

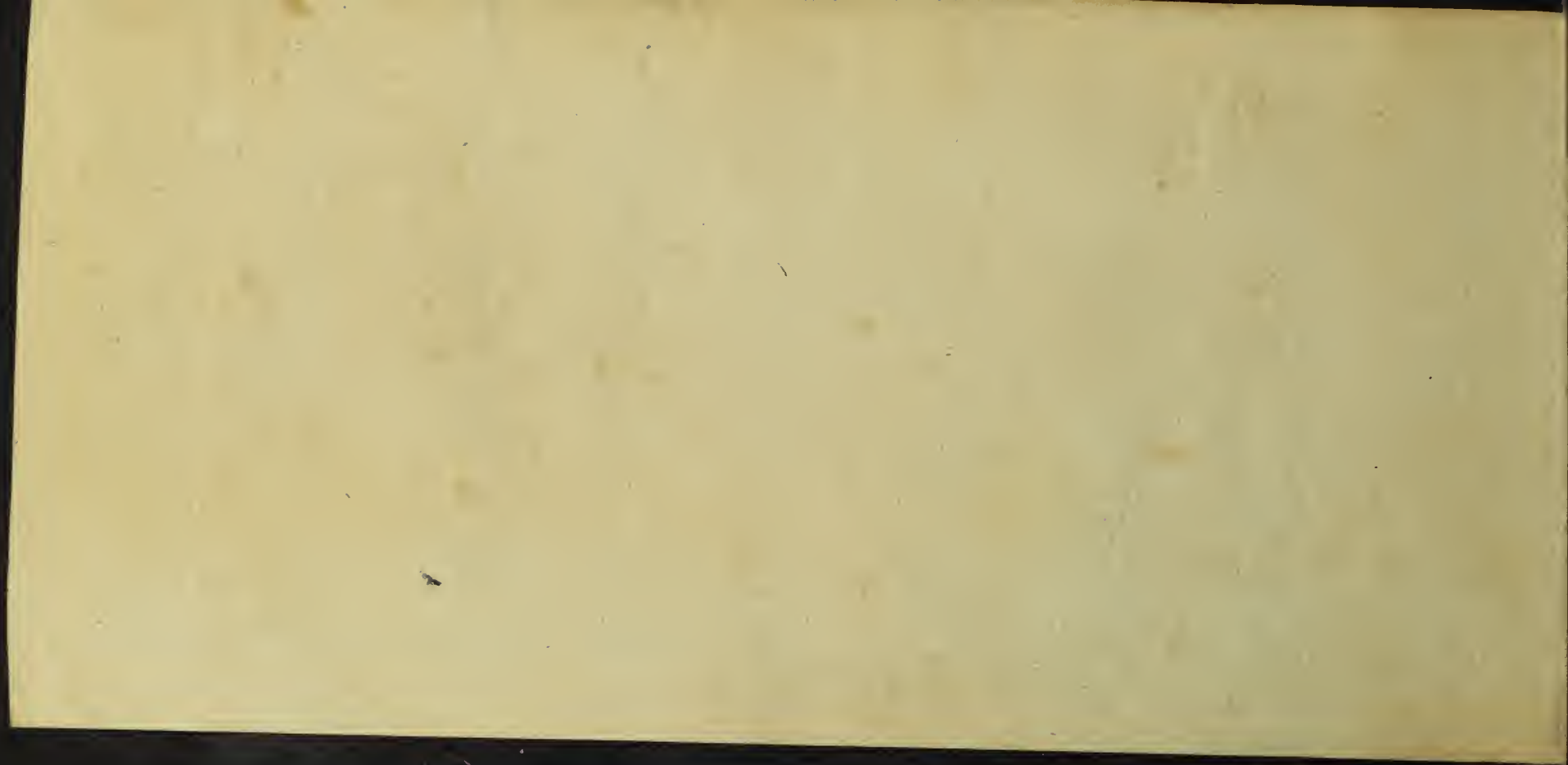


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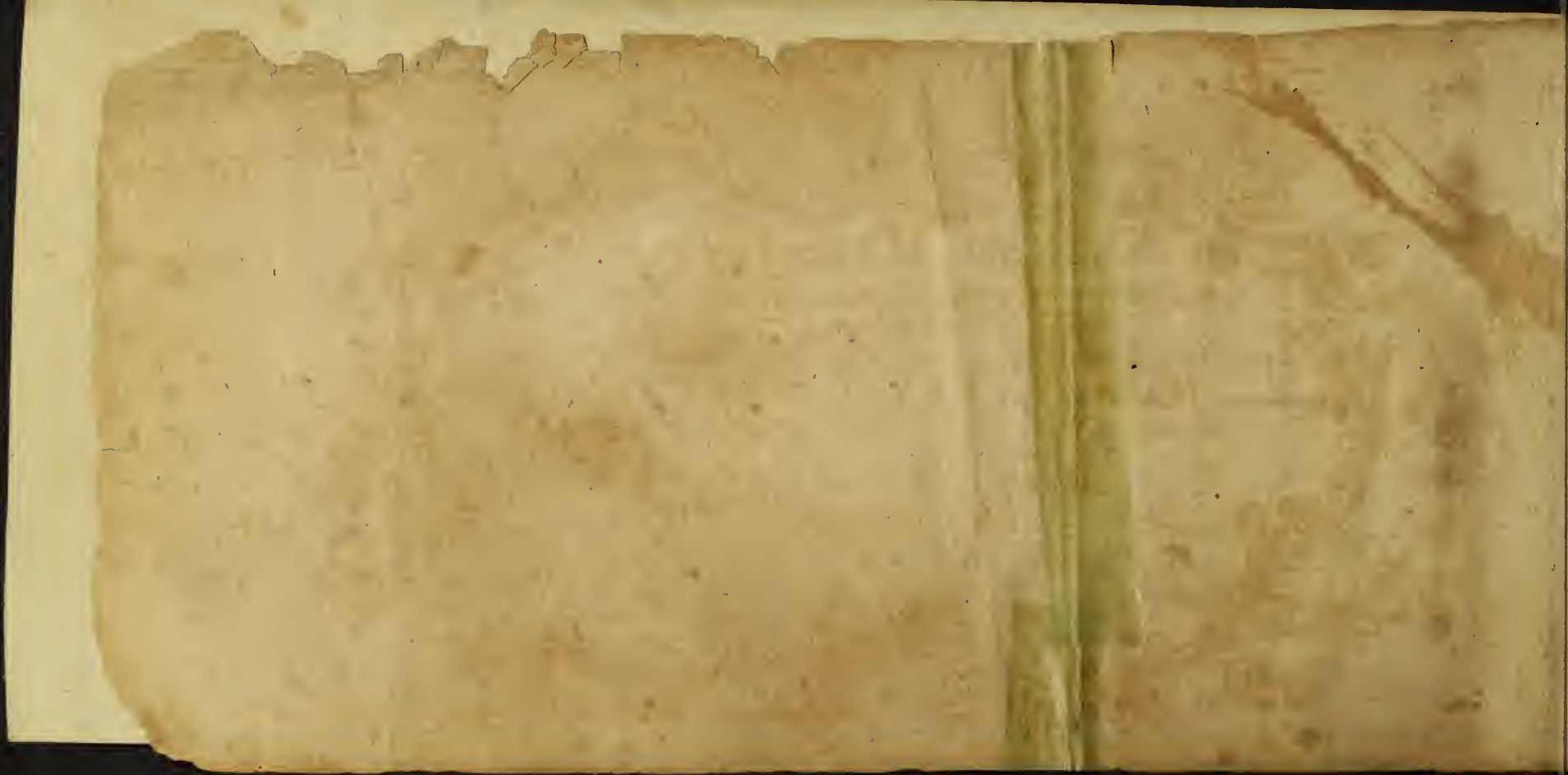
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# I N T R O D U C T I O N

TO THE ART OF SINGING.

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C H A P I.

Of MUSIC in GENERAL.

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

Music naturally divides itself into MELODY and HARMONY. MELODY is the agreeable effect which ariseth from the succession of single sounds. HARMONY is the pleasing union of several sounds at the same time. *Modulation* consists in rightly disposing and connecting either the melody of a single part, or the harmony of various parts.

The TWO PRIMARY and ESSENTIAL qualities of musical sounds are PRO-

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

PORTIONATE DURATION, and relative ACUTENESS or GRAVITY. The first property which we may remark is their TIME, or proportionate continuance. And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music. Such, for example, is that of the *drum*, where the tones are only diversified by the celerity with which they succeed each other. The SECOND principal quality is their RELATIVE ACUTENESS or GRAVITY. Bodies of unequal size, or length, or tension, emit sounds differing in this respect. And they are said to be *acute*, in proportion to the smallness, or shortness of the sounding object, or to its greater degree of tension; and *grave* in proportion to its bulk, or length, or less degree of tension.\* Thus in a set of regularly tuned bells, the *smallest* gives the sound which we denominate the most acute, and the *largest* that which is said to be the most grave, and the different intervals between them are respectively different degrees of acuteness or gravity. Instead of the words acute, or grave, musicians commonly use the terms *sharp* or *flat*, and sometimes *high* or *low* not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction. and indeed it is remarkable, that the ancient Greeks reversed the signification of these words as

applied to the gradation of sound, calling those notes high which we call low, probably because the longest strings in the lyre occupies the uppermost places. The principle distinctions of musical sound then are TIME and TUNE and to the

happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.

## C H A P. II.

## Of TIME with its VARIOUS CHARACTERS.

ONE of the first and most essential properties of music, is TIME, or proportionate duration. And *proportion* evidently supposes a *standard*, with which the length of various sounds may be compared. The standard-note then may be the *semibreve*, which is the slowest note in common use.† The length of the semibreve has been described whilst one may very leisurely reckon four. But it frequently varies from this measure, and is to be considered with regard to comparative rather than absolute duration. It is equal in continuance to two *minims*, or four *crotchets*, or eight *quavers*, or sixteen *semiquavers*, or thirty-two *semi-semiquavers*. For the characters whereby these notes are expressed, and also for those marks which denote a rest or silence of the same length, see Plate I. Example 1.

A *DOT*.] A DOT added to any note, makes it half as long again as it otherwise would be. Thus a dotted semibreve is equal to three minims, a dotted minim to three crotchets, &c. Plate I. Ex. 2.

FIGURE OF 3.] The figure THREE, placed over three notes of equal length, requires that they be sung or performed in the time allotted to two of the same kind. Plate I. Ex. 3.

† Formerly two other characters were in use to express notes of greater length than the semibreve. The first was called a *large* being a long and square note. The second was in figure similar to the other, but only half its size and half its duration, in respect to which it was called a *breve*.

STAVE.] A STAFF, or STAVE, consists of five parallel lines on which, and the intermediate space, the musical characters are generally described. Plate I. Ex. 1.

A BAR.] A BAR is a perpendicular line drawn across a stave, and dividing a piece of music into small, convenient, and equal portions. Thus when a company of soldiers march to military music, every time they strike the ground with the *right* foot may be represented by a bar. Or if it be convenient to divide a tune into smaller portions, every time they strike the ground with *either* foot may be considered as a bar. And these bars include an equal duration of time, whether consisting of notes or rests. They generally, but not always, mark those parts of the tune which are distinguished by a greater emphasis. A bar is also used to denote so much of the music as is contained between two bars. A double bar shews the ending of a line or strain. Plate I. Ex. 4.

## COMMON and TRIPLE TIME.

WHEN the bar naturally subdivides itself into *two* parts, or *four* or *eight*, &c. i. e. when the measure thereof is continually *bisected*, a tune is said to be in COMMON TIME. When the natural division of a bar is into *three*, or *six*, or *twelve*,

The first was called a *large* being a long and square note. The second was in figure similar to the other, but only half its size and half its duration, in respect to which it was called a *breve*. The *semibreve* as the name denotes, was half the *breve*, and the *minim* was the least note in use.

i, e. into three, or *three continually bisected*, it is said to be in TRIPPLE TIME.

Moobs.] Both common and triple time admit of various degrees of swiftness which are marked at the beginning of a tune by characters called MOODS.—Plate I. Ex. 5.

The principal modes of common time are three. The first is the plain letter C. and is used to express the *slowest* movement. The second is the letter C with a stroke through it, and intimates a *quicker* motion. The third is the letter C inverted, and denotes the *swiftest* common time that is generally met with in church music.

The marks of triple time are, for the *slowest* movement  $\frac{3}{2}$ , and for *quicker* movements  $\frac{3}{4}$ . There are also other figures made use of, and other combinations of time, but they less frequently occur in sacred music. And it may be sufficient to observe, that all the moods which are expressed by figures, whether in common or in tripple time, refer to the *semibreve*. Thus  $\frac{3}{2}$  indicates that the bar contains three minims, or *three halves* of a semibreve;  $\frac{6}{8}$  is six quavers, or *six eighths* of a semibreve, &c. We have thus explained the usual marks of time, but we must not omit to mention, that the same mood does not uniformly represent the same degree of quickness in different tunes. Instead of being an absolute standard and universally applied, it is rather used to shew the *relative* quickness or slowness of an air compared with a preceding or following one. And for the degree of swiftness adapted to any particular tune, experience and a good ear will be our best and surest guide.

BEATING OF TIME.] BEATING OF TIME is only an artificial method of making the movement of a musical air, and is performed in various ways, but generally by the hand or the foot. In many tunes a gentle stroke of the hand corresponding with the beginning of each bar might be deemed sufficient for the purpose. In common time it is more frequently recommended to the learner to give one half of the bar to the hand *down*, and the other half to the hand *lifted up*. In *triple time* he may divide the bar into *three* equal parts giving the *two first* to the hand *down*, and the last to the hand *lifted up*. But the beating of time it is obvious may be practised in various ways, and it is sufficient to have hinted at the most common methods.

