



R^o

Barrow

of Am.

Rowling Sept 23

1793

The
American Harmony
or
Church Music Revised



Containing: 1.st A New and Correct Introduction
to the Grounds of Music. by way of Question and Answer
2.^d A New and Compleat Body of Church Music; Adapted to every
Select portions of Psalms, and many of them never before printed
3.^d A Collection of Approved Hymns and Anthems, Suits to several
Occasions, Set by the greatest Masters in the World.
Composed of two, three, and four Musical parts according to the most rules
And fitted for all Teachers, Learners and Musical Societies

By Aaron Cowling.

Preface.

As Praise and Thanksgiving is a Duty from all Men unto God, for his mercies and Benefits towards us; and is by him accepted as the highest Part of Divine Worship; so hath it been held in the greatest Reverence and Esteem, by the most holy and Virtuous Persons in all ages; and by most Religions in the World.

Praising of God is the highest Office that can be performed, by Men or Angels; whereby we sound forth the Praise and Glory of the great Author of all created Harmony.

There is scarce any Author in holy Writ, but recommends this Duty, as incombant unto Men, almost in every part of Scripture; Holy David often cries out, O that Men would praise the Lord &c. But I need not dwell upon this Subject, since it is so largely treated of in holy Writ.

Therefore all that I shall say by way of Preface, is, that I have in the following Treatise treated of the Rules of singing in a more plain and familiar way than what I have seen, chiefly for the Sake of young Beginners and those of a weak Capacity. Being often desired by my intimate Friends, to publish something on this Subject, that would be plain and easy. accordingly I have in compliance with their repeated intreaties, by all means possible within the Circumference of my Capacity, rendered the whole, no ways dark, or obscure, but extraordinary easy and useful to all those whose Occasion shall induce them to make use of it. with this view have put out the following work hoping that it may meet with a favourable Reception, and that the learner by it may become a proficient Performer, is the hearty Desire of.

Your very humble Servant

Aaron Cowling.

The concise Rules of Music by way of Question & Answer

Treble & Tenor

F	G	sol	in a b
D	E	fa	
B	C	mi	
G	A	la	
E	F	sol	

or the second line is used in Treble & Tenor.

Counter

G	F	sol	
E	D	fa	
C	B	mi	
A	G	la	
F	E	sol	

This character is called the C Ciff Standing on the third line is used in Counter

Bass

A	G	la	
F	E	sol	
D	C	mi	
B	A	fa	
G	F	sol	

This character is called the F Ciff on the fourth line is used only in the Bass

Explanation of the foregoing Lesson.

Question. What letter standeth on the first line in Treble or Tenor? Answer. E, la

Ques. What letter on the first space? Ans. F, fa.

2. What letter on the second line? Ans. G, sol. and so of the others in the upper Part.

2. What letter standeth on the second line in the Counter? Ans. A, la.

2. What letter on the second space? Ans. B, mi. and so of the others in the Counter.

Qu. What letter standeth on the second line in the Bass? Ans. B, mi.

2. What letter on the third space? Ans. E, la. and so the Questions would be of all the other letters.

N.B. the mi must be pronounced mee or rather in the short i

Of Transposition

Ques. What is Transposition?

Ans. It is the removal of Mi, by flats, or Sharps.

Q. Why is the Mi, removed, by flats & Sharps

A. By reason of the Different Situations of the Semitones, which is always found between Mi, fa and la, fa. Ascending, and the Contrary, between fa, la, and fa mi Descending, and flats or Sharps altering the place of the Semitones, Causes the Mi to move from one place to another. Because it must always stand as in the Scale. Mi, fa Sol la fa Sol la, ascending and. Mi la Sol fa la Sol fa Descending.

Where is the Natural place for Mi? Ans. In B.

But if B, be flat? Ans. Mi is in E.

If B & E? Ans. Mi is in A.

If B & E & A? Ans. Mi is in D.

If B & E & A & D? Ans. Mi is in G.

If B & E & A & D & G? Ans. Mi is in C.

If F, be Sharp? Ans. Mi is in F.

If F & C? Ans. Mi is in C.

Q. If F C & G? Ans. Mi is in G.

Q. If F C G & D? Ans. Mi is in D.

Q. If F C G D & A? Ans. Mi is in A.

Q. Having found Mi in any of the Variations what What is above and below it?

Ans. as before, above Mi is twice fa sol la Ascending and below Mi twice la Sol fa Descending, and then comes Mi again either way.

Of Notes and Rests.

Semibreve 0

Minim . . . 9

Crotchet

Quaver

Semiquaver

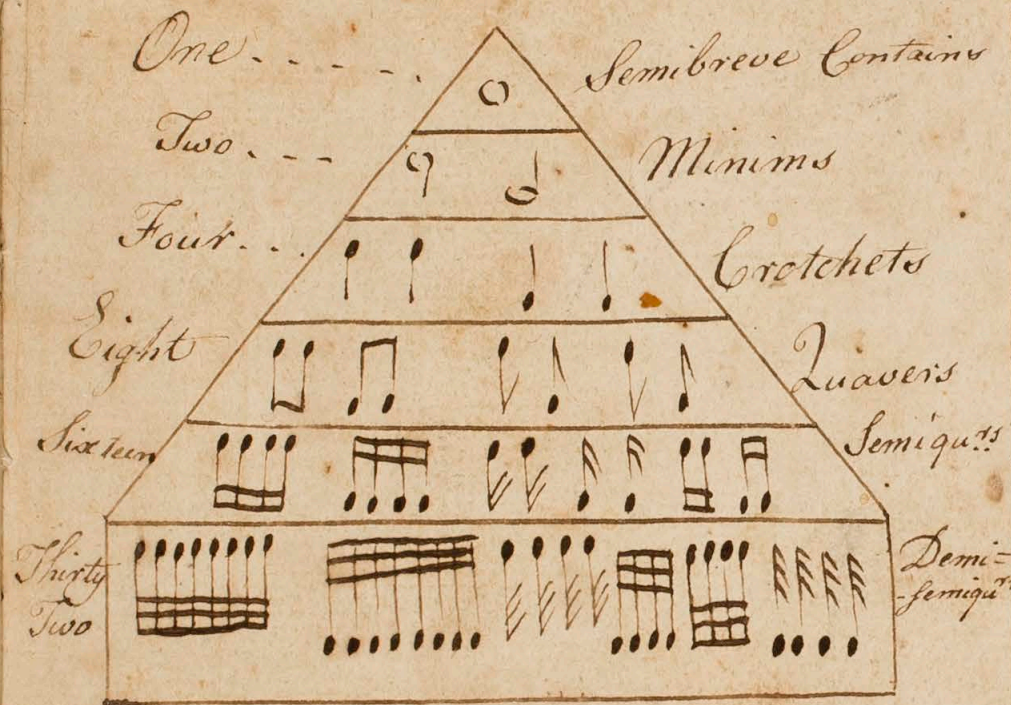
Demisemiquaver

A Brace

A Stave



A Scale of Notes and their Proportion



Explanation of the foregoing Lesson.

Ques.^m Which is the longest Note in Use?

Ans.^r The Semibreve. Q. What is the mark of the Semibreve Rest?

Ans.^r A block below a line

Q. What two Notes are Equal ^{in length} to a Semibreve?

Ans.^r Two Minims. Q. What is the minim Rest?

Ans.^r A block above a line.

Q. What two Notes are Equal to a Minim?

Ans.^r Two Crotchets.

Q. What is the mark of the Crotchet Rest?

Ans.^r The figure seven Inverted.

Q. What two Notes are Equal to a Crotchet?

Ans.^r Two Quavers. Q. What is the Quaver Rest?

Ans.^r The figure seven.

Q. What two Notes are Equal to a quaver?

Ans.^r Two Semiquavers. Q. What is the semiquaver Rest?

Ans.^r The figure Seven with an Additional Stroke.

Q. What Two Notes are equal to a semiquaver?

Ans.^r Two Demisemiquavers. Q. What is the Demisemiquaver Rest?

Ans.^r The figure seven, with two Additional Strokes.

Q. What is the Use of Rests?

A. They are Marks or notes of Silence of the same length in time as the notes for which they stand.

Q. What Exceptions have you to this Rule?

A. The Semibreve Rest, which may more properly be called a bar Rest; because it fills a bar in all Moods of Time.

Q. What is the use of the Brace

A. To show how many parts are sung together.

Q. What is a Staff?

A. It is the five lines with their spaces where Music is written.

Characters

Explanation

Examples

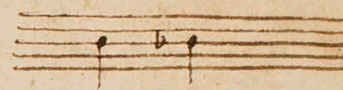
Ledger line —

Q. What is a ledger line? Ans^r It is a line added when Notes Ascend or descend a line beyond the Staff.



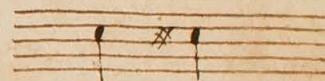
Flat b

Q. What is the use of the flat? A. Any note having a flat before it, must be sounded half a tone lower than if the flat was not there.



Sharp #

Q. What is the use of a Sharp? A. Any note having a sharp before it, must be sounded half a tone higher than if the Sharp was not there.



Either of those placed at the beginning of a Tune affect all the Notes on the lines or spaces they stand if not Contradicted. NB Flats or sharps when designed to affect particular notes in a tune are called accidental Flats and Sharps, but when Set at the beginning of a tune they are called Governing flats and sharps, and are sometimes used in passing from one key to another in the middle of a Tune; but then they are always placed on the same letter in every part Directly opposet to each other as at the beginning of the Staff.

Natural ♮

Q. What is the use of a Natural? A. Any note made flat or Sharp by the governing flat or Sharp, is restored to its primitive sound by having a Natural placed before it.



Slur (

Q. What is the use of the Slur? A. It is Drawn over as many Notes as are sung to one Syllable.



Figure 3

Q. What is the use of figure 3? Ans^r Any three notes having figure 3 over or under them, must be sung in the time of two of the same kind or Denomination.



Characters	Explanation	Examples
Dot or point .	Q. What is the use of a point? Ans. Dot or point at the right of any note makes it half as long again a semibreve equal to three minims &c.	
Single bar	Q. What is the use of the Single bar? A. To Divide the time into equal parts, according to the Measure note of the Movement.	
Double bar	Q. What is the use of the Double bar? A. It is said to shew the end of a Strain, but it is of no use unless when proceeded by a Repeat.	
Direct w	Q. What is the use of the Direct? A. It is at the end of the Stave to show the place of the Succeeding Note.	
Repeat or :S:	Q. What is the use of a Repeat? A. It Denotes a repetition of the tune from the note over, or under which it is placed to a Double bar, or Close.	
Figures 1, 2,	Q. What is the use of the figures 1, 2.? A. The note or notes under figure 1, is sung before repeating, and the note or notes under figure 2. after, Omitting figure 1, Except tyed with a Shur and then both are sung after the repeat.	
Close	Q. What is the use of the Close? Ans. It shows the Conclusion or end of a Tune.	

Characters

Explanation

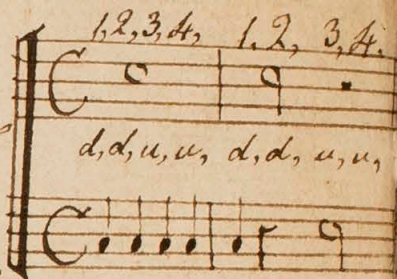
Example

First C

2. How is Common time Measured?

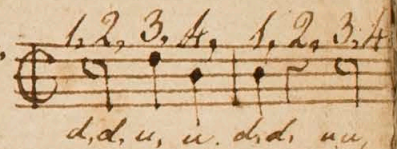
Ans.^r By even numbers or beats as two four, This mood has a Semibreve for a measure note containing that, or other notes or rests equal to it between each single bar which is held four Seconds or while you may perfectly tell 1, 2, 3, 4. counting 1, 2, with the hand Down and 3, 4, with it up.

N.B. In this and the Second mood; for the first beat strike the end of your fingers, Secondly the heel of your hand, thirdly raise the heel again, and fourthly raise your hand up which compleats the bar. every bar in those two moods is performed in the same manner.



Second C

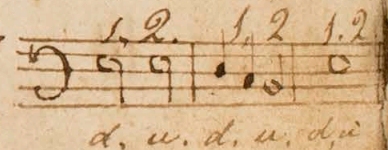
Has the same measure note beat in the same manner, only half as quick again & in the time of 3.



Third D

2. How is the third Mood Measured?

A. It has the same measure note, but is sung as quick again as the first has but two beats in a bar one Down the other up.



Fourth 2/4

2. How is the fourth Mood Measured?

A. It has a Minim for a measure note, Crotchets beats as Minims in the third mood only a third Quicker 3, in the time of 2.



Common time moods

Triple time moods

Characters

Explanation

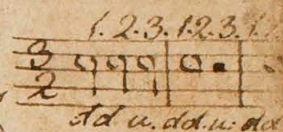
Examples

Triple time Moods

First 3
2

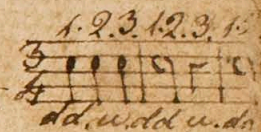
Q. How is Triple time measured?

Ans. By odd numbers or threes, This Mood contains three minims in a bar, or other notes or rests equal to it, has three beats in each bar two Down and one up. NB In beating this, and the others of triple time the motion of the hand must be, first strike the ends of your fingers, secondly the heel of the hand and thirdly raise your hand which finishes the bar. each beat in this mood is one Second.



Second 3
4

Contains three Crotchets in a bar, or other notes or rests equal to it. beat in the same manner only half as Quick again.



Third 3
8

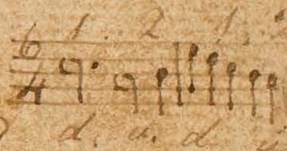
Contains three Quavers in a bar or other notes or rests equal to it is beat as Quick again as the Second, and in the same manner, or only with two beats in a bar the hand as long again Down as up.



Q. How is Compound time performed? Ans. It is a Mixture

First 6
4

of Common and Triple Measure. Of Common, as the bar is equally Divided the fall equal to the rise; and of triple as each part of the bar is three fold, the first Mood Contains Six Crotchets in a bar and Sung in the time of two Seconds, two equal beats one down the other up.



Second 6
8

Contains Six quavers in a bar beat as the first only half as Quick again. NB the hand falls at the beginning of each bar in all moods.



Observe that those moods marked with figures, the upper figure Expresseth a certain number of Notes of some kind to be in the bar, and the under figure Shows how many of that kind is Equal to a Semibreve.

Explanations

Example

Q^t What do you Observe, ^{by} Note of Syncopation?

Aⁿs. It is a Note interfering with the proper Accent, and causes the accent to come in the middle of the Note, for it is driven out of its proper place or order in the bar, or is driven through the bar and requires the hand to be taken up or put Down while sounding. See the Example.

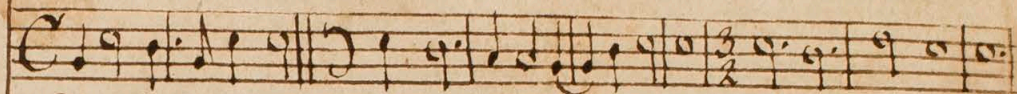
Q^t What do you call choice Notes?

Aⁿs. When notes are set directly over each other, they are called choosing notes and either of them may be sounded, both if there be voices enough, but never but one by the same voice.

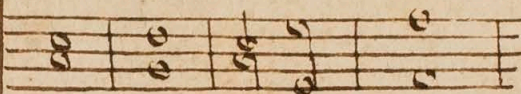
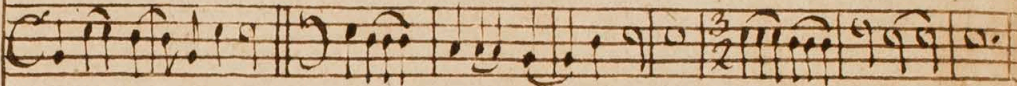
Q^t What do you call a key in Music?

Aⁿs. It is the principal and governing tone. 2. How many keys are there?
There are but two natural primitive keys in Music, viz (The sharp and the flat key. No tune can be formed rightly, but on one of these two keys, except the Mi be transposed by flats or sharps, which brings them to the same effect as the two natural keys. The last note in the scale is the key note, which is next above or below Mi, if above it is a sharp, if below, it is a flat key; or in other words, if the last note in the bass is named fa, it is a sharp key, and if la, tis a flat key.

The Sharp key (which is cheerful) every third, Sixth, and seventh, is half a tone higher than in the flat and mournful key. See the Example.



The learner may speak the Notes as they Stand in the lower Stave



Sharp Key

Flat Key.

