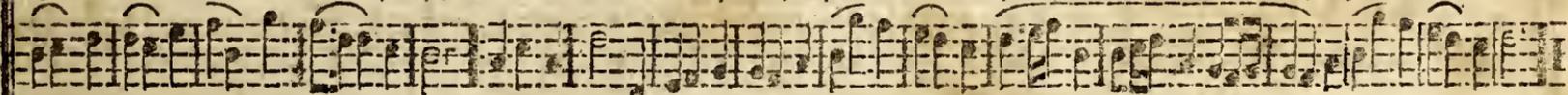


Air.

My Shepherd will supply my need, Jehovah is his name, In pastures fresh he makes me feed, Beside a living stream. He brings my wand'ring



spirit back, When I forsake my ways, He leads me for his mercy's sake, In paths of truth and peace, In paths, &c.



Air. Grave.

Second. My trust is in my heavenly friend, My hope in thee my God, Rise and my helpless life defend, From those that seek my blood.

ELIM. Ps. 18th, C. M.

Treble.

Alto.

We love the Lord and we adore, Now is thine arm reveal'd, Thou art our strength our heav'nly tow'r, Our bulwark and our shield.

Air.

Treble.

Alto.

Air.

Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign Lord, The u - ni - ver - sal King.

Hallelujah, :||: :||: :||: :||: praise ye the Lord.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, :||: :||: :||: Praise ye the Lord.

Air.

Return O God of love return, Earth is a tiresome place, How long shall we thy children mourn, The

Second.

absence of thy face. Let heav'n succeed our painful years, Let sin and sorrow cease, And

in proportion to our tears, And in proportion to our tears, So make our joys increase.

DEVIZES. Ps. 9th, C. M.

J. Tucker.

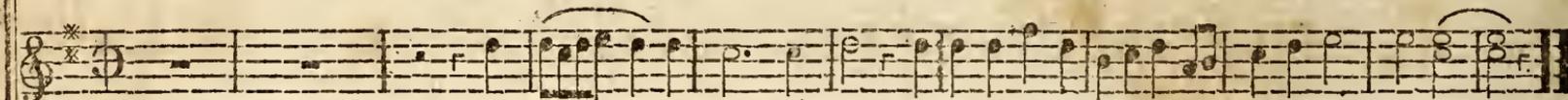
Treble.

Alto.

Air. With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame. Wilt put, &c.

Air. *Expressivo.*

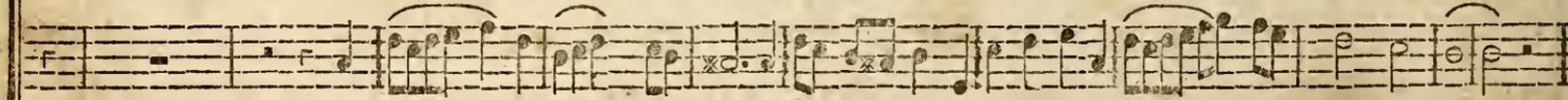
Raise your triumphant songs. To an im - mor - tal tune, Let the wide earth resound the deeds, Celestial grace has done.



Raise your, &c.



Sing how immortal love, It's chief be - lov - ed chose, And bade him raise our wretched state, From their abyss of woes. His



Sing how immortal, &c.

And bade him raise, and bade him raise our, &c.

hand no thunder bears, Nor ter - ror clothes his brow, No bolts to drive our guilty souls, To fiercer flames below.

To fiercer flames below, To fiercer, &c.

LUDLOW: Ps. 144th, 2d part, C. M.

Rippon's Coll.

Second.

Alto.

Air.

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

FINSBURY. Ps. 133d, S. M.

Rippon's Coll.—By T. Walker.

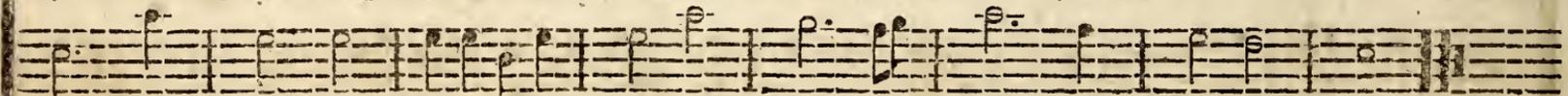
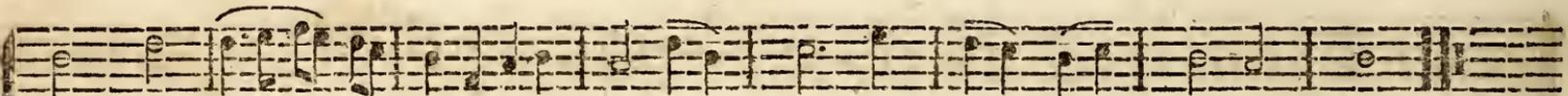
Tréble.