A HOLD.] An arch with a dot placed over any note is called a HOLD, and directs that note to be continued beyond its customary length. Sometimes it is intended to signify a sudden and short *pause*, at the option of the leader of a band, who may take this opportunity of introducing a flourish or short voluntary. Sometimes when the former part of the tune is repeated, it points out the *final close*. In psalmody it is often used for the purpose of a *double bar*, to shew the conclusion of one or more lines. Plate I. Ex. 4.

Note, the first and last bars of a tune are not always complete; and in psalmody, the first and last bars even of a single line are often deficient. But it is a general rule that the first and last bar, taken together make a full bar, so that in the singing of one or more verses, no interruption is occasioned.

### C H A P III.

#### Of TUNE or the DIFFERENT DEGREE of MUSICAL SOUND.

HITHERTO we have considered musical sounds as distinguished only by their duration, we now proceed to observe their relative ACUTENESS or

GRAVITY. And this also supposes a *standard*, with which they may be compared, to which we give the name of the key note.

KEY-NOTE

**KEY-NOTE.]** The **KEY-NOTE** is so called because it governs and explains all the rest. It is a predominant tone to which all the other sounds have a reference, and it is generally the concluding note of the principal part, and always that of the bass.

**OCTAVE,]** Taking then the key-note for a standard, we may ascend or descend through a series of seven degrees of sound, after which we come to another series of seven notes corresponding with the former, and this series may be repeated as often as the compass of music requires. These seven degrees of sound are marked by the first seven letters of the alphabet, ABCDEFG, which letters recur again with every successive series. And from any note to the eighth above or below is said to be an *actavo*, i. e. a compass of eight notes including the two extremes. And we may observe that as those notes which are octaves to each other are called by the same name, so they have the same nature and coalesce as it were into one sound. This may be illustrated by the common performance of psalmody, in which women and boys generally sing every note an octave higher than the men, when they are said to join in the same part.

**TONES AND SEMI TONES.]** The seven intervals of sound that take place in the octave are found to be unequal. There are five greater called *tones*, and two smaller called *semitones*.

**SHARP AND FLAT KEYS.]** When reckoning from the key-note. the two semitones lie between the third and fourth ; \* and between the seventh and the eighth, a tune is said to be in the **SHARP KEY**. But if the place of the semitones be found between the second and the third : and between the fifth and the sixth, a tune is said to be in the **FLAT KEY**. Or it may be sufficient to observe the third from the key note. If it be a *sharp* or *major* third, i. e. if it contains five semitones (including the two extremes) the tune is in the **SHARP**

**KEY**. If it be a *flat* or *minor* third, i. e. if it comprehend only four semitones the tune is in the **FLAT KEY**. The word *key* is properly applied, as it discovers to us the leading quality of the air, tunes in the sharp key naturally expressing the cheerful and lively passions, whilst the flat key is adapted to the grave, the mournful and the pathetic.

**GAMUT.]** We have before had occasion to mention the *stave*, the principal use of which is to mark the several gradations of sound. Upon the lines and spaces which it contains are ranged the several notes in order, which are distinguished by the first seven letters of the alphabet. But in order to know the name and place of each note more perfectly, it may be proper to consider the stave as part of the **GAMUT**, or general scale of music. Three octaves, or twenty-two notes, are supposed to comprehend the ordinary compass of the human voice. And these twenty-two sounds are capable of being expressed by eleven parallel lines with their intermediate spaces, see Plate I. Ex. 6. But as the eye would be unable to read with facility so extensive a scale, and as the compass of a single voice does not extend to three octaves, we therefore divide the gamut into different staves of five lines each. The five lowest lines of the scale are allotted to the gravest or lowest voices, and are called the **BASS STAVE**. The five highest are assigned to the voice of women or boys, and are called the **TREBLE STAVE**,

Between the treble and the bass staves there is a particular line, on which is marked the letter C. To this (in order to make another complete staff) we sometimes add the two lowest lines of the treble staff, and the two highest of the bass. Sometimes we take more lines from the treble and fewer from the bass, or more from the bass, and fewer from the treble. And to this staff we give the name of **TENOR**, or **CONTRA**. or **MEDIUS**.

\* In reckoning the intervals from one sound to another, we always include the two extremes.

From the first to the second is called a second, from the first to the third is called a third.

**CLIFFS.]** CLIFFS are characters used at the beginning of every stave in order to ascertain the place of the musical letters, and to shew whether such staff is to be considered as belonging to the treble, the tenor, or the bass. See Plate I. Ex. 6.

The **TREBLE** is called also the **G cliff**, either because it is sometimes represented by a careles G, or because it is usually placed on the line called G.

The **CONTRA**, or **TENOR**, is marked by two upright, and two transverse strokes, and is occasionally placed in different parts of the stave. But observe that the line which passes between the two transverse strokes is always C,— Hence it is called the **C cliff**.

The **BASS cliff** is an inverted C with two points, and the line between these two points is always F. N. B. As the multiplication of cliffs increases the difficulty of the musical art, we have in the following collection confined ourselves to the use of two, viz. the treble and the bass, which appear sufficient for the purpose of common psalmody.

**LEDGER LINES.]** Sometimes a few notes exceed the compass of the stave, and require the addition of short lines called **LEDGER LINES**.

**KEYS IN THE NATURAL SCALE.]** The regular place of the semitones contained in the octave, is from B to C, and from E to F. This may be illustrated by the following series, in which these letters are put nearer together than the rest.

Example, G A B C D E F G A B C D E F G, &c. Now if C be consti-

\* They are sometimes, but with less propriety, called natural keys. For in nature we have but two keys, the sharp and the flat. The natural key, therefore, has reference merely to the written scale and is only a particular manner of expressing either the sharp or flat key.

tuted the key-note of a tune in the sharp key, the semitones will fall out in their regular order thus :

C D E F G A B C.

1 2 3 4 5 6 7 8.

Here the semitones occur between the third and fourth, and between the seventh and eighth, agreeable to what was observed page 5, under the article sharp and flat keys.

So also if A be constituted, the key note of a tune in the flat key, the semitones will again take place in their proper order, that is, will be from the second to third, and from the sixth to the seventh, thus :

A B C D E F G A

1 2 3 4 5 6 7 8

The keys therefore of C and A, are said to be in the **NATURAL SCALE\*** because the natural order of the semitones is preserved, and the music may be written upon these keys, without the characters called.

**SHARPS AND FLATS.]** There is a convenient pitch, at which every tune should begin, to suit the nature of the voice or instrument. This may not be C nor A; for the music might hereby be too high or too low, It is true that the pitch of the human voice is optional, but that of instruments is necessarily fixed. Besides, were C or A the key-note, the music might not easily be contained within the regular limits of the stave. Now

if we chuse any other letter for the key note of a tune in the sharp key besides C or for the key note of a tune in the flat key besides A, it is evident that the semitones BC and EF will not take place in regular order. Thus let D be made the key-note of a tune in the sharp key. The order of the letters will then stand thus. D EF G A BC D. Here the semitones, which ought to be from the third to the fourth, and from the seventh to the eighth, are found from the second to the third, and from the sixth to the seventh. To remedy this inconvenience, musicians apply certain marks called sharps and flats. A sharp (see Plate I. Ex. 7) indicates that the note before which it is placed is to be sung or played a semitone higher than its natural sound. A flat (see Pl. I. Ex. 7) requires that the note before which it is placed be sung a semitone lower than its natural sound. And if a sharp or flat be fixed at the beginning of a tune, it affects all those notes which stand on the letter where it is placed. A natural (see Pl. I. Ex. 7) takes off the effect of a sharp or flat from the note to which it is prefixed, and reduce it to its natural state. To raise than the octave from D as above, musicians give a sharp to F, and another to C, and by these means cause the semitones to fall out in their proper order thus :

D E sharp FG A B sharp C D

The office then of sharps and flats is to give us other keys besides C or A And this they effect by changing a tone into a semitone, or a semitone into a tone, as occasion may require. But their use and application will more distinctly appear, if we suppose a

SCALE OF SEMITONES.] The series from any particular note to its octave, contains, as we have observed, five tones, and two semitones. Now if we divide each of the five tones into two semitones, we shall represent the octave upon a new scale, as containing twelve semitones. This may be denoted by introducing an asterism, to represent the artificial semitone, thus :

G \* A \* BC \* D \* EF \* g \* a &c.

And by a slight inspection of this scale, the whole mystery of sharps and flats will be easily unravelled. For every asterism may be considered either as the sharp of that letter which it follows, or the flat of that letter by which it is followed. Thus the asterism between G and A is either G sharp, or A flat. And as by the introduction of a sharp or flat, we can make the interval between two succeeding letters either a tone or a semitone, we are no longer confined to the keys in the natural scale, but may assume

KEYS IN THE SCALE OF SEMITONE.] Every letter, nay every semitone in the octave, may be taken for a key. So that we have twelve different keys, and as they may be applied either in the sharp or flat key or series, \* we have properly speaking, twenty-four keys. But as this number would greatly add to the difficulty of the musical art, and is by no means of real use, we seldom, and especially in psalmody, go beyond seven keys in the sharp series and the same number in the flat series. See the table on the opposite page.

In

\* The learned should be particularly cautioned with respect to the ambiguous use of the word key. We often understand by it the relation, which the intervals contained in the octave bear to the key-note, and on which depends the characteristic air of any tune. In this sense we have only two keys the sharp and the flat, which I have here called the sharp or the flat series. At other times we mean by the key merely the letter or the name of the key note. And in this latter sense we reckon twelve keys in the sharp, and twelve in the flat series.



a Staff One Semibreve 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers 32 Demiquavers  
 equal to or or or or

PLATE I.

EX. 1.

Rests   
 EX. 2.   
 EX. 3.

EX. 4.   
 EX. 5.

EX. 6. The Gamut.

Tenor   
 Treble or G Cliff   
 Contra or C Cliff   
 Bass or F Cliff

Gamut divided into Staves  
 Treble or Tenor   
 Bass   
 Sharp Flat Natural

Repeats

EX. 8.   
 EX. 9.   
 EX. 10.   
 EX. 11.   
 EX. 12.

Brace

EX. 16.

a Direct.

a Slur.

Staccato.

Appoggiatura explained.

Trill.

Turned Shake.

EX. 13.   
 EX. 14.   
 EX. 15.

Solmization in the natural Scale

Fa Sol La Fa Sol La Mi Fa Sol La Fa Sol  
 Sol La Fa Sol La Mi Fa Sol La Fa Sol La  
 La Fa Sol La Fa Sol La Mi Fa Sol La Fa Sol  
 Sol La Mi Fa Sol La Fa Sol La Mi Fa

Tables of Transposition

Sharp Key

Elat Key

Mi in different Key

PLATE II.

LESSONS

In the SHARP SERIES the usual Keys are,

C	C	D	EF	G	A	BC	—	Natural scale.
G	G	A	BC	D	E	*FG	—	F sharp.
D	D	E	*FG	A	B	*CD	—	F and C sharp.
A	A	B	*CD	E	*F	*GA	—	F, C and G sharp.
E	E	*F	*GA	B	*C	*DE	—	F, C, G and D sharp.
F	F	G	ABb	C	D	EF	—	B flat.
B flat	Bb	C	DEb	F	G	ABb	—	B and E flat.
E flat	Eb	F	GAb	Bb	C	DEb	—	B, E, and A flat.*

In the FLAT SERIES the usual Keys are,

A	A	BC	D	EF	G	A	—	Natural scale.
D	D	EF	G	ABb	C	D	—	B flat.
G	G	Abb	C	DEb	F	G	—	B and E flat.
C	C	D <b>b</b>	F	GAb	Bb	C	—	B, E, and A flat.
F	F	GAb	Bb	C <b>D</b>	E <b>b</b>	F	—	B, E, A and D flat.
E	E	*FG	A	BC	D	E	—	F sharp.
B	B	*CD	E	*FG	A	B	—	F and C sharp.*

Of the SINGING SYLLABLES.

IN practising musical lessons, it hath been recommended to appropriate peculiar syllables to the seven intervals contained in the octave. The end proposed is that the same name invariably applied to the same interval may naturally suggest its true relation and proper sound. The Italians and French make use of seven syllables for this purpose in the following manner: in the sharp series,

\* From this specimen it will be seen that the key or series is not reckoned sharp or flat, with reference to the sharps or flats placed at the beginning of tunes; sharps may be prefixed to a tune in the flat key, or series, and vice versa, flats may be set before a tune in the sharp key.

§ For ut, is commonly substituted the syllable do, as more easy to be pronounced.

Ut § re mi fa sol la si ut.  
1 2 3 4 5 6 7 8

In the flat series,

La si ut re mi fa sol la.  
1 2 3 4 5 6 7 8.

These syllables are in effect only technical terms, which answer to the key-note the second, the third, and the several degrees of the octave. *Ut* and *la* are respectively the key-notes of the sharp and flat series; *ut re* denotes a tone, *mi fa* a semitone, *ut mi* a major third, *re fa* a minor third, *ut sol* a fifth, &c. &c.

Instead of the seven syllables, as above, the British musicians confine themselves to four, three of which are repeated, in order to complete the octave.—

In the sharp series,

Fa sol la fa sol la mi fa.  
1 2 3 4 5 6 7 8.

In the flat series,

La mi fa sol la fa sol la.  
1 2 3 4 5 6 7 8.

*Fa* answers to the key-note of the sharp series, and *la* to the key-note of the flat series; and the places of the semitones are represented by *la fa* and *mi fa*.

