

Tis Beauty calls	1.	Bf. Catch Club.	
Dch Dove	17.	Bf. printed.	
Tomb of Anacreon. The Busy Day	29.	Bf. Anacreontic Society.	
When to the Muses	37.	Bf. Catch Club.	
Albion thy Sea encircled Isle.	65.	Bf. Ditto	printed by Warren.
Daughter of Love	67.	Bf. do	
Crust at the willow	75.	Bf. do	printed by W.
Hallelujah. hec dies.	73 & 76.		
Vouchsafe O Lord	77.	Bf.	
Overture to Christmas ODE.	79 & 78.	Bf.	
An Fugue for the Organ. not finished	80.	Bf.	
Farewell thou mighty Prince of Bass	81.	acompo. Bf.	Boston.
Pedal Lesson for Organ or Harpsichord.	89.	Robinson	
Here India Bonds	105.	Bf.	Catch Club.
This Night is the Day.	106.	Bf.	Ditto
My Neighbour has lost	107.	Bf.	do printed by Warren
Symphony before "Flow good & joyful"	108.	Bf.	
War begets Poverty at length	111.	Bf.	
Ditto. concisely.	112.	Bf.	
Quam pulchra es.	113.	Rex Henricus 8. ^{mus}	rendered into modern notation
Quotations from	117. & 118.	Morley	Ditto
Chants & a Gavot.	119.	Bf.	
	120.		
Arise my Heart	121.	Bf. printed for the Foundling Hospital.	
Nymph over the	125.	Bf. printed by Warren	Catch Club.
May each married Lady be	129.	B. C. Junior A. Aetatis. 10.	Catch C.
As it is	129.	Bf.	printed by Warren
Annus in Coelis	129.	Bf.	Ditto
and peius cura	130.	Bf.	do

THE PARRY ROOM LIBRARY

References to this volume will be found in :

The Musical Times, vol. 37 (1896) p. 586

The Music Review, vol. 11 (1950) p. 169

J.S. Bach, Prelude, Trio and Fugue
in B flat, edited by Walter
Emery (Early Organ Music,
Novello and Co., Ltd., 1959).

The Keeper would be grateful if Readers would draw his attention
to any other references.

I
C
S
W
A
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m
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V
A

Stern Winter now renews.	131. Bl.	for the Ichington Concert
In Peace 'mongst ourselves.	155. Bl.	Ditto
Three Psalm Tunes	167. Bl.	printed among Smarts' Psalms.
O praise the Lord	171. Bl.	printed among Travers' Psalms.
Solo Violin	179. Galliard.	
As the Hart panteth	187. Bl.	} Solo for a Bass Voice.
Let your Light shine	195. Bl.	
Hark the Lark	206. Bl.	printed by Warren. Catch Club.
Come thou Monarch	208. Bl.	Ditto
Tho mean thy Birth	209. Bl.	Do.
Organ Part of a Te Deum in G. ut.	211. Bl.	
Jubilate. Ditto	215. Bl.	
Magnificat Do.	219. Bl.	
Nunc dimittis Do.	221. Bl.	
Dare you haunt our hallow'd ground		
Alta. beshrew you	223. W. Cornish Junr.	render'd into Modern Characters. Bl.
Ditto. (various)	227. Do.	Do.
Who shall have my fair Lady	229. Do.	Do.
Hay Day jolly Rutterkin.	235.	printed in S. John Hawkins' History
Dare you haunt our hallow'd Ground	240.	printed by Ravenscroft. render'd into Modern Characters & Score. Bl.
Round around a	242. Ditto	Ditto
Greek Calendar to find Easter.	244.	
Margret meke.	248.	ancient M.S. render'd. Bl.
Ulysses and Penelope.	62.	Ditto Bl.

Single Voices first ODE for the Ladies Dinner 1776
To be repeated in Chorus

Tis Beauty, Beauty calls ye tuneeful Band ex-
Tis Beauty tis beauty calls ye tuneeful Band ex-
Tis Beauty tis beauty calls ye tuneeful Band exalt
Tis Beauty tis beauty calls ye tuneeful Band ex-
alt your strains exalt your strains at her command
alt your strains exalt your strains at her command at her command
your strains exalt your strains at her command at her command
alt your strains exalt your strains at her command at her command

Single Voices

When she appears to grace our feast
the Muse should
When she appears to grace our feast the Muse should
The Muse The Muse should

2

Handwritten signature/initials

Chorus

When she ap-pears to grace our feast the
 crown the lovely guest

Chorus
 crown the lovely guest When she appears to grace our feast the
 Muse sh^d crown the lovely guest; but chief at this distinguished

Muse sh^d crown the lovely guest but chief at this distinguished

Chorus
 Hour When evry bosom evry bosom feels her pow'r
 when evry bosom feels feels her pow'r

Chorus
 Hour when evry bosom feels her pow'r

Verse & repeated in Chorus

when evry Bo-som feels her powr for now no more with

when evry Bosom feels feels her powr for now no more with

single charms the Paphian Queen our hearts alarms But

single charms the Paphian Queen our hearts alarms

here display-ing all her charms with Ca-^{stores}rish hand her

with lavish hand with Ca-^{stores}rish

But here display-ing all her charms with Ca-^{stores}rish hand her

com
the
Voro

treasures pours and here unites her
hand her treasures pours and here u -
hand her trea - sures pours and here u -
treas - sures trea - sures pours and here u -

scattered rays unites her scattered rays to shine in
unites her scattered rays here unites her scattered rays
unites her scattered rays unites her scattered rays
unites and here unites her scattered rays to shine in

one collected blaze to shine in one collected blaze
in one collected blaze
one collected blaze to shine in one collected blaze

one

Chorus

Time Review

Hence hence gloomy care gloomy care thy chilling
 Hence gloomy care hence gloomy care
 Hence Hence gloomy gloomy care
 Hence hence hence hence gloomy care thy chilling

loud
 mien must neer in Beauty's train be seen far from our social
Loud
 mien must neer in Beauty's train be seen far from our social

strong
 scenes remove thou foe thou foe to pleasure and to love
strong
 scenes remove thou foe thou foe to pleasure and to love

Verse & Chorus

But hither come fantastic Mirth whose bounding foot steps
 whose
 whose bounding
 But hither come fantastic Mirth whose bounding

whose bounding foot steps whose bounding foot steps scorn the earth
 bounding bounding foot steps scorn the Earth
 foot steps whose bounding bound-ing foot steps scorn the Earth
 foot steps whose bound- - - ing foot steps scorn the Earth

soft whose bounding foot steps *loud* scorn the Earth with
soft whose bounding foot steps *loud* scorn the Earth with
soft whose bounding foot steps *loud* scorn - the Earth
soft whose bounding foot steps *loud* scorn - the Earth

Ro - ses crown our flowing bowls with air - y notes ^{et} ex - alt our Souls till

roses crown our flowing bowls with air - y notes exalt our Souls

with Roses crown our flowing bowls with airy notes exalt our Souls till

with Ro - ses crown our flowing bowls with airy notes exalt our Souls till

ev - ry Cheek with rapture glows and evry heart with joy o'er flows with

and ev - ry heart with joy o'er

ev - ry cheek with rap - ture glows and ev - ry heart with joy o'er

ev'ry cheek ev'ry cheekth rapture glows and ev'ry heart with joy o'er

joy o'er flow o'er flows ^{and} all around with transport gay in festive Cho - rus

flows - o'er flows

flow o'er flows -

flows o'er flows - and all around with transport gay in fes - tive Chorus

soft and clear, as sweetly melt on pi-ty's Ear when some fond maid by

soft and clear as sweetly melt on pi-ty's Ear

soft and clear as sweetly melt on pi-ty's Ear

soft and clear as sweetly melt on pi-ty's Ear

Moon light pale to silence trusts her plaintive tale to silence

trusts - her plaintive tale when some fond maid by moon light pale to

soft

soft

soft

when some fond maid by moon light pale to

silence trusts her plaintive tale to silence trusts her

silence trusts her plaintive tale to silence trusts her

plaintive tale

plaintive tale Oh may the tender sounds impart their soft im-

plaintive tale

pression to the heart Oh may the tender sounds im-

Oh may the ten-der sounds im-

Oh may the tender sounds im-

part their soft impression to the heart

part their soft impress-ion to the heart and charm each ru-der

part their soft impression to the heart

part their soft impression to the heart

thought to rest till Love and Rapture fill the breast till Love

Ad libitum

and Rapture fill the Breast and charm each ru-der thought to

and charm each ruder thought to

and charm each ruder thought to

rest till Love and Rapture fill the Breast till Love and
 rest till Love and Rapture fill the Breast till Love and
 rest till Love and Rapture fill the Breast till Love and
 rest till Love and Rapture fill the Breast till Love and

Rapture fill the Breast But still howe'er our strains may flow or
 Rap - ture fill the Breast or
 Rapture fill the Breast

Rapture fill the Breast But still howe'er our strains may flow or
 gayly brisk or gayly brisk or sweetly sweetly slow Let this fair
 gayly gay - ly brisk or sweetly sweetly slow Let this fair
 or gayly brisk or sweet - ly slow Let this fair
 gayly gay - ly brisk or sweetly slow Let this fair

train accept the Lays and deign what they inspire to praise

train accept the Lays and deign what they inspire

train accept the Lays and deign what they inspire

train accept the Lays and deign what they inspire to praise

Verse.
and
Repeat
in Chorus

our num-bers to approve our numbers

tis theirs our numbers to ap-

'tis theirs our numbers to approve tis theirs to approve our

our num- bers to approve tis theirs tis theirs

to approve tis theirs tis theirs tis theirs our numbers

-prove our num- bers to approve tis theirs our numbers

num- bers to approve our num- - - - bers to

- our numbers to approve tis theirs - - our numbers

to approve for Music is the Voice of Love Music is the Voice
 to approve
 - approve
 to approve for Music is the Voice of Love Music is the Voice
 soft of Love Loud for Music is the Voice of Love Music is the
 soft of Love soft for Music is the Voice Love Music is the
 soft of Love Loud for Music is the Voice of Love Music is the
 of Love tis their's tis theirs our Numbers to approve for Music is the
 Voice of Love Music is the Voice of Love Loud Music is the
 Voice of Love soft Music is the Voice of Love Loud Music is the
 Voice of Love soft Music is the Voice of Love Loud Music is the
 Voice of Love tis their's our numbers to approve for Music is the
 Loud

Ad^o

Voice of Love Music Music is the Voice of Love

Voice of Love Music Music is the Voice of Love

Voice of Love Music

Voice of Love Music Music is the Voice of Love

Ad^a

The image shows a handwritten musical score on a five-line staff. The lyrics are written in cursive and are: "Voice of Love Music Music is the Voice of Love". The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. The tempo marking "Ad^o" is written above the first measure, and "Ad^a" is written below the final measure. The score is divided into measures by vertical bar lines.

Dorset Court.

March
12.1776.



A Mezzo Voce

Larghetto

Deh! deh! dove dove? senza me

Deh! deh! dove dove? senza me

Deh! deh! dove dove? senza me

Deh! deh! dove dove? senza me

dolce mia vi-ta dolce mia vita, deh! deh!

dolce mia vi-ta dolce mia vita deh - -

dolce mia vi-ta dolce mia vita deh deh

dolce mia vita dolce mia vita deh deh

dove dove senza me dolce mia vi-ta dolce mia

dove dove senza me dolce mia vita dolce mia

do - - - ve senza me dolce mia vi-ta dolce mia

dove dove senza me dolce mia vi-ta dolce mia

vi-ta ri-ma-sa sei si giovane si giovane e
 vita ri-ma-sa sei si giovane si giovane
 vita ri-ma-sa sei si giovane si giovane e
 vita ri-ma-sa sei si giovane si giovane

- si bel-la e - si bel-la deh! deh!
 e si bel-la e si bel-la deh! deh!
 si bel-la e si bel-la deh! deh!
 e si bel-la e si bel-la deh! deh!

dove senza me dolce mia vi-ta ri-ma-sa
 dove senza me dolce mia vita ri-ma-sa
 dove senza me dolce mia vi-ta ri-ma-sa
 dove senza me dolce mia vi-ta ri-ma-sa

sei ri-masa sei si giovane e si bella si
 sei rimasa sei si giovane e si bella si
 sei rimasa sei si giovane e si bella si
 sei rimasa sei si giovane e si bella si
 bella e si giovane si giovane si bella si giovane e
 bella e si giovane si giovane si bella si giovane
 bella e si giovane si bella si bella si giovane e
 bella e si giovane si bella si bella si giovane
 - si bella e si bella come poi che la luce
 e si bel-la e si bella come poi che la luce
 - si bel-la e si bella come poi che la luce
 e si bella e si bella come poi che la luce

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "e dipartita ri - man tra boschi tra boschi la smar -". The second and third staves are piano accompaniment for the first and second voices, with lyrics: "e dipartita ri - - man tra boschi la smar -". The bottom staff is piano accompaniment for the third voice, with lyrics: "e dipartita ri - man ri - -".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "- rita agnella tra boschi la smarrita agnella la smar -" and a *pia* marking. The second and third staves are piano accompaniment for the first and second voices, with lyrics: "- rita agnella tra boschi la smarrita agnella la smar -" and *pia* markings. The bottom staff is piano accompaniment for the third voice, with lyrics: "ri - - man tra boschi la smarrita agnella la smar -" and a *pia* marking.

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics: "- rita agnella". The second and third staves are piano accompaniment for the first and second voices, with lyrics: "- rita agnella" and "che dal pas -". The bottom staff is piano accompaniment for the third voice, with lyrics: "- rita agnella che dal pastor spe -" and "ran -".

Crescendo

che dal pastor sperando esser u-di-ta
 - tor spe - ran - do esser u di - ta
 - ran - do esser u - di - ta esser u - di - ta
 - - - - - do esser u di - ta

Alla Breve ma non troppo Allegro
 se va se va
 se va lagnando in questa
 se va lagnando

lagnando lagnando se
 parte in questa ed in quella parte se
 in questa parte ed in quella parte

in questa parte ed in
 va la - - gnan - do in questa
 va la - gnan - do la -
 in questa parte in que - - sta parte
 quella se va la - gnan
 parte ed in quella in quella in questa
 - gnando in questa parte in questa par -
 se va la - gnan -
 - do se va la gnando in
 parte se va la - gnan - - do la -
 - te se va se va la gnando in questa parte se
 - do se va la gnan - do in

questa parte ed in quel - - la lagnan - -
 gnando se va la - -
 va se va se va lagnando se va
 questa parte ed in quel - - la in questa parte
 do in questa parte ed in quella parte in
 - - gnando se
 la - - gnando lagnando do la - -
 ed in quella par - - te ed in quella se
 questa parte ed in quella par - - te la - -
 va la - - gnando lagnando in
 - gnando in questa parte ed in quella
 va lagnan - - do la -

gnan - - - - - do se va
 questa parte ed in quella lagnan
 parte questa ed in quella se va in questa
 gnando la - gnando in ques -

la - - gnan - do in questa par -
 do in questa parte ed in quella lagnan do se va
 parte lagnan - do se va lagnan -
 - sta par - te se va lagnan -

- te in questa par - te se va lagnan - do in
 lagnan - do lagnan - do in
 - do in questa par - te se va se va lag -
 - do in questa parte se va lagnan - do in

questa parte ed in quel - la in questa parte
 questa parte ed in quel - - la in questa
 - quando in questa ed in quella parte se va
 questa par - te ed in quel - la in questa

ed in quella ed in quella se va lagnando in
 ed in quel - la se va lagnando in ques -
 - - se va lagnando in questa
 ed in quel - la in ques - - ta

questa parte ed in quel - la.
 - ta par - te ed in quel - la.
 parte ed in quella ed in quel - la.
 parte ed in quella.

Allegro

4 Tanto che il Lupo che il Lu - po ch' il
 4 Tanto che il Lupo l' o - - - -
 4 Tanto che il Lupo che il Lu - po
 4 Tanto che il Lupo che il Lupo l'ode ch' il
 Lupo l'ode tanto ch' il Lu - po l' o -
 de da lon - ta - - - no il Lu - po
 l' o - de da lon - ta - - no il Lupo l'ode
 Lupo l'ode da lon - ta - - -
 de da lon - ta no l' o - - - de il
 l' o - - - de l' o - - - de il Lupo il
 l' o - de da lon ta no il Lupo il Lu -
 no il Lupo l'ode da lon -

Lupo tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
 Lupo tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
 - po tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
 - tano tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
 l'ode da lon ta - - - - -
 l'ode da lon ta - - no il Lupo il Lu - -
 l'ode da lon - ta - - no il Lu - po il Lu - -
 l'ode da lon - ta - - no il Lu - po il Lu - -
 - - - - - no l'o -
 - po il Lu - po il Lu - - po il Lupo l'o -
 - po il Lu - po il Lupo da lon ta - - no l'o - -
 - - po l'ode da lontano da lontano lontano l'o - -

Pia

-de da lontano l'o-de da lontano

--de da lontano l'o-de da lontano

--de da lontano l'ode da lontano

--de da lontano l'ode da lontano

Adagio

Pia

e Ed il misero pas-tor ne piange ne

Ed il misero pas - tor ne piange ne

Ed il misero pas - tor ne piange ne

Ed il misero pastor ne piange ne

Pia

piange ne piange in vano ne piange in vano.

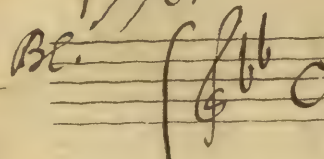
piange ne piange in vano ne piange in vano.

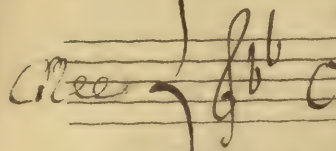
piange ne piange in vano ne piange in vano.

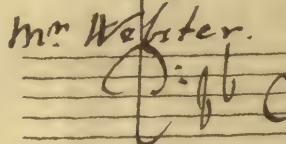
piange ne piange in vano ne piange in vano.

The Tomb of Anacreon
written for the Anacreontic Society. at the Crown and Anchor

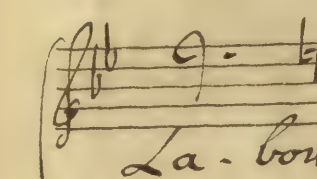
Spring
1776.

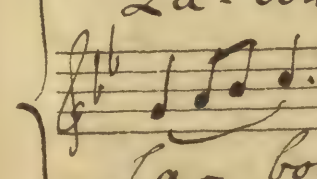
BC.  its sordid Sons their

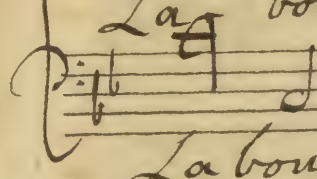
Alce  its sordid Sons their

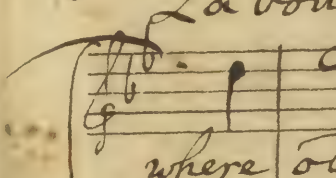
Mr Webster. Solo  its sordid Sons their

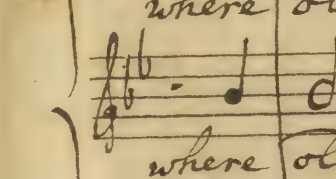
The busy Din of Day is o'er its sordid Sons their

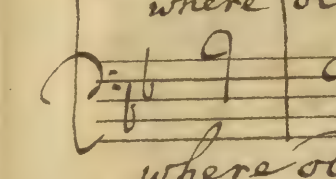
 La-bours cease: come, come then the sacred spot explore

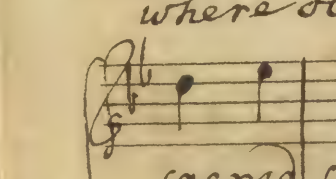
 La-bours cease: come, come then the sacred spot explore

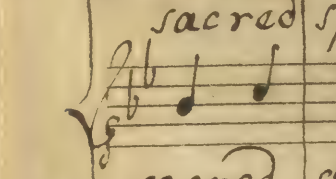
 La-bours cease: come, come then the sacred spot explore

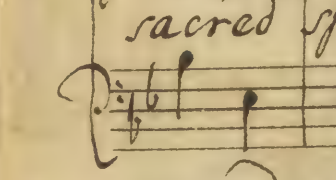
 where old A-nacreon sleeps in peace come come then the

 where old A-nacreon sleeps - in peace come come then the

 where old Ana creon sleeps in peace come come then the

 sacred spot explore, where Old A na - - - - - creon

 sacred spot explore where old A - nacreon

 sacred spot explore, where Old Anacreon, old A-nacreon

11

soft very soft

sleeps sleeps sleeps in peace sleeps in peace - For on the turf

sleeps sleeps sleeps in peace sleeps in peace - For on the turf the

sleeps sleeps sleeps in peace sleeps in peace For on the

where rests - his head, on the turf where rests his

turf where rests his head, on the turf where rests his ^{where} rests his

turf where rests his head, on the turf where rests his

head sure sure nought that's mournful nought that's

head. sure sure nought that's mournful nought that's

head sure, sure, sure sure, nought that's mournful, nought that's

mournful e'er appear'd but nymphs and fawns delighted

mournful e'er appear'd but nymphs and fawns delighted

mournful e'er appear'd but nymphs and fawns delighted

tread and oft the sportive Muse is heard and let us to his
 tread and oft the sportive Muse is heard and let us to his
 tread and oft the sportive Muse is heard and

tomb to his tomb draw nigh with frolic step and festive
 tomb to his tomb draw nigh with frolic step and festive
 Let us to his tomb draw nigh with frolic step & festive

Air his speaking tomb, his speaking tomb, for fan-
 Air his speaking speaking tomb for fancy's
 Air his speaking tomb his speaking tomb for fan-

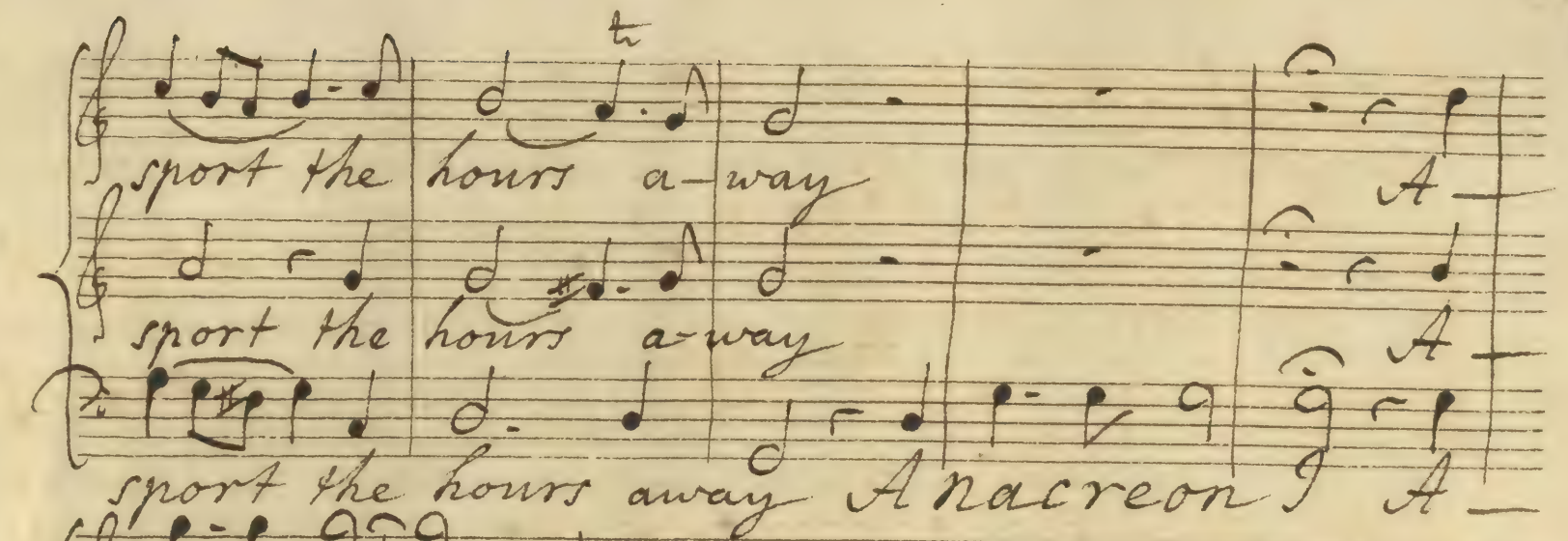
- cys eye can find a friendly lesson there, can find a friendly
 eye - can find a friendly Les - -
 - cys Eye for fan - cys Eye can find

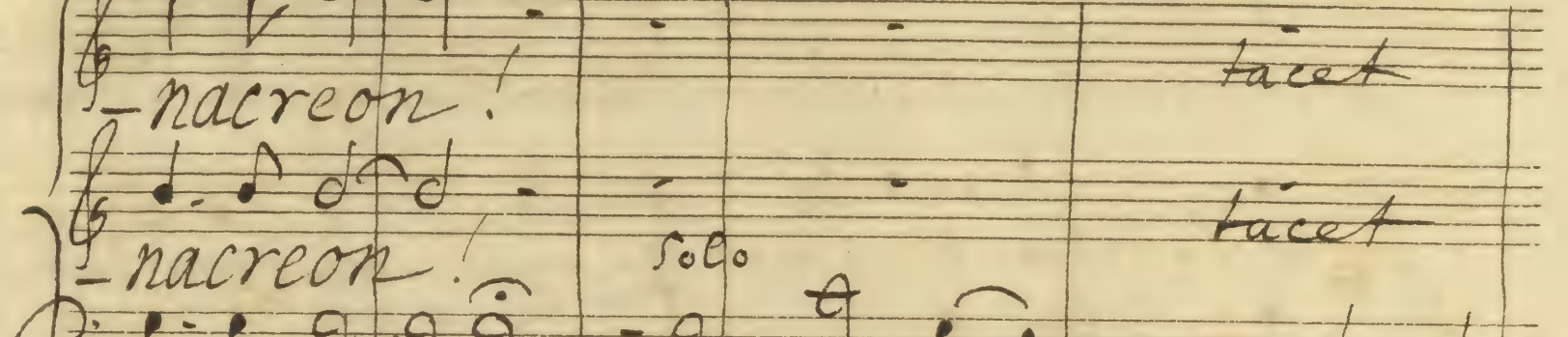
Lesson there a friendly Lesson there and thus in
-son there a friendly Les-son there and thus in