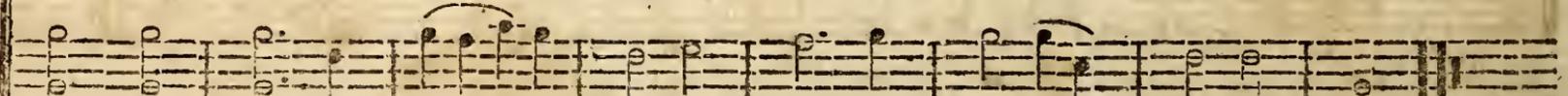
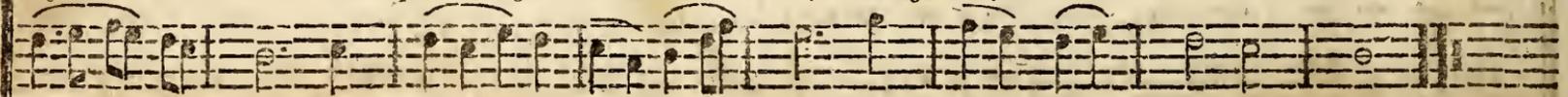
Alto.



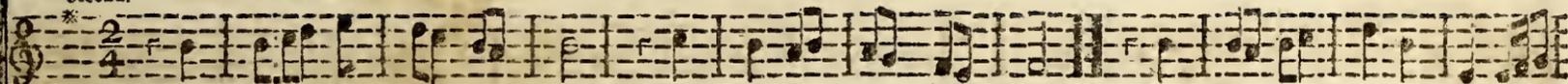
Air. Blest are the sons of peace, whose hearts and hopes are one; whose kind de-



signs to serve and please, through all their actions run, through all, &c.



Second.



Air. Moderate.



O Lord our heav'nly King, Thy beauties are di - vine; Thy glories round the earth are



spread, And o'er the heav'ns they shine. Thy glories round, &c.



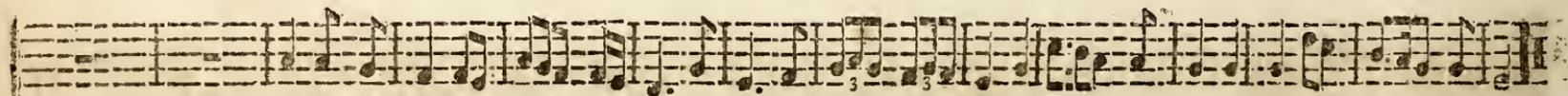
Second.



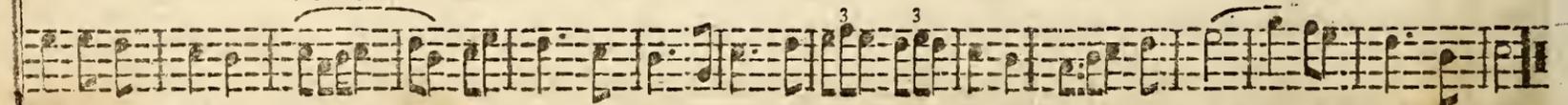
Air.



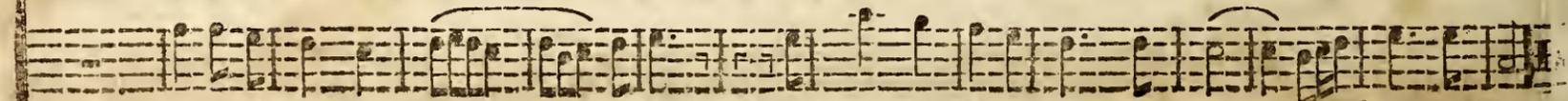
I love the volumes of thy word, - What light and joy these beams afford, To souls be-night-ed and dis-tress'd,



Thy precepts guide, &c.



Thy precepts guide my doubt-ful way, Thy fear forbids my heart to stray, Thy promise leads my soul to rest.



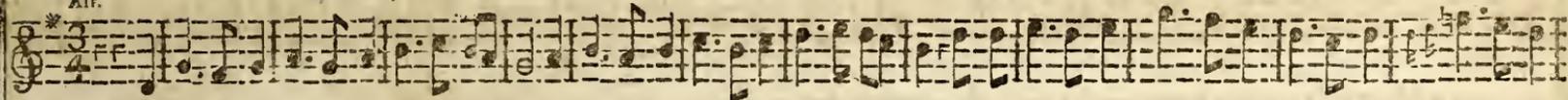
Thy fear, &c.

Thy promise, &c.

my, &c.

HYMN, ON THE REDEMPTION. From Magdalen Hospital Coll.—Music by Handel.

Air.