7th mi

7th Sol

6th la

6th fa

Sol

la

fa

Sol

3^d la

3^d fa

Sol

mi

fa

la

Of Tuning and Forming the Voice.

Having by Practice attained to a sufficient knowledge of the foregoing Rules, you may begin to Cultivate the Voice, beginning with the eight Notes. (But you must observe to get the Assistance of a Master that is well acquainted with the different tones and semitones; for I know of no other way to give a person the true sound of a note than by sounding it into his ear, no more than I do of giving him that was born blind an Idea of colours.) Let your Voice be smooth and clear, not forcing the sound through the nose, nor blowing through the teeth, A trembling in the Voice must also be avoided. Let all high notes be sound soft, but not faint; the low notes full, but not harsh: aiming at ease and freedom:

Of Tones and Semitones

There are but seven Distinct sounds, every eight being in effect the same, these sounds are represented by the seven letters of the Gamut, the distance between these sounds are not equal two of them (viz) between B, and C, and between E, and F, being but half the distance as the others and are called semitones, the others whole tones; and altho this be the natural situation of the semitones, yet they are altered at pleasure by flats or Sharps: thus when B, is flat it makes a whole tone between B, and C, and but half a tone between A, and B; so when F, is sharp it makes a whole tone between E, and F, and but half a tone between F, and G. Nevertheless the semitone is always found between Mi, fa, and la, fa. Hence appears the ground or reason for you will find in raising the eight notes there are two whole tones between B, and C, and three whole tones between the semitone E, F and B, C; Therefore when B, is flat, and E, F, and three whole tones between the semitone E, F and B, C; Then there are three whole tones between A and B, instead of B and C, then there are three whole tones between that

semitone and the next above. viz E F, and therefore Mi must take place E. And if a flat be added on E, it Operates in a femilar manner; Sharps tho' the reverse of flats, yet by altering the Situation of the semitones, cause the Mi to move from one place to another; So if F be sharp it opens the semitone between E F, and makes a new one between F and G. then there are but two whole tones in ascending from F G. to B C therefore Mi must take place in F. &c. &c. Observe, that flats is always added upon the letter were Mi is, and by opening the semitone Mi fa, causes it to take place under the other semitone which was between la & fa; Sharps are added on the upper Note of the semitone la fa, and by opening that semitone and making a new one in the next place above brings the Mi to that very letter where the Sharp is added.

Accent or force of the Voice

perform which observe that as a bar of common time is divided into four parts, a bar of Triple time into three parts, and a bar of Compound into six parts; The first and third part of a bar of Common time, the first of Triple time, and the first and fourth of Compound time, ought to be adapted to the Accent of the words; but regard should be paid to the words and not Accent a Note on an unaccented Syllable, for the Music should always bend to the words and not the words to the Music.

~~There are several graces, such as Trills shakes &c. I have omitted, my reason is that Young Practitioners, often in attempting to perform them, do it in a very Eronious manner, and will make false and Discords, in the Composition where the Composer intended none. Therefore I would advise all young beginners to Sing plain and not attempt any graces but what comes entirely natural untill they arrive to some Degree of perfection, and even then to be exceeding careful, and not, (as some do) shake notes & species which should not be used.~~

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be sung plain. the shaking of pointed Notes promiscuously is very Erroneous.

There is but one thing more I shall mention and that is Time. Which is to be strictly attended too, for without that the best piece of Music would run into Confusion, Therefore I advise all those who wish to be called singers, that they would be very attentive to that most necessary part of it, and never attempt to sing without beating time according to the foregoing Rules. More a great deal might have been added, but the foregoing may be sufficient for the young ^{or} practitioner, I shall leave the rest to the discretion of the Master.

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Lancaster Ps 108th B. & T. C. M.

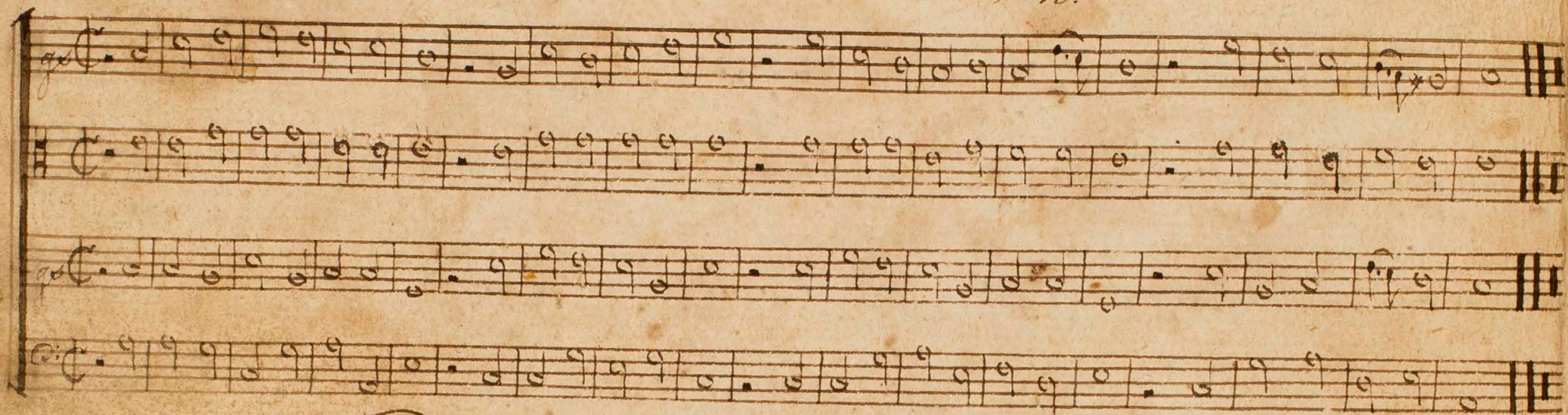
Handwritten musical score for 'Lancaster Ps 108th B. & T. C. M.' The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins with an alto clef and the same key signature and time signature. The third and fourth staves begin with a bass clef and the same key signature and time signature. The music is written in a cursive, handwritten style. The lyrics 'O God my Heart be' are written below the second staff, and 'Shall celebrate, shall be' is written below the third staff. The word 'S.' is written above the first, second, third, and fourth staves, indicating a solo part. The score ends with a double bar line and a repeat sign.

Canaan Ps 15th C. M.

Handwritten musical score for 'Canaan Ps 15th C. M.' The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins with an alto clef and the same key signature and time signature. The third and fourth staves begin with a bass clef and the same key signature and time signature. The music is written in a cursive, handwritten style. The word 'S.' is written above the first, second, third, and fourth staves, indicating a solo part. The score ends with a double bar line and a repeat sign.

Dublin or Coleshill

C. M.



Williamstown

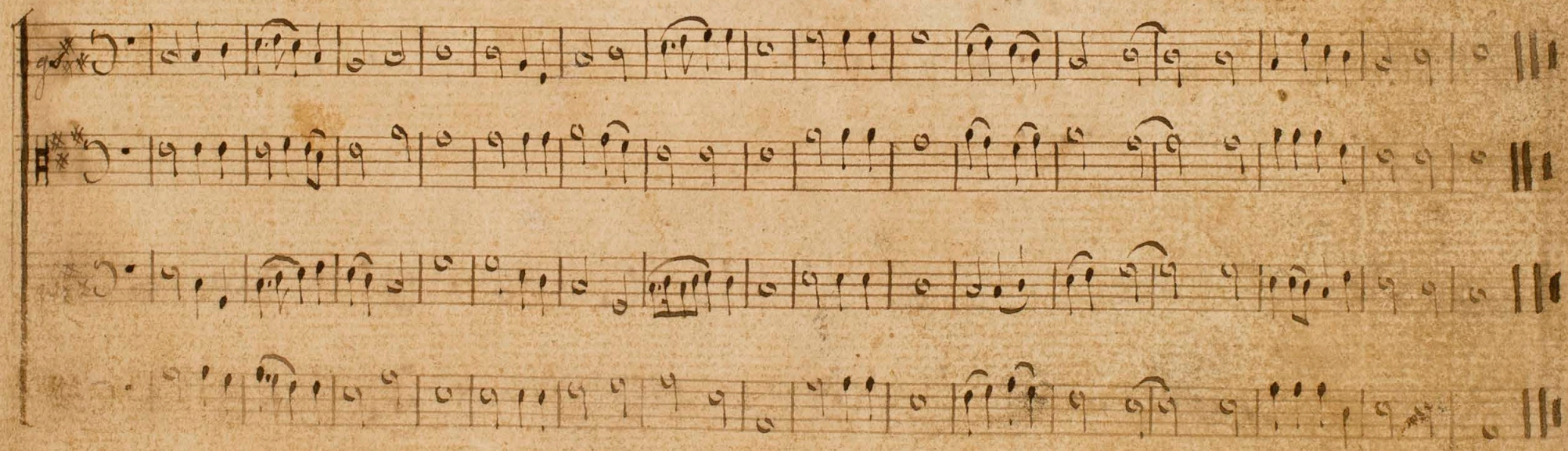
L. M.



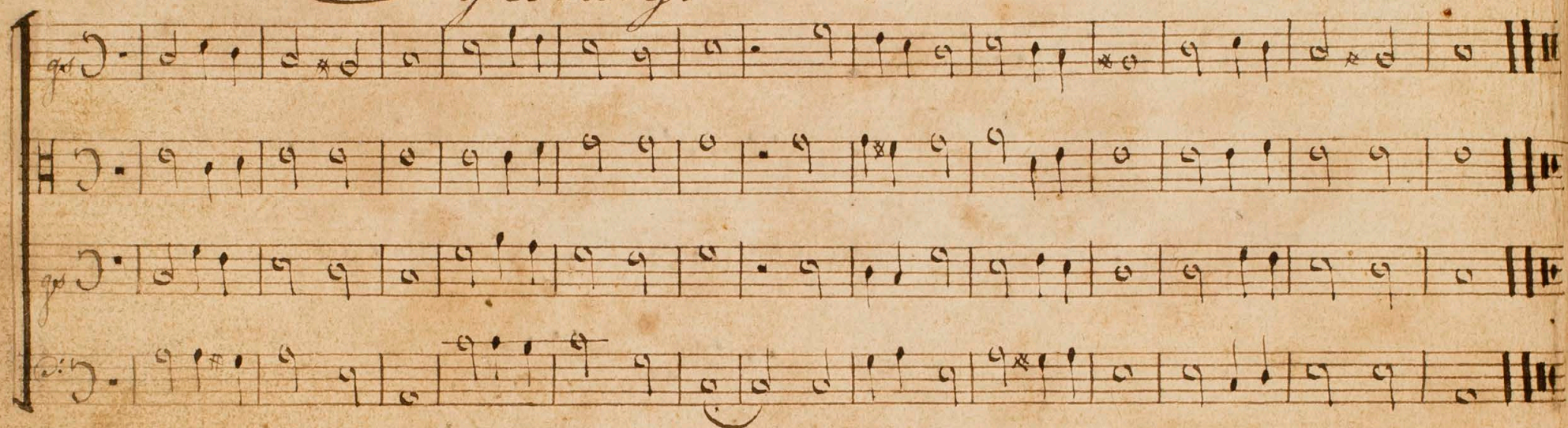
Middlesex. *L. M.*



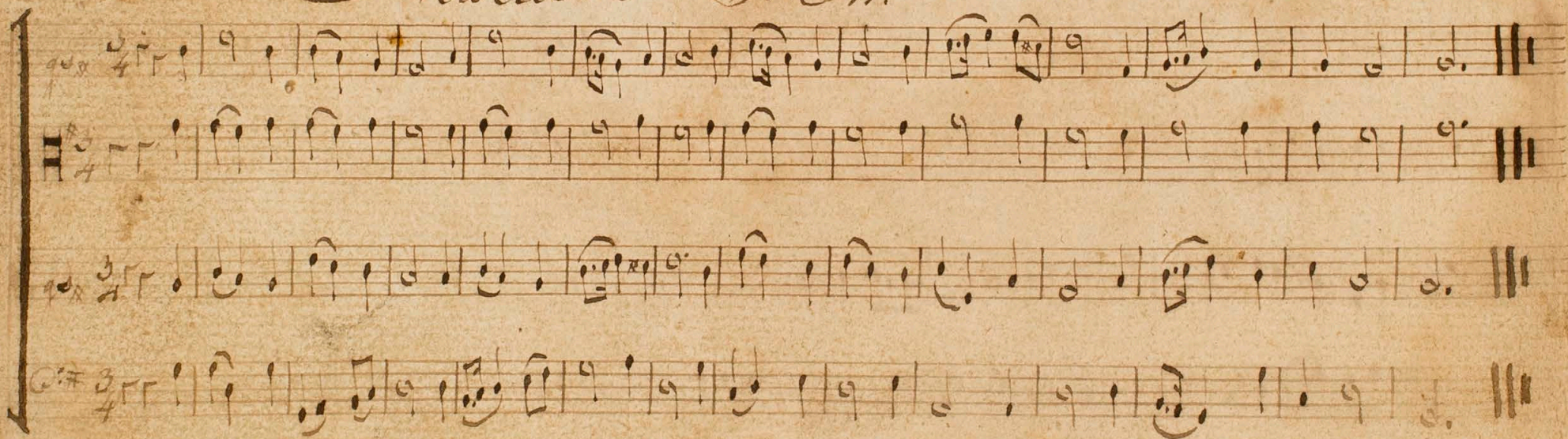
Sabbath *L. M.*



Aylesbury. S. M.

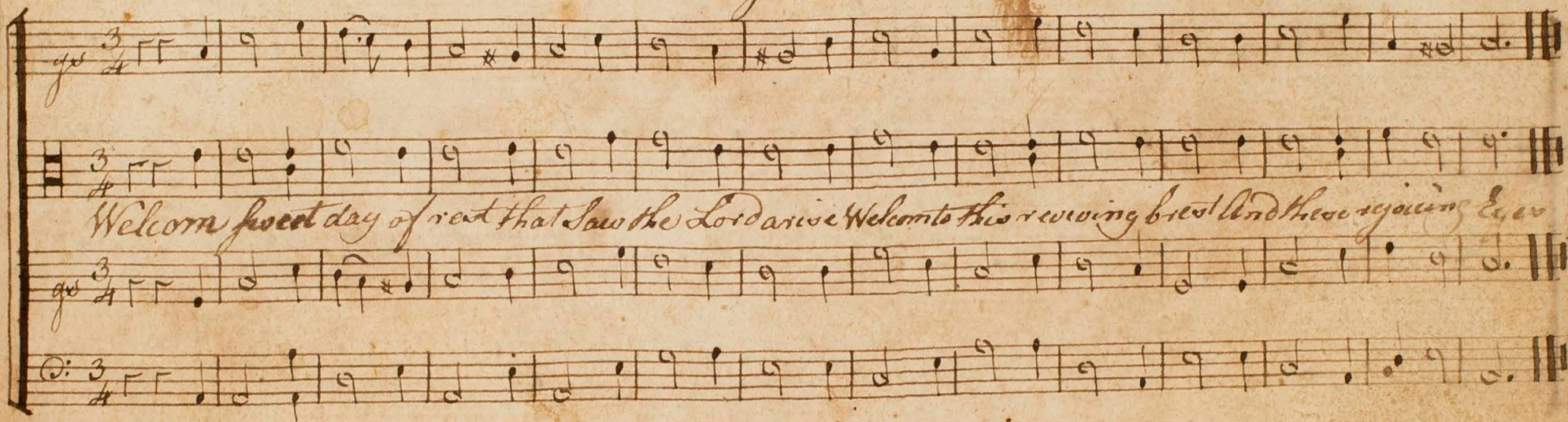


Newcastle S. M.