*Mi* which occurs only once in the octave, is called the *master-note*, because it determines the situation of the rest in the following order;

Above your *mi*, twice *fa, sol, la*;

Below your *mi*, twice *la, sol, fa*.

To find *mi*, observe whether the tune be in the sharp or the flat series. In the sharp series, *mi* is a semitone below the key-note; in the flat series it is a tone above the key-note. Or the following direction may suffice:

If neither flat nor sharp be placed at the beginning of a tune, *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 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.

Hence it appears, that there are no less than seven different ways of applying these syllables to the lines and spaces contained in the gamut, and consequently that Solmization is an exercise of considerable difficulty. And it hath been much queried, whether the utility of this practice corresponds with the labour required. For after we have attained to the ready use of the names in different

keys, we may fail of giving them the right sound. Some of the British syllables in particular are ambiguously applied. Thus, *fa sol* is at one time a second, at another a fourth; *fa la* a third, and also a sixth. And when accidental sharps or flats take place, or the music changes from one key to another, the whole principle is deranged, and the syllables must be accommodated to the new key that is introduced. Upon these accounts it hath been thought advisable not to lay much stress upon the singing syllables, but rather to direct our attention to the intervals themselves, and to regard only their places and proper sounds. If this latter method be adopted, the learner will find it of advantage before he practise any tune, to ascertain whether it be in the sharp or flat series, and to run through the notes successively from the key to the octave. And especially should be cautious to give a true sound to the third from the key-note, which in the sharp series is a *major* third, in the flat series a *minor* third, for this will naturally suggest the air of the tune, and lead to a right idea of all the other notes.

#### C H A P. IV.

Of various MUSICAL CHARACTERS and GRACES, with an Explanation of some ITALIAN WORDS.

REPEAT.] **D**OTS before a double bar require a repetition of the preceding strain. Dots after a double bar shew that the following strain is to be repeated. If some of the concluding bars have the figures 1, 2, with arches over them, it denotes, that when the strain is sung the first time over we are to omit the part inclosed by the arch 2, and when the strain is repeated we are to omit the part inclosed by the arch 1, and to conclude with the arch 2. See Plate I. Ex. 2. And S with dots before and after it, denotes that from the

place where it stands to the end of the strain or tune must be repeated. Ex. 9. Two oblique strokes with dots are often used for the same purpose, but placed between the staves they more frequently signify a repetition of the preceding words, as in Plate I. Ex. 9.

A DIRECT.] A DIRECT is a mark placed at the end of a stave, to apprise us where the first note of the following stave begins. Ex. 10.

A SLUR.] A SLUR (Ex. 11.) shews how many notes are to be sung to one syllable.

syllable. It sometimes also requires a gliding easy movement, in opposition to the mark called

**STACCATO**] Which implies that the notes thus marked must be sung with peculiar emphasis and distinctness. Plate I. Ex. 12.

**APPOGGIATURA.**] Appoggiatura is a note of smaller size than usual added to the regular notes which complete the bar. It is to be touched upon; that we may pass more gracefully from the preceding to the following note. And whatever time is employed in singing the appoggiatura, must be taken from the principal note to which it is annexed. Ex. 13

## C H A P V.

## GENERAL DIRECTIONS in respect to SINGING.

I. **I**N the choice of Tunes, let a particular regard be paid to the subject of the psalm or hymn. Different airs in music are suited to different sentiments and passions. A good taste will indeed enable us to make a nicer discrimination than words can readily suggest. But the following general rule is of principal importance, That tunes in the Sharp Key or Series are naturally expressive of cheerfulness and joy, and should therefore be adapted to psalms of Praise and Thanksgiving; and that tunes in the Flat Key are naturally expressive of humility, sorrow, and the tender affections, and should be sung to psalms of Prayer and of Penitence, or to subjects Mournful and Pathetic. This rule is too commonly violated, and with the most unhappy effect: for hereby the sentiments and the tune, are at variance with each other, and aim at contrary passions.--- The consequence is, that either the music must be without impression, or oppose the end which it ought to subserve. Whereas, when the tune and the sentiments properly accord, they mutually assist, and animate each other; the music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

**A TRILL.**] A TRILL, generally marked by tr. over a note, is one of the most difficult as well as beautiful graces that occurs in singing. It is a quick and alternate repetition of the note thus marked, and the note next above it, so long as the time allows. Ex. 14.

**TURNUED SHAKE.**] Sometimes the note below that marked tr. is inserted a little before the conclusion of the trill, which is then called a TURNED SHAKE. Ex. 15.

**A BRACE.**] A Brace serves to connect so many parts as are to be sung or performed at the same time. Ex. 16.

II. The principal direction that can be given to the singer is, that he attend both to just TUNE, and to exact TIME. This is a rule of greater extent and importance than may at first appear. Few there are, who suspect themselves to err in these essential points; and few there are, who do not offend in one or both of them. Defects that are attributed to other causes do very frequently proceed from the neglect of tune, or of time. And there is nothing which more distinguishes the proficient in music, or is the source of greater beauty, than accuracy in both these respects. Here then should the learner direct his first and principal attention.

III. Graceful Singing is best learned by imitation and the instructions of a master. But it may not be amiss to mention some of the most notorious instances in which it is violated. These are, a vulgar, inarticulate, and muttering pronunciation; a heavy, drawling, lifeless manner, or sudden bursts and explosions of sound. On the other hand, the tone should be clear, smooth, distinct and spirited. Some there are, with so little idea of propriety as to exert the full stretch of the voice in singing, with no other intermission than is necessary to sup-

ply them with breath. This is not only inconsistent with grace and beauty, but intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreeable, becomes incapable of that varied expression, which is the true character of music, and may bawl or scream, but can hardly be said to sing.

In sounds of considerable length we should observe the direction which is sometimes marked by the Italian words *crescendo* and *diminuendo*, viz. begin with softness, and increase in strength till we come to the middle of the note, and then gradually diminish to the end.

With respect to the more difficult ornaments, as the *appoggiatura*, and the trill or shake, they had better be omitted than performed in an awkward & imperfect manner. The introduction of other graces than what occur in the music should not be totally discouraged, but it is attended with much hazard, and often counteracts the meaning of the author, In full harmony this liberty should never be allowed, for it cannot produce a good effect, and probably will have a bad one,

It is of importance to chuse that part in singing which best agrees with the tone and compass of the voice, and to consider the particular expression which it requires. To the Bass belongs a bold and majestic accent, to the Tenor a firm and manly stile; the Counter should be soft and insinuating, and the TREBLE peculiarly sweet and delicate. The higher notes of the bass, and indeed of all the other parts, are to be sung softer than the lower ones.

The FORTE and PIANO, or the alternately singing loud and soft, when judiciously applied; has a pleasing and wonderful effect. How far it may be practicable in congregations to observe this distinction, particular circumstances must determine. It has been sometimes recommended, that the treble voices (with a bass accompaniment) take the principal air when the music is marked piano

and that the rest of the congregation be silent. It would perhaps be still better in a choir of singers, that all the parts be sung, but with sufficient softness to mark the contrast strongly with the forte. N. B. In the following collection of tunes we have seldom made use of the words forte and piano, because they may be variously applied. But in general the single tunes call for the piano on the third line, and the DOUBLE TUNES on the two lines which precede the two last.

IV. In a regular body of singers, care should be taken properly to adjust the strength of the different parts, and especially that the treble and the contra do not overpower the tenor and the bass. And when the parts are thus disposed, every one should keep true to his station. Order is necessary in musical as well as other societies. Nor can any thing be more injudicious or disrespectful than for a singer, who might render himself useful, sometimes to be quite silent, or to be continually rambling from part to part. This ill-timed levity must greatly injure the effect of the harmony, and by overpowering one of the parts, will frequently render the rest unmeaning or discordant.

V. To prevent the confusion and mistake which often arise from hurry and precipitation in the beginning of a tune, let the leader alone take the pitch, & leisurely proceed a few notes before he be joined by the other singers. And let him particularly observe whether the tune be of the sharp or flat series, and require the major or the minor third from the key note. Want of attention to this frequently misleads the band, and occasions a total stop. It would be of advantage also previously to fix upon the tunes which are intended for public worship. Such preparation would give readiness and confidence to the singers, and might prevent that conversation and bustle which are not only contrary to decorum, but the violation of an important duty.

Pfalm 34. B.T

S:

The praises of my God shall  
 Thro' all the changing scenes of life in trouble and in joy: S: The praises of my  
 S The praises of my God shall fill the  
 The praises of my God shall fill the  
 fill the praises of my God fill fill my heart and my heart and  
 God the praises of my God shall fill My heart and tongue employ my heart and tongue employ  
 praises of my God shall fill fill

7 Rochester

C. M.

Musical score for '7 Rochester' in Common Time (C. M.). The piece is written for four staves. The first staff is the treble clef, the second is the alto clef, the third is the bass clef, and the fourth is the bass clef. The key signature is one sharp (F#). The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line.

Colchester

C. M.

Musical score for 'Colchester' in Common Time (C. M.). The piece is written for four staves. The first staff is the treble clef, the second is the alto clef, the third is the bass clef, and the fourth is the bass clef. The key signature is one sharp (F#). The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line.



Solitude C. M.

Oft have I sat in secret lights To feel my flesh decay Then groan aloud with frighted eyes To view the tottering clay

This system contains the first four staves of music. The first staff is the vocal line, followed by a lute-style accompaniment. The lyrics are written below the second staff. The music is in common time and features a variety of note values and rests.

Then groan aloud  
Then groan aloud  
Then groan aloud  
Then groan aloud  
Then groan aloud with frighted eyes to view the tottering clay Then groan aloud with frighted eyes To view the tottering clay

This system contains the second four staves of music. It continues the vocal and lute accompaniment from the first system. The lyrics are written below the staves, with some lines starting with a 'S' or 'S:' marking. The music concludes with a double bar line.

### Buckingham C. M.

'To Heav'n I lift my waiting Eyes There all my hopes are laid the Lord that built the Earth and Skies, Is my per pet ual Aid

### Winchester. L. M.

My God accept my early vows like morning incense in thy house let my nightly worship rise Sweet as the Evening sacrifice

# Suffield

Pf. 39

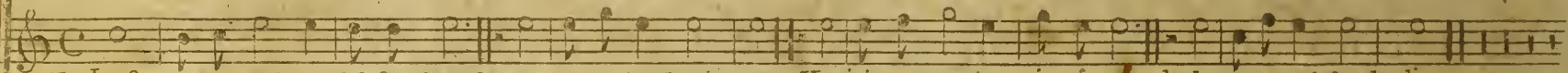
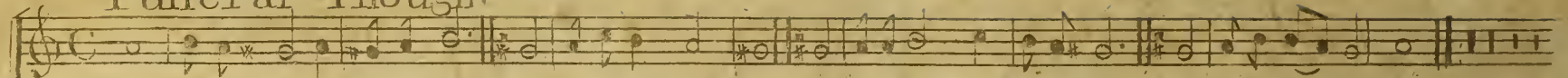
10

Musical score for 'Suffield'. It consists of four staves. The first two staves are for the piano accompaniment, and the last two are for the vocal line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Teach me the measure of my days thou maker of my frame. I would survey life's narrow space. And learn how frail I am.' The score includes various musical notations such as notes, rests, and ornaments. There are 'S:' markings above the vocal line, and first and second endings are indicated at the end of the piece.

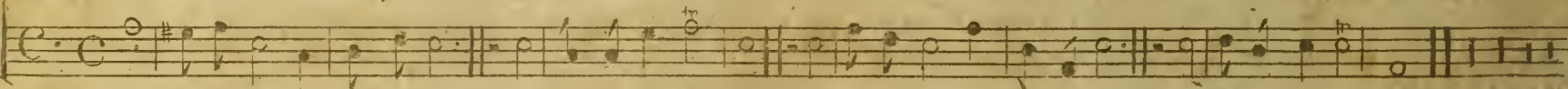
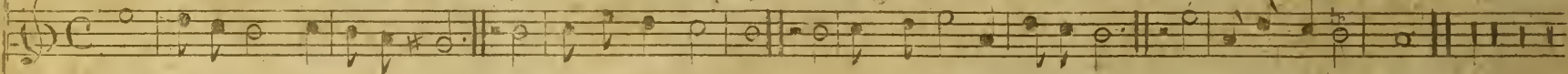
# St. Anns

Musical score for 'St. Anns'. It consists of four staves. The first two staves are for the piano accompaniment, and the last two are for the vocal line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'My God my portion and my Love my ever last ing. all I've none but thee in Heav'n above no on on this Earthly ball.' The score includes various musical notations such as notes, rests, and ornaments. There are 'S:' markings above the vocal line, and first and second endings are indicated at the end of the piece.

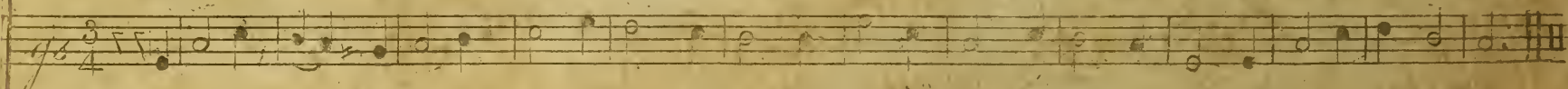
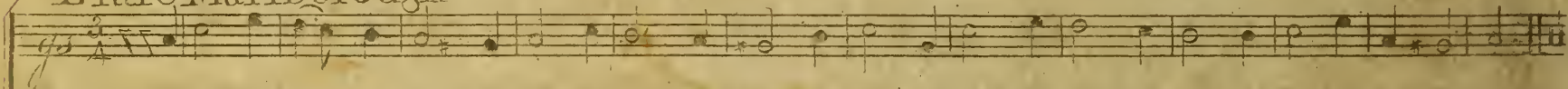
11 Funeral Thought



Hark from the Tombs a dolefull sound my ears attend the cry Ye living Men come view y ground where you must shortly lie.



