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PHILADELPHIA HARMONY

or, A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

Selected

BY A. ADGATE:

TOGETHER WITH

The RUDIMENTS of MUSIC, on a NEW and improved Plan.

BY A. ADGATE . P. U. A.

Philadelphia: Printed for and Sold by Matthew Carey

N.º 118 Market Street

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

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

THE FOURTH EDITION.

P H I L A D E L P H I A,
Printed for, and sold by *MATHEW CAREY*, No. 118, *Market street*.

M.DCC.XCVI.

[ENTERED ACCORDING TO ACT OF CONGRESS.]

I, Jonathan Bayard Smith, Prothonotary of the Court of Common Pleas, of Philadelphia County, do certify, that Andrew Adgate has, this twenty-seventh day of March, one thousand seven hundred and eighty-eight, entered in said office, agreeably to an Act of Assembly, a book, entitled "Rudiments of Music," by Andrew Adgate, P. U. A. printed at Philadelphia, by John M'Culloch, 1788.

J. B. SMITH, Prothonotary.

[The COPY-RIGHT of the above book has been regularly transferred to the present publisher.]

CHAPTER I.

Of Music in General.

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

Music naturally divides itself into MELODY and HARMONY. MELODY is the agreeable effect which ariseth from the succession of single sounds.—HARMONY is the pleasing union of several sounds at the same time. *Modulation* consists, in rightly disposing, and connecting, either the melody of a single part, or the harmony of various parts.—The two PRIMARY and ESSENTIAL qualities of musical sounds are, relative ACUTENESS or GRAVITY, and PROPORTIONATE DURATION.—The first property we may remark is, their relative *acuteness* or *gravity*. Bodies of unequal *size*, or *length*, or *tension*, emit sounds differing in this respect. And they are said to be acute in proportion to the smallness, or shortness of the sounding object, or its greater degree of tension*. Thus in a set of regular tuned bells, the *smallest* gives the sound we denominate most acute, and the *largest* that which is said to be most grave, and the different intervals between them, are respectively different degrees of acuteness or gravity.”—Human voices differ in this respect, *viz.* a

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

MAN'S voice is graver than a woman's, and when the voice moves from a graver to an acuter sound, it is said to ascend.—“Instead of the words acute or grave musicians commonly use the terms sharp or flat, and sometimes high or low, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction.—The second property we may remark, is, their time or proportional continuance: And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music, such for example is that of the drum; where the tones are only diversified by the celerity with which they succeed each other.—The principal distinctions then of musical sounds, are *time* and *tune*, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.”

C H A P T E R II.

Of Tune.

Article first. THE interval between a man's and woman's voice, is called an Octave, or Eighth; and this interval is naturally divided into seven smaller intervals; five of which are called tones, and two of them semi or half tones*.

Article second. The sounds naturally succeed each other ascending, from the first to the second a tone, second to the third a tone, third to the fourth half a tone, fourth to the fifth a tone, fifth to the sixth a tone, sixth to the seventh a tone, seventh to the eighth a half tone. Wherefore this order of tones and half tones is called the natural scale of music.

Article third. The key note is called the standard of tune, because it governs and explains all the rest: It is the predominant tone to which all the others have a re-

* Nicer distinctions of musical intervals are found by mathematical calculations—(See Essay on Tune, or Holden's harmonical Arithmetic, page 126.)

ference, and is generally the concluding note of the principal part, and always that of the *Bass*.

Article fourth. When reckoning from the key note, if the semitones lie between the third and fourth and seventh and eighth, as in the natural scale, the *Mode* is major, and the air cheerful: But if the semitones lie between the second and third, fifth and sixth, as when reckoning from the sixth of the natural scale, to its octave, the *Mode* is minor; and the air plaintive.

Article fifth. Twenty-two sounds, or three octaves, is the ordinary compass of the human voice, and to express these fixed sounds, we use the seven first letters of the alphabet. See the following scheme:

G*A*BC*D*EF*G*A*BC*D*EF*G*A*BC*D*EF*G

The first letter G on the left hand represents the lowest sound which a man of a tolerable voice can clearly form; and the last G, on the right hand the highest sound that a woman of a tolerable voice can clearly form.—We suppose that each interval of a tone, may be divided into two artificial semitones, as is denoted by the asterisk, in the above scheme, and thus instead of five tones and two

semitones, we shall have a system of twelve semitones in an octave. The asterisk may be considered as a semitone above the letter it follows, or a semitone below the letter which follows it, and those letters that are naturally semitone intervals, have no asterisk between them.


Article sixth. Our music is written upon five parallel lines, and their intermediate spaces; but a general scale of eleven lines with their spaces, is formed to express the whole compass of the voice, viz. twenty-two sounds. This scale is called the *Gamut*. See following example:


GAMUT OR GENERAL SCALE.


	22	G	Do	
	21	F	Ba	} Treble staff or flave.
	20	E	La	
	19	D	So	
	18	C	Fa	
	17	B	Me	
} Counter staff or flave.	16	A	Na	} Tenor staff or flave.
	15	G	Do	
	14	F	Ba	
	13	E	La	
	12	D	So	
	11	C	Fa	
	10	B	Me	
	9	A	Na	
	8	G	Do	
	7	F	Ba	
} Bass staff or flave.	6	E	La	
	5	D	So	
	4	C	Fa	
	3	B	Me	
	2	A	Na	
	1	G	Do	

Three octaves being more than a common voice can perform, we therefore assign the bass staff to the gravest voices of men, and the tenor staff to the highest of men's voices, counter staff to boy's voices, or the lowest voices of women, and the treble staff to the highest voices of women.

A Cliff is a character placed at the beginning of a staff, to shew what sound of the general scale it represents.

This character  is called the F Cliff, the line that passes between its dots, has the seventh sound of the general scale. It is used only in the bass.

This character  is called the C Cliff, the line that passes between its cross strokes, has the eleventh sound of the general scale. This cliff is now used only in the counter, but was formerly used in all parts but the bass.

This character  is called the G Cliff, the line that cuts it in three places, has the fifteenth sound of the ge-

eral scale, if sung in a woman's voice, but if sung in a man's, or boy's voice, it has the eighth sound.—This character, *gs*, is sometimes used instead of the above, and has the same name.

The order of the letters is always the same proceeding from the cliff.

Of Transposition.

Article seventh. It may be observed, by inspecting the above scheme, (article fifth) that if C be constituted key note of the major mode, or A of the minor mode, all the intervals contained in their octaves, will exactly agree with the major mode, without using any of the artificial semitones, (see article fourth) therefore these keys are called natural. If any other sound than C or A be made the key note of the *major* or *minor* mode, they will require one or more of the artificial semitones to be used.

Let G be the key note of the *major mode*, then from G its seventh to G its eighth, is a tone, but it should be only a semitone, (see article fourth) therefore instead of this F we must use the sound at the asterisk

next above, which is a semitone higher, and is therefore called F sharp.

Let F be the key note of the major mode, then B, its fourth, is a tone above A its third, but it should be only a semitone, (see article fourth) and instead of this B we must use the sound at the asterisk next below, which is a semitone lower, and is therefore called B flat. The primitive sound of any letter is called natural, to distinguish it from that of the same letter when depressed by a flat, or raised by a sharp.

Let E be made the key note of the minor mode, its second F is only a semitone above it, (see scheme, article fifth) but it ought to be a tone, (see article fourth) in this key we must use F sharp.

Let D be made the key note of the minor mode, B its sixth is a tone above A its fifth, but it ought to be only a semitone, (see article fourth) in this key we must use B flat. When the flat or sharp sound of any letter is used at the cliff, its natural sound is omitted.

The fourth and fifth of any key note are said to have the nearest relation, or greatest analogy to it; because they can be admitted as new key notes by flattening or sharpening one note only. And any other sounds than

these require more flats or sharps than one to be admitted as new key notes.

We remove the key note of the major mode, by sharpening its fourth which becomes a seventh to the new key note, *viz.* the fifth of the former key note. Or by flattening its seventh, which becomes a fourth to the new key note, *viz.* the fourth of the former key.

The minor key note is removed by sharpening its sixth, which becomes a second to the new key note. Or by flattening its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued until all the letters are sharpened and flattened*.

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

Table of Transposed Keys.

Numb. of ♯s or flats.	By SHARPS.		Major key note.	Minor key note.	Letter that is fa.
	Letters that are ♭ or *				
c			C	A	C
1	F♯		G	E	G
2	F and C♯		D	B	D
3	F C and G♯		A	F♯	A
4	F C G and D♯		E	C♯	E
5	F C G D and A♯		B	G♯	B
6	F C G D A and E♯		F♯	D♯	F♯
7	F C G D A E and B♯		C♯	A♯	C♯
By FLATS.					
1	B♭		F	D	F
2	B and E♭		B♭	G	B♭
3	B E and A♭		E♭	C	E♭
4	B E A and D♭		A♭	F	A♭
5	B E A D and G♭		D♭	B♭	D
6	B E A D G and C♭		G♭	E♭	G♭
7	B E A D G C and F♭		C♭	A♭	C♭

In the above table, the figures in the first column, on the left hand, shew the number of the sharps or flats that are used in the different keys. The second column shews the letters that are sharped or flatted. The third column, shews the letter that is the major key note; the fourth column, that which is the minor key note; and the fifth, the letter that is fa.

Example: Let G be a major key note, or E a minor key note, look in the third and fourth columns, and find those letters the second from the top, and in the left hand column on the same line the figure 1 is found, denoting that we must sharp one letter; in the second column we find the letter that ought to be sharped, viz. F, and in the fifth column, on the same line, we find that G is fa.

Article seventh. In practising musical lessons, for the voice, it is of great service to apply, invariably, particular syllables, to the intervals of the octave, as by that means, we associate with each syllable, the idea of its proper sound. The following syllables,

fa,	fo,	la,	ba,	do,	na,	me,
hall,	note,	hall,	hate,	note,	hall,	beer,
1,	2,	3,	4,	5,	6,	7,

E

are applied to the sounds of music with great success. Fa to the key note, of the major mode, or the gravest sound in the natural scale, and na to the key note, of the minor mode, or the sixth in the natural scale, and the other syllables, to the other sounds in the order, as above.—(See these syllables applied to the natural keys in the Gamut, article sixth). The vowels, in the above syllables, must be sounded in the same manner, as in the words set under them. If a sharp comes before any particular note, that is not found at the cliff, we change its vowel into E, and give it the sound of E in me; as long as that sound is affected by the accidental sharp: the same alteration takes place, when a note that is flat, at the cliff, has a natural set before it, sometime after the beginning of the tune, and when me has an accidental flat or natural set before it, we may change E into A, sounded as in hall.

fe fe be de

Examples: Fa x fo x la ba x do x C.

* This method of solfaing, has many advantages above the old British mode of repeating the same syllable with every fourth note—or repeating fa, sol, la, twice above the mi—which, in a great measure, destroys the use of singing syllables, for they do not always

C H A P T E R III.

Of Time.

Article ninth. **M**USIC is naturally divided into small equal parts, called measures †.

mean the same sound, fa is at one time a key note, and at another, the fourth of the key note in the same mode, sol is the second and fifth of the same mode, la is the third and sixth of the same mode, and mi is the only syllable that does not occur twice in an octave. And thus we may see that every syllable, except mi, has a double meaning, and of consequence, is the cause of much perplexity to the pupil; for let a learner to sing at first sight, after he has made a tolerable degree of proficiency, and if he is sounding sol, the second of the major mode, and fa the fourth follows it, he will descend to fa the key note, instead of rising, as he ought to do, to the fourth—and in the other syllables he will be liable to the same mistake in a greater or less degree.

And what is still worse, there is no provision made for the accidental sharps or flats, for he at one instant must sound sol a tone above fa, and immediately upon it give a sound a tone and a half above fa, by sharpening sol, and still calling it by the same name. This is confusion to the learner, and perplexity to the master; and often destroys the beauty of the composition. It is to remedy those great inconveniencies, that the British mode is totally rejected, and the above adopted in the Uranian Academy of this city.

† “The division of music into equal timed measures, answers exactly to the division of poetry into feet.”

Accent is a certain force of the voice upon particular parts of a measure. When the measure is naturally subdivided into two, four, eight, sixteen, or thirty-two parts, the time is common; and when the measure is naturally subdivided into three parts, or three continually bisected, the time is triple. The three first moods of common time, and the triple time moods, have two accents in a measure; *i. e.* if a measure in common time, be divided into four crotchets, the first and third is accented; or if a measure, in triple time, be subdivided into three equal parts, the first and third is accented; the fourth mood of common time, has only one accent in a measure; compound time is subdivided into six equal parts, and has the accent on the first and fourth.

The first accent in a measure is the strongest; the second is weak, and in very quick movements, is hardly perceivable; for an example of the several moods of time, with their proportionate duration, see chapter fourth.

We must not omit to notice, that the same mood does not always express the same degree of quickness, in different tunes, but is often varied by Italian or other words set over or under the mood of time. (See those words at the end of this chapter.)

Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing *vocal music* alone, it is best to use the motion of the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, &c.

In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the thing beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, and then it will be ready to begin another measure—the two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand.

We may consider the motion and resting of the hand as dividing the beat equally, in common and tri-

ple time; but in compound time the resting is double of the motion.

Examples of *Common Time*.

1 2 3 4 1 2 1 2
 m r, m r, m r, m r. m r, m r, m r, m r.

d d u, u, d, u, d, u.

Triple Time.

1 2 3 1 2 3 1 2
 m r, m r, m r, m r, m r, m r, m r, m r, m r.

d, d, u. d, d, u. d, d, u.

Compound Time.

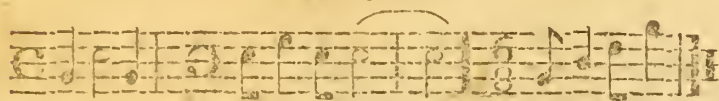
1 2 1 2
 m r r, m r r, m r r, m r r,

d, u. d, u.

In the above examples the figures shew the number of beats to a measure, the letters *m* and *r*, the motion and resting of each beat, and the letters *d* and *u* show the beat to be down or up *.

Notes of Syncopation are those that are continued through the bar, or out of the common order in the measure, and require the accent out of its usual place.

Examples :



ITALIAN WORDS frequently used in MUSIC.

The degrees of time are often expressed by the words *Adagio*, very slow. *Largo*, slow. *Andante*, moderately slow. *Allegro*, quick. *Presto*, very quick. *Prestissimo*, most quick.