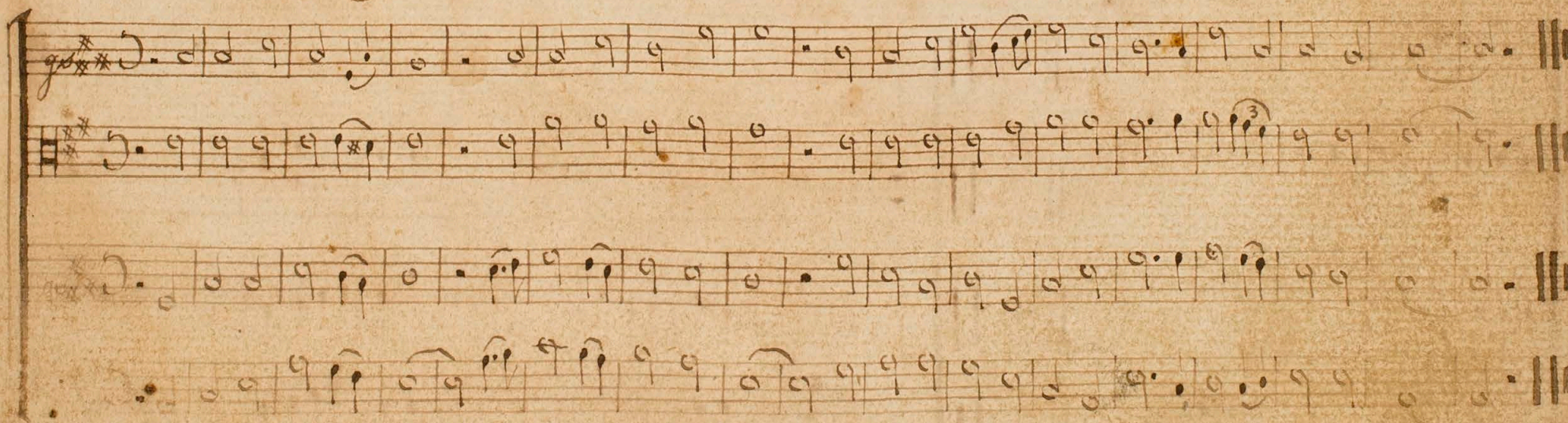


Little Marlborough S. M.

5



St. Thomas S. M.



Lenox.

Ps 148.th P. M.

Amherst

P. M.

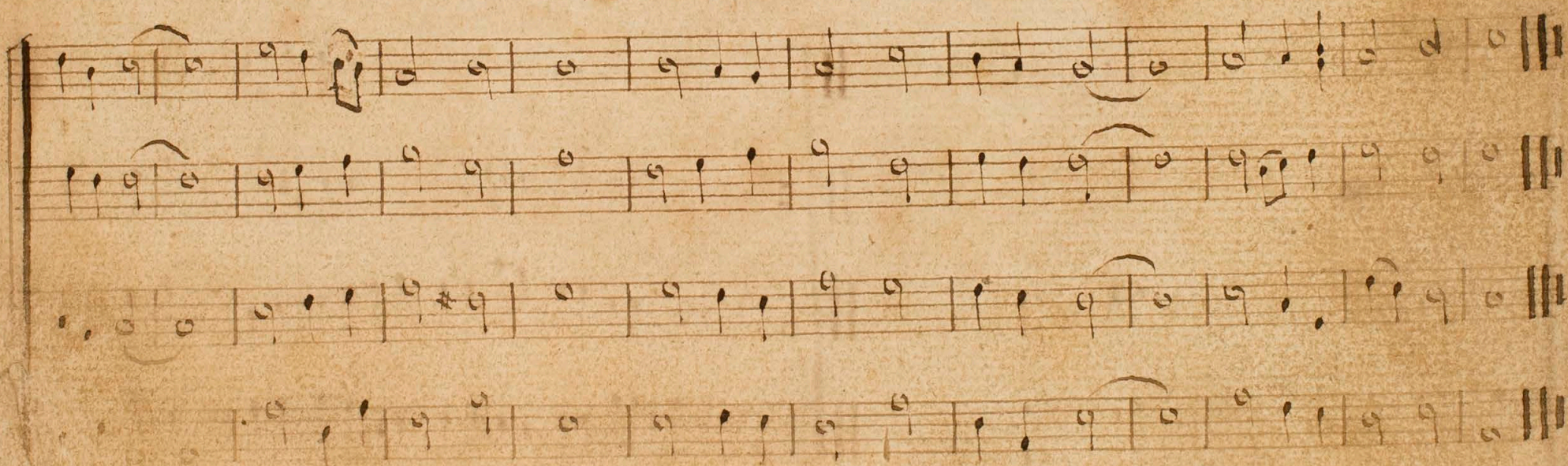


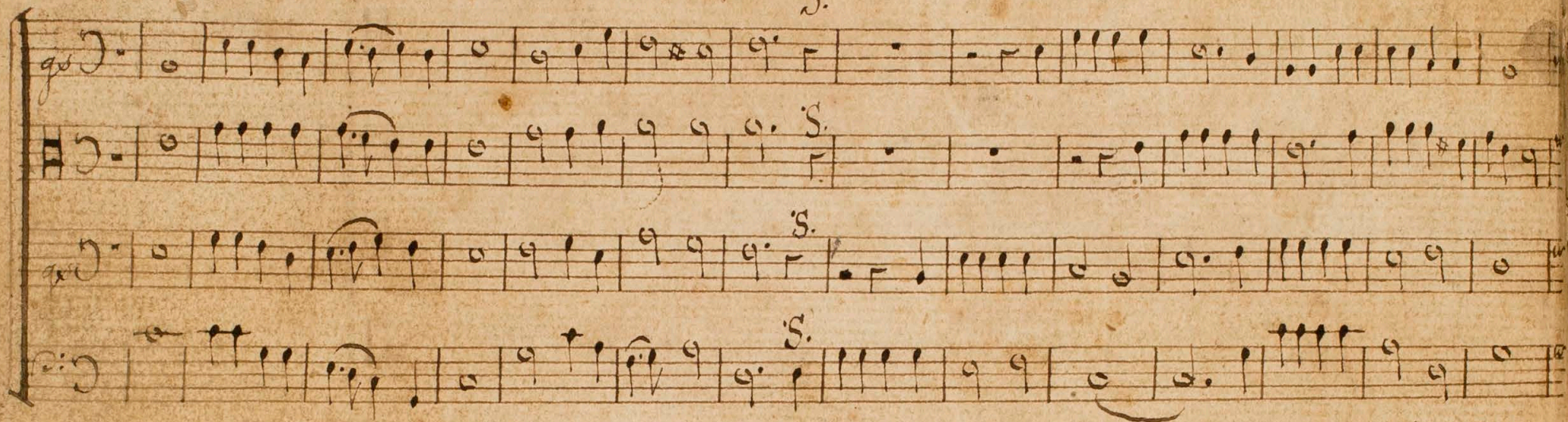
Continued

Rochester



C. M.





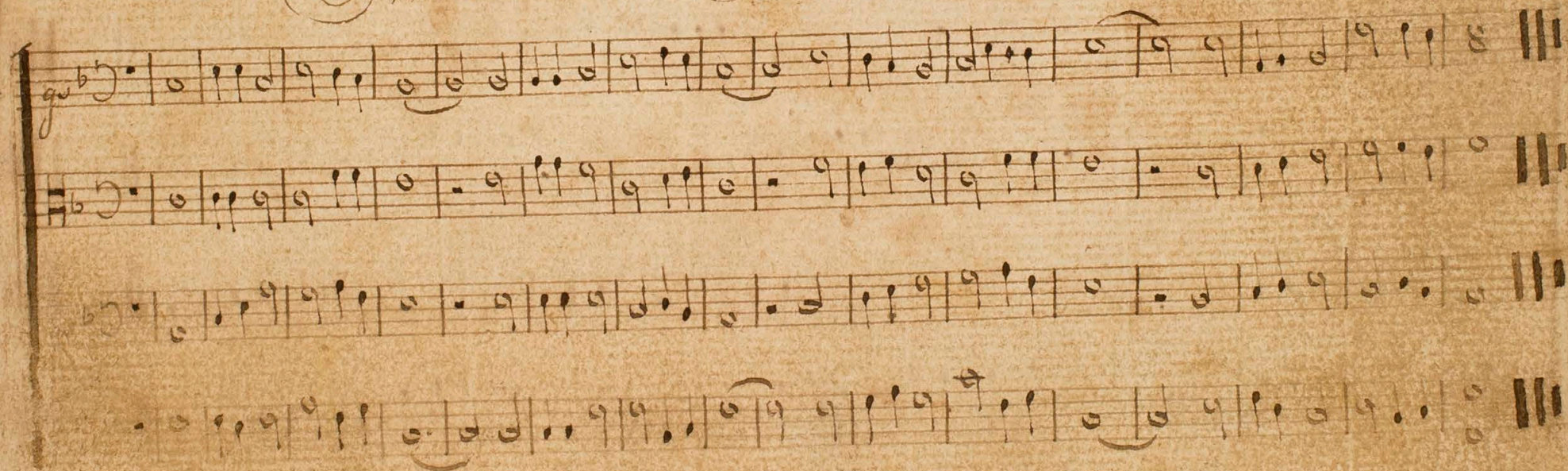
Greenfield P. M.



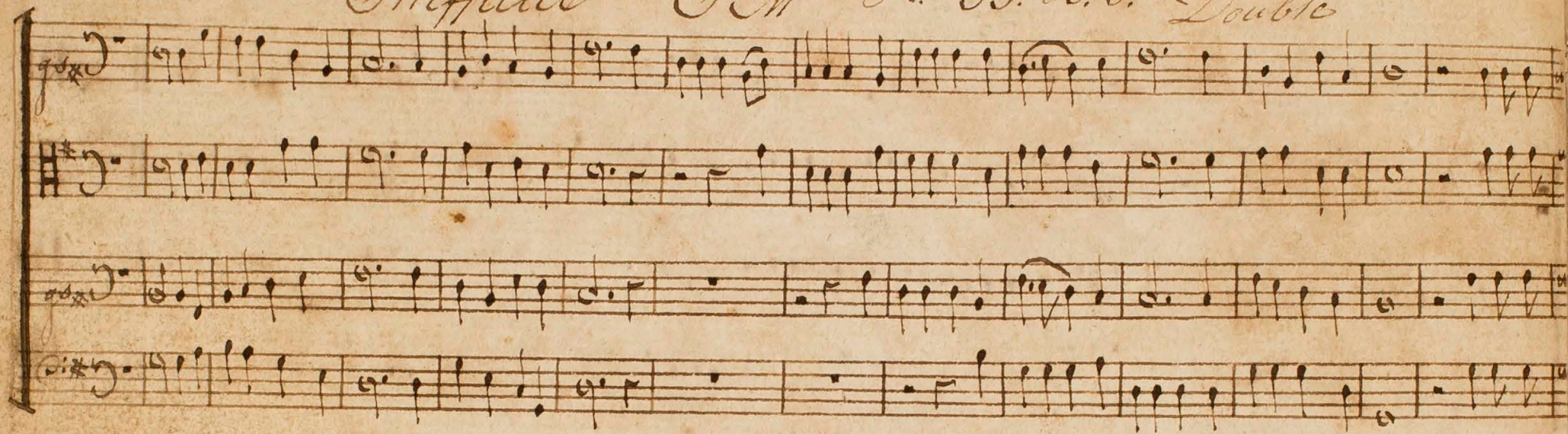
No. 46. B & T Continued



Wells L. M.



Sheffield C M Ps 33: B.T. Double

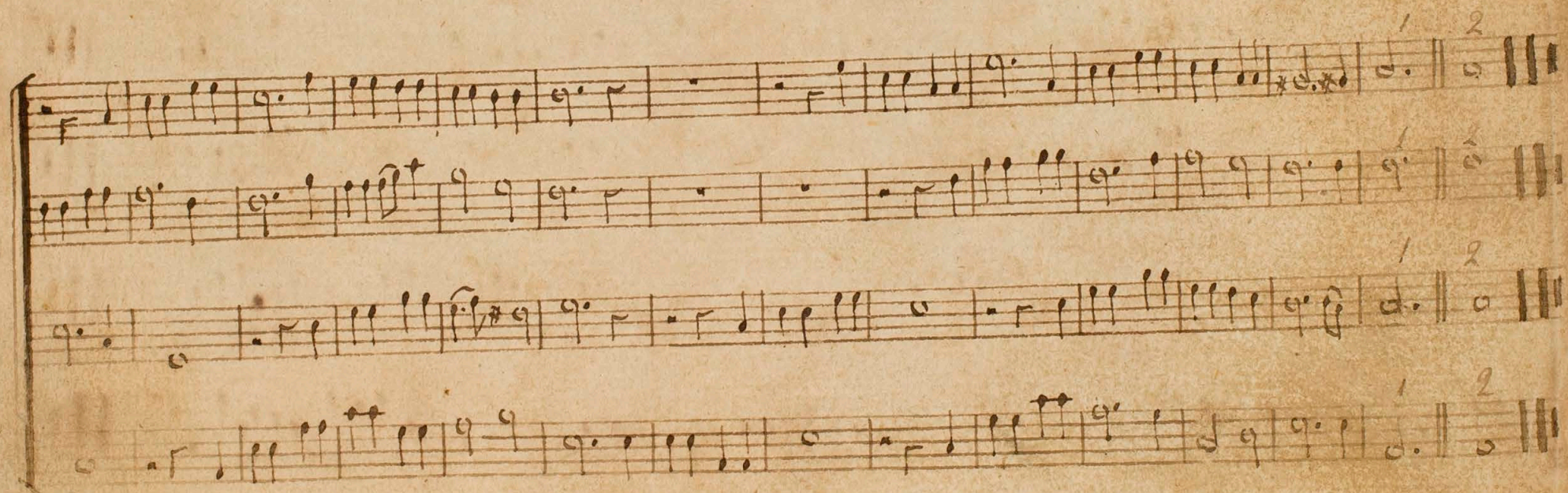
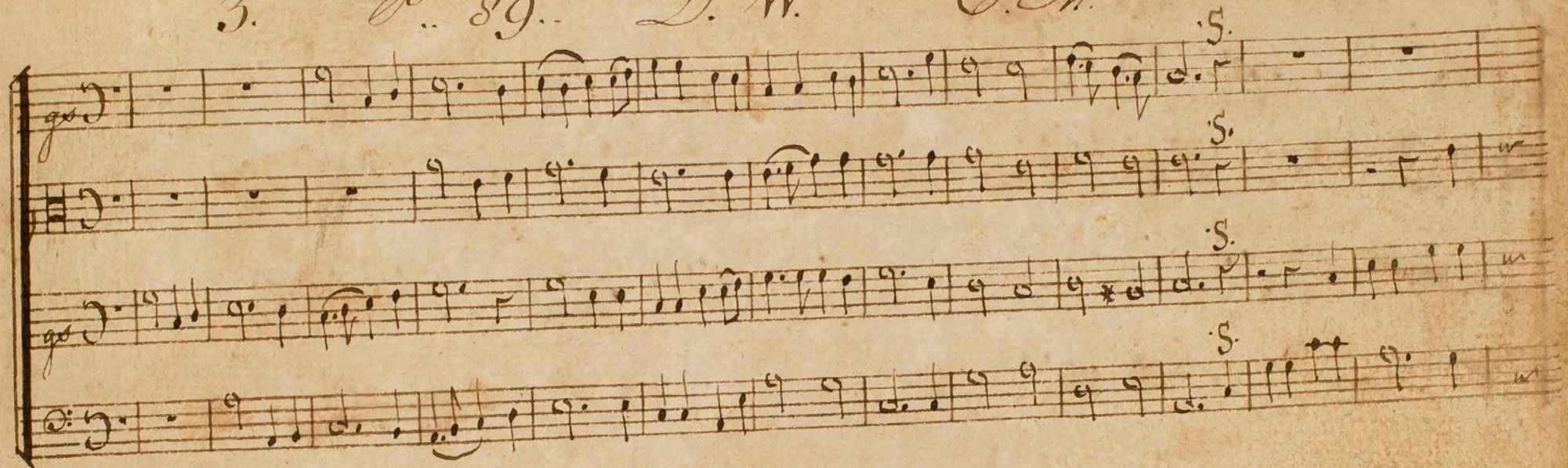


3^dp. 89th

D. W.

C. M.

11



Montague. Ps 92. D. W. L. M.

S.

Handwritten musical score for the first system of 'Montague. Ps 92. D. W. L. M.'. The system consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a cursive, handwritten style. The lyrics 'Sweet is the work of' are written below the third staff. The word 'Sweet' is written below the fourth staff.