Little Marlborough



Amherst P. M.

Musical score for 'Amherst P. M.' consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second and third staves appear to be accompaniment parts, possibly for a second voice or instrument. The fourth staff continues the melodic line. There are several 'S:' markings throughout the score, likely indicating a section or a specific performance instruction.

Richmond Words by Rely

Musical score for 'Richmond' with lyrics. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The lyrics are written below the second and third staves. The lyrics are: "My beloved haste away sick of love for thee I languish Fails my soul at thy delay Feels a dying lover's anguish". The lyrics continue on the next line: "S: quickly quickly Jesus come O make my breast thy native home". The score includes various musical notations such as notes, rests, and dynamic markings. There are several 'S:' markings throughout the score, likely indicating a section or a specific performance instruction.

13 Andover. C. M.

My passionately to seek their king, And lend their groans a broad  
 They beat the air with heavy  
 They beat the air with heavy wing And  
 Air with heavy wing And mourn  
 They beat the air with heavy wing And mourn And mourn And mourn and mourn an absent God  
 wing and mourn And mourn And mourn an Absent God And mourn And mourn And mourn an absent God  
 mourn &c

Humiliation. S.M.

From lowest depths of woe To God I sent my cry Lord hear my su - - - pli - - - cat - - - ing voice And gra - - - cious - - - ly re - - - ply

This musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics written below it. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are: "From lowest depths of woe To God I sent my cry Lord hear my su - - - pli - - - cat - - - ing voice And gra - - - cious - - - ly re - - - ply".

Warren. C.M.

Stoop, down my thots that use to rise converse a while with death think howe a gasping mortal lies And pants pants a way his breath

This musical score consists of four staves. The top staff is the vocal line in C major, 4/4 time, with lyrics written below it. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are: "Stoop, down my thots that use to rise converse a while with death think howe a gasping mortal lies And pants pants a way his breath". There is a "p" marking under the final notes of the vocal line.

Let the Redeemer's name be sung Thro' every land by every tongue let the Redeemer's name be

Let the Creators praise arise

From all that dwell below the skies

sung Thro' every land by every tongue O come loud Anthems let us sing loud thanks to our almighty King for we our voices high should raise when our salvation's rock we praise



:S:

:S:

Into his presence let us haste to thank him for his fav. Fall Down on our knees devoutly all before the Lord our Maker fall

:S:

Glorious Jesus Glorious Jesus Thy dear name to praise this shall please

:S:

:S:

:S:

us this shall please us Greatly all our days Oh thy beauties how divine How they in the gospel shine Ho ly Saviour live for ever All our long s be thine

:S:

17. Pepperrell. C. M.

As pants the hart for cooling, stre  
ams When heated in the chafe

so longs my  
so longs my soul O

so longs my soul O God for  
soul O God for thee And thy refreshing grace. So longs my soul O God for thee And thy refreshing grace

God for thee And thy  
the O God for thee. And

Savoy Pf. 47 D.W

Three staves of musical notation in 3/2 time, key of D major. The first staff is the treble clef, the second is the vocal line with lyrics, and the third is the bass clef. The lyrics are: "I O F... a shout of sacred Joy To God the sove reign king let ev'ry land their Tongue employ & Hymns of Tri ump sing".

Newbury Pf 77

Four staves of musical notation in 3/4 time, key of D major. The first staff is the treble clef with lyrics, the second is the vocal line with lyrics, the third is the treble clef with lyrics, and the fourth is the bass clef. The lyrics are: "How ho... ly is his ways", "How awful is thy chastning rod May thy own children say The great the wise the dreadful God How ho... ly is his way!", "How holy is his way How holy is his way", and "How holy is his way".

19

Irish.

C M

Musical score for 'Irish' in 3/4 time, common meter. The score consists of four staves. The first staff is marked 'g♯' and has a treble clef. The second staff has a treble clef and a key signature of one sharp (F#). The third staff is marked 'g♯' and has a treble clef. The fourth staff has a bass clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes.

Aylesbury.

S M

Musical score for 'Aylesbury' in common time, simple meter. The score consists of four staves. The first staff is marked 'g♯' and has a treble clef. The second staff has a treble clef and a key signature of one sharp (F#). The third staff is marked 'g♯' and has a treble clef. The fourth staff has a bass clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style with many quarter and eighth notes.

Old 100. *L.M.*

Musical score for 'Old 100' in common time (C). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The music is written in a treble clef with a key signature of one sharp (F#). The tempo is marked 'L.M.' (Lento Moderato). The piece begins with a 'ps' (piano) dynamic marking. The melody is characterized by a steady eighth-note accompaniment in the lower voice and a more active line in the upper voice.

Parindon.

Musical score for 'Parindon' in 3/2 time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The music is written in a treble clef with a key signature of one sharp (F#). The tempo is marked 'ps' (piano). The piece begins with a 'ps' dynamic marking. The melody is characterized by a steady eighth-note accompaniment in the lower voice and a more active line in the upper voice.

21 Wickham Pf 66<sup>th</sup> DW

3 Come see the Won- - - - ders of our God How glorious a re his ways In Moses

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The lyrics are written below the vocal line. The second and fourth staves are piano accompaniment, with the fourth staff being a bass line in G major. The third staff is a middle staff, likely for a second voice or a different instrument, also in G major. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Hand he puts this Rod and cleaves the frighted Sea - - - s and cleaves the frighted Seas

The second system of the musical score also consists of four staves. The top staff is a vocal line in G major, continuing the lyrics. The second and fourth staves are piano accompaniment, with the fourth staff being a bass line in G major. The music continues with similar note values and dynamics as the first system, ending with a double bar line and repeat signs.

# Lexington

come let our Voices join to raise a sacred song of solemn praise to GOD who sits enthroned on

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. The middle staff is a vocal line with a bass clef and a 4/4 time signature. The bottom staff is a piano accompaniment with a bass clef and a 4/4 time signature. The lyrics are written below the middle staff.

high this That our sorrows shall allvage That GOD is the same thro' every age he reigns supreme above the sky

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. The middle staff is a vocal line with a bass clef and a 4/4 time signature. The bottom staff is a piano accompaniment with a bass clef and a 4/4 time signature. The lyrics are written below the middle staff.

Bath

Handwritten musical score for 'Bath'. It consists of four staves. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music is written in a simple, rhythmic style with mostly quarter and eighth notes. The second staff continues the melody. The third staff is marked with a treble clef, a key signature of one sharp, and a 3/2 time signature. The fourth staff is marked with a bass clef, a key signature of one sharp, and a 3/2 time signature. The piece concludes with a double bar line and repeat dots.

Wantage

C.M.

Handwritten musical score for 'Wantage'. It consists of four staves. The first staff is marked with a treble clef, a key signature of one flat (Bb), and a 3/2 time signature. The music is written in a simple, rhythmic style with mostly quarter and eighth notes. The second staff continues the melody and includes some triplet markings. The third staff is marked with a treble clef, a key signature of one flat, and a 3/2 time signature. The fourth staff is marked with a bass clef, a key signature of one flat, and a 3/2 time signature. The piece concludes with a double bar line and repeat dots.



# Falmouth

21

Lord we come before thee now at thy feet we humbly bow Oh do not our fruit disdain shall we seek the Lord in vain

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It contains the lyrics: "Lord we come before thee now at thy feet we humbly bow Oh do not our fruit disdain shall we seek the Lord in vain". The middle and bottom staves are accompaniment staves, with the bottom staff starting with a bass clef and a 2/4 time signature.

Soft Loud Soft Loud

Lord on thee our souls depend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise

The second system of music also consists of three staves. The top staff is the vocal line, with dynamic markings "Soft", "Loud", "Soft", and "Loud" placed above it. It contains the lyrics: "Lord on thee our souls depend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise". The middle and bottom staves are accompaniment staves.

25

Brookfield.

L. M

Handwritten musical score for 'Brookfield' in G major, 2/4 time, L.M. The score consists of four staves. The first staff is the vocal line, starting with a treble clef and a 'g' dynamic marking. The second staff is the piano accompaniment, starting with a bass clef and a 'p' dynamic marking. The third and fourth staves are additional accompaniment parts, also starting with a bass clef and a 'p' dynamic marking. The music features a simple melody with some grace notes and a steady accompaniment.

Wells.

L. M

Handwritten musical score for 'Wells' in G major, 2/4 time, L.M. The score consists of four staves. The first staff is the vocal line, starting with a treble clef and a 'g' dynamic marking. The second staff is the piano accompaniment, starting with a bass clef and a 'p' dynamic marking. The third and fourth staves are additional accompaniment parts, also starting with a bass clef and a 'p' dynamic marking. The music features a simple melody with some grace notes and a steady accompaniment.

if an gels fung a Saviours birth if an gels fung a

If an...gels fung a Sa...vours Saviours birth on that au spi...cious morn

If angels fung a Sa vours birth if angels fung

If an.gels fung a Sa...vours birth if angles fung a

We well may mi tate now he again is born now he again is born

We' well may i mi tate their mirth new he again is born now he again now he again is born

We well may i...mi...tate the mirth we well may i...tate now he again is born

We well may imitate their mirth we well may i...mi...tate now he again is born now he again

The image displays a handwritten musical score for Psalm 122, organized into two systems of four staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The second system includes repeat signs and first/second endings, indicated by the numbers '1' and '2' at the end of the staves. The paper is aged and shows some staining.

# Bethlehem

The Angel of the Lord came  
While shepherds watch their flocks by night all seated on the ground The Angel of the Lord came down and glory shone around. The  
The Angel of the  
The Angel of the Lord came down and

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

29 Hartford. Pf. 24<sup>th</sup>

This spacious earth is all the Lord's And men & worms and beasts and birds He rais'd the building on the Seas And gave it for their dwelling place

But there's a brighter World on high, thy palace Lord above the sky: Who shall ascend that high abode and dwell forever his maker's God

Pfalm 3 89 Pf.

:S:

30

*g♯* With rev'rence let the faints appear, with rev'rence let the faints appear

With rev'rence let the faints, the faints appear and bow before the Lord:

*g♯* With rev'rence let the faints appear With rev'rence let the faints appear the faints appear His high commands

With rev'rence let the faints appear with rev'rence let the faints appear His high command with rev'rence

His high commands with rev'rence hear his high commands with rev'rence hear And tremble at his word and tremble at his word tremble at his word

high commands with rev'rence hear his high commands with rev'rence hear And tremble at his word and tremble at his word

rev'rence hear And tremble at his word and tremble at his word tremble at his word

hear his high commands his And tremble at his word and tremble at his word and tremble at his word

# 31 The Infant Saviour

O sight of anguish O sight of anguish view . . . . . it near What weeping what weep . . . . . ing innocents here a manger for his bed

O sight of anguish sight of weeping what weeping

give him give

The brutes yield refuge to his woe Men the worst brutes no pity show Nor give him friendly aid nor give . . . . . him friendly aid

The musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a basso continuo line with lyrics. The bottom two staves are instrumental parts. The music is in 2/2 time and features various ornaments and phrasing marks.



# Middletown

32

Christ a while to mortals giv'n  
Hail the day that see him rise Ravish'd from our wishful eyes  
Re-ascends his na-tive Heavn  
There the pompous triumph waits Lift your heads e-ternal gates  
de un fold the radiant scene take the King of glory in

The musical score is written on four systems of staves. Each system consists of a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are placed between the vocal and piano lines. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'g' (piano) and 'S' (sforzando). The piece concludes with first and second endings on the final staff.

33 Putney

Man has a Soul of vast desires, He burns within with restless fires Tost to and fro his Passions fly from Va-ni-ty to va-ni-ty

The musical score for 'Putney' consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written between the second and third staves.

Kingbridge

Rejoice ye shining worlds on high Behold the king of glory nigh Who can this king of glo-ry be? the mighty Lord the Saviour he

The musical score for 'Kingbridge' consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written between the second and third staves.