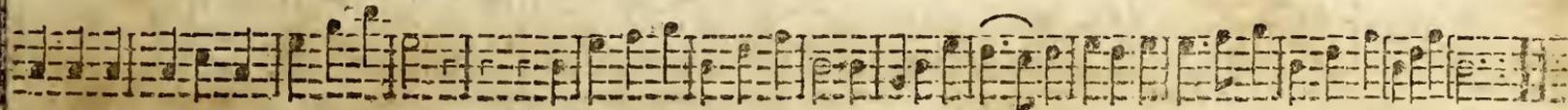
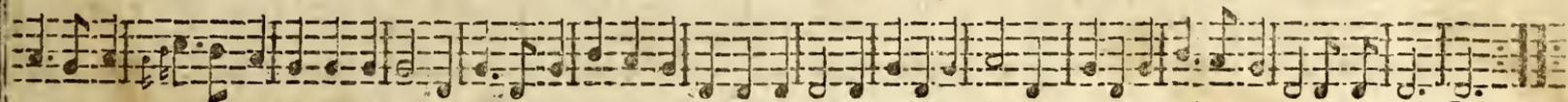


When Jesus our Saviour came down from above, How wond'reous his grace, how amazing his love, His dear blood as a ransom for sinners he spilt, And he

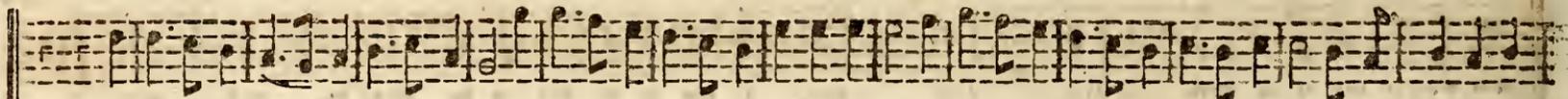
Second.



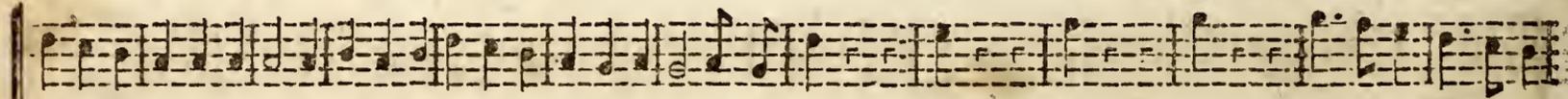
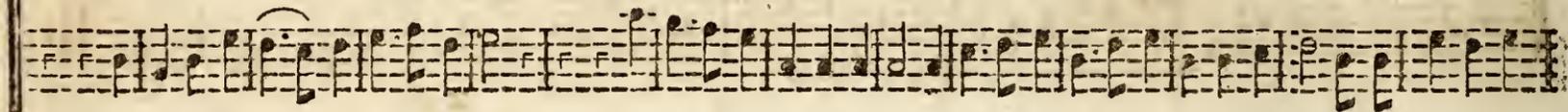
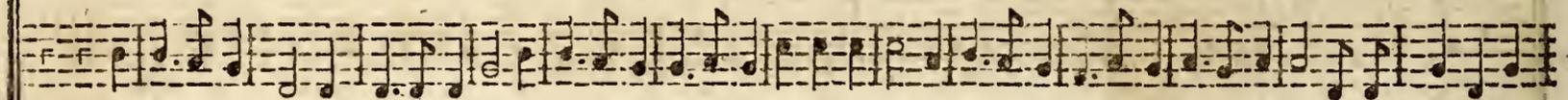
laid down his life to atone for our guilt. That justice divine might be well satisfy'd, He hung on the tree, As all might be free, If on him they rely'd.



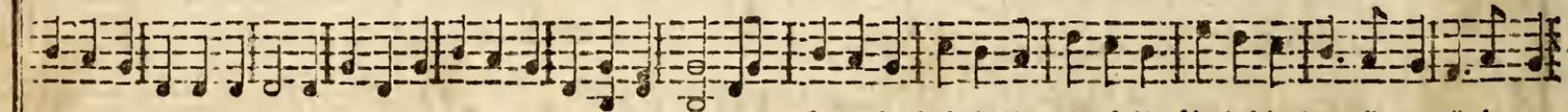
If on him they rely'd.



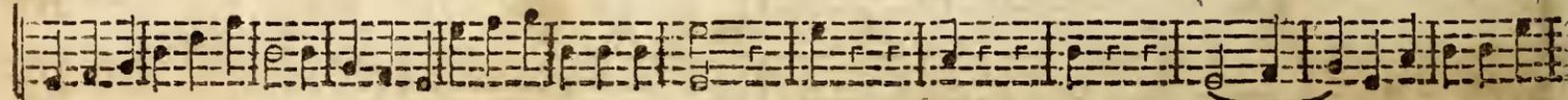
And now he in heav'n sits pleading our peace, Inviting us all to the throne of his grace, Then let us forever adore his dear name, And in songs of thank-

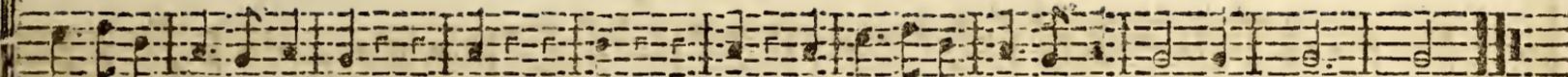


giving his mercies proclaim. For sinners he bled when they pierced his side, And he bore, bore, bore, bore, bore all our guilt on the

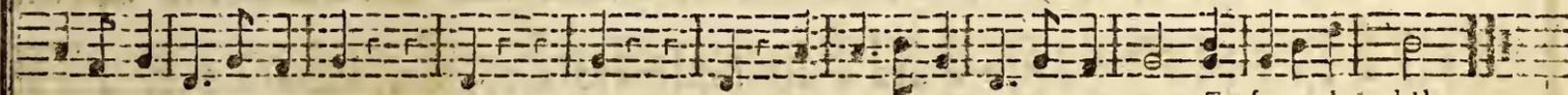


For sinners he bled when they pierced his side, And he bore all our guilt, &c.