Sweet is the Day

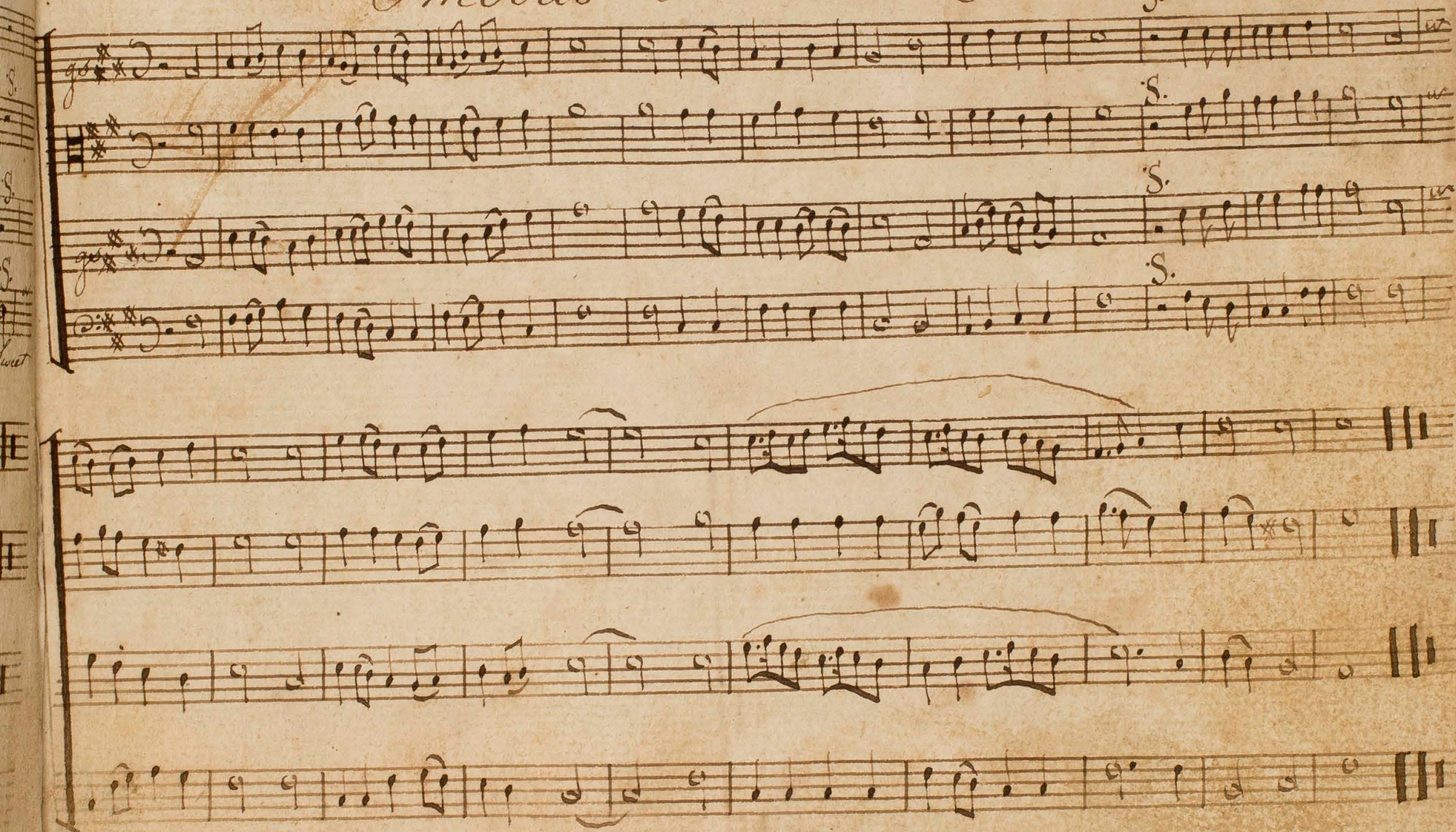
Sweet is the Day

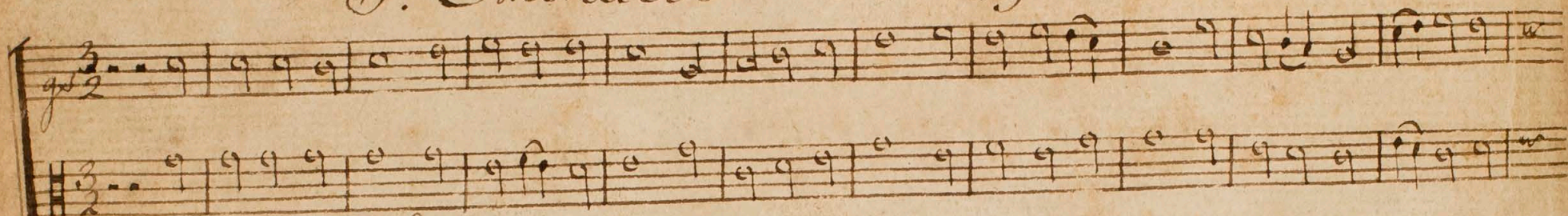
Sweet is the Day

Sweet is the Day

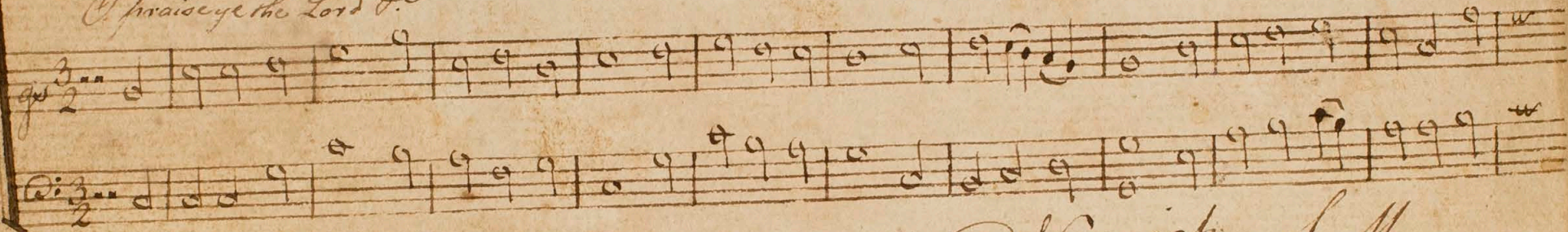
Phœbus Ps. 5.th C. M. S.

13

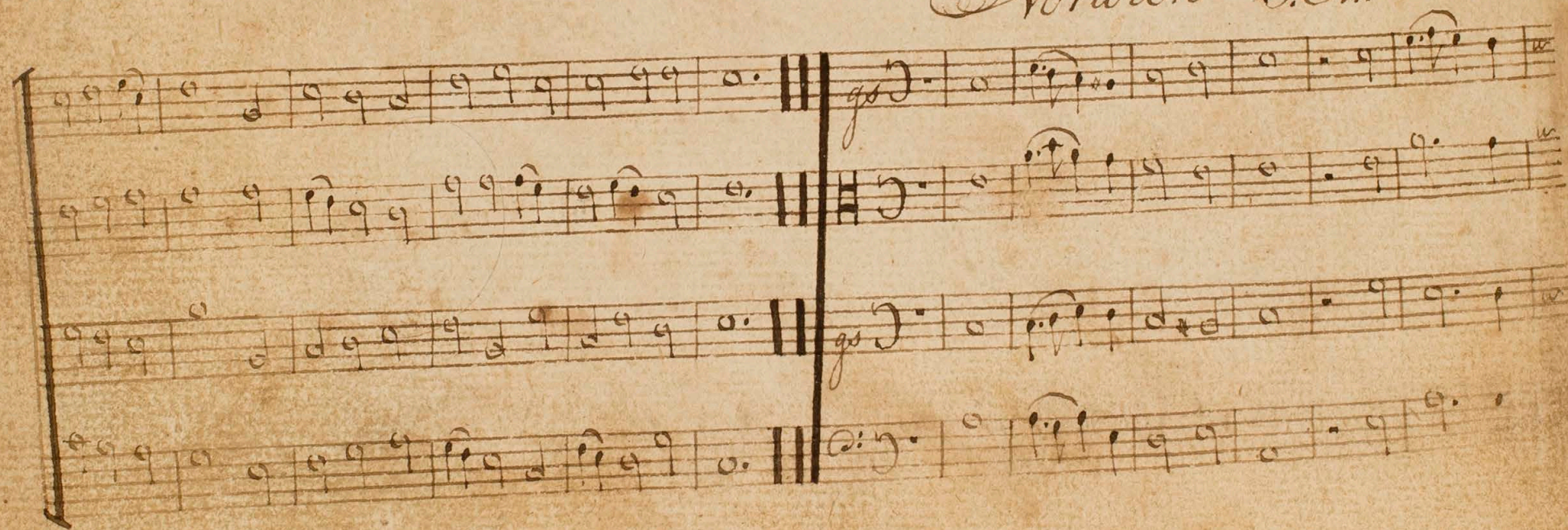




O praise ye the Lord &c



Warwick S.M.



Continued

Handwritten musical score for 'Continued'. It consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with an alto clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. Each staff contains musical notation with various note values, rests, and bar lines. The notation is written in brown ink on aged, slightly discolored paper.

Lisbon

S. M.

Handwritten musical score for 'Lisbon'. It consists of four staves. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The second staff begins with an alto clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a bass clef and a key signature of two flats. Each staff contains musical notation with various note values, rests, and bar lines. The notation is written in brown ink on aged, slightly discolored paper.

16

Beverley Ps 121st B. T. C. M. S.

Handwritten musical score for 'Beverley Ps 121st B. T. C. M. S.' The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The lyrics 'To Lion's hill I lift mine Eyes &c.' are written below the third staff. The score ends with a double bar line and a repeat sign.

To Lion's hill I lift mine Eyes &c.

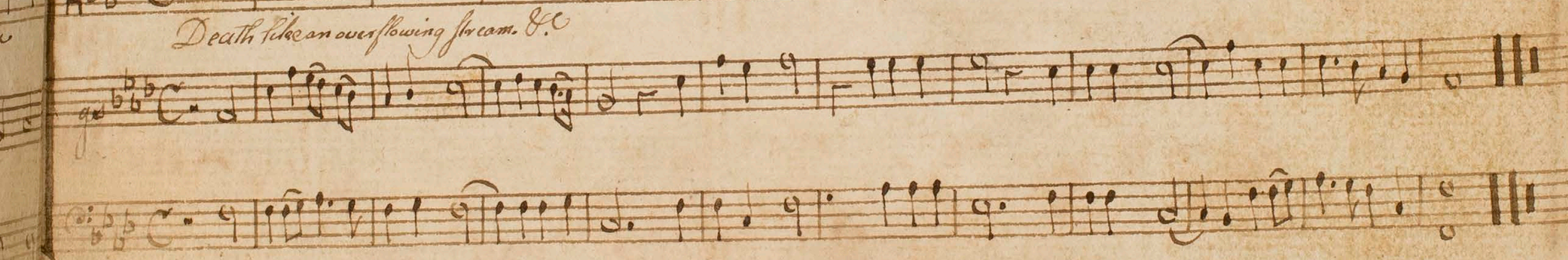
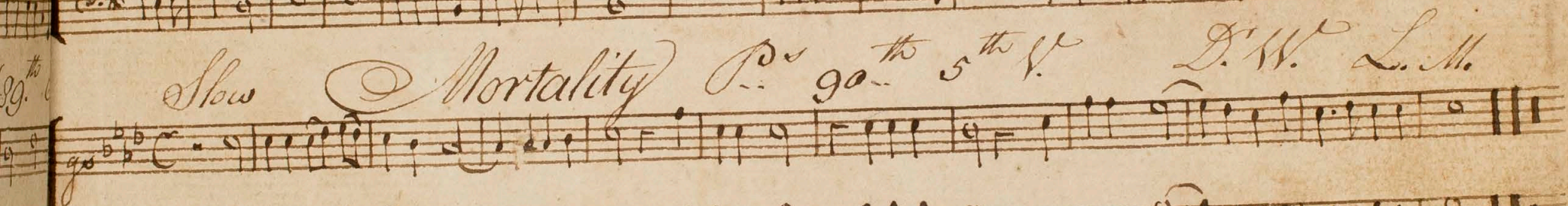
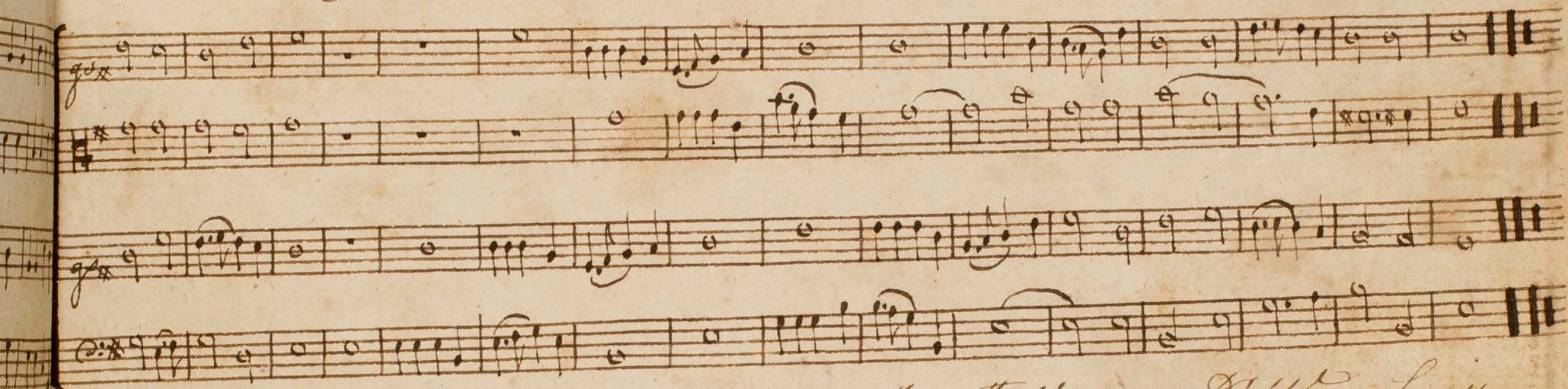
Pittsfield Ps 39th 6th

Handwritten musical score for 'Pittsfield Ps 39th 6th'. The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The lyrics 'Remember Lord our mortal state &c.' are written below the third staff. The score ends with a double bar line and a repeat sign.

Remember Lord our mortal state &c.

Continued Ps. 39th D. W. 6th Part. L. M.

17



Psalm 107th Part 4th B. and T. L. M.

They that in ships with courage bold, O'er swelling waves their trade pursue. Do God's amazing works behold

works behold & in the

behold

Deep & in the Deep & in the Deep his wonders view his wonders wonders view his wonders wonders view

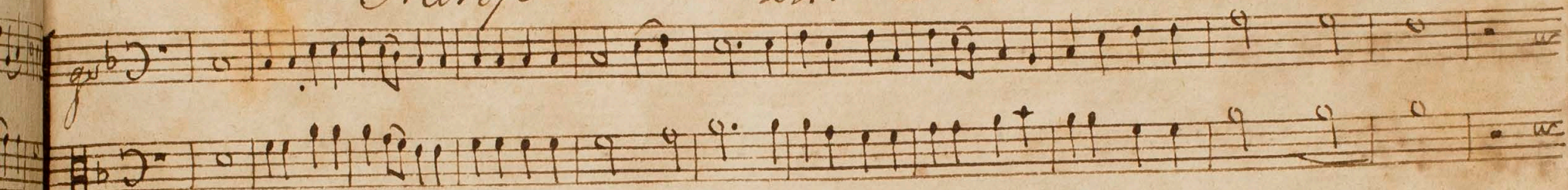
& in the Deep & in the Deep & in the Deep his wonders wonder wonders view his wonder wonder wonders view

Deep & in the Deep & in the Deep the Deep his wonders wonder view his wonder wonders view

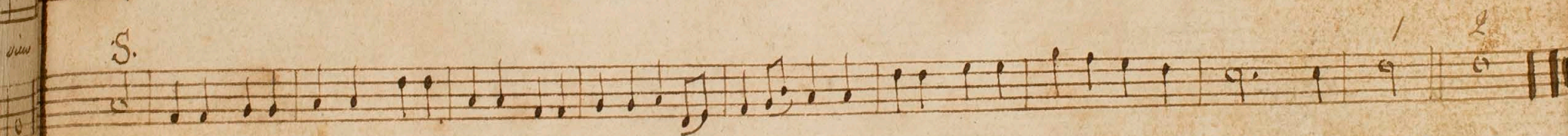
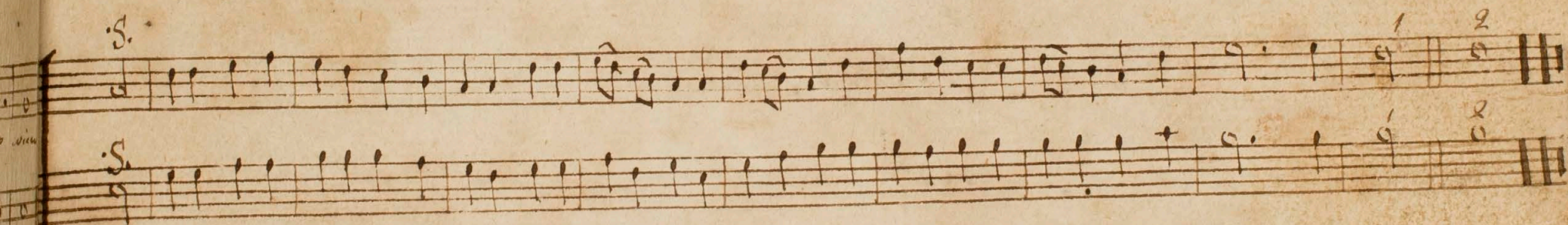
& in the Deep & in the Deep & in the Deep his wonders wonders view his wonders wonders

Hartford. Ps. 24.th Gr. W. L. M.