* There should not be the least noise in beating of time, or in any other way, during the performance of music, as it has a direct tendency to destroy the musical sounds, and to substitute confusion.

Other terms common in use are,

Affetuoso, tender, affecting.

Bis, twice. *i. e.* repeat the passage.

Chorus, full harmony of all the parts.

Crescendo, increasing in sound.

Da Capo, begin again, and end with first strain.

Diminuendo, gradually diminishing in sound.

Dolce, sweet.

Forte, or *f.* loud.

Fortissimo, very loud.

Fuge, when the parts succeed in imitation of each other.

Piano, or *P.* soft opposed to *Forte*.

Pianissimo, very soft.

Recitativo, a style of music which resembles speaking.

Solo, one part only.

Symphony, instrumental music preceeding or following the vocal.

Tutti, all—see *Chorus*.

Verse, one finger to a part.

Vivace, with life.

Volti, turn over.

Volti subito, turn over quickly.

Rudiments of Music.

CHAPTER IV.

IN music there are but seven sounds belonging to any key note. And they are distinguished by the seven first letters of the alphabet, A, B, C, D, E, F, G.

A staff is five lines with their spaces, whereon music is written, to express the gradations of sound.

EXAMPLES.

BASS.		TENOR.		COUNTER.		TREBLE.	
Fifth line	A 9	Space above	G 15	Fifth line	G 15	Space above	G 22
Fourth space	G 8	Fifth line	F 14	Fourth space	F 14	Fifth line	F 21
Fourth line	F 7	Fourth space	E 13	Fourth line	E 13	Fourth space	E 20
Third space	E 6	Fourth line	D 12	Third space	D 12	Fourth line	D 19
Third line	D 5	Third space	C 11	Third line	C 11	Third space	C 18
Second space	C 4	Third line	B 10	Second space	B 10	Third line	B 17
Second line	B 3	Second space	A 9	Second line	A 9	Second space	A 16
First space	A 2	Second line	G 8	First space	G 8	Second line	G 15
First line	G 1	First space	F 7	First line	F 7	First space	F 14
		First line	E 6			First line	E 13

In the above examples the figures on the right of each, discover the corresponding sounds of the general scale, and likewise the pitch of the several parts together. (See Gamut).

Rudiments of Music.

A flat \flat set before a note sinks it half a tone.

A sharp \sharp raises it half a tone.

A natural \natural restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do, na, me, fa. Descending, fa, me, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa,

If F be sharp, - G is Fa.

If F and C be sharp, - D is Fa.

If F C and G be sharp, - A is Fa.

If F C G and D be sharp, - E is Fa.

If B be flat, - F is Fa.

If B and E be flat, - B is Fa.

If B E and A be flat, - E is Fa.

If B E A and D be flat, - A is Fa.

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major mode, if Na, it is in the minor mode.

A Brace, $\left\{ \right.$ or \parallel , shows how many parts are sung together.

A Ledger—Line is added when a note ascends or descends a line beyond the staff.

A Slur \frown shows how many notes are sung to one syllable.

A Single || Bar divides the tune agreeably to the measure.

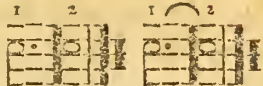
A Double ||| Bar shews the end of a strain.

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


A Staccato ||^{\cdot} shows that the note thus marked must be sung in a very distinct manner.


A Repeat :S: or ||:^{\cdot} shows that the tune is to be sung twice from the note over, or before, which it is placed to the next double bar or close.

A figure three ||^{3} over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure.


The figures one two  at the end of a


strain, that is repeated, shew that the note under one, is to be sung before the repeat, and that under two, after, omitting the note under one, but if tied with a slur, both must be sung in the repetition.

A Direct  is set at the end of a staff, to shew the place of the first note upon the following staff.


A Close  shows the end of a tune.


Moods of Common Time.

First Mood, is expressed by a plain , has a semi-breve or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count, one, two, three, four; four beats in a bar, two down, and two up.


Second Mood, is expressed by a  with a stroke thro'


it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up.

Third Mood, is expressed by a  inverted, has the same measure, sung in the time of two seconds, two beats in a bar, one down, and one up.

Fourth Mood, is expressed by the figures  two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

Moods of Triple Time.

First Mood, is expressed by the figures  three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down one up.

Second Mood, is expressed by the figures  three and four, has three crotchets in a measure, sung in half the time of the first mood, three beats in a bar, two down, and one up.

Third Mood, is expressed by the figures $\frac{3}{8}$ three and eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

Moods of Compound Time.

First Mood, is expressed by the figure $\frac{6}{4}$ six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

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

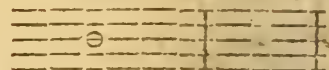
In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

Marks of SOUND or SILENCE.

Sound. Silence or Rests.

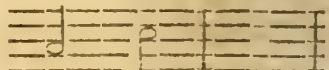
Semibreve

- - -



Minims

- - -



Crotchets

- - -



Quavers

- - -



Semiquavers

- - -

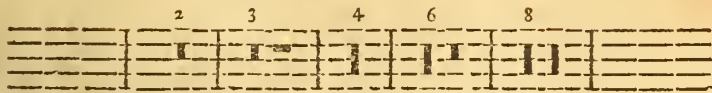


Demisemiquavers

- - -



RESTS of several BARS.

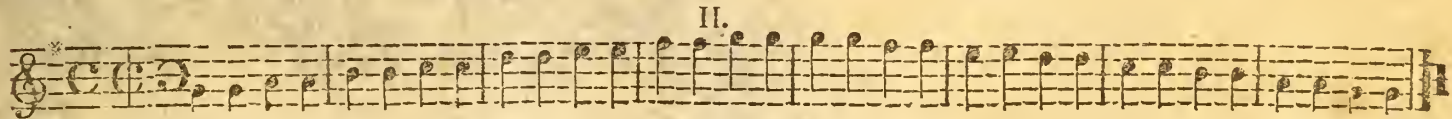


A semibreve rest fills a measure in all moods of time;

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

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

Lessons for Tuning the Voice.

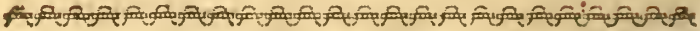




Hymn for Middletown, (p. 41).

2. Him, though highest heav'n receives,
Still he loves the earth he leaves;
Though returning to his throne,
Still he calls mankind his own:
Still for us he intercedes,
Prevalent his death he pleads;
Next himself prepares our place,
Harbinger of human race.
3. Master (may we ever say)
Taken from our head to-day;
See thy faithful servants, see,
Ever gazing up to thee!
Grant, though parted from our sight,
High above yon azure height,
Grant our hearts may thither rise,
Following thee beyond the skies.

4. Ever upward let us move,
Wasted on the wings of love;
Looking when our Lord shall come,
Longing, gasping after home:
There we shall with thee remain,
Partners of thine endless reign;
There thy face unclouded see,
Find our heav'n of heav'ns in thee.



Hymn for 149. (p. 44).

2. Let praise to the God who made us ascend;
Let each grateful heart exult in its King;
For God whom we worship our songs will attend,
And view with complacence the off'ring we bring.
3. Be joyful, ye faints, sustain'd by his might,
And let your glad songs awake with each morn;
For those who obey him are still his delight;
His hand with salvation the meek shall adorn.

Rudiments of Music.

4. Then praise ye the Lord, prepare a new song,
And let all his saints in the full concert join ;
With voices united the anthem prolong,
And shew forth his honours in music divine.

4. Grace is a sacred plant of heavenly birth ;
The seed descending from above,
Roots in a soil refin'd, grows high on earth,
And blooms with life, and joy, and love.



Hymn for Sophronia. (p. 73).

2. Deep from my soul, mark how the sobs arise,
Hear the long groans that waste my breath,
And read the mighty sorrow in my eyes,
Lovely Sophronia sleeps in death.

5. Not the gay splendors of a flatt'ring court,
Could tempt her to appear and shine :
Her solemn airs forbid the world's resort ;
But I was blest, and she was mine.

3. I was all love, and she was all delight,
Let me run back to seasons past ;
Ah ! flow'ry days when she charm'd my sight :
But roses will not always last,

6. She was my guide, my friend, my earthly all ;
Love grew with ev'ry waning moon ;
Had Heav'n a length of years delay'd its call,
Still I had thought it call'd too soon.

7. But peace, my sorrows ! nor with murmuring voice,
Dare to accuse Heav'n's high decree :
She was first ripe for everlasting joys ;
Sophron, she waits above for thee.

I N D E X.

ALBANY,	-	93	Funeral thought,	-	25	New Hundred,	-	91	St. Humphrey's,	-	60
Amherst,	-	41	Greenfield,	-	46	New-Jersey,	-	35	St. Martin's,	-	34
Anda,	-	93	Greenwich,	-	47	Norristown,	-	96	St. Thomas's,	-	22
Antterdam	-	94	Hartford,	-	50	Norwich,	-	49	Suffield,	-	23
Angels Hymn,	-	39	Helmley,	-	86	Ocean,	-	40	Trumbull,	-	88
Askebury,	-	28	Hofannah,	-	99	Old Hundred,	-	44	Virginia,	-	29
Bangor,	-	39	Hotham,	-	85	Pleasant Valley	-	97	Walsal,	-	91
Bali,	-	27	Huntington	-	92	Plymouth,	-	33	Wantage,	-	29
Bedford,	-	33	Isle of Wight,	-	34	Pfaln 33d,	-	95	Washington,	-	30
Belchem,	-	102	Landaff,	-	69	— 34th,	-	21	Wells,	-	28
Belgewater,	-	24	Leeds,	-	76	— 46th,	-	44	Weston Favel,	-	90
Bristol,	-	59	Lenox,	-	52	— 104th	-	101	Wethersfield,	-	98
Brookfield,	-	26	Litchfield,	-	70	— 136th,	-	60	Williamsburg,	-	101
Bruntwick,	-	26	Little Marlborough,	-	22	— 149th,	-	64	Worcester,	-	48
Canterbury,	-	91	London, New,	-	91	Putney,	-	73	Worthington,	-	31
Chamberstown,	-	95	Majesty,	-	62	Rainbow,	-	32	<i>Anthems.</i>		
Carlisle,	-	36	Maryland,	-	42	Rocheſter,	-	27	Behold, I bring you glad		
Chefhunt,	-	79	Mear,	-	35	Sherburne,	-	43	tidings,	-	65
Chriſt Church,	-	100	Middleton,	-	61	Sophronia,	-	73	Before Jehovah's awful		
Coleshill,	-	25	Montague,	-	51	Stafford,	-	60	throne,	-	74
Dalſton,	-	45	Montgomery,	-	89	Standiſh,	-	23	If the Lord himſelf,	-	37
Deſpair,	-	98	Morning Hymn,	-	34	Stroudwater,	-	100	Liſt up your eyes,	-	71
Falmouth,	-	87	Newbury,	-	63	St. Ann's	-	100	The Roſe of Sharon,	-	52

Columbia 70

Lille: Maillou. 1. II.

Williams

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with some rests.

Handwritten musical notation on a single staff, continuing the melody from the first staff. It includes a variety of rhythmic values and rests.

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

Handwritten musical notation on a single staff, continuing the melody. It features a mix of eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the melody. It includes a variety of rhythmic values and rests.

Lille: Thomas's. 1. II.

Williams

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with some rests.

Handwritten musical notation on a single staff, continuing the melody. It includes a variety of rhythmic values and rests.

Let every creature join To praise the eternal God Ye heavenly hosts the song begin And sound it out aloud

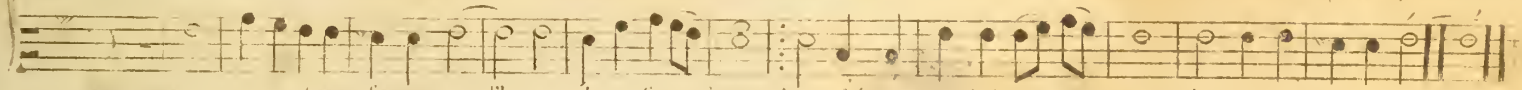
Handwritten musical notation on a single staff, continuing the melody. It features a mix of eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the melody. It includes a variety of rhythmic values and rests.

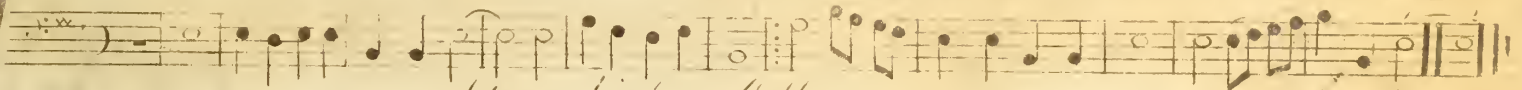
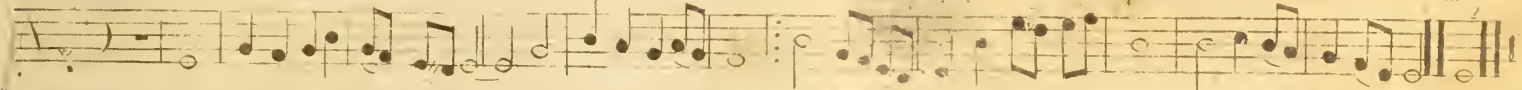
Suffield. C. II.

Long

25



How long the creature of six days Thou maker of my frame I would survey life's narrow space And learn how frail I am



Handish. C. II.



They shall the Young secure their hearts And guard their lives from sin Thy word the choicest ones impart To keep the conscience clear



Bridgewater: T. W. Edson

Let &c.

from all who dwell below the skies let the oceans praise arise let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue

Let &c.

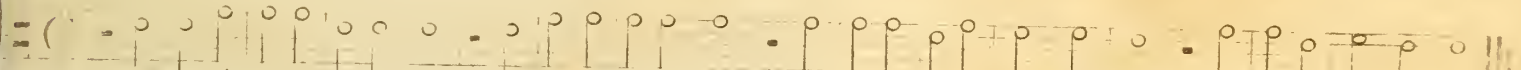
Let &c. L. W.

Thro' &c.