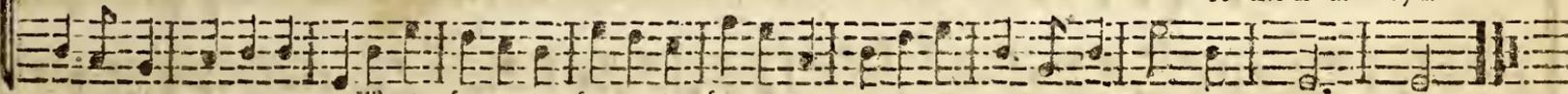




cross, When to save us he dy'd, dy'd, dy'd, dy'd, to save us to save us he dy'd, he dy'd, dy'd.



To save us he dy'd.



When to save us, to save us, to save us.

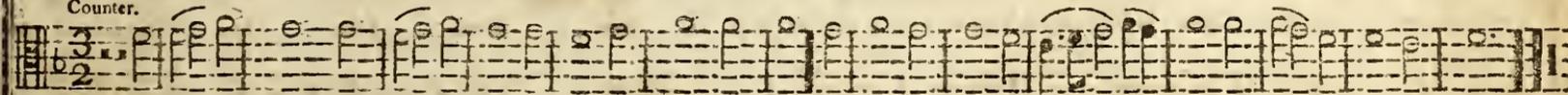
EVERSLY. C. M. Ps. 8th.

Dr. Nares.

Air.

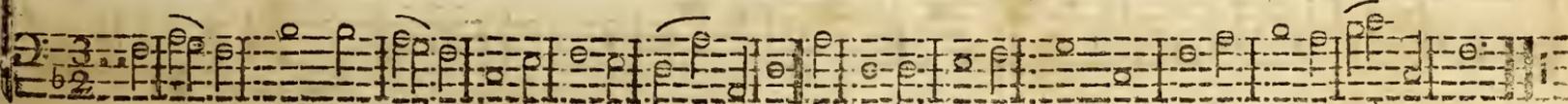
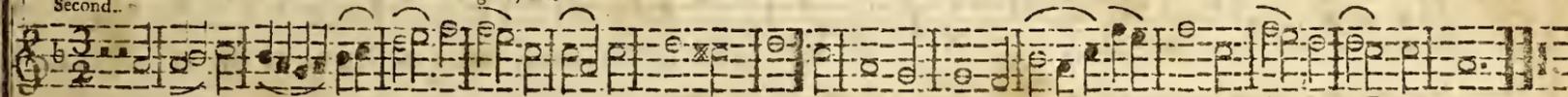


Counter.



O Lord our Lord how wond'rous great, &c.

Second.



Air. Moderate.

3

3

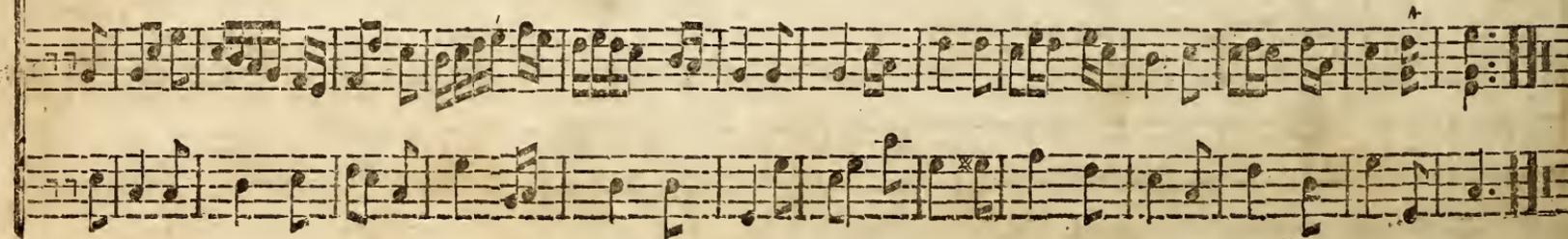


Firm and unmov'd are they, That rest their souls on God; Fix'd as the mount where David stood, Or where the ark abode.

Second.



As mountains stood to guard, The city's sacred ground, So God and his almighty love, Embrace his saints around.