19



This spacious Earth &c.



20.

Bridg-water: Ps 95.th B. and T

Handwritten musical score for 'Bridg-water: Ps 95. B. and T'. The score is written on four staves. The first two staves are for the Soprano (S.) and Alto (A.) parts, and the last two staves are for the Tenor (T.) and Bass (B.) parts. The music is in 3/2 time and features a key signature of one sharp (F#). The lyrics 'Come, loud Anthems &c.' are written below the first two staves. The score includes various musical notations such as notes, rests, and bar lines, with first and second endings marked at the end of the piece.

Stafford. Ps 118.th D. W. S. M.

Handwritten musical score for 'Stafford. Ps 118. D. W. S. M.'. The score is written on four staves. The first two staves are for the Soprano (S.) and Alto (A.) parts, and the last two staves are for the Tenor (T.) and Bass (B.) parts. The music is in 3/2 time and features a key signature of one sharp (F#). The lyrics 'See what a living stone &c.' are written below the first two staves. The score includes various musical notations such as notes, rests, and bar lines, with first and second endings marked at the end of the piece.

Continued

Virginia

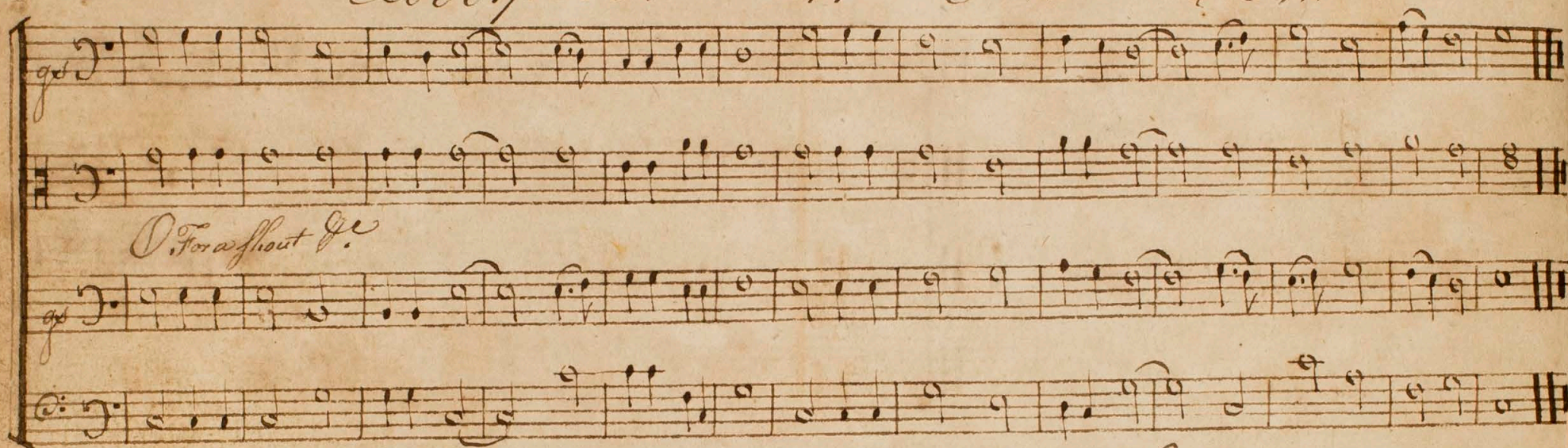
21.

Handwritten musical score for 'Virginia'. The score consists of four staves. The first two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The last two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The score is divided into two measures by a double bar line. The first measure contains a series of eighth and sixteenth notes, while the second measure contains a series of quarter and eighth notes. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

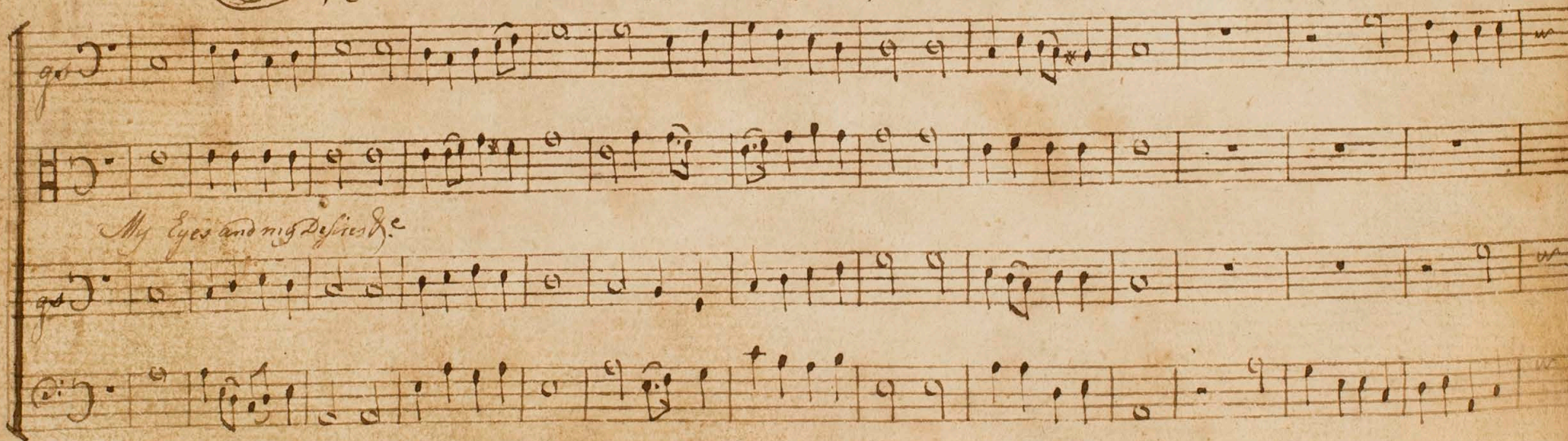
Ps. 89.th 4.th Vers. D.^r W. C. M.

Handwritten musical score for 'Ps. 89. 4. Vers. D. W. C. M.'. The score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The last two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The score is divided into two measures by a double bar line. The first measure contains a series of eighth and sixteenth notes, while the second measure contains a series of quarter and eighth notes. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

Liverpool. Ps 47.th D. W. C. M.



Norton. Ps 25.th D. W. C. M.



Continued

Vienna

23

My soul lies cleaving to the Dust &c.

Ps 119th Part sixteenth D. W. C. H.

From vain &c.

From vain

From vain &c.

From vain &c.

Trenton No. 117. th Band T. C. M.

With cheerful Notes let all the Earth

With cheerful Notes To Heaven their voices raise

With cheerful Notes let all the Earth with cheerful

With cheerful Notes let

Let

Let

Let all inspired be

all inspired

God's tender mercy be

Continued

Montgomery. 25



Po. 103. No. W. S. M.



26

Stockbridge Ps Wth D. W. and 95th B and T

Thro every land by every tongue
Let the Redeemer's name be sung *Let*
Let the Creator's praise arise
From all that dwell below the skies

The Redeemer Ye *O come loud anthems Ye*

Continued

Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a continuation of a piece from the previous page.

Into his presents &c

Plymouth C. M.

Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a continuation of a piece from the previous page.

Leicester Ps. 60.th B. and T. L. M.

Handwritten musical score for the first system of the hymn. It consists of four staves. The first two staves are for the Soprano (S.) and Alto (A.) parts, and the last two are for the Tenor (T.) and Bass (B.) parts. The music is in common time (C) and G major (one sharp). The lyrics are written below the staves.

As we thy just displeasure mourn

O God thou hast our troops dispers'd. Forsaken those who left the first

To us in mercy Lord return To

To us

Handwritten musical score for the second system of the hymn. It consists of four staves. The first two staves are for the Soprano (S.) and Alto (A.) parts, and the last two are for the Tenor (T.) and Bass (B.) parts. The music is in common time (C) and G major (one sharp). The lyrics are written below the staves.

as Thou

Our strength be

O heal the Breaches thou hast made

in mercy L. Lord return

Continued

29

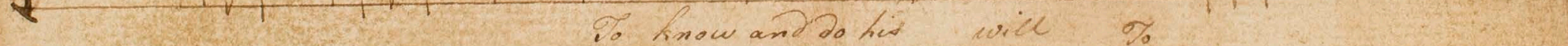
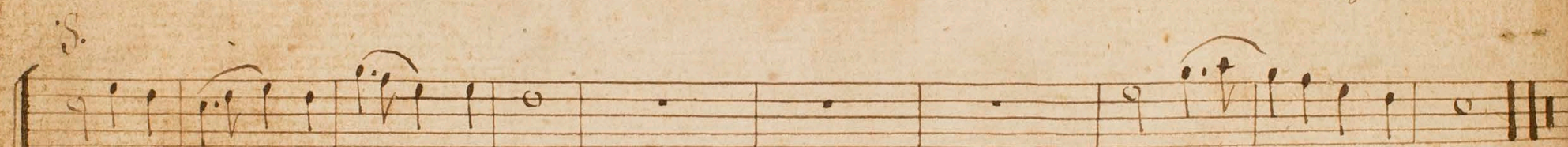
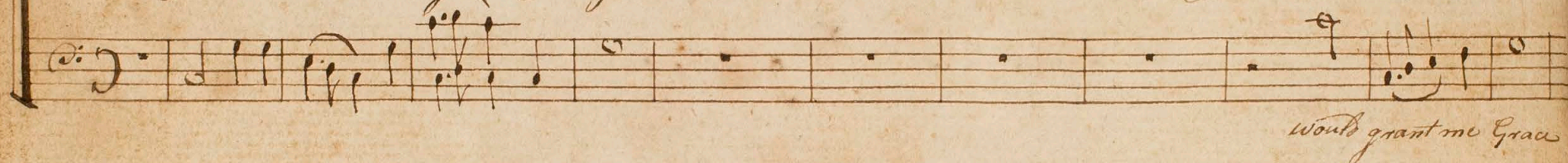
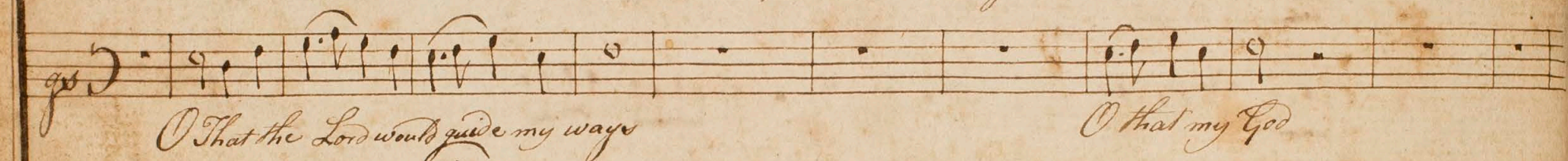
Handwritten musical score for a hymn, measures 1-4. The music is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive hand. The lyrics are written below the staves: "we shake we fall without thy aid we shake we fall with- out thy aid". The music ends with a double bar line and repeat signs.

we shake we fall without thy aid we shake we fall with- out thy aid

Old. 100.th L. M.

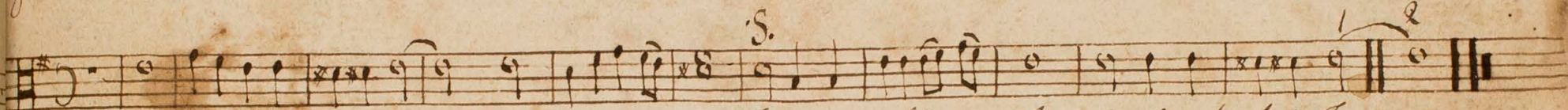
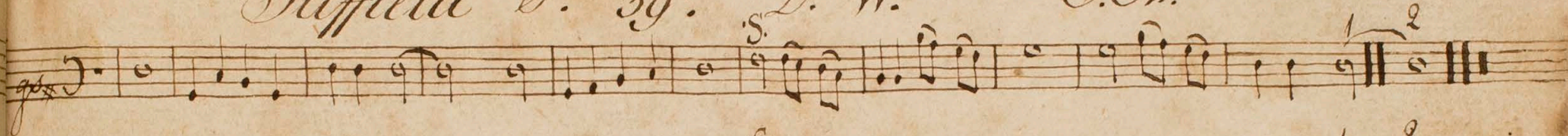
Handwritten musical score for a hymn, measures 5-8. The music is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive hand. The music ends with a double bar line and repeat signs.

Summerset Ps. 119. th Part II. th D. W. C. M.

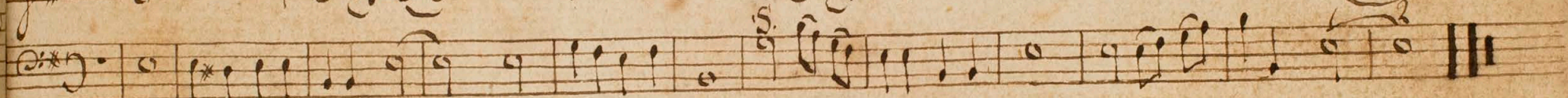
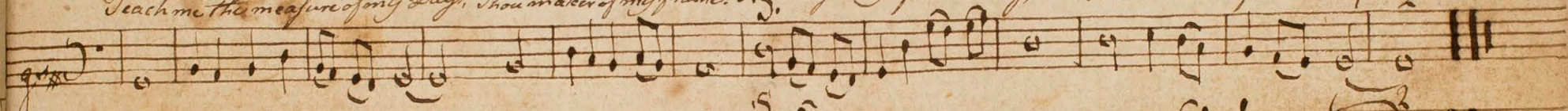


Suffield Ps 39th D. W. C. M.

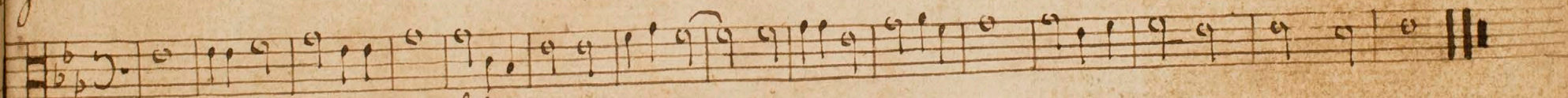
31



Teach me the measure of my Days, Thou maker of my frame. I would for ever live, And learn how frail I am.

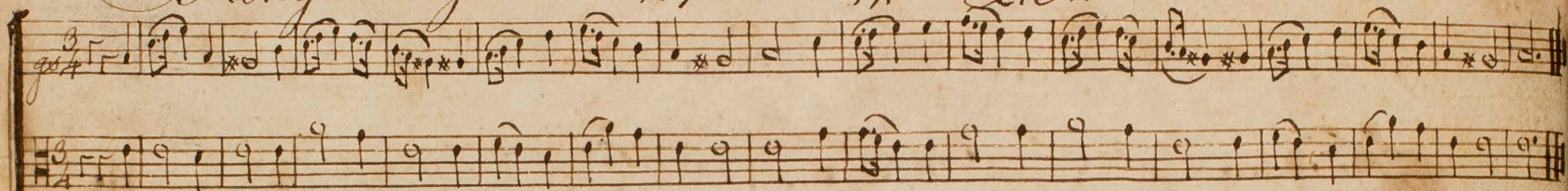


New Suffield Ps 34th D. W. L. M.