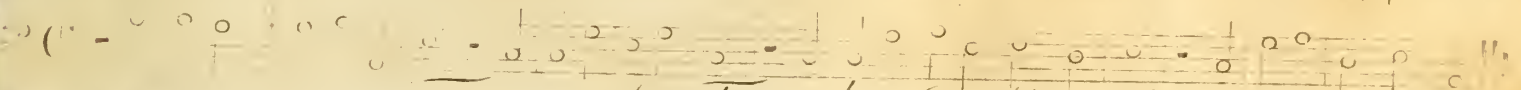
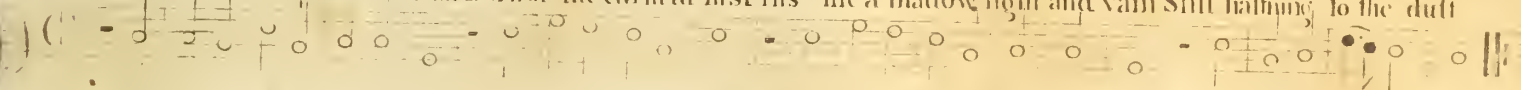
With one consent let all the earth To God their cheerful voices raise Glad homage pay with a will and with a true And sing before him songs of praise

Glad homage pay with a will and with a true And sing before him songs of praise

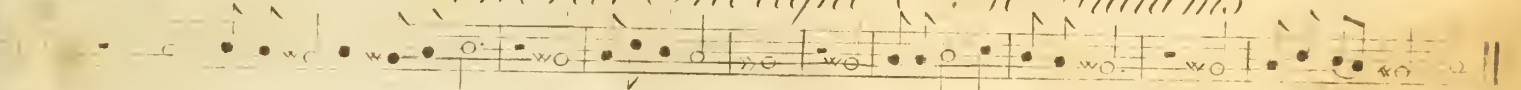
Colehill. C. M.



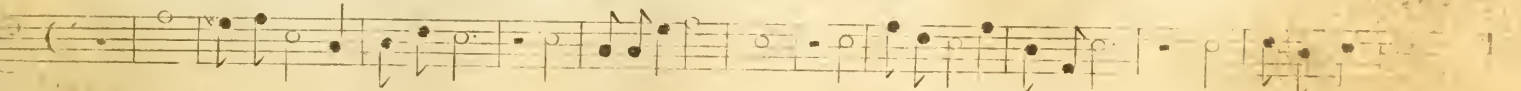
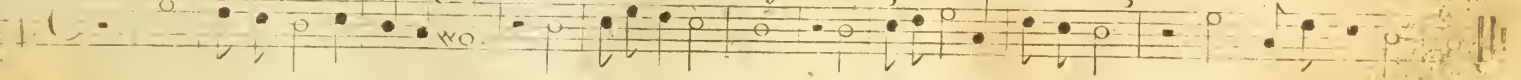
Lord what is man poor feeble man Born of the earth at first His life a shadow light and vain Still hasting to the dust



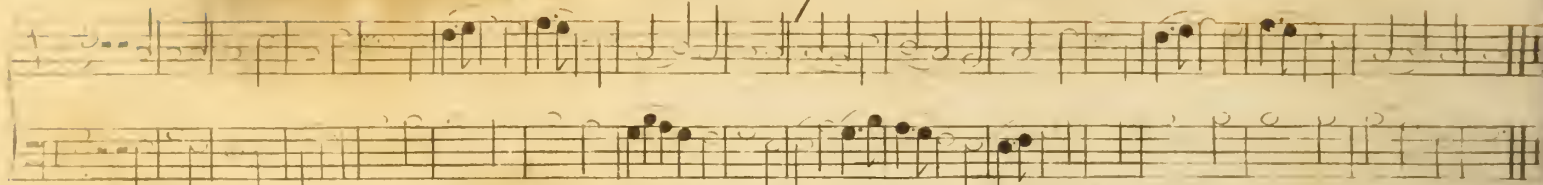
Funeral Thought C. M. Williams



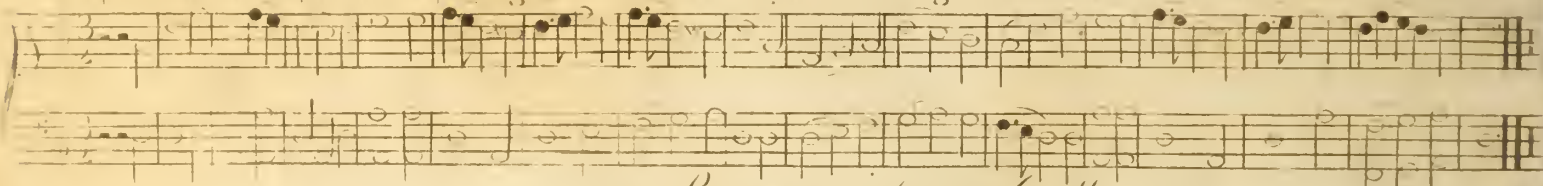
Hark from the tomb a doleful sound My ears attend the cry "Ye living men come view the ground Where you must shortly lie



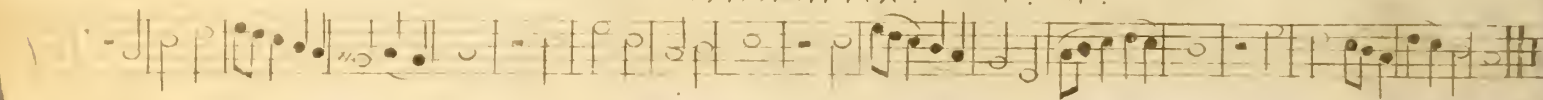
Breckfield I. H. Billings



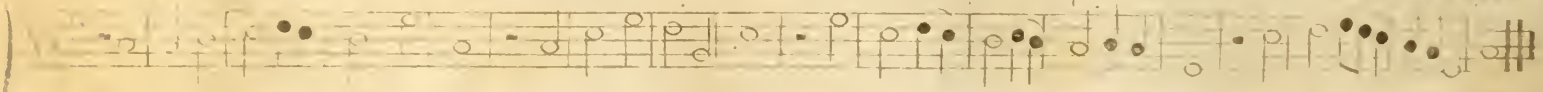
Sleepy Lord Obedience let a repenting rebel live And not thy mercies large and free May not a sinner trust in thee



Brunswick C. H.

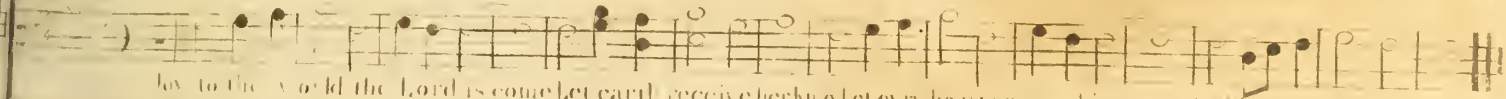


To thee O God my sighs ascend O haste to my relief And with accustomed pity Hear The accents of my grief

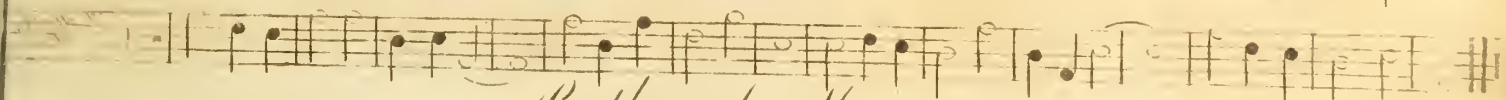
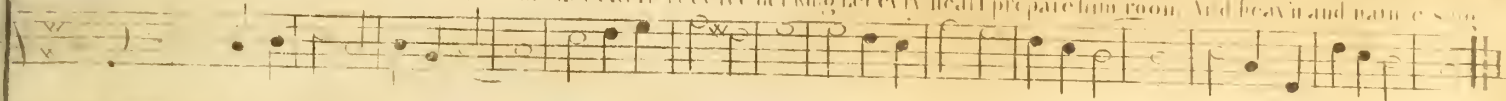


Rochester. C. M.

Williams

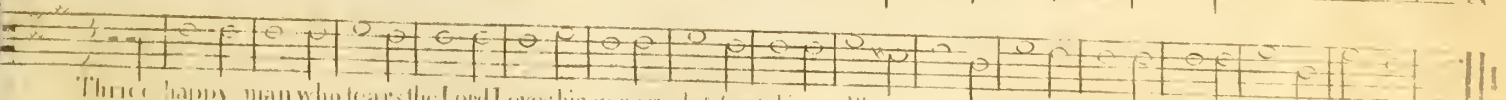
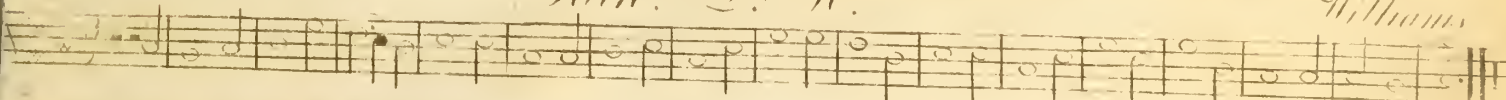


Joy to the world the Lord is come Let earth receive her King Let every heart prepare him room And heav'n and nature sing

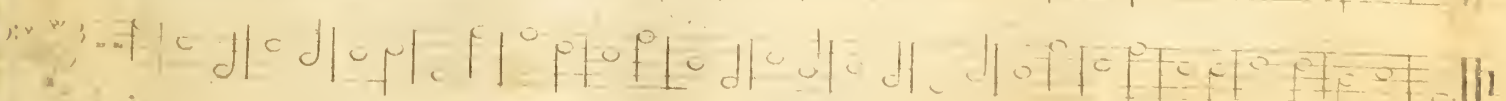
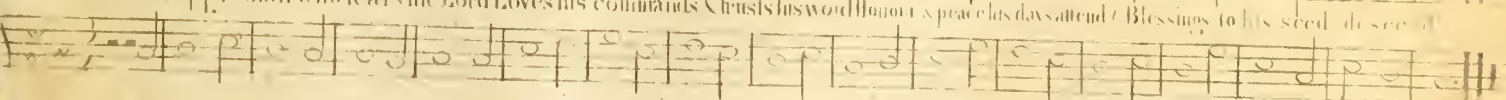


Bath. L. M.

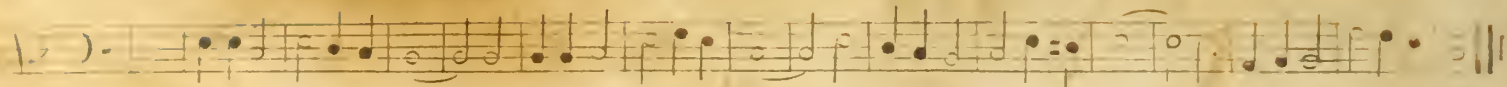
Williams



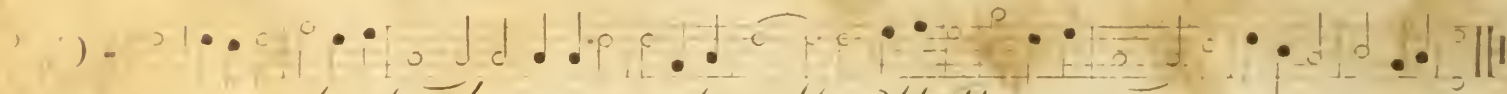
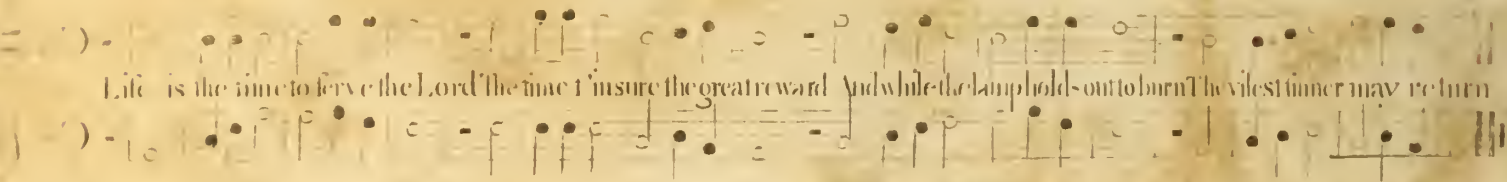
Thrice happy man who fears the Lord Loves his commands Christ's word for honor & peace his days attend Blessings to his seed descend



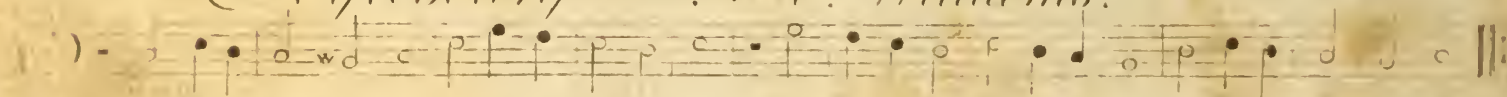
Wells I. H. Williams



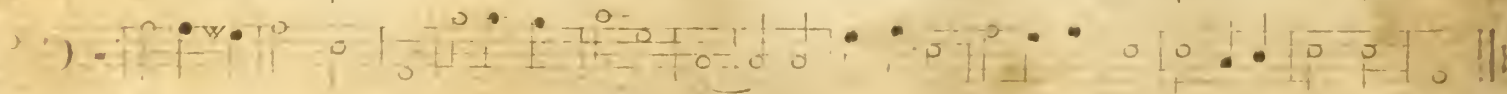
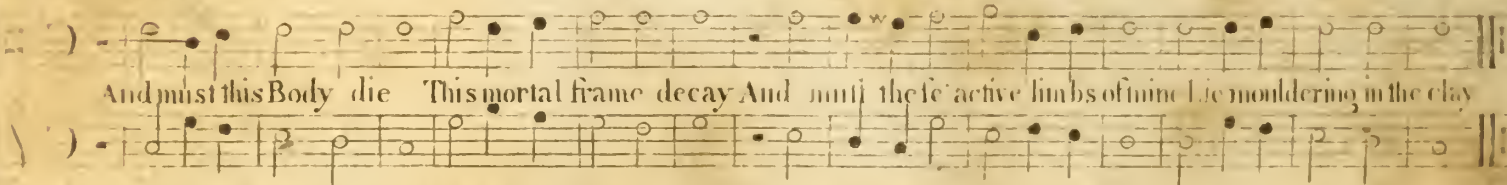
Life is the time to serve the Lord the time to insure the great reward And while the lamp holds out to burn The vilest sinner may return