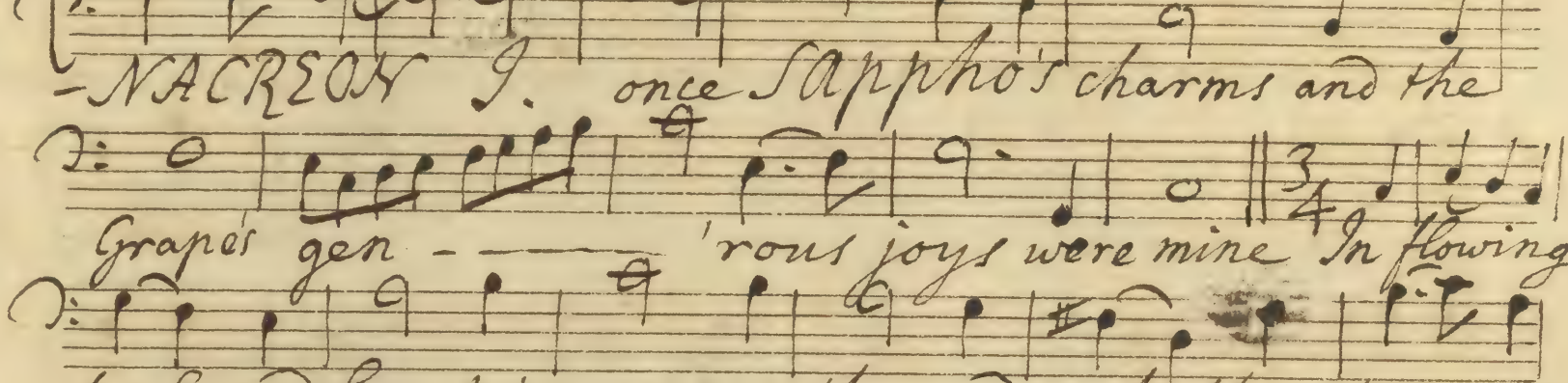
a friendly friendly Lesson there and thus in
words that cheer the heart the mouldering Legend seems
words that cheer the heart the mouldering Legend seems

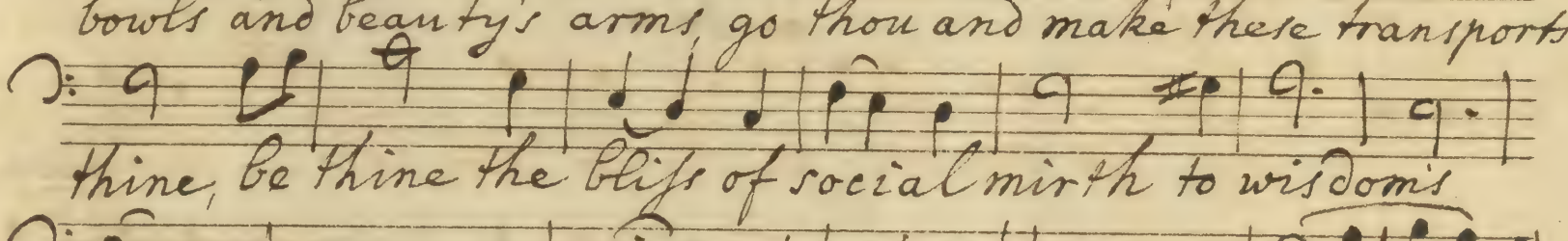
words that cheer the heart the mouldering Legend seems
to say Go Mortal go
to say Go Mortal go
to say Go Mortal go who e'er thou art, Go Mortal go

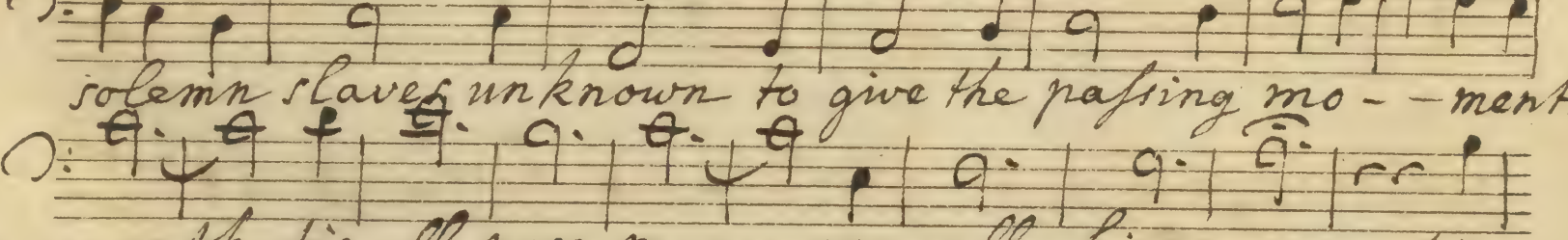
and laugh
and laugh and
and laugh and sport - the hours away and laugh and

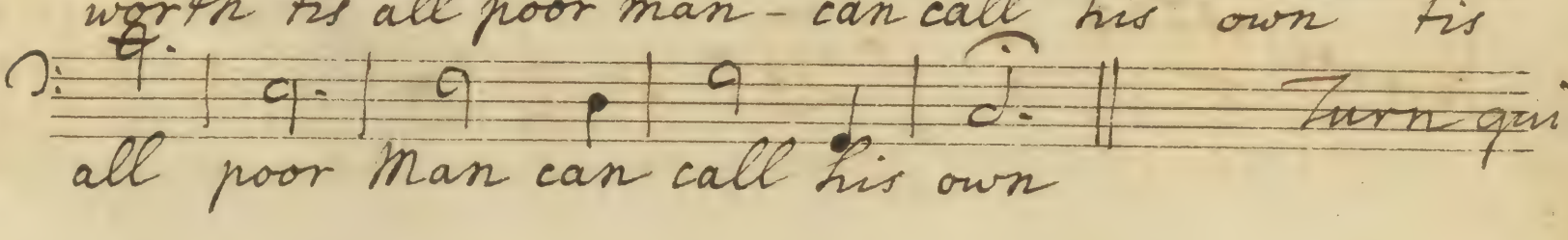

 sport the hours a-way ^{tr} A
 sport the hours a-way A
 sport the hours away Anacreon I A


 -nacreon! tacet
 -nacreon! solo tacet


 -NACREON I. once Sappho's charms and the
 Grapes' gen - rous joys were mine In flowing


 bowls and beauty's arms go thou and make these transports
 thine, be thine the bliss of social mirth to wisdom's


 solemn slaves unknown to give the passing mo - - ment
 worth tis all poor man - can call his own tis


 all poor Man can call his own Turn quick

Thanks thanks thanks happy shade with duteous
 Thanks thanks thanks happy shade with duteous
 Thanks thanks thanks happy shade with duteous
 haste their Sire's commands thy Sons obey and let A -
 haste their Sire's commands thy Sons obey and let A -
 haste their Sire's commands thy Sons obey and let A -
 nacreon's name let A - nacreon's name be plac'd the bur -
 nacreon's name be plac'd - let A - nacreon's name be plac'd the
 nacreon's name let A nacreon's name be plac'd the bur -
 then of our vo - tive Lay the burthen of our votive Lay
 burthen of our vo - tive Lay the burthen of our votive Lay
 then of our votive Lay the burthen of our votive Lay

No 2. Music & Aquard. / The remainder of the Words lost

Single Voices first

Repeat in Chorus.

When to the Muses haunted Hill their Laurel

Moderato

When to the Muses haunted Hill their Laurel

When to the Muses haunted Hill their Laurel

When to the Muses haunted Hill their Laurel

Groves and that pure Rill which Poets drink, of Old drew nigh the

Groves and that pure Rill which Poets drink of Old drew nigh the

Groves and that pure Rill which Poets drink of Old drew nigh

Groves and that pure Rill which Poets drink of Old drew nigh the God-

Goddes the Goddes of the Azure Eye to wel..... come her

Goddes the Goddes of the Azure Eye to wel..... come her

the God..... des of the Azure Eye to wel.....

..... des the Goddes of the Azure Eye to wel.....

10

Th'im..mortal Choir uprais'd the Voice up...rais'd

Th'im..mortal Choir up...rais'd the Voice up...rais'd the

...come her Th'im..mortal Choir up...rais'd up...rais'd the Voice and

.....come her Th'im..mortal Choir up...rais'd the Voice up...rais'd the

..... the Voice and struck the Lyre the Powers of heavenly sound were

Voice..... and struck the Lyre the Powers of heavenly sound were

struck..... the Lyre the Powers of heavenly sound were

Voice and struck the Lyre the Powers of heavenly sound were

all display'd to greet with Honour due the Sire born Maid

all display'd to greet with Honour due the Sire born Maid

all display'd to greet with Ho...nour due the Sire born Maid

all display'd to greet with Honour due the Sire born Maid

a little quicker

first in responsive

Chorus.

first in respon...sive Fugue was shown in respon.....

first in res-pon-sive fugue in respon.....sive

fugue was shown in respon.....sive Fugue first was shown the

.....sive Fugue was shown the

fugue was shown first in responsive fugue was shown the

first in responsive fugue was shown the

Energy the Energy of art...ful Song soft then

Energy the Energy of art...ful Song then do.....

Energy the Energy of art...ful Song then do.....

Energy the Energy of art...ful Song then do.....

do... sing full with rich...er tone slow

loud slower & soft

soft

loud

sing full with rich...er tone slower soft

loud

sing full with rich...er tone slow slower & soft

modu...la...tion march'd a...long slow modulation

slower

slow modu...la...tion march'd a...long slow modulation

modu...la...tion march'd a...long slow modulation

mo...du...la...tion march'd a...long slow modulation

Crescend:

ma...rch'd a...long

Crescend

ma...rch'd march'd a...long

Crescend

march'd a...long ma...rch'd a...long

Crescend:

ma...rch'd a...long

Chorus.

Moderately quick
and Resolute

forte

I was then in Union Three times Three, three times

I was then in Union Three times Three, three times

Chorus

forte

I was then in Union Three times Three, three times

I was then in Union

Three they sung they sung the first ce...les...tial Glee was then in

Three they sung they sung the first ce...les...tial Glee was then in

Three they sung the first ce...les...tial Glee was

Three times Three Three times Three Three times Three

Union Three times Three Three times Three they

Union Three times Three Three times Three they

then in Union Three times Three Three times Three they

2

... they sung they sung the first

sung they sung they sung the

celes... tial glee

first celes... tial glee

Soli Sometimes with luxuriant Airs

Siciliana Sometimes

Soli Sometimes

Sometimes with luxuriant Airs

with *luc*... *uriant* *Airs* sing...ing singly or in pairs

with *luc*... *uriant* *Airs* or sing...ing

pia or sing...ing singly or in pairs

pia or sing...ing

singly or in pairs

pia singing singly

pia or in pairs singing singly

singly or in pairs or in pairs singing singly

they wan... ton'd in the wilds

or in pairs *cotto Voce* they wan..

they wan..

or in Pairs

of sound they wanton in the wilds

ton in the wilds of sound

ton they wanton in the wilds

they wanton they wanton in

of sound

in the wilds of sound they wanton in the wilds of

of sound

the wilds of sound they wanton

in the wilds of sound

sound

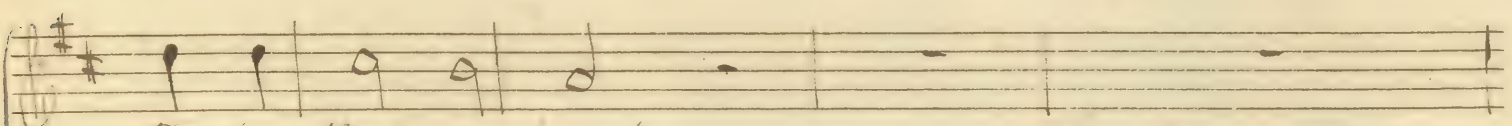
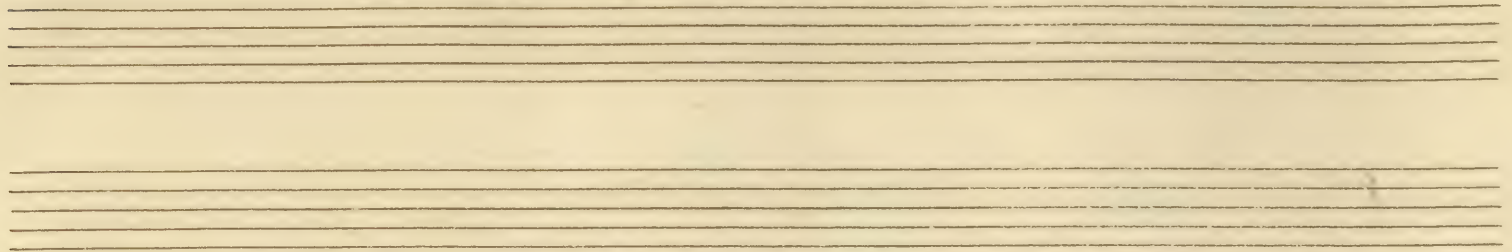
sound in the wilds of sound

in the wilds of sound in the

Handwritten musical score on aged paper. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The lyrics are: "they wanton they wanton of sound they wanton they wanton Wilds of sound they wanton in the wilds of sound in the wilds of sound they wanton in the wilds of sound". The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *Ad.* and *tr*.

Forti Subito

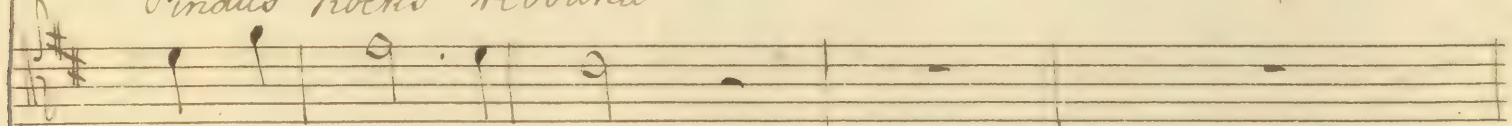
Handwritten musical score on five staves. The lyrics are: "strong di..vine ly sweet they made their Notes from". The score includes dynamic markings: "soft" above the first staff, "loud" above the second staff, "soft" above the third staff, "loud" above the fourth staff, and "soft" above the fifth staff. The music is written in a treble clef with a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written in a cursive hand below the notes.



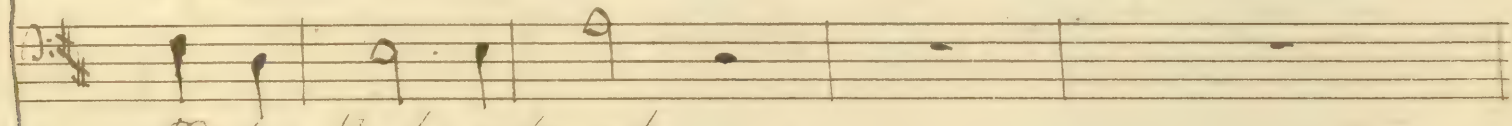
Pindus Rocks rebound



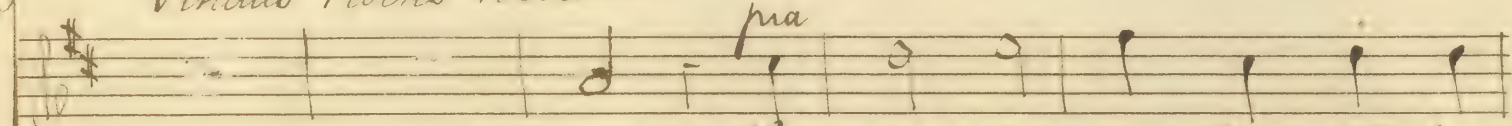
Pindus Rocks rebound



Pindus Rocks rebound

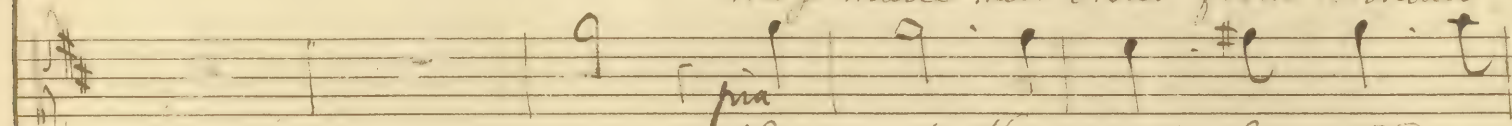


Pindus Rocks rebound



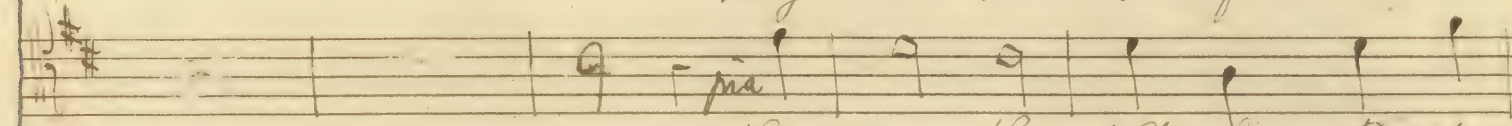
pia

they made their notes from Pindus



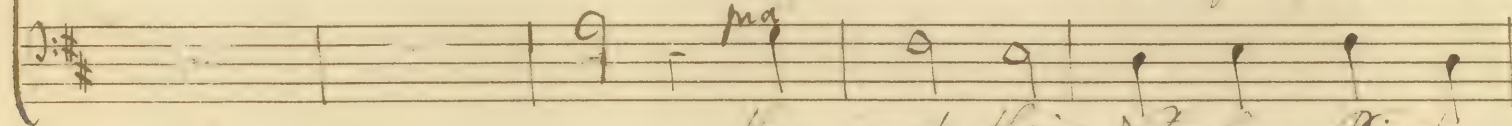
pia

they made their notes from Pindus



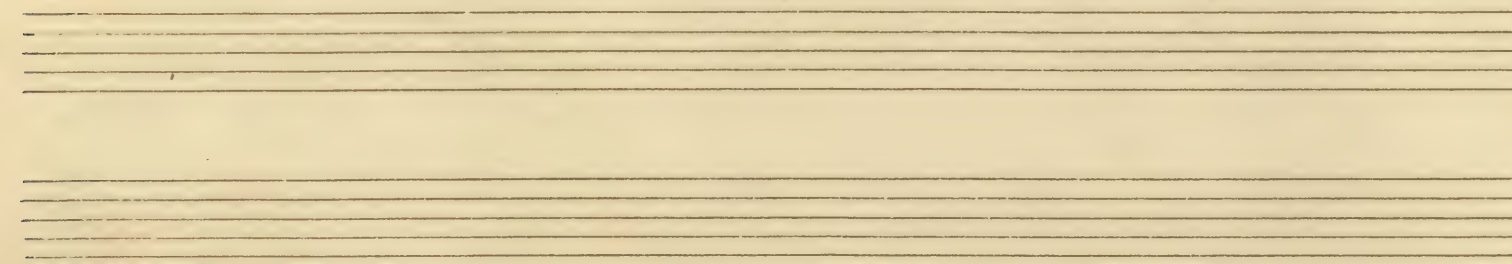
pia

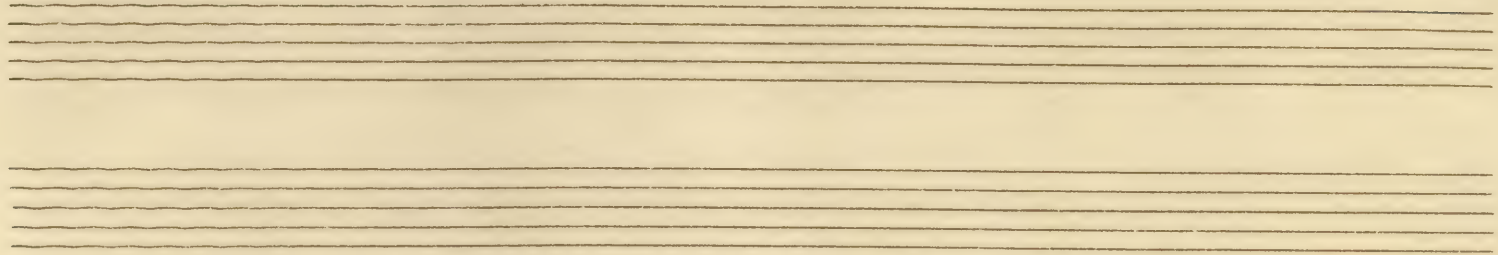
they made their notes from Pindus



pia

they made their notes from Pindus





loud
re..bound re..bound from Pindus Rocks re=
loud

loud
re..bound re..bound from Pindus Rocks re=
loud

loud
re..bound re..bound from Pindus Rocks re=
loud

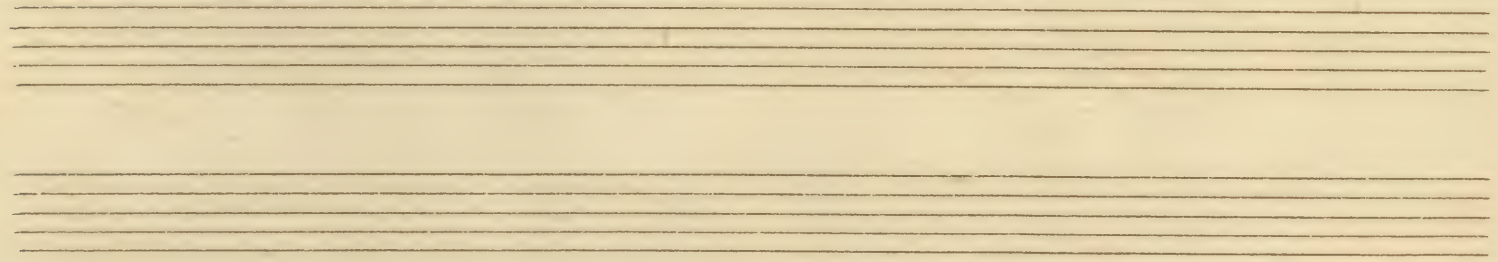
soft
re..bound re..bound from Pindus Rocks re=
soft

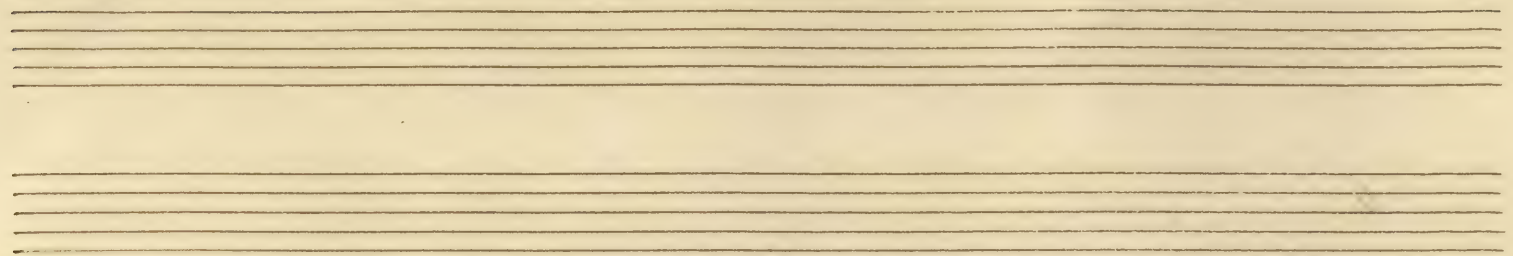
Rocks re..bound rebound rebound
soft

Rocks re..bound re..bound rebound

Rocks re..bound rebound rebound
soft

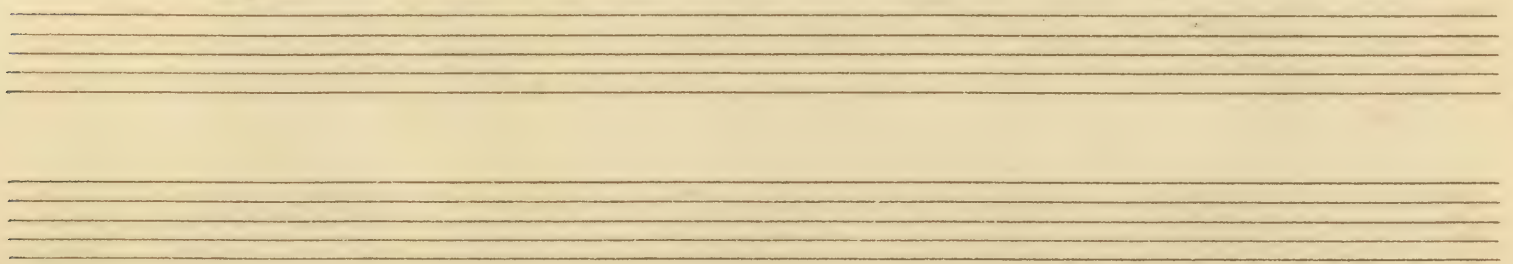
Rocks re..bound rebound re..bound

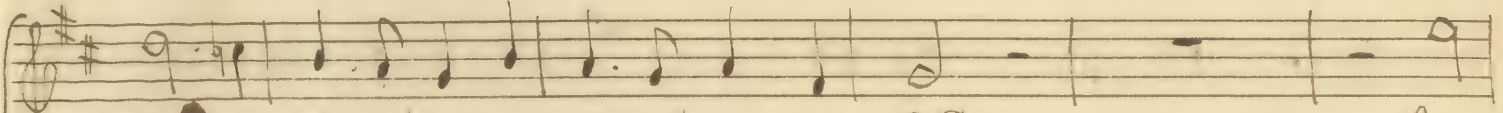
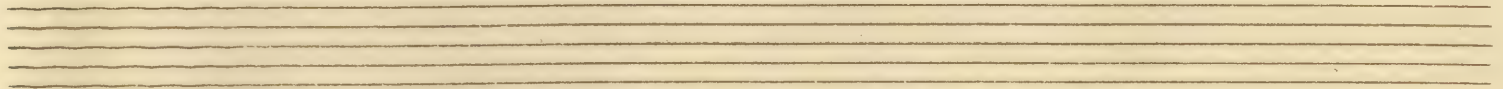
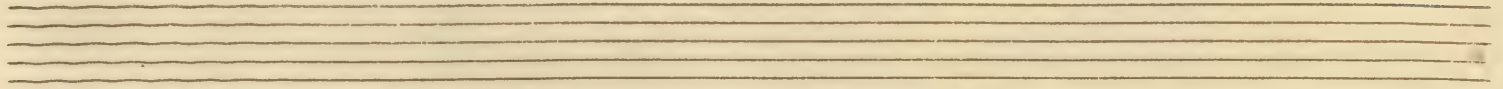




Handwritten musical score with lyrics. The score consists of ten staves of music, each with a vocal line and a corresponding lyric line. The lyrics are: "bound re-bound re-bound and for", "bound re-bound re-bound and for", "bound re-bound re-bound and for", "bound rebound re-bound and for", "from Pindus Rocks re-bound re-bound re-bound and for", "from Pindus Rocks re-bound re-bound re-bound and for", "from Pindus Rocks re-bound re-bound re-bound and for", "from Pindus Rocks rebound re-bound re-bound and".