Let the whole earth in songs rejoice, And

He reigns, the Lord the Saviour reigns, Praise him in e - van - gel - ic strains,

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The second staff is a treble clef with a 3/4 time signature and a key signature of one sharp. The third staff is a treble clef with a 3/4 time signature and a key signature of one sharp. The fourth staff is a bass clef with a 3/4 time signature and a key signature of one sharp. The lyrics are written below the staves.

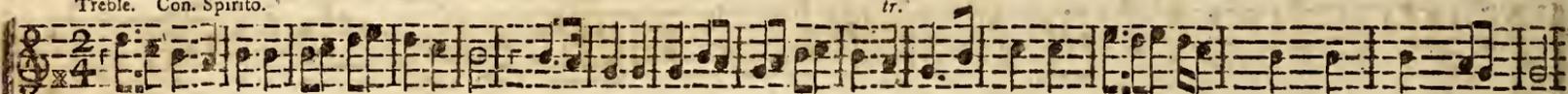
distant islands join their voice, Let the whole earth in songs rejoice, And distant islands join their voice,

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a 3/4 time signature and a key signature of one sharp. The second staff is a treble clef with a 3/4 time signature and a key signature of one sharp. The third staff is a treble clef with a 3/4 time signature and a key signature of one sharp. The fourth staff is a bass clef with a 3/4 time signature and a key signature of one sharp. The lyrics are written below the staves.

Deep are his counsels and unknown, But grace and truth support his throne; Tho' gloomy clouds his ways surround, Justice is their e - ter - nal ground. His

enemies with sore dismay, Fly from the sight and shun the day, Then lift your heads ye saints on high, and sing, for your redemption's nigh. Then lift your heads, &c.

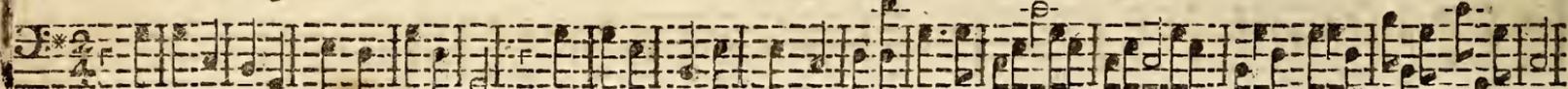
Treble. Con. Spirito.



Second.



Air. To bless the Lord our God in strains divine, With thankful hearts and raptur'd voices join, To us what wonders his right hand hath done,



what wonders his right hand hath done,



Wonders his chosen tribes have scarcely known, Wonders his chosen tribes have scarcely known Like David blest, be-



Concluded.

gin th'enraptur'd song, Like David blest begin th'enraptur'd song, Let praise and joy a wak - en ev' - ry tongue.

th'enraptur'd song,

Let praise and joy, &c.

Like David blest be gin th'en - rap - tur'd song, Let praise and joy a - wak - en ev' - ry tongue.

Air.

Descend from heav'n, &c.

Tenor.

Descend from heav'n im - mor - tal Dove, Stoop down and take us on thy wings, And

Descend from heav'n, &c.

tr.

Detailed description: This system contains three staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with various note values and rests. The middle staff is the Tenor line, also in treble clef with two flats, containing the lyrics. The bottom staff is the bass line, in bass clef with two flats, providing harmonic support. The lyrics are: 'Descend from heav'n, &c.' for the first staff, 'Descend from heav'n im - mor - tal Dove, Stoop down and take us on thy wings, And' for the second staff, and 'Descend from heav'n, &c.' for the third staff. A trill ornament is marked above the final note of the first staff.

And mount, &c.

mount and bear us far - a - bove, The reach of these in - fe - rior things.

And mount, &c.

Detailed description: This system continues the musical score with three staves. The top staff continues the vocal line, ending with a double bar line. The middle staff continues the Tenor line with the lyrics: 'mount and bear us far - a - bove, The reach of these in - fe - rior things.' The bottom staff continues the bass line. The lyrics are: 'And mount, &c.' for the first staff, 'mount and bear us far - a - bove, The reach of these in - fe - rior things.' for the second staff, and 'And mount, &c.' for the third staff. The music concludes with a double bar line.

Concluded.

Be - yond beyond this lower sky, Up where e - ter - nal ages roll, Where solid pleasures

never die, And fruits im - mor - tal feast the soul. And fruits, &c.

Air. Affett.

tr.

And must this body die, This mortal frame de - cay? And must these active limbs of mine, Lie mould'ring in the

63d. S. M.

T. Olmsted.

Moderate.

clay? Lie mould'ring, &c.

My God per - mit my tongue, This joy, to call thee mine, And

let my early cries prevail, To taste thy love divins. And let, &c.

ELY. Ps. 35th, 2d part, C. M.

Dr. Alcock.

Air.

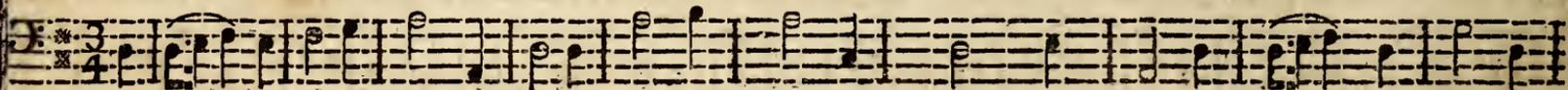
Behold the love the gen'rous love,

Air.