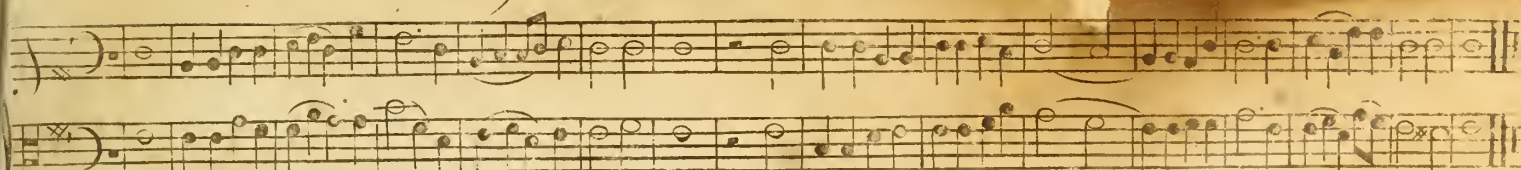
Wylsbury I. H. Williams



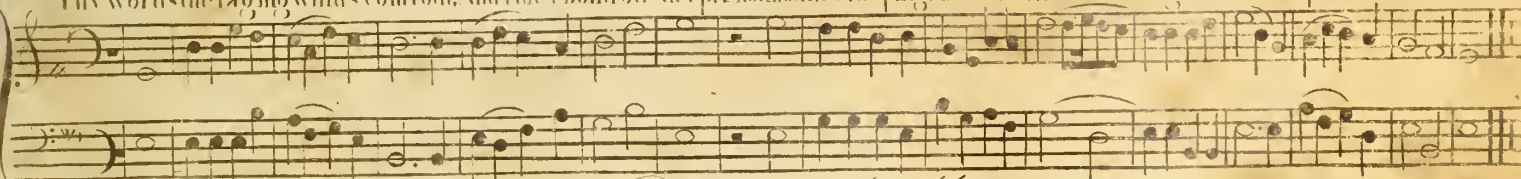
And must this Body die This mortal frame decay And until these active limbs of mine Lie mouldering in the clay



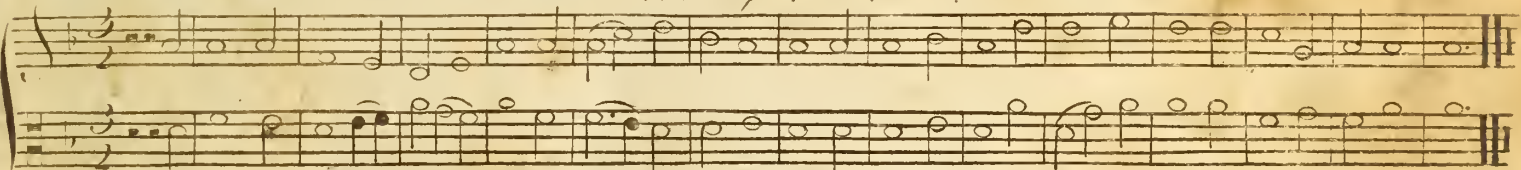
Warrant. C. M.



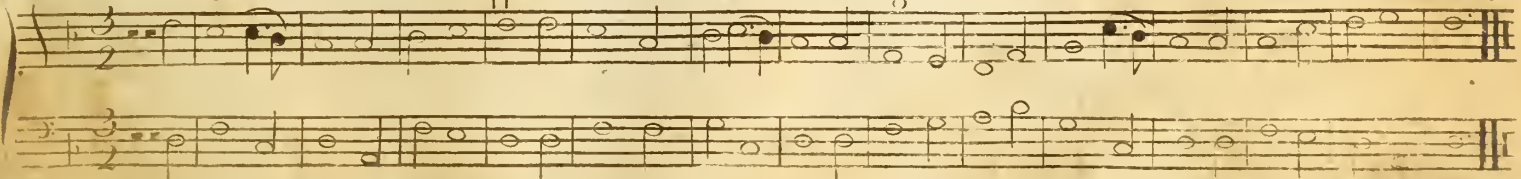
Thy words the raging winds control, And rule's boistrous deep: Thou mak'st sleeping billows roll, The rolling billows sleep The &c.

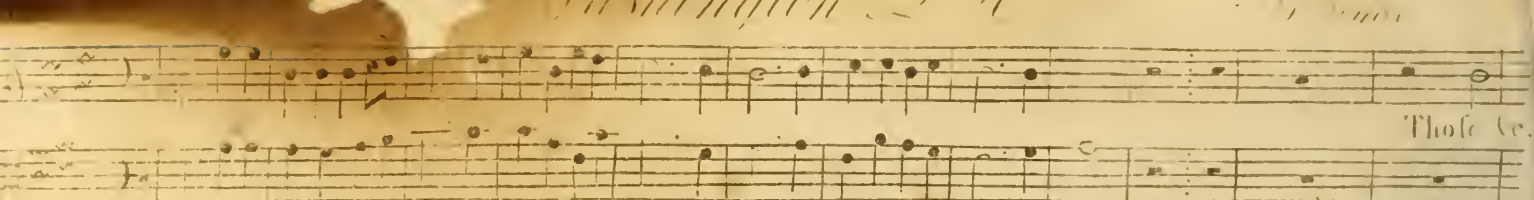


Wantage. C. M.



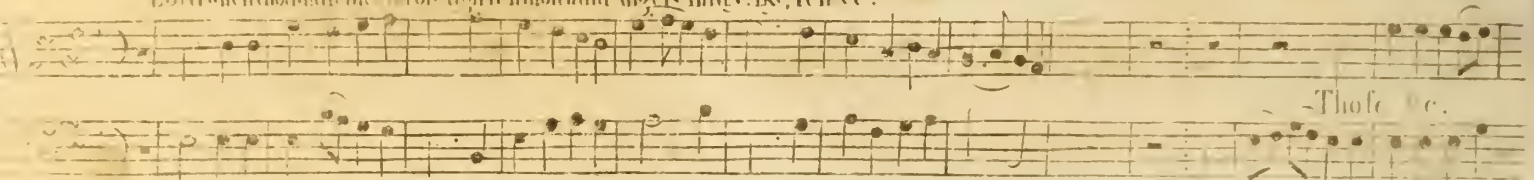
With reverence let the faints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.





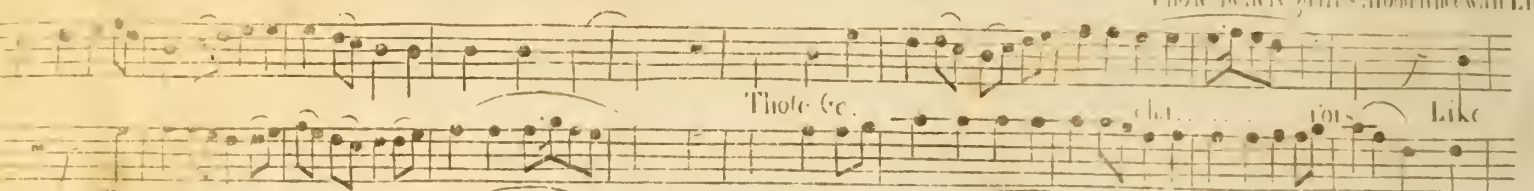
Those Ce.

Lord when thou didst ascend on high thou hadst Angels fill'd thy Train Ce.



Those Ce.

Those heavy guards attend the way Like



Those Ce.

cha

rots

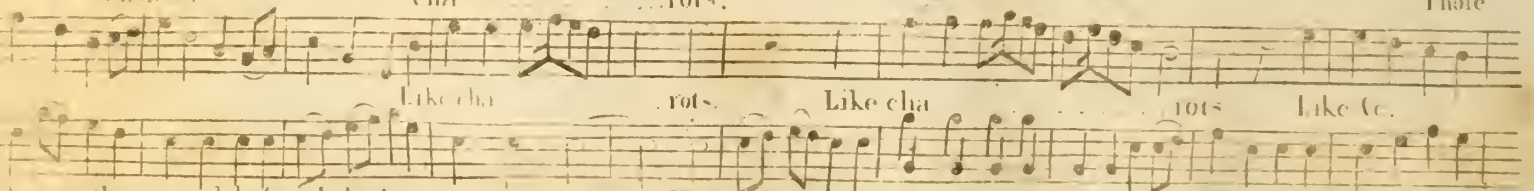
Like

Those Ce

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Those



Like cha

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Like cha

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Like Ce.

but those that attend thy state Like Ce.

Those Ce

Those Ce

cha. - - - - - roi - - - - -

1 2

1 2

1 2

Like Ge.

Thee we adore eternal name, And humbly give to

Like chariots Like Ge.

How feeble is our mortal frame, How Ge.


What dy - ing wo - rms are we,

What Ge.

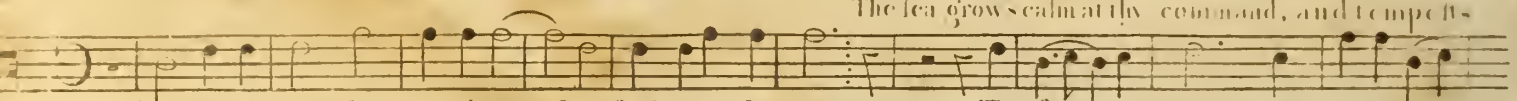
What dy - ing worms - What Ge.

Rainbow. C. M.

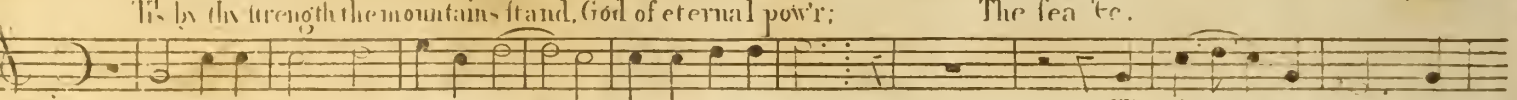
Swan.



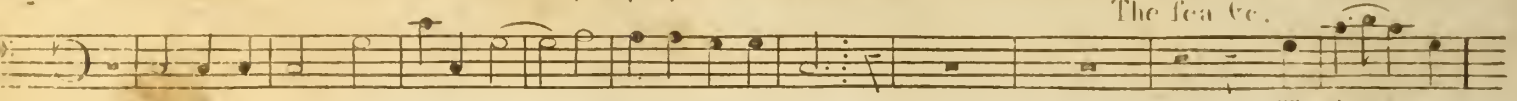
The sea grows calm at thy command, and tempests



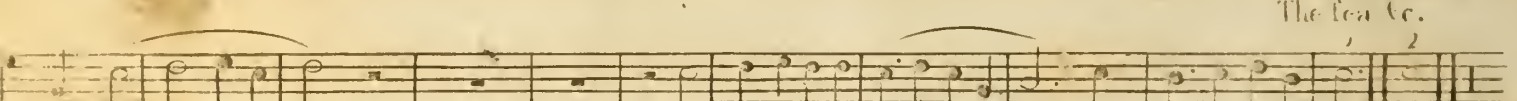
'tis by thy strength the mountains stand, God of eternal pow'r; The sea &c.



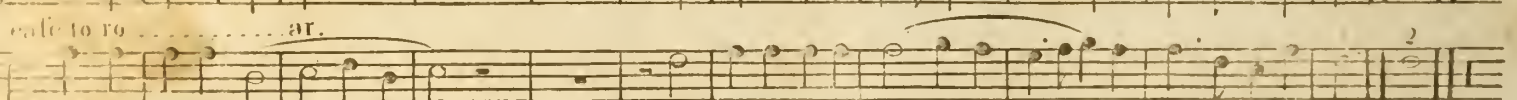
The sea &c.



The sea &c.



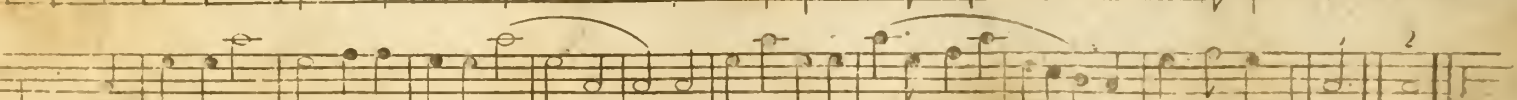
cease to ro... ar.



And tempests cease to ro... ar. And &c.



And &c.



And &c.

Bedford. C. H.

Wor. 25

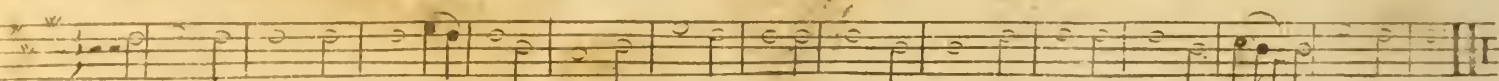
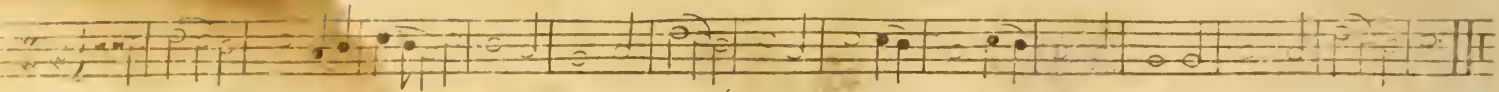
Musical score for the hymn "Bedford". It consists of four staves. The top staff is the vocal line, and the bottom three staves are for piano accompaniment. The music is in 3/2 time and C major. The lyrics are: "Praise ye the Lord with hymns of joy, And celebrate his fame, for pleasant, good and comely 'tis, To praise his holy name."

Plymouth C. H.

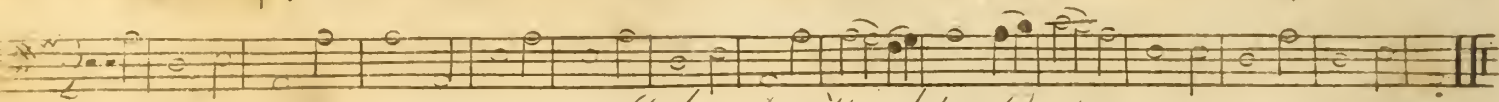
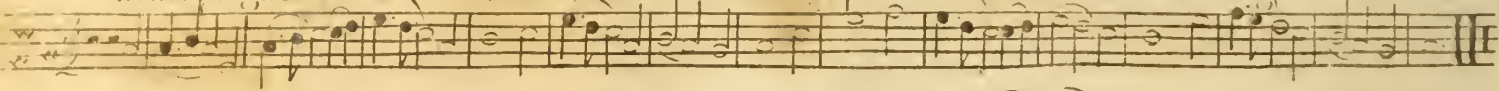
Musical score for the hymn "Plymouth". It consists of four staves. The top staff is the vocal line, and the bottom three staves are for piano accompaniment. The music is in 3/2 time and C major. The lyrics are: "Return, O God of love, return, Earth is a tire some place, How long shall we thy children mourn, Our absence from thy face."