The music is written in a treble clef with a key signature of one sharp (F#). The notes are primarily quarter and eighth notes. The lyrics are written in a cursive hand below the notes. The word "pia" is written above several notes, and "for" is written above the final note of several phrases. The word "rebound" appears in the lyrics of the fourth staff.

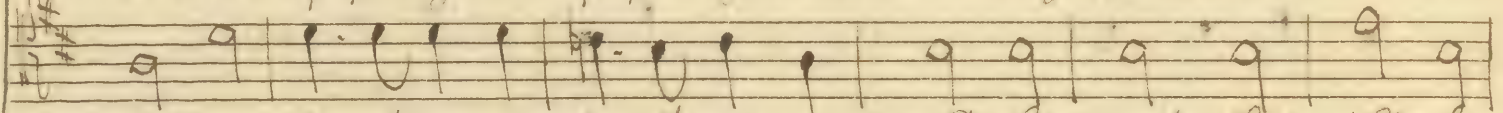




Last in Symphony in Symphony complete from



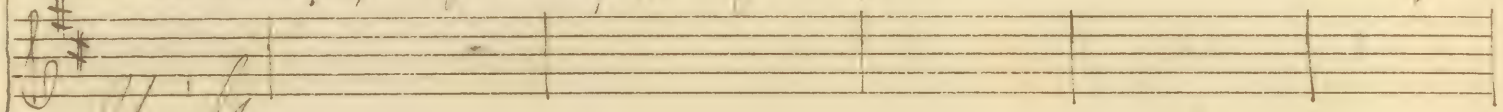
Last in Symphony in Symphony complete they made their Notes.



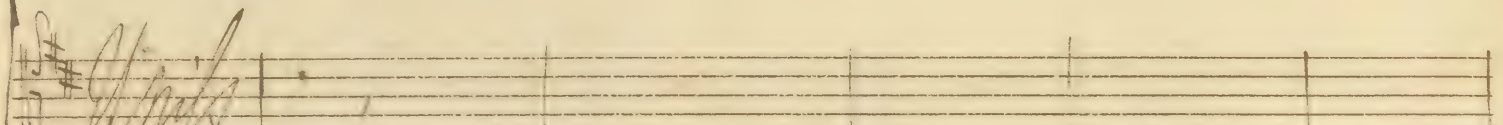
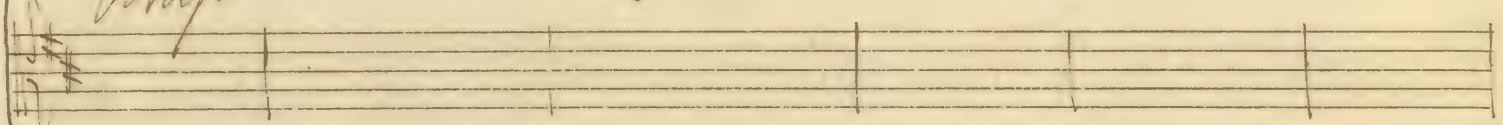
Last in Symphony in Symphony complete they made their Notes from



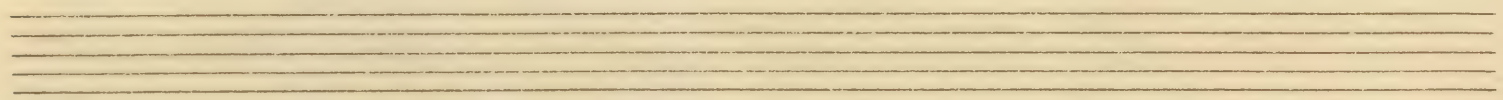
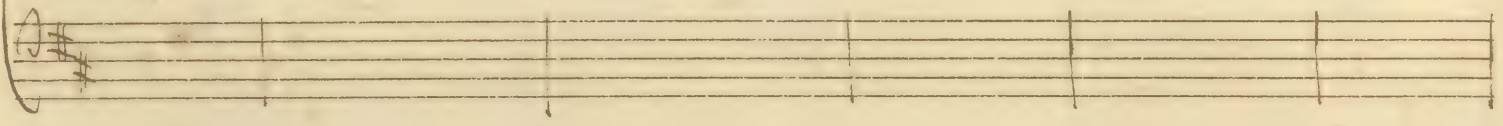
Last in Symphony in Symphony complete from

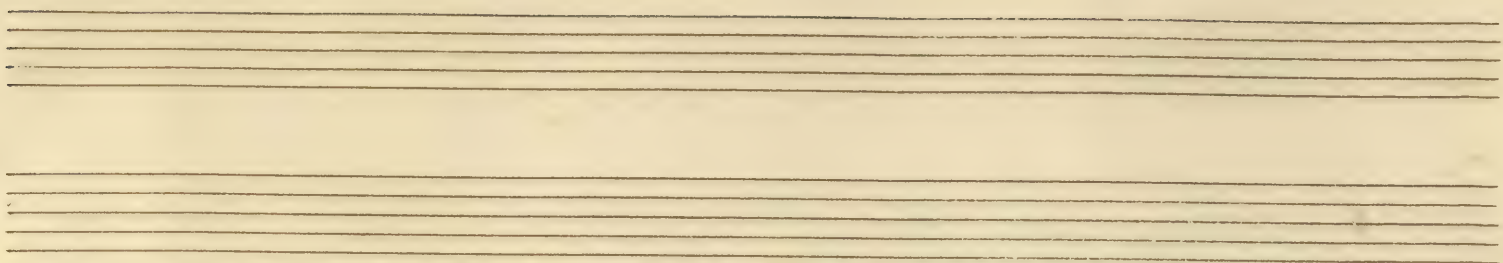


Trump



Trump





Pindus Rocks re-bound in Symphony complete

from Pindus Rocks re-bound

Pindus Rocks rebound from Pindus in Symphony complete

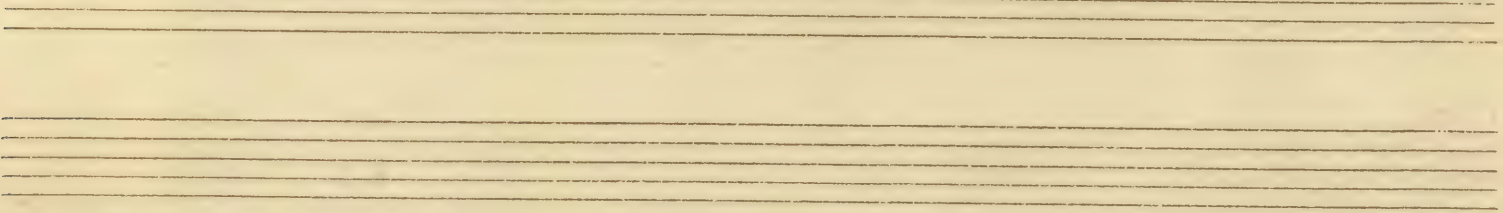
Pindus Rocks re-bound in Symphony complete

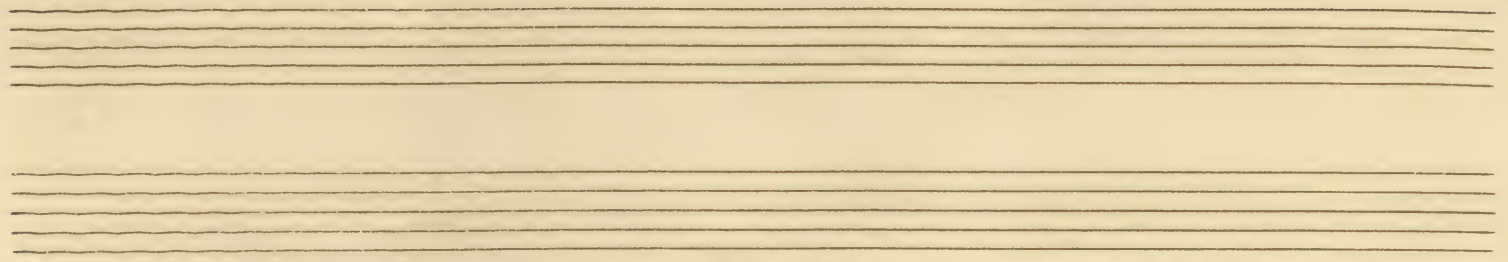
in Symphony com

Pindus Rocks re-bound

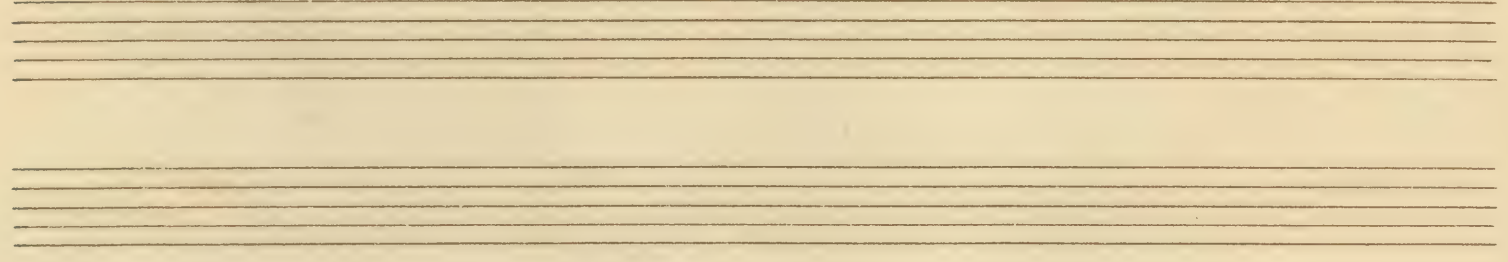
in Symphony com

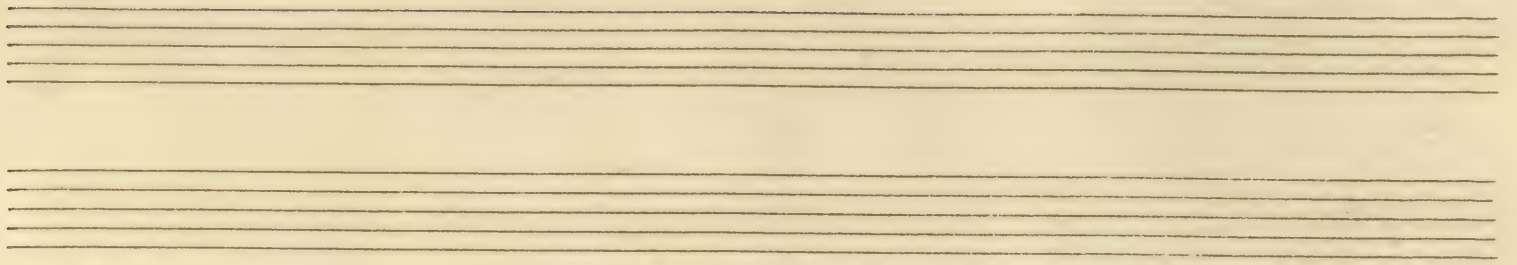
in Symphony com





Tho full and strong di vine ly sweet di
 Tho full and strong di vine ly sweet di
 Tho full and strong di vine ly sweet di
 Tho full and strong di vine ly sweet di
 pleat Tho full and strong di vine ly sweet di
 pleat Tho full and strong di vine ly sweet di
 pleat Tho full and strong di vine ly sweet di
 pleat Tho full and strong di vine ly sweet di





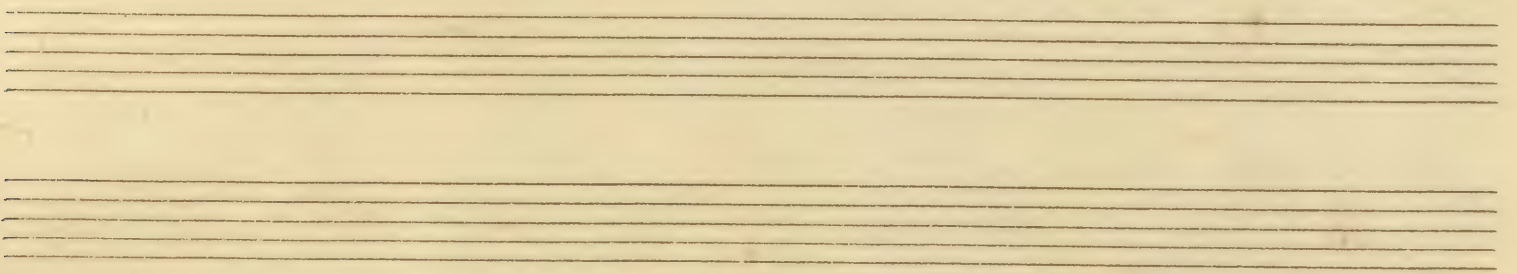
vine..ly sweet they made their Notes from Pindus Rocks re

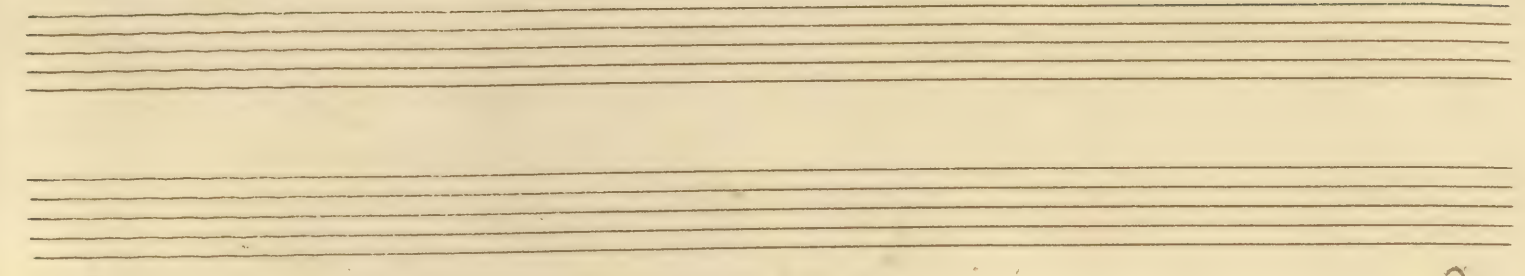
vine..ly sweet they made their Notes from Pindus Rocks re

vine..ly sweet they made their Notes from Pindus Rocks re

vine...ly sweet they made their Notes from Pindus Rocks re

Adagio



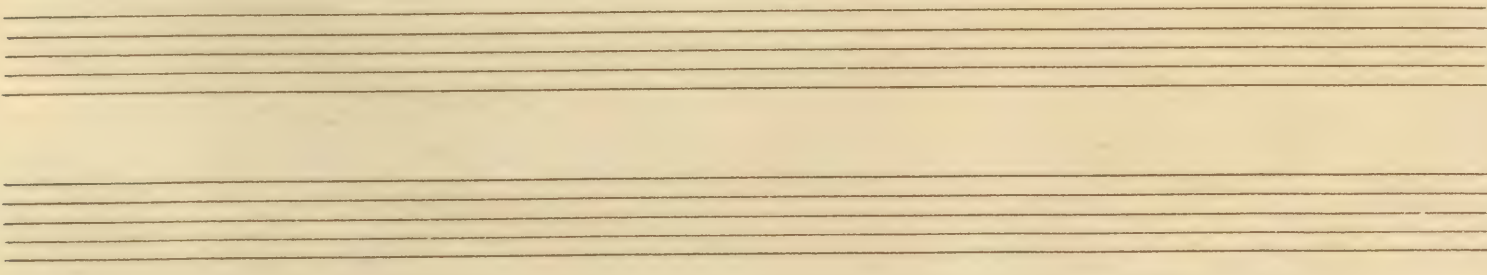


bound they made their notes from Pindus Rocks rebound re-

bound they made their notes from Pindus Rocks rebound re-

bound they made their notes from Pindus Rocks rebound re-

bound they made their notes from Pindus Rocks rebound re-



Recit Solo

to

solo

Slow

shall wisdom shall wisdom only claim the Lay

Slow

solo

Beauty to Beauty too the Song is due and every tribute

and every tribute

and every tribute

Harmony can pay

Harmony can pay

Harmony can pay

Tutti Subito

Minuet Time

Chorus

Inspir'd by that celestial throng the festive

Chorus

Inspir'd by that celestial throng the festive

Inspir'd by that celestial throng the festive

Minuet Time

Inspir'd by that celestial throng the festive

strain we'll lead a long to welcome Beauty to welcome

strain we'll lead a long to welcome Beauty to welcome

strain we'll lead a long to welcome Beauty to welcome

strain we'll lead a long to welcome Beauty to welcome

Beauty to the seats of song ----- to the

Beauty to the seats of song ----- to the

Beauty to the seats of song ----- to the

Beauty to the seats of song ----- to the

Seats of Song inspir'd by that ce-lestial Throng the

Seats of Song inspir'd by that ce-lestial Throng

Seats of Song inspir'd by that ce-lestial Throng

Seats of Song inspir'd by that ce-lestial Throng

fes-tive strain will lead a...long the fes-tive strain will

the fes-tive strain will lead a...long we'll

the fes-tive strain will

the fes-tive strain will lead a-

lead a...long we'll lead a...long to welcome

lead we'll lead a...long to welcome

lead... a...long to welcome

long will lead... a...long to welcome

Ad. *Slow*

Beauty to welcome Beau...ty to wel...come

Beauty to welcome Beau...ty to wel...come

Beauty to welcome Beau...ty to wel...come

Beauty to welcome Beau...ty to wel...come

Ad.

Beau...ty to the seats of song

Ad.

Beauty to the seats of song

Ad.

Beauty to the seats of song

Ad.

Beauty to the seats of song

A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed, with several small, dark ink smudges scattered across the staves. The staves are arranged vertically down the page. The right edge of the page shows the binding of the book.

[ULYSSES & Penelope] from Pope's Homer.

To be sung Catchways so far only as the Key remains Minor.

Let the Deapest Voice come in last and return ^{again} to the Beginning in the usual manner; at the End of the first Line (after his return) let him not go on to the second Line, but proceed without stop to the Major Key, making a signal ^{at the word Neck,} for the Chorus to join, and then conclude

The repetition which immediately precedes the Chorus should be sung Piano.

1. *Touch'd* *touch'd to the*

2. *Neck her neck and speaks his*

3. *Tears the ravish'd Queen with equal*

Soul to the Soul touch'd to the Soul the King with

joy hangs round her neck hangs

rapture glows, clasps her lov'd Lord, with equal

Rap - ture hears, hangs round her neck hangs

round her neck ^{his joy} and ~~speaks~~ ^{and speaks his} ~~his joy in~~ ^{heart} ~~speaks~~

ra - pture glows cla - - sps her lov'd ~~Lord~~ and ~~to his~~

Major

Neck, hangs round her Neck
 Tears speaks his joy in Tears
 Lord and to his Bosom to his Bosom grows Touch'd

signal for the Chorus
 Neck her Neck, and speaks his joy
 Tears the ravish'd Queen the ravish'd Queen with
 Cho: Touch'd touch'd to the Soul

hangs round her Neck hangs round her
 Rapture glows the ravish'd Queen with ra

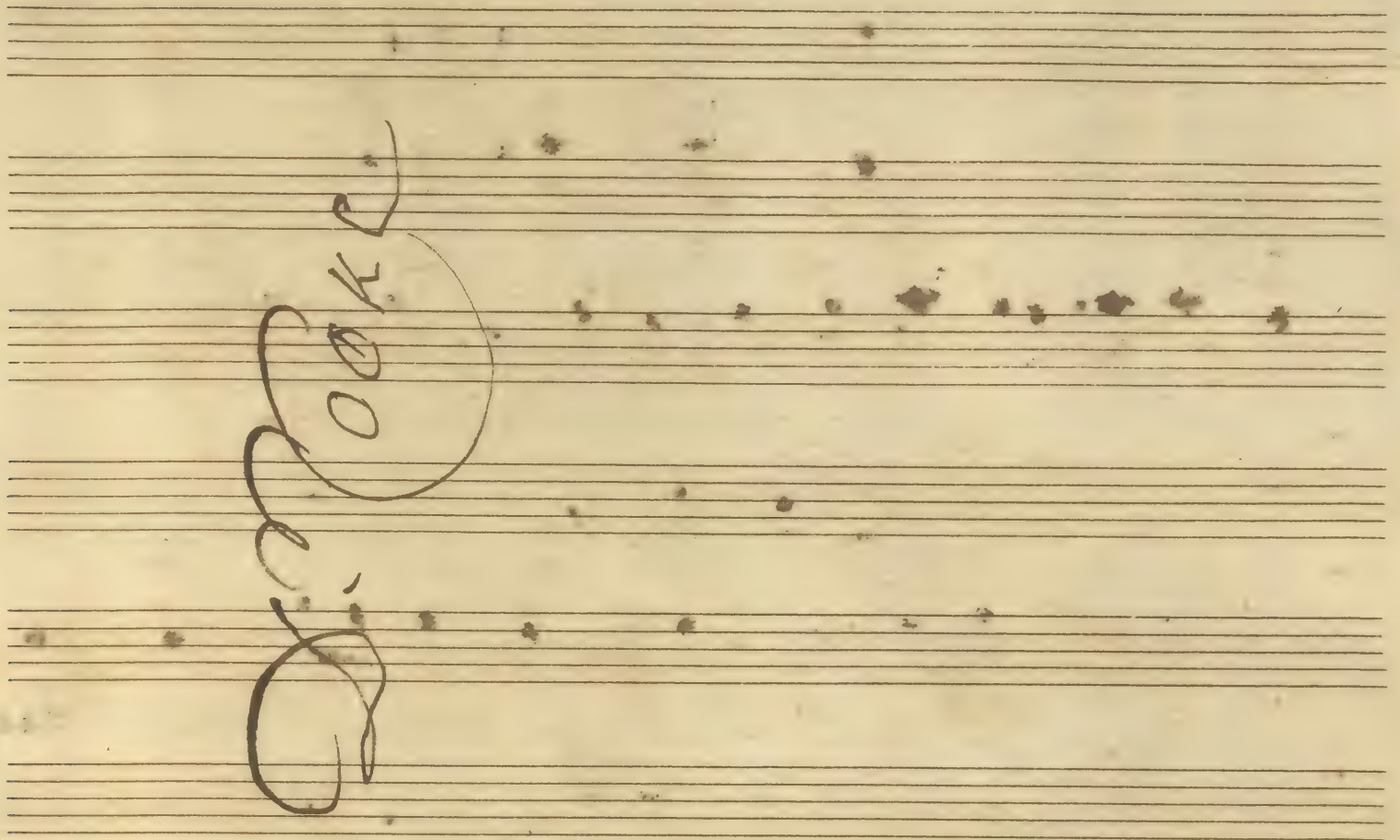
Touch'd to the Soul to the Soul the King with ra

neck and speaks his joy with equal rapture glows the Queen

— pture equal glows clasps her lov'd Lord

— ture with rapture hearts, touch'd to the Soul to the Soul the King

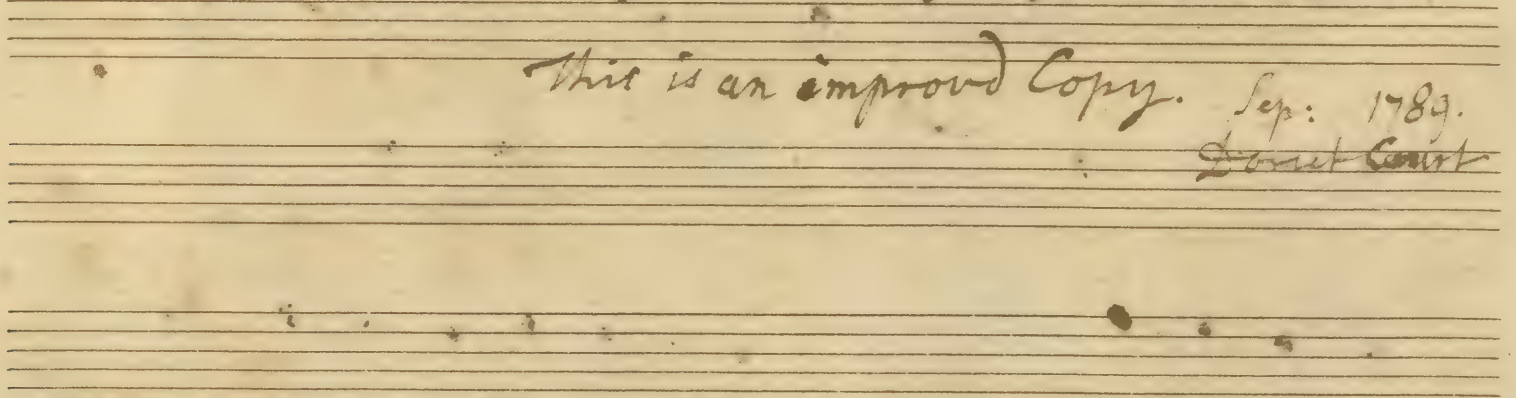
Handwritten signature or initials, possibly "D. H. O. K.", written vertically on the left side of the page.



Handwritten musical score with lyrics:

Queen with rapture equal rapture glows
 Lord and to his bosom grows
 King with rapture hears and speaks his joy

This is an improved Copy. Sep: 1789.
 Sonnet Court



Albion

Albion thy Sea encircled Isle with

Albion thy Sea encir- cled Isle

Sea encircled Isle thy Sea inur - cled Isle

Plenty shall for a - - ven smile for ever smile with Plen - ty

with plenty smile with Plent

for ever with

kin) Nature sheds her ge - nial showers to raise thy

fruits and paint the flowers while all the graces of the spring along thy

cheerful Val lies sing what Nature yields what Arts command what Arts com-

mand is found in Britains happy Land is found in Britains happy Land

B
M
BEST

B. Dec: 4. 1778. Dorset Court

Sent to the C. C. for 1779.