Jehovah reigns, He dwells in light, Girded with maj - esty and might, The world cre - at - ed

Second.



by his hands, Still on its first foun - da - tion sands. Still on its first, &c.



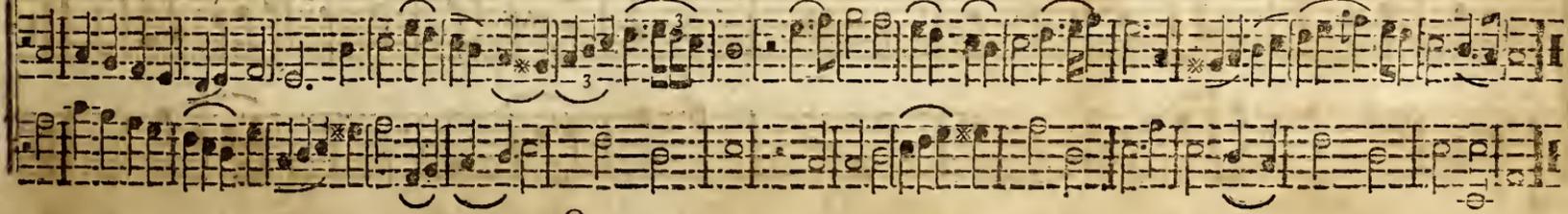
Solemn.



Think mighty God on feeble man, How few his hours how short his span, Short from the cradle to the grave, Short from, &c.



Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save. With skill to fly, &c.



Air.

Second.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell, Let heav'n begin the solemn word, And

found it dreadful down to hell, Let heav'n, &c. And, &c.

Concluded.

Con Spirito.

The Lord how absolute he reigns, Let ev'ry angel bend the knee, Sing of his love in heav'nly strains, And speak how fierce his terrors be.

High on a throne his glories dwell, An awful throne of shining bliss, Fly through the world O sun and tell, How dark thy beams compar'd to his.

Moderato.

Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone, He can create, and he destroy.

Soft.

He can create, and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men, And

When like wand'ring sheep we stray'd; He brought us to his fold again, He brought us to his fold a - gain.

DUET.. By W. Dixon.

Treble. *Andante. Affettuoso.* *tr.* *tr.* *Cres.* *Pia.*

we are his people, we his care, Our souls and all our mortal frame, What lasting lasting honours shall we rear, Al-

For. *Pia.* *tr.* For. *tr.*

mighty Maker, to thy name. What lasting honours shall we rear, Al - migh - ty Maker to thy name.

What lasting



Wide, Wide as the world is thy command, Vast as e - ter - ni - ty,, e - ter - ni - ty thy love, Firm as a rock thy truth must stand, When



rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - - - ing years shall cease to move.



Treble.



2d Treble.



Air. Spare us O Lord, aloud we pray, Nor let our sun go down at noon, Yet in the midst of death and grief, This



Thy years are one e - ter - nal day, And must thy children die so soon.



thought our sorrow shall abate, Our Father and our Saviour live, God is the same in every age.



Sebaron. C.M.

Handwritten musical score for 'Sebaron. C.M.' consisting of four staves. The top staff is in treble clef with a common time signature. The second and fourth staves are in bass clef. The third staff is in treble clef. The music is written in a historical style with various note values and rests.

St Thomas. S.M.

Handwritten musical score for 'St Thomas. S.M.' consisting of four staves. The top staff is in treble clef with a common time signature. The second and fourth staves are in bass clef. The third staff is in treble clef. The music is written in a historical style with various note values and rests.

Bristol. C. M.

Dr Madan.

A handwritten musical score for 'Bristol. C. M.' consisting of four staves. The notation is in common time (C.M.) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The paper shows signs of age and staining.

Newmark. C. M.

A handwritten musical score for 'Newmark. C. M.' consisting of four staves. The notation is in common time (C.M.) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The paper shows signs of age and staining.

38^a B.M.

Handwritten musical score for the first system, consisting of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second and third staves are in alto clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including slurs and ties. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of four staves. Each staff begins with a repeat sign (double bar line with dots). The notation continues with similar rhythmic complexity as the first system. The bottom two staves include first and second endings, indicated by '1' and '2' above the notes. The system concludes with a double bar line.

133^a P. M.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is titled "133^a P. M." at the top center. The music is organized into four systems, each consisting of four staves. The notation includes various note values, rests, and bar lines. The first system begins with a treble clef and a key signature of one sharp (F#). The paper shows signs of age, including foxing and some staining, particularly in the middle section. The handwriting is clear and consistent throughout the piece.

New 50th

121

The first system of the manuscript contains four staves of handwritten musical notation. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The staves are connected by a brace on the left side. The paper shows signs of age, with some staining and discoloration.