11. Martins. C. 4.

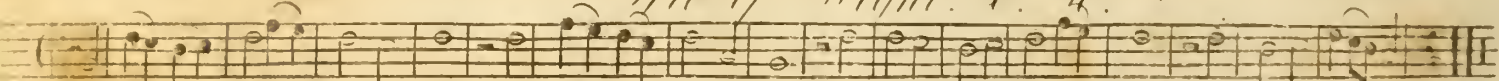
Adagio



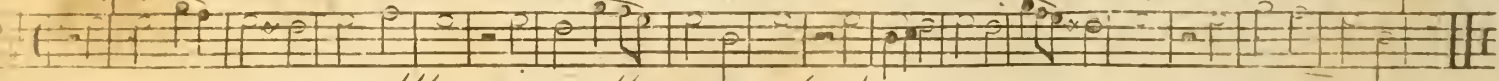
Behold the glories of the lamb, Amidst his father's throne, Prepare new honours for his name, And songs before unknown.



12. of Night. C. 4.



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

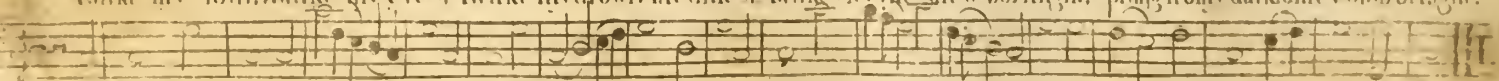


13. Morning Hymn. C. 4.

Adagio

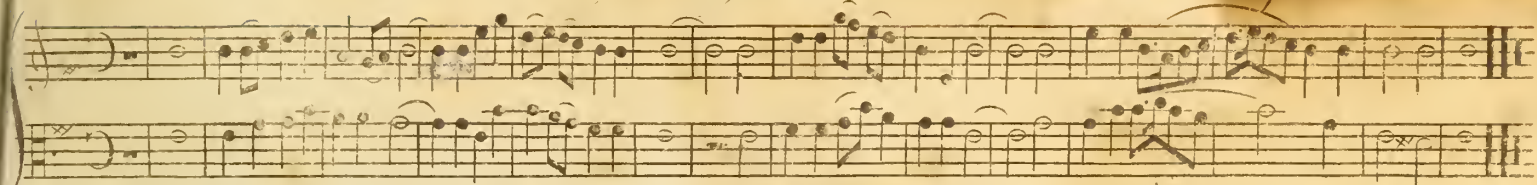


Awake my soul; awake my eyes, Awake my drowsy faculties, Awake to the new birth light, Sprung from the darksome womb of night.

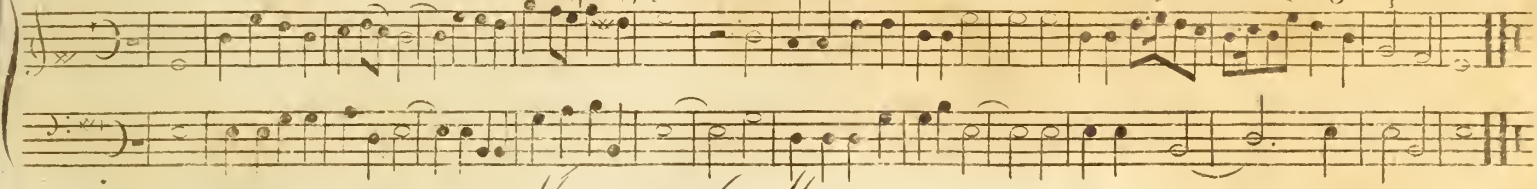


New Jersey. I. H.

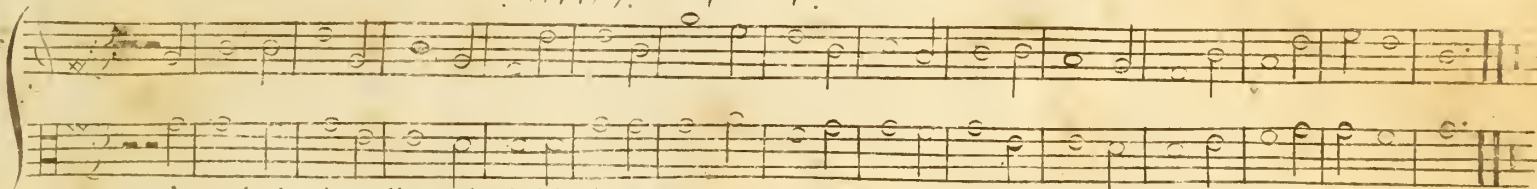
Quar. 35



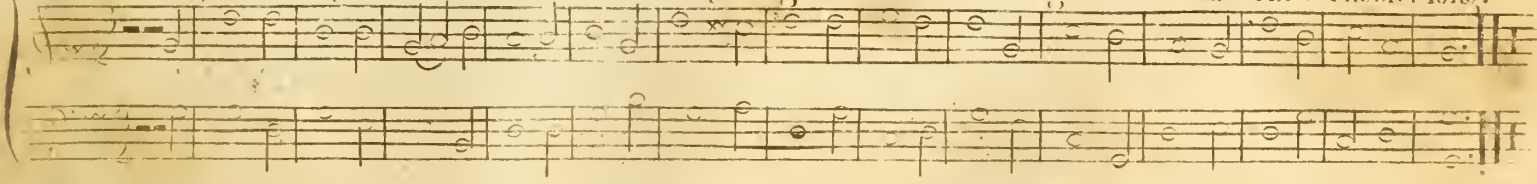
Lord what was man here made at first, Adam the off-spring of y^e dust, That thou shouldst set him in his race, But just below an Angels place.



New. C. H.



Sing to the Lord, y^e distant lands, Ye tribes of ev^{ry} tongue, His new discover'd grace demands, A new & nobler song.



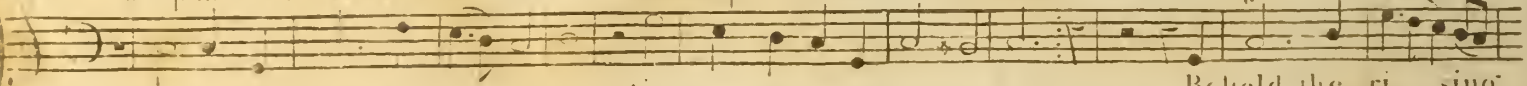


Be



Behold he

Deep in our hearts let us record, The deeper sorrows of our Lord:



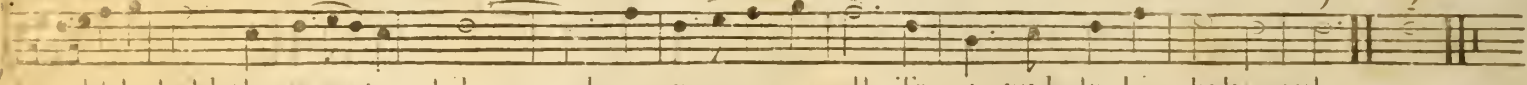
Behold the rising



Behold the rising billows



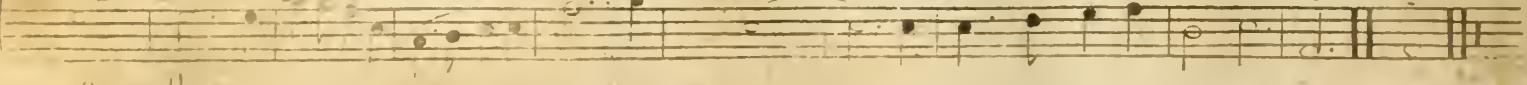
Behold the rising billows to



Behold the rising billows to overwhelm his holy soul



Behold the rising billows to overwhelm his holy soul



Behold the rising billows to overwhelm his holy soul

Anti-Phon Psalm 124

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

Yea the waters had drowned us all

Had not been on our side when men rose up against us

The flood had swallowed us up quick

The flood had swallowed us up quick

Continued

them had gone over our Soul Yea the waters had drown'd us
 Yea the waters had drown'd us & the fire can had over our souls

But praised be the Lord the snare is broken and

But praised be the Lord our souls cleave as a bird out of the snare of the fowler

we are delivered Our help standeth in the name Our help &c

Our help &c Our help &c of the Lord who made Heavn & earth

Our help &c Our help &c

Our help &c Our help &c

Angels Hymn L. 11

Tansu

O come loud anthems let us sing, Loud thanks to our Almighty King For we our voices high should raise When our salvations lack we pray

Banger. C. 11.

Tansu.

What shall I render to my God, for all his kindness shown, My feet shall visit thine abode, My songs address thy throne

Ocean (II

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests.

Thy works of glory mighty Lord, That rule the boundless sea, The sons of courage shall record What tempt the dang

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system.

The third system of musical notation consists of two staves. The lower staff includes the instruction "At thy &c" above a specific musical phrase.

rous way At thy command the wind arise And swell the towering waves, & swell &c The

The fourth system of musical notation consists of two staves. The lower staff includes the instruction "At thy &c" above a musical phrase. A long, sweeping slur covers the final notes of the system.

At thy &c Wa

Continued

(5) Amherst. P. W. Billings 41

men astonish'd none the skies & sink in gaping graves. 2

Ye boundless realms of joy Exalt you

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are a basso continuo line. The lyrics are written below the vocal staves. The music is in a common time signature and features various note values and rests. There are repeat signs with first and second endings indicated by '1' and '2' above the staves.

maker & fame His praise your songs employ Above the stary frame Your voices raise e cherubim & seraphim of his praise

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are a basso continuo line. The lyrics are written below the vocal staves. The music continues from the first system and concludes with a final cadence. There are repeat signs and first and second endings indicated by '1' and '2' above the staves.

Maryland S.M.

Billing

Musical staff with notes and rests, including a 'w' marking.

Musical staff with notes and rests.

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

Musical staff with notes and rests.

Musical staff with notes and rests.

And

Musical staff with notes and rests.

And &c.

Lie mould ring in the clay Lie &c.

Musical staff with notes and rests.

And &c.

Lie &c

Musical staff with notes and rests.

And &c.

Lie &c

Musical staff with notes and rests.

And &c

And &c

He has my heart &c To

Songs of immortal praise belong To my Almighty God He has my heart & he my tongue To spread

He has my heart &c To spread &c To

He has my heart &c To spread &c To

spread &c To spread He has my heart &c To

name abroad To spread &c He has my heart & he my tongue To spread his name abroad

spread &c he has my heart &c To To

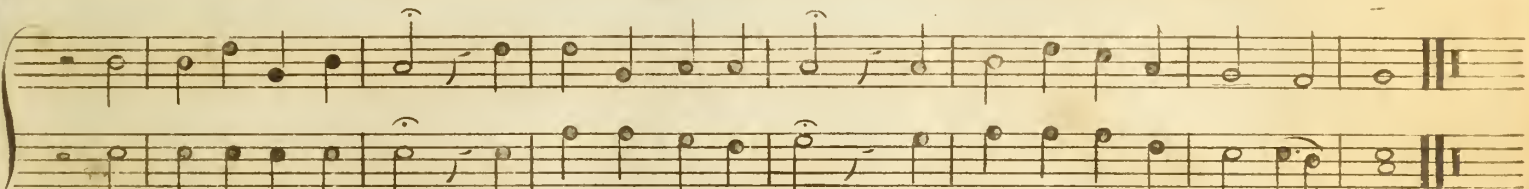
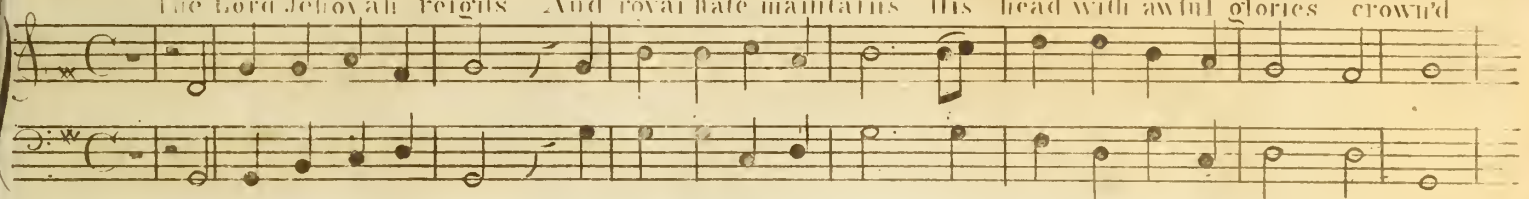
He has my heart &c To

Ill praise my maker with my breath. And when my voice is lost in death, Praise shall employ my nobler

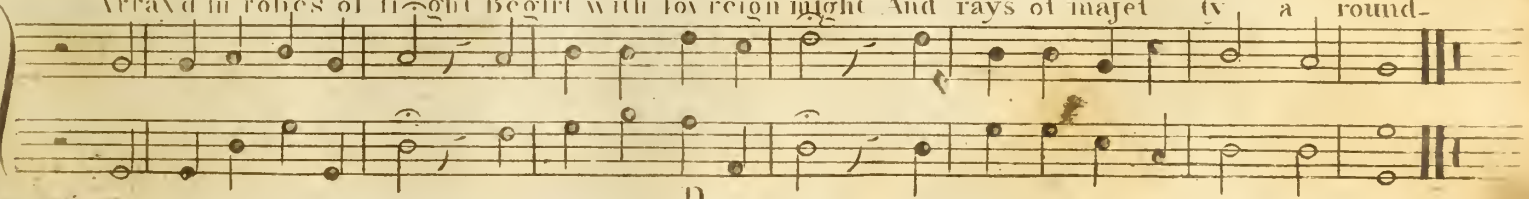
power. My days of praise shall never be past While life & thou & being last Or immortality endures

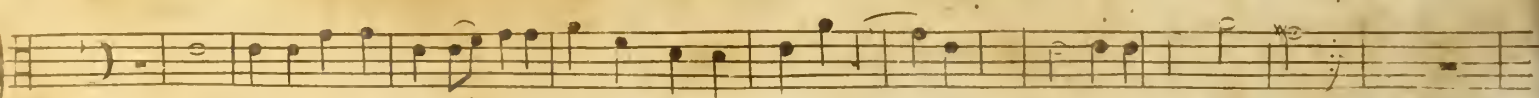


The Lord Jehovah reigns And royal state maintains His head with awful glories crown'd

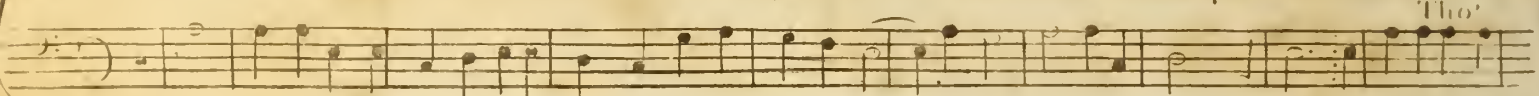
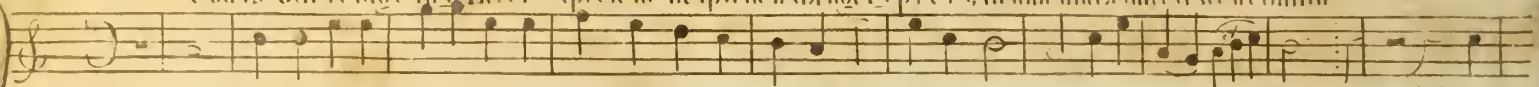


Array'd in robes of light Begirt with sov'reign might And rays of majesty a round-





God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide



Tho'

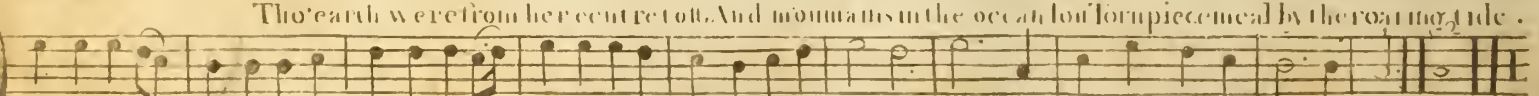


Tho' earth were from her

Tho' earth



Tho' earth were from her centre to, And mountains in the ocean lost for piecemeal by the roaring tide.



earth were

to

to



centre to And mountains &c

to

Greenwich L M

47

Lord what a howl let's wretch was Honour & renown'd repine, To see the wicked plac'd on high In pride & robes of honour shine

This system consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff.