Hymn to Adversity - a serious Glee. 67

Daughter of Iovely's Power thou tamer of the Hu-man breast

whose Iron scourge & torturing hour whose Iron scourge & torturing hour the bad af

fright of flict the best the bad affright afflict the best afflict the best

soft *low* *soft* *Slower*

Slower

slow soft

oh gently on thy Suppliant's head oh gently on thy Suppliant's head
 Oh gently on thy Suppliant's head Oh gently on thy Suppliant's
 Oh gently on thy Suppliant's head Oh gently on thy Suppliant's

for
 Dread Goddess lay thy chastning hand *loud* not in thy Gorgon Terrors clad
 dead *loud* not

head Dread Goddess lay thy chastning hand *loud* not in thy

not girt with Pain De-spair and want ^{not girt with} ~~girt with~~
 girt with pain with Pain not in thy Gorgon terrors clad ~~not~~ not

~~girt~~ ~~not~~ ~~girt~~ with pain despair despair and want not girt with
 girt with pain not in thy Gorgon terrors clad not girt with Pain De-

faster

pain despair a want thy venge-ful Band thy venge-ful

thy vengeful Band thy venge-ful

thy vengeful vengeful Band thy venge-ful

-pain despair and want thy venge-ful Band thy venge-ful

ful Band thy form benign Oh Goddess wear thy milder

vengeful vengeful Band

ful

ful thy vengeful

influence impart thy Philosophic train be there to soften not to wound my heart to

quicker

soften not to wound my heart the generous spark extinct revive teach me Love & to for

quicker

Love & for

give me Love & to forgive the exact my own defects to scan what others are to

teach ~~to forgive~~ forgive

give teach me to Love & to forgive the

feel I know myself a man ~~what others are to feel~~ & know

what others are to feel know myself know myself

generous spark extinct revive teach me to love to forgive exact my own de

fects to scan what others are to feel & know myself a Man what others are to

soft & slower *Loud* *ad libitum*
 feel and know know myself A Man
 myself
 & know myself

Bl. Dorset Court
 Dec. 30. 1778
 lent to C.C. for 79.

This image shows a page of aged, yellowed musical manuscript paper. The page is numbered '72' in the top left corner. It features twelve horizontal staves, each consisting of five lines. The paper shows signs of wear, including small dark spots and a faint smudge. On the second staff from the top, there is a single musical note. The note has a vertical stem extending downwards from the second line of the staff, ending in a solid black oval head. The rest of the page is blank.

mun hae de - si quam te est domi nra
 - mu hae de si quam te est domi nra quam fecit domi - nra
 hae de - si quam te est domi nra quam fecit domi nra
 hae de - si quam te est domi nra quam fecit domi nra

hac de - si quam te est domi -
 hae de - si quam te est domi -
 hae de - si quam te est domi -
 hae de - si quam te est domi -

hac de - si quam te est domi nra hae
 hae de - si quam te est domi nra hae
 hae de - si quam te est domi nra hae
 hae de - si quam te est domi nra hae

rage whilst nought thy fu - ry can
 lost - my courage fails my voice
 sight deaf are my Ears deaf
 rise take breath take breath take breath

assuage whilst nought thy fu -
 is lost my cou - rage fails my
 are my Ears my Ears deaf deaf
 take breath & run away & run a - way

my whilst nought thy fu ry can assuage
 voice is lost my courage fails my voice my voice is lost my courage my voice
 my scared Eye Balls than the sight deaf an my Ears with disaffright
 rise - take breath & run away

Parody on Blest as the immortal Gods is he.

37

Curst curst as the e-vil one is

this deprives my soul of

lost my hairs erect my hairs e-rect

tremb-ling Limbs cold ting sweat sweat be -

he th'un-happy wretch who's tied to

rest and this rain - set hor - rors in my

and chilling dread o'er all my vital frame is

dew ter-ri-fic fears terri-fic fears my blood sub-

thee who sees and hears thee wildly

breast who for whilst I hear in an - quish

spread my sea - red Eye Balls shun the

- due dreading at last a long - er stay I

P. 1775. sent to the C. C. for 1775. Words from a New paper.

Alleluiah Alleluia Alleluia Alleluia Alleluia

-te mur in e - a

ex. ul - te mur et la

Verse Vouchsafed Lord to keep us Day this with sin O Lord have mercy -
 have Mercy upon us O Lord let thy mercy light - en upon us light -
 Chor: Verse Chor
 - en upon us as our trust is in thee as our trust our trust is in thee as our
 Verse Chor
 trust is in thee June 5 Greenwich
 1772.

Performed as part of Purcell's Te Deum
 at the Installation June 15. 1772.

Empty musical staves for notation.

Handwritten musical score for the first system, consisting of five staves. The notation is dense and includes various rhythmic values and accidentals. A marking "2nd 8. bow" is visible in the upper right portion of the first staff.

Handwritten musical score for the second system, consisting of five staves with lyrics written below the notes. The lyrics are: "and he promised his blessing his blessing for ever more and he promised his blessing life for ever more he promised his blessing & blessing & life for ever more and life for ever more & life for ever more he promised his blessing & life & life he promised his blessing & life & life".

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as clefs, time signatures, and notes. There are several instances of musical notation that has been crossed out with diagonal lines, indicating revisions or deletions. The paper shows signs of wear, including foxing and some staining, particularly on the right side. The handwriting is in dark ink, and the overall appearance is that of an old, working manuscript.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a grand staff, consisting of two staves joined by a brace on the left. The notation includes various note values and rests.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page.

copy
of Boston Lincolnshire who left a Copy containing nothing but the vocal Part: with the
accompaniment is added by Ben Looke. May. 26. 1777. 81

Farewell

Unison with the Treble

with the Bass Voice

Bass

with the Voice

might

ty prince of Bass

how must the Sons of art be mourn inlamentable

Sobs inlamentable alaps a-laps the tuneful Wharf is

is gone if tunefull Wharf is gone the sullen strings hier

Bow refuse the rosin't self the rosin't self has lost its Use since his lo-quacious

touch no more shall make y^e Dia - pasons roar since his lo quacious touch no more shall make y^e Dia

pasons roar shall make y^e Dia -- pasons roar since his lo quacious touch no more no more shall

make y^e Dia pasons roar but this deleray of hum at least after a life full

semi brief Death stole his Crothiers Death stole his Crothiers Death stole his Crothiers a Thief

Death stole his Crochets Death stole his Crochets Death stole his Crochets like a

Slow
thief here lies y' Bafs here lies y' Bafs here lies y' Bafs

What at rest

Ut re mi fa sol la

Ut re mi fa - sol la

Ut re mi fa sol la

85

Ut re - mi fa sol la

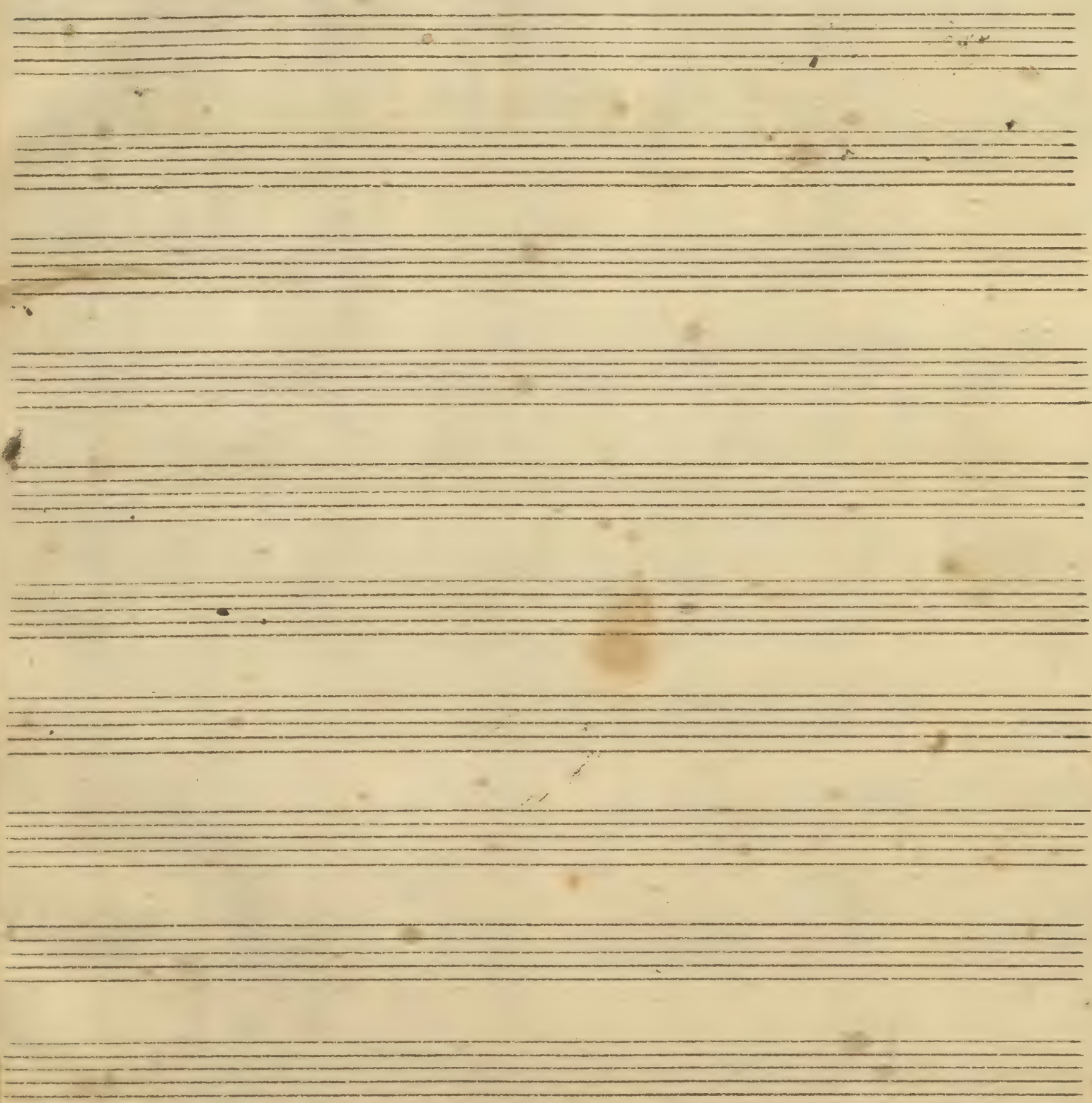
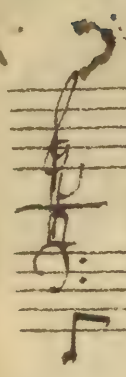
Ut re mi fa - sol la

Ut re mi fa sol la

Ut re mi fa sol la

ò bô qo

ò bô qo



[The page contains approximately 20 sets of horizontal lines, each set consisting of four lines, typical of a musical manuscript page. The lines are evenly spaced and run across the width of the page. There is no handwritten text or musical notation on the page.]

Preludium pro Organo Pedaliter

89

The first system of handwritten musical notation consists of two staves. The upper staff is written in treble clef with a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes, including some beamed sixteenth-note patterns. The lower staff is mostly blank, with a few scattered notes and rests.

Pedal

A single staff of handwritten musical notation for the pedal part. It begins with a bass clef and a common time signature. The notation is sparse, consisting of a few notes and rests, indicating the starting point for the pedal accompaniment.

The second system of handwritten musical notation consists of two staves. The upper staff continues the complex melodic line from the first system. The lower staff contains a rhythmic accompaniment with many sixteenth and thirty-second notes, some beamed together.

The third system of handwritten musical notation consists of two staves. The upper staff continues the melodic line. The lower staff contains a rhythmic accompaniment with many sixteenth and thirty-second notes, some beamed together.

The fourth system of handwritten musical notation consists of two staves. The upper staff continues the melodic line. The lower staff contains a rhythmic accompaniment with many sixteenth and thirty-second notes, some beamed together.

The fifth system of handwritten musical notation consists of two staves. The upper staff continues the melodic line. The lower staff contains a rhythmic accompaniment with many sixteenth and thirty-second notes, some beamed together.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with various accidentals and slurs.

Handwritten musical notation on two staves. The top staff begins with a 'P' dynamic marking and contains a melodic line with slurs. The bottom staff contains a more complex rhythmic accompaniment with many beamed notes.

Handwritten musical notation on two staves. The top staff has a melodic line with slurs. The bottom staff features a dense texture of beamed sixteenth and thirty-second notes.

Handwritten musical notation on two staves. The top staff has a melodic line with slurs. The bottom staff contains a complex rhythmic pattern with many beamed notes. The word "Segue" is written in cursive on the right side of the page.

Handwritten musical notation on a single staff, consisting of a melodic line with slurs and various note values.

Handwritten musical notation on two staves. The upper staff contains a melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking 'p' is visible in the lower staff.

Handwritten musical notation on two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking 'p' is present in the lower staff.

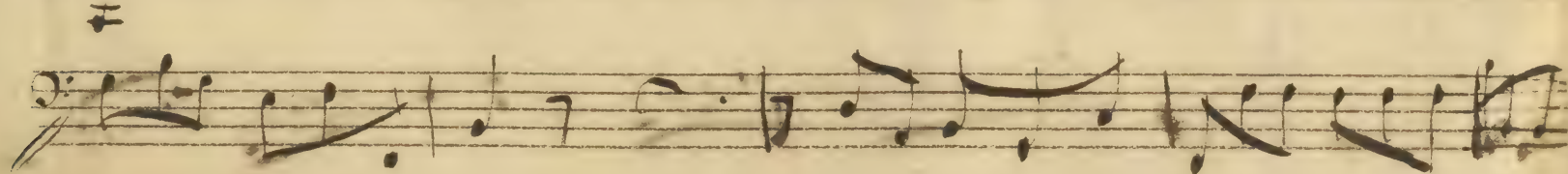
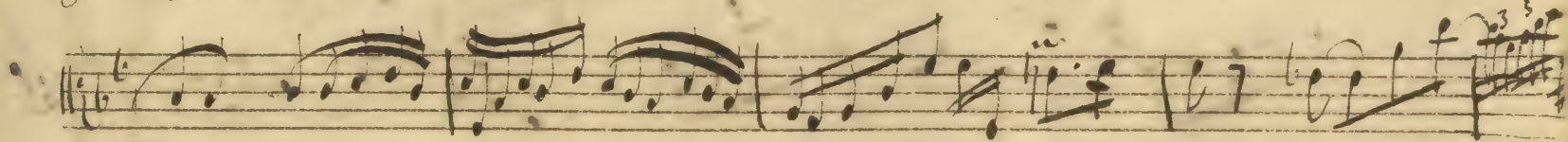
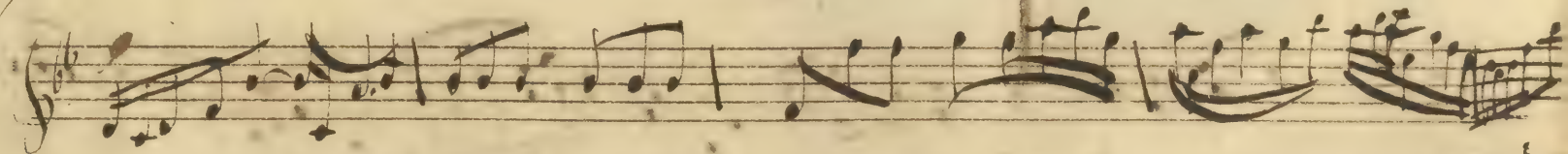
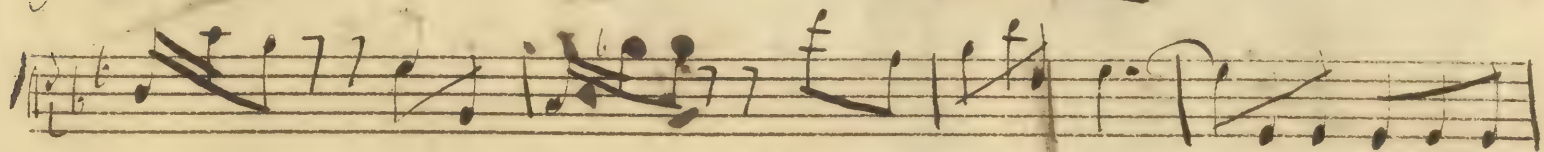
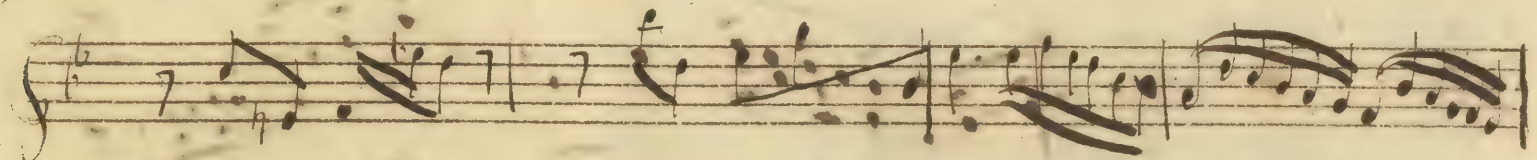
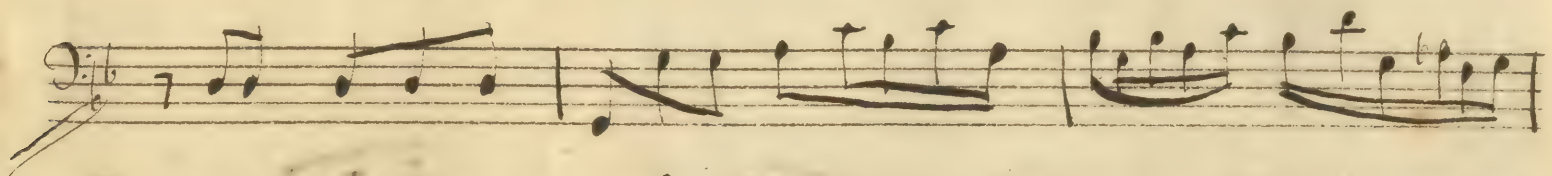
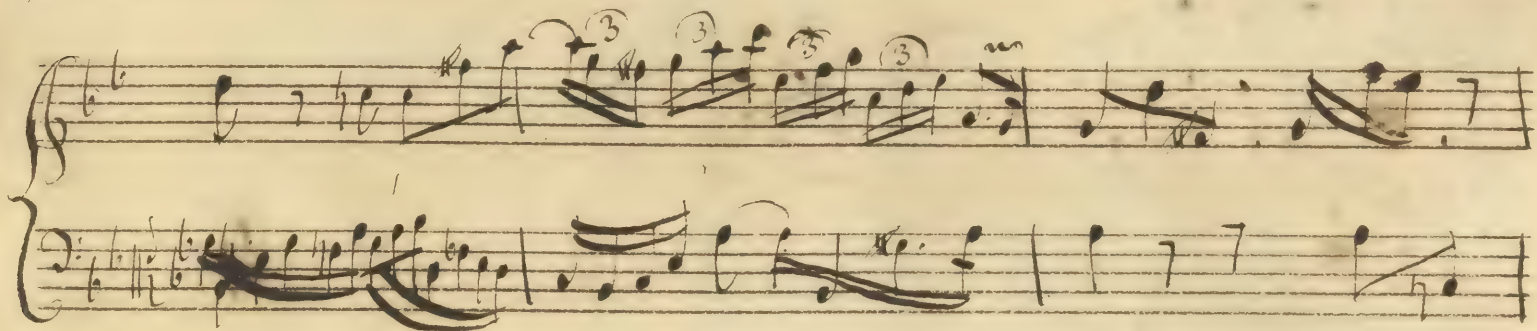
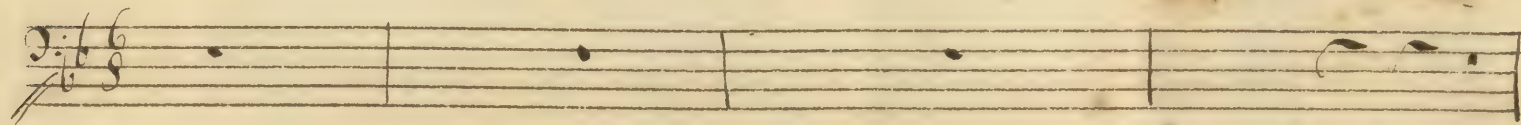
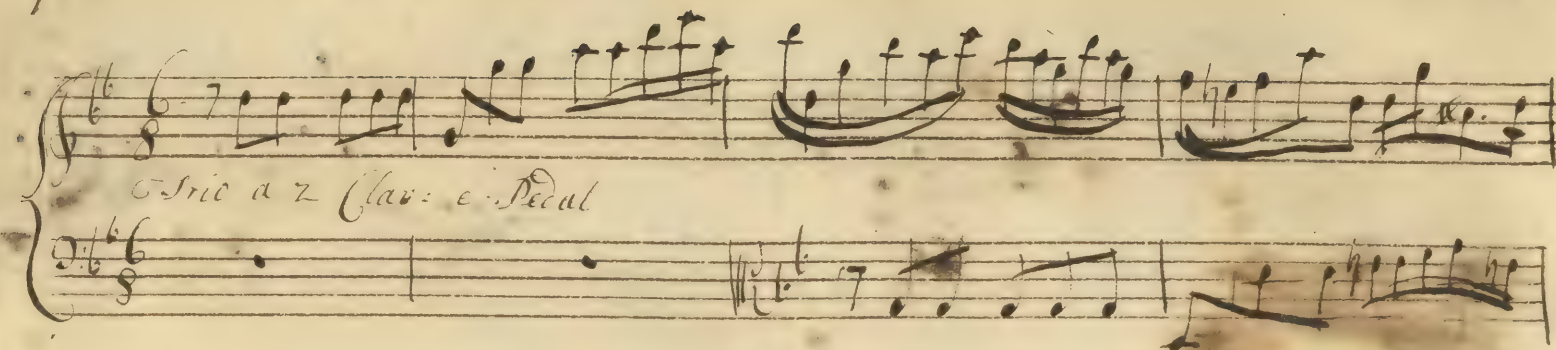
Handwritten musical notation on two staves. The upper staff begins with the tempo marking 'Adagio' and contains a melodic line. The lower staff continues the accompaniment. A dynamic marking 'p' is visible in the lower staff.

A single staff of handwritten musical notation in 3/4 time. It contains a melodic line with several measures of music.

Handwritten musical notation on two staves. This section is characterized by a dense and complex texture with many notes and ornaments in both the upper and lower staves.

A single staff of handwritten musical notation in 6/8 time. It contains a melodic line with several measures of music.

Solo a 2 Clav: e Pedal



This page contains a handwritten musical score consisting of 12 staves. The notation is written in ink on aged, slightly yellowed paper. The score is organized into six systems, each with two staves. The upper staff of each system is written in a treble clef, and the lower staff is in a bass clef. The music features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several instances of triplets, indicated by a '3' over a group of notes. Dynamic markings are present, including a 'p' (piano) at the beginning of the first system and a 'cantabile' marking in the second system. The notation is fluid and expressive, with many slurs and ties connecting notes across measures. The overall style is characteristic of 18th or 19th-century manuscript notation.

A handwritten musical score consisting of 12 staves. The notation is in a single system, likely for a multi-measure rest or a specific instrumental part. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several slurs and ties used throughout the piece. The paper is aged and shows some wear, particularly at the corners and along the edges.

A handwritten musical score consisting of 12 staves. The notation is in a historical style, likely from the 18th or 19th century. The score is written in a single system, with each staff containing a different part of the music. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some wear, particularly on the left side where the binding is visible. The handwriting is clear and legible, with some ink bleed-through from the reverse side of the page.

This page contains ten systems of handwritten musical notation. Each system consists of two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a cursive, historical style. The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and slurs. The second system features a treble clef and a key signature of one flat. The third system has a bass clef and a key signature of one flat. The fourth system has a treble clef and a key signature of one flat. The fifth system has a treble clef and a key signature of one flat. The sixth system has a bass clef and a key signature of one flat. The seventh system has a treble clef and a key signature of one flat. The eighth system has a treble clef and a key signature of one flat. The ninth system has a bass clef and a key signature of one flat. The tenth system has a bass clef and a key signature of one flat. The page shows signs of age, with some staining and wear at the bottom.

This page of handwritten musical notation contains approximately 15 staves. The notation is written in dark ink on aged, yellowish paper. The score is organized into several systems. The first system consists of five staves, with the top staff in treble clef and the others in various clefs. The second system also has five staves, with a 'tutti' marking above the second staff. The third system has three staves. The fourth system has two staves. The fifth system has three staves. The notation includes various note values, rests, and dynamic markings. The handwriting is fluid and characteristic of an 18th or 19th-century composer's manuscript.

Fuga p pro Organo. Pedaliten

Handwritten musical notation for the first system, featuring a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff below it.

Ped. ~~Organo~~

J. S. Bach
Organo

Handwritten musical notation for the second system, consisting of two staves with treble and bass clefs.

Handwritten musical notation for the third system, consisting of two staves with treble and bass clefs.

Handwritten musical notation for the fourth system, consisting of two staves with treble and bass clefs.

Handwritten musical notation for the fifth system, consisting of two staves with treble and bass clefs.

Handwritten musical notation for the sixth system, consisting of two staves with treble and bass clefs.

Handwritten musical notation for the seventh system, consisting of two staves with treble and bass clefs.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '110' in the top left corner. The music is arranged in several systems, each consisting of multiple staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The clefs used are primarily treble clefs, with some systems starting with a different clef. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges. The overall style is that of a personal manuscript or a composer's draft.

Handwritten musical notation on two staves. The top staff features a melody with various note values and rests. The bottom staff contains a more complex accompaniment with many sixteenth notes and slurs.

Handwritten musical notation on two staves. The top staff continues the melodic line, while the bottom staff shows intricate rhythmic patterns with frequent slurs and ties.

Handwritten musical notation on two staves. The top staff has a more sparse melodic line with some rests. The bottom staff features a complex accompaniment with many sixteenth notes and slurs.

Handwritten musical notation on two staves. The top staff continues the melodic line, while the bottom staff shows intricate rhythmic patterns with frequent slurs and ties.

Handwritten musical notation on two staves. The top staff continues the melodic line, while the bottom staff shows intricate rhythmic patterns with frequent slurs and ties.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values and rests. The bottom staff is in bass clef and contains a bass line with notes and rests.

Handwritten musical notation on four staves. The first two staves are in treble clef, and the last two are in bass clef. The notation includes complex rhythmic patterns and melodic lines.

Handwritten musical notation on four staves. The first two staves are in treble clef, and the last two are in bass clef. The notation includes complex rhythmic patterns and melodic lines.

Handwritten musical notation on four staves. The first two staves are in treble clef, and the last two are in bass clef. The notation includes complex rhythmic patterns and melodic lines.

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including a treble staff with a double bar line and a bass staff.

Handwritten musical notation for the third system, featuring a treble and bass staff with complex rhythmic patterns.

Handwritten musical notation for the fourth system, consisting of a single treble staff with a series of notes.

Handwritten musical notation for the fifth system, featuring a treble and bass staff with a double bar line.