Pfalm 35

g♯ 2/4

Rejoice ye righteous in the Lord This work Belongs to you Sing of his name his ways his word How ho-ly just & true

g♯ 2/4

S:

S: His mercy and his righteous-ness and of grace

S: Let heavn and earth proclaim His works of nature and of grace Reveal his wondrous name

S:

and I can trust my Lord to  
 Hat thou not given thy word To save my soul from death? And I can trust and I can trust my Lord to  
 and I can trust my Lord and I can trust my Lord to  
 And I can trust and I can trust and

Ill go and comenor fear to die Ill go and come nor fear to die till  
 keep my mortal breath Ill go and comenor fear to die Ill go and comenor fear to die Ill from on high thou call me home  
 Ill go and comenor fear to die till from on high thou  
 Ill go and comenor fear to die till from on high

Poole Ps. 104 Part 4<sup>th</sup> B & T

be-hold And in the deep, And in the

They that in ships with courage bold, O'er swelling waves their trade pursue, Do Gods' amazing works be-hold And in the deep,

behold And in the deep, And in the

be-hold And in the deep,

deep, And in the deep his wonders view his won - ders - won - ders view, his won - ders won - ders, view,

and in the deep, and in the deep his wonders wonders, won - ders view his wonders wonders, wonders, won - ders view,

deep and in the deep the deep his won - ders won - ders view his won - ders won - ders view

and in the deep, and in the deep his won - ders, won - ders view, his won - ders, won - ders view,

37 Psalm 46 Pf 146

I'll praise my maker with my breath And when my voice is lost in death Praise shall employ my nobler

powers My days of praise shall ne'er be past While life and thought and being last or Im-mor-ta-li-ty endures

Salem Pf 74 B.T

Wilt thou no more re turn wilt thou no more

Why hast thou cast us off O God wilt thou no more re turn wilt thou re turn

re turn wilt thou no more

wilt thou no more re turn

does thy fierce anger burn

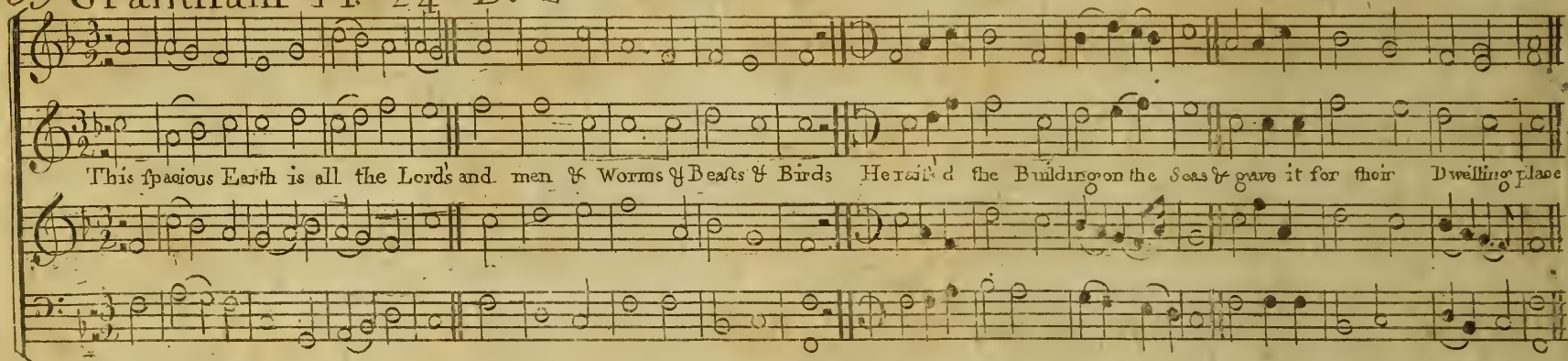
why against thy chosen flock

O why against thy chosen flock

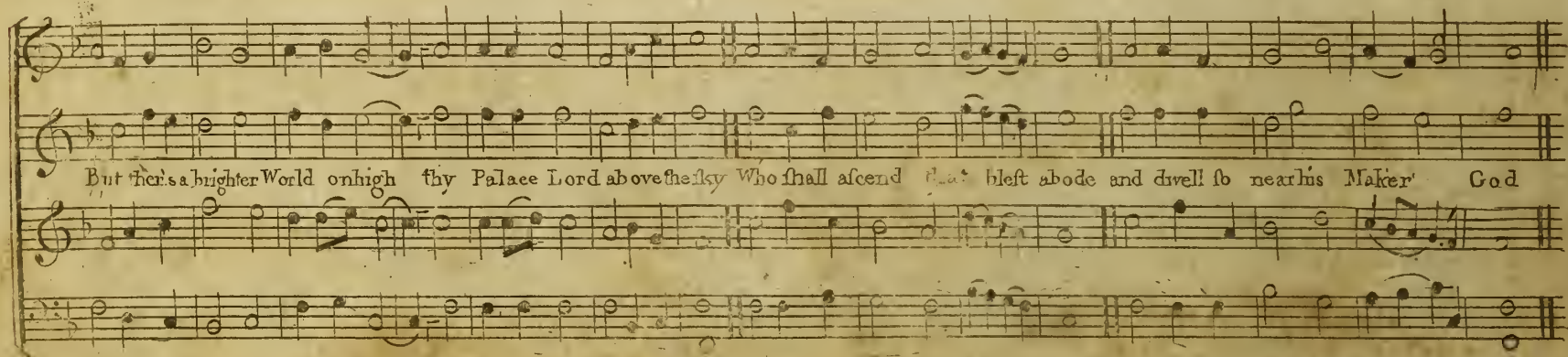
does thy fierce an ger burn

does thy

39 Grantham Pf. 24 D<sup>r</sup>W



This spacious Earth is all the Lords and men & Worms & Beasts & Birds Herein d the Building on the Seas & gave it for their Dwelling place



But there's a brighter World on high thy Palace Lord above the sky Who shall ascend that blest abode and dwell so near his Maker God



S<sup>t</sup> Hellens Pf. 146<sup>th</sup> D.W

Ill praise my Maker with my breath and when my Voice is lost in Death praise shall employ my Nobler

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in treble clef with a 3/2 time signature. The third staff is a vocal line in treble clef with a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/2 time signature. The lyrics are written below the second and third staves.

Powrs my Days of praise shall never be past while Life & Thought & being last Or Immor - ta - li - ty endures

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in treble clef with a 3/2 time signature. The third staff is a vocal line in treble clef with a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/2 time signature. The lyrics are written below the second and third staves.

Handwritten musical score for the first system of the hymn "Springfield". It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the vocal line. The second and fourth staves are accompaniment lines, with the second staff using a treble clef and the fourth staff using a bass clef. The third staff is a continuation of the vocal line. The lyrics are: "Jesus drinks the bitter cup the Wine press treads alone Tears the graves and mountains up By his ex-pi-ri-ning groans".

Jesus drinks the bitter cup the Wine press treads alone Tears the graves and mountains up By his ex-pi-ri-ning groans

Handwritten musical score for the second system of the hymn "Springfield". It consists of four staves. The top staff is the vocal line, starting with a treble clef and a 6/8 time signature. The lyrics are written below the vocal line. The second and fourth staves are accompaniment lines, with the second staff using a treble clef and the fourth staff using a bass clef. The third staff is a continuation of the vocal line. The lyrics are: "Lo, the pow'rs of heav'n shake Nature in convulsion lies The earth's profoundest center quakes the great Jehovah dies".

Lo, the pow'rs of heav'n shake Nature in convulsion lies The earth's profoundest center quakes the great Jehovah dies

The first system of musical notation consists of four staves. The top staff is a treble clef with a 3/2 time signature and a key signature of one flat. The second staff is an alto clef with a 3/2 time signature and a key signature of one flat. The third staff is a bass clef with a 3/2 time signature and a key signature of one flat. The fourth staff is a bass clef with a 3/2 time signature and a key signature of one flat. The music is written in a style typical of 18th-century church music, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and bar lines.

The second system of musical notation consists of four staves, continuing the piece from the first system. The notation is consistent with the first system, featuring a treble clef and three bass clefs, all in 3/2 time with one flat. The music continues with various rhythmic patterns and rests, ending with a double bar line.

Let differing nations join to celebrate thy fame & all the world O Lord combine to praise thy Glorou name

and all the world O Lord combine & all the world O Lord combine &c

And all the world O Lord O Lord combine

& all the world O Lord combine to Praise to Praise to Praise thy glorious name

& all the world O Lord O Lord &c

Windsor Pf. 39.

44

Musical score for Windsor Pf. 39, consisting of four staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff begins with a grand staff (treble and bass clefs) and a common time signature. The fourth staff continues the bass line.

Trinity. Pf. 145

Musical score for Trinity. Pf. 145, consisting of four staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a 3/2 time signature. The second staff continues the melody. The third staff begins with a grand staff (treble and bass clefs) and a 3/2 time signature. The fourth staff continues the bass line.

45 South Ockendon Pf. 47.

Our God ascended up on high with joy and pleasant Noise The Lord goes up a bove the sky with Trumpets royal Voice

Our God ascended up on high with joy and pleasant Noise the Lord goes up a bove the sky with Trumpets royal Voice

This musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The middle and bottom staves are instrumental accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/2 time. The lyrics are written below the vocal line and are repeated on the second staff.

Burham Pf. 116.

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

This musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle and bottom staves are instrumental accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/4 time. The lyrics are written below the vocal line.

# Morning Hymn

Awake my Soul awake mine eyes Awake my drowny faculties Awake & see the newborn light sprung from the darke womb of Night

## Moreton. Pf. 31.

Touch thou my lips my Tongue un ty O Ld. which art the only Key & then my Mouth shall tel... ty and Praise away

Touch thou my lips my Tongue un ty O Ld. which art the only Key & then my Mouth shall tel. ti. ty thy wondrous Works & Praise, away

thy wondrous Works & Praise away

47 Isle of Wight

Handwritten musical score for 'Isle of Wight'. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Rothwell Pf. 100.

Handwritten musical score for 'Rothwell Pf. 100.'. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is written in a 2/2 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like ':S:' on the second and fourth staves.



When I must stand before my judge & pass the solemn test When I must  
 That awful day will surely come Th appointed hour makes haste  
 When I must stand before my judge And pass the

Amboy P. M.

stand before my judge &c.  
 fore my judge And pass the solemn test I am not concern'd to know w<sup>t</sup> to morrow's fate will do 'Tis enough that I can say I've possess'd my self to day  
 solemn test &c.  
 And &c.

49 The 15<sup>th</sup> Pf. Tune

This image shows a handwritten musical score for a piece titled "The 15th Pf. Tune". The score is arranged in two systems, each with four staves. The first system consists of four staves, and the second system also consists of four staves. The notation is written in a historical style, featuring treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is primarily composed of quarter and eighth notes, with some rests and slurs. In the first system, there are four staves, each with a repeat sign and a fermata-like symbol above it. The second system also has four staves, with the first three staves ending in a double bar line and the fourth staff ending in a double bar line with first and second endings marked "1" and "2". The paper is aged and shows some staining and wear.

S<sup>r</sup> Martins

Musical score for St. Martins, measures 1-12. The score is written on four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

Sutton

Musical score for Sutton, measures 1-12. The score is written on four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

51 Dalton Pf. 122 D.W

How pleas'd & blest was I To hear the people cry Come let us seek our God to day

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, 3/4 time, with lyrics: "How pleas'd & blest was I To hear the people cry Come let us seek our God to day". The second staff is a piano accompaniment in G major, 3/4 time. The third and fourth staves are also piano accompaniment parts, likely for the right and left hands of a keyboard instrument, in G major, 3/4 time.

Yes with a cheerfull Zeal we haste to Zions Hill and there our vows and Honours pay

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, 3/4 time, with lyrics: "Yes with a cheerfull Zeal we haste to Zions Hill and there our vows and Honours pay". The second staff is a piano accompaniment in G major, 3/4 time. The third and fourth staves are also piano accompaniment parts, likely for the right and left hands of a keyboard instrument, in G major, 3/4 time.

Lisbon. S. M.

In palaces of joy In &c.

O let thy God and King Thy sweetest thro's employ; Thy children shall his honour fi...ng In pa...la...ces of joy

Affington. L. M.

Happy the man who finds the Grace The Blessing of Gods chosen Race The wisdom coming from above, The Faith that sweetly works by love

53 Psalm 25

I lift my soul to God My trust is in his name Let not my foes that seek my blood, still triumph in my shame, still triumph in my shame

24<sup>th</sup> or Norwich

Into thy bosom O

My sorrows like a flood Impatient of restraint. Into thy bosom O into thy bosom O my God Pour out a long complaint

Into thy bosom O in to thy bosom O

Into thy bosom O my God

76 Oh if my soul was for'd for woe how would I vent, my sighs Repentance should like rivers flow from both my streaming eyes 'Twas for my sins my dearest Lord Hung

For thee for thee my soul for thee

on the cursed tree and gro- - - - and away a dy- - - - ing life For thee &c.

For thee my soul for thee for thee my soul For thee

for thee my soul For thee &c.

55

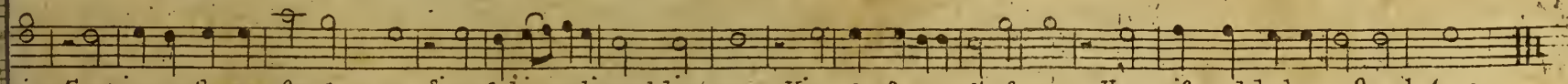
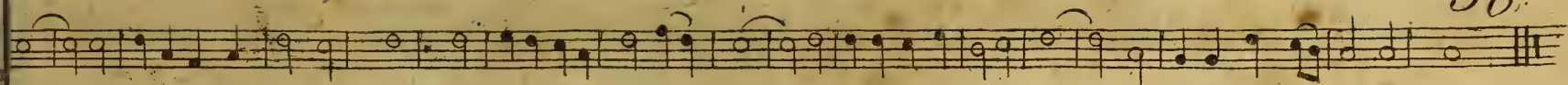
Greenfield P. M.

The earth were from her  
 God is our refuge in distress A present help w<sup>h</sup> dangers press In him undaunted well confide  
 Though earth were from her centre tost, An

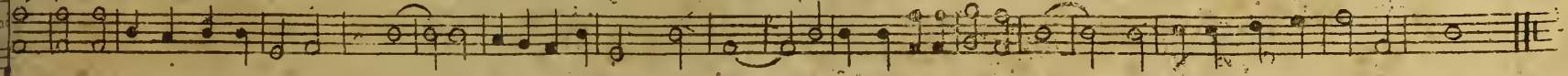
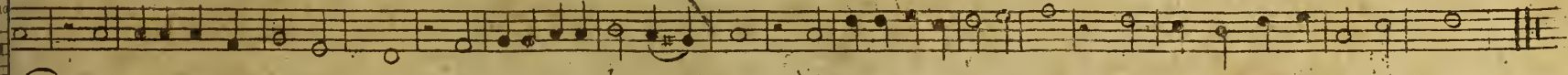
Williamsburg P. M.

centre tost And mountains in the ocean tost, Torn &c.  
 earth were from her centre tost, mountains in the ocean tost, Torn piecemeal by the roaring tide  
 mountains in the ocean tost Torn &c.  
 ocean tost &c. Torn &c.