But & c

But O their end their dre ad ful end Thy sanctuary taught me so On thippy rocks I see them it and And fiery billows roll below.

But & c

But & c

This system consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff. There are three 'But & c' markings: one at the beginning of the system, one above the word 'sanctuary', and one at the end of the system.

The pastor *A. M.*

W. D.

And words of peace reveal
Who bring salvation on their tongues
Who bring &
Who stand on Zion's hill
How beauteous are their feet
Words of peace reveal how charming charming is their voice how sweet the tidings are
Zion be-
Zion behold thy favour
Zion behold thy favour &

The image shows a handwritten musical score on aged paper. It consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The paper shows signs of age, including some staining and foxing. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.

Sturford L. II Capitulo

The first system consists of two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music is written in a historical style with various note values and rests.

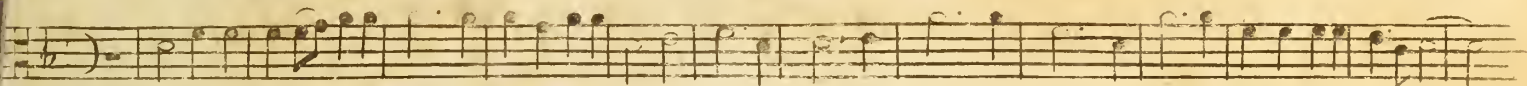
This spacious earth is all the Lords. And men & worms & beasts & birds He built the building on the seas & gave it for the end we ^{place} living

The second system consists of two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music continues from the first system.

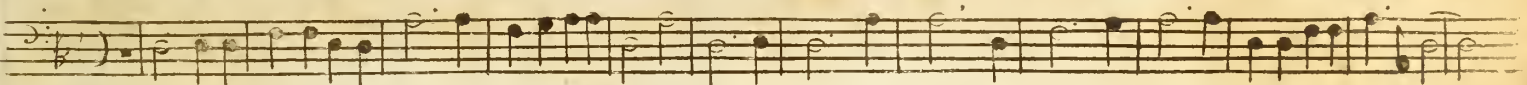
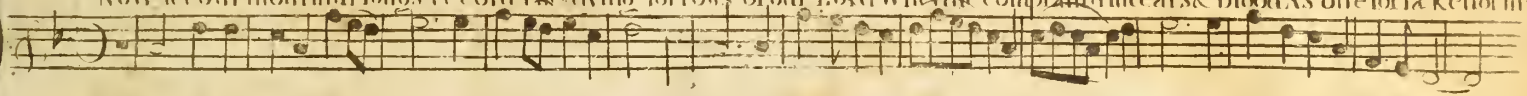
The third system consists of two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music continues from the second system. There are small numbers 1 and 2 above the final notes of the top staff, and a 3 above the final note of the bottom staff, indicating repeat signs.

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

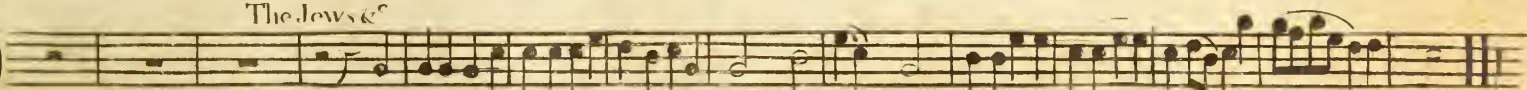
The fourth system consists of two staves of musical notation. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music continues from the third system. There are small numbers 1 and 2 above the final notes of the top staff, and a 3 above the final note of the bottom staff, indicating repeat signs.



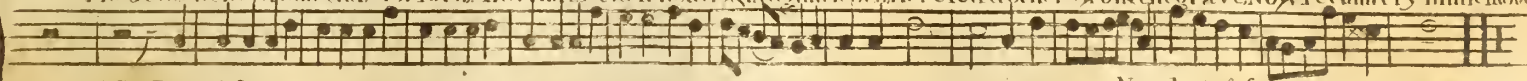
Now let our mournful songs record The dying sorrows of our Lord Which he complain'd in tears & blood As one forsaken of his



The Jews &c



The Jews behold him thus forsorn And shake their heads & laugh scornfuller efen dothers from the grave Now let him ty himself to say



The Jews &c

Now let &c



The Jews &c

The first system of music consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Both staves contain a series of notes, including quarter and eighth notes, with some rests.

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

The second system of music consists of two staves, continuing the melody from the first system. It features similar note values and rests.

The third system of music consists of two staves. The word "To & c" is written below the first staff. The system concludes with a double bar line and a repeat sign. Above the final notes, there are markings for first and second endings: "1" and "2".

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

The fourth system of music consists of two staves. The words "To & c" and "To" are written below the first staff. The system concludes with a double bar line and a repeat sign. Above the final notes, there are markings for first and second endings: "1" and "2".

To To

The Rose of Sharon

Billings

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

I am &c.

As the apple tree & apple tree cano
no v. tr. ces of wood

As the hilyamoni the thorn is my love among the daughters

Continued

to is my be lo ved among v^elons fo &c. I &c. under his shadow with great delight

I &c.

I fat do.....wu &c.

And his fru.... it was

sweet to my taste And his fruit And &c

And his fru..... it &c.

And his fruit And &c. And &c. He brot me to y^e banqueting house

Detailed description: This is a page of a musical score, likely for a vocal piece. It features ten staves of music, with lyrics written below the notes. The notation includes various note values, rests, and ornaments. The lyrics are: "to is my be lo ved among v^elons fo &c. I &c. under his shadow with great delight", "I &c.", "I fat do.....wu &c.", "And his fru.... it was", "sweet to my taste And his fruit And &c", "And his fru..... it &c.", "And his fruit And &c. And &c. He brot me to y^e banqueting house". The score is written in a historical style, with some irregular spacing and punctuation in the lyrics. The page is titled "Continued" at the top.

Continued.

Stay me with dragons

Hebrōt &c.

Comfort me with

his banner over me was love

for &c.

for I am fi.....ck of love I charge you Oye daughters of Je.....ru. fa...lem

apples for I am sick

Continued.

by the ryes and by the huds of the field,

that ce. that ce. nor
that ce

that you fir not up.

The voice of my beloved,

wake # # # my love till he please.

Belo Ad he cometh,

Continued

skipping,

And

skipping, leaping upon the mountains, skipping upon the hills.

skipping,

leaping upon the mountains, skipping,

My beloved spake

unto me

my love my fair one Go me away For the winter is

risen up

A page of handwritten musical notation on aged paper. The page is titled "Continued" at the top center and has the number "21" in the top right corner. It contains ten staves of music. The first two staves have the instruction "skipping," written below them. The third staff has "skipping, leaping upon the mountains, skipping upon the hills." The fourth staff has "skipping,". The fifth staff has "leaping upon the mountains, skipping,". The sixth staff has "My beloved spake". The seventh staff has "unto me". The eighth staff has "my love my fair one Go me away For the winter is". The ninth staff has "risen up". The notation includes various note values, rests, and bar lines. The time signature is 2/4 for most of the piece, but changes to 6/4 in the final two staves. There are also some double bar lines and repeat signs.

pat the rain is over and gone For lo &c. the rain is over the

rain is over the rain &c For lo &c.

Bristol L. II

Keen

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

Th' &c. And &c. The &c.

nal proclaim Th' &c.

'Th' unwearid sun from day to day Pours Knowledge on his golden ray And publishe...es to ev...ry land The works of an Almighty hand

Th' &c. And.

Give to the Lord immortal praise Mercy & truth are all his ways Wonders of grace to God belong Repeat his mercies in your song

St. Humphreys. C. II.

As to the earth's low regions Let men their songs employ While fields & floods rocks hills & plains Repeat & founding joy

Hafford L. II

Rec'd

see what a living stone The builders did refuse Yet God hath built his church there on In tri-um-phant tow-ers

Yet &c. Yet &c.

Widdowm. P. 11

Bull 11

The first system consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music features a melody in the treble and a supporting bass line.

Hail's day that sees him rise Ravill'd from our with'd eyes Christ awhile to mortal's giv'n Reade ends In native Heav'n

The second system consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music continues the melody and bass line from the first system.

The third system consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music continues the melody and bass line from the second system.

There's pomp and triumph waits Lift your heads eter nal gates Wide unfold the radiant scene Take y^e king of glo ry in

The fourth system consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music concludes the piece with a final cadence.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with notes and rests.

The Lord descended from above and bowed the heavens much high And on cherubims he sat The

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment.

dark . . . nefs of the sky On cherubims and on cherubims full royally he rode And on wings of mighty winds came

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment.

Continued:

Newbury. C. 4. 63.

iving all abroad And *dc*

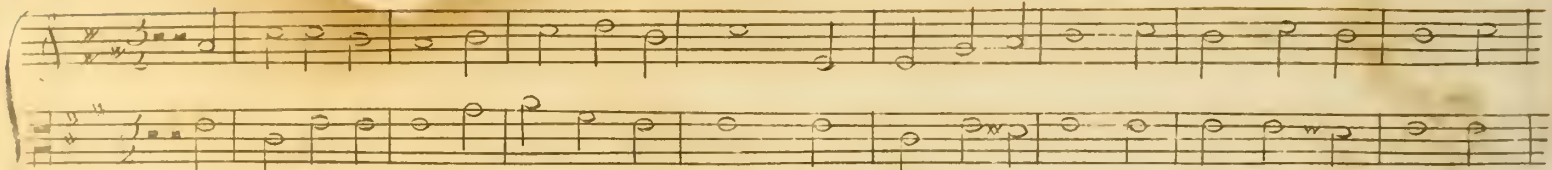
Lord in the morning thou shalt hear My

To dc

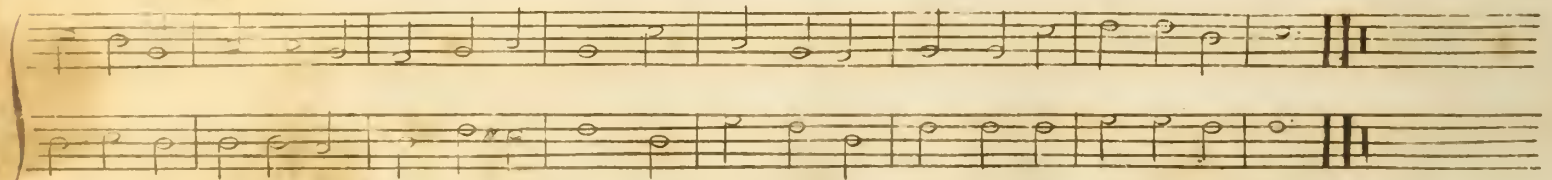
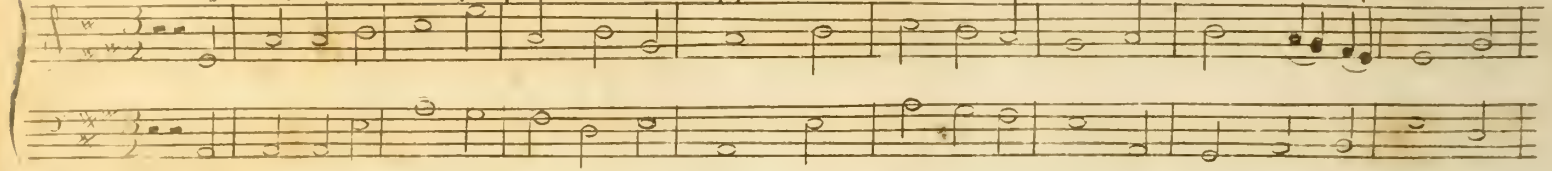
voice ascending high To thee will I direct my prayr To thee lift up mine eye.