By the Late
 Mr John
 Robinson
 Organist
 Predecessor to
 Bl

Handwritten musical notation for the sixth system, featuring a treble and bass staff with a double bar line.

Handwritten musical notation on a five-line staff. The notes are represented by circles, and the lyrics are written above the staff. The lyrics include: "ut re mi fa sol la", "ut re mi fa", and "ut re mi fa sol la". There are some corrections and overlapping text at the top right.

Handwritten musical notation on a five-line staff, oriented upside down. The notes are circles, and the lyrics are written below the staff. The lyrics include: "ut re mi fa sol la", "ut re mi fa", and "ut re mi fa sol la".

Handwritten musical notation on a five-line staff, oriented upside down. The notes are circles, and there is some faint text below the staff. The notes appear to be a sequence of circles, possibly representing a scale or a specific melodic line.

Change Alley Catch.

Here India Bonds, India Bonds here here is stocks, the Scrip, the Omnium
 I'll Buy I'll Buy Lottery Tickets, Blanks and Prizes Lottery Tickets, Lottery Tickets Blanks and
 waiter, waiter call Jack Ketch here Jack Ketch here waiter call Jack Ketch the
 What do ye mean what d'ye mean ye Bulls and Bears ye Bulls ye Bears ye Lame
 rises, the Scrip the Omni-um ri-set who sells who sells the
 Prizes & Section Betts & Section Betts the Odds the Odds the Odds heres Lives for what they'll fetch heres Lives for what they'll
 Broker under Par under Par No Price No Price bad news I fear here s. is Mr. Ketch Mr. Ketch here's
 Ducks the Devil and all the Devil and all ye Bulls & Bears & Lame Ducks I'll see ye hang'd I'll see ye hang'd I'll see ye
 Omnium the Scrip the Omnium rises
~~Fetch here~~ Deaths and Divor-ces done here
 s. Mr. Ketch the Gentlemans here Mr. Ketch the Gentlemans here
 hang'd before I'll suf-fer by this Fall

The Performer who leads is desired to sing lead the two last Bars of the
 the two last Bars of the ~~catch~~ ^{this piece}
 Lead thus follow thus ^{upper line thus} and follow it thus.
 afterwards as it stands
 Om-nium rises
 afterwards thus
 rises

R. Dorset Court Sep 11. 1776
 The Words from Dr. Lillingston
 sent to the C. C. for 1777.

Irish Bellman on the 5th of November

This is a handwritten musical score for a piece titled "Irish Bellman on the 5th of November". The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a common time signature (C). The lyrics are written below the notes. The second staff is a bass line, starting with a bass clef and a common time signature. The third and fourth staves are accompaniment for a keyboard instrument, starting with a treble clef and a common time signature. The lyrics are: "This Nights the Day I speak it with great sorrow that we were all to have been blown up we were all to have been blown up to - morrow Wherefore take care of Fire & Candle light take care of Fire and Candle light if a fire light Morning a Starlight Morning so I wish ye all good Night good Night." The signature "Bl. Donnet Court" is written at the end of the lyrics.

This Nights the Day I speak it with great sorrow
 that we were all to have been blown up we were all to have been blown up to - morrow
 Wherefore take care of Fire & Candle light take care of Fire and Candle light if a fire light
 Morning a Starlight Morning so I wish ye all good Night good Night.

Bl. Donnet Court

sent to the CC. for 1777. Sep: 17. 1776.

Handwritten musical score for the first system, featuring a treble clef and a bass clef. The music includes various notes, rests, and a large diagonal slash across the staves.

Handwritten musical score for the second system with lyrics. The lyrics are written below the notes in a cursive hand.

my Neighbour has lost his fiddling pipe who forgot it but you Sir Yes you Sir who
 then Sir what I'm not I Sir
 Neighbor Red Cap Neighbor Green Cap yes you Sir yes you Sir
 you Neighbor the Cap Neighbor Green Cap yes you Sir yes you Sir my.

Aug^r 29. 1775. sent the Catch Club for 1777.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on three staves. The top staff has a large, dark scribble covering several measures. The middle and bottom staves contain musical notation. The top staff is in treble clef, and the bottom staff is in bass clef.

A single staff of handwritten musical notation in bass clef, containing several measures of notes and rests.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns and some dense passages.

Handwritten musical notation on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The notation includes various note values and rests.

Handwritten musical notation for the first system, featuring a treble clef staff with complex melodic lines and a bass clef staff with accompaniment. The notation includes various note values, rests, and dynamic markings.

Octaves with B

Handwritten musical notation for the second system, consisting of a treble clef staff with a melodic line and a bass clef staff with accompaniment. The word "Octaves" is written at the end of the treble staff.

Octaves

Handwritten musical notation for the third system, showing a treble clef staff with the lyrics "Behold &c" and a bass clef staff with accompaniment. The notation is sparse, focusing on the vocal line.

Behold &c

B.L.
Dorset Court Westminster

Sep: 25. 1775.

Handwritten musical notation for the fourth system, featuring a treble clef staff with lyrics and a bass clef staff with accompaniment. The lyrics are "What do ye many Bulls & Bears" and "Hee ye you hang) see you hang) before Ill suffer".

What do ye many Bulls & Bears

Hee ye you hang) see you hang) before Ill suffer

Deo Gratias Anglia redemptori a

Deo gratias Anglia
Deo

Deo gratias Anglia Deo gratias
Deo gratias Anglia Deo gratias redemptori a

In Score

Handwritten musical score for a round. The score is written on ten staves. The top five staves are labeled "Round" and the bottom five are labeled "Canon 2 in 1". The music is in 3/2 time and G major. The lyrics are in Latin and English. The Latin lyrics are: "Omni-um Rerum vicissi-tudo omni-um". The English lyrics are: "All things change all things change". There is a large tear in the paper in the center of the page.

Wan beget pozer / poverty peace

Round

Canon 2 in 1.

Canon 2 in 1.

Omni-um Rerum vicissi-tudo omni-um

All things change all things change

all thing change all thing change all things change all things change

A copy on
 a Large Card Paper in three
 Circles enclosing each other. at the Crown & Anchor.
 and a copy at full length to Mr. James Mathias. Bl.

War begets Poverty Poverty Peace

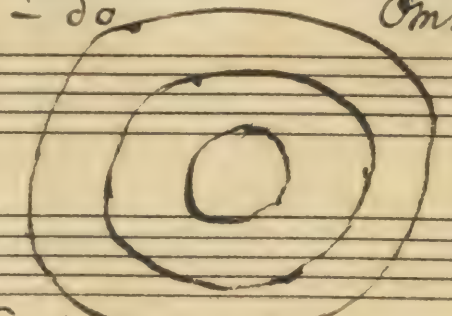
War begets Poverty Poverty Peace
 Peace makes Riches flow but Riches doth cease
 Riches produce Pride Pride is War's Ground
 War begets Poverty the World goes
 Round the world goes round

Rota.

All things change
 All things change
 All things change
 Omni-um Re-rum vicif-si-tu-do

Canon 2

Canon 2 in 1.



A round for 5. Voices enclosing 2. Canons &c.

3. Voi: Quam Pulchra ^{es} ~~est~~.

Rex Henricus Octavus

Quam pulchra es quam pulchra

es quam pulchra es et quam deco- ra et quam
quam pulchra es et

deco- ra caris-

caris-

caris-

caris-

caris-

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or similar keyboard instrument. The score is organized into six systems, each consisting of three staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a historical style, with some ink bleed-through and a few corrections or additions. The first system begins with a treble clef on the top staff and a bass clef on the bottom staff. The notation is dense, with many notes and rests. The second system continues the piece, showing a mix of rhythmic patterns. The third system features a prominent treble clef on the top staff. The fourth system includes a '3' marking, possibly indicating a triplet. The fifth system has a '3' marking and a 'C' time signature. The sixth system concludes the piece with a '3' marking and a 'C' time signature. The bottom of the page shows three empty staves.

Handwritten musical notation on two staves. The top staff contains a sequence of notes including a sharp sign. The bottom staff contains notes with stems and beams.

Handwritten musical notation on three staves. The middle staff features a triplets marking above a group of notes.

Handwritten musical notation on two staves. The bottom staff shows a series of notes with stems and beams.

Handwritten musical notation on two staves. The top staff has a section of notes that is heavily scribbled over.

Handwritten musical notation on two staves. The bottom staff contains notes with stems and beams.

Handwritten musical notation on three staves. The middle staff has a section of notes that is heavily scribbled over.

A set of empty musical staves at the bottom of the page.

Morley page 19. continued

116

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various note values. The notation is partially obscured by diagonal lines.

Morley page 23.

Handwritten musical notation for the second system, including a treble clef, a key signature of one flat, and various note values. The notation is partially obscured by diagonal lines.

Morley Page 19.

Monley page 21.

The first system of handwritten musical notation on page 21. It consists of two staves. The upper staff is in treble clef with a 3/2 time signature. It contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The lower staff is in bass clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The notes are mostly whole and half notes, with some quarter notes.

The second system of handwritten musical notation on page 21. It consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The lower staff is in bass clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The notes are mostly whole and half notes, with some quarter notes.

The third system of handwritten musical notation on page 21. It consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The lower staff is in bass clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The notes are mostly whole and half notes, with some quarter notes.

Page 23.

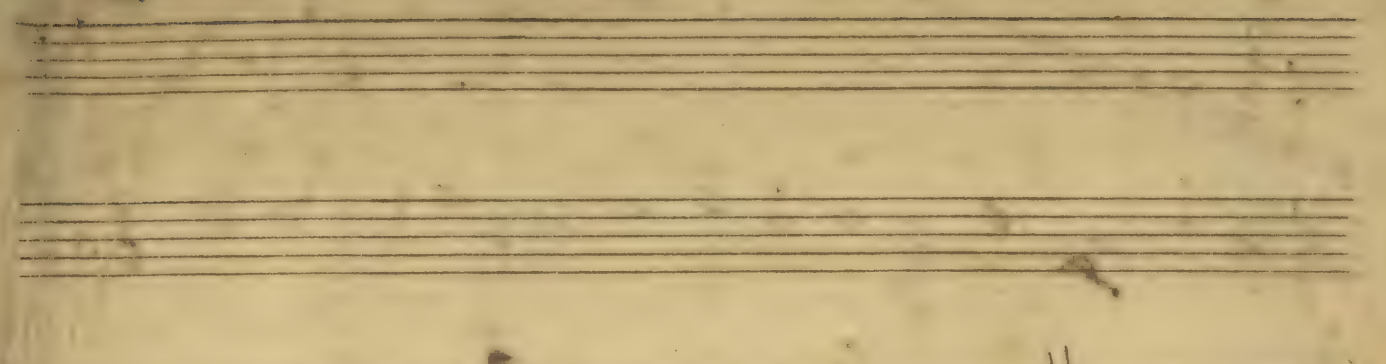
The first system of handwritten musical notation on page 23. It consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The lower staff is in bass clef and contains a sequence of notes: a half note, followed by six quarter notes, and a final quarter note. The notes are mostly whole and half notes, with some quarter notes.

The second system of handwritten musical notation on page 23. It consists of a single treble staff containing a sequence of notes: a half note, followed by six quarter notes, and a final quarter note.

The third system of handwritten musical notation on page 23. It consists of a single bass staff containing a sequence of notes: a half note, followed by six quarter notes, and a final quarter note.

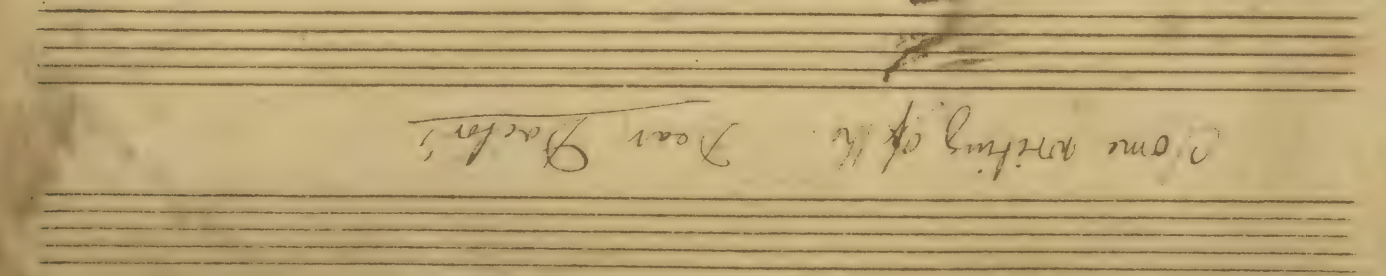
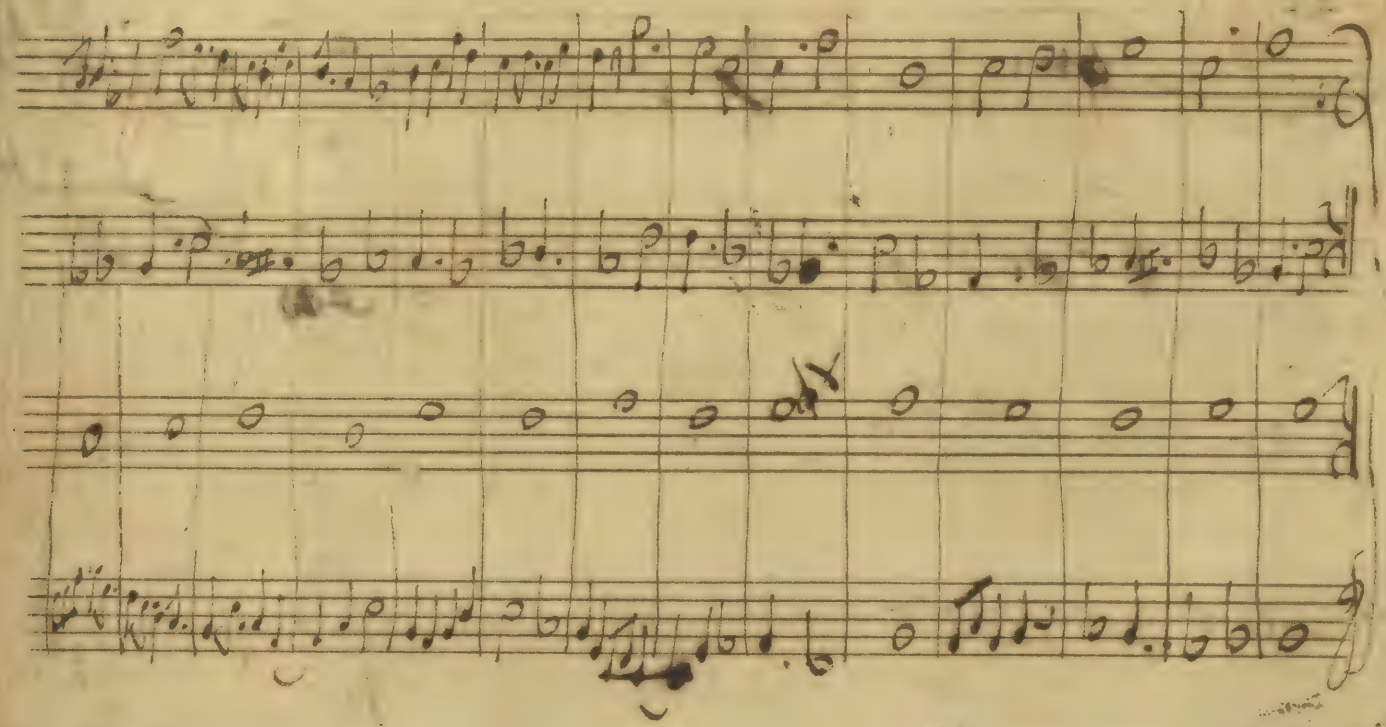
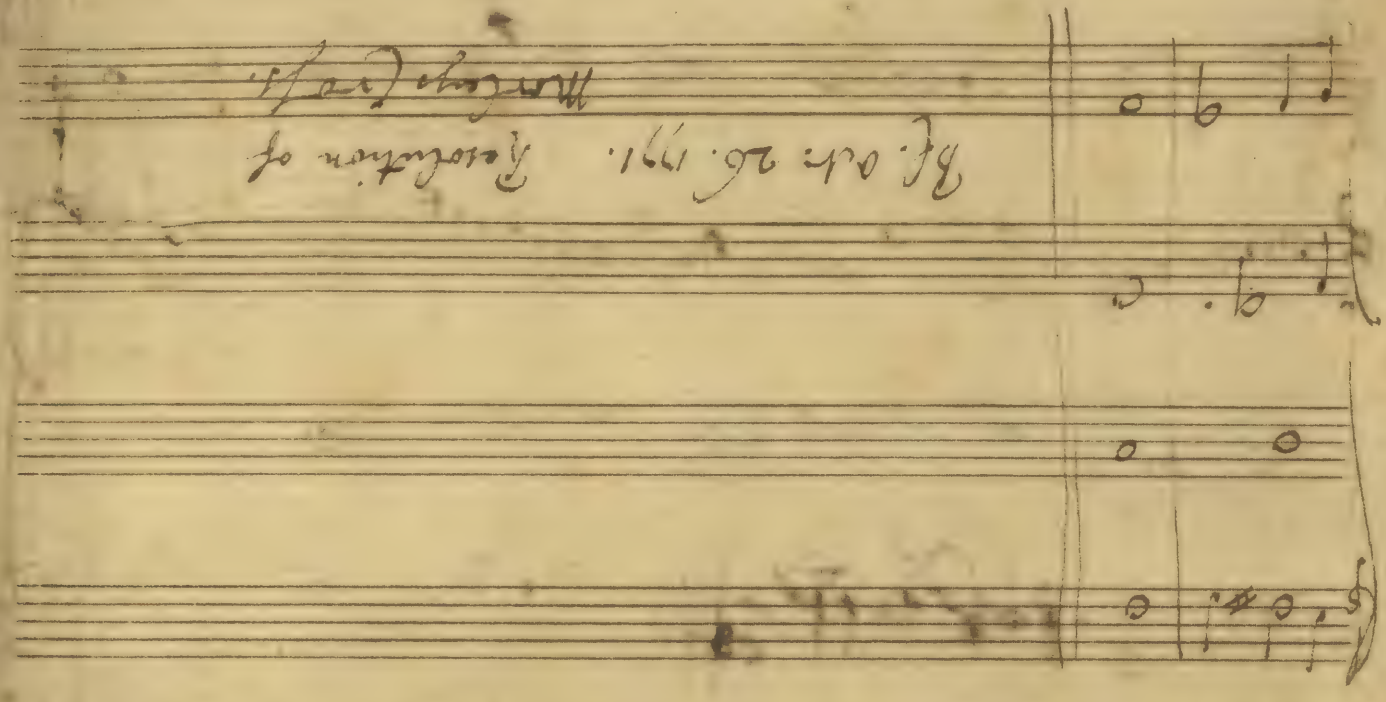
Two empty musical staves at the bottom of the page, consisting of five lines each.

21



Musical Copy

Resolutions of B.F. Oct. 26. 1771.



Some writing of Mr. Dear Father's

cents.

Varewell. June 13. 1763.

11

Handwritten musical notation for the first system, consisting of two staves with notes and rests. The notation is in a simple, early style.

Not for the
to Panny in G.

Handwritten musical notation for the second system, consisting of two staves with notes and rests.

to Panny in F.

Handwritten musical notation for the third system, consisting of two staves with notes and rests.

to M.

June 13.
1763

Handwritten musical notation for the fourth system, consisting of two staves with notes and rests.

Handwritten musical notation for the fifth system, consisting of two staves with notes and rests.

Handwritten musical notation for the sixth system, consisting of two staves with notes and rests.

Handwritten musical notation for the seventh system, consisting of two staves with notes and rests.

Handwritten musical notation for the eighth system, consisting of two staves with notes and rests.

Handwritten musical notation for the ninth system, consisting of two staves with notes and rests.

Handwritten musical notation for the tenth system, consisting of two staves with notes and rests.

Handwritten musical notation for the eleventh system, consisting of two staves with notes and rests.

Handwritten musical notation for the twelfth system, consisting of two staves with notes and rests.

Handwritten musical notation for the thirteenth system, consisting of two staves with notes and rests.

Handwritten musical notation for the fourteenth system, consisting of two staves with notes and rests.

fog b d c e c

June

14.

-63.

Arise my Heart must arise Je ho - rah

praise Sing till the Skies

...sing till the

Sing till the Skies ascending as

Skies sing till the Skies reccho his as

131

quickly re-con-ciled he knows the Fabric

of us all that Dust is our I-vi-gi-nal

Ye Angels who in Strength excel who

him over with winged speed Ye

order'd host of radiant stars O you his flaming ministers

all from his wisdom did create thro

his wide Empire celebrate his glorious ^{name} with sweet accord join

thou my soul to praise the Lord

pia *for*

Symph over thee over thee sweet fair & young each bosom

pia *for* *pia*

yields a sigh each Bosom yields a sigh yields a sigh

pia *pia*

fgr. *pia*

pia *pia*

pia *for*

yields a sigh each Bosom yields a sigh Applauses flow from every

pia

pia *for*
 tongue & tears from every Eye and tears from every Eye Applause flow from
 & tears & tears

and tears from every Eye and

pia *for*
 every tongue & Tears & tears from every Eye and
 & tears and Tears

for
 & tears and Tears

pia
 slower

pia
 from ev... eye still lives & ever shall thy fame thy

beauty only died
nor flattery to hide

beauty only dy'd Envy has little to pro
Envy has

to proclaim
nor flattery to hide still lives ever

had little to proclaim
nor flattery to hide

shall thy Fame thy Beauty only died sweet Nymph

nor shall thy Fame
sweet Nymph over thee

Ad. primo

Thee each Bosom yields a sigh a sigh with plausa folw from ev'ry

each

tongue and tears from ev'ry Eye and tears from ev'ry Eye

tongue and tears from

and tears tears from ev'ry Eye

May each married Lady preserve her good man
 may each married Lady pre-serve her good man
 & the young ones get good ones as fast as they can
 & the young ones get good ones as fast as they can

Banlockburn:
Sep: 1771.

Blessed is he that expecteth nothing
 Blessed is he that expecteth nothing
 for he shall never be disappointed

Banlockburn:
Sep: 1771.

Plurimus in Coelis amor est Connubia nulla
 Plurimus in Coelis Amor est Connubia nul la cor
 -ju gi - a in ter ris Plurimus nullus Amoris plurima
 nullus nullus Amor nullus Amor

Dec: 11. 1771

Canon vel Rota

Alacriter

Quid pejus en ra et quid pejus
 cura cri-men; crimen quid
 mon demon quid demone quid
 mulier quid muliere quid muliere

cu ra et quid pe-jus
 eximine quid
 De mone muliere
 nihil nihil nihil nihil nihil nihil nihil nihil

lo o lo
 lo o lo

For the concert at Islington.
Performed at the commencement of the season
and repeated on their Publick night. 131
Copy given to Mr. Z. Mulso.

Symphonic

Benbow

Allegro Molto

Handwritten musical score for the first system, featuring staves for Flute, Clarinet, Bassoon, Violin, Viola, and Cello/Double Bass. The tempo is marked *Allegro Molto*. The key signature has one flat (B-flat) and the time signature is common time (C).

Handwritten musical score for the second system, featuring staves for Violin, Viola, and Cello/Double Bass. The tempo is marked *Allegro molto*. The key signature has one flat (B-flat) and the time signature is common time (C). The word *pia* is written below the first two staves.

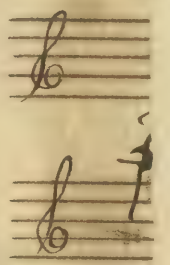
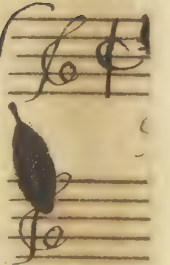
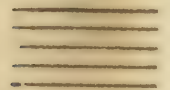
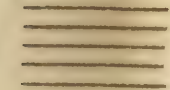
107

Partial view of the reverse side of the manuscript page, showing the continuation of the musical score on several staves.

108

Macrites

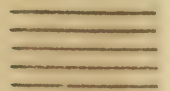
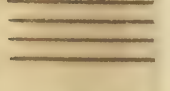
Handwritten musical score for *Macrites*. The score is written on multiple staves. The first system consists of three staves with notes and rests. The second system consists of three staves, with the top staff containing a melodic line and the bottom two staves containing accompaniment. The third system consists of three staves, with the top staff containing a melodic line and the bottom two staves containing accompaniment. The fourth system consists of three staves, with the top staff containing a melodic line and the bottom two staves containing accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "for".



ni



le



3
133

Handwritten musical score for the first system, consisting of five staves. The top two staves contain whole notes with stems pointing up. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth and fifth staves have bass clefs and contain a bass line with eighth notes.

Handwritten musical score for the second system, consisting of five staves. The top staff has a treble clef and contains a melodic line with eighth notes, starting with the word "Solo". The second staff has a bass clef and contains a bass line with eighth notes. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth and fifth staves have bass clefs and contain a bass line with eighth notes. The word "Solo" is written above the first staff, and "Solo" is written below the fifth staff.

A vertical strip of musical notation on the right edge of the page, showing fragments of staves and notes from the reverse side of the leaf.

Alacrites

A handwritten musical score for a piece titled "Alacrites". The score is written on ten staves. The first three staves are grouped together with a large bracket on the left. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a rhythmic accompaniment consisting of groups of three eighth notes, each marked with a diagonal slash. The fourth and fifth staves are mostly empty, with some notes appearing in the fifth staff. The sixth and seventh staves contain a melodic line with eighth notes. The eighth and ninth staves contain a melodic line with eighth notes. The tenth staff contains a melodic line with eighth notes. The score includes various musical notations such as clefs, time signatures, and dynamic markings like "Piano". There are also some handwritten annotations and a repeat sign at the end.

Repeat the 4 Bars Piano *S:*

B.C.
107

Recit

pia *Ado*

Stern Winter non re-nuus his in el Reipn

Adagio

Alia

Macrite

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "All ~~the~~ ~~with~~ ~~hoary~~ ~~head~~ ~~sickens~~ trembling Hand All Nature sickens at his ghastly".

Handwritten musical score for the second system. It consists of four staves. The lyrics are: "for for *tu tu* *Lolo Andante* *pia* *slow* *pia Andante*". The word "Train" is written on the left side of the system.