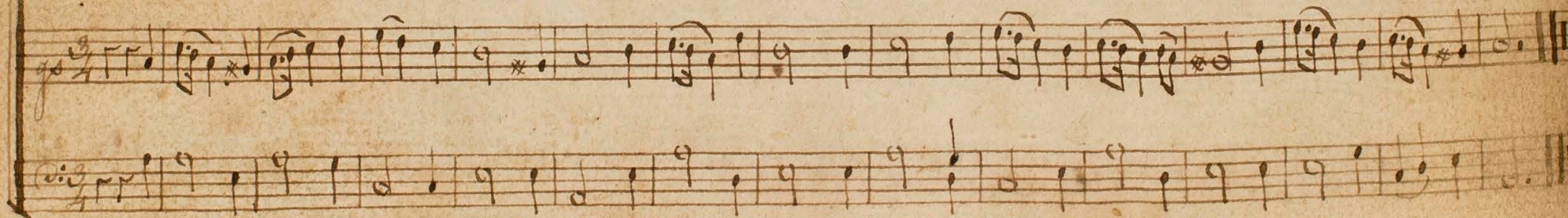
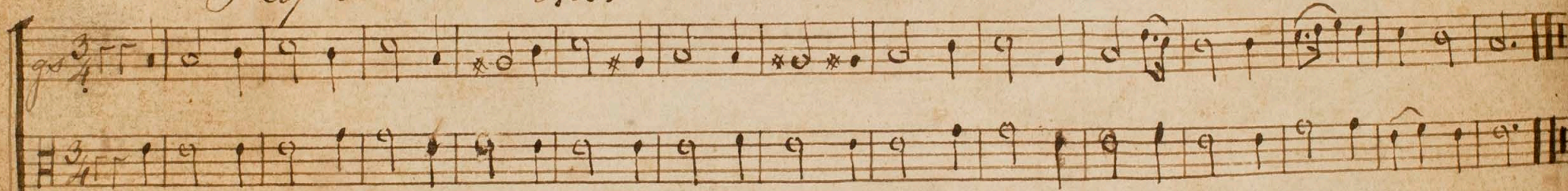


Great God attend while I am singing



Kingsbridge. P.^o 107 D. W. L. M.

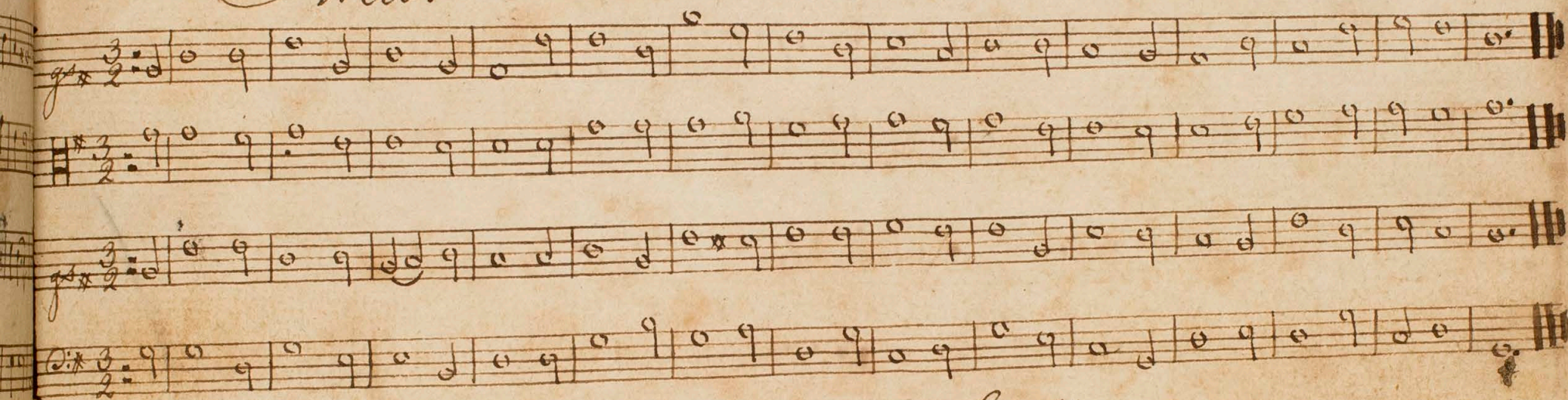
Would you behold the works of God &c.

*Ripon. P.^o 42. B. and T. C. M.*

Dear

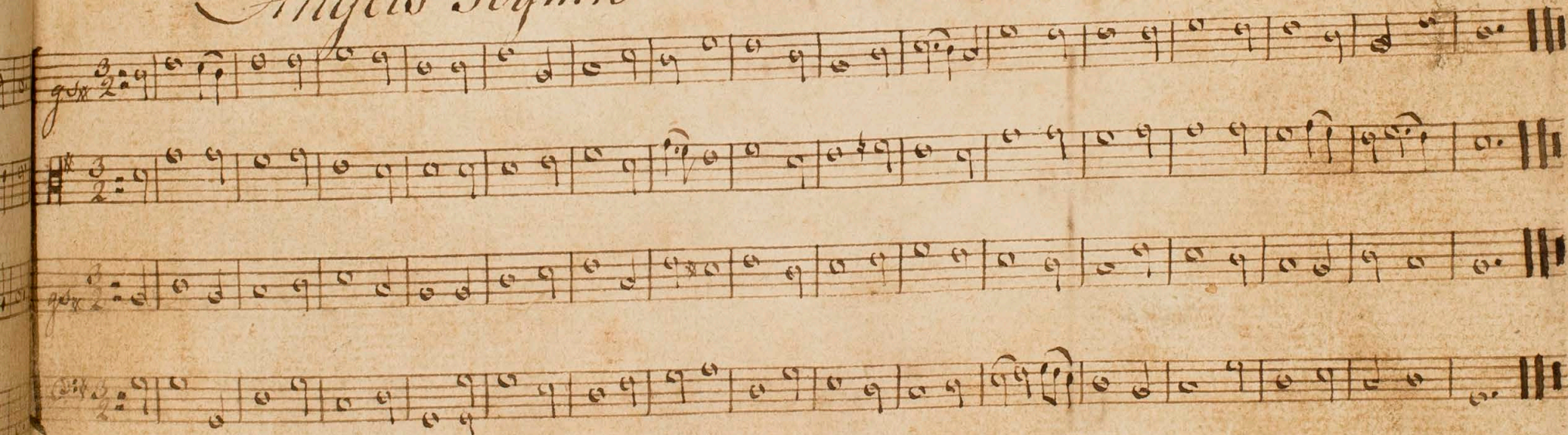
L.M.

33

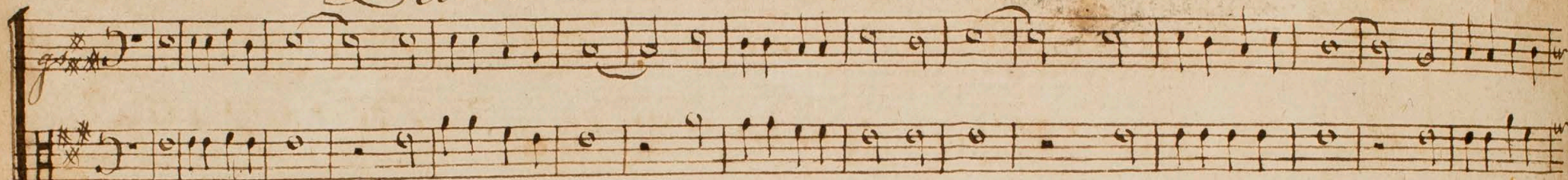


Angels Hymn

L.M.



Dalston Ps 122 D. W. P. M.



How pleas'd & blest was I. &c.



Washington Ps 68th D. W. L. M.



Lord when thou didst ascend on high, Ten thousand angels fill the Sky Ten thousand &c.



S. *Those heav'nly guards around the wait, Like char,ots that attend thy state, Those heav'nly guards* *char--*

S. *Those heav'nly guards, &c. char-- o--ots Those like Charots*

S. *Those heav'nly guards around y^e wait like char.ots that attend thy state like Char-- ots like Char--*

S. *Those heav'nly guards around y^e wait Like Charots that attend thy state like Char.ots that attend thy state Those heav'nly &c.*

ots like Char-- ots. L charots &c.

that attend thy State Those heav'nly Guards a round the wait like Charots that attend thy State

ots Like Charots that attend thy State like &c.

Those heav'nly Guards Charots Like

36th

33.

P. 33. D. W. C. M.

Double

Rejoice ye righteous in the Lord, This work belongs to you, Sing of his name his ways his works, how holy just and true. S. His mercy

His righteous deeds, Let heaven & earth proclaim, His works of nature and of grace, Reveal his wondrous name

Exeter Ps 6th B. and T. C. M.

37

S.

Thy dreadful Anger Lord refrain And spare a Wretch forlorn. Correct me not in thy fire Wrath, so heavy to be born.

S. Have mercy Lord for I grow.

faint unable to endure, The anguish of my aching bones which thou - - - alone canst cure.

And I can trust
 Hast thou not given thy word. To save my soul from Death
 And I can trust & I can trust my Lord
 And I can trust my Lord and I can trust my Lord to keep my mortal
 And I can trust & I can trust and

S. I'll go & come nor fear to Die I'll go & come nor fear to Die till
 breath. S. I'll go & come nor fear to Die I'll go & come nor fear to Die, Till from on high thou call me home
 S. I'll go & come nor fear to Die till from on high thou
 S. I'll go and come nor fear to Die Till from on high thou call me home

The American Harmony.
Part Third. Containing.

A Collection of Approved Hymn Tunes & Anthems.

In Two, Three and Four parts.

NB In the Hymn-tunes where the words are not set at large, they are to be sung in their order till directed to repeat, by words Interpersed.

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Invitation. Hymn. 7th D. W.

1

Handwritten musical notation for the first system of the hymn. It consists of four staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff begins with an alto clef and the same key signature. The third and fourth staves begin with a bass clef and the same key signature. The music is written in a cursive, handwritten style.

Let every mortal ear attend And every heart rejoice, The trumpet of the Gospel sounds with an inviting voice

Handwritten musical notation for the second system of the hymn. It consists of four staves, each beginning with a soprano clef (S.). The music is written in a cursive, handwritten style. The first staff has a key signature change to one flat (B-flat). The second staff has a key signature change to no flats. The third and fourth staves have a key signature change to one flat (B-flat). The music is written in a cursive, handwritten style.

The trumpet of the Gospel Sounds, with an inviting voice With an inviting voice

2 Worcester. Hymn. 10.th D. W.

And words of peace reveal

Who bring salvation on their tongue

Who bring salvation on their

Who stand on Lion's hill

How beautiful are their feet

Tongues and words of peace reveal. How charming charming is their voice how sweet their tidings are

Lion be-

Lion behold thy Saviour

Lion behold thy Saviour King the righteous

Lion behold thy Saviour King he reigns and triumphs here

hold thy Saviour King He reigns & triumphs here He reigns and triumphs here Lion behold thy Saviour King He reigns & triumphs here

King he reigns & triumphs here, Lion behold thy Saviour King He reigns & triumphs here

triumphs here, Lion behold thy Saviour King He reigns & triumphs here, Lion

A Funeral Thought. Hymn 63. Book 2. D. W.

Hark from the tomb a doleful found. My ear attend the cry. Ye living men come view the ground, where ye must shortly lie.

4

Worthington Hymn 55.th Book. 2.^d D. W.

The we adore eternal name, and humbly bow to thee, How feeble is our mortal frame how feeble is our mortal frame what di-

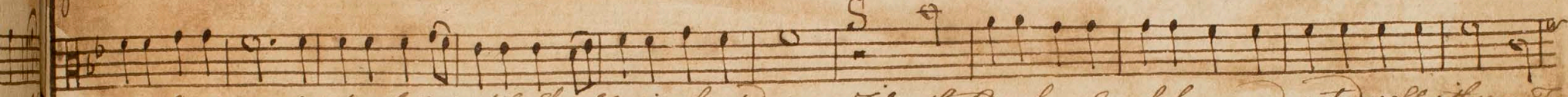
Boston

ing worms are we what dying worms what dying worms are we
 worms are we what dying worms are we
 Shepherds rejoice lift up your eyes and

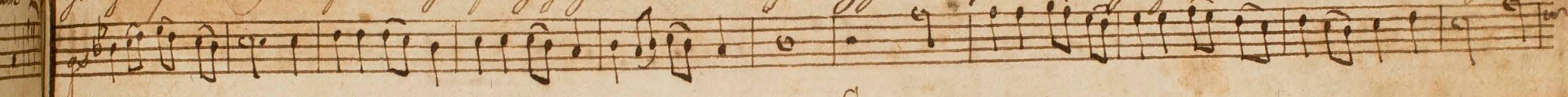
S.



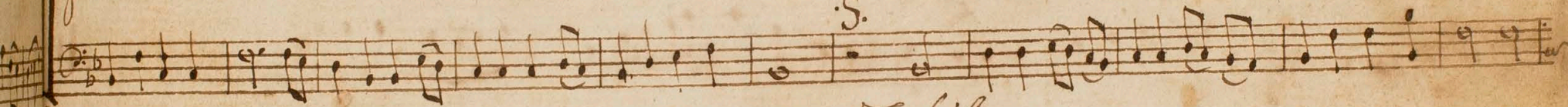
S.



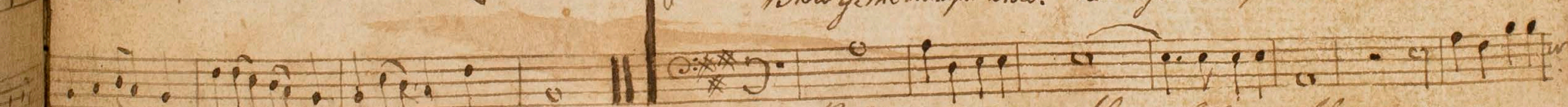
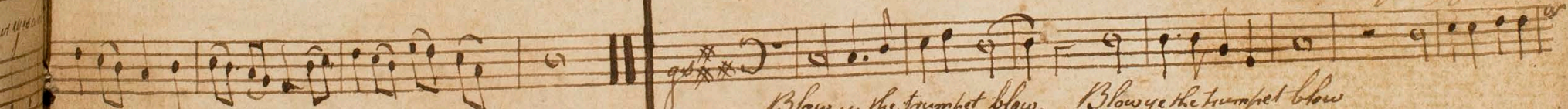
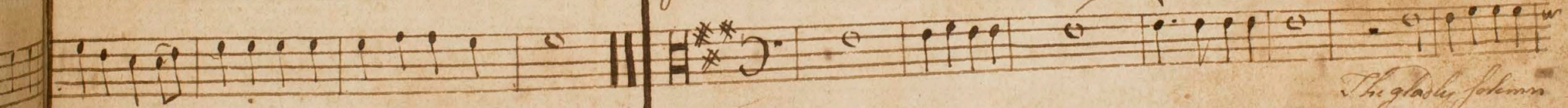
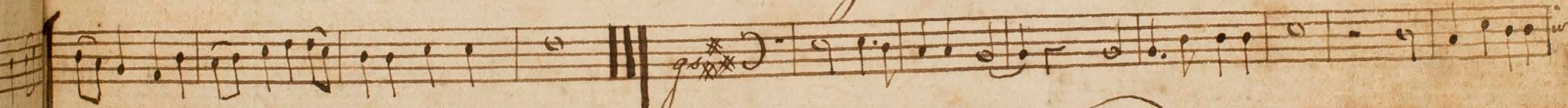
find your fears away. News from the Region of the sky's salvation's born today. Jesus the Good home Angel's fear comes down to dwell with you. To



S.



Jubilee



Blow ye the trumpet blow. Blow ye the trumpet blow

Blow ye the trumpet blow - the trumpet blow

The gladsome solemn

Continued

S.

Sound. Let all the nations know to earth's remote bounds. The year of jubilee is come return - - - ye ransom'd sinners home

Warren

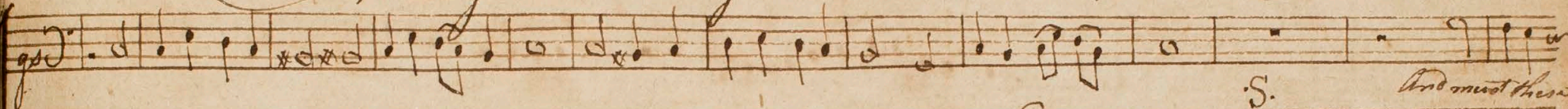
S.

Children of the heavenly King. Ave ye yourselves sweetly sing. Sing your Saviour's worthy praise Glorious in his works & ways

Maryland Hymn 110th D. W.

S.

7



S.

And must these

And must this body die. This mortal frame decay. And must these active limbs of mine Lie mouldering in the Clay - S.