To dc

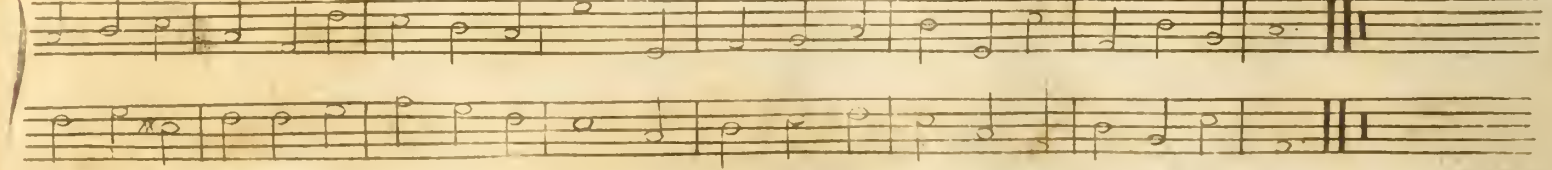
To dc *To dc*



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

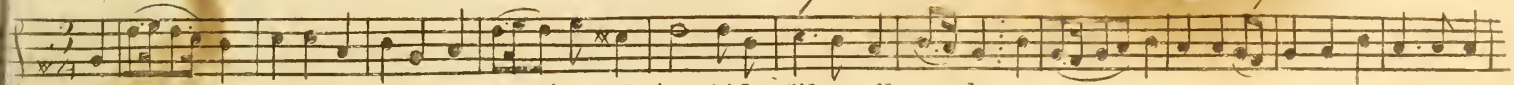


voices united the anthem prolong And then for his honours In music divine.



Antiphon Luke 2: Chap

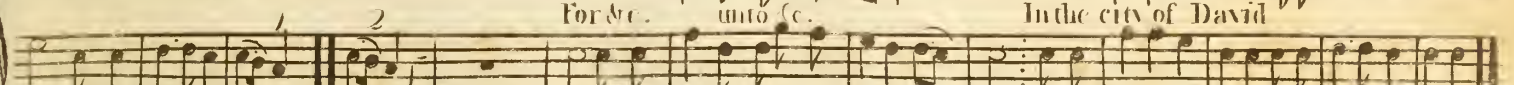
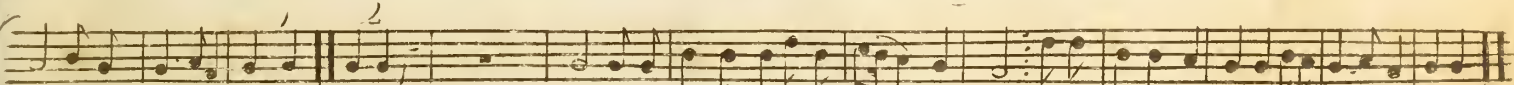
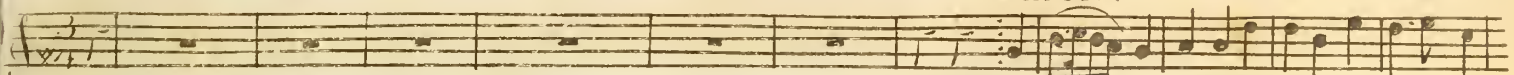
Stephenson. (6)



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



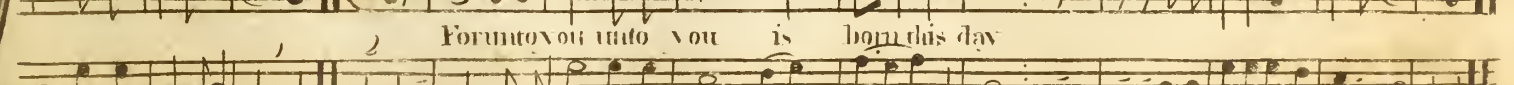
Behold &c.



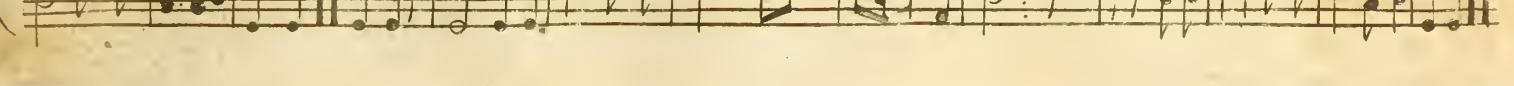
For &c. unto &c. In the city of David



In &c



For unto you unto you is born this day



Continued.

You shall find the babe wrapped in swaddling clothes lying in a manger lying &c.

Oh in to you

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "You shall find the babe wrapped in swaddling clothes lying in a manger lying &c." and "Oh in to you".

And suddenly there was with the Angel a multitude of the heav'n ly // // ho!

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "And suddenly there was with the Angel a multitude of the heav'n ly // // ho!".

And &c.

And &c.

And &c.

This system contains the fifth, sixth, and seventh staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "And &c.", "And &c.", and "And &c.".

Clory to God in v^r. highest Clory &c and on earth
 Praise ing God and say ing
 (lively) //
 peace // goodwill towards men // // // // //
 Hallelujah. // //

Detailed description: This is a page of handwritten musical notation on aged paper. It features ten staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. The lyrics are written below the staves, with some words like 'Clory' and 'Hallelujah' in a stylized script. There are several double bar lines with repeat signs (//) throughout the piece. The paper shows signs of age, including some staining and discoloration.

Landaff P. II

Answer 69

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

This system contains a vocal line and a lute accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The lute accompaniment is written on a single staff with a bass clef and a common time signature. The music is in a key with two flats (B-flat and E-flat). The lyrics are written below the vocal line.

thro ditant worlds & regions of the dead The trumpet sounds hell trembles heavn rejoices Lift up your heads ye saints with chearful

This system contains a vocal line and a lute accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The lute accompaniment is written on a single staff with a bass clef and a common time signature. The music is in a key with two flats (B-flat and E-flat). The lyrics are written below the vocal line. The word "voices" is written above the final measure of the vocal line.

First system of musical notation, featuring a treble clef and a key signature of one flat. The melody begins with a half rest followed by a quarter note G4, then a quarter note A4, and continues with various rhythmic patterns.

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

Second system of musical notation, continuing the melody from the first system. It includes a treble clef and a key signature of one flat.

Third system of musical notation, continuing the melody. It includes a treble clef and a key signature of one flat.

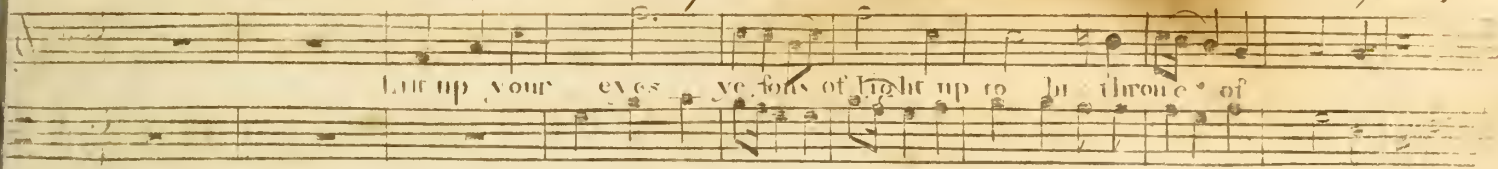
In me thy fearful word

Fourth system of musical notation, continuing the melody. It includes a treble clef and a key signature of one flat.

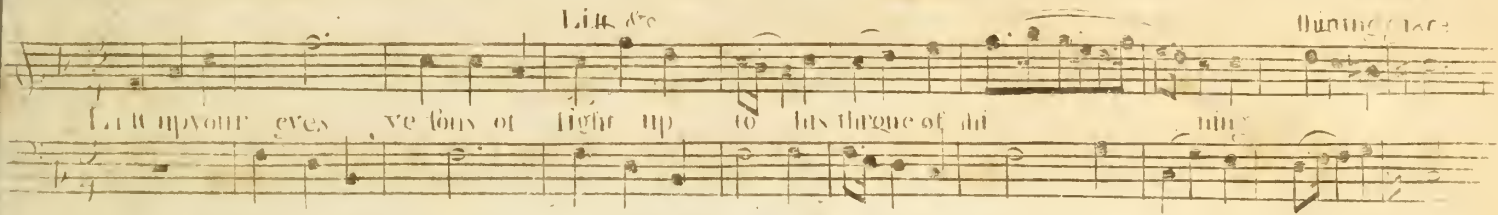
In me thy fearful word is true And each proclaims thy skill divine

Fifth system of musical notation, concluding the piece. It includes a treble clef and a key signature of one flat.


dears mine And each



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



Lift up your eyes ye sons of light up to his throne of all things



see what immortal glories fit round



see what immortal glories fit round

Continued

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

fills all their tongues

the heavenly plains his sacred name fills all their tongues

sacred name

and echoes thro' & echoes

and echoes

Loud

Continued

echoes

echoes thro' the heavenly plains his sacred &c

echoes &c

PUTNEY L M

WILLIAMS

Remember Lord our mortal state How frail our life how short y^e date where is y^e man that draws his breath safe from dis-ease secure from death

SOPHRONIA

KING

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

comforts of a

M

Linnark

1st Version

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The melody is written in a rhythmic style with various note values and rests.

Be thou do thy valiant throne ye nations bow with sacred joy know that our Lord is God alone He can cre-

The second system of musical notation continues the melody from the first system, maintaining the same rhythmic and melodic patterns.

ate and he defies He can

His sovereign power without our aid make gods of clay and

The third system of musical notation continues the melody, with a double bar line appearing in the middle of the system.

The fourth system of musical notation continues the melody, showing a continuation of the rhythmic and melodic motifs.

bound us - bound and when like wandering in ep we strayed he brot us forth - fold again he brot us

The fifth system of musical notation concludes the piece, ending with a final cadence.

Continued

Loud

soft

Loud

Musical staff with notes and dynamics. The staff contains a series of notes with stems, some beamed together. Above the staff, the word "Loud" is written on the left, "soft" in the middle, and "Loud" on the right. The notes are mostly quarter and eighth notes.

We'll crowd thy gates with thankings, high as heaven voices raise, wide as earth with her tongues, and

Musical staff with notes and dynamics. The staff contains a series of notes with stems, some beamed together. Above the staff, the word "soft" is written on the left, "Loud" in the middle, "soft" on the right, and "Loud" on the far right. The notes are mostly quarter and eighth notes.

thou fill thy courts with sounding praise

shall &c.

thousand tongues

shall &c.

shall &c.

Musical staff with notes and dynamics. The staff contains a series of notes with stems, some beamed together. Above the staff, the word "Wide" is written on the left, "wide" in the middle, "as the world is" on the right, "thy command vast as eternity" on the far right, "eternity" on the far right, and "thy love" on the far right. The notes are mostly quarter and eighth notes.

Wide wide as the world is thy command vast as eternity eternity thy love

Continued

Soft

Firm as a rock thy truth must stand when rolling years shall cease to move shall *rit.* when *rit.*

Loud

LEEDS

DR

MADAN

Jesus thy blood & righteousness My

when *rit.*

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

PHILADELPHIA HARMONY,

OR,

A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

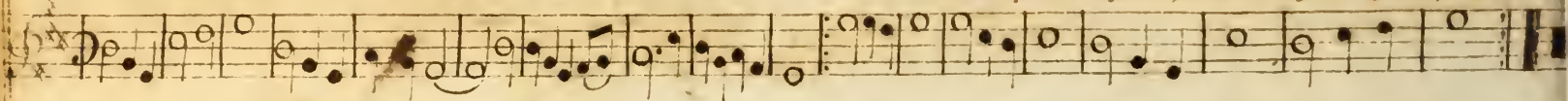
Selected by

ANDREW ADGATE.

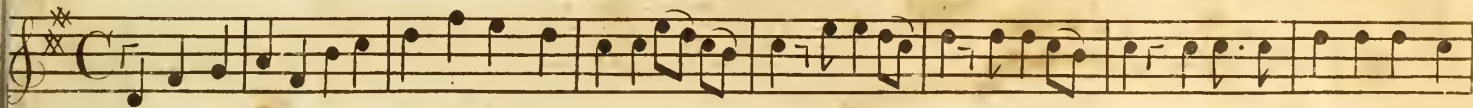
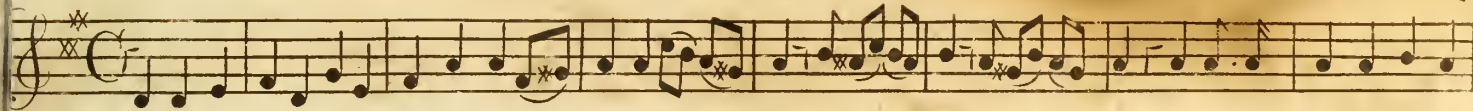
PART II.



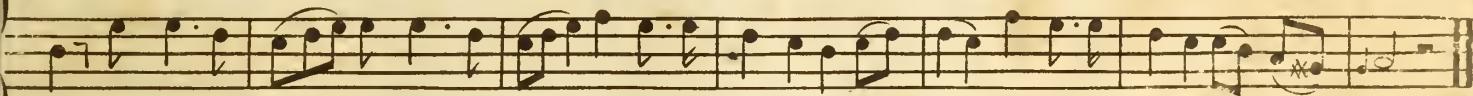
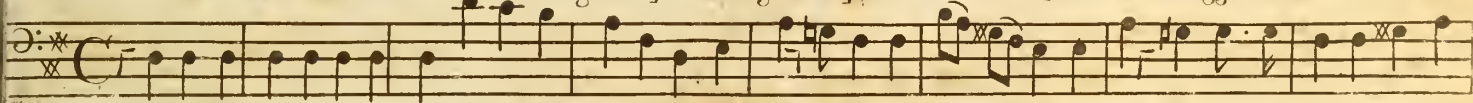
Not all the powers on earth join'd in a league with Hell, Can disconcert our plan, which nothing can excel; Since such a
 = In God we find, adieu to fears of every kind



Cheffunt New.



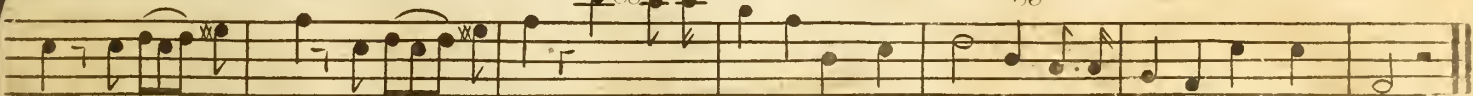
Our Lord is risen from the Dead Our Jesus is gone up on high The powers of Hell are captive led Dragg'd to the Portals of the



Sky The Powrs &c.

Dragg'd &c.

Dragg'd &c.



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

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

Loofe your bars of maf... light And wide in... fold the... the... rial teue He claims these maufions as

is right Re... ceive the King of Glo... ry in He claims these maufions &c.