Handwritten musical score for the third system. It consists of four staves. The lyrics are: "Her Beauties fade at his command for *pia Andante* *the* *The si-lent songsters*".

vide page 145

Allegro

Oboe *Pia Crescend for*

Oboe *Pia Crescend for*

Violin *Pia Crescend for pia for*

Violin

Cello

Bass *Pia Crescend for Pia for*

Pia

Pia

Pia for pia

Pia for pia

Welcome glowing Embers Heat, round the hearth & social

Pia for pia

Maeride

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a treble clef and a common time signature. The lyrics are written below the vocal staff. Dynamic markings include *m. f.* and *p.*

seal, falls to converse source of joy; Welcome Welcome glowing Embers round the

Handwritten musical score for the second system. It features a vocal line on a single staff and piano accompaniment on three staves. The vocal line continues with the lyrics. Dynamic markings include *m. f.*, *p.*, and *f. p.*

Hearth the social seat calls to converse source of joy, the social seat calls to

BC
107

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *for* and *p.*. The lyrics "converse, calls to converse" and "source of Joy calls to converse" are written below the bottom two staves.

Handwritten musical score for the second system, consisting of six staves. The notation includes notes, rests, and dynamic markings such as *p.* and *Ad.*. The lyrics "source of Joy, calls to converse source of Joy, source of Joy." are written below the bottom two staves.

Halte

Partial view of the adjacent page showing musical staves and some handwritten notes, including the word "Volli" at the bottom.

Alacrit

Con Spirito

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal lines. The bottom four staves are piano accompaniment. The lyrics are: "Welcome now y flowg Bowl Welcome the high chard". There are dynamic markings "for" and "pia" above the piano part. The tempo/mood is indicated as "Con Spirito".

Handwritten musical score for the second system. It consists of six staves. The top two staves are piano accompaniment with dynamic markings "p.", "f.", and "p.". The bottom four staves are piano accompaniment with lyrics: "Glasps & cheerful Soul y high chard Glasps & cheerful Soul with pointed test and". There are dynamic markings "f" and "p" at the bottom.

amorous Joy

Welcomerous & cheerful Soul, Welcome

row of high chary Glafs Welcomerous & flowing Band of high chary Glafs & cheerful soul of

the my

Ala

Alcrist

high charged glass & cheerful soul, in pointed rest or amorous Toy Welcome the

high charged glass Welcome the cheerful soul Welcome & cheerful soul & pointed

for p. for

for p. for

f. p. for *via* rinforz

f. p. for *via*

Jest & amirous Toy Welcomy high chair gassy cheerful soul y pointed best &

f. p. f. *via* rinforz

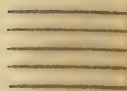
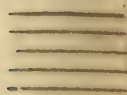
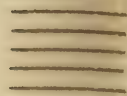
tu

tu

Presend for

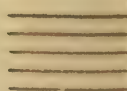
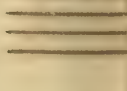
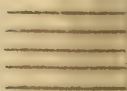
amirous Toy

Maestri



Handwritten musical notation on a staff, featuring a treble clef, a sharp sign, and a note. A large brace is drawn to the left of the staff, encompassing the notation.

n



A large section of the page containing multiple empty musical staves, arranged in a vertical column. The staves are evenly spaced and occupy the right two-thirds of the page.

quit the naked Spray Seeking the warmer haunts of Meas. Ad. pia
 for for
 the lengthning Sea beams close the shortned Day and Howls re-
 echo from the hungry Den

Then follows the 1. Air
Welcome etc.

Maerid

pia

Hark hark again the friendly Band resume their

pia Largo

Largo pia senza timbalo

Sweet harmonious sounds

no Harpsichord

for Andante

and wake the golden Lyre

Harpsichord ad Libitum in Gk. Harmony.

107

the full wrought

for

pia *pp.* *crescend*

pia *pp.* *crescend* *slow.*

strings ascend on high

b *in strain of Unani*

tenute-crescend

for

pia

pia

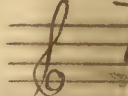
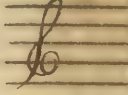
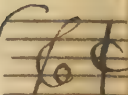
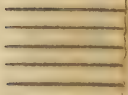
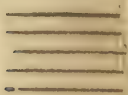
sing

unity and gold like love inspire

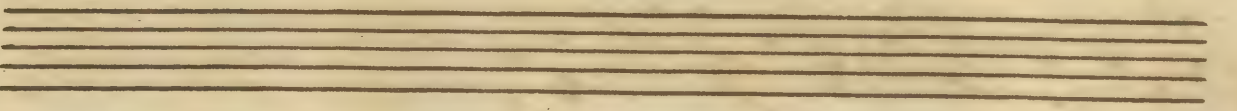
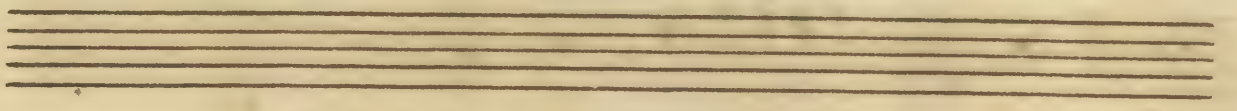
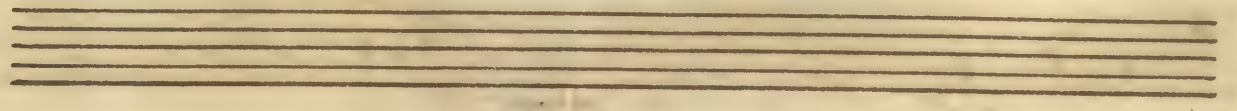
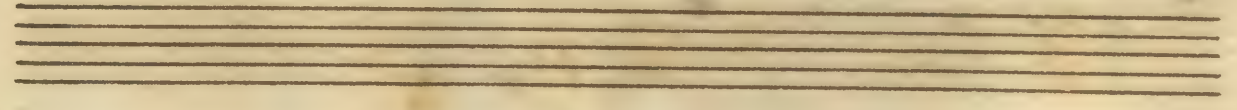
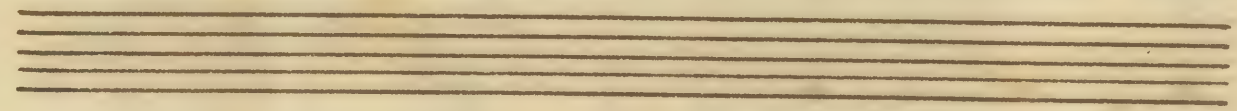
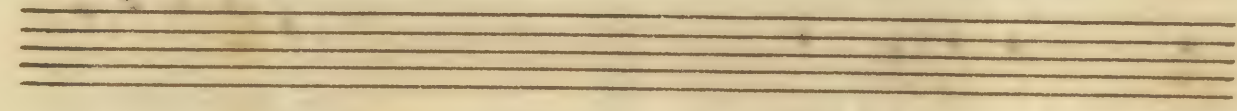
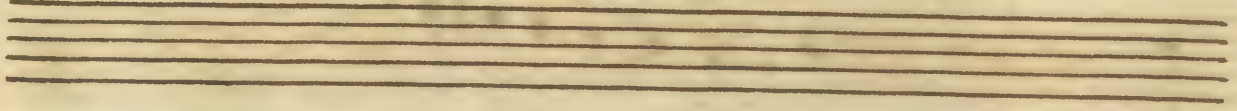
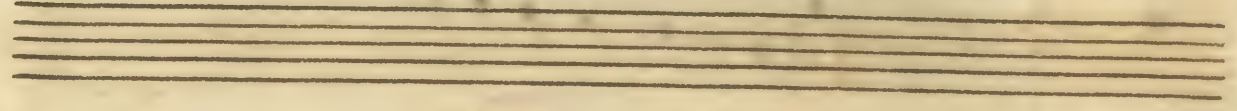
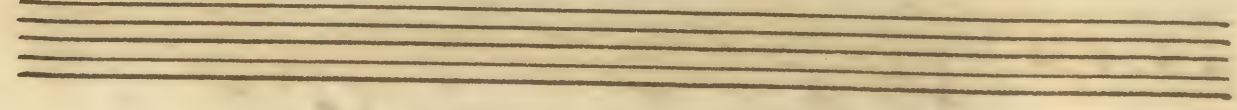
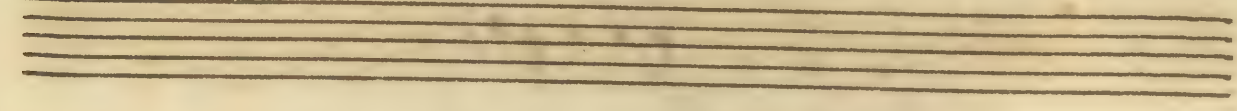
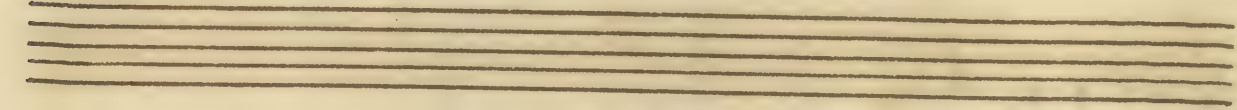
pia

~~altr~~

Alacrid



n



Molto Andante

Handwritten musical score for the first system, featuring five staves:

- Oboe** (top staff): Two staves with notes and rests.
- Violin** (second staff): Single staff with notes and rests.
- Violin** (third staff): Single staff with notes and rests.
- Voice** (fourth staff): Single staff with notes and rests.
- Bass** (bottom staff): Single staff with notes and rests.

Dynamic markings include *pia* and *Brave Britons*.

Handwritten musical score for the second system, featuring five staves:

- Staff 1: Empty.
- Staff 2: Empty.
- Staff 3: Single staff with notes and rests.
- Staff 4: Single staff with notes and rests.
- Staff 5: Single staff with notes and rests.

Lyrics under the bottom staff: "would you rise in ^{glory} superior skill to ancient ~~glory~~ no foreign danger fear. Unanimous ap-

A ritornel
to be inserted
here

Partial view of the reverse side of the manuscript page, showing the continuation of the musical score on five staves.

Maerit

First system of musical notation, including vocal lines and piano accompaniment.

pear unanimous appear, unanimous appear, no foreign danger fear u

Second system of musical notation, primarily piano accompaniment with markings for *for* and *pia*.

Third system of musical notation, primarily piano accompaniment with markings for *for* and *pia*.

hanimous appear

be crafty

Fourth system of musical notation, primarily piano accompaniment with markings for *for* and *pia*.

Brave Britons etc. as before

first time thus.

ABC 107

for pia for pia

for pia for pia

pia for pia for pia for pia

pia for pia for

for pia for pia for

Statermen to con fu - sion hurld to con fu - sion hurld

for pia for pia for

pia pia

pia pia

for pia

for pia

Units

for pia

who other Doctrines in our Councils sing than Liberty dear

pia for pia

Vol 1

Maestri

for pia

for pia

Liberty beneath a Virtuous King Liberty Liberty dear

for pia

for

for

for

Liberty be - neath a Virtuous King a Virtuous King

for

BC
107.9

Handwritten musical score for the first system. It consists of a vocal line on a single staff and piano accompaniment on four staves. The music is in a common time signature. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment includes a bass line and two treble staves. The lyrics "While the Tramp of Fame shall around pro-" are written below the vocal line.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has a treble clef and the lyrics "claim Britons united conquer all. Ans- ted Britons". The piano accompaniment continues with two treble staves and a bass line. Dynamic markings include *Pia* and *mf.* The music concludes with a double bar line.

A vertical strip of musical notation on the right edge of the page, possibly a page number or index. It consists of several staves with notes and clefs, arranged vertically. The notation is less legible than the main score.

Alacrit

for

for

conquer cong: all all the World

Alacrit

Alacrit

Alacrit

Alacrit

n

e

BC 107

ms

col V. 1^{no}

col V. 2^{do}

col Basso

col Violone

col V. 1^{no}

col V. 2^{do}

Alacrit

Handwritten musical score for a multi-voice setting of the hymn "In Peace amongst ourselves let us peaceably dwell". The score is written on 14 staves, with the first five staves representing vocal parts and the remaining nine staves representing a keyboard accompaniment. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written in cursive below the vocal staves.

Lyrics: *In Peace amongst ourselves let us peaceably dwell*

Performance markings include *pianiss*, *Pianiss*, *Pia*, *for soli*, and *for*.

Handwritten musical notation on the left page, including a treble clef and a large bracket grouping several staves.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The markings include:

- tu* (twice)
- Pia* (four times)
- In Peace* (twice)
- In War by strict Union* (twice)
- 77* (multiple instances)

Partial view of the reverse side of the manuscript page, showing the continuation of the musical score on several staves. Some markings like *th my* and *Pia* are visible.

Alacrit

pia

Pia tu

Pia tu

Pia tu tu

Pia tu tu

In War by strict Union our Enemies quell

In War our Enemies quell

by strict

for
for
for
for
for
for
for
for
for
for

Enemies quell, strict Union our Enemies quell
Union by strict by strict quell

Alacrit

for

pia crescend il for

Pia crescend il for

Pia crescend il for

Pia crescend il for

Pia crescend il for

p *f.p.* *f.p.* *f.* *f.*

In War by strict Union our E-nemies quell In

In War by strict Union our E-nemies quell

In War by strict Union our E-nemies quell

In War by strict Union our E-nemies quell

f.p. *f.p.* *f.*

pia
soli
soli
solifor
pia soli
pia *m.f.*
pia *m.f.*
Peace
Peace
In Peace let us
In Peace let us
pia *m.f.* *pia soli*

the pie
Soli

Alacrit

for soli pia

for soli pia

pia

pia

pia

pia

peaceably dwell In War by strict Union In

peaceably dwell In War In

Pia

Pia

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* and *pp.t*. The lyrics are written below the staves in a cursive hand.

War by strict Union by strict Union our Enemies quell In Peace
 War by strict Union by strict Union our Enemies quell In Peace

Partial view of the reverse side of the page, showing the continuation of the musical score on several staves.

Alacrit

for

for

for

for

for

ria

mf.

pp.

soft

In

soft

In

In War

for

ria

Pia

selves let us peaceably dwell, in war

187

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "Peace" and "In War" are written below the staves. The word "for" is written above several staves, and "col voce" is written above the fifth staff. The word "pia" is written below the first staff. The word "loud" is written above the sixth staff. The word "for" is written below the seventh staff. The word "for" is written below the eighth staff. The word "for" is written below the ninth staff. The word "for" is written below the tenth staff.

Alacrit

War by strict Union our Enemies quell our Enemies quell our Enemies quell

War quell our Enemies quell our Enemies quell

Dec: 1764 Ben Cooke

Repeat this Bar
3 times over

B. transpose this into A. 167
Psalm 107. Mr. Smart's Version

Organ Bass

Your thanks return, O ye that burn, with

Zeals immortal blaze; for Mercies beam from

God supreme to claim perpetual Praise.

Organ Bass

all ye Nations of the Peopled Earth.
Be-cause the current of his mercy flows.

Whatever clime ye fill whatever Zone: Praise God, the hallow'd
for evermore a-bundant good and great; His truth no period

Mirth, make Christ his merits known.
knows, Ho-sanna in the Height.

B. Sep. 1. 1765.

168 Psalm 107. As it stand in the Printed Collection

Alacrid

Singing
Bass

The first system of music for Psalm 107 consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a bass line in bass clef, also in common time, featuring figured bass notation with numbers 1-7 and flats. The music begins with a treble clef and a common time signature.

The second system of music continues the piece. It features a vocal line and a bass line with figured bass notation. The bass line includes figures such as 5, 3, 5, 3, 5-6, 4, 6, 6.

The third system of music continues the piece. It features a vocal line and a bass line with figured bass notation. The bass line includes figures such as 3, 7, 9, 9.

Psalm 117.

Singing
Bass

The first system of music for Psalm 117 consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a bass line in bass clef, also in common time, featuring figured bass notation with numbers 6, 5, 6, 7, 9, 9, 9, 9, 0, 4, 5, 4, #.

The second system of music continues the piece. It features a vocal line and a bass line with figured bass notation. The bass line includes figures such as 5, 7, 5, 9, 7, 9, 6, 9, 9, 6, 7, 4, #.

The third system of music continues the piece. It features a vocal line and a bass line with figured bass notation. The bass line includes figures such as 6, 9, 9, 9, 6, 7, 0.

Psalm 37.

169

187.9

Handwritten musical notation for the first system of Psalm 37. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of several measures with various note values and rests.

Handwritten musical notation for the second system of Psalm 37. The top staff is in treble clef. The bottom staff is in bass clef and includes figured bass notation (numbers 5, 3, 9, 9, 9, 9, 9, 0, 6, 4, 9, 9, 6, 4, 3) written below the notes. The system concludes with a double bar line.

B. G. S. 165

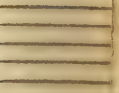
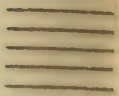
A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the left side of the page.

A vertical strip of musical notation on the right edge of the page, showing fragments of notes and staves from the adjacent page.

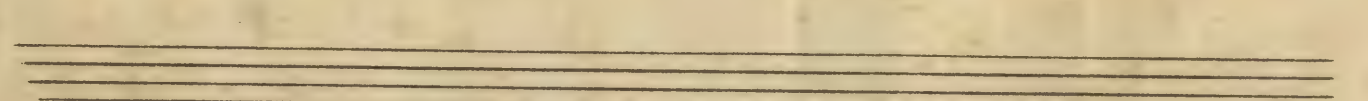
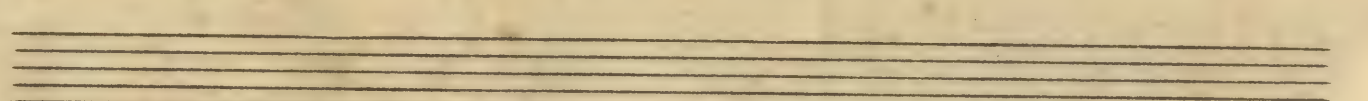
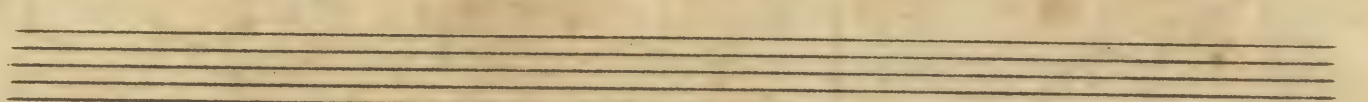
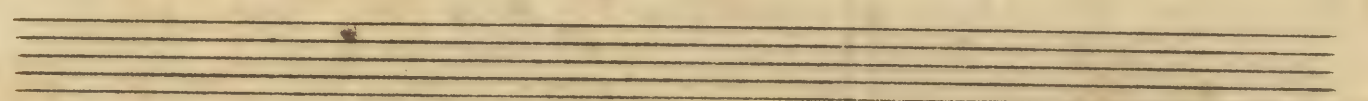
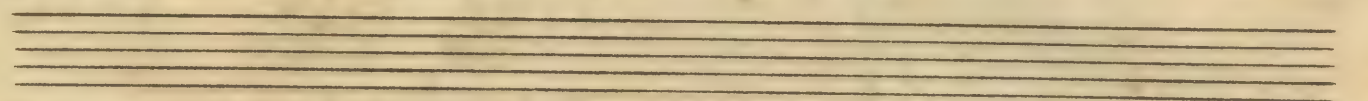
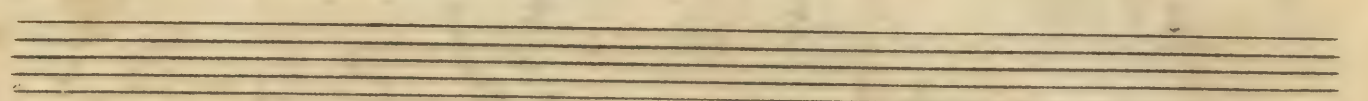
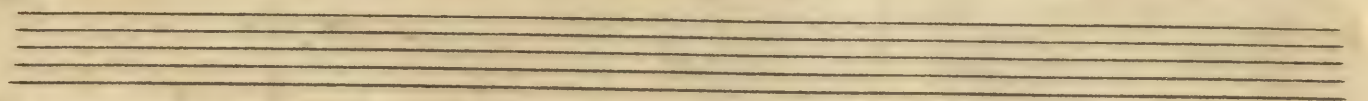
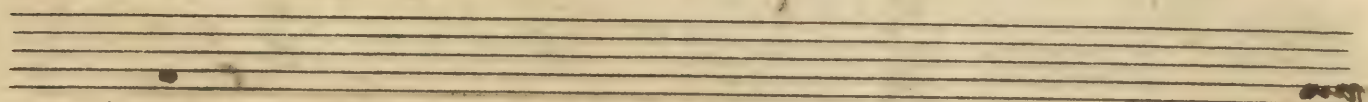
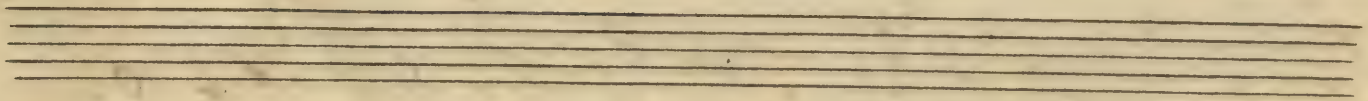
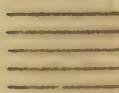
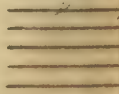
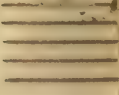
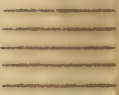
the my

187

Alacrit



n



June 1761.

Printed in Mr. Travers's Psalms.

171

B1.

Moderato Allegro.

O Praise the Lord in that blest Place in that blest Place
 O Praise the Lord in that blest Place from
 O Praise the Lord in

from whence his Goodness whence his Goodness largely
 whence his Goodness largely flows from whence his Goodness largely
 that blest Place from whence his Goodness largely

50 # + # — # 6 —

flows whence his Goodness large-ly flows. Praise him in heav'n
 flows whence his Goodness large-ly flows. Praise him in
 flows from whence his Goodness large ly flows.

7 5 # 6 4 — #

B1
187

Alcrid

Handwritten musical score for a hymn. The score is written on ten staves, with lyrics in cursive script below the notes. The lyrics are: "Praise him in heav'n in heav'n where he his face his face unveild in glo-ry". The music is in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. The score includes a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand, and the music is written in a clear, legible hand. The score is divided into two systems of five staves each. The first system contains the first two lines of the hymn, and the second system contains the last three lines. The lyrics are written below the notes, and the music is written on the staves. The score is a single system of ten staves, with the lyrics written in cursive script below the notes. The lyrics are: "Praise him in heav'n in heav'n where he his face his face unveild in glo-ry". The music is in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. The score includes a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand, and the music is written in a clear, legible hand. The score is divided into two systems of five staves each. The first system contains the first two lines of the hymn, and the second system contains the last three lines. The lyrics are written below the notes, and the music is written on the staves.

Praise him in heav'n in heav'n where he his
 heav'n Praise him in heav'n where he his
 Praise him in heav'n prai - - - se him in heav'n where he his
 face his face unveild in glo - ry
 face unveild un - veild in glo - ry
 face his face unveild in glo - ry
 shows in perfect
 shows in perfect glo - - - ry perfect
 shows, in perfect glo - - - ry perfect glory perfect

187

Glo - - - ry shows
 Glo - - - ry shows

Glory in per - - - feet glory shows
 Praise him for all the mighty acts ^{which} he in

our be - half has done, his kindness this return exacts with

which our praise equal run let the shrill trumpets warlike voice make

Rocks and hills his praise rebound praise him with harp's melodious noise &

Vol. II

Alacrid

gentle Psaltrys silver sound & gentle Psaltrys silver

66 — 6 — 6 6 5 4

Sound let Vir-gin troops soft timbrels bring and

let Vir-gin troops soft timbrels bring and

65 = — 5

some with graceful motion dance let Instruments of

some with graceful motion dance let

6 5 4 5 # 6

va — rious strings with Or — gans

Instruments of va — rious strings with Or —

7 —

187

join'd his Praise his Praise advance his

gans join'd his Praise advance his

Prai

Prai

5 6 5

se his Praise ad-vance

se his Praise ad-vance

188

begin here
4/4

Allegro.

Alacrid

Let them who joy -

Let them who joy -

ful hymns compose let them who joy - - - ful hymns com

ful hymns compose let them who joyful hymns com

Let them who joy - - - ful hymns com

pose to Cymbals set their songs of Praise

pose to Cymbals set their songs of Praise

pose to Cymbals set their songs of Praise

50 #4 6 50 4

Cymbals of common use and those that loudly sound on

Cymbals of comon use and those that loud - ly sound on

Cymbals of common use and those that loudly sound on

56 7 5-4 3 #

so - lemn Days: let all that vital breath enjoy the

so - lemn Days: let all that vital breath enjoy

so - lemn Days: let all that vital breath enjoy the

4 # 6 7 3 6

breath he does to them afford in just re -

in just re - turns re -

breath he does to them afford in just re - turns re -

56 6 66 7 6 7 6 5 4 3 4

Handwritten musical notation on the right margin, including staves and notes.

Alacrid

re turns

turns of praise of praise employ, let every creature
 turns of praise of praise employ of praise employ let every creature
 turns of praise of praise employ of praise employ let every creature

praise the Lord praise the Lord, let every creature prai
 praise the Lord praise the Lord, let every creature
 praise the Lord praise the Lord, let every creature prai

se the Lord. Prai se the Lord
 praise the Lord. Prai se the Lord
 se the Lord. Prai se the Lord

tasto loco

Org. Apai

Handwritten musical notation on a grand staff (treble and bass clefs) in G major (one sharp) and common time (C). The piece begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass line contains several chords with figured bass notation: 6, 4, 4, 2, #, 6, 4, 2, 6.

Handwritten musical notation on a grand staff. The bass line contains figured bass notation: 4 3, 6 4 6, 4 3, 6 6, 6 4 5, 6 4 2.

Handwritten musical notation on a grand staff. The bass line contains figured bass notation: 6 6, 6 6, 6 6, 6 6.

Handwritten musical notation on a grand staff. The bass line contains figured bass notation: #, 6 6, 6 6, 6 6, 6 6, 6 4 2.

Handwritten musical notation on a grand staff. The bass line contains figured bass notation: 6 6, 6 7, 6 7, 6 7, 6 7, 6 7, 6 7.

Handwritten musical notation on a grand staff. The bass line contains figured bass notation: 7 4.

Partial view of handwritten musical notation on the adjacent page, showing staves with notes and clefs.

the way

Vol. 1

Alacrid

Volto

Handwritten initials and page number

Allegro Moderato

First system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some triplet markings. The lower staff continues the bass line with some chordal accompaniment.