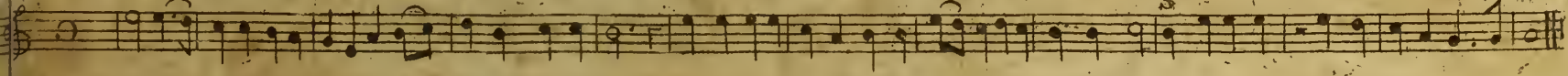
oice; Great is your theme your language new; Sing of his name his word his ways, His works of nature & of grace How wise and holy, just and true.



Invitation. P. M.



come ye sinners poor & wretched, weak and wounded sick & sore, Jesus ready to receive you, Full of pity love & power; He is able; He is willing doubt no more



Complaint. P. M.

First system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music is written in a common time signature.

'Twas in a vale where O...fers grow by murm'ring streams we told our woe & mi...ned all our cares: Friendsh...ip fat pleas'd & Friendsh...ip fat

Second system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music continues from the first system.

Friendsh...ip fat plea...sd fat 1.

Third system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music continues from the second system.

pleas'd in both our eyes in both the weeping Dews arise And dr...op And dr...op Al...ter...nate tears

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music continues from the third system.

pleas'd &c.

And dr...op and dr...op And dr...op &c.

Charlestown C. M

My rapture seem'd a pleasing dream the  
 When God reveal'd his gracious name & chang'd my mournful state  
 My rap - - - ture  
 My rapture seem'd a pleasing dream The grace appear'd to gre - - -

Winter C. M.

My rapture seem'd a pleasing dream the grace appear'd to gre - - - at My  
 grace appear'd so great &c  
 seem'd a pleasing dream the grace appear'd so great  
 His hoary frost his dusky snow Descend & clothe the ground The liquid streams forbore to flow In i-cy Fetters bound  
 at &c  
 pleasing dream &c

Rainbow C. M.

The sea grows calm at thy command, And tempests cease to roar  
 'Tis by thy strength the mountains stand God of eternal power  
 The sea grows calm at thy command And tempests cease to roar  
 The Vc.

Georgia C. M.

And tempests cease to roar And tempests cease to roar  
 Come let us join our cheerful songs with angels round the throne

thousand &c. Ten &c. But all their joys But &c.

Ten thousand &c. Ten &c. But all their joys are one But all their joys are one

thousand thousand are their tongues ten thousand &c. But &c. But &c.

Ten &c. are their tongues ten thousand are their tongues But all their joys are one

Durham L M

Sweet is the work my God my king to praise thy name give thanks and sing To shew thy love by morning light of talk of all thy truth at night

Shall mortal *Vo* More *Vo*. More *Vo*.

Shall the vile race of flesh and blood contend with our creator God. Shall mortal worms presume to be more holy wise or just than he I fend the

Shall mortal *Vo* More *Vo*. More *Vo*.

Shall mortal *Vo* More *Vo*. More *Vo*.

joys of earth away away ye tempters of the mind False as the smooth deceitful sea And empty as the whittling wind Your streams were floating me along Down to the gulph of black despair

Annapolis. C. M.

and while I listend to your song Your streams had'en con vey'd me there . A wake ye faints to praise your King your sweetest pas-sions raise,  
 Your pious pleasure  
 Your pious pleasure while you sing

pious pleasure while you sing In...creasing with the praise your pious pleasure while you sing In...creasing with the praise  
 Your pious pleasure while you sing In...creasing with the praise In...creasing with the praise  
 while you sing In...creasing with the pra...ise Your pious pleasure while you sing In...creasing with the praise  
 In...creasing with the pra...ise Your pious pleasure while you sing In...creasing

63 Death's Alarm. L.M.

Ho ho prepare to go with me For I am sent to summons the See my commission seal'd with blood who le - - - - - nt it

The first system of the musical score consists of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in common time (C). The lyrics are written below the second and third staves.

he will make it good the life of man is but a span whose slender thread I must di- vide, my name is Death I'll stop thy breath from my arrest thou canst not hide

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the second and third staves. There are some markings above the staves, including a colon and 'S' and some numbers like '1 2'.



1 2 Ninety fifth Psalm Tune L M

can't not <sup>1</sup> <sub>2</sub> Come let our voices join to raise A sacred song of solemn praise God is a lov'ly King rehearse His honour in exalted verse

This musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features a melody with various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. The middle staff is the tenor line, starting with a bass clef and a key signature of one sharp. The bottom staff is the bass line, starting with a bass clef and a key signature of one sharp. The lyrics are written below the tenor staff, with some words like 'can't not' and '1 2' appearing above the notes.

Poland. C.M.

God of my life look gent..ly down. Behold the pains I feel But I am dumb before thy throne nor dare dispute thy will

This musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The second staff is the tenor line, starting with a bass clef, a key signature of two sharps, and a 3/2 time signature. The third staff is the vocal line, starting with a treble clef, a key signature of two sharps, and a 3/2 time signature. The bottom staff is the bass line, starting with a bass clef, a key signature of two sharps, and a 3/2 time signature. The lyrics are written below the tenor staff.



Trumbull. C. M.

His life a shadow light & vain Still hanging to the dust His

Lord what is man poor feeble man born of the earth at first

His life a shadow light & vain Still hanging to the dust His

His life a shadow light & vain Still hanging to the dust His

Kingston: S. M.

hanging to the dust His Still hanging to the dust The law by Moses came But peace & truth & love Were bro't by Chrt. a nobler name Descending from above

Mourn mourn ye saints who once did see  
 To blefs thy cho sen Race in mer cy Lord incline And caufe the brightnefs of thy face on all thy Saints to shine  
 Mourn mourn ye  
 Mourn mourn ye faints who once did  
 Mourn mourn ye faints mourn mourn ye

Our Saviour dearnaild to the Tree  
 A bitter Death he did endure  
 Saints who once did see our Saviour dear naild to the Tree naild to the Tree  
 A bitter Death he did endure  
 A bitter Death he did endure  
 A bitter Death he did endure  
 A bitter Death he did endure  
 A bitter Death he did endure  
 A bitter Death he did endure

Musical staff with notes and lyrics: To save the souls of Men

Musical staff with notes and lyrics: ter Death he did endure To save the souls To save the souls of Men secure 'Tis with a mournfull

Musical staff with notes and lyrics: ter &c. To save the souls of Men secure

Musical staff with notes and lyrics: ter &c. To save the souls of Men secure

Musical staff with notes and lyrics: And all our work &c

Musical staff with notes and lyrics: pleafure now, I think on ancient days then to thine houfe did numbers go And all our work was praife

Musical staff with notes and lyrics: And all our work &c

Musical staff with notes and lyrics: And all our work &c

Musical staff with notes and lyrics: And all our work &c

In me thy fear-ful won- ders shine, And each pro-  
 'Twas from thy hand my God I came A work of such a our-ous frame In me thy fearful wonders shine And  
 In me thy fearful won- ders shine, And each pro-  
 In me thy fearful wo n- ders shine &c

## Royalton P.M.

claim thy skill di- vine And each proclaim thy ski- ll di- vine  
 ... ch proclaim thy ski- ll di- vine The Lord Je- hovah reigns & royal state maintains his head with awful glo- ry crown'd  
 claim &c

Arrayd in robes of light Begirt with sov'reign might Begirt with sov'reign might

Arrayd in robes of light, begirt with sov... reign might begirt with sov'reign might Begirt with sov'reign might And rays And rays of majesty. around

Arrayd in robes of Light Arrayd in robes of light Begirt with sov... reign might Begirt with sov'reign might

robes of light arrayd in robes of light in robes of light. Begirt with sov... reign might And rays And rays of Ma... je... sy around

Bridgewater. L.M.

He in  $\Psi$  c And  $\Psi$  c.

My soul thy Great Creator praise when cloath'd in his celestial rays. He in full majesty appears And like a robe his glory wears

He in  $\Psi$  c And like  $\Psi$  c And  $\Psi$  c.

He in  $\Psi$  c. And like  $\Psi$  c. And like  $\Psi$  c.

## Lebanon. L. M.

Rejoice ye shining Worlds on high Be-hold the King of Glo-ry nigh who can this King of Glory be: the migh-ty Lord the migh-ty Lord the Saviours he-

The image shows a four-staff musical score for the hymn 'Lebanon. L. M.'. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third and fourth staves are the bass clef accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'Rejoice ye shining Worlds on high Be-hold the King of Glo-ry nigh who can this King of Glory be: the migh-ty Lord the migh-ty Lord the Saviours he-'.

## Stafford. S. M.

See what a living Stone the Builders did refuse Yet God hath built his Church thereon in spi-rit of envious Jews  
Yet God hath built his Chh. yet God hath built his Chh. thereon In Ps.

The image shows a four-staff musical score for the hymn 'Stafford. S. M.'. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third and fourth staves are the bass clef accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'See what a living Stone the Builders did refuse Yet God hath built his Church thereon in spi-rit of envious Jews' and 'Yet God hath built his Chh. yet God hath built his Chh. thereon In Ps.'. There are first and second endings marked with '1' and '2'.



Jubilee. P.M.

Blow ye the trumpet blow - - - ow ye the trumpet blow.

Blow ye the trumpet blow the trumpet blow The gladly solemn sound Let all the nations know earth's remotest bound The year of Jubilee is come Return ye rejoicing

Blow ye the trumpet blow blow ye the trumpet blow

Blow ye the trumpet blow

Lebanon. C.M.

Sinners home

Lord what is Man poor fee - ble Man born of the Earth at first His life a shadow light and vain full hast'ning to the dust

Sinners home

Lord what is Man poor fee - ble Man born of the Earth at first His life a shadow light and vain full hast'ning to the dust

73 Ninetieth Psalm Tune. S. M.

Our life &c

Lord what a feeble piece is this our mortal frame Is this our mortal frame Our life how po... or a trifle

Our life how po... or a trifle tis Our life how poor a

Our life how poor a trifle tis Our life how poor a trifle tis Our life how poor a

That scarce de... serves the name That scarce deserves the name

is That scarce de... serves the name That scarce deserves the name Our life &c That scarce &c

trifle tis That scarce de... serves the name That scarce deserves the na... me

a trifle tis That &c.

Sherburne C. M.

The angel of the Lord came down  
While shepherds watch their flocks by night all seated on the ground  
The angel of the Lord came down & glory  
The angel of the Lord came down & glory shone around And

The angel of the Lord came down And glo...ry shone around And  
glo...ry shone around. And glo-ry shone around. The angel of the Lord came down And glory shone around  
shone around. And glo...ry shone around. The angel of the Lord came down & glory shone a...round.  
glo...ry shone around. The angel of the Lord came down & glo...ry shone around. And &c.  
glo...ry shone around The &c And, &c.

He dies! He dies the heavenly Lov...er dies! The tidings strike a dole..full sound on my poor heart strings deep he lies in the cold cav...erns

of the ground *S:* Come faints and drop a tear or two on the dear bosom of your God he shed a thousand drops for you a thousand drops of richer blood a thousand drops A

# Calvary C. M.

:S: 76

My tho'ts that often mount the skies Go  
thousand drops A thousand drops of richer blood My tho'ts that of ten mount the skies go search Go search the world beneath  
My tho'ts of ten mount the skies Go search Where  
My tho'ts that of ten mount the skies go search the world Go &c. Where nature all in

Where &c  
Where nature all Where nature all in ruin lies And owns And owns And owns her sov'reign death  
nature all in ruin lies Where  
Where nature all in ruin lies &c

His beams are Majesty and light His  
 He fram'd the globe he built the sky; He made the shining worlds on high And reigns complete in glory there His &c.

beauties how divinely bright His &c.  
 His beauties how divinely bright His beauties how divinely bright, His temple how divinely fair  
 His beauties &c. His temple how divinely fair  
 His beauties &c. His temple &c.

Rickmansworth.

Musical score for Rickmansworth, measures 1-16. The score consists of four staves. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff is the alto part, starting with an alto clef, a key signature of one sharp, and a 4/4 time signature. The third staff is the tenor part, starting with a tenor clef, a key signature of one sharp, and a 3/4 time signature. The fourth staff is the bass part, starting with a bass clef, a key signature of one sharp, and a 4/4 time signature. The music is in a simple, folk-like style with a mix of quarter and eighth notes.

North Street

Musical score for North Street, measures 1-16. The score consists of four staves. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff is the alto part, starting with an alto clef, a key signature of one sharp, and a 4/4 time signature. The third staff is the tenor part, starting with a tenor clef, a key signature of one sharp, and a 3/4 time signature. The fourth staff is the bass part, starting with a bass clef, a key signature of one sharp, and a 4/4 time signature. The music is more complex than Rickmansworth, featuring many triplets and sixteenth notes.

Ye sons of Men with joy record The various Wonders of the Lord And let his pow'r & goodness sound Thro' all the Tribes the World a-ro...

Let the high Heavns your songs invite These spacious fields of brilliant Light Where Sun & moon & Planets roll

Let the high Heavns &c These spacious &c Where

Let the high Heavns your Songs invite, These spacious -Fields of brilliant light Where Sun and moon and Pla...nets

Let the high Heavns your Songs invite These spacious Fields of brilliant light Where Sun & moon & Planets roll And Stars that glow from Pole to Pole Where



Westfield. P.M.

880

Stars that glow from Pole to Pole And stars that glow from Pole to Pole

roll And Stars that glow from Pole to Pole Sitting by the Streams that glide Down by Babels tow'ring wall Without fears we

Sun & moon and Planets roll And Stars that glow from Pole to Pole

Swells all the tide When our mournful thoughts recall thee O Zion and thy Fall when our Psalms Thee Psalms

The first system of music consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, with various note values, rests, and ornaments.