China. G. M.

J. Swan.

The second system of the manuscript also consists of four staves of handwritten musical notation. This system appears to be a continuation of the piece, with similar notation to the first system. It includes a key signature of one sharp (F#) and a time signature of 2/4. The notation is clear and well-preserved, though some ink bleed-through is visible from the reverse side of the page.

Hanover. L.M.

Handel.

A handwritten musical score for the hymn 'Hanover. L.M.' by George Frideric Handel. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves, with various note values including quarter, eighth, and sixteenth notes, as well as rests.

Brookfield. L.M.

Willing.

A handwritten musical score for the hymn 'Brookfield. L.M.' by Willing. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves, with various note values including quarter, eighth, and sixteenth notes, as well as rests.

Dresden. L.M.

A handwritten musical score for 'Dresden. L.M.' consisting of four staves. The notation is in a single system with a common time signature. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots.

Sandaff. P.M.

A handwritten musical score for 'Sandaff. P.M.' consisting of four staves. The notation is in a single system with a common time signature. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots.

New York.

Moderate.

Hand soft.

increase. low. soft.

increase.

Handwritten musical score for the first system, consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests. The paper shows signs of age with some staining.

And: soft

low. soft. loud.

Handwritten musical score for the second system, consisting of four staves. The notation continues from the first system, maintaining the same key signature and time signature. It includes dynamic markings such as 'And: soft' and 'low. soft. loud.' The paper is heavily stained, particularly with dark spots and smudges.

Continued.

sp. *loud.* *moderato*

incresc. *cheerful with spirit*

Concluded.

A handwritten musical score for a piece titled "Concluded." It consists of four staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties throughout the piece. The paper shows signs of age, including some staining and foxing. The piece ends with a double bar line on the right side of the fourth staff.

Defence. G. M.

A handwritten musical score for a piece titled "Defence. G. M." It consists of four staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties throughout the piece. The paper shows signs of age, including some staining and foxing. The piece ends with a double bar line on the right side of the fourth staff.

Gotthard.

Dr Madan.

Handwritten musical score for two pieces. The first piece, 'Gotthard', is written on a single staff with a treble clef and a common time signature. The second piece, 'Dr Madan', is written on three staves, with the top staff using a treble clef and the bottom two staves using a bass clef. The notation includes various note values, rests, and bar lines. The paper shows signs of age and staining.

Ständisch. C. A.

Handwritten musical score for 'Ständisch. C. A.', consisting of three staves. The top staff begins with a repeat sign and a first ending bracket. The notation includes various note values, rests, and bar lines. The paper shows signs of age and staining.

Spring. C.M.

Burton. L.M.

137

Handwritten musical score for 'Burton. L.M.' consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with various note values and rests.

St. Martins. C.M.

Handwritten musical score for 'St. Martins. C.M.' consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive style with various note values and rests.

Elmborough. C.M.

Handwritten musical score for 'Elmborough. C.M.' consisting of four staves. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line.

Waterford. C.M.

Handwritten musical score for 'Waterford. C.M.' consisting of four staves. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line.

Amherst. P. M.

Billings.

A handwritten musical score for the piece "Amherst. P. M." by Billings. It consists of four staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is in alto clef with a key signature of one flat. The third staff is in tenor clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music is written in a style characteristic of the late 18th or early 19th century, featuring various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining.

Bendon. L. M.

A handwritten musical score for the piece "Bendon. L. M." by Billings. It consists of four staves of music. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. The second staff is in alto clef with a key signature of one flat. The third staff is in tenor clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music is written in a style characteristic of the late 18th or early 19th century, featuring various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining.

Jordan. C. M.

Billings.

This image shows a page of handwritten musical notation. The page is numbered '140' in the top left corner. The title 'Jordan. C. M.' is written in the top center, and the composer's name 'Billings.' is in the top right. The music is arranged in two systems, each containing four staves. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some staining and discoloration. The first system ends with a double bar line, and the second system also ends with a double bar line.

Enfield C.M. Chandler.

Brisk

Handwritten musical score for "Enfield C.M." by Chandler. The score is written on two systems of four staves each. The first system includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The notation is dense with eighth and sixteenth notes. The second system continues the piece and includes first and second endings marked with "1" and "2" above the staves.

An Anthem. Psalm 122nd A. Williams.

The image shows a handwritten musical score on aged paper. It consists of three systems of staves. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are written in cursive and are somewhat faded. The musical notation includes notes, rests, and bar lines. There are some ink smudges and stains on the paper, particularly in the middle and right sections.

I was glad, was gla....., was glad, when they said unto me, We will go,

I was glad,

We will go, We will go into the house of the Lord, We will go, We will go, We will go into the house of the Lord.

Our feet shall stand, Our feet shall stand, in thy gates O Jerusalem.