Third system of musical notation, consisting of two staves. The upper staff features a more complex melodic passage with some slurs. The lower staff continues the bass line.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line with triplet markings. The lower staff continues the bass line. The system concludes with a double bar line.

Handwritten musical notation on the right margin, including several staves of music and some text.

Allegro

Handwritten signature or initials

Maeria

Handwritten musical notation on the left page. It features a large left-facing curly brace grouping four staves. The top staff has a treble clef and a sharp sign. The second staff has a note with a stem and a flag. The third and fourth staves have bass clefs. Below the brace, the letter 'n' is written.

Handwritten musical notation on the left page, consisting of three empty staves.

Handwritten musical notation on the left page, consisting of two empty staves.

Handwritten musical notation on the left page, consisting of two empty staves.

Handwritten musical notation on the left page, consisting of two empty staves.

Handwritten musical notation on the left page, consisting of two empty staves.

Handwritten musical notation on the left page, consisting of two empty staves.

Handwritten musical notation on the left page, consisting of two empty staves.

A series of ten sets of empty musical staves on the right page, arranged vertically. Each set consists of five horizontal lines.

BC
107

This block contains ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with no musical notation or text written on them.

This block shows the right edge of a manuscript page, where several musical staves are visible. The notation is handwritten and includes various notes, stems, and clefs. Some of the visible elements include a treble clef, a note with a stem, and a measure containing several notes. The paper is aged and shows some staining.

Lucia

Handwritten musical notation for the first system, top staff. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a complex melodic line with many sixteenth and thirty-second notes. A fermata is placed over a group of notes in the middle of the staff.

Handwritten musical notation for the first system, bottom staff. It features a bass clef, a key signature of two flats, and a melodic line with some rests and a fermata over a group of notes.

Handwritten musical notation for the second system, top staff. It features a treble clef, a key signature of two flats, and a complex melodic line with many sixteenth and thirty-second notes.

Handwritten musical notation for the second system, bottom staff. It features a bass clef, a key signature of two flats, and a melodic line with some rests and a fermata over a group of notes.

Handwritten musical notation for the third system, top staff. It features a treble clef, a key signature of two flats, and a melodic line with a $\frac{3}{2}$ time signature and a fermata over a group of notes.

Handwritten musical notation for the third system, bottom staff. It features a bass clef, a key signature of two flats, and a melodic line with a $\frac{3}{2}$ time signature and a $\frac{4}{2}$ time signature, with a fermata over a group of notes.

Handwritten musical notation for the fourth system, top staff. It features a treble clef, a key signature of two flats, and a melodic line with a fermata over a group of notes.

Handwritten musical notation for the fourth system, bottom staff. It features a bass clef, a key signature of two flats, and a melodic line with a fermata over a group of notes.

Handwritten musical notation for the fifth system, top staff. It features a treble clef, a key signature of two flats, and a melodic line with a fermata over a group of notes.

Handwritten musical notation for the fifth system, bottom staff. It features a bass clef, a key signature of two flats, and a melodic line with a $\frac{3}{2}$ time signature, a $\frac{4}{2}$ time signature, and a $\frac{4}{2}$ time signature, with a fermata over a group of notes.

Handwritten musical notation for the sixth system, top staff. It features a treble clef, a key signature of two flats, and a melodic line with a fermata over a group of notes.

Handwritten musical notation for the sixth system, bottom staff. It features a bass clef, a key signature of two flats, and a melodic line with a $\frac{3}{2}$ time signature, a $\frac{4}{2}$ time signature, and a $\frac{4}{2}$ time signature, with a fermata over a group of notes.

Tempo di Menuet

185

BC
187

First system of musical notation, including treble and bass staves with notes and rests. The word *Cantabile* is written above the bass staff. A 3/4 time signature is present.

Partial musical notation on the right side of the first system, showing the beginning of a treble and bass staff.

Second system of musical notation, including treble and bass staves with notes and rests. Fingerings (5, 6, 7) are indicated above the bass staff.

Partial musical notation on the right side of the second system, showing the beginning of a treble and bass staff.

Third system of musical notation, including treble and bass staves with notes and rests. A 4/4 time signature is present in the bass staff.

Partial musical notation on the right side of the third system, showing the beginning of a treble and bass staff.

Fourth system of musical notation, including treble and bass staves with notes and rests. Fingerings (5, 6, 7) are indicated above the bass staff.

Partial musical notation on the right side of the fourth system, showing the beginning of a treble and bass staff.

Fifth system of musical notation, including treble and bass staves with notes and rests. Fingerings (6, 7) are indicated above the bass staff.

Partial musical notation on the right side of the fifth system, showing the beginning of a treble and bass staff.

Sixth system of musical notation, including treble and bass staves with notes and rests.

Partial musical notation on the right side of the sixth system, showing the beginning of a treble and bass staff.

Fine

Alacria

Handwritten musical notation for the first system, featuring a treble clef with a key signature of one flat and a common time signature. The melody consists of quarter notes and eighth notes. The bass line includes fingerings (6, 5) and a sharp sign.

Handwritten musical notation for the second system, ending with a double bar line and a wavy line. The treble clef has a key signature of one sharp. The bass line includes fingerings (6, 5) and a sharp sign.

Per Monsieur Galliar

A vertical list of musical staves on the left margin, with a large bracket on the left side. The staves contain clefs and some notes.

n

Solo for a Bass

BC 107

As the Hart panteth

After the water brooks

So

panteth my Soul after thee O God

After thee O

God

So panteth my Soul after thee

So panteth my

Soul after thee O God

As the

Hart pant... eth after the water brook So panteth my

Soul So panteth my Soul after thee O God So

panteth my Soul after thee As the Hart panteth after the

Water brook So panteth my Soul after thee O God So

Wanteth my Soul after thee O God

A My Soul thirsteth for God my Soul thirsteth for God for the

Living the li...ving God for the liveing the li...ing God my

Soul thirst... eth for God When shall

Come when shall I Come & appear before God when shall I Come

My soul thirsteth for God my

soul thirsteth for God for the living God the living

God when shall I Come & appear when shall I Come & ap

pear appear before God

Why why art thou cast down cast down O my soul

Why why - - art y^e: cast down cast down O my soul And

Why art y^e: disquieted dis-quieted within me Why

Pedal
my soul Why art y^e: cast down &

Why art thou disquieted Why - - art y^e: dis-quieted with

96

Handwritten text at the bottom left of the page, partially obscured.

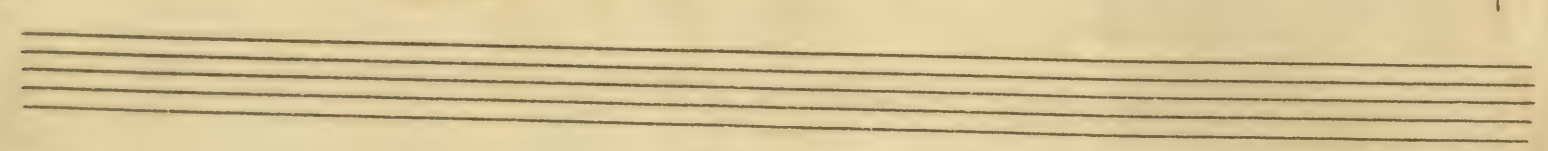
in me why O my soul Hopethou in God

hopethou in God for I will yet praise him Praise

him who is the health of my countenance & my God

hopethou in God hopethou in God for I will

yet praise him hopey in God hopethou in God for I will



yet praise him who is the health of my Countenance

& my God praise him praise him who is y: health of my

Countenance Stop thou in God

for I will yet praise him

praise him who is the health of my Countenance & my God

praise him praise him who is y: heal: of my Coun- - -tenance & my God

John

Chorus

Handwritten musical score for a chorus of 'Hallelujah'. The score consists of ten staves of music. The lyrics are written below the notes, with some words split across lines. The music includes various dynamics such as *ff* (fortissimo) and *slow*. The score begins with a treble clef and a 7/4 time signature. The lyrics include: 'Hallelujah Hallelujah Hal le', 'Hallelujah Hallelujah Hallelujah Hal le', 'Hallelujah Hallelujah Hallelujah Hallelujah', 'Hal le ... lujah', 'Hal - - - - - le lujah', 'Halle ff ff Ha Hallelujah Hallelujah', and 'Hallelujah Hallelujah Hallelujah Hallelujah'. The word 'Hallelujah' is repeated multiple times throughout the piece.

Men that they may see your good works let your

light shine let your light shine shine before Men

that they may see your good works that they may see your

good works & glo...

By your Father your Father which is in heav'n

He that hath pity upon the poor

lendeth unto the Lord he that hath pity upon the

poor lendeth unto the Lord behold what he layeth

out it shall be paid him again behold what he layeth out it

shall be paid him again it shall be paid him be

paid him again shall be paid him again

he that hath pity on the poor lendeth unto the

99

Lord he lendeth unto the Lord unto the Lord

Behold what he layeth out what he layeth out it shall be

paid him again

paid him again

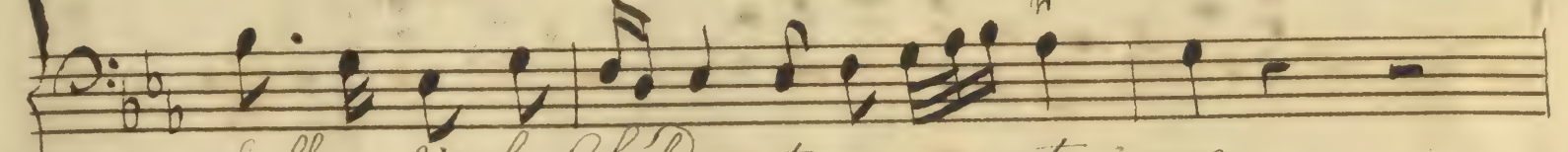
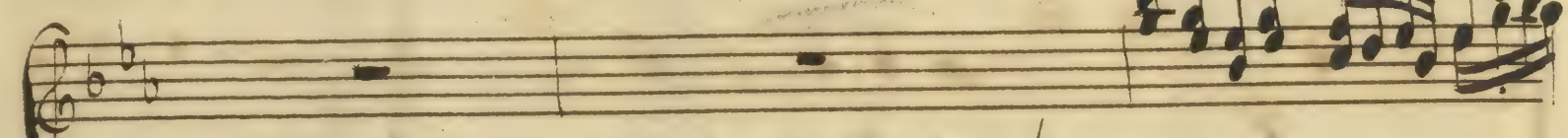
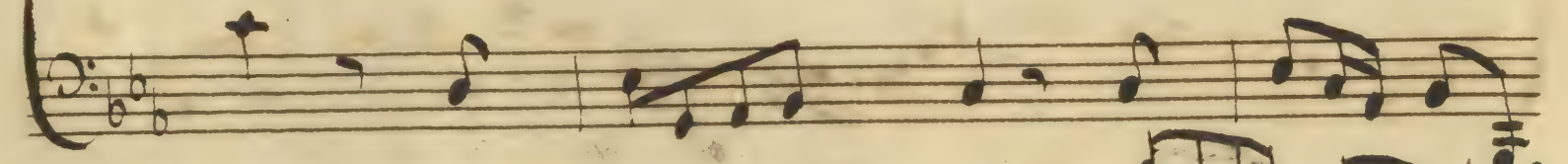
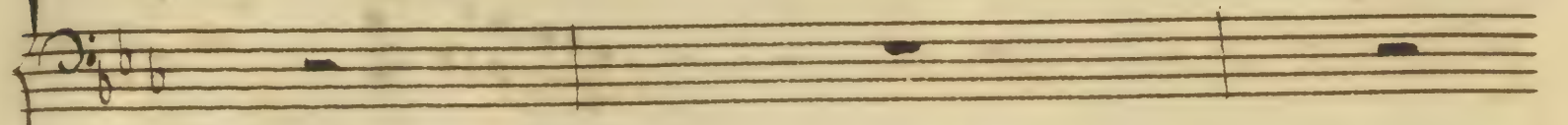
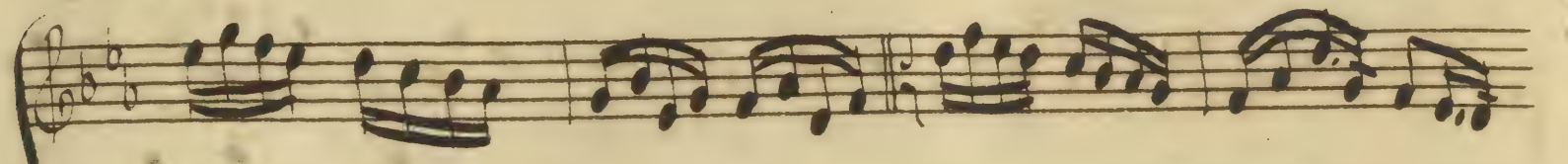
paid him again

paid him again

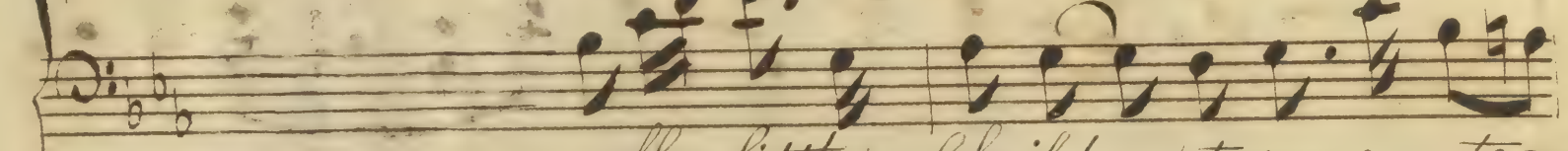
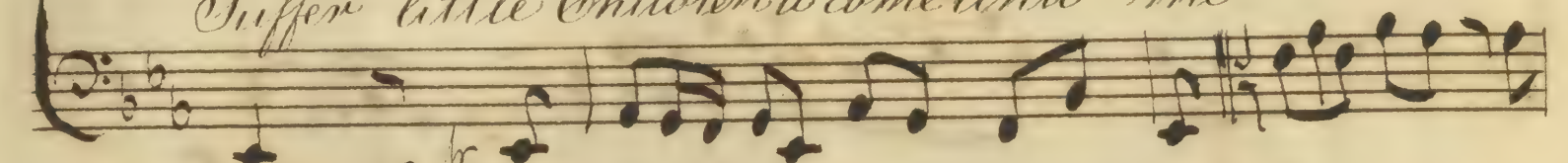
paid him again

paid him again

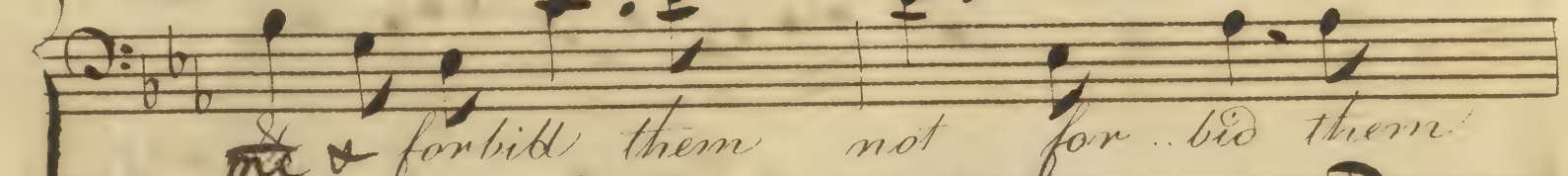
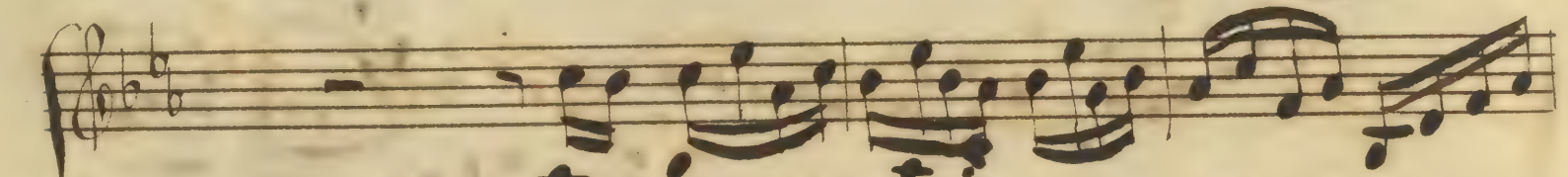
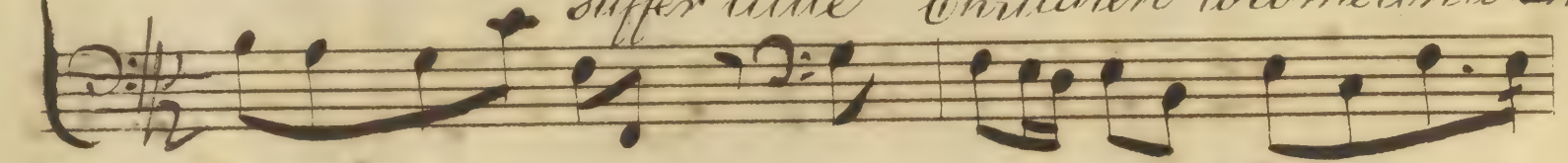
paid him again



Suffer little Children to come unto me



suffer little Children to come unto me



forbid them not for bid them



suffer little children

to come unto me to come unto me & forbid them not for

bid them not & forbid them not forbid them not suffer little

children to come unto me & forbid them not

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of chords and moving lines.

god

Blessed is the Man that pro-videth for the

Chorus

Blessed is the Man that pro-videth for the

poor for the poor & nee-dy the Lord shall deliver him the

poor for the poor & nee-dy the Lord shall deliver him the

Handwritten musical notation for the Chorus section, including vocal line and piano accompaniment. The key signature remains two flats, and the time signature is common time. The vocal line contains the lyrics: "Blessed is the Man that pro-videth for the poor for the poor & nee-dy the Lord shall deliver him the". The piano accompaniment provides harmonic support with chords and moving lines.

Lord shall deliver him in the time of trouble in the time in the time of

Lord shall deliver him in the time of trouble in the time in the time of

trou-ble

trou ble

102

See me...

Here the Body of a Base born Bustard (No * a Bastard) Child doth lie
Who swallowing a whole Green Gooseberry did grow sick and die.

* The singer misreads the word

Catch

Hear Hear hear the Body of a
child who swallowing swallowing swallowing swallowing who
die did grow sick and die here doth
Base the Body of a Base a Base born Bustard
swallowing a whole Green Goose a
lie doth lie doth lie who swallowing a Bastard Child a
Bustard a Bustard no a
whole Green Goose a whole Green
swallowing the Body of a Bastard Child who swallowing a whole green
Bastard Child a Bastard Child who swallowing
Gooseberry did grow sick and Die
Goose berry Gooseberry Gooseberry Here

Dile

Font Court

By Sep 1789

11

12

103

Скандинавская музыка

MDCCLXIX

BC. Scipit.

From Shakespeares Cymbeline

Hark hark the Lark at Heaven's gate sings
 sings & Phoebus
 gins arise his steeds to water at those springs on chaliced flowers that his & winking
 rise his steeds to water at those
 rise his steeds to water at those springs on chaliced winking
 rise his steeds to water at those springs on chaliced flourish & winking

Mary Buds begin to open their golden Eyes
 & winking Mary Buds begin to open their golden Eyes with everything that puffs is
 Mary Buds begin to open their golden Eyes
 Mary Buds begin to open their golden Eyes
 Mary Buds begin to open their golden Eyes

Levy sweet arise my Levy sweet arise my Levy sweet arise with everything that

Sent to the CC. for 1777. / Transposed into B^b in the finished Copy. B^b. Dec: 24. 1776.

On Thomas Britton the famous musical

Hum

Musical notation on a single staff with notes and rests.

Musical notation on a single staff with notes and rests.

Musical notation on a single staff with notes and rests.

he rush & rapid he rush - es

Musical notation on a single staff with notes and rests.

gace

Musical notation on a single staff with notes and rests.

Musical notation on a single staff with notes and rests.

raped wth a Bridegman & spend and spend a for

Musical notation on a single staff with notes and rests.

every thing that pretty is my Lady sweet arise *soft* my Lady sweet arise my Ly. sweet arise with every

Musical notation on a single staff with notes and rests.

that pretty is my Lady sweet arise

soft arise my Ly. sweet arise with every

Musical notation on a single staff with notes and rests.

my Lady sweet arise

arise

arise with every

Musical notation on a single staff with notes and rests.

thing that pretty is my Lady sweet arise *loud* arise arise my Lady sweet arise arise

Musical notation on a single staff with notes and rests.

thing that pretty is my Lady sweet arise *loud*

Musical notation on a single staff with notes and rests.

thing that pretty is my ^{ly} sweet arise *loud* arise arise my ^{ly} sweet arise arise

Скандов 50 278

in thy Vats our cares be drown'd in thy
 in thy Vats ~~our~~
 Com thou Monarch of the Vine plumpy Bacchusth pink Eyre in thy Vats our cares be
 vat our cares be drown'd with thy Grapes our Hairs be crown'd cup us till the world go
 cares be drown'd cup us till the
 drown'd with thy Grapesth thy Grapes our Hairs be crown'd cup us till the world go round
 round — cup us till the world go round go round
 world go round
 cup us till the world go round Cup us till the
 world go round till the world go round

Bl. Dec: 25. 1776.

From Shakespears
Antony & Cleopatra

Sent to C.C. for 1777

On Thomas Britton the famous musical
Small Coal Man. — from under his Print.

209

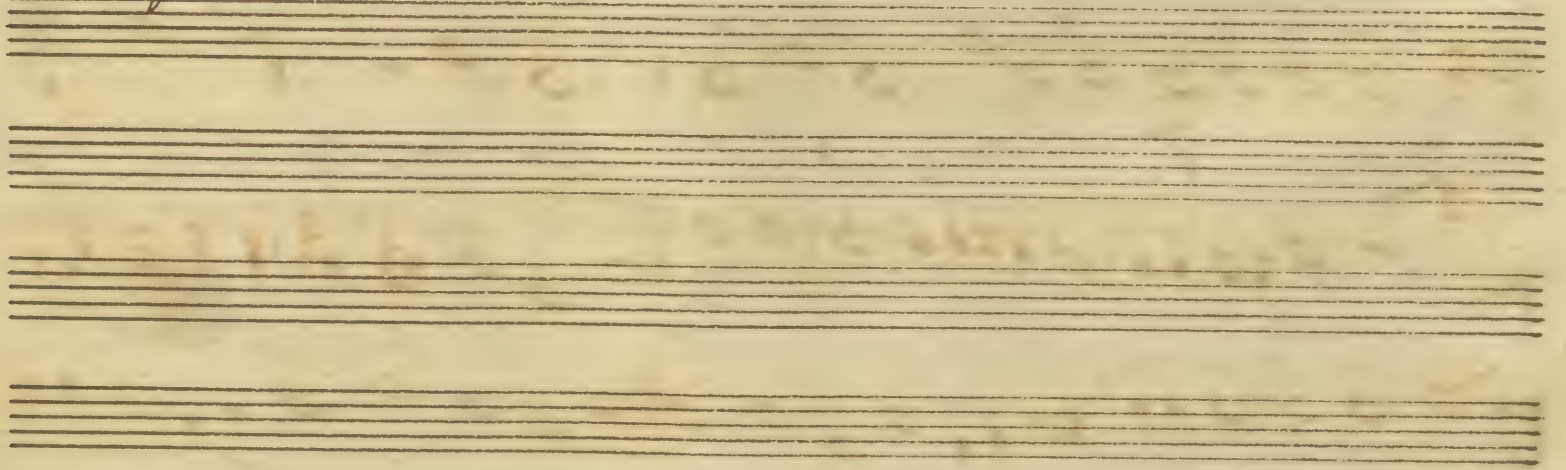
103

Tho mean thy Birth yet in thy humble Cell did
gentle peace and Arts unpurchas'd dwell well pleas'd Apollo
thither led his train and Musick war-
bled in her sweetest strain: Syl lenius so as fables
tell and Iove came willing guests to poor Phi - lemon's

105

Скоро же 278.

grove let use less pomp behold behold and blush behold and
 grove let use less pomp behold and blush behold and
 grove let use less pomp behold and blush behold and
 Blush blush to find so low a sta - - tion such a liberal
 Blush blush to find so low a station so low a sta - -
 Blush behold blush find so low a sta - -
 mind be - hold and blush to find so low a
 - - tion such a liberal mind such a liberal mind so
 - - - - - tion such a liberal mind behold and blush
 sta - - - - - tion such a liberal Mind:
 low a sta - - - - - tion such a liberal Mind:
 - to find so low a sta - - tion such a liberal mind.



Te Deum

D. Coche
211

We praise thee O God we acknowledge

5 6 6 5 6 7 5 6 6

all the

7 7 6 3 3 6 6 6 4 3

to thee to thee cherubim

5

holy

5

holy heaven

4 3

the glorious

5

Handwritten note at the bottom left of the page.

105

Verse

When thou lookest upon the

Organ Wheng. faster

Chorus

open the To all thou

sittest in the glory

Slower believethat we

107

у сканду тв' ет.

Handwritten musical notation for the first system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. A series of numbers (4, 6, 7, 9, 6, 5, 6, #) is written above the bass staff, indicating figured bass.

Handwritten musical notation for the second system. The treble staff contains a melodic line. The bass staff contains a bass line. The instruction "faster" is written in the left margin. A series of numbers (6, 6, 4, 3, 6, 7, 6, 7, 5, 6, 5) is written above the bass staff.

Handwritten musical notation for the third system. The treble staff contains a melodic line. The bass staff contains a bass line. A series of numbers (4, 6, 6, 5) is written above the bass staff.

Handwritten musical notation for the fourth system. The treble staff contains a melodic line. The bass staff contains a bass line. A series of numbers (5) is written above the bass staff.

Handwritten musical notation for the fifth system. The treble staff contains a melodic line. The bass staff contains a bass line. The instruction "Solo" is written above the treble staff, and "Slow" is written above the bass staff. A series of numbers (9, 6, 7, 4, 6, 6) is written above the bass staff.

Handwritten musical notation for the sixth system. The treble staff contains a melodic line. The bass staff contains a bass line. A series of numbers (6, 6, 4, #, 6) is written above the bass staff.

Chorus Solo

Chorus Solo

6 6 4 3 4 5

Chorus

4 2 6 4 7 6

6 4 3 7 6 4 3

Triblate

6 6 6 3 3 6 7 8

4 4

и скандъ тѣ итѣ.

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the second system, including dynamic markings "Slow" and "quick".

Handwritten musical notation for the third system, showing complex rhythmic patterns and accidentals.

Handwritten musical notation for the fourth system, featuring dense chordal textures and melodic lines.