## Cantabury

The second system of music consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The music is written in a style typical of 18th-century manuscript notation, with various note values, rests, and ornaments. The lyrics are written below the second and third staves.

Why do we mourn departing Friends or shake at Deaths Alarm tis but the Voice that Jesus sends to call them to his Arms

St Michaels; P. M.

O praise ye the Lord prepare your glad voice His praise in the great Assembly to sing. In our great Creator let Isra<sup>l</sup> rejoice And children of Sion Be glad in their King

Pittsfield: L. M.

Look down O Lord with pityng eye And save the soul condemn'd to die And  $\Psi$

My soul lies humbled in the dust And owns thy dreadful sentence, just; Look down O Lord with pityng eye And save the soul condemn'd to die

Look down O Lord with pityng eye And save the soul condemn'd to die And  $\Psi$

Look down  $\Psi$  And save the soul condemn'd to die  $\Psi$

The God of Glory send his summons forth  
Calls the south nations and awakes the north  
from East to West the sovereign orders spread

thro distant worlds and regions of the dead  
the trumpet sounds hell trembles heav'n rejoices  
Lift up your heads ye faints with cheerful voices

Tukesbury. P.M.

Musical score for 'Tukesbury. P.M.' consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the second and third staves.

Im tr'd with Visits Modes and Forms And Plattrie s paid to Fellow Worms; Their Conversation cloyes: Their vain Amors & empty Stuff

Columbia. P. M.

Musical score for 'Columbia. P. M.' consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the second and third staves.

But I can neer enjoy enough of thy dear Comp<sup>r</sup> my Lord, thou Life of all my Joys. Not all the powers on earth Joind in a

league with hell can disconcert our Plan which nothing can excell Sing<sup>s</sup> such a Friend in God we find A due to Fears of evry kind

Chester. L. M. Paris. L. M.

Let the high heavens your songs invite Those spacious fields of brilliant light Where sun and Moon, and Planets roll And stars that glow from pole to pole Praise ye the

Plymouth. C. M. 86

Lord tis good to see our hearts & voices in his praise his nature & his works invite To make this duty our delight. My God, the spring of all my joys The

Suffolk. L. M.

life of my delights the glory of my brightest days; And comfort of my Nights Bright king of glo...ry dreadfull God Our spirits bow be

## New-Hingham S.M.

fore thy feat To the we lift an humble tho't And worship at thine awful feet When I survey the stars And all men living

The musical score for 'New-Hingham S.M.' consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef and a common time signature. The third staff is the tenor line, starting with a C-clef and a common time signature. The fourth staff is the bass line, starting with a bass clef and a common time signature. The lyrics are written below the vocal line.

## Washington I.M.

forms, Lord w<sup>h</sup>o is man that worthless thing, A kin to dust and Worms Lord when thou didst ascend on high, Ten thousand angels fill'd the sky, Ten

The musical score for 'Washington I.M.' consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef and a common time signature. The third staff is the tenor line, starting with a C-clef and a common time signature. The fourth staff is the bass line, starting with a bass clef and a common time signature. The lyrics are written below the vocal line.



:S: Those heavenly guards around the wait Like charots that attend thy state Those heavenly guards around the  
 thousand angels fill the thy Those heavenly guards around the wait Like cha r ots  
 Those heavenly guards around the wait like charots y attend thy state like Cha r. ots Like Cha  
 Those heavenly guards around the wait like charots that attend thy state like charots that attend thy state Those heavenly guards around the wait like

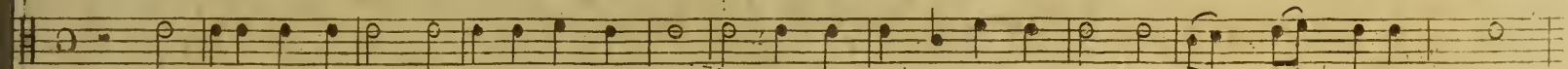
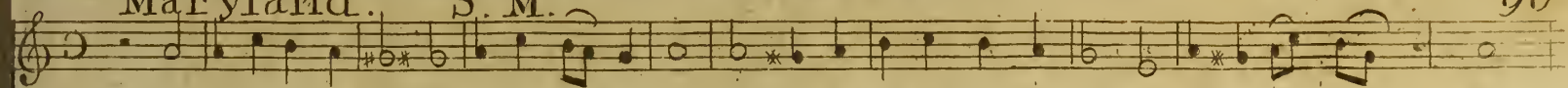
wait Like Cha r ots Like Cha r ots  
 chaots that attend thy state Those heavenly guards around the wait Like charots that attend thy state  
 r ots Like charots that attend thy state  
 charots y attend thy state those heavenly guards around the wait like charots

89 Mountague. L.M.

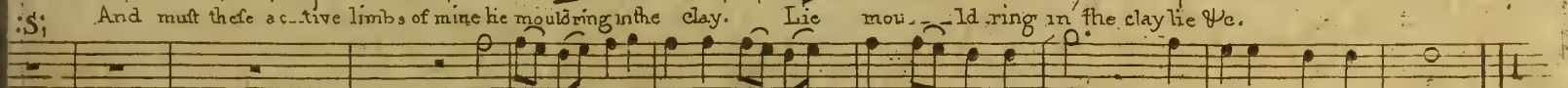
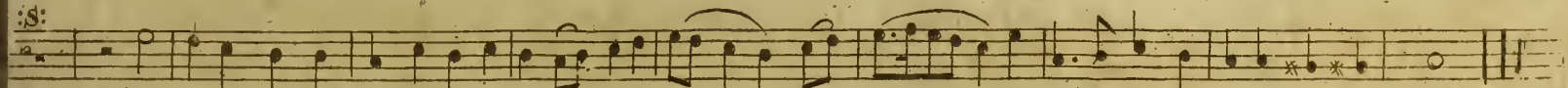
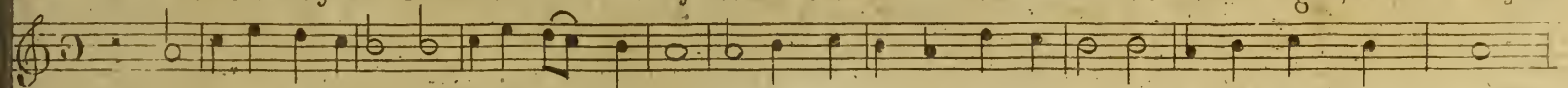
Let the  
Ye Sons of men w<sup>h</sup> Joy record y<sup>e</sup> various Wonders of the Lord, and let his Pow<sup>r</sup> and Goodnes<sup>s</sup> be found thro all the tribes y<sup>e</sup> Wild. a round  
Let the high Heav<sup>n</sup>s be

Let y<sup>e</sup> high Heav<sup>n</sup>s y<sup>e</sup> Songs invite  
high Heav<sup>n</sup>s your Songs invite, Those spacious Fields of brilliant Light, where  
Let the high Heav<sup>n</sup>s y<sup>e</sup> Songs invite Those spacious Fields of brilliant light where Sun & Moon & Planets roll And Stars y<sup>e</sup> glow from Pole to Pole  
Those spacious &c. Where Sun &c. Where Sun & Moon & Planets roll and Stars &c.  
Those spacious Fields of brilliant Light Where Sun & Moon and Planets roll Where Sun & Moon and Planets roll And Stars y<sup>e</sup> glow from Pole to Pole.

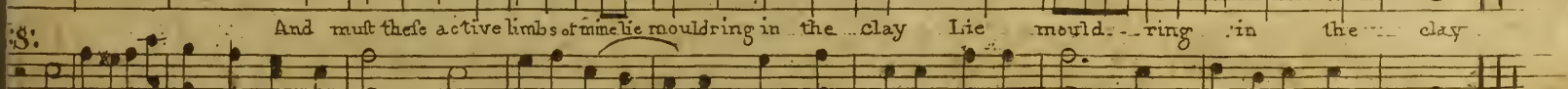
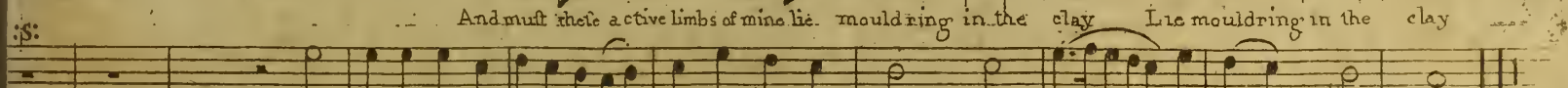
Maryland. S. M.



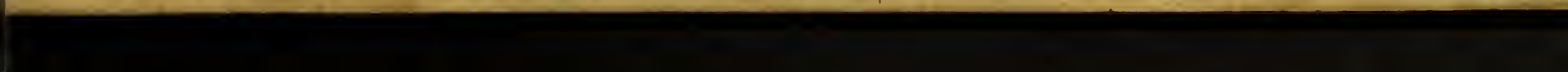
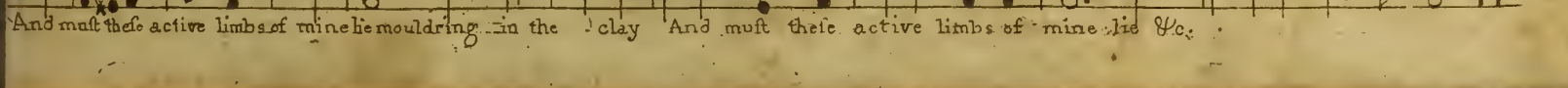
And must this body die: This mortal frame de...cay? And must these active limbs of mine lie mould...ring in the clay



And must these active limbs of mine lie mouldring in the clay. Lie mou...ld ring in the clay lie Ps.



And must these active limbs of mine lie mouldring in the...clay Lie mould...ring in the...clay



And must these active limbs of mine lie mouldring in the clay And must these active limbs of mine lie Ps.

Aurora.

*A Morning Hymn*

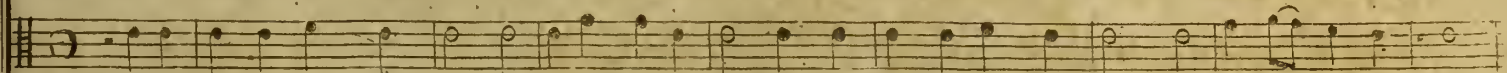
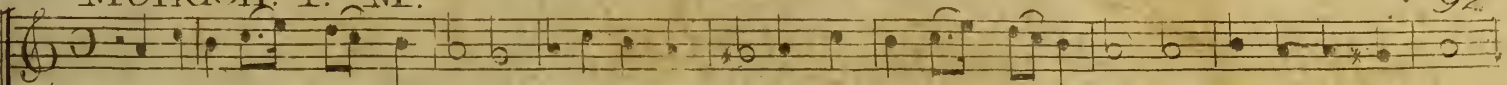
S. M.

A wake my soul A wake A wake look up & view the glorious sun who has begun his daily task a new

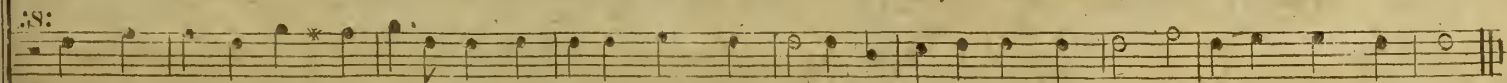
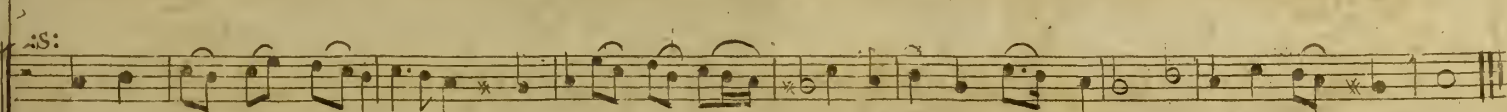
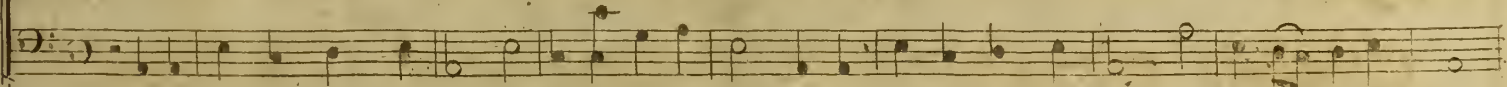
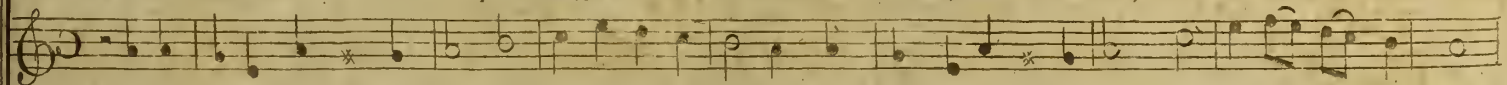
has begun his daily task a new his daily task a new his daily task a new

His daily task anew The glorious sun who has begun his daily task a new  
 glorious sun who has begun The glorious sun who has begun His dai ly task a new

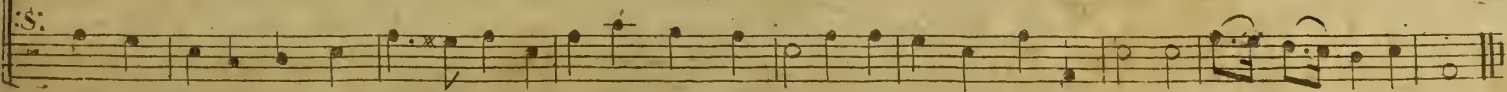
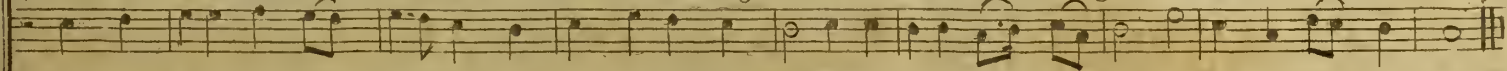
His dai ly dai ly dai ly