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

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

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

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

Lo! his triumphal Chariot waits And Angels chaunt the solemn Lay Lift up your heads ye heavenly Gates Ye ever-

lasting Doors give way Lift up your heads ye heavenly Gates Ye everlasting Doors give way Who is the

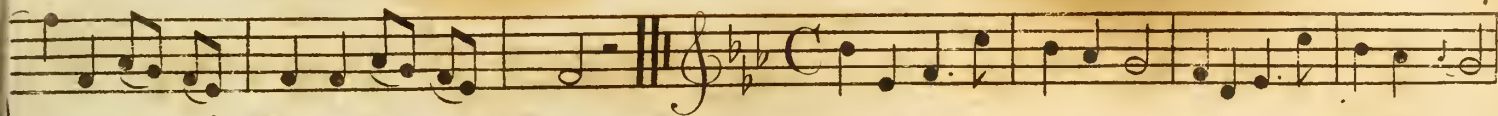
King of Glory who who who is the King of Glory who The Lord of glorious pow'r pos- sessed The King of Saints

and Angels too God over all for e- ver blest God over all &c. God over all &c. God over

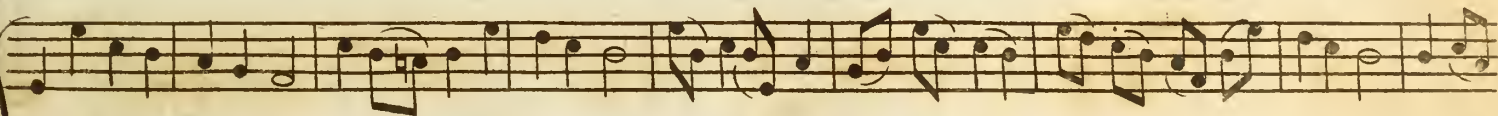
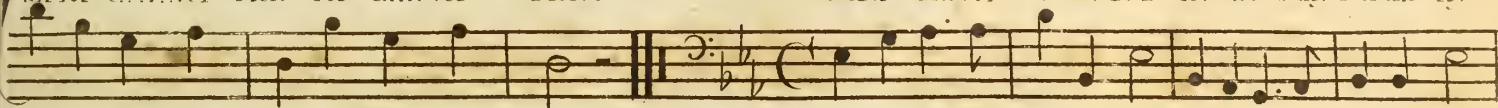
Continued.

Hotham.

D^r Madan 85

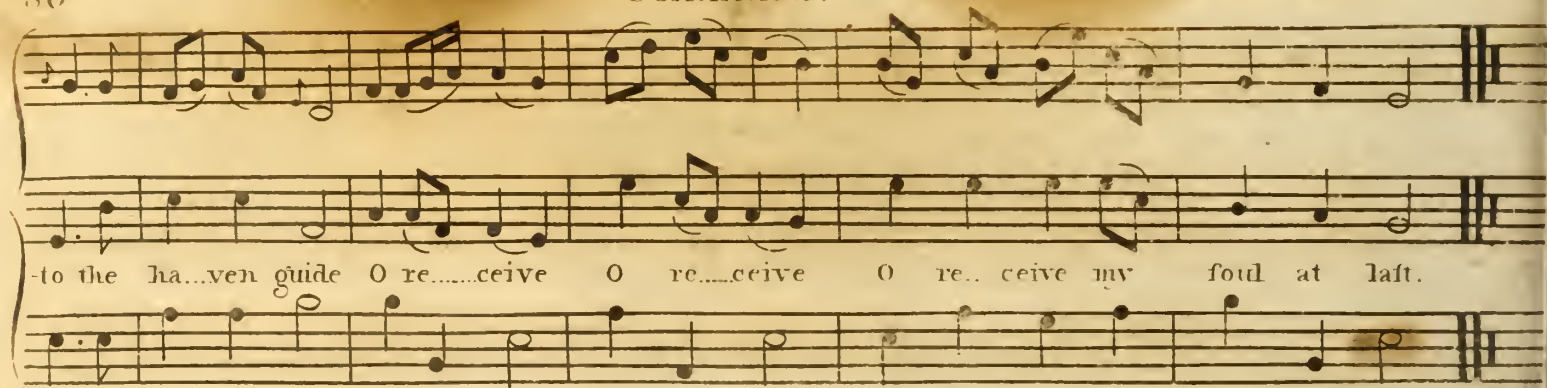


all for e...ver blest for e...ver blest. Jesu lo...ver of my soul Let me to thy bosom fly



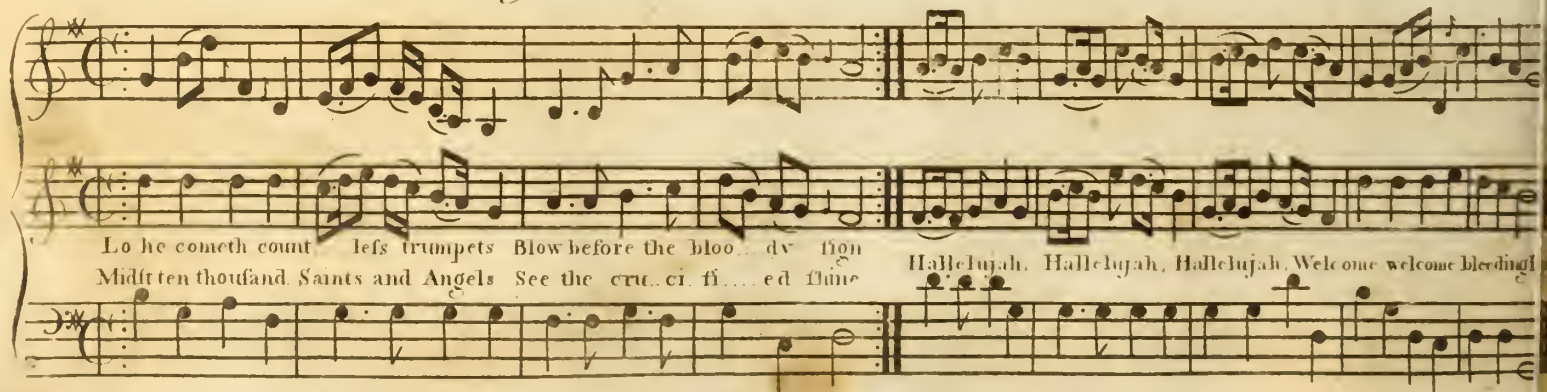
While nearer waters roll While the tempest still is nigh Hide me O my Saviour hide Till the storm of life is past Safe





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

Helmflej.



Lo he cometh count less trumpets Blow before the blood yon
Midsten thousand Saints and Angels See the cruci. fi. ed time
Hallelujah. Hallelujah, Hallelujah, Welcome welcome bleeding!

The dwellings of thy lo... ve

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

Thine earthly temples

The dwellings of thy lo... ve

Thine earthly temples are

To thine abode my heart aspires

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

With warm desires &c.

Thine earthly temples are

To thine abode my heart aspires

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

He sends his spirit with his word And

He sends his spirit with his word And arms me for the

He sends his spirit with his word And arms me for the

Montgomery. C. M.

Morgan.

(5)

Early in God without delay Hasten to seek thy fa- ce My thirsty spirit thirsts awa- y without thy cheering grace

No pilgrims &c

No pilgrims &c

No pilgrims on the foaming sand No pilgrims &c

S:

Long for a &c

foaming sand Beneath a burning sky

Long for a cooling stream Long for a cooling stream at hand Long for a cooling &c.

And they must drink of this.

Long for a &c.

Lo g a &c.

Weston Favel. C.M.

Come let us join our cheerful songs With An gels round the throne Ten thou sand thou sand are their tongues

This system contains the first four staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in bass clef. The third and fourth staves are the piano accompaniment in treble and bass clefs, respectively. The lyrics are written between the second and third staves.

all their joys are one Ten thou sand thou sand are their tongues But all But all their joys are one

This system contains the next four staves of music, continuing the piece. The lyrics are written between the second and third staves. The music concludes with a double bar line at the end of the fourth staff.

Canterbury. C.M.

91

Walfal. C.M.

London New. C.M.

New 100. LM.

This image shows a page of a hymn book with four hymns, each consisting of two staves of music. The hymns are: Canterbury (C.M.), Walfal (C.M.), London New (C.M.), and New 100 (LM). The music is written in a simple, clear style with a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. The page is numbered 91 in the top right corner.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a key signature of one sharp.

Lord what thoughts will wretch woe to mourn and wimmer and repine To see the wicked plac'd on high In pride and abas'd hearts place

The second system continues the musical notation from the first system, with the vocal line and piano accompaniment. The lyrics are positioned between the two staves.

But oh their end Ce

The third system of music includes a repeat sign with first and second endings. The lyrics are placed below the piano accompaniment staff.

oh their end Ce

But oh their end then dreadful end Thy sanctuary taught me to ^{but} On slipp'ry rocks I see them stand And they all be lov.

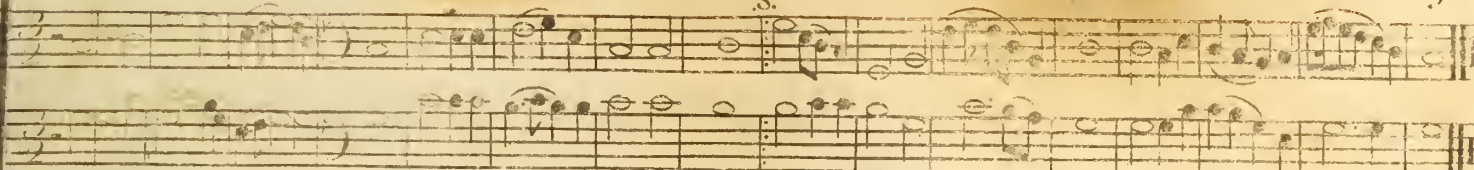
The fourth system continues the musical notation, including the piano accompaniment and vocal line. The lyrics are positioned below the piano staff.

But

sanctuary taught me to ^{but} taught me to

Amanda. L.M.

Morgan.



Death like an overflowing stream Sweeps us a way our life's a dream An empty tale a morning flower (not down and wither'd in an hour.

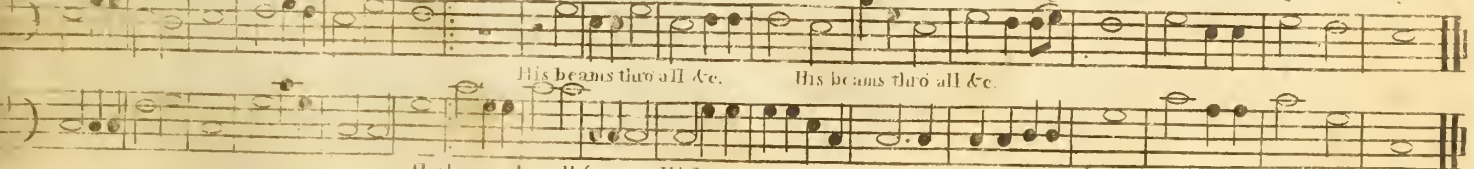


Albany. S.M.

Edson.



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



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

Amsterdam P.M.

Rise my soul and stretch thy wings Thy better portion trace Rise from transitory things Towards thy native place Sun and Moon and stars all see

A CANON of Four in One

Time shall soon this Earth remove Rise my Soul and haste away To seats prepared above

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of several measures of notes and rests.

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

The second system continues the musical piece with a vocal line and piano accompaniment. It includes a double bar line and a repeat sign. The notation is consistent with the first system.

53. C. M.

Palm 33 D. W.

Tucket.

The third system of music begins with a vocal line and piano accompaniment. It features a double bar line and a repeat sign. The key signature changes to two sharps (F# and C#) and the time signature is 2/4. The piano part includes a treble clef staff.

ld demands of death With skill to thy orpo . . . w to save.

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

The fourth system continues the musical piece with a vocal line and piano accompaniment. It includes a double bar line and a repeat sign. The notation is consistent with the previous systems.

Continued.

His mercy and his right counsels

How ho.ly just and true Let heav'n and earth proclaim and of grace Reveal his wondrous na. me

His works of na. ture

Norristown. S.M. A. Davis.

His beams &c.

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

His beams &c.

His beams thro' all the nations in His beams &c. And li fe &c.

Pleasant Valley. C.M.

Morgan.

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

From vain desires &c.

From vain desires &c.

From vain desires &c.

From vain desires &c.

These eyes of mine

From vain desires &c.

Turn off these eyes of mine.

From vain desires &c.

From vain desires &c.

From vain desires &c.

From vain desires &c.

Despair.

Morgan.

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

This musical score is for the hymn 'Despair'. It consists of four staves. The top staff is the vocal line in treble clef. The second and fourth staves are the piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics. The music is in a major key with a common time signature. The tempo is marked 'Affettuoso'.

Wetherfield. P.M.

Morgan.

world And not a stone tell where I lie And not a stone &c. Ye tribes of Adm join With heavn and earth and seas And

This musical score is for the hymn 'Wetherfield. P.M.'. It consists of four staves. The top staff is the vocal line in treble clef. The second and fourth staves are the piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics. The music is in a major key with a common time signature. There is a double bar line in the middle of the score, indicating a change in the piece.

Continued .

First musical staff with notes and a repeat sign at the end.

Ye holy throng of an gels &c.

Second musical staff with notes and a repeat sign at the end.

er notes divine To your creator's praise

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

Third musical staff with notes and a repeat sign at the end.

Ye holy throng &c.

fo . ng In &c.

Fourth musical staff with notes and a repeat sign at the end.

Ye holy throng of angels bright In wor . lds of lig . tu begin the song In &c .

Hofannah .

C.M.

Rev^d D^r Davidson .

Fifth musical staff with notes.

Sixth musical staff with notes.

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

Seventh musical staff with notes.

Eighth musical staff with notes.

Stroudwater. C.M.

Musical score for Stroudwater, C.M. The score consists of four staves. The top two staves are for the treble clef, and the bottom two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a melody in the treble and a bass line in the bass, with various rhythmic patterns and accidentals.

S^t. Anns. C.M.

Musical score for S^t. Anns, C.M. The score consists of two staves. The top staff is for the treble clef and the bottom is for the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble and a bass line in the bass, with various rhythmic patterns and accidentals.

Christ Church. C.M.

Musical score for Christ Church, C.M. The score consists of two staves. The top staff is for the treble clef and the bottom is for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a melody in the treble and a bass line in the bass, with various rhythmic patterns and accidentals.

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

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

Chorus.

Williamsburg: L.M.

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

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

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

S:

The Angel of the Lord

While the Lord was lying in the manger, He was lying on the ground The Angel of the Lord came down And glory shone around.

The Angel of the Lord

The Angel of the Lord came

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

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

the Lord came down &c The Angel of the Lord came down &c.

And glory shone, And glory shone around And glo... ry