Handwritten musical notation for the fifth system, with the marking "faster".

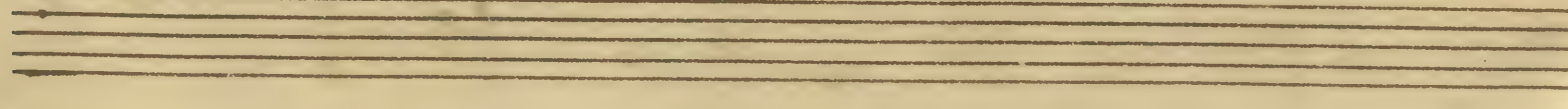
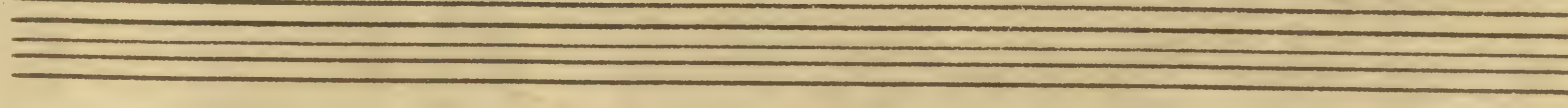
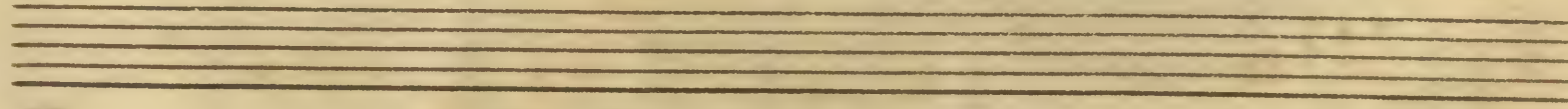
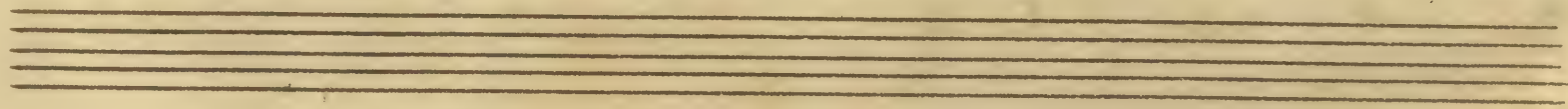
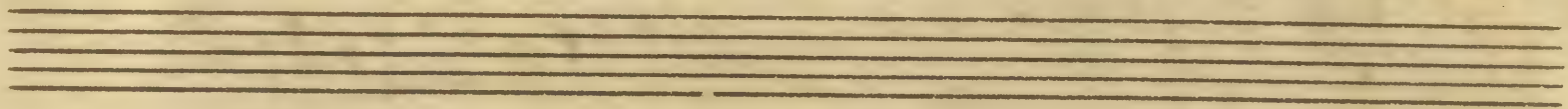
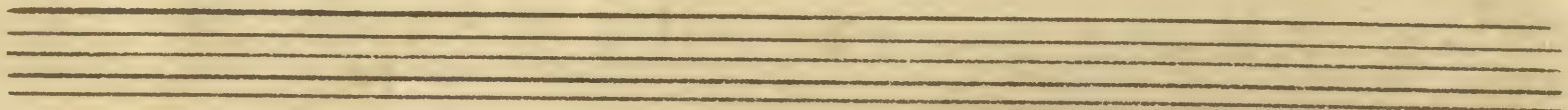
Handwritten musical notation for the sixth system, including numerical figures like "4", "6", and "5".

υ κρητων τω ετφ.

Handwritten musical notation for the first system. The treble clef staff contains a half rest followed by three quarter notes, a half note, and two quarter notes. The bass clef staff contains a continuous eighth-note melody.

Handwritten musical notation for the second system. The treble clef staff contains a half note, a quarter note, a half note, and a quarter note. The bass clef staff continues the eighth-note melody.

Handwritten musical notation for the third system. The treble clef staff contains a half note and a quarter note. The bass clef staff contains a half note and a quarter note, followed by a double bar line and a wavy line.



Handwritten musical score for a piece in G major, consisting of seven systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. Fingerings are indicated by numbers 1-5 below notes. The piece concludes with a double bar line and a fermata.

υ εκεινη του ετοφ.

This page contains six systems of handwritten musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes notes, rests, and various guitar-specific symbols such as natural signs, accidentals, and slurs. Below the bass staff of each system, there is a line of guitar tablature using numbers 1-7 to indicate fret positions. The systems are arranged vertically on the page, with some overlapping between systems.

System 1: Treble staff has a series of quarter notes. Bass staff has a melodic line with tablature: 0 9 7, 2 6, 2 6, 2 6, 2 6.

System 2: Treble staff has a series of quarter notes. Bass staff has a melodic line with tablature: 6 6 6 6 6, 7, 4/2, 6, 6, 4, 5.

System 3: Treble staff has a series of quarter notes. Bass staff has a melodic line with tablature: 6, 6, 6, 3, 6.

System 4: Treble staff has a series of quarter notes. Bass staff has a melodic line with tablature: # 3, 6, 6 5, 4 #.

System 5: Treble staff has a series of quarter notes. Bass staff has a melodic line with tablature: 6 4 #, 6, 6, 6 5 6, 6, 7.

System 6: Treble staff has a series of quarter notes. Bass staff has a melodic line with tablature: 5 4, 6, 7 7, 6 6, 5 6.

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and figured bass.

Handwritten musical notation for the second system, including a treble staff and a bass staff with a "(Organ)" marking.

Handwritten musical notation for the third system, consisting of a treble and bass staff.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with wavy lines at the end.

Mune dimittis

Handwritten musical notation for the fifth system, including a treble and bass staff.

Handwritten musical notation for the sixth system, featuring a treble and bass staff.

υ σκηνω τω ιερ.

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and rests.

Handwritten musical notation for the second system, including a treble staff with notes and a bass staff with a sequence of numbers: 6, 9, 7, 5, 6, 5, 6, 7.

Allegro

Alla Capella

Handwritten musical notation for the third system, including a treble staff with notes and a bass staff with notes and rests.

Handwritten musical notation for the fourth system, including a treble staff with notes and a bass staff with notes and rests.

Handwritten musical notation for the fifth system, including a treble staff with notes and a bass staff with notes and rests.

Handwritten musical notation for the sixth system, including a treble staff with notes and a bass staff with notes and rests.

Ay

A-ha beshrew you by my fay this wanton clark be

A-ha beshrew you by my fay

This wanton clark be

nice alway a-vaunt a vaunt - my Popa-gay

avaunt avaunt - my Popa-gay what

nice alway Avaunt avaunt my Popa-gay what

nothing but play tully vally straw let be I say

will ye do nothing but play tully vally straw let be I say jup

will ye do - c tully vally straw jup

jup sack of the vale with mannerly margery milk

christian clout jup sack of the vale with mannerly margery with

christian clout with mannerly margery milk and

у іскаіва іас ітф.

Ale with mannerly Margery mannerly Margery Milk and Ale
 mannerly Margery Milk and Ale with Margery Milk and Ale.
 Ale milk and Ale with mannerly Margery Milk and Ale.

2. Part Be gode you be a pretty gode
 Be gode you be a pretty gode & I love you an whole Cart-
 And I love you an whole Cart-

strawe Jamys foder ye play the fode I am no hackney for your
 - load ye play the fode I am no hackney for your
 - load

rode go watch a bole your back is broad jup &c
 rode go watch a bole your back is broad jup Christian Clowte &c
 jup Christian Clowte &c.

1. Part
 I wissh ye deleuncourteously what wolde ye from pil now fy
 I wissh ye deleuncourteously what wolde ye from pil me

now fy fy by mass ye shall not
 now fy fy what & ye shall be my pigs nye my pigs nye no no harde -
 what & ye shall be my pigs nye my pigs nye no no harde -

I will not be joyed bodely jup Jack of the
 -ly I will not be joyed bodely jup Christian clowte jup Jack of the
 -ly jup Christian clowte

cc. as before

Walke forth yor way ye cost me nought now have I found what
 Walke forth yor way ye cost me nought now have I found what
 have I

113

u 2k rwa 7d' 10p.

yet for his love

I have sought ye best cheap flesh that ever I bought yet for his best

I have sought thee best chepe flesh that ever I bought

that all hath wrought wed me or els I dye for thought

Love that all hath wrought wed me or els I dye for nought jup Christian

go mannerly margery milk and Ale jup

clowte your breath is stale

jup Jack

Christian clowte jup jack

Christian clowte --

The words by Shepton
See his works

C. XLIII.

William Cornish Jun.
227

A-ha bestrew ^{me} by my fay this wanton clark be nice al-
 you
 This wanton clark be nice al-
 A-ha bestrew ^{you} by my fay

-way avaunt a-vaunt - - my Poppa-gay
 -way avaunt a-vaunt - - my Pop-pagay what will ye
 a-vaunt avaunt my Poppagay what will ye

nothing but play fa la la la la let be I say ^{jump}
 do nothing but play fa la la la la let be I say ^{come}
 doe- fa la la la la ^{come}
 jump

^{jump} come Jack of the Vale with mannerly
 Christian clowt come Jack of the Vale with mannerly
 Christian clowt with mannerly

Handwritten notes at the bottom left.

Margery milk and Ale with mannerly Margery mannerly Margery
 Margery with mannerly margery Milk and Ale with Margery
 Margery milk and Ale Milk and Ale with mannerly Margery

milk and Ale. be gode you be a pretty gode
 milk and Ale. Begode ye be a pretty gode and I love you an whole cart-
 milk and Ale. and I love you an whole cart-

strawe Jamys fader ye play the fode I am no hackney for your rode go
 fode ye play the fode I am no hackney for your rode go
 fode

watch a bole your back is brode jup lack of the
 watch a bole your back is brode jup cristian clout jup lack of the
 jup cristian clout

jup jack
cristian clowte jup jack
cristian clow - te

CXLIII

William
Cornish. Lun.

Who shall have my fair Lady who shall have my fair Lady
who shall have my fair Lady
who shall have my fair Lady

who but I who but I who but I who but I who but I who but
who shall have my fair Lady have my fair la - dy
who but I who but I who but I who by I who but
I who but I under the leaves
Who shall have my fair Lady La dy? under the holly
I who but I Who shall have my fair Lady?

under the leaves green under the leaves
 hol-ly green under the hol-ly green un-

under the leaves green under the leaves
 der the leaves under leaves green the leaves
 - es green un - der the leaves

green the leaves green The fairest man that best love can
 green the leaves green
 green the leaves green The fairest man that best love can

danderly danderly dan the fairest
 danderly danderly dan the fairest
 danderly danderly danderly danderly danderly dan

vale with mannerly I wissh ye dele uncourteously
 vale with mannerly as before I wissh ye dele uncourteously what
 with mannerly

what wolde ye from pill me now fy fy
 wolde ye from pill me now fy fy what and ye shall be my pignye
 What ye shall be my pignye

by mass ye shall not I will not be joyed bodi
 my pignye no no hardly I will not be joyed bodi
 my pignye no no hardly

-ly jup jack of the
 ly jup cristian clowte jup jack of the as before
 jup cristian clowte

u' κληρω τω ετφ.
 MDCCLXIX BC. Receipt

walk forth y way ye cost me nought now have I found what I have
 walke forth y way ye cost me nought now have I found what I have ^{lost} _{sought}

yet for his love that
^{lost} _{sought} ye best cheap flesh that ever I bought yet for his love
 thee best chepe flesh that ever I bought

all hath wrought wed me or els I die for thought
 that all hath wrought wed me or els I die for thought jup cristian
 jup cristian

go mannerly margery milk and ale
 clowte your breath is stale go mannerly margery milk and ale jup
 clowte yor breath is stale jup

man that best love can under the leaves green
 man that best love can under the leaves green under the
 that best love can under the leaves green

the leaves the leaves under leaves green under the leaves green
 leaves green the leaves green under the leaves green
 under the leaves the leaves green un

der the leaves Under the leaves green the leaves the leaves green un
 under the leaves green under the leaves green under the leaves green under
 der the leaves green the leaves the leaves the leaves green under

der the leaves the leaves green leaves green leaves green
 the leaves green un under the leaves green
 the leaves the leaves green leaves green leaves green

Handwritten text at the bottom left of the page.

CXLV.
145

Hoyda hoyda jolly ruttikin hoyda hoyda like a Ruttikin

Hoyda hoyda jolly Ruttikin hoyda hoyda like a Rutti-

Hoyda hoyda jolly Ruttikin Hoyda hoyda like a Rutti-

Hoyda Hoyda Hoyda Hoyda

kin Hoyda Hoy day Hoy day Hoy day Hoy day

kin hoy da Hoy-da Hoy-da Hoy da hoyda

Hoyda hoyda like a Ruttikin hoyda like a Rutti-kin hoy

Hoy da Hoyda hoyda like a Rutti-kin hoy

Hoyda Hoyda a Ruttikin Hoyda like a Rutti kin Hoy

Day Hoyda hoy-da hoyda hoyda hoy-da.

-da hoyda hoyda hoyda hoyda hoyda hoyda hoy-da.

Day hoyda hoyda hoy-da hoyda hoyda hoyda.

In a cloke without cote or gowne
 Ruttkin is come unto our Towne in a cloke without cote or gowne save a

cover to cover his crowne like a Ruttkin Hoyda Hoy
 raggid hode to kyver his crowne like a Ruttkin Hoyda
 raggid hode to cover his crowne like a Ruttkin Hoyda hoy

Ruttkin can speke no englishe his tong renneth all on buttyrd fish
 Ruttkin can speke no englishe
 his tong renyth all on buttyrd fish be

Bermurde with grece about his Dishe like a Ruttkin Hoyda
 -smerde with grece about his dish aboute his Dishe like a Ruttkin
 -smeardth grease aboute his dyshe about his Dyshe like a Ruttkin Hoyda

Handwritten text at the bottom left of the page.

*Memento

a stoop of Beer up at a pluck at a

Rutterkin shall bring you all good luck a stoop of beer up at a pluck at a

Rutterkin shall bring you all good luck a stoop of beer up at a pluck at a

pluck up at a pluck till his Brain be as wise as a duck a duck

pluck up at a pluck till his Brain

pluck at a pluck till his Brain be as wise as a duck

a duck a duck like a Rutterkin Hoyda hoyda

be as wise as a duck a duck like a Rutterkin Hoyda hoyda

like a duck like a Rutterkin Hoyda hoyda

He will piss a gallon Potfull at twice and the over

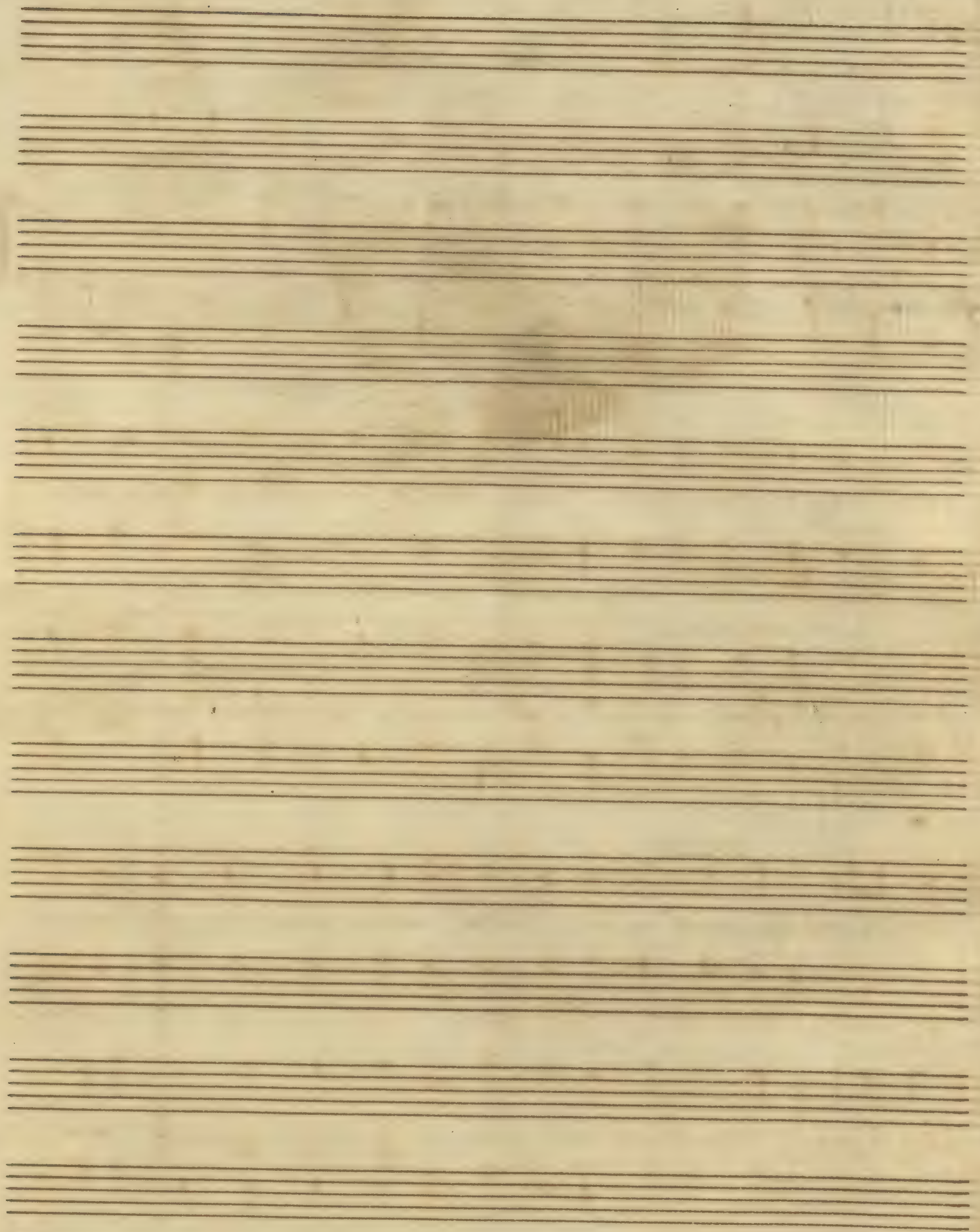
When Rutterkin from bord will rise He and the over plus

When Rutterkin from bord will rise - He will piss a Galon Potfull at twice, the over plus under the Table

of the new guise of the new guise like a Ruttkin Hoyda hoy *Ut supra.*
 plus under the Table of the newe Gise like a Ruttkin Hoyda hoyda *Ut supra.*
 of the new guise of the new guise like a Ruttkin Hoyda hoy *Ut supra.*

Finis

... και εν τω ημερα τω Μωυσ Παχα συμβαίνον
 ν εκάτω τω 'ετφ.



Dave you haunt our hallow'd greene, none but Fairies here are
 Dave you haunt our hallow'd greene none but Fairies here are
 Dave you haunt our hallow'd greene. None but Fairies here are

seen, down & sleep, wake & weep pinch him black & pinch him
 seen, down & sleep, wake & weep pinch him black & pinch him
 seen down & sleep, wake & weep pinch him black & pinch him

blew, & seeks to steal a lover true, when you come to hear us sing
 blew & seeks to steal a lover true, when you come to hear us sing
 blew, & seeks to steal a lover true, when you come to hear us sing

ἄκρῳ ἐν τῇ Μλωῖ, καὶ ἐν τῇ ἡμέρᾳ τῇ Μλωῖ Πάχα συμβαίνει
 ἢ ἐκείνῳ τῷ ἔτῳ.

Or to tread our Fairy ring, pinch him black & pinch him blew, O
 Or to tread our Fairy ring pinch him black & pinch him blew. O
 or to tread our Fairy Ring

thus our Nails shall handle you, thus our nails shall handle you
 thus our nails shall handle you thus our nails shall handle you

From Ravenscroft.

Round a round a round a
 Round a round a round a
 Round a round a round a
 Round a round a round a

keep your King
 keep your King
 keep your King
 keep your King

to the glorious sun we sing, Hoe! hoe! he that wears a flaming

to the glorious sun we sing, Hoe! hoe! he that wears a flaming

rays, & Imperiall Crown of Bays: him with, him with, him with

rays, & Imperiall Crown of Bays, him with, him with, him with

ἠκίω) ἐν τῇ τῆν Μλωι, καὶ ἐν τῆν ἠνίχα τῇ Μλωσ Πάχα σὺμῶσι
 ἢ ἐκείνω τῶ ἔσθ.

Shoutes & songs we praise we praise, hoe! hoe! that in his bounty

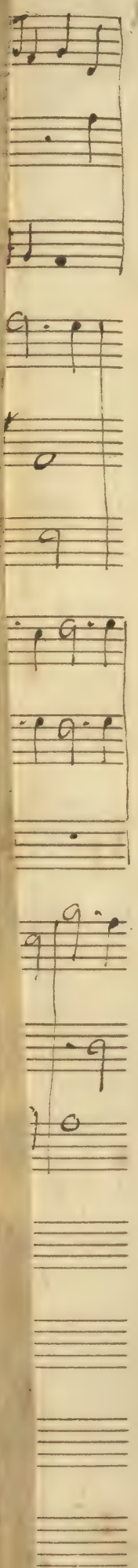
Shoutes & songs we praise we praise, hoe! hoe! in his bounty

would vouchsafe to grace the humble, humble, humble

would vouchsafe, to grace the humble humble humble

Sylvans & their Shag - - gy race

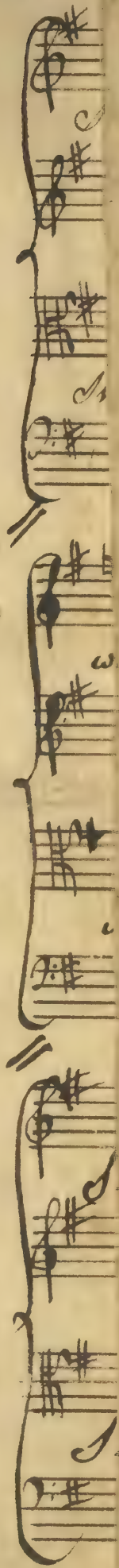
Sylvans & their Shag - - gy race
Shag - - gy race



Πως αν τις ευρει πλω ημεραν τδ Παχα εω ενιαυτοις εις
υπερον αυι εβουρ υουκ.

Χρυσ Αριθ	Α	Β	Γ	Δ	Ε	Ζ	Η
Α	Απε: θ	ι	ια	ιβ	ς	ζ	η
Β	Μαε: κς	κζ	κη	κιθ	λ	λα	Απε: ι
Γ	Απε: ις	ιζ	ιη	ιθ	κ	ιδ	ιε
Δ	Απε: θ	γ	δ	ε	ς	ζ	η
Ε	Μαε: κς	κζ	κη	κιθ	κρ	κδ	κε
ς	Απε: ις	ιζ	ια	ιβ	ιγ	ιδ	ιε
Ζ	Απε: β	γ	δ	ε	ς	Μαε: λα	Απε: α
Η	Απε: κυ	κδ	κε	κιθ	κ	κα	κβ
Θ	Απε: ιθ	ι	ια	ιβ	ιγ	ιδ	η
Ι	Απε: β	γ	Μαε: κη	κιθ	λ	λα	Απε: α
ΙΑ	Απε: ις	ιζ	ιη	ιθ	κ	κα	κβ
ΙΒ	Απε: θ	ι	ια	ε	ς	ζ	η
ΙΓ	Μαε: κς	κζ	κη	κιθ	λ	λα	κε
ΙΔ	Απε: ις	ιζ	ιη	ιθ	ιγ	ιδ	ιε
ΙΕ	Απε: β	γ	δ	ε	ς	ζ	η
Ις	Μαε: κς	κζ	κη	αβ	κρ	κδ	κε
ΙΖ	Απε: ις	ι	ια	ιβ	ιγ	ιδ	ιε
ΙΗ	Απε: β	γ	δ	ε	Μαε: λ	λα	Απε: α
ΙΘ	Απε: κυ	κδ	ιη	ιθ	κ	κα	κβ

Το Κυριακον Γερμα ευρεκως εν τη υπερταλη Γερμη, εουθων
εν οφθαλμων οθ κατωθου, εω αυ ελτης αντικρο τ Προοτης. κακει δυο =
ηικου εν τε τινι Μλωι, και εν τινι ημερα τ Μλωδ Παχα συμβαινε
υ εκηρω τω ετφ.



Ad inveniendum diem Paschatis in perpetuum

Aureus
Numerus

A B C D E F G

H I K L M N O P Q R S T U V X Y Z

II

III

IV

V

VI

H
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L
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A
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N
A
M

Faint, illegible handwriting at the top of the page.

A vertical strip of musical notation on the right edge of the page, showing several staves with notes and rests. The notation is partially obscured by the paper's edge and includes various rhythmic values and clefs.

I
II
III
IV
V
VI
VII
VIII
IX
X

100
110
120

Ad Inveniendum Diem Paschatis in perpetuum

Aureus
Numerus

A B C D E F G

I Aprilis 10 9

II

III

IV

V

VI

VII

VIII

IX

X

XI

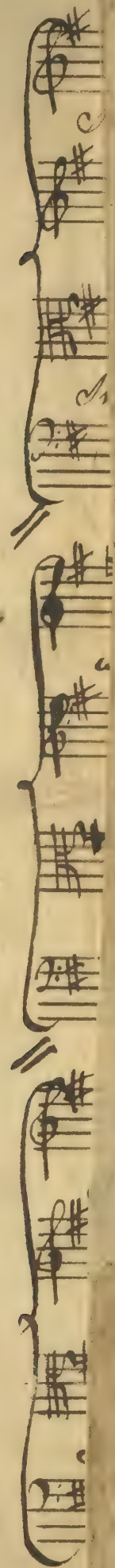
v

XVI

XVII

XVIII

XIX



Margret make whom I now seke
 Margret make whom I now seke
 Margret make whom I now seke
 this is none

The musical score is written in a single system with multiple staves. It features three vocal parts (Soprano, Alto, Tenor) and a keyboard accompaniment (piano). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines.

This page contains a handwritten musical score consisting of 14 staves. The notation is dense and includes various musical symbols such as notes, rests, clefs, and accidentals. The first two staves are grouped together with a brace on the right. The third and fourth staves are also grouped with a brace. The fifth and sixth staves are grouped with a brace. The seventh and eighth staves are grouped with a brace. The ninth and tenth staves are grouped with a brace. The eleventh and twelfth staves are grouped with a brace. The thirteenth and fourteenth staves are grouped with a brace. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