My Re. deem er. let me be quite happy. at thy feet: Still to know my self. and the; Be thus my bitter. sweet



S: Look upon my in fant state & with a fathers yearning bless dont thy ransom'd child for get Nor leave me in distres



Shall wisdom cry aloud and not her Voice be heard The Voice of Gods e.ter.nal Son De.serves it no re - -

gard - - The Voice of Gods e.ter.nal Son deserves it no re - - gard The

The Voice of Gods e.ter.nal Son Deserves it no re - - gard De

The Voice of Gods e.ter.nal Son De.serves it no re gard - - Shall Wisdom

The Voice of Gods e.ter.nal Son De.serves it no re gard - - De.serves it no re gard - - The Voice of Gods e

Voice of Gods eternal Son Deserves it no re gard The Voice of Gods eternal Son Deserves it no re gard  
 Deserves it no re gard Deserves it no re ga rd The Voice of Gods eter nal Son deserves it no regard  
 cry a loud And not her Voice be heard and not her Voice be heard The Vc  
 ternal Son Deserves it no re gard Deserves it no re gard The Vc

Virginia C.M. :S:

Thy Words the raging wind controul And rule the boist'rous deep Thy makst the sleeping billows roll the rolling billows sleep the rolling billows sleep

Come let us sing unto the Lord & praise his name with one accord in this design one chorus raise

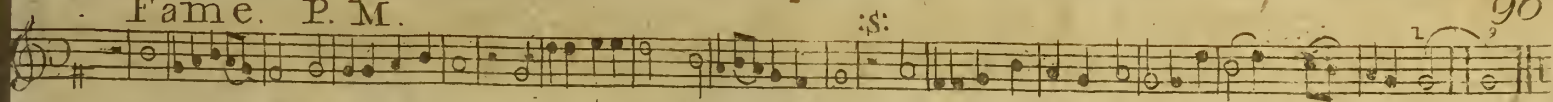
The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 3/2 time and features various note values including minims, crotchets, and quavers, with some notes beamed together. There are several slurs and phrasing marks throughout the system.

From east to west his praise proclaim; From pole to pole extol his fame, the skies shall echo back his praise

The second system of the musical score also consists of three staves in the same clefs and time signature as the first system. It continues the melody and accompaniment, ending with double bar lines. The lyrics are printed below the middle staff.



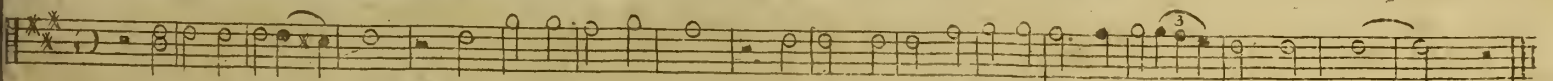
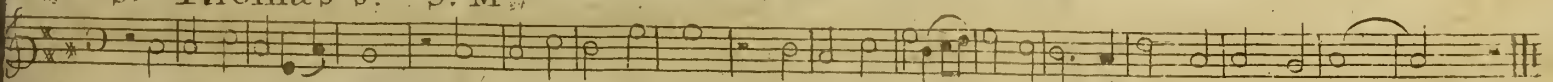
Fame. P. M.



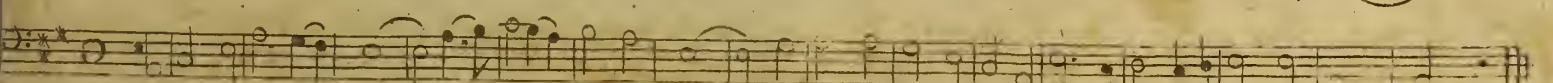
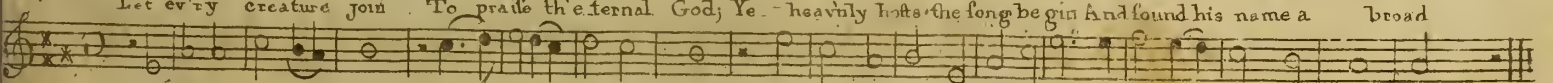
To him that chose us first before the world began. To him y bore the curde to save rebellious man, To him that form'd our hear's anew is endless praise & glory due



S<sup>t</sup> Thomas's. S. M.



Let ev'ry creature join To praise th'e.ternal God; Ye - heavenly hosts the song begin And sound his name a broad



Ye tribes of A-dam join with heavn & earth and seas and offer notes di-vine to your Creators, praise

Ye holy throng of angels bright in worlds of light &

Ye holy throng of angels bright in worlds of light begin the song

Ye holy throng of Angels bright Ye &c.

holy throng of angels bright ye holy . throng of angels bright in worlds of light &c.

St Vincent s.

In vain we Lavish out our Lives... to gather empty wind the Choicest Blessings. Earth can yeild will Starve a hungry mind

Bedford.

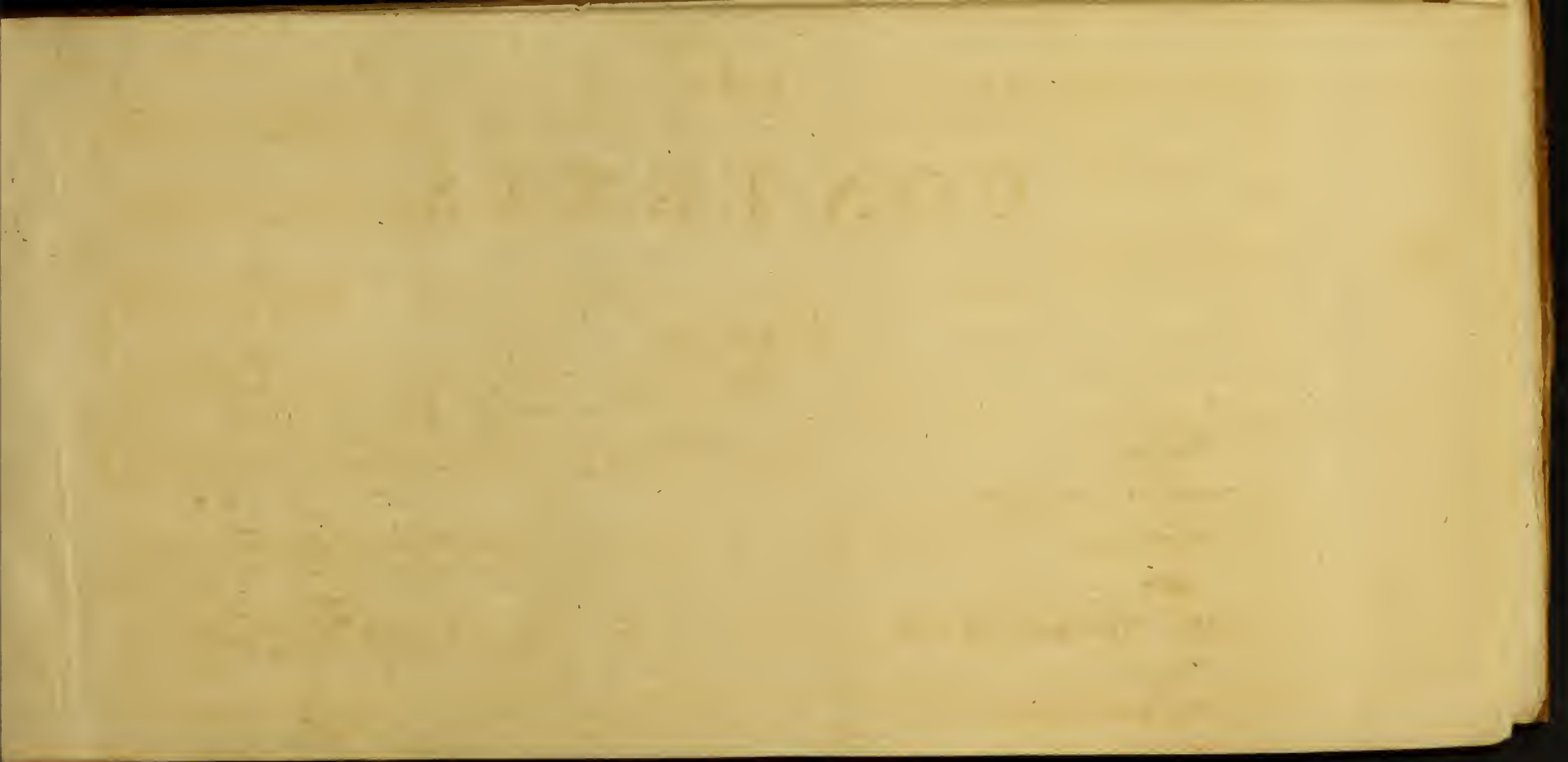
Behold what wondrous grace the Father has be-stowd on Sinners of a mortal Race To call them Sons of God

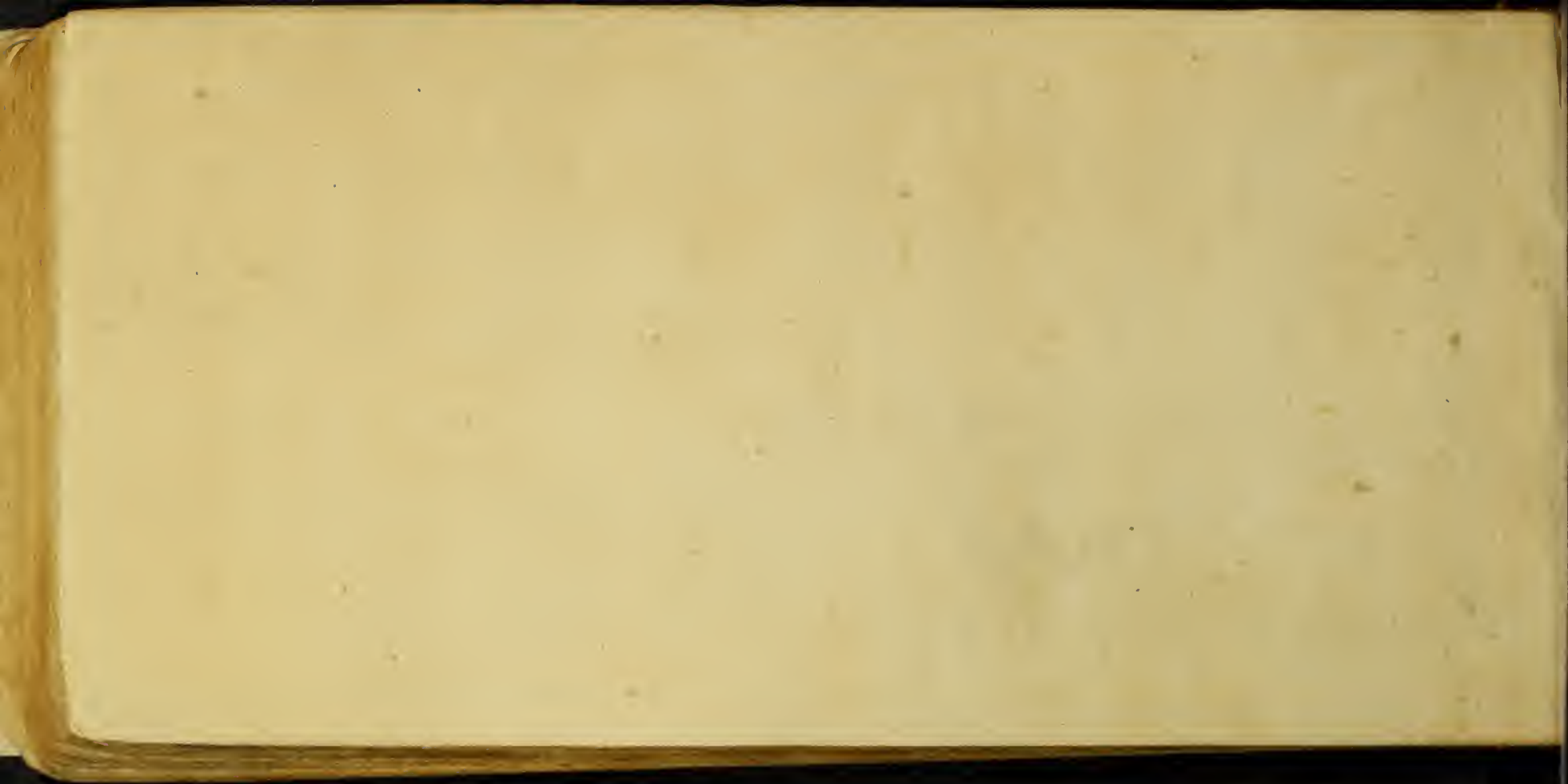
Great spirit understanding's King Reason & truth must join to bring Worship which may presume to meet Acceptance at thy best

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It contains a melodic line with various note values and rests. The second staff is a bass line, starting with a bass clef and the same key signature and time signature. The third staff is a tenor line, starting with a treble clef and the same key signature and time signature. The fourth staff is a bass line, starting with a bass clef and the same key signature and time signature. The lyrics are written below the tenor staff.

The hied hand the bended knee, Is but vain homage Lord to thee; In vain our lips the hymn prolong The heart a stranger to the Song

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It contains a melodic line with various note values and rests. The second staff is a bass line, starting with a bass clef and the same key signature and time signature. The third staff is a tenor line, starting with a treble clef and the same key signature and time signature. The fourth staff is a bass line, starting with a bass clef and the same key signature and time signature. The lyrics are written below the tenor staff.





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