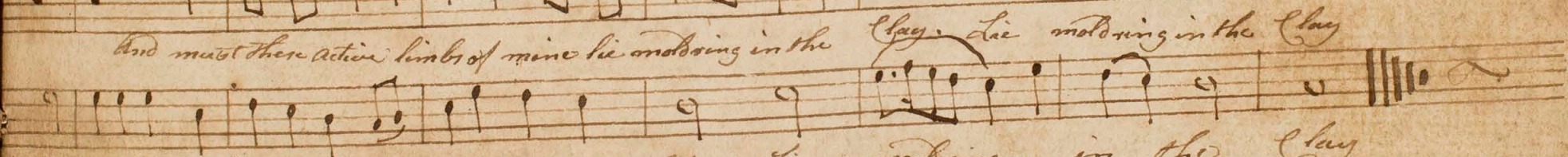
S.



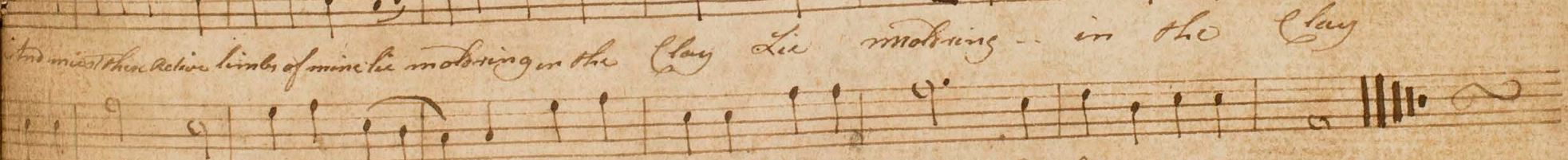
And must these active limbs of



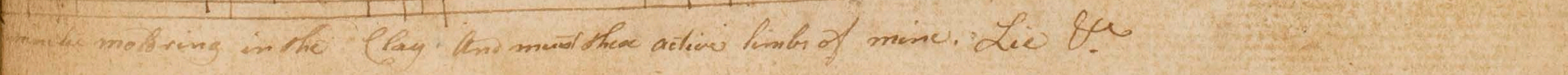
Active limbs of mine lie mouldering in the Clay - lie mouldering - in the Clay Lie &c.



And must these active limbs of mine lie mouldering in the Clay. Lie mouldering in the Clay

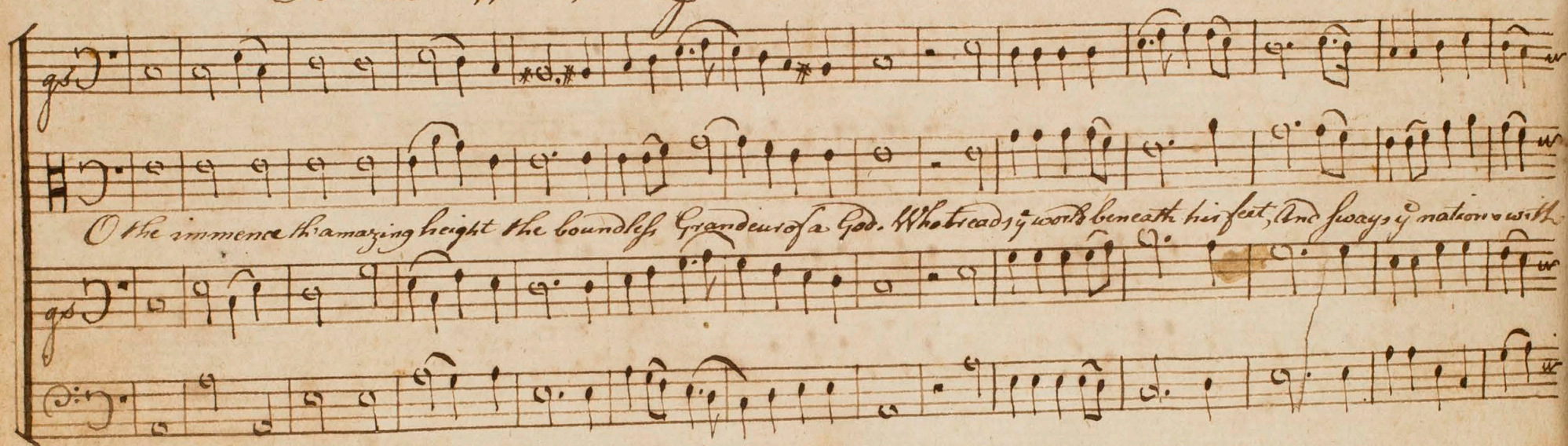


And must these active limbs of mine lie mouldering in the Clay Lie mouldering - in the Clay



lie mouldering in the Clay. And must these active limbs of mine. Lie &c.

Sinia Watts's Lyric Poems



O the immense & amazing height the boundless Grandeur of a God. Who treads y^e world beneath his feet, And sways y^e nations with



his nod. He speaks & all nature shakes, Heaven's everlasting pillars bow. He treads y^e world with hideous cracks, And shoots his fiery arrows thro.

David's Lamentation

9

Handwritten musical score for 'David's Lamentation'. The score is written on four staves. The first two staves are in G major (one sharp) and 2/4 time. The third and fourth staves are in D major (two sharps) and 2/4 time. The lyrics are written below the staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: 'David the King was grieved and moved he went to his Chamber & wept & said O my Son And as he went he wept & said'.

David the King was grieved and moved he went to his Chamber & wept & said O my Son

And as he went he wept & said

Handwritten musical score for 'David's Lamentation'. The score is written on four staves. The first two staves are in G major (one sharp) and 2/4 time. The third and fourth staves are in D major (two sharps) and 2/4 time. The lyrics are written below the staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: 'would to God I had died O my Son would to God I had died for the O Absalom my Son my Son would to God I had died'.

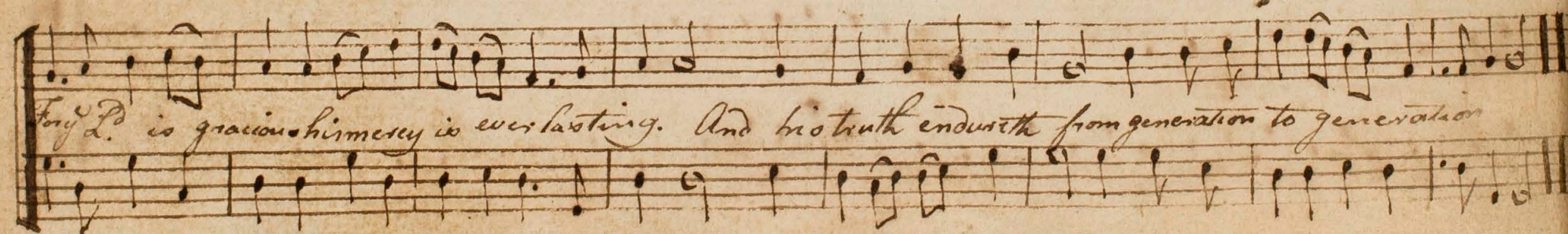
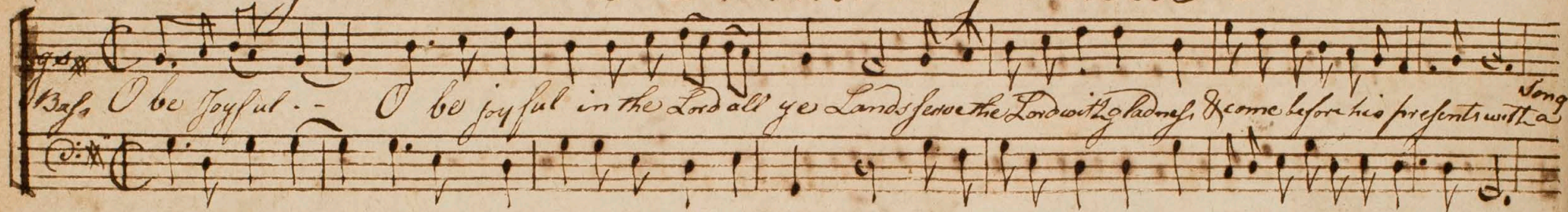
would to God I had died

O my Son

would to God I had died for the O Absalom my Son my Son

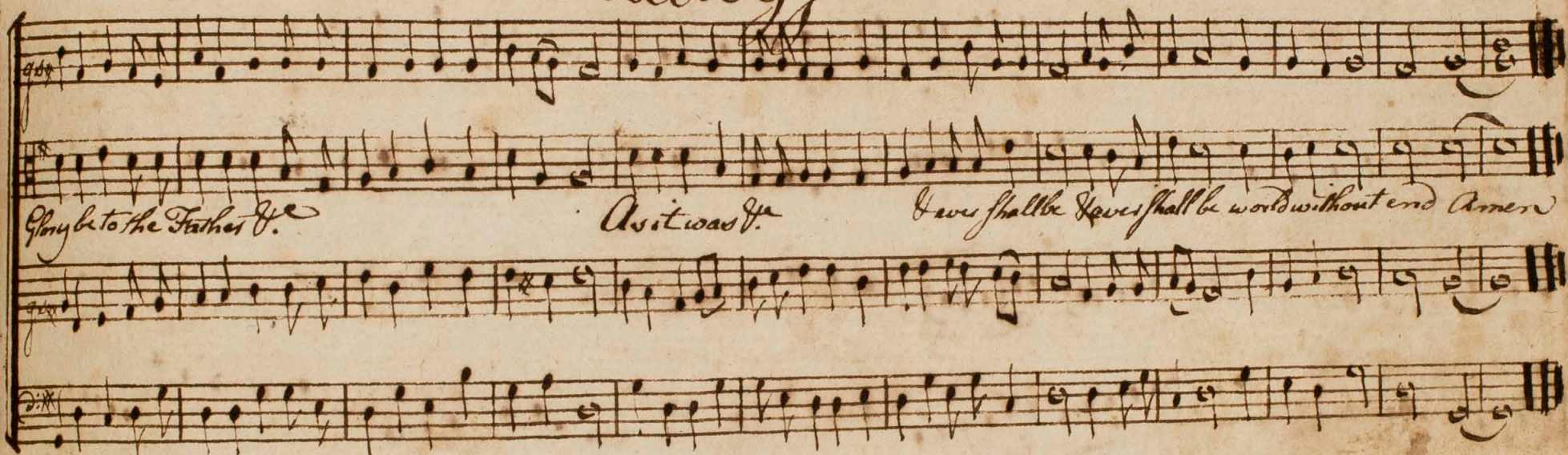
would to God I had died

10 Tenor The Jubilate Deo. A Morning Service Ps 100th



Cont.

Doxology



A Funeral Hymn. or Ps 90.th B. & T.



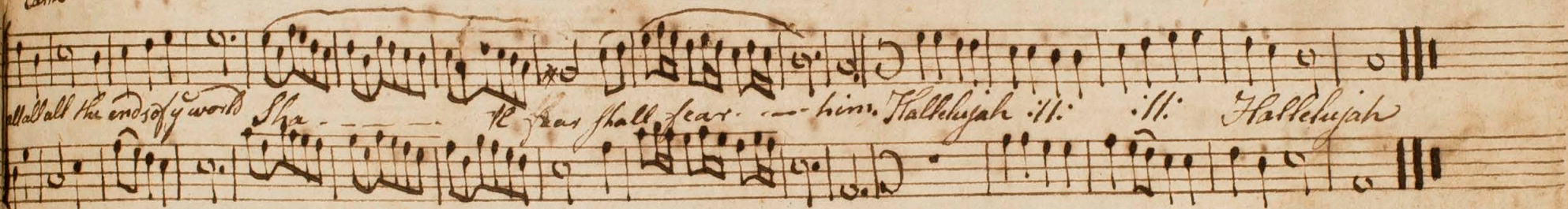
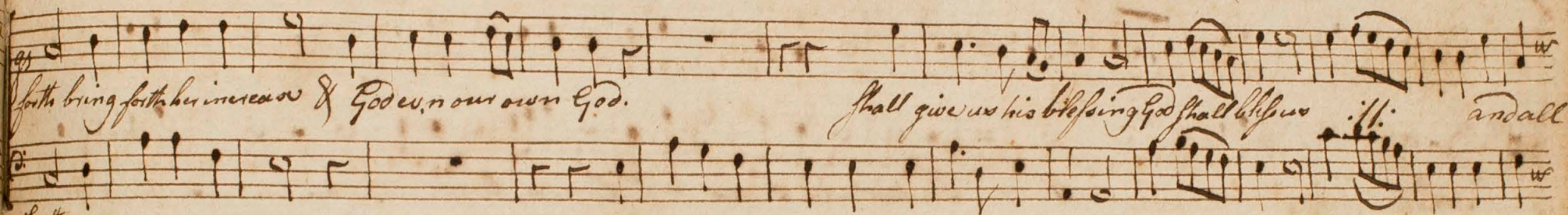
12 Tenor Deus Misereatur An Evening Service Ps 67th

3/4
God be merciful unto us & bless us & show us the light of thy Countenance and be merciful unto us that thy

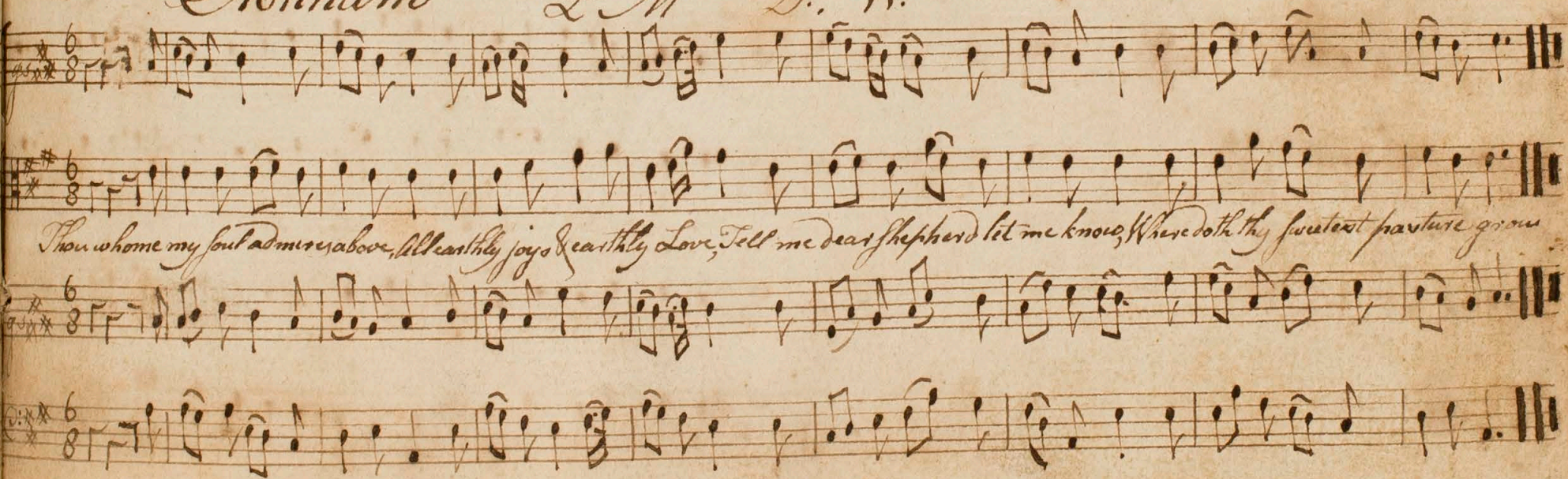
4
way may be known upon Earth thy Sav- - - ing health among all nations
Let y^e people praise let the people praise

Yea let a - - - all the people praise thee; O let the nations rejoice let the nations rejoice
in the O God

rejoice & be glad, for thou shalt judge the folks righteously & govern the Nations - - upon - - Earth. Then shall y^e Earth bring
then shall y^e



Ashham L M D. W.