Handwritten musical score for the first system, consisting of three staves. The top staff contains a vocal line with notes and lyrics. The middle staff contains a vocal line with notes and lyrics. The bottom staff contains a bass line with notes. The lyrics are: "Jerusalem is built as a city that is not unity in itself. For thither go, For thither go the Tribes,"

Handwritten musical score for the second system, consisting of three staves. The top staff contains a vocal line with notes and lyrics. The middle staff contains a vocal line with notes and lyrics. The bottom staff contains a bass line with notes. The lyrics are: "even the tribes of the Lord. To testify unto Israel, To testify unto Israel."

144

and to give thanks... nks -

Handwritten musical score for four staves. The lyrics are written above the notes. The first staff has the lyrics "and to give thanks... nks -". The second staff has "and to give than... nks, give thanks -". The third staff has "and to give thanks, give thanks, give thanks unto the name of the Lord.". The fourth staff has "and to give thanks, give thanks, give tha..... nks". The music consists of a single melodic line on a five-line staff with a treble clef. There are two endings marked with "1" and "2" at the end of each staff.

Handwritten musical score for two staves, labeled "Counter alone." The first staff is a treble clef and the second is a bass clef. The lyrics are written below the notes. The first staff has "even the seat, even the seat, even the seat of the house of David.". The second staff has "For there is the seat of judgment.". The music consists of a counterpoint line on a five-line staff with a treble clef. There is a double bar line in the middle of the first staff.

Slow.

O pray for the peace, O pray for the peace, O pray for the peace of Jerusalem, Peace be within thy walls, Peace

Brist.

be within thy walls, peace be within thy walls, peace be within thy walls & plentifulness within thy Palaces.

tr.

To my brethren & companions sake, I will wish thy prosperity, I will wish thy prosperity.

To my brethren and companions sake, I will wish thy prosperity.

To my brethren and companions sake, I will wish thy prosperity, I will wish thy prosperity.

Chorus.

147

1 2 Grave.

and I will seek to do thee good.

Amen, Amen, Amen, Amen.

1 2

Brisk

Adagio.

Grave.

Amen A men

Hallelujah, Hallelujah, Hallelujah, Amen.

A.....men - Amen.

New Hundred. S.M.

Handwritten musical score for 'New Hundred. S.M.' consisting of four staves. The first two staves are treble clefs with a 3/2 time signature. The third and fourth staves are bass clefs with a 3/2 time signature. The music is written in a cursive style with various note values and rests.

Framingham. S.M. Billings.

Handwritten musical score for 'Framingham. S.M. Billings.' consisting of four staves. The first two staves are treble clefs with a 3/2 time signature. The third and fourth staves are bass clefs with a 3/2 time signature. The music is written in a cursive style with various note values and rests.

Burnham. C.M.

A. Williams.

149

The first system of music consists of four staves. The top staff begins with a treble clef and a 2/4 time signature. The music is written in a single system with various note values, including quarter and eighth notes, and rests. There are several accidentals, including sharps and naturals, scattered throughout the piece. The notation is dense and characteristic of 18th-century manuscript style.

The second system of music also consists of four staves. It continues the musical piece from the first system. This system features several repeat signs (double bar lines with dots) that divide the music into distinct sections. The notation includes various note values and rests, maintaining the same style as the first system. The paper shows signs of age, with some staining and foxing visible.

Koborne. S.M.

A handwritten musical score on aged paper, consisting of two systems of four staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The first system begins with a treble clef and a sharp sign, followed by a series of notes and rests. The second system continues the piece, ending with a double bar line. The paper shows signs of age, including foxing and staining, particularly in the lower right quadrant.

M. G. ...

This image shows a page of handwritten musical notation on aged, stained paper. The page is numbered '151' in the top right corner. At the top, there is a faint, handwritten title that appears to be 'M. G. ...'. The music is arranged in two systems, each containing four staves. The notation includes various note values, stems, and rests, though it is heavily obscured by numerous dark brown spots and stains, particularly in the upper right and central areas. The paper shows signs of significant water damage or foxing. The musical notation is written in dark ink, and the overall appearance is that of an antique manuscript.

Wiltshire. C. M.

A handwritten musical score on aged paper, titled "Wiltshire. C. M." in the upper right. The score is organized into four systems. The first system consists of three staves: the top staff begins with a treble clef and a common time signature (C), while the two staves below it begin with bass clefs. The second system also consists of three staves, with the top staff starting with a treble clef and a key signature of one sharp (F#). The third and fourth systems each consist of four staves, all beginning with a treble clef. The notation includes various note values, rests, and bar lines, characteristic of 18th or 19th-century manuscript notation.

Buckingham. C. M.

153.

The table is extremely faint and blurry, making the individual entries illegible. It appears to have several columns and rows of text, possibly names or data points, but the specific content cannot be discerned.

Handwritten title, possibly "Buchstabenbuch"

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody consists of a series of eighth and quarter notes across ten measures. Below the staff are three empty lines.

[Faint, illegible title text]

[The main body of the page contains several paragraphs of extremely faint, illegible text. The text is too light to be transcribed accurately.]