Anthem From Isaiah Ch. 12th

Behold the Lord is my Salvation. In him will I trust for y^e Lord is my strength & my song. And he is become my

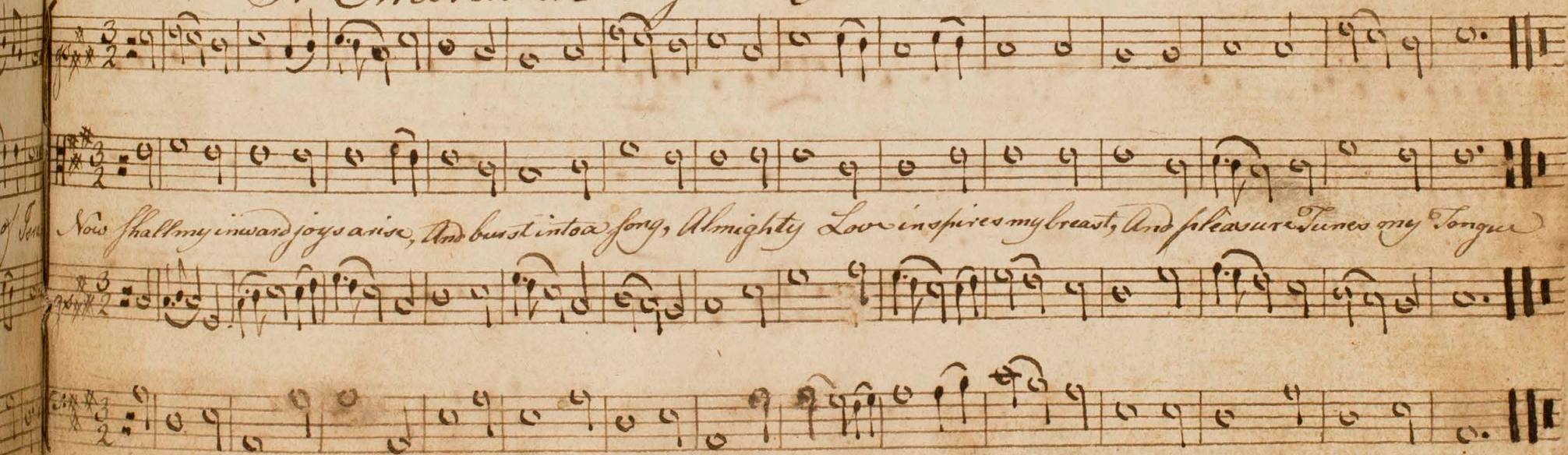
Salvation. Cry aloud and sing un to the Lord. For great is the holy holy - holy holy holy holy One of Isra-

Continued

15



St. Martins Hymn 39th B. 1. 1st D. W.



Anthem from Sundry Scriptures

Is any Afflicted let him pray. Is any of you merry let him sing psal^m. singing & making melody. singing & making melo-

Let the word . . of Christ . . dwell in you richly. Teaching & admonishing

you. singing & mak^g melody in your hearts to the Lord.

Continued

17

One another in Psalm Hymns & Spir. rit. u-- al Songs

Teaching & admonishing

Teaching & admonishing

S.

S.

Singing & making melody

||:

||:

in your hearts to the Lord

S.

A Funeral Anthem Rev. Chap. 14th

S.

I heard a great voice from Heaven saying unto me. Write from henceforth... write from henceforth... write from

henceforth blessed are the Dead which die in the Lord. Yea faith the spirit for they Rest for they Rest for they

Continued

19

Rest. for they. Rest. from their labours .||. .||. and their works which do follow follow follow which do

follow follow them - - which do fol - low them

Anthem from Solomons Songs Chap. 2.

I am the Rose of Sharon & the Lilly of the Vallies

I am the Rose of Sharon & the Lilly of the Vallies

I am the Rose of Sharon & the Lilly of the Vallies

as the Lilly a

As the Appletree of Appletree a-mong the trees of the wood. for my Belov, a

As the Appletree of Appletree a-mong the trees of the wood. for my Belov, a

As the Appletree of Appletree a-mong the trees of the wood. for my Belov, a

mong thorns for my Love a--mong the Daughters

Continued

21.

and his
amongst Sons for my Belov. amongst the Sons
I sat down under his shadow with great delight
And his

fruit -- was sweet to my taste
And his fruit & his fruit &c.
He

He brought me to his Banqueting house & his Banquet was Love
He brought me to his Banqueting house & his Banquet was Love

Continued

Stay me with Flagons for I am Sick

Brought me to his Banquet house his Banquet over me was Love

Comfort me with Apples for I am Sick

I am Sick... of Love. I Charge you O ye Daughters of Jerusalem

that ye stir not

By y^e Road by y^e Hind of the field

that ye stir not up

that ye stir not up

Continued

23

The voice of my Beloved

up that ye stir not up nor awake awake awake my Love till he please

Behold he cometh. Leaping upon the

and fast unto me

rise up rise

rise up

rise up

my Beloved spake

rise up

mountains sleeping

sleeping Leaping upon y^e mount. sleeping upon y^e hills

sleeping

Continued

for Lo the winter is past & rain is over & gone

for Lo the

up my love my far come & come away

the

rain is over & rain is over & rain is over & gone for Lo the winter is past - the rain is over and gone

Aurora A Morning Hymn.

25

Handwritten musical score for 'Aurora A Morning Hymn'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The first staff ends with a double bar line and a repeat sign. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The second staff ends with a double bar line and a repeat sign. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The third staff ends with a double bar line and a repeat sign. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The fourth staff ends with a double bar line and a repeat sign.

Awake my soul awake, Awake look up and view. The glorious sun who has begun his daily task anew

The glorious sun who

Handwritten musical score for 'Aurora A Morning Hymn'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The first staff ends with a double bar line and a repeat sign. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The second staff ends with a double bar line and a repeat sign. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The third staff ends with a double bar line and a repeat sign. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The fourth staff ends with a double bar line and a repeat sign.

glorious sun who has begun his daily task anew his daily task a new

The glorious sun who has begun his daily task a new The glorious sun

The glorious sun who has begun his dai - ly task task a - new

has begun His daily - daily - - dai - ly task a - new

Salisbury.

God of my salvation heart, And help me to believe; Simply do I now draw near thy blessings to receive. Full of guilt and sin I am but

to - thy wounds for refuge flee: Friend of sinners spotless Lamb thy Blood was shed for me -

Anthem Psalm. 124th To be sung after Victory 27

If the Lord himself

If the Lord himself the Lord. had not been on our side now may Israel say If the Lord himself

If the Lord himself had not been the Lord himself

If the Lord himself the Lord himself the Lord.

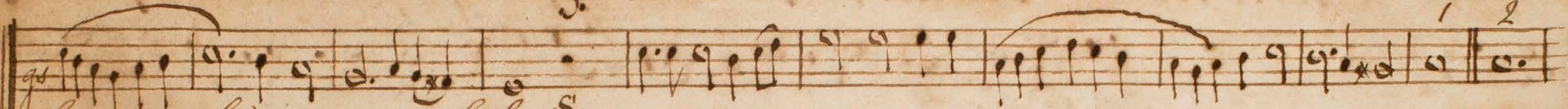
for the waters had drowned us & the

had not been on our side - when men rose up against us

They had swallowed swallowed us up quick

Continued

S.

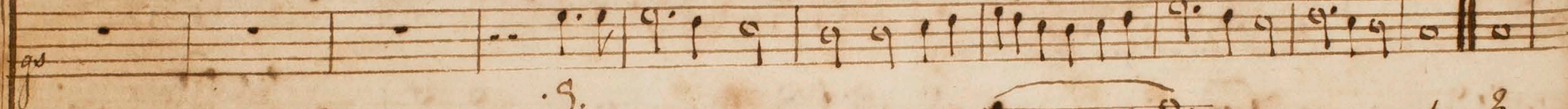


Stream had gone over our soul

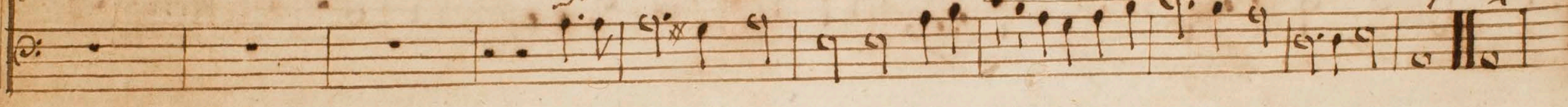
S.



yea the waters had drowned us & the Stream had gone over our soul

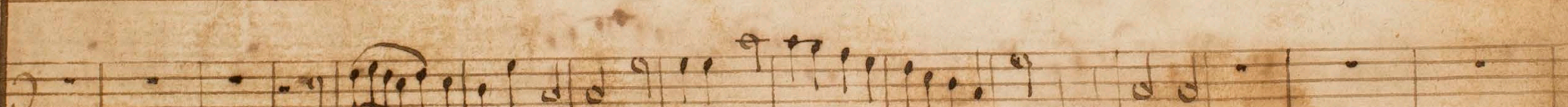


S.



But praised be the Lord

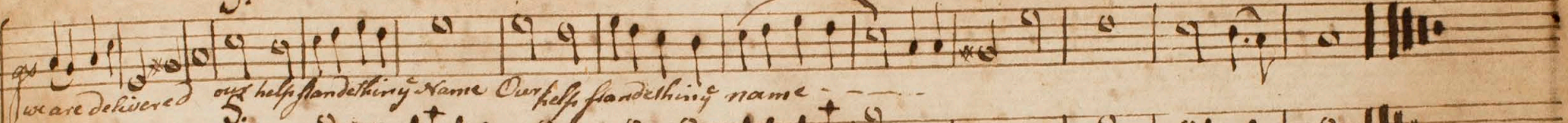
the snare is broken



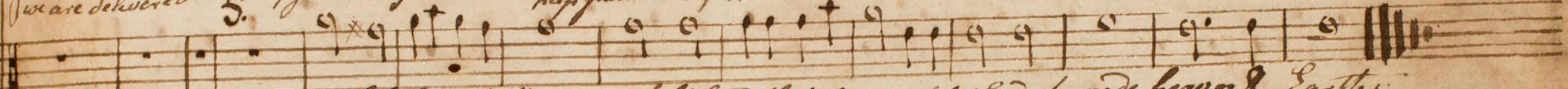
But praised be the Lord our soul is escaped even as a bird out of the snare of the fowles

Continued

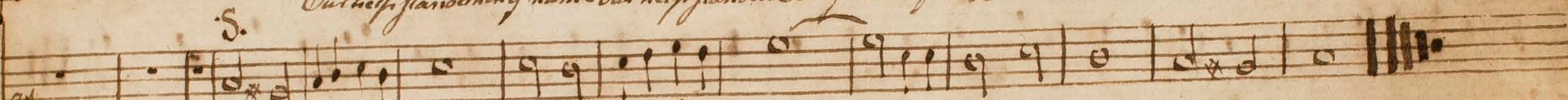
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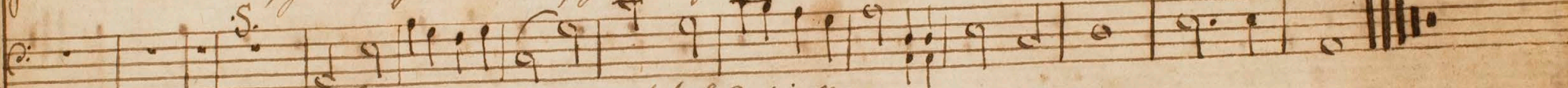
S.



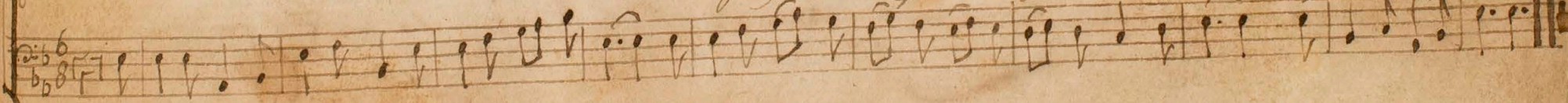
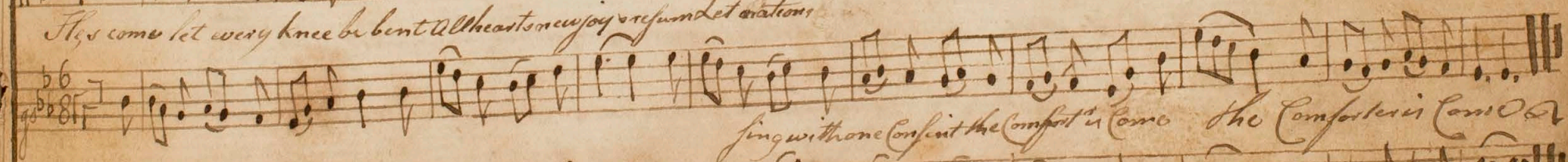
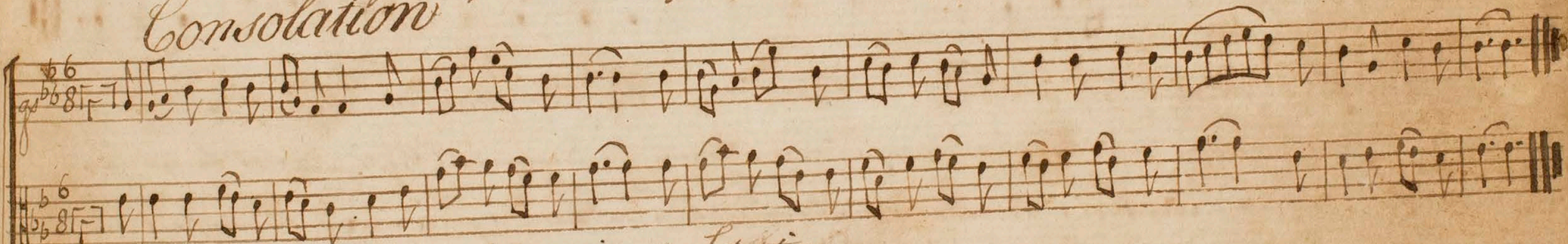
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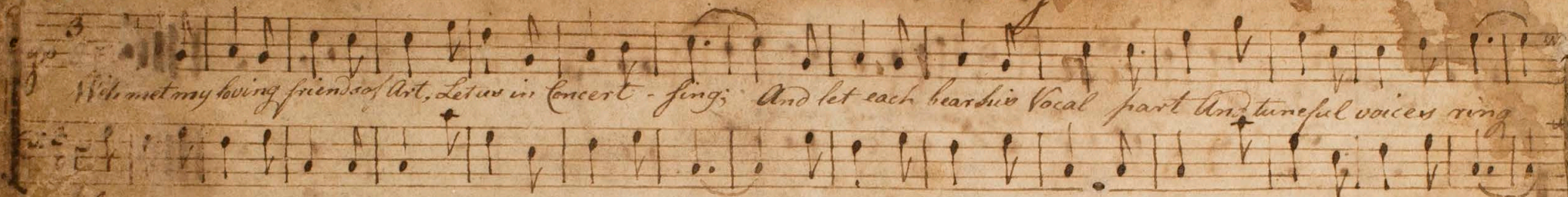
S.



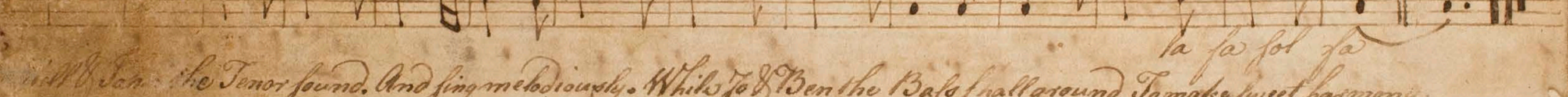
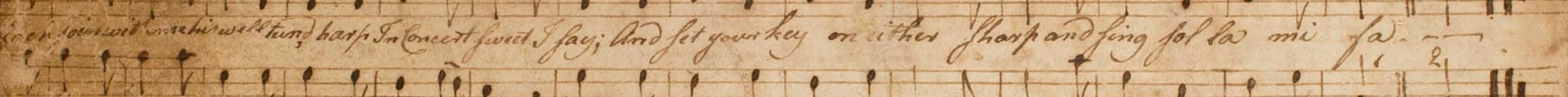
Consolation



Tenor Introduction on the Choresters delight.



Treble



Will I see the Tenor sound. And sing melodiously. While Jo & Ben the Base shall ground. To make sweet harmony.
 Treble sweet, In Chords that sweetly play, To move all parts soft & compleat, We'll sing Sol la mi fa.

member how David well, In music's Art was first. His voice & harp could passion quell, For Saul he dispossest
 your well tun'd harps. In concert sweet I say. And set your key on either sharp, And sing Ye

Solomon, In Music took Delight, The Voices had to join as one. Two hundred eighty eight

over take delight, In Music's Art alway. And will unite both Day & Night. And sing Sol la mi

Finis

Aaron Cowling

Aaron Cowling Cowling Cowling Cowling Cowling Cowling

Aaron Cowling Cowling Cowling Cowling Cowling

[Large decorative flourish]

